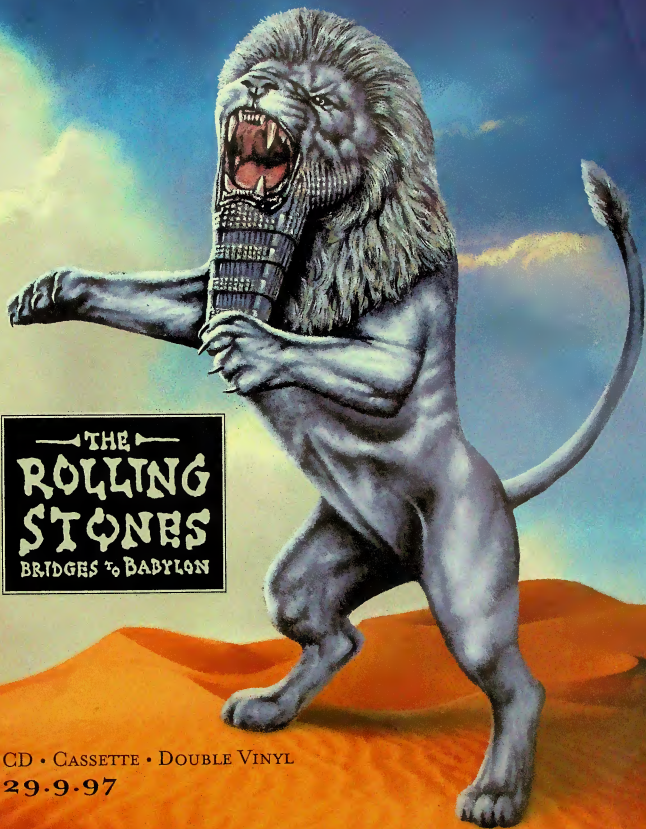




music week

For Everyone in the Business of Music

SEPTEMBER 27 1997 £3.35



— THE —
**ROLLING
STONES**
BRIDGES TO BABYLON

CD • CASSETTE • DOUBLE VINYL

29.9.97



— THE —
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STONES**
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music week

IN THE CITY
PREVIEW - INSIDE

For Everyone in the Business of Music

SEPTEMBER 27 1997 £3.35

Elton set for all-time record

by Paul Williams

Elton John's *Candle In The Wind 1997* was set to claim its place among the all-time UK biggest sellers by the end of last week after sales surged past 2m in just eight days.

The single had topped 1.75m units by the end of last Thursday (18) and was challenging to overtake Queen's *Bohemian Rhapsody* and Mollie O'Sullivan's *Girls' School* by Kings to become the second most successful single in history.

Despite still trailing the 3.25m sales of the all-time UK number one, *Band Aid's Do They Know It's Christmas*, the single was last week selling even faster than the 1984 charity single did at its

peak. While the *Band Aid* record took 11 days to pass the 1m mark, John achieved the same total after just four days on sale. Last week it became the first single to be certified four-times platinum by the BPI.

Retailers nationwide were reporting unprecedented demand for the single with newly-arrived stock being sold immediately. Andy's managing director Andy Gray says, "I've been doing this long enough to remember the deaths of Lennon, Presley and Bob Marley and the effect is more than the three of those put together. The amount of people buying multiple copies is astonishing." PolyGram's manufacturing plant in Blackburn has been working around the clock to cope with demand and last week

sub-contracted Ablex, CD Plant, Diestronics and EMI to assist with production. By the end of the week, 2.5m units had been shipped in the UK alone.

Demand for the single here is being mirrored around the world with global retail orders totalling more than 8m units and the single instantly reaching number one in five countries outside the UK, including France and Germany. It is being released tomorrow (Wednesday) in the US where around 4m units have been ordered.

However, the release of the single has not been without its problems. A number of stores, mostly independents, say they were forced to turn away customers on the day of release after their orders did not turn up.

Mike Fabb, proprietor of Sound Barrier in Guildford, says, "Our credibility on the Saturday got about as low as it could get with people who had ordered the single. They could not understand why we did not have any copies of the single when all the other shops in Guildford had received theirs."

PolyGram chairman/coo John Kennedy says he is sympathetic to the problems experienced by some retailers but his company has endeavoured to address it. "We went on supplying the advance orders right through the weekend. One knock-on effect was that on Monday and Tuesday, the independents were stocked while several of the majors, who'd had their deliveries on Saturday, had run out," he says.

THIS WEEK

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New Labour's Minister for Music Chris Smith has thrown down the gauntlet to the music industry: invite me to gigs and I'll be there. In an exclusive interview with *Music Week*, the Secretary of State for Culture, Media and Sport reveals he has not received a single invitation since he took on responsibility for music in July. And he unveils plans for a high-powered seminar in the autumn dedicated to formulating a new get-tough policy on piracy. See p8

Be an A&R scout at ITC on dotmusic

Music Week's sister website dotmusic is giving would-be A&R scouts an opportunity to beat In The City delegates at their own game with an interactive Battle Of The Bands competition launched in association with new internet music software format Liquid Audio.

The hottest unsigned acts of 1997 will showcase their talents during ITC, which runs from September 27 to

October 1, but for those who cannot make it to Glasgow, dotmusic <www.dotmusic.com> is featuring 30-second audio clips from 17 of the bands and giving visitors the opportunity to vote for the best.

At the end of the convention, votes will be counted and the winners compared against those chosen by the official ITC panel.

● ITC panels confirmed, see p5

Independiente signs up Gilmour

Independiente has poached top Island Records A&R man Dave Gilmour as senior director of A&R.

Gilmour has worked with a range of acts at Island including PJ Harvey, Tricky, Deas and Agnes. He will finalise his precise role with independent chairman Andy Macdonald within the next two weeks.

Handover returns to Our Price

Richard Handover is returning to take control of Virgin Our Price after being named WH Smith group chief executive.

Handover, 51, takes over from Bill Cockburn who resigned on June 23, and one of his first priorities will be to appoint a managing director for the entertainment chain which includes 75 Virgin Megastores and 243 Our Price shops.

WH Smith announced the appointment on Friday (19), the news coming just two years after he left Our Price to take up a new position as managing director of WH Smith News. He has also worked for a number of other companies within the group.

Handover was the driving force in

bringing the two companies together in 1994 and confirms that WH Smith has an option in two years' time to buy out the remaining 25% stake still held in the retail chain by the Virgin Group.

A spokesman for the group says Handover plans to look closely at developing Virgin Our Price. In the past 12 months 23 Megastores have opened and 19 Our Price stores have been closed.

Over the past three years the group has concentrated on developing medium-sized stores between 4,000 sq ft and 8,000 sq ft and only opening Megastores in towns with a large enough population.

In its last financial results, WH

Smith reported that in the year to May 31, sales at Virgin Our Price rose just 2% to £451m, while profits fell 24m to £14m.

It is understood that Handover beat off two other internal candidates for the top job as well as three executives from the US.

WH Smith chairman Jeremy Hardie says: "We undertook an executive search programme and when the shortlist was reviewed we took the unanimous decision that Richard was the best person to take the group forward."

In the 1997 *Music Week* Awards, Virgin Our Price was named best multiple retailer for the third year running.



▶▶▶ INDIES HIT OUT AT VIRGIN'S AUTUMN TITLES ULTIMATUM - p3 ▶▶▶

the verve

URBAN HYMNS



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Butt

Indies hit out at Virgin's autumn titles ultimatum

by Paul Williams

Indie retailers have accused Virgin Records of using threatening tactics after being told their discounts will be withdrawn if they refuse to stop selling European imports.

Stores were sent a letter last week from Virgin field sales manager Michael Roe instructing them to sign an agreement to ensure 100% sale or return facilities on Virgin's main autumn releases, including Spice Girls' *Spiceworld*, Janet Jackson's *The Velvet Rope* and all its television-advertised compilations.

Stores that do not sign were told they will lose discounts and SOR facilities on all the titles concerned. Shops that sign and are later found still to be stocking parallel imports will have SOR taken away on all Virgin releases. The letter warns retailers, "We will also have to

reconsider our ongoing trading position with yourselves."

The letter has provoked anger among independent retailers. Peter Thoroughgood, joint proprietor of Sounds To Go in north London, says, "I'm not happy about being threatened like this, but what can you do when they say if you don't sign you're not going to get any deals?" Although independent retailers, who points out that about 15% of his stock is legal product bought from elsewhere in the UK, says parallel imports are a fact of life for indie stores trying to stay in business. "There are a lot of people in the business who are unhappy about this letter," he says. "There is supposed to be free trade but then they start blackmailing you. Independents support Virgin and that's the way they treat us."

But Michael Roe says, "It's just simply a way of negotiating with independ-

ent dealers to say we're spending a lot of money this Christmas driving people into the record shops and it's very important they buy our product rather than buying parallel imports."

Roe says the number of parallel imports coming into the country has increased sharply over the past year, reflecting the high value of the pound and the availability of cheaper product in the rest of the EC. One independent dealer points out stores can save £1 or more on CDs by buying from overseas, and the difficulty facing record companies is the practice is completely legal. "I'm not in any position to tell an independent dealer how to run his business," says Roe. "This is legal product. It's their choice whether to buy it or not, so all we're saying is if they choose to buy them, they can't expect us to offer them the same deals as independent dealers who do support us."

PRS takes on BSKyB with £15m at stake

The PRS and BSKyB began their copyright tribunal proceedings last Thursday (18) with the collection society seeking a massive increase in royalties which could see earnings from the satellite company jump 2,500% from £600,000 to an estimated £15m a year.

The tribunal, chaired by Christopher Floyd QC, heard how PRS has tried since 1992 to win a substantial increase in the royalty rate paid by the satellite broadcaster set when it first went on air in 1989.

In his opening statements, Michael Eyshe QC representing PRS said the society is claiming 93% of related annual revenue earned by the broadcaster BSKyB, represented by Sydney Kenridge QC, argued that the amount it should pay must reflect its TV audience market share.

The PRS estimates that under its suggested system it would have received around £16m for the last year - a vast improvement on the fixed fee of £600,000 agreed when a licence was first granted. PRS director John Axon says, "It is an arbitration process and we would expect the tribunal to make a decision somewhere between these two extremes."

The tribunal will sit for 10 days over the next two weeks before retiring to consider its findings which are not expected to be announced before December.

BSKyB was unavailable for comment as *Music Week* went to press.



Muts signing Peach are tasting chart success in America with their debut release *On My Own* entering the US Hot 100 at 50 - the highest new entry last week. The single, which has now climbed to 45, has also become the most added track on US radio making the band the second most played UK group after Spice Girls. The London-based trio, who go under the name of Peach Union in the US, are flying out to the US in the autumn to perform at the Nickelodeon Marathon in LA. The gig will form part of the band's promotional activity for their new album, *Autopatch*, due out in October. Their next UK single, *Made In Vain*, is released on October 6.

New R1 duo get cautious welcome

Radio One's decision to use the celebrity appeal of Zoe Ball to boost flagging audience figures for its breakfast show is likely to pay off - at least in the short term, say pluggers.

They expect Ball's high profile among teenagers will encourage new and lapsed listeners to tune in to the station when she joins DJ Kevin Greening on October 13.

Scott Piercing, head of promotion company Affinity, says, "Radio One needed a personality like Zoe Ball to pull in listeners, but if this doesn't work it could end up being a poisoned chalice."

The show's producer will be Barrie Kelly, with Chris Whitcomb as planner and Ian Parkinson as commissioning editor. There are fears that the new

show will mean more chat and less music at breakfast time, although Radio One would not confirm this.

The announcement that Ball and Greening were to replace Mark Radcliffe and Lard - who presided over a 15% drop in listening for the breakfast show - came as a complete surprise to the industry. When the last *Rajar* figures were published in August, Radio One deputy controller Andy Parfitt vowed to stand by the Manchester duo even though the loss in the breakfast show's audience was widely blamed for dropping the station's weekly reach below 10m listeners for the first time in its history.

Parfitt says the latest change was inspired by Nicky Campbell's decision to join Radio Five Live, which has

enabled Radcliffe to take over the mid-afternoon slot. "The job of Radio One has to be to put new music first and listening figures are by no means the only factor that persuaded us to make the change. It's a combination of factors - not least the chance to put Zoe and Kevin together." He adds, "It's a dream team for me," he says.

But John Revell, former producer of Chris Evans' breakfast show who worked with Ball on the *Big Breakfast*, describes the new appointments as "a desperate move". He adds, "It depends if Radio One will be patient with Zoe and Kevin because it takes time for any double act to gel. It is a strange partnership because they do not know each other, so there will not be any immediate chemistry."

NEWSFILE

UK acts set to double earnings
Increasing demand for UK music overseas is set to see artists' earnings more than double over the next five years, according to a newly-published survey from Credit Suisse Private Clients. At the same time, five UK artists have been named in *Forbes* magazine's list of the 40 biggest entertainment earners for the period 1996-97. The Beatles head the UK contingent in the list in fourth place with £51m followed by the Rolling Stones, 12th with £42m, David Bowie, 16th with £39m, Sting, 20th with £35m, and Spice Girls, 32nd with £30m.

Noel wins Daily Star legal action

Creation Records confirmed last week that Noel Gallagher has accepted an out-of-court settlement from the *Daily Star* over a story which alleged that Gallagher had chatted up a stripper in New York while mixing the album *Be Here Now*. The settlement included legal costs, a printed apology and damages which were donated to a drugs charity.

Goldberg lands Mercury hot-seat

PolyGram Music Group president Roger Ames has confirmed the long-anticipated promotion of Danny Goldberg to the newly-created position of chairman of the US Mercury Group. His role will now include responsibility for managing Motown and PolyGram Classics and Jazz in the US. Motown's day-to-day operations will continue to be overseen by chairman Clarence Avant and the company's senior staff until a new president is recruited.

Universal awaits 'Barbie' decision

Universal Records UK should hear within the next few weeks whether its US parent has resolved a legal dispute with toy manufacturer Mattel over the release of Barbie Girl by Danish act Aqua. Mattel contacted its lawyers after claiming the song portrays Barbie as a sex object. It is demanding Universal withdraw all copies of the single, which is due out in the UK on October 20 (see Business Affairs supplement, p3).

Abba manager Stig Anderson dies

Stig Anderson, who managed and produced Abba, died of a heart attack in Stockholm on September 12, aged 66. Under Anderson, who founded both Sweden Music and Polar Records, Abba enjoyed nine number one singles in the UK.

New MD for Sound And Media

Phil Worsfold has been promoted to managing director of budget music and overstocks and deletions distributor Sound And Media. Formerly sales and marketing director, Worsfold replaces Peter Collins who becomes chairman.

IRG hit by £1.8m losses

Independent Radio Group, which operates six radio stations, has reported losses of £1.8m for the six months to June 30 this year. The group, which currently has three licence applications before the Radio Authority, including the north west regional licence, reports difficulties in the marketplace with 1458 Lite AM in Greater Manchester and in Scotland and for Scot FM.

Candle... goes quadruple platinum

Elton John's *Candle In The Wind* 97 has become the first ever single to be certified four times platinum by the BPI. Albums achieving BPI gold awards this week include Mariah Carey's *Butterfly* and PolyGram TV's *Kiss In Ibiza* 97 compilation. Silver awards went to Shola Ama's *Much Love* and the Clubland 2, Shine 9 and Fantazia House Collection Volume 6 compilations.

dotmusic

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

DYNAMIC LINE-UP SET TO SPARK FIREWORKS AT TC - p5

COMMENT

A magnificent performance

No one can remember the likes of it. Queues. Jostling. An almost feverish demand for a single which everybody must just have. But amid it all one thought stands out: does this not show music at its very best? First, as music itself, summing up the feelings of ordinary people. Second, as a positive and direct contribution to charity. And third, as a unique example of the industry's ability to move quickly to record, manufacture and distribute around 2m copies of a single in little more than a week. Congratulations to everyone involved.

Indies: time to get real

No one likes to feel they are being pushed around, but the indies complaining about Virgin Records' attempt to clamp down on parallel imports should get real. How would they feel if they were in Virgin's shoes and they spent a fortune on promotion only to see their customers go buy product from somebody else? Indie retailers are all too ready to cry foul when they suspect record companies of not playing fair with them. They would do better to focus on satisfying their own customers rather than playing the currency markets.

Zoe: wasted on radio?

We all make mistakes: so good work then, Andy Parfitt, for moving quickly to replace Radio One's short-lived Breakfast Show team. Redcliffe and Lard. No disrespect to the chaps, but it's one thing listening to indie Northerners late in the evening. You've got to be a sucker for punishment to want it over breakfast. We have got to be open-minded about the new combination of Ball and Greening. But given what we know about the appeal of Zoe, isn't the last place you'd put her on radio? We could be wrong, but we hope that like Parfitt we're big enough to admit it. *Steve Redmond*

PAUL'S QUIRKS

Eton: why it was worth the effort

The unprecedented demand for the Eton John single caused problems of varying magnitude for music retailers. Thrust into the front line, the majority of retailers reacted magnificently. Many, like us, chose to support the project from the off and ordered substantial amounts of the single from both PolyGram and the major wholesalers, but no one could have been prepared for the invasion of customers on Saturday. We concentrated on being positive and considered every sale as a potential new customer and already we've seen so many new faces return to make additional purchases. Retailers who complain about the loss of profit should consider how much it would have cost for an advert to attract that many new and old customers to their store over the past week. Many of them will be listening to music for the first time in years and may even get back into the habit of buying music. Our industry said after Band Aid that retailers shouldn't have to give up their profit margin again, but this was the exception and it showed again what a remarkable industry we work in.

On the road to better understanding

The recent flurry of dealer workshops and roadshows are all signs that the majors are trying their best to understand and support their independent customers. When people of the calibre of PolyGram's John Kennedy and Nigel Haywood and BMG's John Preston and Richard Story are prepared to discuss their policies face-to-face with dealers, as EMI has been doing via Channel, then we know the message has at last sunk in. They all realise that if the independent's share of the market is allowed to shrink any further, then new music is doomed. This is the way forward - let's make regional presentations a regular event.

Paul Quirk's column is a personal view

NEWS

CD piracy: IFPI goes for 'zero tolerance'

The IFPI has announced a campaign of zero tolerance against CD pirates, after recording a 25% increase in piracy last year.

A total of 350m illegal music CDs came on to the worldwide market in 1996 and IFPI director general Nic Garnett said anti-territories must be vigilante if this worrying tide is to be stemmed.

"CD manufacturing overcapacity, which lies at the centre of this problem, is getting worse," he said. "Prices have fallen and manufacturers are tight, but we intend to pursue every CD plant involved in piracy, no matter who or where they are."

The IFPI announced it will work closely with national governments and police forces to fight organised crime. Iain Grant, IFPI head of enforcement, says that the latest figures reveal that pirate sales of music reached \$1bn (£31.1bn) during 1996. He adds, "The industry must act fast and go for enforcement to stop this hampering damage."

● The MCPS and PRS are making extra funds available to ensure there is adequate copyright enforcement available when licensing new technologies such as the internet. Mark Isherwood has been appointed director of new technology system of royalty collection, while Graham Churchill has been made director of copyright enforcement to deal with copyright abuse and anti-piracy issues. Both will work on behalf of British Music Rights.

Virgin cinemas provide new outlet for LP sales

by Steve Hemley

Music is to be available for sale at all new Virgin Cinema complexes in the UK following the Virgin Group's decision to form a new £50m global entertainment company called Virgin Entertainment Group.

The company is merging all its worldwide Megastore and cinema businesses - with the exception of Virgin Retail in the UK which is 75% owned by WH Smith - to provide extra funding to open new Megastores around the globe and increase its UK cinema presence.

Every multi-screen venue will include a Movie Store selling the Top 20 albums, Top 20 soundtracks and Top 20 video movies. Products such as posters, postcards, film stills and licensed movie merchandise will be available.

Virgin also hopes to stage more album signings and PAs at cinema openings following the success of Arista act David Devant & His Spirit Wife's appearance at the launch of its nine-screen complex in Aberdeen.

MTV JOINS VIRGIN ON THE CAMPUS TRAIL

Virgin Megastores, MTV and V2 are teaming up to break bands targeting the influential student market.

The Virgin Megastores On The **** tour will visit 20 universities and will feature a rotating roster of three V2 acts a night beginning at the University of London on October 15 and ending at Northampton Roadmenders on November 7.

Students can win £200 to spend in the Megastore in each location while party bags from the store and MTV will be given to the first 50 people attending each show. MTV UK will feature six 30-second video slots every day for 28 days, beginning a week before the tour when one night recorded for future broadcast.

V2 head of marketing Sean Bye says students are the significant influence in breaking new music.

Among the V2 acts confirmed to play are Number One Cup (on the Blue Rose imprint), The Crocets (Blue Dog), Tin Star (V2), Story Sleep (Big Cat), Addict (Big Cat), Kings of Infinite Space (V2), Dayton (Blue Dog) and The Hornettes (Banana).

This tour has two credible sponsors, with built-in exposure for the acts and the support of an established student-targeted campaign," he says.

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number of Megastores to be opened in 1998 from 10 to 20 in the US, six to 10 in France and 19 to 20 in Japan.

The company has no immediate plans to return to central Europe where Burke says retailers must work on low margins and there are few specialists. Virgin closed the last of its three pilot stores in Germany in 1994.

Tower makes stand over Britannia role

Tower is boycotting this year's Gramophone Awards after accusing new sponsor Britannia Music of creaming off profits from the classical music industry.

The retailer, at the forefront of protests against supermarket discounting, has taken the unprecedented step because it claims the music club only sells the most popular classical releases.

"Tower and other specialists have a real commitment to classical music and offer the public a genuine choice," says Tower managing director Andy Lown. "The organisers of this year's awards should take more care about who they get into bed with."

However, Tower is not preparing to boycott the Brit Awards which Britannia has sponsored for the past nine years and whose sponsorship deal ends after next year's event. Lown says the Brits sponsorship is long-established, while such backing for the Gramophone Awards is a new development.

Britannia Music chairman John Nelligan says he is puzzled and saddened by Tower's decision. "I really don't understand it," he says. "I know retailers don't like music clubs as a rule and they don't accept we are aiming for a market that does not go into their shops."

He dismisses claims Britannia just creams off profits by stocking only selected titles. "I wouldn't have thought having 13 or 14 magazines a year with 200 titles is creaming off," he says. "Over the course of the year we make around 3,000 titles available to our members."



EMI UK is preparing a promotional campaign, to run up to Christmas, for Vanessa-Mae's forthcoming album Storm. The release, which marks her debut as a vocalist on a commercial release and is her first recording for the label, will coincide with the violin virtuoso's 13th birthday on October 27 and includes her versions of the Focus 1st Hit Hocus Pocus and Donna Summer's Feel Love. It will be preceded by the release of a single of the same name on October 13.

Spacious line-up set to spark fireworks at ITC

by Sue Sillitoe

Next week's In The City promises to be both lively and controversial as organisers line up a daytime panel schedule covering many of the industry's most contentious issues.

Subjects such as the rights of samplers, the future of retail and the state of the music press will all come under the spotlight during the four-day convention in Glasgow as panellists respond to ITC's challenge to inject extra dynamism into this year's event. Phil Sawe, panel coordinator for ITC, says, "We're looking for every single panel to have a viewpoint on what will happen in the future. Topics for debate will be about people, human relations, culture and trends just as much as developments in technology."

He adds that this year's ITC panels will bring the appeal and enhance the value of the conference by debating issues of real importance to industry professionals. "Things are changing, professionals are coming into the industry. We have to attract those sort of people to In The City," he says.

ITC STRESS BEATERS

If the stress and excitement of ITC gets too much for any of the convention's 2,000-plus delegates and visitors, then Sines pop star Sandie Shaw may be able to provide relief.

Shaw and Fiona Smith from The Arts Clinic are running a stress management seminar on Monday afternoon during which they will teach music industry executives how to cope with the pressure of signing those seven-figure, six-album deals.

Also on the ITC agenda is a presentation in the Blue Monday room on Tuesday by Jonathan King who aims to show how a normal person can be transformed into a superstar in just 20 minutes.

Nearly 30 panels have been confirmed covering a diverse range of subjects. The list includes Monday's Is Dance The New Pop Music? which will discuss the breakdown of barriers between genres, while Sunday's panel Cyberia Starts Here and Tuesday's New Directions will focus on new ways of

marketing music such as using the internet.

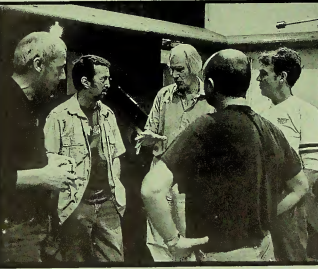
Sunday's 2001 will discuss the future of business affairs, Monday's Matrix Management will debate the outlook for A&R and product managers while Tuesday's panel on DVD looks at the converging formats of the future.

The keynote address will be given by Labour's Arts Minister Mark Fisher, who takes the stage at 4pm on Sunday. Fisher is the first minister to attend an ITC convention and his speech will outline the new government's policy for the music industry.

Monday's celebrity interview featuring Oasis manager Marcus Russell is likely to be particularly well-attended, while on Tuesday Jonathan King gives a masterclass called Recipe For Success.

This year's gala dinner takes place after the keynote speech and will be held in aid of the Nordoff-Robbins Music Therapy charity on Sunday evening at the Hilton Hotel. Musician-comedian Bill Bailey is already lined up to entertain guests and the dinner is being sponsored by Levi's, Top Records and Distinctions.

BSkyB was last week still counting how many viewers subscribed to its first pay-per-view music event, the Music For Montserrat Concert. The satellite channel, which is donating all the revenue from the broadcast to the Montserrat Foundation, broadcast the three-hour concert eight times last week between 8pm Tuesday (16) and 11pm Friday (15). The event took place at the Royal Albert Hall on Monday (15) but BSkyB decided to broadcast repeat recordings to maximise revenue. Viewers were charged £4.95 if they booked before the first showing and £6.95 thereafter. A company spokesman says, "We will not know for two weeks the exact numbers that tuned in." The concert featured artists who had recorded at producer Sir George Martin's Air Studios on the island. Pictured right, before the concert took place are (left to right) Mark Knopfler, Eric Clapton, George Martin, Phil Collins and Sir Paul McCartney.



Independents cheered by clutch of MTV nominations

The UK's independent record community was celebrating last week as XL and Creation bagged five nominations for the 1997 MTV Europe Music Awards, writes *Hannah Champ*.

Prodigy have been nominated for best group, best alternative new act and best dance act, while Oasis are shortlisted for best group and best rock act.

Virgin Records secured eight nominations, including three for best dance act (Spice Girls, Daft Punk and The Chemical Brothers), while Arista and Universal are up for six awards each and Epic gained five nominations.

This year's awards, to be held in

Rotterdam's Ahoy Stadium on November 6, will include four new categories: best alternative act, best rap artist, best live act and best r&b act.

Hosts for the event - to be jointly sponsored by Carlsberg, Compaq Computers Europe and Lee Jeans - have yet to be announced, but awards will be presented by former Eternal singer Louise, Dennis Hopper and 'Leon' star Jean Renaud, with others to be confirmed.

MTV Europe's audience will be invited to vote between October 13 and November 2 on the five nominations in each category via telephone, fax, post and e-mail.

Dino Entertainment goes into liquidation

Just one week after managing director Mirrie Warner announced he was quitting Dino Entertainment, the company has gone into administration.

Accountancy firm Kidsons Impey was appointed administrator on September 16 and insolvency partners Patrick Wadsted and Tom Burton are hoping to dispose of the business and its subsidiary Dino Music as going concerns. Wadsted says, "Dino represented the last big independent music marketing force in the UK and we are meeting the majors this week to get their cooperation to continue trading."

Dino was formed in 1989 and generated a turnover of more than £100m at its peak, producing £40m-plus in royalties.

Dino Entertainment's overseas sales subsidiary Beehive Trading is not affected by the administration announcement and is trading normally.

Changing roles at MCA

MCA Music International has made a number of staff changes within the company. Senior A&R manager Jon Walsh, who was responsible for signing Ocean Colour Scene, has been promoted to head of A&R for MCA/Geffen UK, while Universal/Interscope marketing manager, Karl Badger, has been promoted to head of marketing. MCA/Geffen UK has also appointed Ollie Weait as MCA US marketing manager.

Tower gets readers boost

Tower Records' giveaway monthly music magazine *Top* has achieved its highest ever ABC/VFD circulation of 67,331 - an increase of 8% on the previous ABC figure. *Top* is the only popular music title, besides the newstand teen titles *Top Of The Pops* and *Smash Hits*, to register an increase in UK circulation and is now achieving better ABC results than leading mainstream, albeit paid-for, titles such as *Mojo* and *Melody Maker*.

Sonopress increases Latino presence

Sonopress, the world's second largest CD manufacturer, is to build a production facility in Buenos Aires, Argentina, which will be the company's fourth in Latin America. It will form part of the Storage Media Division of BMG Entertainment, a wholly-owned company within the Bertelsmann Group, which owns Birmingham-based Sonopress UK.

Video pair start new company

Former MTV producer and director Vanessa Warwick has joined forces with promo director Jan Russell to offer a specialised video production service to record companies and managers. Called 24/7, it will produce EPKs, multi-camera live concerts, interviews, album launch parties, video diaries and documentaries. It has already begun work for Mariah Carey, Roachford and the 1998 World Cup Anthem for Germany.

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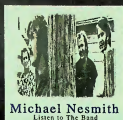
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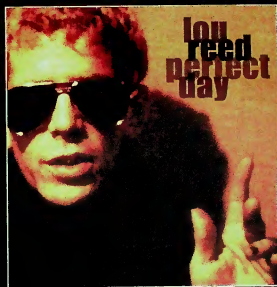
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Just five minutes into our conversation in his office just around the corner from Trafalgar Square, the Culture Minister and I have found at least one thing to agree on. "I can entirely understand scepticism on anyone's part about anything politicians say or do," says Chris Smith, candidly.

It's a scepticism well-founded in the music industry. Not only is it a business instinctively suspicious of government intervention and one which has done very nicely thank you without it, music has long become accustomed to politicians tapping it for a handy photo-opportunity come election-time – or for a free ticket to the Brits – only to revert to its old ways, criticising everything from CD pricing to Liam Gallagher's personal habits, soon afterwards.

Now, apparently, things have changed. Under New Labour's newly-renamed Department for Culture, Media and Sports, music has been given a higher profile. And Smith is here to give *Music Week* his first public policy statement on music. "I can understand people's scepticism," he says. "I want to prove them wrong."

The 46-year-old MP for Islington South & Finsbury seems to have mastered his brief well. And, importantly, his programme is characterised by a realisation of what he can't do as much as an appreciation of what needs to be done.

"Government can't create music," he says. "Government can't tell anyone what to do in the music industry. But what it can do is make sure the legal and international framework is there to enable the music industry to succeed."

But first we start with just about the most basic question of all. After a decade in which the relationship between government and the music industry has been dominated by the tired old topic of CD piracy, what's Chris Smith's view?

"It's an issue I think it is ultimately for the market to decide. If you are going to have investment in new talent, people producing new music, taking risks, you're going to have a premium on that. There is not a role for Government to come in and start regulating prices because there is a real danger that you will start killing the goose which lays the golden eggs."

So what is the new Department of Culture about – and where does music fit into it?



CHRIS SMITH

A POLITICAL MAN

Chris Smith: b. 24 July 24, 1951, Barnet, Herts
Education: Farnbrooke College, Cambridge and
Harvard University (as Kennedy Scholar)
1978-1983: councillor, Islington Borough
Council
1983: elected MP for Islington South and

Finsbury
1987: Shadow spokesman on Treasury and
Economic Affairs
1992: Shadow spokesman on Environmental
Protection
1994: Shadow Heritage Secretary

1995: Shadow Social Security Secretary
1996: Shadow Health Secretary
May 1997: Secretary of State of National
Heritage
July 1997: Secretary of State for Culture,
Media and Sport

"Heritage had a bit of a backward looking feel. I see the word culture as encompassing a wide range of activities, many of which are now very successfully driving the British economy like film, design – and music. Music is not just going to be tagged on to all other industrial responsibilities somewhere else, it's a central part of what this department is doing."

Your Creative Industries Task Force which includes representatives of music such as Creative's Alan McGee and V2's Richard Branson is set to meet for the first time next month. What's the point of it?

"It will look across the whole range of government, drawing in representatives from the DTI, the Foreign Office, Treasury and Education so we can address collectively some of the issues which are important to industries like music that depend on creative talent and intellectual property. It won't be just a general talking shop. It will be looking at specific problems."

Isn't there an inherent conflict between a business which is as entrepreneurial as music and Labour – even New Labour?

"New Labour believes in the real entrepreneurship of the market. In the modern economy the real sources of wealth in creative industries are going to come from people who are prepared to take risks, who are prepared to put their talent on the line."

What concrete things are you planning that will benefit the music industry? On the internet for instance, there's a real need for the kind of protection contained in the World Intellectual Property Organisation convention which the UK has yet to ratify.

"Effectively the rest of Europe is now waiting for the UK to take the lead on Wipo, and I'm now urgently looking at what the earliest opportunity will be for us to bring that forward. I want to see if

we can squeeze it in, or do it by other means that won't require primary legislation."

In the week that IFPI figures show that a third of all CDs worldwide are pirated, what about piracy?

"Those are issues we need to start tackling on a government-to-government basis and that's why involving both the DTI and the Foreign Office is going to be quite important. It will depend very much on the extent to which we can get other governments to cooperate, but the effort has to start very rapidly."

"Additionally, I am hoping to put together a big seminar with all the leading representatives of the music industry and interested MPs from all parties to talk through some of these issues of copyright and piracy and intellectual property law so we can get a consensus about what's needed."

Is there anything that can be done to encourage music at a more basic level?

"Particularly in state schools there is very little musical instrument teaching now, and that's a bad news for kids and it's also bad news for the future music making of the country. I have made a specific proposal that we should use lottery money to provide instruments for schools and to employ peripatetic music teachers. That will be through, I hope, shortly after Easter next year."

How do you think the music industry should judge your performance?

"I want to make sure that people in the music industry in two or three years' time can say that not only were there a series of concrete steps taken, things done like sorting out Wipo, but I hope they will also say that this is a government which took music seriously as part of the modern economy."

What is your own musical taste?

"I would probably go for something like Schubert or Mahler or Brahms, because I'm a romantic at heart. But that doesn't preclude the exclusion of

everything else. I enjoy listening to a Pop tape almost as much as I enjoy listening to a Mahler symphony."

Have you been to any gigs recently?

"Not since I took over responsibility for the music industry, but that's partly because I haven't had any invitations. If anyone wants to invite me to things, I would be keen to go."

The background to Smith's appointment in May and his takeover of responsibility for music in July was not promising. The music industry had made no secret of the fact that it would have preferred to fall under the auspices of the Department of Trade and Industry. And Smith himself was seen as having been demoted from his opposition role as spokesman on health. But out of this shotgun marriage there appears to be developing a positive relationship based on mutual self-interest.

The UK music industry is painfully aware of the need for government help on piracy and copyright protection. Meanwhile, Smith finds himself the standard-bearer for New Labour's emphasis on the "modern economy" – highlighted in Tony Blair's speech to the TICU earlier this month.

Music's mix of individual creativity, high technology and modernity is the ideal combination for a government keen to distance itself both from the heavy industrial bias of Old Labour and the backward-looking cultural outlook of the Conservatives.

Smith has a lot of work to do to change the conservative cultural agenda of his department. His Culture Ministry's offices are without a hi-fi and the books and paintings in his waiting room make no concessions to the popular culture it now supposedly embraces.

The music industry can't help but be sceptical of Smith. But if he manages to turn his words into action he might yet turn out to be the greatest ally yet given the Government the UK music industry has yet had. *Steve Redmond*

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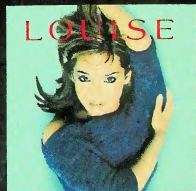
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V stars make welcome return to the B.G.'s year of upheaval

The arrival of another Robson & Jerome album means RCA will be back on familiar ground this Christmas after a year of some uncertainty at the BMG company.

RCA goes into the crucial final quarter following a series of key personnel changes over the past few months, including the departure of Hugh Goldsmith who announced in June he would be quitting as managing director to head a new label being started by Virgin Records.

The news of his departure was followed only a fortnight later by Kristina Kyriakou announcing she was leaving the company just a few months into her new role to become Gary Barlow's worldwide business and creative manager. Since then, BMG music division president Jeremy Marsh has overseen a reconstruction of the RCA team, appointing Simon Robinson as commercial director and David Joseph as head of marketing with Marsh himself taking on the role of managing director until Goldsmith's replacement is found.

With those changes now in place, it was with a positive attitude BMG goes into the autumn period with a release lineup which chairman John Preston believes fully reflects his company's growing musical diversity. "We've got a number of very strong prospects right across the board," he says. "At one end of the spectrum there's a new album from Sleeper and at the other end new releases from Steven Houghton, Woolpackers and M People. We've got something to cover everything that people want in the market."

Undoubtedly, the sales highlight of the year so far for BMG has been the Puff Daddy single *I'll Be Missing You*

which has been the biggest-selling single of the year - just *Candle In The Wind 1997* - and has led a very successful year for overseas Arista releases in the UK. "The year has been really strong for R&B with Puff Daddy, Notorious B.I.G., Toni Braxton and SWV," says Preston. "Our pole position with black music in this country has been phenomenally strong this year."

In addition, the Puff Daddy number one has also highlighted BMG's faith in singles pricing after putting out the release without any dead air and then announcing it would do the same on all its future superstar releases. Sales director Richard Story says, "It's been a bit of a turning point in singles pricing. There will still be £1.99 singles, but at least people appreciate now you can sell singles at full price."

The return of Lisa Stansfield for her first new album in more than three years has given Arista further success, although she remains the company's only homegrown star. However, managing director Martin Heath is determined to change that and is aiming to make Arista the home of UK R&B. "There's now starting to be a very rich source of very British-sounding R&B. It's the music of young Britain," he says.

But it's been something of a difficult year for two of RCA's main stars, Gary Barlow and Mark Owen, who have both been unable to come near to matching the commercial success they enjoyed with *Talk A New Year*. "Our Top 10 return in February with *Clementine* was not enough to kick-start his album sufficiently, while Barlow's number one single *Love Won't Wait* and chart-topping album *Open Road* both

managed only one week each at the top both, incidentally, making way for fellow RCA releases in Olive's *You're Not Alone* and Wu-Tang Clan's *Wu-Tang Forever*. Elsewhere, a Top 10 breakthrough has been achieved by North & South who starred in their own crack screen's television series, *No Sweat*.

In the dance market NorthWestside, former London Records' pair Christian Tattersfield and Nick Raphael's new project, has been making ground by cracking the Top 40 immediately in March with their first single, *Don't Knock The Hustle* by Jay Z, while *Deconstruction* has been

rewarded for its patience with Republics who, after making the *Billboard* Hot 100 last year, finally broke into the UK Top 10 album and singles charts this year. The record company will now be looking to build on that album success with key superstar releases from Kylie Minogue (album out today) and M People (October 13).

But, if previous years are anything to go by, the big BMG stars will be on its releases by television more than Christmas, which will not only see the return of Robson & Jerome and the Woolpackers, but also the recording debut of London's Burning star Steven Houghton.

Paul Williams

HALF TERM REPORT

BMG ENTERTAINMENT

Chairman: John Preston. Music division president: Jeremy Marsh. Sales director: Richard Story.

RCA

Head of marketing: David Joseph. Director of A&R: Mike McCormack. Singles: Number ones - two (Gary Barlow - *Love Won't Wait*, Olive - *You're Not Alone*). Top 10s - four; Top 20s - seven; Top 40s - four. Artist albums: Number ones - two (Gary Barlow - *Open Road*, Wu-Tang Clan - *Wu-Tang Forever*). Top 10s - two; Top 20s - three; Top 40s - one.

Arista: Managing director: Martin Heath. General manager: Adele Nozedar. Evans - *I'll Be Missing You*; Top 10s - eight; Top 40s - two; Puff Daddy & Faith albums: Top 10s - one; Top 20s - one; Top 40s - one. Marketing director: David Pullan. Head of A&R: James Barton. Singles: Top 10s - one; Top 20s - one; Top 40s - one. Artist albums: Top 10s - one. Compilation NORTHWESTSIDE: Managing director: Christian Tattersfield. Singles: Top 40s - two.

BMG COMMERCIAL DIVISION: Managing director: Ratnam Bela. Commercial Director: Ray Jenks. Compilation albums (for Global): Number ones - one (New Hits)

BMG CONFIR: Managing director: Alison Wenham. Marketing director: Richard Dinwiddie. Director of A&R: Simon Foster. 1997 hits up to chart dated August 30

KEY AUTUMN RELEASES



PATTI SMITH: *Pence And Noise* - Arista (Oct 6). Press ads in *Q* and *Mop* and radio ads on Xfm will stoke interest in her eagerly-anticipated seventh album. Meanwhile, her back catalogue moves to mid-price on the Stop label.

SPEEDY: *Going Home, single* - Boller House Records (Oct 6). Their first single *Boy Wonder* shifted more than 10,000 units earlier in the year and the label is now aiming to boost sales of this with a succession of football match gigs. An album, *News From Nowhere*, will be embarked on the New Year.

YVETTE MICHELE: *My Dream - Loud*, RCA (Oct 6). A shimmering, swingbeat debut from the New York singer which has already attracted pre-release enquiries. Includes the

The first taste of Sleeper's new album *Pleas'd To Meet You* will be the single *She's A Good Girl* which is released by Innocent on September 23. Wener's habit of securing magazines covers and column inches will help the album, which comes out on October 13, to compete in the seasonal sales rush and the band also have plenty of TV appearances booked

club hit *I'm Not Feeling You*. **PUFF DADDY:** *Best Around The World, single* - Puff Daddy/Arista (Oct 3). This single will spearhead a substantial re-promotion for Puff Daddy & The Family's album *No Way to Go*, which has so far notched up sales of more than 80,000 units in the UK. From October 13, a TV ad campaign will unfold in the Midlands, the south and London. He will appear live in Wolverhampton and on the London's Wembley Arena at the beginning of October.

NATALIE IMBRUGLIA: *Torn, single* - RCA (Oct 13). Breathy vocals and a jangly guitar make for a radio friendly track that could put the former Neighbours star on the map.

SYLVIA POWELL: *Revu - Deconstruction* (Oct 13). Powell's distinctive vocals combine with a potent mix of reggae, soul and melodious covers. Coverage in the music and lifestyle press will ensure this is a stand-out debut.

NORTH AND SOUTH: *Bringing, single* -

RCA (Oct 20). A bid-back track that looks set to repeat the success of their previous two hit singles. A November tour will warm up fans for an album due in the New Year.

CREAM ANTHEMS 97 - Deconstruction (Nov 3). A double CD package that presents all of this year's hits from the legendary Liverpool club, featuring Cathy Schulz, DJ Paul Oakdenfield and Nick Warren.

TONI BRAXTON: *Toni Braxton - LaFace* (Nov 10). Her 1995 album is being re-packaged and promoted with four additional tracks that include the radio hit *You're My Number One*. High National TV advertising will roll throughout November and December.

ROBERT MILES: *Free - Deconstruction* (Nov 10). A second album from the Italian techno wizard whose single *Children* has sold more than 4.5m units worldwide. The album's title track, featuring Cathy Schulz, will be released as a single on October 27.

MARIA NAYLER: *Naked And Sacred - Deconstruction* (Nov 10). Nayler has a substantial following on the back of her duets with Robert Miles (on *One To One*) and Sasha (as *Da One*) and this is her first solo single for the label.

MAZE: *Harlem World - Arista* (Nov 11). There will be a significant push for the first solo album from the rapper who is well known from his collaborations with Puff Daddy and Mariah Carey.

USA STANSFIELD: *Don't Cry For Me, single* - RCA (Nov 11). This will herald a renewed push for Stansfield's eponymous album. The sultry singer is about to tour for the first time in four years and will be making numerous TV



October 13 sees the release of DJ Ron's Quintessence EP on Parlovia/RCA. This strong, eight-track showcase is sure to steam out of the specialist stores and provide an excellent platform for the east London jungle DJ.

appearances, including Talking Telephone Numbers, Lily Savage and The Jack Docherty Show.

FATH EVANS: *Keep The Faith - Arista* (Nov 15). This debut from Notorious B.I.G.'s widow will be heavily promoted in the New Year, when the first single is released.

ROBSON & JEROME: *Happy Days - The Best Of Robson & Jerome - RCA* (Nov 17). The TV stars' third album will combine their biggest hits, new material and unreleased tracks from the TV series *As'n Misbehavin'*. Compiled by Karen Faux.

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LETTERS

Indie dealers call foul over Elton salesman signs off **Hey, big shots**

I felt that I had to write to voice my disappointment regarding PolyGram's handling of Elton John's single.

The build up to the release of *Candle In The Wind 1997* must have been quite demanding and exciting for all record shops.

On Tuesday, PolyGram releases called and presented the single in boxed quantities, making sure everyone bought more than they wanted. We were told the prices and that it was possible we would not receive all of our order on Friday. OK, we except that.

To cover our possible losses we ordered a small quantity from Telstar Leisure Distribution. Knowing, as everybody did, that the song would reach number one on a Saturday's sales alone, we took orders from our customers and by Friday we had pages and pages of orders.

Friday's new releases arrived, but no PolyGram delivery. Oh well, it should be here tomorrow, we thought. The big day was here and at 8.45am a queue was building at our door.

At 9am the doors open, but there was no stock of next week's number one and the queue was from the counter going out of the door. We explained and apologised, but our Saturday delivery would not be here until 11am. The queue didn't seem to move, our customers wanted to place and pay for orders in addition to the list we already had.

At 11am our delivery arrives, from Telstar Leisure, but still nothing from PolyGram. Once opened, we find that Telstar has only been able to supply CDs, no cassettes - we find out later that it never received cassettes from PolyGram either - so on the behalf of our customers we telephoned PolyGram and were told that our order was not pecked until 6.20pm on Friday and not despatched until 9.17am on Saturday, so we should receive it either Monday or Tuesday. Then we were informed that they had no record of our order for cassettes.

We asked if we could place an order for cassettes and were transferred to the order desk, only to be told when trying to order that the person we were talking to couldn't take the order as they were too busy.

As the day went on, thanks to Telstar Leisure, we were able to satisfy some of our pre-paid orders, but most customers didn't get theirs. Most customers seemed put out and some demanded their money back so that they could go to the other town and buy from the Virgin store.

Lost customers, pissed off customers; in one day PolyGram has damaged and scared a great reputation that has taken hard work and years to build. I also wonder if there was just enough release on Saturday to guarantee the number one slot and the rest held back, not to waste next week's chart position. Maybe I'm naive, but I thought

this was a charity record, or is it just business?

You may think I'm a coward not giving my name, but I don't know how petty and malicious a company as powerful as PolyGram can be.

Name and address withheld

While there is much to laud PolyGram for in its approach to the difficulties releasing Elton John's *Candle In The Wind*, myself, and I am sure many other dealers, only feel disdain for the totally arbitrary way it seems to have gone about the obvious supply problem with some shops getting thousands and others, sometimes just few away, none.

In more than 18 years behind the counter, I have never had a more disheartening day as we turned away hundreds of people wanting to buy *Candle In The Wind*, many of whom had placed orders, when it was all too obvious it was available elsewhere.

As a small indie you spend years building a loyal customer base and enhancing your credibility against growing odds only to have that credibility all too easily undermined when this happens.

But credit where it is due, only one person demanded their money back and when the situation was explained most were sympathetic and some disgusted at the unfairness.

It does not look good for anyone when people see hundreds of records being sold over the counter of large multiples, TV and they can't get it in their local shop on the day they have been told it is released. Nor is this helpful for the future.
Julian Howes,
Asteley,
Wallingford,
Oxon.

Once again, independent traders are being penalised in favour of large companies. This time PolyGram is the offender, with the Elton John single.

PolyGram has sent a memo to its staff telling them to pick large company orders first. My first order was faxed on 12pm on September 6 with more orders throughout the week. As of 3.27pm on September 15 we haven't received any records.

As we live on an island, everything comes by sea. We don't like trading against multinationals when it is fair. But surely PolyGram's action isn't fair trading. Woolworths and HMV here have received their orders. H Serrusson, Colebrook Home Entertainment Centre, Douglas, Isle Of Man.

On your ad on page 10 of last week's issue, it appears that somebody has forgotten to mention that record dealer

profits are also going to the Diana, Princess Of Wales Memorial Fund.

The hundreds of music stores across the country have been vital in the distribution of this single. Without initial consultation, we have been forced on to the front line to pacify, sympathise and receive abuse from the general public, and provide the goods where we can.

I'd like to take this opportunity to thank all those sales assistants around the country for selling the single. It has been a difficult week for us all.

Jo Walters,
Trading Post,
Stroud,
Gloucester.

You know, I wasn't surprised to read Norman Wheatley's letter (*MW*, August 30); disappointed, but not surprised. I just wish the publishers would give up-and-coming songwriters a few guidelines, or at least the criteria for how they go about finding new talent. Perhaps the secret is to offer to wine and dine the A&R personnel to present your work? At least that's a different approach - or is it?

Certainly it's very costly, as a writer friend of mine Richard Bate recently realised - and has anything come of it? No.

Realising this isn't the way as you could find yourself bankrupt before you know it, like Norman, I offered to help my friend embark on a mail shot to all reputable music publishers. Thanks Norman, we won't be doing that now.

So, Big Shots - yeah, you in publishing - what has one got to do to get your attention. Go to the artist or managers direct, probably.

LG,
AU Records,
Hoxton Square,
London.

May I take this opportunity of using *Music Week* to thank the numerous people who have sent me cards and messages after my recent decision to leave *Music Week*.

As a true Yorkshireman, I recognise the savings on postage and telephone costs I will make by having this letter published in your magazine.

I have had 12 fantastic years at CBS/Sony working with some wonderful people at the company itself, and at retail. The time felt right to move on, though, and as reigning album salesman of the year it is nice to depart on a high.

I shall spend the next few weeks trying to break into the Leeds United first team, but if I fail to figure in George Graham's plans I may well be looking for painful employment elsewhere in the business.
Ian De-Whittell,
Whitkirk,
Leeds.

MUSIC WEEK 27 SEPTEMBER 1997

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THANK YOU
FOR SHOWING US ALL
HOW IT SHOULD
BE DONE.

DEREK TAYLOR
1932 - 1997



EMI



DEREK TAYLOR
1932 - 1997

“And in the end, the love you take
is equal to the love you make” *

Lennon - McCartney

As time goes by we will miss you more.





Elton John's Candle in the Wind 1997 continues to shatter chart records. Having topped a million sales in five days – more than halving the 11 days required by the previous record-holder *Do They Know It's Christmas* by Band Aid – it has actually accelerated and, by close of business on Saturday, had sold an estimated **2,005,000** copies. Its sales last week – **1,547,000** – dwarfed that of all other records. It outsold the number two track by a margin of 18 to 1 and accounted for a remarkable 58% of the total singles market.

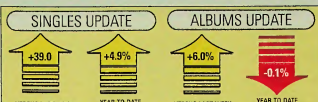
Candle In The Wind 1997 is now the third biggest selling single of all time, trailing just *Do They Know It's Christmas* and Queen's *Bohemian Rhapsody*, and could be the biggest-selling single of all time by this time next week.

It's *Elton's* first new hit of 1997 (Listen Like Horrors was a hang-over from 1996) and keeps intact his proud record of having at least one hit every year since his 1971 debut. It's also the 92nd number one produced by **George Martin**, and his first since Paul McCartney's *Pipes of Peace* in 1984. It finally propels **George**, at the age of 71, ahead of **Norrie Paramor** as the producer of most number one hits.

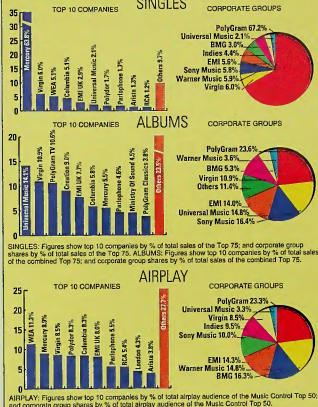
Candle In The Wind 1997 will undoubtedly become the biggest seller of all time but it will probably be played by its buyers a lot less than many other big sellers because of its unhappy associations. Indeed, its success is prompting many buyers to snuff out the original *Candle In The Wind*, with most opting for *Elton's Love Songs* album, which jumps 44 to 15 this week. The Westminster Abbey version is included on the funeral service album *Diana Princess of Wales 1961-77*, which surprisingly debuts as low as number three in the compilation chart, after selling 25,000 copies.

Moving on to the rest of the chart, it's noticeable that there are two Latin-flavoured singles in the 10. Dipping from six to 10 is Puerto Rican Ricky Martin's "spanghish" single (*Un, Dos, Tres*). Maria, while debuting at number eight, are **Bellini** with *Samba De Janeiro*.

A tremendously popular record on the Med this year, the **Bellini** single is sold on Virgin's *Orbit* label but is distributed by 3M/Vital rather than EMI – primarily because Virgin picked up the Heartists' *Belo Horizonte* single (a number 42 hit a few weeks ago) for its VC Recordings imprint at the same time as its German subsidiary signed the **Bellini** track. They have an identical melody – both being heavily derivative of Airto Moreira's *Celebration Suite* – and Virgin opted to



AT-A-GLANCE WEEKLY MARKET SHARE



release the credible (Heartists) version first, while allowing intention to build in the more poppy **Bellini** track. It would have been difficult for them both to be sold by the same team, hence the 3M/Vital tie-in.

Both tracks have found their way onto Virgin's Best Latin Carnival In The World... Ever, with just two tracks between them. Another version of *Samba De Janeiro* – by Carrillo on Stip – was released last Monday but was outsold by a margin of more than 20 to one by **Bellini**, and falls short of the Top 200.

After taking three top five singles from their self-titled album, **Blur** fail

at the fourth attempt, debuting this week at number 15 with *M.O.R.* They are however the first act to have four Top 20 hits this year and *M.O.R.'s* popularity helps **Blur** to rise 58-47 on the albums chart.

Osiris are finally toppled from the albums chart summit. Be Here Now selling 60,000 copies last week and ceding pole position to the new **Oceano Colour Scene** album *Marchin'*. Already, which sold over 64,000. It's **Oceano Colour Scene's** first number one album. Their 1996 release *Moseley Shoals* rose to number two more than once and has sold over 350,000 copies.

Alan Jones.



A massive increase from 1,249 plays to 1,742 ensures that **Elton John's Candle In The Wind 1997** remains at number one, though its audience impressions are up modestly, from 67.27m to 70.43m with its average audience per play declining accordingly, from 53,000 to 40,000.

An unusually large number of stations have the record in heavy rotation, with 64 plays logged at MFM, 56 at Invicta, 52 at Southern FM and more than 40 at another 10 stations. Others clearly find it hard to programme such a soboring track amidst more poppy hits, and programme accordingly. BBC stations are more cautious supporters than most. Radio One played it 17 times last week (19 the week before) while BBC Scotland aired in twice and BBC Ulster just once. Among commercial stations, **Rock FM** also logged a single play while **City FM** and **Central** each played it four times. The track chosed to rank above *Candle in the chart listings*. Something About The Way You Look Tonight, slumped 11 to 78 last week but now climbs back to 61. In America, both tracks are in the Top Five of the adult contemporary (airplay) chart, though Top 40 stations are programming *Candle* much more, fueling a 35 to 21 climb there this week.

Meanwhile records which suffered in the aftermath of **Diana's** death continue to regain radio's favour. **Chunambamba's** Tubthumping moves 32 to 13 and **Meredith Brook's** *Bliss* soars 28 to 11. **Will Smith's** *Men In Black* slips four to five, despite adding plays over/with it by the surge in support for two of radio's perennial favourites, **M People** and **The Lighthouse Family**. **Radio One** threw up its most surprising number one of the year, programming **Hanson's** *Where The Love Now* fewer than 25 times. **Radio One** also made **Hanson's** debut single *Mmmbop* its number one, playing it 31 times for two weeks in a row but *Where The Love* has had a generally more muted reception, and **Radio One's** decision to play it quite so frequently is something of a surprise for a "cutting edge" station.

In its first full week at radio, **Spice Girls' Spice Up Your Life** performs very disappointingly. Last week it debuted at number 38. This week it moves up just two notches. **Radio One** is among those apparently not convinced of its quality, and cut back its support, spinning it 12 times last week, compared with 16 the week before. It will undoubtedly pick up at least closer to the release, especially with dance stations now serviced with mixes from **David Morales** and **Murk** but it's clearly going to be a bit of a struggle.

Alan Jones.

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WUW TOP 75 SINGLES cin

27 SEPTEMBER 1997

WEEK 1

WEEK 2

WEEK 3

WEEK 4

WEEK 5

Rank	Artist	Title	Label
1	Janet Jackson	SOMETHING ABOUT THE WAY... /CANDE IN THE WIND 1997	A&M
2	Donna Summer	SUNSHINE	Capitol
3	Cher	THUBTHUMPING	EMI
4	The Roots	THE DRUGS DON'T WORK	Capitol
5	Men In Black	MEN IN BLACK	Columbia
6	George Michael	YOU HAVE BEEN LOVED	Virgin
7	Blackstreet	FIX	Interscope
8	Bahia	SAMBA DE JANEIRO	Virgin
9	Tina Turner	NEVER GONNA LET YOU GO	Mercury
10	Janet Jackson	(U.N.D.S. TRES) MARIA	Columbia
11	Ronnie Spector	WHERE'S THE LOVE	Mercury
12	Puff Daddy & Faith Evans	I'LL BE MISSING YOU	A&M
13	Blackstreet	NIGHT NURSE	Interscope
14	Robbie Williams	SOUTH OF THE BORDER	Chryslis
15	Bar	MOR	Ford
16	Boyz n the City	4 SEASONS OF LONELINESS	Motown
17	Adams F	I KNOW WHERE IT'S AT	London
18	Mary J. Blige	HONEY	Columbia
19	Mary J. Blige	WHO'S THE MACK!	WEA
20	Boyz n the City	CIRCLES	Positive
21	Adams F	KISS AND TELL	Epic
22	Joe	THE LOVE SCENE	Jive
23	N-Tyce	WE COME TO PARTY	Telstar
24	Gata	FREED FROM DESIRE	Big Life
25	Michael	GUANTANAMERA	Columbia
26	All Mine	ALL MINE	Go Beat
27	Even After All	EVEN AFTER ALL	Epic
28	Just Gets Better	JUST GETS BETTER	Motown
29	Congo	CONGO	Virgin
30	Everybody	EVERYBODY (BACKSTREET'S BACK)	Jive
31	Summertime	SUMMERTIME	Parlaphone
32	Free	FREE	Positive
33	Live The Dream	LIVE THE DREAM	Polydor
34	You're the One I Love	YOU'RE THE ONE I LOVE	Interscope
35	So Beautiful	SO BEAUTIFUL	A&M
36	All I Wanna Do	ALL I WANNA DO	Eternal
37	Semi-Charmed Life	SEMI-CHARMED LIFE	Electra

Rank	Artist	Title	Label
38	Mo'Nique	NO MORE NO PROBLEMS	Full Duppy
39	Bitch	BITCH	Capitol
40	Plastic Dreams	PLASTIC DREAMS	R&S
41	ElektroBant	ELEKTROBANT	Virgin
42	Everything	EVERYTHING	MCA
43	Some Kind of Bliss	SOME KIND OF BLISS	Deconstruction
44	Interceptor	INTERCEPTOR	Planet Dog
45	Joy	JOY	Champion
46	Squirt	SQUIRT	Circa
47	Just Wanna Party	JUST WANNA PARTY WITH YOU	Columbia
48	House of Joy	HOUSE OF JOY	Logic
49	Offshore 97	OFFSHORE 97	Xtravaganza
50	Love Anyway	LOVE ANYWAY	Chryslis
51	Strings for Yasin	STRINGS FOR YASIN	VC
52	C U When U Get There	C U WHEN U GET THERE	Tommy Boy
53	Turn Me Out	TURN ME OUT (TURN TO SUGAR)	Mr. FOD
54	When Does Cry	WHEN DOES CRY	Epic
55	To the Moon and Back	TO THE MOON AND BACK	Columbia
56	Travellers Tune	TRAVELLERS TUNE	MCA
57	Tourniquet	TOURNIQUET	Interscope
58	Picture of You	PICTURE OF YOU	Polydor
59	You Know What Meant?	YOU KNOW WHAT MEANT?	Creation
60	Free	FREE	A&M
61	Nine Ways	NINE WAYS	Mr. FOD
62	Like the Way	LIKE THE WAY	Mushroom
63	Karma Police	KARMA POLICE	Parlaphone
64	My Father's Son	MY FATHER'S SON	Wilder
65	Cloudburst	CLOUDBURST	Feedlow
66	Finally	FINALLY	A&M
67	The Sweetest Thing	THE SWEETEST THING	MCA
68	Discobug	DISCOBUG	Xtravaganza
69	Risky Cash	RISKY CASH	Arca
70	Kisses You All Over	KISSES YOU ALL OVER	Arista
71	All About Us	ALL ABOUT US	Mushroom
72	So Help Me	SO HELP ME	RCA
73	Bentley's Gone	BENTLEY'S GONE	Skipnap
74	Somebody Else	SOMEBODY ELSE	Martina
75	Crazier	CRAZIER	Nemo

TITLES A-Z

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You're the One I Love	YOU'RE THE ONE I LOVE	Interscope
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Bentley's Gone	BENTLEY'S GONE	Skipnap
Somebody Else	SOMEBODY ELSE	Martina
Crazier	CRAZIER	Nemo

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AIRPLAY PROFILE

STATION OF THE WEEK



Kestrel FM was not only celebrating winning the 2003 Radio Authority licence earlier

this month but also the conclusion of a long battle to give Basinstoke its own ILR station.

Until now the town had been served by 2-Ten FM in Reading and Classic Gold 1431, but from April 3 next year 90,000 adults will be able to tune in to Kestrel's music mix of chart, classic hits and gold tracks.

The station, born out of Basinstoke Carnival Radio which ran four RSL broadcasts in the early Nineties, will target its output of 70% music and 30% speech at 25-54 year olds. Spokesman Lawrence Hughes says: "The music we play will be judged on its tune and melody and will feature popular artists from the Nineties, Eighties, Seventies and, very occasionally, the Sixties."

Hughes says the music has yet to finalise the exact music split for Kestrel but he confirms that the daytime playlist will be broad. There will be between 15%-35% current chart, 10%-30% old chart from the past six months, 15%-30% recent classic hits, 10%-35% adult contemporary hits from the last 20 years and between 7%-30% gold tracks from the Sixties.

"There will not be any specialist music programming but it, say, a big country and western artist played Basinstoke we would feature an interview and some of their music," says Hughes.

The nearest Kestrel will get to a

KESTREL TOP 10

Rank	Title	Artist
1	Wanna Be the Only One	Etternal
2	Not What It's At	Oris (ASAP)
3	Lined	Lighthouse Family (NME/Carb/Polydor)
4	Dance Into The Light	Phil Collins (Virgin)
5	Living In Chains	Vivian Brown (NCA)
6	Everything I Do (I Do It For You)	Bryan Adams (ASAP)
7	Simply The Best	Trini Turner (Reformation)
8	Misled	Coline Dion (Capitol)
9	True	Scandal (Capitol)
10	California Gurls	Beach Boys (Capitol)

specialist show will be a weekday evening programme that will play predominantly current tracks to encourage more younger listeners. It will also allow for coverage of local unsigned bands and a regional gig guide.

Hughes says the station has also decided not to take the Network Chart, choosing instead to broadcast its own local chart and the single features album and single recordings compiled from local record shops and book and video charts from specialist retailers.

Kestrel will announce plans in the next few months for a big launch party which will take place in Basinstoke town centre next April. Steve Hemsley

TRACK OF THE WEEK

MARY J BLIGE: EVERYTHING Serviced to radio at the end of June. Everything was first monitored by Music Central on the Capital Group's BMSB on July 9, while other early ILR supporters in July included Ocean FM, Power FM, Pleasantry and Heart.

Plays of the single never went mad, and only topped the 1,000 mark twice; in the second and third week of August. It was the support of Radio One which kept the song high in the airplay chart as the total radio audience hovered around the 40m mark at its peak.

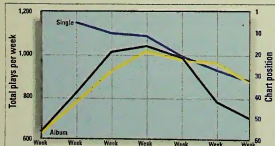
The song shared number one spot on the Radio One chart with George Michael's You Have Been Loved on September 13 as plays jumped from 23 to 32 in one week. In the same week the song jumped from 13 to seven on the ILR chart, even though total regional plays dropped from 841 to 684 showing that it had gained the support of the larger stations.

The track entered the CMI sales chart on August 18 at number six, in a week where its airplay support was modest with total plays of 948 which placed it 18th on the airplay chart — up two places on the week before.



Radio support for the single had a positive effect on sales of the album *Share My World* which was the highest August in the CMI album rundown for almost 25 when it jumped from 51 to 28 in the week Everything recorded a total of 1,262 plays. The album rose to number 21 a week later before dropping back to number 24. Everything is the third track to be taken from *Share My World*.

Steve Hemsley



RADIO 1

© Music Central UK. Titles ranked by total number of plays on Radio One from 03:00 on Sunday 14 September 1993 until 24:00 on Saturday 20 September 1993

Rank	Title	Artist	Label	No of plays	ILR
1	6	CANDLE IN THE WIND 1997	Etter, John (Rocket/Mercury)	1155	1648
2	2	MEN IN BLACK III	Smith (Columbia)	1405	1959
3	4	JUST FOR YOU	People (Deconstruction)	1255	1978
4	1	TU BE MISSING YOU	Ruff Daddy & Faith Evans (Epic 112) (Bad Boy/Arista)	1540	1389
5	19	SUNCHYME	Dario G (Hornet/WEA)	929	1232
6	11	RAINBOLD	Lighthouse Family (NME/Carb/Polydor)	854	1278
7	2	WHERE'S THE LOVE	Hanson (Mercury)	1003	1177
8	3	BLACK EYED BOY	Texas (Mercury)	1377	1150
9	5	YOU'RE THE ONE I LOVE	Shela Arna (Freestatemusic/WEA)	1232	1110
10	8	THE DRUGS DON'T WORK	Vena (Blut)	1025	1093
10	8	BITCH (NOTHING IN BETWEEN)	Meredith Brooks (Capitol)	1059	1093
12	14	SOME KIND OF BLISS	Kevina Minges (Deconstruction)	852	941
13	13	FREE	Ultra Nene (AM/FMG/AR)	853	928
14	23	TUBTHUMPING	CharleneVaughan (Epic)	669	914
15	7	YOU'VE GOT A FRIEND	Brand New Heavies (Poly/London)	574	898
16	20	STAND BY ME	Casio (Mercury)	467	898
17	15	HONEY	Melvin Hayes (Columbia)	851	842
18	22	ARMS AROUND THE WORLD	Louise (1st Avenue/EMI)	715	839
19	15	FREED FROM DESIRE	Galie (Big Life)	851	811
20	25	STRANGEST THING	George Michael (A&M/Virgin)	508	754
21	12	C U WHEN U GET THERE	Cosmo (Tommy Boy)	867	724
22	20	SUMMERTIME	Sundays (Parlophone)	377	696
23	18	MY FATHER'S SON	Career Reviews (Rough/Edel)	843	651
24	17	I KNOW WHERE IT'S AT	All Saints (London)	791	650
25	19	PICTURE OF YOU	Amelie (Polydor)	759	648
26	21	ALL I WANNA DO	Cosmo (Mercury)	774	611
27	20	NIGHTMURSE	Big & Bunch Featuring: Staysly Red (East West)	454	588
28	20	LIVE THE DREAM	Cast (Polydor)	530	563
29	20	SEMI-CHARMED LIFE	Third Eye Blind (Elektra)	335	560
30	27	I WANNA BE THE ONLY ONE	Etternal Featuring: Beto Vines (1st Avenue/EMI)	558	559

VIRGIN



Rank	Title	Artist	Label	No of plays	ILR
1	1	BITCH (NOTHING IN BETWEEN)	Meredith Brooks (Capitol)	1035	95
2	1	THE DRUGS DON'T WORK	Vena (Blut)	19	35
3	4	LIVE THE DREAM	Cast (Polydor)	23	39
4	1	BLACK EYED BOY	Texas (Mercury)	24	39
5	2	THE WAY I FEEL	Richard (Capitol)	24	25
6	5	KARMA POLICE	All (East West)	20	26
7	4	I WANT TO BE THE ONLY ONE	Etternal Featuring: Beto Vines (1st Avenue/EMI)	19	24
8	8	SOME KIND OF BLISS	Kevina Minges (Deconstruction)	20	24
9	4	HOME	Frank Ocean (Capitol)	23	24
10	4	SEMI-CHARMED LIFE	Third Eye Blind (Elektra)	8	24
11	4	MEDICINE	Dr. Amex (Elektra)	18	24

ATLANTIC 252



Rank	Title	Artist	Label	No of plays	ILR
1	1	MEN IN BLACK III	Smith (Columbia)	61	65
2	2	BITCH (NOTHING IN BETWEEN)	Meredith Brooks (Capitol)	53	58
3	3	FREED FROM DESIRE	Galie (Big Life)	50	58
4	4	ALL I WANNA DO	Cosmo (Mercury)	58	51
5	6	C U WHEN U GET THERE	Cosmo (Tommy Boy)	34	46
6	7	HONEY	Melvin Hayes (Columbia)	38	39
7	8	YOU'RE THE ONE I LOVE	Shela Arna (Freestatemusic/WEA)	35	39
8	9	I KNOW WHERE IT'S AT	All Saints (London)	38	29
9	10	THE DRUGS DON'T WORK	Vena (Blut)	35	38

© Music Central UK. Station profile charts rank titles by total number of plays per station from 03:00 on Sunday 14 September 1993 until 24:00 on Saturday 20 September 1993

THE OFFICIAL CHARTS - 27 SEPT

music week

AS USED BY



SINGLES

1	SOMETHING ABOUT THE WAY... Candle in the Wind 1937 Eton John	Rocket
2	SUNCHYME Dario G	Eternal
3	TUBTHUMPING Chumbawamba	EMI
4	THE DRUGS DON'T WORK The Verve	Hut/Virgin
5	MEN IN BLACK Will Smith	Columbia
6	YOU HAVE BEEN LOVED The Strangest Thing '97 George Michael	Virgin
7	FIX Backstreet	Interscope
8	SAMBA DE JANEIRO Bellini	Virgin
12	NEVER GONNA LET YOU GO Tina Moore	Delirious
6	(UN, DOS, TRES) MARIA Ricky Martin	Columbia
7	WHERE'S THE LOVE Hanson	Mercury
11	I'LL BE MISSING YOU Puff Daddy & Faith Evans	Puff Daddy/Arista
14	NIGHT NURSE Sly And Robbie featuring Simply Red	East West
14	SOUTH OF THE BORDER Robbie Williams	Chrysalis
15	MOR BLUR	Food/Parlophone
16	SEASONS OF LONELINESS Boyz II Men	Motown
9	I KNOW WHERE IT'S AT All Saints	London
16	HONEY Mariah Carey	Columbia
13	WHO'S THE MACK! Mark Morrison	WEA
20	CIRCLES Adam F	Postiva
21	KISS AND TELL Brownstone	Epic
22	THE LOVE SCENE Joe	Jive
19	WE CAME TO PARTY N-Tyce	Telstar
20	FEED FROM DESIRE G.A.	Big Life
25	GUA	



FINLEY QUAYE
MAVERICK
A STRIKE



INCLUDES
SUNDAY SHINING
AND
EVEN AFTER ALL
22ND SEPT



ON TOUR
OCTOBER

ALBUMS

1	MARCHIN' ALREADY Ocean Colour Scene	MCA
2	BE HERE NOW Oasis	Creation
3	BUTTERFLY Mariah Carey	Columbia
4	WHITE ON BLONDE Texas	Mercury
3	OK COMPUTER Radiohead	Parlophone
5	THE FAT OF THE LAND The Prodigy	XL Recordings
14	OLDER George Michael	Virgin
8	THE VERY BEST OF Supertramp	A&M
7	MUCH LOVE Shola Ama	WEA
6	CALLING ALL STATIONS Genesis	Virgin
11	HURRICANE #1 Hurricane #1	Creation
8	NEW FORMS Roni Size Reprazent	Talkin Loud
11	SPICE Spice Girls	Virgin
25	MOTHER NATURE CALLS Cast	Polydor
44	LOVE SONGS Elton John	Rocket
17	ALWAYS ON MY MIND - ULTIMATE LOVE SONGS Elvis Presley	RCA
23	BACKSTREET'S BACK Backstreet Boys	Jive
18	EXPERIENCE HENDRIX - THE BEST OF Jimi Hendrix	Telstar TV
10	L.I.F.E. (LOVE IS FOREVER) Billy Ocean	Jive
21	BLURRING THE EDGES Meredith Brooks	Capitol
20	DO IT YOURSELF Seahorses	Geffen
15	THE DANCE Fleetwood Mac	Reprise
18	SHERYL CROW Sheryl Crow	A&M
12	MOUTH TO MOUTH Lovelliers	China

mm

27 SEPTEMBER 1997

Freephone 0800 219588

Kiss pins breakfast hopes on Jackson

This week sees the introduction of a new five-hour breakfast show on London's Kiss 100 in a bullish move by the dance station to increase its presence in London's highly competitive daytime radio market.

The new show will run from 7am to 12pm and be presented by Kiss's most popular daytime presenter, Steve Jackson. Commenting on the new breakfast show

which will be called "Steve Jackson's Morning Glory", Kiss 100 managing director Mike Soutar says the show demonstrates the station's faith in Jackson, who has been Kiss's most popular daytime jock since the station launched in 1990.

Soutar says, "No disrespect to the other DJs, but Steve's a bit special. I'm eager to give him this chance to see what he can do against the big guns at the other stations."

The five-hour length of the show reflects the difference between Kiss's young audience and those of its competitors. "We didn't want to do a full ILI-type show, we want to do something unique and, above all, hopefully very funny," he says.

However, Kiss will be competing against Capital's Chris Tarrant who has one of the most successful radio shows in the world. "It's a big hill and I'm not waving a flag saying we'll have him by Christmas, but there's a potential at Kiss for a funny, groundbreaking show, and that's what we want," says Soutar.

Kiss has also confirmed its new programme director as Mark Matthews. Matthews, aged 31, comes from Viking Radio in Hull where, as programme director, he helped the station achieve an all-time high of 29%. Soutar says, "Mike is a great manager and will be great at getting the best out of the variety of presenters we have at Kiss."

inside:

[2] SEVEN DAYS IN DANCE: GRAHAM GOLD reveals what caught his eyes and ears this week

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

[4] Q&A: ANDY LOWES talks to Tony Farsides

[5] JOCK ON HIS BOX: LUKE SLATER

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

buzz chart number ones

CLUB:	'SATURDAY' East 57th St. (A&P)	p7
URBAN:	'FIX' Blackstreet (Universal)	p9
POP:	'STAY' Sash! feat. La Trec (Multiply)	p10
COOL CUTS:	'STRANDED' Deep Dish (Deconstruction)	p12



No doubt much to the delight of his growing legion of female fans, Finley Quaye has announced the dates for his first UK tour. The announcement coincides with the release today of the Bristol singer's first LP 'Maverick A Strike', which includes the hits 'Sunday Shining' and 'Even After All'. The LP has been produced by Quaye alongside Kevin Bacon and Jonathan Quarmby who produced Audionweb. The special guest on Quaye's tour is Cath Coffey and the dates are: Wolverhampton Wilfrun Hall (October 14); Edinburgh Queen's Hall (15); Glasgow Garage (16); Newcastle Riverside (17); Liverpool L2 (19); Sheffield University (20); Portsmouth Pyramids Centre (21); London LA2 (22); Northampton Roadmenders (24); Norwich Waterfront (26); Cambridge Junction (27); Bristol University (28); Leicester University (29).

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- 16 19 MOONDANCE - THE ALBUM
- 11 20 THE GREATEST DANCE ALBUM EVER MADE



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Bulletin title

C

breakdance event set to sell out

London's Shepherd's Bush Empire will host the 1997 Playstation UK Breakdance Championship on Sunday September 28. This is the second annual

championship following a sell-out event last year. The event will be sponsored by Sony Playstation and will feature guest appearances from hip hop veterans such as Melle Mel, rapper Scorpio and Crazy Legs from the original New York breakdance crew The Rock Steady Crew. Breakdancing crews will be travelling from the US and Europe as well as the UK.

The event's organiser, Hooch of Hooch Events, is expecting it to sell out. "We sold our remaining tickets within two hours of opening the doors last year. It was a complete triumph for UK hip hop culture, everybody was represented boys, girls, young kids, skaters, original breakers - everybody."

Although associated mainly with the early Eighties, Hooch insists that breakdancing has never died at street level. "It's not 'back', it's happening now as much as ever and it's part of the new hip hop nation which is happening with big beat and drum & bass. It's all B-boy based," he says.

Indeed, Kid's TV programme Blue Peter has invited representatives from The Breakdance Championship to appear on this



Wednesday's show. To commemorate the championships there will also be a double CD called 'Kind Of The Beats' featuring offerings from Schooly D, Afrika Bambaata, Crazy Legs, Hashim and Kenny Dope.



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Includes the mid-Atlantic mixes from Mr. Spring

[7 DAYS IN DANCE]

graham gold dj



"Tuesday: did my reaction sheets at home. Then in the afternoon I mixed one of the CDs for 'CLUB CUTS 3' for Telstar. I did the previous two LPs which have sold about 100,000 copies each. In the evening, I went to LORNA CLARKE's leaving do at Kiss 100 and then off to judge a DJing competition at THE HIPPODROME. Wednesday: off to AGE 1 STUDIO, King's Dling to do a remix of 'Ying' for Multity which was produced by JAZZ and CHIPPY from Israel. In the evening, my kids, BEN, RIKKI and HARRY, came over. I did four hours of record listening trying to get on top of things and failed miserably. I've got 300 records I haven't even looked at. Thursday: I PRE-RECORDED my Saturday show for Kiss and then did a VOICEOVER for an advertising agency called OD. Then I went back home to mix the second 'Club Cuts 3' CD. Friday: Off to Gatwick Airport to take a flight to GUERNSEY to play at the launch party for URBAN COLLECTIVE'S 'Full Of Beans' compilation in the old Government building. Afterwards, I got completely shit-faced. Saturday: I spent two gorgeous hours in HERME and then took five hours to get to PLYMOUTH via Bristol. When we arrived, I did the opening night of UNITED at The Warehouse, which used to be Scream. Afterwards, sleep seemed like a bit of a silly idea so I stayed up until I had to go to Gatwick to fly to PARIS. I eventually arrived at 8pm, then I slept for a couple of hours before going off to play at BCM with SARAH CHAPMAN. On Monday night I went out for dinner and became VIOLENTLY ILL. Later on we bumped into BRAIDON BLOCK and SARAH who we hung out with for a while before going off to bed. Ready to fly off to the final SUNDANCE in Ibiza.

Radio One's One In The Jungle show takes to the road next month with a four touring MCs and DJs. Mixes from the different tour dates will then be broadcast to the nation each Friday night on One In The Jungle's 11pm-1am slot. The tour will be headed by One In The Jungle's resident MC Navigator (pictured left, with fellow MCs Fearless and Det) and will also feature local MCs.

Navigator says: "One In The Jungle represents the best of what's happening on the UK drum & bass scene. The tour will give a national platform for local MCs to present themselves." The full list of dates and DJs is as follows: DJ's Kid, SS and G Mac at Manga, Edinburgh (October 3), DJ's Kenny Ken and Dazee at Rutledge Ting, Bristol (10), DJ's Randall and Trace at Spider



Newcastle (17), DJ Hype and The Pressure Crew at The Steppa Convention, Brighton (24) and finally DJ's Deo Scott and Lee at Source, Oxford (31). ● Radio One's Essential Mix show will also be carrying on its tour with Pete Tong featuring guest DJs such as Paul Van Dyk, Boy George, Carl Cox, Sasha and John Digweed. The tour dates which will be broadcast live on Saturday nights between 12pm and 2am are: Lush, Northern Ireland (September 28), Goa Club, Rome (October 1) Ice Rink, Oxford (November 1) International Centre, Bournemouth (8).

THE BANGBANG SHOP

SHOP TO

bangbang. bristol

80 Colston Street, Bristol BS1 5BB; tel: 0117 9222377; fax: 0117 9099935.

Local DJs Mike Shaw and James Savage of Bristol house night One Love fame launched Bangbang in 1996 having bought out the old Time Is Right shop. An S-shaped counter with sunken Technics decks now snakes through the shop. Bangbang specialises in house, garage, techno, trance and breakbeat. US imports feature highly, and Bangbang operates a worldwide mailing service.

The top 10 tracks flying out of Bangbang this week are:

- 'WAY OUT WEST' album (Deconstruction) ● 'IS IT LOVE' Curfu (promo) ● 'PLANET VIOLET' Nalin INC (Kosmo) ● 'BOOTSUSA' (promo) ● 'DON'T STOP' Mark King (Inpuls) ● 'HOUSE SLASH' U2 ● 'WILD CAT' (Wildcat) ● 'EYE BEE EEM' Commander Tom (Noom) ● 'DEEPER' Serious Danger (promo) ● '20 HZ' (REMIXES) Capricorn (R&S) ● 'STAY' (REMIXES) Sash (K-7)

1	SOM	2	SUN	3	TUE	4	THU	5	MEN	6	YOU	7	FIXE	8	SAM	9	NEV	10	(UN)	11	TILE	12	NIG	13	SOU	14	MOL	15	MOI	16	4 SE	17	1 KN	18	HOT	19	WH	20	CIRI	21	KIS	22	THE	23	WE	24	FR	25	GUA
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[BEATS&PIECES]

OLI from Zoo Entertainment and JP from Interstate have launched a new label, CONNECTO, via Total/BMG. The first single is the current speed garage smash 'It's a London Thing'...The Bristol-based drum & bass magazine KNOWLEDGE has moved and can now be found at Vision Publishing, Second Floor A, 14 King Square, Bristol, BS2 8JJ. Tel: (0117) 914 3305,

Fax: (0117) 914 3305. The October issue of Knowledge will hit the streets on October 10 with features on Just Records, Source Direct, Kemsistry & Storm and Swamee...Staying in Bristol our commiserations go out to well known break country trip hop DJ JOHN STAPLETON who broke his leg falling down a staircase while in the process of signing a copy of his new *Recast* compilation 'Dope Classics' for a punter...The highly-rated house duo WAY OUT WEST will be undertaking their first tour next month in support of their debut LP 'Way Out West' which is due out

on October 27. The dates are: Planet, Coventry (October 1), The Cooler, Coventry (2), Divine, Colchester (4), University Ball, Bristol (10), Riverside (17) Shimmee Glasgow (18), Cream at The Tunnel, Newcastle (25) and Golden, Manchester (November 1)...BT71.COM is a new internet radio station which is broadcasting two nights a week - Tuesday and Wednesday from 10 to 2am. Tuesday features ambient/hillout whilst Wednesday has drum & bass, UK garage and house. The website address is: <http://www.bt71.com>

Freephone 0800 295888

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on the airwaves

(by caroline moss)



Finey Quays is this week's prime mover on the Dance Airplay 40, climbing 19 places to 15 with 'Even After All'. Strange reality, since the track is actually sliding down the national charts, but that's the way these things sometimes go. It's still a relative newcomer to the chart after just four weeks, but it's still enjoying support from all the monitored stations.

It's the girls who prove most radio-friendly this week, with Mariah still at pole position, Janet Jackson (with a little help from Joni Mitchell) climbing to two and Shola Ama sliding into place to three. Entering its 11th week on the Airplay 40, 'You're The One I Love' is currently one of the chart's most enduring tracks, and the others look set to follow its example.

It's a good week for new entries with some very strong and varied tracks making their

debut. Highest this week is 'Nighturse' from Sly & Robbie featuring Simply Red, joined by another wave of US and UK acts in the making: Basta Rhythms' 'Put Your Hands Where My Eyes Could See', David Lynden Hall's 'Sexy Cinderella', Rakim's 'Been A Long Time', D-Influence's 'Magic' and Omar's 'Golden Brown'. Other new entries come in from Ganja Kru, Tin Tin Out and up-and-coming UK garage outfit Fabulous Baker Boys.

Big beat fans out there should tune in to Mary Anne Hobbs' show on Radio One this Saturday (September 27) for a Wall Of Sound hour-long special.

The label's Mark Jones will run riot on the decks, assisted by labelmates Derek Doharage and Theo from The Wiseguys, both of whom feature on Wall Of Sound's new compilation, 'The Second XI', which is released today. The Wall Of Sound All Stars Special goes out live from midnight to 1am.

danceairplayforty

- | THE UK WAVE TRACKS | Labels |
|--|--------------------|
| 1 7 1 HOHEY Mariah Carey | Columbia |
| 2 7 3 GOT TIL IT'S DONE Janet Jackson | Virgin |
| 10 10 YOU'RE THE ONE I LOVE Shola Ama | WEA |
| 4 10 MEN IN BLACK Will Smith | Columbia |
| 5 6 6 SUNSHINE Carla | Element/WEA |
| 6 14 10 MO MONEY MO PROBLEMS Notorious B.I.G. | Bad Boy/RCA |
| 8 4 6 FIX Blackstreet | Interscope |
| 7 12 7 WHO'S THE MACK Mark Morrison | WEA |
| 5 9 17 I'LL BE MISSING You Put Daddy & Faith Evans | Bad Boy/RCA |
| 10 10 2 RAINCLOUD Lighthouse Family | Wild Card/Polygram |
| 11 24 2 JUST FOR YOU M People | M People/BMG |
| 12 19 4 4 SEASONS OF LOVE L'Orchestra Boys II Men | Motown |
| 13 10 10 JUST GETS BETTER T.J.R. Feat. Xavier | Motown |
| 14 15 3 I KNOW WHERE IT'S AT At Saints | London |
| 14 3 4 EVEN AFTER ALL Finey Quays | Epic |
| 15 10 - NIGHTURSE Sly & Robbie Feat. Simply Red | East West |
| 16 10 - CIRCLES Adam F | Positive/EMI |
| 18 9 5 TURN ME OUT (TURN TO SUGAR) Pratts | Finn/London |
| 19 14 10 FREED FROM DESIRE Gala | Big Life |
| 20 18 4 PLASTIC DREAMS (REVISITED) Jayden | F&S |
| 21 10 - PUT YOUR HANDS... Basta Rhythms | East West |
| 22 30 2 STRANGEST THING George Michael | Aesop/Virgin |
| 23 21 3 BLACK GOLD OF THE SUN Hercules & Soul | Taken Lend/Mercury |
| 24 10 - GONE ARE THE DAYS Ganja Kru | Paradeis |
| 25 25 6 NEVER GONNA LET YOU GO Tina Moore | Delirious |
| 26 20 2 BIG BAD MAMMA Fay Brown Feat.Dru Hill | Vibraz/RAL |
| 27 30 2 WE JUST WANT A PART... Soap Dolly Dog Feat. JD | Columbia |
| 28 10 - SEXY CINDERELLA Lynden David Hall | Coconut/EMI |
| 29 40 2 STAY Sash! Feat. La Trece | Motown |
| 30 37 3 SATURDAY East 57th Street | ADM |
| 31 29 13 SWEETEST THING Lauryn Hill | Columbia |
| 32 32 2 DEADBALL! Halle & Kane | Motor Music |
| 33 10 - IT'S BEEN A LONG TIME Rakim | Universal |
| 34 11 8 SOMEONE SWIV Feat. Puff Daddy | RICCA |
| 35 10 - MAGIC D-Influence | Echo |
| 36 10 - STRINGS FOR YASMIN Tin Tin Out | VC Records |
| 37 35 6 KISS A TELL Brownstone | MJAUPE |
| 38 10 - GOLDEN BROWN Omar | Paradeis |
| 39 10 - OH BOY Fabulous Baker Boys | Motown |
| 40 27 14 SOMETHING GOING ON Todd Terry | Manhattan/WEA |
- Charts monitored between 10.00 on 11.09.97 and 24.00 on 17.09.97. See 100, 1000, 10000, 100000 (London & Birmingham), 1000 1000 1000000 (London & Birmingham), 1000 1000 10000000 (London & Birmingham), 1000 1000 100000000 (London & Birmingham), 1000 1000 1000000000 (London & Birmingham)

pete tong playlist



- 'JUST GETS BETTER' T.J.R. feat. Xavier (Motown), 'RAIN-CLOUD' D-Influence (Wild Card), 'Lighthouse Family' (Wild Card), 'CARRY ON' Moriah Wash (Delirious), 'MIRACLE' One Real (Put Your Hands Where My Eyes Could See) Buster Rhymes (Epic), 'ON HER MAJESTY'S SECRET SERVICE' David Armes (Propellerheads/Wall of Sound), 'EVERY LITTLE TIME' Blazy Blue (MCA), 'Poppers present Auro (NCL)
- 'LUNKWIZIK' Dave Angel vs DJ Tonka (Island), 'MY MATE PAUL' David Holmes (Go Beat), 'BEZ'S PARTY' BOOKER T (B2C) Proforgone, 'DEEPER Serious Danger (B2040), 'WAG-BALL' Nalin & Kone (Urban Melanite), 'STRONG' Goo's Property (JAG), 'BLACK GOLD OF THE SUN' Nu Version Soul (Rakim) Love, '50 GOOD' Julie Roberts (Delirious), 'GET HIGHER ROLL & SISTER BLISS' MXX Black Grope (Radioactive), 'CHOOSE LIFE' PF Project (Positiva), 'DIGITAL' Goldie feat. KRS1 (Fm), 'DUB ON YOUR DESERT' Eagle Bliss (Jah's), 'ANGELS LANDING' Salt 'n' Pepa (Is), '20 HZ PALIN & KANE' MXX Cosmo (MXX), 'UNITY' DJ Hyde (White), 'MODUS OPERANDI' Phatek Scano (Virgin), 'WATER RIDER' Ieb Eye Qz, 'AS' The Knowledge (Fm), 'FOUNDATIONS '97' Busta Foundation (Glimmy Melkly), 'DON'T GET UP' Michelle Weeks (Ministry Of Sound), 'CASABEE' Roy Davies (P), 'STRANDED' Deep Dish (Deconstruction), '100 CONSUMEDORES CHOCOLATE' Johnny Hammond (Milestone 1975), 'THE PLANT PLAN' United Future Organisation (Rakim) Love, 'RIPER (GROOVERIDER MIX)' Jonny L (P), 'SILENT' BAD 'MINDZ' Pressure Drop (Higher Ground/Hard Heads), 'LET IT PLAY' Budozhuca (Plakaz), 'I CAN'T HELP MYSELF' Lucid (Delirious), 'SUNNY' LP/Wildcat presents Heusackch Fresh!, 'NIGHTWARRER (CLUB 60 MIXES DI WILD FROM PARIS MIX)' BoingBo (Addfive), 'ALL THAT IS DUB' Serious Danger (B2040), 'ENTER THE SCENE' Rhythms Masters & DJ Supreme (A&A), 'SUNSHINE STRETCH & WIND GOLDENIZE' Dr Motie & Warbon (Township), 'YDOW STY' Shifty Rhythms

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| 26 | 34 | YO |
| 28 | 35 | SO |
| 29 | 36 | AL |
| 29 | 37 | SE |
| 30 | 38 | MI |
| 36 | 39 | BIT |
| 18 | 40 | PL |

Bullseye rink



q & a



Alex Lowes

WHY IS IT THAT SOUTHPORT HAS SURVIVED WHEN ALL THE OTHER WEEKENDERS HAVE FALLEN BY THE WAYSIDE?
 "I think we've always been ready to change with the times. We always remember our roots but I've always been adamant that we've got to keep up with, if not stay ahead of, what's going on but without just jumping on bandwagons. Otherwise we'd still be playing jazz funk. So we keep our eyes on what's happening and are always changing things. For instance, for the next Weekender, where we used to have a Soul Room and also a room called Sidewalk, which played rap and R&B, now these will be in one room and cater for more R&B. Then to satisfy the older crowd who used to go to the Soul Room, we've got Connoisseur's Corner. The Powerhouse is the big dance room which has kept its name but always changes musically. We've also got the Alternative Room which plays drum'n'bass and such like."
WEEKENDERS ARE VERY MUCH ASSOCIATED WITH THE SEVENTIES AND EIGHTIES. DO YOU THINK THEY'RE STILL RELEVANT TO YOUNG CLUBBERS IN THIS AGE OF SUPERCLUBS AND DANCE FESTIVALS?
 "Well, a lot of the kids who come don't know anything about the Seventies and Eighties. As far as they're concerned we're probably the only weekender that's ever existed. In terms of age we don't get the 16- to 20-year-olds and we're not really aiming for them. The crowd we get is slightly older, probably 20 to 24 years old. So, it's still a fairly young crowd plus some of the old diehards. But the Weekender holds 5,000 and we turn people away and that's been the case for the last six years. We could expand but I don't really want to because it would mean a drop in quality. I think that 5,000 is about right."
TELL ME ABOUT THIS LP YOU'VE GOT COMING OUT WHICH IS MIXED BY MASTERS AT WORK AND IS ALL NEW MUSIC. YOU'VE RESISTED DOING SOME SORT OF SOUTHPORT WEEKENDER CLASSICS COMPILATION?
 "Going back to what we've been talking about, I wanted to make a statement that we are always moving forward and who better to do that than Masters At Work. One of the reasons I chose them is that I

This November, The Southport Weekender will celebrate its 20th event and 10th anniversary. The event has played host to many of the biggest artists and DJs in dance music and is written in stone as part of the dance calendar. To commemorate its anniversary, Southport's founder and organiser Alex Lowes has released a CD, '20/10: The Southport Dance Music Weekender', mixed by Masters At Work. Tony Farsides finds out more

was reading an interview they did about their 'Nu Yorican Soul' LP and in it they said that they were very influenced by Southport and its mix of music. So, one of the LPs is by Louie playing house things and the other is a hip-hop mix from Kenny. I'm not against the idea of doing a 'Southport Classics' album and there's nothing to say we won't do an album like that."
WHAT ARE YOUR PLANS FOR THE FUTURE?
 "My plans are just to keep the Weekender going for as long as we can. It's a big job doing the two events and now with the record label as well it's going to be even busier. I also promote clubs as well. I have a monthly club which is called 'To The Manor Born' which happens at Hardwick Hall in County Durham. We get about 1,000 people and have had people like Morales, Sanchez, The Masters, etc. We've got Tuff & Jam there this month which will be the first time they've played in the North East. So, I'm quite busy but I don't really have any big masterplan."



SLIP N' SLIDE
 Unit 1, 10 Acklam Road,
 London W10 5OZ

HISTORY
 Slip'n'Slide was started by Kickin Records boss Pete Harris in late 1992 as an outlet for UK and US house. Seven 12-inch releases later, Max from Charlie Chester's Flying Records came on board, to be joined after six months by Jim Ingle in the A&R seat.
 "I wasn't into some of the trancey, techno releases which had come out on the label," says Ingle. "We started steering Slip'n'Slide in a more housey-garagey direction, with US overtones." The first move in this direction was the US signing Roc & Kato with 'Jungle Kisses', followed by Vivian Lee's 'Music Is So Wonderful'. By 1995, Slip'n'Slide had teamed up with Blaze, resulting in the smash 'Hiddaway' by De'Lacy. Another Blaze protégé, Amira, has just burst on to the scene, to be signed by Slip'n'Slide to Virgin imprint V2. As the label has matured, so Ingle is concentrating on developing his roster into album artists. "One of the things that has held dance music back for a long time is the seeming inability to make dance albums," he says.
 Blaze has just notched up Slip'n'Slide's first artist album with 'Basic Blaze', which sold around 10,000 copies in its first month, and albums by Basic Soul and Charles Dookins follow soon. Ingle is aiming for consistent sales supported by singles from the albums, and street-level promotion via poster campaigns, T-shirts, flyers and fanbase mailouts.
 Slip'n'Slide's roster is now a rough split between US and UK acts, with Stateside releases and distribution handled from the label's New York office.
KEY STAFF:
 Pete Harris, owner; Max, head honcho, Jim Ingle, head of A&R, Darren Jacobs, sales and marketing
SPECIALIST AREAS:
 Soulful house and garage
KEY ARTISTS:
 Amira, Basic Soul, Blaze, Charles Dookins, Kings Of Tomorrow, 95 North
LAST THREE RELEASES:
 'Basic Blaze' (album) Blaze; 'Jazz In The House' (album) Various Artists; 'Rock Steady' Julie McKnight
COMING UP:
 'My Beat' (remixes) Blaze; Charles Dookins album; Basic Soul album.
RETAILER'S VIEW:
 "One of the UK's most consistent house and garage labels. Max and Jim are bang into their music and it comes across," Lefty, Flying Records

1	SOM Elliott	2	SUB	3	TUN	4	THE	5	MEN	6	YOU	7	FIX	8	SAM	9	NEV	10	(UN)	11	WHI	12	TILE	13	NIG	14	SOU	15	MOL	16	4 SE	17	IKN	18	HOT	19	WH	20	CIRI	21	KIS	22	THE	23	VAE	24	WV	25	FRE	GUA
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8	26	ALL
25	27	EV
28	JU	
29	CC	
27	30	EV
15	31	SL
23	32	FR
24	33	LV
26	34	YC
35	SC	
29	36	AL
37	SE	
30	38	MO
36	39	BT
18	40	PL

Bulletted text

6

hot vinyl

on the decks: james byman, nicky black market, daisy & havea, brad beatnik, andy heevers, jim jettiers, chris huan, danny mcmillan, sarah davis, ziad

TUNE OF THE WEEK



BUSTA RHYMES 'PUT YOUR HANDS WHERE MY EYES COULD SEE' (ELEKTRA) (R&B)
 In a period during which much hip-hop seems tired and directionless, a record like this comes like a breath of fresh air. Bringing to mind old-school rap classics like Spoonie Gee & The Treacherous 3's 'New Rap Language', Busta comes through with an infectious new stop-start rhyme pattern, instantly hooky chorus and nagging bass line. Lacking the novelty value of last year's 'Woo Haa', this new single may not follow that track's lead into the UK Top 10 but is in many ways a stronger record. Desert Eagle Productions valiantly provide a UK remix but equalling the original would be a pretty tall order for anyone. ●●●●



DAVE CLARKE
 (featured in Jock On His Box
 RM issue dated October 7, 1995)

dave clarkes
 steamy 10 tips for the week

- 1 'RANDOM XS REMIX' DJ Skull (Djax Up)
- 2 'FUTURISTIC FUNK' Scan X (F Comm)
- 3 'I WAS NO MIND' Timeblind (Missie)
- 4 'COLD DUST' white label (Red Seal)
- 5 'THISIS-KAND MIX' DJ11000 (Puresonik)
- 6 'LEARNING' Surgeon (Dynamic Tension)
- 7 'DANGER ROOM' Lester Fitzpatrick (Missie)
- 8 'DRIVING SOUTH' Justin Berkovi (Salwae)
- 9 'STREETGROOVE' Stallo Drum (Logistic)
- 10 'TRAX FROM HELL' Kareem Smith (Djax Up)

FRESKA ALL STARS 'WE COME TO ROCK' (FRESKANOVA) (BEATS)

'We Come To Rock' is a magnificently layered cut-and-paste excursion based around Davy D car revs, Corporation Of One 'Real Life' chords and the "Right about now, everybody is in the place" sample hook. 'Beat of the Year' is similarly styled with rapping from the Freshly Broken Crew. 'Bedroom Breakz' with its "1-2-3-4" punctuation is at times the *Star Wars* bar scene gone funky and 'Terrific' wraps a slow Sixties dulcimer around fast breaks. The way this label and its roster weld the old and new to create fresh sounds puts it high up in a league of its own, the Steinskis of the Nineties. ●●●●

PROPELLERHEADS/DAVID ARNOLD 'ON HER MAJESTY'S SECRET SERVICE' (WALL OF SOUND/EAST WEST) (ALTERNATIVE)

In anticipation of fevered Bondmania, this is the first single from the forthcoming 'Shaken And Stirred' LP featuring interpretations of James Bond themes by the Grammy-winning soundtrack composer and former Björk collaborator, David Arnold. His faithfully dramatic string and brass arrangements work outrageously well with the biggest of the big beats from the Propellerheads. Stick with the bold orchestral breakdown and you'll be rewarded with bass-heavy build-up that will have them abseiling all the way down to the dancefloor. ●●●●

THE MONEY-PENNY PROJECT 'CLARISSE-C' (NUPHONIC) (BEATS)

After pausing for breath following 'Plans & Designs', Nuphonic returns to the fray with this French obscurity picked up from the Grenoble-based Pulp Flavor club. The innovative and moody original mix has orchestral strings welling up over mid-tempo breakbeats with swipes of harp providing the finishing touch. Remixes come from the Two Lone Swordsman: their minimal and effectively beastly Hor Fen mix breathes new life into ambient music, while their weird and wonderful Double Mutator version mixes up the heavily sedated harp with angelic vocals and tumbling percussion as if 23 Skidoo were born again. ●●●●

DRUM & BASS TUNE OF THE WEEK

DREAM TEAM 'LET ME CLEAR MY THROAT (KING TUT REMIX)' (JOKER) (DRUM & BASS)

Remixed in full by Tut, the intro is very similar to the original hip-hop style, but once the beats come in, the track explodes with a different style of drum & bass. A proper hard stepper. ●●●●

AFRONAUGHT 'SPACIAL CONSTRUCTION' (AFROART) (ALTERNATIVE)

Now onto its fourth release, Ashley Beedle's AfroArt label is continuing to set the pace in the future funk stakes. Created by Orin Walters, 'Spacial Construction' uses a large 'Bug In The Bassbin'-style jazzy drum break as the backdrop for an ever-evolving soundscape that transports you to a tripped-out latin carnival on a traveller-infested spaceship, with Art Blakey as your travelling companion and Sun Ra as your guide. Beatheds should also check the AfroArt Drumz mix for some creatively chopped rhythms. Overleaf, Beedle adopts his Black Science Orchestra guise to deliver a mighty time melo funk interpretation. ●●●●

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[commentary] by alan jones



With the expected challenge from JANICE ROBINSON not materialising - her 'Earthbeat' moves up three notches from its debut position of seven - the status quo is maintained at the top of the chart, with EAST 57TH ST's 'Saturday' reigning for a second week ahead of SANDY B.

Sandy was unlucky however, both records suffered a decline in support, with East 57th St's lead evaporating to nearly nothing. 'Saturday' is getting significant airplay from Radio One, and is shaping up to be a major crossover hit.

It features vocals from Donna Allen, who previously topped the chart as a solo artist in 1987 with 'Serious'. She also spent four weeks at the top of the Pop Top chart in both 1995 and 1996, as the sampled vocalist on Strike's 'I Sure Do', the 'you sure make me feel like lovin' you, you sure do' hook being lifted from 'Serious...'. Despite the lulljam at the very top, there are some significant downward moves - notably DE BOS's number three to 14 decline, MARTHA WASH's four to 19 dip, SUEÑO LATINO's eight to 33 slide and HYPERTROPHY's 11 to 62 plummet, these all being caused by a particularly potent and diverse new intake of 20 records into the Top 50 - a full third of the chart and the year's highest weekly turnover. The Positive label was the unlucky loser in the Hypertrophy slump but continues its hectic schedule and claims both the highest climber into the Top 10 - LAGUNA's 'Spiller From Rio (Take It Easy)' soaring from 31 to three - and the highest new entry of the week, with COCO'S 'I Need A Miracle' debuting at number eight... Showing the tremendous gulf that has opened up between the UK and US dance scenes - ironic, considering many of the top records here at the moment are by Americans - it's interesting to note that the only act with records in the Top 50 of both our chart and the Top 50 club play listing compiled by *Billboard* magazine is SASHI, with 'Stay' here and 'Encore Une Fois' (Take It Easy) scoring 10th.

The situation isn't quite as bad as it seems - even with records released in America first, the US lags behind us, to the extent that exactly half of the Top 50 there has already passed through our club chart - 10 of them by Brits

Wk	Wks On Chart	Artist	Label
0	1	9	SATURDAY (FULL INTENTION/HARPS/SOLIFURICAZZ 'N' GROOVE MIXES) East 57th St
0	2	2	AIN'T NO NEED TO HEED (DEEP DISH/MAGNOLIAS/DUSK BROTHERS/UNDERGROUND DISTORTION MIXES) Sandy B
0	3	1	SPILLER FROM RIO (DO IT EASY) (ORIGINAL/MUM/SLUSHMORE MIXES) Laguna
0	4	7	EARTHBEAT (STONEBERRY & NICK NICE/DAVID MORALES/TOMSKI MIXES) Janice Robinson
0	5	2	RAINCLOUD (MARK PICCHOTTI/UBASEMENT BOYS-D-INFLUENCE MIXES) LightHouse Family
0	6	12	STIV (SASHI/SASHI MARIE EXPERIMENT/CAMPION/ANTILLA VAN HELDEN/FEELTOP DA LOOP MIXES) Sash! Int. La. Trc
0	7	6	ON YOUR WANGS (J.L. LOUIS/BOB'S 'N' ONE/MAX & MACKENZIE BOGS/PULP VICTIM MIXES) De Bos
0	8	4	I NEED A MIRACLE (VICTOR IMBRES/MATTHEW ROBERTS/SOLP BROTHERS MIXES) Coco
0	9	34	BLUE FEAR (ARMIN MIXES) Armin
0	10	NEW	GABRIEL (ORIGINAL/R.L.P./BASEMENT JAZZ MIXES) Roy Davis featuring Peven Everett
0	11	NEW	WHY (MARK PICCHOTTI/USLA MARIE EXPERIENCE MIXES) Sybil
0	12	NEW	EVERY LITTLE TIME (POPPERS/BABY BLUE/QUET STOF/VICTOR IMBRES MIXES) Poppers present Aura
0	13	54	ARMS AROUND THE WORLD (PARLEY & HELLER/EMPOWERED PG MIXES) Louise
0	14	3	ON THE RUN (VICTOR IMBRES/MATTHEW ROBERTS/MAX & MACKENZIE BOGS/PULP VICTIM MIXES) De Bos
0	15	10	HAPPINESS (WAND/FORT-RIGHT/DOOM 'OO FLEMING MIXES) Wand
0	16	NEW	THE MIGHTY HIGH (LEON & MATTHEW ROBERTS/JOE NEGRO MIXES) Revival 3000
0	17	23	YOU'VE GOT A FRIEND (TODD TERRY/SYAS MIXES) Brand New Heavies
0	18	NEW	APPERIENCE (HARD/LOOR/BABY D/COSGROVE KNOWLEDGE/D&J & JONESY MIXES) Haltlorc
0	19	4	CARRY ON '97 (TODD TERRY/TUFF JAM/ILL INTENT/TONTO/DOOM D MIXES) Martha Wash
0	20	NEW	BURNIN' (DJ SNEAK/IAN POOLEY/SAM MIXES) DJ Sneak
0	21	2	MY DESIRE Amira
0	22	8	SQUALE/KROP & ROLL 'Thee 'N One
0	23	NEW	AS (UNTIL THE DAY) (DAVE LEE & ANDREW 'DOC' LIVINGSTONE MIXES) The Knowledge
0	24	NEW	JUST FOR YOU (FRANKIE KNUCKLES/WAY OUT WEST/RAE & CHRISTIAN/C-SWING MIXES) M People
0	25	NEW	PLEASURE DOME (TUFF JAM/DREAM TEAM/BOOKER T MIXES) Soul II Soul
0	26	33	THE KEY (JOEY MUSA/PHAT 'N' PRUNKY MIXES) B-Tonk
0	27	28	ULTRA/UNKULA (CHEAK MIXES) Armand Van Helden
0	28	4	ARE YOU JIMMY RAY? (LYSA MARIE EXPERIENCE MIXES) Jimmy Ray
0	29	5	SWEET TEARS/RUNAWAY/BLACK GOLD OF THE SUN (MAYORCAN MIXES) Goldie
0	30	16	SOUTH OF THE BORDER (SHANGO & DANNY HOWELL/PHIL DARE & WATT SMITH/'87 LOCKDOWN/MOTHER MIXES) Robbie Williams
0	31	NEW	DIGITAL (ARMAND VAN HELDEN/BOYMERANG MIXES) Goldie
0	32	14	DAY BY DAY (MARK PICCHOTTI/DANCING DIVAZ MIXES) Regina
0	33	8	SUEÑO LATINO (LOVE FROM SAN FRANCISCO/SAL TANK/COLLE ZERRA/EXPRESS OF SOUND MIXES) Sueno Latino
0	34	2	STEEPPY THROUGH TIME (BAFFLES/SONIC COTSWORTH & ALLKEY MIXES) Philip Bailey
0	35	32	DON'T GIVE UP (M&M/MATTHEW ROBERTS/KLASS/RAFFAEL MIXES) Michelle Weeks
0	36	23	WHITE LINES (DON'T DO IT) (DAVIDSON/OSPIN/MATTHEW ROBERTS MIXES) Grandmaster Flash & Melle Mel
0	37	58	2 ALRIGHT/SECRET OF LOGIC Tour De Force
0	38	17	C-I-AME WOMAN (FARLEY & HELLER/JOHN AQUAVIVA MIXES) The People Movers
0	39	12	SUNDANCE (SHAMON & WOODSON/DIGS OUT LA ROK MIXES) Sundance
0	40	35	AROUND MY BRAM (PROGRESS FUNK MIXES) Progress Funk
0	41	20	BEAUTIFUL (TUFF JAM MIXES) Groove Control
0	42	NEW	NO TIME GUYA Reg
0	43	40	BEACHBALL Nalin & Kane
0	44	15	STRINGS FOR YASMIN (BABY BLUE/TIN TIN OUT/MURK MIXES) Tin Tin Out
0	45	27	LAST NIGHT A DJ SWEET MY LIFE (STONEBERRY & NICK PAUL TROUBLE AMERSON/LAUDIO CALDERON/SON CARLOS MIXES) Backus
0	46	4	SQUIRT Fiske
0	47	NEW	OH BOY (ORIGINAL/FEN & RAMSEY MIXES) Fabulous Baker Boys
0	48	NEW	SUNSHINE (BRIAN TAPPERT & MARK PERRY/OZ/SOLIFURICAZZ 'N GROOVE/DOOM D SWING MIXES) Geizeusa
0	49	43	FIREWALKER (MID ATLANTIC/OLYMPIA/CLOSE YOUR EYES MIXES) Rickie Lee Jones
0	50	NEW	L'OMBELICA DEL MONDO (CEVIN FISHER/BORIS D'JUGOSCH MIXES) Jovanotti
0	51	13	THE LINE (BLACK SCIENCE ORCHESTRATION/TORRES/LEOPOLD DA LOOP MIXES) Lila Stansfield
0	52	19	ORIENT CITY (SANDY KLEIN/BERG/MATTHEW ROBERTS MIXES) Vincent De Moor
0	53	5	FEEL THE RHYTHM (ERIC KUPPER/MONTE RUSHMORE/D BOYFFRUIT/LOOP/DUNCAN MILLAR MIXES) Charlene Smith
0	54	18	I HORN (LE TREN) (MORTAL WHISTLE/BLACKGUDA MIXES) DJ Dero
0	55	NEW	THE FUND LOVIN' (TROUSER ENTHUSIASTS/GAUDI/BURGER QUEEN/SEROTINA/ROLAND RADAELLI MIXES) Love City
0	56	NEW	EVERY DAY OF MY LIFE House Traffic
0	57	30	CATHEDRAL PARK (JAMIE MYERS/SON FUTURE FLANKY/OTTY ROTTEN/SCU/INDRELS MIXES) Dubstar
0	58	26	GHOSTS (DUALTRIN/MATE/SPIRIT OF OPHELIA MIXES) Chris & James featuring Sally Rodgers
0	59	32	DEEP DAY (JAZZ'N GROOVES/SOLIFURICAZZ/PURE SOUL/KANE & ABEL MIXES) Kalrina Vaughn
0	60	NEW	A LONDON THING/WAITING Scott Garcia

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alternative cuts

- 'ON HER MAJESTY'S SECRET SERVICE' PROPELLERHEADS/DAVID ARNOLD (EAST WEST)
The bastard son of acid jazz
- 'BHAGAVATH' P NU RIFF (HOLLISTIC)
Just 19. Gil Egan would be proud
- 'EARTH PIONEERS' 4 HERO (TALKIN LOUD)
Next level. Scary
- 'LOST AND FOUND' D NOTE (VC)
Top cut from LP now in extended form
- 'DOTS AND LOOPS' STEREO LAB (DUPHONIC)
John 'Tortoise' McEntire produces
- 'BROWN PAPER BAG (PHOTEX REMIX)' RONI SIZE (TALKIN LOUD)
Sharply cut crystal rinse-out. Rewind
- 'NOT FOR THREES' PLAID (WARP)
Nicolaïete and Bjork feature. Modal electronic excursions
- 'PLATONIC YEARS (ROCKERS HI-FI REMIX)' NILS PETTER MOLVAER (ECM)
Is this the start of ECM's remix years?
- 'LET US PLAY' COLDCUT (NINJA)
Original cut-and-paste bizness
- 'GOT TILL IT'S GONE' JANET JACKSON (VIRGIN)
Alternative-ish. Well, O Tip's on it. Wicked

Compiled by **gilles peterson**

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

MICHAEL PROCTER 'FALL DOWN' (SOULFURIC US) (HOUSE)
That winning combination of the Urban Blues Project/Jazz'n'Groove production duo and top vocalist Michael Procter return with another classy soulful house tune spiced up with lots of live instrumentation and funky retro touches. Songwise, it is not quite up there with 'Love Don't Live' and 'Deliver Me', but it still stands head and shoulders above recent competition. There are also a couple of dubs, with the tasty Soulfuric mix standing out. Plus there are some remixes on the way from Grant Nelson who is likely to ruff things up for the underground. ●●●●

KHALED 'DIDI' (4TH & BROADWAY) (HOUSE)
Bouncy synth riff, insistent vocals. Itchy percussion and a big kickdrum sound all add up to one thing - a massive Euro summer hit and this no exception. Hard, acidic and up, this monster, mixed by BBB, is one to make any night rock. ●●●●

HOUSE TUNE OF THE WEEK
REVIVAL 3000 'THE MIGHTY HIGH' (HI LIFE) (HOUSE)
This massively popular track sees Leon and Matthew Roberts go for some timeless inspirational soul mixed with one hell of a funky kick. What with epic disco mixes from Joey Negro and the bump and hustling originals this is one all-round heavenly tune. ●●●●●

FABULOUS BAKER BOYS 'OH BOY' (MULTIPLY) (GARAGE)
The Original Mix bumps along with clear and crisp percussion breaking down into a timestretched "Oh boy" followed by the main hook, Johnny L's 'Hurt You So' riff. The Ramsey & Fen mix has a much smoother vibe. Skippy drums and music snippets bounce off each other in a Todd Edwards vein. Not only using the Johnny L sample to good effect, they have added in their own "Hurt you so" vocal line. A very credible mix for this up-and-coming production duo. ●●●●

R.P.' 'THE CHANT (WER)' (GARAGE)
(SATELLITE)
The follow-up to 'Double 99', and in much the same vein as all their mixes, pumps along to the breakdown laden with Reel To Real's "We're" vocals. Enter gunshots, swirling effects and spinbacks back into the beat plus a huge ragga bassline. As always, excellent production and huge on the underground garage circuit. ●●●●

DONNA D 'THE OVERLOAD EP' (HOUSE)
(MECCA)
Donna D and Da Stylus present three tracks to satisfy the current bouncy garage fever. The A-side 'Do It Again Baby' is our favourite - a straightforward strutting saxer with vocal stabs and just enough of the required bass. The B-sides, 'To Beat Ya'll' and 'In The Clouds', are more of the same - clean, old-fashioned dubby house. ●●●●

DEEP DISH 'STRAINED' (HOUSE)
(DECONSTRUCTION)
The shuffling NY house style that's synonymous with Deep Dish makes a welcome return on this excellent double pack. This time though there's a significant departure from style thanks to the addition of an indie-country guitar and vocal, making it much more than just a groove. Mixes come from BT/Danny Tenaglia (upfront funky bassline and swirling synths) and Brother Brown (thunder electro beats). A solid bet. ●●●●



URBAN BLUES PROJECT
DEATH IN VEGAS 'ROCCO' EP (CONCRETE) (BEATS)
Moving into darker territory, Richard Fearless and crew go for more indie/beats crossover sounds on the lead track. Whether it has that spark to make it a hit single is debatable but it's an engaging attempt. It's backed with three funky tracks from the band's recent promo-only dub plate. ●●●●

JAMIE ANDERSON 'MASQUE SONIC AFFLUENCE' (ART FORM) (TECHNO)
Jamie follows up his outstanding 'Imagination Of Existence' EP with another cleverly titled four-track of

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the URBAN CHART

compiled by Paul Jones from a sample of more than 100 UK retailers - see 021-878-7091

CD	LAST WEEK	TITLE	ARTIST	LABEL
1	1	FIX	Blackstreet featuring Ol' Dirty Bastard & Slash	Universal
2	2	EVERYDAY	Drivin' featuring Angie B	Archie
3	6	WHAT ABOUT US	Total	LaFace
4	5	PUT YOUR HANDS WHERE MY EYES COULD SEE	Busta Rhymes	East West
5	4	BIG BAD MAMMA	Foxy Brown featuring Dru Hill	Del Jem
6	3	WHEREVER	Omar	RCA
7	6	THE LINE	Lisa Stansfield	Arista
8	5	HONEY	Mariah Carey	Epic
9	12	THE WAY I FEEL	Rochford	Columbia
10	13	IT'S BEEN A LONG TIME NEVER SEEN BEFORE	Rakim	Universal
11	11	FEEL THE RHYTHM	EPMD	Del Jem
12	17	FEEL THE RHYTHM	Charlene Smith	Indochina
13	14	LET ME BE THE ONE	Milli Vanilli	Wild Card
14	7	SOMEONE	SVU featuring Puff Daddy	HCA
15	9	DINAHROLL WITH ME/INTIMATE FRIENDS/LAST NIGHT A DJ...	Blackmas	Saffire
16	8	GROOVESSENTIALS		Parlophone Rhythm Series
17	10	GUANTANAMERA	Wyclef Jean featuring The Refugee Allstars	Columbia
18	15	SMOKE HIKES (LP)	Simone Mino	Epic
19	20	TAKE IT TO THE STREETS	Rampage featuring Billy Lawrence	Elektra
20	18	YOU SHOULD BE MINE	Brian McKnight	Mercury
21	16	FREAK (AND U KNOW IT)	Adina Howard	East West
22	11	THE SWEETEST THING	Refugee Camp Allstars featuring Lauryn Hill	Columbia
23	28	DANCE HALL QUEEN	Chesville Franklyn & Beanie Man	Island
24	33	CLAP YOUR HANDS	Lil Louis	Go Beat
25	29	IT'S ALL ABOUT THE BENJAMINS	Puff Daddy & The Family	Puff Daddy
26	21	DISTANT LOVER	Toral Hicks	Malone
27	24	ACCEPT YOUR OWN & BE YOURSELF (THE BLACK ALBUM)	Top ID	Relativity
28	23	DON'T SAY/SHADE GIRL/LET ME KNOW/COOL, RELAX/DJ	Jon B	Epic
29	25	HEY AZ	AZ featuring SWV	EMI
30	30	WHO'S THE MACK!	Mark Morrison	WEA
31	31	UP JUMPS THE BOOGIE	Timbaland & Magoo	East West
32	34	AU NATURAL	Sweetback	Epic
33	NEW	YOU'VE GOT A FRIEND	Brand New Heavies	Trir
34	NEW	MAGIC	D-Influence	Echo
35	25	BIZZI'S PARTY	Missy "Misdemeanor" Elliott	East West
36	19	THE RAIN (SUPIA DUPIA FLY)	Soul II Soul	Island
37	31	REPRESENT	H People	BMG
38	NEW	JUST FOR YOU	Gravediggaz	Gez Street
39	NEW	DANGEROUS MINDZ	Myron	Island
40	NEW	WE CAN GET DOWN		

[commentary]

by tony farsides



BLACKSTREET'S 'Fix' retains the top spot with all the indications being that it will hit the sales top five. FOXY BROWN and DRU HILL's version of Carl Davis's 'Big Bad Mamma' jumps in at number five with OMAR, this week's highest climber, breathing down their necks. The track, 'Wherever', is the B-side of Omar's new single 'Golden Brown' but is gaining club play via two Blacksmith remixes. There's a dramatic reappearance by veteran rapper RAKIM (formerly of Eric B & Rakim), whose excellent 'It's Been A Long Time' shoots straight in at 10. It's a real grower and a good omen for a new Rakim LP called 'The 18th Letter'. Right behind are those other veterans EPMD with the Public Enemy-sampling 'Never Seen Before...I managed to get away to New York for a few days last week. In the city's usual fashion, a handful of tracks get hammered away to the exclusion of almost everything else especially on Hot 97. Particularly big now are JUSTA RHYTHMS' 'Put Your Hands Where Your Eyes Can See', Rakim's aforementioned track, MASE's 'Feels So Good', JAY-Z's 'Sunshine', BRIAN MCKNIGHT featuring Mase's 'You Should Be Mine (Don't Waste Your Time)' from the 'Money Talks' soundtrack and an independent single, PETER GUNN and LORD TARJO's 'Deja Vu'. The independent hip-hop scene is thriving there with the undoubted leaders being COMPANY FLOW, who have released one of the most accomplished LPs of the year, 'Furcrusherplus', out on Rawkus Records.



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Bullseye title



Wk	LF	Wk	Title	
0	1	7	2	STAY
0	2	ARMY	ARMS AROUND THE WORLD	
0	3	16	3	HAPPINESS
0	4	2	5	DAY BY DAY
0	5	9	2	THE KEY
0	6	1	4	THE STRANGEST THING '97
0	7	10	1	DA YA THINK I'M SEXY
0	8	21	3	SUNDAYNE
0	9	6	6	BITCH
0	10	10	3	SANTA MARIA
0	11	5	2	ANGEL EYES
0	12	3	4	THE LINE
0	13	10	1	EVERY DAY OF MY LIFE ON THE RUN
0	14	3	3	ARE YOU JIMMY RAY
0	15	8	4	BABIE GULF
0	16	17	1	JUST FOR YOU
0	17	22	2	I FOUND LOVIN'
0	18	19	1	GIRL (LP)
0	19	1	1	I NEED A MIRACLE
0	20	23	2	THE CROWN
0	21	13	4	CALIFORNIA DREAMING
0	22	33	4	SUNDANCE
0	23	1	1	HEAVEN'S GOT TO BE
0	24	23	4	JUST CAN'T GET ENOUGH
0	25	23	3	RAINCLOUD
0	26	12	3	FEELS LIKE I'M IN LOVE
0	27	11	4	TO DESERVE YOU
0	28	1	1	SEX ON THE BEACH
0	29	1	1	WHY
0	30	1	1	SPILLER FROM RID (DO IT EASY)
0	31	1	1	THE MEGANOU SEXY THING
0	32	30	2	SOUL FREAK/GROP & ROLL
0	33	17	5	TE AMO
0	34	7	1	SAMBA DE JANEIRO
0	35	1	1	I WAS MADE FOR LOVING YOU
0	36	1	1	MADIC OF THE NIGHT
0	37	1	1	OFFSHORE '97/RED SKIES
0	38	29	6	FREED FROM DESIRE
0	39	31	2	THE NUMBER ONE SONG IN HEAVEN
0	40	37	2	

Artist
Sash! featuring La Trac
Louise
Wandi
Ranjana
B-Yond
George Michael
N-Trance featuring Red Stewart
Clara
Jackie 'G'
DJ Milano
Abbadabba
Leo Sarsfield
Hoste Traffic
De Bos
Jimmy Ray
Hous
N People
Love City
Daniel Morgan
Coco
Hotch
High Jane
Sundance
La Click
Sam Walker
Lighthouse Family
Kelly Mene
Dige Djs featuring Tamsin T-Spoon
Spyll
Laguna
Click
Thes 'N One
Nicki French
Bellini
Homotic Motion featuring Soraya
Zoop
Chicane with Power Circle
Gala
Sparks

Label
Multiply
1st Avenue/EMI
Deconstruction
Logic
Appgan/Virgin
All Around The World
Eternal
Arista
All Around The World
Almighty
Logic
Jive
SZ
Universal
BMG
East West
Eternal
Positiva
Eternal
Rumour
React
Logic
Activ
Wild Card
Academy Street
Almighty
Edut
Coalition
Azul/Positiva
Power Station/Universal
Low Sense
Logic
Orbit/Virgin
Steppin' Out
Chase
Xtravaganza
Big Life
Readrumer/Virgin

It's encore one fois for SASH!, whose upcoming single 'Stay' climbs seven places to become their second number one of the year. 'Ecuador' spent six weeks at the summit, spanning May, June and July, while 'Encore One Fois' peaked at number two even though it wasn't serviced to pop jocks... But the stay at the top for 'Stay' is likely to be short. It was nearly passed this week by LOUISE's 'Arms Around The World', which explodes from 50 to 20. Also shaping up to pose a challenge are N-TRANCE, whose 'Da Ya Think I'm Sexy?' debuts at number seven... Logic continues to make massive inroads into the chart. The German label, which re-launched its UK operation earlier this year, has two records in the top five and five in this week's Top 40, with REGINA (at four) leading the way from B-YOND (at nine), HOUSE TRAFFIC (new at 13), LE CLICK (new at 24) and NICKI FRENCH (at 34). A sixth Logic single, VICKI SUE ROBINSON's 'House Of Dreams', was recently a big club hit, and is now just outside the Top 50...After peaking at number four pre-release, BELLINI's 'Samba De Janeiro' re-enters at number 35, after a 79% upsurge in support...Specialist NRG labels continue to proliferate and prosper, with Almighty, Euphonic, Klone and Steppin' Out being joined in the chart this week by Edinburgh's Academy Street. A subsidiary of Bill Granger's Fire Island empire, it makes its mark with the return of KELLY MARIE, whose re-recording of her 1980 hit 'Feels Like I'm In Love' debuts at number 27.

musicweek

tech funk. 'Filter Funk' kicks like nobody's business, as the title suggests, filter funk firing on all fours, classic Anderson Nord-Leaz key workouts and raw 900s punch. Also check the mood swinger 'The Soul', smooth analogue manipulation with under-woven tones and choir-esque chords. Give this a buy, break.

SKY MASTER 'DISCO TRIPPIN' (OFF SHOOT) (HOUSE)

The fourth release on this quickly rising label, this time it's the turn of new signing Mark Ambrose.

The title has given you the punchline straight off, full-on fast house meets disco. Simple one-loop DJ tool of the funky nature. The added touch of acid takes the edge off the looseness just enough to have trouble on the floor. On the flip, 'Tunnel Vision' hits the tech spot, while 'Free Your Mind' goes abstract and smooth for those that like a bit of chill in their vibes.

ACORN ARTS 'SKY DANCER EP' (ULTIMATUM TRAX) (TECHNO)

Acorn Arts returns after a long absence with a totally new sound ready to fire up the nearest banging techno floor. Apparently Carl Cox's label has signed him for two EPs including this one, 'Sky Dancer' moves swifly with charging beats and acid lines that sweep under the influence of velocity.

urban cuts

- 1 'PHENOMENON' LL COOL J (DEF JAM)
He acts, he raps, he even makes Gap cool, phenomenal
- 2 'ANYTIME' BRIAN MCKNIGHT (MERCURY)
One of the best voices in r&b with a new laid-back album set
- 3 'APPLETREE (2B3 REMIX)' ERYKAH BADU (UNIVERSAL)
Absolutely superb; the original and the remix
- 4 'WHEN DISASTER STRIKES' BUSTA RHYMES (ELEKTRA)
Rap's number one showman with stronger album than the last
- 5 'GOT TILL IT'S GONE' (MELLCW MIX) JANET JACKSON (VIRGIN)
This version contains far more Janet
- 6 'HUSH PUPPIES' (SAMPLER) VARIOUS ARTISTS (ISLAND)
Tastemakers' chance to check out Island's US roster
- 7 'I'M LEAVING YOU' BOOTSY COLLINS FEATURING MC LYTE (WEA)
Rap's Seventies survivor hooks up with the 'Wack Mummy' on this quirky joint
- 8 'SIMONE HINES' (ALBUM SAMPLER) SIMONE HINES (EPIC)
Some classy moments from the debutante's eponymous album
- 9 'LP SAMPLER' CONNER REEVES (WILDOSTAR)
A lyrical find showing off his wares
- 10 'SUNSHINE' JAY Z FEATURING BABYFACE & FOXB BROWN
Three names to make even retailers hit the dancefloor

Compiled by **trevor nelson**
and played on his Radio One show on Saturdays 3.30pm-6.30pm

There is real intensity in the music but before it reaches down into the newworld it slips into melodic gear, tugging the ears and feet, strikin' the balance just right. 'The Limit' rides the militant groove crossing in fountains of electronic manipulation. 'Turkey Loop' heads straight to the motor city for a service and back again in the space of seven minutes. Tough lurching stabs punch down on the bass speakers with no restraint. Welcome back.

MOBY 'JAMES BOND THEME' (MUTE) (ALTERNATIVE)

First Larry Mullen/Adam Clayton's 'Mission Impossible' remix then Orbital on 'The Saint' and now Moby re-works the James Bond theme for *Tomorrow Never Dies*. Moby shows he is still in tune to the 'euro' sound with 'Da Bomb' remix bounding along with 'Bond... James Bond' voicing and a synth theme. His 'Bonus Beats' are funky and guitar-led and the 'Dance Edit's' energy comes from his 'Punk-rocker' guitar. Oliver Lieb's 'LSG' remix is peppered with Sash!/DJ Quicksilver blood spluds and clanks along in slightly dark fashion. CJ Bolland's mix adds more vocal, ie 'The name's Bond (I) and injects plenty of guitar and occasional swirly acid twinks. With Dub Pistols and Grooverider's remix still to come, here is an exhaustive mix package that at least treats a slice of UK popular culture effectively.



Like many of today's top DJs, Luke Slater got that essential ear training working in a record shop, in this case Brighton's Jelly Jam Records. He also put out his first tracks on the Jelly Jam label and carved a niche in the techno scene. He got his DJing break at the Troll club in the late Eighties. He was so impressed by what he heard there that he went straight home, made a tape, took it up the next weekend and an internationally renowned DJ was born

JOCK

luke slater

ON HIS BOX

PH: GP

top [10]

'SONAR SYSTEM' MENO SYNDICATE (HARTHOUSE)

"This came out about '91, around the time of Belgian New Beat. It's a catchy little number you can whistle when you go to work! It was so hard then, it was really rusty to play, it's just such a good track. Usually when I play it now, I have to get the engineer to get me a Phillips screwdriver so I can unscrew the decks and fiddle with them. You have to set the decks up to get it really fast."

'FRENCH KISS' LIL' LOUIS (DIAMOND)

"I've got it on the original label and it came out around 1989. I had a couple of copies so I could elongate the sexy bit in the middle. I must have gone through five copies of it. I don't play it all the time now - about every six months or so I pull it out. It's good for little, sweaty clubs like Voodoo and Bugged Out with a good atmosphere."

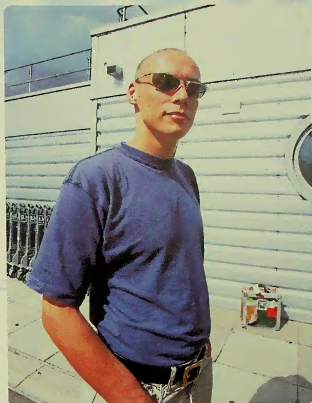
'SPASTIC' PLASTIKMAN (NOVA MUTE)

"Bit of classic Riche Havtin drum workout. When it came out everyone played it, then no-one played it. I got it out again a couple of months ago. I had to go up to my attic to find it and it was hard, there's thousands of records up there! It's one of those records that's good to play again. At a big rave I'll put a bit of speed on it; in small clubs I'll play it at normal speed."

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'TITAN' X102 (UNDERGROUND RESISTANCE)

"This is a little out on the album. I call it trash techno - it's one of the most full-on records. It's not gabba, it's not fast, it's noisy - cymbals and drums. It's full-on warfare. I play it around my own stuff - my noisy stuff. It doesn't always go down well but I can't help playing it. I've got to find a new copy, this one's got really fucked."



Freephone 0800 2199888

Club Edition

Size II

Title IV

18 THE BEST DANCE ALBUM OF THE YEAR

19 MOONDANCE - THE ALBUM

20 THE GREATEST DANCE ALBUM EVER MADE

LUKE'S STEAMIN' 10

- 1 'THE PREVIOUS' Opera (Tortured)
- 2 'BEAT ME HARDER' Victor Calderone (8 Ball)
- 3 'FREE FUNK' Luke Slater (Nova Mute)
- 4 'LOST' Scan X (F Comm)
- 5 'BLIND MAN WILLY' Afrohead (Clashback)
- 6 'ZOMBIE DAWN' Tranzil Aphelizer (Aphelizer)
- 7 'BOUNCIN CALLEJONA' Jemma (Search)
- 8 'PURELY' Luke Slater (Nova Mute)
- 9 'INTUITION EP' Alegry (Soma)
- 10 'PLANET SHOCK FUTURE ROCK' BlackTunk 3000 (Language)

'EZE4' MANUEL GOTTSCHING

"I can't remember the label but it's a good one for going to the toilet, because it lasts for about 18 minutes. It's good for a breather! You have to be in the right mood because it's really mellow, another one for a little club. I put a little noises and things over the top."

'DO YOU KNOW WHO YOU ARE?' VIRGO (TRAX)

"This is a classic Trax record. One of those end-of-the-night records when everyone is getting a bit mellow. It's quite hard to play as, like all the Trax records, the pressing is shit because the guy always recycled the vinyl. Trax records sound like someone spilled coffee on them."

'THE START' TRUTH (FUNKY GROOVE RECORDS)

"I haven't got the faintest idea where I got this record from, who made it or what. It's mellow and housey and when I play it I want to run around kissing people. I want to remix it but I can't find out who did it."

'BREAK DANCE ELECTRIC BOOGIE'

WEST STREET MOB (SUGAR HILL RECORDS)

"It has to be exactly the right time to play this and it has to be a crowd that's very open minded. I played it last at Fuse in Brussels six months ago. You can speed it up and it's got voodoo speech in it and it's really into voodoers."

'CALM DOWN' MOST WANTED (FEVER)

"A hip-hop track, but faster than most. It's about 120bpm, garage speed. There's a rap version and an instrumental version. The bass is phenomenal. It really doesn't fit in but I love it. I played it recently at 10 Days In Techno in Ghent. It was all rolling along, it was packed. This went down really well."

[COMPILED BY SARAH DAVIS. TEL: 0181-948 2320]

BORN: Reading Hospital, June 12, 1968 LIFE BEFORE DJING: "Drummer in a progressive rock band. I was 12 and everyone else was 18 - we did quite a lot of colleges." FIRST DJ GIG: "Toni at Soundshaft, 1987-'88. Me and my mates went Clubbush and ended up at Heaven and it was a gay night. We asked the guy if there was another club around and he took us to Soundshaft. It blew me away. I worked up a tape at home and took it down the next week. The biker who runs ramp me from the airport by this driver who got us lost. MOST MEMORABLE GIG: "Bast - Interlaken, Switzerland, a year and a half ago. It was held in a stately home in the Alps and it was a fun gig. I liked waking up in the morning and walking in the Alps. Worst - Chicago, about a year ago. I was booked by a guy called Armando. I was picked up from the airport by this driver who got us lost. We ended up in the sticks, three hours late. I didn't get paid and I lost one of my record boxes." FAVOURITE CLUBS: "Voodoo, Liverpool; Some night, The Arches, Glasgow, Bugged Out, Manchester; Lost, London; Ghil Leeds; Fure, Brussels; E-Werk, Berlin; Liquid Room, Tokyo" NEXT THREE GIGS: Music Hall, Cologne (October 24); Cream, Nova Africa (25); Benham (31) DJ TRADEMARK: Phillips screwdriver and boiler suit. LIFE OUTSIDE DJING: "Artist: as Luke Slater on Nova Mute. "Free Funk" album out October 26 as Planetary Assault System on Peacefrog. "The Electric Funk Machine" out now. I spend a lot of time making sure the taxman gets his money! I walk my dog - I've got three Labrador."

[ev]

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17

Bullseye title



18

19

20

- 25** **GUANTANAMERA** Wyche/Jean Arno *The Refugee* A-listers Columbia
- 26** **ALL MINE** Portishead Go Beat
- 27** **EVEN AFTER ALL** Finley Quaye Epic
- 28** **JUST GETS BETTER** T.J.R. featuring Xavier Multiply
- 29** **CONGO** Genesis Virgin
- 30** **EVERYBODY (BACKSTREET'S BACK)** Backstreet Boys Jive Parlophone
- 31** **SUMMERTIME** Sundays Parlophone
- 32** **FREE DJ** Quicksilver Positive
- 33** **LIVE THE DREAM** Cast Polydor
- 34** **YOU'RE THE ONE I LOVE** Shola Ama Freakstreet/WEA
- 35** **SO BEAUTIFUL** Chris De Burgh A&M
- 36** **ALL I WANNA DO** Damini Minogue Eternal
- 37** **SEMI-CHARMED LIFE** Third Eye Blind Elektra
- 38** **NO MONEY NO PROBLEMS** The Notorious B.I.G. featuring P. Diddy & Mase Puff Daddy/Warner
- 39** **BITCH** Meredith Brooks Capitol
- 40** **PLASTIC DREAMS** Jayde R&S

⬇️ Bullheaded titles are those with the biggest sales gains over last week



TOP TWENTY COMPILATIONS

1 IBIZA UNCOVERED

Virgin/EMI

- 2** **KISS IN IBIZA '97** PolyGram TV
- 3** **DIANA PRINCESS OF WALES - FUNERAL SERVICE** B&W/Universal/Island
- 4** **DANCE NATION 4 - PETE TONGUE/BOY GEORGE** Mercury/Or Sound
- 5** **CLUB HITS '97/98** Virgin/EMI
- 6** **NOW THAT'S WHAT I CALL MUSIC '97** PolyGram/Relativity
- 7** **CLUBLAND - VOLUME 2** Epic TV
- 8** **FRESH HITS 1997** Mercury/Capitol/Warner TV
- 9** **BEST DANCE ALBUM IN WORLD...EVER PART 7** Virgin/EMI
- 10** **THE HOUSE COLLECTION 6** Parlophone
- 11** **TRANSPIOTTING '92** Parlophone/Sony
- 12** **SHINE 3** PolyGram TV
- 13** **THE NO.1 JAZZ ALBUM** PolyGram TV
- 14** **PURE REGGAE** Capitol/Interscope
- 15** **NORTHERN EXPOSURE 2 - SASHA & DIGNEED** Virgin/Or Sound
- 16** **THE FULL MONTY** RCA Victor
- 17** **MEN IN BLACK - THE ALBUM (OST)** Columbia
- 18** **THE BEST DANCE ALBUM OF THE YEAR** Capitol/Interscope
- 19** **HOONDANCE - THE ALBUM** Virgin
- 20** **THE GREATEST DANCE ALBUM EVER MADE** Tower TV

- 29** **MIDDLE OF NOWHERE** Hanson Mercury
- 9** **GOOD FEELING** Travis Independent
- 27** **GO POPI AGAIN!** The Smurfs EMI
- 16** **28** **THE DEFINITIVE SIMON AND GARFUNKEL** Simon And Garfunkel Columbia
- 13** **29** **BENTLEY RHYTHM ACE** Bentley Rhythm Ace Sturt/Parlophone
- 30** **MODUS OPERANDI** Photek Science
- 26** **31** **THE BEST OF - SUEDEHEAD** Morrissey EMI
- 47** **32** **OCEAN DRIVE** Lighthouse Family Wild Card/Polydor
- 31** **33** **REMASTERS** Led Zepppelin Atlantic
- 42** **34** **JOHN TRAVIER** Innocence Westminster Abbey Choir/Harry Sony Classical
- 27** **35** **NO WAY OUT** Puff Daddy & The Family Puff Daddy/Arista
- 32** **36** **TRAVELLING WITHOUT MOVING** Jamiroquai Sony/SZ
- 51** **37** **PABLO HONEY** Redhead Parlophone
- 30** **38** **SHARE MY WORLD** Mary J Blige MCA
- 24** **39** **10 Wet** Wet Precious Org/Mercury
- 41** **40** **FALLING INTO YOU** Celine Dion Epic

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R&B SINGLES

Pos	This	Last	Title	Artist	Label	Cat. No.	(Distributer)
1	NEW		FIX	Blackstreet	Interscope	CD: JN3 57521	(BMG)
2	1		MEN IN BLACK	Will Smith	Columbia	CD: 664862	(S.M.)
3	2		NEVER GONNA LET YOU GO	Tina Moore	Delicious	74221511051	(BMG)
4	4		4 SEASONS OF LONELINESS	Boyz II Men	Motown	CD: 8802092	(F)
5	4		NIGHT NURSE	De And'Roller featuring Single Red	East West	CD: EW 12620	(M)
6	NEW		KISS AND TELL	Brownstone	Epic	CD: 664862	(S.M.)
7	5		I'LL BE MISSING YOU	Puff Daddy & Faith Evans	Puff Daddy/Def Jam	49191	(BMG)
8	7		HONEY	Mariah Carey	Columbia	CD: 6650192	(S.M.)
9	NEW		THE LOVE SCENE	Joe	Jive	JIVET 439	(F)
10	NEW		GUANTANAMERA	Wychee Jive And The Refugee Allstars	Columbia	CD: 668005	(S.M.)
11	6		WHO'S THE MACK!	Mark Morrison	WEA	CD: WEA 128CD1	(M)
12	9		WE COME TO PARTY	N-Type	Telstar	CD: COSTAS 2915	(M)
13	10		YOU'RE THE ONE I LOVE	Shelia Arna	Freemaster/WEA	CD: WEA 121CD1	(M)
14	8		WE JUST WANNA PARTY WITH YOU	Snoop Doggy Dogg featuring J.D.	Columbia	CD: 668662	(S.M.)
15	12		NO MONEY NO PROBLEMS	Tubularz featuring M. Diddy, M. Mar	M. Mar/Jive	7231901	(M)
16	14		EVERYTHING	Mary J Blige	MCA	CD: MCSTO 4859	(BMG)
17	16		C U WHEN U GET THERE	Cosia featuring 40 Thes	Tenney Bay	CD: 78CD 785	(M)
18	13		WHEN DOVES CRY	Ginuwine	Epic	CD: 664602	(S.M.)
19	11		I LIKE THE WAY	Dani Hines	Mushroom	MUSHCDX	(S.M./F)
20	15		MY FATHER'S SON	Comer Reeves	Wildstar	12XWLD 1	(M)
21	17		SOMEONE	SWV featuring Puff Daddy	RCA	74221512941	(BMG)
22	18		THE SWEETEST THING	The Refugee Allstars featuring Jay B	Columbia	CD: 668662	(S.M.)
23	20		TOO GONE, TOO LONG	En Vogue	East West	E: 39087	(M)
24	21		THE RAIN (SUPA DUBA FLY)	Missy 'Missedemeanor' Elliott	East West	E: 39197	(M)
25	22		NOT TONIGHT	Lil' Kim	Atlantic	AT 03027	(M)
26	23		4 PAGE LETTER	Aaliyah	Motown	8908691	(F)
27	19		SERENADE	Shades	Motown	8908691	(F)
28	27		HOW COME, HOW LONG	Babyface featuring Steve Wonder	Epic	CD: 664822	(S.M.)
29	24		I WANNA BE THE ONLY ONE	Eternal featuring BeBe Winans	EMI	CD: CD6M 472	(E)
30	26		GOTHAM CITY	R Kelly	Jive	JIVET 428	(F)
31	25		YOU BRING ME UP	K-Ci & JoJo	MCA	MCST 4857	(BMG)
32	31		HISTORY/GHOSTS	Michael Jackson	Epic	CD: 6647982	(S.M.)
33	30		TOSS IT UP	Mekaveil	Interscope	INT 65521	(BMG)
34	32		I BELIEVE I CAN FLY	R Kelly	Jive	JIVET 415	(F)
35	29		TRIUMPH	Wu-Tang Clan featuring Cappadonna	Load	LC2: 49576	(BMG)
36	34		SPACE COWBOY	Jamiroquai	Epic	472827	(S.M.)
37	28		CRUSH	Zhané	Motown	CD: 5714712	(F)
38	33		REPRESENT	Soil Ill Soul	Island	1215 668	(F)
39	37		YOU MIGHT NEED SOMEBODY	Shelia Arna	Freemaster/WEA	(W)	
40	36		HYPNOTIZE	The Notorious B.I.G.	Puff Daddy/Def Jam	7432148411	(BMG)

© C.I.N. Compiled from data from a panel of independents and specialist multiples.

DANCE SINGLES

Pos	This	Last	Title	Artist	Label	Cat. No.	(Distributer)
1	NEW		CIRCLES	Adam F	Positive	1267 0002	(E)
2	NEW		JUST GETS BETTER	Tuff featuring Xzibit	Multiple	12MUL75	(T/R/BMG)
3	NEW		SUNCHYME	Dario G	Eternal/WEA	1307	(M)
4	NEW		NINE WAYS	JDS	ffr	FX 310	(F)
5	2		PLASTIC DREAMS	East West	RAS	RS 9711	(F)
6	NEW		DIRTY CASH	Adventures Of Stevie V	Axez	Tan AVEXTA 57	(F)
7	5		HERODES	Roni Size Reprazent	Talkin Loud	TLOX 25	(F)
8	1		TURN ME OUT (TURN TO SUGAR)	Puff Daddy featuring Kathy Brown	ffr	FX 314	(F)
9	NEW		CLOUDBURST	Niagra	Freeflow	FLOW 2	(S.M./S.M.)
10	NEW		SHAKE YOUR BOOTY	Dave Clarke	Bush/Deconstruction	7422152694	(BMG)
11	6		NEVER GONNA LET YOU GO	Tina Moore	Delicious	74221511051	(BMG)
12	NEW		SAMBA DE JANEIRO	Bellini	Virgin	01N5T 165	(S.M./W)
13	NEW		DISCOBUG '97	Freshkman	Xtravaganza/Epic	005230	(EPT)
14	3		ALL MINE	Porishad	Go Beat	515971	(F)
15	4		STRINGS FOR YASMIN	Nia Tin Out	VC Recordings	VCR 20	(E)
16	NEW		FORCE & STYLES	Wonderland	UK Dance	UKD 012	(F)
17	7		ELEKTROBANK	The Chemical Brothers	Virgin	CH6M7 6	(E)
18	NEW		NO MISTAKE	Concept 2	Rainn	RAMM 19	(S.RD)
19	9		OFFSHORE '97	Diana with Power Circle	Xtravaganza/Epic	005120	(EPT)
20	NEW		ATMOSPHERIC ENGINEERING	Guardians Of Deliance	Moving Shadow	SHADOW112	(S.RD)
21	17		ISSUE 2	Various	Paper	PAP 015	(AZUL)
22	14		JOY	Star featuring Carl Lennig	Dampion	DAMP120	(S.M./BMG)
23	NEW		FEEL MY LOVE	Tony De Vic featuring Niki Mak	TDV	TDV 01	(M)
24	8		PARTAY FEELING	B-crew	Positive	12TIV 78	(E)
25	NEW		UNDONESON	Pind	Warp	WAP 96	(F)
26	23		RIPROOVE	Double 99	Satelite	7423148574	(BMG)
27	NEW		THE LOVE SCENE	Joe	Jive	JIVET 430	(F)
28	NEW		FREE	Ultra Nate	AM/PM	SM2451	(S)
29	NEW		TOO GONE, TOO LONG	En Vogue	East West	E: 39087	(M)
30	27		SOMETHING GOIN' ON	Todd Terry	Manhattan	PE5K 25	(F)

DANCE ALBUMS

Pos	This	Last	Title	Artist	Label	Cat. No.	(Distributer)
1	NEW		MODUS OPERANDI	Protok	Science	GEOP 1	(E)GEM 1
2	NEW		KISS IN IBIZA '97	Various	PolyGram	TY 5502394	(E)
3	2		BUTTERFLY	Mariah Carey	Columbia	488571/488574	(S.M.)
4	6		TUFF JAM PITS UNDERGROUND REUNIONS-1	Various	Satelite	7423148467	(BMG)
5	4		NEW FORMS	Roni Size Reprazent	Talkin Loud	530337	(S.M./BMG)
6	NEW		NORTHERN EXPOSURE 2 - SASHA & DIWED	Various	Ministry Of Sound	NELP 21NEMC 2	(S.M./S.M.)
7	NEW		COLOURS	Various	Formation	FORMLP 06	(F)ORMIC 96
8	NEW		THE FAT OF THE LAND	The Prodigy	XL Recordings	XLLP 120	(M)MIC 121
9	NEW		LET'S GET KILLED	Dave Holmes	Go Beat	529100	(S.M./BMG)

SPECIALIST CHARTS

27 SEPTEMBER 1997

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BLACK GRAPE

THE RETURN OF THE MANCIJNIAN MINSTRELS



Despite his image as a drug-addled clown and lairy hooligan, it would be a severe person who refused to give Shaun Ryder his due for fronting two of the UK's most successful and influential bands of the past 10 years in Happy Mondays and Black Grape.

As his current band prepares to release a new single, *Get Higher*, on October 20 and their second album, *Stupid, Stupid*, in November—plus a video, *The Grape Tapes*, tracing the band's evolution out soon—Ryder is able to reflect on his achievement with some satisfaction.

"When I came back I was still angry with the Mondays, slagging people off and warty but I've left all that behind now. I think we've done all right—we did it our way and it worked out."

Black Grape's debut LP, *It's Great When You're Straight...*, Yeah, went to number one on its release in August 1995 and sold 600,000 copies around the world—just reward for two years of solid touring. However, within three months of coming off the road at Christmas the band were back in the studio recording a follow-up. Wasn't this the sort of schedule that eventually contributed to the demise of the Mondays?

"It was time to do another album," declares Ryder with a professionalism he is rarely credited with possessing. "We'd toured the first album for ages and it was time to move on. But it wouldn't have happened if it didn't have that fun vibe around it again. It couldn't be a chore, everyone had to be in a good frame of mind."

Stupid, Stupid, Stupid certainly sounds like it was fun to make, with its infectious party vibe, terrace rapping and lads-on-the-piss atmosphere but more importantly its 10 tracks are sharp, memorable and focused from the brassy, soulful groove of *Marbles* to the lascivious romp that is *Squeaky* and a boozey cover of *Freddie Knight's Lonely*.

The line-up of the band remains unchanged with the exception of dancer Ben, now departed, and the addition of Carl Payne; McCarthy who filled in during Kermit's life-threatening illness last year.

Where producer Steve Lironi was drafted in before to oversee the first album, floating member, American producer/remixer Danny Saber, acted as the guest for the madness that went on during the creative process.

"First time around, the band was an untested quantity but they have a three-year relationship now so they're oversteering this album simply didn't take the same amount of A&R," says Englishman Brendan Burke, the band's American-based A&R at Radioactive.

Much of the album was actually written at a rented house in LA last year with Ryder, Kermit and Saber roughing out songs in three two-week sessions between May and December. Saber, who has also remixed for Bowie, Marilyn Manson and U2 this year besides contributing to the new Stones album *Bridges To Babylon*, explains: "I tend to put a loop of music which goes around and they'll jam over it. It all goes on a computer and gets chopped up later. There's no agonising about it, we just go for it."

Recording took place over eight weeks down in Bath's Real World Studios and proved hard but rewarding work.

"This is the most enjoyable album I've ever done," declares Ryder. "I like to record quickly. If I spend more than three days on a track I start wondering what's wrong with it and whether to

recap it. I like to get it done as soon as possible or just lose it."

"We spent a lot more time on the vocals this time around," says Saber.

"We wrote half the album in the studio last time but this time we had the ideas. They really worked on the vocals and the lyrics for this one."

Get Higher, the choice for the first single, finds the band at their most mischievous, using a skilful impersonation of Ronald Reagan announcing his and Nancy's dependency on Class A drugs. It was Ryder's decision to go with its release but there has been little suggestion of radio shying away with Mark Radcliffe making it a single of the week on Radio One.

Get Higher, however, won't be officially released in America. "Some redneck would probably go off the wall," says Bourke. This detail aside, he remains

confident of the band's ability to build on its initial success, especially in the US where the groundwork was been done with a sell-out tour and the musical climate changed.

"When the first album came out, the big alternative stations were saying they'd play tracks like *In The Name Of The Father* if we took the raps out. Now they're falling over themselves," says Bourke. "We feel we opened the door for acts like the Frigid and the Chemicals really and it was a bit galling to watch them capitalise. This time it's our turn."

Get Higher will be featured in clubs and on the album to act as a taster before the band's release there in January. Stupid, Stupid, Stupid offers no radical departure from the Black Grape formula but Bourke offers no apology for this.

"They took people by surprise last time," he says, "and people know what to expect but this album is better because it sounds like they're more comfortable with each other. If Black Grape had failed with *It's Great...* that would have been the end for Shaun but he proved his critics wrong and pulled it off twice."

Meanwhile fresh success has brought new challenges. For Kermit it's a spin-off project with hip-hop act Manmade; for Ryder it's an acting career in a movie adaptation of *The Avengers*. True, he plays a thug and he doesn't come out on top but, thankfully, art doesn't mirror life every time.

Mike Pattenden

'This is the most enjoyable album I've ever done. I like to record quickly. If I spend more than three days on a track I start wondering what's wrong with it'

THE GRAPE TAPES

Assembled from 400 hours of footage shot over a four-year period by Tom Brugeeno—a *Too Nice* Tom or *TV Tom*, former boxer, gym owner, lecturer and "mat, creative, professor-type dude"—the *Grape Tapes* is the kind of long-form video every band should make.

Released on October 27, it offers an hour and a half of fly-on-the-wall documentary, interviews and promo videos that leaves viewers with a greater appreciation of the band than they had before it started.

Beginning with Black Grape's first rehearsal in March 1993 and continuing through the making of the first album, tours of



the US and European festival circuit and bringing the viewer right up to date with the recording of *Stupid, Stupid, Stupid*, it covers about every legally depictable side of the band. Hugely funny, it lets you inside the crazy comic-strip world of the band and offers an insightful view of the way they make their

music. At the centre, naturally, is Ryder, court jester, party animal and boss man. Whether ruminating about the mad in *Each Mess* while wearing goggles and eating a Pot Noodle or explaining to a US patrolman that there's not enough drugs on the tour bus to warrant a search because they've all been done, he is a star.

"There was a lot in there I didn't want seen really," admits Ryder. "But I saw that Elton John video and he was cool for letting that come out, so there's some stuff in there that doesn't look great. But it's funny—it's made with a real sense of humour and that's how it should be taken."

Don't WATCH

SIX BY SEVEN

One of the hottest single releases to come out of Europe this year. The A&R fraternity is so keen on this

Ben's

Norwegian rock

five-piece.

Act: Black Grape Label: Radioactive Project: single/album Songwriters: Ryder/Saber/Lewridge Producer: Saber Publisher: Distilled Music/Radio Friendly Music (Ascap)/Others Released: October 20/November 10

When Louise Nurdling left EMI's multi-million selling soul/pop group Eternal two years ago the critics were sceptical that either could survive.

But both acts have flourished since the split, and the next month sees releases for Louise's second album and a greatest hits package from Eternal, and both are likely to be firmly lodged in the UK Top 20 for Christmas.

EMI president and coo Jean Francis Ocillon attributes the success to mistaking Louise release a single and get back into the Top 10 quickly after leaving Eternal and to concentrating efforts on both their careers in parallel.

"They will be in the Top 10 singles and albums charts at the same time again and at the forefront of the media, which is one of the reasons for their success. It may be Blur vs. Oasis or Gary vs. Robbie but it's not Louise vs. Eternal because they are radically different artists," he says.

Louise's first album Naked was released in 1996 and has now sold more than 400,000 units in the UK. She was nominated for best British female artist at this year's Brits and also picked up awards from *Smash Hits* and *Lite & Kicking*.

Eternal's Vernie and Kelly admit that they were disappointed by Louise's decision to go solo, but the group's success remains undiminished by her departure. This year Eternal claimed their first UK number one with *I Wanna Be The Only One*. A greatest hits album might seem premature, but in five years Eternal have scored 11 Top 10 hits and look certain to add a 12th with *Angel Of Mine*, out on September 29, which has already been A-listed by Radio One.

EMI's group A&R executive, Julian Close, who is working both projects, says, "A lot of us in the company were surprised when the split happened, but you just have to make the best of it.

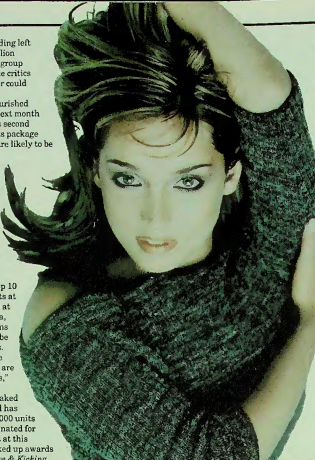
Fortunately it's worked well for both Louise and Eternal; both acts have blossomed."

Close believes Louise's new album *Woman In Me* can triple the million

worldwide sales achieved by *Naked*. "For my money, there are 10 potential hit singles on this record. The problem is choosing the five to release," he says. "Obviously we'd be very happy if the

Eternal album is an obvious Christmas stocking-filler - we'll be promoting it heavily through Christmas and beyond."

Louise's first single is *Arms Around*



LOUISE & ETERNAL

EMI'S SWIFT ACTION WHEN LOUISE LEFT ETERNAL PAID OFF FOR IT

Act: Louise Project: single/album Label: EMI Songwriters: various Studio: various Producers: Clivie/Douglas/Levine/Holliday/Steale Publishers: various Act: Eternal Project: single/album Label: EMI Songwriters: various Studio: various Producers: various Publishers: various Released:

FIVE DETERMINED TO AVOID THE BOY BAND TAG

With their hip, streetwise image and hint of wide-boy self-assurance, the hotly-tipped new "Spice Boys" Five are already dismissing the boy band label more than two months before the release of their debut single.

Spice Hits editor Carin Reeves agrees, "They're five lads who have managed to mix in something a little harder and more street, kind of like a baby Beastie Boys. We love them!"

Five do have a couple of the Spice Girls' prime movers behind them and initial projects include appearances on the *Spice Hits* Battle of the Bands roadshow and a 10-part television documentary series next year - which

will remind many of that previous sequel to *That Thing*, *Upside Down*, with their infamous BCB appearance.

Singer and rapper Abs insists, "None of us would be in the band if we thought it was going to be your typical boy band, we're too real for that. We're not about to start wearing matching silky shirts and being told what to say. We're going to be ourselves."

While the poppy, yet street smart debut single *Slam Dunk* Da Funk's bassline is a tad reminiscent of Wannabe's, the



idea was to create something that would appeal to both boys and girls in the same way as artists like Puff Daddy.

Executive producer Dennis Pop, who helped launch acts such as Backstreet Boys, Ace of Base and JT, says, "I get a lot of requests to work with bands, but I chose to work on this project because they wanted a totally new sound. Boy bands tend to have a very sweet image, but they wanted something more aggressive and fresh with a lot of attitude."

The Five project was launched 15 months ago when RCA's A&R consultant Simon Cowell spotted a gap in the youth market, feeling that kids were crying out for an all-male band with an edge. "We wanted something different from the new crop of boy bands. The girl groups around seemed tougher than the boy groups, which



IDEWILD
These dynamic and explosive acts promise to be among the hottest in the UK this weekend. A single in Force Fields is likely for November.

Artist: Five Project: single Label: RCA/BMG Songwriters: Dennis Pop, Herbie Crichton & Max Martin Studio: Cheron Producer: Pop & Crichton Publishers: Mega and Cheron. Released: Dec 1

The World, a typically upbeat pop number, with a cover of the Average White Band's Let's Go Round Again to follow. The latter retains the disco-fra flavour of the 1980 original, much like Take That's remake of Relight My Fire. Louise's album features writer and producer credits for established

had to do. You're not a major artist unless you can really perform live. Wembley Arena is going to take some filling."

Close adds, "This is a big tour. This and the new album will take Louise to a new level. She wants to be seen as a serious, credible artist, and this is a big step in that direction."

In addition, Louise's profile has been heightened by increased exposure in style magazines like *Sty*, which acclaimed her "the sexiest woman in the world", and *FHM*, which has just

"It may be Blur vs Oasis or Gary vs Robbie but it's not Louise vs Eternal because they are radically different artists" - JF

hitmakers such as Simon Climie, Steve Levine, Nigel Lewis (producer of Eternal's I Wanna Be The Only One) and John Holliday and Trevor Steel (who wrote Louise's top five hit Naked).

Louise remarks, "I'm aware of where my audience is at, but I also wanted to grow with this record. I'm two years older, so obviously I'm more confident and the music sounds a lot more mature. This album is definitely a step up for me. I wanted to reach an older audience but I also wanted to hold on to the people who bought the first LP."

At 22, Louise is also about to embark on her first solo tour, a 21-date nationwide trek which includes a show at London's Wembley

Arena. Both Louise and Julian Close acknowledge the tour as an important step for her.

She admits, "I am nervous about the tour. This is the next big thing that I

run a second Louise cover feature.

She adds, "Those magazines have really helped me reach people who would never have heard my music otherwise. Although some things are not written the way I'd have liked."

Louise still shares management with Eternal (First Avenue) and says really strange to hear those old songs again. It almost seems like another lifetime because I feel like I've been solo for ages. "While Eternal's Verne says, "Most people would think we're too young to do a greatest hits but there are enough hits."

For Eternal, the release of Greatest Hits does not mean a break from the intense workrate of the past five years.

"I don't think our management knows anything about time off," jokes Kelly. They have already started writing for their fourth album and will begin recording in October. Sean 'Pufty' Combs is among the producers slated to work on the project.

America is a priority for the trio on this next album, and a new US deal is currently being finalised following the dissolution of the North American division of the EMI Records Group.

Whatever Eternal's long-term future with the company is in the US, there is no doubt that both Louise and Eternal will be a winning combination for EMI UK in coming months. Paul Elliott

AL

BOTH ACTS

Various Released: September 22/October 6.
 Last: September 29/October 20

didn't seem quite right," he explains.

Cowell subsequently enlisted the help of father and son team Bob and Chris Herbert of Safe Management - who were involved with the Spice Girls at a very early stage - to find the lads to fit the bill. The brief was to find five guys that were not only good looking and talented, but also had the attitude to set them apart from every other pop band. Chris Herbert says, "When we

were doing the auditions, it helped us a lot that the project was thought about in 'Spice Boy' terms. But I think once the band are established they'll acquire their own identity."

The selection process was made easier by the fact that the majority of the 8,000 contenders who turned up at auditions were good looking but not talented.

As Herbert explains, "We didn't see any point in creating a band that had one talented member, and then four other members who looked good but couldn't sing."

The final line-up consists of five young men aged between 17 and 21 - Abs, Scott, Rich, J and Sean - whose histories involve everything from leaving it up at stage school to working in a burger van.

Although the documentary, televised in March around the release of the album, will undoubtedly draw back the curtain on any mystique surrounding Five's evolution for the fans, Herbert explains, "It will be everything the Upside Down documentary wasn't. We wanted to establish the band, release the album, and then show the series. It's going to

be an MTV Real World style. In fact it'll be more of a soap-upstream, with a really honest look at what goes on behind the scenes."

It was clear at their recent showcase the act are being met with much approval from the media. If it eventually embraces them the way it did the Spice Girls, Five just might do the band image for good.

Jordan Paramor

TALENT



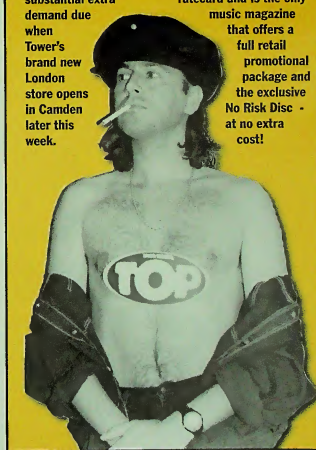
THE FULL MONTY!

Not content with celebrating its 10th anniversary this year, TOP has now become the third highest circulation mainstream music title in the UK and Eire with its latest ABC/VFD circulation figure - as you can see from the bare facts below...

UK/Eire ABC Jan-June 1997	
Q	156,167
NME	99,301
TOP	67,331
SELECT	67,080
VOX	59,735
MOJO	45,044
MELODY MAKER	40,772

And that doesn't even take into account the substantial extra demand due when Tower's brand new London store opens in Camden later this week.

What's more, TOP has the most competitive ratecard and is the only music magazine that offers a full retail promotional package and the exclusive No Risk Disc - at no extra cost!



ONE TO WATCH

STEPS
 Just when you thought you had heard the most amazing song of the year, the anti-dance pop song 5.6.7.8 rears its ugly head on October 27 on Jive Records. Brilliantly awful.

OUTSTRIPPING THE REST

Unlike some acts who turn up on artists' labels, those on Massive Attack's Melankolic are receiving much critical acclaim.

Atmospheric Bristol band Alpha's debut album *Come From Heaven* was described by *Melody Maker* as "the very essence and alchemy of love given voice in music" while veteran reggae star Horace Andy was voted one of *Mojó's* Top 100 voices in history.

Classical composer Craig Armstrong's orchestral work on everything from Massive Attack's *Protection* to the Romeo & Juliet soundtrack and to his forthcoming album *The Space Between Us*—hyped as the orchestral album of the Nineties—has consistently received praise and awards. And everyone is raving about the forthcoming work from Melankolic's new signing Lewis Parker, calling him one of the most important hip hop artists of the year.

In a way, the four signings represent the cocktail of Massive Attack's own music—old school reggae, cinematic, trip hop and rap—through Virgin joint managing director Ashley Newton, who signed them, says that is a coincidence.

He explains, "They've spoken about the concept of having a label for ages. Their music sounds like how they run their lives—this cool, determined, minimalist existence—but they are taking this label really seriously. "Their businesslike approach is down to their manager, Marc Picken, who has brought structure to their lives and changed the way they approach things, although they'll keep creating."

Picken, who has run the Virgin offshoot since its conception two years ago, says Massive Attack's members themselves are central to the label. "The boys don't only deal with the A&R," says Picken. "They have a hand in most aspects of Melankolic's projects. Their real strength is being able to communicate on an artist-to-artist basis, in terms of both music and business, which most A&R men can't do. They are particular about it." Alpha, who they know from Bristol. Also, Mushroom (Massive Attack's DJ) has helped Lewis a lot because both are hip hop heads."

Although Melankolic was initially launched to Massive Attack could continue working relationships with artists who had contributed to their own music (Andy is a regular guest vocalist, while Armstrong did orchestral arrangements on *Protection*). Picken says the label has no stipulated sound.

Picken says, "The only thing we look for in an artist is their potential to develop on the label. That is where our interest lies at present, whether we're talking about a kid like Lewis, who has only ever put out a couple of singles, or



Craig Armstrong, Lewis Parker and Alpha (clockwise from top left)

MELANKOLIC

SERVING UP A COCKTAIL OF SOUNDS

a legend like Horace, who has a career both behind and in front of him."

The label concentrates on signing musicians who work outside the mainstream but who they believe could be hugely commercial, given sufficient time and support.

"We don't want to sign some radio-friendly singles band because we don't find that a challenge. We'll leave it to the majors to discover the next Oasis," adds Picken.

Scottish composer Craig Armstrong, who has worked with U2 and Madonna as well as scoring soundtrack music for Goldeneye and *Romeo & Juliet*, admits that he had no plans to put out solo material until he was approached by Melankolic. His album, *The Space Between Us*, out next month, closely follows the label's recent release of *Come From Heaven*, the debut album from Alpha.

"My music for Melankolic has a very filmic feel," says Armstrong. "It's an extension of the more abstract work I

did with Massive Attack. The band likes my dark, romantic stuff. I recorded 30 tracks in total, then Marc and Massive chose the ones they liked best."

The first act outside Massive Attack's immediate orbit to be signed to Melankolic is Lewis Parker.

"The band had hip hop in their music but, before me, not on the label," says Parker. "I see that as the connection. Also, my hip hop is quite vibey and easy-going, which fits with the Massive philosophy." Parker is scheduled to release a series of mini albums over the next 12 months.

"Over the past two years, I have recorded 40 tracks which were meant to come out as a concept album," he says. "Virgin didn't like that idea. They want to see how the first few tunes do before putting out all the material."

Melankolic's future plans also include a move into film soundtracks (possibly for Armstrong's second solo

MELANKOLIC ARTISTS

Corn Dingley and Andy Jenks are ALPHA whose debut album *Come From Heaven*, cut last week, is a delightful moodily collected of stark but relaxing songs with a late-night feel. Prior to signing they spent nine years on the dole making music in Bristol.

Scottsman CRAIG ARMSTRONG, who studied at the Royal Academy of Music, has a long list of credits for his work in film, TV, theatre and commercial music. He was a member of the groups Hipsway, The Big Dish and Texas before songwriting with Massive Attack on *Protection*. His orchestral work is best enjoyed on recent recordings by Madonna, U2, Passengers and Suede. The *Space Between Us* is out on October 12. Reggae's resistance man HORACE ANDY developed his talents at Jamaica's Motown, inside the Studio 1 compound on Kingston's Brentford Road while Bob Marley, who slept out back, helped with artist development. He began collaborating with Massive Attack in 1990 while living in Ladbrooks Grove, London, and claims to be aiming to produce material to top the UK singles and albums charts for next year.

Hip-hop artist LEWIS PARKER may be from Canterbury but his blistering tunes and original raps about London hip hop life make him one of the freshest acts to emerge in the country for a while. He is quoted as saying his vinyl is his life, but while little about him is generally known, that is unlikely to last after his first releases next year.

album) and the release next year of at least two compilation albums (working title, *Legends Of The Sound System*) which trace Massive Attack's Eighties influences. Picken also hopes to establish an artist development arm of the label.

"Our present deal with Virgin does not enable us to offer new artists development money," he says. "That is an advantage that the majors have over us and something we are looking into."

Alongside their experience and reputation, Massive Attack can now also offer Melankolic acts studio time in Bristol. The band have finally completed building their own studio, where they recently recorded and produced their third album, due out in January. Massive Attack material will continue to come out on Virgin.

"We felt it would be a bit contradictory to the acts on the label to be in Massive's shadow," says Picken. "There is a link to the band, but these are very much the artists' own projects."

Massive maintaining a distance may well prove a wise move. One overseas distributor has already requested that the label supply a signed photo of the band for every Melankolic album sold. Not too cool at all. Lisa Verice

'We don't want to sign some radio-friendly singles band because we don't find that a challenge, We'll leave it to the majors to discover the next Oasis' — Marc Picken

STEVE LAMACQ ON A&R

Don't you just hate people who go on and on about their hangers, the inference being that they clearly had a much better time than you did last night? We all do it, and...oh, to hell with it, I have a hanger the size of a house after last night's opening date of the *Inter City Crawl*. It's the travelling mini-fest which puts on half a dozen or so gigs a night, all within walking distance (or at least few shuttle bus distance) of each other...A good concept although fraught with technical difficulties—and no matter how hard you try, bands will always end up clashing somewhere along the way (which is why I missed *SN Patrol*, formerly Polar Bear, the Glaswegian band

recently signed to the Jeepster stable). Still, another amazing show from *Ultrasound*, who faced more of a test than most, playing the biggest venue of the night, the Kentish Town Forum. If A&R people subconsciously look for anything, then it's a band who they think will be able to cut it on a big stage. Some bands just feel too small. They look lost, but the Sound copied excellently. Maybe it's something to do with the big, forceful, dramatic nature of the songs, or maybe it's just the personalities on stage. Whatever it is, *Nude*—which is planning a single for the end of 1997/early 1998—has, as we expected, got a band with tremendous potential...Talking of which, the powerfully

haunting *Six By Seven* from Nottingham, a group whose reputation has been growing since May, are on the verge of signing a deal...Finally, one of my first laws of demo tapes has just gone out the window: never trust a band who draw their logo on their letters to you. Not only that but *Torture Orchestra* also have a drawing of a severed head on the sleeve, which boded badly. But the trio from "suburban Kent" have already had some positive fanzine feedback and first track "We Are Here" is a nicely vuzzy rebel song...Although maybe a bit too loud for this time of the morning. Anyone got the *Resolve*?



NALIN & KANE
This duo's techno-infused dance track, *Blasphemy*, on Motor Music's releases UK, going top 10 on their new Germany.



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a new country CODE UK BECKONS FOR MATRACA

The CMA awards are providing a springboard for country in the UK

As the Country Music Association (CMA) stages its 31st annual awards ceremony at Nashville's Grand Ole Opry House this Tuesday (24), around 30m Americans will be watching country's most important artists pick up the 12 awards on offer.

But this year, the CMA's UK office is also coordinating the biggest yet initiative to promote country music in the UK. Not only is satellite and cable channel COMT using the week prior to the awards to spotlight each of the nominees in a series of Top Billing specials, but BBC TV is to screen a 90-minute edit of the awards the following Sunday. Radio Two Country Club will broadcast the event live as part of a week of special country programming.

While this involvement would seem to indicate a growing commitment to country, Geoff Mullin, head of Radio Two music policy, says the station has always been supportive. "Country has always been an important part of our programming," he says. "We feature the best music we have access to, be it Elton John or Trisha Yearwood and our market research indicates a clear demand for country music."

With this year's retail campaign, the CMA is attempting to address just that issue. With the backing of the BPI and Bard, it has orchestrated a retail drive involving record labels, major retail chains (including Virgin, Our Price, HMV, Tower and WH Smith) and independents.

The CMA's UK and Ireland director, David Bower, cites the viewing figures for last year's awards as evidence of country's potential. "The programme attracted 2.2m people and, when BBC2 dedicated an evening to country music on January 25 this year, it was sampled by 5m people and peaked at 3.3m," he says.

But Trevor Dann, the BBC's head of music entertainment, still believes that it can do better. "This year's coverage will be introduced by comedian and country fan Rory McGrath. Dann says, "The format of the show is so American that it can come over as somewhat cheesy, which doesn't reflect the music itself. Rory's presence will help focus attention on what is important — the music."

This year, the CMA has struck a deal with Radio Times to offer a low-price (£1.99) CD sampler featuring artists nominated for awards and those acts that regularly tour in Britain. CD buyers will be



Country cousins (from left): Trevor Dann, Rory McGrath and CMA's David Bower

HATS IN THE RING: THE NOMINATIONS

ENTERTAINER OF THE YEAR: Brooks & Dunn, Garth Brooks, Vince Gill, Alan Jackson, George Strait. **MALE VOCALIST OF THE YEAR:** Vince Gill, Alan Jackson, Collin Raye, George Strait, Bryan White. **FEMALE VOCALIST OF THE YEAR:** Deana Carter, Patsy Loveless, LeAnn Rimes, Pam Tillis, Trisha Yearwood. **HORIZON AWARD:** Trace Adkins, Deana Carter, Terri Clark, LeAnn Rimes, Lee Ann Womack. **VOCAL DUO OF THE YEAR:** Alabama, Diamond Rio, The Mavericks, Ricochet, Sawyer Brown. **VOCAL DUO OF THE YEAR:** Belamy Brothers, Brooks & Dunn.

Raybon Brothers, Thunder Shiver, John and Audrey Wiggins, ABRAHAM OF THE YEAR: Blue — LeAnn Rimes (MCA/Gurb); Carrying Your Love With Me — George Strait (MCA); Did I Shave My Legs For This — Deana Carter (Capitol); Everybody Knows — Trisha Yearwood (MCA); Everything I Love — Alan Jackson (Arista). **SINGLE OF THE YEAR:** All the Good Ones Are Gone — Pam Tillis (Arista); Carried Away — George Strait (MCA); It's Your Love — Tim McGraw (with Faith Hill) (Curb); One Night At A Time — George Strait (MCA); Strawberry Wine — Deana Carter (Capitol).

given vouchers entitling them to £1 off selected country records at 1,000 retail stores.

Artists featured on the show can certainly expect their sales to rise, says Universal's strategic marketing manager, Iain Snodgrass, although he is keen to stress that nominations and media coverage alone cannot guarantee sales. "The Mavericks did well after last year's show, but there success reflects their image as being more rock 'n' roll than country, and the fact that they tour regularly," he says.

Alison Krauss's sales also rose substantially after the last awards, but Sue Williams, managing director of Frontier

Promotions, which handles Krauss's publicity in the UK, says, "The CMA appearance was really the icing on the cake. The most important aspect of breaking Alison here was getting two singles playlisted on Radio One and Radio Two."

Bower believes the key to success lies in a willingness to approach country artists in the same way one would approach other artists.

"What the record labels, radio stations, everyone involved need to be asking themselves is, does this artist have commercial potential for this market? A lot of the time the answer is yes," he says.

Piers Hawkins

SUE JAMES: Five Stars And The Moon (Jusion Records IRCD 1803). **Out now.** Nominated in three categories at November's Great British Country Music Awards, James boasts enough class on both the songwriting and production fronts to merit some attention in Nashville as well as at home.

DWIGHT YOAKAM: Under The Covers (Reprise 9-46690-2). **Out now.** Excellent collection of cover versions includes a very radio-friendly cut of Sonny Bono's 'Baby Don't Go' featuring Sheryl Crow.

TRISHA YEARWOOD: Songbook: A Collection Of Hits (MCA Nashville UMD 80407). **Out now.** All the big songs, including recent single, 'How Do I Live'. Yearwood's material stretches way beyond the country market.

LEANN RIMES: You Light Up My Life: Inspirational Songs (Curb/Hit Label CUR CD 46). **Out now.** The current US pop hit 'How Do I Live' is included in the latest release from this teenage country singer who has now sold more than 55,000 units in the UK.

MARTINA MCBRIDE: Evolution (RCA 07863 57152). **Out now.** McBride's strongest album yet includes the CMA-nominated 'Still Holdin' On' duet with Clint Black.

HAZELDINE: How Deep Is Your Love (Glitterhouse GRDC 416). **Out now.** The latest addition to the alternative country rock scene, Hazelidine deals in well-crafted songs with attitude.

CLINT BLACK:



Notlin' But The Tailgits (RCA 07863-67515-2). **Out now.** First studio album for three years from this gutsy platinum-selling singer-songwriter.

SHERRIE AUSTIN: Words (Arista 07822 18843-2). **Out now.** Debut from the young Australian who cut her teeth opening for Johnny Cash when he toured down under.

NEIL MCCOY: Greatest Hits [Atlantic 83011-2]. **Out now.** McCoy mixes mod-

ern country with some truly soulful ballads.

LORRIE MORGAN: Shakin' Things Up (BNA 07863 67499-2). **Out now.** Another female country singer with real crossover potential.



CHELY WRIGHT: Let Me In (MCA MCD 70003). **September 22.** Wright's influences span Emmylou Harris, Loretta Lynn, Martina McBride and Trisha Yearwood.

BILLY YATES: Billy Yates (Almo AMSD 80015). **September 22.** Authentic country from another of Nashville's top songwriters. Yates wrote 'I Don't Need Your Rockin' Chair,' one of George Jones's last hits.

BROOKS & DUNN: The Greatest Hits Collection (Arista Nashville). **September 22.** The most successful duo in country music, Brooks & Dunn's last album sold more than 10,000 copies in the UK, so this 20-song collection could do some decent business.

THE BLAZERS: Just For You (Rounder CD 9063). **September 29.** The Tower of Power horns add a soul twist to this blast of Cal-Mex country from this LA-based band.

CLAIRE LYNCH: Silver And Gold (Rounder CD0415). **September 29.** Top quality bluegrass country pop from one of Nashville's best kept secrets.

JOHN ANDERSON: Takin' The Country Back (Mercury 536 004-2). **October 6.** Anderson stands out from the hat pack thanks to a distinctive voice and well-crafted songs.

STEVE EARLE: El Coronado (Warner Bros 936-62 012). **October 6.** A true return to Coppenhead Road form, Earle creates a fresh and exciting mix of bluegrass, grunge, power-punk and pure country.

TOBY KEITH: Dream Walkin' (Mercury 534 036-2). **October 6.** Respected singer-songwriter Keith returns by Stig on a cover of 'I'm So Happy I Can't Stop Crying.'

MUSIC WEEK 27 SEPTEMBER 1997

Matraca Berg first made her name in Nashville as a songwriter, penning hits for such stars as Pam Tillis, Trisha Yearwood and Suzy Bogguss.

But it is newcomer Deana Carter's version of 'Strawberry Wine,' co-written with Gary Harrison, which is likely to prove the turning point in Berg's career as an artist. Not only is 'Strawberry Wine' shortlisted in the single of the year category at the 1997 CMA awards, but the event coincides with the release of Sunday Morning To Saturday Night, Berg's third album, but her debut for Universal's Rising Tide label.

Universal in London is particularly excited by the album which will be available in the UK on October 6.

"You pick up Matraca's album and it doesn't look like a country record," says Universal's strategic marketing manager Iain Snodgrass. "You listen to it, and while much of her writing is rooted in country, the music transcends that genre. The fact that she is nominated for a CMA award will obviously help us launch the album."

Berg is due in the UK in October when Universal/Rising Tide's campaign will begin in earnest. Among the press and promotion plans are a London showcase gig and in-store PAs.

Berg is keen to develop an audience here, but accepts that it may take time. "It's important for me to do well in the UK," she says. "I've been to Europe before but I don't know how much impact it had on sales of my records. I do think it opened some doors though, which should make things easier in the future."

ARTIST: Matraca Berg ALBUM: Sunday Morning To Saturday Night PUBLISHER: Wedgewood Avenue Music/Longhull Music PRODUCER: Emory Gandy Jnr LABEL: Rising Tide RTD5347 RELEASED: October 6





ROCK, POP SOUL & BLUES

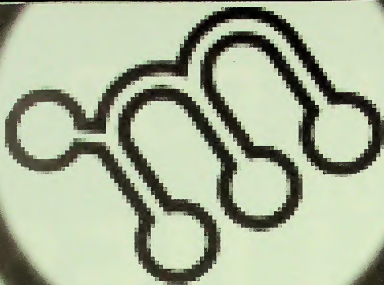
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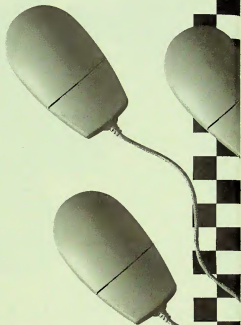
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SINGLES

SILVER SUN: Lava (Polydor 5714222). Released following the acclaim for the speed-harmony outfit's first single, this should get radio support this time. And if it does, it's a smash. □□□□

THE AXE TWIX: Come To Daddy (Warp WAPSL). Storming new single from Richard James making potentially Prodigy-sized waves with seductive, aggressive beats. □□□□

PROPELLERHEADS/DAVID ARNOLD: On Her Majesty's Secret Service (East West SAM 3891). A funky Shaq rhythm track on the first single from Arnold's Shaken Not Stirred project sees both him and the Heads emerging as winners. □□□□

SUPERGRASS: Late In The Day (Parlophone CDHQ1646). This sumptuous, dreamy groove song could be the biggest single to date from their In It For The Money album with strong radio support. A definite sing-a-long. □□□□

SCOTT GARCIA: A London Thing (Connected CD GNC11). Already familiar to London dance radio listeners, this repetitive, bass-heavy garage track is infuriatingly catchy – and also works on the dancefloor. □□□

WARM JETS: Hurricane (This Way Up WAT966). The fourth, and commercially strongest, single from the neo-funkist guitar slingers, whose live shows fuse Funk, Pinks, Low-era Bowie, Stoges and Velvet elements to a modernist pop ethic. □□□□

BRAND NEW HEAVIES: You've Got A Friend (The BND110). A soulful cover of the Carole King track with some big names on the remixer. Should have their usual specialist impact as well as crossover success. □□□□

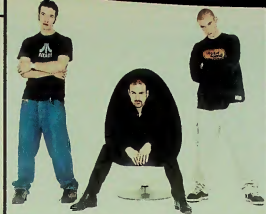
CLOCK U Sexy Thing (Universal/Media CDSCX 40138). Using what sounds like a sample from the Hot Chocolate version, this cover has all the elements of the title of Errol Brown's soul. Still, catchy enough to be a hit. □□□□

THE LEVELLERS: Celebrate (China WOKCX2089). Fashionable they're not, but it's hard to argue with the crusty rockers' ear for a good tune. With the spruce on a guest vocal of Todd Resler, this looks like a hit. □□□□

WESTBAM: Sonic Empire (RCA/432152942). Played by Tong et al, this is classic Westbam. Kraftwerk influences meld with the Westbam touch over a selection of upfront mixes. □□□□

WALTER TROUT BAND: Let Me Be The One (Polygram PRS 11972). A dramatic piano ballad from the electric blues guitar star Trout: seems an unlikely choice to trail his new album, but may attract straying Bon Jovi/Lynyrd Skynyrd fans. □□□□

THE JAM: The Bitterest Pill (Polydor 599). This 1982 number two introduces the



PROPELLERHEADS/DAVID ARNOLD: SOLID BOND

latest Jam compilation *The Very Best Of*. Backed with *The Butterfly Collector*, That's Entertainment, this could be big again. □□□□

DAVID COVERDALE & WHITESNAKE: Don't Fade Away (EMI CDHE95). Massive reputation, determined fanbase and an October national tour will kick-off this first single from June's slow-selling *Restless Heart* album. □□□

N-TRANCE feat. **ROD STEWART:** Do Ya Think I'm Sexy? (ATVY GLOBE150). This reworking of his 1978 chart topper features the combined vocal talents of rapper Ricardo Da Force, Kelly Llorena and the man himself. □□□□

UNIVERSAL: Make It With You (London 570021-2). The Aussie brothers fail to match the appeal of their Top 20 success *Rock Me Good*, but TV exposure and tour dates with 911 this month could propel this pop reggae romp into the Top 30. □□□□

EDWYN COLLINS: Sensible World (Setanta SET405). Collins turns his wit and his fuzzy, cranked-up guitars on the marketing men in his raw, anthemic single. □□□□

MORRISSEY: Roy's Keen (Island CDD171). Maladjusted's second single sees Morrissey at his most melodically straight forward on this fairly directionless ode to a window cleaner which rarely gets off the bottom rung of the charts. □□□□

MANDALAY: This Life (V2 Records VRS000113). Heartbreakingly beautiful love song, with Nicola Hitchcock's seductive vocal and some atmospheric sampling raising it above the first-gen trip-hop flavour of the moment. □□□□

THE SWEENEY: The Kazoo Song (Rotator RRSV112). Eloquent songwriter Murray Tickind attempts mass-appeal with this quirky little guitar number, but the B-side *Rock!* featuring John Cooper Clarke is the real gem. □□□□

DWEEB: I O U Everything (INEG 106CD). Dweeb surely are on the tip of attaining

the success they deserve and this sing-a-long-a-proo groover demonstrates why. □□□□

SINGLE OF THE WEEK

FEEDEE: High (Echo ECCSD44). A gentle versus/storming chorus epic of genuine quality from the London-based three-piece. Thanks to a summer of profile-builder gigs and early support from Radio One, this should make a deserved impact. □□□□

ALBUMS

LOUISE: Woman In Me (EMM219022). As one of EMI's priorities, Louise still does not get the songwriters she deserves and, despite the title, this does not particularly indicate a maturing artist. □□□□

JIMMY NAIL: The Nail Film (East West 3984207382). This retrospective sensibly leans heavily on the two Crocodile Shoes soundtracks which, along with his coarse, yet deeply appealing voice, has ensured Nail's musical status remains high. □□□□

SUEDE: Sei Fi Lullabies (Nude SCD). The 27



FEEDEE: GENUINE QUALITY

songs featured as bonus tracks on Suede's 12 singles are collected together on a package that is always dramatic and often awesome. □□□□

PROLAPSE: The Italian Flag (Radarscope SCANCD25). A fine, third album of astute, nutritious indie-rock punctuated with dual-vocals and fluctuating tempos. Consistent. □□□□

VARIOUS: Renaissance WorldWide – London (Renaissance RENWV10CD). This double CD mixed by Robert Miles and Dave Seaman is the first in a series of compilations by the club theme on countries worldwide. □□□□

VARIOUS: Kevin Saunders Presents X-Mix (IK7 K7061CD). One of the godfathers of Detroit techno recreates one of his mixes from Juan Atkins' *Deep Space Radio* show. The mix moves seamlessly between stripped-down techno and sumptuous house as Saunders delivers a slice of inner city soul. □□□□

PRESSURE DROP: Elusive (Hard Hanks/Higher Ground HNDCCMP14W3). Strong specialist support and an eclectic mix of soulful and film score styles should make *Pressure Drop*'s third album their breakthrough. □□□□

ALBUM OF THE WEEK

JANET JACKSON: The Velvet Rope (Virgin 27869 724384475212). Jackson's latest offering delves into her psyche more than ever, leaving many talking points. Collaborations with the likes of rapper Q-Tip and violinist Vanessa Mae, and dalliances with a range of styles from hip-hop to groove make this a winner. □□□□

This week's reviewers: Simon Ashot, David Bedford, Ben Drury, Tom FitzGerald, Stephen Jones, Sophie Moss, Ian Nicolson, Dean Patterson, Martin Talbot, Paul Vaughan and Paul Williams.



ALAN JONES TALKING MUSIC

Sash! aim for, and are likely to get, their third consecutive smash with Stay, a pumping Euro NRG anthem in their usual epic style, with a gutsy femme vocal from La Trec. Already a big success on the club chart, it should also help their album *It's My Life*, which was available in limited numbers earlier in the year and is now about to be reissued... More unexpected dance music comes from **Rolf Harris**, an early and unheralded world music innovator, whose Sun A-side hit bristles with ethnicity and returns to battle in a tastefully tweaked new mix by those Mancunian enigmasts 808 State. It works well, retaining the spirit of the original while updating it for the Nineties... **U2's** *Please* has attracted more attention for its sleeve – depicting Northern Ireland's political leaders in Warholian style – than it has for its musical

merit, which is a shame, since it's vintage U2, eschewing the dance beat which they have pursued of late in favour of a more traditional style. It's helped on its way by some fine guitar licks, and some nicely judged percussion work... U2 fans should also be pointed in the direction of the OST to the new Wim Wenders movie *The End Of Violence*, wherein U2 are joined by **Sinead O'Connor** for the track *I'm Not Your Baby*, an OK collaboration which never really settles down, with many stylistic and tempo changes. Such are the demands of writing for films... On a related theme, **Early Simon** is back with *Film Noir*, an album "inspired by the great films of the Forties". Carly's far from being the first contemporary singer to tackle the songs of the past in this way, but she is one of the best. Masterfully

scored by Jimmy Webb, the best of a dozen uncluttered productions include *Ev'ry Time We Say Goodbye*, *Lili Marlene* and *Two Sleep People*... RCA's budget label Camden got off to a shaky start, but is really getting its act together. Among its September offerings are *Listen To The Band* by **Michael Nesmith** and *Greatest Hits* by **The Tourists**. The "difficult" member of the Monkees, Nesmith was also the group's outstanding musician, as this superb collection of country/rock tracks proves. The Tourists were the band in which **Annie Lennox** and **Dave Stewart** first made their names before going on to greater success as *Eurythmics*. This is a powerful collection of melodic pop with psychedelic influences.

CAMPAIGNS OF THE WEEK

ARTIST OF THE WEEK



LOUISE - WOMAN IN ME

Record label: EMI. Media agency/executive: TMD/Gareth Jones. Senior marketing manager: Aaron Moore. Creative concept: Aaron Moore/Michael Nash

EMI's marketing campaign for Louise's Woman In Me, released on October 6, includes TV ads on Channel Four, Five and satellite stations plus extensive press ads in the music, style, teen and national press. There will be regional radio promotion and a Super 6 poster campaign in London backed by bus sides in key cities. The campaign includes displays with all retailers and a database mailout to 50,000 names.

COMPILATION OF THE WEEK

RENAISSANCE WORLDWIDE

Record label: Passion Music. Media agency/executive: Cyphar/Darren Ensom. Product manager: Colin Smith. Creative concept: Colin Smith/Darren Ensom



Passion Music is backing Renaissance Worldwide with a press and radio-led marketing campaign which includes teaser ads in *Muzik* and *DJ*. The album, out on October 6, will be advertised on Kiss, Galaxie, Choice, Capital and selected regional stations. There will be music and style press ads and nationwide posters. In-store displays will run with selected multiples and independents and there will be a database mailout and club fliers.

ARTIST/TITLE/LABEL	RELEASE DATE	TV	MUSIC	PREP.	CAMPAIGN
LTJ BUKEM Earth 2 (Good Looking)	September 29	●	●	●	Music press and IIR radio advertising will run in conjunction with promotion through student venues.
PAUL CARBACK Beautiful World (EMI)	October 6	●	●	●	There will be music press advertising and displays with selected retailers.
CHINA DRUM Self Made Maniac (Beggars Banquet)	October 6	●	●	●	Ads will run in the music and student press and selected fanzines. There will be posters nationwide.
FEEDER High (Echo)	October 6	●	●	●	Regional radio ads are backed by ads in the music and teen press.
JANET JACKSON The Velvet Rope (Virgin)	October 6	●	●	●	TV ads with Woolworths will run nationally and there will be extensive poster and press campaigns.
LOUISE Woman In Me (EMI)	October 6	●	●	●	National TV ads will run on Channel Four, Five and satellite stations backed by press and posters.
THE PASTELS Illumination (Dossino)	October 6	●	●	●	Advertising will run in the music press and there will be in-store point of sale for retailers.
FIXES Death To The Pisces (A&I)	October 6	●	●	●	Radio ads will run on XFM and student stations and there will be advertising in the music press.
FINLEY DUAYE Maverick A Strike (Epic)	September 29	●	●	●	Ads will run in the music, national and style press backed by posters nationwide.
LISA STANSFIELD Lisa Stansfield (Arista)	out now	●	●	●	National GMTV and regional ITV ads, plus London Underground posters will re-promote this release.
ROLLING STONES Bridges To Babylon (Virgin)	September 28	●	●	●	Extensive music and national press ads are backed by posters nationwide and retail displays.
STRANGELOVE Strangelove (Parlophone)	October 6	●	●	●	Ads will run in the music and regional press including <i>Q</i> , <i>Select</i> and <i>The Big Issue</i> .
THE VERVE Urban Hymns (Hut)	September 29	●	●	●	A national TV ad is backed by extensive music press ads, nationwide posters and in-store support.
VARIOUS The Big Chill (Rumsor)	out now	●	●	●	There will be ads in <i>MaxMag</i> , <i>Muzik</i> , <i>DJ</i> , <i>Spin</i> , <i>Jockey</i> , <i>Slut</i> and <i>Magic Fuzz</i> to support this album.
VARIOUS The Lakes (Telstar TV)	out now	●	●	●	TV ads will run on Channel Four, Sky and selected ITV regions with radio ads on Virgin and XFM.
VARIOUS The No. 1 Rock N Roll Album (PolyGram TV)	September 29	●	●	●	There will be TV advertising on Channel Four, selected ITV regions and Sky One.
VARIOUS Pacific State (Devinant)	October 6	●	●	●	Ads will run in <i>Muzik</i> with Virgin, <i>The Face</i> , <i>J-D</i> , <i>Implant</i> , <i>Clubscene</i> , <i>Bassline</i> and <i>Jockey Slut</i> .
VARIOUS Renaissance Worldwide (Passion Music)	October 6	●	●	●	An extensive regional radio campaign is backed by music and style press ads, posters and a mailout.
VARIOUS Speed Garage (Global TV/Northwestside)	September 29	●	●	●	Ads will run on Channel Four, Kiss and Capital and there will be national posters and style press ads.
VARIOUS Sub Culture (Arista/Sub Club)	September 29	●	●	●	Extensive music press advertising is backed by posters on the Glasgow Underground.

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BEHIND THE COUNTER

WAYNE ALLEN, Ainley's, Leicester

"It seems nobody could have anticipated just how phenomenal demand would be for Elton John's *Candle In The Wind 1997*. We're just about in the position now where we're catching up with the past three days' worth of back orders. Under the circumstances, PolyGram has done a pretty good job. We got our first boxes on Saturday morning and the stock has been flowing through since then. The staff here have been great, putting in a lot of extra hours to match up all the pre-orders with product. The two Princess Diana tribute videos have all been eagerly sought out. Otherwise Hurricane #1's album has been a big seller, along with Mariah Carey, for which we've got a substantial in-store splash. On the compilations front, *Ibiza Uncovered* is still ahead of the competition. Teletubbies are definitely among our biggest stars at the moment. First it was *The Smurfs* - then the *Teletubbies*, what next?"

IN THE SHOPS THIS WEEK

NEW RELEASES

Sustained demand for *Candle In The Wind '97* monopolised business almost everywhere although there was still a healthy uptake on a variety of other singles including Dario G, Genesis, Robbie Williams, Blur, Fluke, Blackstreet, Finley Quaye and Adam F. Despite its low-key launch, *Ocean Colour Scene*'s album was doing well as the weekend approached, along with TV-advertised compilation *Kiss In Ibiza*, *Coldcut* and *Northern Exposure 2*.

PRE-RELEASE ENQUIRIES

Singles - Spice Girls, Lighthouse Family; **Albums** - Portishead, Dubstar, Stereolab, Fluke, Robbie Williams, LTJ Bukem, Janet Jackson, Lighthouse Family, Finley Quaye, All Saints

ADDITIONAL FORMATS

Robbie Williams CD2 with bonus tracks, Genesis enhanced CD2 in Digipak, *Savage Garden* CD2 with bonus remixes

IN-STORE

Windows - Mariah Carey, No 1 Line Dancing Album, Finley Quaye, Björk, Alanis Morissette, *Ocean Colour Scene*, Oasis, Spawz, Sleeper, Louisa, The English Patient; **In-store** - Elton John, Björk, No 1 Line Dancing Album, M People, Rolling Stones, Michael Nyman, Bob Costello, Oasis, The Rolling Stones, *Super Furry Animals*, *Gravediggaz*, Pixies, No Doubt

MULTIPLE CAMPAIGNS



Radio single - Louisa; **Windows** - Alanis Morissette, Country Music Awards, three CDs for £21 including *Enigma*; **The Rolling Stones, 1999 Pop and Peter Gabriel back catalogue; **In-store and Press ads** - Third Eye Blind, Mike Scott, Supertramp, Michael Nyman, Deep Purple, Brian Traverser, Diana Krall, Classics For Pleasure, Elvis Costello, Dubstar**



Single - Janet Jackson; **Album** - No 1 Line Dancing Album; No Doubt, M People, The Rolling Stones, Sleeper; **Oasis, U2, Louisa, *Glasgow Rangers*, Finley Quaye, Heartbeat, Björk, The Lakes, Boyz II Men, The Full Monty, The Sundays, Dubstar, Shine 9, Poni Size, Diana Princess Of Wales, George Michael**



In-store - Oasis, Morel Girls' *Night Out*, Genesis, Clubland 2, Best Album Of The Year, *Smurfs Go Pop Again*, Mercury Music Prize, free sampler with purchase of two Boozes exclusive CDs



Windows - Kurt Weil, Palastina, Ptiernw, Musiques D'abord, Kathleen Ferrier; **In-store** - Tring label of the month, John Tavener, Tribute to George Solti, Classic FM British Music promotion

ON THE ROAD

ANDRE ADAMS, Fullforce, west London/Home Counties

"It's all a mad panic this week to get enough Elton John singles in the stores to meet customer orders. People who have never been in record shops are coming in to buy it, but they don't seem to be buying anything else. Album-wise it's Mariah Carey and *Ocean Colour Scene*. Robbie Williams has a new single out, but generally there isn't a great deal happening with singles, though the Dario G single seems to be quite huge. We've been busy with the TJR single on Multiply called *Just Gets Better* and Vicki Sue Robinson's *House Of Joy* on Logic. Next week we have 2 Eivissa's single *Oh La La La* on Eden and it's set to be massive. It's a really massive club tune and has been a hit in Spain and places like Ibiza and Greece. Currently, we're pre-selling the new Sash! single called *Stay* which is set to be as big as the previous two singles and Telstar's *Clubland 2* and *Moondance* are selling well."



Singles - M People, Janet Jackson, No Doubt, Pixies, Sleeper, Daft Punk, *Super Furry Animals*, The Rolling Stones, *Windows* - Dubstar, Björk, The English Patient; **In-store** - Dubstar, Oasis, *Music Of The Millennium*, *Fantasia House Collection 5*; **Press ads** - Mariah Carey, Finley Quaye, Stereolab, Dubstar, Ce Penenton, Scorpions



Singles - The Rolling Stones, Janet Jackson, Oasis; **Windows** - Björk, Blur; **In-store** - Björk, No 1 Line Dancing Album, Finley Quaye



In-store - East Static, *Gravediggaz*, Roonpoo, Mindstora, Weston; **Selects listening posts** - Cramps, Björk, Andrea Gurov, Loop Guru



Singles - Janet Jackson, Oasis; **Albums** - Dubstar, Finley Quaye, *In The Mix '97 2*, No 1 Line Dancing Album; **Windows** - The Verve, easy listening promotion with CDs at £4.99



Singles - Louisa, Janet Jackson, U2, Pixies, *Super Furry Animals*; **Albums** - Alpha, *Dope Classics*, *Best Of Hard Rock*, *Hurricane #1*; **Windows** - Finley Quaye, Mariah Carey, *Ocean Colour Scene*, Björk, Janet Jackson, Louisa, Oasis; **In-store** - *Ocean Colour Scene*, Björk, *Kiss In Ibiza '97*; **Press ads** - 4 Front videos, *Sosaker*, Pimps, Jackson Brown, *Gravediggaz*, LTJ Bukem



Singles - Louisa, The Rolling Stones, Janet Jackson; **Windows** - Finley Quaye, *Ocean Colour Scene*, CMA Awards; **In-store** - The Rolling Stones, Björk; **Press ads** - Finley Quaye, Elton John



Singles - Janet Jackson, Louisa, Pixies, U2, Daft Punk, *The Rolling Stones*, No Doubt; **Windows** - Björk, *Tring RPO Collection*; **In-store** - CMA Awards, *Wall Of Sound*, Dubstar, Björk, Finley Quaye, Elton John, *Gravediggaz*, Oasis, *Brit Pop Culture*, *Reggae Max* promotion, Alanis Morissette; **Press ads** - *Kiss In Ibiza*, Roger Sanchez, G Funk Classics, *Busta Rhymes*, *Deep Purple*

W H SMITH

Singles - The Rolling Stones, Janet Jackson; **Albums** - No 1 Line Dancing Album; **Windows** - Alanis Morissette, Rupert Karer

WOOLWORTHS

Singles - Sleeper, Louisa; **Album** - Björk; **Windows** - Mariah Carey; **In-store** - selected CDs for £7.99 or three for £18

The above information, compiled by *Music Week* on Thursday, is based on contributions from Andy's Records, (Chelmsford), Ainley's (Leicester), Andros (Edinburgh), HMV (Bath), Durk's Record Centre (Formby), Tower (Piccadilly), Dr Price (Guildford), Sounds Go To Me (Flixwick, Bedfordshire), S&V Music (Barnstaple) and Finesse (Birmingham). If you would like to contribute, call Karen Faux on 0181 543 4300.

EXPOSURE

TELEVISION

27.9.97
Oasis Day kicks off, MTV, 9-10am
Live And Kicking, featuring Dantoi, BBC1, 9.15pm-12.12pm
National Lottery Live, featuring the Spice Girls, BBC1, 7.50-8.10pm
The Legend Of The Tube, with the Jam and Trease Trent D'Arby, Channel Four, 2.35-3.55pm
28.9.97
The 1989 Country Music Awards, featuring LeAnn Rimes, Trisha Yearwood, George Strait and Alan Jackson, BBC2, 10-11.15pm
Omnibus: Sir George Solti, BBC1, 10.25-11.15pm

29.9.97
Oasis: Mad For It, Channel Five: 7-7.30pm
Jonathan Miller's Opera Works: The Recitative, BBC2, 11.15pm-12.05am
30.9.97
Music Of The Millennium, featuring Sin from Stank Animal, followed by Vanessa Mae (1:10) and Gary Barlow (3:10), Channel Four: 7.50-8.0pm
2.10.97
VH-1 To 1: Billy Joel, VH-1: 1-1.30am
3.10.97
Name That Tune, featuring Prince, Madness and Bananarama, Channel Five: 7-7.30pm

27.9.97
Private Passions, an interview with the late Sir George Solti, Radio Three: noon-1pm
Van The Man, Marianne Faithfull investigates Morrison's career, Radio Two: 5.30-6.30pm
Van Morrison in Concert, recorded in Belfast earlier this year, Radio Two: 8.30-7.20pm
Fidelio, a new performance of Beethoven's opera, Radio Three: 8.30-9.30pm
Petula Clark, with the BBC Concert Orchestra, Radio Two: 7.30-8.30pm
28.9.97
In Concert - Stone Roses, at the Leeds Town And Country Club in 1995, Radio One: 10-11pm

29.9.97
Jazz Notes, the Jabini/Morlembaum Quartet, Radio Three: 12.30-1am
30.9.97
Radio One's 30th Anniversary, Radio One: all day
Carl Davis Classics, features percussionist Evelyn Glennie, Radio Two: 7-9pm
1.10.97
Jim Lloyd With Folk On Two, featuring singer songwriter Lucy Kaplansky, Radio Two: 8-9pm
2.10.97
Paul Jones, an interview with the legendary Long John Baldry, Radio Two: 8-9pm

RADIO

RELEASING THE OFFICIAL MUSIC WEEK CHARTS

Main table listing album releases with columns for Artist, Album, Label, Cat No., Distributor, Category, and Chart No. Includes entries for artists like Al Green, Alanis Morissette, and Alanis Morissette.

DISTRIBUTORS table listing various music labels and their distribution partners, including Atlantic, Warner, and RCA.

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INDUSTRY OVERVIEW

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

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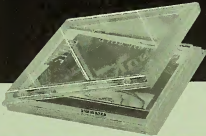
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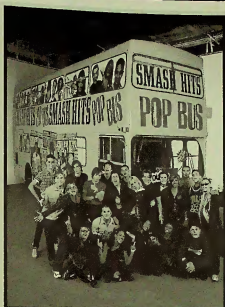
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DOOLEY'S DIARY

Remember where you heard it: Who says size isn't everything: during a slack moment in the Music Week office and armed with a ruler, pencil and a solar-powered calculator, Dooley worked out that you could stack **7,142 of the 5ft 8in Elton John** (or 277 Nelson's Columns if you prefer) against the **1.75m CD singles of Candle In The Wind** already sold by the end of Thursday...The good people at **PolyGram TV** were no doubt hoping their **Kiss** in Ibiza album would **go off with a bang**, but even they and the passengers on a flight to the island couldn't have imagined just how much they were **tempting fate**. Disaster struck after cabin staff in mid-flight suddenly suspected an on-board box, containing **promotional posters** for the album, was actually a **bomb** and decided to divert to Luxembourg. Said posters never made it to their destination... **HMV** group team captain **Stuart McAllister** may not be dancing the night away in Ibiza, but he will be among a team of music industry **footie fans** heading off to **Rome** on October 11 for England's crucial **World Cup** qualifier where he will be able to strut his funky stuff in the Italian capital... **Radio One** press officers, who probably felt like killing someone this week as they dealt with enquiries about the new-



It might be a little late for a summer holiday but that didn't stop these teen pop heart-throbs from clambering aboard **Smash Hits'** yellow double-decker bus being used to promote the mag's 10th tour. What a pity the gathering didn't invite **Sir Cliff** - now that he qualifies for a bus pass he could have saved **Smash Hits** a bus fare. **Radio One**, **The Sun** and **The Big Breakfast** are co-promoting the tour, which takes in seven cities between November 18 and 23, and features the biggest ever **Smash Hits** tour line-up. Artists appearing - and pictured here - include **Art & Dec**, **911**, **Kavana**, **OT7**, **All Saints**, **Catch**, **N-Trax**, **Jimmy Ray**, **N-Sync**, **Orange**, **Alibi**, **Another Level**, **Five**, **38 Degrees**, **Aqua** and **Chill**. Given the average age of their fans, perhaps the artists' theme song for the outing should be that all-time classic - **The Wheels On The Bus** Go Round And Round.

look **Zoe/Kevin** breakfast show had the opportunity to take their frustrations out on each other on **Friday (19)** at a **murder mystery** evening with all **BBC** press departments. As Dooley caught up with head press woman **Polly** on her mobile phone in a traffic jam on the **M1** she confirmed that the **Radio One** rebels had already taken over the back seat of the **BBC** coach... Dooley bets there were some interesting conversations in **Barcelona** last week as top bods from **Sony** and **Chrysalis** met to thrash out forthcoming release plans from the newly-transferred **Sony** star **Sinead O'Connor**... Apart from being dead for more than 20 years, **Jimi Hendrix** amply fulfilled another of **English Heritage's** criteria

for handing out **blue plaques** - that a well informed passer-by should know who he was. "I think he's proved that point," quipped blue plaque working group chairman **Francis Carnwath**, adding that he had never seen so many people attend an unveiling... Does anyone know who offered **£15,000** cash to film maker **Two Nice Tom** for a revealing scene to be cut from the hilarious and very exposing **Grape Tapes**, which tells the story of **Black Grape** since **Sean Ryder** left the **Happy Mondays**?... Congrats to plucker **Jo Hart** who's cock-a-hoop with the early radio support for the new **M People** single **Just For You**. **Out today (22)**, the song is already on **115 radio playlists** around the country... Any **Essex boys and girls** who want to buy their favourite **CD** at **3am** on a **wet Monday morning** can now do so thanks to Britain's first **CD vending machine** at the **Lakeside Shopping Centre** in **Thurrock**... Sad to hear of the passing of publisher **Bernard Brown**, who has died, aged 74. **Bernard** worked for **Apple** between **1970** and **1975** as head of music publishing before leaving to enjoy a lengthy career at a number of publishers as well as **PRS** and **Basca**.....



Getting superstar groups from the past back together is all very well, but it's never quite the same as you remember it. Take the **Jackson family**, for instance. As this picture clearly demonstrates, they have clearly changed dramatically since their heyday. No...wait a minute, it's not the **Jacksons** folks, but the rather fabulous duo of **Virgin MD Ray Cooper**, big-smiling **Janet Jackson**, Mr **El Presidente Paul Conroy** and general manager about the house **Mark Hotten**.

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