



musicweek

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For Everyone in the Business of Music

22 MARCH 1997 £3.25

Before The Rain

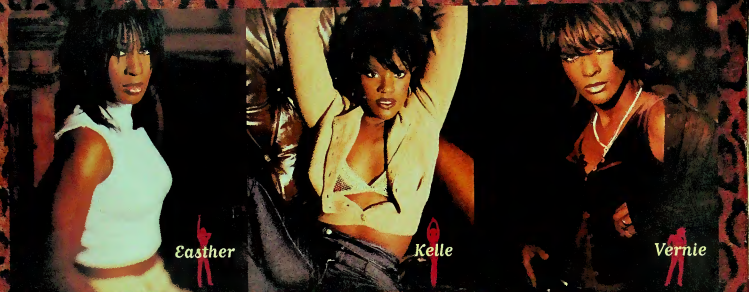
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MUSIC WEEK

IRISH REPORT
STARTS p32

For Everyone in the Business of Music

22 MARCH 1997 £3.25

Grainge takes Polydor hotseat

by Paul Williams

Lucian Grainge has been appointed as managing director of Polydor, replacing Marc Lumbroso who has quit the label after two-and-a-half years.

Grainge's promotion, which was announced to staff on Friday, comes just a week after he and his team scooped the A&R award at the *MTV Awards* in recognition of the extraordinary turnaround at the company.

The elevation of Grainge, 36, follows his four-year spell as general manager with responsibility for A&R and legal affairs, in which he has led an A&R revolution through the development of acts such as Cast, The Lighthouse Family, Shed 7 and Gene.

PolyGram chairman and CEO John

Kennedy says, "Polydor's success has come through A&R." But he adds that there is more to Grainge. "I wouldn't have appointed him if he didn't have more abilities than A&R skills," he says.

In 1996, Polydor established itself as one of the UK industry's most prolific teams of talent-spotters, turning Cast's *All Change* album and The Lighthouse Family's *Ocean Drive* into the two biggest-selling debuts in the company's history and developing a string of baby acts including Silver Sun, Dust Junkies, Reissas, Monno and Code Red.

In a further affirmation of the team's success, A&R director Paul Adam - who joined Polydor with Grainge from PolyGram Music Publishing in 1993 - has been promoted to A&R general

manager. Colin Barlow has also renewed his deal as Wild Card A&R director.

Kennedy says Lumbroso's departure is entirely amicable and that he leaves the company in a position of strength. Lumbroso arrived at Polydor from PolyGram France's Ramark Records in September 1994. Although he has presided over one of the company's most successful periods, he has taken a determinedly low profile in the UK.

He is now in talks with PolyGram about a new venture, which is expected to be unveiled in the next couple of months.

Meanwhile, Grainge says he could not have a more exciting time to become managing director. "I'm still very ambitious for the company and

very ambitious for our artists to sell records overseas," he says. "Class and quality are important to me. I want to create a really happy environment and I want people to have fun."

Polydor's strength is in a diverse range of acts which he is determined to build on, he says. "We've got so much more to achieve," he says. "I haven't even started yet."

Grainge joined Polydor in 1993, after seven years with PolyGram Music Publishing which he helped set up in the UK.

During 18 years in the music industry, Grainge has also worked with artists ranging from Eurythmics, Eased and Bjork, in spells at April Music, RCA Music and MCA Records.

THIS WEEK

4 Record CD seizure hits pirates

5 Woolie price action raises fears



29 New goals for The Charlatans

30 Damage: UK R&B contenders

49 Dooley: score draw with Fugees



UZ's Pop album enters the US chart at number one this week. Island Records managing director Marc Muret says the title, which is the first US number one album by a UK or Irish act this year, has already exceeded international expectations and is on course to match the 11m global sales total of Achtung Baby. Pop has shipped 4.5m units worldwide, and had topped the chart in 25 territories around the world by the end of last week, including Australia, Canada, France, Germany, Italy, The Netherlands, Japan and the UK.

'Flexible' TOTP features chart tumblers

Top Of The Pops made a break from tradition last week, dropping its long-held commitment to chart climbers and new entries to feature two tracks which were falling down the chart.

The move is viewed as first signs of the influence of the show's new producer Mark Wells and Trevor Dann, who officially takes on the new role of BBC head of music entertainment on April 1.

Friday's show - only Wells' second in charge - featured promos of Kula Shaker's *Hush* and No Meanz's *Where Do You Go*, even though the tracks dropped four places to number six and two places to number nine respectively

in last Monday's chart. The other eight tracks were new entries. Traditionally, TOTP has only featured climbers or new entries.

Dann was unavailable and Wells declined to comment last week. But pluggers report that Wells has indicated a more flexible approach will be adopted for the show.

And a BBC source confirms the move may mark the beginning of a shift in policy. "Mark is there now and there may be small changes," she says. "The show tries to reflect what people are listening to and both songs are still in the Top 10."

Lloyd Webber hires Reid as manager

Andrew Lloyd Webber has hired Eton John manager John Reid to run his creative affairs.

In the new role, which was announced on Friday, Reid will take over as Lloyd Webber's manager, overseeing the composer's new creative output. Patrick McKenna - chairman and chief executive of The Really Useful Group which is 70% owned by Webber -

will continue to handle exploitation of copyrights and theatrical productions.

Neither Lloyd Webber nor Reid were available to comment, but a spokesman for Webber says the composer is hiring Reid to ease his workload.

The appointment of Reid follows the loss of 18 jobs at the London office of the Really Useful Group in January this year.

Star names sign up for creative awards

Judging is continuing this week for *MTV's Creative & Design Awards* which take place at London's Royal Lancaster Hotel on April 14.

Among the judges for the video awards are acclaimed promo director Kevin Godley and Radiohead's Colin Greenwood, while Paul Smith designer Alan Aoud is a member of the design and packaging awards judging team. Virginnet producer Rick Gianville and Music Networks managing director Tony Martin, are also among the judges.

● For ticket details of the event please call 0171-921 5982.



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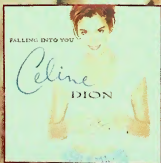
One year in the charts ...
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TWO MILLION COPIES SO FAR ...

GRAMMY - 'Album of the Year'

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ALL BY MYSELF
FALLING INTO YOU
BECAUSE YOU LOVED ME
IT'S ALL COMING BACK TO ME NOW

BRITS AWARD nominee - two years running

EUROPEAN SUMMER TOUR
Arriving in the UK for
14th & 15th June - Earl's Court



Channel Five gave the first detailed outline of its music policy at a meeting with Sony executives on Tuesday. At the event, chaired by Sony's vice president of strategic marketing Tony Clark and vice president of communications Gary Farrow, C5 head of regional independent productions and special events Adam Perry revealed that the channel had turned down live concert films of Fugees - from Haiti - and U2, indicating that the audience it would achieve would not justify the outlay. Broadcast rights to the U2 concert alone would have cost £100,000, said Perry. Pictured at the Sony meeting are (l-r) C5 research/new business director David Harrison, C5 group manager Mark Halstead, Clark, Farrow, Adam Perry and C5 account director Jason Talley.



C5 pledges to launch peak-time chart show

by Robert Ashton

Channel Five, the new terrestrial TV service, is planning to launch a prime time chart show later this year to boost its music coverage.

The new channel, which hits the air on Easter Sunday (30), is talking to Initial Film and TV about launching a weekly show in September. The show, which would run 52 weeks a year, would use CIN chart data.

Plans for the show were leaked last Tuesday (11) when executives from the station outlined their plans to 180 Sony major's Great Marlborough Street headquarters.

Adam Perry, C5 head of regional independent productions and special events and one of two commissioners at the station with responsibility for the approach from production companies regarding chart shows, and a certain number of formats have come our way.

Perry will not be drawn on the format or length of the show it is planning with Initial, or the time-slot in which it is likely to air. "I can only say we are actively pursuing a chart show," he

WHERE MUSIC WILL FIT IN ON C5

Jack DeJohnette Show - Letter-man-style chat show. Weekdays, 11pm. Exclusive - A showbiz gossip show. Weekdays, 7pm.

Five's Company - Housewives magazine show. Weekdays afternoons. **The Man** - A youth magazine show. Weekended afternoons.

Night Fever - Celebrity karaoke show fronted by Suggs. Saturday evenings.

Wolfe Fab Groovy - Pop quiz hosted by DJ Russ Williams. Sunday evenings. **Alpha Zone** - Contemporary Christian music show. Sundays.

Name That Tune - Quiz show revival hosted by Jools Holland. Due to start later this spring.

says. "We are very keen to push this."

CIN chart director Catharine Pusey says no deal has been struck with Initial or the channel, but it is understood that several production companies have made preliminary enquiries about the possibility of licensing the chart for a music show.

Pusey says she would have no objections to such a show. Existing TV exposure for the chart is currently restricted

to ITV's Videotech on Thursday evenings, BBC's Top Of The Pops on Fridays and MTV's The Hit List on Monday nights. BBC Radio One remains the first radio station to broadcast the chart through its Sunday afternoon Chart Show.

At Tuesday's Sony Music meeting, organised by vice president of communications Gary Farrow, executives remarked on the lack of music being featured on the channel.

At the meeting, C5's Adam Perry told the Sony executives that C5 is unlikely to programme music-only formats like BBC's Later With Jools Holland and C4's The White Room because of the small audiences such shows attract. The channel will aim to integrate music within more mainstream shows such as Exclusive, the Jack DeJohnette Show and The Mag (see panel).

The channel will comprise 60% original programming, and it has already commissioned a documentary on Creation Records, said Perry.

He said that the station expects to be available in 60%-65% of UK homes by next week's launch, but that it would be happy with a 5% market share by the end of the year.

HMV reaches 100 with Midlands shop

HMV will open the doors of its 100th UK store, in the west Midlands, for the first time this Friday (March 21).

The £750,000, 750 sq m store, in the new Fort Shopping Park just outside Birmingham, will be launched with a series of promotions and events. The retailer is hoping to finalise details of a number of celebrity PAs to mark the opening early this week. HMV Europe's managing director Brian McLaughlin will cut the ribbon to the store.

The store will employ 18 people and include dedicated video, classical, singles and games departments.

HMV UK operations director Walf Walsh says, "Birmingham and the surrounding area is a very important music and entertainment market for HMV."

Meanwhile, Jehn Taylor is to finally take up his new role as HMV marketing director on April 1, more than four months after he was poached from Virgin Or Price. VOP had insisted that product director Taylor work out his full notice period.

Arista goes ahead with B.I.G. album

Arista is pressing ahead with the release next Monday (24) of Notorious B.I.G.'s prophetically-titled album *Life After Death*, despite the rapper's death in Los Angeles on March 8. The album, which sleeve art features a picture of the rapper standing next to a hearse, will be followed by the single *Hypnotize* on April 28. See story, *RM* p1

EMI denies VOP favouritism

EMI Records has rejected claims by independent retailers that Virgin Or Price has been given preferential treatment over its Sale of the Century campaign. As part of the £400,000 campaign, available to all multiples and independents, 100 classic albums from the EMI and Virgin vaults are offered at a retail price of £3.99 each. But several indiees have complained to EMI that VOP received stock several days before anyone else as well as extra titles. A spokesman for EMI says VOP did not receive discount on the albums which the retailer added to the campaign, and that all stores were supplied with product before the TV campaign launched.

New arrival finalises Columbia line-up

Columbia Records head of A&R/general manager Dave Balfe has appointed Simon Aldridge as A&R manager. Aldridge joins Columbia after seven years at ZTT. He will be responsible for signing and developing R&B and pop acts.

RCA lures Howard to head press team

Andy Howard is joining RCA as head of press on March 24, running the label's five-strong press team. Howard, who joins from WEA, replaces Kristina Kyriacou who became marketing director at the end of last year. Following Howard's departure, WEA is also strengthening its press team with the appointment of Ginny Luckhurst from Parlophone as senior press officer and Pippa Hall from Fret Communications as press officer.

Dublin festival unveils headline bands

The Divine Comedy, Babyfish, Suede, Counting Crows and Beck are to headline the second Heineken Green Energy International Music Festival, which takes place from May 1-5. The Dublin event also features a showcase of new talent plus seminars and workshops.

Brilliant! fills new TV role

Brilliant! PR has promoted Sarah Davis to the new position of head of television promotion. Davis, who has worked at Brilliant! for the past two years, was previously in Virgin's promotion department. In two parallel moves, Laura Gilchrist becomes radio and TV promotions assistant and Andrea Phipps becomes radio promotion assistant.

Awards boost for Spice and Bee Gees

Spice Girls' Spice was certified eight times platinum by the BPI last week as the Bee Gees also received awards for The Very Best Of The Bee Gees (three-times platinum). Still Waters (gold) and the single *Alone* (silver). Sting's *Fields Of Gold* has gone triple platinum and Mercury Falling platinum, while Bryan Adams' *18 Till I Die* and the Eivita OST reached double platinum status. Gold awards went to Counting Crows' *Recovering The Satellites*, *Ocean Colour Scene's B-Sides, Seaside & Free Rides*, *No Mercy's Where Do You Go* and *No Doubt's Don't Speak* while silvers went to *Bush's Razorblade Suitcase*, *Eels' Beautiful Freak*, *Maxwell's Urban Hang Suite*, *The Best Album In The World...Ever!* 5 and *Fantasia House Collection 5*.

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Total/BMG clinches new distribution deal with Edel

Edel is switching distribution to Total/BMG over two years with Steve Mason's Pinnacle.

Edel managing director Daniel Lycett says the label is moving in a bid to allow Edel greater flexibility.

"We wanted the freedom to see how much we want to get involved on the sales side," he says. The move does not reflect any dissatisfaction with Pinnacle, he stresses.

The German-owned label will become one of Total's biggest accounts following the move, which is effective from today (17). Total managing director Henry Semence describes the deal as "substantial".

Semence says Total has had a long and fruitful relationship with Edel in other territories, including Germany where Edel claims a market share of around 6%. "They were coming to the end of their deal with

Pinnacle and we do quite a bit of business abroad so they know what we are capable of," he says.

Semence says the new deal with Edel is open ended. "It will continue for as long as they are happy with us," he says.

Among the first releases Total will handle are Luce Drayton's *To Be Loved* album (due on April 7), new singles by Scooter and Chicane and a set of seven TV theme tune albums later in the month. Tony Powell, managing director of Pinnacle which has worked with Edel since February 1995, says the two companies have had a very good working relationship, but says the change is part of Edel's evolution.

"We've been with them about two years, it is a developing company and they probably felt the time for a move," he says.

COMMENT

Rap tragedy: this is for real

Imagine, God forbid, that in the space of six months Noel Gallagher had been shot dead, Alan McGee had been locked up for a bail infringement and Damon Albarn had been killed in a drive-by.

That's a vague approximation of what has happened to US rap, with first the killing of Tupac Shakur, then the incarceration of Death Row Records founder Suge Knight and finally, last Saturday, the slaying of the Notorious B.I.G. Biggie Smallz, just hours before he was due to fly to the UK for a promo trip.

On a superficial level it certainly puts into context white rock music's long-term obsession with toughness, the kids and the street. Next to many of rap's biggest stars your average rock god is clearly a flyweight. On a more serious, level it demonstrates the terrible consequences of the "street life" which so much rap - in many cases licensed to and distributed by major corporations - consistently glorifies.

The US industry has had to learn to live with the fact that in order to gain access to some of the most genuinely innovative and biggest-selling music around, they have to deal with thugs and murderers. Quite simply, the music and the lifestyle are indivisible.

That obsession with a violent lifestyle is understandable when seen in the context of the environment which produces it and the ghetto kids who are its prime audience. What is perhaps less palatable is when that lifestyle is then sold for the voyeuristic consumption of suburban white teenagers. That sounds a little like what the Sex Pistols used to call a cheap holiday in someone else's misery.

There are many who will not miss Shakur, Smallz or the currently indisposed Mr Knight. But please, let's not bear any more self-serving nonsense from white executives about gangsta rap being parody or the obsession with violence being ironic or cartoon-like. This is for real.

Steve Redmond

PAUL'S QUIRKS

Indies: how to win the store wars

The insatiable appetite of the supermarkets for an increasing share of the music market has led to the strange situation of Tesco advertising its "Unbeatable Value" CDs at least £2 cheaper than fellow UK customer Woolworths. Predictably, Woolworths has now cut the price of the new U2 album and the latest round of Store Wars is spawned. Added to this is the fact that Virgin Our Price jumped the gun on many of its High Street rivals and all the indies with the EMI "Sale of the Century" campaign.

Indies, though, are better placed than many of their High Street rivals to counter attack when the defences are lowered. Discounts are available all year round from one supplier or another and indies aren't tied to the multiples' rigid two- or three-week campaign periods. When funds allow, many indies fill their boots with the cream of the full-price or mid-price product on offer and compete with the multiples head-to-head. They can then feature the titles again as their own individual promotion when new releases are thin on the ground. It's just a matter of attitude, confidence and conviction and all indies should have plenty of that.

How about a sales conference video?

Retailers invited to sales conferences are often presented with all the companies' new product up to six months ahead. The performers are slick and professional. What a shame then that many of the people who really matter, retail sales staff, never get a chance to see these presentations.

If only it were possible for record companies to condense all the highlights of their sales conference into a one-hour video and present it to all their customers. The interest would be remarkable and the benefits could be phenomenal.

Paul Quirk's column is a personal view

NEWS

WEA is taking a chocolate theme to market Gine G's debut album, *Fresh*, which is released next Monday (March 24). The theme, which derives from the album cover shot by David La Chapelle of a naked Gine G covered in chocolate, will be the centrepiece of a campaign which will comprise retail windows, a 48-sheet national poster campaign starting this week and a TV campaign in six regions. Marketing manager Richard Marshall says, "Gine is very showbiz and theatrical and I think it will be a very arresting visual," he says. Gine G will also be confirmed as this spring's Gossard Girl tomorrow (Tuesday, 18), promoting a new range of women's underwear, titled G by Gossard.



BPI and MCPS united in £1.7m piracy victory

by Paul Williams

The BPI and MCPS are hailing the benefits of closer co-operation after securing the biggest seizure of counterfeit CDs in the UK industry's battle against piracy.

Around 125,000 CDs, with a street value of £1.75m, were seized in the raid, conducted by trading standards officers on a warehouse in Bicester, Oxfordshire.

The success came after a joint investigation by the BPI's anti-piracy unit and the MCPS, following a successful action in Holland by Stema and Dutch organisation NVPI.

The Dutch raid, on independent retailers in Utrecht, uncovered 70,000 counterfeit CDs. MCPS and the BPI traced the source of supply back to the Oxfordshire warehouse. Inquiries are continuing to trace the individuals responsible.

Mike Hill, MCPS's manager of field operations, says the two groups' differ-

ent areas of activity had enabled them to pool information.

David Martin, the BPI's head of anti-piracy operations, adds, "It's in both our interests to share information, intelligence and resources which will hopefully get us similar results in the future."

In a separate operation, BPI investigators and police officers from Strathelyde seized 20,000 bootleg CDs and cassette tapes worth more than £25,000 from a private address and lock-up premises in Glasgow 10 days ago.

And, in a third raid last Wednesday, more than 30,000 counterfeit CDs and cassettes were uncovered in a shop in east London.

Martin believes around 95% of the bootlegged CDs from the Strathelyde raid were pressed in Bulgaria, the Czech Republic and the Far East.

News of the seizures came a week after the FPPI unveiled evidence that there are five Bulgarian plants which are producing around 15m pirate CDs

per year, with the knowledge of the Bulgarian government.

European Commissioner Hans Van den Broek flew to Sofia on Saturday (15) and is expected to threaten the country with political and legal sanctions over the trade, which is estimated to cost the music industry around \$100m each year.

Sanctions could include a move to block the Bulgaria's application to join the EU. Or legal action may be launched against the government for ignoring the WTO Trade Related Intellectual Property (TRIPs) provisions.

Frances Moore, the FPPI's director of European affairs who briefed Van den Broek about Bulgaria's piracy problem, says the country is one of around a dozen which are at the first stage of application to the EU.

Moore says she expects the commissioner to take the FPPI's concerns seriously. "The credibility of the WTO depends on countries not flouting the rules," she says.

V2 gets Loaded for indie classics LP

The V2 label is linking up with IPC's *Loaded* magazine to release an album of jukebox indie classics.

The 20-track compilation album, *The Loaded Lock-In*, is scheduled to appear on V2's Koladisc imprint on May 12 and is the first of a series of themed albums the nascent label will produce in partnership with the magazine.

Kevin Sampson, head of Koladisc - V2's special projects and film sound track label - says the new album will be the imprint's first high-profile, TV-advertised release.

Featuring tracks by Cockney Rebel, Stone Roses, Happy Mondays, The Jam, The Specials, Primal Scream, Blur and Supergrass, it will also be promoted in *Loaded* and across IPC's range of magazines.

Sampson says the album theme was inspired by the magazine's editorial team, who have picked their all-time favourite jukebox records. "I've hadn't done it someone else would and we've got the whole gamut of recent indie classics right through to ancient indie classics," he says.

Sampson says Koladisc is planning to follow *Lock-In* with further *Loaded*-branded albums - one is expected to appear around Christmas - but he declines to give details of future themes.

Live music industry strives to keep the customer satisfied

The live industry ended the annual ILMC convention with an unhappy conclusion - "We are no longer keeping our customers satisfied".

At the final panel of last weekend's ninth ILMC (International Live Music Conference), delegates called for greater communication between promoters, venues and the artist community to improve its service to the public.

Many artists are playing arena-sized venues too early in their careers - on the strength of just a handful of hit singles - and have neither the experience nor the expertise to cope with such large shows, said Billy Bragg manager Pete Jenner.

And impractical production demands can also cause inconvenience to customers - by delaying door opening times and obscuring sightlines - another delegate added.

Delegates also suggested that arena and stadium venues could become more user-friendly, by offering improved catering and parking facilities. Venues could even follow the example set by festival promoters by providing side attractions to

make concert-going more of an event, said one promoter.

Around 600 delegates from the concert industry in Europe, the US, Australia, Estonia, Israel and Lebanon, attended the ILMC, which was staged between March 7 and 9 at London's Hotel Intercontinental. Other sessions featured discussions on topics including the structures and traditions of the concert industry, the relative roles of agents and promoters, and the American market.

Despite the concerns which concluded the event, conference organiser Martin Hopewell of Primary Talent International voices optimism about the future of the ILMC, which enters its 10th year next year.

The move to establish the ILMC website *The Axis* - at www.ilmc.com - also maintains dialogue within the industry outside the annual London convention, he says. "Eventually, through *The Axis*, we will be able to provide a 24-hours-a-day, year-round, round-the-world dialogue between its members," he says.

Worries price reaction raises fear of retail war

by Paul Williams

Woolworths has raised further fears of a retail price war by slashing the prices of albums by U2 and the Manic Street Preachers in response to Tesco's aggressive CD campaign.

The retailer acted last week to bring its prices into line with the rival's offer, cutting the price of U2's Pop by £2 to £11.99 and reducing Everything Must Go by the same margin to £10.99. Woolworths' move comes after Tesco quoted the prices of both the Kingfisher-owned chain and WH Smith alongside its own cut-price rates on the U2 and Manics albums as well as three other big-selling titles in full-page national press ads.

Although Smiths has not reacted to the campaign, a spokesman for Woolworths says it has reduced its prices to ensure it remains competitive. The move has further heightened concern among record companies and retailers, ahead of Safeway's launch today (Monday) of another CD offer across its 360 stores.

BMG sales director Richard Story says, "This is the first time that Woolworths has responded to a campaign in recent years, which is worrying. But after their prices were quoted (by Tesco) it was inevitable they were going to respond. We've been saying for the past couple of years that music is not achieving the correct pricing level at retail and all this is not going to help one bit."

Independent retailers around the country report confusion among customers. Chris Johnson, owner of Hillsborough Records in Sheffield, says, "It has created a lot of adverse publicity for us because people see our prices and think we're being greedy."

Neil Pearce, managing director of mini-chain Rival/Music Junction, says that unlike specialist record retailers,

supermarkets can afford to make only a small profit from music sales because they have other product to fall back on.

"Woolworths are able to drop their prices because their buying power is so great, but most other retailers, certainly independents, cannot afford to follow suit," he says.

Safeway's latest campaign, which follows its offer of the Top 10 albums for £9.99 each in November, centres on a two-for-£20 offer on Top 10 CDs, children's videos or general video titles.

Steve Craven, category buying manager for entertainment, says the timing of the latest offer is unfortunate coming straight after Tesco's campaign, but he is keen to stress the supermarket chain is not aiming to simply knock down prices. "We're not in the business of slashing prices and bringing the market down," he says. "We're trying to raise the awareness level of music and video among our own customer base."

NEWSFILE

HMV links with Q for new acts sampler
HMV has teamed up with Enigma Metro's Q magazine to produce a 15-track sampler CD featuring new acts including Mansun, Symposium and The Stereophonics. Free with the May edition of the magazine, which is published on April 1, the CD will be linked editorially with Q's new bands section, Cue, and will include HMV money-off vouchers. A number of the acts featured on the CD will also perform at a showcase at HMV's Oxford Circus store in London on April 1.

Acid Jazz and Vital settle out of court
Acid Jazz and Vital have settled their outstanding legal dispute in an out of court settlement. The agreement, which was struck last week, comes 19 months after a writ was issued against Acid Jazz by its former distributor Vital. Vital is understood to have claimed £70,000 from Acid Jazz. The two sides are refusing to reveal details of the settlement. Acid Jazz is now distributed by Disc.

Staff reshuffle at MVC

MVC has restructured its commercial division following the departure last month of marketing controller Fred Phillips. Chris Birchley is promoted from commercial manager for music to the newly-created role of music and marketing controller. Simon Lee, formerly commercial manager for video, becomes video and new media controller.

Publishing veteran Willey dies

Brian Willey, the man behind the Director of Popular Music and a Basco Gold Badge of Merit award winner for his services to music publishing, has died aged 70. Willey, who worked for Burlington Music, CBS Songs, United Artists and EMI Music in his career in publishing, died on March 3 and leaves a widow, Bobbi.

Merger prompts CLT to rethink local radio

Stakes in a number of regional radio stations could come up for sale after broadcast group CLT UK Radio revealed that it is considering a withdrawal from local radio.

The group has announced a strategic review of its local radio interests, following the recent merger of the broadcasting arms of parent group CLT and Bertelsmann to form CLT-Ufa.

One option being considered by CLT UK Radio, which owns an 80% stake in Atlantic 252 and 62% of Talk Radio, is to divest its holdings in local radio. It currently holds stakes - ranging in size from 15% to 100% - in six local stations - London's Xfm, RTL Country 1035, A1FM, Radio 106, Thames FM and The Sound.

Xfm managing director and shareholder Chris Parry says that, if CLT sells, he will intervene directly to either push forward an alternative investor or urge existing shareholders to acquire the 15% stake. The station's current shareholders include Enterprises Radio (which owns 20%), Allied Entertainment (15%), Pinnacle (15%) and The Cure's Robert Smith and Xfm programme director Sammy Jacob, who control 9% between them.

"I don't know if this review is going to affect Xfm, but if they do sell, it's only 15% and I know people who will want to take it up," says Parry.

The CLT review process is expected to be finished by the end of the summer.



RCA is bringing forward the release of Gary Barlow's Open Road album by two weeks to maximise the impact of the former Take That star's second single, Love Won't Wait, out on April 28. Marketing director Kristina Kyriacou says preliminary radio interest in the single has been so strong internationally that RCA has decided to move the album release date to May 25. The third single, So Help Me Girl, is now scheduled for the end of August.

IPC eyes Sixties generation with new magazine launch

IPC Music Magazines is staging one of its biggest launches yet to back its new music-themed monthly title *Unsub*.

The title, which is being helmed by former *Monday Maker* editor Allan Jones, will launch on May 1. It will be backed by a £300,000 ad campaign over the next 12 months, according to publisher Robert Thorne.

The magazine will be dominated by music, but with a heavy slant on film, TV and books, says Jones.

Aiming at a predominantly male, 25 to 45-year-old audience, the magazine most closely resembles Enigma music title Mojo. Jones says, "It's for people who grew up with music in the Sixties and Seventies, but we don't want it to be

a conservative, old farts title."

The dummy issue has Neil Young on the cover, with features on Alanis Morissette, Snog Droogs, The Byrds and Keith Richards as well as cult film directors John Woo and Walter Hill and author James Ellroy. Other artists which would fit the magazine profile would include REM, Counting Crows and Eels, as well as the likes of Bob Dylan, Lou Reed and Van Morrison, Jones adds.

The launch has been planned for the past 12 months and saw Jones leave *MM* a fortnight ago after 11 years. Everett Trust is currently acting editor at *MM* pending the appointment of a permanent replacement.

The Agency Group books acts for LMW

Booking agent The Agency Group is bringing together 18 acts from its London, New York and Toronto offices for three showcase nights at part of next month's London Music Week.

Bis, Cornershop, Drugstore and 18 Wheeler will be among the acts which will feature at north London's The Garage venue from April 29 to May 1. Six different acts will play a half-hour set on each of the nights.

"It's an important event because promoters, the media and record labels from all over the world will be attending," says Neil Warnock, managing director of The Agency. "For the bands playing, this will be a showcase for the world market."

London Music Week takes place from April 26 to May 2, centring on an industry convention at the Business Design Centre from April 29 to May 1.

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▶▶▶▶▶ LOW PRICE: THE SECRET REVOLUTION - p10 ▶▶▶▶▶

The current success of Radio Two's playing havoc with Paul Rodgers' wistfulness.

The producer of Steve Wright's Saturday morning show is receiving more invitations from pluggers for lunch than ever before. Yet a few extra pounds is a price worth paying for what he regards as further evidence that the music industry is beginning to take the 23-year-old network seriously.

A series of changes introduced by controller Jim Moir in the past year have moved the station away from its traditional audience of over 55s, who rarely buy music, and moulded a new operation, increasingly referred to in broadcasting industry circles as "Radio One-and-a-Half".

By the fourth quarter of 1996, Radio Two overtook Radio One in terms of market share for only the second time, securing 12.8% of all listening compared with Radio One's 12.4%.

Radio One can still claim a larger number of weekly listeners - 11m to Radio Two's 8.5m - but Moir's station is achieving significant success in attracting younger listeners. In the past year the station has begun to move away from its traditional blues and country favourites and artists such as Chris De Burgh and Michael Bolton to usher in a new guard of favourites, from Boyzone and Gabrielle to Cathy Dennis and Spice Girls.

Latest figures published by Rajar and BBC Radio Research show the number of 15-34-year-olds tuning in to the station has risen 61% in the past 12 months, from 740,000 to 1.14m a week, accounting for 13% of the station's 8.82m listeners. More 35-44-year-olds are also tuning in: 85-91PM, up 12% from last year to 1.02m.

Steve Wright has been the cornerstone of Moir's strategy. "We introduced Steve to illustrate to younger listeners that the image of the station was changing," he says. "It draws attention and tells people that, if they tune in, they will hear something of their advantage."

Steve Wright's Saturday Show - described by Moir as the "gateway" for younger listeners to experience the new-look network - appears to be

The decision to woo younger listeners - with new presenters and a wider range of

THE NEW GUARD



CATHY DENNIS



BOYZONE



GABRIELLE

HOW THE MUSIC IS CHANGING

| 1995 | | 1997 | | (Label) |
|---|---------------------|---|-----------|------------|
| Title - Artist | (Label) | Title - Artist | (Label) | (Go Beat) |
| 1 I'm Not Crying Over You - Chris De Burgh | (A&M) | 1 Who Am I - Gabrielle | (Polydor) | (Precious) |
| 2 To Be Loved By You - Wynonna | (Carb/Hit) | 2 If I Never See You Again - Wet Wet Wet | (Polydor) | (Polydor) |
| 3 Runaway - Corrs | (143/Lava) | 3 Alone - Bee Gees | (Polydor) | (Virgin) |
| 4 Soul Provider - Michael Bolton | (Columbia) | 4 Waterloo Sunset - Cathy Dennis | (Virgin) | (Columbia) |
| 5 Jesus To A Child - George Michael | (Virgin) | 5 Mama - Spice Girls | (Polydor) | (WEA) |
| 6 We Will Meet Again - Oleta Adams | (Mercury) | 6 Over And Over - Puff Johnson | (Polydor) | (143/Lava) |
| 7 Lifted - Lighthouse Family | (Wild Card/Polydor) | 7 Isn't A Wonder - Boyzone | (WEA) | (RCA) |
| 8 Real Love - Beatles | (Apple/Parlophone) | 8 Don't Cry For Me Argentina - Madonna | (WEA) | |
| 9 Big River - Jimmy Nail | (East West) | 9 Love To Love You - Corrs | (WEA) | |
| 10 I Just Want To Make Love To You - Etta James | (MCA) | 10 Put The Message In The Box - Brian Kennedy | (WEA) | |

R2 plays for week ending Saturday, February 17, 1996.
R3 plays for week ending Saturday, March 8, 1997.
Source: Music Control.

appealing to the same demographic that used to enjoy Dave Lee Travis' weekend shows on Radio One.

Since Wright joined the station on March 30 last year, the number of 15-24-year-olds listening between 10am and 1pm on a Saturday has risen from 80,000 to 200,000 and the number of 35-44-year-olds is up from 80,000 to 100,000. The total audience is 2.07m while Wright's Sunday Love Songs slot is heard by 2.1m.

Musically, the Saturday show is a mix of old and new, comprising around 25% Nineties tracks, 30% from the Eighties and 45% from the Seventies. The most popular artists in recent

months have included Prince, Cyndi Lauper, Abba, Simply Red and Queen. The Sunday show has the added ingredients of around 20% of Sixties hits featuring artists such as The Beatles, Elvis Presley and Roy Orbison.

"The whole of Saturday, from Sounds Of The Sixties through to Steve Wright, the comedy hour, a musical documentary and a recorded concert by say, Phil Collins, is designed to give the younger demographic something to bite on," says Moir. "From sampling R2 at the weekends, they are beginning to feed in during the week and are now showing up on figures for the Terry Wogan breakfast show, for example."

Wogan, of course, is another BBC stalwart who, with Wright - and Richard Allinson who joins from Capital Radio in April to present a "younger" late-night show - is a significant force behind the new Radio Two brand. His show reaches 4.74m a week and that figure is expected to grow as more older Radio One listeners cross over following the arrival of Mark Radcliffe.

Although Wogan's music output is aimed more towards an older audience, even he is siring more new music. The Spice Girls, Belinda Carlisle, Gabrielle and Celine Dion have rubbed shoulders recently with The Searchers, Four Tops, Paul Simon and Willie Nelson.

JIM MOIR: THE CHAMPION OF LIGHT ENTERTAINMENT WHO HAS TRANSFORMED RADIO TWO

If you were watching Top Of The Pops opening night in 1964 you might remember Jim Moir. Or his voice, at least.

Moir was the one who announced, "Yes, it's number one - It's Top Of The Pops," to an excited audience.

From production assistant on TOP to controller of BBC Radio Two has been an exciting journey, one which has included spells producing TV shows for Mike Yarwood, Ken Dodd, Cilla Black and Victor Borge, among others.

In his 30 years in the BBC's light entertainment group, he also introduced Des O'Connor to BBC2, was responsible for Noel Edmonds' Late Late Breakfast Show and brought in new talent such as Rory Bremner, French & Saunders and Lenny Henry.

Moir was perhaps a surprising choice to be invited by the BBC governors to apply for the job of controller of Radio Two in early 1995 when Frances Line said she wanted to retire.

Besides his experience on TOP in the Sixties, Moir's links with the music business are limited to his co-ordination of the BBC's involvement in Eurovision, when he was head of light entertainment for six years.

Amanda Harcourt, general secretary of Basca, which works with the BBC on



Eurovision and whose Gold Badge Awards were covered by Radio Two last year, says, "There is a kind of adoration about Jim. He is very smart and is a real songs man. He really knows his onions."

His arrival at Radio Two came after a spell

Jim Moir (b. November 5, 1961)

1962: after reading history at University of Nottingham, Moir joins the BBC as a production trainee in the light entertainment group. Appointed production manager a week later.

1964-70: works on a number of programmes including Val Doonican, Juke Box Jury and TOP. Appointed producer in 1970.

1971-78: produces a host of light entertainment shows including Mike Yarwood and Bruce Forsyth & The Generation Game.

1980: made executive producer and worked with Dave Allen and Kenny Everett.

1982: appointed head of variety, light entertainment group.

1987: made head of light entertainment group.

1993: takes on role of deputy director of corporate affairs.

1995: becomes controller of Radio Two, replacing Frances Line.

as deputy director of corporate affairs, conveying the BBC's message to Parliament and the public. According to a colleague, the role never really suited him.

"Jim needed something that would tap into his vast abilities," says one producer.

"He is one of the most entertaining people in radio and is funnier than many of those he worked with. Yet he is also a professional who can read listener research and analyse perfectly what needs to be done. He knows the BBC inside out."

Some thought Moir's lack of radio experience might work against him, while others were convinced his knowledge of TV would bring a fresh approach to Radio Two.

Moir - known affectionately at BBC TV as "Jumba Jim" - was appointed in July 1995 and started as controller in November, two months earlier than planned, at a time when Radio Two's weekly audience was 8.6m and its share was 11.8%.

Moir says his personal music tastes are perfectly suited to the station. "They are similar to that of the traditional Radio Two listener," he says. "I enjoy rock and roll and jazz, but was a chorister as a boy and I enjoy Gregorian Chants and sacred music as well as the classics, featured on Friday Night's Music Night and Hundred Best Tunes."

And the move to Radio Two was a natural one. "I was like a round peg ready to fit a round hole," he says. "As a child I grew up knowing only radio and the comedy of Hancock and the Goons before going to TV. I've gone full circle."

Steve Hemsley

its changing audience

of music - has proved to be a winner, but will loyal, older listeners stay tuned?

AT RADIO TWO



BEE GEES

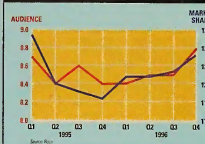


PUFF JOHNSON



SPICE GIRLS

HOW THE AUDIENCE HAS RISEN



RADIO TWO'S TOP 10 SHOWS

| Title (Time, Day) | Daily reach |
|---|-------------|
| Wake Up To Wogan (7.30-9.30am, Mon-Fri) | 3.22m |
| Sounds of the Sixties with Brian Matthews (8-10am, Sat) | 2.92m |
| Ken Bruce (9.30-11.30am, Mon-Fri) | 2.18m |
| Steve Wright's Sunday Love Songs (9.00-11.00pm, Sun) | 2.12m |
| Steve Wright's Saturday Show (10am-1pm, Sat) | 2.07m |
| Jimmy Young (11.30am-1.30pm, Mon-Fri) | 1.98m |
| Michael Parkinson's Sunday Supplement (11am-1pm, Sun) | 1.80m |
| Sarah Kennedy (9-7.30am, Mon-Fri) | 1.77m |
| Stewart (3-5pm, Mon-Fri) | 1.70m |
| Good Morning Sunday with Don Maclean (7-9am, Sun) | 1.66m |

(source: BBC/RSU/Rajar, fourth quarter 1996)

Moir says, "Our music policy is at a state of refinement, but there is no artist we will not play. We judge every track on its merits."

The development of Radio Two's music policy is expected to continue under new head of music policy Geoff Mullin, who returns from London's easy-listening commercial station Melody FM at the end of this month. He worked as a producer with Wogan and Jimmy Young before he left for Melody in 1994 and was, according to those who know him, always keen to modernise the Radio Two playlist.

Virgin Radio's programme director, Mark Stott, one of Mullin's closest friends in radio, describes him as a highly-creative man with an excellent knowledge of music. "He turned Melody's fortunes around," says Stott. "He should not be underestimated."

Mullin's reputation should reassure the music industry that Radio Two's attempts to attract a younger audience will continue to dominate the agenda at the Monday playlist meetings.

Pluggier Peter Frampton of Lucky Star Music Promotions, who has played releases by acts including Lindesfarne and The Rubettes to the station in the past year, says: "The new playlist structure has shown the way forward, with programmes like the Steve Wright Show demonstrating you can blend different musical tastes."

Indeed, A&M's senior director of promotions Julian Spear credits the station's support for helping break the ballad. Finally Found Someone by Barbara Streisand and Bryan Adams which peaked at number 10 last month. But, to many pluggers, the station's support is still only a small part of the media for a single. The problem, says Virgin Records deputy managing director Roy Cooper, is the station's low rotation. While Radio One might play its most highly-rotated track 30 times a week, Radio Two rarely gives its favourite more than 10 spins. Its

favourite track of last week, Gabrielle's Walk On By, was played just 11 times.

And, as A&M's Spear says, it is still to be proved that Radio Two listeners are a record-buying audience. "Radio Two has always delivered good audiences and hopefully the time is not far off when the majority of its audience will buy contemporary music," he says. But then, the changes at Radio Two have not been for the benefit of record company promotional needs; it has been driven by the on-going reshaping of the BBC over the past two years.

Radio Two, which marks its 30th birthday in September, has consistently been in the vanguard of BBC broadcasting.

In 1979 it became the corporation's first 24-hour service and was the first on FM-only in 1980. But, by the mid-Nineties, the service had begun to falter, with its listenership down to 8.2m and share at just 11.6% after a period in which the IRL gold services had progressively stolen its audience.

Its recovery came as Radio One began moving towards a younger, more alternative audience - leaving behind the 35-plus listeners alienated by the departure of the likes of DLT, Simon Bates and, even, Steve Wright.

Stuart Grundy, executive producer at Unique Broadcasting, the independent production company behind Allinson's 10.30pm to midnight slot, says, "Radio One lopped off a large part of its audience to target younger listeners and, if Radio Two had not been prepared to bid for those left behind, they would have been lost to the commercial sector."

Ken Garner, a lecturer in radio at Glasgow Caledonian University, warns that Radio Two faces problems by effectively trading in what is one of radio's most loyal audiences in exchange for greater listener numbers.

According to Rajar, listeners to Radio Two were tuning in for an average of 12.7 hours a day at the start of 1996, a

figure which had fallen to 11.8 hours by the end of the year. "This shows that Radio Two is happy not to rely on its traditional over-55 audience who have the time to listen," Garner says. "Radio Two listeners in the future will pick and choose their programmes." Indeed, someone who enjoys Wright is unlikely to still be listening when Big Band Special hits the airwaves on a Sunday evening.

Virgin's Story adds, "If it aims too young, Radio Two may face opposition from its traditional audience of over-50s who are not well served by radio and, as licence fee payers, will demand some representation. The BBC has an obligation to everyone."

Brilliant PR's Neil Ferris is enthusiastic about Radio Two's future, though. "In terms of a specific audience, Radio Two could be very, very powerful."

Another senior pluggier believes the station could overtake Radio One as the BBC's most listened-to station by the end of the century.

"Within two or three years, I wouldn't be surprised if Radio Two was reaching 10m-plus listeners while Radio One drops to around 7m or 8m," he says. "As Radio One becomes more indie - and signs are that Capital is moving partly along the same road - there is a vast audience who want to hear Simply Red, UB40 and Eric Clapton."

While confident of the station's future, Moir is aware of the concerns of his established and loyal audience and remains conservative in his approach to change. "I am in my mid-50s so I have sympathy with the core Radio Two audience," he says.

"Any music we play must fit the range of the Radio Two listener. We put a rich, entertaining menu before them, which is why they listen for so long."

What is on that menu and whether it remains to the taste of those dining Paul Rodgers will be studied closely by the music industry over the coming months. Steve Hemsley

TARNISHED GOLD

Radio Two's success in broadening its appeal has coincided with an increasing dissatisfaction with the gold format within the commercial radio sector.

Simon Ward, head of radio at advertising agency Leo Burnett, believes that gold has gone from being the boom format of the early Nineties to being a commercial liability. The term "gold" has simply become a turn-of-phrase to listeners, he says.

"Commercial stations could learn a lot from Radio Two," he says. "They need to make themselves more contemporary because few people want to listen to oldies all day."

Rupert Garrett, radio specialist at media agency BBJ, believes the changes in the commercial sector have been prompted partly by the growth of Radio Two. "LR is having to look seriously at the threat posed by Radio Two. Gold stations should be playing the likes of David Bowie and Elton John now," he says.

Tim Blackmore, programme director at independent production company Unique Broadcasting, says few LR stations are still locked into a format of Sixties and Seventies tracks. "Relying purely on back catalogue can create problems. Radio Two is recognising that a station must make plans for the ageing audience of the future."

The fall in listeners tuning in to AM gold stations is one reason why the BBC has been able to recapture its lead in terms of the overall share of listening, with the BBC holding 49.6% compared with commercial radio's 48.3%.

Following heavy investment in market research, Emag Radio is now relaunching the group's nine AM stations, which attract 4.2m listeners a week, by targeting the music policy at listeners aged around 38.

In Emag's case, the rejection of "gold" means a realignment under the new term "magic".

Chief executive Tim Schoonmaker says, "Gold means old, so we are dropping the term completely. We are replacing it with the term 'magic' and we will play new music because we accept that today's 39-year-olds like Phil Collins and M People as well as tracks from the Sixties and Seventies."

The Capital Group, which owns four AM stations, began to move away from a reliance on oldies 18 months ago when it introduced Nineties tracks on to its gold playlists.

While Capital Group head Richard Park is not convinced that "gold" is a dead term, he says, "We have given our stations a contemporary feel by moving presenters from FM and introducing comedy."

Steve Hemsley

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SINGLES

SHOLA AMA: You Might Need Somebody (WEA 957CD1). Anna breathes new life into the 16-year-old Randy Crawford hit with a classy, understated performance. □□□

JAMIROQUAI: Alright (Sony S2 664252). With its delicious retro funky grooves and pleasing chorus, this latest gem from Travelling Without Moving will land Jay Kay and co. with one of their biggest hits to date. □□□

ROC CHERYL (Virgin VSCD1629). Imaginative sampling and groovy beats plus sassy, rather sexy vocals result in instantly endearing freshness. □□□

SANTA CRUZ: 20 Degrees Below (MCA MCST40105). A nicely crafted debut single featuring soaring melodic vocals over restrained guitar lines. Sonically, it fits alongside recent Mansun singles. □□

THE FOLK IMPLOSION: Pale Position (The Communion Label COMM74). Lou Barlow follows last year's excellent Natural One single with another strangely charming guitar groove. □□□

MILU: Finster (Dedicated Music). The second single from the Liverpool duo, this atmospheric homage to film noir is an impressive offering. Expect great things in the future. □□□

CASINO: Sound Of Eden (Worx WORXC005). Shades Of Rhythm's Eighties club classic reaches authentic new levels on this slamin' cover, with a biting house beat, the huge voice of Jonathan Edwards and screeching backing vocals. □□

BRUCE SPRINGSTEEN Secret Garden (Columbia 66424125). Second time around for the melancholic track which narrowly missed the Top 40 in 1995 and is now featured in Tom Cruise's Oscar-nominated film Jerry Maguire. □□

THESE ANIMAL MEN: Light Emitting Electrical Wave (HUTCD1 7243 941612). Taken from the forthcoming Accident And Emergency, the track finds the band coming over all new wave. It sounds like Hellens Television after a visit by the Channel Five retainer. Not their finest moment. □□

PUPF JOHNSON: Forever More (Columbia/WX XPCD 851). Columbia's smooth soul diva follows up her huge Over & Over with another seductive, Whitney-esque number, which she penned with Narada Michael Walden and Jermaine Dupri. Radio will lap it up. □□□

UP YER RONSON: I Will Be Released (Hi-Fi 578232). Available in various mixes, this dead-cool dancefloor filler features vocals from Mary Pearce and a thumping, driving groove. □□

SARA PARKER: My Love Is Deep (Maniseto



HYDRA: LAIDBACK AMBIENT GROOVES

574232). No surprises are to be found on this current *RAM* club chart fave; all the traditional vocal house trademarks are in place so a Top 20 national chart placing is the most likely result. □□

QUEEN LATIFAH, SHADES 'R' Big (Polyor 5736752). This storming cover of the Jean Knight club classic is funky and cute enough to ensure a hefty hit to support the movie from which it is taken, *The Associate*. □□

BRAND NEW HEAVIES: Sometimes (FFRR BNHCD). Laid down soul funk from the band that helped create the term acid jazz. Now with Siedah Garrett on vocals, they sound as if they're back to form. □□□

DON: Affix (London LONCD 382). An impressive debut offering from the Brighton-based four-piece. Strong vocals matched with a simple, singalong chorus should attract radio attention. □□

ENIGMA: TNT For The Brain (Virgin DINS0161). More of the same for Enigma with this second offering from their latest gold album. □□

PICTURE HOUSE: The World And His Dog (Koch International 32613-6). Dublin's answer to Crowded House have a catchy little acoustic style mixed with some pleasant, clear vocals, which should stand them in good stead. □□

SINGLE OF THE WEEK

SUPERGRASS: Richard III (Parlophone CDR 6461). The godfathers of the current crop of zippsters deliver a spunky, Stoges-influenced single, including Star Trek theme tune motifs. Demonstrates a healthy respect to sell out. □□□

ALBUMS

SAM BROWNE: Sex (Demon FEMDCD789). Sometimes gently, sometimes at other times stunningly powerful, Brown's

gritty voice adds a real honesty to this album. □□□

VARIOUS: Deep States (Slip 'n' Slide SLPCCD 53). The best of the more obscure, inaccessible edge of house and techno, this collection ranges from the mellow mantra of Neods (Not Wants) by Mood Life to the cranked-up dub of Tribe by Mato. □□

VARIOUS: Trade Volume 4 (Fever Pitch FVR CD5). A triple-pack outing from the famed club, including a fast and furious techno barrage from new resident Pete Wardman. □□

JOHN MAYALL: Blues For The Lost Days (Silvertone ORCCD547). Still blazing a flame for blues rock fans, Mayall's third LP for Silvertone is another quality, original, diverse and lyrically absorbing release. □□□

ANAM: First Footing (JVC 911). Gorgeous Celtic folk pop from a young Irish three-piece who have the class and energy to beat Capercaille or Clannad to the top of a lucrative market. □□□

LUTHER ALLISON: Reckless (R1102CD). The singer/guitarist's latest collection of 1990s-proof modern gems must be a hot prospect for blues bestseller of the year. □□□

SANDRO IVO BARTOLI: Fugitives (Tibet DMHCD 6). Romantic lead looks and an original approach to neglected composers from the turn of the century should boost this distinctive pianist into crossover territory. □□□

FEAST: Housecarriers (Sip11062). Sparky, medium-fil indie rock from the ex-Australians with a strong London live reputation. □□

STINA NORDENSTAM: Dynamite (East West 0630-15695-2). A fourth album of stunning fragility from the Nordic siren who takes mournful minimalism to new extremes. □□□

KERBDOG: On The Turn (Fontana 02089142). The second album from a melodic Irish noisecore threesome sees



THESE ANIMAL MEN: A NEW WAVE SOUND

Kerbdog benefiting from a full LA makeover courtesy of Rage Against The Machine producer Garth Richardson. □□□

SACRED SPIRIT: Volume 2 Culture Clash (Virgin CDV2827). The follow up to 1995's 2m-selling debut trades North American chants for Deep South blues and blends John Lee Hooker and Lightnin' Hopkins samples with strings and Nineties syncretized beats. □□□

HYDRA: Spooky Weirdness (Polyor 531262). Producer/remixer Gary Overall uses familiar house and garage motifs to great effect in an album of laid-back, if not quite fully blissed-out, ambient grooves. □□□

D'NOTE: Coming Down (VC Recordings VCR019). This soundtrack to the London fusion band's acclaimed film is very uneven, floating on a sea of drum beats one minute and plunging into unmusical sound effects the next. □□

ERASURE: Cowboy (MCA CDTUM0155). Andy Bell and Vince Clarke's 10th album is as ever, glittery, tuneful and lyrically astute. But they've done it all before - and done it better. □□

DAGNET PRODUCTIONS: Where The Wild Things Are (Wall Of Sound/Epic Agent PIMCCD). Breakbeats, rock guitars and superb hits vocals all contribute to a storming debut album from the genre-hopping trio. □□□

ALBUM OF THE WEEK

VARIOUS: Exploitation, The Sequel (RADDCC54). More effortless grooves and blistering funk from the urban jungle. Curtis, Marvin, Isaac and Sly are all represented at their mightiest, along with more obscure offerings. □□□

This week's reviews: Simon Abbott, Robert Ashton, Tom Fitzgerald, Terry Mahally, Ian Nicholson, Adrian Park, Maria Taylor, Paul Vaughan, Dominic White, Paul Williams

ALAN JONES TALKING MUSIC

Tracy Chapman's Give Me One Reason has already had one unsuccessful outing here, but its re-release on the back of its recent Grammy should win it some deserved acclaim. Less intense and somewhat looser than her benchmark hit Fast Car, it perfectly mixes her folksy style with traditional R&B qualities, intelligent lyrics and that edgy distinctive voice. Compelling listening... **Depeche Mode** consolidate their return with It's No Good, a superbly retro track which harks back to their old style. Powerful and synth-based, it is a sublime and slightly disturbing piece that totally contradicts its title... Smooth, sophisticated and sleek, **Lisa Stansfield's** self-titled album is very much a continuation of the introductory single The Real Thing. It's a warm and comforting album and, along with the

perfectly honed songs Stansfield wrote in partnership with boyfriend Ian Devaney, there are a couple of good covers - Barry White's Never Never Gonna Give You Up and You Know How To Love Me, originally performed by Phyllis Hyman. Add a new song from songwriter supreme Diane Warren and you have all the ingredients for another multi-platinum album... In a similar vein, **Eternal's** third album Before The Rain is another impeccable piece of work, bristling with strong songs sung well. The girls' avowed intention of acquiring a harder R&B edge seems not to have been followed through, as most of the songs have a wide-ranging pop appeal. They do slip a rap into Think About Me, and duet with US gospel/R&B singer Bebe Winans on I Wanna Be The Only One. But, these aside, it's

very much a mainstream album, and surprisingly cohesive as a body of work when you consider that its 12 songs employed five producers and 22 songwriters. Potential hits abound... **Paintin' By Numbers'** cover of Teena Marie's Square Biz is an angular and camporized version with excellent vocals from Jia Frances. Released on the Koch label, it needs specialist exposure to succeed, but deserves the opportunity... One of the four finalists in the Great British Song Contest, **Sam Blue's** For The Life You Don't Yet Know is a richly orchestrated and traditional ballad, sung with wonderful flair. It ratchets marks of Clifford T. Ward's Gaye, but it is a sweet song in its own right, and should still get considerable support.





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SUCCESS AT A LOWER PRICE

By attracting impulse buyers and giving them new opportunities to make music purchases, the proliferation of non-traditional retail outlets such as service stations, supermarkets, newsagents and cornershops has boosted the fortunes of the UK's leading low-price labels. But there is a price to pay. Since a large percentage of those sales aren't

registered by music industry statisticians it is becoming increasingly difficult to gauge with true accuracy the real size and value of the low-price market. But, as Sue Sillitoe discovers, this is of little concern to low-price label executives who are more interested in ensuring that their new releases satisfy the demand of potential buyers by continuing to meet the high standards of repertoire and packaging which have recently become a hallmark of the sector. On page 14 she highlights the best of the new low-price CDs scheduled for release over the next two months, which have been broken down into those music categories which consistently prove the sector's best sellers.

LOW-PRICE: THE SECRET BEHIND THE RETAILING REVOLUTION

WHILE OFFICIAL FIGURES WOULD SUGGEST THAT THE LOW-PRICE MARKET HAS REMAINED STATIC FOR THE PAST TWO YEARS, LABELS AND RETAILERS REMAIN CONVINCED THAT THERE IS STILL ROOM FOR GROWTH. SUE SILLITOE REPORTS

If there's one area of today's music business where labels still walk on the wild side, then it has to be the low price sector.

Companies operating in other areas can regularly monitor their performances by studying CIN chart positions and BPI market reports. But for those whose core business is low price product - and who may rely heavily on customised campaigns and exclusive product lines for turnover - the only way of measuring success or failure is to study their bottom lines.

According to 1996 BPI figures, the low price sector commanded a healthy 13% share of the total UK market, worth £66m, for the second year running.

But those active in the sector, such as Danny Keene, marketing director of MCI, believe that the statistics don't necessarily tell the whole story. "The market for low price product - defined for chart return purposes as anything with a dealer price of less than £4.24 - is still expanding," he says.

"If you look at the business since the past five years you see that there has been significant growth," he points out. And anyone doubting its full potential need only look at figures for 1994, when the value of the low price market ballooned to more than £90m.

The true size and scope of the low-price sector is not easy to quantify. The BPI's trade surveys figures - compiled from returns supplied by the organisation's record company members - do not account for product sold to non-BPI members, including labels such as super-budget powerhouse Tring International. CIN information is used by the BPI's research team to compensate for the missing data and create as

DINO BOLSTERS NECTAR WITH PULP AND TAYLOR

Darren Taylor, formerly with the THE sales force, has joined Dino as product manager for the company's recently launched low-price label Nectar Masters. Taylor reports directly to Nectar Master's label and licensing manager David Smith.

"Darren brings with him a wealth of product knowledge which is essential for the job," says Smith. "When you are working with low-price releases, it is imperative that you have in-depth back catalogue knowledge in order to identify unusual and rare material that might otherwise be overlooked."

Nectar Masters was launched in the summer of 1995 as a result of discussions with retailers - particularly Our Price - who were keen to extend their range of low-price back catalogue product.

At the beginning of 1996, the label signed an exclusive deal with Clive Solomon's Fire giving Nectar long-term access to the indie label's back catalogue.

Smith says, "Fire prefers to concentrate on new signings and was happy to allow Nectar Masters to handle its back catalogue, which includes some very credible acts with strong fan bases such as The Jazz Butcher, Teenage Fanclub, The Blue Aeroplanes and Urge Overkill. Our most successful release to date has been a compilation of early Pulp tracks which has now sold more than 100,000 units."

Smith adds that Nectar Masters is keen to sign similar deals with other independents.



accurate a picture as possible.

In addition, across-the-counter sales of low-price product can often be under-represented because a large proportion is accounted for by non-traditional outlets which do not provide returns for the CIN charts.

A further problem is created because many labels' best-selling lines are multi-CD boxed sets which may retail for as little as £9.99, but fail to qualify as low-price because their dealer prices of £5.50 put them firmly in the mid-price bracket.

Not that these anomalies particularly concern those

companies which profit most from low-price sales.

Gill Massey, general manager of Telstar's low price label Ronco indicates that the growth in non-traditional outlets is offering new opportunities for the low price sector, while Jackie Fisher, repertoire manager at EMI Gold, is most excited by the increasing enthusiasm with which High Street multiples have greeted low price initiatives and campaigns.

"During 1996 we did a lot more business through traditional retail thanks to some very successful multi-buy

campaigns run by multiples like HMV and Virgin/Our Price," she says. "We've also found that many retailers are also giving low-price releases more space in-store because there is consumer demand for product at this price point."

Although the low-price market is officially defined as anything with a dealer price of less than £4.24, most companies recognise that there are actually two retail price points operating - low-price, where single CDs retail at £5.99, and super-budget, where a single CD retails at £3.99 or less. Graham Budd, head of audio

at Carlton Home Entertainment, says, "In our experience, the super-budget end of the market, which we serve with our Hallmark label, is growing while sales at the £5.99 retail price point are fairly static."

However this view is not shared by Chris Black, director of catalogue marketing at Sony Music. "Super-budget appears to be slowing down as more companies enter the market with lines that retail at around £5.99," he says. "We have three budget labels - Embassy, Collectors Choice and Budget Originals - and we also have a very

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*Hallmark No. 1 Budget Album Label for 1996 to February 1997 (source: CIN)

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PULSE QUICKENS AT CASTLE



Castle Communications is to double the number of releases available on the low-price label Pulse, which it launched in April 1996.

There are already 60 releases in the Pulse catalogue—all with a dealer price of £1.78—and 60 more will be released on April 14.

These cover a wide range of musical genres such as blues, jazz, MoB and nostalgia and include various artist compilations as well as single artist collections from acts including Peggy Lee, Hawkwind, Elkie Brooks, Vera Lynn and Status Quo. Castle Communications says the range has been particularly well received and supported by independent retailers, supermarkets and racking companies, as well as traditional multiples like HMV and Virgin.



However, a good low-price album can take everyone by surprise. Last year, Nectar Masters released a collection of early Pulp tracks called *The Pulp Countdown* which sold more than 100,000 units. Likewise Sound & Media outched up more than 100,000 sales with its Best Of *The Small Faces* on the Summit label.

Classical releases can also do well because they cross language barriers and have more export potential. Barry Holden, head of marketing at Select which operates the Naxos classical label, says, "On average a title will sell about 25,000 units worldwide, with approximately 5,000 units going in the UK. We operate two super-budget sub-lines - Amadis and Lydian - which we use strategically to release back catalogue material that isn't suitable for our main Naxos range. However, we are finding the demand for super-budget is decreasing because the market seems happier with a retail price point of around £5."

Low-price is undoubtedly an important market for record companies large and small because of the possibilities it offers for reaching impulse buyers who might otherwise not be thinking of making a music purchase of any kind or simply don't want to take a risk on an unfamiliar artist with a full-price release.

All low price labels agree that sustaining the high quality of releases is the key to securing those sales. But without charts to focus public attention, each company must carve its own niche and blaze its own trail in a market where only the strong survive.

Low-price is undoubtedly an important market for record companies large and small because of the possibilities it offers for reaching impulse buyers who might otherwise not be thinking of making a music purchase of any kind or simply don't want to take a risk on an unfamiliar artist with a full-price release.

LOW DOWN ON LOW PRICE

MCI relaxes into new CD range
Music Collection International is launching a new low-price label which will incorporate an initial run of 12 CDs retailing at £3.99. The Reflections label, due to be launched on April 28, is a relaxation range which is divided into three sub-groups: harmony, featuring range which includes natural sounds such as the Rain Symphony; classical and natural sounds such as Chorus Of Whales; and tranquility, featuring natural sounds and natural sounds with moods, which combines synthesised and natural sounds with releases such as Beautiful Songbirds and Serene Countryside. As well as 12 single CDs, there will be a trio of three-CD boxed sets featuring titles from each sub-group which will retail at £9.99. MCI's managing director Danny Keene says, "We are presenting the range to retail and the response so far has been very positive. We are looking to run co-op promotions with specific retailers across the entire range."

Naxos extends Discover The Classics range
Leading low-price classical label Naxos is launching Discover The Classics 2 on May 1 and is offering retailers free-standing display units to promote the release in-store. The first Discover The Classics two-CD set was released last November and is still prominent in the classical chart. By featuring a selection of repertoire, covering early music through to the 20th century, Naxos aimed to address the problem of mass market nervousness with classical music in general. Marketing director Barry Holden says, "We are sticking to the same format with Discover The Classic 2 because it worked so well with our first release. The title is priced at £5.99 retail which we believe represents real value for money." Holden adds that the new release, which is packaged in a slip case with an explanatory booklet, is already generating substantial retail interest.

Massey joins Telstar to boost Ronco
Gill Massey has joined Telstar as general manager of the company's low-price label Ronco. Massey, formerly with PolyGram International, says her aim is to consolidate Ronco's position in the market by adding to the label's existing range of 35 releases. She is also planning to introduce a new logo and new packaging. "My objective is to make the most of what we already have by identifying which Telstar products could now be re-packaged for the low-price market," she says. "This will also be actively looking for licensing deals with other labels, either on an exclusive or semi-exclusive basis." Kelly Taylor, also formerly with PolyGram International, has joined Ronco as label assistant where she reports directly to Massey. Meanwhile, Colin Elms becomes the new sales manager for both Ronco and Telstar's mid-price label, Temple.

Line dancers signed at Eurodisney
The Virgin Group sales conference at Eurodisney seems an unlikely place to sign a new act, but that is exactly what Virgin company Sound & Media did when it came across US band The Moody Brothers playing in one of the Eurodisney bars. The company felt the band were perfect for a new line dancing release that it had been wanting to launch for some months. Michael Neidus, product development manager, says, "The Moody Brothers had their own label so we signed a licensing deal on the spot. They recorded their own repertoire and some classic tracks such as Red Neck Girl that we wanted included. The result - The Line Dance Album - was launched on February 24 on our Summit label." Neidus anticipates sales in the region of 10,000 units for the title which retails at £3.99. He adds that the signing illustrates how independent low-price companies must look to unusual sources if they are to compete with major record companies with extensive back catalogues.

Carlton books TV ads for Hallmark label
Carlton Home Entertainment is TV-advertising its super budget label Hallmark in a bid to build brand awareness and consumer loyalty. Carlton's head of audio Graham Budge says the three-week campaign will run in the ITV and Central regions from mid-March in order to test the water. "This isn't a cheap option," he says, "but, as Hallmark is now the number one super-budget label in the UK, we felt the time had come to reinforce our quality and price message directly to the consumer." Budge believes it is the first time any company has run TV ads for super-budget releases. The label covers all musical genres and is split between multi-artist compilations and single artist releases.

► successful low-price jazz label in Essential Jazz. All our budget releases have a dealer price of £3.57. Quite frankly I don't want to stand on the market to accept the cheapest possible price because I think it is important to maintain quality."

Michael Neidus, product development manager at Sound & Media, believes that price points across the industry are starting to meet in the middle. "Prices used to span between £2.99, or even less, for super-budget and up to £21 for a full-price release," he explains. "Now it's between £3.99 and £17, mainly because retailers don't seem to like selling product for less than £3.99."

Nevertheless, most retailers tend to treat the low-price points in different ways. Dave Shooter, product manager for jazz, sound tracks and budget at Our Price says, "We rack low-price releases by genre and treat them as normal product, while we rack super-budget releases separately in their own section." However, Shooter adds that customers do not seem in terms of price points - they are more interested in the quality of the product and whether or not they think the price is a fair one.

Although market leader EMI pioneered the idea of "quality" low-price releases more than 20 years ago with its now defunct MCF imprint, relative newcomer MCI is credited as the company that has put the budget-price-point on the map. Through labels such as Showline, Emporio and Music Club, it has raised consumer awareness through imaginative programming and eye-catching packaging. As a result, other companies, such as

MCI'S SPRING CLEAN

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Music Club



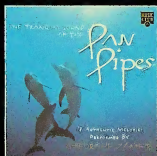
Brit Jazz

MCCD 290



Essential Dance Hall Reggae

MCCD 289



Tranquil Sound Of The Pan Pipes

MCCD 285



Viva Equals! - The Very Best Of

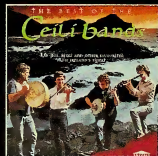
MCCD 289

Emporio



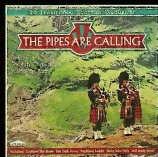
The Best Of Latin Jazz

EMPRCD 707



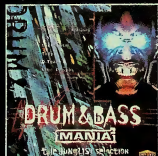
The Best Of The Ceili Bands

EMPR CD/MC 705



The Pipes Are Calling

EMPRCD 703



Drum & Bass Mania

EMPRCD 702

Nascente



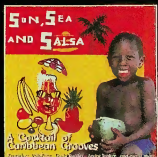
Nuevo Flamenco

NSCD 014



Nusrat Fateh Ali Khan - Rapture

NSCD 013



Sun, Sea And Salsa

NSCD 015



CLASSICAL

Title: *Delius: Florida Suite*
Artist: English Northern Philharmonia
Label: Naxos
Cat No: 8.553535
Release date: Oct Now
Dealer price: £2.78
 On this recording of 'Delius' The Florida Suite, the English Northern Philharmonia is conducted by David Lloyd-Jones.

Title: *Voices Of Angels*
Artist: Magnificat
Label: Nectar Masters
Cat No: NTMCD539
Release date: April 14
Dealer price: £3.57

This collection of psalms and masses is presented in choral style by the critically-acclaimed Magnificat. This release should appeal to those consumers who bought Nectar Master's Angel Voices and EMT's Gregorian Chants album.

Title: *Abide With Me*
Artist: London Philharmonic Choir
Label: Carlton Sounds
Cat No: 30300102

Release date: April 14
Dealer price: £3.57

The London Philharmonic Choir, accompanied by the National Philharmonic orchestra, sing 18 hymns and choral masterpieces such as Abide With Me, Rock Of Ages and The Hallelujah Chorus.

Title: *Purcell: Dido & Aeneas*
Artist: Scholars Baroque Ensemble
Label: Naxos
Cat No: 8.531108

Release date: May 2
Dealer price: £2.78

David Van Asch conducts this recent recording of Purcell's Dido & Aeneas.

Title: *Hi-NRG Music Vol. 1*
Artist: Arnold Cohen

Label: Naxos
Cat No: 8.553852
Release date: May 2
Dealer price: £2.78

Popular repertoire by the 19th century virtuoso Liszt recorded for Naxos in 1996 by the cult Brazilian pianist Arnaldo Cohen.

Title: *Debussy: Pelléas et Mélisande*
Artist: National Symphony Orchestra of Lille
Label: Naxos
Cat No: 8.660047-9
Release date: June 2
Dealer price: £2.78

Debussy's opera masterpiece has never been available at low-price before. This recording was recently made by the French National Symphony Orchestra of Lille.

POP & ROCK
Title: *The Very Best of Chicory Tip*
Artist: Chicory Tip
Label: Summit
Cat No: NTMCD 6099

Release date: March 24
Dealer price: £1.98

Among the 20 original recordings included here are the 1972 chart topper Son Of My Father and follow ups What's Your Name and Good Orie! Christina.

Title: *The Very Best Of The Flowerpot Men*
Artist: The Flowerpot Men
Label: Summit
Cat No: NTMCD 4111

Release date: March 24
Dealer price: £1.98

Fans of early British psychedelia may well be interested in this 19-track release which includes a six minute version of the 1967 hit Let's Go To San Francisco.

Title: *Hi-NRG Heaven - The Cream Of Hi-NRG*
Artist: Various Artists

HIGH PROFILE

IF THE PROFILE IS RIGHT, LOW-PRICE PRODUCT MEANS SUCCESS. SUE SILLITOE

Label: Summit
Cat No: NTMCD561
Release date: March 24
Dealer price: £1.98

The bulk of the tracks on this collection, featuring names such as Evelyn Thomas, Miguel Brown and Boys Town Gang, were produced by Ian (Take That) Levine for the Record Shack label in the late Eighties.

Title: *Fandemonium*
Artist: Teenage Fanclub
Label: Nectar Masters
Cat No: NTMCD543

Release date: April 14
Dealer price: £3.57

This compilation of tracks from the Glaswegian band includes early singles and rarities, plus classic songs.

Title: *Best Of*
Artist: Toyah Wilcox
Label: Nectar Masters
Cat No: NTMCD561

Release date: April 14
Dealer price: £3.57

This single CD compilation focuses on Toyah Wilcox's time with Safari Records and includes all her hit singles plus tracks previously unavailable on CD such as Elusive Stranger, Street Creature and Love Me.

Title: *Totally Punk*
Artist: Various
Label: EMI Gold
Cat No: CD GOLD 1057



Release date: April 14
Dealer price: £3.57

This collection of classic punk tracks featuring artists including The Skids, The Stranglers, The Buzzcocks and Siouxsie & The Banshees, is part of EMI Gold's new Totally series of compilations launched in February.

Title: *Live*
Artist: Sister Sledge
Label: MCI Emporio
Cat No: EMPRCD712

Release date: April 14
Dealer price: £1.78

We Are Family and Lost In Music are among the songs recorded in concert during the late Eighties by the group's current line-up.

Title: *Soul Rebel*
Artist: Bob Marley
Label: MCI Emporio



Release date: April 14
Dealer price: £1.78

These early tracks from Bob Marley were recorded during the late Sixties before he became an international star. Included is Soul Rebel which was later reworked to become a hit.

Title: *Collection*
Artist: Spandau Ballet
Label: EMI Gold
Cat No: CD GOLD 1081

Release date: April 14
Dealer price: £3.57

A selection of Spandau Ballet tracks including live and re-mixed material which is bound to appeal to budget-conscious fans.

Title: *Now & Then*
Artist: Siouxsie Little Fingers
Label: EMI Gold
Cat No: CD GOLD 1059

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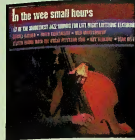
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 Gramophone, December 96

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 GRAMOPHONE

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Title: In the wee small hours
Artist: The Ventures
Label: ELO Part II
Cat No: PLSCD203
Release date: April 14
Dealer price: £3.57
 This 1982 album is finally released at low-price after a spell in the mid-price racks. It features tracks such as Touch And Go, Stands To Reason, Falling Down, Won't Be Told and Big City Night.
Title: Born To Be Wild
Artist: Various
Label: Pulse (Castle)
Cat No: PLSCD220
Release date: April 14
Dealer price: £1.78
 Billed as a collection of classic rock tracks, this single-CD compilation features artists such as Black Sabbath, ELP, Nazareth, Gary Moore, Wishbone Ash, Blue Oyster Cult and many more.
Title: Walk - Don't Run
Artist: The Ventures



Title: The Best Of Live
Artist: ELO Part II
Label: Carlton Sounds
Cat No: 303600722
Release date: April 14
Dealer price: £3.57
 Bev Evans's touring version of the late-Seventies hit act are captured here live in concert performing many of the tracks that made the original band famous.
Title: Totally Reggae
Artist: Various
Label: EMI Gold
Cat No: CD GOLD 1056
Release date: April 14
Dealer price: £3.57
 A further addition to EMI Gold's Totally range, this features a clutch of chart hits from artists such as Desmond Dekker, Althia & Donna, Susan Cadogan and Dennis Brown.
Title: Reggae Love Songs
Artist: Sugar Minott
Label: Music Target
Cat No: CD 9094
Release date: April 21
Dealer price: £1.78
 A single-CD collection of classic love songs sung by Sugar Minott which features tracks such as You've Lost That Loving Feeling, Just Don't Want To Be Lonely and Good Thing Going. Also available on cassette.

Title: Operation Radication
Artist: Yellowman
Label: Nectar Masters
Cat No: NTMCD0548
Release date: May 19
Dealer price: £3.57
 This welcome low-price addition to the Winston Foster - aka Yellowman - back catalogue also features performances from top Jamaican session players such as Lloyd Parks and Sly & Robbie.

JAZZ & BLUES
Title: In The Wee Small Hours
Artist: Various Artists
Label: Spectrum
Cat No: CD 552 674-2
Release date: £3.57
Dealer price: March 24
 A catch-all collection from Spectrum's new series of 12 themed jazz and blues releases culled from the prestigious Verve catalogue. This offers 17 tracks of smooth late-night mood music by legendary figures such as Johnny Hodges, Stan Getz, Toots Thielemans and Dixie Gillespie.
Title: The Cry of the Blues
Artist: Various Artists
Label: Spectrum
Cat No: CD 552 638-2
Release date: £3.57
Dealer price: £3.57
 From Big Bill Broonzy to

Memphis Slim and Eddie "Cleanhead" Vinson to Lightnin' Hopkins, the tracks here showcase 17 of the greatest blues stylists on a wide range of classic material.
Title: Blowing My Horn
Artist: Various Artists
Label: Spectrum
Cat No: CD 552 641-2
Release date: March 24
Dealer price: £3.57
 Fans of jazz trumpet will revel in this collection of great performances by such artists as Louis Armstrong, Coot Baker, Miles Davis, Nat Asderley and Maynard Ferguson.
Title: Our Favourite Things
Artist: Various Artists
Label: Spectrum
Cat No: CD 552 640-2
Release date: March 24
Dealer price: £3.57
 This superb collection of Verve jazz divas includes tracks by Billie Holiday, Ella Fitzgerald, Blossom Dearie, Astrud Gilberto, Sarah Vaughan and Nina Simone.
Title: Johnny B. Goode
Artist: Johnny Winter
Label: Carlton Sounds
Cat No: 303600982
Release date: April 14
Dealer price: £3.57
 Live and studio tracks from the legendary blues guitarist Johnny Winter recorded during the late Sixties and early Seventies are accompanied by extensive sleeve notes.
Title: The Legendary Ella Fitzgerald
Artist: Ella Fitzgerald
Label: Nectar Masters
Cat No: NTMCD0553
Release date: April 14
Dealer price: £3.57
 This 18-track album covers



CD 6022 / MC 7022



CD 6030 / MC 7020



CD 6053 / MC 7053



CD 6047



CD 6018 / MC 7018



CD 6025



CD 6010 / MC 7010



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► Fitzgerald's early years from 1936 to 1939. It includes classic tracks such as My Heart Belongs to Daddy, Melancholy Baby, It's Wonderful and A Ticket A Dozen and she is accompanied by star names Benny Goodman, Teddy Wilson and The Mills Brothers.

Title: The Best Of The Greatest British Jazz Band

Artist: The Greatest British Jazz Band

Label: MCI Emporio

Cat No: EMPCRD09

Release date: April 14

Dealer price: £1.78

Standards such as Petit Fleur, A Nightingale Sang In Berkeley Square and The Gypsy are uniquely reinterpreted by 10 of the UK's top jazz musicians including Digby Fairweather, Dave Shephard and Len Skeat.

MOR/NOSTALGIA

Title: Swing Time

Artist: Various Artists

Label: K-Tel

Cat No: ECD 3325

Release date: March 24

Dealer price: £5.95

A four-CD set which brings together 101 classic Forties swing numbers from Glenn Miller, Frank Sinatra, Ella Fitzgerald, Billy Eckstine, Judy Garland and Nat King Cole.

Title: The Frank Sinatra Collection - A Tribute To A Legend

Artist: Frank Sinatra

Label: K-Tel

Cat No: ECD 3330

Release date: March 24

Dealer price: £5.95

A superbly packaged four-CD set of Sinatra's early and rare studio recordings, which includes You'll Never Walk Alone, Blue Shies and The Sunshine of Your Smile.



Title: The Love Collection

Artist: Des O'Connor

Label: Ronco

Cat No: CDSR124

Release date: March 31

Dealer price: £4.76

TV favourite Des turns his tonsils round a double CD of ballads including Three Times A Lady, You've Lost That Lovin' Feeling, Unchained Melody and Lady in Red.

Title: The Mario Lanza Collection

Artist: Mario Lanza

Label: Ronco

Cat No: CDSR123

Release date: March 31

Dealer price: £4.76

Be My Love, Granada, Song Of Songs and O Sole Mio are among the popular hits and opera selections included on this 38-track double CD release.

Title: The Very Best Of Broadway

Artist: London Symphony Orchestra

Label: Ronco

Cat No: CDSR120

Release date: March 31

Dealer price: £3.57

The LSO plays selections from classic Broadway shows such as My Fair Lady, The Sound Of Music, West Side Story, The King And I and more.



Title: Instrumental Magic

Artist: Various Artists

Label: Ronco

Cat No: CDSR121

Release date: March 31

Dealer price: £3.57

The Symphony Orchestras of Vienna, Munich, and London are among those featured on 33 popular and classical pieces such as Sleeping Beauty, Cavatina, Send In The Clowns and Moonlight Sonata.

Title: The Forties On Parade

Artist: Cliff Adams and the Cliff Adams Singers

Label: Carlton Sounds

Cat No: 3036009912

Release date: April 14

Dealer price: £3.57

White Cliffs, Of Dover, Underneath The Arches and Pack Up Your Troubles (In Your Old Kit Bag) feature among the 70 tracks included on this collection of popular Forties songs.

Title: The John Barry Experience

Artist: John Barry

Label: Carlton Sounds

Cat No: 3036008812

Release date: April 14

Dealer price: £3.57

Easy listening hero Barry plays a collection of themes, including



some of his early Sixties classics including From Russia With Love.

Title: Simply Fan Pipes

Artist: Various

Label: Carlton Sounds

Cat No: 3036009962

Release date: April 14

Dealer price: £3.57

Hit songs from Simply Red's five albums are given the Pan Pipe treatment. Among the tracks featured are Stars, It's Only Love, For Your Babies and many more.

Title: Summer In The City

Artist: Various

Label: Pulse (Castle)

Cat No: PLSCD197

Release date: April 14

Dealer price: £1.78

With summer approaching, Castle is releasing this single-CD compilation which features classic summer easy listening The CD, released on the Pulse label, includes tracks such as La Bamba, Let's Go To San Francisco and Sunny Afternoon.

Title: According To My Heart

Artist: Jim Reeves

Label: Pulse (Castle)

Cat No: PLSCD215

Release date: April 14



Dealer price: £1.78

Reeves sings some of his best-known tracks including I Love You More, He'll Have To Go, Am I Losing You, Your Old Love Letters and Peace In The Valley.

Title: Let There Be Love

Artist: Peggy Lee

Label: Pulse (Castle)

Cat No: PLSCD214

Release date: April 14

Dealer price: £1.78

Tracks such as The Lady Is A Tramp, These Foolish Things, It's All Over Now, Shanghai and He's Just My Kind are included on this single-CD release.

Title: Switched On Swing

Artist: The Big Band All Stars

Label: Pulse (Castle)

Cat No: PLSCD

Release date: April 14

Dealer price: £1.78

Big band swing tracks such as Chattanooga Choo Choo and Pennsylvania 6-5000 are included on this single-CD release as performed by The Big Band All Stars.

COUNTRY & IRISH

Title: The Greatest Hits - Faron Young

Artist: Faron Young

Label: K-Tel

RONCO presents... Six of the Best.



CDSR006

TCSR006



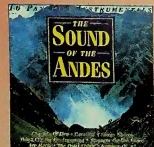
CDSR059

TCSR059



CDSR037

TCSR037



CDSR003

TCSR003



CDSR021

TCSR021



CDSR060

TCSR060

Dealer price: £3.57 CD / £2.43 MC

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Ronco Records, 121 Mortlake High Street, London SW14 6SN. Tel 0181 876 7111. Fax: 0181 878 8309

A member of the **BLU STAR** Group



Cat No: ECD 3301

Release date: March 24

Dealer price: £2.30

This memorial collection of hits from the Nashville legend, who died late last year, includes the

million sellers: Hello Walls and Four in The Morning.

Title: Celtic Harp

Artist: Various

Label: Nectar World Music

Cat No: NTWC0353

Release date: March 31

Dealer price: £1.78

This collection of 29 tunes played on the Celtic harp has been specially recorded for Nectar's recently-launched World Music label.

Title: Connemara Rose

Artist: Dermot Hegarty

Label: Carlton Sounds

Cat No: 302600822

Release date: April 14

Dealer price: £3.57

This 20-track album contains a selection of Irish folk songs sung by Dermot Hegarty, a well-known figure in Irish music circles.

Title: Scots Dance Party Favourites

Artist: Various

Label: Carlton Sounds

Cat No: 302600822

Release date: April 14

Dealer price: £3.57

This newly-recorded collection features artists including Jimmy Shand, Jim MacLeod and Mary Cameron singing and playing traditional Scottish folk songs.

Title: The Best Of Irish Show Bands

Artist: Various

Label: Pulse (Castle)

Cat No: PLS00176

Release date: April 14

Dealer price: £1.78

Sean Dunphy, Joe Dolan, Dickie Rock, Butch Moore and Des Kelly are among the artists included in this single-CD compilation of Irish Show Bands. Tracks covered include Georgie Porgie, Little Arrows, She Wears My

Ring, Distant Drums and Born To Be With You.

Title: Welcome To Ireland

Artist: Various

Label: MCI Emporio

Cat No: EMPRCD713

Release date: April 14

Dealer price: £1.78

The Birds and The Caern Folk Trio perform 16 classic tracks on this single CD.

Title: The Pride Of Scotland

Artist: Jimmy Shand And His Band

Label: Music (Target)

Cat No: CD55163

Release date: April 21

Dealer price: £3.35

Target is aiming this three-CD boxed set in April at the tourist trade. The albums feature a selection of classic Scottish songs including Scotland The Brave, Amazing Grace, Auld Lang Syne and Rosam' To The Gloamin'. A single CD, titled Song Of Scotland (Cat No: CD 6062, DP: £1.78), is also released on the same day.

Title: Totally Irish

Artist: Various

Label: EMI Gold

Cat No: CD GOLD 1086

Release date: May 12

Dealer price: £2.57

EMI Gold is marking the low-price re-launch of its Irish, Scottish and Welsh catalogue in May with this new addition to its Totally series of compilations.

The album features tracks from artists including Doblainers, Fiona Kennedy, Planxty and The Gallowglass.

Title: Father Brendan's Irish Cream

Artist: Gorgiasreux

Label: EMI Gold

Cat No: CDMPF 4349

Release date: May 12

Dealer price: £1.57

This collection of traditional Irish tracks is played live by Gorgiasreux, winners of the UK's Irish pub band competition. It is released as part of EMI Gold's re-launch of its Irish, Welsh and Scottish catalogue.

MUSICALS, SHOWS AND SOUNDTRACKS

Title: Cops On The Box

Artist: Various

Label: MCI Emporio

Cat No: EMPRCD711

Release date: April 14

Dealer price: £1.78

This album features specially commissioned recordings of US TV Cop show themes. It includes the tunes to Miami Vice, NYPD Blue, Hawaii Five-O, Kojak, Cagney & Lacey and Hill Street Blues.

Title: Seven Brides For Seven Brothers

Artist: National Symphony Orchestra

Label: MCI Showtime

Cat No: SHOWCD061

Release date: April 14

Dealer price: £2.78

The specially-commissioned album features the National Symphony Orchestra with Hal Fowler and Katrina Murphy performing hits from the musical. Tracks include Bless Your Beautiful Hide, Spring Spring Spring and Wonderful Wonderful Day.

Title: Musicals From The Silver Screen

Artist: Various

Label: MCI Showtime

Cat No: SHOWCD054

Release date: April 14

Dealer price: £2.78

This album features a collection of songs taken from some of the best-known

Hollywood musicals. Titles include the Wizard Of Oz, Guys & Dolls, Singing In The Rain and 42nd Street.

Title: Thunderbirds Are Go

Artist: Various

Label: Pulse (Castle)

Cat No: PLS00195

Release date: April 14

Dealer price: £1.78

This collection of TV themes for grown-up kids is released as a single CD at a super-budget price. Themes include Thunderbirds, The Avengers, Return Of The Saint, Fireball XL5, The Mysteron Theme, Dr Who, Dangerman and The Fugitive.

Title: The Music Of Andrew Lloyd Webber

Artist: Various

Label: Music (Target)

Cat No: CD55171

Release date: April 21

Dealer price: £5.35

This three-CD boxed set includes favourites from Andrew Lloyd Webber's musicals Evita, Phantom Of The Opera, Jesus Christ Superstar, Aspects Of Love, Song And Dance and Cats. The release will be targeted at the summer tourist trade.

Title: The Best Of Bond

Artist: Various

Label: Music (Target)

Cat No: CD6070

Release date: April 21

Dealer price: £1.78

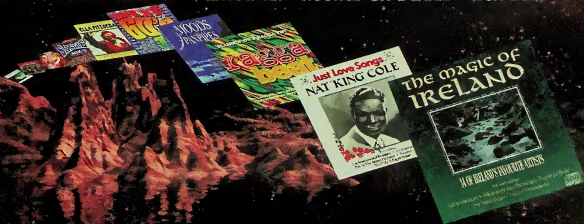
Popular theme tunes from various James Bond films are included in this single-CD release. Among the titles on offer are Dr No, GoldenEye, Live And Let Die, Goldfinger, From Russia With Love and Diamonds Are Forever.

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BEHIND THE COUNTER

CHRIS DODWELL, RPM Records, Birmingham

"For us there has been nothing outstanding on the albums' front and this week is proving decidedly less lively than last. Although-wise, Spice Girls are still streets ahead of anything else since Wet Wet Wet are beginning to give them some serious competition. A real surprise for us has been the success of Jean Michel Jarre's *Oxygene 8*, as we have always thought of him as being only an albums-selling artist. Lisa Stansfield's popularity seems undimmed around here and strong demand for her single *The Real Thing* holds water for the forthcoming album. Like most indie we deplore the news that Tesco is embarking on an aggressive price-cutting campaign. It might help the company shift big volumes in the short-term, but in the long-term it is detrimental to everyone in the business. Like many other stores we are gritting our teeth and hoping for the best."

IN THE SHOPS THIS WEEK

NEW RELEASES

The hold back on Aerosmith's album for re-release in the middle of the week helped it to gain, rather than lose, sales and by Thursday it was sprouting ahead of The Bee Gees and Jhelisa. A mixed bag of releases kept singles counters busy with best-sellers including Gina G, Grass Show, Boyzone, Alisha's *Amic*, Lisa Stansfield and Jean Michel Jarre. Demand was particularly strong for Symposium's Farewell 'til On/limited edition seven-inch.

PRE-RELEASE ENQUIRIES

Singles - R Kelly, BBE, Chemical Brothers, White Town, Fun Lovin' Criminals, Primal Scream; **Albums** - Machine Head, The Charlatans, Notorious B.I.G., Now! 36, Primal Scream, Mary Black, Nanci Griffith

ADDITIONAL FORMATS

Symposium limited edition seven-inch, Grass Show limited edition coloured seven-inch, Queen tribute album in collectors' tin, Goldblake coloured seven-inch

IN-STORE

Windows - Eternal, Mary Black, Cream Separates, Aerosmith, The Orb, John Denver, Bee Gees, Get Shorty, James And The Giant Peach; **In-store** - The No 1 Sci-Fi Album, Fun Lovin' Criminals, Dubwar, BBE, Whitney Houston, Backstreet Boys, Gorgeous, SpaceJam, Dance Nation 3, Jhelisa, Alien Sex Fiend, All Time Greatest Country Songs

MULTIPLE CAMPAIGNS



Radio single - BBE, **Windows** - Eternal; **In-store and press ads** - Hardcore Explosion 97, Sean Maguire, Machine Head, Spearhead, Fun Lovin' Criminals



Single - Backstreet Boys; **Album** - All Time Greatest Country Songs; **In-store** - Eternal, Dance Nation 3, Gorgeous, SpaceJam, Gladys Knight, Jimmy Nail, The No 1 Sci-Fi Album, Lord Of Musicalz, Mary Black, Bee Gees, Whitney Houston, Puff Daddy, Beautiful South, Madonna, Damage, Gina G, Sheryl Crow, Pet Shop Boys



In-store - Anthony Way, Cinema Choral Classics, Lords Of The Musical: The Messiah, Voices From Heaven, Romantic Spirit, Evita, James & The Giant Peach, Winnie The Pooh, Twelve Months, Casino, Get Shorty



Windows - Tasmia Little, Nimbus label of the month, Shine, British composers promotion; **In-store** - PolyGram promotion with three CDs for £20, Warner Classics mid-price promotion, Roberto Alagna, Hamlet soundtrack, Klezmer 2, DG originals from £5.99, Philip Glass, Shine



Singles - Whitney Houston, Backstreet Boys, BBE; **Windows** - two CDs for £22, Eternal, Cream Separates, Mary Black, Twelve Monkeys; **In-store** - Dance Nation 3, House Of Handbag, Live, James And The Giant Peach, Fun Lovin' Criminals, Lamb, Dubwar, Pet Shop Boys, Stereophonics; **Press ads** - Backstreet Boys, Clock, Richie Rich, Sweetback, Soul Assassin, NFL, Jams



Singles - Backstreet Boys, Tall Paul, R Kelly, Sheryl Crow; **Windows** - The Bee Gees, Eternal, Get Shorty, James & The Giant Peach; **In-store** - Eternal, The No 1 Sci-Fi Album, EMI Sale Of The Century, Cream Separates, Mary Black, Star Wars



In-store - 1 Hit Wonder, Alien Sex Fiend, Backstreet Boys, R L Burnside, Lunschicks, Midget; **Select listening posts** - Singles Bar, Jhelisa, T.C. Hug, Candykins



Single - Beautiful South; **Album** - All Time Greatest Country Songs; **In-store** - Backstreet Boys, Fun Lovin' Criminals, Madonna, Whitney Houston, Eternal, Mary Black, U2, Aerosmith, Dance Nation 3



Singles - Backstreet Boys, Braxtons, Fun Lovin' Criminals, R Kelly, Seal; **Albums** - Spearhead, Duetsynchrone, Cool Chamber; **Windows** - Live, Eternal, Dance Nation 3, Aerosmith, R Kelly, Seal, Bee Gees, Van Morrison, U2, Ocean Colour Scene, James And The Giant Peach; **In-store** - mid-price promotion, House Of Handbag, No 1 Sci-Fi Album; **Press ads** - Michael Crawford



Singles - Fun Lovin' Criminals, BBE, Tall Paul, King Of New York, Flash Photo, Rock Da House; **Windows** - Aerosmith, The Orb, Eternal, John Lee Hooker, The English Patient, Nuovo Disco; **In-store** - EMI Sale Of The Century; **Press ads** - SpaceJam, Eternal



Singles - BBE, Fun Lovin' Criminals, Pet Shop Boys, Braxtons, R Kelly, Tall Paul, Seal, Sheryl Crow; **Windows and in-store** - EMI Sale Of The Century, Dance Nation 3, Magic The Gathering.



Single - Backstreet Boys; **Album** - Eternal; **In-store** - The No 1 Sci-Fi Album, Cream Separates, Gladys Knight; **Windows** - Eternal



Singles - Backstreet Boys, Whitney Houston, Album Dance Nation 3; **Windows** - Eternal; **In-store** - Gina G, House Of Handbag, John Denver

The above information, compiled by *Music Week* on Thursday, is based on contributions from Andy's Records (Kings Lynn), HMV (Bath), Fopp (Edinburgh), Ear (Lancaster), Loppylugs (Edgeware), Musiquarium (Swansea), Joe Price (Peterborough), RPM Records (Birmingham) and Virgin (Reading). If you would like to contribute, call Karen Faux on 0181 543 4830.

TELEVISION

22.3.97

Live And Kicking with **3T** and **Sean Maguire**, BBC 1, 8pm-12.15pm
Scratchy & Co, featuring **Wet Wet Wet**, ITV, 9.25-11.30am
The National Lottery Live, with **Seal**, BBC 1, 7.50-8.10pm
MTV Unplugged with **Live**, MTV, 10-11pm

Beat Specials features **McLennan** and **Misty Oldland**, Channel Four, 4.48-5.30am

23.3.97

The O Zone featuring **Reef**, **Pet Shop Boys**, **3T** and **Fun Lovin' Criminals**, BBC 2, 11.45am-12.15pm

24.3.97

Beatclub 60s, with **The Bee Gees** and **Status Quo**, VH-1, 8.30-9pm
26.3.97

The Nightly features **Aerosmith**, VH-1, 11-1am

27.3.97

Yellow Submarine, **Beatles** film from 1968, Channel Four, 12.45-2.25am

28.3.97

Rivendell - **A Journey**, with **Michael Flatley**, Channel Four, 4.55-6pm
Boyzone and **Spice Girls** *Live From Cologne*, MTV, 7-8.30pm

EXPOSURE

22.3.97

Listen Without Prejudice, features **Boo Radleys**, Radio One, 12.30-3.30pm
Still Got The Blues - **The Eric Clapton Story**, Radio Two, 5.03-6pm
Eddie Reader, in concert at the **Shepherd's Bush Empire**, Radio Two, 8.53-9pm

23.3.97

Live From The Mat, **Garrett** featuring soprano **Angela Cheorghia**, Radio Three, 8.30-10.30pm
23.3.97
In Concert with **The Orb**, Radio One, 8-9pm
24.3.97
Mixing It with **Future Sound Of London**,

Radio Three, 11.15pm-midnight

25.3.97
John Peel presents a session from **Arab Strap**, Radio One, 8.30-10.30pm

26.3.97

Jim Lloyd with **Folk On Two**, features **The Band Of The Rising Sun**, Radio Two, 7.03-8pm
John Peel with a session from **Loop Gars**, Radio One, 8.30-10.30pm

28.3.97

Reg Strikes US, **Eton** John talking about his career, Radio Two, 12.30-1.30pm
Essential Selection featuring **Pete Tong**, Radio One, 6.35-10pm

RADIO

THE OFFICIAL UK CHARTS



If last week had been a normal week, it's doubtful that Spice Girls would now be at

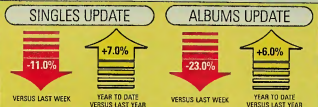
number one in the singles or albums charts, but they are. They were all over the media last week, sometimes appearing on two TV programmes simultaneously. Their participation in Comic Relief was especially useful in boosting sales of both the single and its parent album. The single, *Mama/Who Do You Think You Are*, sold more than 150,000 copies last week, to bring its overall tally to 430,000 while their Spice album regained the number one position from 112 after selling more than 60,000 copies. That's particularly hard luck on *Boyzone*, who are thus likely to be deprived of their third consecutive number one single, despite selling more than 110,000 copies of fan-fave *It A Wonderful World* and the *Bea Gees*, whose *Still Waters* album was on schedule for a spectacular debut at number one in midweek but ultimately failed after selling 1,500 fewer copies than *Spice* last week.

Whether or not they can overtake *Spice Girls* next week, *Boyzone's* record to date is phenomenal. Each of their first eight hits has reached the top four – the third longest sequence in chart history. Gary Glitter did it with his first nine hits, while *Kylie Minogue* – who will introduce *Boyzone* on *Top Of The Pops* this week – did it with her first 11 hits.

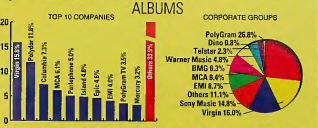
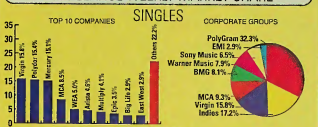
The *Bea Gees'* number two posting is a triumph for the group whose only previous number one album was *Spirits Having Flown* in 1979, although, of course, their contribution to both *Saturday Night Fever* (18 weeks at number one) and *Grease* (13 weeks at number one) must not be overlooked. The *Very Best Of The Bea Gees*, the 1990 album which achieved a best-ever chart position (number six) last week, has now been certified triple platinum and is currently at number nine, giving the group simultaneous *Top 10* albums for the first time in their career. The introductory single from their *Still Waters* album, *Alone*, dips to number 11 after three albums at number five, making way for six new entries in the *Top 10* – squalling the all-time record set just four weeks ago.

Among those making high debuts are *Wet Wet Wet*, who enter at number three with their 24th consecutive hit, *I Never See You Again*, and *Damage*, who really are shaping up to become Britain's leading male R&B group. They register their third consecutive big hit with *Love Guaranteed*, which debuts at number seven.

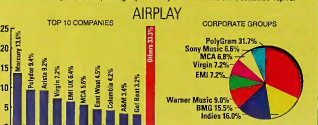
A little lower down, *Jean Michel Jarre* makes his first *Top 40* appearance in 20 years, debuting at



AT-A-GLANCE WEEKLY MARKET SHARE



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



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

number 17 with *Oxygene 8*. His only previous appearance in the *Top 40* came in 1977, when *Oxygene Part IV* reached number four. The French keyboard wizard has released numerous singles in the interim, including seven that peaked outside the *Top 40* but inside the *Top 75*. He's learning the same cruel lesson as *Meat Loaf* and *Mike Oldfield* did when they found renewed success via *Bat Out Of Hell* and *Tubular Bells*-related material – the public don't always want something new, and they're quite happy for an old idea to be revived if they liked it first time around.

Alan Jones



No Doubt's Don't Speak single came close to being the first record to have 2,000 monitored plays in a week

fortnight ago, and is still the most played song on the radio with 1,784 plays last week. That's 10 more than *Eternal's Don't You Love Me?* but the latter disc commanded a marginally larger audience and thus climbs to pole position, though its lead is slender with *Spice Girls' Who Do You Think You Are* surging 8-3 and likely to take over next week. With the other side of *Spice Girls'* single, *Mama*, moving 29-27, the charity smash is

already far and away the most played record on radio.

Radio One's new favourite is the *Fountains Of Wayne's* debut single *Radiation Vibe*, which it aired 31 times last week, allowing it to edge out *Beck's New Pollution* at the top of the station's play chart.

The *Fountains Of Wayne* single moves 45-29 nationally, though the 43 plays it received at stations other than Radio One were heard by a minuscule audience of 512,000, compared to the 22,284,000 audience it garnered from the BBC station.

The *Beck* single makes up for its Radio One decline by climbing 7-1 at Capital, where it was played 52 times last week.

As well as taking longer to jump on to new hits, the smaller stations tend to hold on to recent successes for longer, giving them a lot more plays than their overall airplay chart position might indicate.

A good illustration of this is provided by *Whitney Houston's Step By Step* which drops 47-58 this week. It has more monitored plays – 596 – than any previous record not in the *Top 50*. It has over 200 more plays than the number 13 record in the chart – *Beck's New Pollution* – but *New Pollution* had a high audience per play, thanks to its popularity at Radio One and Capital, as detailed above, while *Step By Step* was heard by an average of fewer than 20,000 listeners for each of its airings last week.

It's just as well the six new entries into this week's sales *Top 10* have established fanbases and/or club plays, because few of them would have made it on airplay support.

Even *Boyzone*, the hottest boy band around, are ranked only 18th on the airplay chart with *Isn't It A Wonder*, but that's better than *Lisa Stansfield (19th, The Real Thing)*, *Wet Wet Wet (22nd, I'll Never See You Again)*, *Gina G (47th, Fresh)*, *Damage (79th, Love Guaranteed)* and *Clock (85th, It's Over)*.

Virgin continues to be a cautious broadcaster, more tightly formatted than any of the other specialist stations. But that's not to say it plays only hits. On the contrary, when Virgin finds records its audience likes, it will play them regardless. That's why its current *Top 20* includes several singles that failed to reach the *Top 40* of the sales chart, among them *Shawn Colvin's Got Out Of This House* and *Edward Ball's Love Is Blue*.

It's not so long ago we were commenting on the remarkable similarity of Virgin and Atlantic 252's *Top 10*s – but those days are gone, and there were once as many as six records in the *Top 10*s of both stations, there are currently none. Alan Jones

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MUSIC WEEK AWARDS BEST PRODUCER: MIKE HEDGES

22 MARCH 1997

Label CD/Cass (Distributor)
7/12

**TITLES
A-Z**

| Rank | Title | Artist (Producer/Publisher/Writer) | Label CD/Cass (Distributor) | 7/12 |
|------|---------------------------------------|--|-----------------------------|------|
| 1 | MAMA, WHO DO YOU THINK YOU ARE | Ice Cube (Mr. T) 162055 143 01 | W&A | 12 |
| 2 | ISN'T IT A WONDER | Polkys 573475723584 (F) | W&A | 12 |
| 3 | IF I NEVER SEE YOU AGAIN | Precious Oig/Mercury/JMLDC 26/JMLDC 26 (F) | W&A | 12 |
| 4 | DON'T SPEAK | Interpounce 101 95515 9515 (BMG) | W&A | 12 |
| 5 | ENCORE ONE FOIS | Multidy COMALTY 15/CAMALTY 15 (TRC/BMG) | W&A | 12 |
| 6 | FRESH | Eternal/WEA 09602/WEA 0856 (W) | W&A | 12 |
| 7 | LOVE GUARANTEED | Big Three 153/93/132 (F) | W&A | 12 |
| 8 | RUMBLE IN THE JUNGLE | Mercury 573475234068 (F) | W&A | 12 |
| 9 | THE REAL THING | Arista 74321463222/7432146321 (BMG) | W&A | 12 |
| 10 | IT'S OVER | Media MCSTD 40100/MCSC 4010 (BMG) | W&A | 12 |
| 11 | ALONE | Polydor 572872527826 (F) | W&A | 12 |
| 12 | WHERE DO YOU GO | Arista 74321463210/74321463210A (BMG) | W&A | 12 |
| 13 | HUSH | Columbia KILAD3 KILADJL6 6 (SM) | W&A | 12 |
| 14 | EVERYBODY KNOWS (EXCEPT YOU) | Detena SETCD 039 (F) | W&A | 12 |
| 15 | DON'T YOU LOVE ME | Van Arden/EMI CDEMS 465/TEM 465 (E) | W&A | 12 |
| 16 | REMEMBER ME | Pharm CDP/ARM LICAHARM 1 (F) | W&A | 12 |
| 17 | OXYGEN 8 | Epic 6942326942324 (SM) | W&A | 12 |
| 18 | WHAT DO YOU WANT FROM ME? | Polydor 571931257110 (F) | W&A | 12 |
| 19 | MOAN & GROAN | WEA WEA 08XCD 015A 0856 (W) | W&A | 12 |
| 20 | ELEGANTLY WASTED | Mercury INXCD 28/INXMC 28 (F) | W&A | 12 |
| 21 | DON'T LET GO (LOVE) | East West A 30752/SEA 30752A (A) | W&A | 12 |
| 22 | THE DISTANCE | Capicomm 5742122574222A (F) | W&A | 12 |
| 23 | YOU GOT THE LOVE | RED CORRECT 89/CAPECT 89 (V) | W&A | 12 |
| 24 | INDUCTIBLE | Mercury AATCD 3/AAATC 3 (F) | W&A | 12 |
| 25 | ARTICLE TO TWILIGHT | Infectious INFECT 340C/D (RTM/DISC) | W&A | 12 |
| 26 | READY TO GO | Deconstruction 74321471332/7432147133A (BMG) | W&A | 12 |
| 27 | SHOUT | Telstar CDCEC 11/UMCAN 11 (BMG) | W&A | 12 |
| 28 | NATURAL | Mushroom DX 1577/1577-3 (BMG/BMG) | W&A | 12 |
| 29 | SHOW ME LOVE | Champion CHAMPD 338/CHAMPK 328 (BMG) | W&A | 12 |
| 30 | EVERYTIME I CLOSE MY EYES | Mercury 6942302694269 (SM) | W&A | 12 |
| 31 | GET ME HOME | Def Jam DEFCD 32/DEFM 32/12DEF 32 (F) | W&A | 12 |
| 32 | RADIATION VIBE | Atlantic 756785632/A 5632A (A) | W&A | 12 |
| 33 | 2 BECOME 1 * | Virgin VCSDT 3/VD 3 (BMG) | W&A | 12 |
| 34 | LET ME CLEAR MY THROAT | American RECORDS 743294362/743294362A (BMG) | W&A | 12 |
| 35 | FOUND YOU | ADM 5821302582130A (F) | W&A | 12 |
| 36 | SAV MY NAME | Perfecto PERF 135CD/PERF 135 (W) | W&A | 12 |
| 37 | N-EM TEN - ICHI - RYU | Science ODCDD 21 (F) | W&A | 12 |

| Rank | Title | Artist (Producer/Publisher/Writer) | Label CD/Cass (Distributor) | 7/12 |
|------|--|---|-----------------------------|------|
| 38 | SPIN SUGAR SUGAR | Breaker Breaks June D/Prism/BMG (Keating/Casidy/Casidy) | BMG | 12 |
| 39 | THE NEW POLIUTION | Geffen GFSTD 22259A (BMG) | BMG | 12 |
| 40 | KNOCKIN' ON HEAVEN'S DOOR/THRO' THESE * | BMG 1024042024/102420 (BMG) | BMG | 12 |
| 41 | FALLING IN LOVE (IS HARD ON THE KNEES) | Columbia 66425936674 (SM) | BMG | 12 |
| 42 | WATERLOO SUNSET | Polydor 575821257580 (F) | BMG | 12 |
| 43 | RELEASE US SELF | Deconstruction 74321451027/4321451014 (BMG) | BMG | 12 |
| 44 | WHO'S THE SHERIFF | Def Jam/Mercury DEFCD 31/DEFM 31 (F) | BMG | 12 |
| 45 | AINT TALKIN' 'BOUT BOUT | Sheath Sonic SSXCDX 3 (SM) | BMG | 12 |
| 46 | SWALLOWED | Interpounce 101 95528/9528 (BMG) | BMG | 12 |
| 47 | SIXTY MILE SMILE | Creation CRESCD 254/CRE 254 (W) | BMG | 12 |
| 48 | SAY WHAT YOU WANT | Mercury MERCDD 483/MERCDD 480 (F) | BMG | 12 |
| 49 | AGENT DAN | Epic AGENT 3CD (SM) | BMG | 12 |
| 50 | CLOSE TO YOUR HEART | Interscope TABC 249/ITC 245 (F) | BMG | 12 |
| 51 | DIOSOTHECOE | Island CD 849/CS 645 (F) | BMG | 12 |
| 52 | DA FUNK/MUSIC* | Sony/Virgin VSCDT 18/VA/VS 1823 (E) | BMG | 12 |
| 53 | 1962 | Food/Parlophone CDFOOD 994 (F) | BMG | 12 |
| 54 | CASANOVA | Polydor 5758312593004 (F) | BMG | 12 |
| 55 | THE DAY WE FIND LOVE | Virgin VSCDD 18/VA/VS 1619 (E) | BMG | 12 |
| 56 | COME WITH ME | Positive CDTM 718 (F) | BMG | 12 |
| 57 | STRANGER THINGS | Blasted/Deconstruction 74321453362/7432145336 (BMG) | BMG | 12 |
| 58 | LAKIN'S JIVE | Radioactive RAD 49X23 (BMG) | BMG | 12 |
| 59 | THE HOLY RIVER | EMI CDEM 467/TEM 467 (E) | BMG | 12 |
| 60 | WINE IS MINE | Jive JIVECD 419 (F) | BMG | 12 |
| 61 | NEVER CAN SAY GOODBYE | East West EW 081/DEW 081C (W) | BMG | 12 |
| 62 | SPRINTAL THANG | Warner Bros W 039CD/W 039C (W) | BMG | 12 |
| 63 | OLDER/CAN'T MAKE YOU LOVE ME | Virgin VSCDD 18/VA/VS 920 (E) | BMG | 12 |
| 64 | STRICTLY HARDCORE | Ultimate TOPP 656C/D (F) | BMG | 12 |
| 65 | YOUR WOMAN | Chrysalis CDDHS 2662/CDHS 262 (E) | BMG | 12 |
| 66 | SHE'S A STAR | Fontana JMCDD 18 (F) | BMG | 12 |
| 67 | CLEMENTINE | RCA 74321454882/74321454884 (BMG) | BMG | 12 |
| 68 | WALK ON BY | Go Beat GDDDD 159/GDDM 159 (F) | BMG | 12 |
| 69 | ALL BY MYSELF | Geffen GFSTD 22195/22195A (BMG) | BMG | 12 |
| 70 | AIN'T NOBODY | Geffen GFSTD 22195/22195A (BMG) | BMG | 12 |
| 71 | I FINALLY FOUND SOMEONE | A&M 5820835820834 (F) | BMG | 12 |
| 72 | MIRACLE | RCA 74321461242/7432146124A (BMG) | BMG | 12 |
| 73 | QUIT PLAYING GAMES (WITH MY HEART) | Jive JIVECD 409/JIVE 408 (F) | BMG | 12 |
| 74 | I'M STILL WAITING | Hit-It/Polydor 5735452/573545 (F) | BMG | 12 |
| 75 | A DIFFERENT BEAT | Polydor 5733252573324 (F) | BMG | 12 |

| Rank | Artist | 7/12 |
|------|------------|------|
| 1 | 2 Become 1 | 12 |
| 2 | Agent Dan | 12 |
| 3 | Ari Lennox | 12 |
| 4 | Arise | 12 |
| 5 | Arise | 12 |
| 6 | Arise | 12 |
| 7 | Arise | 12 |
| 8 | Arise | 12 |
| 9 | Arise | 12 |
| 10 | Arise | 12 |
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| 45 | Arise | 12 |
| 46 | Arise | 12 |
| 47 | Arise | 12 |
| 48 | Arise | 12 |
| 49 | Arise | 12 |
| 50 | Arise | 12 |

seal

Fly Like An Eagle

The Pumpkin Jumper's new single from the "Space Jam" CD 12"/Tape 17th March

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FOUR TRAINS OF MAYNE

The Single RADIATION VIBE

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AIRPLAY PROFILE

STATION OF THE WEEK

The odds are certainly stacked against High Wycombe-based independent station 1170AM.

Not only must it convince the region's listeners to choose its medium wave frequency rather than its many rival, mainly clearer FM signals to listen to music, but it must do so in the busiest transmission area in Europe.

The station's Buckinghamshire location means it must compete with more than 30 other broadcasters including the London giant Capital FM, Capital Gold and Heart FM. Its station has been on air since 1993, but it underwent a change of management in October 1994 when Keith Frances, formerly with Galaxy and DWR, became managing director. He initiated a complete overhaul of the music policy to ensure the station remained fresh and specifically-targeted amid such fierce competition.

The daytime playlist is comprised as Hot AC and aims to appeal primarily to a female audience. It describes a hand-picked selection of key tracks from the Sixties, Seventies, Eighties and Nineties, with an emphasis on core artist such as Simply Red and Celine Dion and a healthy mix of chart hits.

Frances promoted Andy Muir to programme controller in March 1996 and between them they revamped the music policy again by introducing a B list which provides a maximum of 10 stations a week. Tracks on the A list receive up to 19 plays. "We got rid of a lot of the dead wood album tracks and obscure music from the Sixties and Seventies. The old format lacked the direction vital in such a competitive radio marketplace," says Muir.

elevenSEVENTY

1170AM
FM 117.0MHz
FM 107.7MHz
FM 107.9MHz
FM 108.1MHz
FM 108.3MHz

1170AM TOP 10

| Track | Plays |
|--|-------|
| #1 Alone (Bretton/Poljod) | 15 |
| #1 You Got The Love The Source featuring Carol Station (React) | 19 |
| #1 Another Outcaste... Madonna (Warner Bros) | 19 |
| #1 Where Do You Go No Mercy (Arista) | 19 |
| #1 Natural Peter Andre (Mushroom) | 19 |
| #1 Don't Let Go (Love) En Vogue (Epic West America) | 18 |
| #1 Who Do You Think You Are Spice Girls (Virgin) | 18 |
| #1 The Holy River Prince (EMI) | 18 |
| #1 Don't Speak No Doubt (MCA) | 17 |
| #1 Don't You Love Me Eternal (1st Avenue/EMI) | 17 |

Source: 1170AM for week 7/3/97 until 13/3/97

The station has also taken care in moulding its evening and weekend programme schedule to offer a host of specialist shows.

The current music policy is ensuring 1170AM holds its own. It was first surveyed by Radio 1 in March 1995 when its weekly reach in a region of 215,000 adults was 18,000 and its share of listening 2.4%. By March 1996 its reach had fallen to 15,000 but its share had doubled to 4.8%. Its audience was simply tuning in for twice as long at 10.5 hours.

Capital FM and Radio Four are most popular in this crowded radio area, with a reach of 58,000 each. Capital Gold which competes on medium wave with 1170AM achieves an identical 18,000. Steve Hensley

TRACK OF THE WEEK

NO DOUBT: DON'T SPEAK

The success of No Doubt's Don't Speak in achieving the record number of plays in the history of the airplay chart earlier this month will surprise few people within the Capital Radio Group. The song was achieving healthy play on all its stations for weeks before it became the singles chart's seventh number one.

Capital FM was the first station to play the track, at 7.30pm on Tuesday January 7, and it jumped it a further 12 times that week. Support for the song soon came through the Capital Group, and for the next two weeks BSMB in Birmingham and then Invicta FM in Kent played it more than any other station, 32 and 43 times respectively.

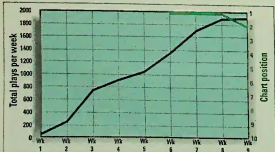
By the beginning of February, Don't Speak was reaching nearly 40m listeners a week and enjoying more than 1,000 plays as 90 regional stations played the song and Radio One kept the tune on its A list. For the first two weeks of the month Power FM in Hampshire, another Capital Group station, was the most supportive, spinning the song 95 times.

Capital Radio's group director of



programmes Richard Park says, "Don't Speak spoke for itself; it is a top class modern pop record."

Ironically, in the week the song entered the CIL sales chart as number one it was Liverpool's City FM, owned by Capital's rival, Emap Radio, which played the track the most, recording 57 spins. Capital FM was still giving the song more than 50 plays itself at this point, however. Once Don't Speak was knocked off the top spot in the singles chart by the Spice Girls, it had been exposed to an audience of more than 360m and been played in excess of 10,000 times. Steve Hensley



RADIO 1

© Music Central UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 9 March 1997 until 24.00 on Saturday 15 March 1997

| # | Track | Artist | Plays | Label |
|----|---------------------------------------|---|-------|-------|
| 1 | DON'T SPEAK | No Doubt (MCA) | 1797 | 1683 |
| 2 | DON'T LET GO (LOVE) | En Vogue (East West America) | 1565 | 1624 |
| 3 | WHO DO YOU THINK YOU ARE | Spice Girls (Virgin) | 938 | 1351 |
| 4 | DON'T LET GO (LOVE) | En Vogue (East West America) | 1481 | 1349 |
| 5 | REAL THING | Lisa Stansfield (Arista) | 1025 | 1328 |
| 6 | SAV WHAT YOU WANT | Texas (Mercury) | 1240 | 1096 |
| 7 | WALK ON BY | Gabrielle (Isa Bear) | 958 | 1083 |
| 8 | WHERE DO YOU GO | No Mercy (Mersey) | 1126 | 959 |
| 9 | HUSH | Kids Stakes (Columbia) | 941 | 907 |
| 10 | ALONE | Ben Jelen (Atlantic) | 778 | 842 |
| 11 | SHE'S A STAR | James (Polygram/Mercury) | 877 | 835 |
| 12 | SHOUT A R | Oce (Telstar) | 694 | 830 |
| 13 | REMEMBER ME | Blue Boy (Pharm) | 784 | 812 |
| 14 | ELEGANTLY WASTED | NX5 (Mercury) | 485 | 789 |
| 15 | ISN'T IT A WONDER | Boyzone (Polygram) | 522 | 788 |
| 16 | INDESTRUCTIBLE | Alina's Arise (Mercury) | 660 | 775 |
| 17 | CLEMTINE | Shea Oliver (PFA) | 908 | 772 |
| 18 | WHAT DO YOU WANT FROM ME? | Monica (Polygram) | 517 | 761 |
| 19 | UNBREAK MY HEART | Tommy Stinson (Capricorn/Arista) | 760 | 718 |
| 20 | FLY LIKE AN EAGLE | REO (ZTT) | 520 | 707 |
| 21 | NATURAL | Peter Andre (Mushroom) | 694 | 659 |
| 22 | IF I NEVER SEE YOU AGAIN | Wet Wet Wet (Pinnacle Organisation/Mercury) | 537 | 651 |
| 23 | HEDONISM [JUST BECAUSE YOU FEEL GOOD] | Shaz Arezki (Les Lies India) | 568 | 641 |
| 24 | DO YOU KNOW | Michelle Gayle (1st Avenue/EMI) | 567 | 603 |
| 25 | READY TO GO | Republic (Decca/Universal) | 570 | 576 |
| 26 | STEP BY STEP | Whitney Houston (Arista) | 694 | 570 |
| 27 | WATERFLOUSET | Cathy Dennis (Polygram) | 653 | 539 |
| 28 | GET OUT OF THIS HOUSE | Shane (Columbia) | 628 | 527 |
| 29 | MAAMA | Sade (Epic) | 596 | 511 |
| 30 | FOUND YOU | Deity (ASB) | 585 | 508 |

© Music Central UK. Titles ranked by total number of plays on 46 mainstream independent local stations from 00.00 on Sunday 9 March 1997 until 24.00 on Saturday 15 March 1997

VIRGIN

| # | Track | Artist | Plays | Label |
|----|-------------------------------------|------------------------------|-------|-------|
| 1 | SAY WHAT YOU WANT | Texas (Mercury) | 36 | 38 |
| 2 | SHE'S A STAR | James (Polygram/Mercury) | 36 | 38 |
| 3 | ELEGANTLY WASTED | NX5 (Mercury) | 35 | 37 |
| 4 | READY TO GO | Republic (Decca/Universal) | 39 | 36 |
| 5 | NOVOCANE FOR THE SOUL | Black (Columbia) | 39 | 36 |
| 6 | WHAT DO YOU WANT FROM ME? | Monica (Polygram) | 39 | 36 |
| 7 | BATTLE OF WHO COULD CARE LESS | Reb Kelsie (Mersey) | 23 | 23 |
| 8 | GET OUT OF THIS HOUSE | Shane (Columbia) | 22 | 23 |
| 9 | HEAVEN JUST BECAUSE YOU FEEL GOOD | Shaz Arezki (Les Lies India) | 23 | 23 |
| 10 | FALLING IN LOVE (BARE IN THE FACES) | Monica (Polygram) | 24 | 23 |
| 11 | FREE ME | Carl (Polygram) | 8 | 23 |

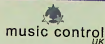
ATLANTIC 252

| # | Track | Artist | Plays | Label |
|----|---------------------------------------|------------------------------|-------|-------|
| 1 | WHO DO YOU GO | No Mercy (Mersey) | 59 | 61 |
| 2 | DON'T LET GO (LOVE) | En Vogue (East West America) | 61 | 59 |
| 3 | HEDONISM [JUST BECAUSE YOU FEEL GOOD] | Shaz Arezki (Les Lies India) | 41 | 51 |
| 4 | WHO DO YOU THINK YOU ARE | Spice Girls (Virgin) | 32 | 41 |
| 5 | DON'T SPEAK | No Doubt (MCA) | 32 | 41 |
| 6 | DARK CLOUDS | Spice Girls (Virgin) | 24 | 46 |
| 7 | COSMIC GUY | Arrested Development (Siz) | 60 | 38 |
| 8 | FOUND YOU | Deity (ASB) | 28 | 38 |
| 9 | CLEMTINE | Shea Oliver (PFA) | 35 | 38 |
| 10 | BETLEFLU | Tom (Stephanie) | 28 | 38 |
| 11 | REMEMBER ME | Blue Boy (Pharm) | 37 | 38 |

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TOP 50 AIRPLAY HITS

22 MARCH 1997



AIRPLAY

MUSIC CONTROL UK
 These stations
 24 hours a day,
 seven days a
 week: Atlantic
 252 (BFI), Radio 1,
 BBC Radio 2,
 BBC Radio 3,
 BBC Radio 4,
 BBC Radio 5,
 BBC Radio 6,
 BBC Radio 7,
 BBC Radio 8,
 BBC Radio 9,
 BBC Radio 10,
 BBC Radio 11,
 BBC Radio 12,
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 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

| This | Last | Wks on | Title | Artist | Label | Total | Plays | Total | Audience | |
|-------------------------------------|------|--------|---------------------------------------|--|-------------------------------|-------|----------|----------|----------|--|
| 1 | 2 | 3 | 4 | 5 | | plays | % + or - | audience | % + or - | |
| 1 | 1 | 5 | DON'T YOU LOVE ME? | Eternal | 1st Avenue/EMI | 1774 | +4 | 56.81 | +8 | |
| 2 | 1 | 8 | DON'T SPEAK | No Doubt | MCA | 1784 | -7 | 56.00 | -23 | |
| 3 | 4 | 42 | WHO DO YOU THINK YOU ARE | Spice Girls | Virgin | 1462 | +47 | 55.14 | +25 | |
| 4 | 4 | 8 | HUSH | Kula Shaker | Columbia | 996 | -3 | 52.38 | n/c | |
| 5 | 3 | 4 | DON'T LET GO (LOVE) | En Vogue | East West America | 1466 | -10 | 44.59 | -19 | |
| 6 | 18 | 20 | WHAT DO YOU WANT FROM ME? | Monaco | Polydor | 866 | +48 | 41.88 | +38 | |
| 7 | 8 | 15 | READY TO GO | Republica | Deconstruction | 687 | n/c | 40.95 | -1 | |
| 8 | 13 | 12 | INDESTRUCTABLE | Alisha's Attic | Mercury | 844 | +19 | 40.33 | +22 | |
| 9 | 25 | 31 | SHOUT | Ant & Dec | Telstar | 880 | +24 | 40.15 | +22 | |
| 10 | 15 | 18 | FOUND YOU | Dodgy | A&M | 623 | +37 | 38.30 | +52 | |
| 11 | 14 | 25 | ELEGANTLY WASTED | INXS | Mercury | 870 | +56 | 38.13 | +19 | |
| 12 | 6 | 5 | REMEMBER ME | Blue Boy | Pharm | 924 | +1 | 38.02 | -24 | |
| 13 | 19 | 20 | NEW POLLUTION | Beck | Geffen | 393 | +14 | 35.04 | n/c | |
| 14 | 18 | 11 | ENCORE UNE FOIS | Sash! | Multiply | 536 | +4 | 34.99 | -10 | |
| 15 | 23 | 48 | RUMBLE IN THE JUNGLE | Fugees Feat. Tribe Called Quest & Busta Rhymes | Mercury | 448 | +82 | 34.20 | +27 | |
| HIGHEST CLIMBER | | | | | | | | | | |
| 16 | 48 | 26 | MOAN & GROAN | Mark Morrison | WEA | 447 | +56 | 33.76 | +114 | |
| 17 | 3 | 3 | SHE'S A STAR | James | Fontana/Mercury | 940 | -6 | 33.64 | -51 | |
| 18 | 26 | 43 | ISN'T IT A WONDER | Boyzone | Polydor | 811 | +49 | 32.92 | +30 | |
| 19 | 23 | 41 | REAL THING | Lisa Stansfield | Arista | 1339 | +31 | 32.80 | +55 | |
| 20 | 7 | 2 | SAY WHAT YOU WANT | Texas | Mercury | 1209 | +13 | 31.51 | -40 | |
| 21 | 11 | 4 | YOU GOT THE LOVE | Source Featuring Candi Staton | React | 559 | -17 | 31.15 | -21 | |
| 22 | 34 | 43 | IF I NEVER SEE YOU AGAIN | Wet Wet Wet | Precious Organisation/Mercury | 718 | +21 | 30.65 | +15 | |
| 23 | 19 | 14 | WHERE DO YOU GO | No Mercy | Arista | 1021 | -15 | 29.01 | -7 | |
| 24 | 19 | 24 | NATURAL | Peter And | Mushroom | 697 | -4 | 28.53 | -5 | |
| 25 | 17 | 13 | WALK ON BY | Gabriele | Go Beat | 1107 | +9 | 26.75 | -13 | |
| 26 | 20 | 22 | ALONE | Bee Gees | Polydor | 870 | +7 | 26.07 | -14 | |
| 27 | 25 | 18 | MAMA | Spice Girls | Virgin | 536 | -17 | 23.94 | -14 | |
| 28 | 22 | 20 | BATTLE OF WHO COULD CARE LESS | Ben Folds Five | Epic | 395 | +4 | 22.60 | -19 | |
| 29 | 45 | 55 | RADIATION VIBE | Fountains Of Wayne | Atlantic | 74 | +64 | 22.80 | +43 | |
| 30 | 34 | 152 | FLY LIKE AN EAGLE | Seal | ZTT | 763 | +35 | 22.28 | +6 | |
| 31 | 36 | 29 | HEDONISM (JUST BECAUSE YOU FEEL GOOD) | Skunk Anansie | One Little Indian | 730 | +15 | 22.17 | +11 | |
| 32 | 36 | 30 | SHOW ME | Robin S | Champion | 487 | +15 | 21.40 | -5 | |
| 33 | 27 | 24 | WATERLOO SUNSET | Cathy Dennis | Polydor | 549 | -21 | 21.17 | -15 | |
| 34 | 48 | 34 | HARD TO MAKE A STAND | Sheryl Crow | A&M | 551 | +34 | 20.76 | +53 | |
| 35 | 46 | 42 | RED LETTER DAY | Pet Shop Boys | Parlophone | 273 | +102 | 19.35 | +110 | |
| 36 | 44 | 196 | GET ME HOME | Foxy Brown Featuring Blackstreet | Def Jam | 158 | +13 | 18.81 | +36 | |
| 37 | 25 | 17 | EVERY TIME I CLOSE MY EYES | Babyface | Epic | 422 | -1 | 18.18 | -11 | |
| 38 | 21 | 7 | CLEMENTINE | Mark Owen | RCA | 828 | -24 | 17.95 | -52 | |
| 39 | 19 | 120 | BLACKBIRD ON THE WIRE | Beautiful South | Gof Discs | 255 | +80 | 17.64 | +112 | |
| 40 | 37 | 41 | DISTANCE | Cake | Capricorn | 63 | +26 | 17.03 | +13 | |
| 41 | 41 | 27 | DISCOTHEQUE | U2 | Island | 316 | -39 | 16.21 | -13 | |
| 42 | 37 | 22 | UNBREAK MY HEART | Toni Braxton | LaFace/Arista | 731 | -11 | 16.01 | -33 | |
| 43 | 55 | 60 | EVERYBODY KNOWS (EXCEPT YOU) | Divine Comedy | Setanta | 143 | +131 | 15.40 | +36 | |
| 44 | 29 | 82 | HOLY RIVER | The Artist | NPG/EMI | 416 | -2 | 14.92 | -27 | |
| BIGGEST INCREASE IN PLAYS | | | | | | | | | | |
| BIGGEST INCREASE IN AUDIENCE | | | | | | | | | | |
| 45 | 198 | 204 | FREE ME | Cast | Polydor | 106 | +242 | 14.62 | +168 | |
| 46 | 41 | 19 | DAY WE FIND LOVE | 911 | Ginga/Virgin | 459 | -28 | 13.85 | -20 | |
| MOST ADDED | | | | | | | | | | |
| 47 | 47 | 34 | FRESH! | Gina G | Eternal/WEA | 312 | +135 | 12.87 | +35 | |
| 48 | 44 | 25 | NOVOCAINE FOR THE SOUL | Eels | Dreamworks | 137 | -31 | 12.81 | -25 | |
| 49 | 36 | 16 | QUIT PLAYING GAMES (WITH MY HEART) | Backstreet Boys | Jive | 517 | -23 | 12.73 | -50 | |
| 50 | 31 | 10 | YOU KNOW | Michelle Gayle | 1st Avenue/RCA | 642 | -46 | 12.14 | -79 | |

© Music Control UK. Chart shows tracks basing greatest increase in the number of plays. Audience increase 50% or more

TOP 10 GROWERS

| Pos. | Title Artist (label) | Total | Increase in |
|------|---|-------|--------------|
| | | plays | no. of plays |
| 1 | WHO DO YOU THINK YOU ARE Spice Girls (Virgin) | 1462 | 466 |
| 2 | REAL THING Lisa Stansfield (Arista) | 1399 | 335 |
| 3 | ELEGANTLY WASTED INXS (Mercury) | 870 | 311 |
| 4 | WHAT DO YOU WANT FROM ME? Monaco (Polydor) | 866 | 281 |
| 5 | ISN'T IT A WONDER Boyzone (Polydor) | 811 | 268 |
| 6 | RUMBLE IN THE JUNGLE Fugees Feat. Tribe Called Quest & Busta Rhymes (Mercury) | 448 | 202 |
| 7 | FLY LIKE AN EAGLE Seal (ZTT) | 763 | 199 |
| 8 | FRESH! Gina G (Eternal/WEA) | 312 | 179 |
| 9 | SOMETIMES Brand New Heavies (Pfr/London) | 192 | 172 |
| 10 | SHOUT Ant & Dec (Telstar) | 880 | 171 |

TOP 10 MOST ADDED

| Pos. | Title Artist (label) | Total | Stations | Add |
|------|--|-------|------------|--------|
| | | plays | + (-) jobs | tracks |
| 1 | FRESH! Gina G (Eternal/WEA) | 42 | 32 | 17 |
| 2 | I BELIEVE IN YOU AND ME Whitney Houston (Arista) | 39 | 28 | 15 |
| 3 | FLY LIKE AN EAGLE Seal (ZTT) | 57 | 51 | 6 |
| 4 | 18 TILL I DIE Bryan Adams (A&M) | 20 | 15 | 6 |
| 5 | RUMBLE IN THE JUNGLE Fugees Feat. Tribe Called Quest (Mercury) | 61 | 28 | 5 |
| 6 | TODAY'S THE DAY Sean Maguire (Parlophone) | 31 | 20 | 5 |
| 7 | GOTTA BE YOU 3T (Epic) | 22 | 11 | 5 |
| 8 | ANYWHERE FOR YOU Backstreet Boys (Trans Continental/Jive) | 20 | 12 | 5 |
| 9 | BELLISSIMA DJ Quicksilver (Positive/EMI) | 17 | 5 | 5 |
| 10 | YOU MIGHT NEED SOMEBODY Shola Ama (WEA) | 11 | 5 | 5 |

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

22 MARCH 1997

THE OFFICIAL CHARTS - 22 MAR

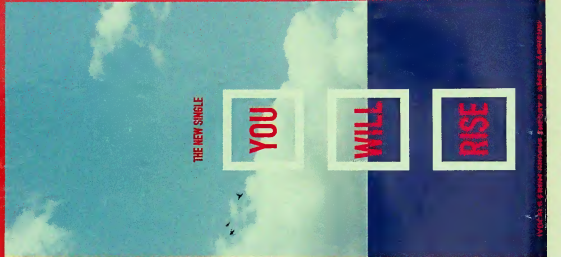
AWW **music week**

AS USED BY



SINGLES

| | | | |
|----|--------------------------------------|-----------------------|------------------------|
| 1 | MAMA/WHO DO YOU THINK YOU ARE | Spice Girls | Virgin |
| 2 | ISN'T IT A WONDER | Boyzone | Polydor |
| 3 | IF I NEVER SEE YOU AGAIN | Wet Wet Wet | Previous Orig./Mercury |
| 4 | DON'T SPEAK | No Doubt | Interscope |
| 5 | ENCORE UNE FOIS | Sash! | Multiply |
| 6 | FRESH! Gma G | | Eternal/WEA |
| 7 | LOVE GUARANTEED | Damage | Big Life |
| 8 | RUMBLE IN THE JUNGLE | Fugees | Mercury |
| 9 | THE REAL THING | Lisa Stansfield | Arista |
| 10 | IT'S OVER | Clock | Merica |
| 11 | ALONE | Bee Gees | Polydor |
| 12 | WHERE DO YOU GO | No Mercy | Arista |
| 13 | HUSH | Kula Shaker | Columbia |
| 14 | EVERYBODY KNOWS (EXCEPT YOU) | The Divine Comedy | Serena |
| 15 | DON'T YOU LOVE ME | Eternal | 1st Avenue/EMI |
| 16 | REMEMBER ME | The Blue Boy | Pharm |
| 17 | OXYGENE | Jean Michel Jarre | Epic |
| 18 | WHAT DO YOU WANT FROM ME? | Monaco | Polydor |
| 19 | MOAN & GROAN | Mark Morrison | WEA |
| 20 | ELEGANTLY WASTED | INXS | Mercury |
| 21 | DON'T LET GO (LOVE) | En Vogue | East West |
| 22 | THE DISTANCE | Cake | Capricorn |
| 23 | YOU GOT THE LOVE | Source featuring Camd | Slaton |
| 24 | INDESTRUCTIBLE | AS - A | Reart |



ALBUMS

| | | | |
|----|---|-------------------------|--------------------|
| 2 | 1 SPICE | Spice Girls | Virgin |
| 3 | STILL WATERS | Bee Gees | Polydor |
| 4 | POP U2 | | Island |
| 5 | NINE LIVES | Aerosmith | Columbia |
| 6 | EVERYTHING MUST GO | Mantic Street Preachers | Epic |
| 7 | OCEAN DRIVE | Lighthouse Family | Wild Card/Polydor |
| 8 | B-SIDES, SEASIDES & FREERIDES | Ocean Colour Scene | MCA |
| 9 | TRAGIC KINGDOM | No Doubt | Interscope |
| 10 | BEST OF THE BEE GEES | Bee Gees | Polydor |
| 11 | K Kula Shaker | | Columbia |
| 12 | DREAMLAND | Robert Miles | Deconstruction |
| 13 | TRAVELLING WITHOUT MOVING | Jamiroquai | Sony S2 |
| 14 | OLDER | George Michael | Virgin |
| 15 | BLUE IS THE COLOUR | The Beautiful South | Go!Discs |
| 16 | THE SMURFS HITS '97 - VOLUME 1 | The Smurfs | EMI TV |
| 17 | THE HEALING GAME | Van Morrison | Exile/Polydor |
| 18 | ODELAY | Beck | Geffen |
| 19 | EVITA (OST) | Various | Warner Bros |
| 20 | THE ROCKY MOUNTAIN COLLECTION | John Denver | RCA |
| 21 | REQUIRING DREAM - THE VERY BEST OF | Crowded House | Capitol |
| 22 | THE GREATEST HITS | The Monkees | warner/bep/feistar |
| 23 | FALLING INTO YOU | Celine Dion | Epic |

15 **ATTACK OF THE GREY LANTERN** *Deception*

16 **ATTACK OF THE GREY LANTERN** *Deception*

17 **ATTACK OF THE GREY LANTERN** *Deception*

FHM

22 MARCH 1997

FHM editor lands Kiss hotseat

Mike Soutar, editor of men's magazine *FHM*, has been named as the new managing director of London dance station Kiss 100 FM.

The appointment will see Kiss's current

MD, Gordon McNamee, take on an extended role of managing director of Kiss Enterprises. Soutar's move will send shockwaves through

the world of consumer magazines, where he has established an unassailable reputation by turning *FHM* magazine into brand leader in the men's magazine market - even overtaking the likes of *Loaded* - with an ABC circulation of 365,341.

However, Soutar's appointment follows Kiss owner Emap's policy of appointing from within the group (*FHM* is part of the Emap Metro magazine group).

Soutar says, "It's an exciting opportunity. I have spent the past six months building a solid team to enable the *FHM* formula to continue its development and retain its position as a market leader. I look forward to the challenge of working with such a

vibrant, successful brand as Kiss 100."

Meanwhile, McNamee's redefined role will see him assume responsibility for Kiss 100, Kiss TV and the franchise agreements with Faze FM for Kiss 102 and Kiss 105. He will concentrate in particular on building the Kiss brand in the TV field and welcomes the opportunity of having someone take over the responsibility for the radio station.

"I've been searching for someone to fill this role for eight months. Mike impressed me with his enthusiasm, understanding of the youth market and clarity of vision. I will always be very close to Kiss 100 but I'm delighted to have someone with a fresh perspective to work with me," says McNamee.

inside:



[2] SEVEN DAYS IN DANCE: DJ KRIS NEEDS reveals what caught his eyes and ears this week



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



[4] Q&A: Junior Boy's Own's STEVE HALL talks to Tony Farsides

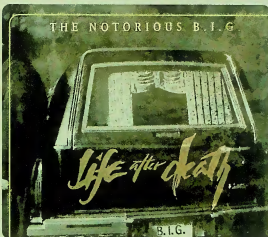


[5] JOCK ON HIS BOX: NICKY BLACK MARKET picks his favourite 10 tunes

[13-15] RM XTRA: Dance is the new buzz word in the US



| | | |
|-----------|--|-----|
| club | 'MY LOVE IS DEEP' Sara Parker (Manifesto) | p7 |
| urban | 'CAN'T NOBODY HOLD ME DOWN' Phil Duddy (Bad Boy) | p9 |
| pop | 'WHO DO YOU THINK YOU ARE' Spice Girls (Virgin) | p11 |
| cool cuts | 'PROPHET' CJ Boland (Itr) | p16 |



Arista has confirmed that the release of the new Notorious B.I.G. LP 'Life After Death' will go ahead on March 24 as originally planned despite the rapper's murder last week. Police report that there are still few leads in the hunt for B.I.G.'s killer. Press reports indicate that Sean 'Puffy' Combs, MD of B.I.G.'s label

Bad Boy/Arista, has gone into hiding fearing he may also be targeted by the killer. However, Bad Boy did release this statement: "We are overwhelmed with grief by the death of a great artist, a family member and our friend, Notorious B.I.G." B.I.G. was originally due to be visiting the UK for a promotional visit last week, missing a planned flight in order to attend the party at which he was shot. The cover artwork (pictured) for the new album will fuel speculation that B.I.G. knew there were people out to get him. The two-and-a-half hour double CD also features a track called 'You're Nobody (Till Somebody Kills You)', which B.I.G. claimed was his favourite track because, as he told a reporter recently, "I like what the hook is saying. It brings to mind the expression 'You'll miss me when I'm gone'."

18 CARL COX - FACT2

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camden palace to host hardcore awards

The second annual Hardcore Music Awards will be held at the Camden Palace on Sunday March 30. Last year's awards were a huge success with the likes of Grooverider, DJ Rap, Kool FM, Melahhead, Goldie and Rob Playford among those who walked out with awards in the night's 10 categories.

This year's event has been sponsored by IPC's *Muzik* magazine and Kiss 100 FM. In addition to the prize-giving, DJs playing in the club's two arenas will include Fabio (pictured), Grooverider, Hype, Randall, Andy C, Gacheh, Ed Rush, Zinc, GO, McMc, Sligmatt, Dermottian Cra, Rob Blake, Spinback and Squiral. Tickets are £14 and voting forms can be obtained from record shops around the country or from Kiss FM, 30 Holloway Road, London N1. Call 0171 837 1100 for ticket details.



pioneer poised to unveil three labels

Japanese electronics giant Pioneer is to launch three dance record labels in the UK. The imprint will focus on house, hard house and trance and will be distributed by Intergroove.

Pioneer's entry into the dance software market (i.e. records) follows its heavy involvement in the dance music hardware market with products like its DJ-orientated CD and mixers the DJM 500 and CDJ 5001.

Diago Pedrini, the Pioneer sales manager who will oversee the labels, says, "There is an ideal rather than a concrete link between the two areas. We're aware they are two very different areas but I see a continuity from what we do in the hardware market. We want to

approach this in a creative way". Pioneer will aim to release 12 singles by the end of this year. "For the first year it will just be singles and then we will possibly do a compilation," says Pedrini.

The first release will be "You Make Me Feel Good" by Hypno Tek (pictured) which will be released on Pioneer's hard house imprint Kubik with remixes by Shimmion & Woolston.

This will be followed by Groove Control's "Beautiful", which will be released on Exstatique, a more mainstream-

orientated house label. The third imprint will be called 7th Temple and will be trance orientated.

"In particular, Pioneer is keen to develop raw UK talent and successful acts for Europe and make use of our international connections to take this even further," says Pedrini.

Much of the material on all three labels will be underground in nature, which Pedrini says fits in with the Pioneer philosophy.

"On the software side of our business we always try to be cutting edge," he says.



[7 DAYS IN DANCE]

MON TUE WED THU FRI SAT SUN

kris needsdj & bon viveur



Friday: In the studio with a girl group whose working title is **THE SHIP GIRLS**. They're named after my local, The Ship in Aylesbury, and include the barmaid Fiona, the landlord's daughter Lucy and singer Sarah Jane. We did a disco version of Orange Krush's 'Action', which was a really funky 'I'm shopping a deal for me, Simmons, and a techno track called 'Serious Mindfuck'. I'm shopping a deal for me, Saturday: I did the **HEAVENLY SOCIAL** with **ARTHUR BAKER**, who's one of the greatest moments of my life the past 15 years. We played back-to-back and it was one of the greatest moments of my life standing there as he put on 'Planet Rock'. Stayed up all night and at 9am we went to a pub in the East End where a group called **THE GAYD SKINS** were having their showcase which it was great because we could carry on drinking. Monday: our session was still going and it all was started going wrong. We went to my local Indian and had a curry fight which saw me covered with Lamb Pasanda. I got barred. Tuesday: Back to **THE SHIP**, where I eventually myself doing a Carry On Up The Jungle impersonation, then back to mine. I eventually ended up lying in the road with a traffic cone on my head, at which point the neighbours called the police. Wednesday: I had a quiet night with the girlfriend, trying to amend the damage done to my relationship by my activities. Thursday: I went to the **PRIMAL SCREAM** video shoot at Fatty's Bar in London. I spent the night chatting to **IRVINE WELSH** who now wants to make records, so we'll be doing something together. **KATE MOSS** was there and I had to apologise to her because I kept on falling into the docks when I was DJing.

THE SHOP TO

domino. edinburgh

11 Edinburgh Road, Portsmouth, Hampshire PO1 1DE, Tel 01705 633818
Domino has just branched out with a move to larger premises in the centre of Portsmouth and manager Colin Bellamy reports that business is booming. "We haven't looked back," he says. "We're selling loads of Euro and UK house and funky US tunes as well as the harder tracks."

- The top 10 tracks flying out of Domino this week are:
- **'BELLISSIMA' - DJ Quicksilver (Jos Or Die) • 'READY OR NOT' - The Course (White Label) • 'FLASH - BBE (Positive) • 'GET UP STAND UP' - Queen (White Label) • 'TRAX ON DA ROCKS' - Thomas Bangalter (Bred) • 'WHEN THE RAIN FALLS' - Blue Amazon (Sony S3) • 'TESTIFY' - Urban Elves Project (SoulFuri) • 'DIESEL DISCO JOINTS' - That Kid Chris (King Street) • 'ROCK THE FUNNY BEAT' - Natural Born Chillers (Urban Takeover) • 'GROOVERIBED (BARY BLUE REMIX)' - Natural Born Groovers (Dutch Blue)**

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|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 |
| 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 | 26 | 27 | 28 | 29 | 30 |
| 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 | 26 | 27 | 28 | 29 | 30 |

Lisa Stansfield and Sachl both make substantial leaps up this week's Dance Airplay 40, landing in an otherwise stationary top five. They've both been on heavy rotation on all the monitored stations except Choice FM London, which is fast establishing itself as the maverick of the bunch with its strictly urban soul and r&b-based programming.

This week's highest climbers are Oxtars's 'Come With Me', up 24 places to 15, and the Braxtons' 'The Boss', which soars to 16. Both tracks are now played by all stations except Choice London.

Simon Dennis, programme controller at Galaxy 101, had been waiting on the Braxtons' track since specialist DJ Daji G began playing it last December. But the highest new entries can thank heavy



rotation on the Kiss stations for their appearances this week.

Erykah Badu's 'On & On' is the highest new entry at number 25. 'She's the type of artist we tend to pick up on,' says Kiss 100 director of music Simon Sadler. 'She's got a nice voice for radio and she's tipped to be huge.'

Close behind at 28 is Sara Parker's 'My Love Is Deep', which is currently number one on the RM Club Chart. Originally out on Sharp in 1995, the track is back on Manifesto with new radio-friendly Nush mixes and destined for certain success. 'This track has been really going away,' says Daved Dunn, group head of music at Kiss 102 in Manchester and 105 in Yorkshire. 'It's been a big Manchester track for 18 months now.'

Sadler adds, 'Sara Parker stood out at a time when it's difficult to find good vocal house tracks to fit our format.'

THE AIRWAVES

dance airplay 40

| LAST WEEK | TITLE | ARTIST | WEEKS ON CHART |
|-----------|-------|--|----------------|
| 1 | 5 | DO IT (YOU LOVE ME) (feat. Jay-Z) | 1st |
| 2 | 4 | YOU GOT THE LOVE (feat. David Navaro) | 2nd |
| 3 | 4 | REAL THING (US Starburst) | 3rd |
| 4 | 10 | ENCORE (ONE FINE SHIT) | 8th |
| 5 | 5 | REMEMBER ME (Blue Boy) | 7th |
| 6 | 15 | HESAN & GIBBY (You Know) | NEW |
| 7 | 5 | GET ME HIGH (You Know) | 4th |
| 8 | 3 | FLY LIKE AN EAGLE (Solo) | 21st |
| 9 | 16 | SHOW ME (feat. Robin S) | 11th |
| 10 | 11 | RUMBLE IN THE JUNGLE (feat. Viquez) | 13th |
| 11 | 3 | DON'T LET GO (LOVE) (feat. East West) | 15th |
| 12 | 1 | NATURAL (feat. Jay-Z) | 1st |
| 13 | 37 | COME WITH ME (feat. Skunk Funk) | NEW |
| 14 | 17 | EVERY TIME I CLOSE MY EYES (feat. Epic) | 11th |
| 15 | 4 | ANYBODY (feat. Cool J) | 10th |
| 16 | 19 | BOSS BRUITS | 11th |
| 17 | 5 | DO YOU FEEL THE SWERVE (feat. Wango) | 11th |
| 18 | 4 | I'M NOT THINKING (feat. The Roots) | 10th |
| 19 | 2 | WHO DO YOU FEEL YOU ARE (feat. Spice Girls) | 11th |
| 20 | 3 | I BELIEVE I CAN FLY (feat. Kelly Rowland) | 11th |
| 21 | 5 | SUMMER 'SMITHIN' (feat. Mase) | 11th |
| 22 | 6 | JUST THE WAY (feat. Playa) (feat. Koko) | 11th |
| 23 | 4 | DO YOU KNOW (feat. Diddy) | 11th |
| 24 | 10 | SPIRITUAL (feat. E-40) | 11th |
| 25 | 2 | ON & ON (feat. Blue) | 11th |
| 26 | 25 | CAN WE DANCE | 11th |
| 27 | 22 | SOMEBODY'S SOMEBODY (feat. The Roots) | 11th |
| 28 | 1 | MY LOVE IS DEEP (feat. Sara Parker) | 1st |
| 29 | 10 | CLOSE TO YOUR HEART (feat. Hagg) | 11th |
| 30 | 24 | ROCK DA HOUSE (feat. Jay-Z) | 11th |
| 31 | 23 | RELEASE YOURSELF (feat. Tancino) | 11th |
| 32 | 1 | LOVE GUARANTEED (feat. Damage) | 1st |
| 33 | 1 | FLASH & B.E. | 1st |
| 34 | 1 | IT'S YOUR DICK | 1st |
| 35 | 1 | FUNK (feat. Herbie Hancock) | 1st |
| 36 | 1 | CAN'T REMOBYE (feat. Ahmad) | 1st |
| 37 | 1 | YOU WILL BE THE NEXT | 1st |
| 38 | 1 | WHERE CAN I FIND LOVE (feat. Jay-Z) | 1st |
| 39 | 1 | THE BIG BROTHER (feat. Luther, Styles & Fre) | 1st |
| 40 | 5 | CANY KANGA (feat. The Hustle) | 11th |

Statistics monitored between 00:00 on 04/03/97 and 24:00 on 07/03/97. Kiss 100, Kiss 102, Kiss 103, Choice (London & Birmingham), Galaxy 101, Music Centre UK, 55 St John St, London EC1M 4AN. Tel: 017-530 8666.

[REATS]

(PIECES)

Manchester's HAGIENDA will be celebrating its 15th birthday on May 23 with the release of a triple CD, 'Viva Hacienda', which will feature classics from the club's lifetime. The club will also host a birthday weekend from Friday 23 to Sunday 25 which will culminate in a party featuring GRAEME PARK, SASHA and LAURENT GARNIER... Well done to the CATAPULT record shop in Cardiff which now has a second outlet in Cardiff's High Street Arcade. The original shop last year won a Prince's Trust Award. Catapult also now has its own website at <http://www.catapult.co.uk>



...BEATS 2000 was the name of a highly successful jazz/funk & bass jam session that took place last year at London's Blue Note led by saxophonist STEVE WILLIAMSON. Beats 2000 Pt 2 takes place this Thursday (March 20) and alongside Williamson will feature a host of other jazz musicians as well as DEED

from 4 Hero playing a three-hour DJ set. The next Beats-2000 will be on June 4... Sperm Records' biggest band YUM YUM, who have had various majors sniffling around them recently, will be playing a live date this Wednesday (19) at the London Subterranea... The remix album of C.A.H., the Severnside electronic outfit who influenced many of dance music's biggest names, has been given a release date of May 5. 'Sacrilege' includes mixes by Brian Eno, Carl Craig, A Guy Called Gerald and Francis Kavorkian...



pete tong playlist



- **NEW MY NAME** - The Perfect 10
 - **HONEY NO ACCESS** - Handy (Merch)
 - **NO CIGARETTE** - Blackstreet (Merch)
 - **UNDERGROUND** (feat. A & B) - Sneaker Pimps
 - **ON THE WAY** - Enchanted
 - **ROCK THE HOUSE** - Tall Paul MC's (Warcz)
 - **SHIDER** - Odesza
 - **NEW FORMS** - Roni Size feat. Bahamadia (Bakkt)
 - **TURED UP** - Funky Green Dogs (Tivoli/NCA)
 - **WICKETAGE** - Beahm (Perfect)
 - **HAPPY DANCE** - P.J. (Merch)
 - **LUCIFER** - Comp to Profile
 - **PARADE DISCO** - Bernice Doo (Merch)
 - **SHINE** - Space Between (Merch)
 - **YOU'RE HOT** (feat. Chaka Khan & Osbourne) - Oliva (Merch)
 - **SOMETHING** - Brand New Heavies (Merch)
 - **STEP INTO A WORLD (RAPPER'S DELIGHT)** - Kiss-One Live (Merch)
 - **TULSA (7th Release)** - Basement Jaxx (Merch)
 - **DO IT BE AFRAY** - Moomoo (Scraper)
 - **ROBBOLOUNDO** - Ollon & Ollon (Beat West)
 - **SMITCH** (Merch)
 - **FROM FUNK (feat. City of Colours)** - The Roots
 - **THE TRAM** - Significance & Mike (Merch)
 - **DO IT YOUR LOVE** - Killing Me (Merch)
 - **DAI HAY** (Merch)
 - **SHANE** - Steve Coleman
 - **SUCK ON THIS** - Toni & Tom (Merch)
 - **ROCK THE HOUSE** - Tall Paul MC's (Merch)
 - **IT'S ALRIGHT** (Merch)
 - **THE PROPHET** - Ci Ballad (Merch)
 - **FEEL WHAT YOU WANT** - Kristina W (Merch)
 - **DO IT** (Merch)
 - **THE LAST DAY** - DJ Koolha (Merch)
 - **THIS IS DISCO** - Deep Angel (Merch)
 - **TECH TRIP** - Cream (Merch)
 - **ONE UP UP** - Victor Calderone (Merch)
 - **HOT HOT HOT** (Merch)
 - **LAURENT GARBIER**
- AS FEATURED ON RADIO ONE'S ESSENTIAL SELECTION WITH PETE TONG ON FRIDAY FEBRUARY 21 8.30pm-10pm

Will Notorious B.I.G.'s death mark a new era in rap music?



MATT C., EDITOR, **DOWNLOW HIP HOP WRITER, BLUES & SOUL**. "The whole situation is terribly bizarre. This is no way for a 24-year-old entertainer to die. Two of the biggest grossing rap stars have now been killed within six months. The media love to cuss hip hop and this is perfect for them. Hopefully people will wake up and start doing something positive, form a sort of coalition to stop this East Coast/West Coast rubbish. Hip hop's not about killing, but that's how it looks to the outside world."

ANDY COWAN, EDITOR, **HIP HOP CONNECTION**. "No. I'd love to think that Biggie's death might act as a wake-up call, but like Tupac's before him, it probably won't. Hip hop really needs to start

defining its differences against the old school way - on stage."

DAVE V.J., KISS 100 FM DJ. "I hope Biggie's death will change things; nobody should die in vain. But the only people who can change things are the artists, by controlling the gun talk. And one of the reasons people like gangsta rap is because it allows them to enter a dangerous world for a short time, and the record companies will continue to buy into the trend."

CLAUDIE PRUNTYNIA, EDITOR, **TRACF MAGAZINE**. "This is death to big hop as we know it, because with two big rap stars gunned down, the commercial agenda is no longer relevant. The genre will now go underground as the majors give way to Indies. It's time for the more creative labels to stay true to the spirit of hip hop."

the brand new heavies sometimes

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CD3 includes the hits, Brown Cowz, Tru, Midnight At The Oasis and Raver Shop
MP3 includes extra recordings by Masters At Work and The Brand New Heavies

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100

q&a

Since 1992 Junior Boy's Own has released a string of original dance tracks. But last year the label moved into another gear with Underworld's huge-selling single 'Born Slippy' and LP 'Second Toughest In The Infants'. A Junior Boy's Own compilation is just being released and *RM* talked to JBO MD Steven Hall (pictured with daughter Harriet) about the year ahead



stevehall

FIRST OFF. NOT ANOTHER BLOODY COMPILATION?

"I've never been into compilations as such. Having said that, and as unfashionable as they are, for me it is actually quite a nice little bit of summing up the past two years. So it's actually quite personal because it represents a body of work. Hopefully it'll sell a few copies as well."

THE PAST FEW YEARS HAVE BEEN REALLY HECTIC FOR YOU WITH THE SUCCESS OF UNDERWORLD. WHAT HAVE BEEN THE KEY CHANGES FOR THE LABEL IN THAT PERIOD?

"Well, people write about us all the time as though we're some big commercial house label - which just isn't true and really annoys us. The situation is that we've always just put out records that reflect what we like and believe in. Fortunately for us, a lot of the things we like have turned out over time to be commercially successful, like Underworld. So I'm proud because I've seen projects we've been involved with go from being underground to being successful in a commercial way, which is great. But we've never been a totally commercial label and we've remained the same in that I'm just inclined to carry on putting out the records I like rather than diving into areas that I don't know about."

BUT THE LABEL IS UNDOUBTEDLY POISED TO MOVE ON TO THE NEXT LEVEL NOW. WHAT'S THE PLAN?

"There are tons of options for us to do all sorts of things at the moment. The main question obviously is - are we going to sign with a major? We haven't decided but we are considering a licensing deal with a major. I've never been on a crusade to be a top indie label; we're already dealing with majors in one way or another through licensing agreements in overseas territories, etc, so what does independent really mean? When you start competing with majors you realise how difficult it is, and one way of overcoming that is actually to get into bed with one. The good thing about our success in the past year is that if we do such a deal, people are prepared to deal with us on our terms. We're looking at all the options but it's a step we need to take, because when you've got a

group like Underworld who are selling 500,000 albums you have to expand in terms of staff and structure.

THERE'S A LOT OF INTEREST IN JBO IN THE STATES BECAUSE UNDERWORLD ARE THE BIGGEST 'ELECTRONIC' BAND STILL UNSIGNED. WHAT'S HAPPENING THERE?

"The deal that we do in the States will include Underworld and we'll obviously have to bear in mind who we're working with elsewhere. But the US is definitely big in our thinking at the moment. In the past we didn't really think about it much at all because, even though we had dance hits there, the genre of music we're involved with wasn't really selling. But everybody in the world wants to do a deal with us at the moment. It's interesting in the US because they've realised that things have got to change and the industry has to learn different ways of operating, in much the same way as they did here a few years ago. There is a window of opportunity for the label in the US and for us to help shape things, which is exciting."

HAVE YOU ANY NEW SIGNINGS?

"There are two main signings: Dylan Rhymes, whose music has a hardcore breakbeat feel, and Sycamore, who are a girl singer and boy producer with technology thrown in. The music's got more of an electronic techno edge."



MORE PROTEIN

Pepys Court, 84 The Chase, London SW4 ONF. Tel 0171 720 7707. Fax 0171 720 7717
From its incarnation as a Virgin imprint under the control of Boy George, More Protein has metamorphosed into a strong indie label with worldwide licensing generating more than 75% of its income.

HISTORY

More Protein emerged in 1989 during what George describes as a lull in his career. "I knew I couldn't carry on being an Eighties icon for the rest of my life," he says. A meeting with MC Kinky and Jeremy Healy galvanised Ezebe Possee into action on "Everything Starts With An E", and the label was born. When EMI chose to axe More Protein on acquiring Virgin, George retained the label with Amos and Eve Gallagher on the roster. He describes the split as a much-needed jolt. "I always felt the label lacked a certain credibility," he muses. "As soon as we left Virgin, the attitude towards us changed." As early resources were limited, the emphasis was on good production. The resulting tracks were licensed in the UK to companies such as Positiva, Cleveland City, React and Perfecto which could provide the promotional clout. The label is now broadening its musical base.

KEY STAFF:

Dave Davis; Ross Fitzsimons; Bel

SPECIALIST AREAS:

Tunisian bongo players, records played at the wrong speed; neurotic Irish acid folk; anxious bleep and booster beats

KEY ARTISTS:

Colein; Manik; Kinky Roland
LAST THREE RELEASES:
Kinky Roland 'Bonkas EP'; 'Do Not Adjust Your Set' compilation; 'Closest Classics Vol 2'

COMING UP:

Colein 'Ten A Penny Singer EP'; Kinky Roland 'Brazil EP'; Manik 'Manik Is... EP'

RETAILER'S VIEW:

"A good broad-based label whose releases range from underground to mainstream," Steve Hanson, owner, Tag Records

* U2 *

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12" VERSION
DAVID HOLMES MIX
REMIKED BY UMIK HOLLANDS

RECORD 3
HOWIE B. HAIRY MIX
REMIKED BY HOWIE B.
HEXIDECIMAL MIX
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OUT NOW

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| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 |
| MAI | ISNT | IF/NE | DONT | ENDO | FRESH | LOVE! | RUMBE | THE R | ITS O' | ALON | WHEF | HUSH | EVERY | DON' | REME | OXYG | WHA | MOAI | ELEG | DONT | THE D | YOU C | INDIE |

RM's own drum & bass reviewer Nicky is known for his cheery manner while serving punters in Black Market Records in Soho, one of London's coolest specialist shops. QPR football club, music and DJing are his passions. He's been DJing since the tender age of 15 and is busy playing out, not just at drum & bass nights, but at the increasingly popular 'Back To' events, which celebrate rave and the early jungle days

JOCK

nicky blackmarket

ON HIS BOX

top [10]

'VALLEY OF THE SHADOWS' ORIGIN UNKNOWN (RAM)

"This, to me, has to be one of the forefront tracks that has revolutionised jungle/drum & bass music, making it what it is today. It was produced by Andy C and Ari Miles, and it's an absolute classic. It originally came out in '93 and it was such a big tune then, one of the biggest, and it's still smashing it today. We need this sort of tune for the scene to survive."

'TERMINATOR' RUFFIDGE CRU (METALHEADZ)

"Made by Goldie, this is an absolute classic and was very ahead of its time. It came out with a bang in '92 and was shockingly new, the beats were completely different. It is one of the pioneers of what's happening now."

'SET SPEED' DJ KRUST (V)

"Pure rollers on this, anthem business. It's simple but very effective. It was made by the Bristol supremo DJ Krust and I remember him saying to me before this came along, 'I'm coming very soon', and he was right. Now he's smashing it. This came out in 1996 and V is one of today's premier labels with some very consistent material. Not one track is half-way house, every tune is good."

'FEEL IT' DEFENDER (GYROSCOPE)

"This came out on my own Gyroscope label which I've stopped doing for now. Produced by MiE, Lenny Charles (now a house DJ) and Clarity (who plays for Metalheadz and Black Market), it was doing the business in '93 and now DJs play it at the 'Back To' raves, like the 'Back To '92' do, and it fits in. The bass on that record is a mad, mad, Hoover style bassline. It's excellent: Hoover style bass and hard drums to move to."

NICKY'S STEAMIN' 10

[COMPILED BY SARAH DAVIS. TEL: 0181-944-2300]

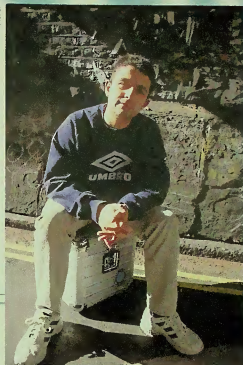
- 1 'IT'S JAZZY' Roni Size (V)
- 2 'SYSTEM' DJ Kane (Renegade Hardcore)
- 3 'CHAMPION (DJ REMIX)' Compo Nitty (dub plate)
- 4 'SQUEEZE THE TRIGGER' Wriggler (dub plate)
- 5 'DORIS' Swift (Charge)
- 6 'ONLY ONE' Glamour God (Philly Blunt dub plate)
- 7 'THROAT' Dream Team (dub plate)
- 8 'TECHNOLOGY' Ed Rush/Kick (No U Turn)
- 9 'TRANSMISSION' T.O.V. (Trouble On Vinyl dub plate)
- 10 'DARK SOLDIER' Renegade (Dread)

'WHAT HAVE U DONE' GEM 4 GEM (BLUE LABEL)

"Another old school favourite. Produced by George Kelly. It was a '91 hardcore/breakbeat anthem thanks to the likes of the Pirate Club tearing it down, and radio support from Future FM 90.6. Those were the days. I play it at 'Back To '91/92' raves - they're so good, it's wicked to see the old faces show up again."

RORIK: London, December 22, 1967. **LIFE BEFORE DJING:** "I used to work in a photographic lab, the pressure of the lab helped me with the pressure of working in the shop." **FIRST DJ GIG:** "I used to do house parties with Clarity when I was about 17. But my first gig in a club was at Contacts in Finsbury. I was about 15. I did a little guest spot there and it was quite nerve-wracking." **MOST MEMORABLE GIG:** *Best* - "There are too many. What makes them best is a combination of the crowd, the lights and the pumping sound." *Worst* - "In Slittingbourne: the car broke down and I was so determined to play that I made a dash, with all my boxes and everything, to catch the last train there. I just caught it." **FAVOURITE CLUBS:** Adrenaline Village, London; Conference Centre, Cardiff; Sanctuary, Milton Keynes. **NEXT THREE GIGS:** Code, Swansea (March 21); Labrynth, London (22); Dreamscape, Shepton Mallet and One Nation, Sanctuary (25); Snu, Chelsea Football Club (30). **DJ TRADEMARK:** "I'm always smiling." **LIFE OUTSIDE DJING:** "Remix for TDF coming out on WEA soon plus other remixes in the pipeline; when I get the time I like to go and see my beloved QPR. I'm a loyal supporter. I relax when possible."

FIG. 0P



'BURIAL' LEVICUS (PHILLY BLUNT)

"I think this came out in '94 or '95. It's definitely a proper anthem, a happy jungle. I remember a club called Thunder and Joy at Raw and this used to go down a treat then. I play it in a classic set today."

'DA BASE II DARK' ASYLUM (METALHEADZ)

"I love this to the bone. It was produced by the Flex Cru, with vocals from MC Bassman - 100% beats and bass. The beats remind me of the electro era - it's '83 all over again, jungle style. It came out in 1995/96. I play it at harder-edged clubs today. They love it up north - it's a classic for them up there. This is just one of thousands of records I could have picked."

'STRENGTH' JUST FOR U LONDON (BIG CITY)

"This came out between 1991/92 - there was one original and then one remix. Again, I play this at old school raves. When Black Market's drum & bass section was upstairs (this was at the time of the beginning of hardcore breakbeats), we absolutely obliterated that tune. We caned it. It uses the 'I'm Coming' break - it's a very funky break."

'R TYPE' JO (AWESOME)

"Produced by Jo and DJ Lime from SL2, this was made in 1993 and is still in the box - the same mix, everything, hard. It has solid cut-up beats and stabbing basslines around those airy sounds. I play it at all the jungle raves - I throw it in between the new tunes."

'TERRORIST' RENEGADE (MOVING SHADOW)

"This came out in '94 and I'm playing a VIP mix of that track still - it's a faster, edited mix. The track is quite minimal but very effective. It smashes the whole thing - it's basically just beats and bass plus the Amen Break. It's very infectious and goes down wicked. I love it as the grand finale tune."

[cv]

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TUNE OF THE WEEK



ORBITAL 'THE SAINT' (FFRR)

(ELECTRONIC)

As a natural follow on from their filmic Morricone-ish 'The Box', the Hartnolls now provide the theme for the Val Kilmer remake of the cult Sixties TV show. Orchestrally comparable to recent dance-tinged revamps for 'Mission Impossible', this captures the spirit of the original theme with its simplicity. 'The Sinner' is more forceful and clubby via more evident rumbling breakbeat galloping throughout. Could this be the next Underworld/Transpotting scenario?

○○○○○

JH



Paul 'Trouble' Anderson (featured in Jack On His Box RM issue dated April 27, 1996)

paul 'trouble' anderson's

to steamin'

tips for the week

- 1 'IT'S ALRIGHT I FEEL IT' Jocelyn Brown (Talkin' Loud)
- 2 'NEVER CAN GET AWAY' Alexander Hope (dub plate)
- 3 'MAKE IT REAL FOR ME' Ladina Whitfield (Music Works)
- 4 'LEARN TO LOVE YOURSELF' Kim English (Mervous)
- 5 'FOR THOSE WHO KNOW' Nick Jones (dub plate)
- 6 'MY DESIRE' Amira (Slip 'N' Slide)
- 7 'JUST LET YOURSELF GO' Jackie Reverse & JD Breathville (SkaLena)
- 8 'CAN'T GET HIGH WITHOUT YOU' Taka Boom (dub plate)
- 9 'WANNA PARTY' The Players II EP (Blackjack)
- 10 'MY DESIRE' Next Phase (Suburban)

NATURAL BORN GROOVES 'GROOVEBIRD'

(POSITIVE)

(HOUSE)

Hard to think why anybody who wants this hasn't got it already, but it comes around again, this time with major backing on three separate 12s on promo. The original mix is without doubt a club favourite, still achieving an excellent response at all levels. New mixes come from Klubbheads, Gattara, Baby Blue and D-Bop, of which the Klubbheads versions were the least favourite. Gattara's mix uses no definable part of the original - hefty squelchy analogue variations and very much their own composition. The trump card mixes are on the limited edition blue vinyl - both Baby Blue and D-Bop bringing this well played track right up-to-date in energetic, fresh yet recognisable covers. ○○○○

CF

HOUSE TUNE OF THE WEEK

GAT DECOR 'IN THE HEAD' (WAY OF LIFE)

(HOUSE)

Don't expect another 'Passion', there's no resemblance at all. The adrenaline tune of the moment - a heavy percussion beat intro with a thumping bass and warbling high synth line, and completely balls out at the kick in. A monstrous, madly wild acid free-for-all crashes in for stage two, subsiding to a crisp bass-only breather until that synth line takes charge again. Armand Van Heulen changes the theme for his Hyper Cypher Mix, which is a completely different angle - lighter and not so effective, which pales to the A side. The Dub In The Head mix rounds this off - a bit of a stop-go mix that is more experimental and not fluent enough for regular plays. But just watch the main mix fly. ○○○○

CF

DEEP SOUND 'MAGIC EP' (SPERM)

(HOUSE)

A good all rounder, this EP kicks off with 'Magic Eye' - an uptempo electro-driven instrumental with a hooky variable riff. Next up is the Flash Bang mix of 'Magic Carpet' which is of a similar pace, utilising some cracking funky bass sounds coupled with wicked samples. The original mix of 'Magic Carpet' starts off the bottom side - slower with more vocal samples included, all closed off on this package by 'What It Is'. A dubby sounder, again synth-led in all areas and very punchy. A competent house pleaser. ○○○○

CF

DJ PHILIP 'TECHNO SOLUTION'/'TOO DEEP'

(ADDITIVE)

(HOUSE)

Another in the continuing line of good imports being snapped up in the UK. DJ Philip's double A comes prepared on Additive with two new mixes. 'Techno Solution' in its original form plays first - a massive record with a deep throbbing bass going completely rampant - another 'Access' if ever there was one. The Hole In One remix follows; lighter and subtly acid-driven with some tell-tale bits of the original cropping up as if to reaffirm its identity. The Protocol mix of 'Too Deep' backs this up, another fine underground piece that doesn't overwork with percussion or fills, giving plenty of room for appreciation of its simplicity. Excellent. ○○○○

CF

POB 'THE AWAKENING' (SEISMIC)

(HOUSE)

A current favourite of the epic breakdown DJs, not because of overuse of the atmospheric breaks, but because their icons are featuring this in their high profile sets. A low-key intro track mixed with repeated acid twirls and minimal beats leading up to X-Avia's hollering at the break. This is the hocky bit - a feel-good high line loop in

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[commentary] by alan jones



- For full info check out **www.bandreg.com**
- 1 MY LOVE IS DEEP (NUSHRAMAND VAN HELDEN/TIMMAYSHARIP) Sara Parker
 - 2 SUPERNOVA (ROLLO & SISTER BLISS MIXES)/INSOMNIA (ARMAND VAN HELDEN MIXES) Faithless
 - 3 REVERENCE (MOUSE) TULLIACUMX INC./MAS MIXES Kim English
 - 4 SOMETIMES (MASTERS AT WORK MIXES) Brand New Heavies
 - 5 GROOVEBIRD (KUBBEHENS/QATTARA MIXES) Natural Born Grooves
 - 6 SCARED (DYLAN RHYMES/POB-SLACKER/FABTROY MIXES) Slackers
 - 7 MOVE YOUR BODY Reel 2 Reel
 - 8 AND THEN THE RAIN FALLS (BLUE AMAZON/VANDY LING MIXES) Blue Amazon
 - 9 FLASH/SEVEN DARS AND ONE WEEK (ROLLO & SISTER BLISS/DIX & JONESSE/VANDY DUX & HOSCHI MIXES) BBE
 - 10 BELLISSIMO (DJ QUICKSILVER/M.L.D./PHILIP MIXES) DJ Quicksilver
 - 11 I WILL BE RELEASED (JAZZ 'N' GROOVE/DANIEL O'NEILL MIXES) The Other Guys
 - 12 CAN'T STOP (LOVE TO INFINITY MIXES) Nootropic
 - 13 FOOTPRINT (MIXES) Disco Citizens
 - 14 I'LL BE YOUR FRIEND (PRINCE QUICK/DANIEL MORALES/SELF PRESERVATION SOCIETY/DEKOR/PAUL OAKENFOLD MIXES) Robert Owens
 - 15 NEVER HAD A LOVE LIKE THIS BEFORE (BROTHERS OF PEACE/DANNY DAVE & MIXES) Steven Dante & Juliet Roberts
 - 16 SOUND OF EBERT (CASINO/HIGH SOCIETY MIXES)/BAD APPLE (CASINO MIX) Casino
 - 17 PUTTIN' A RUSH ON THE MARK (PICCHIO/TIK-HLASS/LOUIS 69 MIXES) Future Force
 - 18 THE BEAT (KCC & DOWNBOW MIXES) Dreamteam
 - 19 KILLIN' TIME (FISH HEADWORK IN PROGRESS MIXES) Tina Cousins
 - 20 SEX LIFE Geoffroy Williams
 - 21 WHERE CAN I FIND LOVE (MARK PICCHIO/TIK/VS/NAO MIXES) Livin' Joy
 - 22 WE HAVE EXPLOSIVE (MANTON/KIKKLEON/PAUL FSOUL/LOU MIXES) FSOUL
 - 23 RIX DA HOUSE MIXES Tail Peel
 - 24 UNDERWATER LOVE (GAVI MORALES/BEN HILLER/VADYGER MIXES) Smoke City
 - 25 FOO! PROOF (CLUBFOOT-O-DOS MIXES) Clubfoot
 - 26 MORNING LIGHT (ITOHY & SCRATCH/VIJENS MAHLSTEDT/PAGANI MIXES) Team Deo
 - 27 THE FUTURE'S OVERRATED (EVOLUTION/AMETHYST/UBU PISTOLS/KRASH MIXES) Arkenia
 - 28 BE WITH U (BENJI CANDELARIO/SWING SLO/NIJNY VIDIUS & SOUL CREATION MIXES) Soul Creation featuring Dee Holloway
 - 29 WE'RE NOT ALONE PLUMP H.I.C.
 - 30 DO WATCH DO (K-KLASS/RYB/DI MIXES) Hyper Go Go & Adeva
 - 31 ALRIGHT (JAMIR/OJOLA/TODD TERRY MIXES) Jamiroquai
 - 32 NEVER BE LONEY AGAIN (TOWY DE VIT & SIMON PARKES/SOLAR STONES/SAPPHIRE MIXES) Sapphire
 - 33 4 YOUR SUMMERTIME (PLASTIK PRODUCTIONS/REVOLUTION/NUSH MIXES) Raissa
 - 34 HONEY (NIX) (PAGES SOUND THE GUN: PERD VEDULA CAPR) INSPIRAT/DIMON/ONE FINGER/SALOME MARGHERITA/SHEKANGEL TUDORANI MIXES) Hedy Haterix
 - 35 CAN YOU FEEL THE FORCE (DJ PROF-X/ORIARAL, DIMONCHHO TAMMAMES, BEN KEEN & PTP MIXES) Real DJ
 - 36 DON'T YOU LOVE ME (TONY DE VIT/MARK PICCHIO/TIK-HLASS/SMITH/ROMI SIZE MIXES) Eternal
 - 37 FLY LIKE AN EAGLE (DJ MANTON/MIXES) Seal
 - 38 ONLY YOU (MOVERS 'N' SHAKERS/SUJPER MIXES) Funk Essentials
 - 39 FIRED UP (ANGEL MORAES/OCCORT J (US)/JULIUS 69 MIXES) Funky Green Dops
 - 40 B.M.F. (M&S/WISSASS MIXES) Golden
 - 41 GET INTO THE MUSIC (RHYTHM MASTER/SKINHEAD/PIJU'S RULE/GOODFELLOS MIXES) DJ's Reale featuring Karen Brown/Distraction
 - 42 BIG APPLE BOGALLO (SERGIO GEORGE/ROGER SANCHEZ/ATI KRON/LINDA & BILL COLEMAN MIXES) Brooklyn Funk Essentials
 - 43 MY SPIRIT (DIZZY/PROCESSE/STATION/PINK BOMB MIXES) TII
 - 44 BLOCK ROCKIN' BEATS The Chemical Brothers
 - 45 NEVER LOST HIS HARDCORE (SHARPING MIXES) NRG
 - 46 THE REAL THING (MARK PICCHIO/TIK-HLASS/JOEY ROTTEN SOUNDORELS MIXES) Lisa Stansfield
 - 47 RADIO FREEDOM (MIXES) Millennium
 - 48 CAREFUL (KASH/BROTHERS IN RHYTHM MIXES) Horse
 - 49 INTO THE FIRE INTO THE DEEP (FLOOR FEDERATION MIXES) Disco Sluts
 - 50 TESTIFY Urban Blues Project featuring Jay Williams
 - 51 CUERDAS (DIZZY/QATTARA MIXES) Dizzy
 - 52 LEGENDS Sacred Spirit
 - 53 THE KNACK - YOU BETTER Mount Rushmore
 - 54 SPACE/2 THE FIGHT FIELD
 - 55 I HAVE NO FEAR L Monde
 - 56 THE FUNK PHENOMENON (ARMAND VAN HELDEN MIXES) Armand Van Helden presents Old School Junkies
 - 57 MALJIC (D STILLS/STATESIDE/CHRIS MIXES) Keeki
 - 58 MARRA MINE (ARMAND VAN HELDEN/GENSISIDE/IVANU TANG CLAN MIXES) Genside II
 - 59 FILMSTAR (ANDY GRAY/MIX MIXES) Mulu
 - 60 NAKED AND ASHAMED Dylan Rhyames

Manifesto
 Cheiky
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 Heat/Pestiva
 Loaded/XL Recordings
 Pestiva
 Jack'n'S3
 Pestiva
 Dos Or Die/Pestiva
 Hi-Life
 Hi-Life
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 Warm
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 East West/Dance
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 Dedicated
 Junior Boy's Own

SARA PARKER'S 'My Love Is Deep' reigns atop the chart for a second week with a reduced but still significant lead. Parker has 30% more support than the new number two, FAITHLESS's powerful package which includes mixes of both 'Reverence' and 'Insomnia'. My comment last week that Parker's single reached number one as a result of 'heavy promotion' drew a protest from Manifesto's Tony Nuxy, who says they sent out "only 1,000" of the single. My response is that while this may not be huge by Manifesto standards, it is very heavy compared to both the majority of records in the chart and historical promo numbers. The idea that a company would commission four big-name mixers to create variations on a track, press up 1,000 doublecauses of it and pay to have them distributed to the DJ fraternity would certainly have sent most of the dance industry's major players into a dead faint for a few years ago. This observation is not made to antagonise Manifesto, but to point out how the stakes have risen... DJ QUICKSILVER'S 'Bellissimo' was around in limited quantities at the beginning of the year, limited to number 41 in the artist's own mix. It's now been more widely serviced, with additional mixes from KLM and DJ PHILIP, and explodes back on to the chart at number 10. It shows a lot of parallels with BBE's 'Seven Days & One Week', which it resembles. Due for release on the same Positiva label, it's getting similarly heavy radio play, including Radio One, and is bound to be a big sales success. The only record to debut higher this week is NATURAL BORN GROOVES' 'Groovebird', another Positiva acquisition, which enters at number five. Another guaranteed hit is SMOKE CITY'S 'Underlove Love', as used in the new Levi 501 television commercial. It was bubbling under the chart last week, and now debuts at number 24. It's initially strongest in the North-west, where it ranks 11th this week...Records bubbling under the Club Chart this week, in descending order, are the latest from REACT II RHYTHM, LEGATO, NEW EDITION, GAT DECOR, SANDY B, DAPHNE, DISCO DROIDS, HANNAH JONES, FISICAL ARTS, INXS, ARIEL, LORRAINE CATO, KWESI, DAFI PUNK, COLOUR SYSTEMS, ORBITAL and QUEEN LATIFAH.

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floor federation

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That's the number of orchestras currently offering a world wide range of free services to band(s) register and advise on all aspects

200,000

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Bullated titles

kw

alternative cuts

- 1 'IT'S ALRIGHT (RONI SIZE MIX)' NU YORICAN SOUL (TALKIN LOUD)
Jungle Boogie Part 2 In three movements. Smashing it
- 2 'DRUM THE BASS' SHRI (OUTCASTE)
Maw raw international rhythms from Bombay to Belton
- 3 'UNIVERSE/OPAQUE' AQUASKY (WHITE LABEL)
Yes. Boomerquh's experimentalists deliver up and download science from forthcoming EP
- 4 'FALLING' FINLAY QUAYE (EPIC)
End of night rootsical sweatener
- 5 'TRIP TEASE' TIPSY (ASPHODEL)
Frisco lounge fi oddity. Love it
- 6 'OLLAND' OLLAND (ROSEBUD)
Seek out the Parisian *travle traits*. Even better than the Air remixes
- 7 'RETRO' PROJECT ONE (ECHO INTERNATIONAL)
Blunted r&b for all esoteric Baduists
- 8 'THE PRTOTYPE YEARS' VARIOUS (SONY)
For those who can't catch the mighty Grooverider live. An awesome selection
- 9 'NUGGETS 6 (THE BIG BEAT)' VARIOUS (NUGGETS)
Latest in the line of definitive retro compilations
- 10 'ME NOT THE PAPER' JERU (PAY DAY)
Premiere's latest modal piano twist, the highlight on 'Wrath'

compiled by **gilles peterson**

and updates on his *Worldwide* website. Sendings: 1 Down 2 Down, 3 Fine 4 DORBY

four bars breaking into a warm sweat with key stabs and builds. The Flash Bang mix has a more punchy influence, opting for the old style piano line at the breathing space and then continuing as it started. A certain attraction. ○ ○ ○

DRUM & BASS TUNE OF THE WEEK

SOUL 'JAH COME ON' (HARDEADERS) (DRUM & BASS)
One of my favourites at the moment. Begins with low key breaks, to be halted by the breakdown, and is rolling with house marching style beats and militant bass. Wicked snippets of those old school sounds incorporated. Rough. ○ ○ ○ ○ ○

DJ KANE 'SYSTEM' (RENEGADE HARDWARE) (DRUM & BASS)
Forthcoming on the 'Distorted Reality' doublepack. A proper stepping breaks kicks off the tune with excellent airy sounds incorporated, including the infamous 303. Solid business. ○ ○ ○ ○ ○

CRONICS 'VOLUME 12' (CRONICS) (DRUM & BASS)
Rocking, rolling stuff from the Cronic crew, churning out the quality yet again. One side is on the jazzy tip while on the flip there's a hard marching tune for the true soldiers. Massive. ○ ○ ○ ○ ○

CLUB ARTISTS UNITED 'SWING LOW, SWEET CHARIOT' (LE MILLENNIUM) (GARAGE)
A version of the gospel standard marks the first release of singer Gerida's label Le Millennium featuring the impressive vocal talents of New Jersey's finest including Kenny Su Su, Bobien, Jazzmina, Eddie Stooky and, of course, Gerida. These are typically uplifting pop mixes with plenty of twists and turns that keep the momentum high, while the dub is a peak-time affair with hard stabs and



EVELYN CHAMPAGNE KING



SWV



CLUB ARTISTS UNITED

atmospheric breaks. A lighter club mix from Soul Creation and a harder electro style mix from Sheer Sound make a strong release. And just to make sure all bases are covered, watch out for alternative versions from Booker T and Tuffjam. ○ ○ ○ ○

BLACK MASSES 'WONDERFUL PERSON' (TOM TOM CLUB) (GARAGE)
Black Masses return with this uplifting feel-good song. The funky live outfit put together by London dance legend Cleveland Anderson offer smooth soulful vocals underlaid by bass, rhythm guitar and keys blended to perfection. Already well received by top DJs in this original form, the club mixes are bound to smash. ○ ○ ○ ○

R&B TUNE OF THE WEEK

SWV 'CAN WE' (JIVE) (R&B)
This comes from the soundtrack to new movie *Booly Boo*, explaining in the first instance why it's on Jive and not RCA. The record finds the Sisters With Voices back with their best new single since 'Right Here' and a probable hit too. Musically they've moved on from their new jack swing sound of old, this new school r&b jam being much more subtle and refined. Driven by bubbling urban beats and laced with acoustic guitar, the chirpy melodic vocals interact with a nu school sparser production by Timbaland who has already established his credentials with Ginuwine and Aaliyah. The single comes in versions with and without guest rapper Missy 'Misdemeanour' Elliott. ○ ○ ○ ○ ○

EVELYN 'CHAMPAGNE' KING 'ONE MORE TIME' (4 LIBERTY) (HOUSE)

With a singer this delicious what more do you need? You get four mixes of this good house vocal track (made much better than good by the ECK magic) and old timers need not cry for the lady has not been ruined by some horrible pop house monstrosity. The Dirty Rotten Scoundrels mix is a really quite laid-back but extremely funky number while Hottie Torales and Mark Mendoza produce a very Eighties groove-sounding vocal club Mentor mix and a lovely Mentor dub full of engaging plans. ○ ○ ○ ○

PUFF JOHNSON 'FOREVER MORE' (COLUMBIA) (R&B)

As Puff prepares for her UK visit in support of 3T, Columbia issues what was always the best contender for a single after 'Over And Over'. It's pure Whitney Houston territory as a song and vocal performance. Though she's re-vocalised it for some tougher R&B mixes to be included on the single release. Of these, Love To Infinity do the best job with this Narada Michael Walcott production, cushioning her vocals with some slick shuffle beats laced with warm keyboards and jazzy vibes. Mystro

S

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the URBAN CHART

Assembled by Alan Jones from a sample of more than 500 DJ returns - (see 0171-923 7261)

| Pos | Last | Weeks | Title |
|-----|------|-------|--|
| 1 | 1 | 4 | CAN'T NOBODY HOLD ME DOWN |
| 2 | 2 | 5 | REQUEST LINE |
| 3 | 3 | 5 | I'M NOT FEELING YOU |
| 4 | 7 | 2 | PATIENCE (LP) |
| 5 | 4 | 5 | MFR. BIG STUFF |
| 6 | 5 | 5 | RUMBLE IN THE JUNGLE |
| 7 | 6 | 5 | YOU WILL RISE |
| 8 | 16 | 2 | CAN WE |
| 9 | 27 | 2 | HYPRNITIZ |
| 10 | 11 | 4 | HOW I FEEL |
| 11 | 14 | 3 | SUGAR HONEY ICE TEA |
| 12 | 36 | 3 | BADUUM (LP) |
| 13 | 39 | 3 | JUST THE WAY YOU LIKE IT |
| 14 | 15 | 3 | LOVE GUARANTEED |
| 15 | 8 | 5 | GET ME HOME |
| 16 | 20 | 3 | BIG DADDY |
| 17 | 31 | 4 | THE REAL THING |
| 18 | 9 | 4 | DOV'T YOU LOVE ME |
| 19 | 18 | 5 | SUMTHIN' SUMTHIN' |
| 20 | 15 | 5 | LET ME CLEAR MY THROAT |
| 21 | 21 | 5 | YOU MIGHT NEED SOMEBODY |
| 22 | 29 | 3 | WHEN YOU NEED MY LOVIN' |
| 23 | 40 | 2 | UNTIL THE DAY |
| 24 | 37 | 3 | HEAD OVER HEELS |
| 25 | 12 | 5 | I NEED YOUR LOVE |
| 26 | 5 | 5 | KNOCKS ME OFF MY FEET/IN THE HOOD |
| 27 | 28 | 5 | SPIRITUAL THING |
| 28 | 25 | 5 | WHEN BOY MEETS GIRL/DO YOU THINK ABOUT US |
| 29 | 28 | 2 | WE'VE GOT IT |
| 30 | 34 | 2 | WATCH ME DO MY THING |
| 31 | 13 | 4 | ME AND THOSE DREAMIN' EYES OF MINE/BROWN SUGAR |
| 32 | 19 | 5 | 4 MORE |
| 33 | 23 | 3 | IF I CHANGED MY MIND |
| 34 | 26 | 3 | THE CYPHER PART III |
| 35 | 18 | 5 | SOMETIMES |
| 36 | 19 | 5 | FOREVER MORE |
| 37 | 24 | 4 | TRUE DAT |
| 38 | 24 | 4 | TELL ME WHERE IT HURTS |
| 39 | 30 | 5 | MIDN & GRON |
| 40 | 32 | 5 | JUST THE WAY |

| Artist | Label |
|---|--------------------------|
| Puff Daddy featuring Nas | Bad Boy |
| Zhané | Illtown/Motown |
| Yvette Michele | Loosd |
| Assorted Pilgrims | Hall Of Fame/Epic |
| Queen Latifah | Motown |
| Fugees feat. A Tribe Called Quest, Busta Rhymes | Mercury |
| Sweetback | Jive |
| SWV | Bad Boy |
| Notorious B.I.G. | Rhythm Series/Parlophone |
| Chubb | Wild Card |
| Godfellow | Kelso/Universal |
| Erykah Badu | MCA |
| Tasha Holiday | Big Life |
| Damage | Del Jam |
| Foxy Brown featuring Blackstreet | Uptown |
| Heavy D | Arista |
| Lisa Stansfield | 1st Avenue/RHJ |
| Cherrel | Columbia |
| Nasweli | American |
| DJ Kool | Freakstreet/WEA |
| Shola Ama | Rhythm Series/Parlophone |
| Richard Anthony Davis | MCA |
| Nicki Minaj | Crave |
| Allure featuring Nas | WEA |
| Trigle D & Channo One | LaFace |
| Dove! Jones | Warner Bros. |
| Eric Benet | Puff Daddy |
| Total | Siam |
| Paul Anton | Loosd |
| Immature | Cooltempo |
| D'Angelo | Tommy Boy |
| De La Soul/Zhané | Southern |
| Ebovy & Phobe One | Relativity |
| Frankie Cutlass | for |
| Brand New Heavies | Work/Columbia |
| Puff Johnson | Atlantic |
| Leverit | RAK |
| Jamica | WEA |
| Mark Morrison | WEA |
| Allforce Hunter | Cooltempo |

[commentary]

by Tony Farsides



We tragically spoke too soon about NOTORIOUS B.I.G. last week. Perhaps it's a fitting tribute that 'Hypnotize' should shoot into our Top 10 because, as pointed out last week, it's without a doubt one of the strongest rap tracks of the year. He will be much missed... Meanwhile, the top three stay put and ZHANE's position is sure to be strengthened by the imminent release of an even more club-friendly remix featuring QUEEN LATIFAH... If any evidence was needed that TIMBALAND is running things production-wise in R&B, then merely check SWV's brilliant 'Can We', moving up to number eight from 16. Elsewhere, MICHAEL JACKSON's next project will be his long-awaited remix album called 'Blood On The Dancefloor'. The LP features some of the best Jackson remixes of recent years as well as some new tracks. The title track 'Blood On The Dancefloor' will be promoted in the next few months... Good to see a packed house for the ERIC BENET showcase at Subterania recently. Eric proved he can definitely cut it live, and that won't hurt 'Spiritual Thing' which is now on most key playlists. Another day and another soundtrack pops up, this time for a new film called LOVE JONES. Columbia has mailed out an album sampler which includes tracks from Dionne Farris, Escape, Lauryn Hill from Fugees and Groove Theory and is worth tracking down... The release of GODFELLOW 'Sugar Honey Ice Tea' has gone back to April 14.



- 13 18 CABL COX - F&T 2
- 16 19 THE NOTION OF ALL SWING MIX ALBUMS
- 17 20 THE NO.1 MOTOWN ALBUM



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ESSENTIAL NEW TUNE - PETE TONG'S ESSENTIAL MIX, RADIO 1
SINGLE OF THE WEEK IN RECORD MIRROR & MIX MAG UPDATE

MCA

seal
Fly Like An Eagle

SPACE JAM jump up and see the film
BUGS BUNNY what's up doc?
SEAL superstar
MICHAEL JORDAN higher higher!
STEVE MILLER the joker
G HACKETT the pumpin' jumpin' remix
FLY LIKE AN EAGLE the latest Seal single
a song taken from the 'Space Jam' film

Jumpy post modern entertainment
from Zang turntumb

MCA

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NEW

LUSCIOUS JACKSON



meanwhile takes the ballad and runs some hip hop beats beneath, his Juicy R&B mix being more interesting with its references to 'Juicy Fruit'. ○○○○ RT

GARAGE TUNE OF THE WEEK

LONI CLARK 'SEARCHIN' (GROOVE ON)

(GARAGE)

After a brief absence from the dance charts, Loni glides back into our record boxes with yet another smash. Mood II Swing are at the controls for a stylish production with abstract jazz chords, subdued disco beats and a vocal hook to die for. Watch out for the second half where the mood swings to a higher plane, and not forgetting the dub with its offbeat rhythm and jazz bass, and some smooth bonus beats to make this an essential purchase. ○○○○ JN

LUSCIOUS JACKSON 'NAKED EYE' (GRAND ROYAL)

(ALTERNATIVE)

With that Bangles-in-an-NY-coffee-bar sound, some of the coolest sounding girls are back with a new, bouncing, strumming single that wouldn't be out of place on 'Friends' or some other 'confused young people having fun and tears' show. The original is enough really but there are suitably cool remixes from Propellerheads (so thankfully non-siren mellow mood), NY's Russell Simmons with a drum-filled Totally Nude mix and a very acceptable almost radio-friendly Howie B mix. ○○○○ D&H

ALTERNATIVE TUNE OF THE WEEK

MEKON featuring SCHOOLY D 'SKOOL'S OUT' (WALL OF SOUND) (ALTERNATIVE)

Where the muscle of a major relies on sampling the seminal old school rapper (i.e. Chemical Brothers' 'Block Rockin' Beats'), the impetuous indie actually tracks the man himself down (though I'm told he's proving difficult to find for the proposed video shoot) for a full-on vocal. Slithering scratching moves swiftly into a burst of 'Funky Drummer'/'Fool's Gold' before Schooly D lets rip amid namechecking with "hands in the mutha**ing air!". Les Rythmes Digitales head towards retro-electro with a bouncy synth that will have you dusting off the File track suits. Deckwreka intro with a quick Schooly megamix before a dirty head-nodding beat sets it off; instrumental included here too. A classy collaboration whose album version could easily achieve commercial success, and deservedly so. ○○○○ JH

CHYNAH 'HOW I FEEL' (PARLOPHONE) (R&B)

On a similar tip to the Yvette Michele ghetto jam, this hip hop soul gem has been creeping up on the r&b scene since first being promoted in New York by Strictly Rhythm's Vestry imprint. The vocalist is Melissa Pierce who's paid her dues on backgrounds for the likes of Mary J Blige, LL Cool J and The Untouchables. The track comes in assorted urban mixes, it's full of strong hooks from the background vocals to the nu school/old school basslines. Melissa certainly proving she's got soul on a melody that sticks after a few spins. There's even an acoustic mix for the real soul boys. ○○○○ RT

RICHARD ANTHONY DAVIS 'WHEN YOU NEED MY LOVIN' (PARLOPHONE) (R&B)

Errol Henry's protégé moves from Intimate Records to the mighty Parlophone for a debut teaser from a forthcoming album project. This is actually one of three r&b jams on the promo-only 12 inch/CD, 'Cause 'N' Effect' actually doing it the best with its slower paced, more

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Spice Girls
Viola Wilts
Deja Vu featuring Tomsin
Eternal
Gina G
Jill & Bob
Sarah
Who's That Girl
BICE
Pet Shop Boys
N-Teatro
Rebekah Ryan
Blue Ambros
Tali Paul
Erasme
Pianonine
Jamiroquai
Margaret Borm Grooves
Roni DJ
Lipstick
Blonde Ambition
Noku C
Sam Walker
Real 2 Real
Tina Cousins
2 Hope 4
Celine
DJ's Rule featuring Karen Brown
Sara Parker
Up Yer Roxox
Rocquiere
Dulzimar
Ultrasyne
Sapphire
Unique II
Transatlantic Soul
Robin S
Clock
Ament UK
Finn Factory

Virgin
Radio Wave
Almighty
1st Avenue/EMI
Eternal
Telstar
Multiply
Parlophone
All Around The World
WEA
Jackpot/53
VC Recordings
Mute
3 Beat/Freeform
Sony S2
Heat/Picnic
Mute
Almighty
Energie
Vale
Pro-Activ
Positive
Eastern Bloc
Euphonia
Worx
Distinctive
Mastefacto
Hi-Lite
Hi-Lite
Planet 3
All Around The World
Earth Music-WEA
Dancepop
Deconstruction
Champion
Power Station
Fewerplus
Regular

[commentary]
by Alan Jones



In this column last week I confidently predicted that SPICE GIRLS 'Who Do You Think You Are' was gaining points too slowly and seemed 'unlikely to earn them a third number one'. I was wrong, and it comes galloping through this week to win by a very short head from VIOLA WILLS' 'Gonna Get Along Without You Now'. DEJA VU's 'Don't Speak' - both of which gain heavily - and ETHERIAL'S 'Don't You Love Me', which has been number one for the past fortnight. All four are getting support from more than half the 75 DJs whose charts are used to compile the Pop Chart, and there's a big gap between this group and the chasing pack. Overall, it's a week in which there seem to be precious few new pop-aimed records in the clubs, a fact which allows less obvious pop contenders like NATURAL BORN GROOVES, CASINO and NODTROPIC to come through. There are also few changes in the chart than has become customary of late - just a dozen of them are sprinkled around the Top 40, where six months ago there were twice as many... REEL 2 REAL's previous hits have largely broken via a pop audience, a fact which their trio of number one hits in this chart support, but their latest, 'Move Your Body', is in the unique position of being more favoured by upfront DJs, ranking 7th, up from 31, on the main Club Chart, whilst debuting at 24 here... Breakers include: SMOKE CITY, BRAND NEW HEAVENS, DJ QUICKSILVER, ABIGAIL, FIZICAL, JOSHUA and HANNAH JONES.



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BEST OF THE ALBUMS

PATRICK PRINS 'MOVIN' MELODIES' (AM:PM)

Movin' Melodies has been one of the most influential European dance labels over the past few years with hits from Subliminal Cuts, Peppermint Lounge and others. What most people don't realise is that Patrick Prins is the man behind every act. This album gathers the label's highlights on to one CD/quadruple album ahead of new material due soon following his recent signing to AM:PM. Hearing them all together, it's not difficult to see how important Prins has been in the development of the "Dutch" sound which combines melody and power in a very clean, free flowing production style. Here's hoping his new work is of a similarly high standard. ●●●●● TJ

VARIOUS 'EASTERN UPRISING' (COLUMBIA)

Cultural sound clashes seem to be all the rage at the moment as different ethnic groups combine their own musical styles with modern dance production techniques. This album features Asian dance acts from all over the UK such as Tango Padre, Earth Tribe and Masters Of Sound. Reggae, dub, jungle - the range of influences is diverse even within individual tracks. Some sound like Andrew Weatherall productions, others like Masters At Work with sitars. It's certainly a colourful collection that will broaden your mind. ●●●●● TJ

VARIOUS 'ARTCORE 3 - EXPRESSIONS IN DRUM & BASS' (REACT)

React's reliable series continues with more than 15 breakbeat selections ranging from the more commercial (Adam F's 'F-Jam') to the obscure ('The Bear' by Danny Braks), as well as pivotal remixes such as PFM's 'The Sea' for St Etienne and Goldie's 'Milk' for Garbage. ●●●●● JH

VARIOUS 'CLASSIC JAZZ FUNK 7' (MASTERCUTS)

Kiss FM's Jeff Young picks the tracks for Mastercuts' seventh volume of jazz funk, making it the label's most-covered genre. Donny Hathaway, War, Sonny Rollins and Sea Level are among the dozen featured artists delivering a rolling stream of upbeat grooves. ●●●●● CM

VARIOUS 'VIVA DIABLO BLANCO - FREESTYLE BEATS VOLUME ONE' (INDOCHINA)

Indochina has aimed to throw categorisation out the window with this album, and including The Egg remixed by Fila Brazziera on the same compilation as Arkenz, 808 State via The Propellerheads and Art of Noise remixed by Doc Scott certainly blurs the boundaries, although the overall mood is a groovy electronic blend of techno, ambient and drum & bass flavours. ●●●●● CM



funky flava. Also on the EP is an even slower soul jam, "Without Dreams", that adds more class to this release. "When You Need My Lovin'" is definitely the most commercial of the tunes. ○○○○ RT

TECHNO TUNE OF THE WEEK

GEMINI 'ON THE NORTH STAR WITH GEMINI' (PEACEFRONG) (TECHNO)

Gemini again deliver four ultra cool excursions on the deeper side of techno. "Snow Drop" opens proceedings, with warm keys sprinkled over the smooth beats, while the bass just supports without overpowering - a real breeze to chill to and soak up the vibe. On "Day Dreaming" the tempo is raised a gear but still maintains that laidback kinda groove. Flip it over and "A Blue Night" hits the spot with a simple organ stab and a rumbling bottom end while "2X" is a disco infused, filter work-out. Something here for all the family. ○○○○ DM

BURGER QUEEN 'BOOM AND POUND' (WHITE LABEL) (HOUSE)

Shamelessly borrowing huge chunks of other people's records, this is nevertheless a well-crafted cut-and-paste progressive track that DJs love if only for its familiarity. Original it may not be but it works, and it sits up and begs for a major to pick it up, clear the samples, remix it and have one week in the Top 40 only. ○○○○ TJ

M+M 'DISCO TREATS' (TAKE 1) (HOUSE)

A disco-house track which, when you've got past its use of the well worn "People get up, let's get down" sample, is not a bad effort at all, especially if you're tired, the needle in halfway through where things get a lot tastier with a breakbeat breakdown and some transformed sampling. The B-side sees John 'OO' Flamin' turn it into a UK house track with simple offset bassline, organ line and, hey, the Bee Gees "You Should Be Dancin'" chucked in for good measure. It's a peculiar mixture but catchy. ○○○○ TJ

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dance has been a word on many people's lips in the US over the past six months. Whether it's the media buzz about the new "electronic" UK groups such as The Prodigy, The Chemical Brothers and Underworld, the street buzz on drum & bass or the increasing penetration of the singles chart by Euro pop dance by the likes of Gino G or Livin' Joy, there is a consensus that dance in all its forms can only get bigger this year. All of which is good news for those British and European labels which look set to benefit most from a US dance explosion. In terms of mass popularity and singles chart action, dance is still very much in its infancy - for example, there is no comparison between the market dominance of disco in the late Seventies and the current popularity European pop dance acts are enjoying. However, there has been a significant level of success by artists such as Gino G (pictured), Corona, Livin' Joy and La Bouche which doesn't appear to be dropping off.

"What seems to have been popular over the past year is Euro dance, which has run its course in the UK," says Phil Cheeseman, European label manager of Strictly Rhythm, one of America's

rather than albums - major would rather sell 200,000 copies than 500,000 singles," says Johnny De la Haza, associate director of crossover music at Atlantic Records and owner of future label Henry Street.

The area showing the strongest potential for album acts has been dubbed "electronic" by the US media. The use of the term underlines the difficulty that many in the US music industry have with the word "dance", reflecting the enduring hangover from the disco backlash of the Seventies. "You have to understand that American perception of a dance track, by definition, some kind of one-off thing," says Seven Webster, MD of underground house label Jackpot Records. "Most dance music is now tagged 'electronic'."

It is precisely this area of music which is creating the biggest buzz at present. The Prodigy were very publicly endorsed by MTV and were subject to a fierce bidding war eventually won by Madonna's Maverick label. There has been similar excitement around the likes of Orbital, The Chemical Brothers, Underworld and The Orb (pictured below).

Steve Hall, managing director of UK indie Junior Boy's Own, is currently negotiating deals with the label and has been successful. Commissioning groups such as the Associates (pictured) and MBL acquired when it comes to dance-house acts, thereby demonstrating the large surplus for that side between the UK and US. "There is still a long way to go. In the UK, alternative dance or electronic music tends to embrace everything from house to the American Beat. Commissioning can be an avenue here to focus anything which falls between that. I don't see over the next 10 or 15 years of sales but it is certainly to be seen if it has not been 10 years ago. Commissioning it will be interesting to see if alternative dance will be as strong. From the UK there is a real momentum but the UK record industry with the major groups is still a wild card in the market in sales in the next three years and we are which will probably determine the alternative scene."

So far, the UK has had success. The Chemical Brothers, winners of the leading awards of alternative dance, have sold 100,000 copies in the US as of April Weeks, a Virgin monopoly. This may be an encouraging figure for the UK, but it's a small one by American. As Junior Boy's Own's Steve Hall notes: "I was in the new Southampton office and happened to be in the office with 575,000 copies in its first week. So it's a flop the UK. However, a number of acts are expected over the next 12 months and may all likely to be launched with extensive marketing and promotional campaign."

For commissioning acts with high potential for growth the UK market is in the scene, fuelled by visits from many of the UK's top acts. "During the past six months a lot of UK and Euro DJs have done tours there, which was pretty much unheard of before. Not only that, US DJs who used to have to come to the UK and Europe to play are now finally getting gigs in their home country," says Dave Clarke, MD of Scottish techno indie Soma.

What the US lacks so far are influential charts like the *RM*, *MixMag* and *Muzik* club roundups. The *Billboard* chart isn't seen as reflecting the true state of dance sales and the only charts DJs and tastemakers use to date are DJ buzz charts.

It goes without saying that, with a reputable chart in place to focus industry and public attention alike, electronic and alternative dance would have little difficulty establishing itself in the US.

The irony is that without such a chart, the music will still struggle to fulfil its potential in America.



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dance is the new US buzz word

sarah davis examines the real potential of the US market for a brit-led dance invasion

longest-standing and successful dance independents. "Acts like Culture Beat and Real McCoy, which were big in the UK three or four years ago, are still happening there."

Andreas Weinhil, deputy MD of Logic Records in Germany believes the US market has hatched on to a subtle shift in the Euro style which has tilted in with a more liberal approach to radio.

"The acts now are totally different from Culture Beat; the structure of the songs is different. It's dance pop, not Euro dance," he says. Logic has picked up a *Billboard* Award for best dance label of last year. Its new act Le Click will be performing at the Winter Music Conference Awards party in Miami on March 26. Le Click's single, 'Call Me', distributed by BIGG, sold 50,000 in its first three weeks, helped by a strong response from radio. Another new Logic act, Soul SK, have recorded a cover version of 'Son Of A Preacher Man' which recently entered the *Billboard* charts as highest new entry and is still climbing.

But for the US market, singles are not the key area of interest. "In Europe and the UK, it's all about singles. In the US, we'd

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xtra america swallows its alternative medicine

something exciting is happening in the US and it sure ain't Britpop. America is discovering alternative dance – or “electronic” music as they call it – and going mad for it. British acts The Prodigy, The Chemical Brothers, Underworld, The Orb, Orbital, Meat Beat Manifesto, Loop Guru and others are starting to oust the omnipresent rock bands and leading a media hungry for new music to listen up radio formats and fill magazine pages. Alternative dance has proved ideal for this purpose because of its focus on artists rather than just a track or DJ.

Kevin Kareth, head of marketing and promotion for the Los Angeles-based World Domination label, agrees. “Kids are tired of the grunge guitars they’ve been used to hearing for the past five years. They’re getting hooked into the rave scene instead. It’s an age thing too. Before rave, if people wanted dance music they had to go to clubs where you have to be over 21 to get in. Now they can go to raves in the desert. It’s more communal and age isn’t a problem.”

Junior Boy’s Own managing director Steve Hall recognises another dimension. “This new generation of American kids going to raves have found a new music that their parents don’t like which they can claim as their own.”



Americans might want something different, but they don’t want it that different. Acts must play live and must be personalities. London-based Loop Guru, signed to North South Records, recently completed a second trip to the US. Guitarist Sam says, “After the gigs, people would come up to us and say they’d never seen a live dance act before. We converted them with the first song and when I leapt across the stage with a guitar they went crazy.”

The mood in the US now is much the same as it was in the UK in the heady late Eighties. Warehouse and desert raves at which house and techno are played and British bands get exposure are definitely on the increase, attracting thousands of new dance fans.

Loop Guru’s manager James Clayton says, “When World Domination signed us last summer I got Loop Guru to appear at the Organic Festival at Snow Mountain in California. Also on the bill were the Chemical Brothers, Underworld, The Orb, Orbital and Meat Beat Manifesto – bands we would never normally play with in the UK. But to the Americans we were all the same because we were all electronic.”

Now the genre is fully accepted by American trendsetters and tastemakers, and deals such as The Prodigy’s signing to high profile labels such as Madonna’s Maverick imprint are hailed as significant news events, it is clear that electronic and alternative dance is now well and truly on the map in the US.

the imports vs licensing

uk dance labels wanting to crack America are faced with two stark choices. Either they spend time and money trying to find a licensing partner or let exporters open the market for them.

Those who specialise in vinyl-only releases find that taking the import option is most likely to get results. The US vinyl market is small and DJ-orientated with UK and European 12-inch records and tracks from US house labels such as Strictly Rhythm and Nervous in most demand.

Scottish label Soma exports most of its underground house and techno through RTM. Richard Brown, Soma label manager, says, “We’re still a bit too underground as far as the US is concerned. I tried to make direct deals last year but nothing really worked, so at the moment we’re happy to export.”

CDs, on the other hand, are much easier to license into the US. Labels such as Virgin-owned Astral Werks,TVT and World Domination have done an excellent job with The Chemical Brothers, Underworld (below) and Loop Guru respectively. The Chemical Brothers (above) have done particularly well, selling more than 180,000 in the territory.



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Junior Boy's Own is one UK label which favours both approaches. "We licence and export," explains MD Steve Hall. "A lot of our records are house tunes and DJ tracks which go best on import. Most other records we try to get licences for."

Los Angeles-based is one of its premier US licensing companies. Through its office, it handles a diverse range of UK dance titles, licenses its own compilations as well as releasing UK compilations of DJ's "Brassic Beats" and the "Mixmag Live" series. Among its recent coups is to sign a new three-year US licensing deal with Carl Cox for his mix and artist albums. According to Suburban Base managing director Dan Donnelly, Moonshine and are the only companies to make a dent in the drum & bass scene in the US.

Italian Smitje is currently promoting "Javelin", the album from Jackpot and Blue Amazon as a Smitje/Jackpot release. MD Steve Webster says he is now in negotiation with a US distributor for Jackpot America. Webster hopes that, like Suburban Base, will be a Jackpot US office by the end of the year. Other UK dance labels will be watching to see whether this will be the best way into the American market.

among

the host of British labels attending this year's Winter Music Conference in Miami are V2, Wall Of Sound, Perfecto, Warp, Suburban Base, Positiva, AM-PM, Strictly Rhythm and Jackpot. These labels represent the increasingly diverse styles of dance.

1997 marks the Winter Music Conference's fifth birthday. It will be celebrating the occasion with three full days of seminars and live events. DJs expected to play out during the weekend include DJ Diesel, Loop Guru's Sam and Carl Cox. Among the 40 artists making showcase appearances will be Talkin' Loud's Roni Size and the Reprazent Crew and The Click, a new pop/dance act signed to Logic in Germany.



Essex-based drum & bass label Suburban Base has Diesel Boy playing at the Urb party and, says managing director Dan Donnelly, there is growing interest in others in the stable from potential US licensees. Donnelly is also looking to put together more imaginative deals. Recognising the overlap between garage and jungle, Suburban Base collaborated with *Max Power* - a boy racers' car magazine - to put out a jungle album which sold 50,000 units in the UK. "I'm

already talking with a Miami-based label to set up something similar," he says. "We'll be meeting with them at WMC to discuss the details."

Another first-timer is Clare Horseman, Edel label manager, who'll be representing all the Edel labels around Europe and is hoping to meet producers, find fresh vinyl and shout about new product.

But while there will be plenty of good business to be done, there's no guarantee that the weather will stay fine. Three years ago, recalls Strictly Rhythm European manager Phil Chesebourn, there was a mini-hurricane which left delegates stranded in the Fontainebleau's bar. "The look of bewilderment on their faces as great branches blew by outside over the pool was something to see," he laughs. "Most people were hoping they'd get a surtan, not a soaking."

But at least they had the opportunity to get some extra networking in, which is one of the most important features of the conference for most British regulars. Nicky Trax, director of Phuture Trax, says, "Last year, there was a British invasion. You'd come out of a club at 5.30am and bump into someone like Dave Beer from Back to Basics. It was like being back in the UK. This year I think it's going to be even better."



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| 11 | NEW | NETHERWORLD LSG (Featuring mixes from Kid Loops and DJ Randy Andy) | white label | CD Code - 1211 |
| 12 | NEW | IT'S ALRIGHT Mu'Verican Soul (Armand Van Helden on the dub) | Talkin Loud | CD Code - 1212 |
| 13 | (14) | GOTTA LOVE FOR YOU Serial Diva (Featuring mixes from Kevin Saunderson, Sharp and Full Intension) | Ministry Of Sound | CD Code - 1200 |
| 14 | NEW | ROLL THE DICE Lunatic Calm (Big beats grunge with remixes by Fatboy Slim) | MCA | CD Code - 1213 |
| 15 | NEW | SWING LOW SWEET CHARIOT Club Artists United (Classic gospel song given the garage treatment by Gerideau) | Millenium | CD Code - 1214 |
| 16 | NEW | SPACEFUCK Headrillaz (Tough dark darkbeat groove with mixes by Environmental Science) | Pussyfoot | CD Code - 1215 |
| 17 | NEW | IT'S NO GOOD Depeche Mode (Motorbass, Hardfloor, Speedy J and Andrea Parker take turns on the mix) | Mute | CD Code - 1216 |
| 18 | NEW | MOVE YOUR BODY Reel 2 Real (With mixes by Erick Morillo, Tin Tin Out and Narcotic Thrust) | Positiva | CD Code - 1217 |
| 19 | NEW | SUCK ON THIS Yoni & Smokin' Jo (Driving UK-produced instrumental house) | Sugarcube | CD Code - 1218 |
| 20 | NEW | RADIO FREEDOM Millenium (Melodic progressive house cut) | Monster Sounds | CD Code - 1219 |



A guide to the most essential new club tunes as featured on TFM's 'essential selection', with pulse ting, broadcast every Friday between 6.30pm and 10pm. Compiled by DJ Fireback and data collected from leading DJs and the following sources: city sounds/junglism/black market/Big London, eastern bloc/underground (manchester), 2big records/top40/gigant, 3 beat over/road, take (newcastle), global beat (bradford), massive (oxford), arcade (oxfordham).

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

THE OFFICIAL CHARTS - 22 MAR

NEW

25 24 SECRETS Tomi Braxton

12 24 INDENTURABLE PHOENIX & MUV

- 12 **24** **INDEX** INDIVIDUAL ARTISTS'S ALBUMS
- 13 **25** **FAREWELL TO TWILIGHT Symposium**
Infectious
- 17 **26** **FAREWELL TO GO Republica**
Deconstruction
- 10 **27** **SHOUT Art & Dec**
Teister
- 16 **28** **NATURAL Peter Andre**
Mushroom
- 18 **29** **SHOW ME LOVE Robin S**
Champion
- 23 **30** **EVERYTIME I CLOSE MY EYES Babyface**
Epic
- 22 **31** **GET ME HOME Foxy Brown featuring Blackstreet**
Def Jam
- 11 **32** **RADIATION VIBE Fountains Of Wayne**
Atlantic
- 30 **33** **BECOME 1 Spice Girls**
Virgin
- 25 **34** **LET ME CLEAR MY THROAT DJ Kool**
American Recordings
- 19 **35** **FIND YOU Doodgy**
A&M
- 11 **36** **SAY MY NAME Zee**
Perfecto
- 11 **37** **NI - TEN - ICHI - RYU Phnek**
Science
- 21 **38** **SPIN SPIN SUGAR Sneaker Pimps**
Clean Up
- 24 **39** **THE NEW POLLUTION Beck**
Geffen
- 14 **40** **KNOCKIN' ON HEAVEN'S DOOR/THROW THESE. Dumbplane**
BMG

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

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| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | |
| THE SOUL ALBUM | IN THE MIX 97 | THE HITS ALBUM 1997 | THE FITS ALBUM '97 | CLUB MIX '97 - 2 | THE HOUSE COLLECTION - VOLUME 5 | TRANSPOTTING (OST) | THE ANNUAL II - PETE YONG & BOY GEORGE (Living On Sound) | GIRL POWER | THE '97 BRIT AWARDS | DREAM & BASS MIX '97 | GLAMOROUS ONE | SESSIONS SEVEN | ONCE IN A LIFETIME | NOW THAT'S WHAT I CALL MUSIC '98 | SIMPLY THE BEST LOVE SONGS | THE ULTIMATE LINE DANCING ALBUM | CARL COX - FACT 2 | THE MOTHER OF ALL SWING MIX ALBUMS | THE MO'1 MOTOWN ALBUM | |
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- 25 **24** **SECRETS Toni Braxton**
LaFace
- 21 **25** **THE SCORE Fugees**
Columbia
- 23 **26** **THE VERY BEST OF Elkie Brooks**
PolyGram TV
- 20 **27** **WHITE ON BLONDE Texas**
Mercury
- 27 **28** **SHERYL CROW Sheryl Crow**
A&M
- 51 **29** **ALISHA RULES THE WORLD Alisha's Attic**
Mercury
- 17 **30** **BEAUTIFUL FREAK Fells**
Dreamworks
- 32 **31** **STOOOSH Skunk Anansie**
One Little Indian
- 34 **32** **VOICES OF TRANQUILITY - VOLUME 2 Hypnosis**
Dino
- 31 **33** **REPUBLICA Republica**
Deconstruction
- 37 **34** **GLOW Reef**
Sony SZ
- 29 **35** **BLUR Blur**
Food/Parlophone
- 11 **36** **THE GOLDEN MILE My Life Story**
Parlophone
- 48 **37** **COME FIND YOURSELF Fun Lovin' Criminals**
Chrysalis
- 28 **38** **GABRIELLE Gabrielle**
Go Beat
- 40 **39** **RETURN OF THE MACK Mark Morrison**
WEA
- 26 **40** **WHIPLASH James**
Fontana

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INTERNATIONAL FOCUS

US CHARTWATCH

U2 make a five US number ones in a row as Pop this week debuts at the top of *Billboard's* albums chart. It's the first time since Paul McCartney and Wings in 1976 that an act has enjoyed that many consecutive chart-topping albums in the US and is such a rare achievement that only Elton John and Chicago have also pulled it off. However, U2 still have a long way to go to catch The Beatles, who managed nine number one albums on the trot between 1965 and 1968. The Island act achieved 349,000 over-the-counter sales of Pop in the US last week.

While Pop the album reaches number one in the US, its chart, pop the genre gives way after four weeks at the top of the Hot 100, to a turbulent week for the Red Hot Chili Peppers with the debut of *The Return Of The Mack*, another of its artists, Puff Daddy, succeeds Spice Girls at number one. But the quietest shouldn't feel too disheartened because their four-week reign at one was the longest by a UK single in the US since UB40's (I Can Help). Falling in Love With You enjoyed seven weeks at the top in 1993. By way of compensation, the album Spice reverts to decline with a one place move up to six and Gavin reports plays for the second single Say You'll Be There. There are beginning to pick up. The highest-placed UK single with a bullet remains Mark Morrison's *Return Of The Mack* which climbs two to 28, while The Prodigy's *Firestarter* ends a frustrating three-week run at 32 by moving up two notches to 30. As reported last week, Change The World by Eric Clapton saw its fortunes revived after his Grammy success. The



knock-on effect has also spread to the guitarist's back catalogue with the best of *Time Pieces* and *The Cream Of Eric Clapton* both re-entering *Billboard's* catalogue albums chart. Having started to reclaim the chart, *Change The World* this week moves down seven to 37 with the other UK and US-signed acts following a similar pattern. *Time Pieces* (13-7), Donna Lewis (11 Love You Always Forever, 38-42), U2 (33-52), Rod Stewart (73-76), Seal (75-81), Depeche Mode (80-90), Phil Collins (90-94) and Doona Lewis (Without Love, 94-96).

Back to the albums chart and Van Morrison continues his amazing track record of chart LPs in the States by entering at 32 with the Healing Game. Looking for their first full-sized hit are Faithless who, after reaching number one on *Billboard's* hot dance music chart with *Lascaris*, are now bubbling under the Hot 100. Also there is Sneaker Pimps' *Underground*. Sneaker Pimps have been enjoying a good run with *Becoming X* on Gavin's college chart where Blur's self-titled album is a new entry at 30 this week. But beating them all are *Bis* whose *This Is Ten-C Power* moves up four places to three. **Paul Williams**

UK WORLD HITS

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

| AUSTRALIA | |
|-----------|---|
| 1 | BREATHÉ Prodigy XL |
| 2 | SAY YOU'LL BE THERE Spice Girls Virgin |
| 3 | I AM, FEEL Alisha's Acid Mercury |
| 4 | WANNABE Spice Girls Virgin |
| 5 | ON THE BIBLE Deceze Shock <small>Swiss: ARS</small> |

| GERMANY | |
|---------|--|
| 1 | TIME TO SAY GOODBYE Sarah Brightman/Social East West |
| 2 | BE ALONE Boyzone Polygram |
| 3 | AINT TALKIN' 'BOUT DUB Apollo Four Forty Epic |
| 4 | YO TRANCE M.R. EMI |
| 5 | BREATHÉ Prodigy XL <small>Swiss: Music Control</small> |

| NETHERLANDS | |
|-------------|--|
| 1 | TIME TO SAY GOODBYE Sarah Brightman/Social East West |
| 2 | AINT TALKIN' 'BOUT DUB Apollo Four Forty Epic |
| 3 | MAMA Spice Girls Virgin |
| 4 | 2 BECOME 1 Spice Girls Virgin |
| 5 | YOUR WOMAN White Town EMI <small>Swiss: Dealing High Top 100</small> |

| FRANCE | |
|--------|---|
| 1 | 2 BECOME 1 Spice Girls Virgin |
| 2 | WISDOMIA Inoué Chucky |
| 3 | SAY YOU'LL BE THERE Spice Girls Virgin |
| 4 | STREAMELINE Newton Snapper |
| 5 | COSMIC GIRL Jamnaka Small <small>Swiss: IPI</small> |

| AUSTRIA | |
|---------|--|
| 1 | TIME TO SAY GOODBYE Sarah Brightman/Social East West |
| 2 | 2 BECOME 1 Spice Girls Virgin |
| 3 | BREATHÉ Prodigy XL |
| 4 | BARREL OF A GUN Depeche Mode Mute |
| 5 | UP UP TO NO GOOD Penn Kemp EMI <small>Swiss: IPI</small> |

| SWEDEN | |
|--------|--|
| 1 | AINT TALKIN' 'BOUT DUB Apollo Four Forty Columbia |
| 2 | BREATHÉ Prodigy XL |
| 3 | YOUR WOMAN White Town Chrysalis |
| 4 | REMEMBER ME Day By Day Mega |
| 5 | BARREL OF A GUN Depeche Mode Mute <small>Swiss: GLEPPI</small> |

ARTIST PROFILE: WHITE TOWN

In just a few months, Jyoti Mishra has taken his music from a bedroom in Derby to an audience around the globe. Having surely surpassed his wildest dreams in January with the UK success of *Your Woman*, the man known as White Town is now enjoying global popularity with the single climbing the charts internationally and the album, *Wannabe* in Technology, selling 120,000 copies in the States alone.

It marks an incredible turn around in the fortunes of the performer, who last year sent off a handful of demos to several radio stations in the hope of getting some specialist airplay for his songs. But, rather than being taken back by this sudden interest in his work, he is calmly taking it in his stride, according to Jyoti Mishra, international manager for EMI US, EMI UK and Chrysalis. "He's very laidback about it," she says. "He's got a great sense of humour, is very intelligent and journalists love him because he's got a very good knowledge of music past and present."

Mishra made his first promotional trip overseas a week ago, taking in a three-day trip to Barcelona and Madrid where he faced press and radio interviews and ended up DJing in a Barcelona club. He is soon off to Germany where *Your Woman* is currently moving up the chart, while last week he was in the US discussing publishing deals.

Unquestionably, it is America which has been his biggest international territory with the single last week reaching a radio audience of around 15m. A two-pronged attack has been



carefully undertaken there to fully exploit White Town's wide-ranging appeal. Royston says modern rock radio was targeted first, ahead of the album's release, before turning to top 40 radio prior to the single's US release last Tuesday (11).

The strategy is clearly paying off with the album last week debuting at six in *Billboard's* Heatseekers chart for breaking acts and entering the overall top 200. And the single is already on course to be a big US hit, having already reached the top 50 of *Billboard's* airplay chart.

Besides the US, *Your Woman* is number one in Israel and has reached the top 10 in Denmark, Italy and Norway. It is also picking up interest everywhere from Russia to South Africa.

"We all expected the single to be a big hit in the UK and also felt it had huge potential to be a hit worldwide because it has crossover appeal," she says. **Paul Williams**

TRACKWATCH: WHITE TOWN

- Your Woman number one in Israel
- Straight in at three in Spain
- Top 10 Denmark, Italy, Norway
- 120,000 US album sales
- Single US airplay top 50

THE PEPS CHART

| Rank | Title | Artist | Rank | Title | Artist |
|------|-------------------------------|--|------|-------------------------------------|--|
| 1 | MAMA WHO DO YOU THINK YOU ARE | Spice Girls (Virgin) | 21 | INDUCTIBLE | Wolke's Acid (Roc-A-Fella) |
| 2 | ISN'T IT A WONDER | Boyzone (Polygram) | 22 | SHE'S A STAR | Alan (Parlophone) |
| 3 | IF I NEVER SEE YOU AGAIN | Westlife (RCA) | 23 | SHOUT At The Top | Delirious? (Virgin) |
| 4 | DON'T SPEAK | Boyz II Men (J&R) | 24 | YOU GOT THE LOVE | Stevie Nicks & Chris D'Amico (Mercury) |
| 5 | ENCORE LOVE FOUS | East (Mercury) | 25 | FOUND YOU | Daddy (J&R) |
| 6 | FRESH | Eric S (J&R) | 26 | HEAVEN (JUST BECAUSE YOU FEEL GOOD) | Stevie Nicks & Chris D'Amico (Mercury) |
| 7 | LOVE GUARANTEED | Orange (Big Life) | 27 | NATURAL | Peter Andre (Mercury) |
| 8 | RUMBLE IN THE JUNGLE | Prophets (Mercury) | 28 | MOAN & GROAN | Mark Morrison (J&R) |
| 9 | REAL THING | Lisa Stansfield (Mercury) | 29 | WALK ON BY | Gloria (J&R) |
| 10 | IT'S OVER | Orchestral Manoeuvres In The Sky (Mercury) | 30 | CLEMENTINE | Mezz (J&R) |
| 11 | DON'T YOU LOVE ME? | Crystal (J&R) | 31 | NEW POLLUTION | Back (J&R) |
| 12 | BUSSE K&S | Stiller (J&R) | 32 | SHOW ME LOVE | Rab S (J&R) |
| 13 | DON'T LET GO (LOVE) | East West America (East West America) | 33 | EVERYBODY KNOWS (EXCEPT YOU) | Gene D'Amico (Mercury) |
| 14 | WHERE DO YOU GO | Heavenly (Mercury) | 34 | WATERLOO SUNSET | Erny Denon (Polygram) |
| 15 | REMEMBER ME | Day (Mercury) | 35 | UNBREAK MY HEART | Bob Dylan (Capitol) |
| 16 | READY TO GO | Republic (J&R) | 36 | BATTLE OF WHO COULD CARE LESS | Red Red Mezz (J&R) |
| 17 | ALONE | Boyz II Men (J&R) | 37 | GLT PLAYING GAMES (INTO MY HEART) | Robertson (J&R) |
| 18 | WHAT DO YOU WANT FROM ME? | Shoreline (Mercury) | 38 | FLY LIKE AN EAGLE | East (J&R) |
| 19 | SAY WHAT YOU WANT | Tina Turner (Mercury) | 39 | YOUR WOMAN | White Town (Chrysalis) |
| 20 | ELEGANTLY WASTED | Honey (Mercury) | 40 | DO YOU KNOW | Mezz (J&R) |

VIRGIN RADIO CHART

| Rank | Title | Artist | Rank | Title | Artist |
|------|------------------------------------|---|------|----------------------------------|----------------------------------|
| 1 | POP UP | Intimate (Intimate) | 21 | REPUBLICA | Republica (Discomasters) |
| 2 | EVERYTHING MUST GO | Arctic Street Processors (Epic) | 22 | GLOW | Boyz II Men (J&R) |
| 3 | OCEAN DRIVE | Lighthouse Force (RCA Capital/Polystar) | 23 | COME FIND YOURSELF | Fun Lovin' Criminals (Chrysalis) |
| 4 | B-SIDES, SEASIDES & PRELUDES | Deen Cole Stone (J&R) | 24 | SPIDERS | Spice (J&R) |
| 5 | OLDER | George Michael (Virgin) | 25 | THE BENDS | Suburban (Parlophone) |
| 6 | K&K | Stiller (J&R) | 26 | ABBEY ROAD | The Beatles (Parlophone) |
| 7 | NINE LIVES | Academy (Columbia) | 27 | ALISHA RULES THE WORLD | Alisha's Acid (Mercury) |
| 8 | BLUE IS THE COLOUR | The Beautiful South (J&R) | 28 | JAGGED LITTLE PILL | Alanis Morissette (Mercury) |
| 9 | THE HEALING GAME | Van Morrison (J&R) | 29 | WHATEVER AND EVER AGAIN | Boyz II Men (J&R) |
| 10 | TRAVELLING WITHOUT MOVING | James Blunt (Virgin) | 30 | (WHAT'S THE STORY) MORNING GLORY | Alanis (J&R) |
| 11 | ODELAY | Back (J&R) | 31 | RAZORBLADE SUITCASE | Back (J&R) |
| 12 | ATTACK OF THE GREY LANTERNS | Mannus (Parlophone) | 32 | THE DARK SIDE OF THE MOON | Pink Floyd (J&R) |
| 13 | RECURRING DREAM - THE VERY BEST OF | David Bowie (Capitol) | 33 | MOSELEY SHOALS | Green Colour Stone (J&R) |
| 14 | BEAUTIFUL BREAK | East (Mercury) | 34 | SIMPLY THE BEST | Tina Turner (Capitol) |
| 15 | WHITE ON | Red Red Mezz (Mercury) | 35 | THE GREATEST HITS | Various Artists (J&R) |
| 16 | SHERYL CROW | Sheryl Crow (J&R) | 36 | COMING UP | Spice (J&R) |
| 17 | WRINKLES | Janet (Mercury) | 37 | IF WE FALL IN LOVE TONIGHT | Frank Stallone (Mercury) |
| 18 | STOSH | Shank Aramis (Sho Line India) | 38 | GREATEST HITS II | Various Artists (J&R) |
| 19 | GREATEST HITS | Various Artists (East West) | 39 | THE COMMITMENTS (OST) | The Commitments (J&R) |
| 20 | BLUR | Blur (Parlophone) | 40 | GREATEST HITS | Various Artists (Parlophone) |

R&B SINGLES

| This | Last | Title | Artist | Label | Cat. No. (Distributor) |
|------|------|-------------------------------------|--|---------------------------|--------------------------|
| 1 | | RUMBLE IN THE JUNGLE | Fugees | Mercury | 574059 (I) |
| 2 | NEW | LOVE GUARANTEED | Damage | Big Life | BLRDA 123P (I) |
| 3 | NEW | THE REAL THING | Lisa Stansfield | Arista | 1432146312 (BMG) |
| 4 | | 4 REMEMBER | The BlueBoy | Pharm 12PHARM 1 (TRC/EMG) | |
| 5 | NEW | MOAN & GROAN | Mark Morrison | WEA | CD:WEA 59502 (I) (W) |
| 6 | | DON'T YOU LOVE ME | Eternal | 1st Avenue/EMI | CD:CEEMS 495 (E) |
| 7 | | DON'T LET GO (LOVE) | En Vogue | East West | A 3901 (I) (W) |
| 8 | | GET ME HOME | Foxy Brown featuring Blackstreet/Def Jam | 12DEF 32 (F) | |
| 9 | | EVERYTIME I CLOSE MY EYES | Babyface | Epic | CD:664262 (I) |
| 10 | | LET ME CLEAR MY THROAT | DJ Koolz | American Recordings | 742145289 (I) (BMG) |
| 11 | | CASANOVA | Ultimate Kaos | Polygram | CD:579512 (F) |
| 12 | | I SHOT THE SHERIFF | Warren G | Def Jam/Mercury | 12DEF 31 (F) |
| 13 | NEW | WORLD IS MINE | Ice Cube | Jive | JIVE T 419 (F) |
| 14 | NEW | SPIRITUAL THANG | Eric Benet | Warner Bros. | W 52037 (W) |
| 15 | | WHY OH WHY | Spearhead | Capitol | 12CL 785 (E) |
| 16 | | AIN'T NOBODY | LL Cool J | Geffen | GFST 22195 (BMG) |
| 17 | | LAST NIGHT | Az Yet | LaFace/Arista | 742142220 (I) (BMG) |
| 18 | NEW | LOVE TO LOVE YOU | On The Contrary | Expansion | EXJUT 1 (UMV/SMS) |
| 19 | | SUMTHIN' SUMTHIN' THE MANTRA | Maxwell | Columbia | 6638646 (SM) |
| 20 | | CAN'T KNOCK THE HUSTLE | Jay-Z featuring Mary J. Blige | Northwestside | 142144731 (BMG) |
| 21 | | WALK ON BY | Gabriele | Go Beat | GDGX 159 (F) |
| 22 | | STEP BY STEP | Whitney Houston | Arista | CD:7432144532 (I) (BMG) |
| 23 | | PONY | Ginuwine | Epic | 8641286 (SM) |
| 24 | | DO YOU KNOW | Michelle Gayle | 1st Avenue/RCA | CD:74321415282 (I) (BMG) |
| 25 | | TELL ME | Dru Hill | Fourth & Broadway | 12BRW 342 (F) |
| 26 | | COSMIC GIRL | Jamiroquai | Sony | 52 CD:5630295 (SM) |
| 27 | NEW | I BELIEVE I CAN FLY | R.Kelly | Jive | JIVE 424322 (IMPOR/T) |
| 28 | | NEVER MISS THE WATER | Duke Khan featuring Meléni Ilegoecio | Reggae W | 03037 (W) |
| 29 | | NO DIGGITY | Blackstreet featuring Dr. Dre | Interscope | INT 96003 (BMG) |
| 30 | | 14 MORE | De La Soul feat. Zane/Tommy Boy | TBTV 779 (RTM/DISC) | |
| 31 | | JUST THE WAY | Allfonzo Hunter | Cooltempo | 12COOL 326 (E) |
| 32 | | TWISTED | Keith Sweat | Elektra | EKR 2227 (W) |
| 33 | | COME ON EVERYBODY (GET DOWN) | Us3 | Blue Note | 12CL 784 (E) |
| 34 | | SPACE COWBOY | Jamiroquai | Epic | 4277827 (SM) |
| 35 | | STREET DREAMS | NAS | Columbia | 6641306 (SM) |
| 36 | | NO WOMAN, NO CRY | Warren G | Columbia | CD:6638922 (SM) |
| 37 | | HORNY | Mark Morrison | WEA | CD:WEA 59002 (I) (W) |
| 38 | | LOVING EVERY MINUTE | Lighthouse Family | Wild Card/Polygram | CD:513102 (F) |
| 39 | | THINGS'LL NEVER CHANGE | E40 | Jive | JIVE T 417 (F) |
| 40 | | HOW DO YOU WANT IT? | 2Pac featuring KC and Jop | Death Row/Intand | 12BRW 4 (F) |

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DANCE SINGLES


| This | Last | Title | Artist | Label | Cat. No. (Distributor) |
|------|------|-------------------------------------|--|--------------------|------------------------|
| 1 | NEW | NI - TEN - ICHI - RYU | Phonak | Science | GEDT2 (E) |
| 2 | | RELEASE YO SELF | Transatlantic Soul | Deconstruction | 7432145910 (I) (BMG) |
| 3 | | SPIN SPIN SUGAR | Snakker Pimps | Clean Up | CLUP 002 (I) |
| 4 | | RETRO | Ez Rollers | Moving Shadow | SHADOW 101 (SRD) |
| 5 | | I'M STILL WAITING | Angelchen featuring Krisa Bourne | IFF/Libby/Party | 57595 (F) |
| 6 | | ENCORE UNE FOIS | Sash! | Multiply | TMULTIPLY 18 (TRC/EMG) |
| 7 | | OXYGENE 8 | Jean Michel Jarre | Epic | 6642626 (SM) |
| 8 | | RUMBLE IN THE JUNGLE | Fugees | Mercury | 574059 (I) |
| 9 | | COME WITH ME | Gattare | Positive | 12TV 71 (F) |
| 10 | | SAY MY NAME | Zee | Perfecto | PERF 1357 (W) |
| 11 | | THE FUNK PHENOMENA | Armand Van Helden | ZYX/ZYX | 6523U12 (ZYX) |
| 12 | | INSOMNIA | Fathead | Cheeky | 133321 ST (Import) |
| 13 | | AGENT DAN | Agent Provocateur | Epic | AGENT 31 (SM) |
| 14 | | GET ME HOME | Foxy Brown featuring Blackstreet/Def Jam | 12DEF 32 (F) | |
| 15 | | RUNAWAY | Nuyorican Soul featuring Ina | Talkin Loud | TLX 20 (F) |
| 16 | | LOVE TO LOVE YOU | On The Contrary | Expansion | EXJUT 1 (UMV/SMS) |
| 17 | | SOUL CITY EXPERIENCE | Grant Nelson/Brian Tap | Swing City | CITY 1009 (AZULI) |
| 18 | | JUST GETS BETTER | Tuff Jam Republic feat. Xavier | Catch Cat | 12009 (F) |
| 19 | | CATCH THE BREAK/BIG KNOCKERS | Jedi Knights | Universal Language | UV 0403 (SM) |
| 20 | | CLOSE TO YOUR HEART | JX | Timezone | TARX 245 (F) |
| 21 | | SOUNDSTATION VOL 2 | ACR | Robo | 12ROB 52 (F) |
| 22 | | BILLIE JEAN (GOT SOUL) | Lixix | Fresh | FRSHST 51 (SMV/SMS) |
| 23 | | YOU GOT THE LOVE | Sony featuring Cardi Station | Revel | 12REACT 89 (W) |
| 24 | | SOUL MANTRA | Chris Liberator | Prolektik | KULT 18 (RTM/DISC) |
| 25 | | THINGS ARE NEVER | Operator & Beliefed | Outland | OUT 001 (TRC/EMG) |
| 26 | | KALEIDOSCOPE | Art Of Trance | Pacificus | PLAT 27 (SRD) |
| 27 | | SHOW ME LOVE | Robin S | Champion | CHAMP 12328 (SMV/BMG) |
| 28 | | YOU RANG | Mask | Dope Dr.agon | DRAG 105 (SRD) |
| 29 | | THE VIRUS/WATCH OUT | Technical Itch | Moving Shadow | SHADOW 101 (SRD) |
| 30 | | SPIRITUAL THANG | Eric Benet | Warner Bros. | W 52037 (W) |

DANCE ALBUMS

| This | Last | Title | Artist | Label | Cat. No. (Distributor) |
|------|------|--|-------------------|------------|-------------------------------|
| 1 | NEW | TORQUE | Various | No-turn | MULTIP 016 (SRD) |
| 2 | NEW | BOOY CALL | Various | Jive | HIP 182 (F) |
| 3 | NEW | GENETIC MANIPULATION | DJ Krust | Full Cycle | FCY 011 (SRD) |
| 4 | | ADRIANA EVANS | Adriana Evans | Loud | CD:R88896 127863763964 (BMG) |
| 5 | | THE SOUL ASSASSINS - CHAPTER 1 | DJ Muggs Presents | Columbia | 480787148078 (SM) |
| 6 | | CARL COX - FACT 2 | Various | W/Wide | Ultimate 081028 CD:081028 (F) |
| 7 | | THE HOUSE COLLECTION - VOLUME 5 | Various | Fantasia | FHC 506 (UMV/SMS) |
| 8 | NEW | DRUM & BASS MIX 97 | Various | PolyGram | TV -5532854 (F) |
| 9 | | SESSIONS SEVEN | Various | Melody D | Sound MHP 101096W 7 (DMS/S) |
| 10 | NEW | THE UNTOUCHABLE | Scarface | Virgin | VUCLP 125V/USMC 125 (E) |

SPECIALIST CHARTS

22 MARCH 1997



Eve Gallagher

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The Charlatans are a great example to any band who experience the dizzy heights, then hit harder times.

At the height of the baggy phenomenon, the Manchester-based five-piece enjoyed immediate success with their debut album, *Some Friendly*, which topped the UK charts in 1990. But it took them a further five years to repeat the feat with their gold-selling, eponymous fourth album, which went to number one 18 months ago. Then came the sudden death of keyboardist Rob Collins.

"The fact that they've come through the ups and downs as an even stronger unit is fantastic testament to their strength of character as well as their musical abilities," says Martin Mills, managing director of their label, Beggars Banquet.

Their new album, *Tellin' Stories*, out on April 21, is set to be the band's biggest seller to date, but will be the last Charlatans album on Beggars.

"*Tellin' Stories* simply marks the end of our contract with The Charlatans," explains Mills. "The band's decision not to renew it was taken over the course of the last year. Since I have no doubt that this is the band's best album to date, the company is happy to be ending the relationship on a high."

Among the album's 11 tracks are the forthcoming single *North Country Boy* (released March 24) and last autumn's top three single *One To Another*. The album was recorded over six months last year at Mannow Valley studios in Monmouth and completed this February.

Primal Scream's Martin Duffy—who stepped in as a temporary replacement for Collins, who died in a car accident last July—features on two tracks. The Chemical Brothers' Tom Rowlands and Roland March from Birmingham-based band Bentley Rhythm Ace are also credited.

"It's easily the most melodic, song-oriented album we've ever written," says guitarist Mark Collins. "There are also a lot more loops on there. We've discovered how to make up our own, then play along with them."

Rowlands did programming on three tracks with March working on a couple of others. "Tom's been helping us out for the past few years and he really wanted to work on this album," says Collins. "We don't think of them as guests on songs, they just hung out in the studio and enjoyed themselves."

"*Tellin' Stories* is a big development for The Charlatans," says Mills. "There



CHARLATANS SET TO SCALE NEW HEIGHTS

are a lot of unexpected influences which have made a big difference. It's an incredibly strong across-the-board album. I wouldn't say that earlier albums contained finer tracks, but there were always certain songs that took time to get to know. All the new material is very immediate."

Besides the singles, the laid-back title track and the album opener *With No Shoes Best Showcase* The Charlatans' developing ability to mould melodies around the vocals of Tim

Burgess. In the past, Burgess has often been swamped by overdubs and effects, but now he is firmly to the fore: moody on the Motown-influenced *Only Teething*, whining on *Big Girl Now*, and more aggressive on the rocker *Area 51*.

Having worked with The Charlatans for almost eight years, Mills claims not to be surprised that the band are at last poised to improve upon their early success.

He says: "I think a lot of people are surprised that The Charlatans are still

together and I don't just mean because of their personal problems. They had to endure two albums-worth of critical attack. It's hard to think of another band who have bounced back from that with a number one album. But, when we signed The Charlatans, we thought what made them stand out from the rest of the scene was that they had the potential and ability to develop into a fantastic pop/rock band."

Although *The Charlatans'* debut album has now outlived their debut in the UK, the band have yet to benefit from the current vogue for British guitar groups overseas. "The backlash at home created a time lag to their subsequent success in other territories," says Mills. "The up-curve to their career with their last LP is only just catching up overseas. However, we expect the total sales of *Tellin' Stories* to be much higher than on any previous album."

Mills is doubtless disappointed that The Charlatans have decided to continue their career with MCA Records, whose A&R man John Walsh beat off stiff competition to sign the band earlier this year.

"I've been a fan of The Charlatans since the start of their career and a friend of their manager, Steve Harrison, for six years," says Walsh. "I wanted the band for MCA because I'm sure their best material is still to come. Personally, I would have signed them even if I could only get them for the Isle Of Wight."

"We wanted to change labels because we felt that it was time for us to move on," explains Collins. "We need new impetus and we think the band would benefit from the bigger push of a major label. We went with MCA because they were the most on our wavelength. They didn't want to disrupt anything or put us in with big-name producers. We asked for complete control and they were happy to give us that."

Following a UK tour in April and May, The Charlatans tour Japan and Australia before returning to Europe for festival dates, including Phoenix and T In The Park. The band are also currently rehashing with new keyboard player Tony Rodgers.

"We got Tony in to play on the tour," says Collins, "but it looks likely he'll become a permanent member of the band. He's from the Midlands, about two miles away from where Rob lived. I guess there must be something in the water up there that produces great Hammond players."

Lisa Merrico

Act: The Charlatans Project; album label: Beggars Banquet; songwriters: act; Producer: The Charlatans/Dave Charles; Studio: Mannow Valley; Publisher: Warner Chappell; Released: April 21

TALENT

STEVE LAMACO ON A&R

Are groups becoming less ambitious with their band names these days? In the Eighties there was a glut of groups who had big silly names, which conjured up big silly images. For instance, whatever happened to Millions Of Brazilians? Or better still, The Entire Population Of China? Agreed, they all sounded like cheap art school gag names, but we all had a cheap laugh with them all the same. "What are you going to do tonight?" "Oh, I'm off to see The Entire Population Of China." (Smirk). Now in the Nineties, our sense of scale has become more realistic, but the trick names are still there—and at the top of the list you have *The Audience*. I bet they laugh openly every time they're introduced to an A&R man at a gig. "Hi, I'm in The Audience." Well, of course you are... It's been nearly a year, I think, since I first lost, found, then lost my Audience demo, but in that time they've been building a

solid reputation around London to the point where it looks like something will happen for them. Certainly you can't go to a gig without hearing about them. (The Audience I mean, not the audience). Anyway, the grapevine reports widespread interest... Likewise for *Satellite Beach*. The Beach already have one very interested major on their case, but the past couple of weeks has seen a flurry of late interest provoked by the band's current demo and a recent London show. Talking of gigs, Creation Songs' *Dragdoll* played the Smoke last week and, despite a poor turn-out, they coped admirably. You can see the same sort of youthful enthusiasm that helped Midget get a deal—except this time it has that Glasgow flavour (slightly more laidback, with traces of college rock). The question is, how many of the indie-teen-boy bands are going to get away before we're flooded with Ash clones and run

for the hills... Nice response to the recent piece about setting up a lonely hearts column for bands and record companies. This came in from *Adams Family*: "Workaholic guitar band sick of underground cult status seek artistic and creative A&R person not afraid of reprobates. Phone 01928 56621 during hours of darkness..." That's it, from now on I'm forwarding all suggestions to the Births, Deaths & Marriages page in the *Kensington Bugle*... Back on the name game, I've just spotted a group called *One Minute Audience* (that's a winner—"Now on Radio One, One Minute Audience...") Of course, one of our friends The Audience are big stars by October, I'm hoping to get a student gig DJing with them. If only for the posters all over the Uni bar—"Audience...with Steve Lamaco"...



One to WATCH

MAGOO
Currently scoring well with Charlatans' *Underground* laboratories The Delgados, the East Anglian quartet's new single, *A 1 2*, and *Back Again*, is a groovy slab of garage psychedelia. A 23 track album in April, The Scaramoche *Stories Of* Magoo, give full review on heavy pop magazine.com



DAMAGE

NOT CONTENT TO PLAY SECOND FIDDLE TO US R&B

Following the success of Mark Morrison, British R&B is about to receive another shot in the arm with the release of Damage's debut album on April 7.

"We're proud of being British," says the band's dreadlocked singer Andrez. "We've never pretended to be American. You know how it is in England, the Ms never support black British music. But they just can't hold it back anymore because there's a massive market for it."

Damage broke through in the UK last year when Love II Love peaked at number 12 in the UK singles chart, a success which they confidently followed up in the pre-Christmas boom with their number six hit single, Forever. Their latest single, Love Guaranteed, released last week with a pro-sale of 135,000, promises even greater things.

This five-piece, aged between 18 and 21, have been singing harmonies together for six years since they met at school, and Big Life has been developing them at their own pace since signing them two years ago.

"We knew what we were in for," says Jazz Summers, boss of Big Life. "They sent us a cover of a Jacksons' song and I thought they had good voices so we did the deal. We didn't put out a record for 18 months. They worked with singing teachers and we encouraged them with their writing before we released Anything, the first single, last July."

Composed by American songwriter Terri Robinson and featuring Junior MAFIA rapper Little Caesar, Anything integrated English voices with American styling.

"It was very much a street record," says Summers of the single, which charted at number 62. "The video went

on The Box. The pirate radio stations played it. We got single of the week in *Blues & Soul* magazine and *Echoes* put them on the cover. We got it into some of the shops, but we didn't push it. We didn't set out to get them on Radio One straight away."

Damage spent the next few months playing roadshows and PAs, building on this first wave of support to reach a point where they could cross over into the Top 20 with Love II Love.

"We got a few breaks with that single," says Summers. "We went on The Box upfront, the same time as the Spice Girls' Wannabe, and it started breaking out of The Box. We got Choice and Kins to play the record although once again we didn't get Radio One, not at first anyway. It was a genuine seller which hung around in the Top 20 for a few weeks."

The label's strategy with Forever

demonstrates the extent of Summers' belief in his proteges. "We're a small independent record label," he says, "but we were confident enough to release Forever during the first week of December. We put it into the charts, it stayed in the Top 10 over Christmas and by January we had a silver disc from it."

Big Life's strategy of patiently working the band, step-by-step, has been rewarded but it has not completely succeeded in silencing critics who accuse Damage of being just another manufactured outfit.

"Even to this day people think that of us," says Andrez. "But there'll never be a time when someone comes out of the woodwork to spill the beans. We've done the Radio One circuit, supported Beyoncé at Wembley, appeared on the *Mix* magazine roadshow, so we know those bands. But we're not going to cheat people by miming."

His harmony mates, Jade, adds, "We want to get a live band together who'll be playing some crazy stuff, not just mimicking the record."

New-regular Damage buyers have been encouraged to get more involved through competitions run with the singles. This started off with an offer of a trip to Paris with the band, and has also included the invitation to write a song over the top of a groove included on the B-side of Forever.

"We've got a box as big as my sofa full of some 1,700 replies," says Summers. "And we're planning to put out the winner's song on the B-side to a future single."

Although the band's international profile is limited to date — they have had a number one in Indonesia — Summers is convinced that a cover of Eric Clapton's Wonderful Tonight, due out in May, will provide the breakthrough. "It'll be the single after Love Guaranteed and we plan to have at least one more after that," he says.

Meanwhile, Damage themselves possess an enthusiasm and ambition worthy of the entrepreneurial Summers. "All five of us are directors of our own company, Empire," says Andrez.

"There are so many people who can be helped through our position in the music business and we want to open doors for others coming behind us. We want to have clothes shops, restaurants, and a record company."

"We're going to be like five Rich Brannons," declares Jade, grinning with the enthusiasm of someone who is just at the start of it all.

But, first and foremost, Damage are out to prove once and for all that being a British R&B act does not mean being second best to American counterparts.

Steve Mallis

Act: Damage Project: album Label: Big Life Songwriters: Various Producer: Various Studios: Various Publisher: Various Released: April 7

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Releasing a group's debut album before they have established a live reputation, gained a press profile, or even released a single is a very unusual move these days. But then, the Echo label has always had very individual plans for its latest guitar-based signings Subcircus.

Released in September 1996, the band's debut album *Carousel* was followed by a torrent of live dates - Subcircus singer Peter Bradley Jrnr reckons they have done more than 140 shows since last June. Their debut single, 86'd, only arrived this January, but the band and label are now shifting into another gear with a marketing campaign around the second single U Love U (released on April 11, a re-release of the album and a third single due in June).

Subcircus are not a typical Britpop band, but more in the dynamic vein of Radiohead, with tinges of Bowie/Suede-ish glam. This offers a clue to the reasons behind a strategy conceived by Echo managing director Steve Lewis and recently departed A&R director Steve Ferrera.

As Lewis says, "Some people thought it was strange, but we wanted to take a long-term view of the project. Rather than take the more obvious radio-led method, we felt that releasing the album first gave an idea of the bigger picture and gave future singles some context."

Echo also held back on the advertising support. "We wanted to allow people to discover the album for themselves, to let them live with it for a while, and then hopefully be impressed with their live," says Lewis.

Bradley agreed with Echo's plans. "It was hard not to get excited about receiving a wider audience immediately, but we deliberately held fire to let the audience come to us. On reflection, it

feels pretty good to have done this way," he says.

The Yorkshire-bred Bradley moved to London aged 15 with a younger brother in tow, with whom he'd already established a musical partnership. After three years, the boys went their separate ways and Bradley fell in with two London-based Danes, guitarist Nikolaj Bloch and drummer Tommas Arny, and English bassist George Brown.

Lewis was smitten by the band from their first demo. "When we saw them play, they had everything you'd hope for in a rock band at the end of the 20th century," he says.

"The material had been honed and polished and they delivered it with conviction and passion. And they have that indefinable quality that one always seeks, a charisma and star quality," he adds.

"Peter is one of most affecting frontmen I'd seen in a long time. And he's supported by guys who are more proficient than most British musicians

SUBCIRCUS

SLOWLY BUILDING UP FOR THE BIG TIME

I've seen recently" he adds.

Lewis' sentiments are shared by *Melody Maker* live reviews editor Sharon O'Connell, who gave Subcircus their first live coverage and a rave, page-sized review at that. "The music had an emotional intensity, and massive songs," she says. "They're capable of doing as well as, say, Radiohead because they've got that largeness to their sound that does very well live, but sounds good on the radio, too."

Melody Maker has championed Subcircus to the point of co-sponsoring (with Tennants label) the band's short UK tour in late March. And after numerous one-off support slots (including Grant Lee Buffalo and Elvis Costello), the band landed what proved

to be a successful support slot on Suede's sold out UK tour at the end of 1996. "We were playing to sensitive, listening types of audiences that are probably going to go out and buy our records," says Bradley.

The tour helped the single 86'd chart at number 85. "I achieved what we wanted, to raise our profile," says Bradley.

"The album will get promoted in a couple of months and then we can explore new territory after our headline UK tour."

Says Lewis, "This feels like a very solid campaign that's working. Licenses are excited and the interest in America is terrific. They went to the States, where just about every American label was represented at the band's club date in L.A. Several have come back for a second look."

With things building nicely for Subcircus, more bands and labels perhaps should take heed their progress. **Martin Aston**

TALENT

One to WATCH

LIG Critical Index is gathering for the Kivi reports following their abrasive debut single, Engr, and some chaotic but thrilling live shows. The metropolitan pop of follow-up single Fox, out in April on Abstract Sounds, should win more converts before a late spring album appears.

Act: Subcircus Project album Label: Echo Songwriters: Bradley Jr/Bloch Producer: Kevin Klien Studio: Real World/A1 Publisher: Roadcor Released: out now

JOE LOUIS WALKER

ALL-STAR CAST GATHERS FOR BLUES GUITARIST'S ALBUM

When John Lee Hooker re-recorded his classic songs with an all-star cast for the 1989 album *The Healer*, the effect was immediate. Gold discs, awards and jeans ads all followed as UK sales of blues material boomed and Hooker's stature with it.

His label Verve will undoubtedly be hoping for a similar impact when San Franciscan Joe Louis Walker's fourth album for the label, *Great Guitars*, is released by a host of star names, ranging from Bonnie Raitt through Taj Mahal to Buddy Guy and Ike Turner. Ironically, the one man Walker could not get was Hooker himself. "John Lee was going to do it," says Walker. "But even though the powers-that-be put a block on it, it meant a lot to me that he called."

Even so, this is the album Walker has wanted to make all his life. "When I was a kid of 11 or 12 years old learning to play, I was listening to a lot of guitar players, but there was never one record who could listen to 10 or 11 different styles. I figured I'd like to make a record like that."

All the material, with the exception of Buddy Guy's *Every Grain I See*, was penned by Walker, mostly with the featured players in mind. "I wrote the slow blues *Fix Our Love* like in the mid-Eighties and thought who better to play it than Otis Rush?" Bonnie Raitt was similarly targeted for the opening cut, *Low Down Dirty Blues*, while *My*

High Club features no fewer than four legends in ex-Elvis six-stringer Scotty Moore, Charlie Batts, co-producer Steve Cropper and Clarence "Gatemouth" Brown.

Originally signed to Hiightone Records in 1986 to replace the Phenogram-bound Robert Cray, Walker had already served a decade-long apprenticeship in gospel with the Spiritual Corinthians.

Now Verve label manager Richard Cook is prying for a sales breakthrough. "Joe's a man who's been around a long time without quite breaking through to the high ground arguably held by the likes of Guy, Hooker and Cray. We hope this is the release to take him the final yard," he says.

The fact that Walker likes to play live, and particularly in Britain, gives Verve - which is looking for five-figure sales - the chance to work the album around a relatively long period. A Bush Empire early next month with Ike Turner and Otis Grand will be the first of a couple of UK forays in 1997.

While the early Nineties boom has faded, the blues still has a large live

following: the problem is translating turnout into CD sales. But will guest stars swing the audience's vote? Leading blues journalist Neil Slaven sounds a cautionary note. "Joe remains one of the brightest prospects for whatever future the blues may enjoy," he says. "But this is more of a talking-stock record that allows fans to measure his abilities against the people who guest with him."

Empire promoter Pete Penastar, who has booked Walker down the years, rates the new release his best album since 1989's *Blue Soul* and anticipates an excellent response both live on April 3 and beyond. "Otis Grand, his long-term buddy from Oakland, crossed over in the States by broadening his musical base - and this should be the album that does likewise for Joe," he says.

Michael Hestley



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Act: Joe Louis Walker Label: Verve Project Album Publisher: PolyGram Music Producer: Steve Cropper Studio: Various Released: March 24

IRELAND: THE TALENT SOURCE

Once more famous for its beer, bloodstock and the blarney stone rather than its beat groups, Ireland has emerged over the past 10 years as one of the world's top breeding grounds for new and exciting pop and rock talent. In the opening pages of this special report, Chas de Whalley and

Dante Bonutto examine the cultural and creative factors behind the territory's resurgence and spotlight those new acts most hotly-tipped to follow The Cranberries, Boyzone and Ash to the top of the UK and international charts during 1997. Later, on page 38, Steve Hemsley examines the facts, figures and infrastructure of the maturing - and burgeoning - music market in this rapidly developing economy which has already been dubbed "the emerald tiger" of the European Union. Finally, on page 40 Paul Gorman investigates the many and varied business interests of U2, the most successful Irish rock band in the world ... ever!

IRISH MUSIC: BUILDING A GLOBAL REPUTATION

SINCE THE BACHELORS AND VAN MORRISON IN THE SIXTIES, IRISH ACTS HAVE BEEN MAKING A HUGE IMPACT AROUND THE WORLD. CHAS DE WHALLEY REPORTS ON THE COUNTRY'S MUSICAL HERITAGE AND THE OUTLOOK FOR THE FUTURE

Ireland might be the European Union's second smallest territory (after Luxembourg), best known to the outside world as an agricultural island with a healthy tourist trade and a bit of bother up north, but the continuing flow of quality acts has ensured a global reputation far beyond its tiny population of 3.6m.

It all started with Van Morrison. Then and the Belfast blues explosion back in the early Sixties although, initially, it was the rather more mainstream Bachelors who achieved UK chart success.

The Seventies began with Dana's Eurovision Song Contest success for Ireland, followed by the emergence of Gilbert O'Sullivan and the great Thin Lizzy. But it was Bob Geldof and The Boomtown Rats who really give Irish rock bands the belief that they could take to the world. Their singles' success paved the way for U2 and it's been non-stop ever since.

But why has a country with a population the same as Birmingham managed to achieve so much in the world of pop music?

The key to the success of Irish music is that it is largely unaffected by trends, claims Paddy Prendergast, managing director of the London-based label and management company Grapesville, which represents Mary Black, Christy Moore, Sharon Shannon and Sinéad Lohan. "I find the general population in Dublin a lot more knowledgeable about music than they are in London," he says. "Also, young people in Ireland are a lot prouder of their traditional music than they have been in a long time. A Sharon Shannon gig is a really hot, sweaty affair even though she's playing accordion music."



BOYZONE: THE IRMA AWARD-WINNERS WHO BROKE THE MOULD BY SIGNING TO POLYGRAM IRELAND

Gerry Crowley, head of A&R at Ritz Records, home of easy listening star Daniel O'Donnell, agrees that the grassroots live scene is the key to Irish musical buoyancy. "From a very young age, before TV was the main form of entertainment, everybody would gather in the house playing music," he says. "Even today, most kids play something. There is a fantastic live scene, especially round west Cork, Galway, Kerry and Clare."

Keith Cullen, owner of Setanta Records, home to Irish acts such as A House, Power Of Dreams and Divine Comedy, believes the fact that most young Irish bands grow up in an rural environment is the key to their creativity. "Big cities are not good places for talent," he says. "The reason you join a band in London is because your mates are in a band, but in Ireland or any rural place it's just a bunch of kids who get off playing together and, if they develop in

an isolated place, they do so in a more pure sense. It gives them the chance to be more independent."

According to music consultant and chairman of the Republic of Ireland Music Publishers Association (Rimpa) Johnny Lappin, it all boils down to the fact that Irish people like to be heard. "We're certainly not backward at coming forward. There's something about the Irish psyche that makes Irish people

feel the need to express themselves."

Not surprisingly, the Irish music industry has developed apace, too. According to EMI Ireland managing director Willie Kavanagh, it's in better shape than ever. "It's incredibly healthy and I'm sure we'll see more and more acts coming through in the next 18 months," he says.

The main criticism levelled at the Irish majors, all of which report to their UK counterparts, is that most Irish acts are signed in the UK. None of the biggest successes from the territory, such as U2, The Cranberries and Sinéad O'Connor, are signed to an Irish label.

But this mould was broken by Boyzone, who were A&R'd by PolyGram Ireland managing director Paul Keogh and then licensed through PolyGram companies around the world.

PolyGram is now also developing several new girl-fronted acts and singer-songwriters.

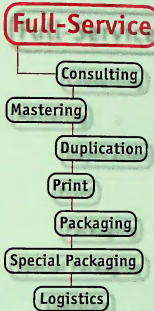
Keogh has already copyrighted the name "Girlzone", but more to stop others using it rather than to append it to any young prodigies.

Other labels are now following this more autonomous A&R route. EMI has high hopes for its two key acts, Naimée Coleman and Kaydee, whom Kavanagh believes have the potential to compete on the world stage.

He says, "We signed the acts locally, but we were always thinking internationally. It is becoming of increasingly less relevance where acts come from. People don't care that Foobar Garden are German or that Me & My, who've sold 1m units in Japan, are Danish. It's down to how good the record is now and there is a great variety of quality material emanating from Ireland."

It's also true that few

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► Americans knew The Cranberries were Irish, and Ash's Downpatrick roots had little to do with their UK number one album. But such a rule doesn't apply to more traditional artists, for whom being Irish is a positive boon.

US audiences would have been under no doubt as to the ethnic origins of Bill Whelan's Riverdance extravaganza, which has not only sold more than 0.5m units in the US but was honoured as the best musical show album at this year's Grammy Awards ceremony.

Meanwhile, traditional and local language music still thrives at home thanks to the efforts of long established labels such as Gael Linn, Claddagh and Dera. It is still the case that leading artists gravitate towards UK labels such as Grapevine – which is expecting great things from Mary Black's latest album, Shine, and Sharon Shannon's Each Little Thing – and Virgin's Real World label, which is issuing the new solo release by The Chieftains' fute player Matt Molloy. The most prolific outlet for Irish traditional music, however, is the American indie label Green Linnet, now celebrating its 20th anniversary.

On the other hand, a growing number of independent rock labels are now ensuring there are outlets for the swathe of alternative acts that make Dublin's live scene buzz. One such is Dine, which boasts Revellino, The Idiots and Amusement on its roster. To date, Revellino have done best, notching up one Top 30 single and securing a deal for Europe



THEIR AT THE START AND STILL A HUGE SUCCESS: VAN MORRISON, PICTURED WITH IMRAS PRESENTER MARTI WHELAN

and the UK with Musidisc. And while the label has yet to achieve huge sales, founder Shane O'Neill is confident there is sufficient talent in the country to keep him in business. He says, "I like Irish bands because of the soul they have. Bands like Revellino, Whipping Boy and Rollerskate Skinny don't conform to any trends, but set their own agenda based on quality songwriting."

But Ireland is not the cheapest place in the world to operate and one small indie, Dead Elvis, has been forced to move to the UK. The label, which boasts some of the country's finest left-of-centre hopes including Wormable, Sewing Room and the hugely promising Rumble, have taken an

office in Tilsley, Wiltshire. Label co-founder Sean Crudden says, "We're a small outfit and our monthly telephone bill was outrageously high. It might sound ludicrous, but such simple things can make it difficult for a small outfit to survive."

But if you're a rock star who's already made it, or is continuing to do so, tax breaks afforded by the Irish government make the country an attractive place to live.

The artists' exemption scheme has brought stars such as Def Leppard's Joe Elliot, The Rolling Stones' Ronnie Wood and, most recently, Morrissey to the nation. The scheme also means Irish stars such as U2, The Cranberries

and Van Morrison can afford to base themselves at home.

The concessions, which also gives virtual tax-free status for novelists such as Frederick Forsyth, may be open to ridicule from the nation's population at large, but they have proved important in bringing revenue into the country. The Rolling Stones, for example, recorded their last album Voodoo Lounge entirely in Ireland and pumped further money into the economy by booking up large chunks of Dublin's exclusive Shelbourne Hotel and reportedly spending considerable amounts in the more "society" clubs.

A report from the Irish Business Employers Confederation's (IBEC) music

industry group has proposed that tax breaks be extended to cover producers and publishers. UK publishers that get their input to the economy could make just as much significance as actual performers.

Rimpa's Leppin, who was a member of the committee, has also been trying to convince UK publishers to set up shops in the Irish Republic. He says, "I've been banging on for years with all the major publishers about setting bases up here. There's so much talent out there screaming to get out and there's no major international publishers here to take advantage of it."

Leppin admits not all the material is brilliant, but says UK companies could at least save – if not make – a lot of money by nabbing Irish talent early.

He says, "If one of them set up with, and this is crucial, Irish staff, they could sign up half the acts here for minimal outlay." Leppin has a point as, at an Iggy Pop gig in Dublin's 800-capacity Mean Fiddler last year, about a quarter of the audience seemed to be made up of members of fledgling local groups, few of whom would have either a record or publishing deal. All it would take would be for one in 50 to do a Cranberries and all initial outlay could be repaid many times over.

The same thought must have crossed the minds of those senior execs who visited Dublin for last year's "In The City. It is now clear that those who continue to regard Ireland as little more than a backwater music market do so at their peril.

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THE IRISH TIMES

NAMES FOR THE FUTURE

DANTE BONUTTO REPORTS ON THE IRISH ACTS WHO ARE AIMING FOR GLOBAL SUCCESS AFTER DOING WELL AT HOME

Dublin may be regarded as one of the most important music cities in the world, but the fact remains that Irish rock and pop fans often need to be told how good their best bands really are.

"We do seem to prefer our bands to be successful abroad first," says *Irish Times* writer Brian Boyd. "After that, it's apparently OK to take them seriously at home."

Until recently those acts which did make it internationally were invariably of the rock persuasion. The success of Boyzone, however, has resulted in the evolution of a "star-making" system through which pop artists can begin to make their mark.

Already in the news are Epic Records' boy band OTT, who recently scored a number 12 hit in the UK with Let Me In and were voted best new Irish act at the Irma awards in Dublin. The five - now down to a four-piece following the departure of Keith Cox - have the new single Forever Girl lined up for a late March/early April release, with an album to follow later this year.

OTT are understandably keen not to be dubbed the "new" Boyzone in the same way that all-female troupe Chill (formerly



KERBDOG: RELEASING THEIR SECOND ALBUM LATER THIS MONTH

known as Syren and now signed to Polydor UK) seek to play down any similarities to Spice Girls.

The act is the brainchild of manager Valerie Ros who auditioned around 2,500 hopefuls before making her final selection. The group are currently honing

their image and sound - a combination of big beats and R&B harmonies - as they prepare to record their debut single for spring release.

Another artist with teen appeal, albeit of a less pop flavour, is County Offaly singer/



NAIMEE COLEMAN: POP DIVA WHO IS RELEASING A SINGLE ON CHRYSALIS

songwriter Mundy.

The 21-year-old's new single, To You I Bestow, due on Epic in late April, is taken from his late April, is taken from his debut Jelly Legs and is also included in the soundtrack of the forthcoming Romeo & Juliet movie release.

Meanwhile, Dublin pop diva Naimée Coleman, who was nominated as best solo female at the recent Hot Press Awards in Belfast, has a single called Care About You released through Chrysalis at the end of March. She will then appear at the ▶



"care about you"
Naimée Coleman

debut single out on march 24
on cassette and cd

winner of 'most promising new act for '97' and
'best irish female singer'

in the recent hot press readers' poll
and runner-up in the 'best debut album' category

Chrysalis.



► five-day festival of Irish music From The Heart, at London's Barbican Theatre, before the release of her Silver Wrista album which has already sold 60,000 units in Japan.

There is plenty of gritty new guitar-driven rock scheduled for this side of the summer, too.

Joyrider, from Portadown, will unveil their second A&M album which will be produced by the new single What You Think Of Me, which is due in April. And Kilkeny trio **Kerblag** release their second Fontana album On The Turn on March 31.

Also from Kilkeny come the female-fronted **Kaydee**, whose debut album for EMI's Lime label is in the can, although the first single is not expected until July.

And then there is new Polydor signing **The Driven**, a four-piece from Limerick with a stirring side to their rock'n'roll guitar sound.

The band was originally spotted some years ago by A&R man Rick Lennox while he was squatting in London's Old Kent Road. The release of their first single, *Monkey In A Cage*, on April 14 is being preceded by a 15-date UK tour this month. The album will follow on June 30.

Similarly robust, but drawing more heavily on Celtic roots, are **The Hormones** and **Celtus**, two new bands signed to the V2 and S2 labels respectively.

The **Hormones** fronted by Dubliner Marc Carroll, have a sound described by manager Patsy Winkelman as combining "elements of The Ramones at one extreme and The Dubliners at the other." Their second single *Someplace, Somewhere* (due to be



JOYRIDER: PORTADOWN ROCKERS WHO RELEASE THEIR SECOND A&M ALBUM LATER THIS YEAR

produced by ex-Boomtown Rat Pete Briquette) should be out in June on V2 imprint Banana.

Celtus, too, wear their harps on their sleeves. Theirs is a project conceived by Enniskillen-born brothers Pat & John McManus which has little to do with current trends and fashions and everything to do with skilful playing and musical ambition.

"What we're talking about here is a big, deep rock sound rather

than a straight ethnic thing," explains Muff Winwood, managing director of Sony S2. "There are flutes and whistles and fiddles in the music, but that's what makes it so different. We definitely see **Celtus** as connecting on a global scale."

Celtus' album *Moonchild* comes out in mid-May, with the first single, *Every Step Of The Way*, soon after.

Of all the majors, Sony is the

one most taken with the Irish sound. In recent months, its Columbia label has snapped up both **The Young Offenders** from Cork and **The Ghosts** from Galway, leaving **Cuckoo** from Derry to go to Geffen (US).

As for the signings of tomorrow, highly entertaining Belfast pop band **Tunic** are beginning to attract attention, while **Jaewan**, a three-piece from Dublin who have already

played gigs in America, are currently being courted by at least two majors.

Making references to "the new U2" or "the new Cranberries" may, as yet, be a trifle premature, but Ireland certainly isn't short of bright-eyed young bands making multi-flavoured music and who are ready to continue the impressive recent record of Irish acts in the global market. ■

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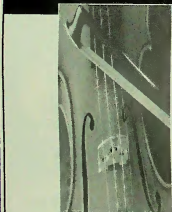
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In all the debates over the potential of the rapidly recovering Irish economy, there is one vital piece of information which is of particular interest to anyone involved in the selling or marketing of music.

Nearly 50% of the country's 3.2m population are under the age of 25, higher than in any other European Union state. Since 1994, inflation has fallen from 2.4% to 1.6%, while interest rates have dropped from 8.2% to 6.7% over the past 18 months, fueling the 'feelgood factor' and tempting music fans back into the shops.

According to the Irish Recorded Music Association (Irma), sales of the Top 10 albums last year were up by around 6%, each achieving sales of more than 50,000 units, while the overall value of the record market increased 25% from IR£48m in 1995 to around IR£60m last year.

1996's best selling album was EMI's bizarre Dustin D'Unplucked, performed by the well-known Irish TV puppet Dustin the

turkey, which sold more than 100,000 units and was number one at Christmas.

Total unit sales grew significantly last year as the economy thrived, up a third from 4.5m units in 1995 to 6.0m. The average sales per adult also saw a healthy rise from 1.3 albums to 1.7 albums, with spending up from IR£13.33 to IR£16.66.

International repertoire accounts for 78% of all sales in Ireland, with 15% of sales coming from domestic acts and 4% classical. Piracy accounts for between 5% and 10% of all sales, of which virtually all the illegal product is on cassette.

There is one cloud threatening the Irish music industry, however, and that is the government's CD pricing investigation prompted by the Irish Consumers' Association's complaints that pricing differentials between Southern and Northern Ireland are unfair.

But the industry vows to fight what it describes as exaggerated claims, and will not let the pricing debate spoil the current optimistic mood.

THE MARKET LEADERS

| Company | Record company market shares in Ireland (%) | | | |
|----------|---|---------|--------|---------|
| | albums | singles | albums | singles |
| Sony | 15.9 | 17.0 | 23.8 | 18.0 |
| PolyGram | 14.8 | 18.0 | 17.0 | 23.0 |
| Warner | 13.6 | 14.0 | 13.0 | 19.0 |
| EMI | 12.1 | 13.0 | 11.0 | 10.0 |
| BMG | 9.1 | 9.0 | 15.2 | 14.0 |
| Virgin | 7.6 | 6.0 | 8.8 | 4.0 |
| MCA | 3.9 | 4.0 | 4.5 | 4.0 |
| Others | 23.0 | 19.0 | 6.7 | 8.0 |

(Source: IRMA)

PUBLISHING

A determination to control the collection of its own overseas royalties and to target its efforts in territories where it knows its copyrights are being exploited is behind a move by the MCPS in Ireland to break away from its parent UK body.

General manager Victor Fian says the Irish company will, in future, be controlled by the Republic of Ireland Music Publishers Association (Rimpa). "The two boards are in negotiations at the moment, but we would expect to have broken links with the UK by the end of the year," he says.

Fian says the publishing industry in Ireland is relatively healthy, although many small, local publishers are having to adapt the role they play. "They face problems competing with the major publishers in the UK because they cannot offer the same levels of advance to artists. There is, however, room for them to act more as A&R talent sources on behalf of the majors."

The performing rights agency, Irish Music Rights Organisation (Imro), became independent last

in 1995 after Irish PRS members voted to cut links with the UK. The move saw Imro increase its membership from 930 to more than 1,200 in 12 months and boost overseas income to more than IR£5m.

Imro's director of services Eamonn Shackleton says the organisation has always tried to maximise the earnings potential from overseas rights. "The domestic market for Irish music is not the biggest area for us, but we know there is a large ethnic following internationally which we must exploit." In the past year, Imro has forged agreements with rights societies in the US, Europe and Japan.

Meanwhile, Imro continues to be in dispute with the country's Vintners Federation over payment for live and recorded music performed in the country's bars. There are 40 court cases pending at the moment in a battle which has been on-going since the Piffles. Imro is hopeful that planned changes in the law governing ownership of licensed premises in Ireland will attract UK brewer groups and change the current pub culture which condones non-payment for the use of music.



DUBLIN: AT THE CENTRE OF THE RESURGENT

MEDIA

The decision of leading Irish music magazine *Hot Press* to hold its annual awards in Northern Ireland rather than Dublin gave both the event and Irish music a timely boost.

This was the first time the event had been held in Belfast in its 15-year history, and the move illustrated once again the magazine's commitment to social as well as music issues north and south of the border, in a period when political tensions have eased significantly. BBC Northern Ireland's decision to screen the awards on February 21 - the day after the show - further confirmed the event's standing in the Irish music calendar.

Each issue of *Hot Press* is now read by more than 80,000 people, and its role in championing Irish music across many genres has grown steadily since it was founded 20 years ago by editor Niall Stokes. It has continued to flourish despite competition from a flood of popular UK music magazine imports such as *NME*, *Melody Maker* and *Q*.

The broadcast media in Ireland is also trying hard to raise the profile of music. The public service broadcaster RTE has two TV networks and an Irish language channel called *Telifís Nua Gaeilge* - known affectionately today as *Tina G*. The most popular music programmes include RTE Two's pop shows *2TV* on Sunday and *TX* on Saturday, and the

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YOUTH ON ITS SIDE

WHAT THE COUNTRY IS COMING OUT OF RECESSION. STEVE HEMSLEY REPORTS



THE IRISH MUSIC INDUSTRY. LAST YEAR, RECORD SALES SOARED BY A THIRD TO 6.0M UNITS

alternative music show No Disco on RTE One every Monday evening.

Satellite stations MTV and VH-1 are also enjoying a high profile in Ireland. The channels could be accessed by 380,000 households by the end of 1996, up 7% in 12 months from 355,000.

And today (March 17), the first national commercial network is due to hit the airwaves, ending RTE's monopoly on country-wide radio coverage.

Radio Ireland, which is aiming primarily at the 25-44 age group and can be picked up in some areas of Northern Ireland, has had a troubled launch, however. Its chief executive Dan Collins was sacked by the station's board last month. He has since been replaced by former RTE

THE HOT PRESS AWARD WINNERS

Best solo male: Brian Kennedy
Best solo female: Leslie Dowds
Best single: Ash - Oh Yeah
Dance award: Hyper(boreal)
Club DJ award: David Holmes
Best new band: Bawl
Best band: Ash
Best live performance in Ireland by an Irish act: Van Morrison at The Olympia
Best live performance in

Ireland by an international act: Radiohead at The Olympia
Rory Gallagher musician award: Larry Mullen
Best album: The Divine Comedy - Casanova
Pop award: Boyzone
Roots award: Altan
Best songwriter: Neil Hannon (The Divine Comedy)
Special Award: the late Bill Graham (journalist)

Television director Dick Hill. Atlantic 252, meanwhile, continues to broadcast to much of the UK from its headquarters in Trim, County Meath, while the local independent radio scene in

Ireland remains healthy. Some 36 regional stations broadcast to the Republic, playing a mix of international and domestic repertoire as well as music by local unsigned bands.

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TAX BREAKS

To outsiders, the Irish government has always appeared sympathetic towards its music industry.

The tax incentive schemes for artists who reside in the country have convinced local artists including U2 and Sinéad O'Connor, to stay put and attracted a host of overseas artists such as Def Leppard's Joe Elliott and Rolling Stone Ronnie Wood. The scheme allows an exemption from income tax on the profits of a creative work published, produced or sold, if the artist remains a resident of the Irish Republic.

The Irish government increased its support last year

when the Business Expansion Scheme (BES), already available to the film trade, was extended to encompass the music business. BES provides personal income tax relief of up to IR£25,000 per year per individual and a total of IR£1m per project for qualifying investments in the production, marketing and promotion of new artists' studio recordings and videos.

However, the Irish Business Employers Confederation's (IBEC) music industry group says the scheme does not go far enough. It made a number of extra recommendations to the end Irish finance minister at the end of last year, but he failed to adopt any of them in his January budget.

IBEC claims the current BES

rules create too many obstacles to potential claimants. It says the eligible expenditure outlined in the scheme fails to take into account promotional outlays and a reasonable deadline for producing a recording. IBEC also wants to ensure that the definition of a "new" artist does not preclude an artist who has not produced fresh material for a number of years. In addition, potential investors should be able to support a portfolio of new artists rather than just one act as currently stipulated in BES, the group claims.

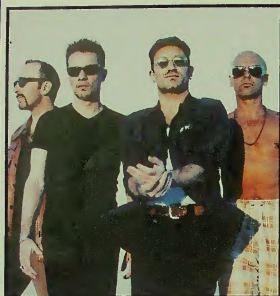
MUSIC industry group consultant Jim Morgan says IBEC will continue to push for changes. "The government was reluctant to change the scheme after only one year, but we are continuing to

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THE U2 EMPIRE

THE MEMBERS OF U2, THEIR MANAGER AND THEIR ACCOUNTANT HAVE PROVEN TO BE ENTREPRENEURS EXTRAORDINAIRE. By PAUL GORMAN

From the box-office busting *Riverdance* to the sleazy danceability

of Pop, from hit movies to the Clarence Hotel, if there is an Irish entrepreneurial business success story, the chances are that it will involve one or more of the following: the members of U2, their manager Paul McGuinness and the supergroup's accountant Ossie Kilkenny.

One way or another, the six central characters in U2's business story have built up an impressive portfolio of interests. This extends from the conventional investments of a successful rock'n'roll band – such as Hanover recording studios in Dublin, touring facilities

company Upfront, merchandiser Ultra-Violet and Polygram-backed label Mother Records – to more ambitious ventures. Such empire building has also enabled the U2 team to establish the Irish entertainment business's international credibility, via a network of relationships including such diverse personalities as Island Records founder Chris Blackwell, Universal chief Doug Morris, artist/producer Brian Eno and film director Wim Wenders.

Alongside U2, McGuinness's Principle Management handles Island Records' rock diva PJ Harvey and new Almo U2 signing Lazlo Bane, while Kilkenny's company Of Kilkenny manages its clients Oasis, Van Morrison, Bryan Adams, Chris de Burgh, Björk, Morrissey and Sinead O'Connor. In addition to his stake in the London branch of Planet Hollywood, Kilkenny is also underwritten to have a 50% share of the Dublin branch of the theme restaurant.

McGuinness was also one of the original backers of the phenomenal *Riverdance*. While the musical has been a box-office smash – there will be four touring versions on the road around the world by the end of this year – the sell-through video release Bill Whelan: *Riverdance The Show* (on VCI) is one of the biggest selling non-Disney releases of all time in the UK, racking up more than 2m sales.

Riverdance composer Whelan and McGuinness launched music publishing company McGuinness Whelan in the early Eighties and their partnership also saw Whelan's *Riverdance* album becoming an early release on Celtic Heartbeat, the label launched last year by McGuinness, Clannad manager Dave Kavanagh and U2's publisher Barbara Galavan. Originally a joint venture deal struck with Atlantic Records' Doug Morris, the label followed Morris to Universal earlier this year.

After a high-profile launch, Celtic Heartbeat (which is distributed in the UK by East West) has released a dozen titles including Blue Shamrock by guitar and bouzouki player Alec

A-Z OF THE GROUP'S INTERESTS

Armcore Film Studios: Bought by McGuinness and Kilkenny with Ireland's Industrial Development Agency, initially to back their ill-fated TV franchise bid. Currently has three movies in production, including Disney's *Olive Twist*.
Billion Dollar Hotel: Film in development, co-written by Bono and directed by Wim Wenders.
Celtic Heartbeat: Joint venture label owned by McGuinness, Clannad manager Dave Kavanagh and U2 publisher Barbara Galavan with Universal.
Clarence Hotel: Dublin property owned by Bono and The Edge.
McGuinness Whelan: music publisher.
Mother Records: Polygram-

backed label featuring The Longpigs. Recently scored chart success with Mullen & Clayton's *Theme From Impossible*.
Of Kilkenny: Ossie Kilkenny's accountancy firm. Clients include U2, Oasis, Van Morrison, Bryan Adams and Chris de Burgh.
Principle Management: McGuinness heads a team of 26 staff working out of offices in Dublin and New York for clients U2, PJ Harvey and recent signing Lazlo Bane.
Ultra-Violet: Merchandising company.
Upfront: Texas-based touring equipment hire company.
Zoo TV: TV series produced by U2 to be screened on MTV US.

Fin, composer/violinist Maire Breatnach's *The Voyage Of Brian and Anna*, the self-titled album by the Celtic choir featured in *Riverdance*.

Whelan's album accounts for half of the Celtic Heartbeat catalogue's total worldwide sales of 2m, but McGuinness remains bullish about the label's general prospects. "We always knew this was a long-term project; the music isn't as perishable as pop and rock," he says of Celtic Heartbeat's A&R policy, which mixes folk, rock, country and new age music. "What we have been doing is building up recognition and ensuring it is marketed in the right way into store. We're very pleased at the uptake so far," he says.

McGuinness takes a less hands-on approach to Armcore Film Studios, the production facility outside Dublin he acquired with Ossie Kilkenny and the Industrial Development Agency in the early Nineties. "I'm not involved in the day-to-day running, but the studios are very busy at the moment. We currently have three movies being shot there," he says.

The facility has already been home for the production of Alan Parker's *The Commitments*, Oscar winner *Braveheart* and Michael Collins. Neil Jordan's portrayal of the Republican hero which stirred controversy on both sides of the Atlantic.

Other recent Armcore productions include the \$10m-plus movie, *The Butcher Boy*, also directed by Jordan.

In a separate development, the Bono-written movie *The Billion Dollar Hotel* (to be directed by U2 collaborator Wim Wenders) has moved to the backburner. But the movie's title could also be applied to the di-chi Clarence Hotel in Dublin's Temple Bar, owned by Bono and The Edge and which reopened last summer after extensive refurbishment, becoming one of the hubs of last year's In The City.

However glitzy these projects may seem, they cannot compete with the U2's new album *Pop* and the band's forthcoming gargantuan PopMart world tour, complete with a giant "sci-fi disco supermarket set".

The US leg of the tour, which begins on April 29 in Las Vegas, is being promoted by the TNA Group fronted by Michael Kohl. Total payment to the band will be more than \$100m, based on a \$50m guarantee as well as fees of an estimated \$700,000 per show.

The band will arrive in the UK in August with dates at Wembley Stadium and Roundhay Park in Leeds and the tour will also visit Asia and the Far East.

By focussing on music over recent months, U2 have limited its input in another high profile spin-off Zoo TV.

Three half-hour pilot programmes are to be screened on consecutive Sundays in April by MTV in the US.

The show will feature music being overseen by Roger Trilling of US monthly *Details* and produced by LA-based Palomar.

McGuinness says, "The series takes the Zoo TV concept further on." The shows will feature music from U2 and Passengers, the project with Brian Eno and Howie B, but the individual band members have been largely uninvolved.

The understandable, given the spiralling nature of their collective interests. There are now very few areas of the entertainment and leisure businesses left for investment by the U2 team.

The next development is likely to be a U2 website project, developed with America On-Line. It seems likely this will be launched in time for the tour, but do not expect U2, McGuinness and Kilkenny to be satisfied with a run-of-the-mill site. If anybody is capable of steering the World Wide Web into hitherto uncharted waters, they are. ■

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THE MARKET

| ARTIST/TITLE | LABEL | RELEASE DATE | MEDIA | CAMPAIGN |
|---|------------------|--------------|-------|---|
| LUCY The Very Best Of 10cc | PolyGram TV | March 24 | | This album will be regionally advertised on ITV and nationally on satellite and cable. There will be displays in multiples and independents. |
| CARABELL CONSORT & PLAYERS Venerable Easter Mass | Archiv/PolyGram | out now | | There will be press advertising in <i>Gramophone</i> and <i>BBC Music</i> magazine and radio ads on Classic FM. |
| CINAG Fresh | WEA/Eternal | March 24 | | The release will be extensively advertised on ITV, Channel Four and satellite stations. There will be nationwide posters and retail displays. |
| NANCI GRIFFITH Blue Roses From The Moons | East West | March 24 | | There will be press ads in <i>G</i> , <i>Mojo</i> , <i>The Guardian</i> with <i>Our Price</i> and <i>Independent</i> with <i>Andy's</i> . Posters will link in with tour dates. |
| JULIEN KRAUSS AND UNION STATION So Long So Wrong | Rounder | March 24 | | Ads will run in the music and national press. There will be radio ads on CMR 1035 and displays with multiples. |
| LIVE Secret Samadhi | MCA | March 24 | | Ads will run in <i>Metal Hammer</i> , <i>Top Mojo</i> , <i>Loaded</i> , <i>Q</i> , <i>Se/ez</i> and the regional press to tie in with tour dates. |
| MACHINE HEAD The More Things Change | RoadRunner | March 24 | | Press ads will run in <i>Kerrang!</i> with <i>Virgin</i> , <i>Metal Hammer</i> with <i>HMV</i> , <i>NME</i> with <i>Andy's</i> and <i>Terraviva</i> . There will be nationwide posters. |
| ROYAL TRUX Sweet Sixteen | Virgin | March 24 | | This release is only available on CD and will be advertised in the specialist music press. |
| WATERSTON: CARTHY Common Tongue | Topic | March 24 | | Ads will run in <i>Mojo</i> , <i>Folk Roots</i> and <i>The Guardian</i> . There will be displays, listening posts and front of store racking with multiples and independents. |
| ANTHONY WAY Wings Of A Dove | Decca/PolyGram | out now | | Ads will run on TV and Channel Four and there will be radio ads on Classic and Melody. There will be press support and in-store displays. |
| VARIOUS The No. 1 Sky Album | PolyGram TV | March 24 | | This release will be advertised on Channel Four, Sky, UK Gold, VH-1 and selected ITV regions. There will be radio ads on Capital Gold. |
| VARIOUS Nasvo Disco Collection Compiled by Sue Sillitoe: 0181-767 2255 | House Of Handbag | March 24 | | The album, mixed by Mark Moore, will be advertised on Channel Four, ITV and satellite stations. There will be radio, press and poster advertising. |

TV RADIO PRESS POSTERS

CAMPAIGNS OF THE WEEK

ARTIST



LISA STANSFIELD - LISA

Record label: Arista
Media agency/executive: Target Media/Rob Wilkerson. Senior product manager: Simon Jones
Creative concept: Michael Nash, Ellen Von Unwerth
Lisa Stansfield's new album, due out next Monday,

will be regionally advertised by Arista on Channel Four and radio advertised on Capital, which is running a prize-winning promotion. Press and poster advertising will be backed by in-store displays. It is album of the week with WH Smith, Menzies and Asda.

COMPILATION

NOW 36

Record labels: EMI/PolyGram/Virgin
Media agency/executive: CIA/Richie Dahill
Product manager: Jane Chalmers
Creative concept: Gd



The latest release in the Now series contains virtually every number one from the first three months of 1997 and will be nationally advertised on ITV, Channel Four, GMTV and satellite channels. There will be national radio and press advertising plus displays with multiples and all big independents.

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the brand new heavies sometimes



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A proven journalistic record is vital, and radio experience is helpful but not essential.

For further details and an application form, please contact **BBC Recruitment Services** (quoting appropriate ref.) by March 26th on 0181-849 0949. Minicom 0181-231 9231. Alternatively, send a postcard to **BBC Recruitment Services**, PO Box 7000, London W5 2WY, or e-mail recserv@bbc.co.uk quoting appropriate ref. and giving your full name and address. Application forms to be returned by April 1st.

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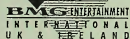
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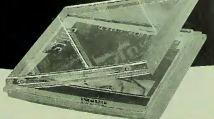
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Rules and Regulations

All entrants must be unsigned. Entries should be submitted on cassette, and include daytime contact details, biography and (if possible) black and white band picture. Chosen entries must be available for mastering on DAT. Chosen entries must be available to play in London, as part of the LMW '97 Undiscovered Festival, 28th April - 1st May '97. Chosen entries must agree not to play in London during the two weeks prior to the event. Closing date for receiving entries is 21st March '97. Entries will not be returned. London Music Week and the Undiscovered Sponsors decision is final. Unfortunately we can't respond to all entries, but if you are successful, we will notify you by 7th April.

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DOOLEY'S DIARY

Remember where you heard it: What a sweetie that Gina G is. The chocolate bars were on the house as the candy pop star launched her new album *Fresh* with a party at London's The Undercroft on Thursday. For some of the party goers, the chocolate bars were literally on them, turning up dressed in nothing more than a thin layer of the brown stuff – as Gina appears on the album sleeve. Most, however, were just satisfied to munch their way through the candy bars given out to support the album's chocolate marketing theme...

Incidentally, if G's ever after a new dancer, she could look no further than Warner Music's very own chairman **Rob Dickins**, who demonstrated just what a nifty mover he is to the strains of The Jackson Five's *I Want You Back* at the bash...After the highs of such a glitzy album launch, Ms G came back down to earth the following day with a performance on BBC Children's *Blue Peter*. Apparently Gina appearing naked apart from a thin coating of chocolate – as seen on the album sleeve – didn't quite fit in with the tone of the programme, however...**If it's too loud you're too old**: so what of former London Records marketing boss **John Reid** who was last week spotted at a gig in Toronto – where he is a PolyGram



Who's keeping score? Someone's going to need a calculator at the rate Fugees are racking up sales of The Score, which reached four times platinum status last in for the band to hook up at The Brits with Sony's big cheques to collect their framed discs. From left, head of black music Matt Ross, Wyclef, Sony chairman and coo Paul Burger, Pras, Lauryn Hill and Columbia managing director Ged Doherty.

Canada top banana – wearing earplugs. "It's too loud," he said... **Pinnacle** was the victim of a crew of blackstuck shysters last week when big wheel **Tony Powell** gave a bunch of tar navies the go-ahead to fill in a few pot holes in the company's car park. They agreed on £10 for the job, but the gang of bitumen bandits returned after laying almost half the car park and demanded £10 per square metre. Unimpressed, Powell told the pitch pirates to macadam off and called the rozzers to help them on their way... Top marks to WEA's own in-house footie team, who took on the FA – who included **John Gorman**, the former pro and right hand man to England manager Glenn Hoddle – and hacked them 5-2, with **Hassan Choudhury** and **Mike Wilson** starring...On the footie tip, it's the last shout for anyone wanting tickets to **HMV's soccer dinner** at the Grosvenor House Hotel on April 3. There are only 10 tables left for those wanting to nosebag and hear guest speaker **Jack Charlton** in action. **Karen Thurtle** has details on 0181 839 4600... **Eddie Levy** of *Chelsea Music* is feeling flushed with success at the moment, by virtue of his claim to 12 of the 14 tracks on the **Celine Dion** French language album *C'est Pour Vivre*. *Sacre bleu*, quelle un result... Talking of results, the

crowd from **Hall Or Nothing** headed down to **Plumpton Race Course** last week, to stake a wager on the **Phillip Hall Memorial Chase** – named in honour of the company's founder – along with fellow nag fanciers from **Virgin**, **EMI**, **Food**, **ITB**, **Full Force** and **Ryan Art**. A fun – if not entirely profitable – afternoon was had by all. **Not surprising** if **Caffy St Lucy's** tipping system was anything to go by – "I'm going to back for that one – it's got the biggest back legs"... **Select** is going web crazy this week and sending a bunch of hacks on the road



When **Radiohead** visited the Emerald Isle recently they took home more than a Guinness hangover and the *Hot Press* readers' poll for best live act of last year. **EMI Ireland** used the occasion to present the Oxford group with a bunch of discs for **The Bends**. Ireland is, incidentally, the first country where the band have notched up triple platinum album sales – platinum awards are presented in Ireland for sales of 15,000. Pictured (from left) are **EMI Ireland MD Willie Kavanagh**, **Johnny Greenwood**, **Julie Galland** of *Courtyard Management*, **Colin Greenwood**, **Ed O'Brien**, **Tom Yorke**, **EMI Ireland's** media and artist relations manager **Darren Smith**, **Phil Selway** and marketing and sales director **David Gagan**.

in a transit to report on events from **Brighton** to **Glasgow** with – among others – **Julian Cope**, **Lamb** and **Chris Eubank**. They are open to invites from events around the UK on websites **select@dial.pipex.com** or **http://www.erack.com/select/...** **Dozens – nay hundreds!** – of interesting snaps have come in from those disposable Kodak cameras generously provided at the **Music Week Awards**. But **Dooley** is holding them back for another week, so get more of those prints developed and send them in.....

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