

# music week

For Everyone in the Business of Music

1 MARCH 1997 £3.25

## Indies unite to back new charts formula

by Martin Talbot

Five of the UK's biggest independent distributors are proposing a new formula to reform the indie charts once and for all.

RTM, Pinnacle, Vital, 3mv and SRD have reached an outline agreement for a new chart, which could be in place by the summer.

Under the proposal, the existing independent singles and albums run-downs would be replaced by two charts showing the biggest-selling independently-distributed records in 200 selected independent dealers.

The current chart is compiled from a sample comprising indie retailers and multiples including HMV, Virgin and Our Price.

John Best, managing director of RTM, says, "The idea is to produce a chart based on sales from stores which support new music. The primary difference is that the chart would be weighted towards new, low level breaking acts and away from mass-marketed acts."

Independently distributed, pop-oriented artists - such as Jive's Backstreet Boys - would still figure in the chart, although not as prominently because they do not sell as well through independent stores, Best says.

The more selective panel would also reduce the possibility of the chart being dominated by promotions such as Creation's Oasis singles campaign last year.

Vital director Peter Thompson says the new chart would allow more developing acts to flourish. As many established indie acts - such as Oasis and Bjork - sell more records in the chains, the new formula chart would give more prominence to younger acts.

And, Best adds, creating a more credible chart would help secure more media exposure for such acts.

The chart panel would be similar to that used for RTM's Chain With No Name chart, which surveys 120 independent stores. The sample would effectively be an amalgam of stores included under the CWNN umbrella as

well as Vital's Vital Stores and Pinnacle's The Network.

The credibility of the indie charts has been the subject of debate since the late Eighties when the run-down was dominated by Pinnacle-distributed PWL releases by artists such as Kylie Minogue and Jason Donovan.

The new proposal has been drawn up by the five companies since the indie chart debate was reopened at a panel at last September's In The City convention in Dublin.

CIN chart director Catharine Pusey says the new format chart would need the backing of the Chart Supervisory Committee before it could be adopted as the official industry run-down.

Virgin managing director Paul Conroy, one of the BPI's representatives on the CSC, says if the option has the broad support of the indie sector it would have a strong chance of winning through.

Best says he hopes the chart can be presented to the next CSC meeting, which is due to take place on March 26.

## Bard extends CIN charts data deal

Hard and chart compilers CIN have finalised a new deal extending their chart information data for a further 18 months.

The agreement will see Bard retailers - including HMV, Virgin, Our Price, Woolworths, WH Smith, Toner and Menzies - continue to supply information for the compilation of the charts and other information services until July 1998.

Inked last Monday, the agreement is backdated to January 1 and continues a seven-year relationship between the retailers and CIN.

Bard chairman Richard Wootton says, "This will ensure the continuation of accurate sales-based charts for the benefit of the industry."

CIN chart director Catharine Pusey says, "This deal follows a year of hard work and discussions by both Bard and CIN and I'm very pleased that data is secured for the chart for the future."

## New HQ for MW

Miller Freeman Entertainment, including MW, MBI and CIN, has moved to new offices. From today (February 24), the operations will be based at 8 Montague Close, London Bridge, London SE1 9UR. Tel and fax remain the same.

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The Bee Gees will bring down the curtain on tonight's Brit Awards show with a medley of hits from a career spanning the Sixties, Seventies, Eighties and Nineties. The Gibb brothers score their first hit for three years this week, with the single Alone due to enter the Top 10 yesterday (Sunday). The release is taken from their new album, Still Waters, which is being released on March 10.



## Star acts to turn out for Brits Award show

Mark Morrison, The Artist, Fugees, Skunk Anansie, Manic Street Preachers and Sheryl Crow have been added to the line-up for tonight's Brit Awards show, which takes place at Earl's Court in London.

The acts all join the bill alongside previously announced acts including Virgin's five-times nominated Spice Girls, Diana Ross & Jamiroquai, and the Bee Gees (see above). Jarvis Cocker, who created front-page headlines after clashing with Michael Jackson at last year's awards,

is also expected to attend the awards show, which will be broadcast in a two hour special across the ITV network on Tuesday.

Big Picture, which took over worldwide TV sales of The Brits from PolyGram this year, says it is already well on the way to selling the show to its target of 135 territories.

Alex Fraser, production and development executive, says around 92 countries have already taken the show, including 48 African countries, and negotiations are well advanced for

Latin America which would take the total to around 125.

Fraser says that, in a bid to maximise revenue and audience figures, the company is approaching local broadcasters prior to fixing deals with pan-continental networks.

The group is also negotiating with seven new territories, including Israel, Lebanon, India and China. Fraser says he expects most territories to screen the event on Thursday or Friday, although six countries will receive a satellite package on Wednesday.

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**Mark MORRISON**  
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**moan & groan**

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▶▶▶▶ EMI REGAINS ITS PUBLISHING CROWN - p8 ▶▶▶▶▶

Get Fresh!  
with



# Gina



## Fresh!

New single out March 10

**Great Formats :** Cassette and CD feature an exclusive musical teaser from Gina's forthcoming album. CDX comes with a David LaChapelle album poster.

**Massive Club Plot :** Following up her two Pop Tip Chart number ones, 'Fresh!' has mixes from Apollo 440, The Bayside Boys and Phat 'N' Phunky.

**Huge Promo Itinerary :** Loads of TV, radio and press (again!)

**Fact :** Gina has made an incredible one hundred appearances on UK TV over the last year (phew!).

**Impressive Marketing :** Full page colour ads in SMASH HITS, TOP OF THE POPS, MUSIC WEEK (you're reading it!). Mail out to Eternal's excessively large database of pop kids.



Ooh Ahh





At last, the indie chart we can live with! At last we can envisage a day when the indie chart is no longer included on the "to be resolved" list of industry dilemmas.

The five big independent distributors have come up with a new formula which, though something of a curate's egg, has got to the rubber-stamping stage without upsetting anyone. Quite an achievement, given the volatile history of this debate.

The new formula takes no account of genre and fails to address the contentious issue of independently-distributed major labels. It's far from perfect—but, after seven or more years of wrangling, how could it have been? Up to now, the only point all parties could agree on was the fact the existing chart has become meaningless.

However much of a compromise we've ended up with, the proposed chart does represent a vast improvement on the existing rundown. As we are now all acutely aware, no-one knows exactly what indie is, although everyone has a good idea of what they imagine the indie chart should look like. Somehow, the combination of independent distribution and an independent chart panel seems to throw up a chart which fits most people's expectations. It also has the advantage of putting the spotlight on the independent retail sector and the breaking acts which are increasingly more likely to emerge through indie stores.

There are already firm indications that the new chart will attract a lot more media coverage than the existing rundown. This is the strongest reason of all for supporting it.

Of course this chart is not a certainty. It needs the backing of the CSC before it can be given "official" status. But considering the tortuous route which has brought us this far, it's hard to imagine anyone standing in its way.

Selina Webb

## PAUL'S QUIRKS

### Time to seize back the control

The time is fast approaching when the music industry will have to face up to the reality that it no longer controls its own destiny. Jon Webster's comment (*MW*, February 15) that the current price-cutting by supermarkets and other non-traditional outlets will end in tears is a fair reflection of the state of the market. Indie dealer predictions that the tail would eventually be wagging the dog have come true sooner than expected, but the scenario was a familiar one and it was there for all to see.

Once record companies started supporting (paying?) large multiples to chart records in high positions in their own charts, which incidentally bear no relation to the industry-backed CIN chart, the meltdown had begun. Sales could be guaranteed by charting a single in the Top 10 before it had sold a copy anywhere in the UK. Even better if that single was at the ridiculously low price of £1.99 for the first week.

Bard, the BPI, CIN and other interested parties should get together now and try to agree a way forward before the industry shoots itself in the foot again.

First, we should only use data from shops that use and display the CIN chart, as that would mean the official chart would not be influenced by companies buying a position in a multiple's alternative chart. Second, we should encourage a £2.99 two-track CD single (similar to the current single cassette tape) as the norm and make this an industry standard. We should also stipulate that this format must remain available while it features in the chart.

Finally, we must agree a minimum price for each format to qualify for the chart or possibly count three 99p sales of a single equal to one £2.99 sale.

If we are going to move forward, it's about time the dog started barking.

Paul Quirk's column is a personal view

# More music Radio 1 wins industry support

by Catherine Eade

Mark Radcliffe's new Radio One breakfast show last week has won instant acclaim from the industry for its more extensive use of music—20 tracks were played on last Monday's first show.

Producer Rhys Hughes, who has moved to Manchester from London specifically to take on the role, says the two-hour show will aim to reflect Radio One's overall music philosophy. It will stick to the playlist apart from four "free choice" slots chosen by Radcliffe, co-presenter Marc Riley and Hughes—including the "worm of the week", the new equivalent to Chris Evans' "Breakfast show bizz".

Hughes, a former local radio DJ and Radio Five producer until he joined Radio One in May 1995, says there will be key differences to previous breakfast shows.

There will be a move away from boy bands, he says, "and we are playing dance music that's on the playlist, which is not something traditionally found on the breakfast show."

## THE FIRST SHOW

We Love Us—Mastic Street Preachers, Stay—B Wheler, New Position—Beck, Girls & Boys—Prince, Dark Clouds—Space—Novacore/The Soul—Eels; Inferno—Sovakki; Crossroads Traffic—Jimi Hendrix; Existence: Angel Interceptor—Ash, Before Today—Everything But The Girl, Remember Me—Blue Boy, Good Enough—Daddy; Discotheque—U2, North Country Boy—The Charlatans (worm of the week); Come On Everyday—Us3, Alright—Cast, You've Got The Love—The Source feat Carol Stallen; Bajaja—Pulp, Congo—David Dewar & His Spirit Wife, Don't Let Go—En Vogue. Tracks played from 7am to 8am, February 17 1997. Source: Radio One.

"Much of the alternative music will be playing in what's on the playlist anyway. Radio One has moved on so much in the two years I've been here that Mark likes at least 50% of what's on the playlist, which is great."

Radio promotions teams are already gearing up to deal with what is the first

mainstream Radio One show to be broadcast outside London and Hughes says radio promotions executives have been reacting positively to the prospect of travelling to Manchester.

"It's interesting because the industry has to make a real effort to come to us," says Hughes, who is in the process of setting up an appointments system for pluggers.

MCA director of radio promotions Damian Christian says he and his colleague Sally Edwards will be meeting with Hughes at least once a fortnight. "It's important we keep face to face contact because it's a show that will work very well for us," he says. "Rhys is a big music fan who's always open to new ideas, and we're big fans of what we've heard so far."

Alan James, of Alan James PR, says he will be a regular visitor to the BBC in Manchester, while Justin Pritchard of New School promotions says the fact that he is a national pluggler based in Manchester is a reflection of the growing importance of centres of music outside London.

## BMG seeks retailer help in bid to protect margins

BMG is looking to strengthen its relationship with retailers as part of an ongoing battle to boost the perceived value of music.

Speaking at BMG's annual sales conference at Brighton's Grand Hotel last Thursday (2), chairman John Preston urged the invited retailers to work more closely with his company to help protect each other's profit margins.

He said BMG has spent more than £100,000 on a proprietary pricing study to determine the optimum price for music. "The key issue is to make sure we raise the value of music, not only in the sense of quality but the commercial value as well so we can get the most from the marketplace," he says. "We don't want to see the industry, for the health and creativity of the business, going the way of America where retailers are struggling to make their margins," he added.

As part of that campaign, the company is pressing ahead with its tough pricing stance which will see Gary Barlow's first solo album sold at BMG's top super deluxe dealer price when it is released in June. It continues an initiative started last year with both Take That's *Greatest Hits* and Robson & Jerome's *Take Two*.

● Conference report, p6



Noel Gallagher is making a guest appearance on the new single by Smaller, the Liverpoolian quartet led by Diggy, who was immortalised on the track Diggy's Diner on Oasis's album *Definitely Maybe*. Gallagher plays guitar on the single, which is released on March 3 by Better Records, the 3MV/1V distributed label launched last year by Tim Abbot. The former Creation Records managing director was also a marketing consultant for Oasis and his book about the Mancunian superstars—*Oasis Definitely*—has now sold more than 50,000 copies.

## Lamb triumph in snowbound Scotland



A bitterly cold, snow-swept Edinburgh did not seem the best of places for Lamb to begin their first fully-fledged UK tour, writes *John Barnes*. Such were the weather conditions that the prospect of any more than a handful of people turning up seemed remote.

But Lamb proved to have the pulling power and charisma to overcome such difficulties. By 10pm, the city's 400-capacity The Venue was filled to its limit with a young, early twenties mix of students and locals.

The only real cause for concern came when Lamb's Andrew Barlow introduced himself with the words, "Hello Scotland, this is the first date on our English tour".

The Mercury-signed Manchester

## THE LAMB TOUR

Promoters: various, including Metropolitan, Cosmos, Athletic and DF Concerts  
 Booking Agent: Primary Talent  
 Sound: Shan Hira  
 Sponsor: MTV  
 Dates: Edinburgh Venue (Feb 18), Glasgow King Tut's (19), Leeds Cockpit (22), Birmingham Institute (23), Brighton Concordance (25), Cambridge Junction (27), Portsmouth Wedgewood Rooms (28), Bristol Trinity Hall (Mar 1), Manchester Rit (4), London Astoria (5)

due, whose Cotton Wool was one of the biggest club records of last year, appeared in rude health. Looking tanned, lithe and energised by a recent European tour, they were joined on

stage by trumpet and double bass. This addition gave extra dynamism to the spectacle and helped emphasise the peculiar way Lamb merge breakfasts with a wide range of sampled melodies and Louise Rhodes' own folkish voice.

On stage, Barlow's boundless energy contrasted nicely with Rhodes' composure. They played most of their self-titled debut album, including God Bless, Cotton Wool and Lust, closing with their new single *Corecky* before the inevitable encore.

Cheers from the crowd were readily forthcoming, most often when Barlow indulged in one of his many list-serving ditties, but also when Rhodes completed a particularly skillful vocal passage. "Not bad for a Tuesday night," she said. And it wasn't.



# America The Brave is running scared

It may once have been America The Brave, but in February 1997 it's very much a case of America The Decidedly Jittery, writes Steve Redmond.

Last week's *Gavin* 1997 Convention showcased a business which quite literally does not know where it's going. Typical of the kind of knots the industry is tying itself into was the 40-minute discussion as to whether alternative radio stations were best to describe themselves as "alternative", "modern rock" or "new rock".

Talk about grasping at straws. The problem is a whole generation of radio and music executives who have grown up through grunge and know nothing else.

Now the tide's gone out on grunge, and they are scared.

Hence the consultant who angrily declared, "Somebody ought to slap Pearl Jam and U2 around - what are they doing?" His Canute-like rationale was that the bands' "difficult" new records were spoiling alternative.

The problem for the business is that change in music is not easy and evolutionary; it's sudden and fundamental. And new types of music require new types of people.

Which brings us to the 'British invasion'. Talk of it was everywhere. What became clear, however, is that enthusiasm for UK music is less than wholehearted. There is a huge inertia within the US busi-

ness which is quite happy thank-you-very-much with the US way of doing things, and will look outside America only as a last resort.

What that means is that UK acts still have to put themselves out majorly if they wish to be accepted in the US. For their PA at *Gavin*, Spice Girls flew 14-and-a-half hours, had a two-hour rest, did a three-hour meet-and-greet, a three-song PA, and a series of interviews before catching the next flight back home. That's hard work.

Don't mistake America The Decidedly Jittery for America The Pushover. It ain't. But the door is ajar. And it only needs a few good acts, and a few committed people, to push it wide open.

# Number one Spice Girls unveil plans for new LP

by Steve Redmond

The Spice Girls are to begin work in June on the follow up to their debut album *Spice*.

Speaking to *Music Week* after a lightning trip to meet radio programmers at the *Gavin* Convention in New Orleans last week, Mel C and Geri spoke of their success in reaching number one with their debut US single, Wannabe.

"We were shooting the video for Who Do You Think You Are? [their double-A side from *Wannabe* which is released in aid of Comic Relief next Monday] and our manager Simon [Fuller] called us," said Mel C. "We had a bit of a jump about."

Said Geri, "We're doing this for Britain and for pop music - breaking down those barriers... It's uncharted water. Not even Oasis had done it."

Wannabe went to number one in the

US just four weeks after release, as *Spice*'s album went straight in at six. The album stays at six this week, while the single holds at one.

To further support both the single and album, the five-piece girl group - who are due to perform at tonight's (Monday) Brits ceremony in London - travelled to New Orleans for a three-hour meet-and-greet session at the *Gavin* Convention. After meeting radio programmers from across America and posing for more than 300 photographs, the group gave a three-song PA performance including the number one *Wannabe*.

The girls told *MW* that the past six months have proven unforgettable. Mel C said, "We can't complain about anything. We've had the most fantastic year. And this year's getting even better."

Geri added, "Although it was 14 hours getting here, every radio station in America is here. If we had visited them

individually it could have been 14 days. It's been wild and truly worth it."

Mel C added that the frenetic pace of the past year is set to continue. "We've got a lot more ideas," she said. "We're very excited about our second album which we're going to begin writing in the summer, we've got a huge tour planned for next year and lots of stuff in between."

Geri said the group already has some songs ready to record. "We wrote a lot of songs in the years we've been together," she said, "so we've got some material up our sleeves."

Sound excerpts from the *MW* interview are being made available on *MW*'s sister internet site dotmusic from this week. The fully-interactive *Spice* Girls section, called "Spice Music" allows users to click on pictures of the band members Geri and Mel C and hear their answers to questions. dotmusic can be found at [www.dotmusic.com](http://www.dotmusic.com)

# Solomon sums it up: 'the business sucks'

Tower Records founder Russ Solomon found a succinct way of describing the state of the US music market at the *Gavin* Convention. "The business sucks," he said.

But, in discussion with veteran journalist and *Gavin* managing editor Ben Fong-Torres, the 71-year-old retailer disputed the suggestion that consumers have lost interest in music.

"I'm not sure everyone has stopped collecting CDs. There's more variety of music than before," he said. "But there's a race for the dollar. A more critical time is it. If people are busy doing something else they don't have the time to listen to music. The population might get older and become less interested in listening to music."

A critical issue for the industry is how to get young people interested in music, he said. "In the old days, during the summer holidays, business got busier because kids were out of school," he said. "Now an album on sale costs \$12-\$14. I don't think the kids have got the money."

Besides suggesting a renewed emphasis on singles as in the UK, he said new releases by emerging artists could be offered at cheaper initial prices for longer.

In the future, Solomon predicted further retail growth internationally, including consolidation of the big chains. "There will be less stores and bigger stores like us, HMV and Virgin," he said. But he argued that supermarkets will not pose a major threat in the US, because they are only suited to selling the biggest releases, such as Disney's Lion King video.



Mercury priority act Hanson were the top scorers in a hall test of Top 40 radio programmers during the *Gavin* Convention. The act - who have been described as a "white Jackson Three" - came top out of 14 tracks tested with their debut single *MMMBop*. Second was Robin S with *I Must Be Love (Atlantic)* and third was Robyn (RCA) with *You've Got That Something*. *MMMBop* is set to be released by Mercury in the UK in the spring. Managing director Howard Berman says the pop act are one of his biggest priorities for this year.

## NEWSFILE

### Country awards move to autumn

The 1997 Great British Country Awards show is to be moved from its usual spring date to late October or early November. The move is part of an attempt to open up the BBC-supported event to the public, according to a spokesman for the organising committee. A change in the voting procedure will also widen the judging panel to include representatives from country music publications, radio, promoters and retailers.

### Metal Hammer ABC up again

Heavy metal magazine *Metal Hammer* has reported its fourth successive ABC circulation increase - up 23% to 34,757 for the period July to December 1996 - since Dennis Publishing relaunched the magazine in 1993.

### Porter moves up at Tring

Steve Porter, group financial controller of Tring, is being promoted to finance director and company secretary. Porter, 34, joined the company in February 1996 from Price Waterhouse. He replaces Philip Keane, who is being appointed part-time company services director.

### New creative agency launched

Mercury Records product manager Candace Strickland has left the company to launch her own creative agency in London's Ladbroke Grove. Operating as Strickland Fairhurst Productions, the agency will specialise in the music industry and currently represents photographers, stylists and hair and make-up artists.

### Edel launches TV theme series

Edel is launching a series of seven volumes of cult TV themes. Volume 1 and 2 of *Television's Greatest Hits* will be launched on March 10, featuring tracks from soap, sitcoms, pop shows and cartoons, including Perry Mason, *The Pink Panther* and *I Love Lucy*. Further volumes will be released at two-monthly intervals.

## Jonathan Fire Eater

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EMI REGAINS ITS PUBLISHING CROWN - p8

## BMG goes for strength in death

BMG's decision to break with tradition and hold its annual sales conference in February looks a logical step in advance of a line-up of releases including new projects from Gary Barlow, Lisa Stansfield and Michelle Gayle.

But, while the superstar acts took centre stage at last week's gathering in Brighton, the major is concentrating much of its efforts on new and developing acts.

Having already gained a strong reputation for its pop and dance output, BMG is looking to extend that reach to other genres this year via a pool of emerging artists from its four record company divisions—Arista, RCA, Deconstruction and BMG Comifer. BMG chairman John Preston says, "There's always an emphasis on breaking new acts, but it's particularly important for us this year. We had an excellent year last year, but we need to broaden and strengthen the depth of our artist roster."

Preston's hopes for new acts to break

through this year are backed by a confident Jeremy March, BMG's music division president. "BMG as a group of labels is probably at its most fertile since 1992 when we launched Take That, M People and Annie Lennox," he says. "I'd like to think we're going into another cycle of artist development."

The latter is very much in evidence at Arista which is currently relying on highly-successful overseas artists such as Toni Braxton and Whitney Houston to prop up a UK roster whose only notable success at present is Lisa Stansfield.

Although Stansfield returns in March with a new album, *The Real Thing*, much of Arista's attention this year—and the new leadership of Martin Heath and Adele Nozedar—will be on new UK acts including David Devant & His Spirit Wife, The Dharmas, Speedy and Posh, all of whom performed at a conference showcase on Thursday night.

March points out that Arista has not had a strong UK roster since the days

of Haircut 100 and Thompson Twins in the Eighties. But, with the presence of new managing director Heath, he feels it now has its best chance of new UK success. Echoing that view, Heath, who will have been a year in the job this April, says, "We have to have a breakthrough with a UK act."

Arista is by no means the only BMG company with high hopes for new acts. RCA's aims rest with the likes of Sheffield three-piece Olive and North & South who, from April, star in a nine-part BBC television comedy drama called *No Sweat*. Among Deconstruction's new acts are UK band Republica, who have already tasted success in the US.

Elsewhere, last week saw the first release from Christian Tattersfield and Nick Raphael's new label, Northwesterly, four months after the pair joined from London Records in October. The label's first single, *Don't Knock The Hustle* by Jay Z, will be followed by an album from the act on March 3.

And to commemorate the 20th anniversary in August of Elvis Presley's death, RCA is issuing a series of special releases over the year, including extended versions of his Golden Records series, repackaged film soundtracks and *Always On My Mind*, a TV-advertised collection of love songs.

But, exactly a year from the end of the year, RCA is the main focus of group's split, with the main focus of special releases once again on the activities of the Take That members. Efforts to turn around the disappointing early UK performance of Mark Owen's Green Man will continue over the coming months and Howard Donald is set to unveil his first solo material later this year.

The star player, however, will be Gary Barlow whose first solo album is released in June following much anticipation. Scheduled to perform at the conference last Friday, he was reported to show that—despite the wealth of new acts emerging—he remains the company's most bankable artist this spring.

Paul Williams

## SPRING RELEASES

**REPUBLICA:** *Republica*—Deconstruction (Mar 3). With two US Hot 100 hits already under their belt, the UK act are now looking for success at home with this debut album containing the first single *Ready To Go* and the planned follow-up *Drop Dead Gorgeous*. They are supporting Fun Lovin' Criminals on a nine-date tour in March.

**OLIVE:** *Miracle*—RCA (Mar 3). This single from the Sheffield trio will be followed by a UK and European tour supporting *Faithless*. The follow-up single, *You're Not Alone* is set out on April 14, two weeks ahead of debut album *Ever Virgin*.

**ESPIRITU:** *Baby I Wanna Live*—Heavenly (Mar 10). The woman behind Espiritu, Vanessa Dumesnil, has been working with a Guy Called Gerald and P.M.D. on a new album which will contain this first single and is set for a spring release.

**VARIOUS:** *The Old Skool*—Global (Mar 10). Rufus & Chaka Khan, Rose Royce and Sister Sledge are represented among 40 Seventies and Eighties soul and R&B cuts.

**DAVID DEVANT & HIS SPIRIT WIFE:** *Glacier*—Arista (Mar 10). The band are currently touring the UK and this single will precede the June 2 release of the album *Work, Love, Life, Music*.

**OST:** *Star Wars Trilogy*—BMG Comifer (Mar 10). New music by composer John Williams will be included on special editions of the three movie soundtracks being released to coincide with the trilogy returning to UK cinema screens in March.

**VARIOUS:** *Classic Heyday*—Global (Mar 17). Ads on Channel 4, Kiss and Capital will support this album which includes Faithless, Robert Miles and The Prodigy.

**VARIOUS:** *Cream Separates*—Deconstruction (Mar 17). Issued as a triple set and as three separate albums, this will feature mixes of Underworld's Darren Emerson, Deep Dish and resident Cream DJs Les Ryder and Paul Blaesdale.

**BETH ORTON:** *Someone's Daughter*—Heavenly (Mar 17). Orton is currently undertaking her first headline tour and this single is taken from the folk singer's critically-acclaimed Trailer Park album which has already sold around 20,000 units in the UK.

**NOTRIOUS B.I.G.:** *Life After Death*—Bad Boy/Arista (Mar 17). Special radio and magazine advertising plus hypnosis will support the release of this album. The track *Hypnotised* will be out as a single in April.

**WHITNEY HOUSTON:** *Believe in You And Me*—Arista (Mar 17). Believe is looking to boost UK sales of the album *The Preacher's*

Wife with this follow up to *Step By Step*.

**BRIAN KENNEDY:**

*Put The Message In The Box*—RCA (Mar 17).

A slot on the

midweek National Lottery Live TV show has already been confirmed for March 19 to support this first single from the album *A Better Man*.

**ABC:** *Slyscraping*—Blant (Mar 24).

Marlin Fry keeps

the ABC name

with a new album project which he has collaborated with guitarist Keith Lowms and Haven 17's Glenn Gregory. Its release will be preceded by the first single *Stranger Things* on March 10.

**VARIOUS:** *The Haves*—Global (Mar 24). This swing/R&B album will be advertised on Channel 4, selected ITV regions, Capital, Kiss and Braxion.

**TOM BRAXTON I:** *Don't Want To*—LaFace/Arista (Mar 31). This R Kelly-penned track follows up Braxton's platinum-selling *Use-Neck My Heart* single. Braxton will be touring in May, with the album *Secrets* being advertised in London and Central ITV regions around Easter.

**JOHN TAYLOR:** *Syvala*—BMG Comifer (Apr 7). The team behind Taylor's *The* *Protecting Veil* are reunited on this piece for cello, voices and orchestra which will be supported by advertising on Classic FM and in the national press.

**PUPP DADDY:** *Hell Up In Harlem*—Bad Boy/Arista (Apr 7). A one-off, say it as you see it, is being staged to support this new album released in the UK



on March 3. **KENNY G:** *Havana*—Arista (Apr 7). Bill Clinton's favourite will be touring the UK in April to support this second single from *The Moment* album.

**WANNADIES:** *His + Indolent* (Apr 7). This single by the Swedish band will precede their new album *Baggy Me*, out on May 5.

**CARTER TWINS:** *single*—RCA (Apr 7). Discovered by Boyzone's manager last October, the duo of Tony and Steven Carter are touring with Peter Dinklage in March and Boyzone in April. This single, as yet unreleased, will follow up *The Twelfth Of Never* extended single (Monday).

**MICHELLE GAYLE:** *Sensational*—RCA (Apr 24). Gayle achieved her highest singles chart debut in January when *Do You Know* entered number six. A follow-up single, *Sensational*, will be released on April 14 ahead of a new album of the same name.

**MARK OWEN:** *I Am What I Am*—RCA (Apr). Owen will become the first ex-RCA artist to release three singles with this follow-up to the hits *Child* and *Clementine*.

**Riding high on the top five success of the remixed *People Hold On*, Lisa Stansfield is set to make a high-profile return in March with the release of a single, *The Real Thing*, and her first new album in three years. The album will be launched on March 4 with *The Real Thing* being performed as the National Lottery Live TV show on March 8. That track will then be issued as a single on March 24. To back Stansfield's return will be a *Rock Of The North* television documentary to be shown in the Midlands area in April ahead of a national screening by Channel 4 a few weeks later.**



Nothing, it seems, is being left to chance when it comes to ensuring Gary Barlow becomes an international superstar. The former Take That member has teamed up with Madonna, David Foster and Diane Warren for contributions to his first solo album *Open Road* which is being released in the UK on June 16. Barlow has been working closely in the US with Arista president Clive Davis on the new material, emphasising the importance BMG is putting on breaking the singer in America. As a taster for the album, the Madonna-penned *Love Won't Wait* will be released as a single on June 8. RCA is also making a major promotional push for the album which is still being released simultaneously around the world.

**NORTH & SOUTH:** *I'm A Man Not A Boy*—RCA (April). About to experience one of the biggest promotional pushes of the year, this teenage band's debut single will coincide with the screening of *No Sweat*, a nine-part BBC TV comedy drama in which they star.

**WAY TO YOU:** *You And I*—Deconstruction (April). Busy remixing for the likes of The Orb, the group follow-up last year's hit *The Gift* with this single and an album in May.

**NORTHERN UNDERGROUND:** *Anybody You Look At It*—Heavenly (April). The band are presently completing a new album which is pencilled for a June release and will contain this first single.

**AZ YVE:** *Head To Toe*—Savvy (Apr 7)—*LaFace/Arista* (Apr 7). The song's writer and original vocalist Peter Dinklage joins the soul outfit on this cover of the 1982 Top five Chicago hit. Following up the single *Last Night*, it is taken from their eponymous debut album.

**REAL MERRY:** *One More Time*—Arista (April). The Eurodance outfit will be looking for a sixth UK Top 40 hit with the title track from their new album coming out in May.

**NO MERCY:** *Please Don't Go*—Arista (April). Their debut UK hit *Where Do You Go* has become one of the biggest hits of the year so far and the American band will be looking to further that success with the follow-up *Please Don't Go* in April and third single *Kiss You All Over*, a cover of Exile's 1978's number one. Their first album is due out in the spring.

**DAVE CLARKE:** *New album*—Deconstruction (April/May). The Baron of Techno unites his follow-up to *Archive One* this spring, previewed by two as-yet-unannounced singles.

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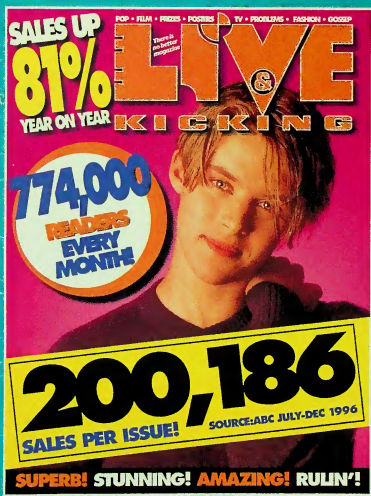
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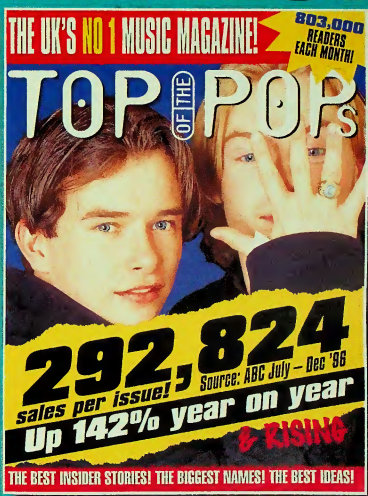
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# EMIs leads off PolyGram's advance to win back the publishers' crown

Nine months of decline have been overturned by a strong Christmas performance

The fourth quarter of 1995 saw EMI music publishing a 28.5% share of the overall publishing market with an astonishing 31.1% of album sales.

Inevitably, 1995 was a different story. The fourth quarter publishing results a year on reveal that EMI's market share performance dropped by a third on the 1995 figure. However, they are still celebrating in Charing Cross Road because, in taking 19% of the overall market, EMI has overturned a nine-month decline in performance and added more than four percentage points to its previous quarter results. And, most importantly, it has returned to top spot overall in the publishing league.

With PolyGram Island Music also improving its overall performance in the final quarter, EMI's return to the top is significant in the tussle for market share.

Having been overhauled by PolyGram in the third quarter in both singles and albums, the Christmas season provided the opportunity for EMI's diverse roster of writers to strike back, particularly in the albums market. EMI's performance rose from 15.2% to 20.3% of albums, off the back of sales surges by Simply Red's Greatest Hits, Jammequa's Travelling Without Movin', and Crowded House's Very Best collection—all almost wholly published by EMI—and contributions to a number of other big-selling albums, including Robson & Jerome, Fugees, Jimmy Nail, and The Seminars.

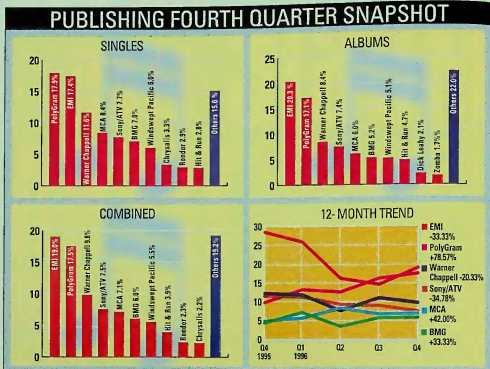
That was supplemented by some high performing singles, particularly Toni Braxton's Un-Break My Heart (written by the doyenne of pop songwriters and EMI's jewel in the crown, Diane Warren) and The Beautiful South's Blue Is The Colour, Aliah's Attie's debut album and the continuing sales of PolyGram's biggest success stories of 1996, Ocean Colour Scene and The Lighthouse Family.

In third place, Warner Chappell's share of the market has fallen again after rallying in the third quarter. However, its performance looks better than it did earlier in the year: while its album share may have dropped one point, a stepfall by Sony and MCA mean it has improved its relative position. Again, a spread of tracks on several albums, plus most of the Sheryl Crow album, accounted for its results.

Warner also enjoyed some success with singles, including Deep Blue Something's Breakfast At Tiffany's, Donna Lewis's I Love You Always Forever and Michael Jackson's Stranger In Moscow—all international hits—so its singles share fell by only half a per cent. However, Warner Chappell's year-on-year share performance continues to decline, down another 20% on its fourth quarter in 1995.

With their various songwriting partnerships on their singles and album, the influence of Spice Girls on several companies' fourth-quarter figures has been significant. With its figures in decline all year—largely as a result of the Oasis albums tall off and there being no new Noel Gallagher material to replace them—Sony/ATV has benefited from the huge sales of Spice in the final quarter of 1995.

Sony/ATV's album share halved in the period—from 15% to 7.4%—but the impact of that was offset by improvements in its singles share, largely due to the 60% claim on the biggest-selling single of the quarter, Spice Girls' Say You'll Be There, via writer Elliot Kenney. Bob Dylan's 'Knockin' On Heaven's Door' on the Dunblane double A-side, and Noel Gallagher's half share of The Chemical Brothers' Setting Sun also pitched in.



Source: CMI. Compiled from Midward Brown data. Based on chart panel sales from the A-sides of the Top 100 singles and Top 50 albums from Oct - Dec 1996.

### TOP 10 SINGLES

Title	Artist	Publisher
1 SAY YOU'LL BE THERE	Spice Girls	Windswept Pacific/EMI 50%
2 BECOME 1	Spice Girls	Windswept Pacific/EMI 50%
3 UN-BREAK MY HEART	Toni Braxton	EMI 100%
4 BREATHE	The Prodigy	EMI 80% MCA 20%
5 WORDS	Boyzone	BMG 100%
6 IF YOU EVER	East 17 featuring Gabrielle	MCA 100%
7 WHAT BECOMES OF...	Robson & Jerome	EMI 100%
8 ONE & ONE	Robert Miles	EMI 66.6% Hit & Run 33.3%
9 YOU'RE GORGEOUS	Babybird	Chrysalis 100%
10 KNOCKIN' / TAKE THESE	Dunblane	Sony/ATV 50% PolyGram 50%

Different Beat and, of course, Spice. It also claimed 100% of The Beautiful South's Blue Is The Colour, Aliah's Attie's debut album and the continuing sales of PolyGram's biggest success stories of 1996, Ocean Colour Scene and The Lighthouse Family.

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With their various songwriting

### TOP 10 SONGWRITERS

Writer	Artist	Publisher
1 HALLIWELL/BUNTON/BROWN/CHISHOLME/ADAMS/STANNARD/ROWE	Spice Girls	Windswept Pacific/PolyGram
2 HALLIWELL/BUNTON/BROWN/CHISHOLME/ADAMS/KENNEDY	Spice Girls	Windswept Pacific/PolyGram
3 HEATON/ROTHERY	The Beautiful South	Sony/ATV
4 WARBLEN	Toni Braxton/Ceairn	EMI
5 HUCKNALL	Simply Red	EMI
6 HALLIWELL/BUNTON/BROWN/CHISHOLME/ADAMS/WATKINS/WILSON	Spice Girls	Windswept Pacific/EMI
7 GIBB/GIBB/GIBB	Boyzone	BMG
8 WEATHERSPUN/DEAN/RISER	Robson & Jerome	EMI/MCA
9 HOWLETT/FLINT/FALMER	The Prodigy	EMI/MCA
10 MARTIN	East 17 featuring Gabrielle	EMI

partnerships on their singles and album, the influence of Spice Girls on several companies' fourth-quarter figures has been significant. With its figures in decline all year—largely as a result of the Oasis albums tall off and there being no new Noel Gallagher material to replace them—Sony/ATV has benefited from the huge sales of Spice in the final quarter of 1995.

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BMG's consistent performance and year-on-year 33% growth can also be partly attributed to shares of the Spice Girls' album, with the Gibb brothers' Words, as performed by Boyzone, also contributing strongly. MCA's similar performance, and 42% year-on-year improvement, by contrast, is largely

down to the biggest album of 1996, Jagged Little Pill from Alanis Morissette (with co-writer Glen Ballard), the film version of Andrew Lloyd Webber and Tim Rice's Evita and the remainder of The Prodigy's Beatbox.

But, with the writing team of Halliwell, Bunton, Brown, Chisholme & Adams forming one half of the first, second and sixth most successful songwriter partnerships of the fourth quarter, it is not surprising that Spice Girls' own publisher, Windswept Pacific, achieved a performance to match the majors.

Windswept claimed 5.6% of the overall market, and registered a better share than any other independent publisher for the second successive quarter.

Two quarters previously, Windswept's market share was so small it could not be measured.

Even the other high-performing independent of the moment, Hit & Run, whose signings Kula Shaker and Rupa have led to increasingly impressive returns through the year—up to 4.7% of albums and 3.9% overall in the final quarter—cannot match that, David Knight

# TRACY CHAPMAN

## COUNTDOWN TO A NEW BEGINNING

### FIVE GRAMMY NOMINATIONS:

'GIVE ME ONE REASON'

- RECORD OF THE YEAR
- SONG OF THE YEAR
- BEST FEMALE ROCK VOCAL PERFORMANCE
- BEST ROCK SONG

'NEW BEGINNING'

- BEST POP ALBUM

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## SINGLES

**INKS:** *Elegantly Wasted* (Mercury 574232). The first single from the Aussie band's forthcoming 10th — count 'em — album is pretty trademark stuff. For those who like Hutch and his crew, it's essential. **C**

**ICE CUBE:** *The World Is Mine* (Jive CD419). Joined by Mack 10 and K-Dee, Cube stamps his usual authority with a typically menacing vocal on this single which features in his new film *Dangerous Ground*. **C**

**DAMAGE:** *Love Guaranteed* (Big Life BLD133). Damage go through the soulful motions with a smooth, silky performance on this polished, if somewhat ordinary, single. But, with their increasing popularity, it looks like becoming their third big hit. **C**

**THE BEAUTIFUL SOUTH:** *Blackbird On The Wire* (Go! 5821252). The first Go! single to go through A&M, this silky ballad is predictably smooth but antic.

Another hit, without question. **C**

**GALLON DRUMK:** *To Love Somebody* (City Slang EFA04986). This typically dark, moody and even gruesome cover of the Bee Gees classic is an absolute delight. Not for the faint-hearted, but a cult classic. **C**

**FEEDER:** *Tangerine* (Echo ESD032). Full-on, laity sonic rock from the band who recently supported *Terrorvision*. This capable second single should see them building their fanbase. **C**

**PERFUME:** *You And I* (Big Star StarC106). There's an early Julian Cope feel to this first single on the Big Star label from the Leicester beatpop combo. Still to make a significant impact, but they're on the rise. **C**

**NAIMES COLEMAN:** *Care About You* (Chrysalis CSC 5043). The debut UK single from the Irish songstress is a soulful, ethereal groover. **C**

**ROOTJOSSE:** *Can't Keep Living This Way* (Rage 171). From the first new signing to Avea's new rock imprint Rage, this funky little outie is poppy enough to reduce certain sectors of radio but lacks any real bite. **C**

**THE NICOTINES:** *Many Wives* (Jealous NINEY1006). The Oxford trio display a particular knack for fast, energetic guitar pop on this promising debut single which, after recent support slots for the likes of Space and Mansun, should raise their profile further. **C**

**CLOCK IS OWE** (MCA Media WMCST0 4010). Another plodding dance number from the UK dance outfit. This will struggle to come close to achieving the huge success of last year's *Oh What A Night*. **C**

**THE SONS OF SILENCE:** *Spring Forward, Fall Back* (The Leaf Label Deck 7). London art-house techno dubsters Sons Of



THE NICOTINES: ENERGETIC GUITAR POP



FOUNTAINS OF WAYNE: CLOSE TO PERFECTION

Silence release an EP of spacey dancefloor tracks. Not overlaid with hooks, this is the sort of stuff best heard at festivals. **C**

**ABC:** *Stranger Things* (Blatant/BMG 7421463032). There's a dreamy, ethereal sound to this unmistakably ABC offering, their first for five years. The Human League made a successful return; Marlin Fry et al may find it harder. **C**

**NIGHTNURSE:** *Golem* (Better: BT013). As *NME* Bratbox award winners, this quartet are guaranteed some exposure. Their debut single is heavy on raucous, snotty punk, laden with attitude and energy but light on memorability. **C**

**LOWER:** *All Change* (Cassette YOGA14 CD). Manc power quartet Lower met in the welfare tent at Glastonbury and decided to play generic guitar rock like this for a living. Not a good idea. **C**

**SIRENS:** *Blind* (Higher Ground LCD162). Floaty, trip-hop grooves with a reggae bassline from this mellow female duo make for a diverting, soothing sound, but it's all atmosphere and no substance. **C**

**BLOSSOM:** *Bicycle Race* (Edel 04422520N). A 16-year-old Hamburg girl reworks Queen's overblown hit in breathlessly

frantic fashion. The Europop result is very odd — and oddly appealing. **C**

**BLUNDER:** *Giraffes* (Blague CD2). An uninspired jaingly ditty from young Manc hopefuls going nowhere fast despite vaguely Housemarque vocals. **C**

**JAMAICA:** *Tell Me Where It Hurts* (Rak CD5R002). This north London gospel three-piece were discovered and produced by Mickie Most. Their debut, a soulful ballad by Deane Warren, lacks the real hook necessary for a UK hit and would fare better in the US. **C**

## SINGLE OF THE WEEK

**FOUNTAINS OF WAYNE:** *Radiation Vibe* (Big Top West A653CD). Hailing from New York, this oddy-named quartet have the potential to be America's biggest alternative export since Nirvana. This track is so close to perfection, it's scary, boasting a chorus to die for that still sounds fresh after the umpteenth listen. **C**

## ALBUMS

**THE DIGGERS:** *Mount Everest* (Creation CRECD139). Alan McOw's latest hopes provide a slightly retro offering. The

fourome's sound at times recalls Longpigs and Teenage Fanclub, but displays none of the raucous edge that characterises their labelmates. As **VARIOUS:** *Disco Classics* (Coalition 603018152). This compilation of underground dance tracks should cause a buzz among the "E generation", with Irvine Welsh and other cutting-edge writers promoting the book of the same name. **C**

**JOHN DENVER:** *The Rocky Mountain Collection* (BMG 0786368372). Take Me Home Country Roads and Annie's Song are unsurprisingly included on this retrospective, featuring 39 of the rustic C&W singer's best-known songs on a double CD. **C**

**VARIOUS:** *TV Greatest Hits 1 & 2* (Edel/Clearance 022702CIN). A substantial marketing spend and TV coverage should boost this definitive collection of 65 TV theme tunes, ranging from the *Fifties* to present day. **C**

**THE ESSENCE ALL STARS:** *Jackies Blues Bag* (Hip Hop HIPB015). Branford Marsalis, Donald Harrison and Idris Muhammad are just some of the saxophone players on this excellent jazz tribute to Jackie MacLean. **C**

**MOODSWINGS:** *Psychedelicatesen* (Arista 7421442172). More Jean Michel Jarre than The Orb or FSOL, this electronic ambient outie from the conceptual duo Grant Showbiz and JPT Hood is summed up by titles like *LifeForce In A*

*Flux*. **C**

**THE BEE GEES:** *Still Waters* (Polydor 53730022). Hot on the heels of their best of album, this new studio set sees the boys powering through some R&B ballads, their Brit Awards exposure and other TV's should boost sales. **C**

**VARIOUS:** *Journeys By DJs After Hours 1* (Music: Units DJJH42CD). Some very mellow jazzy cuts from the successful post-club series, drawing together smooth tracks from the best dance imprints around. **C**

**JIMI TENDR:** *Intervention* (Warp WAP97CD). This weird and charming mix of Seventies glam funk and retro electro pop from this Finnish "keyboard genius" is worthy of mini cult status. Wonderful bopkers. **C**

## ALBUM OF THE WEEK

**AEROSMITH:** *Nine Lives* (Columbia 4850202). Following a three-year absence, Aerosmith are on top form on their return to Columbia, rocking with enough gusto and charm to ensure their formula never sounds dull. **C**

This week's reviewers: Simon Abbott, Michael Arnold, Catherine Eade, Mike Pattenden, Martin Talbot, Paul Vaughan and Paul Williams

## ALAN JONES TALKING MUSIC

Fresh from the success of its *Dominion* offshoot's Newton single, Dome has given birth to another new label. This one, *Secret Love*, is launched with a superb R&B album from veteran Peggy Scott-Adams. The 48-year-old soulstress is on top form on an album of newly-penned old school material, primarily ballads. Tracks that work particularly well include *You, Her And His*, *Part Time Lover*, *Full Time Fool* and *Bill*, a controversial song in which her loved one is lost to another man...

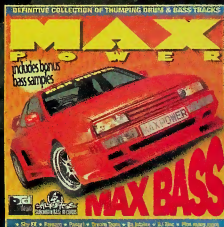
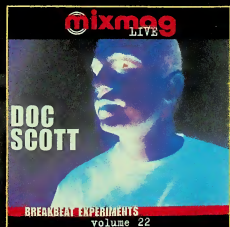
**Blaxploitation — The Sequel** is Global TV's follow-up to last year's superbly conceived tribute to Seventies black movie culture and songs suggested by it. The new collection is a double, but features only 22 tracks as many of them are extremely lengthy. The epic 12-minute take of Papa Was A Rolling Stone by

The Temptations is prime among them, although there are shorter but equally superb tracks such as Bill Withers' *Use Me*, Leroy Hutson's *The Ghetto 74* — also featured on the new and worthy Hutson best of from *Sequel* this week — and Liberation *Conversation*, which finds Marlena Shaw exploring the same kind of scat territory she inhabits on *The Blue Boy's* hit single *Remember Me...* From *Beck's* critically-acclaimed *Odelay* album, *The New Pollution* is another gem. Like the hit *Devil's Haircut*, it sounds very tongue in cheek and combines the psychedelic swirl of *The Beatles' Within You, Without You* with the bass line from *Texman*, although it doesn't really sound like a Beatles record. It does have their freshness and is very commercial, and is sure to score...Anyone who watched *TOTP2* a couple

of weeks ago and wondered whether the show's *One Hit Wonders*, *The Look*, had anything available on CD would have been disappointed. The release of *New Wave Classics*, a new double album from *Disky*, remedies that situation by including the group's solitary hit *I Am The Beat* but, in truth, it's neither a classic nor new wave. The same could be said of other tracks on this 30-song compilation, although it does make for an entertaining visit to the time tunnel, with the near-forgotten lunacy of *Tempole Tudor's Wunderbar*, *Ultravox's Vienna* — it still means nothing to me — and *China Crisis' Black Man Ray*. Nestled among a collection comprising solely of hits however is *Komtur's Hans Von Stoffeln*. It must be a joke.



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# TOP 75 SINGLES

1 MARCH 1997

Rank	Week	Title	Artist (Producer/Publisher/Writer)	Label/Cov/Cass (Distributor)	W1	W2	W3
1	NEW	<b>DON'T SPEAK</b>	No Doubt (Widow/MCA/Stefani/Sherkin)	INTERSCOPE INT 9557/SMS 5515 (BMG) / NSP 66136			
2	NEW	<b>ENCORE UNE FOIS</b>	Multiple CD/MLTY 18/CAMILLA 18 (TRC/EMI)	Multiple CD/MLTY 18/CAMILLA 18 (TRC/EMI)			
3	NEW	<b>YOU GOT THE LOVE</b>	Various Artists (Various)	Various Artists (Various)			
4	NEW	<b>DO YOU DO YOU</b>	Arista 74321 40152/3/CAZACT/10154 (BMG)	Arista 74321 40152/3/CAZACT/10154 (BMG)			
5	NEW	<b>ALONE</b>	Polydor 57535/75354 (EMI)	Polydor 57535/75354 (EMI)			
6	NEW	<b>DON'T LET GO (LOVE)</b>	East West 37882/CA 37882/VA 37882 (WE)	East West 37882/CA 37882/VA 37882 (WE)			
7	NEW	<b>SWALLOWED</b>	InterSCOPE INT 9557/SMS 5515 (BMG)	InterSCOPE INT 9557/SMS 5515 (BMG)			
8	NEW	<b>I SHOT THE SHERIFF</b>	Def Jam/Mercury DefCD 31/DEFM 31 (F) (J) (S)	Def Jam/Mercury DefCD 31/DEFM 31 (F) (J) (S)			
9	NEW	<b>REMEMBER ME</b>	Pharm CD/PHARM 1/CAP/ARIA 1 (TRC/EMI)	Pharm CD/PHARM 1/CAP/ARIA 1 (TRC/EMI)			
10	NEW	<b>THE DAY WE FOND LOVE</b>	Virgin VSCDT 1815AC/1815 (BMG)	Virgin VSCDT 1815AC/1815 (BMG)			
11	NEW	<b>WATERLOO SUNSET</b>	Polydor 57536/12576004 (F)	Polydor 57536/12576004 (F)			
12	NEW	<b>LET ME CLEAR MY THROAT</b>	Decca/Various 742141232/742141234 (BMG)	Decca/Various 742141232/742141234 (BMG)			
13	NEW	<b>READY TO GO</b>	Decca/Various 742141232/742141234 (BMG)	Decca/Various 742141232/742141234 (BMG)			
14	NEW	<b>DA FUNK/MUSIQUE</b>	Various Artists (Various)	Various Artists (Various)			
15	NEW	<b>DISCOTHEQUE</b>	Island CD 946/CIS 946 (F)	Island CD 946/CIS 946 (F)			
16	NEW	<b>LET ME IN</b>	Epic 664252/64251 (BMG)	Epic 664252/64251 (BMG)			
17	NEW	<b>SHE'S A STAR</b>	Fonitona JIMCD 184 (F)	Fonitona JIMCD 184 (F)			
18	NEW	<b>AIN'T TALKIN' 'BOOB DUB</b>	Street Soul SXXKX 64 (SM)	Street Soul SXXKX 64 (SM)			
19	NEW	<b>CLEMENTINE</b>	RCA 742314548/27/423145484 (BMG)	RCA 742314548/27/423145484 (BMG)			
20	NEW	<b>AINT NOBODY</b>	Geffen 67520 22189/SIC 22189 (BMG)	Geffen 67520 22189/SIC 22189 (BMG)			
21	NEW	<b>LAST NIGHT</b>	LaFace/Arista 742314222/742314222A (BMG)	LaFace/Arista 742314222/742314222A (BMG)			
22	NEW	<b>QUIT PLAYING GAMES (WITH MY HEART)</b>	Jive JIVECD 489 (F)	Jive JIVECD 489 (F)			
23	NEW	<b>YOUR WOMAN</b>	Chrysalis CD/CHS 5027/CHS 5027 (F)	Chrysalis CD/CHS 5027/CHS 5027 (F)			
24	NEW	<b>BECOME 1</b>	Virgin VSCDT 1807/ASC 1807 (F)	Virgin VSCDT 1807/ASC 1807 (F)			
25	NEW	<b>BEFORE TODAY</b>	Virgin VSCDT 1815AC/1815 (BMG)	Virgin VSCDT 1815AC/1815 (BMG)			
26	NEW	<b>BATTLE OF WHO COULD CARE LESS</b>	Epic 664232/66423 (BMG)	Epic 664232/66423 (BMG)			
27	NEW	<b>SUMTHIN' SUMTHIN' THE MANTRA</b>	Columbia 936842/93684A (SM)	Columbia 936842/93684A (SM)			
28	NEW	<b>SAY WHAT YOU WANT O</b>	Mercury/Mercury 480/EMCMC 480 (F)	Mercury/Mercury 480/EMCMC 480 (F)			
29	NEW	<b>NOVAIGRA FOR THE SOUL</b>	Various Artists (Various)	Various Artists (Various)			
30	NEW	<b>CAN'T KNOCK THE HUSTLE</b>	Northwestside 7432144127/42144127A (F)	Northwestside 7432144127/42144127A (F)			
31	NEW	<b>CALIFORNIA</b>	Chrysalis CD/CHS 5007/CHS 5007A (F)	Chrysalis CD/CHS 5007/CHS 5007A (F)			
32	NEW	<b>DARK CLOUDS</b>	Capitol/Capitol 97/CA 97 (F)	Capitol/Capitol 97/CA 97 (F)			
33	NEW	<b>THAT THING YOU DO</b>	Play-Tone/Epic 664055/664054 (SM)	Play-Tone/Epic 664055/664054 (SM)			
34	NEW	<b>I FINALLY FOUND SOMEONE</b>	A&M 55202/55202A (F)	A&M 55202/55202A (F)			
35	NEW	<b>THE KING OF KISSING GUM</b>	Parlophone CD/RS 857 (F)	Parlophone CD/RS 857 (F)			
36	NEW	<b>I MISS YOU</b>	One Little Indian 394 197/CD/194 197 (F)	One Little Indian 394 197/CD/194 197 (F)			
37	NEW	<b>STEP BY STEP</b>	Arista 7432144332/743214433A (BMG)	Arista 7432144332/743214433A (BMG)			

Rank	Week	Title	Artist (Producer/Publisher/Writer)	Label/Cov/Cass (Distributor)	W1	W2	W3
38	NEW	<b>COME ON EVERYBODY (GET DOWN)</b>	Blue Note CD/CL 794/CTD 794 (F)	Blue Note CD/CL 794/CTD 794 (F)			
39	NEW	<b>DO YOU KNOW</b>	Atlantic/A&M 743214242/2421413294 (BMG)	Atlantic/A&M 743214242/2421413294 (BMG)			
40	NEW	<b>LIE AND A ROCKET</b>	MCA/PolyGram (Interco/Various)	MCA/PolyGram (Interco/Various)			
41	NEW	<b>WHITE RIBBON JAY</b>	Fulford/CD/RYA 1/CURY 1 (F)	Fulford/CD/RYA 1/CURY 1 (F)			
42	NEW	<b>WHENISM JUST BECAUSE YOU FEEL GOOD</b>	One Little Indian 394 197/CD/194 197 (F)	One Little Indian 394 197/CD/194 197 (F)			
43	NEW	<b>WISH YOU WERE HERE...</b>	East West EW 083(CD) (W)	East West EW 083(CD) (W)			
44	NEW	<b>PROFESSIONAL WIDOW (IT'S GOT TO BE BIG)</b>	WestArista 94502/CA 5402 (W)	WestArista 94502/CA 5402 (W)			
45	NEW	<b>WALK ON BY</b>	Go Beat GOOD 158/GD/MS 158 (F)	Go Beat GOOD 158/GD/MS 158 (F)			
46	NEW	<b>THE HEALING GANE</b>	Elek/Parlophone CD/RS 857/33804 (F)	Elek/Parlophone CD/RS 857/33804 (F)			
47	NEW	<b>SHE MAKES MY NOSE BLEED</b>	Parlophone CDR 8459 (F)	Parlophone CDR 8459 (F)			
48	NEW	<b>BARREL OF A GUN</b>	Mute CD/DOBZ 25 (RTM/EMI) (W)	Mute CD/DOBZ 25 (RTM/EMI) (W)			
49	NEW	<b>NANCY BOY</b>	Elevator Music FLOOR/CD 4 (F)	Elevator Music FLOOR/CD 4 (F)			
50	NEW	<b>OLDERN' CAN MAKE YOU LOVE ME</b>	Virgin VSCDT 1815AC/1815 (BMG)	Virgin VSCDT 1815AC/1815 (BMG)			
51	NEW	<b>DO NOT TRY TO BE ARGENTINA</b>	Warner Bros W 3838/W 3838 (W)	Warner Bros W 3838/W 3838 (W)			
52	NEW	<b>KNOCK ON HEAVEN'S DOOR/THROAT THESE...</b>	Various Artists (Various)	Various Artists (Various)			
53	NEW	<b>SOMETIMES WHEN WE TOUCH</b>	Various Artists (Various)	Various Artists (Various)			
54	NEW	<b>CHILD</b>	RCA 74312 41842/27/42312 41844 (BMG)	RCA 74312 41842/27/42312 41844 (BMG)			
55	NEW	<b>UN-BREAK MY HEART</b>	LaFace/Arista 742314242/2421413294 (BMG)	LaFace/Arista 742314242/2421413294 (BMG)			
56	NEW	<b>FUNKATARIUM</b>	Heat Recordings HEATCD 025 (W)	Heat Recordings HEATCD 025 (W)			
57	NEW	<b>PASSION</b>	Feverpitch CD/FRV 101/FRV 101 (F)	Feverpitch CD/FRV 101/FRV 101 (F)			
58	NEW	<b>BREATHE</b>	XL Recordings XLS 800/CX 80 (W)	XL Recordings XLS 800/CX 80 (W)			
59	NEW	<b>NEVER MISS THE WATER</b>	Republic W 3838/W 3838 (W)	Republic W 3838/W 3838 (W)			
60	NEW	<b>MEGAMIX</b>	Elek/Parlophone CD/RS 857/33804 (F)	Elek/Parlophone CD/RS 857/33804 (F)			
61	NEW	<b>SNOW</b>	Decca/Various 742314242/2421413294 (BMG)	Decca/Various 742314242/2421413294 (BMG)			
62	NEW	<b>TOXIGENE</b>	Island CD 926 (F)	Island CD 926 (F)			
63	NEW	<b>MY SON'S GONE TO IZLAND</b>	Roadrunner RR 2283/RR 2283A (F)	Roadrunner RR 2283/RR 2283A (F)			
64	NEW	<b>WALKIN' ON UP</b>	Nuclear/MCA 520/520 (BMG)	Nuclear/MCA 520/520 (BMG)			
65	NEW	<b>FEEL YOU O</b>	Mushroom D 1513/12 (SMV/BMG)	Mushroom D 1513/12 (SMV/BMG)			
66	NEW	<b>RUNAWAY</b>	Talkin' LCLD 207/LCLD 207 (F)	Talkin' LCLD 207/LCLD 207 (F)			
67	NEW	<b>JUST THE WAY</b>	Capitol/CD/RS 857/33804 (F)	Capitol/CD/RS 857/33804 (F)			
68	NEW	<b>BEEBLEBUM</b>	Food/Parlophone CD/RS 857/33804 (F)	Food/Parlophone CD/RS 857/33804 (F)			
69	NEW	<b>STRANGER IN MOSCOW</b>	Epic 664232/66423 (BMG)	Epic 664232/66423 (BMG)			
70	NEW	<b>INFERNO</b>	Worshipful W 3838/W 3838 (W)	Worshipful W 3838/W 3838 (W)			
71	NEW	<b>ONE &amp; ONE O</b>	Decca/Various 742314242/2421413294 (BMG)	Decca/Various 742314242/2421413294 (BMG)			
72	NEW	<b>PONY</b>	Epic 6641262/664126 (SM)	Epic 6641262/664126 (SM)			
73	NEW	<b>FIRESTARTER</b>	XL Recordings XLS 700/CLD 70 (F)	XL Recordings XLS 700/CLD 70 (F)			
74	NEW	<b>A DIFFERENT BEAT</b>	Polygram 575205/575205A (F)	Polygram 575205/575205A (F)			
75	NEW	<b>TELL ME</b>	Fourth & Broadway BRCD 342/BRCA 342 (F)	Fourth & Broadway BRCD 342/BRCA 342 (F)			

## TITLES A-Z

Artist	Title	Rank
2Pac	I'm Ready	24
Backstreet	Everybody	25
Alanis Morissette	Left Hand	26
Alanis Morissette	Right Hand	27
Alanis Morissette	Left Hand	28
Alanis Morissette	Right Hand	29
Alanis Morissette	Left Hand	30
Alanis Morissette	Right Hand	31
Alanis Morissette	Left Hand	32
Alanis Morissette	Right Hand	33
Alanis Morissette	Left Hand	34
Alanis Morissette	Right Hand	35
Alanis Morissette	Left Hand	36
Alanis Morissette	Right Hand	37
Alanis Morissette	Left Hand	38
Alanis Morissette	Right Hand	39
Alanis Morissette	Left Hand	40
Alanis Morissette	Right Hand	41
Alanis Morissette	Left Hand	42
Alanis Morissette	Right Hand	43
Alanis Morissette	Left Hand	44
Alanis Morissette	Right Hand	45
Alanis Morissette	Left Hand	46
Alanis Morissette	Right Hand	47
Alanis Morissette	Left Hand	48
Alanis Morissette	Right Hand	49
Alanis Morissette	Left Hand	50
Alanis Morissette	Right Hand	51
Alanis Morissette	Left Hand	52
Alanis Morissette	Right Hand	53
Alanis Morissette	Left Hand	54
Alanis Morissette	Right Hand	55
Alanis Morissette	Left Hand	56
Alanis Morissette	Right Hand	57
Alanis Morissette	Left Hand	58
Alanis Morissette	Right Hand	59
Alanis Morissette	Left Hand	60
Alanis Morissette	Right Hand	61
Alanis Morissette	Left Hand	62
Alanis Morissette	Right Hand	63
Alanis Morissette	Left Hand	64
Alanis Morissette	Right Hand	65
Alanis Morissette	Left Hand	66
Alanis Morissette	Right Hand	67
Alanis Morissette	Left Hand	68
Alanis Morissette	Right Hand	69
Alanis Morissette	Left Hand	70
Alanis Morissette	Right Hand	71
Alanis Morissette	Left Hand	72
Alanis Morissette	Right Hand	73
Alanis Morissette	Left Hand	74
Alanis Morissette	Right Hand	75

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# TOP 75 ALBUMS cin

1 MARCH 1997

THIS WEEK	LAST WEEK	TITLE Artist (Producer)	Label/COD (Dist./Bstr) Catalog/Vinyl
<b>1</b>	<b>NEW</b>	<b>ATTACK OF THE GREY LANTERN</b> Monsieur (Ozupak)	POLYGRAM 602537 7918 TSCS 1387/PTCS 1387
<b>2</b>	<b>3</b>	<b>THE SMURFS HITS '97 - VOLUME 1</b> The Smurfs (Lackson/Corbett/Ekelans)	EMI TV GENIY 15 (E) TDCM TV 1502
<b>3</b>	<b>1</b>	<b>SPICE '4</b> Spice Girls (Absolute/Sennar/Rodriguez)	Virgin COV 2182 (E) TCV 2012/W 2812
<b>4</b>	<b>1</b>	<b>BLUR</b> Blur (Street)	Ford/Panophone FODD0 19 (E) FODDTC 19FDD0/19
<b>5</b>	<b>2</b>	<b>TRAGIC KINGDOM</b> No Doubt (Wildcat)	Interscope IND 9003 (E) INC 9003Z
<b>6</b>	<b>2</b>	<b>WHITE ON BLONDE</b> Various (Wright/Parker/Webber/Cadecchi)	Mercury 5343152/343154 (F) Tosca (Tosca/Rogers/Swan/Rice & Christian/Bolton/Howe)
<b>7</b>	<b>4</b>	<b>EVITA (OST)</b> Various (Wright/Parker/Webber/Cadecchi)	Warner Bros 5343152/343154 (F) Tosca (Tosca/Rogers/Swan/Rice & Christian/Bolton/Howe)
<b>8</b>	<b>NEW</b>	<b>DRIVEN TO THE DEEP END</b> Gene (Hughes)	PolyGram GENED 3 (F) EMVI GENED 3 (F)
<b>9</b>	<b>5</b>	<b>OCEAN DRIVE</b> The Beach Boys (Fiddler)	Wild Card/PolyGram 527382 (F) 527394 (F)
<b>10</b>	<b>18</b>	<b>BLUE IS THE COLOUR</b> The Beautiful South (Kelly)	Go!Discs 428842 (F) 828948/842884 (F)
<b>11</b>	<b>NEW</b>	<b>OXYGEN 7</b> Jay-Z (Michael James) (Lame)	Epic 469549 (SM) 469549A
<b>12</b>	<b>7</b>	<b>GLOW</b> Ruff (Drakula/Jamie) (Ruff)	Sony 52 469840 (SM) 469549A/469840
<b>13</b>	<b>21</b>	<b>BACKSTREET BOYS</b> Backstreet Boys (P. Markey/Donna/M. Leacock)	Jive CHR/IMP 491449 (E) 491449 (E)
<b>14</b>	<b>30</b>	<b>SPIDERS</b> Various (Lynch, except for one track)	Capitol GUTD 1016/TM 1016 (F) 1016 (F)
<b>15</b>	<b>NEW</b>	<b>ADIEMUS II - CANTATA MUNDO</b> Menem Sokolovic/Andros Pihlstrom (Urs/Lundkvist)	Venture CDVE 52 (E) VCD 52 (E)
<b>16</b>	<b>10</b>	<b>STOOSH</b> Stank Ankers (Gogardt)	One Little Indian TPL 85CD (PL) TPL 85CD/TPL 85
<b>17</b>	<b>11</b>	<b>FALLING INTO YOU</b> Various (Stank/Ankers/Sokolovic/Andros Pihlstrom/James/Garcia/Ruff)	Epic 463752/463752A (SM) 463752A/463752
<b>18</b>	<b>3</b>	<b>SECRETS</b> Tom Braxton (Babyface/Various)	LaFace 730082062 (BMG) 730082062/730082062 (F)
<b>19</b>	<b>24</b>	<b>JAMMING WITH MONKEY</b> Traveling Souls (Key/Stone/My Beat)	MCA 4032499 (SM) 403299A/403299 (F)
<b>20</b>	<b>4</b>	<b>K</b> Kaka Shaker (Leckner/Mitar/Sch/Depp)	Columbia SHAKER 1CDK (SM) SHAKER 1MC/SHAKER 1LP
<b>21</b>	<b>4</b>	<b>OLDER</b> George Michael (Michael/Douglas)	Virgin DGD 2902 (E) TCV 2902/V 2902
<b>22</b>	<b>5</b>	<b>PLACEBO</b> Placebo (Wood)	Elevator Music CDOR 02 (E) MFLDOR 02/PLFDR 02
<b>23</b>	<b>RE</b>	<b>ALL WORLD</b> Lil' Cool (J. B. & L. Cool/J.S.Moore/Walt/Smothers/Horn)	Def Jam/Mercury 5343035/5343035A (SM) 5343035A (SM)
<b>24</b>	<b>20</b>	<b>EVERYTHING MUST GO</b> Manic Street Preachers (Fiddler/Erin/Gap)	Epic 4639302 (SM) 4639302A/4639302
<b>25</b>	<b>NEW</b>	<b>NUYERCIAN SOUL</b> Nuyorican Soul (Gonzalez/Vega)	Talkin' Loud 534045 (SM) 534045A/534045
<b>26</b>	<b>28</b>	<b>COMING UP</b> Suade (Burr)	Nude 4851252 (SM/V) NUDE 4851252/NUDE 6LP
<b>27</b>	<b>18</b>	<b>GABRIELLE</b> Gabrielle (The Bohemian Boys)	Go!Disc 828724 (F) 828724 (F)
<b>28</b>	<b>34</b>	<b>RAZORBLADE SUITCASE</b> Rush (Alban)	Interscope INV 9301 (E) INC 9301 (E)
<b>29</b>	<b>26</b>	<b>DREAMLAND</b> Robert Miles (Miles)	Deconstruction TAVO 42942 (E) 742312/574/42312/9412
<b>30</b>	<b>28</b>	<b>(WHAT'S THE THEORY) MORNING GLORY</b> Jaggs (Morris/Gallagher)	Capitol 491449 (E) CREED 19/CREED 199
<b>31</b>	<b>7</b>	<b>OASIS</b> Oasis (Morris/Gallagher)	Maverick/Reprise 536193/21 (E) Alenia/Morristone (Morristone/Beard) 536193/21 (E)
<b>32</b>	<b>20</b>	<b>GREATEST HITS</b> Simply Red (Levine/Luckinell)	East West 053010522 (E) 05301052A
<b>33</b>	<b>1</b>	<b>SHERYL CROW</b> Sheryl Crow (Crow)	A&M 540622 (E) 540622A
<b>34</b>	<b>13</b>	<b>RECURRING DREAM - THE VERY BEST OF</b> Crowded House (Finn/Finn/Trummy/Tyler)	Capitol CD35 230 (E) TCST 230/35/230
<b>35</b>	<b>3</b>	<b>A SHORT ALBUM ABOUT LOVE</b> The Divine Comedy (no credit)	Santa Monica 230 (E) SETMCO 423/SETMCO 230
<b>36</b>	<b>4</b>	<b>THE SCORE</b> Fogies (Pike/Phelan/Pres)	Columbia 483498 (E) 483498A/483498 (F)
<b>37</b>	<b>15</b>	<b>DIZZY HEIGHTS</b> Leaving Sevens (Gibson/Brouder/Rogers)	Epic 469240 (SM) 469240A
<b>38</b>	<b>16</b>	<b>IF WE FALL IN LOVE TONIGHT</b> Red Stewart (Various)	Warner Bros 8036467 (E) 8352047A
<b>39</b>	<b>RE</b>	<b>URBAN HANG SUITE</b> Masumi Matsu/Matthewman (P.M.)	Capitol 483692 (SM) 483692A/483692 (F)
<b>40</b>	<b>RE</b>	<b>THE COMMITMENTS (OST) *</b> The Commitments (Bush/Chapman/Braxton)	MCA/MCA 10396 (SM) MCA 10396/MCA 10396
<b>41</b>	<b>35</b>	<b>HOMEWORK</b> Dati Punk (Bangalita/Homen/Christo)	Virgin DGD 2821 (E) Dati Punk 2821 (E)
<b>42</b>	<b>23</b>	<b>EARTHLING</b> David Bowie (Bowie/Pati/Gabrelis)	RCA 742149440 (E) 742149444 (E)
<b>43</b>	<b>RE</b>	<b>ROBSON &amp; JEROME</b> Robson Green & Jerome Flynn (Stark/Wright)	RCA 742132362 (E) 742132364 (E)
<b>44</b>	<b>15</b>	<b>ALISHA RULES THE WORLD</b> Alisha & A.C. Stewart	Mercury 5340273 (E) 5340273A
<b>45</b>	<b>46</b>	<b>MOSELEY SHOALS</b> Ocean Colour Scene (Leckner/Cesar/Scene)	MCA/MCA 6008 (SM) MCA 6008/MCA 6008
<b>46</b>	<b>1</b>	<b>GREEN MAN</b> Mark Owen (Leckner/Laon)	RCA 742143144 (E) 742143144E
<b>47</b>	<b>6</b>	<b>MUSIC FOR THE JILTED GENERATION</b> The Proclaimers (Proclaimers/McLellan)	JXL 1410L/MC 11410LP (M) 1410LP (M)
<b>48</b>	<b>5</b>	<b>NOW</b> Paul Rodgers (Rodgers/Kramer/Fenn)	SPV Recordings SPV 0874462 (E) SPV 0874462/SPV 0874462
<b>49</b>	<b>130</b>	<b>STARS</b> Simply Red (Levine/Luckinell)	East West 90137286C (W) WX 4272/42A 427
<b>50</b>	<b>2</b>	<b>THE BRINE CORNERS</b> Simply Red (Levine/Luckinell)	Domino WDCD 21 (F) WDCD 21 (F)
<b>51</b>	<b>4</b>	<b>SHINE (OST)</b> David Hitchcielder (Hitchcielder)	Philips 4547104 (E) 4547104 (E)

\* Plus info on discs  
\* Plus info on discs  
\* Plus info on discs  
\* Plus info on discs

# TOP COMPILATIONS

THIS WEEK	LAST WEEK	TITLE Artist	Label/COD (Dist./Bstr) Catalog/Vinyl
<b>1</b>	<b>NEW</b>	<b>CLUB MIX 97 - 2</b> Various	PolyGram TV 5333842/5333844 (F)
<b>2</b>	<b>4</b>	<b>IN THE MIX 97</b> Various	Virgin VTDCD 116/VTDCD 116E (E)
<b>3</b>	<b>15</b>	<b>THE ANNUAL II - PETE TONG &amp; BOY GEORGE</b> Ministry Of Sound Annual 96/Annual 96 (C/MV/SM)	Virgin VTDCD 116/VTDCD 116E (E)
<b>4</b>	<b>NEW</b>	<b>SESSIONS SEVEN</b> Ministry Of Sound Minid 7/Minid 7/Minid 7 (C/MV/SM)	Virgin VTDCD 116/VTDCD 116E (E)
<b>5</b>	<b>3</b>	<b>THE SOUL ALBUM</b> Various	Virgin VTDCD 116/VTDCD 116E (E)
<b>6</b>	<b>17</b>	<b>THE '97 BRIT AWARDS</b> Various	Columbia SON TV 23CD/SON TV 23CM (E) SON TV 23CD (E)
<b>7</b>	<b>2</b>	<b>THE MOTHER OF ALL SWING MIX ALBUMS</b> Telstar TD 280/STAC 280 (E/SMG)	Virgin VTDCD 116/VTDCD 116E (E)
<b>8</b>	<b>3</b>	<b>SIMPLY THE BEST LOVE SONGS</b> Various	Warner 9548351/23/95483512W (W)
<b>9</b>	<b>3</b>	<b>AMOUR - THE ULTIMATE LOVE COLLECTION</b> Various	PolyGram TV 5333822/5333824 (F)
<b>10</b>	<b>11</b>	<b>NOW THAT'S WHAT I CALL MUSIC 35 *</b> Various	Capitol 483498 (E) 483498A/483498 (F)
<b>11</b>	<b>5</b>	<b>TRAINSPOTTING (OST) *</b> Various	EMI Parlophone CD/MC 3193/CD/MC 3193E/3193 (E)
<b>12</b>	<b>19</b>	<b>HITS '97</b> Various	Virgin USA/Global TV/Sony TV MDD00 44M/DCD 44 (E) SME 3193 (E)
<b>13</b>	<b>4</b>	<b>THE ULTIMATE LINE DANCING ALBUM</b> Various	Global Television/RADC 58/AR/MC 58 (E/SMG)
<b>14</b>	<b>7</b>	<b>CRUSH</b> Various	PolyGram TV 5322952/5322954 (F)
<b>15</b>	<b>2</b>	<b>THE NO 1 MOTOWN ALBUM</b> Various	PolyGram TV 53034 (E) 53034 (E)
<b>16</b>	<b>14</b>	<b>BEST OF ACID JAZZ - VOLUME 2</b> Various	Global/PolyGram TV/RADC 52/AR/MC 52 (E/SMG)
<b>17</b>	<b>3</b>	<b>WIRED</b> Various	PolyGram TV 5325725/5325747 (F)
<b>18</b>	<b>20</b>	<b>HEARTBEAT - NUMBER 1 LOVE SONGS OF '95</b> Various	RCA/Global Television/RADC 46/AR/MC 46 (E/SMG)
<b>19</b>	<b>5</b>	<b>ABSOLUTE GOLD</b> Various	Sony TV SON TV 22CD/SON TV 22MC (SM) SON TV 22CD (E)
<b>20</b>	<b>RE</b>	<b>THE BEST SIXTIES ALBUM IN THE WORLD...EVIL II</b> Various	Virgin VTDCD 106/VTDCD 105E (E)
<b>21</b>	<b>5</b>	<b>ODELY</b> Geffen GED 24926 (BMG) Back Beat Brothers/Buck/Retrocat/Schias/Celton	GED 24926 (BMG) GED 24926 (BMG)
<b>22</b>	<b>6</b>	<b>TOM BRAXTON</b> Tom Braxton (LA Reid/Babyface/Sami)	Arista/LaFace 7421162/821 (E/SM) 7421162/821/7421162/821
<b>23</b>	<b>RE</b>	<b>SEAL</b> Seal	ZTT 9071787 (E) 9071787 (E)
<b>24</b>	<b>RE</b>	<b>DEAL</b> De La Soul	PolyGram 52737 (E) 52737 (E)
<b>25</b>	<b>11</b>	<b>A DIFFERENT BEAT</b> Various	PolyGram 5672 (F) 5672 (F)
<b>26</b>	<b>3</b>	<b>ONXON ON THE HOMBRE</b> The Clipping Lizard	Epic 54764 (E) 54764 (E)
<b>27</b>	<b>11</b>	<b>18 TL DIE</b> Ryan Adams (Adams/Lange)	Arista 545622 (E) 545622A/545621
<b>28</b>	<b>4</b>	<b>VERY BEST OF THE BEES</b> The Bees	PolyGram 847282 (F) 847282A
<b>29</b>	<b>3</b>	<b>USE YOUR ILLUSION I</b> Guns N' Roses (I)	Geffen GEF 274415 (E/SM) GEF 24415/GEF 2415
<b>30</b>	<b>RE</b>	<b>ELEGANT SLUMMING</b> M People (M People)	RCA 7421166/182 (E) 7421166/182/7421166/182
<b>31</b>	<b>3</b>	<b>USE YOUR ILLUSION 2</b> Guns N' Roses (I)	Geffen GEF 274420 (E/SM) GEF 24420/GEF 2420
<b>32</b>	<b>RE</b>	<b>TRACY CHAPMAN</b> Tracy Chapman (Krisnan/Burn)	Elektra N 950742 (W) Epic 4242 (E)
<b>33</b>	<b>21</b>	<b>RETURN OF THE MACK</b> Various	WEA 06314 (E/SM) 06314 (E)
<b>34</b>	<b>15</b>	<b>TAKE TWO</b> Various	RCA 7421426 (E/SM) 7421426 (E)
<b>35</b>	<b>21</b>	<b>NATURAL</b> Pete Dinklage (Various)	Mushroom DX 2005 (SM/SMC) DX 2005 (E)
<b>36</b>	<b>RE</b>	<b>APPETITE FOR DESTRUCTION</b> Guns N' Roses (Dink)	Geffen GED 24140/3/2148 (E) GED 24140/3/2148 (E)
<b>37</b>	<b>11</b>	<b>COME FIND YOURSELF</b> Various	Chrysalis CHCR 6113 (E) CHCR 6113 (E)
<b>38</b>	<b>3</b>	<b>THE THRILL OF IT ALL</b> Various	PowerMac/Decca Communications (P) RAWPD 115/RAWPD 115 (E/SM)
<b>39</b>	<b>13</b>	<b>DEFINITELY MAYBE</b> Various	Creation 180 (E/SM) CREED 180/CREED 180 (E)
<b>40</b>	<b>NEW</b>	<b>BAZUJIM</b> Enyah Baze	MCA UDD327 (BMG) UDD327 (E)
<b>41</b>	<b>12</b>	<b>UGLY BEAUTIFUL</b> Various	Echo ECHO 11 (E) ECHO 11/ECHO 11 (E)
<b>42</b>	<b>50</b>	<b>AROUND THE WORLD - THE JOURNEY SO FAR</b> Various	London 82852 (F) 82852 (F)
<b>43</b>	<b>64</b>	<b>THE COLOUR OF MY LOVE</b> Celine Dion (Legrando/Noel)	Epic 474742 (E) 474742A
<b>44</b>	<b>RE</b>	<b>HOMEGROWN</b> Various	A&M 540282 (E) 540282A/540282 (E)
<b>45</b>	<b>RE</b>	<b>INDIGUE</b> Various	SWK 9578960 (W) 9578960 (W)

\* Plus info on discs  
\* Plus info on discs  
\* Plus info on discs  
\* Plus info on discs



# AIRPLAY PROFILE

## STATION OF THE WEEK

There are 2,300 country stations in the US, attracting 43m listeners a week.

In the UK, however, the country format is still considered new, but London station RTL Country 1035 AM is starting to make its mark.

The station, which is almost three years old, was one of the winners in the Rajas covering the fourth quarter of 1996, registering a rise of 31,000 listeners, taking its total to 284,000, representing a 2% reach in London and a market share of 1.4%.

And its owners have now applied for the East Anglia regional radio licence and have plans to back further stations throughout the UK. Country 1035 has been moving towards a format of hotter new country for the past six months, says general manager Paul Kerriage.

"Most people's perception of country music is Kenny Rogers and Dolly Parton, but there are a lot of different shades within country music," he says.

"The big divide is music after 1965, when new country came along, which sounds completely different to more roots with a bigger drum sound and more lively lyrical content. It's all about people having fun, big power ballads rather than slow playing ballads and it's more glamorous and glossy."

"As you'd expect, the music played by the station is mostly from US artists. British representation is not necessarily from country artists, says Kerriage, citing Eric Clapton and Sting as two recent examples of artists that fitted into the station's format."

"There are two British artists on our current playlist out of 1,200 songs



RTL COUNTRY 1035

### TOP 10

- 1 Let Me Into Your Heart Mary Chapin Carpenter
- 2 Have We Forgotten What Love Is Crystal Bandon
- 3 I Don't Care (If You Love Me Anymore) The Mavericks
- 4 Private Conversation Lyle Lovett
- 5 655 Rocket Kathy Mattea
- 6 Peace Train Dolly Parton
- 7 We Danced Anyways Diana Carter
- 8 The Fear Of Being Alone Reba McEntire
- 9 More Than I Wanted To Know Regina Belle
- 10 Nobody Knows Kevin Sharp

overall," says Kerriage. A new line dance song, Kick N Mix, is being introduced between 7.30-10pm every Saturday to cater for the growing cult status of tracks such as the recent smash Hit Billy Rock, Hill Billy Rock by the Woolpackers from Emmerdale.

Kerriage says the main aim for the station is to draw in more light listeners, increasing their listening hours rather than invest in expensive advertising campaigns to try to attract new listeners.

A promotion with Easy's Easy Drive has been set up to introduce customers to the station. Catherine Eade

## TRACK OF THE WEEK

TORI AMOS: PROFESSIONAL WIDOW (IT'S GOT TO BE BIG)

Having already enjoyed Top 20 success and considerable airplay for her original version of the song, Tori Amos must have been pleasantly surprised to secure an even bigger hit and substantial, widespread radio support second time around with a dance remix of the East West release.

The success of Professional Widow (It's Got To Be Big) owes much to former Armani and Halden, who turned the introspective ballad into an in-your-face dance track.

The club version, which was around for some time on import before its general release, was first picked up by Kiss 102 in July. Kiss 102 and now 105 group head of music David Darme says he bought the import and knew the track was going to be huge when listeners began phoning in to ask about it. "It was just such a strong track and when you've got that number of people reacting we knew it was going to blow up, so we didn't hold back," he says.

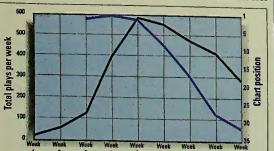
The nature of the track meant it was never destined to become a huge hit on I.R. Radio One offered support and,



in the week the track climbed to number one, topped its plays from eight per week to 28, making it the most played track on the station.

The following week, it had around 500 plays nationwide, including almost 400 per week until the second week of February.

Despite Professional Widow's drop in the sales charts (1-2-8-17-28-32), it is still receiving airplay, including Radio One, and Atlantic 252's belated support should ensure its presence in the airplay chart for some time to come. Catherine Eade



## RADIO 1

© Music Control UK. Titles ranked by total number of plays on Radio One from 00:00 on Sunday 16 February until 24:00 on Saturday 21 February 1997

Pos	This Week Last	Artist Label	Plays	Wk	TW
1	2	DON'T SPEAK (It's Got To Be Big) (Mercury)	1293	1	1598
2	1	WHERE DO YOU GO (Mercury)	1492	1479	
3	1	SAY WHAT YOU WANT (Mercury)	1914	1420	
4	4	WALK ON BY (Capitol)	1304	1326	
5	3	DON'T LET GO (LOVE) (East West)	1360	1223	
6	6	DO YOU KNOW (Mercury)	1263	1220	
7	7	CLEMENTINE (Mercury)	1047	1182	
8	7	YOUR WOMAN (Mercury)	1124	1070	
9	8	DON'T YOU LOVE LOVE (Mercury)	981	1062	
10	8	SUGAR COATED ICEBERG (Mercury)	925	922	
11	10	STEP BY STEP (Mercury)	525	899	
12	17	SHE'S A STAR (Mercury)	694	858	
13	11	UNBREAK MY HEART (Mercury)	830	858	
14	13	DON'T MARRY HER (Mercury)	800	826	
15	12	LOVING EVERY MINUTE (Mercury)	811	800	
16	14	YOU'VE GOT TO BE A PLAYER (Mercury)	757	753	
17	15	2 PLAYING 1 (Mercury)	789	672	
18	18	ONE AND ONE (Mercury)	650	637	
19	11	HEDONISM (Mercury)	679	623	
20	16	DISCOTHEQUE (Mercury)	601	578	
21	28	DAY WE FIND LOVE (Mercury)	403	564	
22	11	I SHOT THE SHERIFF (Mercury)	319	585	
23	19	DON'T CRY FOR ME ARGENTINA (Mercury)	658	538	
24	22	AIN'T NOBODY (Mercury)	575	536	
25	25	INDestructible (Mercury)	421	494	
26	10	REMEMBER ME (Mercury)	371	469	
27	10	DARK CLOUDS (Mercury)	335	468	
28	10	REAL THING (Mercury)	246	468	
29	24	I FINALLY FOUND SOMEONE (Mercury)	316	377	
30	1	I LOVE YOU ALWAYS FOREVER (Mercury)	475	377	

## VIRGIN

Pos	This Week Last	Artist Label	Plays	Wk	TW
1	2	SUGAR COATED ICEBERG (Mercury)	27	39	
2	1	SAY WHAT YOU WANT (Mercury)	38	36	
3	3	BETLEBUM (Mercury)	38	36	
4	1	SHE'S A STAR (Mercury)	25	33	
5	4	LOVE IS BLUE (Mercury)	20	25	
6	4	EVERYDAY IS A WINDING ROAD (Mercury)	20	23	
7	10	NOVOCANE FOR THE SOUL (Mercury)	19	23	
8	10	OH BEYOND YESTERDAY'S MAN (Mercury)	20	22	
9	1	WHAT DO YOU WANT FROM ME? (Mercury)	21	22	
10	8	GET OUT OF THIS HOUSE (Mercury)	18	22	
11	8	FOUND YOU (Mercury)	21	22	
12	8	HUSH (Mercury)	20	22	

Pos	This Week Last	Artist Label	Plays	Wk	TW
1	3	REMEMBER ME (Mercury)	27	30	
2	3	SHE'S A STAR (Mercury)	27	29	
3	1	NANCY BOY (Mercury)	24	28	
4	1	NOVOCANE FOR THE SOUL (Mercury)	20	28	
5	16	DON'T SPEAK (Mercury)	22	27	
6	5	DARK CLOUDS (Mercury)	19	27	
7	11	SAY WHAT YOU WANT (Mercury)	16	27	
8	29	DA RUK (Mercury)	26	26	
9	1	SHE MAKES MY BLOOD BLEED (Mercury)	26	26	
10	8	ENCORE UNE FOIS (Mercury)	25	26	
11	10	BEFORE TODAY (Mercury)	12	24	
12	19	DON'T LET GO (LOVE) (Mercury)	21	24	
13	8	AIN'T NOBODY (Mercury)	25	24	
14	13	I SHOT THE SHERIFF (Mercury)	23	24	
15	5	AIN'T TALKIN' 'BOUT DUB (Mercury)	26	23	
16	8	DO YOU KNOW (Mercury)	20	23	
17	1	DISCOTHEQUE (Mercury)	20	22	
18	16	CLEMENTINE (Mercury)	22	21	
19	10	MAMA (Mercury)	12	19	
20	10	SWALLOWED (Mercury)	13	19	
21	5	HUSH (Mercury)	26	19	
22	10	COME ON EVERYBODY (Mercury)	11	19	
23	10	NEW POLLUTION (Mercury)	6	19	
24	10	WHAT DO YOU WANT FROM ME? (Mercury)	13	17	
25	24	RIDE A ROCKET (Mercury)	13	17	
26	24	DISTANCE (Mercury)	15	16	
27	16	PASSION (Mercury)	12	16	
28	8	CAN'T KNOCK THE HUSTLE (Mercury)	12	15	
29	1	I MISS YOU (Mercury)	11	14	
30	2	LET ME CLEAR MY THROAT (Mercury)	7	14	
31	10	RUMBLE IN THE JUNGLE (Mercury)	7	14	
32	10	FOUND YOU (Mercury)	8	14	

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Pos	This Week Last	Artist Label	Plays	Wk	TW
1	5	DON'T SPEAK (It's Got To Be Big) (Mercury)	1293	1598	
2	2	WHERE DO YOU GO (Mercury)	1492	1479	
3	1	SAY WHAT YOU WANT (Mercury)	1914	1420	
4	4	WALK ON BY (Capitol)	1304	1326	
5	3	DON'T LET GO (LOVE) (East West)	1360	1223	
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17	15	2 PLAYING 1 (Mercury)	789	672	
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27	10	DARK CLOUDS (Mercury)	335	468	
28	10	REAL THING (Mercury)	246	468	
29	24	I FINALLY FOUND SOMEONE (Mercury)	316	377	
30	1	I LOVE YOU ALWAYS FOREVER (Mercury)	475	377	

© Music Control UK. Titles ranked by total number of plays on 46 mainstream independent local stations from 00:00 on Sunday 16 February until 24:00 on Saturday 21 February 1997



Pos	This Week Last	Artist Label	Plays	Wk	TW
1	1	SAY WHAT YOU WANT (Mercury)	59	61	
2	2	COSMIC GIRL (Mercury)	51	61	
3	1	DON'T LET GO (LOVE) (Mercury)	37	54	
4	5	WHERE DO YOU GO (Mercury)	56	45	
5	6	PROFESSIONAL WIDOW (Mercury)	54	41	
6	7	YOUR WOMAN (Mercury)	54	41	
7	8	OLDER (Mercury)	31	38	
8	9	REMEMBER ME (Mercury)	23	37	
9	10	CLEMENTINE (Mercury)	23	36	
10	11	SATURDAY NIGHT (Mercury)	29	38	

© Music Control UK. Singles profile charts rank by total number of plays per station from 00:00 on Sunday 16 February until 24:00 on Saturday 21 February 1997



# TOP 50 AIRPLAY HITS

1 MARCH 1997

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UK

AIRPLAY

Pos	Last 2 weeks	Wks on chart	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	3	11	<b>DON'T SPEAK</b>	No Doubt	MCA	1720	+25	67.13	+23
2	1	11	SAY WHAT YOU WANT	Texas	Mercury	1587	-12	66.27	-4
3	4	5	DON'T LET GO (LOVE)	En Vogue	East West/America	1443	n/c	56.34	+4
4	10	5	SHE'S A STAR	James	Fontana/Mercury	969	+27	49.58	+27
5	2	3	DO YOU KNOW	Michelle Gayle	1st Avenue/RCA	1332	-3	46.82	-18
6	12	2	REMEMBER ME	Blue Boy	Pharm	596	+27	41.94	+24
7	5	18	CLEMENTINE	Mark Owen	RCA	1259	+12	39.75	-6
8	7	8	WHERE DO YOU GO	No Mercy	Arista	1533	-2	39.32	-9
9	17	2	I SHOT THE SHERIFF	Warren G	Def Jam	696	+77	39.16	+39
10	5	2	YOUR WOMAN	White Town	Chrysalis	1144	-5	39.10	-32
11	8	4	WALK ON BY	Gabrielle	Go Beat	1419	+1	38.16	-12
12	32	4	DARK CLOUDS	Space	Gut	522	+49	35.22	+82
13	11	7	AIN'T NOBODY	LL Cool J	Geffan	850	-8	33.99	-14
14	6	19	DISCOTHEQUE	UZ	Island	899	-20	32.67	-54
15	39	10	MAMA	Spice Girls	Virgin	388	+76	30.21	+61
<b>HIGHEST CLIMBER</b>									
16	40	27	DON'T YOU LOVE ME?	Eternal	1st Avenue/EMI	1156	+88	28.21	+69
17	35	20	NOVOCAIN FOR THE SOUL	Felis	Dreamworks	325	-24	27.98	-7
18	10	13	HUSH	Kula Shaker	Columbia	386	+80	26.37	-17
19	11	30	BEFORE TODAY	Everything But The Girl	EBTG/Virgin	300	+23	25.25	+89
20	10	12	SUGAR COATED ICEBERG	Lightning Seeds	Epic	1012	-1	25.09	-18
21	18	17	OUT PLAYING GAMES (WITH MY HEART)	Backstreet Boys	Jive	774	-9	24.78	-12
22	24	22	ENCORE UNE FOIS	Sash!	Multiply	221	+42	24.36	+6
23	14	9	STEP BY STEP	Whitney Houston	Arista	863	-7	24.15	-28
24	46	7	DAY WE FIND LOVE	911	Ginga/Virgin	604	+48	23.88	+64
25	22	21	UNBREAK MY HEART	Toni Braxton	LaFace/Arista	886	-2	23.47	-9
26	31	27	NANCY BOY	Piacebo	Hut/Virgin	51	-4	22.80	+13
27	21	42	AIN'T TALKIN' 'BOUT DUB	Apollo Four Forty	Stealth Sonic/Epic	217	+9	22.53	-16
<b>BIGGEST INCREASE IN PLAYS</b>									
28	81	5	DA FUNK	Daft Punk	Soma/Virgin	176	+144	21.29	+99
29	20	25	HEDDINUS (JUST BECAUSE YOU FEEL GOOD)	Skunk Anansie	193	-9	21.10	+3	
30	25	67	SHE MAKES MY NOSE BLEED	Mansun	Parlophone	122	-56	20.31	-12
31	41	28	READY TO GO	Republica	Deconstruction	261	+20	19.73	+22
32	27	27	PROFESSIONAL WIDOW (IT'S GOT TO BE BIG)	Tori Amos	East West	261	-10	19.21	-16
33	48	58	WATERLOO SUNSET	Cathy Dennis	Polydor	298	+42	18.79	+36
34	18	13	2 BECOME 1	Spice Girls	Virgin	708	-16	18.18	-50
35	57	11	INDESTRUCTIBLE	Alisha's Attic	Mercury	524	+24	18.18	+64
36	112	48	NATURAL	Peter Andre	Mushroom	293	+88	17.88	+225
37	89	53	FOUND YOU	Dodgy	A&M	230	+73	17.14	+77
38	26	25	LOVING EVERY MINUTE	Lighthouse Family	Wild Card/Polydor	827	-3	17.13	-3
39	24	24	DON'T MARRY HER	Beautiful South	Go Discs	851	+2	17.12	-9
40	28	23	DON'T CRY FOR ME ARGENTINA	Madonna	Warner Bros	544	-23	16.84	-34
41	101	49	ELEGANTLY WASTED	INXS	Mercury	190	+104	16.80	+289
42	40	119	WHAT DO YOU WANT FROM ME?	Monaco	Polydor	312	+64	16.11	+47
43	25	26	ONE & ONE	Robert Miles Featuring Maria Naylor	Deconstruction	682	-2	16.10	-15
44	29	10	RUNAWAY	Nuyorican Soul	Talkin' Loud/Mercury	379	-18	14.41	-87
45	10	210	SWALLOWED	Bush	Trauma/Interscope/MCA	46	+18	14.11	+79
46	113	31	YOU GOT THE LOVE	Source Featuring Candi Staton	React	315	+85	14.02	+145
<b>BIGGEST INCREASE IN AUDIENCE</b>									
47	127	5	ISN'T IT A WONDER	Boyzone	Polydor	257	+122	13.53	+319
48	52	55	LOVE IS BLUE	Edward Ball	Creation	295	+7	12.98	+2
49	87	120	REAL THING	Lisa Stansfield	Arista	471	+75	12.86	+27
50	84	87	BATTLE OF WHO COULD CARE LESS	Ben Folds Five	Epic	194	+42	12.75	+21

**Music Control UK includes**  
those stations 24 hours a day, seven days a week: Atlantic 252 BFM, BBC Radio 1, BBC Radio 2, Scotland, BBC Three, Grouse, BBC Scotland, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100.

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## TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in no. of plays
1	DON'T YOU LOVE ME? Eternal (1st Avenue/EMI)	1156	540
2	DON'T SPEAK No Doubt (MCA)	1720	339
3	I SHOT THE SHERIFF Warren G (Def Jam)	696	302
4	SHE'S A STAR James (Fontana/Mercury)	969	205
5	REAL THING Lisa Stansfield (Arista)	471	202
6	COME AROUND Marlon Birds (Virgin)	396	197
7	DAY WE FIND LOVE 911 (Ginga/Virgin)	604	196
8	CALIFORNIA Belinda Carlisle (Chrysalis)	347	188
9	HUSH Kula Shaker (Columbia)	386	172
10	DARK CLOUDS Space (Gut)	522	172

## TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total plays	Stations + plays	Adds this week
1	SHOUT Ant & Dec (Telstar)	36	21	10
2	MAMA Spice Girls (Virgin)	45	26	9
3	REAL THING Lisa Stansfield (Arista)	43	29	8
4	CALIFORNIA Belinda Carlisle (Chrysalis)	40	24	6
5	NATURAL Peter Andre (Mushroom)	38	29	6
6	MOAN & GROAN Mark Morrison (WEA)	20	15	5
7	DAY WE FIND LOVE 911 (Ginga/Virgin)	58	45	5
8	FOUND YOU Dodgy (A&M)	30	20	4
9	ALONE Bee Gees (Polydor)	23	15	4
10	IT'S OVER CKC (Media/MCA)	10	4	4

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

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

1 MARCH 1997

# THE OFFICIAL CHARTS - 1 MAR

## SINGLES

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AS USED BY



TOTP



## ALBUMS

### 1 DON'T SPEAK

1	1	NO DOUBT	Interscope
2	2	ENCORE UNE FOIS SASH!	Multity
3	3	YOU GOT THE LOVE Source featuring Candi Staton	Resist
4	4	WHERE DO YOU GO No Mercy	Arista
5	5	ALONE Bee Gees	Polydor
6	6	DON'T LET GO (LOVE) En Vogue	East West
7	7	SWALLOWED Bush	Interscope
8	2	I SHOT THE SHERIFF Warren G	Def Jam/Mercy
9	10	REMEMBER ME The Blue Boy	Pharm
10	4	THE DAY WE FIND LOVE 911	Virgin
11	11	WATERLOO SUNSET Cathy Dennis	Polydor
12	12	LET ME CLEAR MY THROAT DJ Kool	American Recordings
13	13	READY TO GO Republica	Deconstruction
14	14	DA FUNK/MUSIQUE Daft Punk	Virgin
15	15	DISCOTHEQUE U2	Island
16	16	LET ME IN OTT	Epic
17	17	SHE'S A STAR James	Fontana
18	18	AINT TALKIN' 'BOUT DUB Apollo Four Forty	Stealth/Sonic
19	19	CLEMENTINE Mark Owen	RCA
20	11	AINT NOBODY LL Cool J	Geffen
21	21	LAST NIGHT Az Yet	LaFace/Arista
22	22	QUIT PLAYING GAMES (WITH MY HEART) Backstreet Boys	Jive
23	23	YOUR WOMAN White Town	Chrysalis
24	2	BECOME 1 Spice Girls	Virgin
25	25	REFO	

*Falling In Love  
(It's Hard on the Brees)*



### 1 ATTACK OF THE GREY LANTERN

1	1	THE SMURFS HITS '97 - VOLUME 1 The Smurfs	EMI TV
2	3	SPICE Spice Girls	Virgin
3	4	BLUR Blur	Food/Palophone
4	5	TRAGIC KINGDOM No Doubt	Interscope
5	2	WHITE ON BLONDE Texas	Mercury
6	7	EVITA (OST) Various	Warner Bros
7	8	DRAWN TO THE DEEP END Gene	Polydor
8	9	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
9	10	BLUE IS THE COLOUR The Beautiful South	Go Discs
10	11	OXYGENE 7-13 Jean Michel Jarre	Epic
11	12	GLOW Reef	Sony S2
12	13	BACKSTREET BOYS Backstreet Boys	Jive
13	14	SPIDERS Space	Gut
14	15	ADRIANUS II - CANTATA MUNDI Miriam Stockley/London Philharmonic Orchestra/Various	Virgin
15	16	STOUSH Skunk Anansie	One Little Indian
16	17	FALLING INTO YOU Celine Dion	Epic
17	18	SECRETS Toni Braxton	LaFace
18	19	TRAVELLING WITHOUT MOVING Jamiroquai	Sony S2
19	20	K Kula Shaker	Columbia
20	10	OLDER George Michael	Virgin
21	15	PLACEBO Placebo	Elevator Music
22	23	ALL WORLD LL Cool J	Def Jam/Mercy

# rom

1 MARCH 1997

## V2 clinches DJ mix deal as branson moves into dance

Richard Branson's new V2 label has announced its first venture into the world of dance with the confirmation of a licensing deal with the independent compilation company Journeys By DJ. The five-year deal will see V2 take over manufacturing, marketing and sales of all JDU product.

Launched in 1993, JDU was one of the first companies to successfully release DJ mix CDs. Its line-up featured some of the biggest names from the dance world such as Judge Jules, Paul Oakenfold and Coldcut, whose JDU album is generally regarded as one of the best LPs the mix CD format has produced.

However, while JDU remains a brand leader in terms of credibility, it has recently found the market it helped to create increasingly competitive. The deal with V2 is intended to redress this imbalance.

"Over the past year and a half we realised that we were spending a fraction of what the majors were spending on marketing their compilations. We realised that we had to take steps to stay

competitive because heavy marketing obviously works," says JDU

managing director Tim Fielding. The deal was overseen by V2 label manager David Steele, who

himself already has considerable expertise in dance compilation marketing through his previous involvement as a marketing consultant for The Ministry of Sound's highly successful mix CD series.

Steele says the plan is to give the JDU compilations an added boost rather than change the creative brief. "The compilations won't be compromised in any way by this deal. They're the quality end of things and we want to be associated with quality," he says.

Steele says V2 will also be able to give JDU an international advantage over many of its competitors.

"V2 operates around the world and many of the territories have already shown interest, so from now on we'll be trying to get worldwide clearance on tracks we license. Nearly all the other compilations out there just license for the UK and then export," says Steele.

JDU will start reprogramming its 19-strong back catalogue as part of the deal and will release its second 'After Hours' compilation on March 10.

## inside:

[2] SEVEN DAYS IN DANCE: EMI Music Publishing's GUY MOOT reveals what caught his ear this week



[4] Q&A: Go!Beat's FERDY UNGER-HAMILTON talks to Tony Farsides



[5] JOCK ON HIS BOX: ALEX PATERSON picks his favourite 10 tunes

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

club	ALRIGHT - Jamtrouqui (Sony SZ)	p7
urban	I'M NOT FEELING YOU - Yvette Michele (Loud)	p9
pop	FAMILY PEOPLE... - Planetan (3 Beat/Stream)	p11
cool cuts	Y'LL BE YOUR FRIEND - Robert Owens (Parlophone)	p12



Apollo 440 release their second album next Monday (3) not on the heels of their current hit 'Ain't Talkin' 'Boot Dub'. Called 'Electro Glide In Blue', the LP will be released on Epic via the group's own Stealth Sonic Recordings and will include both the current hit and their previous Top 30, 'Krupa'. The LP will also feature the last recorded work of vocalist Billy Mackenzie on the track 'Pain In Any Language'. Mackenzie, who died at the beginning of the year, was to have worked with Apollo 440 on his debut release for Nude Records. The group are also working on a live show, for dates later this year. 'Electro Glide In Blue' will be released on March 3.

Freephone 0800 239888

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11 19 ABSOLUTE GOLD  
12 20 THE BEST SIXTIES ALBUM IN THE WORLD... EVER!!



## Espiritu

*baby i wanna live*

new single released 10th March CD / 12"  
includes remixes by Jon Carter  
DJ Pulse & Richard Fearless



Bullethead titles

Don't



New on CDs & Cassette



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[7 DAYS IN DANCE]

guy mooto&r manageremi music publishing

"I got back from New York last Thursday where I'd been visiting some of my writers like DEEP DISH, DAVID MORALES and SALAAM REMI. It was a very productive visit and I found a few new people so that was good. That night I went to the MERCEDES McLAREN FORMULA ONE launch at the Alexandra Palace with JAMIROQUAI and SPICE GIRLS which was full of suits. Friday was St Valentine's Day and I couldn't find a babysitter so I was the sad git going on my own to the tandoori for a takeaway. On Saturday, I played with my kids and listened to the ERYKAH BADU CD 'Baduism' which I brought back from the States. I love it to death but the point is we should be doing that type of stuff over here because we invented that style. At the moment I also really like RAY DAVIS JNR's 'Gabrielle' and the ADRIANNA EVANS 'Reality'. On Sunday I went to a fashion show for a young upcoming young black British designer D.A. LILLARD where my hero IAN WRIGHT was a model. There were a few industry people there like MIKEY D from Warners and JACQUI DAVIDSON from Hardzone. I publish JUMPIN JACK FROST and on Monday I went to visit him in the studio. He's really going to come through and shock a few people with what he's doing now. On Tuesday I went to the NU CLASSIC SGUL party at the Hanover Grand which was excellent: lots of good people and it was really refreshing to hear BLUE BOY getting played next to ALFONSO HUNTER; that r&b scene seems to be getting more open minded. Tonight's Arsenal Vs Man Utd, so I'll be staying in and then tomorrow I'm going up to Leeds with LINCOLN ELIAS from Sony S2 to see BEDLAM A GO GO.



**world dance group scoops Live! prize**  
The World Dance Organisation has scooped Live! magazine's best produced dance event of 1996 award for its World of Dance festival at Lyce Airport in Kent last August. This is the second time the accolade has been included in the Live! awards ceremony, held this year on January 30, and the second time WDO has walked away with it.

"The Live! award is recognition from the production services industry, and as such is the highest accolade that can be awarded to an organisation such as ours," says WDO's technical director Dan Jamieson. WDO's first event for 1997 is coming up on Saturday March 1 at the K-R Warehouse Complex on the Royal Victoria Docks, which hosted WDO's Big Bang last November. DJs lined up for the night include Fabio, Grooverider, Tall Paul, Graham Gold, Brandon Block, DJ Hyde, Doc Scott and DJ Krust. More events are planned on May 3, August 2, November 1 and December 31.



**THE SHOP TO GO**  
fopp.sheffield

40 Division Street, Sheffield S1 4GF  
Tel: 0114 2757585  
Fopp claims to be the only real independent dance shop in the centre of Sheffield. Aiming to carry on the legacy of parent Warp by stocking techno, drum & bass and kettled selections, Fopp also caters for the current demand for trip hop and jazz. "The shop strives to provide a wide cross-section of dance styles and to remain at the cutting edge," says manager Scott McCready.

The top 10 tracks flying out of Fopp this week are:  
 \* "MUGGLEBY PICKLEDOY" - Ian Pooley (France) led;  
 "BERRY MEDITATION" - UNCLE JMO WALK; "THE GREY AREA" - Robert Hood (In Planet); "GROOVES SEEKERS ALLOWANCE" - Swag (Junior Boy's Own); "SPIRITUAL SCRATCH" - Thomas Bangalter (Roelle); "DREAMS ASIDE" - Phosphorous (Songunit); "DAY AFTER" - Pantheon (Chronos); "COORIBANSER" - Underground Resistance (US); "MEERA" - DJ Cem (Informobile); "FLUTTER" - Strickelback (Reflex)

The first Ninja Tunes UK tour of the year will be taking to the road next week. The Herbalizer will be playing live to promote their new LP 'Blow Your Headphones' (out on March 24) and single 'Scene From Control Centre' (out today). They'll be supported by DJs Ollie Teeba and Matschi. DJ Amon Tobin will join the tour for the Bristol and Brighton dates. The dates are: Co Operage, Plymouth (7); The Brook, Southampton (12); Heely Geeby's, Liverpool (14); Underground, Leeds (15); The Room, Hull (20); TBC, Glasgow (21); Homeless, Dundee (22); The Leadmill, Sheffield (23); Thekla, Bristol (April 4); and The Concordia, Brighton (5).

**dance publishers air prs grievance**

sustains club culture.

"There's nearly £3m being paid over to the Top 40

A delegation of dance music publishers travelled to the Performing Right Society last week to voice concerns over the distribution of royalties.

The group included representatives from independent publishing companies such as Mute Songs, Moving Shadow Music, Westbury Music, Stage 1000, The Love Music, Active Music and Paul Rodriguez.

The publishers told PRS chief executive officer John Hutchinson that their concerns centre on what they see as an unfair distribution system and demanded immediate action.

PRS says it collect £2.8m from clubs and discos, but the publishers believe that money is predominantly given to Top 40 artists, ignoring much of the underground dance music that

artists and that's wrong. There are indie labels that are struggling to get by and they deserve the money because they make the records that are actually getting played," says Caroline Robertson of Westbury Music.

However, the PRS says that a current review of its distribution procedure will address these issues and will be ready for implementation in 1998, until which time it cannot take any action.

"The point is to stop tinkering with what might be currently flawed methods and look at the bigger picture."

"We all want a statistically valid system which we will have when this system is complete," says Shirley Northley, PRS's corporate communications manager.



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[by caroline moss]

Things get interesting this week with the publication of our second dance radio chart. Like last week, the chart is heavily dominated by US R&B. It's no surprise to see that Warren G, who kept into the national charts at two last week with '1 Shot The Sheriff', has climbed five places, knocking LL Cool J off the top spot. 'Ain't Nobody' drops one place, as do Michelle Gayle and En Vogue, with Gabrielle stable at the number five slot.

After that, things get a little more volatile. Good news for Mercury as highest climber NuYorkans Sixx 'Runaway' jumps 10 places to six, and Fugees' 'Rumble In The Jungle', the highest new entry at nine, kicks in ahead of its release date of March 3. Warners must be chuffed to have two of the eight new entries, Mark Morrison



at 21 and Chaka Khan at 28. Not such good news for React who guaranteed smash hit, 'I Wanna Be The Love' by The Group featuring Candy Staton enters at the disappointingly low slot of 23. React issued an edited version which climber Music Control UK just receive until Wednesday at 7pm, just five hours before the chart is compiled. But its appearance here indicates that stations must have been playing the original during the week. Midweek, the track was at number three on the C1N charts so next week it's sure to see a big leap high up the chart. This little tale highlights the importance of getting your tracks to Music Control (address on chart).

It's good to see Yvette Michele, who topped our first Urban Chart last week, entering at 40. Going down, the biggest drop of 17 places goes to Foxy Brown while close behind, Tor Amos' 'Professional Widow' slides 15 places.

- 1 "INCOR UN FOS" - Scat (M) Philly) & ROX A ROCKET - Urbans (M) WHO DO YOU THINK YOU ARE MICHAEL MARY - Spice Girls (M) "CAN'T KNOCK THE HAZEL" - Jay Z (N) "WARTWANTS" - AURICHT
- 2 "MUSIC IS MY LIFE" - Mind to Mind (M) PRESENTS "I'M BEING DISCO CITIZENS MIX" - Luce Dreyton (Beat Route) "I'LL BE GOOD" - Fog Brown (East 21 Def) "ON & ON" - English Boys (MCA) "MAKE MY OWN ROCK" - Scat (M) "CHATTMUS" - Brand New (Hearst) "I'VE UNDERSTOOD LOVE" - Simple City (Jive) "BET" - Amard (Jive) "BLACK ROCKIN' BEATS" - The Chemical Brothers (Virgin) "JESUS COMING IN FOR THE KILL" - Steel Canyon (Street Corner) "BAD BOY" - Winko (Epic) "BABY BLUE" - ROCK THE FUNNY BEAT - Urban (Warrner) "WE HAVE EXPLOSIVE FUSO, VIRGIN" "CHACHACABBA" - Freddy Fresh (Hearst) "REVOLUTION" - Ruthless (Jive) "THE BOSS" - The Braxtons (Atlantic) "FLASH" - BBE (Piscine) "I'LL BE YOUR FURRY" - Robert Ovens (Parlophone) "FOOTPRINT" - Disco Chieme (Moderat) "CHEMICAL IMBALANCE" - Koolha Rando (Sitka) "CONTRIBUTION" - Synchrotron (West Of Sound) "LUNARIS 5000 BUNNY DUST" - Woodwinds (Epic) "TRUCKY PHELY" - Philly (Atlantic) "AZIZALMAY" - Tomislav (Parlophone) "AUTOMATIC" - Continuous Coast (Epic) "RHYTHM" - DISCO BROTHERS - Terrells "WEVER LOST HIS HARDWARE (PART 02) MIX" - NRG (Top Banana) "DEEP VICINCE DE MURDER REMAY (And WeNever Boy) "TECHNO GONGS" - Injane "DRIP THE GUM" - D.O.M.S. (Warrner) (AS FEATURED ON RADIO ONES THE ESSENTIAL COLLECTION WITH PETE TONG ON FRIDAY FEBRUARY 21 @ 25pm)

# pete tong playlist



Amard (Jive) "I'LL BE YOUR FURRY" - Robert Ovens (Parlophone) "FOOTPRINT" - Disco Chieme (Moderat) "CHEMICAL IMBALANCE" - Koolha Rando (Sitka) "CONTRIBUTION" - Synchrotron (West Of Sound) "LUNARIS 5000 BUNNY DUST" - Woodwinds (Epic) "TRUCKY PHELY" - Philly (Atlantic) "AZIZALMAY" - Tomislav (Parlophone) "AUTOMATIC" - Continuous Coast (Epic) "RHYTHM" - DISCO BROTHERS - Terrells "WEVER LOST HIS HARDWARE (PART 02) MIX" - NRG (Top Banana) "DEEP VICINCE DE MURDER REMAY (And WeNever Boy) "TECHNO GONGS" - Injane "DRIP THE GUM" - D.O.M.S. (Warrner) (AS FEATURED ON RADIO ONES THE ESSENTIAL COLLECTION WITH PETE TONG ON FRIDAY FEBRUARY 21 @ 25pm)

## does dance music get a fair deal from the royalty collection societies generally?

**DAN DONNELLY, MD, SUBURBAN BASE RECORDS:** "It's not just dance music but product released by independent record companies as a whole which suffers under the current system. The structures of both the PRS and the MCPS are more geared for the major labels. It's hard to up to make sure our labels and artists are registered. We need to be more organised, and some of the larger labels need to be less selfish when it comes to giving helpful advice to some of the up-and-coming labels."

**CAROLINE ROBERTSON, MD, WESTBURY MUSIC:** "The MCPS is good as its chasing royalties based on sales. When it comes to the PRS, however, the dance industry is losing out on the best part of £3m per year. I know DJs can't be expected to fill out forms of their sets, but clubs could help by providing a breakdown of the type of dance music they play."

**TONY MOSS, DANCE COPYRIGHT, MCPS:** "Many writers are still losing out through ignorance of their entitlement, and there will always be people who will use that to their advantage. But the situation is definitely improving as more people and companies become aware of their rights and obligations."

**GUS LAWRENCE, MD, REINFORCED:** "We're pushing for a dance database to be set up, drawing on different dance music charts and distributing the payments between the acts featured there. It would

still be unfair, but it would be fairer than the current system."

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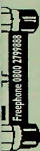
**Don**

Bullethead titles

19 24 2 BECK  
 25 BETHOVEN  
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 21 29 NOVVO  
 30 CANTY  
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 36 1MISK  
 25 37 STEP  
 38 COME  
 24 39 DO YI  
 40 RIDE

# [PIECES]

Legendary US DJ JUNIOR VASQUEZ has announced that his first ever UK DJ appearance will be taking place on May 3 at the London Arena, Lime Harbour, London E14. Vasquez will be playing a full 10-hour set with no warm up, no support, just himself. The event is being promoted by the Universal Music Federation Organisation and ticket details will be available soon. MOVING SHADOW (see O&A, RM last week) was so pleased with its 100th release, 'Shadow 100', that it sent a copy to the Queen. Apparently Her Majesty was equally pleased by the gesture and asked her private secretary to pass on this message: "Her Majesty was delighted to receive this message, and sends her best wishes to you all for a memorable day and for continued success in the future." Big Bang Records will be releasing ROSIE GAINES'S 'Closer Than Close' imminently. The release will include new mixes from Hippie Torales and Mark Mendoza (the track's original producers) as well as Frankie Knuckles. In the meantime, Big Bang are asking retailers and punters to steer well clear of a bootleg which is doing the rounds featuring just a demo mix...HARD TIMES has a new address at: FO Box 75, Dowbury W19 7XZ. Tel: 01924 488220, Fax: 01924 488360. PLATIPIUS RECORDS will be holding a special party at this year's Winter Music Festival in Miami, Florida, on Wednesday 26 March. UNION JACK will be performing live alongside West Coast trance juke DJ TAYLOR.



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 15 19 ABSOLUTE GOLD  
 20 20 THE BEST SINGLES ALBUM IN THE WORLD, EVER II

19 24 2 BECK  
 25 BETHOVEN  
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 40 RIDE

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**YOU MUST HAVE BEEN FACED WITH SOME PRETTY HUGE DECISIONS LAST YEAR. WHY DID YOU DECIDE TO STAY WITH GO!BEAT?**

"After Go!Discs was sold, I was faced with the possibility of having to throw away five years' worth of work with my artists, which I just didn't want to do. That's the bit that I've always got my rocks off on - just working with people. I talked to the artists and they wanted me to stay so I decided to carry on. Go!Beat just encapsulates that; it's a small label where I'll be working with good people and great songs. I'm basically an A&R at heart, that's what I like doing."

**SURELY TAKING ON THE RESPONSIBILITY OF RUNNING THE WHOLE OPERATION WITH ALL THE ADMIN INVOLVED IS GOING TO TAKE YOU AWAY FROM THE MUSIC SIDE?**

"I'm not going to let that happen. My feelings have always been that if you get the music right, everything else will take care of itself. A lot of people spend too much time worrying about the structures that they're going to put around the music. I've always found if you concentrate on getting the record right, at some point a catalyst will come along that will make it happen."

**WHAT DO YOU THINK ABOUT THE MUSICAL ENVIRONMENT AT THE MOMENT?**

"Things are great at the moment, mainly because I've just signed someone. Last year was really boring, there didn't seem to be anything really outstanding happening. It was also personally frustrating because my hands were so tied I didn't have time to devote to new things."

**HAVE YOU REVISITED YOUR A&R POLICY NOW THAT YOU'RE OBVIOUSLY GOING TO HAVE A VERY DIFFERENT OPERATION?**

"We won't have a policy other than signing career artists. I'm not

really interested in specialist music at all. There's loads of great music in the specialist areas but you listen to it and think, that's great, but it's already reached the biggest level it's ever going to. So it's best to leave it to the specialist labels. For me, there's no point putting out a record that's just going to sell 5,000 copies. Also, Go!Beat isn't just going to be a dance label. We have a new act called Laguna Meth which is kind of West Coast stoner rock like the Beach Boys meet Beavis and Butt-head. I want to have acts like that on the same label as, say, Gabrielle. The people I admire are people like legendary Sixties Columbia Records A&R man Jon Hammond, who signed Bob Dylan, Janis Joplin and Bruce Springsteen. And Ahmet Ertegun from Atlantic, they're the people who I'd aim to be like."

**FINALLY, I HAVE TO ASK THIS... WHEN'S THE NEW PORTISHEAD LP COMING OUT?**

"They're recording it at the moment and it will be out later this year."

[LABEL]

no  
U  
turn



[FOCUS]

**NO U TURN**  
Unit 302 Melrose, 5-10 Eastman Road, London W3 7YG  
Tel: 0181-746 0998; fax: 0181-743 3003  
HISTORY

Emerging from an industrial high rise unit in Acton in 1992, No U Turn has endeavoured to stay at the cutting edge of drum & bass. Set up by Nico Sykes, who produces all No U Turn's tracks in the label's own studio, its first track, "Bludclot Artattack" made with Ed Rush, immediately captured the attention of the jungle scene. Subsequent futuristic grooves have established Sykes' trademark of intricate drum programming and beat manipulation. Sykes says, "I knew Ben (Ed Rush) and I could produce records that would be more interesting than many I was hearing at the time." The label has retained its autonomy, avoiding compromise for financial gain. The first album on No U-Turn, "TORQUE", is due for a March 10 release.

**KEY STAFF:**

Nico Sykes, MD, A&R, producer, programmer, engineer; Tony Brace, art director; Beverly Prince, label manager; and Steve Lindon, business affairs.

**SPECIALIST AREAS:**

Drum & bass

**KEY ARTISTS:**

Ed Rush, Fierce, Nico, Trace, LAST THREE RELEASES: Fierce/Nico 'Crystal' (Nu Black), Trace/Nico 'Antrak' (Nu Black), Ed Rush/Nico 'Sector Three' (No U-Turn).

**COMING UP:**

Ed Rush/Nico 'Technology' (No U Turn), Ed Rush/Nico 'TORQUE' (No U Turn); Trace/Nico 'Replicants' (Nu Black)

**RETAIL VIEW:**

"No U Turn is currently one of the top drum & bass labels. The combination of their efforts as a label and their artists keeps them at the cutting edge." - Steve Lyall, Section 5, London.

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who is storming the states and how?  
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3	YOU G	
4	WHERE	
5	ALONE	
6	DON'T	
7	SWAL	
8	I SHOT	
9	REMEM	
10	THE D	
11	WATEL	
12	LET M	
13	READY	
14	DA FU	
15	DISCO	
16	LET M	
17	SHE'S	
18	AINT	
19	CLEM	
20	AINT	
21	LAST	
22	QUIT P	
23	YOUR	
24	2 BEFO	
25	BEFO	



Founder Orb member Alex Paterson has worked on a variety of wild and wonderful Orb projects with such collaborators as the KLF's Jimmy Cauty, Youth and System 7's Steve Hillage and Miquette Giraudy. As a DJ and artist he is a core member of the leftfield scene and was instrumental in starting the trend for ambient sounds and the eclectic chill out room concept

# JOCK

alex paterson  
ON HIS BOX

## top [ 10 ]

### 'IT IS WHAT IT IS' RHYTHM IS RHYTHM (TRANSMAT)

"That track's name sums it up. Rhythm is what it is. Derrick May is shit hot, fabulous, eccentric, and although the track came out in 1989 it's not dated. Model 500's 'Ocean To Ocean' could be mentioned in the same breath, if I had had it in my box I would have mentioned it as well."

### 'MUSIC FOR A FOUND HARMONIUM' PENGUIN CAFE ORCHESTRA (EG)

"I did a remix of this last year. It's a real happy, juggy track. It originally came out in 1984 on an album, and the single (which I have) came out in 1987. The first person I found playing it out was Andy Weatherall. He used to live upstairs in the same block of flats as me - I was A&R at EG Records at the time - and he played at Shoom. Our girlfriends - our ex-girlfriends - were good friends."

### 'AMAZON' WORLD 3 WORLD (UNDERGROUND RESISTANCE)

"Another Mad Mike production. It starts off sounding like it's raining in the jungle. This is a re-release. I found a copy in Detroit and paid \$5 for it. I was bored with the records I had - I'd been on tour for four or five months and wanted to get some new and old records. Dare I say it, but in America you can play slow jungle and anything with a 4/4 beat works with slow jungle, around 130bpm."

### ALEX'S STEAMIN' 10

- 1 'THE SUR SHINES BETTER' John Martyn (Gut Discs)
- 2 'YOU SEND ME (INSTRUMENTAL MIX)' Espirita & I Gay Called Gerald (Columbia)
- 3 'NON NON NON' Jr Marché Oso Solzara (White Label)
- 4 'FEELING GROOVY' DJ Wally's Genesis Floor (White Label)
- 5 'THE CARS (REMIX)' Waxman (Debut)
- 6 'ZOMBIE (GAMES HONK MIX)' The Cranberries (Island)
- 7 'PITCHBENDER' Plug (Hearouse)
- 8 'I CAN WATER MY PLANTS' Monk & Camella (Gut 'n' Jay)
- 9 'AXYLUM DJ LEWIS MIX' The Orb (Island)
- 10 '8 MODELS IN A JANUARY' Fat Bay Slim (Skint white label)

### 'HILLS OF KAT MANDU (REMIX)' TANTRA (UNIDISC)

"The last time I played this was in Puerto Rico. It was brilliant. It came out in 1979 and it's really camp disco. The other side, 'Disco Choo Choo', is so camp you could wear your wardrobe out. It's got a 4/4 drum beat so I can do what I want with it. Lewis, the Orb's DJ, got me into this, he played it at all the Orb's gigs."

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

### 'FREE YOUR MIND' PIECE (PLANET & COMMUNICATIONS)

"This is from Detroit and it's fucking phenomenal. It's a drum loop that will lick anything. Played now, it will fit in with all drum & bass stuff because it's not a house tune. It came out in '92 and I used to play it at Orb gigs. People danced to it big time and they still do."

### 'AXIS OF LOVE' EIGHTH RAY (DANCEFLOOR)

"Without doubt, this is one of the all-time classics. It starts off in 3/4 time and changes to 4/4. It's American and came out in 1991. I got it in Our Price in Croydon, where I used to get records before it closed down. Then I went to Fat Cat - this was before everyone and his mother started going there. I love the boys but there's too many people. I get records when I'm away now and a lot of what I pick up turns out to be by friends of friends. This record has loads of strings and stops in the middle and goes into 4/4 with a spoken vocal, a muttered vocal, so it works with a crowd. It's got Axis of Love so it's got to be nice."

### 'GET RUSHED' DJ RAP & ASTON (SUBURBAN BASE)

"This came out in 1994 and was one of my first jungle records. It's nice slowed down and it fits in with house music very well. It's got strings and a nice jazzy vocal. When I first used to play it out, I played it at slow speed; now they ask me to play it faster."

### '1 + 2' PLUG (BLUE ANGEL)

"It's a really good drum & bass record. It's the best record of 1996, that and 'Woy Out West's 'The Gift'. Massive record. One of the Meat Beat boys got it at a record shop and I put it on and fell in love with it. We all fell in love with it. Plug have put out four records, I have two of them and I want to own all four; two, I want to own all four."

### 'AFRICAN DUB CHAPTER 3' JOE GIBBS (JOE GIBBS; GLOBE RECORD)

"This came out in 1977, which is the year I got it. It's an original, and was the first dub album I found that had such massive sound effects. I got ideas for the Orb from this album. The track on side two is really phenomenal. I do reggae nights. I do regular nights at the Vox and I've done lots of nights at Disgraceland; Zee Zeek and Lou (who run it) are friends of mine. I did a night with the Mad Professor at Herbal Tea Party in Manchester and he's doing a remix for us."

### 'HERE COME THE FLEAS!' (from the 'Electric Storm' album) THE WHITE NOISE (ISLAND)

"Haliq, Chris Butler from White Noise. Give us a kiss. Anyone who knows that record knows what the bird is saying at the end of it. I play it at ambient nights and you can do anything in an ambient setting - from Mixmaster Morris to drums, loud if you want to. I like collecting records and this came out in 1967."

## [ cv ]

BORN: October 15, 1959 at South London Hospital for Women. I've been trying to get back in ever since. LIFE BEFORE DJING: "Failed grave digger - I was too happy; an usher, shoe shine boy, delivery boy, noodle." MOST MEMORABLE GIG: Best - "Playing by the ocean in Puerto Rico. I came off at 5am. It was an ambient camping club; just tents, one-one was dancing. It was the first time I played the new Orb album, it was a set within a set. The night before in Austin, Texas was brilliant too." Worst: "I went to Razzia with the British Music Foundation. There were 60 of us and most people including Mark from Global Communications and Richard (Apex Tein) came back with food poisoning. I was a vegetarian so I didn't suffer but all I had to eat was mud pizza, cabbage and breadcrumbs." FAVOURITE CLUBS: Herbal Tea Party, Manchester; Liquid Room, Tokyo; Matsuo, Amsterdam; anything penguiny. NEXT GIGS: Escape From Samarra, Bagleys, London (Mar '7); Ultramax label party, Dublin (17); DJ TRADEMARK: "Brandy and chocolate milk." LIFE OUTSIDE DJING: Founder member of The Orb, new album 'Orblivion' out today (24); remixer include The Cranberries, U2; "reading, art, nothing and knowing".

PH: CP



10 18 HEARTBEAT - NUMBER 1 LOVE SONGS OF 60S  
15 19 ABSOLUTE GOLD  
20 20 THE BEST SIXTIES ALBUM IN THE WORLD... EVER II

on 2 new & cassette

Bullethead titles

Don't



New

25	BEFOR	26	BATTL	27	SUMT	28	SAY V	29	NOVO	30	CANTY	31	CALIF	32	DARK	33	THAT	34	FINAL	35	THE K	36	1 MIS	37	STEP	38	COMI	39	DO V	40	RIDE
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## hot vinyl

(on the decks) james hyman, nicky black market, daisy & havoc, brad beatnik, andy beavers, tim jeffery, chris finan, danny mcmillan

### ZOOT WOMAN 'CHASING CITIES' (WALL OF SOUND) (A)

The group's first release since 1995 sees them furrowing a very cool Nineties jazz funk groove with some warm digi-synth stabs mingling with jukky organ, afro rhythms and a slick vocal hook. The E-Klekik Death Disco mix goes for a full-on disco bassline and cheesy Seventies synths - and delivers. The flip features two drum & bass mixes: the first, from Spacer, is a beautiful collision of double bass, sublime synth chords and a drifting vocal while the second, by the band, is a little harder, mashing beats with the strings. ○○○○ **BB**

### ALTERNATIVE TUNE OF THE WEEK

#### DJQ 'MAKE YOUR MIND UP' (FILTER) (A)

Following up 'We Are One' was never going to be easy, but Glasgow's Paul Flynn has come up trumps with 'Make Your Mind Up'. It's another atmosphere-laden techno-boogie epic with William Hall returning to liven up the breakdown with his poetry. Overleaf, 'Tracking' is a Sneaky disco-house hybrid with full-on filters, while the flanged funk of 'Fila' takes in a huge pulsating bassline. ○○○○ **AB**

#### SOUNDSESSION 'DO YOU FEEL IT' (SOS RECORDINGS) (H)

Originally out on the streets some 11 months ago, but recent interest from Digweed & Seaman, plus an appearance on Renaissance 4 at Christmas, has raised the demand for this track, so much so that there is now a major label buzz. You can already tell by the credits what sort of vein 'Do You Feel It' is in - good production and well considered sounds, although no epic breakdown is featured. The main attraction of this has to be the keyed riff in the latter half, which is so damn catchy and pleasing because it's nice to hear a record with one particular hook that makes you want to acquire it at all costs, and this track has just that. Let's hope that possible future remixers don't forget that important point. ○○○○ **CF**

#### VARIOUS 'DONUTS - SAMPLER' (BOLSHI) (A)

One of the sexiest beats labels to emerge over the past few months is little Bolshi. As with Wall Of Sound and Skint, the Bolshi crew manage to combine hard and funky rhythms with neat samples and hooks. The first label compilation is out this week and this four-track 12 inch is a good taster, featuring the fierce electro beats of Laid-back, the maelic funk of Westway, the frankly quite bizarre electro cut-up noises of 'The Lo-Fidelity Allstars and the almost ska-like beats of Beachcombs. Very tasty. ○○○○ **BB**

#### BEACHCOMBS 'PLANET THANET EP' (BOLSHI) (A)

What sounds like a classic new wave guitar sample introduces the gurgling, bass-fused instrumental that is 'Pussywhipped'. Then comes the Talking Heads-ish groove of 'Waiting For A Beach', a beat-heavy Dub Pistols mix of the last single 'It's Eggyleptic' and the cut-up disco of 'Siti'. Eclectic but just wide of the mark this time. ○○○ **BB**

#### CRUZEMAN 'OHM SESSIONS' (QUAD) (TR)

A new Tyneside label set up by remix outfit The Fortho

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

## TUNE OF THE WEEK



### HORSE 'CAREFUL' (STRESS) (H)

Horse were one of those acts from the early Nineties that should have made it but never quite did. But thankfully Horse's richly soulful voice has been rescued from obscurity by Brothers in Rhythm who've apparently been fans of this particular song for years. The moving vocal performance has been transformed into a typically epic BIR production with layer-upon-layer of unfolding pianos, synths and strings - real end-of-the-night material. Jimmy Gomez provides a more pumping, slightly dubbier mix but really it sounds best in all its anthemic glory. ○○○○ **TJ**



Laurent Garnier  
(featured in Jack On His Box  
RM issue dated October 22, 1994)

## laurent garnier's

### 10 steamin' tips for the week

- 1 'NO 3' Purpose Maker (Purpose Maker)
- 2 'LET IT BE' DJ Deon (Universal Funk)
- 3 'THE GREY AREA' Robert Hood (Re Plant)
- 4 'GOOD SO GOOD' Angel Moraes (Hol 'N' Spicy)
- 5 'FLASHY'S FRAGRANCES 1' Flashy Fragrant (Confused)
- 6 'RAW SPIRIT EP' Pressure Funk (Soma)
- 7 'THE PRESSURE' DJ Gilb'r (Versaille)
- 8 'BOOZER!' Grow (Crucial Sounds)
- 9 ODC (Pot)
- 10 'LIFE CHANGES' PEREZ & DOWELL (Double O)



1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
DO	ENCOD	YOU G	WHERE	ALONE	DON'T	SWALI	I SHOT	REMEM	THE D	WATER	LET M	READY	DA FU	DISCO	LET M	SHE'S	AINT	CLEMI	AINT	LAST	QUIT P	YOUR	BECA	REFR
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25

(compiled by alan jones based on a sample of more than 350 of returns - Fax: 0171-928 3211)

(upfront house)

[commentary] by alan jones



'Alright' by JAMIROQUAI extends its lead at the top, putting nearly 20% ahead of its nearest challenger, which is now ARMAND VAN HELDEN'S 'Funk Phenomena'. Jamiroquai are solidly ahead in every region but particularly in the South East, where they have nearly twice as many points as Van Helden. The week's two highest new entries are, naturally, both 1996 releases which failed to fulfil their potential first time around. They are 'Get Into The Music' by DJ'S RULE - a number four club hit a year ago which subsequently peaked at 72 on the GIN chart - and 'Fired Up!' by FUNKY GREEN DOGS, which was around in very limited numbers late last summer and has recently showed up in Billboard's Hot 100. There's little to choose between them, as they debut at 10 and 11 respectively this week. Just above them, the SOL BROTHERS' 'What Would We Do?' demonstrates that it's not always when a record is gaining new support that it goes in the right direction. Last week, it gained 3% more support than a fortnight ago but eased down 7-9. This week it loses 15% of its points but climbs 9-8. Thees, as Curtis Blow once put it, are the breaks. As it prepares to make a very high debut on the GIN chart, SASHI'S 'Encore Line Fois' falls 10-25. It never quite managed to top this chart, peaking at three, but it has accumulated more plays this year than any other record, and has been in the chart for 13 weeks, a very lengthy career by Club Chart standards. ...Pure pop acts with bigger hits in this chart than the Pop Chart include the PET SHOP BOYS and GINA G, primarily because initial promos of both records concentrated on the more credible mixes while the more recently unleashed promos for both tunes are more pop-aimed - a fact which should ensure that the Pop Chart placings for both records will improve dramatically in the next couple of weeks. JEAN MICHEL JARRE'S 'Oxygene 8' is having a tough time in the clubs, even though it has been promoted in a variety of guises. It was initially mailed bearing only the ID 'Takkuy Ishino presents' and some Japanese writing. It was subsequently doublepacked, with mixes coming from Hani and DJ Dado, and it has now been mailed in new Sunday Club mixes. But after six weeks aloft, it has a best placing of 38, though it's moving back in the right direction, springing 72-56.

Telephones 0800 719988

Pos	Week	Artist	Label
01	3	ALRIGHT (JAMIROQUAI/TODD TERRY MIXES) Jamiroquai	Sony S2
02	2	FUNK PHENOMENA MIXES Armand Van Helden presents Old School Junkies	ZTX
03	4	KNOX NO ACCESS (PIENA SOLINO/DE GAN-PAPO MEDIA/PAPO INSPARATION/DE FERRASALIVE MARCHETAGU/SIEKNEK/LOU/PHAN MIXES) Wendy Matthews	Deconstruction
04	5	RELEASE 'TO YOURSELF' (ROGER SANCHO/TOOD TERRYPATRIOLIFE & FELIX B MIXES) Transatlantic Soul	Arista
05	12	THE REAL THING (MARK PITCHCO/TITIK-K/CLASSYBROTHERS ROTTEN SOUNDOLDS MIXES) Lisa Stansfield	VC Recordings
06	4	ROK DA HOUSE MIXES Tail Paul	Clean Up
07	2	SPIN SPIN SUGAR (ARMAND VAN HELDEN/FARLEY & HELLER MIXES) Sneaker Pimps	Fresh
08	5	WHAT WOULD WE DO? (SOL BROTHERS/RHYTHM MASTERS/GRANT NELSON MIXES) Sol Brothers	Hi-Line
09	11	I'M STILL WAITING (ANGELHEART/GRAND LARCEMY/MARCO LIQUID MIXES) Angelheart	Distinctive
10	11	GET INTO THE MUSIC (RHYTHM MASTERS/GROUNDS/RULEGODFELLOWS MIXES) DJ's Rule featuring Karen Brown	Twisted/MCA
11	12	IGNORANCE IS BLISS (SURE'S PUPS/PARTOITE MIXES) Colour Climax	JDJ Productions
12	10	JY (MAURICE JOSI/KAIKIE DUNN & MARK CARROLL MIXES) Nu Delusion	Hi-Line
13	2	DO YOU WANNA FUNK (TODD EDWARDS/SOUND SYSTEM/THY LEVEL/H-LIX MIXES) Stone	Uptite
14	2	NARRA MINE (ARMAND VAN HELDEN/ENASIDE IWU/TANG CLAN MIXES) Genaside II	fttr
15	2	A RED LETTER DAY (BASEMENT JAMOVIIT & BTROUSER ENTHUSIASTS MIXES) Pet Shop Boys	Parlophone
16	4	COME ON Y'ALLLET ME TELL YOU SOMETHING (RHYTHM MASTERS MIXES) Rhythm Masters	Faze-2
17	2	MIRACLE (DEEP DISH/MONKEY MAN/FORUM SIZE/DOLIVE MIXES) Olive	RCA
18	2	ONLY YOU (MOVERS N SHAKERS/JUPITER MIXES) Funk Essentials	Sound Proof/MCA
19	3	BODY MUSICA BELIEVE (LULIAN LOUW & MARK HUGHES MIXES) Friday Nile Tufftek	Sound Of Ministry
20	3	CAFE DEL MAR (SOLAR STONE/UNIVERSAL STATE OF MIND/THREE N ONE/NO KID PAUL MIXES) Energy 52	Hooj Choons
21	4	COSIWA WITH ME (GATTARAPPAUL VAN DYK/TOM MIXES) Qantara	Positiva
22	13	ROCK A BUCKET (LITHIUM/MOSCO CITIZENS MIXES) Lithium & Sonia Madan	fttr
23	3	THE BOSS (MASTERS AT WORK MIXES) The Bratons	Atlantic
24	3	ENCORE LINE FOIS (POWERPLANT BOYS/DANIEL DIAZ MIXES) Sash!'	Multipl
25	9	FLASH/SEVEN DAYS AND ONE WEEK (ROLLO & SISTER BLISS/DEX & JONESEY/ANDY DUX & HOSCHI MIXES) BEE	Positiva
26	2	FRESH (PHAT 'N' PHUNKY MIXES) Gina G	fttr
27	4	CAREFUL (SASHA/BROTHERS IN RHYTHM MIXES) Hessa	Siress
28	22	RUNAWAY (MASTERS AT WORK/MOUSSE TAARMAND VAN HELDEN MIXES) Nu Yorican Soul	Talkin Loud
29	4	LOVE EACH OTHER (WILDCILD MIXES) Wildchild/BAD BOY (WILDCILD MIX) Wildchild featuring Jamaiki	Ultra
30	1	DON'T YOU LOVE ME (TOWIE WIT/MARIN PICHOTTI/BLAKSMITH/ROTHI SIZE MIXES) Eternal	1st Avenue/EMI
31	2	COLOUR OF LOVE (MOUSSE TBORIS/DOLIGO MIXES) Amber	Tommy Boy
32	3	I'M GONNA GET TO YOU (DANCING DIVA/ZARAGONA/S/PHAT 'N' PHUNKY MIXES) Andy Blackwood	Eternal
33	4	JUST PLAY'N' (SCORCIODI DIGIT MIXES) DJ Playz	Pukka
34	15	DA FUNK/MUSIQUE Daft Punk	Soma/Virgin
35	2	TAKE YOUR BODY (BASSCAMP/S/STREICH & VERN MIXES) Basscamp	Junior Cheeky
36	2	FY LINE AN EAGLE (G/MACHITOSH MIXES) Seal	ZTT
37	4	YOUR SUMMERTIME (LUST PRODUCTIONS/EVOLUTION/CUSH MIXES) Raissa	Polystar
38	4	PARTY PEOPLE (LIVE YOUR LIFE BE FREE) (JIMBO/DAH/STOR'S HOUSE/POWERHOUSE/PAN/MIXES) Planetman	3 Beat/Redwood
39	2	CUERDAS (DIZZY/GATARRA MIXES) Dizzy	East West Dance
40	1	I LIKE (JOE T VANNELLI MIXES) Mark Morrison	WEA
41	2	I'M NOT FEELING YOU (MIXES) Yvette Michele	Luof
42	3	HINDI LOVER (ROGER S MIXES) Djanet	Deconstruction
43	3	BETTE DANIS EYES (D-BOY/OPM MIXES) Kim Carnes	EMI
44	17	HAND IN HAND (JAM LEI MAREDDY FINGERS/LEGEND B MIXES) Grace	Perfecto
45	1	LOVE (A WONDERFUL THING) Karesse	Fresh
46	19	DIRTY MINDS (DEX & JONESEY MIX/AR U SEXY? (DEX & JONESEY MIX) Tyrant	fttr/NoJ
47	3	CLOSE TO YOUR HEART (JX MIXES) JX	Choons
48	2	JUST CAN'T GET ENOUGH (LUPITA/S/FAZE SISTERS MIXES) Sam Walker	Pre-Activ
49	2	WHIPPED UP TO FUNK/UNT WE FUNG/NO WOK In Progress	Uchi
50	3	TIME GOES BY (SOULED/OUT/MIKE DELGADO/AC/DC/BUCCINI/VAS/MI MIXES) Charlie Dore	Black Int/Bustin'
51	2	LOVE GUARANTEED Damage	Big Life
52	1	TAKERE (MATTHEW ROBERTS MIXES) Sall! Keita	Mango
53	4	YOU GOT THE LOVE (RHYTHM MASTERS/FARLEY & HELLER/NOW VOYAGER MIXES) The Source featuring Candi Staton	React
54	9	DREAMING (DEX & JONESEY MIXES) K-Avia	FAU/Pressure
55	2	OXYGENE 8 (HANI/D/DAO MIXES) Jean Michel Jarre	Dry/Is/Typic
56	2	MONEY'S TOO TIGHT TO MENTION (REMIXES) Simply Red	East West
57	4	I NEED A MIRACLE Coco	US Green Light
58	5	NEVER CAN SAY GOODBYE (ROGER SANCHO MIXES) Yaz	East West
59	2	INSDOMNIA (ARMAND VAN HELDEN MIXES) Faithless	US Arista

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15 19 ABSOLUTE GOLD  
20 THE BEST SIXTIES ALBUM IN THE WORLD... EVER!!

# MAGIC ALC presents Resonance

## Mixes from Rhythm Masters, HeadState and The Goodfellos, plus the Original Mix

Out next week - for one week only/ Available on ltd edition 12"

25	BEFOR	26	BATTL	27	SUMT	28	SAY V	29	NOVO	30	CANT K	31	CALIF	32	DARK	33	THAT	34	FENAU	35	THE K	36	I MISS	37	STEP	38	COMF	39	DO Y	40	RIDE
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Bullshit titles

New on 2 CDs & Cassette



release hard house and trance from all over the globe and first up is this pumping Dutch track. The original mix starts out deep and steadily moves up to full thrust with every production technique used to full effect. The familiar Dutch percussion style exposes itself on the B-side's 'Tech Theme' while Coured Oxygen provide an excellent melancholy short ambient mix to round off a very useful debut release. ○○○○ TJ

**HOUSE KING OF THE WEEK**

**NUYORICAN SOUL 'IT'S ALLRIGHT, I FEEL IT' (TALKIN LOUD)** (H)

If you failed to get your hands on the whistle-and-you-missed-it 'NuYorican Soul' album, perhaps the biggest loss you suffered was this tremendous track sung by the inimitable Jocelyn Brown. It's a beautiful downtempo piece of unashamed rejoicing in the power of music and indeed the voices of Brown and her marvellous backing singers. Packed full of clowns and 'the power of the groove', a great breakdown and such old-fashioned devices as never-ending tinkling ivories, it will bring tears to your eyes - especially if your faith in music, the power of the groove and so on, is in any doubt. The B-side, the unreleased 'Makes My Nature Rise', is for flute fans only. ○○○○ DJH

**TALL PAUL 'ROK DA HOUSE' (VC)** (H)

Another well tried and tested club favourite comes around again, this time on Virgin's club label, for another crack at the whip. Plenty of new mixes on this doublepack, including the Effective version, but sadly missing the Hooj original that started the buzz back in '93. Nevertheless, an up-to-date '97 image will undoubtedly work wonders over a wide variety of floors, which is what is intended in this campaign. I headed straight for the Itchy & Scratchy remix - over-emphasised keyboards, attractively harsh and piercing in an almost seven-minute rage. No doubt! The Experts remix and the K93 dub will strike a wicked chord this time. ○○○○ CF

**LAMB 'GORECKI' (FONTANA)** (A)

The lead track comes mix-free, the original being a mid-tempo dark, orchestrated epic worthy of end-of-set play. 'Ear Parcel' is an eight-minute leftfield drum & bass



**alternative cuts**

- 1 'NEW FORMS' RONI SIZE/REPRAZENT (TALKIN LOUD)  
Next level drum & bass/rap fusion featuring Bahamadia
- 2 'IMAGINARY WORLD' RAW DEAL (BOTCHIT & SCARPER)  
The headless horseman returns with big band and big beats
- 3 FLIGHT (C408) STATE OF BENGAL (OMNI)  
Hype! This is the s\*\*\* - worldwide
- 4 'TO EXPAND' BEATLESS (SIRKUS)  
Areal guitar Euro extrajazz featuring members of Interference (GB), Bel Air (CH) and Motorbass (F)
- 5 'FEDIME'S FLIGHT' EXTENDED SPIRIT (JAZZANOVA)  
UFD-style jazz swinger from Rio via Berlin
- 6 'DAYRIDE' IAN O'BRIEN (FEROX)  
Tech-jazz to die for from another disciple of the Underground Resistance
- 7 'NI TEN ICHI RYU' PHOTEK (SCIENCE)  
Total technique from our own Samurai warrior. Check for the vid
- 8 'CAN I BE FREE FROM CRYING?' (UNDERWOLVES REMIX) BIM SHERMAN (MANTRA)  
Taking the stand-out cut from last year's 'Miracles' LP to sensitive low-step levels
- 9 'WE HAVE EXPLOSIVE (MANTRONIX REMIX)' FUTURE SOUND OF LONDON (VIRGIN)  
King of the beats Part Two
- 10 'DING DING DING' I CURE (VERSATILE)  
Era-style smiley from Paris. Only 45 seconds long but worth the rewind

Compiled by **gilles petersen**  
and played on his Worldwide radio show, Sundays 10pm-12am, Kiss 100FM

fusion that meanders all over the place. The killer cut though is the Kruder & Dorfmeister mix of 'Trans Fatty Acid', which is all cool, deep Fla Brazil-style vibes and then moves effortlessly into more uptempo jazz territory - a real music feast. ○○○○ BB

**FUNK ESSENTIALS 'ONLY YOU' (MCA)** (H)

In more mixes than is decent, this is a very fine cover of a Teddy Pendergrass track. The Jupiter mixes are more garage than Esso while Movers N Shakers provide some excellent uplifting house mixes as well as some OK 3am harder mixes for people afraid of noisy soft music. Farley & Heller are on typical recent good form with a hard-hitting vocal and a silly playground-chanting dub. ○○○○ DJH

**HOT LIZARD '165 DROP' (PACIFIC)** (H)

Probably the strongest release yet in this category, '165 Drop' is a superbly crafted atmospheric piece of deep house, though just to place it in this category doesn't do it justice. The simple swishing hits provide a rhythmic background to a procession of intertwining, arpeggiated synth lines that blend beautifully, all the time gradually building into quite a pacy groove. Love From San Francisco's mix is slower, gentler and effective in a more easy listening manner but there are more mixes to follow on this track in the coming months so this package may get stronger still. ○○○○ TJ

**MOUNT RUSHMORE 'YOU BETTER' (DANCE 2)** (H)

This lot usually come up with something interesting and this single is no exception - a very unassuming funky number in an almost Mark style with a very Murky quivering vocal. The Anzi Amo mixes on the B-side are more Alex Party in attitude while Greg Fenton does a lot of healthy piano uplifting and Ken Doh does even more. A good selection but the original has the most promise. ○○○○ DJH

**'ELECTRONIC BATTLE WEAPON' (FREESTYLE DUST)** (A)

A big question mark hangs over the identity of this act on the Chemical Brothers label. The 'Orange' side starts as a looped drum-hisser before shaky radio voice samples fly all over the place. Nagging bass-humming attacks the brain before fading out but returns to the sonic collage which bursts frantically just before the sudden end. The 'Dark Blue' side squeals into dark techno territory sending urgent Morse code bleeps into the breakbeat battleground that grows louder and whose 'Cacophony' recalls much of Djax's output. The X-Dust etching provides a strong clue that the Chemicals may be involved in a musical or production capacity, because the abstract sounds are obviously innovative new directions they are moving in. ○○○○ JH

**GENASIDE II 'NARRA MINE (MIXES)' (LONDON)** (H)

The proto-jungle early Nineties classic now finds its way into the hands of Armand Van Helden whose East Coast mix soon blends in sonic toy-gun blasts/sounds. 'There's no stopping what can be stopped' snippets and vocal over a digi-funked floor-slapping beat. The West Coast mix brings back some of the old skool rave flavour with hardcore breaks, dark bass and the freestyle feel before ragga chat propels the mix to its climax. The Original is there as well as Wu Tang Clan's eerie electro mix with vocals coming through loud and proud. ○○○○ JH

1	DO	No Dou	2	ENCOD	3	YOU G	4	WHER	5	ALONE	6	DONT	7	SWALI	8	I SHOT	9	REMEY	10	THE D	11	WATER	12	LET MI	13	READY	14	DA FU	15	DISCO	16	LET MI	17	SHE S	18	AIN'T	19	CLEMI	20	AIN'T	21	LASTY	22	QUIT PI	23	YOUR	24	2 BECK	25	2 BEFO
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# the R&B CHART

13 27

(commentary)



by Tony Farrisley

While our second top five is content with a gentle reshuffle US duo ZHANE hit the Top 10

force this week. With their own single 'Rescued Lives' and then as the most vocalists for DE LA SOUL's '4-Moré', Zhane are joined in the Top 10 by Motown labelmate QUEEN LATIFAH with her version of Jean Knight's 1972 Stax classic 'Mr Big Stuff' (transporters will remember this was the basis for Heavy D's first hit way back in 1987), in an otherwise US-dominated chart, the UK's biggest rap of hope is LISA STANFIELD, who shoots into the rundown at 12 with 'The Real Thing', proving she still has a healthy following in the R&B world. Elsewhere, Gee SVYZ is announced that it has, after all, signed the Wu Tang Clan's mastermind RZA for a solo record deal. Rza, who has been hip-hop's most innovative producer for more than three years, will release his debut solo record in the autumn. Rza will also be working for Gee on new material from The Gravelgigaz, who will be releasing a new single and LP in May...JET STAR is putting together a new LP to be called J&Z, which will be overseen by Paul 'Nash' Antony and will feature r&b, hip hop and gospel tracks from the UK and the US. The label's debut release will be Birmingham gospel quartet DESTINY's single 'Love Amazing' at the end of March...Well come to DEEP BEATS for finally putting together a comprehensive compilation of the great LEROY HUTSON, 'The Very Best Of Leroy Hutson'.



NEW	OLD	WKS	ARTIST	LABEL
1	1	2	I'M NOT FEELING YOU	Yacht
2	3	2	WHEN BOY MEETS GIRL/DO YOU THINK ABOUT US	Telstar
3	4	2	GET ME HOME	Foxy Brown featuring Blackstreet
4	2	3	KNOCKS ME OFF MY FEET/IN THE HOOD	Donell Jones
5	6	2	LET ME CLEAR MY THROAT	QJ Kool
6	2	2	SUMTHIN' SUMTHIN'	Marvell
7	14	2	REQUST LINE	American
8	10	2	AIN'T NOBODY	Columbia
9	15	2	4-MORÉ	Willtown/Motown
10	32	2	MR. BIG STUFF	Del Jam
11	7	2	JUST THE WAY	Tommy Boy
12	NEW	1	THE REAL THING	Motown
13	NEW	1	YES I WILL	Colttempo
14	NEW	1	ME AND THOSE DREAMIN' EYES OF NINE/BROWN SUGAR	Acacia
15	8	2	STEELO	Wild Card
16	3	2	YOU WILL RISE	Colttempo
17	17	2	RUMBLE IN THE JUNGLE	Sia To
18	12	2	SPIRITUAL THANG	Epic
19	2	2	YOU MIGHT NEED SOMEBODY	Mercury
20	15	2	REALIZE	Warner Bros.
21	NEW	1	TELL ME WHERE IT HURTS	Freakstreet/WEA
22	29	2	MOAN & GROAN	Motown
23	20	2	CANT KNOCK THE HUSTLE	RAK
24	28	2	I NEED YOUR LOVE	WEA
25	NEW	1	RAPPER'S BALL	Northwestside
26	19	2	REALITY	WEA
27	27	2	REMEMBER ME	Jive
28	31	2	FU-GE-LA	Luft
29	30	2	CAREFREE	Pharm
30	13	2	THERE AIN'T NOthin' LIKE THE LOVE	Columbia
31	18	2	PONY	Colttempo
32	21	2	STREET DREAMS	Wild Card
33	25	2	ON & ON	Epic
34	2	2	D ROCK A PARTY	Columbia
35	NEW	1	DON'T YOU LOVE ME	Kelco/Universal
36	NEW	1	THE WORLD IS MINE	East West
37	37	2	EVERY TIME I CLOSE MY EYES	East West
38	NEW	1	CASANOVA	1st Avenue/EMI
39	34	2	SARA SMILE	Jive
40	NEW	1	WATCH ME DO MY THING	Epic
			Immature feat. Smooth & Ed from Good Burger	Polydor
				Level

## NEK LOK 'ESCOBAR BLUES'/'BAD GUYS' (POLYRYTHMIC PRODUCTIONS)

(A)  
Authentic jazz drum & bass (literally) is on offer here as fingers fly furiously across the frets of a double bass and a military-style drum beat clatters alongside on 'Escobar Blues'. 'Bad Guys' features a neat dialogue sample over more double bass and midtempo beats. Something experimental for the weekend. ○○○○ BB

## LAND OF MY MOTHERS 'TRA DI DI' (BLUES ROSE) (D&B)

Old school drum & bass - with the accent on the bass - is what Alan Emptage offers on his mixes of the Welsh collective's latest single. One mix is in a hardcore vein while the second goes for a more relaxed, strings and lime-stretched vocals feel. On the flip, there's a Frankie Stone mix which is more in keeping with the melodic vocal original, and a Rattling dub from Ray Keith which is, er, exactly that. ○○○○ BB

## BASCO 'CAN'T GET ENOUGH' (CONCRETE) (H)

To be honest, this tune and the flip, 'Rok Da Fonky Beat',



GENASIDE II

is a little disappointing considering the promise that the debut 'The Beat Is Over' held. The two sides of midtempo beats and disco guitar licks are pleasant enough but never really blow up. 'Rok...' is the more lively of the two but even that needs a little pitch adjustment to really get it kicking. ○○○○ BB

## DREAMON 'THE BEAT' (DOWNBOY) (H)

This Downboy doublepack 'The Beat' is a percussive headnoder in its original form with intriguing organ lines meandering in and out through most of the track. The Scratcher's Groove backs up the first 12 inch - it's a little deeper with fresh use of cut-up female vocals all covering the almost foggy backing organ riff. The Tutti Club Jungle Excursion and the KCO/Downboy remix fill the second 12 inch. The first is not really a jungle mix but a harder house option with a fierce pitched-down D&B pattern at the second break, while the Downboy remix has a crisper beat mixed with a more stuttered

repeat. Very competent house indeed from the London-based label. ○○○○ CF

### TECHNO TUNE OF THE WEEK

## 168 'VOICES IN THE SKY (REMIX EP) (ALOLA) (T)

Man of the moment Omid Nourizadeh returns with a remix package of 'Voices In The Sky', taken from his 'Paris EP' a few years ago. Retouches are delivered by Omid himself, Mizuque Tropique and Hot Lizard. The 168 update is the best of what's on offer, with its uplifting strings and filtered riff. A real hypnotic excursion that will send shivers down your spine. If you're still not convinced, try MT.Boys' tear-jerkin' mood swinger for comfort. ○○○○ DM

18 HEARTBEAT - NUMBER 1 LOVE SONGS OF 60S  
15 19 ABSOLUTE GOLD  
16 20 THE BEST SIXTIES ALBUM IN THE WORLD...EVER II

New on 2 CDs & Cassette

- 25 BEFOF
- 26 BATTI
- 27 SUMI
- 28 SAY V
- 29 NOVO
- 30 CANT
- 31 CALIF
- 32 DARK
- 33 THAT
- 34 FENALI
- 35 THE K
- 36 I MISS
- 37 STEP
- 38 COME
- 39 DO Y
- 40 RIDE

Bullseye titles

Don't



New





MOUNT RUSHMORE

**DJ SNEAK 'YOU CAN'T HIDE FROM YOUR BUD' (CLASSIC) (H)**

The Classic label has picked up a real treat with this one. The house master delivers another long and deep house groove that mesmerises and excites. Perfect for mixing or simply drifting away to. And, as if that wasn't enough, there are some Derrick Carter mixes on the way too. ○○○○ BB

**BBE 'FLASH' (POSITIVA) (H)**

To be perfectly honest, before I heard this I was expecting a duplicate '7 Days', no-questions-asked-get-ready-to-eringe commercial rip-off. But no, 'Flash' is a cracking hard-edged synth monster that really does kick in. The arrangement is quite simple really - a slightly similar beat effect to the fast release built up by basic repetitive keyboard lines planned between the peaceful breaks, which sums up the Club mix completely. The Extended mix leans towards full-on and is more ferocious at the start, and is probably what his

chartbook version will be based on. A huge pat on the back for refraining from the obvious choice of a '7 Days' sequel and coming up with something equally as good. ○○○○ CF

**GOLDEN 'BMF' (4TH & BROADWAY) (H)**

We've not heard much in this style of music from 4th & Broadway for a while, but the Island-based label returns to the house fray with a very provocative track. Its style is aimed squarely at the main set - a very powerful, lots of energy idea combining acid lines, Faithless-esque short, echoed, high-pitched stabs, and chummy piano chords. The main mix utilises all of these qualities right up until the second break, and that's where the main vocal cuts in. The first two words are "hitch" and "mother" so, taking that into account with the title, probably not a wise record to play at weddings. It's a very distinct and clear swearing section, but who cares - it makes everyone smile and on the whole is very feel good. This puts 4th & B'way back up there with the best. ○○○○ CF

**THREE WHEELS OUT 'RISE UP CHILDREN' (PUSSYFOOT) (A)**

Here's another one to chant along to...stamp your feet even...perform your air drum solo...praise your Robert Plant impersonation...whatever. It jumps about all over the place and so will you as you attempt to keep track of the tempo changes. Our only concern is that, enormous as it is, it comes a little early for the festival season where it will no doubt find its most deserved reaction. The B-side 'King Of The Road' and 'Under The Road' are all enough to provide further proof of the dangers of old movies, LSD and bongos mixed in a cocktail. ○○○○ D&H

**ROMATT PROJECT 'THE ROAD' (KULT US) (H)**

DJ Romain and Matt Keys mix up some deep but tough grooves, some lovely jazz-tinged piano and some distinctly acidic moments on their very useful Romatt Piano mix of 'The Road'. On the flip, the Matt Keys dub focuses on the beats and the piano, while The Alternative Road Bonus mixes with the drums. Some recent Kult releases have been a bit ordinary, but this track and the recent UBQ Project EP have restored the label's status as one to watch. ○○○○ AB

**DRUM & BASS TUNE OF THE WEEK (D&B)**

**GANG RELATED 'RUKUS' (DUB PLATE)**  
This track will be forthcoming soon on the Dope Dragon label. It begins with ruff rolling beats and airy sounds to be hit by the most living bassline around. This track just keeps building all the time. Proper funky business for the record box. A stormer. ○○○○ N


**MASTERBUILDERS 'NEW YORK, NEW YORK' (MATRIX) (H)**

The work of Simon Mattocks, Rob Atken and Crispin J. Glover, 'New York, New York' is a latter-day jazz-funk gem with its fast and furious disco drums, meandering Moog, free-flowing flute and funky keys. The B-side has a tougher floor-friendly Dub and a Percapella, which lays on lots of Latin-esque percussion for those who rocked to 'Breaking Point' by Crime, one of Glover's Nuphonic projects. ○○○○ AB

**POTENTIAL BAD BOY FEATURING MELISA BELL 'SET ME FREE' (3RD EYE) (D&B)**

A wicked rolla of a remix from an original anthem. There is an excellent funky b-line around the infectious jumpy breaks and incorporating Melisa Bell's inspiring vocals. It includes some tuff edits and will be massive. ○○○○ N

## SNEAKER PIMPS



**SPIN SPIN SUGAR**

MIXES BY  
**ARMAND VAN HELDEN  
FARLEY & HELLER  
PHLUIDE**

**THE CLUB ANTHEM  
OUT NEXT WEEK**

1	DO	No Dog	2	ENCO	3	YOU C	4	WHEE	5	ALON	6	DON'T	7	SWAL	8	I SHO	9	REME	10	THE D	11	WATE	12	LET M	13	READ	14	DA F	15	DISC	16	LET M	17	SHE	18	AINT	19	CLEM	20	AINT	21	LAST	22	QUIT F	23	YOUR	24	2 BECA	25	REFOR
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[commentary] by alan jones



**PLANAMAN, N-TRANCE AND CLOCK** are ascendants at the top of the Pop Chart though they all retain the ranks they held a week ago, with Planaman losing support while the other two are gaining...Two records are to be found in all three of our dancefloor charts. **LISA STANSFIELD's** 'The Real Thing' is the most obvious multi-format success, with pop, r&b and house mixes spread across three 12-inches, which result in a number five club hit, a number 19 pop hit and a number 12 urban hit - and it's still moving in the right direction in all three.

**YVETTE MICHELE's** 'I'm Not Feeling You' retains its position at the top of the Urban Chart, while debuting at 38 here and at 42 on the Club Chart. A third record trying to join the club is **JAMAICA's** 'Tell Me Where It Hurts', which ranks 18 (pop), 21 (urban) and 82 (club). It's a fine song, the latest off the awesome Diane Warren production line.



Freephone 0800 779988

Wk	UP	DOWN	NEW	Artist	Label
1	1	3		Party People (Live Your Life Be Free)	Planaman
2	2	4		D.I.S.C.O.	N-Trance
3	3	4		It's Over	Clock
4	4	4		Live To Tell	Bionics Ambition
5	14	3		Like A Prayer/Don't Cry For Me Argentina	Who's That Girl?
6	5	4		Ready Or Not/Killing Me Softly	The Course
7	11	2		Just Can't Get Enough	Sarah Walker
8	10	3		Encore Une Fois	Sash!
9	4	4		What Would We Do?	Sol Brothers
10	27	8		Alright	Jamiroquai
11	9	11		Passion	Asiant UK
12	5	5		Makin' A Move - Let's Groove	Planet & Punksy
13	7	5		Just Playin'	JT Playaz
14	9	9		Release Yourself	Transatlantic Soul
15	15	9		Show Me Heaven	Chimera
16	6	9		Do You Know	Michelle Gayle
17	17	6		O Lucky You/Wake Up Boo	2 Hope 4
18	22	7		Tell Me Where It Hurts	Jamaica
19	23	3		The Real Thing	Lisa Stansfield
20	26	2		190 VS. OMD	LB Tremblay
21	16	2		Insanity	Nikki C
22	16	7		Native New Yorker	Black Box
23	24	5		O Found Out	The Handbaggers
24	35	4		Closer To The Heart	JK
25	NEW			The Funk Phenomena	Armand Van Helden presents Old School Junkies
26	17	3		Oxygene 3	Jean Michel Jarre
27	21	2		Money's Too Tight To Mention	Simply Red
28	NEW			A Red Letter Day	Pat Sharp Boys
29	38	3		Professional Widow (It's Got To Be Big)	Tom Arroy
30	18	3		Discotheque	U2
31	NEW			Never Can Say Goodbye	Yazz
32	15	3		Don't You Love Me	Eternal
33	32	8		You Got The Love	The Source (featuring Carol Stanton)
34	40	9		NO REGRETS	Quartz Lock
35	20	8		Get Up (Everybody)	Bryan Stimpny
36	29	3		FRESH	Gina G
37	33	9		Because You Loved Me	Suzanne Ryie
38	NEW			I'm Not Feeling You	Yvette Michele
39	NEW			Honey (No Access)	Honey
40	33	6		Show Me Love	Robin S

3	Beat/Freeform
All Around The World	
Power The Station	
Empire	
Rimbyth	
Brothers Organisation	
Pro-Acti	
Multiply	
Fresh	
Sony S2	
Feveephiz	
Chase	
Pukka	
Deconstruction	
Nostic	
1st Avenue/RCA	
Ephoric	
RAK	
Arista	
Stappin' Out	
Vale	
Manihesta	
Tidy Trax	
Mr/Hood	
ZYX	
Dryry/Epic	
East West	
Parlophone	
East West	
Island	
East West	
1st Avenue/EMI	
React	
Vortex	
Manihesta	
Eternal	
Live This	
Lucid	
Manihesta	
Champion	

**NATURAL ESSENCE 'INJURY OVERTHROW EP' (SIRKUS) (A)**

This label has got off to a consistently strong start irrespective of whether it is dealing in hard and fast beats (Divine Hustlers/Karime Kendra) or the slow'n'low, as is the case with this EP. The original mix of 'Injury' takes blunted beats to their spacey and scary outer limits. Howie B's excellent remix of 'Overthrow' is a more mellow, blissed-out affair with some funky touches that make it more engaging than his recent solo output. Violet, aka Bog Saga, contribute two mixes of 'Injury', both moody slices of nu-electronica. ○○○○○ AB

**URBAN BLUES PROJECT 'STARFING' (SOULFURIC) (H)**

Gospel garage may be starting to become something of a cliché but when it's done well there's no topping it. Jay Williams is the vocalist 'starfing' his way through an effortlessly smooth arrangement full of sax, organ and backing vocals, with production duties by Jazz'n' Groove and Roger S who explore mix angles that garage DJs will drool over. Mousse T, whose style so suits this kind of material, also comes up with some excellent versions but really there's not one bad mix on this doublepack - pure quality. ○○○○○ TJ



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26	BATT	
27	SUM	
16	28	SAY
21	29	NOVI
30	CANT	
31	CALL	
14	32	DARK
22	33	THAT
17	34	FENAL
35	THE K	
36	1 MIS	
25	37	STEP
38	38	COM
24	39	DO
40	RIDE	

Don't

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- |    |      |  |                    |             |
|----|------|--|--------------------|-------------|
| 1  | NEW  | I'LL BE YOUR FRIEND Robert Owens <i>(Two doublepacks of mixes for this long-awaited re-release)</i>                        | Perfecto           | Code - 1169 |
| 2  | (1)  | FIRED UP Funky Green Dogs <i>(The one that got away in '96 now in new mixes from Angel Moraes)</i>                         | MCA/Twisted        | Code - 1144 |
| 3  | NEW  | FLASH BBE <i>(Melodic Euro-NRG following in the footsteps of Robert Miles)</i>   | Positiva           | Code - 1170 |
| 4  | NEW  | AGENT DAN Agent Provocateur <i>(Shaun Rider on vocals and Propellerheads on the mix)</i>                                   | Wall Of Sound/Epic | Code - 1171 |
| 5  | (10) | THE BOSS The Braxtons <i>(Masters At Work with a faithful old school disco production)</i>                                 | Atlantic           | Code - 1149 |
| 6  | NEW  | REVERENCE Faithless <i>(Deeper than previous outings with Van Helden's mix of 'Insomnia' as a bonus)</i>                   | Cheeky             | Code - 1172 |
| 7  | (8)  | TESTIFY Urban Blues Project <i>(Uplifting garage tune with mixes from Roger S and Mousse T)</i>                            | Soullitic          | Code - 1158 |
| 8  | NEW  | TECHNO SOLUTION DJ Phillip <i>(Galloping Euro techno stomper with new mix from Hole In One)</i>                            | Additive           | Code - 1173 |
| 9  | (13) | NO ACCESS Handy <i>(Last year's Ibiza "loon" with mixes from Sneak, Hani, Eddie Fingers, Pavesi and others)</i>            | Manifesto          | Code - 1161 |
| 10 | (6)  | JOY Nu Colours <i>(Gospel-tinged garage produced by Maurice Joshua)</i>  | Hi-Life            | Code - 1157 |
| 11 | NEW  | ONLY YOU Funk Essentials <i>(With hot new Farley &amp; Heller mixes to add to those from Movers N Shakers and Jupiter)</i> | MCA                | Code - 1174 |
| 12 | NEW  | SOMETIMES Brand New Heavies <i>(Classy production from Masters At Work)</i>  | flrr               | Code - 1175 |
| 13 | (9)  | TAKERE Saliif Keita <i>(Mathew Roberts provides the house mixes)</i>   | Mango              | Code - 1159 |
| 14 | NEW  | CHUPACABRA Freddy Fresh <i>(Breakbeat frenzy with mixes from Bassbin Twins and Propellerheads)</i>                         | Harthouse          | Code - 1176 |
| 15 | NEW  | WE HAVE EXPLOSIVE Future Sound Of London <i>(Mantronic drags FSOL back on to the dancefloor)</i>                           | Virgin             | Code - 1177 |
| 16 | NEW  | TAKE ME UP Canny <i>(Bouncy UK house with familiar samples)</i>  | white label        | Code - 1178 |
| 17 | NEW  | DON'T YOU LOVE ME Eternal <i>(Multipack of mixes from Mark Picchiotti, Tony De Vit, Roni Size and Blacksmith)</i>          | 1st Avenue/EMI     | Code - 1179 |
| 18 | NEW  | DAY ONE EP Freaks <i>(Cool deep house excursion from Luke Solomon and Justin Harris)</i>                                   | Phono              | Code - 1180 |
| 19 | NEW  | DON'T SAY YOUR LOVE IS KILLING ME Erasure <i>(Tall Paul and Jon Pleased Wimmin on the mix)</i>                             | Mute               | Code - 1181 |
| 20 | NEW  | DO WATCHA DO Hyper Go Go & Adeva <i>(Back again with new mixes from K-Class)</i>   | Distinctive        | Code - 1182 |



a guide to the most essential new club tunes as featured on this "essential selection", with pulse bang, broadcast every Friday between 7pm and 10pm. Compiled by DJ feedback and data collected from leading DJs and the following sources: city search, flying saucer, black market, big (London), eastern breeze, underground (Manchester), 23rd precinct (Lipp), 3 beat (Liverpool), box (Newcastle), global beat (Bradford), massive (Leeds), arcade (Preston/Glasgow).

**DM namecheck...**

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| 3  | YOU    |        |
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| 18 | AINT   |        |
| 19 | CLEM   |        |
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| 22 | QUIT   |        |
| 23 | YOUR   |        |
| 24 | 2 BEC  |        |
| 25 | REFERE |        |

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- 25** BEFORE TODAY Everything But The Girl Virgin
- 26** BATTLE OF WHO COULD CARE LESS Ben Folds Five Epic
- 27** SUMTHIN' SUMTHIN' THE MANTRA Maxwell Columbia
- 28** SAY WHAT YOU WANT Texas Mercury
- 29** NOVOCAINÉ FOR THE SOUL Eels Dreamworks
- 30** CAN'T KNOCK THE HUSTLE Jay-Z featuring Mary J Blige Northwestside
- 31** CALIFORNIA Belinda Carlisle Crystals
- 32** DARK CLOUDS Space Gut
- 33** THAT THING YOU DO! The Wonders Playtone/Epic
- 34** I FINALLY FOUND SOMEONE Eyalur Streisand and Bryan Adams A&M
- 35** THE KING OF KISSINGDOOM My Life Story Parlophone
- 36** I MISS YOU Björk One Little indian
- 37** STEP BY STEP Whitney Houston Arista
- 38** COME ON EVERYBODY (GET DOWN) US3 Blue Note
- 39** DO YOU KNOW Michelle Gayle 1st Avenue/RCA
- 40** RIDE A ROCKET Lithium And Soniya Madan firr

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

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## TOP TWENTY COMPILATIONS

- 1** CLUB MIX 97 - 2 Polygram TV
- 2** IN THE MIX 97 Vips
- 3** THE ANNUAL II - PETE TONG & BOY GEORGE Vainisi/D. Ward
- 4** SESSIONS SEVEN Ministry Of Sound
- 5** THE SOUL ALBUM Vips
- 6** THE '97 BRIT AWARDS Danaba
- 7** THE MOTHER OF ALL SWING MIX ALBUMS Teller
- 8** SIMPLY THE BEST LOVE SONGS w. Sunday
- 9** AMOUR - THE ULTIMATE LOVE COLLECTION PolyGram Tv
- 10** NOW THAT'S WHAT I CALL MUSIC 35 BM/WorldPlaygram
- 11** TRANSPORTING (OST) BM Troner
- 12** HITS 97 w. more essential TV Stars IV
- 13** THE ULTIMATE LINE DANCING ALBUM Dual Disc/Dual
- 14** CRUSH PolyGram Tv
- 15** THE 101 MOTOWN ALBUM PolyGram Tv
- 16** BEST OF ACID JAZZ - VOLUME 2 Columbia/PolyGram Tv
- 17** WIRED PolyGram Tv
- 18** HEARTBEAT - NUMBER 1 LOVE SONGS OF '95 Global Reaction
- 19** ABSOLUTE GOLD Sony IV
- 20** THE BEST SIXTIES ALBUM IN THE WORLD... EVER!! Vips

- 24** EVERYTHING MUST GO Miami Street Preachers Epic
- 25** NUYORICAN SOUL Nuyorican Soul Talkin Loud
- 26** COMING UP Suede Nude
- 27** GABRIELLE Gabrielle Go Beat
- 28** RAZORBLADE SUITCASE Bush Interscope
- 29** DREAMLAND Robert Miles Deconstruction
- 30** (WHAT'S THE STORY) MORNING GLORY? Oasis Creation
- 31** JAGGED LITTLE PILL Alanis Morissette Maverick/Reprise
- 32** GREATEST HITS Simply Red East West
- 33** SHERYL CROW Sheryl Crow A&M
- 34** RECURRING DREAM - THE VERY BEST OF Crowded House Capitol
- 35** A SHORT ALBUM ABOUT LOVE The Divine Comedy Sanctuary
- 36** THE SCORE Fugees Columbia
- 37** DIZZY HEIGHTS Lightning Seeds Epic
- 38** IF WE FALL IN LOVE TONIGHT Rod Stewart Warner Bros
- 39** URBAN HANG SUITE Maxwell Columbia
- 40** THE COMMITMENTS (OST) The Commitments MCA

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# INTERNATIONAL FOCUS

## US CHARTWATCH

**Spice Girls** 'Wannabe' sold more than twice as many copies last week as any other single in America. It recorded a weekly sale of 181,000, a 21% increase over the previous week. Its sales are at the highest weekly level of any single since Los Del Rio's Macarena went into 4th, but that didn't come down until it had sold more than 4m copies. With radio support for Wannabe also continuing to grow, it has a formidable lead in *Billboard's* Hot 100, and seems set for a lengthy stay at number one. Sales of the girls' Spice album grown even more rapidly, soaring 27% to 104,000 after selling 82,000 the previous week. The single and album have each recorded more than 1m copies to date, and the single's retail sales stand at 626,000 in six weeks.

But the most literal and potent demonstration of girl power comes from Lekan Rimes, a 14 year old from Mississippi whose first two albums booked the Top 10 this week. The accomplished retro country singer has sold 3m copies of her debut album, *Blue*, in seven months. It dips 8-10 this week, while *The Early Years/Unchained Melody* debuts in pole position with a sale of 167,000. *The Early Years* is a reworked collection of demos, recorded before *Blue*, with the newly waxed radio hit *Unchained Melody* grafted on. Among the songs LeAnn tackled are 'I Will Always Love You' and 'The Essential' by her father, who shows the remarkable distinction of appearing on a number one album in each of the past three years.

More good news for Britain in the singles chart where **Mark**



**Morrison's Return Of The Mack** debuts at 42. It has been available in a limited 12-inch pressing for some weeks, and has been steadily climbing the R&B chart. Now fully serviced to Top 40 radio, and distributed via mainstream outlets, it is strongest in New York. The only single to debut higher this week is Aussie band *Savage Garden's* 'I Want You, a throwback from the outbreak, resembling the Duran Duran school of Eighties synthpop.

Completing the British contingency on the Hot 100 are: **Gina G** (moving back up 15-14, but without a bullet), **Donna Lewis** (1 Love You Always Forever, 78-50), **The Prodigy** (41-33), **Eric Clapton** (33-39), **Depeche Mode** (47-56), **Donna Lewis** (Without Love, 68-75), **Phil Collins** (78-85) and **Republica** (92-100). Finally, it's a reflection on the state of the singles market and Top 40 radio in the US that the vast majority of big sellers there are by black acts. Aside from *Spice Girls*, the only white artist to be found in the Top 10 is that of Madonna, whose recording of *Andrew Lloyd Webber* and *Tim Rice's Don't Cry For Me Argentina* moves 17-8 this week. **Alan Jones**

## UK WORLD HITS

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

FINLAND	
1	<b>BREATHÉ</b> Prodigy XL
2	<b>BARREL OF A GUN</b> Depeche Mode
3	<b>BETTELEUSE</b> EMI
4	<b>SATURDAY NIGHT</b> Suede Sony
Source: NUI Promedia/EMI	

NEW ZEALAND	
1	<b>FIRESTARTER</b> Prodigy XL
2	<b>WANNABE</b> Spice Girls Virgin
3	<b>ZIGGOMÉ!</b> Spice Girls Virgin
Source: RMZ	

GERMANY	
1	<b>BARREL OF A GUN</b> Depeche Mode Mute
2	<b>BREATHÉ</b> Prodigy XL
3	<b>ZIGGOMÉ!</b> Spice Girls Virgin
4	<b>UP TO NO GOOD</b> Porn Kings Virgin
5	<b>OFFSHORE</b> Chicane Club Tonic
Source: Mute/Castrol	

IRELAND	
1	<b>YOUR WOMAN</b> White Town EMI
2	<b>THE OLDER EP</b> George Michael Virgin
3	<b>ZIGGOMÉ!</b> Spice Girls Virgin
Source: RMZ	

CANADA	
1	<b>FIRESTARTER</b> Prodigy XL
2	<b>UP TO NO GOOD</b> Porn Kings Popular
3	<b>BREATHÉ</b> Prodigy XL
4	<b>SUGAR IS SWEETER</b> CJ Ballard Mer
Source: Jamtron	

ITALY	
1	<b>BARREL OF A GUN</b> Depeche Mode Mute
2	<b>BREATHÉ</b> Prodigy XL
3	<b>ROBIN SHIPPY</b> Underworld DJM
4	<b>INSOMNIA</b> Fadless D-Vision
Source: Mute & Decca	

## ARTIST PROFILE: DEPECHE MODE

Depeche Mode have been to hell and back since the release of their album *Songs Of Faith And Devotion* four years ago.

But after their well-documented nightmare of drug addiction, nervous breakdowns and ill-health, the group have made a triumphant return internationally with their comeback single *Barrel Of A Gun* charting around the world.

Now reduced to a trio following the departure of Alan Wilder, the Mute act have seen the single topping the chart across Europe, including in Italy, Hungary, Spain and Sweden as well as reaching the top 10 in Germany, Denmark, Finland, Greece and Norway. "It shows a lot of people out there still like them," says Mute managing director Daniel Miller.

And, from an international perspective, he reckons the timing of their return has also been a tremendous success. "There was a period of a few years ago when there was Britpop in Britain, German techno in Germany and French rap in France and it was hard to break national boundaries, but it's different now," he says.

For a band whose last experience of touring was nothing short of hell, playing concerts at present isn't an option they are considering. But, with touring taken out of the equation, the group have managed to increase their promotional activity. Miller says, "I'm thinking about touring again eventually because they miss the performance side, but it's the rest of it they feel a bit reluctant about going through all that. But they are doing more promotion



now than I can ever remember." The band have just completed a long promotional trip around Europe, taking in TV, radio and the press. At the end of last week they set off for a promotional trip to America, shooting a new video and undertaking a tour of radio stations, and will be returning there in the next few weeks. Despite their long absence, the band remain a big draw in the States with the new single reaching the top 50 of *Billboard's* Hot 100 in its first week following massive timing on modern rock radio. Their last album became one of only a handful by a UK act to debut at the top of the US chart.

Now, with their next LP set for simultaneous global release in April, Miller is confident it can match the single's success. "The album is fantastic, the band are in great shape and the fans have responded better than we ever imagined," he says. **Paul Williams**

## TRACKWATCH: DEPECHE MODE

- Single still at one in Hungary, Spain, Sweden and Czech Republic
- Number three in Italy
- Top 50 first week in US
- Album set for worldwide release in April

## NETWORK CHART

Title Artist	Label	Title Artist	Label
1 <b>DON'T SPEAK</b> No Doubt (MCA)	21 <b>READY TO GO</b> Republica (Globe/Universal)	1 <b>BLUR</b> Blur (Parlophone)	21 <b>SHERY, CROWD</b> Sheryl Crow (A&M)
2 <b>ENCORE UNE FOIS</b> Zaz (Polygram)	22 <b>AIN'T NOBODY (I LIKE) GIBBY</b>	2 <b>ATTACK OF THE GREY LANTERN</b> Mellow (Mercury)	22 <b>EARTHLINK</b> David Byrne (GSA)
3 <b>YOU GOT THE LOVE</b> Boyz n the Hood (Capitol)	23 <b>UNBREAK MY HEART</b> Boyz n the Hood (Capitol)	3 <b>WRITE ON BLONDE</b> Texas (Mercury)	23 <b>RAZORBLADE SUITCASE</b> Bush (Interscope)
4 <b>WHERE DO YOU GO</b> The Marcy (Mersey)	24 <b>SUGAR COATED ICEBERG</b> Lightning Seeds (Capitol)	4 <b>OCEAN DRIVE</b> Lighthouse Family (BMG Condry/Pyramid)	24 <b>RECURRING DREAM - THE VERY BEST OF</b> Crowded House (Capitol)
5 <b>ALONE</b> Ben Diner (Polygram)	25 <b>JUST BECAUSE I'M YOUR GIRL</b> Ben Diner (Polygram)	5 <b>BLUE IS THE COLOUR</b> The Beautiful South (Capitol)	25 <b>DIZZY HEIGHTS</b> Lightning Seeds (Capitol)
6 <b>DON'T LET GO (LOVE)</b> In Vogue (East West Music)	26 <b>32</b> Kottonmouth Kings (Virgin)	6 <b>GLOW</b> Reef (Sony CD)	26 <b>GREEN MAN</b> Madsen (GSA)
7 <b>SWALLOWED</b> Bush (Interscope)	27 <b>DON'T YOU LOVE ME?</b> Barenaked Ladies (GMM)	7 <b>DRAWN TO THE DEEP</b> Gene (Polygram)	27 <b>THE COLORED SHEETS</b> Ocean Colour Scene (GSA)
8 <b>I SHOT THE SHERIFF</b> Warren G (Def Jam)	28 <b>DARK CLOUDS</b> Spice (Capitol)	8 <b>OLDER</b> George Michael (Capitol)	28 <b>ALISHA REELES THE WORLD</b> Alisha's Attic (Interscope)
9 <b>REMEMBER ME</b> Boyz n the Hood (Capitol)	29 <b>LET ME CLEAR MY THROAT</b> DJ Jazzy Jeff (Mercury)	9 <b>STOOSH</b> Shook Assists (One Little India)	29 <b>NOW</b> Paul Rodgers (GSP Recordings)
10 <b>DAY WE FIND LOVE</b> (Singer) (Singer)	30 <b>DA FUNK</b> Dick Punk (GMM)	10 <b>TRAVELLING WITHOUT MOVING</b> Jamiroquai (Sony CD)	30 <b>18 TIL I DIE</b> Bryan Adams (GMM)
11 <b>I SAY WHAT YOU WANT</b> Texas (Mercury)	31 <b>BATTLE OF WHO COULD CARE LESS</b> Ben Diner (Polygram)	11 <b>PLACED</b> Hecate (Blowout Record)	31 <b>THE THRILL OF IT ALL</b> New Power Generation (Capitol)
12 <b>SHE'S A STAR</b> James (Parlophone)	32 <b>LOVING EVERY MINUTE</b> Lighthouse Family (BMG Condry)	12 <b>COMING UP</b> Suede (Polygram)	32 <b>DELAY</b> Bush (Capitol)
13 <b>YOUR WOMAN</b> White Town (EMI)	33 <b>DON'T MARRY HER</b> Beautiful South (Mersey)	13 <b>K Jus</b> Shabazz (Columbia)	33 <b>THE COMMITMENTS (OST)</b> The Commitments (GSA)
14 <b>DO YOU KNOW</b> Michelle Bayle (GSA)	34 <b>LET ME BE HOT</b> (Singer) (Singer)	14 <b>EVERYTHING MUST GO</b> Mando Street Productions (Capitol)	34 <b>UGLY BEAUTIFUL</b> Ray Charles (Capitol)
15 <b>CLEMENTINE</b> Jack DeJohnette (GMM)	35 <b>ONE &amp; ONE</b> Ben Diner (Mersey)	15 <b>SPIDERS</b> Jason (Capitol)	35 <b>COME FIND YOURSELF</b> For Learn! Columbia (Capitol)
16 <b>YOU PUT PLAINS ON MY HEART</b> Dickson Blue (Polygram)	36 <b>DON'T CRY FOR ME ARGENTINA</b> Madonna (Mersey)	16 <b>GREATEST HITS</b> Simple Plan (East West)	36 <b>STARS</b> Simple Plan (East West)
17 <b>WATERLOO SUNDAY</b> Carly Simon (Capitol)	37 <b>BEFORE TODAY</b> Anything But The Girl (Virgin)	17 <b>IF I FALL IN LOVE TONIGHT</b> Rod Stewart (Mersey)	37 <b>DEFINITELY MAYBE</b> Gwen Stefani (Capitol)
18 <b>DISCOTHEQUE</b> (Singer) (Singer)	38 <b>THAT THING THAT YOU DO!</b> Westwood (Polygram)	18 <b>JAGGED LITTLE PILL</b> Alisha's Attic (Interscope)	38 <b>GREATEST HITS - FEEL THE NOIZE</b> Bush (Capitol)
19 <b>WALK ON BY</b> (Singer) (Singer)	39 <b>AIN'T TALKIN' 'BOUT YOU</b> Jay-Z (Roc-A-Fella)	19 <b>A SHORT ALBUM ABOUT LOVE</b> The Jesus Christ (GMM)	39 <b>CARBAGE</b> Garbage (Atlantic)
20 <b>STEP BY STEP</b> (Singer) (Singer)	40 <b>PROFESSIONAL</b> (Singer) (Singer)	20 <b>(WHAT'S THE STORY) MORNING GLORY</b> Bush (Capitol)	40 <b>SEAL</b> Seal (GMM)

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## VIRGIN RADIO CHART

Title Artist	Label	Title Artist	Label
1 <b>BLUR</b> Blur (Parlophone)	21 <b>SHERY, CROWD</b> Sheryl Crow (A&M)	1 <b>BLUR</b> Blur (Parlophone)	21 <b>SHERY, CROWD</b> Sheryl Crow (A&M)
2 <b>ATTACK OF THE GREY LANTERN</b> Mellow (Mercury)	22 <b>EARTHLINK</b> David Byrne (GSA)	2 <b>ATTACK OF THE GREY LANTERN</b> Mellow (Mercury)	22 <b>EARTHLINK</b> David Byrne (GSA)
3 <b>WRITE ON BLONDE</b> Texas (Mercury)	23 <b>RAZORBLADE SUITCASE</b> Bush (Interscope)	3 <b>WRITE ON BLONDE</b> Texas (Mercury)	23 <b>RAZORBLADE SUITCASE</b> Bush (Interscope)
4 <b>OCEAN DRIVE</b> Lighthouse Family (BMG Condry/Pyramid)	24 <b>RECURRING DREAM - THE VERY BEST OF</b> Crowded House (Capitol)	4 <b>OCEAN DRIVE</b> Lighthouse Family (BMG Condry/Pyramid)	24 <b>RECURRING DREAM - THE VERY BEST OF</b> Crowded House (Capitol)
5 <b>BLUE IS THE COLOUR</b> The Beautiful South (Capitol)	25 <b>DIZZY HEIGHTS</b> Lightning Seeds (Capitol)	5 <b>BLUE IS THE COLOUR</b> The Beautiful South (Capitol)	25 <b>DIZZY HEIGHTS</b> Lightning Seeds (Capitol)
6 <b>GLOW</b> Reef (Sony CD)	26 <b>GREEN MAN</b> Madsen (GSA)	6 <b>GLOW</b> Reef (Sony CD)	26 <b>GREEN MAN</b> Madsen (GSA)
7 <b>DRAWN TO THE DEEP</b> Gene (Polygram)	27 <b>THE COLORED SHEETS</b> Ocean Colour Scene (GSA)	7 <b>DRAWN TO THE DEEP</b> Gene (Polygram)	27 <b>THE COLORED SHEETS</b> Ocean Colour Scene (GSA)
8 <b>OLDER</b> George Michael (Capitol)	28 <b>ALISHA REELES THE WORLD</b> Alisha's Attic (Interscope)	8 <b>OLDER</b> George Michael (Capitol)	28 <b>ALISHA REELES THE WORLD</b> Alisha's Attic (Interscope)
9 <b>STOOSH</b> Shook Assists (One Little India)	29 <b>NOW</b> Paul Rodgers (GSP Recordings)	9 <b>STOOSH</b> Shook Assists (One Little India)	29 <b>NOW</b> Paul Rodgers (GSP Recordings)
10 <b>TRAVELLING WITHOUT MOVING</b> Jamiroquai (Sony CD)	30 <b>18 TIL I DIE</b> Bryan Adams (GMM)	10 <b>TRAVELLING WITHOUT MOVING</b> Jamiroquai (Sony CD)	30 <b>18 TIL I DIE</b> Bryan Adams (GMM)
11 <b>PLACED</b> Hecate (Blowout Record)	31 <b>THE THRILL OF IT ALL</b> New Power Generation (Capitol)	11 <b>PLACED</b> Hecate (Blowout Record)	31 <b>THE THRILL OF IT ALL</b> New Power Generation (Capitol)
12 <b>COMING UP</b> Suede (Polygram)	32 <b>DELAY</b> Bush (Capitol)	12 <b>COMING UP</b> Suede (Polygram)	32 <b>DELAY</b> Bush (Capitol)
13 <b>K Jus</b> Shabazz (Columbia)	33 <b>THE COMMITMENTS (OST)</b> The Commitments (GSA)	13 <b>K Jus</b> Shabazz (Columbia)	33 <b>THE COMMITMENTS (OST)</b> The Commitments (GSA)
14 <b>EVERYTHING MUST GO</b> Mando Street Productions (Capitol)	34 <b>UGLY BEAUTIFUL</b> Ray Charles (Capitol)	14 <b>EVERYTHING MUST GO</b> Mando Street Productions (Capitol)	34 <b>UGLY BEAUTIFUL</b> Ray Charles (Capitol)
15 <b>SPIDERS</b> Jason (Capitol)	35 <b>COME FIND YOURSELF</b> For Learn! Columbia (Capitol)	15 <b>SPIDERS</b> Jason (Capitol)	35 <b>COME FIND YOURSELF</b> For Learn! Columbia (Capitol)
16 <b>GREATEST HITS</b> Simple Plan (East West)	36 <b>STARS</b> Simple Plan (East West)	16 <b>GREATEST HITS</b> Simple Plan (East West)	36 <b>STARS</b> Simple Plan (East West)
17 <b>IF I FALL IN LOVE TONIGHT</b> Rod Stewart (Mersey)	37 <b>DEFINITELY MAYBE</b> Gwen Stefani (Capitol)	17 <b>IF I FALL IN LOVE TONIGHT</b> Rod Stewart (Mersey)	37 <b>DEFINITELY MAYBE</b> Gwen Stefani (Capitol)
18 <b>JAGGED LITTLE PILL</b> Alisha's Attic (Interscope)	38 <b>GREATEST HITS - FEEL THE NOIZE</b> Bush (Capitol)	18 <b>JAGGED LITTLE PILL</b> Alisha's Attic (Interscope)	38 <b>GREATEST HITS - FEEL THE NOIZE</b> Bush (Capitol)
19 <b>A SHORT ALBUM ABOUT LOVE</b> The Jesus Christ (GMM)	39 <b>CARBAGE</b> Garbage (Atlantic)	19 <b>A SHORT ALBUM ABOUT LOVE</b> The Jesus Christ (GMM)	39 <b>CARBAGE</b> Garbage (Atlantic)
20 <b>(WHAT'S THE STORY) MORNING GLORY</b> Bush (Capitol)	40 <b>SEAL</b> Seal (GMM)	20 <b>(WHAT'S THE STORY) MORNING GLORY</b> Bush (Capitol)	40 <b>SEAL</b> Seal (GMM)

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# R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	<b>I SHOT THE SHERIFF</b>	Warren G	Def Jam/Mercury	12DFJ 31 (F)
2	4	<b>REMEMBER ME</b>	The BlueBoy	Pharm 12PHARM 1	(TRC/BMG)
3	3	<b>DON'T LET GO (LOVE)</b>	En Vogue	EastWest	A 39381 (W)
4	2	<b>LET ME CLEAR MY THROAT</b>	DJ Kool	American Recordings	74321453291 (BMG)
5	5	<b>LAST NIGHT</b>	Az Yet	LaFace/Arista	74321442321 (BMG)
6	6	<b>SUMTHIN' SUMTHIN' THE MANTRA</b>	Maxwell	Columbia	6C38546 (SM)
7	5	<b>CAN'T KNOCK THE HUSTLE</b>	Jay-Z featuring Mary J Blige	Northwest	74321447818 (BMG)
8	5	<b>AIN'T NOBODY</b>	LL Cool J	Geffen	GF ST 2215 (BMG)
9	9	<b>COME ON EVERYBODY (GET DOWN)</b>	Us3	Blue Note	12DL 784 (E)
10	6	<b>DO YOU KNOW</b>	Michelle Gayle	1st Avenue/RCA	CD-74321419326 (BMG)
11	9	<b>NEVER MISS THE WATER</b>	Duba/Ken featuring Mr Self Migeooola	Reprise	W 0287 (W)
12	9	<b>STEP BY STEP</b>	Whitney Houston	Arista	CD-74321448332 (BMG)
13	8	<b>WALK ON BY</b>	Gabriele	Go Beat	GDDX 159 (F)
14	7	<b>JUST THE WAY</b>	Alfonzo Hunter	Coolestone	12COOL 326 (E)
15	10	<b>TELL ME</b>	Dru Hill	Fourth & Broadway	12BRW 342 (F)
16	11	<b>PONY</b>	Ginuwine	Epic	6941286 (SM)
17	13	<b>INVISIBLE</b>	Public Demand	ZTT	ZNG 857 (U)
18	12	<b>DAYS OF OUR LIVES</b>	Bone Thugs-N-Harmony	EastWest	A 38627 (W)
19	18	<b>STREET DREAMS</b>	NAS	Columbia	6641308 (SM)
20	14	<b>DO YOU THINK ABOUT US</b>	Tonal	Puff Daddy/Arista	74321456491 (BMG)
21	17	<b>COLD ROCK A PARTY</b>	MC Lyta	EastWest	A 39751 (W)
22	15	<b>HORNY</b>	Mark Morrison	WEA	CD-WEA 090321 (W)
23	23	<b>COUSIN GIRL</b>	Jamiroquai	Sony	S2 CD-6638295 (SM)
24	26	<b>TWISTED</b>	Keith Sweat	Dakota	EKR 2237 (W)
25	16	<b>KNOCKS ME OFF MY FEET</b>	Donell Jones	LaFace	CD-74321463502 (BMG)
26	23	<b>WHAT'S LOVE GOT TO DO WITH IT</b>	Wizex D featuring Afrika B'warez	Interscope	05-61082 (Impart)
27	21	<b>FOREVER</b>	Damage	Big Life	CD-BLFD 132 (F)
28	28	<b>LOVING EVERY MINUTE</b>	Lighthouse Family	Wild Card/Polydor	CD-5731012 (F)
29	18	<b>NO DIGGITY</b>	Blackstreet featuring Da Brat	Interscope	INT 95503 (Impart)
30	34	<b>I BELIEVE I CAN FLY</b>	R.Kelly	JIVE	4242222 (Fve (Impart)
31	25	<b>NO WOMAN, NO CRY</b>	Fugees	Columbia	CD-6639922 (SM)
32	19	<b>THERE AIN'T NOTHIN' LIKE THE LOVE</b>	Moniegan	Wild Card/Polydor	5730171 (F)
33	32	<b>I AIN'T MAD AT CHA</b>	Z'pac	Death Row/Island	12DRW 5 (F)
34	22	<b>SO MANY WAYS</b>	The Braxtons	Atlantic	A 54897 (W)
35	31	<b>SPACE COWBOY</b>	Jamiroquai	Epic	4277827 (BMG)
36	27	<b>YOU CAN'T STOP THE REIGN</b>	Shaqille O'Neal	Interscope	INT 95502 (BMG)
37	37	<b>HOW DO YOU WANT IT?</b>	2Pac featuring KC and JoJo	Death Row/Island	12DRW 4 (F)
38	24	<b>OVER AND OVER</b>	Puff Johnson	Columbia	CD-6946342 (SM)
39	33	<b>SNOOP'S UPSIDE YA HEAD</b>	Snoop Doggy Dogg featuring WC	Interscope	INT 95500 (BMG)
40	26	<b>REVIVAL</b>	Martine Gracia	RCA	74321432161 (BMG)

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# DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)	
1	1	<b>ENCORE UNE FOIS</b>	Sash!	Multiple 12MULTI 18	(TRC/BMG)	
2	2	<b>YOU GOT THE LOVE</b>	Source featuring Cardi Station	Reacts 12REACT 89	(W)	
3	3	<b>RIDE A ROCKET</b>	Lithium And Sonya Madan	ffr	FF 292 (F)	
4	4	<b>FUNKATARIUM</b>	Jump	Heat Recordings	HEAT 045 (F)	
5	1	<b>DA FUNK/MUSIQUE</b>	Daft Punk	Virgin	VST 8225 (E)	
6	5	<b>CAN'T KNOCK THE HUSTLE</b>	Jay-Z featuring Mary J Blige	Northwest	74321447818 (BMG)	
7	7	<b>SNOW</b>	ORIN	Deconstruction	74321447811 (BMG)	
8	7	<b>REMEMBER ME</b>	The BlueBoy	Pharm 12PHARM 1	(TRC/BMG)	
9	2	<b>LET ME CLEAR MY THROAT</b>	DJ Kool	American Recordings	74321453291 (BMG)	
10	10	<b>BEFORE TODAY</b>	Everything But The Girl	Virgin	VST 8224 (E)	
11	5	<b>SUMTHIN' SUMTHIN' THE MANTRA</b>	Maxwell	Columbia	6C38546 (SM)	
12	4	<b>LIFE'S TOO SHORT</b>	Hole In One	Manifesto	FESX 21 (F)	
13	14	<b>PASSION</b>	Amen! UK	Feverpitch	12FVR 1015 (E)	
14	8	<b>I SHOT THE SHERIFF</b>	Warren G	Def Jam/Mercury	12DFJ 31 (F)	
15	11	<b>RUNAWAY</b>	Nuyorican Soul featuring Afrika	Talkin' Loud	TLX 20 (F)	
16	3	<b>FEEL THE VIBE</b>	Ther Child Chris	Manifesto	FESX 16 (F)	
17	12	<b>INFERNO</b>	Souljaki	Wonderboy	WBOY 003 (F)	
18	15	<b>TWISTER/THIS SONG</b>	Mental Power	Formation	FORM 12070 (SRO)	
19	22	<b>GOOD THING GOING</b>	Yaz	EastWest	EW 0627 (W)	
20	20	<b>GET UP (EVERYBODY)</b>	Byron Stingily	Manifesto	FESX 19 (F)	
21	10	<b>AIN'T TALKIN' 'BOUT DUB</b>	Apollo Four Forty	Stealth	Sonic SSXT 6 (SM)	
22	9	<b>JUST THE WAY</b>	Alfonzo Hunter	Coolestone	12COOL 326 (E)	
23	13	<b>ON A RAGGA TIP '97</b>	SL2	XL Recordings	XLR 78 (W)	
24	15	<b>LAST NIGHT</b>	Az Yet	LaFace/Arista	74321442321 (BMG)	
25	3	<b>TELL ME</b>	PM Hill	4th & Broadway	12BRW 342 (F)	
26	3	<b>NEVER MISS THE WATER</b>	Duba/Ken featuring Mr Self Migeooola	Reprise	W 0287 (W)	
27	5	<b>LOST IN LOVE</b>	Legend B	Perfecto	PERF 1327 (W)	
28	22	<b>DRIVE ME CRAZY</b>	Partisan	Multiple 12MULTI 17	(TRC/BMG)	
29	29	<b>ROLL OVER AND SNORE</b>	Idjut Boys	Non-Phonic	NUX 114	(RTM/DISC)
30	24	<b>ALLI WANNA DO</b>	Tin Tin Out	VCI Recordings	VRT 15 (E)	

# DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	<b>SESSIONS SEVEN</b>	Various	Ministry Of Sound	MINLP 10MMX2 (BMG)
2	NEW	<b>RUNMASTER FLEX - THE MIX TAPE VOLUME 7</b>	Various	Load	07863074721/07863074724 (SM)
3	RE	<b>URBAN HANG SUITE</b>	Maxwell	Columbia	483899/4838994 (BMG)
4	5	<b>ILL NA NA</b>	Foxy Brown	Def Jam/Mercury	5238841-1 (F)
5	RE	<b>ALL WORLD</b>	LL Cool J	Def Jam/Mercury	5242133/524134 (F)
6	NEW	<b>SET IT OFF</b>	OST	EastWest	75586/75586/75584 (BMG)
7	1	<b>HOMEWORK</b>	Daft Punk	Virgin	V 2821/VCV 2821 (E)
8	NEW	<b>CLUB MIX 97 - 2</b>	Various	PolyGram	TV 533344 (F)
9	RE	<b>ANOTHER LEVEL</b>	Blackstreet	Interscope	INT 95071 (BMG)
10	3	<b>THE ANNUAL II - FEEL TUNG &amp; BOY GEORGE</b>	Various	Ministry Of Sound	MINMC 96 (SM/MS)

SPECIALIST CHARTS

1 MARCH 1997

Need to know in advance which artists will be releasing singles and albums? Entering the Top 75? Or about to tour? - Then you need **miro weekly**

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# MUSIC VIDEO

# VIDEO

This Last	Artist Title	Label/Cat.No.	16	20
1	MICHAEL FLATLEY/Lord Of The Dance	WVL 42382	17	13
2	BACKSTREETBACKSTREET BOYS	JIVE DVD	20	15
3	CROWDED HOUSE/Farewell To The World	PolyGram Video 414030	18	14
4	BILL WHELHAN: Reverence-The Show	VG/VG494	26	24
5	WOODPACKERS/Emendence	BMG Video 7432/144263	21	21
6	BILL WHELHAN/Reverence - The New Show	VG555	22	22
7	LIVE CAST RECORDINGS-Class Misrables In Concert	Video Collection V02628	23	23
8	DARIS...There & Then	SMV 20072	24	19
9	BOYZONE/Live At Wembley	WVL 41981	25	16
10	ROBSON & JEROME/Hello My Agent	BMG Video 7432/15543	27	25
11	SYRNEY ZEVE/Line Dancing Party	Winnipeg Music 191820	28	28
12	VARIOUS ARTISTS/Red Awards '97	Winnipeg Music 191829	29	29
13	ROBSON/Save Me! And Dream	WVL 63003	29	27
14	TYNA TURNER/Wednesday Dream Tour	Feedback Fusion F091	30	27
15	DANIEL O'DONNELL/The Classic Live Concert	Riz 8729705	© CIN	

17	18	19	20	21	22	23	24	25	26	27	28	29	30
BILL WHELHAN: Reverence - A Journey	Video Collection V0263	1	1	INDEPENDENCE DAY	Fox Video 4118W								
XI Recordings XI 017	2	2	MICHAEL FLATLEY/Lord Of The Dance	VHL 43383									
Acton AST 2709	3	2	STARDATE	PolyGram Video 025192									
PMI MVW42 4778	4	4	ALADYN AND THE KING OF THE HEAVENS	Walt Disney 024932									
PolyGram Video 42143	5	5	TOY STORY	Walt Disney 0272142									
Winnipeg Music W0920	6	6	BARNIE - FUN & GAMES	PolyGram Video 054883									
17	17	17	101 DALMATIANS	BMG Video 74014362									
18	18	18	101 DALMATIANS	Walt Disney Home Video 310141									
19	19	19	BARLONS 5 - VOLUME 19	Walt Disney Home Video 310142									
20	20	20	BARNEY'S IMAGINATION ISLAND	PolyGram Video 054883									
21	21	21	BARLONS 5 - VOLUME 20	Walt Disney Home Video 310142									
22	22	22	THE MASK	EVG 11616									
23	23	23	BARNEY IN CONCERT	PolyGram Video 053583									
24	24	24	7 RABE	CD Video 911A 824									
25	25	25	DIRTY DANCING	First Independent V03205									
© CIN													

# INDEPENDENT SINGLES

This Last	Title	Artist	Label (distributor)
1	Dark Clouds	Space	Gal CDGUT1 (TUP)
2	BARREL OF A GUN	Depeche Mode	Mute CDNON2C (RBM)/Disc
3	NEONISM (JUST BECAUSE...)	Shunk Anansie	One Little India TPLP 764 (PI)
4	OUT PLAYING GAMES	Backstreet Boys	Jive JIVEC 09 (PI)
5	QUANCY BOY	Placebo	Elevator Music FLOORC4 (V)
6	HYBRID	Eat Static	Planet God BARX024C (MMV/V)
7	LOVE IS BLUE	Edward Ball	Creation CRESC024 (PI)
8	THE MUSIC THAT WE HEAR	Morcheeba	Infectious ID054C (PI)
9	INTO MY ARMS	Nick Cave And The Bad Seeds	Mute CDMTU192 (RTM/D)
10	STRATEGIC HAMLETS	Urusei Yatsura	CHE CRECEC (Southern)
11	SATURDAY NIGHT	Suede	Nude NUD 24C1 (MMV/V)
12	ANYTIME ANYPLACE NOWHERE	Beiler House	ROLDSON CD/PI
13	CANDY GIRL	Babybird	Echo E55C33 (V)
14	BEAUTIFUL PLACE	Paul Van Dyk	Deviast DVT13025 (RTM/D)
15	CRISPY BACON	Laurent Garcia	F Communications F055C (V)
16	BORN SLIPPY	Underworld	Junior Boy's Own JBO 44 C052 (RTM/D)
17	PEOPLE HOLD ON	Under Influence	Eastern Blue BLOC12C (V)
18	PURPLE	Courtesy Confusion	Jive JIVEC040 (PI)
19	INTO THE BLUE	Geneva	Nude NUD205C (RTM)
20	MONDAY MORNING	Candykins	Ultimate T09P55C (MMV/V)
© CIN			

# INDEPENDENT ALBUMS

This Last	Title	Artist	Label (distributor)
1	A SHORT ALBUM ABOUT LOVE	Divine Comedy	Santana SETC008 (V)
2	BACKSTREET BOYS	Backstreet Boys	Jive CHIP 169 (PI)
3	STOODH	Shunk Anansie	One Little India TPLP 85C (PI)
4	BRIGHTEN THE CORNERS	Pavement	Dominio Recordings WFC002X (V)
5	PLACEBO	Placebo	Elevator Music CDF100R2X (PI)
6	COMING UP	Suede	Nude NUDC 6C (MMV/V)
7	WHAT'S THE STORY? MORNING...	Oasis	Creation CREC 189 (RTM/V)
8	THE THRILL OF IT ALL	Thunder	Power RAWC015 (PI)
9	IXNAY ON THE HOMBRE	Oltping	Epitaph 6482 (PI)
10	9	Space	Gal GUT1 (T1)
11	9	BEYBEIRD	Echo E5C03 (V)
12	DEFINITELY MAYBE	Oasis	Creation CREC 160 (MMV/V)
13	THE GIRL	Deevine	Infectious SLEPC0 21 (V)
14	CASANOVA	Divine Comedy	Santana SETC0 25 (V)
15	SECOND TOUCH IN THE INFANTS	Underworld	Junior Boy's Own JBO 44 (RTM/D)
16	14	Ash	Infectious INFAC 0C (RTM/D)
17	PARANOIA & SUNBURNT	Spunk	One Little India TPLP 51C (PI)
18	WHO CAN YOU TRUST?	Morcheeba	Indochina 7EN 00C (PI)
19	21	THE COMPLETE	Stone Roses
© CIN			

# CLASSICAL CROSSOVER

This Last	Title	Artist	Label (distributor)
1	SHINE - OST	David Hirschfelder	Philips 454712 (IE)
2	THE GREATEST CLASSICAL ALBUM	Various Artists	Telstar TDC286 (BMG)
3	THE BEST OPERA ALBUM...EVER!	Various Artists	Vivart VTD100 100 (IE)
4	SONGS OF SANCTUARY	Adriamus	Venture CDV2 925 (IE)
5	CLASSIC HITS	Various Artists	Erato 0630161402 (W)
6	THE ENTERTAINER - THE VERY BEST OF	Scott Joplin	Nonesuch 7509734942 (W)
7	BRAVEHEART - OST	LSD/Hotner	Decca 448292 (F)
8	100 POPULAR CLASSICS	Various Artists	Castle Communications CDMS0517 (BMG)
9	BRASSED OFF	Grimeborn Coffee Band	RCA Victor 0902666753 (BMG)
10	THE BEST CLASSICAL...EVER!	Various Artists	EMI CDENV70 95 (IE)

11	12	13	14	15	16	17	18	19	20	21
ELGAR: THE ULTIMATE COLLECTION	BBC SO/Davies	11	16	ELGAR: THE ULTIMATE COLLECTION	BBC SO/Davies					
THE PIANO	Michael Nyman	12	17	THE PIANO	Wenture CDV2911 (IE)					
THE ROMANTIC SPIRIT	Various Artists	13	18	THE ROMANTIC SPIRIT	Philips 454662 (F)					
THE NUMBER ONE CLASSICAL ALBUM	Various Artists	14	19	THE NUMBER ONE CLASSICAL ALBUM	Decca 454552 (F)					
PLAYS THE MOVIES	John Williams	15	20	PLAYS THE MOVIES	Classical Classics 5262824 (EMI)					
CLASSIC ROMANCE	Various Artists	16	21	CLASSIC ROMANCE	Sony Music CMFCD13 (RCA)					
A LASTING INSPIRATION	Jacqueline Du Pre	17	22	A LASTING INSPIRATION	EMI Premier CDENV70 114 (IE)					
BERLIN/CABARET SONGS	Ute Lemper	18	23	BERLIN/CABARET SONGS	Decca 455012 (F)					
THE ULTIMATE GUITAR COLLECTION	Julian Bream	19	24	THE ULTIMATE GUITAR COLLECTION	74321337052 (BMG)					
SOMETHING WONDERFUL	Bryn Terfel	20	25	SOMETHING WONDERFUL	Deutsche Grammophon 4481612 (F)					
© CIN										

# CLASSICAL SPECIALIST

This Last	Title	Artist	Label (distributor)
1	AGNUS DEI	CNC Oxford/Higginbottom	Erato 9630146342 (W)
2	RACHMANINOV: PIANO CONCERTO 3	David Helfgott	RED SEAL 7432/140372 (BMG)
3	HEROES SYMPHONY (BOWIE AND ENO)	Philip Glass	Point 454862 (F)
4	THE CLASSICAL ALBUM 1	Vanessa-Mae	EMI Classics CDC 555382 (IE)
5	SANCTUS/SACRED SONGS	Alagna/Plassan	EMI Classics CD562062 (IE)
6	SPANISH GUITAR MUSIC	John Williams	Sony Classical CD46434 (SM)
7	THE PUCCELLI EXPERIENCE	RDH GyDownes	Royal Opera House 7569559512 (BMG)
8	DIETS & ARIAS	Roberto Alagna/Angela Gheorghiu	EMI Classics CDC536112 (F)
9	SOPRANO IN RED	Lesley Garrett	Silva Classics SILKVD1 (CON/SS)
10	RACHMANINOV/PIANO CONCERTOS	Vladimir Ashkenazy/LSD/Previn	Decca 444832 (F)

11	12	13	14	15	16	17	18	19	20
VIVALDI/FOUR SEASONS	Nigel Kennedy	11	42	VIVALDI/FOUR SEASONS	EMI Classics CDC749572 (F)				
THE ARREY	The Monks & Choirboys Of Downside	12	44	THE ARREY	Albany/VTCO 25 (IE)				
CLASSICAL MEDITATIONS	James Galway	13	46	CLASSICAL MEDITATIONS	RCA Victor 7432133713 (BMG)				
HOLTS/THE PLANETS,WALTON/FACADE	PI/Dramandy	14	48	HOLTS/THE PLANETS,WALTON/FACADE	SKB 62400 (SM)				
BETHOVEN/PIANO SONATAS	Maurizio Pollini	15	49	BETHOVEN/PIANO SONATAS	Deutsche Grammophon 4457402 (F)				
50TH ANNIVERSARY COMMEMORATION	RPO/Sobhanini	16	50	50TH ANNIVERSARY COMMEMORATION	Tring TRP88 (1)296 615111				
A PORTRAIT	Vesselin Kasarov	17	51	A PORTRAIT	RED SEAL 0902665222 (BMG)				
VERDI/SIMON/BOCCANERA	Scarl/Abbado	18	52	VERDI/SIMON/BOCCANERA	Deutsche Grammophon 4481612 (F)				
THE ULTIMATE LAST NIGHT AT /PROMS	Cooke/RPO/Idoluck/RSC	19	53	THE ULTIMATE LAST NIGHT AT /PROMS	Royal Philharmonic TRP793/Tring				
GORECKI SYMPHONY NO.3	Klanowicz/Psok/Swoboda	20	54	GORECKI SYMPHONY NO.3	Belan 4501482 (F)				
© CIN									

# ROCK

This Last	Title	Artist	Label (distributor)
1	GLOW	Reef	Sony 52 489402 (SM)
2	TRAGIC KINGDOM	No Doubt	Interscope IND 9003 (BMG)
3	STOODH	Shunk Anansie	One Little India TPLP 85C (PI)
4	RAZORBLADE SUITCASE	Bush	Interscope INT90391 (PI)
5	IXNAY ON THE HOMBRE	Oltping	Epitaph 6482 (PI)
6	THE THRILL OF IT ALL	Thunder	Power RAWC015 (PI)
7	NOW	Pan Rodgers	SPV Recordings SPV054462 (R)
8	101 LIE	Ray Adams	A&M 5405312 (F)
9	GARBAGE	Garbage	Mushroom D 21450 (RTM)
10	RESIDENT ALIEN	Spacohop	Sire 7559618242 (W)
© CIN			

# BUDGET

This Last	Title	Artist	Label (distributor)
1	SONY BUDGET CD PROMOTION	Various Artists	Sony SONYBUDGETCD (SM)
2	HEY HEY! THE MONKEES - 16 HITS	Monkees	Prism HPD611 (PRISM)
3	THE VERY BEST OF	Matt Monro	MFP CDBS0003 (R)
4	THE MAGICAL SOUND OF THE PAN PIPES	James Last	Spectrum 551392 (F)
5	BARNIE'S FAVOURITES	Various	Hallmark 302522 (DSC)
6	LOVE AT THE MOVIES	The Starline Orchestra & Singers	Tempo 22126 (DSC)
7	IRISH DRINKING SONGS	Various	Columbia 481262 (SM)
8	THE BEST OF NEWLINE DANCE	Various Artists	Hallmark 302652 (CHE)
9	THE BEST OF	The Monks & The Pages	MCA MCD015153 (BMG)
© CIN			



## BEHIND THE COUNTER

ANTHONY COX, Andy's Records, Oldham

"Republica's single Ready To Go has been the week's best-seller. Their recent appearance on TFI Friday did a lot to boost awareness, while BMG used its database to target potential consumers with a five-track sampler. This kind of marketing initiative works really well because it doesn't cost the customer anything and it brings more people into the stores. With a lot of clubs in the locality, a high percentage of our customers are DJs. This week, they've been snapping up Sash's Encore Une Foix which looks set to storm up the chart. Among our student customers, anticipation for Korn's forthcoming video is riding high. It was trailed on the back of their last single Adidas but, as yet, we have not had a firm release date from Sony Video. Backstreet Boys — The Video, on Jive, is also destined to be a fast mover judging by the number of requests we've had for it."

## ON THE ROAD

MARC SAYD'HERBE, LMG rep for East Midlands

"We're selling in the new Fugees single, which is not on Sony this time because it's from a film soundtrack, and that's doing really well. We're also selling in Wet Wet Wet, which is a possible number one, although it clashes with the Red Nose Day single so may have to settle for number two. I've got Joanne May's Eurovision single. Everybody is taking it because of the promise of the National Lottery Live performance. The James album is going down really well and a lot of people are asking for that, while there's still a lot of demand for the Warren G single. The Midlands seems to be really strong at the moment for that kind of stuff and we've got a Foxy Brown single next week, which is going to be massive as well. There's a new single next week from JX, but the big one for us is going to be Alisha's Attic. It is the third single from the album and looks like doing very well."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

Many stores had a good week with albums from Gene, Mansu, Gravity Kills and Nu'orian Soul. Gene and Mansu were both buoyed by special formats, while the latter also benefited from a widely discounted cassette. Sash was the hottest single to emerge and its closest competitors were The Source, Bush, Lithium, Everything But The Girl and No Doubt.

## PRE-RELEASE ENQUIRIES

Singles — Wet Wet Wet, R Kelly, Embrace, Sharky, Dirty, Orleans — U2, The Prodigy, The Charlatans, Radiohead, Supergrass, Candyskins, Apollo 440, Ancient Culture Scene, My Life Story, Digital Blondes, James, Carl Cox

## ADDITIONAL FORMATS

Nu'orian Soul limited-edition CD album with bonus remixes, Gene limited-edition CD album in special packaging with booklet, Mansu limited-edition double vinyl album

## IN-STORE

Windows — Fantasia House Collection Volume 5, U2, Brits '97, James, Warren G, The Orb, The Artist, Beck, Robin S, JX, Babyface, Fantasia House Collection Volume 5, Suzanne Vega, Women In Country, The Orb, Eels, James, Warren G, Once In A Lifetime, 911, Brits '97 promotion with CDs from £10.99 and cassettes from £7.99, Sony budget promotion with CDs at £4.99, three CD boxed sets for £7.99, budget CDs at £4.99

## MULTIPLE CAMPAIGNS

Andy's  
Records

Radio singles — Eternal, Aerosmith, Windows — Fantasia House Collection Volume 5, In-store and press ads — Mansu, Adiemus 2, White Town, Celine Dion

ASDA

Singles — Peter Andre, Album — 911, In-store — Kula Shaker, Eternal, The Artist, Beck, Robin S, JX, Babyface, Fantasia House Collection Volume 5, Suzanne Vega, Women In Country, The Orb, Eels, James, Warren G, Once In A Lifetime, 911, Brits '97 promotion with CDs from £10.99 and cassettes from £7.99, Sony budget promotion with CDs at £4.99, three CD boxed sets for £7.99, budget CDs at £4.99

Boots

In-store — free box of Roses chocolates with selected CDs and videos, Brits '97, Voices From Heaven, Evis, Rhapsody videos at £9.99, Hunchback Of Notre Dame, Independence Day, Timon & Pumbaa, Father Of The Bride II, James And The Giant Peach

FARRINGTONS

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

HMV

Windows — James, Brits '97, Hunchback Of Notre Dame, In-store — Eels, Once In A Lifetime, Peter Andre, Kula Shaker, Earsure, Radio ads — Adiemus 2 (Virgin Radio), Press ads — Maxwell, Allzone Hunter and Nu Classic Soul, Nick Cave, James, Earsure, Aerosmith, Feeder, Entomb, Alisha's Attic, Jean Michel Jarre, Everything But The Girl, De La Soul, Offspring

MEZENZIES

Album — James, Windows — U2, Brits '97, Hunchback Of Notre Dame, X Files, In-store — Suzanne Vega, Warren G, 911, Eels, DFX

IN-STORE

In-store — Jhalisa, Manbreack, Selecta listening posts — T C Hug, Entomb, Candyskins, Shakti

NOW

Album — 911, In-store — Aerosmith, Earsure, Eternal, Kula Shaker, Peter Andre, Eels, James, The Orb, DFX, Fantasia House Collection Volume 5, Kiss Smooth Grooves, New Hits 97, Star Trek Original 2.2, Hunchback Of Notre Dame, The X Files

our price

Singles — Aerosmith, Babyface, Foxy Brown, Eternal, Kula Shaker, Mark Morrison, Olive, Windows — Brits '97, Aerosmith, Kula Shaker, EMI sale, Babyface, Eternal, Peter Andre, Bee Gees, Gene, Mansu, Blur, Jean Michel Jarre, In-store — Club Mix '97, U2, No Doubt, Fantasia House Collection Volume 5, Ministry Of Sound Sessions Volume Seven; TV ads — Manic Street Preachers, Jamiroquai (national Channel Four)

TOWER RECORDS

Windows — Eternal, Kula Shaker, Earsure, The Artist, Mutton Birds; Windows — Warren G, The Orb, James, Brits '97, EMI mid-price sale, Adiemus, Fantasia House Collection Volume 5; In-store — EMI mid-price sale

MEGASTORES

Windows and in-store — Brits '97, The Orb, Fantasia House Collection Volume 5; In-store — Babylon 5, Hunchback Of Notre Dame; Press ads — Gene, Eels, Hard Core Expansion, Carl Cox, Puff Johnson, Nu Classic Soul, Women In Country

W H SMITH

Singles — Babyface, Kula Shaker; Albums and windows — Brits '97, 911; In-store — Suzanne Vega, Women In Country

WOOLWORTHS

Singles — Peter Andre, Eternal, Album — Manic Street Preachers; In-store — Warren G, James, three CD albums for £18

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Oldham), Arley's (Leicester), Pop (Aberdeen), HMV (Hull), Our Price (Uxbridge), Piccadilly Records (Manchester), Swordfish (Birmingham), Tag Records (Soho), Tower (Piccadilly) and Virgin (Kingston). If you would like to contribute, call Karen Fox on 0181-543 4830.

## EXPOSURE

## TELEVISION

**1.3.97**  
Live And Kicking features Eternal, BBC1: 9.15am-12.12pm  
Scratchy & Co with Peter Andre and coverage of the Brits, ITV: 9.25-11.30am  
Blaze In Britain Weekend, featuring Oasis, BBC: 10.00am-11.00pm  
Muz: Ocean Colour Scene and The Prodigy, MTV: 1-4pm  
VH-1 To 1: Mick Hucknall, VH-1: 3-3.30pm  
National Lottery Live with Wet Wet Wet, BBC: 7.55-8.10pm  
Varese: documentary about the French composer Edgard Varese, BBC1: 12.25-1.30pm

Beat Specials with the Red Hot Chili Peppers, Channel Four: 5.55-8.20am  
**2.3.97**  
The D Zone features Eternal, Sneaker Pimps and Aerosmith, BBC2: 11.45am-12.15pm  
Ant & Dec Unwrapped with Star Turn, Channel Four: 12.40-1.10pm  
**3.3.97**  
Air 'N' Style, featuring Bush, Ugly Kid Joe and Massive Attack, MTV: 8-8.30pm  
**7.3.97**  
1996 World Music Awards with Michael Jackson, Celine Dion, Mariah Carey, Soul and Alanis Morissette, VH-1: 2-2.4am

**1.3.97**  
Record Review, featuring the latest releases in Sony Classical's Masterworks Heritage series, Radio Three: 7am-noon  
Return To Jolly Farm: the story of the Bonzo Dog Band Band, Radio Two: 5.05-5.45pm  
Don Henley and Jesse Feliciano, Radio Two: 6.03-7pm  
Live From The Met: Aids featuring Sharon Sweet, Radio Three: 6.30-10.30pm  
The Essential Mix features Duff Punk, Radio One: 2-4am  
**3.3.97**  
Composer Of The Week: Anton Webern,

Radio Three: noon-12.45pm  
Music Machine featuring mezzo-soprano Cecilia Bartoli, Radio Three: 5-5.15pm  
**4.3.97**  
A Festival Of Dynamic featuring the music of harmonica player Larry Adler, Radio Two: 9.03-10pm  
**5.2.97**  
Voices features baritone Ian Barndale singing works by Debussy, Ravel and Roussel, Radio Three: 10-10.45pm  
**6.3.97**  
Paul Jones features Sixties blues man Spencer Davis, Radio Two: 9-10pm

## RADIO

# SUPERGRASS

## SECOND LP FEATURES A MORE MATURE SOUND

Two years ago, Supergrass BMX'd into the nation's hearts. Buoyed by a handful of superbly catchy singles and the cartoon sideburns of singer Gaz Coombes, the suspicion remained, however, that they were destined for a brief stay in everyone's hearts.

They have maintained a low profile at home for the past year, with just one release, the February single Going Out, which reached number five and sold more than 100,000 units.

But the Oxford band are now back with a follow-up to their chart-topping album I Should Coco, which achieved a respectable half-a-million sales in the UK and 900,000 worldwide.

The album, *In It For The Money*, comes out on April 21, preceded by a new single, *Richard III*, on March 31.

Parlophone managing director Tony Wadsworth remains confident that absence has only added to the band's mystique.

"Conventional wisdom would say that the album should have come out last year and that the band should have done more last year than release one single, but I don't think conventional wisdom applies with Supergrass," he says.

"Some bands go away and people forget about them because they don't care about them any more. If anything, with this band the anticipation for their return has been heightened."

Supergrass themselves wish they could have got the album together sooner. "We had to go off and do loads of touring," says bass player Mick Quinn. "Brazil came up last year and it sort of cocked up the timing."

The plan was to release the album in September, but there was a further delay when drummer Danny Goffey and keyboard player Rob Coombes (brother of Gaz) both had children.

Between festival commitments and nappy duties, Supergrass moved to the Sawmills studio in Cornwall — where

they'd recorded their first demo — and began producing themselves with John Cornfield, the engineer on *I Should Coco*.

The band dynamic was also altered by having Rob Coombes contributing to the writing process, previously shared by the three band members, despite the popular misconception that Gaz was the chief songwriter.

"Rather than us having written parts and bringing them in and him playing them, he jammed with us," says Gaz Coombes. "All of a sudden, there was a lot more depth and room to make the sound bigger."

"It wasn't much of a move from *Going Out*, really," says Quinn. "We worried that it wouldn't fit with the rest of the album but it does."

The suggestion that *Going Out* may have been deliberately written to dampen the enthusiasm of the younger end of the audience is denied by the band, who talk about natural development rather than cynical manipulation.

"Before *Alright* you had Lenny and that was pretty much a Zeppelin rock-out," says Goffey. "Every single is going to be different. *Richard III* is sort of a Stogies/hardcore Sonic Youth sort of thing and the single after that is really poetry."

That poncey song, *Sun Hits The Sky*, an immediate psychedelic pop sweetener, is destined to be the ace up the sleeve of *In It For The Money*.

*Like Alright*, the third single which propelled *I Should Coco* to the top slot, it will be released after the initial flurry of activity on the album, probably in May.

Keith Wozencroft, Parlophone's head of A&R, made the occasional fleeting visit to Sawmills but was confident enough to leave the band to their own devices.

Like kids in a sweet shop, Supergrass were soon trying out all sort of new instruments, coaching



Act: Supergrass Label: Parlophone Project: In It For The Money

belchy electro sounds from an old Roland synth, using a Fender Rhodes, clavinetts and "the trendy old theramin."

"The clavinet was amazing," says Coombes, "really Steve Wonder."

They also experimented with Joe Meek compressors and the The Q Sound, as well as recording themselves by the creek outside the studio.

"When the tide comes in, it alters the echoes from the far side of the creek so you get a rebound effect," says Goffey. "Also, you get the wild geese flying overhead. We built a massive teepee with my drums in it. It was like a free festival by the end."

Whereas the lasting impression of I

Should Coco was a frenetic buzz of punky pop, *In It For The Money* is a far more composed rock album, with more complex arrangements and a slightly slower tempo. "It slowed down because I can't play live any more at that speed," says Goffey.

Another distinctive change is that Coombes's vocals are layered within the mix rather than over the top. "At one point while we were mixing, we stuck on *I Should Coco* to compare it with what we were doing," says Coombes. "The first thing I noticed were the vocals were way up there and really dry."

"And the whole band was in a little box," adds Quinn.

### NEW SIGNINGS

ARTIST	MANAGEMENT	SIGNED TO	TYPE OF DEAL	SIGNED BY	DESCRIPTION
AKIN	Sir Harry Cowell	PEER MUSIC	worldwide publishing	Andrew Grestley	Peer snaps up the young UK R&B female duo signed to WEA by Mickey D
CINNAMON SMITH	MRM Management	MOTHER RECORDS	albums deal	Andy Leese	Mother's first signing for a while are a Bolan-esque Swindon three-piece
GEEK	Steve Machin, Cynthiaeue	COLUMBIA RECORDS	albums deal	Oliver Beards/ Fran de Takts	mad Manchester mix of guitar and dance sounds. Without publishing
JUNIOR GISSCOMBE	Katrina Barnes, PEM	WARNER CHAPPELL	worldwide publishing	Sis Metcalf	the Eighties soul sensation, once known simply as Junior, returns with new material
MAGIC DRIVE	Bruce Finlay and Dave Stewart	MERCURY RECORDS	album deal	Richard O'Donovan	teenage Scottish five piece with a Spector-like sound and a forthcoming Fierce Panda single
MONTROSE AVENUE	CEC Management	COLUMBIA RECORDS	albums deal	Oliver Beards/ Fran de Takts	Columbia's spending spree continues with the Eagles-ish Montrrose Avenue. No publishing
REDBONE	Krek Cultzha	WARNER CHAPPELL	worldwide publishing	Sis Metcalf	two-piece traditional R&B act managed by Digger Elias, cousin of SZA Lincoln
BILL RILEY	self-managed	BUCKS MUSIC/ FULL CYCLE	worldwide publishing	Kirsty Booth	talented, young drum and bass artist from the west country, now based in London with his own Protocol label
SUPERCHARGER	Matt Fisher	CHINA RECORDS	albums deal	Angus Blair/ Chris Checkley	drum dance beats and the last signing by Blair before he joined Parlophone
TAMPASM	Stevc Pearce	MERCURY RECORDS	albums deal	Howard Berman	combative Brighton-based all female guitar group with a taste for punk and suspenders

Compiled by Jake Barnes 0181-964 5310 urban@odicon.co.uk

One to watch  
SOLAR RACE  
Mancunian soulsters Sater Race have supported Hole and Stone Albion's Shellee. Albion recorded the band's new direction single *Like Spanish Fly*. Energetic, volatile, driving slice of punk rock.

## TRACK BY TRACK

## In It For The Money

A three-minute crescendo with a Thriller creaky door intro, Beatles-like horn arrangements and vocal interplay la Bohemian Rhapsody. "It's quite a destructive track, probably symbolic of global war," says Gaz Coombes.

## Richard III

A maledictor rocker. Nirvana meets Frank Black with a charmin'! "It's about not being able to get out of your head," says Goffey. Tonight

Drinking, dressing up and going out. It features David Bowie "we-hoo's" and a Kids in America break in a West Side Story-meets-Smashing Pumpkins experience. "I just thought for the chorus it would be good if you had San Francisco car chase horns," says Gaz.

## Late In The Day

An acoustic guitar number with an uptempo chorus. The lonely, far-away-from-home number. "At the time, I was listening to a Graham Nash record," says Gaz.

## Big Song

Big-assed blues rocker. A bit of Blur and Parklife. "It's about walking to a park completely out of your mind," says Gaz.

## Sun Hits The Sky

Marmalade skies, psychedelic pop, a windmill guitar riff, a Doors Hammond solo to end, and a dubious reference to a doctor. "It could be like Dr Livingstone... actually, it's about a local GP," says Gaz.

## Going Out

Twelve months on, the hit single sounds better than ever. "Subtle, ambiguous media references," notes Gaz.

## It's Not Me

Acoustic downbeat ballad, with flanged electric guitar and fat, phased synth. "We did it in six hours and used the monitor mix," says Mick Quinn.

## Cheapskate

Scheduled to be the next UK single, this track is held together by an uptempo guitar riff reminiscent of Gloria. "For that scratchy guitar, I did have that in mind, and KC and The Sunshine Band for that chorus," says Gaz.

## You Can See Me

Another song about the media, with an intro that could as easily be Supertramp as Supergrass.

## Hollow Little Reign

It's late and Supergrass are tired. A mellow verse drifts along and the spirit of John Lennon hovers nearby, probably. "A rift from my brother. One of those songs that was totally jammed," says Gaz. "It's kinda Doorsy with an Edie Brickell solo at the end," adds Quinn.

## Sometimes I Make You Sad

The album's weirdest, experimental track. A human beast, an organ and a bag of weed. "A massive, condensed thumping machine going along with weird vocals on," says Quinn.



Album Producers: Supergrass/John Cornfield Publishing; EMI Music Publishing Released: April 21

Re Parlophone, it was clear that Supergrass had matured on record.

"I've always thought of Supergrass

as a long-term rock band," says

Wozzoenoff.

"The first album had leanings towards that anyway—it was quite different and there were pop songs on it."

"I was really chuffed at how well developed the musicianship seemed to

be," adds Wadsworth. "They were very precocious on the first album, I felt, but it's now become quite mature very, very

quickly. They look like pop stars and play like old rock stars, but it's the nicest possible way.

"What we've got is a really strong rock album with great pop songs, which is what the real traditional

Great British bands were always known for," Wadsworth adds.

"The Who and the Stones were rock

bands but they wrote great pop songs and I think Supergrass bear a similarity."

Comparisons with The Monkees, however, have been firmly dismissed by the Supergrass camp. Last year, the band met up with Steven Spielberg, who had seen Supergrass on MTV and came up with an idea for a TV series about the group. Parlophone is keen to point out it was "nothing like The Monkees" in the first place, adding that the band are not getting involved, for the time being at least.

Instead, we'll have to content ourselves with the band monkeying around on Top Of The Pops and in those breezy videos.

Shuan Phillips

"Some bands go away and people forget about them. If anything, with this band the anticipation for their return has been heightened" —

Tony Wadsworth

## STEVE LAMACQ ON A&amp;R

Great quote from an A&R friend this week on the zeitgeist-chasing mood of the moment. Put simply: "Well, it's against the law not to have a band who sound like Radiohead on your label." Ha! Rumbled! And by the end of 1997, it'll be against the law not to have a band who could be "the next Chemical Brothers"...The only problem is, where do you find your Radiohead-esque band? Is there a finishing school for young Radioheads? Or maybe a singles' night for A&R folk where they meet unsigned Radioheads?...Imagine how much effort you could save if there was a music equivalent of your lonely hearts columns: "Me — record label, still young at heart, likes travel, Top Of The Pops and good tunes. You — four people with guitars who sound a bit like Radiohead. Picture

ensures standard rejection letter." Or: "Successful but bored head of A&R seeks Creep for company and platinum sales drive. All offers considered"...Back in the real world, a sizeable turnout for Cuff in London last week, a band who've recently received favourable press reviews and are under the guidance of former Reef manager Andy Allen. And there's continued interest for newcomers Fling... Couldn't get to either gig myself, but it's been a mad week, what with the Radio One changes and the chilling news that I had to move desks again. It took two-and-a-half hours, but at least it threw up a few demos that have been hiding in the mess. For starters, Spillage, who deliver frenzied, thrashy pop. The first track goes for the throat like a heavy, Brit version of Veruca

Salt, but the second is like Blondie meets the Senseless

Things...In contrast, Sizorfish are coming and bittersweet and from unsexy Lincoln. Songs are slightly awkward but Heaven Here Waiting is interesting and the girl's voice is good... And you know when you hear a tape that's had a better-than-average production job done on it? Here's one. Trigger Happy sound big, and ambitious and like they're nearly the finished product. The second song is a huge baggy rock epic, with a natural swagger and unmistakable Manc confidence. It's not the next Radiohead, but I'll tell you I find one.

● Steve Lamacq presents Radio One's Evening Session, Monday-Thursday 6.30-8.30pm



## ONE TO WATCH SANTA CRUZ

These four Bristol lads were the subject of a heavy bidding war that climaxed at a rumored \$1.5 million. For more on the Santa Cruz exhibit of rock roots with a twist of the Blues, their debut single, released at the end of March on Universal, is Thirty Degrees Below.



As No Doubt's bold slice of pop/rock melodrama Don't Speak topped the UK singles chart last week, the US act's label Universal/MCA was reflecting on an astute marketing strategy which has proved massive dividends.

As MCA's commercial director John Pearson explains, "We felt it was not a particularly bright idea to launch a band in high season just before Christmas, even though Europe and the rest of the world went big on No Doubt in November, so we scheduled the single for February. But we started talking to retail at Christmas and the vibe we got back was astonishing. So without any element of cockiness, we are not surprised to have a number one on our hands."

Don't Speak is the UK's biggest-selling single so far this year with 250,000 units sold by the end of last week. And in the US, No Doubt are one of the biggest breakthrough acts of the past 12 months. After two low-key independent releases, the quartet's third album and MCA's debut *Tragic Kingdom* was issued early in 1995 and eventually reached number one on the *Billboard* 200 in February. It has now sold 6m units after 58 weeks on the chart, and MCA is predicting similar longevity for the album's UK chart life.

Product manager Mark Bell says, "This album is like Alanis Morissette's *Jagged Little Pill*, not musically, but it's the kind of album that will hang around for ages. We're already looking at a huge Christmas campaign."

However, MCA's immediate concern is a single to follow *Don't Speak*. The inevitable choice is a reissue of *Just A Girl*, which was originally released as No Doubt's first UK single last summer and charted at number 39. An upbeat song with a girl-power lyric delivered tongue-in-cheek by blonde super-babe singer Gwen Stefani, it was a huge US



## NO DOUBT

MCA CERTAIN OF A LONG SHELF LIFE

hit and looks certain to follow *Don't Speak* into the UK Top 10 on its release in the second week of April.

Bell says, "It wasn't as big as it deserved to be the first time around, but it's another immediately radio-friendly song and we'll be promoting it with TV ads. This band is no one-hit wonder."

"They have been a priority act for us from the start, so a hell of a lot of planning went into that single. And, of course, it's such a natural crossover song."

Two more singles are scheduled for UK release after *Just A Girl*: *Spiderwebs*, which has already been a

big hit in the US, and *Excuse Me Mr.*, the new American single, which is accompanied by a high-energy video directed by Oil Factory's Sophie Muller. To date, *Tragic Kingdom* has sold 116,000 units in the UK and Pearson reckons that figure will have trebled by June.

"No Doubt are the sort of act who will sell over a long period," he says. "These days, any good album can be promoted for a year to 18 months, so we'll be working this one until the end of the year at least."

No Doubt's UK success is especially sweet for British-born bassist Tony Kanal, who spent the first 11 years of his life in the London borough of Kingsbury.

"I still have family here," Kanal says, on the morning after No Doubt's sell-out show at London's Astoria. "Last night I sat down before the encore and thought about us being number one here. It was an incredible feeling."

Can Kanal explain No Doubt's phenomenal success after 10 years as a garage band in Orange County, California?

"We've been trying to analyse why *Tragic Kingdom* has done so well, and all we can put it down to is a changing taste in music. Right now, what we're doing is the 'in' thing. And obviously it helps to have your record company right behind the band. But as for why *Don't Speak* has been so successful as a single, hell, I don't know! We still can't believe it," he says.

No Doubt have been on tour plugging *Tragic Kingdom* for 18 months already, and the end of the road is still not in sight. Following their European tour will be a three-and-a-half month US trek, with UK festival appearances slated for late summer. By which time, MCA's predicted half-a-million UK sales may well be a reality. **Paul Elliott**

Act: No Doubt Project: album Label: Trauma/Interscope Producer: Matthew Wilder Songwriters: No Doubt Publisher: Knock Yourself Out Music/Ascaph Studios various Released: out now

## WATERSON: CARTHY

THE FOLK FAMILY BUILD A HEALTHY FANBASE

British folk music is enjoying its most fertile period since the Sixties with its profile largely boosted by a younger audience and renewed critical interest.

Norma Waterston's eponymous solo effort only just failed to pip Pulp to last year's Mercury Music Prize and it seems inevitable that *Common Tongue*, the new album from Waterston:Carthy, will be seen as its successor. That's what exposure in 2,000-plus record-shop windows does for your profile.

Their previous album, 1994's *Waterston:Carthy*, was named as *Folk Roots* magazine's album of the year, largely because the group had returned to the traditional material of the 1970s. Waterston, husband Martin Carthy (one-time member of Steeleye Span) and 'folk-babe' fiddler, daughter Eliza – are accustomed to playing.

While Norma is signed as a solo act to Hannibal, the new album revisits a link with folk/roots independent Topic, forged in the Sixties and still going strong. They even persuaded managing director Tony Eagle to return to the production seat after many years' absence and he is delighted with what he found.

"We started recording the *Waterston* on the label back in the Sixties before Martin was around," Eagle reveals. "Those early albums have exceeded more than 25,000 sales each over 30 years. This is three people, two of whom are in their fifties, producing

timeless music that stands up today – and it'll stand up in 100 years time if there's anyone around to hear it."

Norma Waterston says, "Topic has a great reputation of doing stuff that will last: even if it deletes a record we know the tracks will appear in another form somewhere. The label doesn't believe music is throwaway stuff and I think that's great. You sing something, you know it's going to stay around and that you'll get royalty cheques for the next 30 years."

Eagle expects *Common Tongue* to emulate the 20,000-plus sales of *Waterston:Carthy* Mercury Prize contender, "but in two, three years, not overnight."

As befits its title, the bulk of the music on the new album is English. Carthy says, "We've never deliberately excluded anything before, but we felt an awful lot of fuss has been made of Celtic music, whatever that is and it occurred to us that English music has been lost out. We decided we would make a point: it's music we all know and have been doing for well over 30 years."

The choice of tracks avoids obvious standards of the Strawberry Fair variety in favour of numbers like *Claudy Banks* (familiar to folk fans through Shirley & Dolly Collins), *American Stranger* and the climactic *Skare Is My Crown*, last heard in Dennis Potter's *Old Lazarus*. It remains to be seen whether an album of "traditional" compositions will be as



critically well received as Norma's readings of Costello, Bragg and Garcia, although she claims "no-one's walked out of our gigs yet".

David Sinclair, *The Times*' music critic and a Mercury judge, says, "Norma's choice of solo material was a way of drawing people into a deeper folk tradition. Part of the Mercury brief is to lead people in by whatever means possible to new music they wouldn't otherwise have heard. Norma did that herself in a way by the material and writers she used and I believe the new release will attract a far wider range of attention than it otherwise would."

*Common Tongue* takes a tentative step towards the mainstream with increased production values. "That's down to Eliza, who's more and more

interested in using the studio," says Carthy, "and it's something we're very happy to go along with."

Both Waterston and Carthy are agreed that the inclusion of 21-year-old Eliza, whose Heat Light And Sound album won reviews last year, helps broaden the age range of their fanbase.

"I did a solo gig in Bristol," says Carthy, "and there were a lot of kids there, 18-24 year olds, to whom I'm Eliza's dad! They're also making really perceptive remarks about the music... people like to be stretched."

The family that plays together stays together is a motto they could well have coined themselves and *Common Tongue* should set the seal on their progress. **Michael Healey**

Act: Waterston:Carthy Project: album Label: Topic Songwriters: traditional/Waterston:Carthy Publisher: Topic Studio: Paula Sound Released: March 24

Due to WATCH

ROC

The Britcain indie dance stuff we've missed by several problems, but Virgin and an energetic Cathy by independent single, Cheryl, which precedes an April album



**AC ACOUSTICS**  
Just winding up their Florida tour, the Glasgow-based Mission: An indie single went direct to the client from some quarters that they were the most underrated band in the Brits. Nagging, catchy ditties and a rising chorus make them well-contended this time.



Act: Wet Wet Wet Label: Mercury Project album Producers: band/Clearmountain Studios: Real World/Good End Publishing: Mercury Records Released: April 1

# WET WET WET

A DECADE OF  
HIT MAKING

"I think Wet Wet Wet are one of the most un-creditable bands in the world," announces Mark Pellow with a wry grin.

But the fact that the Wets aren't big doesn't really bother them that much. When it comes to sales, the Scottish four-piece are among the UK's elite after selling 15m records in the past decade and nothing up the second biggest-selling single of all time with their cover version of Love Is All Around, which topped the charts for 15 weeks.

Their popularity extends to the live circuit, too: in 1995, they sold more gig tickets in the UK than Oasis, Pink Floyd or Tina Turner.

The band are now poised for another sales triumph with their new album, their 10th, simply titled 10. And on the eve of the release of *If I Never See You Again*, their first single from the new album, they have little to worry about.

If anything their isolation from the mainstream of the industry has made Wet Wet Wet surprisingly independent. Long ago, they discovered they were better off producing their own records. They work against the normal rules of recording, starting in the studio with little in the way of songs and never demotivating anything for fear of "wasting a special performance".

"A lot of people think we're mad because we go into the studio with only a couple of chords," says the band's business head and drummer Tommy Cunningham.

Pellow adds, "We tried making cheap demos, but there's always something there you want to keep. If you set out just to master a track, it becomes too clinical. We've never been into the studio and come out without a new song."

The Wets like to isolate themselves in a residential studio, away from the temptations of the city or the routine of Glasgow life. They spend a lot of money on making records but earn enough for the record company to let them.

The recording of 10 took place in a series of six-week stints at Peter Gabriel's Real World complex and Hook End Music.

Additional mixing was carried out in America by Bob Clearmountain, without the band being present. "He mixed the whole thing with considerable difficulty in LA," says bassist Graeme Clark, who co-produced with the band's guitarist Graeme Duffin.

"He said he hated mixing by phone because he'd never get exactly what we'd want. But Bob's been mixing our tracks for five years now and, to me, he's the best in the business. There's no point telling him what to do because I

think the results are fantastic," Clark adds.

It is clearly a Wets album: Fellow's smooth vocal style is instantly recognisable, but it is also an album with a few surprises. Two tracks are big band crooning numbers and two others are enhanced by the input of veteran hit-writers Graham Lytle and Terry Britten.

"When you get co-writers in, it takes the pressure off you a bit," says Duffin. "With *If I Never See You Again*, we had the verse hanging around since the last album and they came in with this big ballad chorus. They were great, because it wasn't like they walked all over us."

Other collaborators included Fiachra Tench, whose silky strings coloured many of the tracks, and Neil Sidwell, the trombonist who introduced the big band element. Axel Krohli also returned to the fold. He had produced their earliest big hit, *Sweet Little Mystery*, and the band decided to go back to that sound on the song called *Strange*. "It just wasn't fitting with the other tracks," says Clark. "So we brought Axel back to try to recapture the excitement of that Eighties sound. It was weird handing over the power to him. We're probably a bit precious about our stuff because we've been doing it too long, but I think it worked."

Howard Berman, Mercury's managing director, believes 10 could provide a single's bonanza. "If the album proves to be as successful as the last, I would imagine up to five or six singles coming from it. It has great potential. I think the band appeal to such a broad spread of people that different singles serve different parts of the audience," he says.

Mercury is putting substantial marketing effort behind 10, including national newspaper ads and an appearance on National Lottery Live. "Most territories are getting a simultaneous release, but the US is being saved for a later campaign. Berman acknowledges the US is a difficult market despite the success of *Love Is All Around*.

"America's always been an elusive market for them and their genre of music," he says. "I'm hoping that the change in American radio will give this album more airplay potential than it has in the past. We need to concentrate on America and a simultaneous release would make that impossible. It would be like trying to fight a battle on two many fronts at once."

Despite this continued struggle to crack America, Berman remains

## TRACK BY TRACK

### *If I Never See You Again*

The first single. Graeme Clark says, "Although the verse had been around for a while, the song was completed in a couple of hours when Britten and Lytle became involved."

### *Back On My Feet*

A simple singalong track. "This is a hopeful song," says Clark. "It nearly didn't make the album. It was a dark horse that came up later."

### *Foot For Your Love*

"This took a long time to write," Clark admits. "I was halfway through, we wrote this little jazz piece for the beginning. It's my kind of thing."

### *The Only Sounds*

A great chorus. Little wonder Pellow was so keen to play this in rough form back in June. A probable single.

### *If Only I Could Be With You*

"A true representation of what the band are about," Clark says. Faeha's Tench's strings stand out especially well here and the chorus guarantees success with Wets fans.

### *I Want You*

"The obligatory song with everything plus the kitchen sink in it," is Clark's description. A lazy, rolling start drifts into one of those classic Wets choruses.

### *Maybe I'm In Love*

Pellow shows his crooning credentials to good effect with this classic. "I have to give a big pat on the back to Neil Sidwell who came up with the big band arrangement," says Clark.

### *Beyond The Sea*

A classic cover. Pellow belts it out in front of an immaculate orchestration.

### *Lonely Girl*

"This was the first song we wrote and it took us nearly a week to get a direction," Clark says. "We see it basically in the vein of our early work." A very big and bold melody.

### *Strange*

"Axel Krohli came up with the up-tempo arrangement a bit like *Sweet Little Mystery*," Clark says.

confident. "I don't take anything for granted but if you look back across the charts since *Wet Wet Wet* started having hits, they've been one of, if not the, most consistent UK acts. I think this first single is one of the very best they've ever done. Because they've never ridden on the coat tails of any particular trend, it's all been down to the music and the band's sound."

"It sounds terribly trite to say it but it's true - they're very underestimated songwriters and very good producers," he adds. "Basically they're a fairly autonomous unit, but they're certainly one of the harder working acts."

And, with 10, the hard work looks set to pay off once again. Neville Farmer

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## PREPARE FOR IMPACT



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Brian was the 70's personified. I will miss him. His spirit will live on through The Sweet's music.

ANDY SCOTT

I have very good memories of Brian as an artist and have lost a very good friend. God Bless You Brian.

MICK TUCKER

Brian was a star that shone brightly and burned out much too soon. It was an honour to have known him as a dear friend and a pleasure working with him. I am deeply upset at his passing and I will miss him desperately. Although he leaves a huge void in all our lives, his music and voice will be with us forever.

STEVE PRIEST

Sadly missed.

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# AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
911 The Journey	Virgin	February 24		Press ads will run in the national and teen press and there will be nationwide posters including BR and Glasgow Underground sites. Ads for these songs from the musical will run in <i>OK</i> and the <i>Manchester Evening News</i> with other regional papers being added as the show tours.
DARREN DAY Summer Holiday	RCA	February 24		Radio ads will run on Heart, Piccadilly, Metro, Clyde, Capital, Ocean, Power & Invicta. There will also be press advertising.
CELINE DION The French Love Album	Dino	March 3		There will be advertising in the dance and indie press including <i>NME</i> , <i>Melody Maker</i> and <i>Blues &amp; Soul</i> which will tie in with the current single.
LJ KOOL Let Me Clear My Throat	BMG/RCA	February 24		Ads will run in <i>Loaded</i> , <i>NME</i> , <i>Melody Maker</i> - including a co-op with <i>Our Price</i> , <i>The Independent</i> with <i>Andis</i> , <i>Observer</i> , <i>Dwight HMV</i> and <i>Select</i> with Virgin. There will be nationwide posters and in-store displays.
THE EELS Beautiful Freak	Dreamworks	February 24		Ten new classic albums by the likes of Crowded House, Freddy Mercury, Beach Boys and Pink Floyd will be re-released on vinyl as part of EMI's centenary celebration. The collection will be press and poster advertised. There will be radio ads on Kiss and Choice plus ads in the specialist press. Displays will run with selected independent retailers.
EMI/VIRGIN The Vinyl Collection	EMI/Virgin	February 24		Radio ads will run on Choice in London and there will be press ads in <i>Blues &amp; Soul</i> , <i>Touch</i> and <i>Record Collector</i> .
ALFONZO HUNTER Blacks 4 Berry	Cooltempo	February 24		Ads will run in the music and national press. There will be extensive in-store support and a nationwide street poster campaign.
LEROY HUTSON The Best Of Leroy Hutson	Desp Beats	February 24		Press ads will run in <i>Time Out</i> with <i>Tower</i> , which is running a Piccadilly window display, <i>Herb Garden</i> , which is running a covermount CD, <i>Melody Maker</i> , <i>NME</i> , <i>MixMag</i> , <i>Select</i> and <i>Wire</i> . There will be nationwide posters.
JAMES WHIPLASH ORB	Mercury/Fontana	February 24		Radio ads will run on Classic FM with WH Smith and there will be press ads in <i>The Guardian</i> with Virgin.
ORB Orbivision	Island	February 24		Ads will run on Classic FM and <i>Melody FM</i> backed by press ads in <i>The Guardian</i> , <i>Independent</i> , <i>Sunday Times</i> and <i>Empire</i> .
JOCELYN POOK Deluge	Virgin	February 24		This album will be re-released next Monday and promoted with ads in <i>NME</i> , <i>Melody Maker</i> and the specialist dance press.
RACHMANINOV Brief Encounters	Erato	February 24		Ads in the music and style press will be backed by extensive retail support and a nationwide poster campaign.
808 STATE Don Solaris	WEA	February 24		There will be ads in the music, style and national press plus a London poster campaign. The release will be promoted in-store.
Pop US3	Island	March 3		There will be ads on Virgin VFM. Extensive posts with <i>MVC</i> and <i>HMV</i> and press ads in <i>Q</i> , <i>Time Out</i> , <i>NME</i> , <i>The Guardian</i> and <i>Independent</i> .
US3 Broadway And 52nd	Bluesnote/Parlophone	March 3		Radio ads will run on Kiss, Choice, Galaxy and Heart to promote this three-CD box set. There will also be promotion on Radio 1's <i>Danny</i> Remping and Pete Tong shows and ads in the specialist press.
SUZANNE VEGA Nine Objects Of Desire	A&M	February 24		There will be press ads in <i>NME</i> , <i>Straight No Chaser</i> and <i>MixMag</i> with <i>HMV</i> . There will also be a street poster campaign in key cities and leaflets at club venues.
VARIOUS Absolutely - The Very Best Of Prelude Records	Deep Beats	February 24		There will be national Channel Four and ITV advertising plus radio ads on selected ILR stations. Ads will run in the music press and there will be displays with multiples including Virgin, Woolworths and HMV.
VARIOUS Asokha - Soundz Of The Asian Underground	Island	February 24		TV ads will run on Channel Four and in selected ITV regions. There will be ads on The Box and on Virgin FM plus press ads in the <i>Brits</i> magazine.
VARIOUS The Best Album In The World Ever Vol 5	Virgin	March 3		There will be TV ads on Channel Four, <i>Sky3</i> , The Box, MTV and selected ITV regions backed by radio and press advertising.
Brits 97	SonyTV/Columbia	out now		National ads will run on Channel Four and ITV and there will be radio ads on national ILR stations. Press ads will run in <i>Smash Hits</i> and <i>TOTP</i> .
VARIOUS Club Mix 97 Vol 2	PolyGram TV	out now		There will be radio ads on Galaxy, Kiss 102, Choice, Forth, Kiss 100 and Kiss 105. Press ads will be backed by displays in multiples and independents.
VARIOUS The Hits Album 1997	Telstar	March 3		TV ads will run on Channel Four and satellite stations with radio ads in Kiss and Choice. There will be specialist press ads plus street posters.
VARIOUS The House Collection Vol 5	Fantazia Music	February 24		There will be national ads on Channel Four and regional ads in selected ITV areas. Radio ads will run on Virgin, ILR and gold stations.
VARIOUS No Classic Soul	Cooltempo	February 24		This album will be radio advertised on Kiss 100 and 102, Essex, Galaxy, Leicester Sound, Choice London and Birmingham, BFMN, Southern and Piccadilly. There will be extensive advertising in the music and national press plus radio ads on Kiss, Galaxy and Choice.
VARIOUS Once A Lifetime	Telstar	February 24		The album will be regionally advertised on Channel Four and ITV and nationally on Sky. There will also be radio, press and poster advertising.
VARIOUS Pure Reggae Covers	Dino	March 3		<input type="checkbox"/> TV <input type="checkbox"/> RADIO <input type="checkbox"/> PRESS <input type="checkbox"/> POSTERS
VARIOUS Trip To The Andes	Tumi Dance	March 3		
VARIOUS Voices Of Tranquility 2	Dino	March 3		

Compiled by Sue Sillitoe: 0181-787 2255

## CAMPAIGNS OF THE WEEK



**U2 - POP**  
**Record label:** Island  
**Media agency/executive:** Target Media/Steve Gill, Ceri Ward  
**Senior product manager:** Andy Tribe  
**Creative concept:** Steve Averill at ABA

The long-awaited new U2 album will be backed by an extensive press and retail campaign when it is released by Island next Monday. The album will be press advertised in *NME*, *Melody Maker*, *Time Out*, *The Face*, *Q*, *Mojo*, *Loaded*, *Vox*, *Dazed & Confused*, *FHM* and *i-D* and there will be a nationwide poster campaign including a 96-sheet site on London's Cromwell Road. All of the big multiples and independents will be running in-store and window displays and there will be midnight store openings across the UK on the night before release plus album playbacks in selected club venues around the country during the first week of release.

**TRIP TO THE ANDES**  
**Record label:** Tumi Dance  
**Media agency/executive:** Single Minded Promotions/Tony Byrne  
**Product manager:** Adrian Saiers  
**Creative concept:** Tony Byrne

**Trip To The Andes** - the follow-up to Tumi Dance's *Ambient Amazon* - will be released on Monday and backed by extensive press and radio advertising.

The album features drum & bass, trip hop and dub sounds inspired by Inca music. It will be radio advertised on *Kiss* 100, 102 and 105, *Galaxy*, *Frequency* and *Choice*. Ads will run in *Wax*, *Muzik*, *MixMag*, *The Guardian*, *Times*, *Observer*, *Time Out*, *Loaded*, *NME*, *Melody Maker*, *Herb Garden*, *The Vibe*, *On*, *Dream Creation*, *Wire*, *Eternity* and *Chill Out*. In-store displays will run with selected independents and there will be support from multiples. The second phase of the campaign will include club nights, posters and, possibly, TV ads.



**COMPILATION**

THE MARKET

AD FOCUS CAMPAIGNS OF THE WEEK

Table with columns: ARTIST, ALBUM, LABEL, CAT NO, DISTRIBUTION, CATEGORY. Includes entries for artists like The Roots, The Roots, The Roots, etc.

Table with columns: ARTIST, ALBUM, LABEL, CAT NO, DISTRIBUTION, CATEGORY. Includes entries for artists like The Roots, The Roots, The Roots, etc.

Table with columns: ARTIST, ALBUM, LABEL, CAT NO, DISTRIBUTION, CATEGORY. Includes entries for artists like The Roots, The Roots, The Roots, etc.

DISTRIBUTORS table with columns: DIST. CO., PHONE, FAX, ADDRESS, CITY, STATE, ZIP. Lists various music distributors and their contact information.







# CLASSIFIED

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



**WE ACCEPT MOST MAJOR CREDIT CARDS**

**Classification Deadline:**  
 Wednesday 10 a.m. before publication Monday.  
 To place an advertisement please contact:  
**Mart Bannister** or **Lisa Garrett**  
**Music Week - Classified Department**  
 Miller Freeman House, 30 Calderwood Street, London SE18 6QH  
 Tel: 01 81 316 3015  
 Fax: 01 81 316 3112  
 All Box Number Replies to Address above

## APPOINTMENTS

### BUYING MANAGER

Pinnacle Imports wish to recruit a **BUYING and ADMINISTRATION MANAGER** to maintain the continuing development of its business.

Key responsibilities will include:

- management of a team of Buyers
- fulfilment of stock related targets
- negotiating terms with world-wide suppliers
- continual improvement to methods of operation

The successful candidate must be determined, thorough and well organised. You will have management skills complimented by a high level of numeracy and strong negotiating abilities. Experience in a product/buying management position will be an advantage.

A competitive remuneration package reflects our commitment to attracting the best candidate for this important position. Please send your CV to:

**David Pegg, Pinnacle Imports,  
 The Teardrop Centre,  
 London Road, Swanley, Kent BR8 8TS.  
 Fax: 01322 619257.**



### ACCOUNT MANAGER

**OTE £35,000 + CAR**

Mayking Multi Media are the UK's leading independent manufacturer of CDs, CD-ROMs, Cassettes and Vinyl. With a continuous programme of investment in technology, we are committed to providing clients with the highest quality of both product and service.

As a key member of the Sales team, you will have major responsibility for Audio accounts with exclusive communication for indie record labels. Your role will include regular client contact to maintain and develop existing accounts and the identification and maximisation of new business opportunities in the most profitable and active areas of the market.

With at least 3 years experience gained in a client focused role, you will need to be a well presented, polished communicator with excellent negotiation skills and the ability to work well in a dynamic, results orientated environment. The maintenance of records and profiles on WP and computer files will require you to be PC literate.

Though experience gained directly from the music industry would be preferable, a strong will to succeed is the essential factor which will provide a unique platform for your career development and rewards that are only limited by your ability and imagination.

If you are eager for a new, exciting career and believe you can make a key contribution to the Company and our commitment to customer satisfaction, please send your CV to:

**Rebecca Jones,  
 Group Personnel Manager,  
 Mayking Multi-Media,  
 250 York Road, Battersea,  
 London SW11 3SJ.**



### VITAL DISTRIBUTION

Britain's leading independent record distributor currently has a vacancy for the position of

### SALES REPRESENTATIVE (East Anglia)

Based ideally in the Cambridge or surrounding area, this challenging job involves pre-selling many different styles of music - albums and singles - to independent and multiple retailers, working closely with about 40-50 contractors in a territory which includes Cambridge, Norwich, Ipswich, Lincoln and Northampton.

You will probably be aged 23-28, with some previous sales experience (perhaps gained in recent years), an excellent all-round knowledge of communications for a wide variety of music, and a clean current driving licence.

Personal qualities we're looking for include an outgoing, confident personality; self-motivation, stamina and perseverance; creative flair; a systematic, professional approach - and the ability to SELL (we just take orders).

In return, we offer a competitive salary plus target related bonus and fully expensed company car.

To apply please send your CV and covering letter, to arrive no later than March 7, to:  
**Richard Sefton • National Sales Manager • Vital Distribution Limited**  
 338A Ludbrooke Grove • London • W10 5AH

To advertise in Music Week Classified call Mart or Lisa on 0181-316 3015 or Fax 0181-316 3112  
 Copy deadline is Thursday 10am (subject to space)  
 Early booking is strongly advisable

### Music Maestro £20,000

Highly skilled professional PA to assist Artistic Director within major orchestra. The ability to entertain visitors, handle multiple tasks essential. It is extensive classical knowledge & a socially confident personality.

**Studio Manager £19,000**  
 Administrative with 2 yrs exp. within AGR or studio to manage top international recording complex. Proactive, motivated, free thinking, initiative plus a sound business sense, with the drive and energy to succeed in this role.

**PA to MD £18,000**  
 Vibracious, able and PA to work for internationally renowned record co. Drive, initiative, with a flair for organising and managing contacts to schedules. People skills essential.

**Artist Management £13,000**  
 Creative, young, energetic, with a strong background in the management of music artists. Proactive in the cutting edge of classical music. A fast learner with an interest in classical. (Written and direct advantage)

### handle

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### SALES MANAGER

required for major sales team controlling a team of 12. You should ideally have experience at running a sharply focussed operation.

Salary and conditions negotiable. Please apply in writing enclosing CV & details.

Box No. 374  
**Music Week Classified**  
 Miller Freeman House  
 30 Calderwood Street  
 London SE18 6QH



### WANTED

Greyhound Dance Department require an experienced self motivated energetic person to organise and run new UK wholesale/distribution department. Must be able to source labels/product. Would consider a self-employed or part-time situation for the right person. Please write enclosing CV to: Greyhound Records Ltd, 130 Plough Road, Battersea, London SW11 2AA

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### Manager/Assistant Manager

New retail concept requires a dynamic individual for a City of London operation.

Primary responsibilities will include day to day running of shop, stock and staff management, distributor liaison, customer care and reporting to Head Office.

The Ideal Candidate will be self motivated, enthusiastic and responsible, with excellent communication skills.

Previous experience of music, retail and Epos essential. Attractive salary dependant on experience and performance.

For an initial discussion please telephone  
**Maureen Mangnall on**  
 0181 943 1777 or send CV to  
 TTR, Myrtle House, Hampton Court Road,  
 Hampton Court, Surrey KT8 9BY.  
 Fax: 0181-943 3886.

# APPOINTMENTS

## National Accounts Manager Retail Sector

Base to £20K OTE to £40K + car  
Guildford based

We are a leading publisher and developer of multi-media products. We floated our company last September and now have the means to follow an aggressive expansion plan.

We wish to appoint a National Accounts Manager to further develop our retail channel sales. This will involve you in working closely with our distributors supporting and enhancing their sales of our products through over 3000 retail outlets in the U.K.

This is a rare opportunity for the right individual to move into a very major growth area.

You should be able to show at least five years of demonstrable and relevant sales success gained in the entertainment industry.

You must have considerable experience in supporting sales through retail outlets via a large distributor and fully understand all the marketing, promotional and motivational processes needed to ensure your success in this role.

An understanding of the current PC software marketplace would be a bonus but is certainly not essential.

To apply please send your cv to John Stanley:

 Global Communications Group plc  
12 The Pines Business Park  
Broad Street, Guildford GU3 3BH  
Tel: 01483 456000  
Fax: 01483 456001

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## Financial Controller

West End to £20K  
This is a No. 1 role at an established but fast growing independent label. Controlling all aspects of the finance function, including Management Accounts, Royalties, Payroll and Ledgers, you should be a part-qualified Accountant with experience of a small company environment. Candidates should be both conscientious and be able to display a high degree of initiative.

PO Box 37, Music Week Classified, Miller Freeman House, 30 Calderwood Street, London SE18 6QH

## LABEL MANAGER

required for ambitious independent record company based in NW.

CV, letter and details of current salary to:  
Box 373, Music Week Classified  
Miller Freeman House, 30 Calderwood Street  
London SE18 6QH  
Closing date March 10

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throughout the UK, dealing with a diverse roster of successful and innovative labels.

You should preferably be aged between 21-25 with some previous sales experience, possibly from audio retail, be a highly motivated salesperson (not order taker), possess an all round knowledge and enthusiasm for a wide variety of music and hold a clean current driving licence.

In return, we offer a competitive salary package including a fully expensed company car.

Please apply by sending your current CV and salary details by 7 March 1997 to:

Chris Maskery  
Sales Director  
Pinnacle Records  
Electron House  
Cray Avenue  
St Mary Cray, Orpington, Kent BR5 3RJ  
Alternatively fax your details on 01689 897553  
All applications will be treated in strictest confidence

## JUNIOR ASSISTANT/AGENT

required for small booking agency specialising in dance music.

Applicant must have a good knowledge of music, good phone skills, willing to work hard under pressure and on their own initiative.

Send handwritten letter & CV to:  
M. Smith c/o Unit 101 J, 100 Clements Road,  
London SE16 4DG

## Reach Entertainment Group,

based in New York, seeks a

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## FINANCIAL CONTROLLER

Partly Qualified Accountant to report to senior management of leading independent record label. Responsibility for Management accounting, Financial Analysis, Budgeting, Payroll, Ledgers and Royalty Accounting. Music industry experience essential.

A serious opportunity for an ambitious person to play a major role in an expanding business.

Fax your CV and current salary to  
0181 806 8021 in the first instance.

## SETANTA RECORDS

require a financial controller for this rapidly expanding label. Candidates should have a complete understanding of the record industry, as well as some knowledge of artists contracts.

Will be responsible for royalty, as well as other accounting, budgeting and cash flow.

Send CV's to Keith Cullen,  
PO Box 4593, London SE5 7XZ.

## COURSES

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### INDUSTRY OVERVIEW

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

### DANCE MUSIC

Content: The Role of the DJ, How to Set Up a Dance Label, The Role of a Remixer, Dance Distribution, Club Promotions, Sampling and Copyright Clearance, Licensing Agreements, Dance A&R, Dance Management and much more.  
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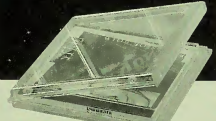
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Please note that the issue of Music Week dated 5th April will be closing on the 26th of March due to the Easter Holiday

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## MBI WORLD DIRECTORY

## YOUR DIRECT LINK TO THE GLOBAL MUSIC INDUSTRY

Since its launch in 1991, MBI has become an essential source of information for senior executives around the globe. Now, MBI offers you even closer links with the global music industry.

Published later this month, the MBI World Directory 1997 will contain contact details of music industry companies, and the executives who run them, across a balance of territories worldwide.

Companies will be listed in 5 regions: Europe, North America, Latin America, Asia Pacific, and Africa/Middle East/Caribbean. Listings will appear under business categories ranging from major record companies including their senior executives, to retailers, media companies, studios, manufacturers, legal/financial services, societies, organisations and much more.

## ORDER NOW SAVE OVER 30%

The MBI World Directory 1997 will be available later this year priced UK£75/US\$125.

Place your order for the Directory before 25 December 1996 and you will pay only UK£50/US\$85.



To order your copy of the directory call Richard Coles or Anna Sporn on 0171 921 5906 or 5957.







# BeeGees

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