

music week

LONDON MUSIC WEEK ROUND-UP

For Everyone in the Business of Music

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Spice Girls add fizz to Pepsi

by Robert Ashton

The Spice Girls are to become the faces of Pepsi this summer in a deal which will massively boost the act's international profile.

As part of the ground-breaking sponsorship deal - first details of which were unveiled at last week's London Music Week - the new Spice Girls single will be available only through a Pepsi promotion and not through traditional record retailers.

The new track Step To Me will be available only to Pepsi consumers through a loyalty promotion. The song, written by Eliot Kennedy and produced by Absolute, comes with radio, extended and dance remixes.

Tickets to the only Spice Girls concert of the year, in Istanbul in October, will also be available solely through a Pepsi offer.

The first Spice Girls ad, which was premiered at a Music Meets The Brands panel at LMW, is being launched this week. Shot in Los Angeles, the 30-second clip features the girls' performance of the Pepsi theme Move Over. It will be screened on TV and in cinemas as part of Pepsi's ongoing Generation Next campaign. The second 30-second ad will promote the single and concert offers.

While the promotions are available to consumers in 78 European and African countries, the advertising will be screened worldwide - including

North America, the Far East and Australasia - from this week.

The tie-up eclipses Pepsi's previous music sponsorship deals over the past 12 years with artists including Michael Jackson, Madonna, Tina Turner and Lionel Richie.

Robert Dodds, managing director of the Broadcast Innovations group which conceived and brokered the Spice Girls deal, says it is the broadest deal Pepsi has yet struck. "This type of deal is the way forward because it isn't just about money or sponsorship for a big tour; there is a music tie up on several levels," he says.

Ray Cooper, Virgin deputy managing director, says, "It is going to spread the Spice word worldwide. Nothing else

could give them this kind of exposure."

But Bard chairman Richard Wootton, of Ainleys in Leicester is unhappy about the free single. "This is not something we welcome," he says. "Music retailers spend a lot of time and effort promoting new acts and then get kicked in the teeth like this. But we are getting so used to it, we're almost punch drunk."

Cooper says Step To Me was never intended to be a single and would not have seen the light of day without the promotion. "It is giving something back to the fans because they can get it for free," he says.

Pepsi is also linking up with JLT and Shazzy this summer. They will feature in promotional advertising offering prizes of gigs and merchandising.

THIS WEEK

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Around 5,000 music industry executives from around the world attended the first London Music Week festival last week. More than 30 panels were staged as part of the three-day industry convention which formed the centrepiece of a seven-day music festival. London Music Week reports, p4-8.

Evans exit fails to damage Radio One

Radio One was having a sigh of relief last week despite losing 370,000 listeners in the first official audience figures since Chris Evans left the station.

The loss of listeners represented a drop of only 9% to 10.2m between January and March and came as all other national music stations saw their audiences dip.

Mark Radcliffe's switch to the flagship breakfast show was expected to hit

Radio One's audience, but BBC Broadcast director of marketing and communications Sue Farr says there is no firm evidence that this is happening.

"The loss of listeners represented a drop of only 9% to 10.2m between January and March and came as all other national music stations saw their audiences dip. Mark Radcliffe's switch to the flagship breakfast show was expected to hit

● Rajar analysis, p10

PRS goes Dutch with Stemra pact

PRS and MCPS unveiled a landmark peace deal with their Dutch counterparts Buma/Stemra on Friday in a move which will see them collaborate on the licensing, collection and distribution of royalties in Europe.

The two organisations say the deal will give them added strength in the battle to secure central licensing deals with the major record companies.

● See story p3.



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Eavis won't be blue as Britain turns red

While the rest of the country turned red on Thursday, Glastonbury festival organiser and Labour candidate Michael Eavis had to be content with a third-place finish in the General Election.

But he picked up 10,204 votes and was determined not to be blue. "We were jumping for joy about the whole change and the whole morale of the nation lifting overnight - it was a fantastic night," said Eavis, who will now be able to prepare for this June's festival without the hassles of parliament duty.

Eavis was not the only music industry-linked candidate to suffer a disappointing poll. Runrig singer Donnie

Munro, standing for Labour against high-profile Liberal Democrat Charles Kennedy in Ross, Skye and Inverness West, was 4,019 votes short of victory but scored 11,453 votes.

And Labour Party candidate Philip McAuley, managing director of Tape Techniques and TTL Music Services, was just 648 votes short of victory in the previously safe Tory seat of Boston & Skegness.

Songwriter Rev George Hargreaves, a Referendum party candidate, lost his deposit, picking up just 1,189 votes in the Walthamstow constituency, but he did better than radio station Heart 105.2's "More music, less talk" candidate Parliamentary Pete, who won just

42 votes in Kensington & Chelsea.

One of the most impressive results of the night, however, was achieved by Labour Party candidate Mark Todd - the man who led the campaign to establish the Cambridge Junction venue - who defeated Tory Edwina Currie in Derbyshire South.

Although the Labour Party's campaign had won over the electorate, by the following morning, it hadn't made a serious impact on record buyers.

Shops were reporting no particular surge in demand for Labour's campaign theme Things Can Only Get Better by Dikem, who performed at Tony Blair's victory party at London's Royal Festival Hall.



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British and Dutch create publishing powerhouse

by Martin Tulbot

PRS and MCPS have forged an historic alliance with Dutch royalty collection society Buma Stema to create a new publishing powerhouse for the European music industry.

The deal, which has been the subject of talks since Midem Asia last year, will allow the British and Dutch organisations to share databases and reduce costs.

And it will put the two societies at the forefront of the battle for central licensing deals across Europe this year. Hutchinson says the new deal, which is being termed as a "collaboration" and falls short of merger, recognises the changes brought by the development of the European Single Market.

Verwood says efficiencies will allow the new Dutch/British alliance to offer advantageous deals to record companies without offering massive rebates.

All of the five major record companies' central licensing deals for mechanical

rights expire this year, starting with Sony's deal with SDRM this summer. And Stema Stema chief executive Oes Verwood says, "We are looking to go for more central licensing deals than the existing ones, using the best of MCPS and Stema in a cost effective way."

Discussions on potential areas of cooperation between MCPS/PRS and Buma/Stema will be held immediately, with a planning meeting scheduled to be held next month. The deal is designed to deliver efficiencies and savings through co-ordination of licensing, collection and distribution to reduce duplication of work.

Hutchinson says the management, councils and staff from the respective organisations have already met in advance of the deal.

Hutchinson indicates that the deal is likely to bring an end to the Bel alliance, which brought MCPS, SDRM and Gema together as a central licensing force. Bel's central licensing deal with EMI comes to an end this year and

Hutchinson says, "EMI has given notice of termination of its contract. Realistically, I can't see it being a live entity."

Hutchinson adds that initial discussions have already begun with record companies about certain central licensing deals and initial reactions have been positive.

One industry source says the move is the first step towards an increasing regionalisation of the collection system in Europe. "This creates a powerhouse in north western Europe and I would expect to see, over the next few years, similar unions established. It would not be a surprise to see a union for the Latin territories or the north European nations."

● PRS is consulting composers and songwriters as part of its ongoing sampling review. A meeting is scheduled for May 12 at London's Four Seasons Hotel to discuss issues relating to its attempt to improve its method of distributing performance and broadcasting royalties.

Margerison becomes One Little Indian MD

One Little Indian has hired ex-Virgin Video managing director Angus Margerison to the new role of managing director.

His arrival coincides with the news that OLI owner Brian Bonnar is considering selling part of his 60% stake in the company or holding a share issue to help develop new acts and strike improved licensing deals. Margerison, who most recently ran his own copyright development company C2IC, says he will oversee the commercial and operational aspects of the business and allow OLI founder Derek Birkett to concentrate more on the creative side of the business.

"It is very rare to come into a label at this level; it's very creative and successful," says Margerison.

One of his first tasks will be to rationalise the group's distribution policy. At present, RTM distributes the Elemental imprint, Vital distributes Clean Up while Rough Trade and OLI go through Finnacole.

News of the plans come a week after Bonnar's company Moxing Multimedia was put into administration, but Bonnar denies the events are linked. He says, "OLI is looking at opportunities that will enable the company and its subsidiaries to benefit from better licensing arrangements and to compete on equal terms when signing artists who have world class potential."



Rhythm King's indie pop trio Push are launching a limited-edition nine-track CD boxed set, believed to be the first of its kind. The first single in the collection, called Threesome, will be Penn Star, which is released on May 19 accompanied by the collector's box. It will be followed by Toys on June 9 and I Confess on June 30. Each of the three individually-packaged singles is limited to 1,000 numbered copies and there is a hidden track on each single.

Sony hires Black to head jazz and classics division

Chris Black has been appointed as the first head of Sony Music's classical and jazz operations in the UK.

Black, who has been Sony's director of catalogue marketing for the past six years, takes on the new title of director of Sony Classical and Jazz, reporting to vice president of strategic marketing Tony Clark.

His appointment follows the departure of Steve Finnegan, head of Sony Classical for the past two years. Sony declined to comment on the reasons for Finnegan's departure and Finnegan was unavailable for comment.

Sony UK chairman Paul Burger says Black's task will be to build on the work

carried out by Finnegan in building the division on the back of strong catalogue marketing. "We have grown our market share over the past couple of years and we want to take the next step forward in that growth process," he says.

"Steve Finnegan has rebuilt the entire team and was very successful in getting us back into the catalogue business. We were looking for an executive who would take us to the next step."

The move will see Sony UK's classical operation becoming more active in developing and recording new repertoire, a strategy which has helped to reinforce the company's classical operation in the US.

Virgin Radio brought under group umbrella

Virgin Radio has become a wholly-owned part of the Virgin Group of companies for the first time.

The station is being brought under the umbrella of a new holding company, Virgin Media Group.

It will oversee Virgin's expansion into radio, television and new media and be headed by Virgin Radio chief executive David Campbell.

The deal to buy the remaining 25% stake in the station still held by venture capital company Apex Partners, JP Morgan and Sir David Frost, was finalised last Wednesday (April 30). Virgin Radio's board now consists of Campbell, Virgin Media Group chairman Robert Devereux and senior station executives.

● Rajar analysis, p10

Girls turn on the power for Virgin

Virgin this week releases a Girl Power compilation album featuring some of the favourite tracks of the Spice Girls. The album, which comes two months after Virgin launched a legal challenge against Global TV's album of the same name for infringing the Spice Girls logo, is billed as the Spice Girls Present Girl Power and is part of the label's Best Album In The World... Ever series. The album features two Spice Girls tracks, Wannabe and Who Do You Think You Are.

Kyle creates media company

CD Plants' former head of marketing Andy Kyle has launched a media and consultancy company called Complete Media Solutions. Kyle, who left CD Plant in March, is offering clients help with sales and marketing, bespoke packaging, replication, duplication and distribution.

Our Price launches sweet promotion

Our Price has teamed up with confectionery company Trebor Bassett to launch Pounds'n'Sounds, a CD offer running on 30m sweet packs, including Trebor Softmints and Bassett's Liquorice Allsorts. Anyone collecting four special tokens from the packs will be entitled to £1 off any CD priced £9.99 or more at any Our Price store. The promotion, starting today (Monday), also offers £500,000 in instant win prizes.

Jools returns for series nine

Late With Jools Holland returns to BBC2 for its ninth series on Saturday (May 10). The first of the six editions features Brit Award winner Beck, the Rollins Band, Brand New Heavies and David Byrne in collaboration with Martheba. Acts lined up for the rest of the series include Radiohead, Steve Winwood, Tony Bennett and The Charlatans.

Radio bids to boost advertising

The Radio Advertising Bureau is launching a fourth series of promotional bursts in its long-running campaign to demonstrate the attractiveness of radio to advertisers. Using the tagline "Advertise with pictures - use radio", three spots attempt to demonstrate the versatility of radio by using the same voice or sounds to suggest completely different scenarios.

3mv heads for Brighton

Distributor 3mv is staging its inaugural summer sales conference on July 18-19 at the Brighton Tenthite Hotel. Several labels have already signed up to attend, including Creation, Mushroom, Ministry Of Sound, Nude and V2 Recordings.

Ex-Radio One star dies

Mike Raven, the former Radio One DJ and one of the pioneers of pirate radio, has died, aged 72. Raven, who was born in November 1924, was part of the original Radio One line-up and he hosted the Mike Raven Blues Show until 1971. Later in his broadcasting career, Raven worked as a television presenter and more recently employed his talents as a sheep farmer in Cornwall. He is survived by his second wife Mandy and six children.

Texas take platinum prize

The Texas album White On Blonde was certified platinum by the BPI last week. Gold certifications were awarded to Placebo's self-titled album, In It For The Money by Supergrass and the New Hits 1997 compilation. Silver awards went to the Brand New Heavies' Shelter and the compilations Klubhoppin', The Old Skool and The Ultimate Line Dancing Album.

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Making the most of our music business

As a long-term supporter of the concept of London Music Week as a showcase for the industry, I was delighted to see how successful the reality turned out last week. The seminar sessions were packed out and people had to be locked out of several sessions because of fire safety limits. Not only were the seminars full, they were, for the most part, very good indeed. In a sense, the success of the seminars created its own problem — it tended to suck people away from the exhibition itself. But the hall looked grand and the organisers — outsiders with almost no experience of the music industry — delivered virtually all they promised. One disappointment, however, was the failure of many companies to grasp fully the opportunities that a promotional opportunity like last week offers. Too many people attended as passive spectators, rather than with a determination to really use the event to benefit their business. Bizarrely, at least one major record company insisted on holding an artist showcase at its west London offices. Of course the music industry does not exist to swell the coffers of exhibition organisers, however pleasant they may be (though as it happens on this occasion the organisers seem to have made rather a large loss). I hope they won't be too disheartened by the wait-and-see attitude shown by so many this year. Creating London Music Week as a showcase for UK music and the UK music industry was always a long term project. But I hope equally that by the time next year's event comes round, the industry will have recognised that investment from outside the business in promotional opportunities for music is something to be encouraged rather than to be treated with suspicion. If we don't, we may find that investors decide to take their money elsewhere. *Steve Redmond*

WEBBO

Can the age gap be bridged on air?

By the time you read this, we'll have a new government. Judging by his performance at London Music Week last week Matthew Bannister, controller of Radio One should be in it, too. He would, undoubtedly, after his performance being grilled by an industry audience, walk through any selection process to become an MP. The consummate politician answering questions that weren't asked and not answering the sticky ones that he was asked! The one thing that did emerge during his answers however is that there is still a huge gap between the profiles of the audiences of Radio's One and Two. Yes, anyone of any age can listen to either, but it's what's played that is important. There are still many, many great artists making excellent music who wouldn't get a look in on Radio One, either because they are unfashionable or "old". Those same artists probably won't make Radio Two either because they aren't big enough names. And if they did, the rotations on Radio Two are rarely strong enough to make hits on their own. The sort of music I'm talking about is Nick Lowe (thank you Charlie Gillett), The Blue Nile (of course), Jackson Browne, XTC and people of that ilk. Bob Harris plays all these and he has a show on Radio Two at 11pm on Saturday night. Not my favourite time of listening. What we need is a daytime radio show that will play these artists. There's still a big market for them — just look at the concert ticket sales. The BBC can't do everything — resources are limited and Radio Two is moving in the right direction, but from my point of view, it would be better to listen to Simple Minds than Sing Something Simple (yes, it's still on!), Matthew Bannister has done a great job for the under 30s. Now how about some thought for the older punter who isn't in a bath chair yet?

Jon Webster's column is a personal view



The appearance of legendary singer Diana Ross provided London Music Week with one of its glittering moments. Ross flew into London to introduce the UK premiere of her new film *Out Of Darkness*, before being presented with LMW's inaugural International Personality Award by East West artist Chris Rea. Ross, who is pictured above with EMI Group chairman Jean Francis Cailliet, said she was delighted with the LMW award. She presented an award at the following evening's Bafta Awards and returns to the UK in June for her eight-date *Voice Of Love Tour*, which kicks off at the Birmingham NEC on June 22.

Wright, Park and Ross awarded MF honours

Chrysalis founder Chris Wright, Capital Radio group programme director Richard Park and singer Diana Ross were honoured by the International Managers' Forum on the eve of London Music Week. At a KPMG-sponsored reception to launch the convention, Wright was presented with the LMW London Award for his contribution to the capital's music scene, while Park became the latest industry executive inducted into the IMP British Music Roll of Honour. Ross won the LMW international personality award.

After being presented with his prize by Trevor Sinclair, who plays for QPR, the football club acquired by Wright last year, the Chrysalis Group chairman said, "I am completely shocked. London Music Week is a splendid idea and it's got off to a great start. London needed an event of this nature and it would be wonderful for all of us if it was a success this year and in future years."

Technology to allow record producers to create realistic-sounding "new" recordings by dead artists could be available for commercial use within five years.

Ken Lomax, who is researching computer synthesis at Oxford University, told the LMW panel on managing dead acts' estates that current advances will make it possible to release fresh recordings by deceased acts.

"It means you could have Elvis Presley singing a Spice Girls hit and Nat King Cole singing harmonies with us," he said. Lomax said the process, which creates vocal performances by using samples from existing recordings,

Park, who received his award from singer Paul Young, paid tribute to the work of managers and artists. "I've had a terrific time in this business for the past 30 years. I'm aware that without the product to play on the radio stations we would be nothing," he said. The reception, which attracted more than 300 industry executives, concluded with a performance by Epic act Beverley Craven, who dedicated a version of Mollie's Song to Park's newly-born son. IMF secretary general James Fisher says the honour for Park will be followed by the organisation's annual award show event at London's Hilton Hotel on October 14. Tickets for the event are due to go on sale in the summer.

Fisher said LMW proved to be an unqualified success for the IMF, which picked up more new members than at any previous trade fair. Its education research document, which was launched at the event, also attracted massive media coverage.

has not been perfected but reviewed examples using the voices of Maria Callas and Ella Fitzgerald.

"As computers are doubling in speed every year, you'll be able to synthesise the voice in real time to have Elvis harmonising with you on stage and also, as you sing into a microphone, it would sound like Elvis or Ella," he added.

The technological advance was greeted with contempt by some delegates. Tanya Grouch, vice president, marketing, of Barbara Orbison Productions, which looks after the estate of singer Roy Orbison — said such recordings damage the integrity of dead artists.

by Martin Talbot

London Music Week last week drew around 5,000 delegates to Islington's Business Design Centre according to organisers. But they admit that their attempt to create a world class event in just three years has also required a big investment.

Business Design Centre managing director Andrew Morris says, "Normally events take five years to build, but the music industry moves so quickly we want to do it in three. We decided to invest the pants off people and do it very well, but that costs a lot of money."

Morris refused to discuss the level of investment. But this year's losses run into "significant six figures", according to one insider.

Nevertheless, Morris says that the event exceeded his expectations. "It was way beyond the vision in its slickness,

Risks propel indies into arms of majors

THE financial risks of marketing new bands and releases was highlighted at LMW as the reason why independent labels sell out to majors.

The Feeling Quasi? panel, which explored when and why majors buy indie labels, revealed that the strength of commitment to remaining independent usually gives way to the realities of business and deals have to be done if labels are to move forward.

Managing director of Deceptive Records Tony Smith told delegates, "If an indie prints 8,000 units of a release and it fails, you can just about absorb the loss. But if it is a success and you have to print 60,000 of the next release you will not be able to afford it. Oh yes," "Says Finner, A&R director at A&M and co-owner of Mo Wax Records, said there are extra costs which can sometimes only be absorbed if a label is linked with a major. "If you're an indie you have to hire staff and, if your main band does not have a hit for months you still have to pay them," he said.

Mark Chung, Sony Music Independent Europe senior vice president said indie labels are much better at A&R than the majors. "I want to see artists which encourage the majors to keep an independent culture when a label is taken over."

Ready to rave from beyond the grave

Alastair Norbury of Blue Mountain Music, which manages the Bob Marley estate, said the technique had possibilities. With Bob Marley, he said, there are a number of songs which Marley wrote but never recorded. "On a song Bob wrote, I want get the family involved and have, say, Ziggy on guitar and The Melody Makers in the band."

He said the technology will also throw up a number of copyright issues regarding the protection of an artist's work. But Steve Whybrow, a lawyer at McKenna's, said that there is no legal means of protecting a voice print at the moment.

QUOTE... UNQUOTE

"I've been blamed for everything in music. Some people have blamed me for feedback on records. And I've been blamed for shoe gazing and more recently Britpop"
— Creation president Alan McGee

"We're paranoid" — BMG chairman John Preston on why record companies are so desperate to win radio airplay for their releases at such an early stage.

"It's no small wonder Decca turned them down, because they weren't very good" — George Martin, suggesting that the history books may well have been too hard on Decca turning down The Beatles

"I think Liam is a genius. Everybody just says he is a yob, but once you get talking to him he's got some great points" — McGee, again

"I get bored easily" — Independents creative director Tony Green explaining why Help! needed to be recorded in one day

"Setting is the hardest thing. You have to settle. But a lot of people want to win and have their opponent get bowel cancer or divorced." — Stiff founder Dave Robinson explaining why legal action isn't always the best option in the music industry

"The edges are now blurred between advertising and editorial. Youngsters are logo driven and are now comfortable with that." — Virgin's deputy managing director Ray Cooper

"It's damn sight better being invested in by a major record company than a bank, because, at the end of the day, we don't take your assets off you if you don't succeed." — Sony S2 managing director Muff Winwood

"We're living examples of why Grecian 2000 is shit" — a grey haired Ed Bicknell talking to George Martin

"If they'd signed to Woolworths, they'd have had to give the records away which is just as well they didn't" — Ed Bicknell on Brian Epstein trying to sign The Beatles to Woolworths' own Embassy label.

"I'm starting to sound like a politician" — BMG chairman and noted Labour supporter John Preston, promising not to make any promises; he cannot keep at Bard's dealer's meeting.

"The reality is the staff in the supermarkets who buy music love music. It's their bosses who don't give a shit" — BMG chairman John Preston.

"He's an extremely famous figure, as he's been repeatedly telling me backstage" — Tracey MacLeod introducing Warner Music chairman Rob Dickins

ailed a 'slick' success

scale and polish. And I believe that we have now established a good reputation for delivering."

IMF secretary general James Fisher says, "It was a very good event for us, very positive. It was one of the best conventions we've had in the past few years. We got lots and lots of new members and there was a lot of interest in our new handbook."

BPI director general John Deacon says, "I think the view of many people is that, given it is the first year, it was successful. I thought, in particular, the conference was good."

He said that the BPI will support next year's event, because of the particular benefits it offers to smaller labels. "We would hope to get more people going next year," he says. "Something like this really has a five year plan."

While Music Publishers Association president Andy Heath believes the

exhibition was not busy enough, he says, "It was an excellent first show. I hope the organisers learn from the first one in the second year."

LMW chief executive Chris Hughes says around 5,000 executives visited the event over the three days, slightly down on the 6,000 which had been hoped for.

"I think that we needed to get 6,000 to create a real buzz," he says. "But we had a great conference — the panels were very popular. We were even having to turn people away from full rooms."

He recognised the concerns of some international executives about the low turnout of British industry delegates. "We have to work on making sure that the majority of the British industry is there in future," he says.

Many overseas delegates expressed surprise that having travelled long distances they found some UK executives reluctant to leave their London offices

to travel the relatively short distance to Islington.

Sweden's Helena Svard, of North Of No South Records, and Peter Smidt, project manager for Dutch group Conamus, said they were disappointed at the low profile of British record companies.

Hughes says he will aim to further build up the international side of the event next year. The group stands from the German, Swedish, Irish, Canadian and Dutch music industries all provided a strong foundation for next year's event, he adds.

Morris says that his biggest surprise is that companies involved did not manage to exploit the potential of London Music Week to promote product at home and abroad. "What we are offering at this event is a massive marketing tool," he says. "If people don't use it, the industry could lose a very major opportunity."

Creation's Alan McGee cited punk — specifically The Sex Pistols and The Clash — as the major influence which has shaped his life and career in the music business. Interviewed by Radio One DJ Steve Lamacq for Thursday's Influences session, McGee said, "I think anybody who went through punk retains that thing. It was singularly the most important thing that happened to me. In some instances, I am still that snotty little guy." McGee underlined the importance of his five chosen records — No Fun by the Sex Pistols, Mushroom by Can, Eight Miles High by Husker Du, Complete Control by The Clash and Cinnamon Girl by Neil Young — by tracing the impact they have also had on bands on the Creation label including Daxis, My Bloody Valentine and Primal Scream.



All-Stars refuse to play in 'talent contest'

Unsigned band The Lo-Fidelity All Stars pulled out of Friday's final Undiscovered concert, concerned at being viewed as the winners of a talent contest.

The London-based five-piece were selected from 54 unsigned bands playing over the three days to play the high-profile gig at The Garage venue. The band withdrew, citing previous commitments for their drummer. However, their manager Sean Phillips, of Starfish Promotions, says the All Stars were

keen not to be depicted as winners of a battle of the bands style event. "We wanted to do the gig for the sake of doing it, but I also want the band to be seen in the right light," he says.

"The drummer had a previous commitment, but I'm uneasy about them being presented as winners of a talent competition. I don't want to compromise them because press has begun to pick up on them now."

Jason Carter, organiser of the event at LMW, says the

Undiscovered event wasn't intended to be viewed as a competition.

The Lo-Fidelity All Stars were replaced by Moreaux's Island, who played with the other two bands selected for the evening, Cuff and Ultrasound (see talent p12).

After playing LMW to a packed audience of industry onlookers and press at the Garage on Thursday, The Lo-Fidelity All Stars are currently fielding offers from several labels and expect to finalise a deal with a major label next week.

▶▶▶▶▶▶ SHOPS IN PRICE PLEA TO MUSIC CLUBS - P6 ▶▶▶▶▶▶

SARAH BRIGHTMAN & ANDREA BOCELLI
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HOWARD NEW

Shops in price plea to mus

by Paul Williams

Record company-owned mail order music clubs were urged to reconsider their pricing policies during a sometimes heated meeting with retailers at London Music Week.

As retailers faced senior executives from PolyGram, Sony, BMG, Virgin and Warner at a Bard-organised open meeting on Wednesday (30), the record companies were urged not to undermine the perceived value of music through the clubs' promotions.

After record label executives had voiced concern about supermarket campaigns, Virgin Our Price marketing director Neil Bootle said they cannot have it both ways.

"You can't on the one hand talk about maintaining the value and perception of music and then offer the sort of prices that the clubs do," he said. Clubs such as PolyGram's Britannia Music and BMG Direct are now increasingly targeting regular record buyers rather than lapsed customers, he added.

"The music clubs are encroaching on traditional retail markets," he said. "There's a role for music clubs, but right now you can buy a Top 60 album at £2.99 or £1.99 as part of a recruitment campaign. It's outrageous."

More of the clubs' advertising is targeted at existing record buyers through leaflets included in music magazines such as *NME* and *Q*.

John Kennedy, chairman of Poly-

MW LAUNCHES RETAIL AWARDS SHOW

Music Week is to launch the UK's first music retail awards show next year.

Initial plans for the event were unveiled to an audience of Bard members and other retailers at the Bard lunch which formed part of London Music Week's retailers' day last Wednesday.

Making the announcement, *Music Week* editor-in-chief Steve Redmond said the awards would match the aims of the Music Week and Creative & Design Awards by recognising, encouraging and celebrating the very best companies and individuals in the business. The new awards will run in addition to the prizes for best multiple and best independent retailer established in the MW Awards.

Bard chairman Richard Wootten says the awards are further recognition of the

increasing importance the rest of the industry is attaching to music stores. "Retailing has been a bit of a poor relation in the industry in terms of importance and Bard has striven to raise the awareness and importance of retailing in the music industry. The retail awards are an extension of that. They will recognise retailers who try that extra bit hard and are not just motivated solely by profit."

Although full details of the awards are still being finalised, they will include categories for best indie retailer, best record store and store manager of the year.

Awards will also recognise stores specialising in a particular type of music, such as dance and alternative.

Gram UK, defended the cut-price offers, stressing that standard prices offered by the clubs bore scrutiny.

"Clubs are doing better at maintaining the price of records than supermarkets at the moment," he said.

Retailers also told the record companies of their concerns over the supermarkets' continuing discount campaigns.

Tower managing director Andy Lown said the price cutting offered by a minority of retailers is wreaking havoc in the marketplace. "People are going to Anrys, Tower, Virgin and HMV and saying, 'We love your selection and

range but this CD is £4 cheaper down the road," he said.

BMG chairman John Preston said he has no problem with supermarkets selling music as long as they are selling releases at the appropriate price. Sony UK chairman Paul Burger added that he believes supermarkets have a role to play.

"We're interested in reaching a broad audience and supermarkets are reaching customers which a record shop may not be," he said. "It's clearly a touchy subject, particularly for independent retailers, but it's part of modern retailing."



Janet Street-Porter challenged ITV to allocate a peak-time slot to music for 26 weeks of the year, as she criticized TV schedulers at LMW. Street-Porter also called on the BBC to allocate more slots for Later, and urged producers to use more invention in coming up with programme and series ideas. "If music shows are to succeed we must see formats that work for TV," she said. "We do not need any more programmes putting out videos or gig guides, but should use TV to feature combinations of artists playing together that you would never see anywhere else or to come up with new ideas."

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Music Week

Street-Porter slams ratings obsession

Top Of The Pops should be listed as a national institution alongside Wimbledon and The Derby, Janet Street-Porter told delegates at LMW.

In an impassioned keynote address as part of the Music Meets TV festival, the BBC's former head of youth and entertainment attacked what she says is an obsession with ratings among TV programmers and a lack of commitment to developing music shows.

"As long as TV regards ratings as the measure for the success of music programming, we are doomed," she said. "TOTP's move to Friday was a disaster, after Ric Blaxill turned the show around and made it a public relations triumph with musicians, record companies and the TV business."

She added, "BBC executives are so nervous about ratings and do not take the show seriously. It was only moved to Friday to try to boost its audience, but it should be protected and left alone."

Street-Porter went on to praise BBC 2's *Later With Joels Holland* and Channel Four's *TFI Friday*, which she described as a TV version of the magazine *Loaded* with music. "But we must remember people do not choose to watch TFI because of the acts booked on it," she adds.

She accused ITV of not being interested in music. She claimed it was only supporting the Brits and insults music fans by continually changing the time its late night music shows are broadcast. The

pressure to deliver ratings was also being felt by MTV, she said, which has had to slant its output towards local tastes.

There is also a lack of good music documentaries, she said, a fact which underlines the different attitude programmers have to music compared with other areas of the arts, she said.

The pressure on music shows to deliver ratings will mean the music business will not gain from the more cable and satellite channels coming on air in the next few years nor from the recently launched Channel Five, because they will not necessarily provide more opportunities for new music, she argued.

"More channels will mean more archive products, and no real surprises for the viewer," she said.

▶▶ RAJARS: BANNISTER'S GLOOMY PREDICTION FAILS TO MATERIALISE-p10 ▶▶

music clubs

Andy's Records managing director Andy Gray raised another pricing issue at the meeting. Suggesting that high dealer prices for cassettes were playing a major part in the format's decline, he urged labels to reconsider their policies on the issue.

Many cassette titles are dealer priced so that they go on sale at £11.99 or £12.99, just a few pounds less than the CD format, a fact which inevitably affects sales, he says.

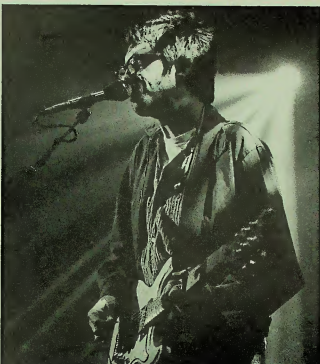
"Cassettes selling at £11.99 or £12.99 do not belong in the market," he said. "Certainly we're actively destocking."

The success last week of the Charlatans' album *Tellin' Stories*, which sold 25% of its first week sale of 69,000 units on cassette because it had gone on sale for £4.99, is evidence that there remains a market for the format.

Gray added that he remains concerned about the future of the back catalogue market as the cycle of people replacing their vinyl collections with CDs comes to an end. Independents, he said, are having to rely more and more on this market as supermarkets "cream off" chart titles.

Warner sales director Jeff Beard said his company will proceed with its policy of staging back catalogue promotions to drive trade after the success of a series of similar promotions to date.

"Some of these, along with those of other companies, have worked very well. We've found sales have really taken off," he said.



The Eels gig at Shepherd's Bush was one of the high points of the 23 hours of coverage Radio One devoted to the inaugural London Music Week event. The sold out gig on Wednesday (30) was broadcast during the Evening Session slot as part of the three and a half hours the radio station devoted from Monday to Thursday to the event's live programme. Radio One, who kicked off its coverage with a two-hour One In The Jungle programme, finished with Junior Vasquez live on Monday (5). The Eels continue the UK leg of their European dates on Tuesday (6) at London's Astoria.

Bannister in industry pledge on R1 and R2

Matthew Bannister reassured record companies and pluggers that the music policies of Radio One and Radio Two will be clearly defined by the summer.

Interviewed by Virgin Records UK managing director Paul Conroy, the director of BBC radio and Radio One yesterday denied that Radio Two was becoming Radio One-and-a-Half, but he said he understood why some pluggers were sometimes unsure which artists to target at which network.

"We are working now on clarifying who are the core artists for each station," said Bannister. "Radio One will always be about new music while Radio Two will continue to focus on melodic music by classic artists. There will be occasions when the same songs are on both playlists, but they will be few and far between. We hope to tell the

industry our plans in the summer."

Under tough questioning from delegates, Bannister said he had always been confident of the vision he had for Radio One, but admitted he may not always have been right in how he executed the changes.

He stood by his decision to part company with Chris Evans, however, despite the effect the departure has had on listening figures. "We learned a lot from the Chris Evans experience. We were sad he left but we could not keep giving him everything he wanted. What he did do was put the spotlight back on the station and make it popular again."

Bannister also called on the music industry to "put its house in order" over the singles chart to ensure it is truly representative of a popular taste.

● **Rajar figures, p10**

Training is key to future prosperity

The UK music industry needs to improve its standards of training if it is to remain competitive in the world market, a LMW panel was warned last Tuesday (29).

A new survey commissioned by the International Managers Forum concluded that the industry faced an unclear future, but stressed that learning is a vital part of securing competitive advantage and strong economic performance.

Liam Murphy, head of the research team which carried out the study at Leeds Metropolitan University, said that the survey highlighted the dearth of formal training among artist managers. Out of 120 managers who responded to a postal questionnaire, 59% said they had no qualifications relevant to their jobs. This was despite 45% of the sample having a degree or diploma.

Murphy said managers were instead relying on learning their trade through their own experience in the job and via contacts. He said it was vital the industry fully exploited training and education opportunities to keep it competitive with the rest of the world's music markets.

Nearly every manager questioned in the survey felt their performance could be improved, with 61% saying access to independent advice and support was the most important element.

Just over half wanted some sort of training covering key issues affecting them, while 40% would be willing to undertake a course to learn new skills. Just over half wanted some sort of training covering key issues affecting them, while 40% would be willing to undertake a course to learn new skills.

A&M urges database sharing

Record companies and retailers should work together and share customer database information, a LMW session on the state of music retailing was told last Wednesday (30).

A&M marketing director Ian Ashbridge made the suggestion after former analyst Glen Peters, a partner for Price Waterhouse, said the music industry had to do more to target potential customers on their individual needs.

Ashbridge said, "Our own database has 200,000 people who have bought records in the past year, but it's not shared. Virgin Or Price has a database

of around 75,000-100,000 which isn't shared. We've got the same needs, but we don't work together."

Peters told the session that people are now increasingly seeing themselves as individual beings with very specific needs which the industry was not responding to. "There's tremendous value to tap into people's need to be treated as individuals," he said. "As a casual music buyer himself, he said, "I've never had a sampler sent to me and a catalogue appropriate to me. If people made a serious effort to discriminate, I might be prompted to go out and buy."

"The biggest problem with Bob is there are no more recordings, so revenues come purely from the existing catalogue. But in a few years' time that may not be a problem anymore" – Alistair Norbury, of Blue Mountain Music, which manages Bob Marley's Estate, on technology which could soon be bringing dead pop stars back to life

"We almost had Otis in the family" – Rob Dickins, recalling that his brother used to work for soul legend Otis Redding

"John Peel will be on Radio One for as long as there is a breath in my body" – Radio One controller Matthew Bannister voicing his commitment to the veteran DJ

"I think the only station that didn't play You're Gorgeous by Baby Bird was Heart" – Chris Wright, dismissing hints of conflict of interest over his ownership of the Echo Label and Heart radio station

"I now know what A&R means. I was only into ER before, which is kind of similar but with less trauma" – Business Design Centre managing director Andrew Morris on his rapid education in the music business

"Pop music and XFM are not bedfellows, but we may find room for a bit of heavy petting" – Chris Parry, XFM managing director, during The Radio Debate

"International music never works on television in the UK because we are too snobbish in this country" – Janet Street-Porter

"Independent labels stick with bands who know they will not be ditched if the first two singles fail" – Tony Smith, managing director of Deceptive Records, during the Feeling Quasi? panel.

"The level playing field of big business that people talk about is surrounded by barbed wire, has a moat around it full of crocodiles and loads of guys with bazookas. It's not as easy as people say" – BJ Cunningham, of Death Cigarettes, about the difficulties of breaking into the business

"When indie operating within a major have a hit they suddenly become very indie in their attitude, but when they are struggling they soon start snuggling up to the parent" – Jeremy Pearce, V2 Music Group CEO

"The audience for music on TV is enormous but fragmented. You can't expect TOTP to deliver the same size audience as Eastenders" – Janet Street-Porter

"A music soundtrack can bring to life a piece of film and a lot of people say music can be 50% of an ad, but often it is used a crutch to try and make advertising look contemporary" – Dennis Lewis, creative director of Bartle Bogle Hegarty, on the lazy use of music

"For non-traditional outlets we are prime targets for loss leading, but this is not the first time this has happened and it won't be the last. In my view it is cyclical, part of the ebb and flow of commerce" – Sony European chief Paul Russell on those supermarket pricing policies

"There is no rule book for getting something on the Radio One playlist. I see representatives from 33 record labels a week, and all I ask is if they are going to bring three or four records with them that they prioritise to save everybody time" – Jeff Smith, Radio One

"There is no absolute ban on bad language. You can shit piss and bollocks, but it depends how it is said" – MTV's "Mary Whitehouse", Louise Torley, on the vagaries of the ITC and BSC broadcasting rules

MTV works to reduce censorship

MTV Europe's increasingly close relationship with record labels is helping to reduce the number of videos it has to censor or restrict, the channel told LMW. MTV Europe senior standards and practices executive Louise Thorley told the Banned seminar that the channel has made itself available to offer advice and guidance to video commissioners. Many video production companies or commissioners now call for advice about what MTV is allowed to screen under the ITC and BSC guidelines, in some cases submitting story boards in advance of production, she said.

India's tiger music market lies in wait

The Indian music market is poised to become the next powerhouse of the global music industry. It was claimed at LMW. The music business should put the Indian market at the top of its list of undeveloped territories for investigation, said Stuart Watson, chairman of London and Singapore-based marketing and licensing consultancy Swat Enterprises, at the New Music Markets panel sponsored by MW's sister magazine *MBI*. Watson said lower piracy levels, faster market growth and higher per capita sales suggest that India is a stronger territory than China.

Female majority favour larger venues

Smaller concert venues are a turn-off for an overwhelming number of women because of fears about safety, a new survey launched at London Music Week has revealed. The study, commissioned by Wembley Arena, found that 81% of women questioned said they preferred larger venues because they felt there was better crowd control and more security staff.

Indie-culture spreads over the net

CD manufacturer Cops unveiled its new alternative music internet shop *unip*. Indie-culture, at LMW. The company has signed deals with labels including Cherry Red, Revolver, Irrid, HTD and Wooden Hill to supply their products through the service, which also offers a range of books, fashion items and even holidays.

Wonder would miss out, says manager

An artist such as Stevie Wonder would be ignored by the increasingly marketing-orientated modern music business, according to his European manager Keith Harris. He told LMW's British Music Rights panel, "If you had a blind black guy with a wiggle of his head, he would never get signed in the modern music industry because he is a marketing nightmare. The industry is marketing-driven and the balance needs to be redressed."

Wright predicts Echo global success

Chryslis Group chairman Chris Wright expects to see his new start-up record label Echo achieve its first international success within two years. "I would be very disappointed if one or two acts don't break internationally in the next two years," he told LMW.

Parry backs student stations

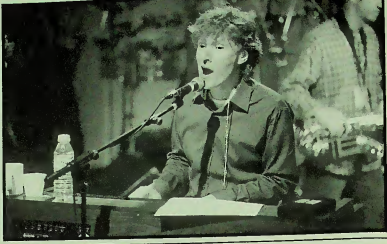
Xfm's managing director Chris Parry told LMW's Radio Debate that student radio could be as influential in the UK as it was during the Seventies and Eighties in the US, where college radio is credited with developing much of the alternative music scene. There were calls from delegates for established stations to invest in student radio as a training ground for future personnel.

Call for new copyright protection

The importance of adequate copyright protection to ensure regulation of the sale of music via the internet was stressed at LMW. Speaking during the Music On Demand panel, David Sweeney, senior legal advisor at the IFPI, said music on the net must be properly managed. "We must stress to software providers that music is not a natural resource and must be developed and paid for," he said.

LONDON MUSIC WEEK

Stevie Winwood and his band gave a one-hour live performance broadcast from VH-1's Camden studios last Wednesday (30) as part of the music TV station's contribution to London Music Week. The set, which went out during VH-1's Take It To The Bridge programme, comprised Spencer Davis Group classics, solo hits such as Higher Love and material from Winwood's new album *Junction Seven*, which is released by Virgin Records on June 2. The album's first single, *Sp In The House Of Love*, comes out on May 26.



UK market leads way as music sales climb

by Martin Talbot

The growth of the UK music market continued to outpace the rest of the world's leading territories, according to the IFPI's latest global sales survey, unveiled at London Music Week.

The size of the total global music market increased by 5.5% to \$9.8bn in 1996, with total unit sales increasing by 4.6% to 4bn, according to the survey unveiled by IFPI director general Nic Garnett.

The report shows Europe retained its position as the largest ~~single~~ region, its 194.6m albums and 164.9m singles sales worth \$13.4bn and accounted for 34% of the global business. The figures represent an expansion in the market of 100% in the past decade, said Sony European president Paul Russell, who provided an outline of the strength of the developed markets.

Europe's five big markets—Germany, UK, France, The Netherlands and Italy, sold a total of 820m albums and 185m singles in 1996—with the UK achieving strongest growth, with unit sales and value up 7%. Germany saw unit sales and value up 2% while France experi-

TOP 10 MUSIC MARKETS

	value	share of world sales	growth
USA	\$11,295m	31%	2%
Japan	\$6,762m	17%	2%
Germany	\$3,173m	8%	2%
UK	\$2,710m	7%	7%
France	\$2,318m	6%	0%
Brazil	\$1,934m	4%	23%
Canada	\$912m	2%	-8%
Australia	\$815m	2%	14%
Netherlands	\$660m	2%	-3%
Italy	\$538m	2%	3%

Source: IFPI

enced unit sales up 2% with value flat. Eastern European countries were among the fastest growing territories, including Slovakia (with legitimate unit sales up 42%), Russia (14%), Latvia (32%) and the Czech Republic (23%). Of Europe's medium-sized markets, Denmark and Portugal had growth of more than 15%, with Denmark benefiting from the removal of a 25% luxury tax.

European markets were also buoyed by the success of non-English speaking acts—Celine Dion's *Deux*, performed in French, sold more than 6m copies

worldwide, Russell said.

While the US and Japanese markets recorded slow growth in 1996—both registered unit increases of just 1% and value increases of 2%—they have both enjoyed strong periods of growth. The value of the US market has more than doubled since 1986 from \$6bn to last year's \$12.2bn, while Japanese growth was around 10% above the previous five years.

EMI Group Rupert Perry gave a detailed outline of the performance of the undeveloped markets. "The music industry has always been keen to take on a challenge—whether the challenge is investing in new talent or in new markets," he said. Latin America, Eastern Europe and Asia remain valuable to the industry, with a high proportion of under-25s making up 1.7bn young consumers, he added.

Latin America is the largest of the three regions, with sales of 2.5bn units and 6% of global sales. With 30% growth in the value of the legitimate business, it was the fastest growing region in 1996. Brazil had massive growth of more than 30% for the fourth successive year.

Rob the mod turns heads thanks to Bob

Rob the mod may have been, but Sixties bank holidays in Margate looking for fights didn't figure in Rob Dickens' teenage years, writes Paul Williams.

He was from the other side of the mod fence, the sort who took total pride in their outward appearance and treated music as the most precious commodity on earth.

"The most important thing was knowing about music and, for the first time, black music was a serious part of it," recalled Dickens in London Music Week's first Influences session last Tuesday (29).

Years before Dickens became chairman of Warner Music UK—and the man who is expected to take over as EMI chairman this year—he was already fast becoming a musical authority.

Such was his deep musical wisdom that the simple task of getting

on to a bus armed with a couple of records was enough to turn heads. "I got on a bus with The Freeheelin' Bob Dylan and Otis Redding Sings Soul Ballads at 15 and this girl turned to me and said, 'I love those two records!'"

Freeheelin' was his first record and Dylan made a lasting impression on him. "I was totally in awe of those songs," he said.

The Kingmakers' Louie Louie was such an influence on Dickens, he reckons even Wannabe is touched by it. "I prefer records to live music," he says. "I think what a record can do is more important and is everlasting."

Among the artists Dickens featured at the event last week was Nineties' Rod Stewart who he helped land two hits in the Nineties by suggesting he covered two Tom Waits songs. When it came

to Stewart's covers of Tom Traubert's Blues, Waits wasn't too bowled over. "I wrote that song so no one would cover it," scoffed Waits to Dickens on the telephone.

Another stroke of luck occurred a few years earlier, at the Irish Music Awards, when Dickens signed Enya. All because EMI couldn't accommodate Enya and her two managers at their table.

In came Dickens, a fan of Enya, and offered them room at the Warner's table and the story of *22* record sales began. For a man whose own musical talent amounts to playing guitar and drums "badly", this deal would additionally get his name on to a number one record.

Namechecked on Enya's Orinoco Flow, one of Dickens' proudest moments was wandering into a record store in Prague to hear his name blaring out of the shop radio.



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Radio One holds firm in face of Bannister's prediction of gloom

The BBC director of radio proves to be over-cautious about the pop network's overhaul

Like a Conservative politician fearing the worst, Radio One controller Matthew Bannister launched his policy of damage limitation early last week.

At London Music Week on Wednesday, two days before the official first quarter Rajar figures were published, Bannister revealed he expected bad news.

In anticipation, he asked delegates not to use the first official data since Chris Evans left the station to judge Mark Radcliffe's breakfast show or the rest of the daytime schedule which was overhauled on February 17. The success of this, he stressed, would not be known until second quarter audience figures are revealed in August.

In the end, Bannister, who is also director of BBC radio, needn't have worried. For although Radio One lost another 970,000 (-3%) listeners between January and March, the loss was not as bad as he or deputy controller Andy Parfitt had expected.

Radio One's reach fell from 10.6m to 10.2m and its share from 12.4% to 11.9%, but the decline mirrored a worrying trend across all national music radio. Virgin AM/FM saw 50,000 (-3%) listeners vanish, Atlantic 252 lost 120,000 (-3%) and Classic FM's weekly audience fell by 36,000 (-2%). Radio Three saw its audience drop 204,000 (-8%) and even the restructured Radio Two recorded a drop in listeners, down 24,000.

Parfitt says, in this context, Radio One's performance was a relief. "When Chris Evans left an unexpectedly, we had to adjust. We had the new daytime schedule planned anyway, but we carried out some extra research. The drop of 3% is less than we had feared and we are now cautiously optimistic for the rest of the year," he says.

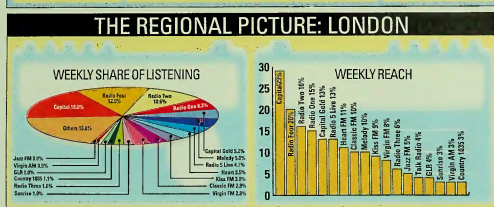
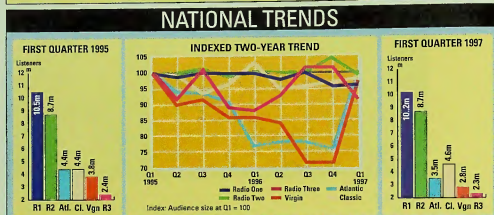
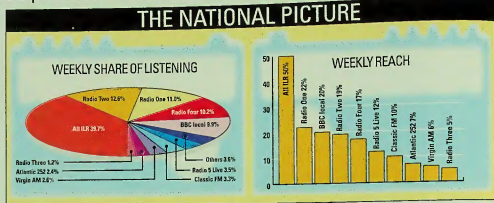
Further positive news for Radio One was its success in capturing the interest of the 15-24 age group, 41% of whom tuned in at some time each week during the three-month period.

The Rajar figures will make an interesting reading for new Virgin Radio programme director Ian Grace who replaced Mark Story last week. Virgin's reach dipped from 2.89 to 2.6m, but its share of listening was up from 2.4% to 2.6% and it gained an extra 2m audience hours, up from 19.3m to 21.5m.

"The figures show there is a high degree of loyalty among our audience, but the fall in reach reinforces what needs to be done. We must become fresher in our music policy and not be so hamstrung by the past," says Grace.

Atlantic 252 will be disappointed to see its reach dip from 3.6m to 3.5m and its share from 2.7% to 2.4% while, for Classic FM, the latest figures have unearthed concrete evidence that its policy of targeting younger listeners is beginning to work. Its reach fell from 4.7m to 4.6m listeners, but its share was up from 3.2% to 3.3% with listening among 15-24 year olds up almost 30% during the quarter.

Radio Two's audience was down very slightly in the first quarter of 1997, with its reach dipping to 8.7m. Its share, however, was still its highest of any national network at 12.6%. Its



attract more 45-55 year olds does seem to be working with more than 100,000 extra listeners in this age group tuning.

Radio Two's managing editor Lesley Douglas says the results show the network has managed to keep most of the new audience it gained in the fourth quarter of 1996.

"We achieved an excellent set of figures last time and are pleased the audience has held up," she says, adding that the new head of music Geoff Mullin, who rejoined the network in February from London's Melody Radio in Jim Mair and Bannister on creating a definitive music policy.

Despite the falls in audience across the national music networks, the overall weekly reach for all radio actually rose in the quarter from 40.1m to 40.4m, which raises the question

where are the extra listeners coming from and what are they choosing to listen to?

Nationally it is probably news and sport network BBC Radio Five Live which saw its reach rise more than half a million from 4.3m to 5.5m and its share climb from 3.1% to 3.5%.

In London, meanwhile, the answer is undoubtedly 95.8 Capital FM, which was the star performer among the city's stations. Although its audience rose only an extra 39,000 to 2.67m, its share of the London market was up from 15.7% to 18.0% - its highest for two years.

Capital's group director of programmes Richard Park put some of the station's success down to its move to new Leicester Square headquarters, while he said breakfast show presenter Chris Tarrant had added 200,000 new listeners. Sister station 1548 Capital

Gold suffered a 17,000 drop in its audience reach.

Elsewhere in the capital, Heart 106.2 broke the 1m listeners-a-week barrier with a reach of 1.05m, putting it 300,000 listeners ahead of Virgin FM in London, while Kiss FM saw its reach in the period jump 7% from 617,000 to 877,000 listeners a week.

Melody Radio's reach was up 5% from 914,000 to 960,000 and London's 24 hours country music station Country 103.5AM was celebrating a 14% hike in its weekly audience to 302,000.

In the battle for broad leadership between the BBC and commercial radio, the independent sector re-took the lead with 49.4% of all listening compared with the BBC's 48.4%. Commercial radio gained an extra 480,000 listeners and BBC local and regional radio attracted an additional 680,000.

Steve Hensley



Chris Wright (Chryslor Group) receiving his award from Trevor Sinder (QPR).



Philly McDunnell (Chryslor Group), Judy Martin, Peter Laumas (Lago) and George Marsh (Air Lyndhurst).



David Murrell (KPMG), Chris Hughes (London Music Week), Jatin Glover (IMF) and Andrew Morris (London Design Centre).



Freze Chelmsley meets Rob Dickins (Warner Music).



Rupert Perry (EMI) and Paul Russell (Sony).



Harvey Goldsmith (Allied Entertainment), Chris and Shelley Wright, David Murrell, Mick Ploverth (Chryslor Visual Entertainment) and Stuart Grober (Music Choice Europe).



Diana Ross.



Beverly Craven.



Diana regina Supreme.



Richard Park (Capital Radio) receives his award from Paul Young and Martin Collins (Capital Radio).



Bob Taylor (KPMG) and Phil Graham.



Steve Lewis (Chryslor Music) and James Fisher (IMF).

KPMG

means business

DISCOVERED

THE CREAM OF THE UNSIGNED ACTS AT LONDON MUSIC WEEK

LAW Undiscovered, London Music Week's massive search for unsigned talent, reached its climax last Friday with performances at the Garage by three bands—Cuff, Ultrasound and Moreau's Island—who were considered the cream of the crop by the organizers, including Sugar Records, Radio One, *The Guardian* and *Musik Week*.

Although only three bands featured in the final show, the quality on display throughout the week was widely praised. "It's been very high—rather in the vein of *In The City*," says EMI head of A&R Nick Robinson. "I'm sure we will go on to do very well. Looking down the list there's plenty there that should end up with a deal."

Cuff's *Breathe* was considered to be one of the catchiest songs featured on the 19 track *Undiscovered* CD with its nagging falsetto chorus and bent-out-of-shape guitars. The band demonstrated they had plenty more where that came from when they played their gig at the Garage on Wednesday.



The Croydon-based quartet formed 18 months ago after Liverpool born singer/bassist Lee Horrocks and drummer Ray Whisker recruited guitarists Neil Whitcher and Sean Walsmy via an ad in *Melody Maker*.

Despite having only played a dozen gigs so far they have already begun to excite interest from labels including Epic, V2 and Silvertone. They also have experienced management on their side after signing a deal with Offside who handled Reef until recently and have run indie club nights like Syndrome

and Silver down the years. "Our contract with Reef had expired," explains the company's Neil Handley. "Someone at Press Company suggested we check Cuff out, then another person mentioned them the next day. It was a double whammy, so we went to see them and they were great."

"A lot of bands go and blanket bomb London, but we put more emphasis on rehearsing before we went out rather than practicing in public," says Horrocks. "We haven't sent out loads of tapes. We played a couple of gigs and picked up some good reviews and it's kicked in quite quickly from there."

The band have a double-A side single, 'To Myself/Experiments', out on Club Spangle in May which should bring things to boiling point.

"I'd like to be known for our songs rather than our sound. I've never particularly followed bands," says Horrocks. "It's always great songs that get me," says Horrocks.

"Breathe" was the last track we demod over at Matrix so we used that for the CD, but we're always writing. We want to move forward so we try and demo as much as we can. I have to empty my head or I can't go on. We've got 34 songs already—we've been to do an album as soon as possible."

Ultrasound's Thursday night gig at the Red Eye proved to be one of the week's major attractions for industry A&Rs and several MDs. The band provided the most epic track on *Undiscovered*, and the six-minute opus Stay Young had Epic A&R director Nick Mander enthusing wildly at the A&R Wars panel on day one.

"It's a very good song but there's plenty more where that came from," says mountainous singer Andy Wood. "I suppose it's a fair representation of us because it's quite intense and we can be like that. We're all into films and I always see the black lines on top and below the screen when I write.



London based but hailing from various points up north, Ultrasound began life when Wood, guitarist Richard Green and drummer Andy Pearce met while studying music at Wakefield College. They moved down to London three years ago after a brief spell in Newcastle, then played for a while under the name Popcattapetal before mutating into Ultrasound after recruiting bassist Vanessa Best.

"It wasn't really working, so we decided to start again," says Wood. "The band found a studio down the road from them in Acton last summer and made a five-song demo which they mailed out to labels. Not much happened to begin with, but they knew

Dubstar by their time in Newcastle and their management organized a rehearsal in front of Clive Black from EMI. Things started to take off properly when they were selected for the *NME's* Brits Showcase in February and picked up good reviews to attract genuine label interest from the likes of Mother, Island, Ultimate and Elemental.

Set opener The Same Band will feature as a single on Fierce Panda, due for release in July.

"Hopefully by then we'll have a deal, because we're in negotiation currently," says Wood. "Our manager and lawyer don't want us to rush into anything, but we've got to sign soon because I'm desperate to get on with it."

Like Stay Young, The Same Band showcases the band's wide-screen potential and will probably excite Radiohead comparisons in the press.

"Our name describes us pretty well," says Wood. "We're cinematic and quite intense, but there's also a rawness, like The Who. It'll never be slick, there's always going to be a rough element. Those bits have to stay in there because they're what makes rock 'n' roll real."

The snappy pop rush of demo track Watching by London-based indie pop trio Moreau's Island received such strong support from Radio One's Steve Lamacz and Polydor A&R Rick Lennox that the band were able to force their way through to the final night, despite Moreau's Island featuring on the *Undiscovered* CD.

"I don't know what happened," says singer and songwriter Mitch Andrews, "but there was a bit of a mix up. It doesn't seem to have been to our disadvantage; it may have made people more of an effort to hear us." Moreau's Island formed in 1995 and released a single, Haircut, back in January 1996 on their own Headslap label that brought some encouraging reviews and a management deal with Optimism Music. They put the band in contact with former Wonder Sound producer Pat Collier, who oversaw the three-track demo which has brought them all the attention.

"He's very experienced and also very creative, so he made a real difference to the sound, filling it out and adding harmonies. That's helped take us to another level," says Andrews.

Interest has ignited among several labels including Polydor and Independent, but no one is counting chickens.



"Everything seems to be gelling at the right time with London Music Week, but we're waiting to see who's serious after all the noise dies down," says Optimism's Dave Regan. "I've can't get the right deal, then we'll put out Watching ourselves because we have enough exposure now, particularly from Radio One's Steve Lamacz who's been very supportive. But hopefully the final gig has confirmed us in people's minds," says Andrews.



STEVE LAMACZ ON A&R

As you might have noticed, London Music Week fever has been gripping the industry, with gigs and seminar panels from morning till night. Sadly though, having been working flat out for Radio One, I've missed most of the action, so if you don't mind we're going to recreate some of it here. Or rather I'm just going to make it up... here's a special demopanel, exclusive to, well, this column. You're the audience, I'll be the chairman, and we're going to be listening to a handful of tapes, selected randomly from the recent postbag with comments by fictional A&R folk. OK, ladies and gentlemen? Thanks for coming, and here's tape one from Leicester's The Charmers, and this is called You Went Weird. Imagine a pleasant, upstanding pop melody, which is solid but a little anonymous. Fictional scout: "It didn't go weird enough for me [cue

ripple of laughter]. It sounds like it'd grow on you..." I'm a bit undecided on this one myself. The song is pretty catchy (even the neat indie-Hank Marvin guitar solo), but maybe it lacks the killer punch... So, demo number two, Shatner. Huge wall of feedback, develops into a loping, moody tune, with a dry voice which sings "This town is going senile and mediocrity has gone and passed for genius." Fictional head of A&R, tapping pen on table: "Like the song, not sure about his vocals. Can I have a look at the sleeve? Yeah, I'd listen to the rest of this..." They're from Market Harborough, near Leicester. Is Leicestershire the New Seattle? Tape three is more familiar, the latest by Taplage, the four-piece, girf-fronted new wave for the Nineties band who know how to rock. Mamoolah is another Blondie-ish thrash. Fictional Scout talks for hours about having

seen them twice. Encouraging comments all round... Going well, isn't it? Here's a tape I've been looking forward to: Mr Evil Breakfast (huge cheer from audience). They're from Tyne & Wear. It sounds like they recorded it in a shed. Huge argument develops over whether 'being able to play' is a necessary prerequisite of being in a band. This is top, spiky, loud-budget stuff. And finally, Eeyore. I've lost the letter that goes with this, and it gets said every year, but BANDS! PUT YOUR PHONE NUMBER ON THE BLOODY CASSETTE. Very impressive, thrusting indie-pop song leaps out and terrifies guests. Panelists fight over cassette. Chairs are heaved from the back of the room. The police are called... Oh well, you live in hope...

One to WATCH

BRUBAKER Already given a head start by attracting management in the shape of Paul Gulligan, Brubaker sound like they have the ability to deflect the inevitable combination of cyclism and hype.

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Despite two superb singles, a highly praised debut album, live dates and public support from Suede frontman Brett Anderson leading to a lengthy support slot on Suede's sell-out UK tour, Polydor trio Raissa are still waiting for their big breakthrough.

Now, with the re-release of their soaring first single *Your Summertime*, and a much stronger marketing campaign, the band and label are having another shot.

As Polydor & R&G general manager Paul Adam says, "Very few acts beyond a three-to-five piece guitar band can build up a live audience. Having tried the cool, organic, word-of-mouth route, we're now trying the most obvious radio and TV route. That means above-the-line advertising and images that feature Raissa more prominently, in the same way that Garbage was pushed."

The Bristol trio's credible fusion of dance textures, strong melodies and Raissa Khan-Panni's piercing vocals has so far only attracted a modicum of interest from the music weeklies.

"The *AMZ* and *Melody Maker* don't see Raissa as a hip band who play at The Fleece & Firkin, because they're not different or strange enough," Adam says. "They've fallen in that midway area. I think Raissa are much more mainstream than I first thought."

Adam also acknowledges the public also had a problem deciding if Raissa was a solo act - just Raissa Khan-Panni (her name has Asian Russian origins) - or a band. Even though it's very much the latter, the heavy concentration on Raissa herself, in press ads and in the new video for *Your Summertime*, is bound to help promotion.

"We know what Raissa is, and who

RAISSA

A NEW PUSH FOR THE BRISTOL TRIO

we think it will appeal to. I'm thinking of the sort of people who don't buy too many records, but will probably like this one, and think it's cool. Hopefully we'll break through radio and TV, and then the press will start to talk about them," says Adam.

Raissa first came to his attention after Khan-Panni, guitarist/keyboardist Dan Sandrone and programmer Paul Birch moved from Bristol to London and recorded a demo at the basement

studio belonging to Peer Music Publishing. While negotiating with

Polydor, they released an album (*Sleeping Boys*) of early demos in Europe through Big Cat. "It should not have happened, but we sorted it out," Khan-Panni says. "We

signed with Polydor because Paul was a really sound bloke, and Polydor just seemed right at the time. It had more guitar-type bands like Gene and Shed Seven, and no-one like

us, which we thought would be interesting."

Adam signed Raissa the same week he signed *Cast* in December 1994, but Raissa have not enjoyed such rapid progress.

After making their album. Meantime, they released *Your Summertime* in March 1996, followed by *Green As Sea* in June and the album in October, with tour supports to Soul Coughing (in Europe, as well as the UK), Audioslave and Suede. "People kept telling me how much Brett loved the album and that we should get in touch, but he got in touch first. Then he asked us to go tour with them and Manson. I think our music goes really well together, because they're both really dynamic," says Khan-Panni.

"Last year was kinda slow. We didn't really want to promote ourselves, just get some records out quickly, without doing all that other stuff around it. Now we're doing all the promotion."

Radio 100 breakfast DJ Mark Radcliffe has emerged as a supporter, now that *Your Summertime*, which features mixes by Cypress Hill's DJ Muggs, is being re-released.

"Mark's played it a month before release, and talked it up a storm," Adam says. "That should give us a start."

Your Summertime, rereleased today (May 5), is as good a summer tune as any and the band's recently packed-out show at London's *Moscow* has given Adam something to smile about.

"It's taken a while to get the right mix of sounds live, but it's just beginning to gel now," he enthuses. "It's like starting all over again."

Marlin Aston

One to WATCH

DC10

One of the rising bands at LHM, this Birmingham trio, who have just moved down to London, lead uptight, songs and emotion. More power to them.

Act: Raissa Project; single Label: Polydor; Songwriter: Panni/Sandrone; Producer: Dann Birch/Paul Sandrone; Publisher: Peer Music; Released: out now

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Large doses can lead to loss of consciousness, convulsions or coma. In cases where Spiritualized is used over a long period of time dependence may occur.

Date of preparation

26 May 1997

Live dates

June 13 Glasgow, The Garage.
June 15 Manchester, Harpards.
June 16 London, Astoria.
July 17 Phoenix Festival.

CARRIE

ISLAND'S POWER POP HOPEFULS

Island's multinational power pop band Carrie may have been together for less than a year, but they are already looking set for an international breakthrough.

Carrie formed when American singer Steve Ludwin and Australian drummer Bruce Fawcett began working with Zac Foley, formerly EMF's bass player.

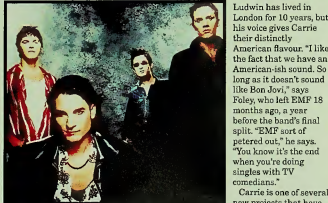
Months of demos later, a last minute line-up change bringing in guitarist Dennis Dicker, and a name inspired by Brian DePalma's Seventies horror movies, Carrie are now playing dates prior to the release of their first single and the recording of their debut album.

"We're a live band, but we just haven't got out there yet," says Ludwin. "We just wanted to do things on our own terms." They chose to raise money for demo time, work up the songs and then invite A&R people to witness the results in the studio.

"We kept doing demos, and eventually came up with the goods," explains Foley. "People seemed to like the results."

First, Simon Harris at EMI Music signed their publishing - although Foley is still tied to EMF's publishing deal with Warners for a while longer. Then, just before Christmas, Island beat off the opposition to sign the band's record deal.

The debut single, *The Birds*, recorded at Island's home studio The



Fallout Shelter, is released on May 19 on LaLaLand, the label run by their manager Tav of Out There Promotions, who also handles Ash.

The proposed second single, *Breath Underwater*, which will receive a full Island release, has a harder edge, but will be re-mixed. "It needs a more poppy Good Vibrations feel," says Ludwin.

Carrie move into Rockfield Studios in June to record with American producer Ted Nicely, who has worked with Girls Against Boys and Fugazi, and produced one of Ludwin's favourite albums of recent times, *Shudder To Think*'s Tony Express. Rachel Iyer, A&R manager at Island, says, "We wanted to make a record that will work outside Britain. Ted heard an early demo and loved it."

"The band visited a couple of major labels in New York before deciding to go with Island. 'Luckily we had a lawyer, and a drummer with a brain,' explains Ludwin.

Ludwin has lived in London for 10 years, but his voice gives Carrie their distinctly American flavour. "I like the fact that we have an American-ish sound. So long as it doesn't sound like Bon Jovi," says Foley, who left EMF 18 months ago, a year before the band's final split. "EMF sort of petered out," he says. "You know it's the end when you're doing singles with TV comedians."

Carrie is one of several new projects that have risen from the ashes of EMF. Drummer Derry Brownson is in LK with several of his siblings - their forthcoming releases on Fusion will also be distributed through Island - while singer James Atkins is involved in a dance project.

"Perhaps *Cast* helped us get our foot in the door in the beginning," concedes Ludwin. But Iyer says, "That wasn't the selling point, it was the whole band. They had really strong songs."

She emphasises that they have a distinct modern edge. "I like the description of them being the Beach Boys meets Jane's Addiction. They are strong catchy songs, but also they are not more depth than you're looking for."

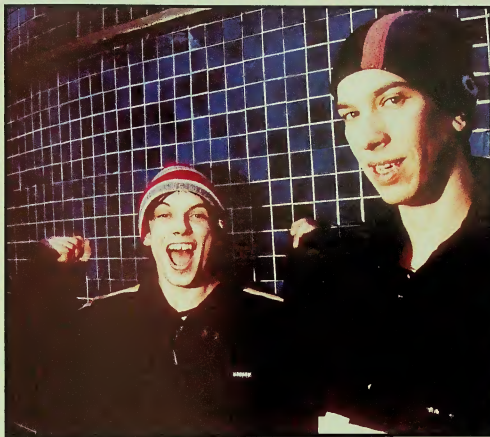
The band also insist they are mixing a variety of influences to create something new. "The Beach Boys, REM; these are influences, but it's not what we're going to sound like," says Foley. "It's not going to be retro in the way that we sound like everybody else."

David Knight

Act: Carrie Label: LaLaLand; Project: single Songwriters: Ludwin, Foley; Producer: Carrie, Ali Stratton; Studio: Fallout Shelter; Publisher: EMI Music; Released: May 19

BENTLEY RHYTHM ACE

OFF-THE-WALL DUO TAKE THEIR ROADSHOW AROUND THE COUNTRY



Bentley Rhythm Ace are a Birmingham beats duo on a mission to put fun back on the dancefloor.

Their debut album, released on May 12 by Brighton-based Skint Records, boasts samples from slimming albums bought at car boot sales and song titles such as Ragtopskodacacchase and Who Put The Bom In The Bom Bom Diddlee Bom.

Their recent UK club tour to support current single Midlander (There Can Only Be One...) saw the pair decorate their DJ boxes with toy spaceships and a car windshield complete with working wipers. They have also previously played gigs dressed as Vikings, ravers and reggae members of East 17.

They have been championed by the specialist dance and style press since the release last summer of their debut EP *This Is Carbootchords* and its lead track Bentley's Gonna Sort You Out! And Bentley Rhythm Ace - ex-Pop Will Eat Itself! bassist Richard March and former tarmac layer and lighting technician Mike Stokes - have already received the inevitable Chemical Brothers comparisons. Their chaotic, sample-centric big beat creations, however, are considerably less intense and more melodic than the Chemicals' tankbusting techno.

"It was the very fact that the Bentley's didn't sound like a formula big beats band that attracted me to them in the first place," says Skint Records managing director Damien Harris. "I received a four-track demo in the post and, as soon as I put it on, no-

one in the office could ignore it. It didn't sound like anything I'd ever heard before. Even the envelope they sent the tape in stood out a mile. It was decorated with glitter, glued all over the outside."

Fortunately for Harris, Skint was the only label to which Bentley Rhythm Ace sent their home-made demo, which included Bentley's Gonna Sort You Out! "We sat on that song for six months," says Stokes. "We'd recorded it for fun and never imagined anyone would want to put it out. When Skint actually asked to release our follow-up record as well, we couldn't believe it."

'The fact that they didn't sound like a formula big beats band attracted me to them in the first place'

- Damien Harris

Last autumn, the band's critically-acclaimed second EP, *Late Train To Bentley On C*, prompted an inevitable major label chase, recently won by Parlophone. "There were a few interested parties," reveals March. "We chose Parlophone because they are lovely people, very friendly. Manzey wasn't really an issue. It had got to the stage of stupid amounts anyway. Every offer was louder more than we would have wanted to sign for."

The pair's eponymously-titled album - their last release on Skint - was

recorded at DEP International, UB40's studio in Birmingham.

"The equipment there is phenomenal," says Stokes. "It's great for getting a really heavy beat sound. Compared with the singles we recorded at home, the album sounds totally different."

Featuring contributions from fellow Skint artist Lindy Layton, close friend Rankin' Rodger and flautist Lisa Spragg, Bentley Rhythm Ace's album was finally completed at the end of last year. Since then, the pair have played live throughout the UK, Iceland and Europe, remixed the forthcoming Supergrass single *Sum Hits The Sky*, helped out on *The Charlatans' Album* and completed a month-long DJ residency at London's Heavenly Social. "We're not proper DJs at all, though," claims March. "We're more like party DJs. We have no mixing skills at all. We just play records we've picked up at car boot sales. We couldn't believe the first time we got paid. Our fee was about 10 times as much as all our records had cost."

Scheduled to play at Brighton Essential, V97, Reading and several European festivals, Bentley Rhythm Ace are currently expanding their live line-up, which already includes a drummer and March on bass.

"We're going to bring in one new instrument at a time," says Stokes. "If we added them all in straight away, people would love us for six months, then get bored. We're slowly working our way up to using kettle drums and a string section."

Lisa Vericio

THE SKINT STORY

Set up less than three years ago by former Loaded Records' employee Damien Harris, Skint now has a roster of more than a dozen bands (all featured on current compilation *Brassic Beats Vol. 2*), the majority of them long-term prospects.

Besides Bentley Rhythm Ace, the label's highest profile act to date has been Norman Cook's Fatboy Slim, whose single *Going Out* of My Head debuted in the lower reaches of the charts last week, although the likes of *Cut La Rac*, *Midfield General* and *Reg* have all received increasing media interest. Such has been the buzz around the label that, within the next few weeks, Skint is set to announce details of a tie-up with Parlophone.

"I started Skint because I fancied working on dance records outside of the house scene," explains Harris. "I didn't have any specific label philosophy other than that all the records we released had to be of a high quality and have an edge to them."

"We are currently doing a deal of some sort with Parlophone, although I am definitely not selling the company. We intend to carry on exactly as before, but we will have the machinery in place to take acts such as Hardknox and Lo-Fidelity Allstars, who have the potential to go mainstream, on to the next level."

"If we hadn't merged with a major, we would have lost a lot of our artists. Four or five of them were already being chased for ridiculous amounts of money."

One to WATCH

THE LO-FIDELITY ALL STARS

The real winners at LMAV. Think Prodigy meets E Static. Big beats, keyboards, samples, scuzzing and indie drama. A real groove.

PETER BRUNTNELL

Have You Seen That Girl Again



NEW SINGLE OUT 19 / 5 / 97

Playing Live May 12 *Optimal* at The Garage / 13 *The Party* / 14 *The Mischief*

ALM RECORDS

Act: Bentley Rhythm Ace Project: album Label: Skint Records Songwriters: Richard March/Mike Stokes Produced: Bentley Rhythm Ace Studio: DEP International Publishing: Records Released: May 12

EMI topples PolyGram by a whisker as MCA storms in to take third place

Top trio are evenly matched, but are shadowed by independent Windswept Pacific

Publishing figures for the first quarter of 1997 show the major players more evenly matched than they have been for some time.

Once more EMI Music tops the table but, after regaining the overall lead from PolyGram in the last quarter of 1996 with a healthy end-of-year leap, its figures are down again. PolyGram is still second however because, after several months of continual growth, its share has also dipped. But it is mighty close. Only one percentage point separates the two publishers and a mere 15.6% overall share gives EMI top spot.

By contrast, MCA has burst into third place by doubling its share over the last quarter, after steady growth during the past three quarters. BMG also looks healthy and has now overhauled the once-dominant Warner Chappell. Not too far behind them is the first independent, Windswept Pacific, which posts a bigger share than Sony/ATV.

EMI's year-on-year position, a decline of more than 39%, is the final echo of its superlative performance throughout 1995, which peaked with a 28.5% overall share in the final quarter.

EMI ensed to the top of the singles rankings thanks to Top 20 placements for Blue Boy's Remember Me, Say What You Want by Texas, Blur's Beetlebum and Toni Braxton's lingering Unbreak My Heart, together with shares of White Town's Your Woman (36%), The Source's You Got The Love (40%) and Fugee's Rumble In The Jungle (25%).

In the previous quarter, PolyGram headed the singles shares, while EMI topped the albums chart. In the first three months of this year, however, the two companies swap places. EMI's album share fell from 20.3% to 16.6%, with Blur, Texas and Jamiroquai's Travelling Without Moving contributing, together with shares of albums by Celine Dion, Toni Braxton and The Smurfs.

In taking albums top spot, PolyGram improved its performance on the previous quarter yet again, its share increasing from 17.1% to 19%. This was due largely to its 100% shares of releases such as the new U2 album and Madonna's Attack Of The Club Lantern, and for long term successes like The Beautiful South's Blue Is The Colour and the Lighthouse Family's Ocean Drive, which stubbornly refused to drop from the Top 10.

In the singles market, PolyGram had a relatively quiet period with full shares in U2's Discotheque and Warren G's version of I Shot The Sheriff, plus shares in two Spice Girls singles and Boyzone's Isn't It A Wonder to shout about.

But the success story of the period is undoubtedly MCA Music and the reason is mostly, but not completely, to do with No Doubt. MCA not only claimed 100% of Don't Speak, the biggest selling single of the first quarter, but had all of Encore Une Foi by Sash! and Madonna's cover of Don't Cry For Me Argentina. As a result, MCA writers Stefani & Stefani and Lloyd Webber & Rice fill two of the top three top songwriters positions. On top of that, there were shares of White



NO MERCY

Town's Your Woman (53.4%) and The Prodigy's Breathe (20%).

This pushed MCA to second in the singles, ahead of PolyGram, with 12.9%. But the company's improvement from a year ago, an impressive 65.76%, is bettered by BMG, whose increase to a 9.8% overall share is reflected in a 69.7% year-on-year increase. The albums and singles by Kula Shaker and The Bee Gees contributed to this result, which includes a share of the singles-market of 10.6%, thanks partly to a quarter share of the Spice Girls double. A side and a third of the Boyzone single. Meanwhile, Warner Chappell



NO DOUBT

continues to slip down the league. Its overall figure of 8.2% is not as low as its second quarter last year, but almost. A quarter share of En Vogue's big selling Don't Let Go and half of The Source's You Got The Love were the highlights among the singles, while the Root LP provided the main bright spot among the albums.

Independent Windswept Pacific UK may not be a major, but the company now finds itself in their mid-year rankings, having posted a year-on-year increase in the first quarter of a mere 67%. It is all due to the Spice Girls

who had two number one singles in the first quarter, 2 Becomes One and Mama/Who Do You Think You Are, as well as an album that topped the charts for most of the first three months of the year.

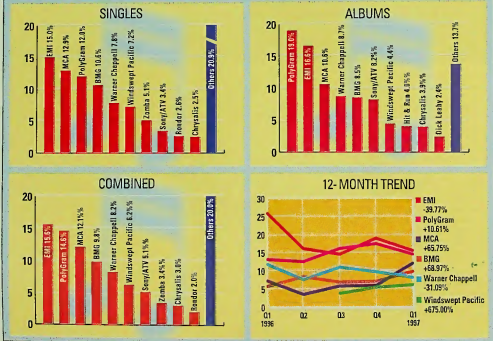
Spice Girls, as a writing team signed to Windswept Pacific, take a 50% credit on all their material. As in the last quarter, they head the top songwriters chart with PolyGram writers Stannard & Rowe.

But Windswept also had another number one single with LL Cool J's version of Ain't Nobody and a half share of En Vogue's Don't Let Go, just for good measure. What odds a year ago on Windswept pushing within half a percentage point of publishing powerhouse Warner Chappell?

Windswept is higher overall than Sony whose single performance was particularly disappointing. Zomba also beat it, with the late burst of R Kelly's I Believe I Can Fly - watch out next quarter for the rise of that independent.

But new Oasis material will surely stem Sony's year-long performance drift, which represents a year-on-year decline of more than 50%. **David Knight**

PUBLISHING FIRST QUARTER SNAPSHOT



Source: EMI. Based on chart panel sales from the A-sides of the Top 100 singles and Top 50 albums from Jan-Mar 1997

TOP 10 SINGLES

Title/Artist	Writer	Publisher
1 DON'T SPEAK - No Doubt	MCA	MCA
2 MAMA/WHO DO YOU THINK YOU ARE... - Spice Girls	Windswept Pacific 50%	Windswept Pacific
3 WHERE DO YOU GO - No Mercy	BMG 25%/PolyGram 25%	BMG
4 DON'T LET GO (LOVE) - En Vogue	copyright control	Warner Chappell
5 ENCORE UNE FOIS - Sash!	Render 25%/Warner Chappell 25%	Warner Chappell
6 YOUR WOMAN - White Town	MCA	MCA
7 BECOME 1 - Spice Girls	EMI 30%/MCA 33.4%	EMI
8 PROFESSIONAL WIDOW - Tori Amos	PolyGram 50%/Windswept Pacific 50%	PolyGram
9 REMEMBER ME - Dixie Boy	Sward & Stone	Sward & Stone
10 SAY WHAT YOU WANT - Texas	EMI	EMI
	EMI	EMI

TOP 10 SONGWRITERS

Writer	Artist	Publisher
1 Halliwell/Buntan/Brown/Rowe	Spice Girls	PolyGram
Chisholme/Adams/Stannard		Windswept Pacific
2 Stefani/Stefani	No Doubt	MCA
3 Lloyd Webber/Rice	Madonna	MCA
4 Teasdale/Bischoff/Fallenst	No Mercy	copyright control
5 Halliwell/Buntan/Brown/Adams	Spice Girls	PolyGram
Chisholme/Wilson/Watkins		Windswept Pacific
6 Hewson/Evans/Mullen/Clayton	U2	PolyGram
7 Gibb/Gibb/Gibb	The Bee Gees	BMG
8 Wade/Brown/Murray/Martin	En Vogue	Warner Chappell
9 Splinter/McCarthy	Texas	Windswept Pacific/Reader
10 Alatoon/Kaplan/Stein/Lappessan	Sash!	MCA

MM editor hits back □ Lining up UK country talent

I really must protest about the outrageous slur on my character in last week's *Music Week*, attributed to one Kienda Hoji (*Letters*, May 3).

Obviously, as the new editor of Britain's most cutting edge music weekly I'm there to be shot at by anyone with a double portion of chips on their shoulder and a desperate craving for publicity for their obscure organisation, but as someone who despises racism, I can't let these remarks go unanswered.

For a start, Hoji has misquoted me (I actually said - in a far from "matter-of-fact" tone, as it happens - "In America, where his career is only just taking off, they don't really take you seriously if you're an R&B star unless you've got a couple of convictions to your name" - a comment on American media attitudes rather than my own - with no mention of all R&B artists being "expected to have served time in prison").

And, even given that London Tonight edited what was a substantial interview down to one soundbite, thereby broadcasting my remarks out of context, I fail to see how the assertion that a criminal record would do Mark Morrison's career no harm in America could be construed as racist. I would - and, indeed, did - say exactly the same thing about Liam Gallagher. It has my basis in reality at all, it seems to rest upon the assumption that an R&B artist must be, by definition, black - an assumption that might surprise Lisa Stansfield and Jamiroquai, both of whom currently reside in the *Music Week* R&B chart that Kienda Hoji clearly holds so dear.

As for the request for me to point out which artists in that chart have had

brushes with the law: well, off the top of my head and in the Top 10 alone, Notorious B.I.G., Snoop Doggy Dogg, Tupac and even B. Kelly and Michael Jackson spring not unreasonably to mind.

As for the weekly music press's coverage of black music, it seems ludicrous to suggest the inky's coverage is anything less than "serious". The reason for the relatively low number of R&B inky cover stars that Hoji farcically lays solely at my door can actually be attributed to the same reasons there aren't many heavy metal bands on the cover of *Mixmag* or indie acts on page one of *Hip Hop Connection*: the readers don't particularly like that kind of music.

I would like to point out, however, that during my one-year tenure as *NME* features editor, as well as the Snoop Doggy Dogg feature Hoji points out, black cover stars also included Prince, The Fugees, Kernis from Black Grape and Mel B of the Spice Girls - none of whom really fit Hoji's profile of pop stars with a "gangsta/rast" image". Perhaps Hoji only picks up a copy of *MM* or *NME* when the cover star is suitably "dangerous" - in which case I would suggest it is Hoji, not the weekly music press, that has the problem.

Still, I'm touched that someone who has never met me should take such an active interest in my career. Perhaps if Hoji devoted as much time to his own work, he would have something rather better to do with his time than make unfounded accusations.

Mark Sutherland
editor, *Melody Maker*
King's Reach Tower,
London SE1

While I was pleased to see the article (*MM*, April 26) showing the industry has recognised the growth of line dancing and new country, I was miffed I never got a mention.

Back in the Seventies and Eighties, I was known as "Granpa Disco" due to my involvement with such acts as Y.M.C.A. Sylvester, Break Machine etc. But today I'm known as "Granpa Line Dance".

I was the first person to release a UK line dance video - *Sunset Stampedo* on Wienerwood, which entered the *Woolworth's* music chart at number six in March 1995.

The soundtrack from this video on MCI Records is also a best seller. My album for PolyGram, *Goin' Country*, is selling well and other albums are due to be released shortly on Delta, QED and Mastertone. All feature local talent, except for a couple of tracks by Australian band Shot To Pieces.

My masterpiece, however, is due out on K-Tel soon (titled *The Funkiest Line Dance Album Ever*). This features some killer bands from Nashville and top UK new country bands. Some of the UK artists on these albums are every bit as good as those out of Nashville - Simon Richmond and Capricorn, for example.

It's a great shame the media sneer at country artists, especially Brits, and thank you *Music Week* for giving them a boost. But how about a plug for me me me...

Mike Collier
123 Productions
Penn, Buckinghamshire

Hardly a week goes by without a report detailing the continuing warm-hearted generosity of the UK music industry in supporting and donating to the Nordoff Robbins Music Therapy charity.

The latter is undoubtedly a worthy cause and warrants assistance in its mission to help autistic children. But over the years Music Therapy must have received millions of pounds from the industry and the reports about the cash raised seldom provide any details about how the money is applied.

Am I alone in thinking it is time for our industry to spread its humane largesse on a wider scale to help other (I and deprived children)? Dr Barnardo's and the Great Ormond Street Hospital spring to mind.

Nigel Hunter
Dolphin Square, London SW1

In the Eighties, labels such as Old Gold, specialising in singles, made it possible to pick up a radio-played oldie at your nearest record shop.

Today, however, that's far from being the case. And it isn't the retail outlets who are to blame, as many will happily order back catalogue titles for you. Rather, it's the fault of record companies, who delete singles once they've passed what they consider to be their normal shelf life, hoping the punter will buy an entire album containing the track they've taken a shine to. But not everyone will fall for this ploy, or can afford to, so sales are lost.

I wonder, incidentally, what happened to the old adage about the customer always being right? Tim Mickleburgh
Grimsby, Lincolnshire

LETTERS

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robert CRAY

The man who is synonymous with the renaissance of the blues is back with his 10th album and a tour



Robert Cray has been a consistent revitalising force in contemporary blues since he signed to Mercury in 1986. With the possible exception of the late Stevie Ray Vaughan, Cray was the first of a new generation who proved that the blues offered major league career prospects when his Strong Persuader album sold over three million copies worldwide.

Sweet Potato Pie is Cray's 10th album and was recorded in Memphis, Tennessee rather than San Francisco, where the guitarist has lived and worked since the late Eighties. The sessions also saw him reunited with The Memphis Horns who last appeared on the 1992 album I Was Warned.

"This time we wanted to go somewhere else and Memphis felt like the right place," says Cray, who prefers to tag his music 'R&B-blues' because from the start he has been influenced by the great R&B-soul singers like Ray Charles, Sam Cooke and Bobby Bland. "I've often dreamt about what it must have been like to be in the studios where many of my musical heroes like OV Wright and Otis Redding were recording. The spirit of that time is still there."

It also infuses Sweet Potato Pie. Although

nine of the 11 tracks are originals, it also boasts covers of Otis Redding's Trick Or Treat and OV Wright's Save It. Publicist Richard Wootton expects this to go down well with Cray's UK fanbase.

"Robert is very well known over here and his appeal extends beyond the usual blues audience," he says. "They expect him to do something slightly different on each album."

Cray has been busy since his previous release Some Rainy Morning, two years ago. The Cray Band opened for The Rolling Stones on selected European dates of the Voodoo Lounge tour and have also appeared in Japan and Brazil. Fittingly, Cray joined BB King, Eric Clapton, Buddy Guy, Dr John, Bonnie Raitt and Jimmie Vaughan to record A Tribute To Stevie Ray Vaughan, which was released last year on video by Sony and on CD by Epic. As a result he shared a Grammy Award win for SRV Shuffle with the all-star cast.

On the evidence of Sweet Potato Pie, Cray is still very much on the case and his personal mix of blues and soul should prove as popular as ever. Concert dates are set for July at Glasgow Concert Hall and Manchester Apollo, followed by two nights at the Shepherds Bush Empire.

Mal Smith

'Robert is very well known over here, and his appeal extends beyond the usual blues audience'
- Richard Wootton



**ARTIST: Robert Cray ALBUM TITLE: Sweet Potato Pie (Mercury 534698-2/4)
LABEL: Mercury STUDIO: Ardent, Memphis
PRODUCER: Robert Cray PUBLISHER: Robert Cray Music/PolyGram/various
RELEASED: May 5**



preacher boy

Blues with big crossover appeal

From the abstract design on the cover of his latest Blind Pig album Gutters And Pews to press shots which show him surrounded by urban graffiti, it should be immediately obvious that Preacher Boy is no traditional bluesman. Indeed, his music is as likely to appeal to indie rock and even hip hop fans as the roots market.

Preacher Boy is the alias of Chris Watkins, an engaging, but intense 28-year-old from San Francisco with a raspy, often scary voice immediately reminiscent of Tom Waits and Captain Beefheart. Released in the UK through Direct Distribution, Gutters And Pews is his second album and with it he redefines the music in much the same way as other acclaimed 'alternative blues' artists such as John Spencer or G. Love.

A recent 14-date tour of the UK during March and April, which included an appearance at the Burnley Blues Festival, drew five star reviews from such as Evening Standard rock critic Max Bell who described Watkins as "a revelation" and raved about the "exotic frame of references" which he brought to the blues. Preacher Boy is in the UK for more shows in August and September.

Mal Smith

**ACT: Preacher Boy ALBUM TITLE: Gutters And Pews LABEL: Blind Pig BP CD5034 SONGWRITER: Preacher Boy STUDIO: Coast Recorders, San Francisco
PRODUCER: Bryan Zee/Preacher Boy PUBLISHER: Viper Music, Preach Songs
RELEASED: out now**

eric bibb

The Sweden-based New Yorker who's being hailed as a major new talent

Eric Bibb is fast becoming a force to be reckoned with in blues circles - he's already been dubbed the new Ry Cooder. This native New Yorker, now settled in Sweden, has impressed cognoscenti with the rich, smooth voice, faultless phrasing and punchy percussive guitar technique showcased on two albums on the Stockholm-based audiophile label Opus 3.

Now comes the news that Bibb has signed to Code Blue, the Warner East West funded UK imprint run by Mike 'Blue Horizon' Vernon, Tony Engle and Alan Robinson.

"We heard a tape of Eric's first album, Spirit And The Blues, which was only available on import in the UK, about 18 months ago, when we were looking for acts for the 1996 London Blues Festival," says Robinson who now manages Bibb. "So we put him on and he wowed everybody."

Bibb's debut album for his new label isn't due until the Autumn, but in the meantime the ex-pat American and his Swedish backing band, Needed Time, are promoting their most recent Opus 3 title Good Stuff, which was released in March through Direct Distribution to coincide with a successful UK club tour. More dates are scheduled for the summer at the Cambridge Golf and Temple Bar, Dublin Festivals as well as a prestigious appearance at London's Queen Elizabeth Hall on September 17.

"Eric has excited everybody," says Richard Porter, distribution manager at Direct. "We advertised both the album and the tour in Mojo but otherwise we haven't had to push hard at all. Retail support has been fantastic."

Mal Smith

**ACT: Eric Bibb & Needed Time
ALBUM: Good Stuff LABEL: Opus 3 CD
19603 SONGWRITER: Eric Bibb/various
PRODUCER: Goran Wennerbrandt/Eric Bibb PUBLISHER: Heavy Rotation/BMG
MUSIC RELEASED: out now**

LABEL NEWS

BLUEBIRD BLUES: Victor Bluebird's catalogue includes Big Maceo's Worried Life Blues, Sonny Boy Williamson's Good Morning Schoolgirl and Sugar Mama Blues. RCA's labels recorded all the

top blues stars of the Thirties and Forties and the first six titles in the mid-price Bluebird Blues and Heritage series have just been released by BMG. These are Memphis Slim, Jazz Gilliam, Tampa Red, Big Maceo and Sonny Boy Williamson, while Four Women Blues features rare recordings by such as Memphis Minnie. With five more albums in June, all digitally remastered with unissued alternate takes - it's a must for blues fans.

CAPITOL BLUES: A wide range of styles, substantial bootlegs and striking artwork characterise EMI's continuing series of remastered collections. The five new titles are The Cocktail Combo, Chicago Blues Masters Volume 3, Jumpin' Like Mad, Louisiana Swamp Blues and Kansas City Blues. Derived from Alladin, Capitol, Imperial and World Pacific, they are released through the Capitol Blues Collection. Jumpin' Like Mad is a juke-box



MIKE HENDERSON & THE BLUEBLOODS: First Blood (Dead Reckoning 0006-2 via Avid/BMG) Available now.

These Nashville blues'n'-roots rockers have made an immediate impact. Henderson's slide playing is exceptional. It will be boosted by the single Hip Shakin' and a BBC Paul Jones Radio 2 session to be broadcast May 6.

RUBY TURNER: Giddy (Indigo IGOXCD 502 via Direct) Available now. Ruby has made a successful move to bluesy soul with this powerful album, which is about to be re-promoted. She will record her second album for Indigo this summer.

DETRA HARR: The Search Is Over (USP CD 284 via Direct) Released May 5. Soul blues of the highest quality produced by Johnny Rawls. He supplies fluid guitar licks, while Farr possesses a smooth, attractive voice and a personality that resolutely shines through.

PETER GREEN: The Peter Green Splinter Group Album (Artisan/Snapper Music SARCD 101) Released May 12. Ten tracks taped during a series of concerts at the end of last year, plus two acoustic tracks;



of late Forties, early Fifties American music, while Cocktail Combo has Nat King Cole's Trio, Johnny Moore's Three Blazers, Charles Brown and Floyd Dixon.



SONY'S MOJO WORKIN': Sony's new Mojo Workin' branding and five initial mid-price compilations are launched in July. Robert Johnson, Muddy Waters, Johnny Winter and Memphis Minnie, and an overview of Mojo Workin' - Blues For The Next Generation, are the first 20 collections. Sleeve notes are by respected rock/blues writers and all tracks are remastered.



UNIVERSAL'S CHESS MOVES: Chess Records of Chicago was founded in 1947. The label made influential recordings up until 1975, broke legendary artists and changed the face of popular music. Universal are now celebrating with a 40-track 50th Anniversary Collection and a first batch of 25 Digipak titles in The Legendary Masters Series, including remastered albums and collections from Chuck Berry, Etta James, Buddy Guy, Howlin' Wolf and Muddy Waters. This batch is out now and more is to follow.



TILL RINGER

Señor Blues

TAJ MAHAL: Señor Blues (Private Music/BMG 01009521512) Released June 12. A well chosen selection of blues, jazz and R&B standards - not to mention some Taj originals - are here given the Taj Mahal treatment. This is the follow up to the Grammy-nominated Phantom Blues.

Mayall guitarist is a consistent live draw and an extensive UK tour during May and June should help trigger sales.



ALVIN YOUNGBLOOD HART: Big Mama's Door (Sony cat no tbd) Released June 2.

The eagerly anticipated UK release of Hart's debut album. Although a traditionalist, Hart imbues his material with a freshness and vitality purely of his own making. Taj Mahal joins in on three tracks. Hart's rapid acceptance is reflected by his five WC Handy Award nominations this year.

JONNY LANG: Lie To Me (A&M cat no tbd) Release date tbc. A talented, young blues sensation from the Midwest. Lang's youth, looks, his strong vocals and guitar-playing all point positively to a broad appeal and a brand new blues artist-in-the-making.

REV. CHARLIE JACKSON: Way Over Yonder (Isi George STG 7707 via Hotshot) Release date tbc. An intoxicating mixture of rural guitar gospel, blues harp and vocal group interplay, backed by Chicago blues musicians. Holy blues out of a glorious timewarp.

STOCK taking

Mal Smith reviews the latest blues releases

these are Peter Green's first studio recordings for 10 years. Green's work with Fleetwood Mac and his personal struggles are the stuff of legend. Here he resolutely displays his obvious love and feeling for the blues. Green and the Splinter Group will play Dingwells in Camden, London on May 20/21 and a full-scale UK tour will also be announced shortly.

JOHN PRIMER: Keep On Lovin' The Blues (Code Blue 0630-18383-2) Released May 12. One of all Chicago blues fans. A good-natured album with some fine musical interplay. Primer plays at the Cambridge Folk Festival in July.

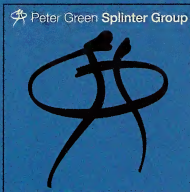
WALTER TROUT: Positively Bala Street (Provogue PRD 71042) Released May 26. Trout's seventh album was produced by Jim Gaines in Memphis. The former John

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Peter Green Splinter Group

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the GOOD times ROLL

Live shows by some great blues legends look set to help the upward trend in album sales

The UK has been a key European market for US bluesmen since the early Sixties, when pioneer artists such as Big Bill Broonzy and Sonny Terry & Brownie McGhee first toured here to great acclaim. Since then the blues has passed in and out of pop style, but its hardcore audience has endured, while the demand for quality live performers is now strong enough to support a brace of annual blues festivals.

This year, established Spring and Summer events at Burntley, Colne, Richmond and Ross-on-Wye are joined by newcomers to be staged in Oxford and London later this month. This will give blues fans the opportunity to savour an array of star names such as Luther Allison and Taj Mahal alongside newer acts such as Little Charlie & The Nightcats, the Holmes Brothers and Eugene Bridges.

If past experience is anything to go by they will also provide record labels and retailers with the chance to increase their sales of a whole range of blues releases.

Allison is regarded by many as the epitome of the modern electric bluesman for the way he blends rock and soul into his style. Last year he won the Best Album, Best Guitarist, and Best Entertainer categories at the WC Handy Awards ceremony held in Memphis. On the back of these accolades and a gruelling international work schedule, his Blue Streak album on Ruf Records sold over 70,000 copies worldwide. When he returns to these shores to promote his

new album *Rockless*, distributor Pinnacle will be hoping to significantly increase sales.

"Ruf Records' aim is to break the 100,000 mark this time, with half of those sales coming from Europe," says Pinnacle label manager Ian Rowe. "We will be focusing on the new release of course. But with all the dates in place we will get a second chance to present the first album to record stores. The thing about an artist like Luther is that he is gaining new fans all the time. When people see him they feel that they have discovered him for themselves. So the albums keep selling."

Taj Mahal, on the other hand, will still continue to appeal to those blues purists in the audience. The veteran guitarist is regarded as a prime influence on,

even father figure, to many of today's acoustic players such as Keb Mo, Corey Harris, Alvin "Youngblood" Hart and Eric Bibb. Live shows will play an integral part of the marketing campaign for his forthcoming Private Music B M G album

Senior Blues. The June 12 release

date is set to coincide with a tour and an appearance at the *Glastonbury Festival* and a big climax at London's Forum on July 6.

"Interest in Taj's previous album last year was very strong," reports Paddy Forwood, promotions manager at

BMG Market Development. "We wanted to bring him over but it didn't work out. Now that we've got dates in we're expecting the media attention to be very high, partly because of who he is and partly because he always has great stories to tell. We would normally expect that interest to translate into sales, but we will also be looking to tie in retailers to give the album an extra boost."

Not all blues artists benefiting from on-the-road exposure are American of course. One of the touring success stories of last year was Peter Green, the former John Mayall and Fleetwood Mac guitarist who has finally come out of retirement to play to packed houses in the UK and Europe. Green is one of the first signings to Snapper Records, the new

The face of blues touring in '98 - Peter Green (above) - and '97 - Luther Allison (left)



One of the touring success stories of last year was the return of Peter Green, who has come out of retirement to pack houses right across the UK and Europe

label formed by former Castle Communications' John Beecher and Dougie Dudgeon. The latter is expecting all the in-concert applause to translate into increased sales. "Peter is recognised as one of the greatest blues guitarists ever and so he draws younger fans who are curious," says Dudgeon. "Naturally we hope they'll want to check out the album, but we're obviously expecting the majority of sales to come from the older audience who were his original fanbase and have still not forgotten him."

Booking agent Alan Robinson, who handles Europe-based American artists such as Eric Bibb and Eugene "Hideaway" Bridges for the ARM agency, also perceives a shift amongst modern blues audiences.

"The people going to blues gigs are aged 25-50. But they don't want to go into the back room of a pub anymore. We are having much more success in arts centres, festivals and theatres these days," says Robinson.

There has also been a return to the idea of the European package tour, such as the Rolling Blues Revue, sponsored by leading US specialist label Rounder Records, which comes to the UK during May to play in South Shields, Glasgow, Aberdeen, Glossop and London's Borderline. It features Mark Hummel, Monti Amundson, Michelle Wilson and Little Anthony, all of whom have albums currently on release.

"Everybody gets value for money on a tour like this," says Frontier Promotions director Sue Williams. "It's a particularly affordable form of marketing."

Not only does this strategy make promoting new blues releases to established buyers a more cost-effective process, but it nurtures the audience for what has become one of the most durable forms of music. Mal Smith

JOE LOUIS Walker Great guitars

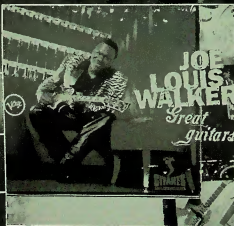
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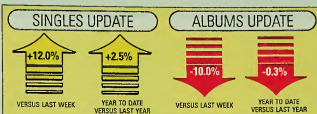
For the first time in chart history, each of the top three singles is a new entry, with Gary Barlow debuting at number one ahead of George Michael and the Seahorses.

Barlow's Love Won't Wait – written by Sheer Pettibone and a publicity-shy Madonna, whose name doesn't appear on the disc – is his second consecutive number one since going solo. Former colleagues Robbie Williams and Mark Owen have shown similar consistency with their first two solo hits peaking at two (Williams) and three (Owen). The second number one written by Madonna/Pettibone (the first was Maddy's own 1990 topper Vogue), Love Won't Wait sold more than 92,000 copies last week, 16,000 fewer than his first solo hit, Forever Love, managed on its first week. In addition to his solo number ones, Barlow topped the chart with Take That eight times between 1993 and 1996, and is the first artist to have 10 number ones in the Nines.

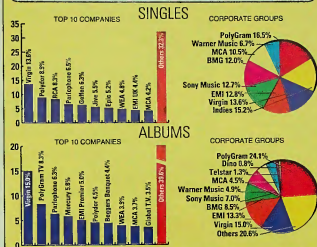
Gary had to fight hard for his latest, however, and was actually lagging behind George Michael in the early part of the week. In the end, George's Star People 97 single sold 84,000. It's the fifth consecutive top three hit – albeit a completely re-recorded one – lifted from George's Older album which was released a year ago next week. Older has thus far sold more than 1.5m copies and has never dropped below the number 25 position it held for the past two weeks. It rebounds to 21 this week.

Meanwhile, Alright is the third consecutive Top 10 hit from Jamiroquai's triple platinum album Travelling Without Moving. It debuts at number six, equalling the peak of Cosmic Girl, while the first single from the album Virtual Insanity peaked at number three. None of them, however, is likely to show the tenacity of the US import version of Space Cowboy, which chucks up its 99th consecutive week in the Top 100 of the R&B chart, and its 87th week in the Top 200 of the singles chart this week. Its peak position in the latter is 99, and it has sold more than 30,000 copies so far, primarily because of the enduring popularity of the Morcheise mix of the track. Space Cowboy is particularly popular in Manchester, the North-east, Yorkshire and – more expectedly – London. Its Lancashire sales are consistently double that expected for a record in this position in the national chart.

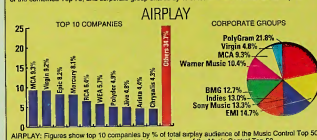
Last week's Top 10 albums were all by Brits, with the Charlatans, Supersucka, Spice Girls, Texas, the Brand New Heavies, Depeche Mode, the Chemical Brothers, Cast, Blur and the Lighthouse Family shutting out foreign competition. It was



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.

the first time the Top 10 artist albums have all been by Brits for exactly nine years – the April 30 1988 chart comprised Ennema, Fleetwood Mac, OMD, Iron Maiden, Bros, Jesus & Mary Child, Wet Wet Wet, Pet Shop Boys, T'Pau and Climie Fisher. Fleetwood Mac did, of course, have a couple of Yanks in their ranks but the Brand New Heavies are similarly indebted to new American vocalist Siedha Garrett.

Finally, as Kavama's MFEQ fades from memory, it's interesting to speculate whether or not Goodfellaz' Sugar Honey Ios Tea would have gained as much airplay if they had chosen its title using

the same method. I think not.

● Sixteen years after we last won Eurovision with Bucks Fizz and Making Your Mind Up, the United Kingdom won the Grand Prix in Dublin on Saturday (3) with Love Shine A Light, written by Kimberley Rew and performed by Katrina & The Waves.

The British entry went ahead after the fourth jury (Austria) declared and went on to win by the biggest margin in the competition's history. It scored points from all the other 24 juries, being placed first by 10 of them and second by another five. It scored 227 points out of a possible 288, a strike rate of 78.9%. The only song ever to

take a higher percentage of the vote was the Brotherhood Of Man's Save Your Kisses For Me, which took 80.4% of the points or over half winning for the UK in 1976.

Britain has now won the competition outright four times, Sandie Shaw providing our first victory in 1967 with Puffin On My Back, France has also won four times while Ireland has had a remarkable seven victories, including four in the past five years. It finished second on Saturday, 70 points behind the UK. Turkey was third with 121 points, while Norway and Portugal scored the fabled nul points, Norway doing so only two years after it won the competition.

Jubilant UK Eurovision supremo Jonathan King says, "I'm over the moon...it's my third year and I was prepared to give up last year when Gina G's Ooh Aah...Just A Little Bit ought to have it. The BBC persuaded me to give it one last year and we've pulled it off!"

King reckons, "Love Shine A Light was the best song and Katrina was the best performer – she really knew how to put it across."

The BBC has yet to decide where to stage next year's competition, the 43rd.

Alan Jones

Texas's Halo flies from one to five this week as Shola Ama's cover of Randy Crawford's You Might as Well Somewhere takes pole position.

Shola's hit was aired 1,931 times last week but had only a marginally bigger audience than Robbie Williams' Old Before I Die, which holds at number two with 1,465 plays.

Although Robbie's single is now showing signs of fatigue, it is a bigger airplay hit than former colleague Gary Barlow's Love Won't Wait, which has found support hard to come by. It climbs 16-11 this week, while Gary's previous solo hit, Forever Love, was number one on the airplay chart by the time it was commercially released.

Surprisingly, Radio One is still one of Robbie's biggest supporters, playing Old Before I Die 29 times last week, putting it in a three-way tie at the top of the station's playlist alongside the Cardigans' Lovefold and Olivers' You're Not Alone. The latter disc is attracting a lot of support elsewhere too, and climbs 36-18 on the airplay chart this week, eclipsing its performance when initially released last autumn.

The hottest addition to most playlists is new teen sensation Hanson's Mmmhmm, which vaults 63-21, essentially with support from Radio One, where it ranks 19th, and JLR, where it climbs 151-34. **Alan Jones**

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CHART FOCUS

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TOP 75 SINGLES in

10 MAY 1997

Rank	Artist	Title	Label	CD/ Cass (Distributor)
1	NEW	LOVE WON'T WAIT Gary Barlow (Lipson) CC/Shep Sings In (Lead) (Watkins)	BICA 742741/470847/473231/4331 (BMG)	771Z
2	NEW	STAR PEOPLE '97 George Michael (Harris) (Sire) Dina Carroll (Smith) (Varemu) Mikeho/Wing Wea (Gunn) (Zips)	Virgin VSCDD 1614/VEA 1614 (E)	771Z
3	NEW	LOVE IS THE LAW Serotonins (Vicoustic) Square (Square)	Geffen GYSD 2224/GYSD 2224 (BMG)	771Z
4	NEW	LOVEFOOL The Cardigans (Johnson) Warner (Swenson/Person)	Stockholm 5710502/573643 (E)	771Z
5	NEW	I BELIEVE I CAN FLY Ricky Martin (Kobayashi)	Jive JIVECD 415/JIVE 415 (F)	JIVE 415
6	NEW	ALRIGHT Jenifer Lopez (Sire) EMI/Elvisee EuroDiscs (Kaye/Smith/Harris)	Sony S2 6642625/- (SM)	664255
7	NEW	YOU MIGHT NEED SOMEBODY Sheena Easton (Mercury) Atlantic/Warner Music Group (W)	Epic 664226/664234 (SM)	664234
8	NEW	BLOOD ON THE DANCE FLOOR Michael Jackson (A&M) (WB) WC/Coinci/Zomba (Jackson/White)	Positive CDTV 72/TCTV 72 (E)	7212V 72
9	NEW	BELLISSIMA D.R. Crook (Mercury) (De Mottis/Tera) Lina De Donato (Tera)	Virgin VSCDT 1634/VSC 1634 (E)	771Z
10	NEW	BODYSHAKIN' 311 (Kamaul) (Sire) Windup/Pacific/Capitol (Kamaul/Robinson)	Virgin VSCDT 1634/VSC 1634 (E)	771Z
11	NEW	I LOVE YOU...STOP! Roxette (Kobayashi) Sony ATV (Kobayashi)	Multiple CDMULTY 20/CAMULTY 20 (TRC/BMG)	771Z
12	NEW	MONKEY WRENCH Fox Fighters (Mercury) EMI (Smith/Pao Fighters)	Roswell CDCS 780/- (CM)	780-1
13	NEW	DON'T LEAVE ME Sevin (Mercury) Atlantic/Warner Music Group (W)	Intercepte IND 95334/IND 95334/IND 95334 (BMG)	95334
14	NEW	FALLING Art & Dact (Mars) Skitchie/Roadie/Polygram (McPartlin/Donnelly/McPartlin)	Telstar CDCEG 12/MCEG 12 (BMG)	771Z
15	NEW	TAXLOSS Manson (Decca) PolyGram (Drajer)	Parade CDRS 6465/- (E)	6465-1
16	NEW	IN MY BED Fourth & Broadway BRCD 353/BRCA 353 (E)	Fourth & Broadway BRCD 353/BRCA 353 (E)	353
17	NEW	OLD BEFORE I DIE Robbie Williams (Chameleon) Power/Wed. (Williams/Bailey/O'Hare)	Chrysalis CDDCS 5055/CDCS 5055 (E)	5055
18	NEW	DROP DEAD GORGEOUS Republika (Republika) (BMG/Mercury/Warner Music Group (W))	Deconstructio 74321/66427/43238/664 (BMG)	66427
19	NEW	YOUNG BOY Paul McCartney (McCartney) (McCartney)	Parade CDRS 6462/- (E)	6462-1
20	NEW	READY OR NOT The Brothers Corbun (Corbun) (A&M)	The Brothers Corbun (A&M) (A&M)	72BRUN 2
21	NEW	YOU KISSED ME Lightning Seeds (Bacon/Brown/Somers) TRO/Escape (Clark/McIntyre)	Epic 664230/664238 (SM)	664238
22	NEW	WHERE ARE THEY NOW? Gene (Hegarty) Chrysalis/Mason/Hossein/Mint/Mason	Polydor CCCC3 11/- (F)	CCC3 11
23	NEW	DON'T SPEAK Blondie (Mercury) MCA (Gafan/Zielinski)	Intercepte IND 95515/IND 95515 (BMG)	95515-1
24	NEW	NIGHTMARE Blondie (Mercury) MCA (Berthelot)	Positive CDTV 76/TCTV 76 (E)	7617V 76
25	NEW	SUGAR HONEY ICE TEA Dina Carroll (Polygram) (Smith) (Varemu) Mikeho/Wing Wea (Gunn) (Zips)	Virgin VSCDT 1634/VSC 1634 (E)	771Z
26	NEW	IT'S ALRIGHT, I FEEL IT Koyote (Sire) (Mercury) Atlantic/Warner Music Group (W)	Talkin Loud TLD 22/-/TLDX 22 (F)	TLD 22
27	NEW	AROUND THE WORLD Dini Penn (Mercury) Atlantic/Warner Music Group (W)	Virgin VSCDT 1634/VSC 1634 (E)	771Z
28	NEW	PURE 3 Doors Red (Thomas) EMI (Lucki)	Creation CRESD 263/CRECS 263 (RM)	CRE 263
29	NEW	STEP INTO MY WORLD Hammie Star (Mercury) Atlantic/Warner Music Group (W)	Creation CRESD 263/CRECS 263 (RM)	CRE 263
30	NEW	A PRISONER OF THE PAST No Doubt (Mercury) Atlantic/Warner Music Group (W)	Columbia 5KXZ 701XK 701 (SM)	701XK 701
31	NEW	AIN'T NO PLAYA 3rd Century (House) (Mercury) Atlantic/Warner Music Group (W)	Northwestside 74232/478492/- (BMG)	74232
32	NEW	HYPNOTIZE The Hott Chickens (A&M) (Mercury) Atlantic/Warner Music Group (W)	Positive CDTV 76/TCTV 76 (E)	7617V 76
33	NEW	ENCORE ONE FOIS Smokey Robinson (Mercury) Atlantic/Warner Music Group (W)	Multiple CDMULTY 18/CAMULTY 18 (BMG)	771Z
34	NEW	STARING AT THE SUN L2 (Ruffalo) Blue (Hill) (Sire)	Island CD 692UCIS 698 (F)	692UCIS 698
35	NEW	DANCE WITH ME The Notorious B.I.G. (A&M) (Mercury) Atlantic/Warner Music Group (W)	VC Recordings VD 17WVIC 17 (E)	17WVIC 17
36	NEW	HALO Texas (Hedger) (Mercury) Atlantic/Warner Music Group (W)	Mercury MERC 482/MERC 482 (F)	482
37	NEW	THINGS CAN ONLY GET BETTER D.R. Crook (Mercury) Atlantic/Warner Music Group (W)	Mercury MERC 482/MERC 482 (F)	482
38	NEW	MAMA'WO YOU THINK YOU ARE A Suzi Q (Mercury) Atlantic/Warner Music Group (W)	Virgin VSCDD 1614/VEA 1614 (E)	771Z
39	NEW	TOMORROW James Brown (Mercury) Atlantic/Warner Music Group (W)	Fontana JIMCD 107/- (F)	107
40	NEW	SENSATIONAL Michelle Davis (Douglas) 1st Avenue/Intor (Gale/Sonnet)	1st Avenue/A&M 43202/43214/43304 (BMG)	43202
41	NEW	VAPORS Snoopy Doggy Doggy (Doggystyle) (Mercury) Atlantic/Warner Music Group (W)	Interscope IND 95330/IND 95330 (BMG)	95330
42	NEW	SINK TO THE BOTTOM The Roots (Mercury) Atlantic/Warner Music Group (W)	Atlantic A 6112/CA 6112C (W)	6112C
43	NEW	THE SAINT Orbital (Mercury) Atlantic/Warner Music Group (W)	Hit 6CD 296/CS 296 (F)	296
44	NEW	WISHES Herman Natsira (Ruffalo) Blue (Hill) (Sire)	Hit 664485/664484 (SM)	664484
45	NEW	SONG 2 Blur (Gross) EMI (A&M/Career/Jarvis/Rovettes)	Food/Fordophone CPDFDCS 39/- (E)	39
46	NEW	SOMETIMES... The Brand New Heavies (The Brand New Heavies) London/Sony ATV (Kobayashi)	Interscope IND 95330/IND 95330 (BMG)	95330
47	NEW	REVERENCE Madhouse (Mercury) Atlantic/Warner Music Group (W)	Cherry CDCAK 619/CDCAK 619 (CM)	619
48	NEW	THE WILD STYL G-Unit (G-Unit) (Mercury) Atlantic/Warner Music Group (W)	Distictive DISCD 29/- (F)	29
49	NEW	UNDERWATER Seneca City (Smoke/Poet) Zomba (EMI/Westbury (Bro/Miranda))	Jive JIVECD 422/JIVE 422 (F)	422
50	NEW	WE SHINE A LIGHT Lethal Bizz (Mercury) Atlantic/Warner Music Group (W)	Eterna/Wega WEA 1060D/WEA 106 (W)	106
51	NEW	ART ANGEL Alfred (Mercury) Atlantic/Warner Music Group (W)	Virgin VSCDT 1634/VSC 1634 (E)	771Z
52	NEW	MFO Kawana (Gone) Sony ATW/H & R (Kennedy/Sheyne)	Norwex NMSD 4/MSD 34 (E)	34
53	NEW	CEMENT Freddy (Mercury) Atlantic/Warner Music Group (W)	Echo ECS34 30/- (F)	30
54	NEW	SECRET GARDEN Secret Garden (Garden) (Mercury) Atlantic/Warner Music Group (W)	Columbia 664245/664244 (SM)	664244
55	NEW	WANTED DEAD OR ALIVE Snoopy Doggy Doggy (Doggystyle) (Mercury) Atlantic/Warner Music Group (W)	Del Jam 574625/574604 (F)	574604
56	NEW	LET'S GET DOWN Mercury Merce 482/MERC 482 (F)	Mercury MERC 482/MERC 482 (F)	482
57	NEW	GOLDEN SKIN Silver Sun (Gondry/Silver Sun) EMI (Broad)	Polydor 573877/- (SM)	573877
58	NEW	NATURAL Peter Andre (Lava/Gracie/Cutler & Joel Varney) (Andre/Jacob/Jacob/Goldsmith)	Mushroom DX 1571X/1571/- (CM)	1571X
59	NEW	NOBODY Kevin Spacey (Mercury) Atlantic/Warner Music Group (W)	Elektra EKR 230C/EKR 233C (W)	233C
60	NEW	RICHARD JI Richard JI (Mercury) Atlantic/Warner Music Group (W)	Paraphone CD 846/- (E)	846-1
61	NEW	MY SPIRIT Tina Turner (Mercury) Atlantic/Warner Music Group (W)	Perfecto PERF 136C/- (F)	136C
62	NEW	D.I.S.C.O. Blondie (Mercury) Atlantic/Warner Music Group (W)	Atlantic A 6112/CA 6112C (W)	6112C
63	NEW	NETHERWORLD LSD (Mercury) Atlantic/Warner Music Group (W)	Hog City HOJCD 52/- (RM)	52
64	NEW	EVERYBODY THINKS THAT THEY'RE GOING TO GET THEIRS Bis (Sire) (Mercury) Atlantic/Warner Music Group (W)	Wipe Wipe 992U/-/WJ 99- (RM)	99
65	NEW	FEVER PITCH THE EP Blanco Y Negro (Mercury) Atlantic/Warner Music Group (W)	Blanco Y Negro NEG 194C/NEG 194C- (RM)	194C
66	NEW	WAIL Santitas (Mercury) Atlantic/Warner Music Group (W)	Mute COMUTE 264/- (RM)	264
67	NEW	BLOCK ROCKIN' BEATS The Chemical Brothers (The Chemical Brothers) MC2/Zans (Rowlands/Simon/Waver)	Virgin VSCDD 1614/VEA 1614 (E)	771Z
68	NEW	NIGHTLIFE The Roots (Mercury) Atlantic/Warner Music Group (W)	Hit 6CD 296/CS 296 (F)	296
69	NEW	ON & ON English Beat (Mercury) Atlantic/Warner Music Group (W)	Universal UN 5611/JUNC 5611 (BMG)	5611
70	NEW	IF I NEVER SEE YOU AGAIN Wier (Mercury) Atlantic/Warner Music Group (W)	Precedis GEM/EMERY JMI CD 192A/JMC 29 (F)	192A
71	NEW	REQUEST LINE Zhena (Mercury) Atlantic/Warner Music Group (W)	Mercury MERC 482/MERC 482 (F)	482
72	NEW	HIT 'EM HIGH (THE MONSTARS ANTHEM) The Monstars (Mercury) Atlantic/Warner Music Group (W)	Zebra 5402/CA 540C (W)	540C
73	NEW	IT'S NO GOOD Depeche Mode (Mercury) Atlantic/Warner Music Group (W)	Mute CD6DM 263/CD6 263 (RM)	263
74	NEW	FREE ME Cost (Mercury) Atlantic/Warner Music Group (W)	Polydor 573875/573849 (F)	573849
75	NEW	MAKES ME WANNA DIE Tricky (Mercury) Atlantic/Warner Music Group (W)	Fourth & Broadway BRCD 340/- (F)	340

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AIRPLAY PROFILE

STATION OF THE WEEK

Staff at Yorkshire-based The Pulse FM were surprised their station was put up for sale when Emag Radio acquired its parent, the Metro Group.

They felt that The Pulse, which serves Bradford, Huddersfield and Halifax, had been slowly winning the battle for listeners in the region ever since Metro relunched and renamed the tired 'Femine FM' format in 1992. In fact, so convinced were they of The Pulse's potential to be the number one station in its transmission area of 814,000 adults that they decided to buy the station themselves. Negotiations began with Emag Radio last summer and, in November, The Pulse became the first UK commercial station to be acquired in a management buy-out in a deal worth £4.8m.

Programme director Steve Martin says the station had to change and the new ownership has allowed him and head of music Jane Young to continue a modernisation of the station's music policy which had begun under Metro's ownership.

He says: "We had noticed how Radio One was evolving and realised that we were in danger of becoming out of date. We carried out focus group research on our listeners to see what they wanted and have changed our playlist accordingly."

The decision was taken to drastically reduce the number of Sixties, Seventies and early Eighties tracks on the daytime playlist and restrict them to one play per programme as part of its Absolute Classics slot. This, says Martin, left most of the playlist open to chart and early Nineties tracks, which fits

PULSE 5 7.5 1 10.5 3 PM

Track/Artist (Label)	Plays
1 You Shoved Me Lightning Seeds (Epic)	27
2 Real Thing Lisa Stansfield (Arista)	27
3 You Might Need Somebody Stacy Ann (WEA)	26
4 I Believe I Can Fly R.Kelly (Jive/Atlantic)	26
5 Half Texas (Mercury)	25
6 Old Before I Die Robbie Williams (Chrysalis)	23
7 Crazy You G.U.M. (A&M)	21
8 Don't Speak No Doubt (MCA)	19
9 Fly Like An Eagle Seal (ZTT)	18
10 Who Do You Think You Are Spice Girls (Virgin)	17

Source: Music Control w/e 26/8/97

perfectly with the station's targeted demographic of 25-35 year olds. The station has also introduced a Sunday evening show featuring artist interviews and sessions.

The Pulse will not know the full effect of its new-book playlist until the second quarter Rajar figures are published. However, the most recent audience data confirms that listeners were returning to The Pulse before the management buy-out.

In the last six months of 1996, the station's reach jumped from 190,000 to 223,000, although the audience still has to be fully convinced of the new format as average hours per listener fell from 11.2 hours to 8.5. **Steve Hemsley**

TRACK OF THE WEEK

WHO DO YOU THINK YOU ARE: SPICE GIRLS

Virgin Records probably didn't need the extra promotional help of Mother's Day or Red Nose Day to help spur radio support for the Spice Girls' 'Who Do You Think You Are'. Yet the two March celebrations ensured radio longevity for what is the last single to be taken from the number one album, *Spice*. Virgin decided not to service radio with the double A side single in case support for 'Who Do You Think You Are' and its sister track *Mama Was* split. The label chose to send stations *Mama* first to ensure maximum exposure prior to Mother's Day on March 8, and then 'Who Do You Think You Are' on time for Red Nose Day - which was to benefit from the proceeds of sales of the single - on March 14.

Despite Virgin's careful planning, many stations were already playing 'Who Do You Think You Are' from the album. Capital first gave the track a spin back in October, while the song received more than 400 plays in February with Capital FM, Invicta and Aire FM among its most fervent supporters.



During March support for the song never dropped below 1,400 plays a week and, on the days immediately before and after Red Nose Day, Radio One increased its backing to around 20 plays a week in recognition of the BBC's involvement in the event.

The label's ambition to create a lengthy radio campaign was fulfilled as the track went to number one in the airplay chart on April 5 with 1,828 plays and remained there the week after, even though sales had finally started to slip and the double A side single dropped from two to six on the CMI rundown. **Steve Hemsley**



RADIO 1

LOVE IS LIFE

© Music Control UK. Titles ranked by total number of plays on Radio One from 00:00 on Sunday 27 April until 24:00 on Saturday 3 May 1997

					No of plays	TW
3	3	THE ANIMAL LABEL			26	26
-#1	2	OLD BEFORE I DIE Robbie Williams (Chrysalis)			27	29
-1	1	LOVEFOOL Cyndi Lauper (Capitol/Parlophone)			19	29
(-1)	24	YOU'RE NOT ALONE (Globe/RCA)			25	28
4	6	CORNERSHOP Babydip (Ech)			25	27
+5	6	LOVE IS THE LAW Saucy (Ruffen)			23	27
+5	18	ALRIGHT Jay-Z (Roc-A-Fella)			24	27
+5	19	SUSAN'S HOUSE En (Mercury)			23	26
+8	7	STAR PEOPLE George Michael (Virgin)			26	26
+8	7	BLOOD ON THE DANCEFLOOR Michael Jackson (Epic)			24	26
+8	10	YOU MIGHT NEED SOMEBODY Stacy Ann (WEA)			21	26
+8	23	DON'T LEAVE ME Backstreet (Interscope/MCA)			22	25
+12	20	TOMORROW James (Mercury)			18	25
+12	25	DROP DEAD GORGEOUS Republic (Decca/Atlantic)			25	25
+12	8	HALO Teena (Mercury)			22	25
+12	20	TAXLOSS Maroon (Parlophone)			22	24
+15	29	STARING AT THE SUN U2 (Island)			25	24
+16	6	SENSATIONAL Michaela Gayle (UK Atlantic/MCA)			24	24
+16	15	YOU SHOWN ME Lightning Seeds (Epic)			7	23
+19	10	MIMBOP Hanson (Mercury)			26	23
+19	2	SONG 2 Blur (Polygram)			24	21
21	10	GOLDEN SLIP Silver Sun (Polydor)			24	21
+22	25	STRUMPET My Life Story (Polygram)			18	19
+22	18	SMILE Supergrass (FAM/Parlophone)			18	19
+22	25	SUGAR HONEY ICE TEA Goodfella (Wax Core/Polydor)			11	17
25	10	LOVE IS LIFE WEA (Mercury)			0	16
26	10	SWEET LIPS Maroon (Parlophone)			17	15
+27	28	AROUND THE WORLD Don Peck (Virgin)			13	15
+27	10	WHERE ARE THEY NOW? Gaze (Polydor)			12	15
+27	10	HYPNOTIZE American Big (Dad Bag Records)			12	15
30	10	BREATH PRISTINE Pileate (Rat)			3	14

© Music Control UK. Titles ranked by total number of plays on 46 mainstream independent local stations from 00:00 on Sunday 27 April until 24:00 on Saturday 3 May 1997

VIRGIN

					No of plays	TW
3	3	THE ANIMAL LABEL			24	39
-1	3	YOU SHOWN ME Lightning Seeds (Epic)			22	39
-2	1	WHAT DO YOU WANT FROM ME? Maroon (Parlophone)			37	36
4	7	HUSH Ray (Mercury)			36	29
5	4	ELEGANTLY WASTED Hoob (Mercury)			37	28
6	3	STARING AT THE SUN U2 (Island)			18	16
7	1	FLY LIKE AN EAGLE Seal (ZTT)			20	26
8	4	NORTH COUNTRY Boy (Virgin)			20	22
+9	1	WHERE ARE THEY NOW? Gaze (Polydor)			15	21
+9	7	CRAZY YOU G.U.M. (A&M)			20	21

© Music Control UK. Station profile charts rank titles by total number of plays per station from 00:00 on Sunday 27 April until 24:00 on Saturday 3 May 1997

ATLANTIC 252

					No of plays	TW
1	1	HUSH Ray (Mercury)			65	46
2	4	OLD BEFORE I DIE Robbie Williams (Chrysalis)			39	36
3	1	LOVEFOOL Cyndi Lauper (Capitol/Parlophone)			54	33
4	10	YOU MIGHT NEED SOMEBODY Stacy Ann (WEA)			33	31
5	6	BELLISSIMA U2 (Island)			37	47
+6	2	DON'T LET GO (LOVE) En Vogue (West West Atlantic)			63	43
+6	7	REMEMBER ME Stacy Ann (WEA)			41	43
+6	1	I BELIEVE I CAN FLY R.Kelly (Jive/Atlantic)			51	38
+7	1	ENCORE LINE FOIS S'bag (Virgin)			37	38
+8	7	STAR PEOPLE George Michael (Virgin)			37	38

TOP 50 AIRPLAY HITS

10 MAY 1997



Wk	Wks on chart	Title	Artist	Label	Total plays	Plays % or +	Total audience	Audience % or +
1	6	YOU MIGHT NEED SOMEBODY	Shola Ama	Freakstreet/WEA	1931	+19	66.20	+19
2	7	OLD BEFORE I DIE	Robbie Williams	Chrysalis	1465	+1	65.83	+12
3	17	LOVEFOOL	Cardigans	Stockholm/Polydor	1385	+19	63.35	+19
4	4	STAR PEOPLE	George Michael	Aegean/Virgin	1498	+20	59.87	+13
5	1	HALO	Texas	Mercury	1549	-5	58.34	-9
6	11	BLOOD ON THE DANCEFLOOR	Michael Jackson	Epic	1344	+21	55.09	+20
7	14	YOU SHOWED ME	Lightning Seeds	Epic	1439	+7	50.63	+3
8	12	STARING AT THE SUN	UZ	Island	1120	-2	49.14	+3
9	3	I BELIEVE I CAN FLY	R. Kelly	Jive/Atlantic	1621	-8	48.64	-3
10	12	SENSATIONAL	Michelle Gayle	1st Avenue/RCA	963	-2	41.24	n/c
11	22	LOVE WON'T WAIT	Gary Barlow	RCA	788	+51	40.11	+29
12	24	DON'T LEAVE ME	Blackstreet	Interscope/MCA	882	+18	39.68	+42
13	28	DROP DEAD GORGEOUS	Republica	Deconstruction	645	+129	39.51	+77
14	29	ALRIGHT	Jamiroquai	Sony SZ	781	+43	36.02	+23
15	3	SOMETIMES	Brand New Heavies	Frr/Loud	1108	-5	34.57	-32
16	25	TOMORROW	James	Fontana/Mercury	483	+66	33.51	+34
17	13	REAL THING	Lisa Stansfield	Arista	1169	-17	32.53	n/c
HIGHEST CLIMBER								
18	22	YOU'RE NOT ALONE	Oliver	RCA	411	+101	30.99	+57
19	11	DON'T SPEAK	No Doubt	MCA	1329	-15	29.52	-53
20	24	LOVE IS THE LAW	Seahorses	Geffen	293	+83	27.28	+32
BIGGEST INCREASE IN PLAYS								
21	20	MMMBOP	Hanson	Mercury	490	+231	26.30	+96
22	12	HUSH	Kula Shaker	Columbia	559	-8	24.33	-8
23	17	LOVE IS ALL WE NEED	Mary J. Blige	MCA	530	+72	23.84	+79
24	19	CRAZY YOU	G.U.N.	A&M	733	+7	23.55	-22
25	27	CORNERSHOP	Babybird	Echo	109	+142	23.54	+25
26	42	BELISSIMA	DJ Quicksilver	Positive/EMI	432	+7	22.36	-3
27	18	IF I NEVER SEE YOU AGAIN	Wed Wet Wet	Precious Organisation/Mercury	723	-15	21.93	-76
28	34	SUSAN'S HOUSE	Eels	Dreamworks	138	+73	21.09	+13
29	38	SMILE	Supernaturals	Food/Parlophone	447	-8	21.02	-23
30	29	BODYSHAKIN'	911	Ginga/Virgin	477	+113	20.70	+77
31	27	DON'T LET GO (LOVE)	En Vogue	East West America	878	-11	20.42	-20
32	28	SONG 2	Bitor	Food/Parlophone	159	-36	20.34	-10
33	32	AROUND THE WORLD	Daft Punk	Virgin	321	-16	19.34	-14
34	19	WHO DO YOU THINK YOU ARE	Spice Girls	Virgin	817	-32	19.04	-69
35	51	TAXLOSS	Mansun	Parlophone	79	+61	19.03	+31
36	34	PRISONER OF THE PAST	Prefab Sprout	Columbia	360	+14	18.36	-9
37	35	GOLDEN SKIN	Silver Sun	Polydor	62	+3	18.04	-11
38	43	STRUMPET	My Life Story	Parlophone	82	+128	17.96	+20
39	42	YOUNG BOY	Paul McCartney	Parlophone	349	+65	17.59	+2
40	45	READY OR NOT	Course	Brothers Organisation	360	-7	16.77	-1
41	48	HEDONISM (JUST BECAUSE YOU FEEL GOOD)	Skunk Anansie	One Little Indian	452	+37	16.70	+6
42	41	FLY LIKE AN EAGLE	Seal	ZTT	722	-18	16.26	-5
MOST ADDED								
43	38	FALLING	Art & Dec	Telstar	366	+144	15.86	+32
44	35	DON'T YOU LOVE ME?	Etanal	1st Avenue/EMI	497	-39	15.84	-18
45	48	I DON'T WANT TO	Toni Braxton	LaFace/Arista	323	+35	15.76	+50
46	41	REMEMBER ME	Blue Boy	Pharmem	519	-25	14.83	-15
47	44	NORTH COUNTRY BOY	Charlatans	Beggars Banquet	176	-30	14.80	-13
48	56	SUGAR HONEY ICE TEA	Goodfella	Wild Card/Polydor	153	+15	14.45	+17
49	67	WHERE ARE THEY NOW?	Gene	Polydor	74	+19	14.39	+34
50	47	ENCORE UNE FOIS	Sash!	Multiple	395	+15	13.75	+17

© Music Control UK. Compiled from data gathered from 10:30 on Sunday 27 April 1997 until 24:00 on Saturday 3 May 1997. Figures related by audience figure based on latest full hour figure data. **+** Audience increase **A** Audience increase 50% or more

TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in no. of plays
1	DROP DEAD GORGEOUS Republica (Deconstruction)	645	363
2	YOU MIGHT NEED SOMEBODY Shola Ama (WEA)	1931	308
3	MMMBOP Hanson (Mercury)	430	300
4	LOVE WON'T WAIT Gary Barlow (RCA)	788	265
5	BODYSHAKIN' 911 (Ginga/Virgin)	477	253
6	I WANNA BE THE ONLY ONE Eternal Featuring Babe (Interscope/EMI)	379	251
7	STAR PEOPLE George Michael (Aegean/Virgin)	1498	249
8	ALRIGHT Jamiroquai (Sony SZ)	781	233
9	BLOOD ON THE DANCEFLOOR Michael Jackson (Epic)	1344	233
10	DANCE WITH ME Tin Tin Out (VG Recordings)	546	233

TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total audience	Gain +30% or more	Adds this week
1	FALLING Art & Dec (Telstar)	50	34	9
2	I WANNA BE THE ONLY ONE Eternal Featuring Babe (Interscope/EMI)	32	25	8
3	SWEET LIPS Menace (Polydor)	24	8	8
4	LOVE WON'T WAIT Gary Barlow (RCA)	61	54	7
5	YOU'RE NOT ALONE Oliva (RCA)	47	28	7
6	MIDNIGHT IN CHELSEA Jon Bon Jovi (Mercury)	15	7	7
7	WALTZ AWAY DREAMING Toby Souke With George Michael (Aegean)	8	6	6
8	ALRIGHT Jamiroquai (Sony SZ)	60	44	5
9	BODYSHAKIN' 911 (Ginga/Virgin)	56	44	5
10	I FOUND SOMEONE Billy & Sarah Gales (unknown)	6	5	5

MUSIC WEEK 10 MAY 1997

© Music Control UK. Chart shows artists having greatest increase in the number of plays

AIRPLAY

Music Control UK monitors these stations 24 hours a day seven days a week
 AIR 103.2
 BBC Radio 1
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 BBC Radio 44
 BBC Radio 45
 BBC Radio 46
 BBC Radio 47
 BBC Radio 48
 BBC Radio 49
 BBC Radio 50

10 MAY 1997

THE OFFICIAL CHARTS - 10 MAY

SINGLES

1 LOVE WON'T WAIT

1	RECEIVED	Gary Barlow	RECA
2	NEW	STAR PEOPLE '97 George Michael	Virgin
3	NEW	LOVE IS THE LAW Seahorses	Geffen
4	NEW	LOVEFOOL (REMIX) The Cardigans	Stockholm
5	NEW	I BELIEVE I CAN FLY R Kelly	Jive
6	NEW	ALRIGHT Jamiroquai	Sony SZ
7	NEW	YOU MIGHT NEED SOMEBODY Shola Ama Freakiest/WEA	Epic
8	NEW	BLOOD ON THE DANCE FLOOR Michael Jackson	Epic
9	NEW	BELLISSIMA DJ Quicksilver	Positiva
10	NEW	BODYSHAKIN' 911	Virgin
11	NEW	I LOVE YOU...STOPI Red 5	Mutiny
12	NEW	MONKEY WRENCH Foo Fighters	Roswell
13	NEW	DON'T LEAVE ME Blackstreet	Interscope
14	NEW	FALLING Ant & Dec	Telstar
15	NEW	TAXLOSS Mamsun	Parlophone
16	NEW	IN MY BED Dru Hill	Fourth & Broadway
17	NEW	OLD BEFORE I DIE Robbie Williams	Chrysalis
18	NEW	DROP DEAD GORGEOUS Republica	Deconstruction
19	NEW	YOUNG BOY Paul McCartney	Parlophone
20	NEW	READY OR NOT The Course	The Brothers
21	NEW	YOU SHOWED ME Lightning Seeds	Epic
22	NEW	WHERE ARE THEY NOW? Gene	Polydor
23	NEW	DON'T SPEAK No Doubt	Interscope
24	NEW	NIGHTMARE Branho	Positiva
25	NEW		

music week
AS USED BY



ALBUMS

1 TELLIN' STORIES

1	RECEIVED	The Charlatens	Beggars Banquet
2	NEW	SPICE Spice Girls	Virgin
3	NEW	IN IT FOR THE MONEY Supergrass	Parlophone
4	NEW	WHITE ON BLONDE Texas	Mercury
5	NEW	SHEITER The Brand New Heavies	ffrr
24	NEW	REPUBLICA Republica	Deconstruction
13	NEW	POP U2	Island
7	NEW	DIG YOUR OWN HOLE The Chemical Brothers	Virgin
10	NEW	OCEAN DRIVE Lighthouse Family	Wild Gen/Polydor
6	NEW	ULTRA Depeche Mode	Mute
8	NEW	MOTHER NATURE CALLS Cast	Polydor
16	NEW	TRAVELLING WITHOUT MOVING Jamiroquai	Sony SZ
9	NEW	BLUR Blur	Food/Parlophone
11	NEW	10 Wet Wet Wet	Pracious Org/Mercury
15	NEW	LISA STANSFIELD Lisa Stansfield	Arista
14	NEW	BLUE IS THE COLOUR The Beautiful South	Go Discs
17	NEW	SENSATIONAL Michelle Gayle	1st Avenue/RCA
12	NEW	TRAGIC KINGDOM No Doubt	Interscope
36	NEW	DIZZY HEIGHTS Lightning Seeds	Epic
19	NEW	SHARE MY WORLD Mary J Blige	MCA
20	NEW	OLDER George Michael	Virgin
18	NEW	EVERYTHING MUST GO Manic Street Preachers	Epic
23	NEW	COMING UP Suicide	Nones
22	NEW	SECRETARY... Paul McCartney	Capitol

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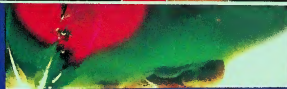
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 12 39 TOM
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10 MAY 1997



Michael Jackson Special
 Details inside

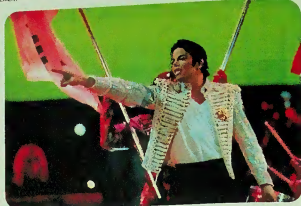
on the **DANCE FLOOR**

Jackson returns to his dance roots with a slamming new album ...



BLOOD ON THE DANCE FLOOR HISTORY IN THE MIX the tracklisting in full :

- 1 **BLOOD ON THE DANCEFLOOR** Produced by Michael Jackson & Teddy Riley
- 2 **MORPHINE** Produced by Michael Jackson
- 3 **SUPERFLY SISTER** Produced by Michael Jackson
- 4 **GHOSTS** Produced by Michael Jackson & Teddy Riley
- 5 **IS IT SCARY** Produced by Jimmy Jam & Terry Lewis & Michael Jackson
- 6 **SCREAM LOUDER** (Flyte Tyme Remix) Remixed by Jimmy Jam & Terry Lewis
- 7 **MONEY** (Fire Island Radio Edit) Remixed by Terry Farley & Pete Heller
- 8 **BAD** (Refugee Camp Mix) Remixed by Wyclef Jean of the Fugees
- 9 **STRANGER IN MOSCOW** (Te'e In House Club Mix) Remixed by Todd Terry
- 10 **THIS TIME AROUND** (D.M. Radio Mix) Remixed by David Morales
- 11 **EARTH SONG** (Nani's Club Experience) Remixed by Nani
- 12 **YOU ARE NOT ALONE** (Classic Club Mix) Remixed by Frankie Knuckles
- 13 **HISTORY** (Tony Moran's History Lesson) Remixed by Tony Moran



[JACKSON ON TOUR]

JULY :
9th SHEFFIELD DON VALLEY STADIUM
12th LONDON WEMBLEY STADIUM
15th LONDON WEMBLEY STADIUM
17th LONDON WEMBLEY STADIUM

Blood On The Dance Floor

special release date :
Wednesday 14th May

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GHOSTS

the short film



UK PREMIERE

In the Eighties, Michael Jackson invented the art of the musical short film with such masterpieces as 'Thriller' and 'Bad'. Now he stars in 'Ghosts' - a thrilling forty minute blend of drama and dance featuring tracks from the new album.

Directed by four time academy award winner Stan Winston, famed for his work in 'Jurassic Park', 'The Terminator', 'Aliens' and 'Edward Scissorhands'. Be scared, be very scared!

new video

HIStory On Film Volume II

(not eleven!) as previously reported) is a feature-length showcase of all the most exciting moments of Jackson's screen magic, many of them never available before on home video and is released to coincide with Michael's new album, Blood On The Dance Floor - HIStory In The Mix.

This two hour video forms an electrifying visual history of Michael Jackson: from 'Beat It', 'Billie Jean' and 'Thriller' to 'Scream', 'Earth Song' and 'You Are Not Alone' all from Jackson's recent career overview, HIStory.

HIStory On Film Volume II includes all the hits, and premieres the specially commissioned 'MJ Megamix' - a mesmerising ten minute montage of all Michael's best moves; as well as an exclusive 20 minute clip from the 1995 MTV Video Awards, incorporating ten Michael Jackson hits.

Tracklisting in full - **Beastie** - Billie Jean (Motown 25: Yesterday, Today and Forever) - **Beat It** - Librarian Girl - Smooth Criminal 1995 MTV Video Music Awards Performance - **Thriller** - Scream (vocal duet with Michael Jackson and Janet Jackson) Childhood (Theme from 'Free Willy 2') - **You Are Not Alone** - **Earth Song** - They Don't Care About Us - **Stranger In Moscow** MJ Megamix - **Blood On The Dance Floor** (Refugee Camp Mix) - **Brace Yourself!**



1	LO	2	STAR	3	LOVE	4	LOVEL	5	BELI	6	ALRIG	7	YOU J	8	BLOO	9	BELL	10	BODY	11	LOVE	12	MONI	13	DON	14	FALLI	15	TAXL	16	IN MY	17	OLD B	18	DROP	19	YOUN	20	READ	21	YOU S	22	WHEE	23	DON	24	NIGHT	25	...
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THE OFFICIAL CHARTS - 10 MAY

musicweek

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10 MAY 1997

Combs urges UK rap labels to embrace local talent

Sean 'Puffy' Combs, America's leading rap and R&B impresario defied doubters last week and turned up to take his seat at London Music Week's R&B discussion panel.

The chairman of Bad Boy Records has kept a low public profile since the shooting of his leading artist, rapper Notorious B.I.G., last month. Combs sat on the panel chaired by Arista Records A&R Mervyn Lyn, alongside Trevor Nelson (Radio One/EMI), Matt Ross (Columbia/Sony) and Ray Hayden (Opaz).

The debate centred on building the R&B/rap scene in the UK, which Combs says means embracing local talent rather than just US artists. "The bottom line is you have to create a movement," he says, adding that he is excited by the potential for targeting youth in the UK.

Combs cited his street promotion teams as an example of how to reach the youth market.

Responding to criticism that the UK's black A&R/

marketing executives were still in the position of having to ask white, rock-orientated directors for resources, Combs says, "You always have to exploit yourself. That's part of having a job unless you do your own material."

The dance panel hosted by RM on Thursday afternoon was similarly well-attended with many disappointed people shut out of the packed auditorium.

Chaired by RM contributing editor Tony Farsides, the panellists were DJ Jeremy Healy, Dom Phillips (MixMag), Steven Hall (Junior Boy's Own), Mark Rodol (Ministry of Sound) and Mark Ryder (Strictly Underground). The debate centred on the growth of dance culture and particularly its increasing commercialisation. "There were big differences between our panellists - particularly Mark Rodol and Mark Ryder - on the subject of commercialisation, but it was a credit to them and the others that we worked through these differences and got somewhere with the debate," says Tony Farsides.

Other topics discussed were the fragmentation of dance and UK dance success in the US, about which all the panellists were very positive.



Armand Van Helden, US mixer, producer and DJ extraordinaire, will be making his first UK appearance in three years at a special party at London's Adrenalin Village on June 14. The event, called Weave, is the first of a series of big parties under that banner being co-ordinated by Riki Tik's, the bar and party organisers. Joining Van Helden will be Underworld's Darren Emerson, Dove Angel, The Psychonats, Mr Scruff and The Jedi Knights. "There will be two rooms. It will be a full-on production that uses all our production and design skills. We just want to make sure the environment is right," says Marcus Weedon, co-director of Riki Tik's. Armand Van Helden will, meanwhile, have his debut LP released on London/Hfr later in the year.

inside:

[4] SEVEN DAYS IN DANCE: BILLY NASTY reveals what caught his eyes and ears this week

[5] RADIO: the Top 40 Dance Airplay countdown; PETE TONG'S playlist

[6] Q&A: DAVID HILL talks to Tony Farsides

[7] JOCK ON HIS BOX: JUNIOR VASQUEZ [8-11] HOT VINYL: all the tunes of the week, the latest reviews and DJ Tips



buzz
chart
number
ones

CLUB: 'FEEL WHAT YOU WANT' Kristine W (Champion) p8

URBAN: 'IN MY BED' Dre Hill (4th & B way) p18

POP: 'BLOOD ON THE DANCEFLOOR' Michael Jackson (MJJ2) p11

COOL CUTS: 'AGE OF LOVE' The Age Of Love (React) p12

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101

Olive, who have finally achieved singles chart success with 'You're Not Alone', have announced dates for their first national tour. This will coincide with the release of the group's debut LP which is cleverly entitled 'Extra Virgin' and will be released on May 19. The dates for the tour are as follows: Thekla, Bristol (May 7), Hanover Grand (8), Boztrance, Cambridge (10), Cavern, Exeter (11), Wedgewood Rooms, Portsmouth (12), Whelans, Dublin (14), Limerick, Belfast (16), King Tuts Wah Wah Hat (17), Cockpit, Leeds (18), Riverside, Newcastle (19), Hop & Grape, Manchester (21), Lomax, Liverpool (22), Essential Music Festival, Brighton (24) and Varsity, Waverhampton (25), Finsbury Park (with Jamiroquai) (June 5) and Tin The Park, Glasgow (July 12).



[7 DAYS IN DANCE]

MON'S PUT WED THE FRESH SUN

billy nasty dj



Wednesday I was at my management company **THE REMIX** meeting **TESSA LEWIS**, who I used to work with at **ZOOM**, and who is going to help me with my new label **TORTURED** which will be putting out peak time dancefloor techno records for DJs. Thursday I was in the studio in Waterloo, **DAVE WESSON** from Zoom came over. In the afternoon I also went record buying at **TAG** and **FAT CAT** in Soho. In the evening I went up to **MANCHESTER** for the farewell night of **HERBAL TEA PARTY**. I'm sorry to see it go. **ROB FLETCHER** the promoter did a great job and it was an excellent club. After that off to **LEEDS** for **CLEAR** at the Noto Club for the last set. Slept in on Friday then went through my new records. Then off to **CLUB FOOT** at the Escape in **BRIGHTON** for the first night of a tour I'm doing to promote my new mix CD **Race Data E.T.A. (AveX)** which is the first mix CD I've done for three years. In bed by 4.00am which is the earliest night I've had for ages. Saturday up late and straight off to **LIVERPOOL** for the fourth birthday of **VOODOO**, one of the best techno clubs in the country. My driver Adam got pulled for speeding, so we arrived twenty minutes late but it ended up being one of the best nights I've had as a DJ. For once I did nothing on Sunday then on Monday I spent the day setting up the office for Tortured experiencing technical difficulties with my receive and fax mode. Steve from the band **DISTRICT ONE** brought around a tape in the afternoon which was amazing, that'll be out soon. Tuesday off to **AMSTERDAM** for Queens Day and two days of doing everything that's illegal in Britain.

party people get helping handbook

Even the most cursory glance at The Promoter's Handbook & Party Planner's Guide shows just what an industry clubland has become. Aimed at collating useful information for club runners, this new publication lists everything from printers who specialise in flyers to agencies that hire out limousines.

The Promoter's Handbook has been produced by Greenacre Publishing, who also publish The UK Club Guide. "A lot of people think that promoting is really easy and it's not," says the handbook's publisher James Robinson. "It's become a much more sophisticated business than it used to be and you have to do it professionally." The company aims to sell 10,000 copies of the handbook by the end of the year, aiming at established promoters as

well as those looking to enter the business. A large chunk of the book is given over to venues, with descriptions as well as the hire rates of clubs and other spaces throughout the country. DJs are also listed with musical style and agency details listed.

Other areas covered are security, flying lemons and club decorators as well as sound and lighting.

"A lot of promoters are angry because they feel we're giving away too many of the trade secrets," says Robinson.

Meanwhile, the sixth volume of the UK Club Guide will be out this month and will have features on Wall Of Sound, A Guy Called Gerald and a world club guide.

• The Promoter's Handbook is £30.00 with a special offer price of £25.00 to readers of Record Mirror who can order from 0171 226 9185.



PROMOTER'S HANDBOOK & PARTY PLANNER'S GUIDE 1997

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Sister Ray has been in the heart of Soho for seven years. Dance music has gradually taken over, but indie and back catalogue CDs are also stocked. Specialities are ambient house, techno, trip hop and drum & bass, and its worldwide mail order service has spawned a little scene in Brazil, where numerous customers have sprung up.

The top 10 tracks flying out of Sister Ray this week are:

- The Advent New Beginnings (Interdisc) • Proxa 'Geometric' (Muzart) • Underground Resistance 'Ambush' (UR) • Jeff Mills 'Force Universelle' (Purpose Maker) • Tranquility Bass 'Let The Freak Flag Fly' (Astralwerks) • Logical Progression 'Blame' (Good Looking) • Dom/Goldie/Rob Playford 'Shadow 100' (Moving Shadow) • Boyz n the Hood 'Soul Beat' (Rumour) • Various 'Trespass Beats 2' (Skin) • Squarepusher 'Hard Normal Daddy' (Warp)

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[BEATS & PIECES]

JACKPOT RECORDS has licensed the **QUEENIA** back catalogue for a new album, 'Jackpot Records Presents Queenia'. The first release from the album will be **REACT I RHYTHM's** 'Intoxication', which is scheduled to hit the streets later this month with new mixes from John Digweed & Nick Muir as well as Danny Howells and Shango. This will

be followed by **THE DRUM CLUB's** 'Make You Feel So Good' with new mixes by The Drum Club... **UP YER ROBINSON** would like to apologise to any clubbers who bought tickets for its event at The Corn Exchange last Saturday (May 3). The event at that venue had to be cancelled because of licensing problems and it was relocated to Time in Derby instead... The **Beastie Boys' DJ HURRICANE** will be making a rare UK appearance at London's Subterrania in Ladbroke Grove on Thursday May 22. Hurricane will be joined by **KITACHI** and **THE**

DUST JUNKYS. Admission will be £8... Radio station **ROCKERS FM** has been provided with a temporary broadcasting licence which will cover the Camden area in North London. Scheduled to be on air from May 9 to June 5, the station will be broadcasting the best in Caribbean, African and Latin music. **ROCKERS FM** will be broadcasting on 104.9... **SOMERECORDS** has moved premises. It can now be found at: 2nd Floor, 22 Jamaica Street, Glasgow G1 4DD. Tel: 0141 572 1477/ fax: 0141 572 1478.

on the airwaves

[by caroline moss]

Forgot election fever. **Oliver Frazzy** is upon us this week. Their track 'You're Not Alone' may have been nudged out of the number one slot on the **RM Club Chart** after a two-week reign in pole position, but this week they announce their tour and the single appears, finally, at number nine in the **Dance Airplay 40**, an entry position shared only by **Fugees' 'Rumble In The Jungle'** back in February.

Now available with remixes by everyone and his dog, **JAM MCDIENNE ROBERTS** treatment of 'You're Not Alone' has been enjoying around 25 spins per week on **Kiss 100** for around four weeks. **Kiss 102** and **105** have just moved the track up to their A lists and extra support from **Galaxy** and **Choice Birmingham** has also kicked in.

Kiss 100's director of music **Simon Sadler** says the first time he heard the track he thought it had the potential to be as big as **Everything But**



The Girls' 'Missing' for the station. 'It's got a really similar vibe, and hopefully it's going to be as big,' he says.

This week's highest climber is **Sandy B's** 'Make The World Go Round', another hit in the making for **Champion**. It's taken a huge 24 places to number 14 thanks to support from **Galaxy**, the **Kiss** trio and **Choice Birmingham**.

Promoter **Richard Tandy** at **PUSH** and **Plug** acknowledges the support of the dance stations for this track. 'Until it goes into the national charts the other stations won't really get on to it,' he says.

Most of the new entries this week have been American, with **Toni Braxton**, **Smoo Doggy Dogg**, **Foxy Brown** featuring **J. Dimp** and **Rocks** making an appearance and a re-entry from **KRS-One**.

On a British tip, **Basement Jaxx** and **Propellerheads** have both sneaked in at the bottom of the chart.

pete tong playlist



Size/Represses (Deakin Loud) • 'CASUAL SUE' (45 or 33 Mini - E.T.A. Front Wheel) • 'THE PROPHET' (Dynamite's Spirit In The House Mix - CD Rerelease) • 'SPINBREAK' - Propellerheads (Real Of Sound) • 'YOUR FACE' - Slacker (XL Recordings) • 'DIDDY' (Rony De Vit Remix) (Feverpitch) • 'DISCOHOPPING' - Kubbheads (JAM-PA) • 'YOU ARE THE UNIVERSE' - Brand New Heavies (PFR) • 'PANTHER PARTY' - Most Roads (4U-Lite) • 'THE WARR' - Outlander (R&B) • 'BAD BOY' (Wonders Club Mix - Witches) (PI Live) • 'FIRE' - Ultra Nova (JAM-PA) • 'SOUL BEAT RUNNER' - Boymerang • 'LEARN TO LOVE' - Kim English (4U-Lite) • 'LIVING IN THE MIRROR' - Auerbach & Green (Convidict) • 'SOMEONE' (Slackers Rolling Mix) - Accession (Perfecta) • 'GET UP GO INSANE' - Slutch & Vern (Spot On - FFR) • 'REFRESHING' - Make (Vergil) • 'DANGEROUS' - Some People (Infinite Labels) • 'LION IN THE HALL' - Monkey Mafia (Pleasure) • 'ORIS SPACE' - Universal (Red Ant) • 'UNDERGROUND' - Sneaker Pimps (Clean Up) • 'THE LOST CITY' - Orphan Child (Moonlight) • 'IL-TREN' - T-80 (Aard) • 'AGE OF LOVE' - Age Of Love (Repress) • 'PSYCHO BASH' - Shkadof of Rhythm (Drum Army) • 'SEVEN' (Roll Out Mix) (Vocal) - Hicky Blackmarket (Meat's T.O.S. Reissue) • 'CALL & RESPONSE' - Source Direct (Virgin/Salsara Recordings) • **George Jones** (R. Ince) • 'YOU CAN'T HIDE FROM YOUR BUD' - DJ Sneak (Classic) • 'WAITING HOPEFULLY' - D.Nice (VC) • 'LUNAR SLINGS' - Terna Firma (Pro-Pop) • 'THIS IS FOR NOW' - Naked Ape (West Beat) • 'OVERMOLICATED' - DJ Romby (Pulsar) • 'SCHONBERG' - Marston Hood (Chosen) • 'LOOPS & TINGS' (Baby Drum Remix) - Jena (Pop Romant) • 'THE AWAKENING' (Guelsterman) - P.O.R. (Pulsar)

AS FARRARO ON RADIO OCE'S ESSENTIAL SELECTION WITH PETE TONG ON FRIDAY 7 MAY 2000 (Tone)

danceairplayforty

29	LAST WEEK	Artist	Label
1	7	SOMETIMES Brand New Heavies	ffrr/London
2	7	YOU MIGHT NEED SOMEBODY Shola Ama	WEA
3	6	AROUND THE WORLD Dat Pusk	Virgin
4	3	DON'T LEAVE ME ALONE	Intersec/JMC
5	11	3 BLOOD IN THE BLEASTFLOOR Michael Jackson	Mercury
6	3	8 ON OZ Enkay Bado	Kedar/Universal
7	17	3 ALRIGHT Jamiroquai	Sony S&S
8	7	HYPOTHETIC Homologous B.I.G.	Bad Boy Records
9	10	YOU'RE NOT ALONE Oliver	RCA
10	10	CAN WE SWIV	LaFace/Jive
11	10	REUSETE LINE Zhane	Ilitron/Motown
12	10	BELIEVE I CAN Fly R. Kelly	Jive/Atlantic
13	13	LOVE IS ALL WE NEED Mary J. Blige	MCA
14	38	2 MAKE THE WORLD GO ROUND Sand B	Champion
15	14	11 RUMBLE IN THE JUNGLE Fugees	Mercury
16	24	2 STAR PEOPLE George Michael	Angel/Virgin
17	15	7 BELLISSIMA DJ Quicksilver	Pulsar/EMI
18	25	2 SMOOKN' ME OUT Warren G	Del Jam/Mercury
19	12	4 SENSATIONAL Michelle Gayle	1st Avenue/RCA
20	19	3 5 MILES TO EMPTY Brownstone	MJJ/Epic
21	4	6 SUPERNATURAL Kim English	Hi-Life/Polydor
22	18	4 IN MY BED DU Hill	Island Black Music
23	16	3 SAINT ORBITAL	ffrr/London
24	21	3 READY OR NOT Course	Brothers Organisation
25	21	2 I LOVE YOU... STOP Ed 5	Multiply
26	32	3 NIGHTMARE Braining	Pulsar/EMI
27	1	1 DON'T WANT TO TALK Backstreet	LaFace/Arista
28	22	2 IT'S ABOUT, FEEL IT (Hearns Si) Feat. Justin Brann (The Roots)	Capitol
29	2	1 VAPORS Smoo Doggy Dogg	Death Row/Interscope
30	27	6 INNOVATION Faithless	Chesky
31	39	2 SUGAR HONEY ICE Tea Goodie4iz	Wild Card/Polydor
32	34	2 R.J.P. GROOVE Double 99	Satellite
33	3	3 STEP INTO A WORLD (RAY-T'S DELIGHT) Krs-One	Jive
34	10	1 ILL BE Foxy Brown Feat. DJ Z	Del Jam/Mercury
35	3	3 SHINE Space Brothers	Manhattan/Mercury
36	20	8 MY LOVE IS DEEP Sara Parker	Manhattan/Mercury
37	1	2 WONDERFUL TONIGHT Damage	Big Life
38	10	3 WFLY Basement Jaxx	Mercury
39	10	1 WHAT THEY DO Roots	Global
40	40	3 SPYBREAK Propellerheads	Wal Of Sound

Statistics calculated between 00:00 on 23.04.97 and 24:00 on 30.04.97. Kiss 100, Kiss 102, Kiss 105, Choice (London & Birmingham), Galaxy 101, i-Music Central UK, 95.9, John 20, London (ICM) 44K, Tel: 0171-336 6000

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- 25 SUGA
- 26 IT'S ALL
- 27 AROLD
- 28 PURE
- 29 STEP
- 30 A PRI
- 31 AINT
- 10 32 HYP
- 20 33 ENC
- 17 34 STAR
- 35 DANC
- 21 36 HALL
- 19 37 THIN
- 25 38 MAN
- 12 39 TOM
- 28 40 SEN

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q&a



dave hill

WERE YOU SURPRISED BY JUST HOW POPULAR FAZE ACTION'S 'IN THE TREES' ENDED UP BEING?

"I was surprised but I always believed in it. But it is one of those things that if we'd put it out three years ago it might have done nothing. So it was luck as much as anything else."

WHY DO YOU THINK PEOPLE HAVE PICKED UP ON DISCO AGAIN AFTER IT WAS IGNORED AND DERIDED FOR SO LONG?

"I've always been into disco. I've been buying it since I was 15. I remember buying things on labels like West End when I was at school. It's always been there and I think it's just a case of everyone growing up and finally actually getting into a studio and including elements of what they love in the records they're releasing."

WHAT DO YOU THINK OF THE TERMS KU DISCO OR NU HOUSE?

"Well, everyone I know that's had their music put in that category hates the term. Because with a lot of people there's a lot of other references in their music rather than just disco, for example there might be rock references. Also, most of the records labelled as disco are very contemporary, they're using elements that wouldn't have been around 15 years ago. I'm not into one style, I'm into lots of things. So, it's a bit of a journalistic cop out but I understand it makes it easier for magazines, distributors and punters."

THE FAZE ACTION ALBUM SEEMS TO TAKE THIS OBSESSION WITH DISCO TO A NEW EXTREME. IS THAT A FULL STRING SECTION ON THE TRACKS RATHER THAN SAMPLES FROM OLD RECORDS?

"I don't know anyone who hasn't got a deep love of strings. The next thing will be taking that on to the next level which will be getting a

Faze Action's epic 'In The Trees' not only helped launch the term Nu Disco but also cemented the reputation of the London dance indie Nu Phonic. Launched in 1995, Nu Phonic is the brainchild of Jools Butterfield, Sav Remzi, manager of the Blue Note, and Dave Hill (far left), DJ and member of the Ballistic Brothers. The label will this month release the long awaited Faze Action LP

string quartet and doing an uptempo live dance thing - which is something we aim to do. We'll start working on that later in the year and it will probably be the first time anyone's done that since Vince Montana & The Salsoul Orchestra."

WHAT'S PLEASING FOR NU PHONIC?

"Ashley Beadle will follow up The Black Jazz Chronicles EP that he did for us last year with an LP. It'll be really diverse musically, African as well as Detroit influenced stuff. Roy Davis Junior is also doing music for an LP at the moment which will range from dancefloor tracks to down tempo 110 BPM things, even reggae. I heard some and it sounds really good. It'll be more album orientated and not Nu Disco."

[LABEL]



[FOCUS]

V RECORDINGS
Tel 0171 735 7255, fax 0171 793 7225
HISTORY

In 1993 Bryan Gee, former A&R for Rhythm King's Outer Rhythm dance imprint which had just folded, was sent a breakbeat tape by a Bristol artist. He played it to fellow DJ Jumpsuit Jack Frost and the pair set up a label to release it. The label was V Recordings, the artist was Roni Size and the rest is history. "What I liked was the streetness of it," says Gee, remembering that tape. "The beats and drums really got to me."

Size was joined on the label by DJ Krust, Dillinja, Lemon D, DJ Die and SuV. Size has set up the Full Cycle and Dope Dragon labels in Bristol, and he and Krust now have a deal with Talkin' Loud, but both artists still record for V, a measure of the respect they have for the label which pioneered Bristol's drum & bass scene.

KEY STAFF:

Bryan Gee; Jumpsuit Jack Frost

SPECIALIST AREAS:

Funky, soulful jungle

KEY ARTISTS:

Roni Size, DJ Krust, DJ Die, Dillinja,

Lemon D, SuV

LAST THREE RELEASES:

DJ Die 'Special Treat'; Roni Size 'Soul

Power'; DJ Krust 'Jazz Note II'

COMING UP:

'V Classic' compilation featuring all new tracks by Roni Size, DJ Krust, DJ Die, SuV, Bill Riley, Scorpio, Ray Keith, Dillinja, Lemon D and Goldie; 'Maintain' EP by DJ Krust featuring Morgan

RETAILER'S VIEW:

"The best of Bristol and London merged together to make up one of the best respected, saleable jungle labels of the late '90s." Dave Cridge, manager, Replay Records

100



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8 BLOO

9 BELL

10 BODY

11 LOVE

12 MONI

13 DON'

14 FALLI

15 TAXU

16 IN M

17 OLD E

18 DROP

19 YOUA

20 READ

21 YOU'

22 WHEI

23 DON'

24 NIGHT

25

Junior Vasquez became a legend in his own lifetime with 12-hour sets at the The Sound Factory. But playing every Saturday in New York was fulfilling enough and it wasn't until last week that he came here to play at Cream and The Ministry Of Sound. He's also in great demand as a remixer, mixing up Madonna, Prince and Cher among others. He records his own tunes, the most recent is a double CD 'Junior Vasquez Live' recorded at his Arena club in New York

JOCK

junior vasquez

ON HIS BOX

PIC: GP



top [10]

'ROCKET MAN' (JUNIOR VASQUEZ EXCLUSIVE MIX) ELTON JOHN

"I did this mix off the CD. I've been playing it for two weeks in New York and they love it and I'll play it in the UK, too! It's a middle-of-the-night track. I'm strectched the CD. It has a very hard, tribal intro which breaks down into the original CD - into the original tempo which is slow - and I've added some claps. It's a hands-in-the-air anthem. I always play it around 8 or 9am."

'DON'T BREAK MY HEART' TONI BRAXTON (LAFACE)

"I like any version, any remixes! The crowd like to sing along to it. You can turn the sound off and still hear singing! When you turn the sound back on they've slowed down a bit and they don't quite come back in at the right place."

'I WANT YOU' SAVAGE GARDEN

"I don't know the label. It's a big pop record in New York. Everyone knows that song because it's on the radio and it's a big MTV song. I play it in the morning. It's got a great sound to it, it sounds like the old Yello stuff."

'THE LAKE' KY (WHITE LABEL)

"This has a phone ringing constantly through it and it's not until halfway that the beats come in. This guy is talking about how I want to speak to you before I throw myself in the lake". It's a cult underground speech and it's an underground record like Green Velvet. I like songs with lyrics. I play them a lot but the lyrics of each song have to go together."

'PEACE TRAIN' (JUNIOR VASQUEZ MIX) DOLLY PARTON

"This is being released in two weeks' time. It's a cover of Cat Stevens' Peace Train. It's a standing-up-to-the-world, kind of peace song. I like those songs. I'm really into old pop and rock songs, I especially like the Beatles."

'CRAZY FOR YOU' MADONNA (SIRE)

"I like the original and I also did a remix. I like a lot of her stuff and the fact that she reinvents herself all the time. She's got cut status and it's great that she is still so big on the dance floor."

'DINDADA' KEVIN AVIENCE (WAVE RECORDS)

"A cover of a big garage classic of the same name. It's a great version. I still like the original, but this is really good. I really like the fact that it's a six foot, bald-headed, black drag queen singing it - it's wonderful!"

'COME TOGETHER' (JUNIOR VASQUEZ MIX) JOHN LENNON

"This is the same kind of thing as Rocket Man and again I'd play it around 8 or 9am. It's probably my number one record."

'CHELSEA'S ON FIRE' MANAQUEEN (WHITE LABEL)

"This record is about the Chelsea district in New York. It's a really big gay community and this record is about what's happening in that community. It's hard house and I can play it anywhere. I play it in the early part of the night which is much more tribal and hard house."

'NIGHTMARE' BRAINBUG (POSITIVA)

"This is on Groovesinc in New York, they licensed it, but my copy's an import. I like to buy imports; most of my records are imports. When I first heard it I liked the intense kind of piano. It's a dark sound, a Gothic keyboard. It's a big bad now. I got this record about two months ago and it was getting boring but several remixes have brought it back to life."

[COMPILED BY SARAH DAVIS, TEL: 0181-948 2326]

JUNIOR VASQUEZ'S STEAMIN' 10

- 1 'MONKEY DREAMS' Mulomo (white label)
- 2 'FUNKY PHANTOM' (dat)
- 3 'FOXY LADY' (dat)
- 4 'AFROWAX' (dat)
- 5 'YAW' (remix) (Groovesincious white label)
- 6 ANGEL MORAES (white label)
- 7 'WHEN THE RAIN COMES DOWN' Angel Moraes (Subversive)
- 8 'MR BOOBY' (no lyrics credit) (Pink import)
- 9 'IMAGINE' John Lennon (Apple)
- 10 'HOUSE OF JOY' Vicki C Robinson (Pagoda White)

BORN: August 24, AC (After Christ) **LIFE BEFORE DJING:** Fashion designer; fashion illustrator. **FIRST DJ GIG:** Cotton Club, Harlem in the mid-Eighties. "I was a white boy in Harlem! I got it through a friend who was playing at Better Days. They asked him to do it, but he couldn't so he recommended me. I made about \$100 for the night and I thought it was a lot of money then!" **MOST MEMORABLE GIG:** *Best* - Gay Pride '93 at the Sound Factory, New York. "It was the first one we ever promoted". *Worst* - Fire Island, last 4th of July! It was a small, horrible place and I couldn't play properly because the sound system wasn't loud enough. It was dreadful. Everyone else there was pleased though - all except me!" **FAVOURITE CLUBS:** Arena, New York. "I play there every Saturday and holiday Sundays." **THE QUEEN, PARIS (May 9):** Kraftwerk, Germany (19); Arena residency, New York. **DJ TRADEMARK:** "The drama! Probably the pauses in the music, the way it's presented and my connection to the crowd. They see my flashlight. I shine the light on a lot of people." **LIFE OUTSIDE DJING:** Artist 'Junior Vasquez Live' Vol 1 out now on Pagoda; 'Return Of The Bitch' LP out in the summer (Pagoda); Prolific remixer, remixed Cher tracks for her last album and, as well as Todd Terry, is writing three songs for her next album. "I like shopping and decorating and would like to get back to painting, drawing and sculpting. It's what I have most talent for!"

[cv]

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26	IT'S AL	
27	ARL	
28	PURI	
29	STEF	
30	A PR	
31	AIN'	
32	HYP	
33	ENC	
34	STA	
35	DAN	
36	HAL	
37	THI	
38	MAN	
39	TON	
40	SEN	

Ballasted tracks



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on the decks: james hyman, nicky black market, daisy & havoc, brad beatnik, andy beavers, jim jeffery, chris rifean, danny mcmillan, sarah davis

TUNE OF THE WEEK



BLUNTED BOY WONDER 'CROSSROADS' (TECHNO) (NOVAMUTE)
Steve Stoll, one of New York's finest minimal makers, returns with five tracks under his smokier alter ego. The title track throws up dark and tough undertones coupled with tight hats hissing on the surface. Twisted sounds undergo manipulation creating sparse melodies on the revolving drum track. No monstrous peaks, just simple heads-down, cancellor fodder. Solid business. **DM**
○○○○○

HAÇIENDA 'DISKOKING' (HARTHOUSE) (HOUSE)
The title track has been lifted from the boys' last LP. Feroc artist Ian O'Brien turns in what can be only described as an awesome, or even fantastic remake. Ian stamps his trademark deep production all over, with so much depth you could possibly drown. He brings the groove effortlessly, simple funk percussion, coupled with fancy jazzy key work-outs and smooth synth touches. Top stuff. **DM**
○○○○○

CUT LA ROC 'MAD SKILLS VOL 2' (SKINT) (BREAKBEAT)
Brighton's Cut La Roc presents volume two in the series of funked-up breakbeat mayhem. 'Fans & Freaks' kicks off the EP, tough analogue stabs mark the intro and are quickly followed by deft scratching. The over-layered flavour is hip hop - old skool style - catchy samples on the bed of hot phat beats. 'Yer Girl Got Dissed' is the other track worth investigating, a sparse two-step beat, a two-note rumbbling bass and a few chants. Simply effective. **DM**
○○○○○



DJ Paulette (featured in *Jack On Her Box* *HM* issue dated April 20, 1996)

- 10** **stamina!** **tips for the week**
- 1 'THE WAY' Funky Green Dogs (Twisted)
 - 2 'OTRADOJE' DJ Linus (Compose)
 - 3 'RAIN' Wet Dreams feat. Ken Ard (Subversive)
 - 4 'BESSIE' Shaboom (Paper)
 - 5 'THE SHIPMENT' Colombian Drag Cartel (US Violent Music)
 - 6 'DANCIN'' Chicago Connection (Casual)
 - 7 'PRIMO' Corvino Traxx (Maw)
 - 8 'MISBEHAVIN'' Buddy Booth (Junior Boys Own)
 - 9 'LUVTRAXX' 7th Movement (Jays' Traxx)
 - 10 'HELL' Vador Imbes presents Pender's Bar (US Greenlight)

BEST OF THE ALBUMS

VARIOUS ARTISTS 'JUMPIN' (HARMLESS) DISCO
Compiled by Dave Lee (aka Joey Negro), this contains 12 original full-length classics from the disco underground which, with extensive 'spotters' sleeve notes, exemplify where recent club hits are plundered from. For example, Jk's 'Son Of A Gun' borrowed from Ecstasy, Passion & Pain's 'Touch And Go' and Mighty Dub Kats' 'Just Another Groove' injected new life into Cloud One's 'Disco Juice'. This post-modern collection delight the ardent collector. **JOH**
○○○○○

VARIOUS 'CLASSIC SOUL MASTERCUTS VOLUME 1' (BEECHWOOD) SOUL
This long overdue soul set, hand-picked by Soul II Soul's Jazzie B, delves deep. Many of the featured artists are big names - Cameo, Atlantic Star, Bar-Kays and Luther Vandross - but the chosen tracks are some of their more mellow moments that are little known outside the hugely discerning two-step soul scene. With such wall-to-wall quality it's hard to pick highlights, but you cannot go wrong with Natalie Cole's 'Annie Mae' or Jean Terrell's 'How Can You Live Without Love?' **AB**
○○○○○

SHRI 'DRUM THE BASS' (OUTCASTE) ALTERNATIVE
Straight out of Bombay, Shri delivers an eclectic set that is bound together by his amazing bass playing. Using a self-made fretless bass, he slaps, twists and bends notes to create a very distinctive sound. Produced by Nitin Sawhney, the LP elegantly draws together elements of drum & bass, classical piano, jazzy flutes, soundtrack ambience plus traditional Indian and modern English vocals without ever sounding contrived. **AB**
○○○○○

1	LO	2	STAR	3	LOVE	4	LOVEL	5	BELI	6	ALRIC	7	YOU	8	BLOO	9	BELLI	10	BODY	11	I LOVI	12	MONI	13	DON	14	FALLI	15	TAXLI	16	IN M	17	OLD E	18	DROP	19	YOUN	20	READ	21	YOU	22	WHEE	23	DON	24	NIGHT
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the **URBAN CHART**

Compiled by **JOHN JONES** from a sample of more than 100 DJs returns - Fax: 0171 382 2831

Pos	Last	Weeks on Chart	Title	Artist
1	2	3	IN MY BED	Dn Hill
2	1	12	REQUEST LINE	Zhane
3	2	3	LOVE IS ALL WE NEED	Mary J. Blige
4	11	4	SPRIT	Scandi Di Blackness featuring Craig Mack
5	14	3	DINAHRISING TO THE TOP	Blackuss
6	5	9	HYPNOTIZE	Notorious B.I.G.
7	6	3	BLOOD ON THE DANCE FLOOR	Michael Jackson
8	4	4	SATURDAY NIGHT (LP)	Zhane
9	4	4	LIFE AFTER DEATH (LP)	Notorious B.I.G.
10	9	9	CAN WE	SWV
11	16	2	WHAT KIND OF MAN	Mind Condition
12	10	4	5 MILES TO EMPTY	Brownstone
13	24	3	DON'T WANNA BE A PLAYER	Joe
14	13	10	HEAD OVER HEELS	Allure featuring Nas
15	7	7	STEP INTO A WORLD (RAPTURE'S DELIGHT)	KRS-One
16	12	6	AIN'T NO HIGGAHIN' NO PLAYA	Jay-Z featuring Foxy Brown
17	15	3	STAY RIGHT HERE	Blackstreet
18	17	4	DON'T LEAVE ME AND DIGGITY (REMIXES)	Li Kim
19	20	2	LIKE THIS & LIKE THAT	Lekisha Berri
20	22	4	NO TIME	Erykah Badu
21	19	5	ON & ON	Ginuwine
22	23	2	TELL ME DO U WANNA	Rooks
23	32	3	WHAT THEY DO	Veronica featuring Craig Mack
24	26	1	NO ONE BUT YOU	Keith Sweat
25	25	4	NIBRODY	Artifacts
26	27	2	THE ULTIMATE	Loiz Boyd
27	36	2	GET UP	Yvesci
28	28	1	HEAVENLY DAUGHTER/LOVELY	Nichelle Gayle
29	26	6	SENSATIONAL	Steven Dants & Juliet Roberts
30	15	5	NEVER HAD A LOVE LIKE THIS BEFORE	Asorted Phlavors
31	34	9	ASSORTED PHLAVORS (LP)	Aliyah
32	39	7	ONE IN A MILLION	Fat Head
33	33	1	LIKE I DO	Heavy D
34	23	10	BIG DADDY	Tasha Holiday
35	21	10	JUST THE WAY YOU LIKE IT	John Campbell
36	25	10	NICE AND SLOW	Laurina
37	37	4	BETA LISTEN (LP)	Busta Rhymes
38	39	2	DO MY THING	Erykah Badu
39	31	10	BADUZZM (LP)	Yvette Michele
40	40	12	I'M NOT FEELING YOU	

[commentary]
by Tony Sanders

ZHANE finally got displaced at number one by a relative outsider, DRU HILL's 'In My Bed', which pips the much safer bets in the form of MARY J BLIGE and Michael Jackson... Meanwhile, SOUNDS OF BLACKNESS show they can appeal to a club audience with 'Spirit' in at number four... BLACKNUSS's 'Dinah' is performing impressively well and Arista will have a wealth of choice for follow-ups from the Swedish group's strong LP 'All Stars'. Other than that, the top 10 continues to be US-dominated as ever.

One bright spot on the horizon is UK signing XWESI, who reappears with a new, club-friendly, promo coupling of 'Lovely' and 'Heavenly Daughter'. THE ARTIFACTS will be playing some UK dates at the end of the month in support of their LP 'That's Them'. The dates are as follows: Touch Stage, Essential Music, Brighton (26), Sankeys Soap, Manchester (27), IQ Club, Bristol (28), and Turmills, London (29)... LAWRENCE JOHNSON, founder member of NU COLOURS, has left the band, according to an official statement from the group's record label Wildcard/Polydor. No reason was given and information on the future of the remaining members will be disclosed soon. Finally, I must apologise for re-christening TRACEY LEE'S 'The Theme (It's A Party)' as 'The Show' in last week's column.



Up Or Turn It Loose', which ranks alongside 'EVA' and 'Psyche Rock' in the classic Moog funk stakes. All the maddest and baddiest synth sounds are present and correct in spaced-out stereo. If you want to know more, check the original on Blue Note's excellent 'Blus Juice' compilation and read about Hyman and other Moog pioneers in the Beasties' latest *Grand Royal* magazine. The flip's 'Cosmic' is a cut-and-paste space boogie excursion that gradually builds to its funky climax. ○ ○ ○ ○

piano themes come courtesy of Luigi Manzo. On the flip, things get more contemporary and abstract with the dark and dense 'Cosmopolita' and its out-there offspring 'Space Avenue'. ○ ○ ○ ○

AB

THE S-MEN 'BACK' (NARCOTIC US) (HOUSE)
The S-Men are the formidable trio of Roger Sanchez, DJ Sneak vs Junior Sanchez, and each one delivers their own personal take on this brutally effective house stomper. Roger S works wonders with a handful of vocal loops, intertwining them over stripped-down beats to create a massive crowd pleaser. Junior thunders down a bass-heavy interpretation, while Sneak fiddles with the filters, chewing up the track in his own special way. ○ ○ ○ ○

LEO YOUNG 'THE SICILIAN RECIPE EP' (STRONGJAZZ) (ALTERNATIVE)
The currently very prolific Leo Young fuses jazz, funk and soundtrack elements on the epic and ever-evolving 'S.O.U.L.: Space On Ultra Loud'. The happening Hammond grooves and jazzy

alternative cuts

- 1 'FLYING AWAY' SMOKE CITY (JIVE)**
Rio with a sampler. Edgy Astrud bizness. LP of the month!
- 2 'V CLASSICS' (V)**
No messing, no nonsense. Check Krust!
- 3 'BIG UP' DEAN FRASER (ISLAND JAMAICA JAZZ)**
Roots jazz. Check Jah Jah children
- 4 'ACID BRASS' JEREMY DELLER (BLAST FIRST)**
Dance classics in a brass band style!
- 5 'RAW THROUGH A STRAW' COMATOSE (DMR)**
Left like Nigel Winterburn
- 6 'LATITUDE' MAAS (SOMA)**
Techno... the future of jazz? Check Lost Soul
- 7 'SHARE THE FALL' REPRAZENT (TALKIN' LOUD)**
Next level drum & bass
- 8 'STRATA 2 EAST' VARIOUS (UNIVERSAL SOUND)**
How can you go wrong? Jazz with attitude
- 9 'THE ALIEN RAINBOW' ELIXIR (LANGUAGE)**
Most excellent double top tune!
- 10 'SHAKE IT' D'INFLUENCE (ECHO)**
Boogie is back!

OLIVE 'YOU'RE NOT ALONE' (MIXES) (RCA) (ALTERNATIVE)
A zillion mixes can't quite match the sweeping majesty of the compelling original version of this track. Moog organ stabs and a rolling breakbeat rhythm drift alongside the striking vocal. On the mix front, Oakenfold/Osborne offer an uninspiring drum & bass-meets-trance version, there's a neat, experimental extended mix from Olive and Roni Size delivers a quick-stepping jazzy drum & bass version. Nightmares On Wax provide the BEST VERSION of the lot with their delicious looping and very summery organ and bass selection and there's a dub version from the Olive crew too. Rollo & Sister Bliss serve up a restrained, moody house mix, there are two passable disco-inflected house versions from Matthew Roberts and, finally, a radically cut-up drum & bass workout by Ganja Kru. ○ ○ ○ ○

PRESSURE DROP 'MY FRIEND' (HARD HANDS) (ALTERNATIVE)
One of the most reliable 'dance' artists (who've also been pioneers of the gloomy/thoughtful breakbeat

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
LO	STAI	LOW	LOW	IBEL	ALRI	YOU	BLOC	BELL	BOD	LOV	MON	DON	FALL	TAXI	IN M	OLD	DRO	YOU	REAN	21	WHE	DON	NIGH	25

the TOP CHART TO US '97

(compiled by Alan Jones from a sample of more than 100 DJ votes - fax: 01753-24811)

[handbag]

[commentary]
by alan jones



Though MICHAEL JACKSON still has a commanding lead at the top (his third week there) it's a great week for Eternal—the label and the group. The label, which dominated this chart in its early days, has been quiet of late but returns with a vengeance as last year's Eurovision hope, GINA G, makes her fourth visit to the chart debuting at number five with 'Ti Amo', while this year's candidates, and fellow Eternal signings, KATRINA & THE WAVES follow close behind at number seven with 'Love Shiva A Light'. The final new entry to the Top 10 comes from the group ETERNAL, whose 'I Wanna Be The Only One' achieves the rare double of making a Top 10 debut on both the Pop and Club charts, ranking ninth in the former and 10th in the latter...NRG/house revamps of old pop hits are conspicuously popular with ALEXA's 'Luka' (the Suzanne Vega hit) debuting at 17, AKAY-BJ's 'Sleeping In My Car' (Roxette) at 28 and GHETTO PEOPLE featuring L-VIZ's tongue-in-cheek overhaul of the Prestley standard 'The Ghetto' new at 33. A big hit on the continent, L-Viz even sings like Elvis, though not well enough to fool anyone...Edwina Currie was voted a miss by her Derbyshire constituents on Thursday but daughter Debbie is still a hit with pop chart DJs. Her recording of 'You Can Do Magic' moves 25-11, possibly because it has now been mailed by three different companies—Century Promotions, Rush Release and Gotham, the latter being the label on which it will be released.

Freephone 0800 279888

Pos	Wk	Artist
1	4	Michael Jackson
2	3	CUDDY TOY/LOVE WON'T WAIT
3	2	FREED FROM DESIRE
4	3	PLEASE DON'T GO
5	1	TI AMO
6	19	I DON'T WANT YOUR-BREAK MY HEART/YOU'RE MAKIN' ME HIGH
7	1	LOVE SHINE A LIGHT
8	4	SHINE
9	1	I WANNA BE THE ONLY ONE
10	6	LOVEFOOL
11	22	YOU CAN DO MAGIC
12	2	IT'S A SIN
13	21	FEEL WHAT YOU WANT
14	26	AMOUR
15	10	GO WITH THE FLOW
16	24	YOU'RE NOT ALONE
17	1	LUKA
18	11	BELLISSIMA
19	7	YOU SHOWED ME
20	10	SAY WHAT YOU WANT
21	3	I HAVE PEACE
22	9	GUIDANCE
23	36	STAR PEOPLE
24	1	PHANTASIE
25	25	SINE
26	17	DANCE WITH ME
27	27	NIGHTMARE
28	NEW	SLEEPING IN MY CAR '97
29	5	I'M A MAN NOT A BOY
30	1	DEEP
31	NEW	ARGENTINA
32	7	SHOW ME HEAVEN
33	NEW	IN THE GHETTO
34	2	GIRL DON'T COME
35	15	SMALL TOWN BOY
36	13	GONNA GET ALONG WITHOUT YOU NOW
37	16	I LOVE YOU...STOP!
38	NEW	ONE MORE TIME
39	14	SENSATIONAL
40	1	LOVEFOOL

Label
MAJEPIC
RCA
Big Life
Arista
Eternal
LaFace
Eternal
Aimhighy
1st Avenue/EMI
Aimhighy
Gottum
Infinity
Champion
All Around The World
Manifield
RCA
Chase
Dus Or Die/Positive
Epic
Branded
Fresh
Wurz
Aegean/Virgin
ZRX
Earth Music/Manifield
VC Recordings
Positive
Steppin' Out
RCA
Wonderday
Positive
Nenteric
Dance Pool
(Almond)
F1
Radio Wave
Red 5
Arista
1st Avenue/RCA
Stockholm

sound that's now so widespread) return with a very strong, if gothic, EP. 'My Friend' sets the tone with ominous drums and the gloomy feel of the recent Lamb single. 'Alienation' and 'Beyond Reason' are variations on the same theme with varying levels of percussion involvement and overall intensity. The other 12-inch features drum & bass variations—'Uncut Anger' will appeal more to groovy TV themes whilst 'Dehumanisation' is more for your disturbed and deranged jurgists. ○○○○ D&H

urban cuts

- 1 'HEAD OVER HEELS (REMIX)' ALLURE FEATURING NAS (WEA)
First signing to Mariah Carey's new Crave label
- 2 'Y'LL BE GOOD (REMIX)' FOXY BROWN (DEF JAM)
Using Queen's 'Another One Bites The Dust' to great effect
- 3 'WHO'S THE MACK' MARK MORRISON (WEA)
Set for big things—self explanatory
- 4 'EXPRESS YOURSELF' JIMI POLO (PERFECTO)
Melodic re-release that barely sounds dated
- 5 'FEEL THE NEED' G NATION FEATURING ROSIE (COOLTEMP)
Cool summer groove with hypnotic vocal
- 6 'I'M NOT FEELING YOU (REMIX)' YVETTE MICHELLE (RCA)
Boogie style remix—extending lifespan at club level
- 7 'SHAKE IT' D'INFLUENCE (ECHO)
UK crew back in business
- 8 'FULL OF SMOKE' CHRISTIAN (ROCKAFELLA/DEF JAM)
Smokin' slice of nu classic soul
- 9 'DAYZ OF YOUTH (C & J REMIX)' LAURNEA (EPIC)
Slightly cheesy remix, though very likeable
- 10 'JUST ANOTHER CASE' CRU (DEF JAM)
Rap flavoured III' sumthin'...

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

ASYLUM

Mixed By Andrew Weatherall & David Harrow
Kris Needs, Andrea Parker & DJ Lewis

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14 19 SIMPLY THE BEST CLASSIC SOUL
19 20 TRANSPOTTING (OST)

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- 11 24 NIGHT
- 25 SUGA
- 26 IT'S ALU
- 14 27 ARU
- 28 PURE
- 29 STEP
- 30 A PRI
- 31 AINT
- 10 32 HYPN
- 20 33 ENCO
- 17 34 STAR
- 35 DANC
- 21 36 HALO
- 19 37 THIN
- 25 38 MAM
- 12 39 TOM
- 28 40 SENS

Bullseye titles



the COOL CUTS [chart]

10.05.97



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Rank	Label	Track Name	Artist	Radio Station	Phone Code
1	NEW	AGE OF LOVE The Age Of Love	(New mixes from Paul Van Dyk, Baby Doc, and Secret Knowledge)	React	☎ Code - 1295
2	(2)	FREE Ultra Nate	(With mixes from Mood II Swing, Full Intention and RIP)	AM-PM	☎ Code - 1285
3	NEW	REACH OUT FOR LOVE	Claudia Chin (Mark Picchiotti) with a tough house dub	Sony	☎ Code - 1298
4	(8)	R.I.P. GROOVE Double 99	(Plenty of hype on this Armand-inspired groove)	Satellite	☎ Code - 1277
5	NEW	PEOPLE OF LOVE Amen	(Crossover trance with mixes by Digital Blondes)	Positiva	☎ Code - 1299
6	NEW	EL TREN T-era	(South American-style guitars pumped up by Slacker mixes)	Loaded	☎ Code - 1300
7	(9)	B.E.T.A. Empirion	(Dangerous techno breakout from Essex)	XL	☎ Code - 1287
8	(10)	THE LOST CITY	Graham Gold (Excellent funky trance from Kiss FM's top club DJ)	Moonlite	☎ Code - 1288
9	NEW	WHITE POWDER DREAMS	Fire Island (Deep and dark garage from Farley & Heller)	Junior Boy's Own	☎ Code - 1301
10	NEW	SUNSTROKE	Chicane (Epic trance house with mixes from Disco Citizens)	Xtravaganza	☎ Code - 1302
11	(13)	JUST BE TONIGHT	BBG (Commercial house tune with mixes by Paganini Traxx and Disco Citizens)	Hi-Life	☎ Code - 1290
12	NEW	6 UNDERGROUND	Sneaker Pimps (Paul Oakenfold with an excellent downtempo mix)	Clean Up	☎ Code - 1303
13	NEW	OPEN SPACE	Universal (Pumping house with mixes from Pete Bones)	Red Ant	☎ Code - 1304
14	(11)	STILL A THRILL	Sybil (With house dubs from K-Klass and Sharp)	Coalition	☎ Code - 1289
15	NEW	15 STEPS EP	Monkey Mafia (Four-track EP of big beefy breakout tunes)	Heavenly	☎ Code - 1305
16	NEW	GOTTA HAVE HOPE	Blackout (Tough funky house groove)	99 North	☎ Code - 1308
17	NEW	I WANNA BE THE ONLY ONE	Eternal (Eternal go gospel with guest singer Be Be Winans)	EMI	☎ Code - 1307
18	NEW	CLOUDBURST	Cloudburst (Commercial house melody from the Cleveland City label)	Freeflow	☎ Code - 1308
19	NEW	SINKING The Aload	(With mixes by Two Lone Swordsman and Ashley Beedle)	East West	☎ Code - 1309
20	NEW	TIME GOES BY	Charlie Dore (Unusual and catchy song that's become a bit of a grower)	S3	☎ Code - 1310

a guide to the most essential new club tunes as featured on Tins' 'essential selection', with prime time, broadcast every Friday between 6.30pm and 10pm. Compiled by DJ feedback and data collected from leading DJs and the following cities: city sounds/Hy/3200/Black market/Hy/Trax (London), eastern bloc/Underground (Manchester), 21st/Prochno/3p (Plesow), 3 Beat (Bevercot), Hy/Hy (Newcastle), Global Beat (Bristol), massive (Leeds), azzart (Leeds/Venice).



rm namecheck...

editor: **nicola webb** • contributing editor: **tommy ford** • writer: **caroline moss** • designer/sub-editor: **hara roberston** • editor-in-chief: **steve redmond** • group sales manager: **rudi blackett** • deputy group sales manager: **judith rivers** • int. sales manager: **matthew tyrell** • sales: **arocha iaderville** • admin: **archie cummings, shelley wick, nicola**

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 12 MST 009 # 39 & RISING RM POP TIP

02 June
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- 25 **SUGAR HONEY ICE TEA** Goodfellaz Wild Card/Polycor
- 26 **IT'S ALRIGHT, FEEL IT!** *Nuyorican Soul* featuring Jocelyn Brown Terkin Loud Virgin
- 27 **AROUND THE WORLD** Daft Punk Creation
- 28 **PURE 3** Colours Red Creation
- 29 **STEP INTO MY WORLD** *Hurricane #1* Creation
- 30 **A PRISONER OF THE PAST** Prefab Sprout Columbia
- 31 **AINT NO PLAYA** Jay-Z featuring Foxy Brown Northwestside
- 32 **HYPNOTIZE** The Notorious B.I.G. Puff Daddy/Arista
- 33 **ENCORE UNE FOIS** Sash! Multiply
- 34 **STARING AT THE SUN** U2 Island
- 35 **DANCE WITH ME** Tin Tin Out featuring Tony Hadley VC Recordings
- 36 **HALO** Texas Mercury
- 37 **THINGS CAN ONLY GET BETTER** D'Ream FXJ/Magnat
- 38 **MAMA/WHO DO YOU THINK YOU ARE** Spice Girls Virgin
- 39 **TOMORROW** James Fontana
- 40 **SENSATIONAL** Michelle Gayle 1st Avenue/RCA

• Bulleted titles are those with the highest sales gains over last week



TOP TWENTY COMPILATIONS

- 1 **NEW HITS 1997** *warnersesp/Gloaba TV/Sony TV* Verve/du
- 2 **IN THE MIX 97-2** BMG/Verve/du/gam
- 3 **NOW THAT'S WHAT I CALL MUSIC! 36** *Frankie/Sony/du/gam*
- 4 **ROMEO + JULIET (OST)** *Frankie/Sony/du/gam*
- 5 **MISS ANTHEMS** PolyGram TV
- 6 **SHINE 8** PolyGram TV
- 7 **SISTERS OF SWING III** PolyGram TV/Globe
- 8 **DANCE NATION 3 - PETE TONG & JUDGE JULES** *Milky Int'l/Globe*
- 9 **SPACE JAM (OST)** Atlantic
- 10 **BONKERS 2** React
- 11 **SOUL SURVIVORS** *Mercury*
- 12 **BLAME PRESENTS LOGICAL PROGRESSION LEVEL 2** *Good Looking*
- 13 **KLUBBROPPIN'** *Dubed Int'l/Globe*
- 14 **THE OLD SCHOOL** PolyGram TV/Globe
- 15 **EIGHTIES SOUL WEEKENDER 3** *Flory*
- 16 **UNITED DANCE - VOLUME 6** *Flory/du/g*
- 17 **GORGEOUS** Verve/du
- 18 **ACCESS ALL AREAS** *Paloma*
- 19 **SHIPPY THE BEST CLASSIC SOUL** *Various/du/g*
- 20 **TRAINSPOTTING (OST)** *Primo/Sony/du/g*

- 22 **GLOW** Reef Sony S2
- 25 **VERY BEST OF THE BEE GEES** Bee Gees Polydor
- 26 **JAGGED LITTLE PILL** Alanis Morissette Maverick/Reprise
- 27 **BADUQUIM** Erykah Badu MCA
- 29 **KAVANA** Kavana Nemesis
- 30 **AULISA RULES THE WORLD** Alisha's Attic Mercury
- 31 **BEAUTIFUL FREAK** Eels Dreamworks
- 32 **COME FIND YOURSELF** Fun Lovin' Criminals Chrysalis
- 33 **SHERYL CROW** Sheryl Crow A&M
- 34 **K Kula Shaker** Columbia
- 35 **STILL WATERS** Bee Gees Polydor
- 36 **FALLING INTO YOU** Calme Dion Epic
- 37 **FIRST RAYS OF THE NEW RISING SUN** Jimi Hendrix MCA
- 38 **EWITA (OST)** Various Warner Bros
- 39 **WHPLASH** James Fontana
- 40 **THE GREATEST HITS** The Monkees warnersesp/Relstar

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TRACKS OF YOUR YEARS



INTERNATIONAL FOCUS

US CHARTWATCH

Cowboy may have been one of Erasure's lowest charting albums in the UK, but its proving to be one of their most popular so far in the US. It enters **Billboard's** albums chart this week at 43, instantly becoming the duo's third highest placed album. State-side behind 1994's *Say It 3 Way* (18) and 1995's *Cherry Pie* (29).

Erasure's strong start makes up for a disappointing week elsewhere for UK acts, including their Mute companions **Depeche Mode** whose album *Ultra* goes into freefall with a 15-place drop to 17 after just two weeks on the chart. And **Spice Girls'** bid to capture the number one album spot goes down as Mary J Blige's *Share My World* and George Strait's *Carrying Your Love With Me* enter at one and two, respectively.

However, the Virgin act's second highest *Say No! To Be This* continues to impress the radio programmers, indicated by a top 20 placing on **Billboard's** airplay chart and the position of four this week on *Garvin's* top 40 chart. The same chart has Erasure's *In Your Arms* up to 24 and the **Bee Gees'** *Alone* entering at 40.

After the Notorious B.I.G. album *Life After Death* loses its number one position, the late rapper's single *Hypocrite* holds its place at one for a second week on the Hot 100. **Mark Morrison** must make do with a second week at seven with **Robin Thicke's** *Mack* on the chart, but that is better news than greets **White Town**, whose slow progress up the chart finally ends with *Your Woman* losing its bullet and falling four places to 27. The only two UK-



sioned acts climbing the chart are **UK** with **Starting At The Sun** going up four to 28 and **Innamina** by **Faithless** rising by two to 83. As for the rest of the chart's UK and US-signed players, they are **Spice Girls** (8-10), **Gina G** (35-39), **Eric Clapton** (48-50), **Profound** (50-54), **Smoke Ring** (54-54) and **Phil Collins** (59-59).

In the past 18 months, **Paul McCartney** has enjoyed three number one albums thanks to **The Beatles' Anthology** series, but four years have passed since he last released a solo single in the US. He now puts that right and not for the first time opts for different tracks for the UK and US markets. While **Young Boy** is his new LP **Flaming Pie's** first single in the UK, **Capitol** in America has gone for **The World Tonight** which **Gavin** reports is making strong gains on adult contemporary radio.

The pattern of different **Macca** releases between the two territories dates back to 1971 when the UK went for **Back Seat Of My Car** and the States, **Uncle Almy's Admiral Halsey**, his first solo US number one. **Mull O'Kinsie** was relegated to **B-side** to **Gilts' School In America** in 1977, while the UK single **Pipes Of Peace** swapped status with its flip, **So Bad**, for its US release in 1983. **Paul Williams**

UK WORLD HITS

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

AUSTRIA

1	TIME TO SAY GOODBYE	WEA
2	ALONE	Polydor
3	MAN/WHO DO YOU THINK YOU ARE	Globe/Gric
4	TOURANCE	EMI
5	AIN'T TALKIN' 'BOUT BUB	Epic
6	REMEMBER ME	Sire

NETHERLANDS

1	MAMA	Virgin
2	REDONDIS	Virgin
3	TIME TO SAY GOODBYE	WEA
4	REMEMBER ME	Sire
5	READY TO GO	BMG
6	FLY LIKE AN EAGLE	Capitol

GERMANY

1	TIME TO SAY GOODBYE	WEA
2	IT'S NO GOOD	Mute
3	ALONE	Polydor
4	MAN/WHO DO YOU THINK YOU ARE	Virgin
5	AIN'T TALKIN' 'BOUT BUB	Epic
6	REMEMBER ME	Sire

FRANCE

1	YOUR WOMAN	Chrysalis
2	ALONE	Virgin
3	ALONE	Polydor
4	YOU SAID	EMI
5	SALVAME	Chesky
6	REMEMBER ME	Sire

SWEDEN

1	AIN'T TALKIN' 'BOUT BUB	Columbia
2	REMEMBER ME	Mega
3	MAN/WHO DO YOU THINK YOU ARE	Virgin
4	IT'S NO GOOD	Mute
5	BRADIE	XL
6	REMEMBER ME	Sire

CANADA

1	FIRESTARTER	XL
2	WICKEDIA	Arista
3	RETURN OF THE MACK	Atlantic
4	YOUR WOMAN	Chrysalis
5	ALONE	Polydor
6	REMEMBER ME	Sire

ARTIST PROFILE: ORBITAL

The movie industry is playing a crucial role in helping to turn **Orbital's** huge international cult following into mainstream record sales for the band.



Linking up with **Paramount** to record the theme to the Hollywood blockbuster **The Saint** has been just the trigger needed to win over cautious radio programmers who had previously ruled them out.

Linking up with **Paramount** to record the theme to the Hollywood blockbuster **The Saint** has been just the trigger needed to win over cautious radio programmers who had previously ruled them out. In the US, the theme has been loudly knocking on the door of the Hot 100 for several weeks now, while the movie's soundtrack album - prominently featuring **Orbital's** version of the theme - has rapidly moved up the albums chart to currently stand at number 24.

This higher profile for the band comes at a time when the US market is wholeheartedly embracing British electronic dance music - or electronic - with the **Chemical Brothers** already making a heavy chart dent with their album **Dig Your Own Hole** and **The Prodigy** doing the same on the singles chart with **Firestarter**. **London Records** international product manager **Tracy Davidson** says, "The timing is perfect at the moment because this kind of music is opening up as we speak. It has been slowly building, but seems to be hitting home now."

Landing **The Saint** theme came after several attempts elsewhere by **Paramount** to find someone to record the main music for its film. First, it brought in an orchestra to record the theme, but when that did not work out turned to a couple of other acts. When that did not come off either, **Orbital** were brought in, but at first the film company wanted to use

group's single **Satan** until it was decided for them to cover **The Saint**. "The band have always had an interest in making music for films so they were very keen to get involved in a big Hollywood project like **The Saint**", says **Davidson**.

With a new album not expected from the group until some time next year, it is their year-old album **In Sides** which is benefiting from the popularity of **The Saint**. US sales are currently around the 200,000 mark for the album, which in the US has an extra CD featuring three live tracks. **The Saint** is also available as a limited edition in several other territories, including Canada, Denmark, Germany and Sweden.

This summer the group will be heading off to the States on the **Lollapalooza** tour between June 15 and July 15, while a number of other festival dates are being lined up around the world over the coming months. **Paul Williams**

TRACKWATCH: ORBITAL

- The Saint top 20 in Canada
- Film soundtrack top 30 in US
- Around 200,000 US album sales for In Sides

THE PEPSI CHART

1	LOVE WON'T WAIT	Gay Barlow	(MCA)
2	STAR PEOPLE	George Michael	(Virgin)
3	LOVE IS THE LAW	Savannah	(Geffen)
4	LOWFOOL	Carly Simon	(Sire)
5	I BELIEVE I CAN FLY	Infinity	(Capitol)
6	ALRIGHT	Jamal	(Sire)
7	YOU MIGHT NEED SOMEBODY	Sheela Arzoo	(MCA)
8	BLOOD ON THE DANCEFLOOR	Michael Jackson	(A&M)
9	BELISSIMA	De La Soul	(Profile)
10	BODYSKIN	Hill	(Sire)
11	OLD BEFORE I DIE	Shaka Wilson	(Jive)
12	HALO	Sheila B.	(Mercury)
13	YOU SHOWED ME	Lightnin' Seeds	(Epic)
14	DON'T SPEAK	No Dubs	(MCA)
15	STARING AT THE SUN	23	(Atlantic)
16	DON'T LEAVE ME	Endstation	(Mercury)
17	THE REAL THING	Line	(Capitol)
18	DROP DEAD GORGEOUS	Repulse	(Distributed)
19	SENSATIONAL	Michelle Gayle	(MCA)
20	SOMETIMES	David Newbliss	(Jive)
21	MAN/WHO DO YOU THINK YOU ARE	Spice Girls	(Virgin)
22	HUSH	Kyla Stoker	(Columbia)
23	CRAZY YOU G.U.K.		(J&M)
24	YOUNG BOY	Paul McCartney	(Virgin)
25	DON'T LET GO (LOVE)	Vegas	(Real World America)
26	IF I NEVER SEE YOU AGAIN	Wet Wet Wet	(Polygram)
27	ENCORE UNE FOIS	Celtic	(Mercury)
28	LOVE YOU...STOP	Red 5	(Arista)
29	FALLING AWAY	Dun	(Mercury)
30	DANCE WITH ME	Tin Tin Out	(RCA)
31	READY OR NOT	Crash	(Mercury)
32	FLY LIKE AN EAGLE	Soul	(EMI)
33	MONKEY WRENCH	Black n' Blue	(Mercury)
34	PRISONER OF THE PAST	Paula Abdul	(Columbia)
35	FREE ME	Celtic	(Polygram)
36	HEZORN!	Richard D. Young	(Capitol)
37	TOMORROW	Jones	(Mercury)
38	TAXLOSS	Manzan	(Polygram)
39	AROUND THE WORLD	Cher	(Virgin)
40	REMEMBER ME	Blue Boy	(Polygram)

VIRGIN RADIO CHART

1	TELLIN' STORIES	The Chantays	(Big Top)
2	IT FOR THE MONEY	Beggs	(Polygram)
3	WHITE ON BLONDE	Teens	(Mercury)
4	ULTRA	Depeche Mode	(Mute)
5	MOTHER TONGUE CALLS CUT	Phyllis	(Mercury)
6	OCEAN DRIVE	Light House Family	(MCA)
7	POP US		(Mercury)
8	BLUR	Mercury	(Mercury)
9	TRAVELLING WITHOUT MOVING	Jennings	(Capitol)
10	REPUBLICA	Republica	(Distributed)
11	BLUE IS THE COLOUR	The Beautiful South	(Capitol)
12	EVERYTHING MUST GO	Herb Spector	(Capitol)
13	COMING UP	Snape	(Mercury)
14	OLDER	George Michael	(Virgin)
15	GLOW	Ray	(Mercury)
16	COME FIND YOURSELF	Paul Leary	(Capitol)
17	JAGGED LITTLE PILL	Alvin Karpis	(Mercury)
18	DIZZY HEIGHTS	Lightnin' Seeds	(Epic)
19	Kids	Stoker	(Columbia)
20	ALISHA RULES THE WORLD	Alisha A.	(Mercury)
21	SHERY CROW	Dani Cole	(MCA)
22	BEAUTIFUL FEARS		(Mercury)
23	THE GREATEST HITS	The Monkees	(Mercury)
24	WHIPLASH	Jones	(Mercury)
25	STOOD	Stank Area	(Mercury)
26	ATTACK OF THE GREY LANTERN	Manzan	(Mercury)
27	THE GREATEST HITS	Heart	(Mercury)
28	WHAT'S THE STORY MORNING GLORY	Cher	(Mercury)
29	THE VERY BEST OF...	The Eagles	(Mercury)
30	THE STRANGE ENGINE	Various	(Mercury)
31	RETURNING DREAM	The Very Best Of	(Mercury)
32	ODELYA	Back	(Mercury)
33	B-SIDES, SEASIDES & FREERIDES	Ocean Colour Scene	(MCA)
34	FIRST BAYS OF THE NEW BRISUN	Various	(MCA)
35	SPIDERS	Spice	(Mercury)
36	CARRY ON UP THE HILLS - THE BEST OF THE	Various	(Mercury)
37	GREATEST HITS	Spooky	(Mercury)
38	AUTOMATIC FOR THE PEOPLE	REM	(Mercury)
39	MOSELEY SHOALS	Ocean Colour Scene	(MCA)
40	ALL CHANGE	Various	(Mercury)

R&B SINGLES

This Week	Last Week	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	ALRIGHT	Jamiroquai	Sony	52 6642358 (SMA)
2	2	I BELIEVE I CAN FLY	R Kelly	Jive	JIVET 415 (F)
3	3	YOU MIGHT NEED SOMEBODY	Shola Ama	WEA	CD:WEA 097021 (V)
4	1	BLOOD ON THE DANCE FLOOR	Michael Jackson	Epic	CD:664825 (SMA)
5	5	IN MY BED	Dru Hill	Fourth & Broadway	CD:BR63 303 (F)
6	2	DON'T LEAVE ME	Blackstreet	Interscope	INT 95334 (BMG)
7	NEW	SUGAR HONEY ICE TEA	Goodiefraz	Wild Card	(Polydor) 5736131 (F)
8	4	AIN'T NO PLAYA	Jay-Z featuring Fonzy Brown	Northwest	742014851 (BMG)
9	4	HYPNOTIZE	The Notorious B.I.G.	Puff Daddy/Arista	7422148411 (BMG)
10	11	SENSATIONAL	Michelle Gayle	1st Avenue/RCA	CD:7420141300 (BMG)
11	6	VAPORS	Snoop Doggy Dogg	Interscope	INT 95330 (BMG)
12	NEW	WISHES	Human Nature	Epic	CD:6644485 (SMA)
13	12	SOMETIMES	The Brand New Heavies	Mr. CO:BNHCD 8 (F)	
14	9	WANTED DEAD OR ALIVE	2 Pac and Snoop Doggy Dogg	Def Jam	5744051 (F)
15	8	LET'S GET DOWN	Tony Toni Tone featuring DJ Quik	Mercury	MERK 485 (F)
16	7	NOBODY	Keith Sweat featuring Athena Cage	Elektra	EKR 2331 (W)
17	3	REQUEST LINE	Zhané	Motown	(W)
18	14	STEP INTO A WORLD (BAPTURE'S DELIGHT)	KRS One	Jive	JIVET 411 (F)
19	16	ON & ON	Erykah Badu	Universal	UNT 36111 (BMG)
20	10	DO MY THING	Busta Rhymes	Elektra	EKR 2257 (W)
21	NEW	NEVER HAD A LOVE LIKE THIS BEFORE	Steven Dante & Jafet Roberts	Delicious	DELX 1 (BMG)
22	NEW	MIGHTY LOVE	Lorraine Cato	MCA/MCST	40088 (BMG)
23	17	CAN WE	SWV	Jive	JIVET 423 (F)
24	20	REMEMBER ME	The BlackBye	Pharm	12PHARM 1 (TRC/BMG)
25	15	WHAT THEY DO	Roots	Geffen	G1ST 2240 (BMG)
26	18	HIT EM HIGH (THE MONSTARS' ANTHEM)	B.Ball/Busta Rhymes/Cozmo/L Cool/J-Medell/Mam Adams	45HST (W)	
27	21	TO LIVE & DIE IN LA	Makaveli	Interscope	INT 95529 (BMG)
28	23	DON'T LET GO (LOVE)	En Vogue	East West	A 2978T (W)
29	26	THE REAL THING	Lisa Stansfield	Arista	CD:74211463212 (BMG)
30	22	KEEP ON KEEPIN' ON	MC Lyte/Kocapace	Atlantic	A 3950T (W)
31	19	NO TIME	Lil' Kim featuring Puff Daddy	Atlantic	A 5594T (F)
32	24	RUMBLE IN THE JUNGLE	Fugees	Mercury	5740691 (F)
33	27	CAN'T NOBODY HOLD ME DOWN	Puff Daddy featuring Mase	Puff Daddy/Arista	7422148431 (BMG)
34	25	GOTTA BE YOU	JT	Epic	CD:6643642 (SMA)
35	NEW	REBOUND	Personae	LME	CD:LMPKCD 200A (F)
36	28	LOVE GUARANTEED	Damage	Big Life	CD:BLPDA 133 (F)
37	29	FOREVER MORE	Puff Johnson	World/Columbia	CD:6844075 (SMA)
38	30	GET ME HOME	Foxy Brown featuring Blackstreet	Def Jam	12DEF 32 (F)
39	31	I'M NOT FEELING YOU	Yvette Michelle	Loud	74221485221 (BMG)
40	32	MOAN & GROAN	Mark Morrison	WEA	CD:WEA 096021 (V)

© CIN. Compiled from data from a panel of independents and specialist multipliers.

DANCE SINGLES

This Week	Last Week	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	IT'S ALRIGHT, I FEEL IT!	Mya/Janet featuring Jacoby Brown	Talkin'	LAST TLOZ 22 (F)
2	NEW	AIN'T NO PLAYA	Jay-Z featuring Fonzy Brown	Northwest	742014851 (BMG)
3	NEW	ALRIGHT	Jamiroquai	Sony	52 6642358 (SMA)
4	NEW	I LOVE YOU...STOP!	Red5	Multiply	12MULTLY 20 (TRC/BMG)
5	NEW	DANCE WITH ME	Tin Tin Out featuring Tony Hadley	VC Recordings	VORT 17 (E)
6	1	NIGHTMARE	Brainbag	Positive	12TR 76 (E)
7	NEW	NETHERWORLD	LSG	Hotj	CHOONS HOJ 52 (RTM/DISC)
8	NEW	GALAXIA	Moonman	Heat Records	HEAT 007 (W)
9	3	HYPNOTIZE	The Notorious B.I.G.	Puff Daddy/Arista	7422148411 (BMG)
10	2	THA WILD STYLE	DJ Supreme	Distinctive	DISINT 29 (F)
11	NEW	MODE.1	IG Collective	Trouble On Vinyl	TOV 12026 (SRC)
12	7	AROUND THE WORLD	Dark Punk	Virgin	VST 1633 (E)
13	9	DON'T LEAVE ME	Blackstreet	Interscope	INT 95334 (BMG)
14	NEW	LUNAR SUNRISE/VISIONS	Terra Firma	Pisapop	PLAT 23 (SRD)
15	NEW	MY SPIRIT	Tit	Perfecto	PERF 1387 (W)
16	NEW	SUGAR HONEY ICE TEA	Goodiefraz	Wild Card	(Polydor) 5736131 (F)
17	NEW	CONSTANT	Fuze Forces + Force/Renegade Hardware	RHJ	(SRD)
18	NEW	HAVE FUN	Coma B	Wonderboy	WBOY 1 (F)
19	12	READY OR NOT	The Course	The Brothers	12BRW 2 (TRC/BMG)
20	8	STEP INTO A WORLD (BAPTURE'S DELIGHT)	KRS One	Jive	JIVET 411 (F)
21	4	SCARED	Slacker	XL Recordings	XLT 84 (W)
22	14	BELLISSIMA	DJ Daicshaver	Positiva	12TV 72 (E)
23	NEW	MIDLANDER	Bentley Rhythm Ace	Skit	SKINT 23 (DMW/V)
24	NEW	TWIST AND CRAWL	Death In Vegas	Concrete	HARD 2812 (DMW/V)
25	NEW	EARTH ANGEL	Dreadzone	Virgin	VST 1503 (E)
26	9	HAND IN HAND	Rhymes	Perfecto	PERF 1267 (W)
27	5	DO MY THING	Busta Rhymes	Elektra	EKR 2257 (W)
28	NEW	HEALING DREAM	Sunday Club	Stress	12S10K770J (V)
29	11	GROOVEBIRD	Natural Born Grooves	Positiva	12TV 75 (E)
30	13	GOING OUT OF MY HEAD	Fatboy Slim	Skit	SKINT 19 (DMW/V)

DANCE ALBUMS

This Week	Last Week	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	BLAME PRESENTS LOGICAL PROGRESSION LEVEL 2	Various	Good Looking	GLRFP 002/GLRMC 002 (V)
2	NEW	SATURDAY NIGHT	Zhané	Motown	-5362684 (F)
3	1	SHARE MY WORLD	Mary J Blige	MCA	-MCC 1616 (BMG)
4	3	DIG YOUR OWN HOLE	The Chemical Brothers	Virgin	XDLSTLP 20X20JMC 101 (E)
5	NEW	BONKERS 2	Various	React	REACTLP 101/REACTMC 101 (E)
6	4	LIFE AFTER DEATH	The Notorious B.I.G.	Puff Daddy/Arista	74221484211 (BMG)
7	NEW	WATERBED HEV	Heavy D	Uptown	-UPTCS3033 (BMG)
8	2	SHELTER	The Brand New Heavies	Mr	8788871/8228874 (F)
9	NEW	HARD NORMAL DADDY	Squarepusher	Warp	WARP 50LP/WARP2MC (RTM/DISC)
10	NEW	SISTERS OF SWING III	Various	PolyGram	TW/Global -5538654 (F)

SPECIALIST CHARTS

10 MAY 1997

'A&R is the most difficult job in the music industry'

It just got a little easier.

MUSIC VIDEO

This	Last	Artist	Title	Label	Cat No	16	18	WOODPACKERS:Emergence
1	1	SPIKE-SPICE - The Official Video - Volume 1	VL02034	17	19	SYDNEY DEVINE: Live Dancing Party	18	
2	2	PETER ANDRE:Lord of the Dance	Mushroom V2002	18	16	HANK MARVIN: Hank Plays Live	18	
3	3	MICHAEL FLATLAND: The Video	VW 41083	19	20	MIRYAM: Tree Spirit	19	
4	5	BILL WHELK: Evidence - The New Show	VW 41083	20	21	DANCE: Live By The Sea	20	
5	6	LEAVE CAST RECORDING: Les Miserables In Concert	Video Collection V2026	21	27	MICHAEL JACKSON: Video Greatest Hits - History	21	
6	4	MICHAEL BALL: The Music... & More	BMG Video V42348024	22	17	TINA TURNER: Wildest Dream Tour	22	
7	10	BILL WHELK: Evidence - The Show	VCI V05254	23	15	KORN: Who Toss New?	23	
8	8	BACKSTREET BOYS: Backstreet Boys	VI 2020	24	21	BOYZONE: Said And Done	24	
9	7	BOYZONE: A Boy's Life	Visual VJ0121	25	24	BEZ: BEZ: The Complete Story	25	
10	9	OASIS: There & This	SMV 200102	26	22	DANIEL DONNELL: The Classic Live Concert	26	
11	11	BOYZONE: Live At Wembley	VW 41043	27	25	THE PRODIGY: Electronic Punks	27	
12	13	CLOWDED HOUSE: Farewell To The World	PolyGram Video V42403	28	23	ROBSON & JEROME: Joking Apart	28	
13	15	SHIRLEY BASSEY: An Audience With	Azzura AS103	29	26	VARIOUS ARTISTS: The Greatest Karaoke Hits... Ever!	29	
14	14	JOC LONGHORN: The Ultimate Collection	Video Title V42307	30	28	VARIOUS ARTISTS: Karaoke - 16 All Time Party Favorites	30	
15	12	SHED SEVEN: Maximum Live	PolyGram Video V42593	31				

INDEPENDENT SINGLES

This	Last	Title	Artist	Label	(distribs)
1	1	I BELIEVE I CAN FLY	R.Kelly	Jive J1000415 (P)	2
2	4	HIT	Wanadas	Indefiant DI09902 (P)	2
3	4	UNDERWATER LOVE	Smoke City	Jive J1000422 (P)	3
4	5	SHADY LANE	Pavement	Domino Records RUC0520 (P)	4
5	6	STEP INTO A WORLD (Reprise...)	KRS-ONE	Jive J1000411 (P)	5
6	7	IT'S NO GOOD	Depeche Mode	Mute CDONC035 (RTM/Disc)	6
7	8	THA WILD STYLE	Ju Supreme	Distinctive DISN0209 (P)	7
8	9	ACCIDENT OF BIRTH	Bruce Dickinson	Raw Power RAWX1042 (P)	8
9	6	LAZY	Suede	Nude NU02201 (3MV/V)	9
10	9	CAN WE	SWV	Jive J1000423 (P)	10
11	8	NORTH COUNTRY BOY	Charlatans	Beggars Banquet BB03080 (P)	11
12	10	HANG MYSELF ON YOU	Cadavrycks	Ultimate TOPP050 (P)	12
13	10	GOING OUT OF MY HEAD: M.JACKSON	Ferby Slim	Skiat Ski: In301 (3MV/V)	13
14	7	GONE AWAY	Etiquette	Etiaph 6082 (P)	14
15	10	PARTY PEOPLE (Live Your...)	Planaman	3 Beat 3BT01 (P)	15
16	11	YOU LOVE YOU	Subtronic	Echo EC53CA (V)	16
17	10	TIMES UP	Sussid	Dead Dead GOOD 5000H00 (P)	17
18	13	ANYWHERE FOR YOU	Backstreet Boys	Jive J1000416 (P)	18
19	14	YOU GOT THE LOVE	Soulra Featuring Davi Sastan	REACT COACT01 (E)	19
20	18	DOWN SLIPPY	Underworld	Junior Boy's Own JBO 44 CD32 (RTM/Disc)	20

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INDEPENDENT ALBUMS

This	Last	Title	Artist	Label	(distribs)
1	1	TELLIN' STORIES	Charlatans	Beggars Banquet BB002180 (RTM/Disc)	
2	1	ULTRA	Depeche Mode	Mute CDSTUMM148 (RTM/Disc)	
3	2	THIS STRANGE ENGINE	Martifiori	Raw Power RAWC0121 (P)	
4	2	COMING UP	Saida	Nude Nude GCD (3MV/V)	
5	3	STOOSH	Sunk Anasie	One Little Indian TPLP BSCD (P)	
6	4	(WHAT'S THE STORY) MORNING...	Oasis	Creation CREO 183 (3MV/V)	
7	5	FOREVER	Damage	Big Life BLRCD031 (P)	
8	7	SPOIDERS	Space	Gut GUT101 (1 TP)	
9	8	COWBOY	Ersure	Mute CDSTUMM155 (RTM/Disc)	
10	8	BACKSTREET BOYS	Backstreet Boys	Mute CDSTUMM199 (RTM/Disc)	
11	10	PLACIDO	Placido	Elevator Music COFL00R2 (2 V)	
12	12	DEFINITELY MAYBE	Oasis	Creation CREO 169 (3MV/V)	
13	10	BRIGHTEN THE CORNERS	Pavement	Domino Records WIGCD21 (P)	
14	11	IXRAY ON THE HOMBRE	Offspring	Etiaph 6072 (P)	
15	14	A SHORT ALBUM ABOUT LOVE	Davina Comedy	Setsanta SETCD03 (V)	
16	13	BECOMING X	Smoker Rings	Clean Up CUP CD20 (V)	
17	18	CANDANVA	Divina Comedy	Setsanta SETCD 25 (V)	
18	20	THE ROATMAN'S CALL	Nick Cave & The Bad Seeds	Mute CDSTUMM142 (RTM/Disc)	
19	13	THE NEW YOU!	Cordary	Big Cat ABBT830 (P)	
20	9	THE NEW TRANSISTOR HERODES	Bis	Wiiija WLUCD164 (RTM/Disc)	

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CLASSICAL CROSSOVER

This	Last	Title	Artist	Label	(distribs)
1	1	DIES IRAE - THE ESSENTIAL CHORAL...	Various	Deutsche Grammophon 457012 (F)	11
2	2	THE ENGLISH PATENT	Original Soundtrack	Fantasy FCD 10001 (P)	12
3	3	ADRIENS II - CANITATA MUNDI	Adriemus	Venusus CDVE 832 (E)	13
4	4	SHINE - OST	David Hirschfelder	Philips 450170 (P)	14
5	5	SONGS OF SANCTUARY	Adriemus	Venusus CDVE 825 (E)	15
6	6	BRAVEHEART - A NEW HOP	LSO/Horner	Decca 498250 (P)	16
7	8	STAR WARS - A NEW HOP	Original Soundtrack	RCA Victor 0902868772 (RMG)	17
8	9	THE BEST OF ALBUM IN THE WORLD... EVER!	Various	Virgin VTC00 100 (E)	18
9	10	RETURN OF THE JEDI - OST	LSO/John Williams	RCA Victor 0902868772 (RMG)	19
10	11	THE EMPIRE STRIKES BACK - OST	LSO/John Williams	RCA Victor 0902868772 (RMG)	20

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CLASSICAL SPECIALIST

This	Last	Title	Artist	Label	(distribs)
1	7	AGNUS DEI	CNC Oxford/Higgenbottom	Erato 063140342 (W)	11
2	13	WINGS OF A DOVE	Anthony Way	Decca 4556452 (F)	12
3	19	RACHMANINOV - PIANO CONCERTO 3	David Helfgott	Decca 4556452 (F)	13
4	22	WALDIE: THE FOUR SEASONS	Nigel Kennedy	RED SEAL 34231403782 (RMG)	14
5	24	BRITISH LIGHT MUSIC CLASSICS - 2	New London Orchestra/Corp	EMI CDONC212 (E)	15
6	27	THE CLASSICAL ALBUM 1	Hyperion CDAG696 (RCA/BMG/CA)	EMI Classics CDC 5653952 (E)	16
7	34	NERIS SYMPHONY (MUSIC OF DENZEL HAYES)	Philips DVD	Point CD43820 (P)	17
8	37	ELGAR: CELLO CONCERTO	Jacqueline Du Pre	EMI Classics CDC474292 (E)	18
9	38	PUCCINI/LA BOHÈME	Solisti/LSQ/Pappano	EMI Classics CDN556282 (E)	19
10	41	DYSON/CANTABRY PILGRIM	Nico/Kenny/Tear	Chandos CHAN95121 (CS)	20

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ROCK

This	Last	Title	Artist	Label	(distribs)
1	1	THIS STRANGE ENGINE	Martifiori	Raw Power RAWC0121 (P)	1
2	1	TROGIC KINGDOM	InterScope IND 90003 (BMG)	InterScope IND 90003 (BMG)	2
3	2	GLIW	Rael	Sony S2 4850402 (SM)	3
4	3	STOOSH	Sunk Anasie	Columbia 4850206 (3MV)	4
5	5	NINE LIVES	Aynarith	InterScope IND90091 (W)	5
6	7	RAZORBLADE SUITCASE	Bush	A&M 548512 (P)	6
7	6	18 T.I. DIE	Bryan Adams	Mercy CS43012 (P)	7
8	4	ELEGANTLY WASTED	Ink	Mushroom D 31402 (RTM)	8
9	9	GARBAGE	Gerbage	InterScope IND90073 (BMG)	9
10	10	AFERIASTE	Helmst		10

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BUDGET

This	Last	Title	Artist	Label	(distribs)
1	1	THE BEST OF NEW COUNTRY LINE DANCE	Various Artists	Halmark HMK9232 (P)	1
2	2	BEST OF	Elkie Brooks	Spectram 5511292 (F)	2
3	8	THE MUSIC STILL GOES ON	Alba	Spectram 5519042 (F)	3
4	4	LOVE ME TENDER	Etha Presley	RCA 29562 (F)	4
5	5	TENDERLY	James Last	Spectram 5531792 (F)	5
6	6	MAGIC OF THE PAN PIPES	Various	Music Club MCC0190 (DISC)	6
7	7	THE VERY BEST OF	Luciano Pavarotti	Halmark ECK98209 (F)	7
8	8	THE VERY BEST OF	Don McLean	The Hit Label RDJ10041 (P)	8
9	9	THE VERY BEST OF	Matt Monro	MFP CD50580 (F)	9
10	6	THE COLLECTION	The Kinks	Castle Communications CC5C300 (BMG)	10

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the battle for Survival

Mayking Multimedia has become the first casualty of price-cutting in the CD manufacturing industry. But with so many factors conspiring against UK companies, it may not be the last

The combination of a strong pound and an over-crowded market has sent serious tremors through the CD manufacturing sector. So when the news came on April 22 that Mayking Multimedia had become the first of several independent multimedia manufacturers, had to call in the administrators, few industry observers were particularly surprised.

In 10 years, the cost of manufacturing a CD has plummeted from £2.70 per item to 50p a unit. Consequently, it was only a matter of time before somebody fell victim of the price wars. Indeed many believe that Mayking may not be the last to suffer.

Just days before the crisis decision, Mayking head of sales Tim Bevan was giving his views on the price war which has been raging in the sector for well over 18 months.

"There is undoubtedly over-capacity in the market," he said. "That includes foreign competition, which is strong because of the exchange rate. Factories are desperate for work and are undercutting drastically. There is no way of combating this, apart from streamlining business as much as possible. You have to defend your customer base, which is currently being attacked daily."

Over-capacity and a strong pound are given as the two basic factors behind the price war. When the CD and CD-Rom markets were growing significantly, many firms - newcomers as well as existing audio or video duplicators - were keen to jump on the bandwagon, set up a replication facility and cash in on the huge demand. Now that the initial euphoria has worn off, demand has hit a plateau.

As a result, a lot of expensive equipment is sitting idle while foreign companies cash in on the same strong pound which is crippling some UK plants.

An added concern is the Irish factor. Plants such as Sonopress in Dublin are granted aid and wages in Ireland are lower than the UK - a fact reflected in the unit prices.

There is the Philips factor, too, although many in the industry play this down. Philips' patent has not been registered in Ireland, Israel or Switzerland and so plants in those territories which aren't paying the 2p royalty on each disc have an advantage over UK companies.

So if simply offering the cheapest deal is not a recipe for success, how are plant managers dealing with the situation?

Being new is an advantage, according to Derek Brown, managing director of Broadcrest, which opened just over a year ago. The London-based company has invested in new plant and expanded its premises and is seeking to build a roster of regular clients.

"There has been a hell of a lot of undercutting, especially with the bigger companies," says Brown. "But after gearing up with expensive equipment, we're now working on the law of diminishing returns."

He is hoping that Broadcrest won't have to resort to price cutting to secure customers, preferring instead to focus on smaller runs and work on developing individual business relationships.



Mayking Multimedia: forced to call in the administrators

Another company preferring to pin its hopes on the quality of its services is CD Plant UK. "We concentrate on value for sales manager Lorraine Gavin, "I don't see how some of these new factories can afford to cut costs when they have invested up to £5m. Some people are undercutting by 30-35%."

John Denton, commercial director at Nimbus Manufacturing, says, "There are undoubtedly some manufacturers who are undercutting just to gain business. We don't want to lose customers, but it's an aggressive market, so we have to choose to react in kind. Of little choice but that clients get a better deal, but this can't last forever. Something will have to give eventually. There must be a point at which you have to call a halt."

Tilly Rutherford, formerly of PIWL and now consultant to the Electronics group, believes that one of the inevitable results of cost cutting will be a drop in quality, across the board.

"Customer service is paramount," he says. "You might save a few pence on the price, but that saving can be wiped out if the paperwork is all over the place and invoices can't get signed off at the right time."

Nevertheless, Nigel Shirley, general manager of Forward Sound & Vision's audio cassette and CD divisions, says the market is now about as tight as it can get.

"Fifteen years ago, there were margins of 50-60%. Now they're considerably

below half that. Some manufacturers are prepared to go below cost to secure the volumes. For one job - a five-colour disc with wallet - we were told to not even bother quoting if we couldn't bring it in below 20 pence."

Shirley also voices a commonly held suspicion that some companies are able to quote rock bottom prices because they are being secretly subsidised by Far East manufacturers as part of a long-

'Factories are desperate for work and are undercutting drastically. There is no way of combating this, apart from streamlining as much as possible'
- Tim Bevan, Mayking Multimedia

term strategy to drive the individual players in the UK out of the market before raising the prices again. Shirley says, "We have our strategy in place and we will be able to ride this out. It's the smaller companies I'm concerned for."

Gabine Lauser, managing director of Sonopress UK, points to the cover mount market as being one of the key factors in driving down the price of CDs and CD-Roms. "This is a prime example of an area where quantity is more important than quality," she says.

Sonopress is part of a large group and so it doesn't suffer as much from currency fluctuations as smaller companies. "Since about 45% of our business comes from BMG, we are not entirely at the mercy of the market," Lauser says.

"We believe people want to be certain that product will always reach a certain standard so, unless you are outrageously expensive, you will have customers."

Another company in the enviable position of having a big parent is PolyGram-owned PMDC.

"Even so, we're not insulated from the situation," says David Wilson, sales and marketing manager at the Blackburn plant. "We still have an extensive third party customer base. PolyGram's requirements are down and our third party requirements are down. Lucky we are financially stable because we have well-'ol' parents' who take a long-term view. We will always endeavour to offer our customers service at a competitive price, but will not benchmark ourselves against companies offering product they can't deliver at the quoted price."

Unfortunately though, it appears that many UK manufacturers cannot afford to adopt such a stance and keep their order books full. Most hope to be able to ride out the current turbulent trading conditions by balancing expediency with economic good sense.

But they look to the Mayking experience as evidence that the frantic cost-cutting indulged in by some companies is not only unsustainable in the long term, but could lead to more casualties in the future. Elizabeth Topplin



MANUFACTURING

PRICE WARS

going for brokers

Manufacturing brokers are providing a vital one-stop service to small labels and new bands

For a successful independent label or an unsigned band with high hopes and low funds, preparing a record for release requires a high level of organisation and activity.

From mastering at one end through to delivery at the other, there is a chain of events which needs to be carefully supervised if all is to go smoothly.

Major record companies have the resources to take care of this in-house. Artwork departments and parts co-ordinators ensure the smooth passage of a record from studio to store, while finished product will invariably be manufactured at a plant either owned or co-owned by the major itself.

On the other hand, independent labels or bands needing vinyl or cassettes to sell at gigs, normally look to a manufacturing broker to fulfil all these functions.

Companies such as Key Production, Tribal Manufacturing and A To Z Music Services are among the half-a-dozen leading firms. Along with around 10 smaller companies, they are able to offer a complete multi-format service designed to take the mystery out of manufacturing.

Once the release date and quantity of product have been agreed between client and distributor, the broker provides a single point of contact.

"We can do everything apart from actually write the songs and record the music," says Karen Emanuel, who owns Key Production which has offices in London and Bristol. "If a label or a band were moving on the scene, but for some reason they'd need to be in contact with six or seven different people and be chasing them every day, sometimes several times a day. We exist to take on all

the headaches and make sure nothing goes wrong."

Business for the broker tends to fall into two different areas. At one extreme, there are young bands who have saved up to make a seven-inch but are quite sure what's involved; at the other there are established dance or indie labels or experienced DJs who will have a clear idea how their record should be handled.

For Musicbase in London, a manufacturing broker tied in closely with the dance scene, delivering the right cut for clients is vital. "Since DJs play records at maximum volume, you really can't afford to take a chance," says managing director Dave de la Bruyere. "That's why I will only use two engineers who I think are the best - one for cutting house and garage and the other for drum and bass."

FORMAT FOCUS: VINYL

Vinyl may no longer exist as a mainstream music carrier, but the continued importance of the format in areas such as special products and dance has led to a situation where demand is now greater than supply.

"The UK capacity for vinyl seems to be dropping," says Alison Wilson from Tribal Manufacturing, a brokering company which still organises vinyl pressing for most of its clients. "Five or six years ago, the major labels decided vinyl was finished, so they closed the pressing plants. The EMI factory is still there, but at half the capacity it was 10 years ago. Around the busy October period, you need to be reserving time on the presses in advance."

There are now only six plants in the UK with a vinyl facility, which has led to an average turnaround time of two to three weeks. Some brokers will look to manufacture abroad as a way of moving on the scene, but for a dance-orientated label keen to stay on top of the market, even a couple of days spent shipping product by sea could be costly. With the production process for vinyl being more prone to sound degradation than CD anyway, it

Although brokers can get involved in printing posters and T-shirts, making record bags and lighters and the design and site management of internet pages, their prime function is to secure the best price for pressing the product itself.

Clearly a pressing such as 10-year-old A To Z, with an annual turnover of 4m CDs and 750,000 pieces of vinyl across its offices in London and Dublin, is likely to have more clout than any individual when it comes to securing competitive rates and priority treatment.

A To Z is confident that it can achieve a 10-day turnaround time for CDs, while Musicbase, which regularly presses up to 40,000 records a week at the EMI plant, is able to supply vinyl orders in just three to five days, an important factor given the "of the moment" nature of the dance market.

'We can do everything apart from actually write the songs and record the music' - Karen Emanuel, Key Production

Brokers are also frequently called upon to solve problems which inevitably arise from time to time in the manufacturing process, be it a "locked" vinyl groove or a hard-to-read bar-code.

In a competitive environment, brokers rely heavily on word of mouth for their business, so their attention to detail and troubleshooting abilities are all-important. If stock of a particular record needs to be at the distributors 10 days before release, a broker like Alison Wilson, co-director of the south London-based Tribal, will be on the phone making sure that it happens.

"Over the past five or six years, independent labels have become even more A&R-driven," says Wilson. "At the same time, budgets have been getting tighter, so effectively we become the production department for those labels. This allows them to keep their staffing levels under control and concentrate fully on signing the bands and getting the record right."

After launching in February 1994, >

would seem sensible to keep the whole procedure closely monitored.

"Making vinyl is an antiquated business. That's what makes it so tricky," explains Andy Higgins of A To Z Music Services. "When you go to a pressing plant to check out the metalwork department, you feel as though you've just walked into Frankenstein's laboratory! At a CD plant, even though the overall process is similar, you at least get the feeling of being in the 20th century."

Vinyl may now be more expensive to manufacture than CD, but it remains strong within the dance arena as both a commercial and a DJ format. Punk and indie also have historical ties with vinyl, and while the simple seven-inch may now be dropping in appeal, special formats such as the triple pack and the coloured vinyl 10-inch are still regular requests for the broker.

Overall, however, it is dance labels and artists which are doing the most to keep the pressing plants on overtime, with A To Z expecting the breakdown on a good dance 12-inch to be 5000 vinyl against just 1,000 CDs and 1,500 cassettes.



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Embrace

► one of Tribal's first jobs was the Siltskin single inside for White Water, a label that had never put out a record before. The track was adopted by Levi's for a major TV ad campaign, which took it straight to number one in the UK and gave Tribal the task of turning around CD orders of more than 50,000 units in just 24 hours.

Today, the company has seven staff, an annual turnover of 2m CDs and 1m pieces of vinyl, plus strong links with independent labels such as Fresh Records, Wall Of Sound, Hoj Tuned and JDU where the emphasis is on quality and special packaging. Other brokers such as Key, A To Z and the Leicester-based AWL Compact Disc Company market label activity with one-shot market teasers and limited vinyl and CD work.

'Effectively we become the production department for some independent labels' -

Alison Wilson, Tribal

A To Z may have been responsible for pressing *The Most Beautiful Girl In The World*, the only number one single for The Artist Formerly Known As Prince, yet it continues to accommodate limited runs of as few as 100 white labels or 500 CDs. At this level, the broker is not only an organiser, but an "agony aunt" as well, advising fledgling bands and managers about the best way to spend their money.

"We like to deal with people and labels who are very small when they first come to us," says Key's Emanuel, an active gig-goer who started her company seven years ago from shared office space in London's Chalk Farm. "Then we can watch them grow as we grow. To see someone becoming famous is really what makes it all worthwhile. It can be a

shame for us, though, because if they sign to a major record company, we lose the work." As well as co-ordinating the release of Underworld's number two single *Born Slippy* for the Junior Boy's Own label, Emanuel and her 13-strong team have also been involved with early releases from The Cranberries, Ash and Kenickie. It was Key who organised The Bluetones' debut blue vinyl seven-inch *Slight Return* and the company is currently handling the influential *Fierce Panda* label, responsible for first singles from Embrace, Placebo and 3 Colours Red.

Although labels such as Fierce Panda and Club Spangle sit firmly at the credible end of the independent scene, dealing with underground limited-run releases does require an increased vigilance on the broker's part.

"We still get people turning up who actually think they can press any record they want," says A To Z sales and marketing manager Andy Higgins, a broker who also runs his own small Madman label. "They'll arrive with, say, a Rolling Stones record, and ask us to make a thousand copies. We have to explain to them that they don't own the record so they're not allowed to do it." And it's not just bootlegs that can be a problem. Obvious loops and samples need to be looked out for, too, along with any lyrics or artwork which have been specifically designed to offend.

"Obviously, we don't want to limit free speech," says Emanuel. "If we were presented with a record that was sexual-

ly or racially suspect, here's the way we would touch it. In fact, there was a big fuss recently over one of the Nazi groups pressing CDs through a major manufacturer. It's hard to listen to absolutely everything, but we do keep a list of known Nazi bands in the office to stop that kind of thing happening."

Most demands made of the broker, however, are both legal and legitimate, with special formats an increasingly popular item. The Key Production office in Bristol deals specifically with unusual product ideas, which these days can mean anything from glitter and glow-in-the-dark vinyl to PVC and polypropylene packaging.

Key has produced a six-inch single, which required special moulds to be made with the sleeves cut and glued by hand, while Andy Higgins at A To Z was recently asked to cost an elaborate project from a Danish record company.

"They requested a double album on 'coloured vinyl'," he explains, "but with a pop-up chicken in the gatefold. They also wanted us to produce an etched coloured vinyl seven-inch and then shrink-wrap it to the reverse side of the package. I'm not too sure about the idea because everything's written in Danish, but it did all seem to have a certain farmyard theme."

However bizarre the packaging or off-the-wall the music, no artist or label likes their work to be seen as "product". The brokers acknowledge this fact and build a strong ground between their clients and the CD factories, pressing plants and tape duplicators. It is their job to make sure that the right record is in the right place at the right time in the right sleeve... and if that sleeve happens to feature a pop-up chicken, then it really pays! **Dante Bonutto**



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**FORMAT
FOCUS:
CD/CD-ROM**

The dramatic increase in the number of CD plants in the UK and Europe over the past five years has resulted in excess capacity plus a fall in turnaround time and prices for a format that continues to keep the manufacturing broker busier than any other.

"When you're manufacturing CDs, there's just a lot less opportunity for things to go wrong," says Karen Emmanuel from Key. "It's all digital sound to digital sound, straight transfer. The printing and packaging is also fairly straightforward, plus they are cheaper to transport."

While the CD plus format, a combination of music and computer-enhanced graphics and data, has yet to find real support at retail, there are more positive pointers for the future of CD-Rom.

At present, most Rom work for the broker comes from the corporate sector rather than the music industry. The format may be more expensive to produce than audio CD, given the extra checks that need to be made at the pre-mastering stage, but it remains a cost-effective alternative for any organisation needing to show off its wares.

There are signs, however, that record companies are starting to take more interest in CD-Rom. Andy Higgins at A To Z is hoping to pick up more Rom quotes from independent labels, although he is sceptical about breaking into the buoyant computer games market.

"By the time they've taken care of the programming, the games companies have made such a large investment that they don't seem to care too much about the production process. They just phone up the pressing plant and generally go with whatever price they are given. Manufacturing in this area has almost become an afterthought."

**FORMAT
FOCUS:
CASSETTE**

As a variable sound carrier with limited packaging choices, cassette has neither the sonic potential of CD nor the collectability of vinyl.

According to BPI figures, trade deliveries of cassette albums have slipped from a 1989 peak of 83m units to just over 46m last year - a figure that represents a 13% fall on 1995 totals.

Nevertheless, the compact cassette is still the format of choice for the spoken word market, while high-charting singles need to be available on tape to achieve a maximum life at retail. Until recently, demand for the cassette has been buoyed by in-car and personal stereo use. But with CD players becoming standard in many cars and portable CD players available to all, the traditional role of the cassette is clearly under threat.

In his opinion, it's happening faster than the decline in vinyl a few years ago, says Andy Higgins from A To Z Music Services, one of the few brokers which still reports a relatively strong demand for the format. "The only difference is that nobody seems to be raising the flag about it. I have yet to detect any 'Save The Cassette' campaigns."

Requests to upgrade cassettes released with limited-issue packaging ideas such as booklets, special trays and custom-finishes are not unusual, but essentially it remains a format of convenience.

Smaller and more specialist companies are rarely asked to produce a single on cassette. While the format may have relevance for major labels, it has little or no role to play in dance label lists. Consequently, a broker such as Key Productions reports that album and single cassette made up just over 10% of its annual turnover last year, while Musicbase puts that figure significantly lower.

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When manufacturers are asked to describe their facilities, they often claim to be "at the cutting edge of technology". And in a highly competitive business where margins are tight and the threat of foreign invasion real, they can ill afford to exaggerate.

Of course the music industry has always been up to date with technological change. It was, after all, one of the first to embrace the Internet wholeheartedly. But while record companies, labels, publishers, distributors and promoters all took to the net in a scramble to entice potential customers, manufacturing and manufacturing brokers appeared reluctant to take advantage of the new media, probably because they regarded websites as little more than electronic billboards.

Indications show that situation is slowly changing with the realisation that

a good site can, for example, help reduce the confusion over differing specifications among customers who may use a variety of replicators.

Cops claimed to be the first manufacturer to set up a website <www.cops.co.uk/cops/> when it went on line in January last year. But, as Cops' head of marketing Bobbie Dahdi reports, response has not, as yet, been overwhelming.

"There have not been as many enquiries as we would have liked, so we are seriously considering a redesign. Our mistake was to view it as little more than a printed page. Our new site will be more about leading people into the pages."

Although it has just gone into administration, Mayking was also a pioneer of manufacturer-dedicated sites <www.mayking.co.uk>. Set up in February 1996, the original site, which was designed in-house, was admittedly >

'The main thing for us was to publicise our services and make ourselves more readily available'

- Nick Lehmann, Mayking

SELLING AUDIO ON THE NET

Despite its name, the Virtual Pressing Plant has more to do with on-line copyright protection than CD replication.

VPP was launched in March in a blaze of publicity by internet consultancy company Carberus. Managing director Ricky Adair believes it will pave the way for commercial distribution of music in the 21st century.

"On-line music delivery will become a parallel market to CDs in the future," says Adair. "But we need to protect the industry from piracy."

He cites recent research which suggests that up to 68 gigabytes of pirated music a day can be found on websites.

"That is the equivalent of nearly 30,000 songs," he says.

VPP will allow users to compress, edit and sell audio on-line without fear of piracy. Its features include a Carcerus ATM banking-approved credit card clearance system and full copyright collection agency approval. Carberus also promises all registered users a free copy of its CBR Edit Suite.

Prices for a single server licence start at £500 plus VAT and go up to £140,000 plus VAT for a V10-Server, which can output between 1m and 25m units per year. Carberus Central can be contacted on <http://www.cdj.co.uk>

The inside story



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Karen Emanuel: still to be convinced

► quite basic. "The main thing for us was to publicise our services and make ourselves more readily available," says internet site manager Nick Lehmann.

"But the site has certainly been successful for us as a contact point. We were hoping for more activity from overseas but, due to the nature of the market, we were always going to find it difficult to compete with locally quoted prices."

Telford-based Alex has also been on-line for more than a year - <www.alex.co.uk> and is now having the original site revamped by a professional team. Alex's head of public relations Kerry Howells says there were some "initial flaws" but, in general, it has gone well.

"We have had quite a few enquiries from the net. There haven't been as many as perhaps we expected on the CD replication side. But interest in floppy disks and cassettes has been very encouraging," she says. "On average, we

get two enquiries a week via the internet and we have added around 30 new customers."

Howells hopes the new site's user-friendly clickable icons, direct e-mail and downloadable price and spec sheets will see their services receive a boost via the net. "By the end of 1998, we hope about 15-20 per cent of our business will be generated by the internet," she says.

Nimbus remains one of the larger manufacturers still not on-line. But, according to commercial director John Denton, a site is on the drawing board. "We will set one up for all the obvious reasons. It is expected of a company like ours, which is international now."

Although Key Production managing director Karen Emanuel is also considering a site, she is not immediately enthusiastic about its potential. "There's an element of peer pressure here," she explains. "I am not yet convinced of the benefits of the internet but, if everyone else is doing it, then it's like you don't really have any choice but to join in."

Although still unconvinced, Emanuel feels brokers might need the internet more than manufacturers as they offer a one-stop shop service. However, she does not plan to publish price lists because of a fear of competition.

To what extent business will increase via the net is still open to debate, but there is no doubt in a technically-driven, me-too world, it is gradually becoming a virtual necessity for companies to set up a website.

Perhaps Alex's Howells best sums up the manufacturers' reasons for climbing on board. She says, "We are meant to be at the forefront of technology as manufacturers, so if we can't pull our fingers out and set up good websites and get people interacting with us, who can?"

Yinka Adegoke

FORWARD THINKING

Forward Sound & Vision, part of the Forward Technology group, is a well-established name among replicators. Its vinyl division, opened in 1963, is capable of shifting around 20m units a year, its audio cassette capacity stands at 2.5m and the CD division, now four years old, can now turn over 25m units a year, writes Yinka Adegoke.

Nevertheless, Forward's group marketing manager Sarah-Jane Etherington looked to the internet as a new avenue to promote the company's services in general and, in particular, to boost its CD customer base.

"We felt it was important to keep up with new technology and viewed it as a good way to advertise to potential customers abroad," says Etherington.

After approaching various website design companies, Forward settled on MCIS, whose music clients have included Prime Distribution and FX Music. MCIS offers a no-cost, no-obligation consultancy, where it helps choose what type of site, or sites, would be best suited to the potential client.

Forward decided on a basic foundation site with a start-up cost of just £1,000. This covered the graphic and technical design, support and maintenance and mail forwarding for a year. "We needed to find out what people really wanted and just placed seven pages of info up there," says Etherington.

The site <www.fsv.co.uk> went on line in January and received its first enquiry two days later. At present, the site consists of a standard homepage introduction, a corporate profile and other divisions explaining what the company does. There is an enquiry form for customers and retailer specifications.

"Most clients want to fill their sites with as much information about themselves as possible," says MCIS business

development executive Josyane Bishew. "We advise them against this on the philosophy that a site should never totally gratify the surfer and should generate enquiries. Consequently, Forward's internet ratercard specifications do not quote for orders above 5,000 units. If a potential client wants to know the cost of larger runs, they have to contact the company directly, which is the first step in building up a closer relationship."

Forward Sound describes the first six months on the net as being a learning curve. "We have had enquiries from as far afield as Colombia and Australia. So far it has been 50:50 overseas and local enquiries. Some are really just out of pure interest, but around 80 per cent have been serious enquiries," says Etherington. She is especially pleased that the majority of calls have been for CDs. "I was sceptical at first and really wouldn't have believed we would get this level of responses from the internet."

Forward is already in discussions with MCIS about launching a refurbished website, tailored more to the company's most frequently received enquiries.



Sarah-Jane Etherington: reaching overseas customers

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SINGLES

KWES: Heavenly Daughter (Sony S2 66466/72).

The ex-Sunshine angor returns with his first solo offering. Based on the old AI Green classic of the same name, the track also has a touch of D'Angelo in the production. A grower which already has specialist radio support. □□□□

AKIN: Stay Right Here (WEA 109CD).

Following the success of Mark Morrison and Shola Amos, WEA's next shot of R&B comes from this London female duo. Pinching the riff from Angela Winbush's Treat U Rite, this neatly walks the tightrope between street and mainstream appeal. □□□□

PAUL YOUNG: I Wish You Love (East West 063018192).

Young returns with a jaunty pop single, ahead of his first album release in three years on May 19. Radio Two and ILLR could bite. □□□□

ETERNAL: I Wanna Be The Only One (EMU First Avenue CDEM472).

The London girls duet with gospel legend Bebe Winans on a gloriously commercial, uptempo tune. The result is superb and another top five hit. □□□□

OUTER RHYTHM: Popcorn (Stepnia Out JANIST5).

This annoying song never goes away: a hit twice in 1972 and again in 1988, it's back with some pretty fine mixes from Clock and DJ Scott who mercifully underuse their riffs! □□□□

RONI SIZE RE: PRAZITEK: Shave The Fat! (New Forces [Talkin' Loud TLX2]/CD21).

Roni Size and his crew deservedly lead the drum and bass pack and this Talkin' Loud debut is a sublime blend of hard rhythm and tuneful overays. An added bonus is the deliciously hard groover: mix. □□□□

POSH: P-Str (Rhythm King POSHO2CD).

Posh sound like Shampoo meets Space with a little bit of Bis stirred in. This is a funky track with a strangely addictive quality. □□□□

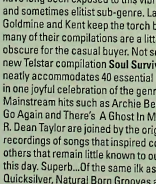
QUINTO: Faithful (Source/Virgin DINS0162).

A funky little Parisian groover that chugs along pleasantly with plenty of retro-disco references. □□□□

FREDDY DUJAY: Sunday Shining (Haiku/Epic 664652).

The second single from Freddy's album attempts to update Bob Marley's Sun Is Shining, but it doesn't really work. □□□□

BBG: Just Be Tonight (Hi Life CD573972).



DWES: ZIPPING ALONG

ALAN JONES TALKING MUSIC

Hailing from Stafford, which became the northern soul venue after Wigan and Stoke, I have long been exposed to this vibrant, exciting and sometimes elitist sub-genre. Labels like Goldmine and Kent kept the torch burning, but many of their compilations are a little too obscure for the casual buyer. Not so the superb new Telstar compilation **Soul Survivors**, which neatly accommodates 40 essential selections in one joyful celebration of the genre. Mainstream hits such as Archie Bell's Here I Go Again and There's A Ghost In My House by R. Dean Taylor are joined by the original recordings of songs that inspired covers and others that remain little known to outsiders till this day. Superb...Of the same ilk as DJ Quicksilver, Natural Born Grooves and the like,



KWES: A GROWER

OLIVE: REFRESHING VOCALS

crisp, funky club tune from Ben & Phil with joyful vocals from Erin plus excellent mixes from Disco Citizens and Paganini. It should inspire fans of Balearic and trancey Euro-house. □□□□

LUME: Akard (Virgin VRED 26). After Atom Bomb's success, and the excellent V6 tune, Akard shows Fluke's darker, caudic psyche with a pummeling arrangement of beats and samples across four mixes. Back at the front with a blast. □□□□

STEREO PHONICS: More Life In A Tramps Vest (V2 SPH 04). The poignancy of their lust single dispelled the image of the Stereophonics as a poor man's Manics. This is a lighter, poppier view of small town life. □□□□

NICK CAVE & THE BAD SEEDS: Are You The One I've Been Waiting For (Mute CD MUTE 206). Another tremulous, beautifully-sung torch ballad from Cave that underlines his class as a serious songwriter. □□□□

GARBIE: The Birds (LALA007CD). The debut single for this transatlantic group starring former ERF bassist Zak promises much: catchy, punchy, radio-friendly. Should be a hit. □□□□

KALEEP: Trials Of Life (Uniqlo7CD). Now signed to Pete Waterman's Unity Records, the London trio offer a fun, swinging rap groover. Radio support should surely see it chartbound. □□□□

GALA: Freed From Desire (Big Life BLRD135). A chart topper across Europe, this has similar appeal to Crystal Waters' Gypsy Woman. That reached number two and, with the right exposure, this could, too. □□□□

DWEEB: Oh Yeah, Baby (Blanco Y Negro NEG102CD). The follow-up to the highly-

acclaimed Scooby Doo zips along with crazy keyboards, rocking beats and hooks aplenty. Another winner. □□□□

INXS: Everything (Mercury INXCX29). INXS attempt a subtler, more considered approach for Elegantly Wasted's second single. It thus lacks the killer bite of previous releases. □□□□

DENI HINES: It's Alright (Mushroom D1593). The sultry soul singer's chart fortunes look hot with this extremely classy debut single which deserves to match the huge success already achieved in her native Australia. □□□□

CHRIS REA: Girl In A Sports Car (East West EW103CD). Lush orchestration ushers in this nostalgically graceful track which provides a perfect vehicle for Rea's trademark rich, prof. voice. Its release marks the launch of parent film *La Passione* and the reformation and repackaging of its soundtrack. □□□□

FREAKTREET: Everybody Dance (East West EW052CD). Chk's classic anthem gets the housey disco treatment, but this shows the original just can't be improved upon. □□

SINGLE OF THE WEEK

GRASS-SHOW: Freakshow (Parlophone CPO0034). This Swedish act have an ear for melody that puts them on a par with countrymates The Wannadies. Freakshow is tremendously catchy, retro, new wave radio fodder. □□□□

ALBUMS

DI SNEAK: Buggin' Da Beats (Moonshine Music MM 80067-2). Chicco's DJ Sneak mixes up a seamless musical journey with 16 tracks ranging from disco to the deepest house. A most excellent example of a master at work. □□□□

BIOSPHERE: Substrata (All Saints Records ASC032). An ambient excursion from Norwegian Gen Jenseen consisting of minimal, abstract soundscapes that

have a soothing and sometimes spooky effect. Top chill-out tunes. □□□□

ANDREA BOCELLI: Romanza (Philips Classics 456456/2). Featuring the bling Italian tenor's international hit with Sarah Brightman, this compilation of his biggest successes is, at times, compelling. Aimed squarely at the mainstream, it could be huge if gets the right exposure. □□□□

TONY BENNETT...On Holiday (Columbia 487263). Now cool again, the crooner takes a stab at songs made famous by Billie Holiday with varying degrees of success. Includes a particularly noteworthy—if not notable—version of God Bless The Child, with Holiday's voice dubbed on in the Natio!Nat King Cole style. □□

JUNGLE BROTHERS: Raw Deluxe Gee Street (GEE CD100282). This unashamedly "old-fashioned" hip hop record is very enjoyable if you are nostalgic for late Eighties New York rap. De La Soul and A Tribe Called Quest appear and the album also features remix work by Stereo MC's. □□

MY DRUG HEAL: I'm My Drug Hell Volturne (Vtone CD 001X). This garage outfit's lo-fi combination of Sixties-influenced pop tunes with sharp lyrics is a mixed bag, but often excellent. No cert for sales success, but they do enjoy college radio cult status in the States. □□□□

MICHAEL JACKSON: Blood On The Dancefloor - In The Mix (Epic 48750/2). As well as the chart topping title track, the latest Jacko opus features some new songs, including the compelling Morphine, and some fine mixes by luminaries such as David Morales and Todd Terry and the lesser known Tom Moran and Hani. □□□□

SMOG: Red Apple Falls (Domino WIG35). Young Bill Callahan's sixth album continues to mine a maudlin, very country-tinged seam. Unlikely to break out of cult status. □□□□

FORCES OF NATURE: Live From Mars Vol 2 (Clean Up CUP32CD). Apart from a couple of jazzy vocalised tracks, this is anemic and generic drum and bass. □□□□

THE UNSOPHISTICATED: Guido (Kadancepo SCAND 23). A jazzy cocktail of smooth angst that lurks in the neon-tint corner occupied by Scott Coupling, Gallon Drunk and The The. □□□□

ALBUM OF THE WEEK

OLIVE: Extra Virgin (BMG STUFF 1). Featuring the hit You're Not Alone, this album features strong songs that encompass a myriad contemporary dance styles with Olive's refreshing vocals shining through. □□□□

This week's reviewers: Simon Fitzard, Sarah Davis, Ben Dury, Tom Abbott, Tony Fardies, David Knight, Mike Patterson, Martin Talbot, Paul Vaughan and Paul Williams



of Work That Body and if I Were A Woman And You Were A Man plus, more surprisingly, a pretty ballad called Falling and a cod-Spanish song Dolores. The two latter tracks show Ru has a rather fine voice, although the LP's more gaudy banes are likely to engage the most attention...Making a big noise in the club chart thanks to what, to these ears at least, sound like rather undignified Frankie Knuckles mixes, Toni Braxton's latest, I Don't Want To, is, in its unaltered state, another stately ballad performed with grace and style. Braxton is A Real Singer, but prefers to take the most direct route between two notes, unlike many of her ability. Another monster hit.



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BEHIND THE COUNTER

JOHN FRIEND, Blaze, Cramlington

"The Seahorses, Robbie Williams and Jamiroquai have been our top three singles and I reckon it is going to be a close thing for next week's number one spot. A big buzz for The Seahorses meant it was very much a case of an initial rush, whereas Robbie Williams and Jamiroquai look set to continue selling steadily. The Charlatans played in Newcastle this week, so their album has been steaming out. While business as a whole has picked up since the post-Easter lull, it seems to be singles that are the healthiest area. We've had a lot of enquiries for No Mercy's forthcoming single Please Don't Go and it looks set to be a big hit in the North East. There's also still a monstrous buzz for The Prodigy's album and XL would do everyone a favour by releasing it in June when it is needed most."

IN THE SHOPS THIS WEEK

NEW RELEASES

While many retailers waited for TV advertising to impact on sales of compilations such as Soul Survivors and 80s Soul Weekender 3, albums from Kavana and Michelle Gayle filled the gap. Among the singles, Gary Barlow, The Seahorses, Jamiroquai, George Michael, Foo Fighters, Gene and Mansun led the field.

PRE-RELEASE ENQUIRIES

Singles - Gnosston, Damage, Olive, OTT, North & South, Primal Scream, Eels, No Mercy, Albums - Wu-Tang Clan, R Kelly, SWV, Evie, The Prodigy, Michael Jackson, Gary Barlow, Oasis, Olive

ADDITIONAL FORMATS

Paul McCartney limited seven-inch picture disc, Kenickie limited seven-inch picture disc, 911 limited single with poster, Gary Barlow limited-edition CD single in collector's packaging

IN-STORE

Windows - Prefab Sprout, Paul McCartney, Very Best Of Brass, 80s Soul Weekender, Wannadies, In-store - Supernaturals, Fused, Eels, Mary J Blige, Babybird, My Life Story, Olive, Primal Scream, James Galway, Paul Young, OTT, North & South

MULTIPLE CAMPAIGNS

Radio single - Sinead O'Connor; Windows - Very Best Of Brass, 80s Soul Weekender; In-store - Supernaturals, Cleo Laine, James Galway, EM Sale Of The Century, five CDs for £20, Byrds, Dave Brubeck, Louis Armstrong, Very Best Of Brass, Mansun, Foo Fighters, My Life Story, Paul McCartney, Intestella; TV ads - Very Best Of Brass (Yorkshire 'Tyns-Tees'), 80s Soul Weekender 3 (Anglia),

ASDA

Single - Damage, Album - Paul McCartney; In-store - Eels, Mary J Blige, OTT, Babybird, North & South, Olive, Primal Scream, Best Girl Power Album In The World...Ever, Prefab Sprout, Supernaturals, What A Feeling, Fused, Club Cuts 97, David Essex, full to mid-price promotion, ex-TV advertised albums with £6 off, PolyGram mid-price

Boots

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

FARRINGTON'S

Windows - Warners three CDs for £20 campaign, Rautavaara, Steve Hatchett's Midsummer Night's Dream, EM! Debut series; In-store - Maria Callas, Video Bits campaign with titles for £8.99, Impulse Jazz titles at £8.99, Flamenco Festival promotion, BT Voices For Hospices, Dies Irae, Rautavaara

ON THE ROAD

GILL BROWN, BMG rep for Central Scotland

"Singles have had a very good week with Gary Barlow selling very well. The Seahorses single is doing well in the independents and George Michael in the other stores, but Gary is doing well across both. His single has a Take That feel, but the album has a much more mature feel, which I think is the right direction he should be heading in. The Republica single is still strong, while the album has been doing extremely well. Republica are a very big priority for us and we'll be working this album right through to Christmas. We also have Michelle Gayle's new album out Olive and new releases from Toni Braxton and No Mercy - their next single is a perfect summer hit. And there's also Northern Uproar's single, which is getting an awful lot of airplay."

HMV

Single - Eels; Windows - Ultra Cool CDs and Red Hot Videos promotion with product for £9.99, Prefab Sprout, Paul McCartney, Wannadies; In-store - Supernaturals, Fused, Maria Callas, John Tavener, North & South, Mary J Blige, Damage, Babybird, My Life Story, Olive, Primal Scream, Propellerheads; Press - Casino, Tyto Negative, Cardigans, Depêche Mode, Jimi Hendrix, Bonkers 2, Billy Bragg, Paul McCartney, Cleo Laine, James Galway

MENZIES

Singles - Babybird, Primal Scream, Paul Young, Eels, Albums - Paul McCartney, Supernaturals; Windows - Supernaturals, Simpsons, The Rescuers; In-store - Prefab Sprout, James Galway, Paul Young

NEWBOMB

In-store - Chameleons, Damage, Intestella, Lunachicks, The Real People, Rooftops; Sale/eta listening posts - Horny Toad, Max Power, Bruce Dickinson, Delirium

NOW

Singles - Damage, Babybird; Albums - Paul McCartney, Prefab Sprout, Supernaturals, Club Cuts 97, Fused, Best Girl Power Album In The World...Ever, What A Feeling

our price

Singles - Primal Scream, Paul Young, Eels, Olive, My Life Story, Babybird, Brownstone, Mary J Blige; Albums - Pavement, Martyn Joseph, Etra James, Wannadies, Indigo Girls; Windows - Gary Barlow, Erykah Badu, Michelle Gayle, Supergrrrs, The Charlatans; In-store - BMG promotion, Jimi Hendrix. This is Hardcore

TOWER

Singles - Laurie Johnson's London Big Band, Brownstone, Paul Young, Suggs and Chelsea FC, My Life Story; Windows - Jimi Hendrix, Nanci Griffin, Supernaturals, Fugees, BMG Classical sale; In-store - BMG Classical sale; Press ads - Supergrrrs, Paul McCartney, Supernaturals, Kenickie

MEGASTORES

Windows - Warners mid-price, Michael Jackson; In-store - Prefab Sprout, Supernaturals, Paul McCartney, Wannadies; Press ads - Bob Woodruff, Erykah Badu, The Jam boxed set, Shiva Reel, Roger Sanchez, Jumpin' Classics, Logal Progression II, Reef

W H SMITH

Singles - Damage, OTT, Paul Young; Album, Windows and in-store - Michael Jackson

WOOLWORTHS

Singles - Eels, Damage; Album - The Best Girl Power Album In The World...Ever; In-store - Toss For A Tinner promotion with save £5 or two CDs for £10

10.5.97

The Sibyllian Experience: Gomo Vanska conducts the BBC Scottish Symphony Orchestra, Radio Three, 4-5pm
Fairport Convention In Concert, Radio Two: 5-6:30pm
Tannhauser: Wagner's opera conducted by Paul Daniel, Radio Three: 8:05-10:15pm

11.5.97

Made In Wales: documentary featuring Manic Street Preachers, Super Furry Animals, 50t Dolls, Catey Garry's Zygotic Myncy, Melys and Stereophonics, Radio One: 7-8pm

In Concert - Cardiff Bay Big Noise, with Space, Gene, 60th Dolls and Stereophonics, Radio One: 8-9pm

12.5.97

Evening Session features Foo Fighters, Radio One: 8:30-8:30pm
13.5.97
John Peel features Hooten 3 Car, Radio One: 8:30-10:30pm

14.5.97

Folk On Two features singer/songwriter Pete Dinklage, Radio Two: 8-9pm
John Peel with a session from God Is My Pilot, Radio One: 8:30-10:30pm

TELEVISION

10.5.97
The O Zone featuring Brownstone and Jai, BBC1: 10:40-11am
Mashed with North & South, ITV: 9:25-11:30am
Night Fever featuring Alan Price, Damage and Depsey, Channel 5: 8:55-10:30pm
National Lottery Live with Sarah Brightman & Andrea Bocelli, BBC 1: 7:50-8:10pm
Suede Live 'N' Direct, MTV: 10-11pm
Later features Beck, Rollins Band, David Byrne, Marcebea, Brand New Heavies and Cuban pianist Ruben Gonzalez, BBC 2: 11:35pm-12:40am

Rock Of The North: Lisa Stansfield in concert, Channel Four: 3:25-4:55am
11.5.97
Fully Booked with OTT, BBC 2: 9:30am-noon
13.5.97
Planet Showbiz, featuring Beck, Channel Four: 8:30-9pm
Fame And Fortune: Ozzy Osbourne, Channel Four: 8-8:30pm

15.5.97
Spice Girls: Video Diary From Cannes, MTV: 9-9:30pm
16.5.97
Skunk Anansie Live 'N' Loud, MTV: 5:30-6pm

EXPOSURE

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CAMPAIGNS OF THE WEEK

ARTIST OF THE WEEK



MICHAEL JACKSON - BLOOD ON THE DANCE FLOOR
Record label: Epic/MJJ Media agency/execs: DPA/John Duncombe, Paul O'Grady. **Marketing director:** Catherine Davies **Product manager:**

Caroline Beavis Creative concept: Nancy Donald
 Blood... is a remix version of Jackson's history with five new tracks. The LP will be announced on national TV/radio then advertised in the pop and dance press. Massive retail support is in place and there will be bus super rear posters. The LP launches on May 13 with the premier of Jackson's film Ghosts and the campaign will run until after his tour dates in July.

COMPILATION OF THE WEEK

CHART BUSTERS

Record label: Global TV

Media agency/execs: MCS/Steve Chapman

Product manager: Matt Stanford

Creative concept: Nic Moran



Global TV is using national TV advertising to promote its Chart Busters release which contains 42 current crossover hits. Due out next Monday, the LP will be promoted on Channel 4 and GMTV and regionally advertised on ITV in a campaign that covers most areas. Radio ads will run on Capital and Atlantic 252 while ads will run in the News Of The World. There will be in-store displays with selected multiples and independents.

ARTIST/TITLE/LABEL	RELEASE DATE	TV	RADIO	PRG	CAMPAIGN
ANT & DEC The Cult Of Ant & Dec (Telstar)	May 12	●	●	●	This all media campaign includes national TV and radio advertising.
FOO FIGHTERS The Colour And The Shape (Parlophone)	May 12	●	●	●	There will be in-store pre-awareness campaigns and ads in the music and national press.
JAMES GALWAY & PHIL COULTER Legends (RCA Victor)	May 5	●	●	●	Ads will run in the national press and on Classic FM.
EVEYRN GLENNIE Her Greatest Hits (RCA Victor)	May 12	●	●	●	National in-store displays will be backed with national press ads and radio ads on Classic FM.
G.U.N. 0141 632 6326 (A&M)	May 12	●	●	●	In-store displays with multiples and indies will back the release which is heavily press advertised.
DAVID HELFGOTT Brilliantissimo (RCA Victor)	May 5	●	●	●	Marketing will tie in with Penguin books and Helfgott's current tour.
MICHAEL JACKSON Blood On The... (Epic/MJJ)	May 13	●	●	●	Massive retail support is backed with all media ads including bus super rear posters.
CLEO LAINE The Very Best Of (RCA Victor)	May 5	●	●	●	There will be radio ads on Classic and Melody FM plus ads in the national press.
PAUL MCCARTNEY Framing Pie (Parlophone)	May 5	●	●	●	Tesser posters nationwide are followed by extensive multiple and independent retail displays.
PREFAO SPROUT Andromeda Heights (Columbia)	May 5	●	●	●	H.M.V. Virgin and Our Price are running displays and there will be radio ads on Virgin & ILR stations.
SOUNDS OF BLACKNESS Time For Healing (A&M)	May 5	●	●	●	Radio ads will run on Kiss and Choice.
SUPERNATURALS Doesn't Matter Anymore (Parlophone)	May 5	●	●	●	TV ads in Scotland will be backed with press ads and PAs at Scottish. Virgin Megastores.
JOHN THAVENER & STEVEN ISSERLIS Svyati (RCA Victor)	May 5	●	●	●	The campaign includes national press ads and radio ads on Classic FM.
R THOMPSON & D THOMPSON Industry (Parlophone)	May 12	●	●	●	National press advertising, including some retailer co-op activity, will support this release.
VARIQUS Big Mix 97 (Virgin EM)/wagner esp)	May 12	●	●	●	There will be national TV and radio advertising targeting the teen market.
VARIQUS Chart Busters (Global TV)	May 12	●	●	●	National TV ads will be backed with radio ads on Capital and Atlantic 252.
VARIQUS Electronic (Virgin EM)	May 12	●	●	●	Dance Radio and national TV ads will promote this release which is aimed at indie/dance fans.
VARIQUS Fused (Polygram TV)	May 5	●	●	●	There will be ads on Channel 4, satellite and regional ITV stations plus London Underground posters.
VARIQUS Sisters Of Swing (PolyGram TV)	out now	●	●	●	The album is being promoted on Channel 4 and ITV.
VARIQUS Trackspotting (PolyGram TV)	May 12	●	●	●	Ads will run on Channel 4, Sky, The Box and regional TV stations.

Compiled by Sue Sillito: 0181-767 2255

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ALBUMS RELEASES FOR 12 MAY 18 MAY 1997 309 YEAR TO DATE: 5,917

NEW RELEASES THE OFFICIAL MUSIC WEEK PRODUCE LISTING

Table with columns: ALBUM, LABEL, CAT NO, DISTRIBUTOR, CATEGORY, ARTIST, ALBUM, LABEL, CAT NO, DISTRIBUTOR, CATEGORY. Contains detailed release information for various artists and labels.

DISTRIBUTORS

Table listing distributors and their contact information, including names, addresses, and phone numbers.

ALBUMS continued

Table with columns: ARTIST, ALBUM, LABEL, CAT NO., DISTRIBUTOR, CATEGORY. Artists include VAN DYKE PARKS, JAMES TAYLOR, YOUNG HOUSTON, and others.

New release information can be faxed to 0171-928 281

Table with columns: ARTIST, ALBUM, LABEL, CAT NO., DISTRIBUTOR, CATEGORY. Artists include VAN DYKE PARKS, JAMES TAYLOR, YOUNG HOUSTON, and others.

SINGLES RELEASES FOR 12 MAY 1987 - 1997 - YEAR TO DATE: 2,372

Table with columns: ARTIST, TRACKS, LABEL, CAT NO., DISTRIBUTOR, CATEGORY. Artists include ACACIA, ACAPULCO, ADAM AND THE LAMBS, and others.

Table with columns: ARTIST, TRACKS, LABEL, CAT NO., DISTRIBUTOR, CATEGORY. Artists include ARCADE FIRE, ARCADE FIRE, ARCADE FIRE, and others.

SINGLES TITLES A-Z

Table with columns: Artist, Title, Label, Category. Lists various artists and their single titles.

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 All Box Number Replies to Address above

APPOINTMENTS

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10am.

Thursday for following

Monday

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APPOINTMENTS

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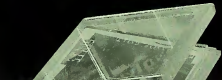
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As London Music Week made its first tentative steps into the world last week, the three days of discussion, debate and disagreement kicked off with an evening of warm generosity at Islington's Business Design Centre. Besides Chrysalis's Chris Wright and superstar singer Diana Ross, Capital Radio group programme director Richard Park (1) was holding the winning ticket; he walked off with a prize when he joined the IMF roll of honour at the IMF/LMW/KPMG awards evening, celebrating afterwards with Sony European president Paul Russell. Comparing their gangs were Sir George Martin (2) and EMI Europe president/ceo and CBE Rupert Perry. LMW chief executive Chris Hughes (3) (left) was getting into the spirit of things with Nordoff-Robbins' Andrew Miller and LMW's Joanne Pearson. Later that night, the launch took on a less sober turn at the Complex club courtesy of MTV Europe. Carefully avoiding any poison arrows was Martin Fry (4) and friend, while comic Sean Hughes (5) teamed up with MTV's VJ minder Sophie Walford. Just what was it Trevor Dann (6) had lurking under his jacket that so interested broadcaster Tracey MacLeod. Not apparently, Virgin Records' new version of the Spice Girls, their *Rab* team who (7) were taking a well-deserved rest in Virgin's hi-tech and computerised area which showcased their MTV award-winning Internet site and proved one of the highlights of the LMW exhibition. Has this temporary structure (8) been erected in honour of the Miles head honcho or is the French big cheese simply barred? "Summed" was definitely the word when Mark Jones (9) accepted his CPM Plan Emerging Labels award for Wall Of Sound. And, of course, congratulations once more to those other winners Moving Shadow, Poppy Skinny Malinky, Project Nype and Universal Language Productions. Meanwhile, The Specials and The Smiths were clearly represented but there was no sign of any Paul Weller releases when *Independente* turned its stand into a lively club shack (10).

Remember where you heard it: Naturally enough, London Music Week dominated most of last week – all but **Landslide Friday**, of course. And while it may have started off a bit blowy, the convention signed off on Thursday with a **heatwave** to give Cannes a run for its money... As if it wasn't a bizarre enough experience for Diana Ross to be attending a film premiere at Islington's Screen On The Green, she had to contend with LMW organiser Chris Hughes virtually **pogo-ing** up and down behind her as he apparently sought to ensure his presence in the press photos marking the historic occasion. The sight of Hughes' **thinning hair** popping up in the general vicinity of Ms Ross led one rubbernecker to exclaim, "Oh, fuck, she's going bald" to general hilarity... Virgin's arrival at London Music Week wasn't without a hitch either. **State 51** was employed to instal an interactive internet and audio visual system on the record company's stand, but some **light fingered jacks** made off with three high power Sun computer workstations the week before the show... **Party of the week** was

probably Wednesday's EMI UK-backed **England vs Georgia** screening, made all the more entertaining for the **endless supply of beer** and the, clearly bemused, BDC bouncers... After one hour of **failing to reach agreement** over the true definition of an independent record company, the level of the debate on the **Feeling Quasi?** panel was reduced to whether directors fly **business or economy class**. Under pressure from React's director **Thomas Foley**, former Sony top dog and now V2 ceo **Jeremy Pearce** revealed it was a matter of **hierarchy** when he was at Sony, and that nobody below VP status flew business, including representatives from indies within the major's portfolio... If looks could kill: **Jonathan King** certainly hit a **raw nerve** with keynote speaker **Janet Street-Porter** who, after complaining about the lack of support for music on TV, answered JK's observation that his Eighties TV show *No Limits* was perhaps a successful music show formula, with a **silent but deadly glare**. Street-Porter, lest you forget, ditched the

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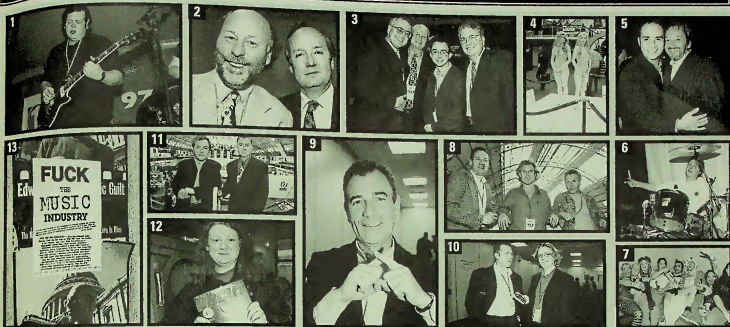
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No longer undiscovered after **London Music Week** were the unsigned band **Ultrasound** (1) who, besides reaching Friday's gala gig, showcased their musical talents at Diva's Bar. **Chrysalis** Group founder **Chris Wright** proved an absorbing talker (2) in discussion with BMG/BPI chairman **John Preston** for Tuesday's BPI keynote address. The **Fab Four** are back (3). Or at least they were when (left to right) **Music Week** publishing director **Andrew Brain**, Bard director general **Bob Lewis**, **Music Week** editor-in-chief **Steve Redmond** and Bard chairman **Richard Wootton** got together to launch **MW's** new retail awards. **Mary Whitehouse** may well protest, but these revealing mannequins brought in by **Nude** provided one of the talking points of the week (4) and ensured it is unlikely to face prosecution under the Trade Descriptions Act. Just 18 months after leaving Warner to join EMI UK managing director **Clive Black** is still mates with Warner **Music** chairman **Bob Dickins** (5). If **Animal** ever retires from the **Muppets** there will surely be a place for **Mushroom/Infectious** managing director **Karla Marshall** (6), who demonstrated his drumming prowess by bumping on stage with the **Wildhearts** during a **Mushroom/Infectious** showcase at Dingwalls. But after the performance, backstage it all got a little less formal (7). Making a stand for the independents as part of **Dealers Day** were **Andy Records'** owner **Andy Gray** and his marketing director brother **Billy** (8). **XFM's** **Chris Parry** was either illustrating his radio station's name or trying to get a place on the **Rock The Vote** stand (9). Tower managing director **Andy Low** (10) meanwhile, was caught enjoying a quick kip with **Virgin** UK Price marketing director **Neil Soote** after the bar – at times – ferocious **Bard/BPI** face off (10). And undertaking some banister-leaning poses were **Virgin Records** managing director **Paul Conroy** (right) and **Matthew**, or, **Banister** (11). Former **Melody Maker** editor **Allan Jones** was in good heart elsewhere, happily plugging his new film and music magazine **Uncut** (12), which appeared for the first time during the festival and sponsored the film fest. Predictably, there is always someone who wants to get all shirty and some **lasington** locals began putting these **easy missives** around in the name of free speech (13). Hmm, and **Dooley** thought **London** N1, home of **Tony**, **Cherie** and the kids, is such a nice neighbourhood.

Photographs: ANDY PHILLIPS

show in her spell in charge at BBC2... Another panellist caught off guard was **XFM MD Chris Parry** who was so taken aback when asked whether the move by **Radio One** and others towards playing more new and

alternative music made **XFM's** format redundant, that he promptly did a **Uri Geller** and snapped his microphone in half... They say it's in the wrist action, well at least those swankers at **Beehive** do. The company's dicemen **Oliver Comberti**, **Roger Kent**, **Allan Nazareth** and **Karim Jadwat** thrashed teams from **Trojan**, **THE**, **MCI**, **Now** and **Global** in the unofficial **London Music Week Perudo Championships** – its a dice game for those of you who have a life – last week... Back to **Landslide** Friday, and there was some **hardcore partying** from our left-leaning friends in the business when **Tony Blair** swung on the bunting to celebrate **Labour's** hour of triumph last week. **Stalwart** socialist **BMG** chairman **John Preston** was on hand at the **Royal**

Festival Hall on the big night to cheer **Tony** into power and veteran plunger **Richard Evans** held his own election party to blow away memories of 17 years of Tories. But **Evans** was also trying to forget a traumatic experience in **Chiswick** the previous Monday, when he was mugged in broad daylight. "I can't understand it. I'm six two, I look big, I wouldn't attack me," he says. Unfortunately the mountain biker-riding mugger made off with his **Rolex**... **Chris Wright** gave a good account of himself on the **BBC1's** Friday election post-mortem, but spare a thought for the **poor industry leader** who spent Friday consoling his **Tory** mate who as well as losing his seat had to deal with his marriage breaking up too....

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