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musicweek

SPICE GIRLS
FEATURE INSIDE

For Everyone in the Business of Music

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Oasis call for police action

by Martin Talbot

Creation Records has called in the police after three radio stations broke the embargo on the new Oasis single, *D'You Know What I Mean*.

Despite initial claims that Radio One was the first station to play the new single, it emerged last weekend that Edinburgh's Radio Forth had pipped the BBC's national pop service. Forth played the Oasis single twice - at 12.10pm and 12.30pm on Friday (20) - before Radio One was shipped a copy from Oasis's pluggers Anglo to play at 12.45pm.

Creation announced on Friday that it had reported Forth to the police - along with London's Capital Radio and Liverpool's City FM, which played the release before receiving an official copy - believing that copies of the single had been stolen.

In a statement, the label added, "When asked by [Oasis's] radio pluggers Anglo, those stations refused to hand back the music or reveal from where they had obtained them. After no reaction was forthcoming, Creation decided to call in the police, who are investigating the matter."

Capital Group director of programming Richard Park says, "As far as I'm concerned, we play music for our listeners and if we have an opportunity to air a new single then we'll air it." He

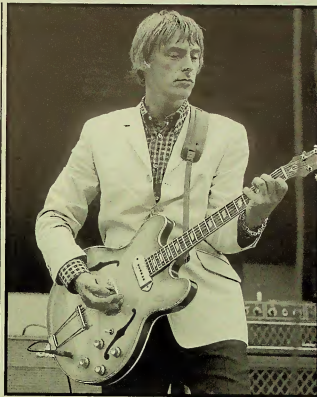
refused to disclose where the station had got its copy. Park had not been interviewed by police as *MW* went to press.

Forth head of music Jay Crawford says he played the track early in protest at radio exclusives. "These so-called exclusives are pathetic. There is always someone who will break the embargo. I don't want exclusives, I want everyone to get records at the same time so we are on a level playing field," he says.

A Creation source says that after the statement was issued, City FM handed over its copy of the single although he declined to indicate its format. The source says Creation has no idea how the stations obtained the single, as no press or promotional copies had been circulated.

Radio formed a central part of Creation's campaign for the release, which is due to be followed by Oasis's album *Be Here Now* on August 18. It is understood that the label had planned to give Radio One the exclusive first play last Monday (23), before shipping it to the rest of the country's commercial radio stations at 2pm.

Advance orders for the single are expected to exceed 450,000 units before next Monday's (7) retail release. Creation's marketing campaign has been built around up-front teaser ads and a late release to radio, says Creation marketing director Emma Greengrass.



With his *Heavy Soul* album battling to top the album chart, Paul Weller performed a concert from the roof of the Hayward Gallery at London's South Bank on Tuesday evening. The show was recorded and will feature as part of a 30-minute special on Channel Four at 11.30pm tomorrow (Tuesday) evening. However, a format problem was jeopardising Weller's bid to top the chart at the end of last week. See story, p4.

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'Dunkirk spirit' prevails as Glastonbury gets a soaking

Glastonbury organisers were forced to close the second stage for most of Friday after torrential rain turned it into the muddest festival for more than a decade.

The stage was closed for all of Friday afternoon after becoming waterlogged and losing power, forcing acts including Sneaker Pimps, Kenickie and Embrace to pull their sets. As *MW* went to press, the stage was due to open at 8pm, in time for Placebo.

The problems came after festival organisers Mainstage Productions issued an eleventh-hour warning to industry ticket-holders.

Stating "conditions are dire and not expected to improve over the weekend", a statement advised those attending to delay arriving until as late as possible and to avoid staying overnight unless totally necessary. In the fax, they said

backstage parking would be available only to artists and "those carrying equipment".

A spokesperson said on Friday that the mud had damaged tents and power lines, but that straw, stones and gravel were being laid. Despite the conditions, attendances are not down and fence jumping has not been a serious problem, he added.

Glastonbury promoter Michael Eavis remained determined to beat the elements on Friday. "It's all a bit muddy, but the punters are turning up and the bands are playing. It's going to be fantastic," he said.

His wife Jean compared conditions to those in 1985, but says the weather has not dampened enthusiasm. "We've had loads of really sunny years since then and I think people enjoy the mud," she says. "It's that Dunkirk spirit."

Dickins odds-on for return to BPI chair

Warner UK chairman Rob Dickins will be elected as BPI chairman for the second time at tomorrow's (July 1) agm at the Brit School in Croydon.

Dickins is expected to be elected unopposed, replacing John Preston after two years in the role. Dickins was BPI chairman from 1986 to 1988 and was most recently Brits chairman between 1993 and 1995.

This year's agm will feature an address by the new secretary of state for education David Blunkett. The agm will also see a council election with seven candidates contesting five seats.

National Heritage minister Mark Fisher has been confirmed as the guest speaker at the Music Publishers' Association agm, which takes place at London's Royal Lancaster Hotel at 11am on Thursday next week (July 10).

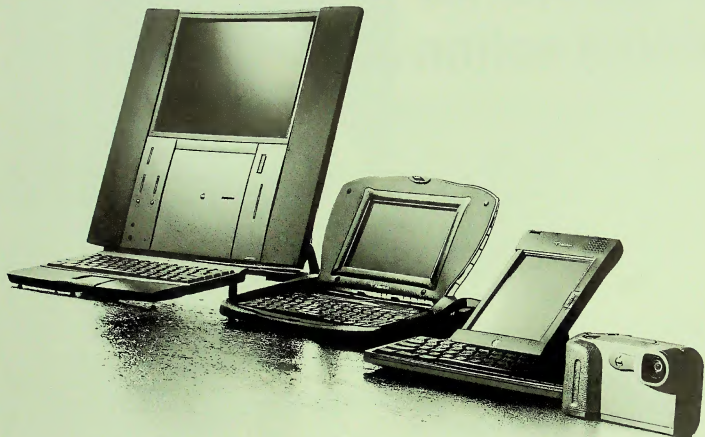
PETER COX
AIN'T GONNA CRY AGAIN

The debut solo single
out on July 14
on 3 track cassette and CD

Chris

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Radiohead spark sales upturn

Retailers are welcoming a significant upturn in sales triggered by strong album releases from Radiohead, Paul Weller and Jon Bon Jovi.

And with XL Records predicting first week sales of more than 250,000 for this week's Prodigy album, *The Fat Of The Land*, the resurgence in the market is expected to continue.

XL director of marketing John Holborow says, "The fact that albums are getting to number one with sales of less than 25,000 indicates how incredibly quiet it has

been. But Radiohead and Paul Weller have turned the tide and we are confident that Prodigy will sell more than both of them put together."

Advance orders of more than 450,000 underline retail's confidence that the Prodigy album will keep trade high, after the success of Radiohead's 140,000-selling OK Computer and Paul Weller's new *Heavy Soul* album last week.

Retail has particularly embraced the Prodigy album, one of the most highly anticipated releases of the year, with Virgin and Tower stag-

ing late night openings.

Fiona Sturley, Tower's marketing director, says, "The Radiohead and Paul Weller albums have sold extremely well and no doubt Prodigy will do the same."

Some retailers voice concerns at the low overall level of sales. Lorraine Smith, owner of Jumbo Records in Leeds, says, "The past two weeks have been better but a few big albums won't make up for the overall lack of sales, especially when the multiples pull sales from us by claiming they're cheaper."

BMG vows to stand firm over full-price singles

by Martin Talbot

BMG is vowing to maintain price on all its big singles following the £3.99 success of Ariana's Puff Daddy release 'I'll Be Missing You'.

"This record kept to the top of the singles chart last week and looked likely to stay near the top yesterday (Sunday) despite BMG's refusal to offer any deals to multiples on the release.

As a result of that strategy, the release was the first single of the year to sell throughout all the multiples and independents at £3.99, says BMG Music division president Jeremy Marsh. Even Woolworths, which usually has a maximum price of £2.99, sold the single at full price.

Marsh says the company is now determined to pursue an aggressive pricing policy on singles. "We will try to maximise our strong singles position with regard to dealer price maintenance," Marsh says. "We did it with albums - we brought in a £5.10 dealer

price for Take That's Greatest Hits last year - and it didn't hurt sales. We're now going to do the same on singles as well."

Marsh says BMG will attempt to lead by example. "We will only look at single price incentives as an exception, around new artists or introductory offers. As far as superstars and established acts are concerned, we want to get as much money for the retailers as the record merits."

Offering a reduced price on a big single could be costing the industry up to £300,000 a single, Marsh estimates.

BMG sales director Richard Story says the next Gary Barlow single, *So Help Me Girl*, will be the first to be affected by the policy when it is released on July 14. Story acknowledges that independent retailers were offered a beneficial deal on the Puff Daddy single. "Everyone has always done deals with the indies to show support, but what has happened in the past year or two is that everyone has been given increas-

ingly beneficial deals," he says. "That's what has caused the problems."

The issue of singles deals has become increasingly high-profile in recent months, with number one singles by artists including Eternal and Hanson sold for £1.99 as a result of free product deals made with retailers.

Ray Cooper, joint managing director of Virgin Records - which was criticised for offering deals which made its Spice Girls singles available for £1.99 last year despite massive demand - says every single apart from Puff Daddy was available last week for £1.99. He says he would be reluctant to make an across-the-board commitment.

Howard Berman, managing director of Mercury whose Hanson single was sold for £1.99 for its first two weeks on sale, says, "It is a very competitive marketplace and we have to do what is best for our artists." However, he describes the current singles pricing as "suicidal" and says he would support a move towards a value-based chart.

At-home CD recorder raises industry's fears

The music industry has reacted with dismay to news that Philips is launching a cut-price CD recorder which will enable people to record compact discs in their own homes.

The CD recorder, which will retail for £600 when it comes on to the market at the end of this year, has been hailed by Philips chairman and ceo Doug Dunn as a natural extension of the CD product family.

The machine plugs into existing home audio systems and can be used to copy sound straight on to recordable Blank, one-use-only discs which cost about £1.50, while re-usable discs will retail for around £12. At present, re-usable discs will not play on domestic CD players, but by 1998 Philips plans to introduce new players that will accommodate both types of disc.

The music industry's main concern - that the machines could be used by commercial pirates - has been countered by Philips which says it has incorporated anti-piracy measures that digitally codes copied discs so that they cannot be copied again.

A Recording Identification Device (RID) can also allow home-recorded discs to be traced back to the CD recorder.

Sara John, legal consultant for the BPI, says, "We have lived with home taping for long enough to realise it's not the end of the world. But what we need to do is educate the public so that they understand the impact home copying has on the industry."



RCA's Simon Cowell has declared Five - the new act from the team which founded the Spice Girls - his biggest priority since Robson & Jerome. The five-piece pop band have been put together by Sale Management's Chris and Bob Herbert who first created the Spice Girls three years ago. Their debut single, *Slam Dunk Da Funk*, which has been written and produced by Backstreet Boys and JT collaborator Denis Poy, will be released in September. Pictured with the band at the signing are (back, from left) BMG Music Division president Jeremy Marsh, RCA A&R consultant Simon Cowell, Chris and Bob Herbert.

R1 stays silent over audience figures

Radio One has declined to comment on reports that its audience has fallen below 10m for the first time in the second quarter. Reports indicate that the station's first set of Rajar figures following Chris Evans' departure in February will show a decline from 10.3m listeners to 9.6m.

Pinnacle lures back Edell UK business

Pinnacle has recaptured the business of Edell UK which is returning to the distributor in July after just four months with Total. Edell moved to Total in March seeking a more flexible distribution arrangement, but managing director Daniel Lycett says he has decided to return to Pinnacle after it restructured its sales teams to put more focus on catalogue. The Edell catalogue will be available from Pinnacle from July 7, and all new releases - with the exception of the Airscape single Pacific Melody which will remain with Total/BMG - from July 14. Edell will continue its relationship with Total in Europe.

WEA plans new release Morrison

WEA is meeting to meet Mark Morrison this week to discuss future plans following his release from jail on Friday (27). Morrison is due to release a new mini album and single later this summer.

George moves up at Sony Music

Alasdair George is being promoted to vice president legal affairs at Sony Music Entertainment UK. George, who will continue to hold the office of company secretary, will be responsible for providing legal advice and representations for Sony Music. George joined Sony Music in 1993.

LMW's Hughes switches to BBC

Chris Hughes, the chief executive for this year's inaugural London Music Week convention, has been appointed as exhibitions director for BBC Haymarket Exhibitions. Hughes leaves the Business Design Centre - which stages LMW - in the middle of next month.

Hong Kong gets tougher on pirates

A new copyright law is due to come into effect in Hong Kong on Tuesday (1), the day the colony passes into Chinese hands. The bill, passed by the Legislative Council only days before handover, significantly increases the criminal penalties for piracy to eight years imprisonment and fines of up to \$6,000 for each infringing copy.

Cinram sets up UK offshoot

Cinram, one of the world's leading manufacturers of pre-recorded CDs, CO-Roms and DVD, is launching in the UK with headquarters in Hammersmith, Bill French, managing director of Cinram, which purchased the Ipswich-based video cassette duplication division of Mayking Multi Media in February, says he is aiming to build the CD audio market in the UK.

Blur join Radiohead on platinum status

Blur's *Blur album* and Radiohead's *Pablo* were certified platinum by the BPI last week. Crowded House's *Albums*, *Woodface* and *Recurring Dream*, reached double platinum and quadruple platinum status respectively. Gary Barlow's *Open Road* reached gold with silver awards went to the *Best Summer Album In The World...Ever!* compilation and *Wo-Tang Clan's* album *Wo-Tang Forever*. Singles awards went to DJ Quik's *silver's* *Belissima* (gold), Gary Barlow's *Love Won't Wait* and *Ultra Nate's* *Free* (both silver).

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Champagne Supermarketnova?

If you really want to upset a specialist music retailer, steer them towards Steve Gallant's comments on page five. If his admission that Asda would rather make a penny on each of 100 units than £1 on one doesn't have them spitting blood, nothing will.

Gallant is a well-liked bloke and, in his incarnation as Our Price buying manager, he presumably used to have the music industry's interests at heart. Now, however, he is clearly viewing the world from the planet Supermarketnova, a place where the attitude to music sales is too gruesome to contemplate.

Of course it isn't just retailers who should be upset at Asda's attitude – the whole industry is being damaged by the supermarkets' short-sighted approach to music. And a similarly unappealing perspective was evident at last week's Commercial Radio Companies Association luncheon. Not once during the entire proceedings – lunch, speeches, awards – was music mentioned.

Of course there are people who work in commercial radio who care passionately about music, but there are an awful lot more who care passionately about advertising, judging by last week's event. The guest speaker, the Rt Hon Chris Smith MP, was presumably steered towards the topics which were of most interest to the gathered throng. Top of the agenda? The prospects for increasing the 10% quota of the DAB spectrum which can be used for "additional services". That's the money-making credit cards lines and other stuff which has little or nothing to do with programming or music.

Music has long recognised that it needs retail and that it needs radio. But clearly there are people in retail and in radio who, in their relentless pursuit of a fast buck, have forgotten that they need music. If they do not stop to consider, they may pretty soon find they have killed the goose that laid the golden egg.

Selina Webb

PAUL'S QUIRKS

NPG: a taste of the good life

Shops in the North West have just had a bonanza week due to the re-release of a single which failed to set the charts alive first time round.

The re-mixed Dancing Divas version of Good Life by NPG has been championed by local radio stations, in our case the Preston-based Rock FM, and the demand for the single has been phenomenal. Sales in most stores have been helped by the fact that the single has so far mainly been stocked by out-and-out music shops, and many of them have reported that it is the fastest-selling single they have handled since Band Aid. If it charts, as I expect, in the Top 20, then it should give every record label a timely reminder that they can still chart singles without having to buy support or chart positions in non-specialist outlets.

Well done Edel and the Full Force promotion team, especially our local rep Don, who has been working his socks off trying to keep up with the extra demand. The relatively buoyant singles market might just give retailers the chance to recover some of the losses caused by the high drop-out rate from the chart. It may have the confidence to charge what we think a single is worth rather than slavishly price-cut top-class acts, we might also bring some stability back to the chart.

It might be time to consider a tiered chart system with singles by new acts seeking airplay and chart exposure priced at 99p or £1.99 having to sell twice as many as singles priced at £2.99 or £3.99 to achieve the same chart position. A sample panel of retailers could be used to provide an average price, and this could leave the way open for new acts to ease their way into the charts instead of being catapulted into the Top 20 only to fall out again the next week.

It would also give the labels an incentive to think long and hard about where to pitch their prices.

Paul Quirk's column is a personal view

Weller sales deducted for chart format breach

by Martin Talbot

Island's Paul Weller album *Heavy Soul* and React's Age Of Love single both had sales deducted last week over breaches of the chart format rules.

The Chart Supervisory Committee ruled that sales for the first half of the week – Sunday to Wednesday – on specific formats of the two releases would not count towards the chart.

The CSC took action after it emerged that:

- a special CD edition of the Weller album included five postcards. Only four are allowed under the rules; and
- a remix CD of the Age Of Love single was packaged in a cardboard pack which also breached the rules.

Island and Independent – which is jointly marketing the Weller release – made efforts to pull one of the postcards away from every copy of the album; it is understood that additional reps were drafted in to rectify the problem.

React also asked sales reps and retailers to tear off one page of its CD package to bring it into line.

CIN charts director Catharine Pusey says the Chart Supervisory Committee decided to allow sales on Thursday, Friday and Saturday after a survey of retailers indicated that the offending packages had been put right by then.

She adds, "The CSC was most disturbed to find that there were two breaches of the rules. It was a meeting this Thursday (July 3) at which the chart rules will be urgently considered." The move was expected to affect the position of the Age Of Love single, pushing it down around five places. It was unclear whether the move would keep Weller from the top of the albums chart.

Island managing director Marc Marnot objected to the ruling, arguing that there is nothing in the package which is not in the standard pack; had the postcards been stapled together they would have counted as a booklet, he says.

React international director Thomas Foley is irritated by the decision. "We are technically in breach of the CIN regulations, but they have done a poor job of advising non-BPI members of them."

The chart rules were updated and tightened up with effect from the beginning of January and all existing CIN clients received notification by fax and in chart books, says Pusey.

Although both Island and React were treated the same way in this instance, Foley says the React case is best compared with the situation a month ago when The Orb's single *Asylum* breached the rules by including a database card which doubled as a free sticker; stickers are not allowed.

On that occasion, the record was not penalised because it was considered to be a genuine mistake and because Island made every attempt to take the stickers out. Pusey adds that, in any case, many of the database cards were pulled out by retailers.

Smith supports radio as DAB dawn nears

National Heritage Secretary Chris Smith has pledged his support for radio in his first speech to a broadcasting audience.

To enthusiastic applause from guests at Wednesday's CRCA Council lunch, he vowed, "Radio is at the forefront of my thoughts and will not be regarded by me as simply a side-show to the activities of your television counterparts."

In a wide-ranging speech, Smith highlighted the impact digital technology is likely to have on the future shape of the British radio, as well as the concerns the commercial sector has over the accountability of the BBC.

"I am considering how the BBC's accountability might be underscored, within the existing framework, in preparing my response to the National Heritage Select Committee's report *The BBC and the Future Of Broadcasting*," he said. Smith also revealed he will be looking in detail at how the regulatory framework needs to adapt to the widespread introduction of digital technology to broadcasting.

Smith then presented the award for commercial radio station of the year to Essex FM to kick off the KPMG Commercial Radio Awards which followed the lunch. Commercial radio programmer of the year was won by Essex FM programme director Paul Chantler. The other award-winner included Capital Gold's Mike Osman, who was named KPMG commercial radio presentation newcomer of the year.

MTV UK launches with video exclusives

Exclusive first broadcasts of new videos by Underworld, Robbie Williams and Boyzone will be central to MTV's launch of its UK-only service tomorrow (Tuesday, July 1). The new service starts at 6pm, with an exclusive version of The Lightning Seeds' *Three Lions* as the first promo on air.

And the new service's head of programming, Christine Barr, has confirmed three exclusive broadcasts for the first day – Robbie Williams' *Lazy Days*, Underworld's new single *Manner* and the *Be* Bean promo for Boyzone's *Picture Of You*.

The channel's visits to record companies have met a good response, says Barr. "I feel we are very well supported in what we are doing," she says.

MTV UK PLAYLIST

HEAVY – Ultra Nae; **Freddie**; **Red Gaities**; **Closer Than Close**; **The Cardigans**; **Love/oh/hi!**; **You're Not Alone**; **Eternal!**; **It's Missing Be The Only One**; **Puff Daddy**; **I'll Be Missing You**; **Cast: Guiding Star**; **HOT** – **En Vogue**; **Whatever**; **R Kelly**; **Gotham City**; **Superguns**; **Sun Hits The Sky**; **Radiohead**; **Paranoid Android**; **Blur**; **On Your Own**; **Savage Garden**; **I Want You**; **Joe Bon Jovi**; **Mickey J. And The New Power Generation**; **Mamboo**; **Shola Amos**; **You Might Need Somebody**; **No Doubt**; **Just A Girl**; **The Verve**; **Bitar Sweet Symphony**.

Barr last Thursday unveiled the first UK playlist, which she says features tracks which would not otherwise have



Sony Soho Square is preparing a slow-burn strategy for latest signings *Celtus*, who are gearing up for their debut album release on July 7. The label's managing director Muff Winwood admits the blend of contemporary rock and traditional tunes on the Northern Irish band's album *Moondish* does not fit into a simple marketing strategy, but he anticipates a long run of live dates will familiarise audiences with the group's appeal. "I think it isn't until people see the act live that they will make full sense of what they are about because they have an ethnic style of music delivered in a rock way," he says, adding that three high-profile tours are being lined up.

been supported as strongly by the MTV network (see box). The new playlists will offer higher rotation than their network equivalents, tracks on the Heavy list getting 30-35 plays per week, the Hot list getting 18 plays, the Buzzbin getting 18-20 plays, Breakout Extra getting 17 plays and Breakout getting 14 plays.

Radio One producer Eddie Temple Morris is among the presenters recruited by MTV UK. Morris has left Radio One to take on the role, after three years as a presentation producer.

The service has also confirmed Donna Air – Byker Grove actress and member of all-girl pop band Crush – and comedy duo Xanda Armstrong and Ben Miller as presenters.

Spice Girls: 12 months

Next week, it will be exactly 12 months since Spice Girls released their first single. In just 12 months, the group has sold over 14.3m records worldwide, with 8m-plus for singles and 6.3m for the album.

"We want to bring some of the glamour back to pop," said Geri "Ginger Spice" Halliwell in the first-ever Spice Girls press interview, in *Music Week* last May. Thirteen months later – and with the first anniversary of the UK release of *Wannabe* arriving next Tuesday (July 8) – it is undeniable that Virgin's superstars have succeeded in this and many more of their high-vaulting ambitions.

In the space of 12 short months, Geri and her cohorts have re-energised worldwide interest in British music, and pop in particular.

With 14.3m global album sales and 8m-plus singles to their credit, the act have delivered both at home and abroad, eclipsing even the UK's other great exports, Oasis, who are only now recovering after faltering in the US when "girl power" took over the *Billboard* Hot 100.

Indeed the scale of Spice Girls' success has even taken their manager Simon Fuller by surprise. "Everything has happened so quickly – obviously we couldn't have predicted this level of excitement," he says. "But as a manager there are two options: to steady

the ship and steer it through the rough waters ahead, or put the foot down harder and come up with bigger and better things. I'm going for the latter approach. That way you maintain interest."

While it is difficult to establish the precise levels of their income, it is clear that the five girls have established themselves as valuable contributors, not just to Virgin Records' income, but to the music industry as a whole.

Industry analyst Cliff Dane calculates that Geri, Mel C, Mel B, Victoria and Emma have earned around £15m from their album sales – assuming royalties are set at 20% and that manager Simon Fuller has a percentage of between 20-25%.

Then there are several millions more to come from the sales of *Wannabe*. Say you'll Be There, 2 Become 1 and Mama/Who Do You Think You Are (though it should be noted that *Wannabe* is the only single to have been released in many overseas territories). In addition to their substantial publishing income, aside from the advance for several hundreds of thousands of pounds paid by Windswept Pacific, Dane understands

that the five receive a third share in songwriting monies, given that credits are always split with their team of producer-writers.

The area looking to be an equally big earner for the act is merchandising, as evidenced by the legal action taken against sticker book company Panini earlier this month. Revenue from the sale of official T-shirts, posters, books and magazines remains difficult to gauge because the group's service company Spice Girls Ltd. was set up last October and has not yet filed accounts.

Much more cash is flowing in from their sponsorship deals with Pepsi and British Telecom, which are both said to be worth £5m.

Whatever the final details of their income, Spice Girls can legitimately lay claim to breaking down the barriers for all manner of UK acts around the world.

"They have helped swing the pendulum towards pop," confirms San Francisco-based Ben Fong-Torres, respected industry commentator and *Grovin* managing editor. "It has moved away from rap, metal, alternative and other negative sounds, which also explains why Hanson is such a success."

Revealing that Hanson's management team had told him that they used the Spice Girls template in order to break their own act, Fuller adds, "The girls have helped British acts abroad. Other countries look to the source and see an English act, management, songwriter, record company and publisher."

Fong-Torres recalls the impact of Spice Girls' whistle-stop visit to Genie's influential radio convention in New Orleans at the beginning of this year. "It displayed a sassiness which reminded us of The Beatles," he says.

That they are not the puppets of media legend is now clear – all of those who have worked with them note that the five contribute an almost unstoppable flow of ideas to whatever project is at hand.

Fuller confirms BMG music division president Jeremy Maish's suspicion that he gained unusual insights, given his access at RCA via his client Annie Lennox, as an observer during Take That's career.

"I recognised that [Take That manager] Nigel Martin-Smith was extremely innovative, but the element that was missing was their overseas presence."

In the event, Fuller resisted early temptations to take his girls to RCA by taking them to a label, Virgin, which offered him a deal



CANADA
Spice: 500,000



UNITED STATES
Spice: 3m
Wannabe: 1m

including complete control over his charges. Crucially, the deal meant the act were signed to a label and publisher.

Windswept Pacific, both eager to make their mark in the pop market. It is a point Windswept Pacific managing director Bob Grace acknowledges. "We were a young company in the UK, only two years old at that time, hungry for something exciting and keen to make our name," says Grace. "Similarly Virgin didn't have a proven track record in terms of pop acts, but was definitely looking for a way to move into that area."

Grace points out that one of the key elements in the band's success is a committed attitude to hard graft which puts to shame many other UK acts with international aspirations. "Too many artists, once they've got a record deal, start relaxing, but not them," he adds. "That's when they started working extra hard."

Fuller says international ambition

Too many artists when they get a deal start relaxing, but not Spice Girls" – Bob Grace



BRAZIL
Spice: 100,000
COLOMBIA
Spice: 60,000
MEXICO
Spice: 50,000
ARGENTINA
Spice: 30,000
CHILE
Spice: 25,000

COUNTDOWN TO THE BIG TIME

March 1994: "Are you streetwise, emblems, dedicatos?" asks an ad in *The Stage* placed by waste manager Chris Herbert, who auditions 40 girls with the intention of launching "a female Take That".

June 1994: Five are chosen for an act originally called Touch – Melanie Brown, Melanie Chisholm, Victoria Adams, Geri Halliwell (who had missed the first round of auditions) and Michelle Stephenson.

July 1994: Stephenson leaves, to be replaced by Emma Bunton two months later. Months of rehearsals start at Herbert's Trinity studios in Woking. Songwriters Killes and Thrillwell and Tim Hawes contribute tracks. Renamed Spice.

March 1995: With only an agreement and no contract, Chris Herbert and his father Bob are dismissed. Spice Girls sign with 19 Management, which makes an undisclosed payment



to Chris Herbert.

Spring 1995: Simon Fuller sets them to work with three teams of songwriters managed by 19 – Stannard & Rowe, Associate and Elliot Kennedy.

Summer 1995: Fuller alerts a select number of publishers and record labels to his new act, but doesn't send out tapes.

Instead the girls perform for interested companies.

August 1995: Race to sign them begins between four companies, including Windswept Pacific, Chryseis and British Music. Fuller appoints plugging team of Britant's Nick Bockyev (national radio) and Nick Chapman (TV).

September 1995: Virgin signs Spice Girls for half a million and reports to top £2m, beating competition from RCA, Sony and PolyGram, who fail with a bigger last-minute bid.

December 1995: Windswept Pacific clinch publishing deal for another big advance, said to be several

hundred thousand pounds.

February 1996: Brilliant's Chapman introduces Spice Girls to Andi Peters, who produces an EPK for the act. The act begin to make a series of appearances at industry events such as The Brits and the Charisma race day.

March 1996: Spice Girls win over Surprise Surprise producer Iqbal Hutton by singing melody in ladies' toilets at LWT's offices.

April 1996: London's St Pancras Hotel is taken over for the video shoot for *Wannabe*.

May 1996: The first press interview appears in *MMW*, the band make their first TV appearance, on Surprise Surprise, and their first PA at the Glasgow Clothes Show radio show.

June 1996: TV support picks up through Hotel Babylon, the O-Zone, GMTV. The Box puts *Wannabe* into heavy rotation.

July 8 1996: *Wannabe* is released in the UK.

s to world domination

One year Ginger, Scary, Posh, Baby and Sporty have regenerated global interest in British there is no sign of saturation point yet. Paul Gorman examines the Spice phenomenon

was established at an early stage.

"On the first day I sat down with the girls, before we had a deal, it was agreed that we would go for it on a worldwide basis."

There is no sign of let-up in the girls' workload which, followed by their first couple of weeks of it.

August, includes recording tracks for their new album on a location

eagerly anticipated film.

With its camp production values and ever-expanding cast, which now runs from respected they Richard E Grant to Michael Barrymore, Spice - The Movie is scheduled to open on Boxing Day and will feature four or five songs from their second album, which is out in November.

"We're not directly involved in the film, but it and the album will act as companion pieces," says Ashley

Press coverage from the filming of the movie has served to sustain interest in the act, and the media appetite for all things Spice remains unsated. "We were hoping that things would ease off for the summer, but that just isn't happening," says the band's TV pluggler Nicki Chapman of Brilliant, who says the company is inundated with requests for them to appear on every sort of TV show.

Their pre-Christmas schedule also includes two major TV appearances: An Audience With The Spice Girls on LWT before a celebrity audience, and a spot on the Royal Variety Show, as well as a performance at the Pepsi Cola Festival in October.

Their next single, which has already been chosen, is "a huge pop dance track," says Virgin's Newton, and will also be released in October.

The seemingly endless procession of Spice events and promotions has prompted suggestions that saturation point is fast approaching. Virgin's Cooper rejects the notion.

"That may have been reached within the industry because we all read every magazine, see every video and listen to as much radio as possible," he points out. "But the public continues to be interested. What has happened is that the girls have rewritten the agenda."

As such, Spice Girls are entering territory where superstar acts like The Beatles or George Michael only ventured at a much more developed stage in their careers. If the next album does not achieve the gang-busting results of their debut, they will be seen to have flopped, in much the same way that, say, Ace Of Base's 6th sales for The Bridge were viewed as a disaster compared with the 22m units sold of their first album Happy Nation.

But, it seems, just when Spice Girls appear to have given us everything, they reveal another media friendly aspect. Plans for a world tour "are set in stone," says Fuller, with elaborate sets promised as the girls

perform for the first time with a live band. Expect these shows to stimulate the public imagination and further build their fanbase.

You would be very unwise to write off the Spice Girls at this point. Who do you think you are?

Everything has happened so quickly - obviously we couldn't have predicted this level of success! - Simon Fuller



says

Fuller:

"That's been key, as has been the teamwork.

We have artists who are prepared to work incredibly hard and a record company which has allowed me to follow my hunches. In fact, every single one of the ideas we originally had has come off. It just shows what you can do when everyone is prepared to kill."

SOUTH AFRICA
Spice: 95,000

mobile studio during breaks for filming the £10m film Spice - The Movie in London.

"Apart from their poise and ability, they can just absorb schedules of 16/16-hour days," says Ray Cooper, the Virgin Records joint MD who has helped steer the girls' career with UK president Paul Conroy and fellow joint managing director Ashley Newton. And it seems that the fever pitch will be maintained by an autumn promotional campaign, centred on that

Newton.

"It will effectively be the soundtrack in the same way that Help! and A Hard Day's Night were soundtracks."

THE PEOPLE BEHIND THE SUCCESS



The success of the Spice Girls has confirmed Simon Fuller's position as the UK's pop manager par excellence.

A man who shuns personal publicity and consistently rejects interviews, the self-effacing Fuller, 38, is only now being thrust into the limelight by the attention-drawing phenomenon which is Ginger, Scary, Posh, Baby and Sporty. But his CV underlines a wealth of experience not only as a manager but also as a record company executive and music publisher.

"I think he is the most outstanding manager we have ever had," says Spice Girls' publisher Wandsworth Pacific's Bob Grace. "He is extremely hard working and he doesn't take half measures. Simon can be very bold and he thinks big."

"He is undoubtedly the most focused manager of his

era," says BMG Music Division president Jeremy Marsh. Fuller (pictured below with Virgin's Paul Conroy) launched his management career in 1985 representing studio wizard Paul Hardcastle, whose Chrysalis Records number one hit *My Way* of that year provided the name for Fuller's new company, 13 Management. The company went on to handle the careers of other producers including Darryl D and the team behind the Spice Girls sound, Absolute and Matt and Memphis.



Fuller first encountered Hardcastle when he worked at GoTempo in the early to mid-80s. Before that, Fuller held A&R responsibilities at Chrysalis Music, where he placed Holiday with Madonna. He thus provided the superstar-in-waiting with her first big hit and gave an early hint to his astute ear for pop and a pan-Atlantic run of successes with female artists, with

Cathy Dennis and Annie Lennox both to hit it big Stateside in the late Eighties and early Nineties.

Bob Grace and others also point to the inalienability of the shy man who eschews starchy occasions and is a football obsessive - his row counts footballers such as Liverpool's Robbie Fowler on a management roster which still includes Cathy Dennis and Annie Lennox.

Fuller maintains a tight-knit team around him and, sometimes literally, is intent on keeping it in the family - the Spice Girls movie is scripted by the rock 'n' roll and cow-produced by Annie Lennox's partner Uli Fruchtman, while he works at 19 alongside his girlfriend Katie Drummond. This provides him with a stable base from which to make his bold moves. And boldness is an attribute he has displayed in spades over two years with Spice Girls.



Be bold with oldies, Radio One Singapore spice

After listening to Sheryl Crow's All I Wanna Do on Radio One again, it has made me wonder where all the imagination and enthusiasm of music programmers has gone.

The station, like many others, is in the habit of playing the same few oldies every few weeks. Radio One recently had a vacancy for a music programmer and knowledge of the Selector system was listed as essential. It seems that this is the way the radio industry is moving. The Selector system can only be as effective as the information put into it, regarding the number of plays a record gets and also the records that are programmed into it in the first place.

Radio One tells us it is playing more new music, which it is, but why doesn't this policy of being more adventurous and different apply to the old and recent chart material, too? Going through my record collection it made me realise how many good "contemporary" – a word Radio One seems keen on now – records could be played instead of Sheryl Crow's All I Wanna Do, Blur's Parklife and Girls & Boys and Edwyn Collins' A Girl Like You and so forth. An oldie is good to hear just once in a few months, not every few weeks, but not all stations seem to think so.

Come on programmers, use your imagination for oldies. When they are to be played, let's not be forced to hear the same old tunes that a person has decided on, and also, not rely on record company compilation CDs. Look at your vinyl singles as well. I'm sure that if DJs and producers were given more freedom and took over the job of the computer again we would hear far more interesting and different records. To quote a Gary Davies jingle, let's hear

music "chosen by humans not computers".

Andy Thacker,
Rhosomeir,
Flintshire.

Having just seen part two of the Cook Report and read the articles relating to the same in *Music Week*, I must admit I am amazed at your magazine's attitude. OK, so not all of the music industry is corrupt, but the programme raised a number of important issues and featured music industry figureheads who obviously felt that the issues raised were valid.

A situation where money is the major deciding factor in a chart that purports to reflect the nation's musical taste is one that is unacceptable. The crux of the Cook report was that, firstly, the chart does not reflect the UK's choice of music but dictates what the general public can choose from and, secondly, a retailing set up has grown up around a chart geared to those labels who have the money and influence to allow them to dictate that choice.

It is rare that a record makes it entirely on its own artistic merits without the help of a huge marketing campaign, using the well-trodden paths indicated in the Cook programme. Yes, there were some factual errors, but the accusations made in the programme were certainly not addressed in your articles, which were overly defensive.

As for the continued reference to "legitimate legal practices" did you know that it is illegal to

sell bootlegs in the UK (refer to recent court cases). If that's the case, does that make it right?

Richard Allen,
Delecrium Records,
Gerrards Cross, Bucks.

I am utterly sick to death of the music media's continual arrogance, bias and ignorant attitudes towards commercial dance music. I cannot believe the ridiculous excess and refusal to accept that the public love and want to buy this music. It gets little or no exposure anywhere, yet when it charts without any exposure, still we have to put up with pig ignorance and stupidity from the likes of Radio One and TOTP.

I am absolutely disgusted with TOTP for ignoring The Course and even Mr President, to name but two. How dare they? Why should the public's choice be decided for them?

TOTP has no right to exclude these two acts in particular. The Course were ignored over Texas. TOTP is so out of touch with its viewers. The kids who watch it are more likely to buy The Course than Texas. You might have thought it was pretty obvious they didn't want to buy Texas as it had dropped, but no, sod the public and its viewers, TOTPs just puts on what it likes instead. And what was the excuse for Mr President? Come on, let's hear it. And what about JK, BBK, Clock, Red 5?

The media is always harping on about the charts being too fast. I'll tell you why, because all the tunes that have the potential to be huge are ignored in favour of dull, depressing indie or R&B which despite all the hype and exposure, people won't buy.

If you give commercial dance music exposure, it will sell stacks. For God's

sake, the industry is all about making money, so take your heads out of your arses and start promoting good dance pop which people will buy. DJ Original (Jon Thompson), Oxford.

In your news item headlined "Six-year battle ends after Fripp and EG Music settle" (*MW*, news, June 7), Mr Alder is quoted as saying, "This is a case which should never have happened. Robert has wasted a lot of money".

Firstly, this is a case which probably would not have happened if Mr Alder had paid my royalties on time. Secondly, John Kennedy's legal fees are some of the best money I have ever spent. John's professional advice set standards of clarity and straightforwardness to which I was unaccustomed. Robert Frripp, Salisbury, Wiltshire.

I write on behalf of my client, Singapore Tourist Promotion Board UK, with reference to the Eastern Promise article in *MW* at the end of May.

The article incorrectly states that Spice Girls' 2 Become 1 single was banned in Singapore because of its suggestive lyrics. However, I am able to confirm that at no point has the single been banned in Singapore. On the contrary, Spice Girls are extremely popular in the country and are attracting a growing audience. Sarah Morgan, Singapore Tourist Promotion Board Press Office, London W1.

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I know him and his dog



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that some record companies down, can some loads out of town, they're using up all the electricity
without the power!



Two years ago, trance artist Brian Transeau walked barefoot out of the American backwoods and revitalised the UK dance scene. Tracks like *Loving You More* and *Embracing The Future*, released on Perfecto, were huge hits in the air—numbers with tidal wave breakdowns, mesmerising acid washes and ethereal choruses.

Segued together into a knee trembling 40-minute mix by Cream featuring Sasha, those numbers formed the centrepiece of *Ima*, a debut album which scooped up album of the year plaudits in dance mags across the board.

Transeau's style spawned a host of imitators and with them dream house—a factor new single *Flaming June* both acknowledges and eclipses with a signature piano melody that emerges from breakbeats, electro pops and synth bleeps. For Transeau though, it marks the end of the party.

"So many people were ripping off things I was emotionally attached to without putting any of their own emotion into them," he says. "They were turning it into a formula and it was never intended to be like that. It was very emotional, altruistic, heartfelt music."

It was this realisation that led to him jettisoning an entire album's worth of music on the way to releasing the follow-up to *Ima*, *ESCM*, due for release in September.

"For a while I felt like I had to take what I'd done further—longer pieces, bigger breaks, more strings," he says. The turning point came with *Hand In Hand*, a 25-minute single he began recording with Vincent Covello, singer of *Loving You More*, which reached number 14 here on its reissue in February 1996.

"I turned into something really repetitious, totally up its own axis, which wasn't the intention because it's a beautiful song," he says. "But I was trying to outdo myself and my copyists and I was descending into self parody. I worked on it for two months, recorded strings, segments and refused to let go of it. I was going nuts trying to finish it."

One day he decided to take a break from the track, went into the room which serves as the studio in his Maryland home and began messing around. Four hours later he finished *Orbitus Terrantium*, the spluttering electro breakbeat bomb which appears on both *Flaming June*'s B-side and *ESCM*. He had broken the pattern and with it came up with a new approach for the album which now intersperses more traditional BT-sounding material like *Content*, *Firewater* and *A Lullaby For Gaia* with the New Orleans indie dance of *Remember*, the incendiary big beat of *Love Peace And Chicken*, *Grease* and the industrial catharsis of *Solar Flux*.

Reflecting on the final 10 tracks, Transeau says, "It's more where I'm at now and although I'm worried that it's confusing because it's eclectic, it makes sense to me. It might be selfish, but I tried to avoid repeating myself."

While *ESCM* finds Transeau adding in his usual midlife of widdle samples—mating calls of deer, wild turkeys, leech frogs—it also features human voices in the shape of sufi singer TH Culhane and Jan Johnston, a Manchester folk singer he discovered via a batch of 99p bargain

"Some people wanted more big name collaborations like *Tori Amos*, but that's why I live in Maryland. When those calls start coming in I take the phone off the hook!"

Brian Transeau

bin singles in a record shop.

Given that Transeau broke through in the States with the *Billboard* chart-topping *Blue Skies* with *Tori Amos*, it's surprising to find that no big name guests drop in for the album, particularly for his home territory where he's licensed to Reprise but still relatively unknown.

"Some people wanted more name collaborations like *Tori* but that's why I live in Maryland," he says. "When those calls start to come in I take the phone off the hook."

Transeau was A&R in the UK at Perfecto by Spencer Baldwin who has now departed, leaving Ian Stanley, label head David Donald and founder DJ Paul Oakenfold to finish the job. Donald handles the business but points out that Oakenfold, who signed Transeau to the label, is his most important contact.

"He'll make a record and Paul will play it in the clubs and see what the response is. Living out in the woods means that he doesn't always know how people are going to take to his work, so DJs like Paul are his source of direct feedback," he says. Donald says that clubbers at Cream "burst into tears" when Oakenfold plays *Flaming June*, but radio is proving much harder to attract. Radio One only has the track on its C-list currently, a fact that pains everyone.

"It's a bit disappointing, we'd like to see it on the A-list so it could achieve the sort of success it deserves—really they should be all over it," Donald says.

The aim at Perfecto now is to establish Transeau as a solo musician. "We need to get him across as an artist outside the clubs, as a personality and as a performer playing live. We have some very strong visuals: good pictures and videos lined up to achieve that," says Donald.

Transeau is currently honing a new stage set-up with live musicians but despite his laidback, nature-loving image the man with the Californian-looking surfer image maintains, "I don't know what's cool. I really don't. I don't buy into that—I just make the sort of music that my dog likes." Mike Pattenden



BT

MOVING ON FROM TRANCE

PERFECTO: RINGING THE CHANGES

Founded in 1989 by DJ Paul Oakenfold, the Perfecto label began life at fir and spent four years with BMG before settling at East West (al)194 and beginning a run of 20 hit singles including *Grace's Not Over Yet* (remixed by BT) and *Perfecto Allstars' Reach Up*. The label is currently looking towards more album-oriented artists and plans to create a

new imprint, *Perfecto Red*, later in the year for slower more R&B hip hop influenced artists. Two new acts include *Quiver*—two guys from Coventry with a ska-fied take to their music—and *Rob A Dub*, production and writing team Charles and Wilson, plus a boy and girl singer who issue their debut single at the end of September.

Artist: BT Project: single/album Label: Perfecto Songwriter: Brian Transeau Studio: home Publisher: PolyGram Music UK Released: July 7/September 22

IN THE STUDIO

ARTIST	PROJECT	COMPANY	BOOKER BY	STUDIO	PRODUCER
ALL SAINTS	mixes	LONDON	Claude Chaperlin	MASTER ROCK (London)	Neville Henry
BT	programming	EAST WEST	Andy Kenyon	MAYFAIR (London)	artist
DIDO	album	CHEEKY	Morgan Neilson	SWANWAY (London)	Robin Armstrong
FRANTIC LANGUAGE	album	COALITION	Caroline Teeling	WESTSIDE (London)	Rolla Hancock
GHOSTS	album	SONY SZ	Yvonne Jardine	SWANWAY (London)	Al Stone
LEVELLERS	album	CHINA	Rick Lennox	WESTSIDE (London)	Jon Kelly
MENSWEAR	album mix	LAUREL	Howard Gough	WHITFIELD STREET (London)	Chris Allison
MIDGET	mixes	RADAR	Rob Collins	MASTER ROCK (London)	Mike Glassop
KYLE MINOUGE	album	DECONSTRUCTION	Paul Wainstay	MAYFAIR (London)	Dave Ball
MARK OWEN	tracks	REA	Connor O'Mahony	WHITFIELD STREET (London)	Cenzo Townsend
PEACE BY PIECE	tracks	WEA	Celia Lewis	RG JONES (London)	Derik Bramble
REFUGEE CAMP	single	SONY MUSIC	Richard Smith	MAYFAIR (London)	Wyclef
SPICE GIRLS	album	VIRGIN	Ashley Forbes	WHITFIELD STREET (London)	Stannard/Rowe
TERRORVISION	mixes	EMI	Jill Batts	MASTER ROCK (London)	Helen Woodward
TREACK PEOPLE	tracks	LWT	Ian Russel	RG JONES (London)	Simon Webb
WILDBARTS	tracks	ABSD	Ruby Reid	SQUARE CENTRE (Notts)	Simon Flynn/Russ Russell
WILDBARTS	album	MUSHROOM	Indis England	SQUARE CENTRE (Notts)	Ralph Jazzard
ROBBIE WILLIAMS	overdubs	CHRYSALIS	Chris Briggs	BATTERY (London)	Steve Power/Various

Confirmed bookings week ending June 28, 1997. Compiled by James Brown

Due to WATCH

CATCH The precious three pieces from South London youth Mance. Less Martin Fall (a mixtape and a steady hand) and with Vogue. Rings their debut single due. This session, is a very, very late on evidence with a beautiful chorus.

DUBSTAR

ADDING GRIT TO SHINY POP

Dubstar are set to return with a grittier take on their indie-electronic roots and a new single which their label head, Food Records' Andy Ross, is already describing as "Billy Liar meets Belle Du Jour".

The single, *No More Talk*, is released by Food on July 7 and heralds a more mature approach for the band. Where Dubstar could once be dismissed as a band with a radio-friendly pop veneer, this first taste of the September 15 scheduled second album, *Goodbye*, underlines their development as songwriters.

The kitchen-sink drama of *No More Talk's* lyrics is reflected in the Chris Cunningham-directed promo for the song and it is receiving regular plays on Radio One's Evening Session while Mark Radcliffe made it Record of the Week in June.

"Dubstar were initially seen as a shiny pop band," says Ross. "If they're to thrive they have to show some weight and depth to their songwriting. Both *No More Talk* and the album *Goodbye* are quite dark. The mood stems in a large way from the lyrics, which are unremittably bleak. If you listen to the words on the single they're closer to The Smiths than to Bananarama."

Steve Hellier, main songwriter in the Gateshead three-piece, is also keen to stress the importance of the words he's written for singer Sarah Blackwood. "This album is in many ways more lyrical, which meant we had to allow more space for

Sarah's voice," he says. "I do seem to spend every day of my life with Sarah, so it's always been easy to write material she's comfortable with. Also I

think there are more similarities between men and women than differences."

Their new manager, Some Bizarre supremo Steve, agrees. "The results are less plinky plonky than the first album, but it's still programmable, radio-friendly pop," he says. "Ultimately everyone wants their material to be popular."

Dubstar's Stephen Hague-produced

debut album, *Disgraceful*, is certified gold in the UK with sales of more than 150,000 two years after its release. It spawned two Top 20 singles, *Stars and Not So Manic* and *New Hague* is also at the helm of the new album. "We wanted him in on the basis of if it ain't broke, don't fix it," says Ross.

However, the music has gone through a subtle change of emphasis. Guitarist Chris Wilkie has stripped away some of the machine-like effects on his playing to create a more acoustic style and Hague has toned down the plastic flashiness of the synthesizers.

"We were very clear what we wanted right from the start," says Hellier. "The arrangements on *Disgraceful* were a bit fuzzy at times and it had a certain synthetic sheen which was a bit disappointing. Some of it was less alive than we wanted it to be. *Goodbye* is more varied and dynamic. It has a lot more vibrancy. Some of the

demo recordings actually made it on to the finished album. In particular a lot of the guitar parts were taken from the demos."

One of Wilkie's fans, ex-Smiths' guitarist Johnny Marr, encouraged the band to give his playing more prominence after an impromptu visit to their studio.

Goodbye was mostly written at the end of 1996 in the band's own studio in Newcastle. Hellier insists he didn't feel intimidated by second album syndrome. He says, "I was writing right through the promotion of *Disgraceful* and I still have lots of songs left over. That's why



there are 15 tracks on the album. There certainly wasn't a shortage of material. I also have music written before *Disgraceful*. In fact I wrote the single *No More Talk* back in 1985. It's the oldest track Dubstar have ever recorded."

The initial sessions were followed by a spell in Hague's Woodstock studio, New York State, and the album was finished in Bath and London in spring of this year. So far Dubstar have sold very poorly outside the UK, partly because the band didn't have a manager.

"We're a cult act in Japan and Europe, which means we don't have many fans outside Britain," says Hellier. "Their response to this problem was to appoint Steve."

"We were immediately impressed by how big he is in terms of character," says Hellier of the music industry catalyst, whose initial task was to establish the band as an international act. "The first thing I did for them was to set up an American deal with Polydor," says the former manager of Eighties northern synthesiser pop

band, Soft Cell. Dubstar's debut UK single, *Stars*, will be released for the first time in the US, culled from Cathedral Park, an album of selected tracks lifted from *Disgraceful* and *Goodbye*.

Meanwhile, in addition to a "fully rounded" TV campaign, with some surprise for the UK single *No More Talk*, Ross believes Dubstar will break new ground by overcoming their frozen-rabbits-in-the-headlights demeanour in previous videos and stage shows.

"They're three fairly average Joe Publics who have spent two years playing live, getting used to interviews and making videos. They have much greater confidence now," he says.

Hellier is even considering adding a "real" bass player to the line-up for the October/November tour, timed to coincide with the autumn return of the college population. This change of approach is likely to be subtle, however.

"I think the way I flick a switch on the keyboard and then stand there for the rest of the song is more honest for a modern pop band," he says. **Steve Miles**

TALENT

The mood stems in a large way from the lyrics, which are unremittably bleak. If you listen to the words on the single they're closer to The Smiths than to Bananarama — Andy Ross

STEVE LAMACQ. ON A&R

The pile of demos is getting out of hand again. I'm starting to think that even the Radio One cleaner is in on the act, leaving a few new ones every night. So, anyway, here's a few of the tapes nestling near the top of Mount Demo, starting with *The Jellies* — a band whose name has been cropping up in several A&R conversations. And what a buoyancy it is. They sound like power people on the cassette, too. Imagine a polished bounce-pop sound, one step away from Silver Sun, but more Byrds than Beach Boys and wrapped up in titles like *Strawberry Ice Cream* and *Feels Like Sunshine*. There's also a funny, breakneck little tune called *Fat Cat* which speeds past like a mad-

cap version of The Wannadies...Next up, the *Shooter* demo, which was handed to me by a very imposing looking fella at the revamped Club Dynamite at Camden's HQ Club (this year's equivalent of the Thursday night hang-out Club Skinny which helped nurture bands like Tampans and Dweeb). Shooter describe themselves as a "pop happy three-piece" which equates well with what you get on the tape. It sounds like what the New Wave Of New Wave did next, after it came back from a holiday in Brighton...Not so Mercedes, who sound like the hardcore Sundays. Predictably, I've lost the letter that goes with this, but it's a London telephone number, so you may have

seen this band already if you're in the capital. Opening track *Sine* is the one where the girl sounds sort-of like Harriet Sunday over some very heavy un-Sundays-like guitars, but track two could have come from their Reading, Writing & Arithmetic period. Very promising if they can carry it off live...Finally *Shep*, a three-piece from Didsbury. This is the weirdest effort of the week because they sound like something Factory might have signed in 1980. Anyone remember Tunnel Vision? Well, this is like the Nineties' equivalent. A future, brooding sound, with an underlying air of menace.



One to WATCH
PERRY BLAKE

Reuse your experience for the new Scott Walker — or so Fisher would have it — a 28-year-old Irishman with a clutch of female, unproven and badly orchestrated songs, mixed, produced, messy, difficult and obscure.

CATH COFFEY

STEPPING INTO THE SPOTLIGHT

When Fourth & Broadway releases Cath Coffey's debut single *Say What You Say* on July 14, it will signal the first steps into the limelight for a singer who has enhanced some of the most successful and influential dance records of the past five years.

Although she is now taking the reins, she is not leaving her illustrious past behind her. Former collaborators Tricky and the Stereo MCs crop up on her debut album as well as a host of other names-in-the-ascendant including Howie B and Tony Nwachukwu of *Atta Blues*.

"Tricky's got a big name and the Stereos have a big name, and that helps. It's not something I'd want to play down because it happened organically," says Darcus Beese, A&R manager at Island.

Coffey's career started as a teenager when her love for music drove her to try to make a living as a dancer.

"I love all forms of dance — it's another way to express yourself through music," says Coffey. "But obviously I didn't have a realistic idea of what it would be like to dance for a living — a lot of the time it was a job like any other I'd done like working in a shop or cleaning offices."

She danced in crowd-pleasers in London's West End, on Broadway and even at sea on a ferry. But it was in 1992, after a mutual friend's introduction, that she began singing with the Stereo MCs, of whom she remains an integral part. "Oh yeah — I'm not the next album," she states emphatically.

Her own recording schedule has cut down the performance element that dominated the initial chapters of her career, but her old associations mean she is still managing to get on stage along the way.

'Hip hop is the sexiest music and the sexiest beat that we have. Lyrically, it's also very realistic and very clever' — Cath Coffey

"I did shows with Tricky for Nearly God [on which she featured] and that was great — a reminder of where all the stuff I'm doing now will eventually lead," she says. "For one gig, I got the call an hour before I went on stage, and just did it instinctively. With Tricky's music, that's something you can do."

As someone whose songs deal in similarly complex emotional areas, Coffey's not precious about the spectacle of Tricky's fans happily mouthing what she describes as his "dark and dense" lyrics at concerts. "I think it's good — people really get into it. Some of the lyrics are funny, because it's all wordplay after all. There's beats there, too, if you just want to get into

that. People take it all too seriously."

People do take their beats seriously and when a recording artist is allowed a long period to create a record, there's a chance the outside world will have moved on. Coffey's rigorous approach to her work and willingness to revise it has ensured that her recordings sound decidedly fresh.

While the single's B-side, *Something About You*, rides a languorous, Isaac Hayes-style groove courtesy of Vienna-based outfit Uptight Productions, the main mix of *Say What You Say* is a ringing, humming rhythm which floats at the speed of drum & bass. Remixes which take it further in that direction (Jumpin' Jack Frost) and into bouncer and funkier territory (Stereo MCs) reshape the song without radically changing its flavour, which Beese sees as crucial. "Styles do come and go in the groove end, but at the end of the day the

song remains the same," he says.

"When we all sat down and asked Cath what kind of album she wanted to make, she just said, 'I want to make a great record.' It wasn't, 'I want to make a trip hop record,' when that was the tag that was fashionable, or a big beat record, which is the tagline at the moment."

Coffey cuts through all the groove theorising by explaining that all her music is primarily indebted to hip hop. "It's the sexiest music and the sexiest beat that we have. Lyrically, it's also very realistic and very clever," she says.

Ultimately, it is what you do with that foundation that counts — as Coffey has discovered. But whatever new labels get invented for where the rest of the world is taking that beat, she will still be doing her own thing. With a little help from her friends, of course.

Peter Lyle

Act: Cath Coffey Project: single Label: Fourth & Broadway Songwriter: Coffey/Dacon/Quamby Producer: Coffey/Deacon/Quamby Studio: Sheffield Axis Studios Publisher: Blue Mountain/Chrysalis Released: July 14

Having an unknown artist's debut release chosen for the BBC's National Lottery Live is the type of break record labels dream about.

For Avex's new R&B imprint, Adept, this is just one of the elements that have fallen into place to help lift 23-year-old Ohio-based R&B singer Lakisha Berri and her single, *Like This And Like That*, from obscurity to a UK chart hit this week.

Aside from the Lottery show and other key TV appearances such as *The Big Breakfast*, Berri has also enjoyed blanket specialist support and a place on 59 radio playlists nationwide.

Off the back of this UK success Berri has also secured a contract in the US with Disney's Hollywood label (Adept signed her for the world outside the US) which has in turn seen *Like This And Like That* become the key song on the soundtrack for Disney's summer release, *Sixth Man*.

For Adept A&R manager Steve Wren,

LAKIESHA BERRI

LOTTERY PROVIDES LAUNCHPAD

CHART BREAKER

who signed Berri after being passed a demo tape late last year, the success of the single is evidence that the US can be a source of rich pickings for indie A&R men in the UK looking towards the R&B market.

"If you're willing to go through the tapes, there's good stuff out there because the majors tend to just go after whatever's hyped," he says.

In Berri's case the wheels were oiled by the fact that her manager, Rick Waring, happens to be a 35-year-old expatriate Brit who formerly managed an independent record shop, *The Long Player*, but now resides in Cincinnati.

Although there was interest from a US major in Berri, Waring was open to an offer from Adept. "With the US majors there were things going on but I thought Lakisha would be perfect for Europe and Adept/Avex gave us a good plan," he says.

Wren believes that small labels have a positive advantage in this field. "People at indie always have a lot of passion and knowledge for what they're doing. We have a small team at Avex but we have know-how," he says. One example of this strategy

approach was Wren's idea of importing 3,000 copies of *Like This And Like That* into the UK on white label from the US in February with no details other than a name and phone number.

Drawing on his experience as an ex-manager of Soul's Downtown Records he correctly gauged that this would build a groundswell of interest without damaging the track's sales base when it came to a full release.

The next step for Berri is the release of a second single, provisionally titled *Freaky Thing*, leading to an album later in the year. Several tracks have already been recorded and, according to Berri, will show her as capable at releasing more material as she is on upbeat numbers. "I like the slower stuff because it allows you to bring out a more serious, sexier side," she says.

Aside from more material from *Like This And Like That*'s producer Emosia, who's previously worked with Eternal and SWV, Berri's album will also feature tracks produced by rap artist/producer Erick Sermon. "That was great," says Berri. "It was different



because he's a rapper. He made things up in 10 minutes. It was awesome."

After Berri, future artists on Adept will include premier UK remix/production crew Blacksmith who have signed an artist deal with the label. "I just want to build the biggest independent black music label in the UK and be known for putting out quality music," says Wren. "Tom Farside

Act: Lakisha Berri Project: single Label: Adept Songwriter: Emosia/Lorelli Studio: Uptight Sound Producer: Emosia Publisher: Shapiro, Bernstein

Time to WATCH

SYLVIA POWELL
Nigerian-born 26-year-old Powell has a vibrant disc, versatile skills, soulful songs and a class act, her debut single for Deconstruction, *Starry, Starry, September*, is effortlessly gorgeous and very powerful.

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CHART FOCUS



It's hard to find for less than £3.99 but Puff Daddy, Faith Evans and 112's tribute to The Notorious B.I.G. 'I'll Be Missing You' is proving to be a very substantial hit. It sold 166,000 copies last week, a big increase over its first week 109,000, and enough to beat off a strong challenge from Sash! whose Ecuador debut at number two with over 130,000 sales.

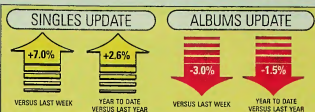
It's tough on Sash! who also reached number two with his last single Encore Use Pois, and on the Multiple Label, a Telstar imprint. Ecuador would have been Telstar's first number one single in 15 years of trading – though, to be fair, it has been concentrated on albums for much of that time.

Ecuador is easily the biggest hit to use as its title the name of a country. Excluding titles like America (it's actually a continent, even if those who sing about it mean the USA), Russians (people, not the place) and the like, the full list of sovereign territories which have loaned their names to hit records are, in descending order of chart success: Ecuador, Australia, Bangladesh, Lebanon, Cuba, Mexico, Cambodia, Brazil, Argentina, Israel, Vietnam, China, Congo and Panama. Ecuador is the fifth South American state to be namechecked, making it the most popular continent.

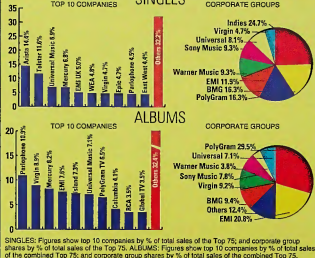
Dutch group **The Course** land their second consecutive Top 10 single, debuting at number eight with Ain't Nobody – and like their first, Ready Or Not, it's a cover of a very familiar hit. Ain't Nobody was written by Rufus group member "Hawk" Wolinski, and was originally a number eight hit for the group and its principal member Chaka Khan in 1984. A remixed version also peaked at eight in 1989. But the song has really got into its stride in the past three years, becoming the decade's most persistent hit. In 1994 a battle for chart honours between rival versions by Jaki Graham and RWS featuring Owen Dickey was resolved in favour of the latter, who peaked at number 21, 23 places ahead of Jaki. The following year saw Diana King climb to number 13 with her version, while earlier this year LL Cool J took the track to number one.

Another oldie back in the thick of it. Somewhere, was introduced in the musical West Side Story, and provided PJ Proby with a number six hit in 1964. It's the fifth successful cover by **The Shire Boys** and their 30th hit in all, the latter figure proving a significant one, since it topped that Chris and Neil have now topped the previous record of hits by a duo, the 29 accumulated by **The Everly Brothers** between 1957 and 1984.

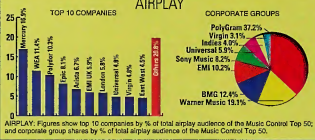
An infringement of chart regulations



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.

(see news) is enough to prevent **Paul Weller** from registering his second consecutive number one album. Weller, who topped the chart with Stanley Road in 1995, was expected to do likewise with Heavy Soul but C1N's legitimate sales figure for Weller is 45,700 – 2,500 fewer than the second week sale of **Radiohead's** OK Computer, which thus retains pole position.

Weller will get no second chance, with **Prodigy** likely to beat both albums by a huge margin next week.

The week's other album sales success comes from **David Gates & Bread**, a popular Seventies group, whose

Essentials makes a surprisingly high debut at number 13. Comprising both solo Gates material and Bread favourites, it's made up of material recorded for Warner Music's Elektra label, and has been licensed to Jive, which is promoting it on TV and radio.

It's 10 years since the last attempt to sell the group's back catalogue via TV resulted in failure. Telstar's The Sound Of Bread peaked at number 84. Exactly a decade before that – and precisely 20 years ago this week – Elektra released a more successful TV compilation, The Sound Of Bread, which climbed to number one.

Alan Jones



A surprisingly severe slump in support for Hanson's Mmmbop/Bebe Winans to regain leadership of the airplay chart, even as I Wanna Be The Only One continues its own slow fade. Neither record should take the prize next week, with **Oasis's** D'You Know What I Mean? the most likely success.

It surges 50-4 this week, amassing 869 plays and 63.2m audience impressions. If the other tracks on the EP are added – Stay Young had 18 plays and an audience of 10.6m, Angel Child five plays and 3.7m, Heroes seven plays and 2.0m – the Oasis single should be number one. It is at Radio One, where D'You Know What I Mean? was played 31 times – one more than runner-up Free by Ultra Nate. Radio One also provided the majority of play on the other tracks, spinning Stay Young 18 times (its ante exposure), Angel Child four times and Heroes once.

Spice Girls debut at number 37 with Step To Me, the track which will feature in Pepsi promotions. It was played 62 times last week, with Radio One accounting for 23 of them. The station's enthusiasm for the track was tempered somewhat by the actions of one of its DJs, who deliberately led dead air either side of the song having previously invited listeners to tape it. Pepsi must have been well chuffed off, as it's trying to sell coils to punters with the promise of a copy of the track for collecting ring pulls.

As was the case when they released their debut singles, former **Take That** stars **Gary Barlow** and **Robbie Williams** have new singles competing for airplay simultaneously. Gary is looking for his third number one with So Help Me Girl while Robbie will be looking to consolidate his success with Lazy Days. At this early stage, however are about even. Robbie gets the higher chart placing – 38 compared with Gary's 70 – but Gary has more plays, with 240 airings of So Help Me Girl against 184 of Lazy Days.

Radio 2 continues to surprise and delight. It's the prime mover behind **Gloria Lynne's** debut at number 81 with Speaking Of Happiness. The song, used in the Ford Mondeo ad, is already out, but Radio 2's only least on it last week, airing it 10 times.

The only song to be played more times by the station is **Prefab Sprout's** new single Electric Guitars, which enjoyed 11 spins. Radio 2 is almost the sole standard bearer for Lynne's single which got only five plays elsewhere, but the Sprouts' disc won a further 90 airings from many other country, diverse stations last week.

Alan Jones

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W TOP 75 SINGLES cin

5 JULY 1997

Label CD/Cass (Distributor)
7/1Z

TITLES
A-Z

WEEK	LAST	WEEK	TITLE	ARTIST (PRODUCER/PUBLISHER)	Label CD/Cass (Distributor)
1	1	1	I'LL BE MISSING YOU	Puff Daddy (Arista) / Faith Evans (Columbia/Sole) / M. Young (J&R)	7/1Z
2	NEW	2	ECUADOR	Majorly CMILTY 23/CAMILTY 23 (TRC/IMP)	7/1Z
3	NEW	3	JUST A GIRL	No Doubt (Windup/MCA) (Stefan/Dunson)	7/1Z
4	3	4	MIMBRO*	Mercury 57452/57454/384 (F)	7/1Z
5	2	5	BITTER SWEET SYMPHONY	The Verve (PolyGram) (The Verve/Peter Dinklage)	7/1Z
6	4	6	FREE	AM-PM 58224/58224/24 (F)	7/1Z
7	6	7	I WANNA BE THE ONLY ONE	1st Avenue A&M CD/CM 470/21 (F)	7/1Z
8	NEW	8	AIN'T NOBODY	The Brothers CDBRV 340/37U 31 (TRC/IMP)	7/1Z
9	NEW	9	SOMEWHERE	Parlophone CD/ 54071 TR 5470 (F)	7/1Z
10	10	10	MCCO JAMBOO	WEA WEA 11023/1104 (F)	7/1Z
11	4	11	HUNDRED MILE HIGH CITY	MCA MCSTO 40133/MCSTO 40133 (M)	7/1Z
12	NEW	12	I'M NOT IN LOVE/SCOOBY SNACKS	Chrysalis CD/MS 5502/5504 (F)	7/1Z
13	12	13	TIME TO SAY GOODBYE (ON THE PARTNER)	Columbia CD/MS 4282/4282 (F)	7/1Z
14	6	14	CLOSER THAN CLOSE	Big Bang CD/BBMG 10/CARBAN 1 (TRC/IMP)	7/1Z
15	RE	15	THE GOOD LIFE	NPG 009515/NPG 009515/NPG 009515 (NPG)	7/1Z
16	8	16	NOTHING LASTS FOREVER	London LOCDP 3864 (F)	7/1Z
17	NEW	17	THE AGE OF LOVE - THE REMIXES	React CD/REACT 1000 (F)	7/1Z
18	13	18	WE TRYING TO STAY ALIVE	Columbia 66481/5946/481 (F)	7/1Z
19	11	19	CALL THE MAN	Capitol CD/MS 4682/4682 (F)	7/1Z
20	NEW	20	HEY DJ! (PLAY THAT SONG)	Telstar CD/STAS 288/CSTAS 288S (BMG)	7/1Z
21	NEW	21	OXIGENE 10	Mercury 664715/2664/15 (SM)	7/1Z
22	5	22	ON YOUR OWN	Food/Parlophone CD/FOOD 96 (F)	7/1Z
23	NEW	23	WALTZING ALONE	Fontana J/MCD 18 (F)	7/1Z
24	3	24	GUIDING STAR	Polygram 17132/511724 (F)	7/1Z
25	17	25	HOW FAR DO YOU WANT ME TO GO	Arista 742141/8427/4321/4148 (BMG)	7/1Z
26	20	26	HOME	Mute CD/ONS 27/CBONG 27 (RTM/DCS)	7/1Z
27	14	27	LOVE ROLLERCOASTER	Wiffen CD/ST 21/80/ST 21/80/ST 21/80 (BMG)	7/1Z
28	15	28	WHERE HAVE ALL THE COWBOYS GONE?	Warner Bros W 982C/W 982C (W)	7/1Z
29	20	29	SUNDAY SHINING	Mercury 86455/2644/55A (SM)	7/1Z
30	18	30	I WANT YOU	Columbia 86455/2644/55A (SM)	7/1Z
31	22	31	I'LL BE THERE FOR YOU	East West A 4302C/4 4304C (F)	7/1Z
32	NEW	32	RAM POWER	Seattle Sonic SM/SS 7/SS 7 (SM)	7/1Z
33	26	33	BELLISSIMA	Positive CD/TV 72/TV 72 (F)	7/1Z
34	NEW	34	GAME OVER	Virgin US/CD 1152/US 121V/5012 (E)	7/1Z
35	NEW	35	JUST ANOTHER ILLUSION	Atlantic CD/AT 3264 (F)	7/1Z
36	NEW	36	CRUSH ON YOU	Atlantic CD/AT 3264/3264/3264 (F)	7/1Z
37	7	37	YOU'RE NOT ALONE	RCA 742141/4232/14232/14232A (BMG)	7/1Z

WEEK	LAST	WEEK	TITLE	ARTIST (PRODUCER/PUBLISHER)	Label CD/Cass (Distributor)
38	NEW	38	PUNKA	Ken Caillat/Johnny X MCA (Lavinia/Johnny X)	7/1Z
39	24	39	HOW HIGH	Reggae Burner 88Q 312C/D/BBQ 312C/D/BBQ 312Z (F/MT/DCS)	7/1Z
40	NEW	40	FEEL WHAT YOU WANT	Champion CHAMP/CD 229/CHAMP/CD 229 (BMG/IMP)	7/1Z
41	NEW	41	KROTY	Wendy W/Ruby/Ruby RMC (Poly/Delta/Kristine W)	7/1Z
42	21	42	YOU ARE THE SINGLE	Incline/RCA DICE 010C/D (F)	7/1Z
43	NEW	43	LIARS BAR	Def Jun 5719432/5719434/5719431 (F)	7/1Z
44	25	44	I'LL BE	Hi-Lite/PolyGram/3000/3000/3000 (F)	7/1Z
45	NEW	45	STAY BE TIGHT	Creation CRESCD 263/CRESC 263 (3M/V)	7/1Z
46	16	46	SUN HITS THE SKY	Parlophone CD/ 54071 TR 5470 (F)	7/1Z
47	NEW	47	LOVEFOOL	Stockholm 57105/57105/57105 (F)	7/1Z
48	18	48	CASUAL SUIT (BURNING SPEAR)	East West EW 110C/VEW 110C (F)	7/1Z
49	13	49	YOU MIGHT NEED SOMEBODY	Freemove/WEA WEA 100C/WEA 100C (F)	7/1Z
50	12	50	JULIA	Polygram 5711752/ (F)	7/1Z
51	NEW	51	WHATEVER	East West E 3642C/D E 3642C (F)	7/1Z
52	15	52	I BELIEVE I CAN FLY*	Jive JIVE/CD 415/JIVE/CD 415 (JIVE)	7/1Z
53	18	53	LIKE THIS AND LIKE THAT	Adapt ADPT/CD 71ADPT/71Z (F)	7/1Z
54	NEW	54	SOMEONE	Parlophone PERF 141C/D/PERF 141C (F)	7/1Z
55	NEW	55	I DON'T WANT TO BE A BRAZEN WIMP	LaFace 742314/6812/742314/6814 (BMG)	7/1Z
56	31	56	STUNK	One Little Indian 1917P CD/1 (F)	7/1Z
57	NEW	57	MIDNIGHT IN CHELSEA	Mercury MERC/CD 488/MERC/CD 488 (F)	7/1Z
58	25	58	AMOUR (C'M ON)	All Around The World CD/CBE 153 (TRC/IMP)	7/1Z
59	4	59	STRANGE	Chrysalis CD/MS 5502/5504 (F)	7/1Z
60	34	60	LOVE SHINE A LIGHT	Eternal/WEA WEA 100C/WEA 100C (F)	7/1Z
61	4	61	NEVER, NEVER GONNA GIVE YOU UP	Arista 742141/8427/4321/4148 (BMG)	7/1Z
62	14	62	THE END IS THE BEGINNING IS THE END	Warner Bros W 982C/W 982C (W)	7/1Z
63	36	63	PEOPLE OF LOVE	Feverpitch CD/FR 18 (F)	7/1Z
64	NEW	64	PARANOID ANDROID	Paranoid (Redhead/Cherry) Warner-Chappell (RadioShack)	7/1Z
65	21	65	NOT WHERE IT'S AT	A&M 85225/252/85224 (F)	7/1Z
66	50	66	WONDERFUL TONIGHT	Big Life BLRDA 134/BLRDC 134 (F)	7/1Z
67	10	67	T I AMO	Eternal/WEA WEA 100C/WEA 100C (F)	7/1Z
68	NEW	68	WHAT I GOT	Polygram 5711752/511724 (F)	7/1Z
69	NEW	69	OLD BEFORE IT	Chrysalis CD/MS 5502/5504 (F)	7/1Z
70	NEW	70	ALL I WANT TO DO IS ROCK	Independent (SOM 385M/385M/385M/385M)	7/1Z
71	NEW	71	STAR PEOPLE 37	Virgin US/CD 1152/US 121V/5012 (E)	7/1Z
72	NEW	72	PLEASE DON'T GO	Mercury 86455/2644/55A (SM)	7/1Z

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AIRPLAY PROFILE

STATION OF THE WEEK

The £80,000 it spent asking the people of East Anglia what they wanted to listen to was a wise investment for Vibe FM's owner Essex Counties Radio (ECR).

When the company - part of the Essex Radio Group - first became interested in the new regional licence for East Anglia it had no idea what genre of station it would eventually propose to the Radio Authority. Essex Radio programme director Paul Chandler says: "I'd research had identified the need for an easy listening station that is what we would have gone for. But the research clearly demonstrated that young adults in the region, and in particular the under 25s, felt dissatisfied with existing local radio and Radio One. They wanted a new station playing a variety of dance that would appeal to them." There are already six large regional (LR) stations in the UK, and Vibe FM joins Kiss 105 in Yorkshire and Galaxy 101 in the South West in choosing to play predominantly dance music.

Vibe will broadcast to 1.5m people in Norfolk, Suffolk and Cambridgeshire from its state-of-the-art studios in Bury St Edmunds when it goes on air in the autumn.

"The key to success is to play a mix of dance from all eras and the format will be dance music aimed at people in their teens and twenties. It will mix styles including tracks by Michael Jackson, Steve Winwood and Marvin Gaye together with current hits by artists such as External, Damage and Jamiroquai," says Chandler.

There are also plans for specialist dance shows featuring house, soul,



VIBE PLAYLIST

- Track/Artist (Mix)
I'll Be Missing You Puff Daddy (Rediffy/Arista)
Wonderful Tonight Damage (Big Life)
I Wanna Be The Only One Cherilise (1st Avenue/EMI)
Ecudador Sash! (Muzly)
Missing Everything But The Girl (EDS/Virgin)
Closer Than Close Rosie Gaines (Big Bang)
Alright Jamiroquai (Sony SB)
Never Never Gonna Give You Up Lisa Stansfield (Arista)
You're Not Alone Olive (PDA)
Source: Playlist supplied by Vibe FM

reggae, rap and R&B during the evening and weekends. "Our aim is to be 'on the edge' rather than 'over the edge' and to create a cool-sounding, hip service with maximum music flow. It will be fresh, fun and exciting with personality DJs who will be up-beat, lively and unpredictable without being juvenile," says Chandler.

News that Essex Radio Group had clinched the East Anglia licence came in the same week that the company announced it had purchased 96.6FM Classic Hits for £750,000. The station, which serves 250,000 people in St Albans and Watford, will revert to its original name Oasis FM and its output will be revamped. **Steve Hensley**

TRACK OF THE WEEK

HANSON: MMBOMB

Mercy's head of radio promotion Bruno Morelli had no doubts that Hanson's MMBomb would be a huge airplay success.

"You would have had to be deaf not to realise this was a great radio track," he says.

The song has dominated Radio One and ILR for weeks, with Radio One's support particularly impressive.

Not only was the network playing the track up to 28 times a week before it was released, but the song was still receiving a massive 31 plays a week on the station at the end of last month and was Radio One's most played track for much of June.

In the second week of June the song smashed the record for a song not at number one in the airplay chart when it recorded 2,036 plays and an audience of 71.4m. MMBomb was at the top of the airplay chart by the end of June as its total weekly plays remained above the 2,000 mark.

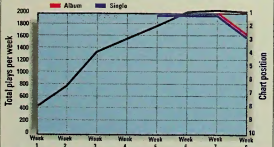
Regionally, Kent-based Invicta FM has been the song's most prolific supporter, playing MMBomb over



than any other station for an incredible six out of the last seven weeks. Its support peaked at the beginning of June when the track received 55 plays in one week. The radio support has helped sustain sales of the former number one single, which are approaching 500,000, and the album *Middle Of Nowhere*.

"Not only is this a great track but radio appreciates the phenomena that is Hanson. They are a great young band that write their own songs and know about music," says Morelli.

Steve Hensley



RADIO 1

ILR

	UK	IRL	Title Artist Label	Week	IRL	Week	IRL	IRL	IRL
1	1	1	I WANNA BE THE ONLY ONE Cherilise (1st Avenue/EMI)	1907	1828				
2	2	2	MMBOMB Hanson (Mercury)	1857	1565				
3	3	3	FREE Ultra Nuts (AM PMA/AM)	1350	1448				
4	4	4	YOU ARE THE UNIVERSE Brand New Heavies (1st Avenue)	1215	1368				
5	5	5	LOVEFOOL Celine Dion (Polygram)	1413	1282				
6	6	6	YOU MIGHT NEED SOMEbody Shyla Amis (WEA)	1400	1270				
7	7	7	YOU'RE NOT ALONE Olive (PDA)	1338	1249				
8	8	8	GUIDING STAR Car (Polydot)	967	1085				
9	9	9	I'll BE MISSING YOU Puff Daddy & Faith Evans (Feat. 112) (Bad Boy/Arista)	539	1059				
10	10	10	I WANT YOU Savage Garden (Columbia)	964	971				
11	11	11	BITTER SWEET SYMPHONY Verve (Island)	620	536				
12	11	11	STRANGE Wet Wet Wet (Parlophone Organisation/Mercury)	934	855				
13	8	13	MIDNIGHT IN CHELSEA Jan Bon Jovi (Mercury)	1089	865				
14	13	14	CLOSER THAN CLOSE Rosie Gaines (Big Bang)	852	855				
15	13	15	HALO Tinashe (Mercury)	913	806				
16	24	16	WALKING ALONG James (Mercury)	595	802				
17	18	17	D'YOU KNOW WHAT I MEAN? Oasis (Creative)	770	777				
18	18	18	NOT WHERE IT'S AT Del Amitri (A&M)	776	730				
19	28	19	WHERE HAVE ALL THE COWBOYS GONE? Faith Cole (Warner Bros)	543	712				
20	28	20	A CHANGE WOULD DO YOU GOOD Sheryl Crow (A&M)	457	647				
21	15	21	HARD TO BE THERE FOR YOU Rembrandt (Epic)	783	640				
22	19	22	IF I WERE YOUR GIRL AZ Yet Featuring Peter Cetera (LaFace/Arista)	647	617				
23	18	23	COCO JAMBO DJ President (Cub Culture/WEA)	656	614				
24	20	24	DROP DEAD COORDED Republic (A&M Construction)	538	611				
25	16	25	NEVER NEVER GONNA GIVE YOU UP Lisa Stansfield (Arista)	801	582				
26	17	26	STAR PEOPLE Super Michael (A&M/Interscope)	663	558				
27	22	27	WHAT EVER IS YOUR HEART BOUND (Mercury)	612	536				
28	20	28	YOU SHOWED ME Lightning Seeds (Epic)	644	522				
29	28	29	BRAZEN EVIDENCE Dru Hill (Arista)	549	521				
30	25	30	DON'T SPEAK No Doubt (MCA)	563	520				

© Music Control UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 22 June 1997 until 24.00 on Saturday 28 June 1997.

VIRGIN

	UK	IRL	Title Artist Label	Week	IRL	Week	IRL	IRL	IRL
1	1	1	GUIDING STAR Car (Polydot)	42	40				
2	1	2	MIDNIGHT IN CHELSEA Jan Bon Jovi (Mercury)	41	38				
3	5	3	WHERE HAVE ALL THE COWBOYS GONE? Faith Cole (Warner Bros)	28	40				
4	3	4	NOT WHERE IT'S AT Del Amitri (A&M)	39	38				
5	7	5	LOVE IS THE LAW Superchick (Mercury)	28	29				
6	7	6	DROP DEAD COORDED Republic (A&M Construction)	41	38				
7	1	7	WALKING ALONG James (Mercury)	26	29				
8	1	8	HOW HIGH Superchick (Mercury)	29	28				
9	3	9	HALO Tinashe (Mercury)	29	28				
10	10	10	BITTER SWEET SYMPHONY Verve (Island)	26	28				
11	10	11	LOVEFOOL Celine Dion (Polygram)	26	26				
12	10	12	YOU SHOWED ME Lightning Seeds (Epic)	26	26				
13	10	13	D'YOU KNOW WHAT I MEAN? Oasis (Creative)	5	28				

© Music Control UK. Station charts show sales (ranked by total number of plays per station from 00.00 on Sunday 22 June 1997 until 24.00 on Saturday 28 June 1997).

ATLANTIC 252

	UK	IRL	Title Artist Label	Week	IRL	Week	IRL	IRL	IRL
1	1	1	ALRIGHT Jamiroquai (Sony SB)	57	58				
2	4	2	YOU MIGHT NEED SOMEbody Shyla Amis (WEA)	57	58				
3	3	3	YOU'RE NOT ALONE Olive (PDA)	56	57				
4	1	4	LOVE IS THE LAW Superchick (Mercury)	62	47				
5	5	5	I WANNA BE THE ONLY ONE Cherilise (1st Avenue/EMI)	59	46				
6	1	6	YOUR HEARTS RUN FREE The Roots (Mercury)	57	45				
7	1	7	LOVEFOOL Celine Dion (Polygram)	59	45				
8	8	8	BELLISSIMO DJ President (Cub Culture/WEA)	41	39				
9	1	9	FREE Ultra Nuts (AM PMA/AM)	35	38				
10	1	10	SMOKIN' ME OUT Swazoo (Bad Boy/Mercury)	26	37				

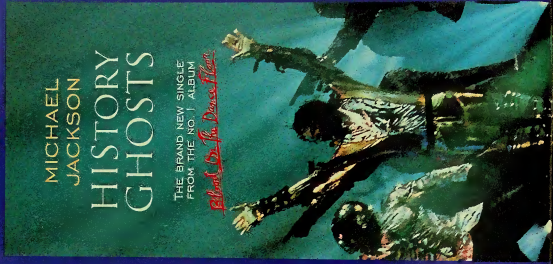
THE OFFICIAL CHARTS - 5 JULY

music week
 AS USED BY



SINGLES

1	I'LL BE MISSING YOU Puff Daddy/Arista	
2	EUADOR SASH! featuring Rodriguez	Multiply
3	JUST A GIRL No Doubt	Interscope
4	MMMBOP Hanson	Mercury
5	BITTER SWEET SYMPHONY The Verve	Virgin
7	FREE Ultra Nate	AM/PM
6	I WANNA BE THE ONLY ONE Eternal featuring BeBe Winans	1st Avenue/EMI
8	AIN'T NOBODY The Course	The Brothers
9	SOMEWHERE Pet Shop Boys	Parlophone
10	COO JAMBOO Mr. President	MCA
4	11 HUNDRED MILE HIGH CITY Ocean Colour Scene	MCA
12	I'M NOT IN LOVE/SCOOBY SNACKS Fun Lovin' Criminals	Chrysalis
13	TIME TO SAY GOODBYE (DON'T LEAVE THIS WAY) Sarah Brightman and Andrea Bocelli	Dedicated
14	CLOSER THAN CLOSE Rosie Gaines	Big Bang
15	THE GOOD LIFE The New Power Generation	NPG
8	16 NOTHING LASTS FOREVER Echo & The Bunnyman	London
17	THE AGE OF LOVE - THE REMIXES Age Of Love	React
13	18 WE TRYING TO STAY ALIVE Wyckd, Jean And The Refugees	Alstars
11	19 CALL THE MAN Celine Dion	Epic
20	HEY DJ! (PLAY THAT SONG) N-Type	Telstar
21	OXYGENE 10 Jean Michel Jarre	Epic
5	22 ON YOUR OWN Blur	Food/Parlophone
23	WALTZING ALONG James	Fontana
9	24 GUIDING STAR Coast	Polydor
1	25 HAT	



MICHAEL JACKSON

HIStory GHOSTS

THE BRAND NEW SINGLE
FROM THE NO. 1 ALBUM

Album to be Discussed Here

ALBUMS

1	1 OK COMPUTER Radiohead	Parlophone
2	HEAVY SOUL Paul Weller	Go/Discs/Island
3	DESTINATION ANYWHERE Jon Bon Jovi	Mercury
5	4 SPICE Spice Girls	Virgin
6	5 BEFORE THE RAIN Eternal	1st Avenue/EMI
8	6 TIMELESS Sarah Brightman	Coalition
3	7 MIDDLE OF NOWHERE Hanson	Mercury
7	8 ALWAYS ON MY MIND - ULTIMATE LOVE SONGS Elvis Presley	RCA
10	9 THE BEST OF Bob Dylan	Columbia
12	10 STOOISH Skunk Anansie	One Little Indian
11	11 ROMANZA Andrea Bocelli	Philips Classics
9	12 EVA En Vogue	East West
13	13 ESSENTIALS David Gates & Bread	Jive
15	14 TELL'N' STORIES The Charlatans	Beggars Banquet
19	15 SHELTER The Brand New Heavies	ffrr
27	16 BLUR Blur	Food/Parlophone
4	17 LADIES & GENTLEMEN WE ARE FLOATING IN... Spiritualized	Dedicated
18	18 WHITE ON BLONDE Texas	Mercury
33	19 FLAMING PIE Paul McCartney	Parlophone
20	20 TRAVELLING WITHOUT MOVING Jamiroquai	Sony S2
17	21 REPUBLICA Republica	Deconstruction
16	22 OPEN ROAD Gary Barlow	RCA
68	23 THE WAR OF THE WORLDS Jeff Wayne	Columbia

[7 DAYS N DANCE]

steve wrenadep/avex records



"Monday started with a marketing meeting at Avex. Then in the afternoon I had a meeting about a SPOTPORT WEEKENDER LP that I'm putting together with its organiser ALEX LOWES. The LP will have house on one side mixed by LOUIE VEGA and hip hop on the other mixed by KENNY DOPE. Tuesday: haircut at 8am at a GREEK BARBERS - cut out all the grey stuff. That morning I signed a deal for mine and Roni Harrell's group FUNKSION with DISTINCTIVE. We've just done a single, 'Feel Good', with KENNY THOMAS. Saw BLACKNUSS that evening at the JAZZ CAFE who were OK. Next morning LAKIESHA BERRI arrived from the US to promote her single 'Like This And Like That'. Straight to VH-1, then made a radio ad and had meetings with stylists. Had dinner with Lakiesha and her manager RICK WARING. Early on Thursday I got a call from the LOTTERY SHOW on which Lakiesha appeared on Saturday. They want three male dancers to appear with her - so I have to find them and rehearse them in seven hours. That evening I checked out KARIME KENDRA at THE 12 BAR club. She's funky with a rock element. Interesting. Friday was radio day for Lakiesha with interviews at CHOICE, CAPITAL, RADIO ONE and some ILRs via iSDN. DJed that night at THE CAT CLUB, Bar Rhumba. Then off to a DISTINCTIVE party. I was so excited about the Lottery Show that I couldn't sleep, so up at 5am on Saturday, into the DANCE STUDIO at 7am and then to BBC TV CENTRE from 2pm-10pm. Everything went fine and I met IAN BEALE from EastEnders and DOT COTTON (who I had a fag with). Dinner at JULIE'S in Holland Park and then off to BROWNS where I bumped into PETE TONG and EDDIE GORDON. Sunday: I slept. I'll need a holiday after all this."

kiss fm to
host new uk
garage show

Never ones to miss out on a new dance craze, Kiss 100 has announced a new specialist show

covering the UK garage (aka speed garage) scene. The show will be hosted by Matt 'Jam' Lamont and Kari 'Tuff Enuff' Brown.

Entitled 'Tuff Jam', the show will be broadcast on Thursday nights between 1am and 4am with the first show on July 24. It will take over the slot previously held by Sarah HS, who will now concentrate on presenting the Ministry Of Sound show broadcast earlier on Thursdays between 9pm and 11pm.

Lorna Clarke, Kiss 100's programme director, says: "The underground garage scene in the UK is growing fast and Tuff Jam are right at the forefront. It's only right that we should give them the exposure they deserve."

The UK garage scene has previously had little presence on legal radio, although it has dominated many of London's pirate stations over the past three years. As well as their radio and club work, Tuff Jam are currently one of the UK's most popular remix crews, with mixes on current releases by Rosie Gaines, the Brand New Heavies, En Vogue, Maradona and Soul II Soul.

SHOP TO

atlas.london

11 Archer Street, London, W1V 7HG; tel: 0171 494 0792; fax: 0171 494 0793

Atlas was launched in August 1995 by DJ/producers Keiron G and Pete Herbert. They spotted a niche in the market for a truly leftfield shop. Atlas carries a wide range of product from deep jazzy vibes, including deep jazzy techno, through to ambient, dub, hip hop, funk, drum & bass, deep house and anything abstract. The shop is a professional's favourite, frequented by DJs and producers looking for deeper stuff that is just that little bit different.

The top 10 tracks flying out of Atlas this week are: 'CHICKEN FEED' (BullFringe [2Shot] promo) • 'HAKA WORLD EP' (Mode-N Touch) • 'VOL 12' (Schwarz [Schwarz]) • '45-POTENT' (Ron Stear/Represent [Robin Lovell]) • '100TRONIK' (Kid Loops [Filter promo sample]) • 'THIS TOUCH IS GREATER THAN MOODS' (Gerd [Universal Language]) • 'DARK MONKEY MOODS LP' (Book [Spray]) • 'SNARES TALKIN EP' (Jeremiah [Sovex promo]) • 'TATTOO JAZZ' (Ian O'Brien [4th Wave]) • 'VOL 2' (Soylent Green [Playhouse])

taking reggae to the max

Reaching its 12th volume with a compilation of songs by Sylvia Tella (recently named female reggae singer of the year), 'Reggae Max' is the name of Jet Star's highly successful mid-price compilation series. With albums covering current stars such as Tella, Bernie Man and Luciano, 'Reggae Max' also includes classic singers like Freddie McGregor and Dennis Brown, all offering 20 tracks for £7.99.

The LPs were launched last September and have proved an unqualified success. "The response has been really excellent," says Jeremy Collingwood,

Jet Star marketing consultant.

The LPs are the first major mid-price series to be launched from within the reggae industry and have managed to overcome many of the problems that

reggae albums often face at both consumer and retail level. "Often reggae artists' best tracks are spread over a number of different releases and labels. All too often in the past LPs have offered one or two hits and a lot of fillers. With 'Reggae Max' it's just the good stuff so they work both as an introduction to artists or as a collection of work all on one record," Collingwood says.

Retailers have responded favourably, with major campaigns through the Virgin/Our Price chain and plans to introduce the range into WH Smith and supermarkets. "I think that the

'Reggae Max' LPs offer retailers who have in the past been notoriously suspicious of reggae LPs something they can stock with confidence," says Collingwood.



It's back ...!

record mirror at popkomm
saturday 16 august
cologne, germany

time to dust off those dancing shoes and get ready to shimmy on down to the record mirror party at popkomm. This year, in association with the BPI, we'll be presenting the 'Best of British' - a showcase of our world famous club scene with British DJs playing a variety of musical styles throughout the last night of the fair.

Popkomm is just around the corner now, so if you've got a DJ you would like considered for the showcase, call Louise now on tel: 0171 921 5982.

S

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
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
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
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

q & a



richard russell

HAS THE "LIAM IS A GENIUS" STYLE NYPE AROUND THE PRODIGY LP BEEN COUNTER PRODUCTIVE IN THE SENSE THAT THE LP SEEMS TO HAVE TAKEN A LONG TIME TO FINISH BECAUSE OF THE EXPECTATIONS AROUND IT?

"The critical acclaim, the commercial success of the two singles 'Firestarter' and 'Breathe' and the fact that the LP was already late meant that there was loads of pressure. But if you listen to the LP, you'll agree he delivered really well under that pressure."

DO YOU HAVE A SPECIFIC MARKETING STRATEGY WITH 'FAT OF THE LAND'?

"Well, we've already done some pretty interesting things with the LP such as our own launch with the helicopter trip and the cow. Overall, though, it's going to be quite expensive to market because the campaign will be centred on a lot of street level projects with billboards and posters. The band don't want to do a TV campaign because they didn't feel that was right for them. But I can't claim that this is going to be a difficult album to sell. The marketing for the LP will be lasting all year, it's not just a front-loaded campaign. The album was actually turned around in five or six weeks after it was finished so there were a lot of things that we'd like to do that we couldn't get in place quickly enough which we'd be doing later on."

XL IS NOT A HUGE LABEL BUT THIS IS A MASSIVE LP RELEASE. IS THERE A DANGER THAT YOU HAVE TO DIVERT RESOURCES AND ATTENTION AWAY FROM YOUR OTHER ARTISTS?

"We're not that small, in the sense that we always have the Beggars Banquet structure to fall back on. With a lot of dance records you don't need that back-up but with something bigger like the Prodigy obviously it's invaluable. That Beggars Banquet structure has proven very effective in breaking a number of big rock acts such as The Cult and The Charlatans on an international level over the years so it's great to have it. Also, while we still appear to be a small dance label, and to some extent still are, we've grown quite a lot ourselves over recent years."

YOUR CLOUT IS NOW SUCH THAT YOU RECENTLY WON A REALLY FEROCIOUS BIDDING WAR FOR A GROUP CALLED STROKE WHO WERE GETTING OFFERED £1M BY A MAJOR. OUTSIDE OF A FEW A&R MEN, NO-ONE'S HEARD THEM, SO WHAT MAKES THEM SO SPECIAL?

"They came out of nowhere. They haven't played any gigs, there

Who needs a winning lottery ticket when your record label has the new Prodigy album 'The Fat Of The Land' (released today). Richard Russell, managing director of XL Records, talks to Tony Farsides about the trials and tribulations of having the year's most eagerly-awaited LP

was just this demo tape which I can honestly say is the best demo tape I've ever heard. They write timeless-sounding songs so you have that classic songwriting but you also have cutting-edge production. A few people that have heard it say that it's like a cross between The Velvet Underground and The Chemical Brothers. It's hard edged and it's not poppy but at the same time it's very commercial because of the songs. Generally, they're just very innovative. I'm a fan of Oasis but when I listen to them I always think that, with cutting-edge production, they really could be everything to everybody. The reason that I think Stroke finally chose to sign with us is that they liked our vibe. We're a small company so we can give them a lot of attention and we're very hungry to have another very successful big act. From our point of view, with their mix of dance and indie they fall right between what XL and Beggars Banquet are best at. So they're perfect."



PLANET DOG
271 Royal College Street, London,
NW1 8LU. Tel: 0171 482 0115 Fax:
0171 267 1169

HISTORY
Planet Dog was launched in 1993 by Ultimate as a recording outlet for some of the electronic bands who were appearing live at Megadog parties. Ultimate had already been marketing cassette albums by artists like Banco de Gaia and Eat Static and they were selling like the proverbial hotcakes, not just in the UK, but in Europe and the US. Megadog resident Michael Dog has been A&R'ing the label since its inception and his choice of artists was based on his extensive DJing experience at Megadog, Glastonbury, Phoenix and in clubs around the UK, US and Europe. He says, "We only sign people who have an album career and we never have more than five artists at a time so we can give them plenty of attention. Playing live is a key factor in our A&R policy - everyone who's worked for the label is a live act." Planet Dog also puts out compilations such as the 'Planet Dub' series. Michael Dog is insistent that there are no filler tracks by name artists on the compilations just to pad them out. He prefers to concentrate on unsigned artists as he believes they offer their best material. He says, "Our aim, for both artist and compilation albums, is to produce albums that people will want to listen to again and again, to keep in their CD collections - music to inspire people - and our feedback is amazingly enthusiastic. We get letters from all over the world, waxing lyrical to a degree that's almost embarrassing."

KEY STAFF:
Michael Dog, Delpha, Fiona Clarke, Sue Nicol

SPECIALIST AREAS:
Trance-tinged ambient dub

KEY ARTISTS:
Eat Static, Banco de Gaia, Children Of The Bong, Timeshard, Future Loop Foundation

LAST THREE RELEASES:
Eat Static 'Hybrid', Various 'Trance Out & Dreaming', Various 'Feed Your Head 3'

COMING UP:
Banco de Gaia LP 'Big Men Cry', Future Loop Foundation 'Sonic Drift', Eat Static LP 'Science Of The Gods'

RETAILER'S VIEW:
"I like the label, it sells and it's truly independent. It's festival music so it sells best in summer rather than winter. Early Eat Static singles are very sought after!" - Alan Jones, Probe

1	11	21	31	41	51	61	71	81	91	101	111	121	131	141	151	161	171	181	191	201	211	221	231	241
1	11	21	31	41	51	61	71	81	91	101	111	121	131	141	151	161	171	181	191	201	211	221	231	241
1	11	21	31	41	51	61	71	81	91	101	111	121	131	141	151	161	171	181	191	201	211	221	231	241
1	11	21	31	41	51	61	71	81	91	101	111	121	131	141	151	161	171	181	191	201	211	221	231	241

Darren Emerson needs no introduction as a member of Underworld, suffice it to say watch out for the two videos the guys have shot for their track 'Moaner', written for the Batman & Robin movie soundtrack, and due out as a single in October. And despite the band's workload, he still finds time to be one of the world's top DJs. He's one of the headline acts on The End's ambitious How The West Was Won world tour and he recently started a London club night, Twisted Funk, with Dave Angel

JOCK

darren emerson

ON HIS BOX

PIC: CP

top[10]

'MACHINES' LAURENT X (NATION)

"This reminds me of when I used to listen to Jazzy M on LNR - he got me into this track. It's a popular acid track and it's always one of my favourites. It was really Mark Imperial under a different name. The B-side tracks were more housey but I played them lots, depending on the set. They're still quality tracks and this one can still be played although the tempo's always a bit down, but this can be worked around. Some DJs speed the decks up, like Dave Angel who gets his screwdriver out."

'SUENO LATINO' SUENO LATINO (ITALIAN DFC)

"This is more of an Italian house record, it basically sampled 'EZE4'. The original was about 40 minutes of the same thing with a few changes but this made it a bit of an anthem. It's not like those other Italian records that sampled lots of crap tracks, this is more of a classic. Derrick did a remix, of course, which is very moving, nice flutes."

'3MB' EDDIE 'FLASHIN' FOULKES (TRESOR)

"This is never out of my box. There's a Detroit mix and a Berlin mix and I play the Berlin mix. It's got chanting and a bit of scratching, it's funky house techno. It's one of the best records going. I've been playing it for the past three or four years and it's getting more and more scratched. I can't get enough of it. I'm sure people say "Darren's playing that fucking record again" but I can't help it, I love it."

'GALAXY 2 GALAXY EP' MAD MIKE (UNDERGROUND RESISTANCE)

"This is the one with the saxophone. He's another guy who's always doing really good stuff, particularly the production and the strings on this one. I think Juan Atkins had something to do with it. I like music with feeling, that moves me. This is a good one for the end of the night to put a smile on people's faces."



DARREN'S STEAMIN' 10

- 1 'KEEP ON GROOVIN'' DJ Snaak (Strictly Rhythm)
- 2 'TO THE ECHO' Secret Cinema III (EC)
- 3 'AMAZE ME' Frisby Planet (Area Code)
- 4 'PACKET OF PEACE' (JEFF MILLS MIX) Livework (Deconstruction)
- 5 'LOOP' Thomas Chelone (Prime)
- 6 'FOURPLAY' Lunac (Lardern)
- 7 'LETTERS FROM THE JESTER' LP The Time-writer (Plastic City)
- 8 'RISINGSON' (REMIX) Massive Attack (Virgin)
- 9 'WARDUVE OR DIE' Wambroek EP (Jus' Tracks)
- 10 'THE SECOND EP' Acoustic City (Pendras)

'CAN U DANCE' KENNY JAMMIN' JASON & FAST EDDIE (DJ INTERNATIONAL)

"This is the one with the dog barking on it - one of the anthems from the early days, the old house days. I still play it now and people always know it."

'I'LL BE YOUR FRIEND' ROBERT OWENS (PERFECTO)

"I play this every now and again. I'm in a different class when it comes to vocals. It's a top tune. When he was with Larry Heard, he was always the best singer. The last time I played it was at The End on New Year's Eve. I still like playing a few old tracks."

'ENERGY FLASH' JOEY BELTRAM (R&S)

"Again, this brings back memories of when I used to DJ down at the Reception Session at the Milk Bar when I was young. It's so minimal, just one note going all the way through, yet it sticks in your mind."

'CAN U FEEL IT' MR FINGERS (TRAX)

"I could have picked a different Mr Fingers track, I love everything he's done - with Robert Owens or by himself - he's one of my favourite artists. 'Can U Feel It' is on the 'Another Side' album, which is one of my favourite LPs. I picked this track because people will understand. I could have gone more anal and trainspotter but this one is a classic. It's hard to make a good record that's minimal, you can add things but it doesn't necessarily make it better. The chords and funky little drum and Fingers bassline are great. He's my hero."

'LUV DANCIN'' UNDERGROUND SOLUTION (STRICTLY RHYTHM)

"This reminds me of going to the Milk Bar a long time ago. Roger Sanchez produced it. It's a feel-good record - I really like songs that make you feel good. I like what Roger Sanchez does. It reminds me of Oakenfold playing it down at the Milk Bar and we'd be in there after hours and I remember us rickling Paul's records and putting them on."

'HIPHOP BEBOP' MAN PARRISH (POLYDOR)

"I usually take this about with me. I play it at the end of an End night. It's a popular electro track and one people know. It's got good production, it's a classic."

(COMPILED BY SARAH DAVIS. TEL: 0181-948 2320)

[cv]

BORN: Hornchurch, April 30, 1971. LIFE BEFORE DJING: "I left school at 16 and went into the futures market for three-and-a-half years." FIRST DJ GIG: "At Quilrs in Southend when I was 16, around 1988. My friend Ian thought it would be good to do a night in Southend. I was getting home at 3am and getting up for the office at 7am. I met Rick from Underworld when I was 17 so I was working in the studio too." MOST MEMORABLE GIG: "Best - 'I've been all round the world and played at clubs where the whole place was rockin'. Himes in the south of France in a Roman Theatre was really good." Worst - "Travelling is the worst thing. I hate it. I travel with Underworld too and you end up being knackered all the time. There are things like taking the wrong route off the deck when you're not paying attention. And turning up at a shit venue." FAVOURITE CLUBS: The End and Twisted Funk, London; Stan, Glasgow; Buzzed Out, Manchester; Voodoo and Cream in Liverpool. NEXT THREE GIGS: Twisted Funk residency on Wednesdays at Venue, London; Bugged Out (July 4); The End Tour: The End (5); Berlin Love Parade (11); Red Box, Dublin (12). DJ TRADEMARK: "I'm adventurous, not afraid to try things." LIFE OUTSIDE DJING: "I'm currently writing a new Underworld album due later this year. I've just remixed Massive Attack's limited edition single 'Risingson' on my own, running my label Underwater Records, which is kind of a hobby for me to put out decent records by friends like Darren Price, chillini, sleeping."

www.darrememerson.com

Bullethead notes

17 25 BAR

23 26 HON

19 27 LOVI

15 28 WHE

20 29 SUN

18 30 IWA

22 31 TLL

01 32 RAV

26 33 BEL

02 34 GAV

03 35 JUS

04 36 CRU

05 37 YOU

06 38 PUN

24 39 HOV

07 40 FEE

hot vinyl

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

TUNE OF THE WEEK



THE GANJA KRÜ 'NEW FRONTIERS EP' (PAROUSIA/TRUE PLAYERZ) (DRUM & BASS)
On my god, this three-vinyl, 12-inch package just kicks ass. 'The Plague That Never Ends' is a proper damn hardstepper on the heavy edge. 'Magic', meanwhile, is a wicked inspirational type of tune with nice strings around the funky b-line and vocals incorporated into infectious breaks. 'No Fear' is a tough jumpy track for the b boys. Excellent rap intro rolls into accelerating drum patterns and nasty b line. Something for everyone - DJ Hype, DJ Zinc and Pascal have gone clear again. ●●●●● NBM

HYPNO TEK 'COME TO ME' (KUBIK) (HOUSE)
Kubik is the label created by Japanese corporate giants Pioneer and there's certainly something corporate-sounding about this track. Euro house with big synths and fake rapping might not be to everyone's tastes but there's certainly plenty of energy here. Shimmion & Woolfson's mix is a lot more inventive and there's a faster Bangin mix for those who like it that way. ●●● TJ

WUBBLE U 'SMOKING POT' (INDOLENT) (ALTERNATIVE)
Five-track sampler from London-based 'Day-Glo techno-lites' who create an exciting, fresh and often humorous sound by successfully blending many styles. 'Jellied Eels' begins with East-End styles banger before moving into a bouncy diji 'We better have jellied eels' bouncer coupled with 'Oli...ellos' and other cockney banter. 'Petrol', a collaboration with Stanley Urwin, was originally a criminally ignored 'Rez'-like building anthem, now given a second chance. 'Down' is a male/female rock-fused track whereas 'Slap & Tickle' is a Duff Punk vs Ian Dury & The Blockheads number with a retro-electro flavour. Finally, 'Pointy Shoes' is a bubbly clapped freestyle excursion with church-like female vocals



MATT 'JAM' LAMONT
(featured in Jack On The Box
R&B issue dated November 18, 1995)

att 'jam' lamont's

10 tips for the week

- 1 'JUST GETS BETTER' TJR feat. Zavie (Multiply)
- 2 'MOMENTS OF MY LIFE' Bobbie D'Ambrosia (MOS)
- 3 'NEVER LET YOU GO (TUFF JAM REMIX)' Tina Moore (Delirious)
- 4 'IN THE AIR' Peekay (Unda-Vybe)
- 5 'WHO TAUGHT YOU HOW' Crystal Waters (acetate)
- 6 'CARRY ON (TUFF JAM REMIX)' Martha Wash (Delirious)
- 7 'STEAL AWAY (RIP REMIX)' Dave Talman (Catch 22 acetate)
- 8 'THREE EP' G.O.D. (Nice And Ripe)
- 9 'CATCH THE FEELING' Banana Republic (Catch)
- 10 'DANGEROUS' Tuff Jam feat MR X (Unda-Vybe)

dripping throughout. The only criticism of the EP is that it does not nearly do justice to the band's live performance which cuts it, and how. ●●●●● JH

STRETCH & VERN 'GET UP! GO INSANE!' (FFRR) (HOUSE)

A fired-up follow-up to 'I'm Alive' which is already achieving much favour in small numbers due to its prominent use of catchy samples not completely unlike House Of Pain's 'Jump Around'. 'Moonmen's Theme' is also featured and is completely different. It's a flowing trance-styled track with a beautifully smooth bass rumble with a spooky break. For the main, 'Get Up! Go Insane!' is a very stop-go infectious beast - this may mean that it will leave as quickly as it came but by then it will have done the job aptly. ●●●●● CF

HOUSE TUNE OF THE WEEK

LOVECLUB 'THE JOURNEY' (PLATIPUS) (HOUSE)
Indisputably a consistent forger of quality trance-styled house, Platipus runs up three mixes of 'The Journey' to keep well within that trend. 'The Trouser Enthusiasts' play a major part with their remix touching a more European flavour, pasting Grace's Perfecto-style epic acoustic synth chords over a strong bass beat and electric arrangement. The Light Ramaz tucks down the epic-ness and subdues the profile of 'The Journey' in a deeper fashion, backed by the original which is really a mixture of the two. Very pleasing to programme at any stage of the evening. ●●●●● CF

BLACK HILL 'LITTLE JAM' (ADDITIVE) (HOUSE)
Positiva's offshoot, now a year old, bangs out yet another continental mover, this time from Denmark, with new mixes by X-Cabs and the mighty Vincent De Moor. Never short of a good idea, Vincent charges forth with a typical hard-edged, hi-hat-splashed intro building up to a whopping break and a raging kick-in. Two mixes by X-Cabs are a touch faster and feature the darker harder side of European trance, which all complement the included original. Peaktime stuff indeed. ●●●●● CF

DJ PUGWASH 'KUNG FU' (OKER) (DRUM & BASS)
What a hard roller from the Kool FM jock with spine-chilling 'Kung Fu' samples around the rocking breaks and bouncy drum basslines. Also features innovative edit breakdowns incorporated throughout the track. A real stormer. ●●●●● NBM

TRAILERMAN 'BELL BOTTOM' (PLANET NICE) (HOUSE)

This west London label continues to go from strength to strength. 'Bell Bottom' is a dub disco delight with the live guitar and bass performing all sorts of weird gymnastics with the rocking keys. The flip's 'Hot Licks' is a deeper affair with its spacey guitar, dubbed up trumpet and wandering Hammond. Far out and funky. ●●●●● AB

DJ RED 'ENERGISE' (DUB PLATE) (DRUM & BASS)

DJ Red returns with another floorfiller which will be cut shortly on the Trouble On Vinyl label. It begins with airy strings and rolling breaks followed by a monstrously heavy bass. Deep business - one for the rollers. ●●●●● NBM

S

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
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PLAT	ECU	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
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

the **UPFRONT** house

[commentary] by alan jones



Support for TODD TERRY, MARTHA WASH and JOGELYN BROWN is ending only very slowly, so their "Something Goin' On" single comfortably tops the chart again. With three weeks at number one already, it is on course to become the biggest club hit of the year to date, though it will have to perform exceptionally well to stretch its tenure to four weeks – BOBBY D'AMBROSIO'S "Moment Of My Life" (up 6-2) and "Joy" by STAXX (new at number five) are the most likely candidates to make a successful pitch for pole position. The Staxx single was originally promoted in 1993, when it was prevented from reaching number one by Aftershock's "Slave To The Vibe". At retail, it inevitably suffered from confusion with Ultra Nate's then current single, which was also called "Joy". (Ultra, by the by, is causing confusion again, her current hit being entitled "Free", as is the newly-promoted DJ QUICKSILVER single, which debuts this week at number 49). Another oldie making waves is ARMAND VAN HELDEN's "The Funk Phenomena". Of a rather more recent vintage (it reached number two behind Jamiroquai's "Arista" only four months ago), it returns at number 15 in new mixes by the Ballistic Brothers and X-Press 2. There are no plans to re-release it at this time, however. Do unto others – THE KLUBHEADS and ATLANTIC OCEAN seem to have formed a mutual admiration society, and it's paying dividends for them both. The Klubheads' "Dischophunk" jumps 33-16 this week, with the ATLANTIC OCEAN mixes providing a good deal of the impetus. At the same time, Atlantic Ocean's "Cycle Of Life" jumps 65-30 thanks to new Klubheads mixes. The Atlantic Ocean single moved only 69-65 last week, when it was primarily around a 10-inch disc with exclusive Disco Droids mixes. "Dischophunk" heavily samples Patrick Hernandez's 1979 disco twister "Born To Be Alive" which is finding unexpected credibility, having also provided the basis for WESTBAM's latest, "Born To Be..." Coincidence of the week: SNAKEBITIE sink to number 19, while COBRA slithers to number 20. The latter record, by the way, is number one in Joe T Vannelli's chart, not surprising really as it's his collaboration with former Bronx star.

Matt Goss

THE LIST	WEEK	PREVIOUS	ARTIST	GENRE
0	1	3	SOMETHING GOIN' ON (TERRY RHYTHM MASTERS/MISSION & LORIMER/LOOP DA LOOP MIXES) Todd Terry feat. Martha Wash & JoGelyn Brown	Melhetto
0	2	8	MOMENT OF MY LIFE (M&S/RICHIE JONES/RIP MIXES) Bobby D'Ambrosio	Ministry Of Sound
0	3	4	HARVEST FOR THE WORLD (LUCY/PANKEY MCWATFAR BOY/SILMA/PRODUCTIONS MIXES) Terry Hunter	Delirious
0	4	2	MAGIC CARPET RIDE (RIP GROOVES/M&S/MC WATFAR BOY/SILMA/PRODUCTIONS MIXES) Mighty Dub Katz	Ittr
0	5	2	JOY (MONDOP/GRAND LARCENY MIXES) Staxx	Champion
0	6	18	PUNT YOUR FAITH IN ME (HYBRID3 SPIRITUS/SO NOSTRA/BIENA VENTURA/YSIANDI MIXES) Alison Limerick	X-es/Jammin
0	7	40	DON'T BE AFRAID (TALL PAUL/OUSTANT DRUMBATTITARY MIXES) Moonman	Heat
0	8	14	PACIFIC MELODY (ORIGINAL/ENVJENSON GOES AMSTERDAM MIXES) Alsopce	Xtravaganza
0	9	24	ALL I WANNA DO (TROUSER ENTHUSIASTS/QTARA/DOZZ/XYENOMANIA/DA-BOP MIXES) Damini Monopce	Eternal
0	10	6	LET THE BEAT HIT 'EM (DUNN & STRIMLING/DEERICK CARTER MIXES) Shana Ishtarung Byron Stimpfy	VC Recordings
0	11	4	ROLLERBALL (CLUB GOSPA/RIK FRINCA/SCOLLIN & DICKENS MIXES) "Horn" Melodies	AMP-PM
0	12	5	REACH A THE MELODY (BORG DILIGOS/SHALEY PARTY/ADRIAN & ALPAREZ MIXES) Victoria Wilson Jones	S3
0	13	20	DOUBLE TROUBLE (MANKEY/MAGIC ALLEGORATED PK/LUB/HEADS/THE CHEMIST MIXES) Markey	Stadium
0	14	2	THE GROUHOOP LIFE: LATINA ACRYLIC/A SHAKE IT UP UP! HEAR (THE MUSIC) T-Falot	99 Degrees
0	15	3	THE FUNK PHENOMENA (BALLISTIC BROTHERS-X-PRESS 2 MIXES) Armani Van Helden	AMP-PM
0	16	33	DISCHOPHUNK (KLUBHEADS/ATLANTIC OCEAN/X-PRESS 2 MIXES) Klubheads	Stress
0	17	4	SHAKE YOUR BODY (HUSTLERS CONVENTION/DISCO TEXTFULL INTENTION/SUGAR DADDY MIXES) Full Intention	Activ
0	18	11	THE ALWAYS (VISA/NO/STONEBRED & NICE MIXES) mix	Multiply
0	19	13	BIT GETS ON (MIXES) Snakebite	Dream Beat
0	20	2	LOVE SWEET LOVE (JOE T. VANNELLI/KAMASUTA/RASHARP MIXES) Cobra	Club Culture/Warner Music
0	21	20	TRAPPED '97 (DJ TONKAL/FARRIS & ANDREW WOODEN/HORN/BOSTEL MIXES) Colonel Abrams	Big Life
0	22	9	FREED FROM DESIRE (ALISTAIR WHITEHEAD/OLOOPS/MR.JACKGOLA/O'KOLLON & DICKENS MIXES) Gala	Hi-Life
0	23	9	PARTNER PARTY (TODD EDWARDS MIXES) Nite Nites	Opaque
0	24	25	DAYDREAMING (Horn/Blitz)	Paraphrase
0	25	55	SOMEWHERE FORTHRIGHT (TROUSER ENTHUSIASTS MIXES) TO STEP ASIDE BRUTAL BILLA ROSARIO (OSPIRA MIXES) Ptd Shep Boys	Soppa
0	26	7	OUT OF MY HEAD '97 (TWINK/PORN KINGS/KLUBHEADS/TUFF N' JAM/MARRACONNA MIXES) Marraconna	Malinky
0	27	23	ISN'T IT TIME (ALISTAIR WHITEHEAD MIXES) Nova	RMR
0	28	20	DON'T STOP THE LOVIN' (J Rozalla)	Club 4 Life
0	29	10	GET UP, STAND UP (TIN TIN OUTKRM MIXES) Trummy Phantom	Eastern Bloc
0	30	20	THE CYCLE OF LIFE (KLUBHEADS/ATLANTIC OCEAN/X-PRESS 2 MIXES) Atlantic Ocean	Fame
0	31	20	SO LITTLE TIME (ANDY LINQ/ENVIRONMENTAL SCIENCE/GINETRE/HERMIE RECEIVER MIXES) Arianna	All Around The World
0	32	10	THE MIND OF A MACHINE (PORN KINGS/SUNSHINE STATE/LINKYARO MIXES) N-Trance	Dorev/DC Recordings
0	33	2	WAITING HOPEFULLY (DEEP DISCH/FAZE ACTION/FOOTPRINTS MIXES) D'Nite	Echo
0	34	20	HYPNOTIZE (MAESTRS AT WORK/FUNKSTARZ MIXES) D-Influence	Collision
0	35	20	SUBWAY 26 (VINCENT DE MOOR/TORY DE VITO MIXES) U-Tracks	West 2
0	36	20	THIS COULD BE OUR NIGHT (DIYI ROTTEN SCOUNDRELS/BAND OF GYPSIES MIXES) Nasty Augustino	Tommy Boy
0	37	20	A LITTLE BIT OF ECSTASY (SHARPPK/PEPPER PRODUCTIONS/BOEKER T MIXES) Jocelyn Enriquez	Mercury Black Vinyl
0	38	19	WORK IT OUT (RHYTHM MASTERS/MENDEL/LOMEI/MENDS & ANDY SPILLER MIXES) Tara	Malinky
0	39	16	HYPERFUNKY (JULIAN NAPOLITANO/EDDY JONES/M&S MIXES) Functiafrica	PMM/Loud
0	40	32	DOWN TO EARTH (GOSPEL & GOSPEL/CONGREGATION/MAESTRS/GROOVET MIXES) NOT ONE YET (DJ TONKAL/WOODEN ON SKIN (ESZHO & MO) Over Parlec	Worx
0	41	51	IS BELIEVING (BLACKBEAN RHYTHM/FORCES OF NATURE MIXES) Adriana Evans	All Around The World
0	42	12	GROOVE ON (DJ PIERRE/M&S MIXES) To Honey	Alive
0	43	20	YOUR CARESS (ALL I NEED) (DJ FLAVORS/DJ MISSIOW/OPEN ARMS/PORN KINGS MIXES) DJ Flavours	Perfecto
0	44	20	MR GORGEOUS (AND MISS CURVADECO) (HYPERSPACE/MOOD II SWING MIXES) Snake City	Top Banana
0	45	30	DANCE 2 DISCO (AL DENTE/DISCO ALERT MIXES) Conza B	Tin Tin Club
0	46	34	CHILD (TIN TIN OUTKRM MIXES) Baby Blue	Rainforest
0	47	45	THE BIRDS '97 (TONY GROOKS/PROJECT X MIXES) Rainforest	Dis Or Die
0	48	20	FREE MIXES (DJ Quibler)	Higher State
0	49	28	THAT'S IT (DILLON & DICKENS/09 ALLSTAR/SNAKA MIXES) Naka	4th & Broadway
0	50	20	KOYO STEALTH FIGHTER (CARL CRAIG/AGE OF CLARKE MIXES) Dave Angel	Distinctive
0	51	21	WHERE IS THE LOVE (K-KLASS/EDGE FINGERS/EARL MIXES) (THE WAY THAT YOU FEEL (MARK PICCHIOTTI MIX) Adeva	Step'in' Out
0	52	21	PIANO MADNESS (I/PROGRESS/PIANO MADNESS I) Outer Rhythm	Urban
0	53	27	LOVE GROOVESHOW 'EM HOW WE DO IT (Down & Dirty)	Beachball
0	54	27	HOLD YOUR HEAD UP HIGH (MIXES) Boris Diogesch	Urban
0	55	27	BEACHBALL (MIXES) Nite Nite	Urban
0	56	26	STILL A THRILL (SHARPPK/KLASS MIXES) Spill	Dithien
0	57	26	DIFFUSION SAMPLER (TESTNY JAY Williams/OMBELOCO DEL MONDO) Jovanotti/SALWAYS SEARCHING T&P Pro. & GE (Helen Telenit)	Cardina
0	58	49	MOVE WITH THE SPIRIT (MIXES) Waterfront	Low Setite
0	59	46	TIMERUNNER (MIXES) 16C	

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26	33	BEL
34	34	GAV
35	35	JUS
36	36	CRU
27	37	YOL
38	38	PUN
24	39	HON
40	40	FEEL

Battered titles

THE OFFICIAL CHARTS - 5 JULY

100% musicweek

alternative cuts

- 1 'MY BEAT' BLAZE (SLIP 'N' SLIDE) It's been too long
2 'COMFY CLUB' P NU RIFF (HOLLISTIC) Model Modal. Time to wait!
3 'KEROUAC' MORPHINE (JAP) Kicks joy darkness
4 'GRITTY SHAKER' DAVID HOLMES (GO! BEAT) Slasher's revenge
5 'SUBMERSIBLE' JURYMAN V SPACER (WHITE LABEL) Another 'That's How It Is' moment
6 'CIRCLES' (ANDY C/ROMI SIZE MIXES) ADAM F (POSITIVA) Sensitive yet slamming
7 'RISINGSON' MASSIVE ATTACK (VIRGIN) Rap attack return with big beats and guitars
8 'DANCIN' IN OUTER SPACE (MAW MIX) ATMOSPHERE (DISORIENT) Time to remix and re-release 'Entrance' LP?
9 'VARIOUS' EASY TEMPO VOL 3 (RIGHT TEMPO) Further tremendous Italian cinematic experiences
10 'WHAT IS IT' THE MIGHTY STRINATH (INERTIA) New label, new sound. Sublime
Compiled by gilles peterson
and played on his Worldwide radio show, Sundays 10pm-12am, Kiss 100FM

STAXX 'JOY' (CHAMPION) (HOUSE) Far and away a cracking record in its own right, Champion relives the moment with some dft...

FREESTYLES 'THE ATTACK EP' (TRUE PLAYAZ) (DRUM & BASS) Though signed to Parousia, Hyph & Zino quite rightly do not neglect their output on True Playaz with...

CHOCOLATE FUDGE 'FIXATION' (AZULI) (GARAGE) This week's catchy vocal hook is definitely the "I need a fix" on this track (well, it beats "I need a man")...

LES RHYTHMES DIGITALES 'JACQUES YOUR BODY (MAKE ME SWEAT)' (FUNK) Showing there's more French flavoured funk 'n' disco out there than just Datt Punk, Jacques du Conto...

ASWAD 'ONE SHOT CHILLA' (GUT) (REGGAE) Breezy and bleepy-tinged summer-flavoured reggae pop abounds in this subtle 'U.F.O.' siren sampling hit that features a rap from UK Apache and vocals by Drummie & Brinsley.



employs Kurtis's familiar name-checking as well as robo-vocodding and cut-up electro breakbeats with full vocal throughout. The Underwolves mix is driven by dreamy drum & bass with the occasional 'Chilla' shout thrown in for recognition.

R & B TUNE OF THE WEEK CHANGING FACES 'G.H.E.T.T.O.U.T.' (ATLANTIC) (R&B) The big cut from Cassandra and Charisse's new album, this smooth urban beat ballad is written and produced by the one and only R. Kelly...

D-INFLUENCE 'HYPNOTIZE' (ECHO) (R&B) Back with an extremely classy new single, this summer soul shuffler comes from a pending new album, 'London', due out at the end of July...

OMAR 'SAY NOTHIN' (RCA) (R&B) The first single from forthcoming album 'This Is Not A Love Song', 'Say Nothin'' gets promoted this week on a double-gallop version of this funky shuffler...

E-N 'MAKE YOU FEEL' (SFP) (HOUSE) What with the chart success of Funky Green Dogs, there's no reason why funky green Murkesque house tracks like this one shouldn't make it on to the mainstream floors...

DISCO DUB BAND 'FOR THE LOVE OF MONEY' (DISORIENT) (HOUSE) Disco, disco, disco...who would have thought it would hang around like this? As well as an album of anubivious but undoubted classic tracks from the likes of El Coco and Raw Silk, Disorient are currently touting various...

Chart table with columns for rank, artist, and title. Includes entries like 1. ILL Puff, 2. ECU, 3. JUS, 4. MM, 5. BIT, 6. FRE, 7. IVA, 8. AIN, 9. SON, 10. COK, 11. HUF, 12. FM, 13. TIME, 14. CLO, 15. THE, 16. NOT, 17. THE, 18. WET, 19. CAL, 20. HEY, 21. OXY, 22. ON, 23. WAI, 24. GUT, 25. HAL.

urban cuts

- EVERYDAY** DEVOX FEATURING ANGIE B STONE (ARISTA)
Track destined for Mary J's current LP, somehow swayed at the last moment. Watch this space
- SWEETEST THING (MAHOGANY REMIX)** LAURYN HILL (COLUMBIA)
Funky club remix from the coolest track on the 'Love Jones' soundtrack
- SEXY CINDERELLA** LYNDEN DAVID HALL (COOLTEMPO)
This summer's infectious groove and lyrics to boot
- REPRESENT** SOUL II SOUL (ISLAND)
Paul Johnson takes the lead and fully represents, on the Funki Dreds' Island debut
- SOMEONE** SWV (RCA)
Always safe. Always on the money
- HYPNOTISE** D-INFLUENCE (ECHO)
Grand groove already working well in clubland
- DREAMS** ETERNAL FEATURING BRAND NUBIAN (EMI)
A US 12-inch, a Fleetwood Mac song, the Brand Nubian's reformation, and it works
- NEED YOUR LOVE** BIG SUB (UNIVERSAL)
Former Today vocalist riding over phat old Jungle Brothers
- YOU'RE THE ONLY ONE I LOVE** SHOLA AMA (WARNERS)
Second time around for this, with a lot to live up to
- TONIGHT** DENDOSH
Cool debut for Canadian act. If you liked Mozella's 'Before You Walk Out', then this is your bag

Compiled by **trevor nelson**

and played on his Radio One show on Saturdays 3.30pm-6.30pm

remix projects - MAW do Atmosfer and Toshie Goto, Underdog and Harvey do the Disco Dub Band as heard here. You get the fab original and three good inventive mixes. ●●●●

D&H

ALTERNATIVE TUNE OF THE WEEK

DJ CAM 'INNERVISIONS' (INFLAMMABLE/COLUMBIA) (ALTERNATIVE)
Plucked from Cam's 'Substances' LP, 'Innervisions' features a gentle piano, shimmering harps and low-key scratching over a jazzy rhythm. It's lovely, but too laidback for dancefloor action. Fellow Frenchman Mighty Boop beefs things up a bit with some rolling beats but mellowness still wins out, while DJ Vadim increases the hip hop factor and adds a rap from A Cyde. The superb second 12 inch has Flytronix dropping cool vibes and Rhodes chords over whiplash beats, while DJ Die swipes his ultra high precision drum & bass rhythm with technoid flashes and jazzy flourishes. ●●●●

AB

JUNGLE BROTHERS 'BRAIN' (GEE STREET/2) (HIP HOP)
It's been a long while, but the JB's are back, sounding fresher than ever with funky shit inside their brains and The Roots' mellow jazzy beats on their turntables. The Stereo MCs add an innocent amount of bounce with their remix, while Da Beatminerz get all moody and minimal. On the second half of the doublepack, the heavy-handed Hardknox and Midfield General mess things up, while Natural Born Chillers show how it should be done with a deft drum & bass treatment for the jump-up crew. ●●●●

AB

UNITED FUNK PILOTS 'SECOND FLIGHT' (HENRY STREET) (FUNK)
Norty Cotto pulls some great tracks out of the bag on this EP. 'Time To Rock The Party' is a stunner - tasty samples and a very funky bass make for a great party record in a party Sneak style. 'Keep On Dancin'' seems lighter and more for the resurgence of disco fans but it burds into a good old style house number, while 'Get Higher' is back to party mode, its loops well and truly chopped and pasted. ●●●●

D&H

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BEST OF THE ALBUMS

I-CUBE 'PICNIC ATTACK' (VERSATILE, FRANCE)
Ever since the Daft Punk remix of his single 'Disco Cubizm' highlighted his work, Frenchman Nicolas Chate has become an intriguing proposition. Combining all the finer elements of his peers - disco funk, abstract ambience and cool melodies - I-Cube has created a mature, balanced work with this album. Opening with the soulful disco shuffle of 'Mingus In My Pocket', the album then moves through the acid jazz of 'Mighty Atom Sub Aqua', the minimal Detroit techno of 'Yes Mama' and '11 Novembre', the wonderful, bass-heavy disco funk of the title track, the typically French deep house 'Comme des Esprits' and the soothing, closing ambient tones of 'Silence'. An album of the year. ●●●●●

VARIOUS 'ANTHEMS 2 '89-'92' (UNITED DANCE) (RAVE)

These 36 anthems chronologically spanning acid house, early techno and breakbeat are respectably mixed by Slipmatt with one of the most impressive track listings ever to grace a retrospective compilation. 'E20 To Get In', 'Rescue Me', 'Sound Clash', 'The Phantom' & 'Come Get My Lovin'' are some of the highlights which capture the early rave era so well. ●●●●●

JH

VARIOUS 'FUTURE COOL' (COOKER) (DRUM & BASS)

Compiled by Dean Cavanagh with stevenotes from DJ Sal Paradise, this 10-tracker exudes the jazzy side of drum & bass with cuts from Motive One, Lemon D, Mister Jon & Forces Of Nature as well as Aquasky's remix of Outside's 'Moodswings'. ●●●●

JH

VARIOUS 'CHILLOUT FOUVERE' (X-TREME) (ALTERNATIVE)

Two of the better things about living in London are Soho's Atlas Records shop and Patrick Forge's Kiss FM radio show. Now you can sample a bit of both without venturing anywhere near the capital. This double CD features Patrick blending 20 downtempo tunes; mellowness and musicality are the common links between his eclectic selection. Highlights include Dorfmeister's mighty 'Sofa Surfers' remix, the intriguing 'Grain Of Sand' by The Sons of Silence and Carl Craig's 'At Les'. ●●●●

AB

JUNGLE BROTHERS

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
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the **POP CHART** 05.07.97

Prepared by the chart compilers from a sample of more than 1000 UK listeners - fax: 0171-921-2001

[handbag]

Wk	UK	Wk	Artist
01	1	7	EUADOR
02	2	NEW	SOMEWHERE TO STEP ASIDE
03	3	NEW	PIANO MADNESS (PIANO MADNESS I)
04	4	2	SHAKE YOUR BODY
05	5	4	REACH 4 THE MELODY
06	6	2	CARWASH
07	7	8	THE MIND OF A MACHINE
08	8	2	DON'T WORRY
09	9	12	SOMETHING GOIN' ON
10	10	4	PUT YOUR FAITH IN ME
11	11	3	HARVEST FOR THE WORLD
12	12	2	SEARCHIN' '97
13	13	5	OUT OF MY HEAD '97
14	14	2	THE BIT GOES ON
15	15	NEW	YOUR CARESS (ALL I NEED)
16	16	7	COOL JAMBLO
17	17	NEW	JOT
18	18	NEW	KALEIDOSCOPE SKIES
19	19	3	ISN'T IT TIME
20	20	NEW	TRAPPED '97
21	21	17	FREE
22	22	7	LAY ALL YOUR LOVE ON ME
23	23	2	DON'T BE AFRAID
24	24	3	CALLING OCCUPANTS OF INTERPLANETARY CRAFT
25	25	9	DANCE 2 DISCO
26	26	4	CLOSER THAN CLOSE
27	27	5	MEGAMIX
28	28	14	LA ISLA BONITA
29	29	NEW	DISCONCIPPING
30	30	NEW	THE CYCLE OF LIFE
31	31	19	5 THE GOOD LIFE
32	32	NEW	ALL I WANNA DO
33	33	28	3 ALWAYS
34	34	30	2 CAN YOU FEEL IT
35	35	NEW	DON'T STOP THE LOVIN'
36	36	16	6 GIVE ME LOVE
37	37	11	3 OPEN YOUR EYES
38	38	21	5 AIN'T NOBODY
39	39	33	4 WORK IT OUT
40	40	NEW	FOREVER GIRL/LET ME IN

Artist	Label
Sash! featuring Rodriguez	Multiply
Pet Shop Boys	Parlophone
Outer Rhythms	Stipple/Out
Full Intention	Stress
Victoria Wilson James	S3
Phat 'N' Phunty	Chase
N-Trance	All Around The World
Newton	Dominion
Todd Terry featuring Martha Wash & Jocelyn Brown	Manilesto
Alison Limerick	X-es/Jammin'
Terry Hunter	Dalrius
Hazell Dean	Infinity
Marcadonna	Sopra
Susabelle	Multiply
DJ Fievous	All Around The World
Mr. President	WEA
Slax	Champion
Jim & Spoon	Epic
Kuva	Milariq
Colonel Abrams	Club Culture/Warner Music
Ultra Nate	AM:PM
Abbadado	Almighty
Noorman	Heat
J.C.	Top Banana
Come B	Big Bang
Ropic Gaines	Undiscovered/Universal
Levi's Joy	Almighty
Who's That Girl	AM:PM
Klubheads	Eastern Bicc
Allistic Ocean	NFC
NPG	NFC
Danni Minogue	Eternal
MK	Activ
Fewer	Etel
Rozella	RMR
Diddy	Feverpitch
Ke-Xo	All Around The World
The Course	Brothers
Tara	Mercury Black Vinyl
OTT	Epic

[commentary] by alan jones



SASH! may have missed out on the CIN chart championship with 'Euador', but they very narrowly beat off the challenge of a lightly-bunched chasing group to emerge triumphant again on the Pop Chart. 'Euador' thus completes a sixth week at the summit, the second longest in the chart's history, being bettered only by Michelle Gayle's seven-week run at the top with 'Do You Know?'. The main challenge to Sash! looks like coming from the PET SHOP BOYS, whose 'Somewhere' debuts at two, OUTER RHYTHM'S 'Piano Madness' (new at three) and MICHAEL JACKSON'S 'HIStory', which has yet to appear but has been serviced to DJs in a formidably strong selection of mixes. Jacko's track record on this chart is impeccable and the Tony Moran mixes in particular are likely to hit the spot. The high debuts by the Pets and Outer Rhythm push down FULL INTENTION'S 'Shake Your Body' (2-4) and VICTORIA WILSON JAMES'S 'Reach 4 The Melody' (4-5) even though both continue to attract new support from DJs... Imports rarely make any impression on the Pop Chart but DJs seem particularly eager to buy and chart two at the moment - DONNA SUMMER'S 'Carry On' and GINA G'S 'Gimme Some Love'. Summer's single is a reunion with her long-time producer Giorgio Moroder, and is getting fairly heavy support just outside the chart, while many DJs have invested in the more uptempo dance mixes of 'Gimme Some Love' rather than continue to support her current, rather slower UK single 'Ti Amo'.

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Wk	UK	Wk	Artist
17	25	HAN	
23	26	HON	
19	27	LOW	
15	28	WHE	
20	29	SUN	
18	30	I/WI	
22	31	TLL	
28	32	RAW	
26	33	BEL	
28	34	GAV	
28	35	JUS	
28	36	CRU	
27	37	YOU	
28	38	PUN	
24	39	HOW	
14	40	FEEL	

Bullered titles

THE OFFICIAL CHARTS - 5 JULY
 NEW music week

the **COOL CUTS** ^(15.01.97)
 [chart]



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1	(1)	THE FAT OF THE LAND The Prodigy (It's the album of 97)	XL Recordings
2	(2)	YOUR FACE Slacker (Suitably large follow-up to the massive 'Scared')	XL/Loaded
3	NEW	HISTORY Michael Jackson (Tony Moran and Mark Picchiotti with the mixes)	Epic
4	(6)	LET THE BEAT HIT 'EM Shena (Cover of the Lisa Lisa classic with mixes from Dunn & Stingily and Derrick Carter)	VC
5	(13)	RISINGSON Massive Attack (Lo-fi madness with mixes from Darren Emerson and Underdog)	Virgin
6	(8)	HOME Chakra (With mixes from Solar Stone, Space Bros, Salt Tank and Green & Howells)	WEA
7	NEW	YOU/GET LOOSE Sex-O-Sonique (Aka Full Intention with a take on Herbie Hancock)	white label
8	NEW	HYPNOTIZE D'Influence (All funkyed up by the Masters At Work)	Echo
9	(11)	MOMENT OF MY LIFE Bobby D'Ambrosio (A catchy chorus and mixes from M&S, Richie Jones and RIP)	Ministry of Sound
10	NEW	CATCH Sunscreen (Featuring mixes by Andy Ling, Matt Darey and Red Jerry)	Sony
11	NEW	SO LITTLE TIME Arkana (Blistering dubs from Andy Ling and Environmental Science)	Fume/WEA
12	(7)	COWBOYS Portishead (Portishead return with a dark and moody sound)	Go! Discs
13	NEW	CLOUDS The Source (A variety of mixes from Boris Dlugosch, Sharp and Jon The Dentist)	XL
14	NEW	ANGEL Tina Cousins (Pumping garage with mixes from Mount Rushmore and Science Friction)	Eastern Bloc
15	NEW	SUBWAY 26 V Trax (Techno track revived with mixes from Vincent De Moor and Tony De Wit)	Collision
16	NEW	ATOM BOMB DJ Pierre presents Doomsday (Dark house classic in new firing dubs)	Twisted
17	NEW	NO MORE TALK Dubstar (With mixes from Jamie Myerson and FC Kahuna)	Food
18	NEW	EPIDEMIC Exit EEE (Huge Euro house tune now available in the UK)	Tripoli Trax
19	NEW	GONNA GET Forthright (House tune based on Viola Wills' 'Gonna Get Along Without You Now')	Hoedown City
20	NEW	TEN A PENNY SINGER EP Celine (With mixes from Ramp and Slacker)	More Protein

- ☎ Code - 1390
- ☎ Code - 1376
- ☎ Code - 1423
- ☎ Code - 1291
- ☎ Code - 1398
- ☎ Code - 1253
- ☎ Code - 1404
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- ☎ Code - 1427
- ☎ Code - 1392
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- ☎ Code - 1408
- ☎ Code - 1409
- ☎ Code - 1410
- ☎ Code - 1411
- ☎ Code - 1412
- ☎ Code - 1413
- ☎ Code - 1414

a guide to the most essential new club tunes as featured on this "essential selection", with party town, broadcast every Friday between 6.30pm and 10pm. Compiled by DJ Technica and data collected from leading DJs and the following sources: city sounds/flying/zoom/black market/txt/xta (London), eastern bloc/underground (Manchester), 23rd precinct/loop (Glasgow), 3 beat (Liverpool), flying (Leicester), global beat (Bristol), massive (Bristol), inside (Nottingham).

rm namecheck...
 with **salina webb** • **coy riddling** • **beni farfalle** • **wendy caroline moss** • **suzanne scud** • **lois robertson** • **wendy andrews** • **steve redmond** • **gabriel** • **mark** • **rodi blackett** • **andy green**
judith rivers • **claudio magno** • **matthew tyndal** • **andrew c. warwick** • **patrick cornhill** • **shelley wool** • **dejan pope** • **larry murray** • **ronnie hughes** • **richard colles** • **ama opened** • **gordon rose** • **leslie stewart** • **adrian**
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 taken from the forthcoming LP 'Another Life' released 28/07/97



1	NEW	1	NEW	2	EC	3	JU	4	MI	5	BT	6	FR	7	FR	8	ALL	9	SO	10	CO	11	HU	12	TM	13	TM	14	CL	15	TH	16	NC	17	TH	18	WE	19	CA	20	HE	21	OX	22	ON	23	WA	24	GU	25	HA
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- 23 **26** HOME Depeche Mode Virgin
- 19 **27** LOVE ROLLERCOASTER Red Hot Chili Peppers Geffen
- 15 **28** WHERE HAVE ALL THE COWBOYS GONE? Paula Cole Warner Bros
- 20 **29** SUNDAY SHIMING Finley Quaye Epic
- 18 **30** I WANT YOU Savage Garden Columbia
- 22 **31** I'LL BE THERE FOR YOU The Rembrandts East West
- 32** RAW POWER Apollo Four Forty Steath Sonic
- 26 **33** BELLISSIMA DJ Quicksilver Positiva
- 34** GAME OVER Scarface Virgin
- 35** JUST ANOTHER ILLUSION Hurricane #1 Creation
- 36** CRUSH ON YOU Lil' Kim Atlantic
- 27 **37** YOU'RE NOT ALONE Olive RCA
- 38** PUNKA Kenickie EMI/SG
- 24 **39** HOW HIGH The Chariotans Beggars Banquet
- 40** FEEL WHAT YOU WANT Kristine W Champion

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

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- 1 **THE BEST CLUB ANTHEMS... EVER!** (Various Artists) Virgin/EMI
- 2 **THE ULTIMATE SUMMER PARTY ANIMAL** Globe Collection
- 3 **MISS MURRO - SMOOTH GROOVES** Polygram TV
- 4 **THE BEST SUMMER ALBUM IN THE WORLD... EVER!** Virgin
- 5 **A DECADE OF BOYZA - 1991-1997** Virgin TV
- 6 **CLUB MIX 97 - VOLUME 3** Polygram TV
- 7 **CLUBLAND** Virgin TV
- 8 **SMASH HITS - SUMMER 97** Virgin/SG
- 9 **WHAT A FEELING!** Deutsche
- 10 **MIXED EMOTIONS** Polygram TV
- 11 **SIXTIES SUMMER MIX** Virgin TV
- 12 **BEST SCOTTISH ALBUM IN THE WORLD... EVER!** Virgin/EMI
- 13 **CLUB CLASSICS - VOLUME 3** Interscope
- 14 **POWER + JULET (OST)** Warner/Broadcast
- 15 **HOW THAT'S WHAT I CALL MUSIC! '96** EMI/Virgin/Interscope
- 16 **MINISTRY OF SOUND CLASSICS** Ministry Of Sound
- 17 **SPICE GIRLS PRESENT THE BEST GIRL POWER ALBUM... EVER!** Virgin/EMI
- 18 **NEW HITS 1997** Warner/Global/Top Gun TV
- 19 **BIG MIX 97** Warner/Virgin/EMI
- 20 **AN INTROSPECTIVE OF HOUSE 200 DIMENSION** Soul Dimension

- 24 **25** IN IT FOR THE MONEY Supergrass Parlophone
- 23 **26** MOTHER NATURE CALLS East Polydor
- 29 **27** FALLING INTO YOU Celine Dion Epic
- 54 **28** COME FIND YOURSELF Fun Lovin' Criminals Chrysalis
- 22 **29** SECRETS Toni Braxton LaFace
- 21 **30** OCEAN DRIVE Lighthouse Family Wild Card/Polydor
- 25 **31** OLDER George Michael Virgin
- 28 **32** 10 Wet/Wet Wet Precious Org./Mercury
- 37 **33** ALISHA RULES THE WORLD Alisha's Attic Mercury
- 34** NEW FORMS Roni Size Reprazent Talkin Loud
- 31 **35** BLOOD ON THE DANCE FLOOR Michael Jackson Epic
- 45 **36** TRAGIC KINGDOM No Doubt Interscope
- 40 **37** BLUE IS THE COLOUR The Beautiful South Go/Discs
- 26 **38** WU-TANG FOREVER Wu-Tang Clan Loud
- 49 **39** SHERYL CROW Sheryl Crow A&M
- 40** THE CARNIVAL Wyclef Jean And The Refugee Allstars Columbia

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US CHARTWATCH

Spice Girls continue to be Britain's flagship act in America, remaining at number six on *Billboard's* Hot 100 singles chart with Say You'll Be There, while climbing 4-2 with their Spice album. Spice was unlikely not to reclaim pole position, as it sold 121,000 units last week, just 3,000 fewer than Christian contemporary/country artist Bob Carlisle's Bumper Kisses. Total sales of Spice, as determined by SoundScan, which surveys record shops on behalf of *Billboard*, are over 2.6m, while Virgin claims to have shipped exactly 1m more units—the difference being due to stock held in shops and non-traditional sales not monitored by SoundScan. It's all heavy stuff, but Spice has a long way to go before it becomes one of the all-time bestsellers. Thus far, no fewer than 37 albums have sold 100 units in America, with *MUSIC!* Jackson's Thriller leading the way at 24m. Among British acts, the leaders are Led Zepplin, who sold 18m units of their untitled fourth album. That's 3m more than just runners-up Elton John's Greatest Hits and Pink Floyd's Dark Side Of The Moon.

The latter album is undergoing a massive renaissance at present and slipped into the number one slot on *Billboard's* Catalog chart last week, after weeks of rapidly growing sales. It usually sells 2,000-3,000 copies a week steadily but a rather far-fetched connection with the Wizard Of Oz movie—start playing it immediately after the third roar of the lion on MGM's logo at the start of the film and all sorts of synchronicity will



apparently become clear—boosted that to 18,954 last week. Back catalogue is not allowed in the main *Billboard* chart, but if it was, Dark Side Of The Moon would have moved 97-7026 in the past fortnight. It spent 741 weeks on *Billboard's* main album chart before being exiled to the Catalog chart, where it has spent a further 311 weeks, becoming the only album to have a chart span of more than 1,000 weeks.

Back on the Hot 100, there's a welcome new addition to the British contingent, with Love II Love by Damage debuting at number 83. Also ranked at number 75 on the R&B chart and at number 20 on the urban/crossover (radio play) chart, they're the first Big Love act to have a Hot 100 hit since the Soup Dragons reached number 75 on the R&B chart in 1992. Damage are due to go to the States to promote Love II Love in a couple of weeks, and already have nationwide TV appearances lined up. The remainder of the Big pack this week are as follows: Mark Morrison (3-4), Bee Gees (28-30), White Town (29-33), Gina G (36-47), Depeche Mode (43-49), U2 (56-61), Paul McCartney (74-77), Faithless (88-93) and Erasure (91-97). Alan Jones

UK WORLD HITS

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

NETHERLANDS

1 (M)	I WANNA BE THE ONLY ONE	EMJ
2 (M)	YOU MIGHT NEED SOMEBODY	Spice Girls
3 (M)	MAMA/MAMA DO YOU THINK YOU ARE	Spice Girls
4 (M)	HEMMA/HEM JUST BECAUSE YOU'RE GOOD	Stanku Area
5 (M)	TIME TO SAY GOODBYE	Sarah Brightman/Rocall
Source: Stichting Muziek Top 100		

ISRAEL

1 (M)	I WANNA BE THE ONLY ONE	EMJ
2 (M)	OUT OF MY MIND	Dustin Diamond
3 (M)	TIAMO	Gina G
4 (M)	THE MAN NOT A BOY	NCA
5 (M)	YOU SHOWED ME	Lightning Seeds
Source: IBA		

AUSTRALIA

1 (M)	YOUR WOMAN	White Town
2 (M)	SENG 2	Blur
3 (M)	2 BECOME 1	Spice Girls
4 (M)	ALONE	The Bee Gees
5 (M)	SAY WHAT YOU WANT	Tears
Source: ARIA		

GERMANY

1 (M)	MEMORABLE JUST BECAUSE YOU'RE GOOD	Stanku Area
2 (M)	TIME TO SAY GOODBYE	Sarah Brightman/Rocall
3 (M)	REMEMBER ME	The Blue Boy
4 (M)	YOU'RE NOT ALONE	Oliver
5 (M)	ALONE	The Bee Gees
Source: Media Control		

SWEDEN

1 (M)	HEMMA/HEM	Depeche Mode
2 (M)	MAMA/MAMA DO YOU THINK YOU ARE	Spice Girls
3 (M)	YOU'RE NOT ALONE	Oliver
4 (M)	YOU MIGHT NEED SOMEBODY	Spice Girls
5 (M)	SONG 2	Blur
Source: GLOPP		

AUSTRIA

1 (M)	TIME TO SAY GOODBYE	Sarah Brightman/Rocall
2 (M)	MAMA/MAMA DO YOU THINK YOU ARE	Spice Girls
3 (M)	REMEMBER ME	The Blue Boy
4 (M)	LOVE WON'T WAIT	Gary Barlow
Source: IFPI		

ARTIST PROFILE: SHOLA AMA

Whoever chose a cover of Randy Crawford's You Might Need Somebody as the first single for Shola Ama must be feeling pretty pleased.

The former UK Top 40 track is fast becoming a European hit, despite only receiving a June release in territories such as France and Denmark. The campaign for the single started in January, when label managers and international marketing executives from Europe, Japan and the US saw Ama perform at a Warner R&B showcase in London, says VWEA's international marketing manager Joanne Carrigan. "I'm sure that really helped establish Shola with the labels even before the single arrived. She has a really great voice and sound, it was an impact," she says.

Scandinavia was first to take to the teenage solo singer's debut. In Sweden, the song is currently number eight in the airplay charts and the Netherlands has seen sales in excess of 7,000.

It is in Germany, though, that You Might Need Somebody is set to explode. With the video on Breakout rotation on MTV, a strong initial response to the single's release (sales are already approaching 20,000) is due to be backed by extensive TV and press coverage.

"We expect to be working this single in Europe throughout the whole of the summer," says Carrigan. "Now that Germany has picked up on the track so strongly, it's more than likely that countries like France and Italy will follow suit." Already business is looking promising in France, where sales of 11,000 have built up



rapidly despite the slow nature of the market, adds Carrigan. Belgium, Denmark and Ireland—where the single has sold 6,000 units—are all catching up too.

Consequently, while the UK is due to receive follow-up single You're The One I Love on August 4, the rest of Europe is expected to stay with You Might Need Somebody for some time to come. "Shola has been doing a huge amount of press, radio and TV promotion, several showcases and some live PA's in Europe," says Carrigan. "Those will pay off over the summer."

Plans are also under way to launch Shola Ama's career in the US, although VWEA has yet to assign the singer to one of its labels. Ama's debut album is already recorded and almost complete. It will be released simultaneously in the UK and Europe and is currently scheduled for September 1.

TRACKWATCH: SHOLA AMA

- Single peaked at number two in the Netherlands
- Spain releases single next week
- Video on heavy rotation on MTV (north)

THE PEPSI CHART

#	Title	Artist	#	Title	Artist
1	I'LL BE MISSING YOU	Pat Gentry	21	I'LL BE THERE FOR YOU	Perkins/Buffy
2	EQUADOR	Jeffery Ferguson	22	I WANT YOU	George Forman
3	JUST A GIRL	No Doubt	23	MIDNIGHT IN CHESAIRE	Jim Lee
4	MMMBOP	Robyn	24	NOT WHERE IT'S AT	Del Amitri
5	BITTER SWEET SYMPHONY	Vanessa	25	NOTHING LIES BETWEEN	Eric Burdon
6	FREE	Chris Rea	26	STRANGE	Wet Wet Wet
7	I WANNA BE THE ONLY ONE	Spice Girls	27	A CHANGE WOULD DO YOU GOOD	Sheryl Crow
8	AINY BOBBOY	Cher	28	HALO	Texas
9	SOMEBODY PUT THE DIPS	Boyz n the Bay	29	HARD TO SAY I'M SORRY	Pat Gentry
10	COO JAMBOO	M President	30	LOVE ROLLERCOASTER	Pat Gentry
11	GUIDING STAR	Phyllis	31	WHATEVER	Debbie Gibson
12	CLOSER THAN CLOSE	Bliss	32	CALL THE MAN	Eric Burdon
13	LOVEFOOL	Georgie	33	BRAZEN (WEP)	Stanku Area
14	YOU'RE NOT ALONE	Oliver	34	WE'RE NOT GONNA GIVE YOU UP	Las Vegas
15	YOU MIGHT NEED SOMEBODY	Spice Girls	35	SOMETHING GOING ON	Tea
16	YOU ARE THE UNIVERSE	Bob Marley	36	BELLISSIMA	Quadrado
17	WHERE HAVE ALL THE CANDIDS GONE?	Paul Davis	37	WE'RING TO STAY AWAY	Pat Gentry
18	WALTZING ALONG	Jenny	38	STAR PEOPLE	George Michael
19	YOU KNOW WHAT I MEAN?	Deborah	39	DON'T SPEAK NO LOVE	NCA
20	HUNDRED MILE HIGH CITY	Queen	40	SCORY SNACKS	Not In Love

VIRGIN RADIO CHART

#	Title	Artist	#	Title	Artist
1	OK COMPUTER	Radiohead	21	ALBUM OF THE YEAR	Faith No Man
2	EASY SOUL	Paul Weller	22	WHAT'S THE STORY, MORNING GLORY?	Spice Girls
3	DESTINATION ANYWHERE	Bob Dylan	23	BECOMING X	Smokie
4	THE BEST OF	Robbie Williams	24	EVERYTHING MUST GO	Mark Dinning
5	STOSH	Strawbs	25	MY FAVORITE PLEASURE	Phyllis
6	TELLIN' STORIES	The Chieftains	26	SHERYL CROW	Sheryl Crow
7	WHITE ON BLONDE	Tina Turner	27	PABLO HONEY	Depeche Mode
8	REPUBLICA	Republica	28	BLUE LINES	Mixxix Attack
9	TRAVELLING WITHOUT MOVING	Zenobia	29	JAGGED LITTLE PILL	Mixxix Attack
10	DO IT YOURSELF	Smokie	30	POP 12	Spice Girls
11	IN IT FOR THE MONEY	George Michael	31	THE BENDS	Radiohead
12	BLUR	Blur	32	FORGIVEN, NOT FORGOTTEN	The Corrs
13	MOTHER NATURE CALLS	Corrs	33	EGYPTOLOGY	Wendy
14	OCEAN DRIVE	Lightbulb Family	34	BEAUTIFUL FREAK GUY	Depeche Mode
15	GLIDER	George Michael	35	FURTHER	George Michael
16	ALISHA ARIANA	Alisa Ariana	36	ULTRA	Depeche Mode
17	COME FIND YOURSELF	Janet Jackson	37	RESTLESS HEART	David Coverly & Whitesnake
18	FLAMING PIE	Janet Jackson	38	WHEELY	James
19	THE WAR OF THE WORLDS	Janet Jackson	39	DOELAY	James
20	BLUE IS THE COLOUR	The Real Gone South	40	THE COLOUR AND THE SHAPE	Two Figures

R&B SINGLES

Pos	Last	Title	Artist	Label	Cat. No.	(Distributors)
1	1	I'LL BE MISSING YOU	Puff Daddy & Faith Evans	Puff Daddy/Arista	742214891 (BMG)	
2	2	I WANNA BE THE ONLY ONE	Eternal featuring BeBe Winans	EMI	CD: COEM 472 (E)	
3	NEW	HEY DJ! (PLAY THAT SONG)	N-Type	Telstar	CD: CDSTAS 2885 (BMG)	
4	NEW	GAME OVER	Scarface	Virgin	VJST 121 (E)	
5	NEW	CRUSH ON YOU	Lil' Kim	Atlantic	ATW00 21 (W)	
6	3	WE TRYING TO STAY ALIVE	Wyclef Jean/Jeffery Allstar	Columbia	CD: 664815 (S&M)	
7	5	HARD TO SAY I'M SORRY	Az Yet	LaFace/Arista	742214841 (BMG)	
8	4	YOU ARE THE UNIVERSE	The Brand New Heavies	Mer	BNKX 9 (F)	
9	6	I'LL BE	Foxy Brown featuring Jay Z	Def Jam	5710431 (F)	
10	NEW	LIKE THIS AND LIKE THAT	Lakiesha Berri	Adapt	ADPT7 7 (F)	
11	8	YOU MIGHT NEED SOMEBODY	Shola Ama	WEA	CD: WEA 76732 (W)	
12	10	I BELIEVE I CAN FLY	R.Kelly	Jive	JIVE 415 (F)	
13	7	WHATEVER	En Vogue	East West	E 96427 (W)	
14	11	I DON'T WANT TO	Tom Branton	LaFace	CD: 742214686 (BMG)	
15	9	NEVER, NEVER GONNA GIVE YOU UP	Lisa Stansfield	Arista	CD: 74221400392 (BMG)	
16	15	NO I DON'T WANNA BE A PLAYER	Joe	Jive	JIVE 410 (F)	
17	16	DON'T LEAVE ME	Blackstreet	Interscope	INT 95534 (I)	
18	13	WONDERFUL TONIGHT	Damage	Big Life	CD: BLRDA 134 (F)	
19	17	HEAD OVER HEELS	Allure featuring NAS	Epic	6645946 (S&M)	
20	18	NEXT LIFETIME	Erykah Badu	Universal	UNT 56132 (BMG)	
21	21	ON & ON	Erykah Badu	Universal	UNT 56117 (BMG)	
22	18	IT'S ALRIGHT	Deni Hines	Mushroom	T 1593 (S&M/F)	
23	12	DINAH	Blackstreet	Arista	742214791 (BMG)	
24	14	WHAT KIND OF MAN WOULD I BE	Miss Condition	Wild Card/Polystar	5710471 (F)	
25	20	SMOKIN' ME OUT	Warren G featuring Ron Isley	Def Jam	5744431 (F)	
26	17	HYPNOTIZE	The Notorious B.I.G.	Puff Daddy/Arista	742214841 (BMG)	
27	25	IN MY BED	Dra Hil	Fourth & Broadway	CD: BRD02 353 (F)	
28	26	BLOOD ON THE DANCE FLOOR	Michael Jackson	Epic	CD: 664825 (S&M)	
29	22	ALRIGHT	Jamiroquai	Sony	52 6642256 (S&M)	
30	23	5 MILES TO EMPTY	Brownstone	MJJ/Epic	CD: 6642362 (S&M)	
31	NEW	REMEMBER ME	The BlueBoy	Pharm	12PHARM 1 (TRC/BMG)	
32	36	TELL ME DO U WANNA	Giselle	Epic	CD: 6645372 (S&M)	
33	29	FOR YOU I WILL	Monica	Atlantic	A 54371 (W)	
34	25	ASCENSION DON'T EVER WONDER	Maxwell	Columbia	CD: 6645952 (S&M)	
35	33	HOPELESS	Dionne Farris	Columbia	CD: 6645162 (S&M)	
36	38	I'FOUR GIRLS ONLY KNEW ONE IN A MILLION	Aaliyah	Atlantic	A 56107 (W)	
37	34	LOVE IS ALL WE NEED	Mary J Blige	Uptown/MCA	CD: MCST0 48035 (BMG)	
38	31	CAN WE	SWV	Jive	JIVE 423 (F)	
39	24	I FOUND SOMEONE	Billy & Sarah Gains	Expansion	EXPAND 27 (ZMV/S&M)	
40	NEW	TWISTED	Kath Sweet	Elektra	EKR 2227 (W)	

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

DANCE SINGLES

Pos	Last	Title	Artist	Label	Cat. No.	(Distributors)
1	NEW	THE AGE OF LOVE - THE REMIXES	Age Of Love	React	12REACT 100 (V)	
2	NEW	JUST BE TONIGHT	BBQ featuring Erin	Hi-Life/Polystar	5738971 (F)	
3	NEW	SOMEONE	Ascension	Perfecto	PERF 1417 (W)	
4	NEW	STAY	Isha-D	Satellite	CD Best 7432149221 (BMG)	
5	NEW	FEEL WHAT YOU WANT	Kristine W	Champion	CHAMP12 329 (S&M/BMG)	
6	1	CASUAL SUB (BURNING SPEAR)	ETA	East West	EW 1107 (W)	
7	NEW	CRUSH ON YOU	Lil' Kim	Atlantic	ATW00 21 (W)	
8	2	I'LL BE MISSING YOU	Puff Daddy & Faith Evans	Puff Daddy/Arista	742214891 (F)	
9	NEW	RAW POWER	Apollonia 4	Stealth	SOEIC 5371 (S&M)	
10	NEW	TESTIFY	UB2 presents Jay Williams	Distribution	12AM.FM 5622431 (F)	
11	7	FREE	Ultra Nate	AMP.MP	5822431 (F)	
12	11	CLOSER THAN CLOSE	Rosie Gaines	Big Bang	12BBANG 1 (TRC/BMG)	
13	NEW	GAME OVER	Scarface	Virgin	VJST 121 (E)	
14	NEW	THE GOOD LIFE	The New Power Generation	NPG	0061510 NPG (F)	
15	NEW	LIKE THIS AND LIKE THAT	Lakiesha Berri	Adapt	ADPT7 7 (F)	
16	3	YOU ARE THE UNIVERSE	The Brand New Heavies	Mer	BNKX 9 (F)	
17	6	YA ROCKIN'/OPINION	Swoosh	Back 2 Basics	B2B 12046 (S&M)	
18	4	INTOXICATION	React 2 Rhythm	Jacquot	WIN 014 (A&D)	
19	9	SHARE THE FALL	Repräsent/Roni Size	Talkin' Loud	TUX 21 (F)	
20	23	THE PROPHET	CJ Boland	For	FX 300 (F)	
21	14	AMOUR (C'MON)	Porn Kings	All Around The World	12LLOBE 32 (TRC/BMG)	
22	NEW	AIN'T NOBODY	The Course	The Brothers	12BRUV 3 (TRC/BMG)	
23	10	SOMETHING GOING ON	Todd Terry	Logic	LOG 46213 (Import)	
24	12	I'LL BE	Foxy Brown featuring Jay Z	Def Jam	5710431 (F)	
25	25	RIPGROOVE	Double 99	Satellite	7432148541 (BMG)	
26	NEW	NEXT LIFETIME	Erykah Badu	Universal	UNT 56132 (BMG)	
27	NEW	SUNDAY SHINING	Finley Gyaay	Epic	6645561 (S&M)	
28	NEW	THE REMIXES 2	Eruption/Faith/Katherine Wood	United Dance	12DCC2 (F)	
29	15	MINISTRY OF LOVE	Hysteria Ego	WEA	WEA 0947 (W)	
30	19	VALVES	Neotech	Moving Shadow	SHADOW 108 (S&M)	

DANCE ALBUMS

Pos	Last	Title	Artist	Label	Cat. No.	(Distributors)
1	NEW	NEW FORMS	Roni Size Repräsent	Talkin' Loud	334033 (F)	534033 (S&M)
2	1	WU-TANG FOREVER	Wu-Tang Clan	Loud	078638605	174221457698 (BMG)
3	NEW	KISS 100FM - SMOOTH GROOVES	Various	PolyGram	TV - 5533414 (F)	
4	2	EV3	En Vogue	East West	-7552603914 (W)	
5	NEW	THE CARNIVAL	Wyclef Jean And The Refugee Allstars	Columbia	404214819434 (S&M)	
6	8	LOVE, PEACE AND HAPPINESS	Last Boyz	Universal	U 53072AUC	53072 (Import)
7	5	ALL DAY ALL NIGHT	Changing Faces	Atlantic	-7567922 204 (W)	
8	4	LOVE ALWAYS	K-Ci And Jeop	MCA	MCA 11613/MCC	11613 (Import)
9	NEW	REACTIVATE 12	Various	REACTLP	102/REACT1MC	102 (V)
10	NEW	LIFE AFTER DEATH	The Notusies	Big Puff	CD: 12111061070014 (BMG)	

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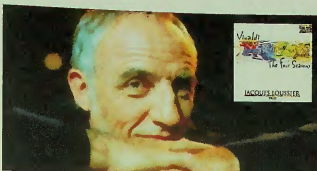
Jacques Loussier's new work is winning praise from both jazz and classical fans

classic SWING

French pianist Jacques Loussier enjoyed unprecedented success during the Sixties when his four ...Plays Bach albums sold an astonishing 6m units worldwide and provided the soundtrack for one of the most famous TV ads ever, the Hamlet cigar commercial.

Now Loussier, who went into retirement in 1978, has returned with a jazz interpretation of Vivaldi's Four Seasons, one of the most popular classical pieces of all time. Although it is not expected to emulate those Sixties sales figures, BMG is still gearing up for a crossover hit. The album was launched with a live performance by Loussier at a special press preview at London's Hellenic Centre. Backed by a strong press and marketing campaign, it has already achieved a positive response from not only the jazz world, but the classical and mainstream market, too.

"Reaction has been superb," says Graine Devine, marketing manager for jazz and crossover at BMG. "Public awareness of the piece is obviously very high and so we feel it has the potential to sell well over a long period of time. The jazz lovers were prepared not to like it, but they've been very positive and we've



'The real jazzers were prepared not to like it, but they've been very positive'
- Graine Devine

also had a great reaction from Classic FM. So we're not marketing it in any one niche. We're using the BMG database and notified 40,000 people with postcards. The album is putting a lot of swing into a popular classical work and we're

asking people from all sorts of different musical backgrounds to give it a try.

Loussier, who recently celebrated his 63rd birthday, is preparing to support the album with an extensive touring schedule over the next 12 months. "I feel the time is right to do this," he says. "My own playing, writing and improvising has continually been developing over the years and whereas before I was not ready to tackle composers other than Bach, I feel now is the time to achieve something very interesting with the music of Vivaldi." Colin Irwin

DON LAKA: Destiny (June Jazz 487495 2). June 30. Acclaimed South African multi-instrumentalist fuses jazz, African and pop rhythms.

GERI ALLEN: Eyes In The Back Of Your Head (Blue Note CDP 8382972). June 30. The outstanding pianist plays a concert at London's Barbican on July 5 in support of this album, which features guest appearances from Ornette Coleman, Wallace Roney and Cyro Baptista.

MARTIN SPEAKE QUARTET: Martin Speake Quartet (33 Jazz0295). July 7. The great altoist is accompanied by John Parricelli, Steve Watts and Steve Argüelles.

ORNETTE COLEMAN & JOACHIM KNIHN: Colors (Verve 537789-2). July 7. Intriguing and unrepeatable collaboration between the legendary saxman and the German pianist.

CLARENCE GATEMOUTH BROWN: Gate Swings (Verve 537617-2). July 7. The colourist Texan bluesman fronts a big band sound.

BENNY HALELULU: Beauty Of Sunrise (Blue Note 531868-2). July 7. The South African piano man is joined by Elvin Jones, Ravi Coltrane and Graham Haynes.

MONDAY MICHIRU: Delicious Poison (Verve 537321-2). July 7. New acid jazz recording by Japan's top singer.

J. J. JOHNSON: Brass Orchestra (Verve 537321-2). July 7. The first gentleman of the jazz trombone heads an all-star brass line-up.

AZIZA MUSTAFA ZADEH: Jazziza (Columbia 487897). August 4. Classical and jazz standards given a world music spin by this Azerbaijan pianist/singer with a little help from illustrious guests such as Toots Thielmans and Philip Catherine.

STEVIE COLEMAN: The Sign And The Seal (BMG 7432187272). August 4. Coleman and the Mystic Rhythms Society join forces with AfroCuban de Matanzas in a bold attempt to explore the music of the Yoruba tribe.

PAOLO FRESU QUINTE: Wanderlust (RCA Victor 09026 687802). August 4. Debut album by acclaimed Italian band signed by BMG France.

STOCK taking

Key releases reviewed by Colin Irwin

STEVE REID: Mysteries (Telarc Jazz CD83415). August 4. Grammy-winning percussionist, who played on the Flying Saucers '60sco Lounge tour, mixes fusion with new age influences.

BROWN/McBRIDE/CLAYTON: Superbase (Telarc Jazz CD83393). August 4. Three young jazz lions captured live on standards such as Bye Bye, Blackbird and Mack The Knife.

KEIKO LEE: Beautiful Love (Sony Jazz 489194-2). August 4. Young Japanese vocalist who made her UK debut at London's Pizza Express last year, accompanied by Art Farmer, Kenny Barron, Cecil McBee and Grady Tate.

NANCY WILSON: I Had My Way (Columbia CK 67769). August 4. A dazzling collection of smooth, soulful melodies from the legendary American singer.

CHRISTIAN McBRIDE/NICHOLAS PAYTON/MARK WHITFIELD: Music Of Herbie Hancock (Verve 537856-2). August 4. Three rising stars pay tribute to a great jazz composer and pianist.

VARIOUS ARTISTS: Cats Cradle (33 WM104). August 4. All-women group performing original compositions featuring Maggie Nichols on vocals with Julia Doyle, Ruth Marshall, Ann Day and Nonny Ard.

MIKE ADCOCK: Lost For Words (33 WM105). August 4. A collection of world music compositions from an acclaimed accordion/pianist.

EVAN MARKS: Three Day Weekend (Verve 537690-2). August 4. Glistening fusion music from an inventive guitarist.

ANDRE PREVIN: Live In Vienna (Verve 537704-2). August 4. The original crossover man returns to his jazz roots.

PHILIPPE SAÏSSE: Next Voyage (Verve 537416-2). August 4. Crossover album by the 'cool cat' KENNY BARRON: Things Unseen (Verve 537315-2). August 4. Superb session played by the piano master.

GRAHAM HAYNES: 21st Century (Verve 537892-2). August 4. Unclassifiable album by ultra-modern brassman.

NIGHT ARK: In Wonderland (Verve 534471-2). August 4. Intriguing hybrid of jazz and world music.

Compilations
THE PEDDLERS: Part One (Sony Jazz 472853). June 30. The complete 1987 album Freeheelers, plus five bonus tracks from the English trio who were one of the first groups to cross over the jazz-pop-soul-blues divide.

VARIOUS ARTISTS: Diggin' Deeper 2 (Sony Jazz 487478-2). June 30. The roots of acid jazz are explored in this funky compilation featuring Ramsey Lewis, George Benson, Les Ritenour, Herbie Hancock and Mongo Santamaría.

FREDDIE HUBBARD: Ballads (Blue Note CDP 8566912). July 7. Tracks culled from the trumpeter's early Sixties catalogue, featuring Wayne Shorter, Tina Brooks, Hank Mobley, Herbie Hancock and McCoy Tyner.

CHET BAKER: Songs For Lovers (Pacific Jazz CDP 8571582). July 7. This compilation features romantic standards and vocal tracks originally designed to break the late great trumpet stylist into a wider market.

VARIOUS ARTISTS: Victor 80th Anniversary Volumes 2, 3, 4 (RCA Victor 09026 687782/792/902). August 4. The latest in the series of compilations commemorating Victor's 80th anniversary. Volume 2 (June release) features some of the greats of the Thirties. Volume 3 (July) moves into the Forties, and Volume 4 (August) hits the Fifties. The series climaxes with the Classics boxed set.

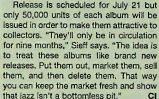
MILES & miles

Since his death in 1991, interest in Miles Davis has remained as strong as ever. Sony hopes to fan those flames further by re-releasing five double CDs from the trailblazing trumpeter's psychedelic period under the banner Live And Electric. Included are two live albums, Dark Magus and Black Beauty, which were only ever released in Japan. The other releases in the series are Live Evil, In Concert and All Filmmaker, covering 1970-74, the most controversial period in Davis' career, when he was written off by the jazz purists for embracing the rock styles of artists like Jimi Hendrix, Sly Stone and James Brown.

All releases have been digitally remastered and reproduce the original sleeves as well as rare photos and liner notes by former Davis sidemen such as Chick Corea, Jack DeJohnette, Dave Liebman, Gary Bartz and Bobby Previte. Sony is to support them with heavy advertising in the jazz and music press.

"We are treating this as seriously as Miles did when he played it," says Sony Jazz marketing manager Adam Sief. "It's all relatively unknown stuff, but instead of just throwing it out we wanted to give some value added, with an attractive package to make it more appealing both to committed Miles fans and people who have never really got into him before."

Releases is scheduled for July 21 but only 50,000 units of each album will be issued in order to make them attractive to collectors. "They'll only be in circulation for nine months," Sief says. "The idea is to treat these albums like boxed new releases. Put them out, market them, sell them, and then delete them. That way you can keep the market fresh and show that jazz isn't a bottomless pit." CI



RHAPSODY IN BLUE

EMI's prestigious Blue Note label is planning a repeat promotion of the AIV CAD award winning Blue Noteables range of mid-priced compilations which not only transformed the image of jazz in retail chains such as Our Price last autumn but also boosted catalogue sales by an estimated 70,000 units. Renamed the Blue Series, the campaign will be

spearheaded by a sampler CD being offered at £1.25 per gramophone. The CD, priced at 99p retail and supported by posters and leaflets, with PoS and co-op activity. A dedicated mailing list of 20,000 customers have also been informed about the series in advance.

Last year the promotion was on for three months due to dealer enthusiasm and resulted in total sales of the samplers of more than 150,000 units. This time it will run for a strictly limited period of only one month.

EMI is anxious not to cheapen the Blue Note image and create the impression that it has been transformed into a dedicated mid-price label. Titles in the new Blue Series will include Blue Brazil Volume 2; Blue 'N' Groove Volume 2; Blue Movies; Blue Bop; Blue Bacharach; and the Blue Series Sampler which is scheduled for September. CI

TALENT extra

JAZZ

BEHIND THE COUNTER

SIMON HYND, Andy's, Hereford

"We opened last week and got off to a flying start with plenty of customers coming in to browse. There is some local competition from independents and supermarkets, but the shop looks so good that we've blown them all away. The browsers are buying back catalogue, particularly country such as Tanya Tucker and Nancy Griffith, while younger customers are buying compilations like Ultimate Summer Party and Spiritualized, which did surprising well this week. Of course Radiohead and Paul Weller have flown out and we've sold a lot of Sash and Puff Daddy singles. Next week's Prodigy release should be phenomenal and we may open early to catch the crowds. So many people have asked for it that I'm coming in on Sunday to put some in bags. It's bound to save time as Prodigy will be what everyone wants on Monday."

LINLEY CROSS, Vital rep, West Midlands

"The dreadful weather has not only made driving a pain but it's also kept people away from the shops. This, combined with people saving their money for Glastonbury, has made it a quiet week. I've had quite a bit of demand for singles, though, particularly the Fun Lovin' Criminals reissue and The Wannadies. On the dance side, Sash is doing well and we are pushing Age Of Love quite hard. It won't be as big as the last single but, from the demand I'm getting, I think it will chart quite high. Subcircuit and Lineolam are also creating a buzz with a lot of people asking when the Lineolam album is coming out. Generally on the album front it's Radiohead that's keeping everyone busy. Paul Weller's sales seem down on expectations although that's probably because everyone ordered heavily and it just hasn't flown off the shelves as fast as they would have liked."

IN THE SHOPS THIS WEEK

NEW RELEASES

Radiohead and Paul Weller were easily this week's best-selling albums, with Spiritualized, Hanson, Ultimate Summer Party, Club Mix 91, Decade Of Ibiza and Bon Jovi providing steady sales. The Pet Shop Boys and Sash singles were moving fast, while Puff Daddy continued to sell well. Other singles successes were Age Of Love, James, Fun Lovin' Criminals, NPG, Echo & The Bunnymen, The Course, The Beautiful Soul, Scarface and Hanson.

PRE-RELEASE ENQUIRIES

Singles - Oasis, Fever featuring Tippa Irie, Todd Terry, Bed Rock; Albums - The Prodigy, Echo & The Bunnymen, G-Tex, UB40

ADDITIONAL FORMATS

Portishead 12-inch single, James three-CD pack, Age Of Love double CD, JM boxed set, DJ Flava 12-inch single, Placebo seven-inch single, Fun Lovin' Criminals seven-inch single

IN-STORE

Windows - Paul Weller, Radiohead, Wyclef, UB40, The Prodigy, Paula Cole, Celine Dion, Hanson, The Course, Puff Daddy, NPG, Tina Cousins
In-store - Lineolam, 311, 3 Colours Red, Paradise Lost, No Doubt, Sheryl Crow, Todd Terry, UB40, Spice Girls, Hanson, Loop The Loop, Lil' Kim, Gary Barlow, George Michael

MULTIPLE CAMPAIGNS



Radio single - Supernaturals; Windows - The Prodigy, United Dance Anthems 2, Bob Dylan; In-store and press ads - Fun Lovin' Criminals, Eber, Age Of Love, Sony Rewind promoter, Wyclef, Wynton Marsalis, Midnight Moods, Masterclass Diva and Tosca, Dead Purple, Joseph Arthur, Knights Of The Blues Table, EMI mini-classics campaign, Batman & Robin, United Dance Anthems 2



Single - 911; Album - UB40; In-store - The Prodigy, UB40, Best Disco Eves, Del Amitri, Sugar Hits, Cast, KD Lang, Sony and EMI full- and mid-price promotions, budget promotion with CDs for £5.99



In-store - Michael Jackson, Paul McCartney, Budget rock, pop and additional promotion, three musicists for the price of two, three-for-two on exclusive CDs, Very Best Of Brits, EMI, Cinema Choral Classics, Voices From Heaven, Anthony Way, Montserrat Caballe, Friends promotion, selected videos for £5.99



Windows - Illuminations, Ry Cooder, Andrea Bocelli, David Hellgott; In-store - Musicians Of The Globe, Maria Callas, Piano Dreams, Label of the month: Collins Classics



Singles - Teenage Fanclub, Ghostface Killah, Live, 3 Colours Red, Supernaturals, G.U.N., 311, Kelly, Sash; Windows - The Prodigy, Oasis, Primal Scream, UB40, As Yet, Abduction 2; Press ads - Laurnes, Subcircuit, John Lydon, Sash, Boot Camp Kick, Silver Sun



Singles - Teenage Fanclub, 311, Supernaturals; Albums - The Prodigy, Del Amitri; Windows - Del Amitri, Sugar Hits; In-store - UB40, Sugar Hits, United Dance Anthems 2



In-store - Manbreck, Neil Sparks, Trial Of The Bow, Voodoo Glow Skulls; Selects listening posts - Cheap Trick, Skunk Anansie, Paradise Lost, United Dance Anthems 2



Single - 911, Todd Terry; Albums - The Prodigy, Del Amitri, KD Lang, Kiss Greatest Hits, Lost World, Sash, UB40, Best Disco Album Ever, Sugar Hits, United Dance Anthems 2; Videos - This Is Spinal Tap, Bon Jovi, Babylon 5 Vol. 23



Singles - Teenage Fanclub, Ghostface Killah, 311, Supernaturals, Sheryl Crow, Subcircuit, Laurnes, 3 Colours Red; Albums - Del Amitri, Backstreet Boys, Cheap Trick, Echo & The Bunnymen, History Of France, Neil Young & Crazy Horse, The Loving Time, Mint Condition, Jazz Passengers, Muston Birds; Press - MGM modern classics, Hong Kong Cinema, recommended album releases



Singles - 311, Teenage Fanclub, Diddy, Supernaturals, Ghostface Killah; Windows - The Prodigy, KD Lang, Paul Weller, Foo Fighters, UB40, Michael Jackson, Sony sale; In-store - Sony sale, Paul Weller; Press ads - Hanson, Primal Scream, UB40, KD Lang



Singles - Teenage Fanclub, Subcircuit, Sheryl Crow, 911, Supernaturals, Laurnes, 3 Colours Red, Live, Ghostface Killah; Windows - The Prodigy, Festivals, Fics soccer, Collins Classics; In-store - The Prodigy, United Dance Anthems, Michael Jackson, KD Lang, UB40, Woody Allen, MGM modern classics



Single - Phil Collins; Album - Wyclef; Windows - The Prodigy, KD Lang, Loving Time; In-store - Sugar Hits



Singles - Ghostface Killah, 311; Album - UB40; Windows - Best of 87; In-store - Selected chart album CDs £12.99 and two for £22, sale with cassettes from £1.99, CDs from £2.99, Virgin Radio promotion featuring Del Amitri and UB40

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's (Hereford), Best Street Records (Bolton), Domino (Salisbury), Groove Records (Halifax), Hitz (Dunfermline), HMV (Plymouth), Our Price (Windsor), Premier Records (Belfast), Virgin (Bristol).

EXPOSURE

TELEVISION

4.7.97

Frank Sinatra Duets including archive footage and featuring Anita Baker and Luther Vandross, VH-1, noon-1pm
Tina Turner: Wildest Dreams featuring concert performance and interview, VH-1: 10pm-11pm
5.7.97
Morrissey and The Smiths special, Sky 2: 3-4am
The Grind with Spice Girls, MTV: 8am-3.30am
Masked with 911 and Michael Jackson, ITV: 9.25-11.30am
Oasis Special to mark MTV's Oasis weekend,

MTV: noon-1pm

Night Fever featuring Gary Numan, Alvin Stardust and New Creation, Channel Five: 6.55-7.50pm
6.7.97
Casting Couch featuring interviews with Cast, Sky 2: midnight-1pm
Fully Booked featuring Shaggy, BBC2: 8.30-9.30pm
Paul McCartney Live, VH-1: 4-6pm
Planet Rock Profiles featuring Cleland, VH-1: 3.30-10pm
8.7.97
Ten Of The Best: Bryan Adams, VH-1: 3-4.30am

5.7.97

Fleetwood Mac in concert followed by a one-hour interview, Radio Two: 5.30-7.30pm
Dianne Warwick in concert from the Festival Hill, Radio Two: 7.30-9.30pm
6.7.97
Essential Mix featuring Paul Oakenfold at the Unity Club for the Hong Kong handover, Radio One: 2-4am
Rappin' For Islam documentary featuring Public Enemy, Radio One: 7-8pm
Glastonbury Dance highlights, Radio One: 8-9pm
Stuart Maconie with special guest Karl

Wallinger and Fountains Of Wayne live, Radio One: 9-11pm
7.7.97
Steve Lamacz with Strangelove in session and The Seahorses live, Radio One: 8.30-8.30pm
8.7.97
Chamber Music live from Pebble Mill featuring Shyria, Radio Three: 7.30-9.30pm
John Peel featuring Pretalisse in session, Radio One: 8.40-10.30pm
9.7.97
Steve Lamacz with Super Furry Animals live, Radio One: 6.30-8.30pm

RADIO

plugging into the GLOBAL jukebox

NEW MEDIA

Managers should take seriously the developing opportunities offered by new media such as CD-Rom and the internet to reinforce acts' relationship with their audience, says Nick Rosen

When Spice Girls' web site was featured on the front page of the Daily Star, internet fans accessing Virgin Records' Channel 3 doubled overnight. It marked the beginning of a new era. Just having a web site was not enough. The battle for audience share had begun.

"Now that a net presence is almost taken for granted, the challenge is to find creative ways of integrating on-line marketing within the overall strategy," says Jeremy Silver, vice president of interactive marketing at EMI International, who wants to see web charts take their place alongside those for airplay and sales.

Companies as diverse as EMI and Capesur, an internet start-up, are planning a series of global jukeboxes. Others are taking a watching brief: "We're more concerned with not falling behind than setting the pace," says Martin Craig, general manager of Warner esp. Richard Chantlain, general manager of Cool Biz, adds, "At the moment there's no identifiable return."

Many issues remain unsolved, including copyright collection, piracy and credit card payment security. But the banks and card companies are sounding increasingly confident that the problems can be solved and that the internet can be turned into a truly viable merchandising opportunity. Worryingly for retailers, companies like CD Now in the UK and the Internet Music Shop in the US are beginning to pick up substantial sales.

"We think 10% of all sales will be on-line in five years," says Mike Farrace, vice president of publications and electronic marketing at Tower Records.

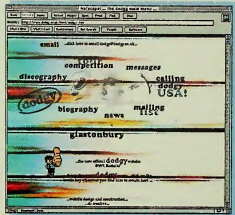
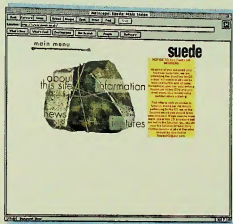
The idea that the internet can provide fans with an underground special access route to the artist is a powerful one. Parlophone has promoted Radiohead's latest album, OK Computer, with a series of "secret" web pages, undetectable by standard internet browsers. Fans can only gain access by subscribing to a service on the official Radiohead web site, www.radiohead.com. The pages are then "pushed" down the line whenever the fans log on to their internet account.

When David Bowie held a secret concert at London's Hanover Grand last month, all tickets were sold via a web site within a few hours to fans, who first had to register on-line.

Where "web site" was the buzz word of 1996, "push" and "enhanced CD" are the key terms for 1997. As part of the battle for internet audience, enhanced CDs are beginning to carry software so fans can go to a linked web site by putting the CD into their PCs.

The next Suede single, Filmstar, on Nudge will be available on enhanced CD. As well as links to the group's web site, www.suede.co.uk, it will contain graphics and possibly video.

"The consumer won't pay extra for enhanced CD," says Fiona Duggan,



director of multimedia at Abbey Road Studios. "Eventually they will be the standard way of linking to artists' sites. The problem is how to direct the audience to the site. The enhanced CD is perfect for that."

Sites naturally benefit from the active involvement of the artists themselves. On Dotzy's site, www.dotzy.co.uk, which was developed by DC Creative Ltd and came on-line in April, not only is the response of fans to the message board turning it into a chat forum, but the band themselves regularly reply to e-mails.

"Fans feel they can have a conversation with their idols and as a result they feel closer to the act," says Ian Ashbridge, head of marketing at A&M. "Our experience is that if it becomes too much of a record company thing the fans aren't interested."

Tim Smith of artist management company IE Music, who lists Robbie Williams among his clients, believes that >

dotmusic
the fastest charts, the hottest talent and the latest industry news
www.dotmusic.com updated 23 June 1997



WEB TALK

Audience measurement is the vital tool for determining whether a web site has paid off or a change of strategy is needed. This is doubly important since audiences can quickly find out if they are being ignored in the new interactive environment.

To date, site operators have measured their web audience size in millions of "hits". However, says Chris Sica, commercial manager of Miller Freeman's web site, dotmusic, gauging the popularity of a site in this way can be misleading given that each web page is composed of several hits, one for each of the graphics. Thus a page with 10 graphics counts as 11 hits.

"The industry needs to use accepted standards such as 'visits' or 'page



Why not bookmark this page now for simpler surfing?



requests" to realistically compare traffic on different web sites," he says. The key topline figure is therefore the raw number of visitors to the site. So while the combined Virgin and EMI sites received 9m hits in the month to June 2, this was as a result of 500,000 visits, which Jeremy Silver, EMI International's vice president of interactive marketing, claims have increased at a rate of 5% a month for the past eight months.

"We would like to see web ratings sitting alongside airplay charts and sales charts as valuable info for marketing departments," says Silver, although he concedes that generating accurate figures is likely to be at least as problematic as generating reliable sales figures and airplay charts.

The picture is further confused by another basic unit of measurement

referred to as a "request". This is a combination of the number of pages, video and audio files viewed or downloaded by the individual browser. Thus dotmusic's 2m hits a month translate to 300,000 page requests.

"An audio file is not a page, but the fact that someone is listening to a piece of music is important to us," says Wayne Schevlin, head of multimedia at Virgin Records.

Although web site operators are becoming more adept at assessing the numbers of people visiting their sites and their interests, they are still faced with a problem with counting "proxy servers". These are large computers at university campuses and internet service providers which store the most popular pages locally to reduce the bandwidth needed to download them.

▶▶▶ DON'T JUST READ ABOUT THESE WEB SITES - SEE THEM IN ACTION NOW AT <http://www.dotmusic.com> ▶▶▶

STAYING ahead OF THE GAME

Conferences can help executives keep in touch with the latest developments in new technology

Whatever they may think privately about new media, record company executives have had no choice but to come to terms with it in a very short time.

Indeed, they are now obliged to keep abreast of technology, which is changing so fast that there is every danger they may well lose grip of the traditional reins of power.

The clearest threats to the status quo come in the shape of net-distributed product, electronic copyright protection of catalogues and in the form of powerful new players in the industry such as telecommunications giants AT&T or MCI.

The past 18 months have witnessed a rise in the number of conferences and seminars organised specifically to keep the record industry abreast of the latest trends in new media. In the main, most conferences assume academic formats and have, until recently, been part of generic events such as Multimedia '97, held in May, which addressed the relationship between design, animation, film, TV, music, publishing, advertising and broadcasting.

Another conference specifically designed to tackle the music industry's relationship with new media and technology was Musicom International, which made its European debut in London on June 9 and 10. Musicom, which is organised by the New York-based World Research Group, already has a sterling



Alex Boyesen: getting the most out of the internet

reputation in the US and attracted a high calibre of delegates from the music industry. A quick headcount on day one of the event showed that 75% of the visitors were from record and publishing backgrounds, 20% from multimedia companies and a handful from telecoms companies.

Most attendees at London's Musicom seemed impressed with what was on offer. "I think these events are very important," says Mark Foster, vice president of marketing at Warner Music Europe. "We are quite concerned about potential changes in the industry and need to know about things like artists' rights in these new media, promotional possibilities and how best the internet can be exploited commercially."

Phil Murphy, senior vice president at

Sony Music, is also interested in both the opportunities that new media offers the industry and the threats it presents.

"Music, entertainment, and telecommunications are now crossing over into each other so much, there are going to be some very interesting alliances in the future," he predicts. "We need to be aware of the possibilities." US-based Kiku Loomis of BMG International's strategy planning department is a seasoned conference visitor: "I've seen and heard most of this before at other conferences especially as a lot of the technology originates in California," he says. "I am here just for that one new idea or cool marketing trick which could make all the difference."

Most of the panellists at Musicom were from multimedia companies anx-

ious to set out their stalls and promote their products and services. Alex Boyesen, chairman of interactive solution provider Flatbagheadst Multimedia, says "I don't think I've learnt anything I didn't already know. But these conferences are very good for networking and getting yourself known."

Two new events combining music and technology will appear this Autumn. Music Technology & Distribution is scheduled to take place on September 29-30 at Planet Hollywood in London. Organised by Marketing Week and NewMediaAge magazines in association with Music Week, it will attempt to analyse the impact on the music business of the latest multimedia products and new technology as well as examining what ways they can be harnessed to exploit traditional and new distribution channels more effectively.

This will be followed by IQPC's Exploring the Commercial Opportunities for the Music Industry in the Digital Age. This will cover topics from creative design for music web sites to club promotions on the internet, and the event will be held at the Ministry Of Sound in London on October 21 and 22.

Yinka Adegoke

For more information about Music Technology & Distribution contact Jessica Chetty on 0171-287 5000. For IQPC contact Jane Morgan on 0171-421 3519.

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 A VIRTUAL MUSIC A PRODUCTION

► artist managers have a key role to play in any new media project.

"This is one of the few areas where artists can actually retain complete control of their output," he says. "Consequently management should take it as seriously, and be as fully involved in it, as any other facet of an artist's career."

Developments in new media continue unabated. The George Michael web site, launched by the writer's own company Intervid, includes an A&R room, 195.224.53.14/a&r.html, which allows visitors to submit demos to Michael's new Aegean label. BMG Interactive's CD-ROM release The Tour, hosted by Roger Daltry, is a computer game where players earn the right to jam on stage with Jimi Hendrix, The Who or Janis Joplin. Meanwhile Cerberus is signing acts for 100-track enhanced CDs to showcase its compression technology, new media publisher Modified has released an eight-track

remix CD-ROM with 60,000 different combinations of drum & bass, hip hop and trance, and Sony has broken new ground by launching an internet-wide Jean Michel Jarre remix competition where mid files downloaded from Jarre's site, www.jeanmicheljarre.com, must be remixed and submitted as tape. "We syndicated this on-line module to radio stations world-wide to run on their web site," says Nico Koepke, vice president of new technology at Sony UK.

Companies like Sony need to continue their investment to keep ahead of the rapid developments in technology. As Koepke points out, the old media is continually shifting ground will be ground media soon."

Nick Rosen is MD of Intervid, a new media production company. He can be reached on 0171 240 2200 or e-mailed at nick@intervid.co.uk.

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NEW MEDIA

WEB TALK

Not content with their own web sites, leading international rock acts such as

Aerosmith and INXS have both released enhanced CDs and CD-Roms to show their commitment to new media and to maximise the synergy from its different branches. Buyers of Aerosmith's latest album, *Nine Lives*, can use it to dial up the band's web site.

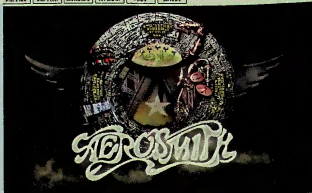
The site, www.aerosmith.com, was launched in March to coincide with the group's US album release date. The New York based organisers say it received 500,000 hits within 24 hours of release, and that the site has since settled down to regular traffic of around 175,000-250,000 hits a day.

Aerosmith's site managers keep an e-mail database which they have already used to announce changes to the site itself as well as release and tour dates.

Meanwhile, the new CD-Rom *Quest For Fame* allows fans play along to tracks with a digital picturium called the "V-pick".

"Fans would love to replicate what the bands are playing," says Kym Seligman of UK company Virtual Music which developed the game. "But they can't be doing with learning an instrument. This is true interactive music without having to learn a note." This week, Australian rockers INXS launch a similar strategy with their range of new media products which also include a web site and a CD-Rom.

Band member Tim Farris has been the driving force behind the multimedia version of the band's *Elegantly Wasted* album. It was developed by London designer Perfect World, which has further media products in the pipeline by acts such as Echobilly, Sludge



Nation and Elton John. The site, www.inxs.com, went on-line on April 7 to coincide with the album's UK release. "The site has been really successful," says Farris. "The fans really liked the behind-the-scenes photos I took throughout the rehearsal, recording, photo and video shoot."

Farris is also proud to acknowledge the existence of unofficial INXS web sites run by fans and enthusiasts. "My favourite unofficial INXS web site is run by a guy called Neil Kothari," he says. "I've done interviews for it, and it has a really active mailing list. The address is www.umdnj.edu/kothari/inxs.html."

ENHANCED BUT LIMITED

In January 1997, CIN issued a set of guidelines governing the extent to which the sales of enhanced CDs can count towards chart positions. "They are not rules because the situation is so fluid and changing so fast. We are looking on each case as it arises," says Catherine Pusey, charts director at Chart Information Network, who also sits on the BPI charts supervisory committee alongside senior representatives of record companies and retailers such as Sony, Virgin, Beggars Banquet, Tower, Woolworths and the BBC.

CIN regulations are designed primarily to create a level playing field so that record companies with large marketing budgets cannot buy their way into the charts by, effectively, offering free gifts with a CD or vinyl purchase. But many in the industry feel that placing restrictions on multimedia based on the assumption that it is an expensive marketing tool is no longer appropriate, since the technology is now as available to young bands as it is to well-established artists.

Pusey is sceptical. "One thing we have steered people away from is taking up the offers from internet service providers for free access software to be included on the CD so that you could dial up to the band's site," she says.

"We have allowed record companies to issue CD-Roms enabling customers to access the web site only if they already had access to it," she adds. However, CIN seeks to encourage record companies to discuss any new developments. It can also call on the expertise of the Chart Technical Committee. "This is the right channel for supporting amendments to the guidelines," says Pusey.

thinking of enhanced CD ?

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PLUG 'N' PLAY

Record label reluctance to welcome the enhanced CD concept with open arms has been mainly due to confusion surrounding the different formats which continue to vie for overall market acceptance. A lingering public perception that not all CD-ROMs, let alone enhanced CDs, can be relied upon to play successfully in any but the most up-to-the-minute PC models has also contributed to a slow start for what is potentially a hugely exciting development in the music market.

A new kind of CD from Ales and G Media, a division of Berkshire-based software production house IMS Communications, could solve the problem. Called CD Intermedia, it combines the compressed audio tracks with a low-tech plug-and-play multimedia experience that G-Media director Jason Gibbs claims works first time on every PC platform.



The first CD Intermedia product is 54.40, the debut album by the Canadian rock act of the same name on the Sony-affiliated Revolver label. The 13 tracks will play on any audio system, but are also Windows compatible and provide access to full-motion videos, lyrics,

screen savers and web site information. "Most record companies have been wary of enhanced CD because they fear a high level of returns from purchasers who can't use the software to run on their PCs," says Gibbs. "But since the content we produce does not install on to the computer, we believe that problem is eradicated. So we are not asking the record companies to get into the software business."

Gibbs also believes that, if the music industry were to adopt CD Intermedia as a standard format it would go a long way towards eradicating the explosion of internet-driven piracy which, it is feared, will follow the increased availability of domestic CD machines. By mixing the audio with multimedia, the CD Intermedia can cram in several hours of compressed tracks on the new discs, while G-Media claims that proprietary Copy-Lok data protection track on the disc should not only make the package uncopyable but render it almost impossible to extract and reuse the music tracks on their own.

54.40 Lyrics

But I'm willing to bet it doesn't matter yet
as long as he doesn't mind telling

CHORUS

Lies to me, Lies to me
I don't want to know
What she really sees
Maybe it's not fair to her
To believe in what she says

That's the way it goes sometimes
I wasn't wide awake when she said to me
Buddy you're alright
But I think she knows and I know it shows
That I'm confused all the time, she

54.40 **CLASH**



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SINGLES

CATH COFFEY: Say What You Say (Fourth & Broadway 12BRW351). Stereo MCs backing singer Coffey releases her debut single and displays more than enough style and poise to demonstrate she can cut it alone. □□□□

U2: Last Night On Earth (Island CD066). U2 singles seem to be coming thick and fast at the moment. This, the third installment from Pop, has a big, noisy, chorus but will it help album sales stop up a gear? □□□

CHANGING FACES: G.H.E.T.T.O.U.T. (East West AT0003CD). R Kelly has produced yet another ballad which will hit the R&B charts. It's very smooth and easy to listen to, whilst part two—albeit along the same lines—has a mix that picks it up a little more. □□□

MULU: Pussycat (Dedicated MULU0031CD1).

Shades of The Sundays, believe it or not, in the fetching, cute vocal to this tipped bunch's third single. □□□

GRACE: Down To Earth (Perfecto SAM209). Singer **Dominique Ackin** looks set to repeat the success of *Not Over Yet* with this sweet alce of dancefloor pop with a chirruping vocal line. □□□

ELIZA: Not Too Young (ADEL201). At the age of 18, Eliza is already establishing herself. Along the lines of Gloria Estefan, she will do well in the mass market. □□□

STRANGLER: Greatest Show On Earth (CFD0007). Following The Verve's revival, Strangler's number may be about to come up, with this accessible and, for them, remarkably light single. □□□

THE SEAHORSES: Blinded By The Sun (Geffen GFST02286). Free of the folkly overtones of *Love Is The Law*, this strictly average follow-up highlights the major flaw in John Squire's new outfit, namely the lack of a worthy foil for his spectacular sax flourishes. □□□

BONE THRU'S W/ HARRY: Look At My Eyes (Epic CD2175). Another Batman & Robin spin-off single, this follow-up to the LA rap quartet's international smash, *The Crossroads*, is a somewhat subdued affair that never quite gets going. □□□

FOUNTAINS OF WAYNE: Survival Car (Atlantic 7567854122). A two-minute harmony-packed adrenaline rush that makes perfect sense in their debut album, but can't really compare with several other eminently more single-worthy Fountains gems. □□□

GARY BARLOW: So Help Me Girl (RCA 7431501202/212). The song's Nashville roots are barely discernible on this David Foster update which turns it into a swoony, low-key ballad to give Barlow another hit. □□□

ROBBIE WILLIAMS: Lazy Days (CDCHS5963). Gary's former colleague continues to occupy indie-pop territory with a solid enough song. However, it lacks the killer chorus needed to better his previous chart performances. □□□



LAURYN: R&B STARS-IN-WAITING

BACKSTREET BOYS: Everybody (Backstreet Back) (Line CD438). The boys turn up the power on a strutting, soulful anthem, which will be one of the summer's bigger success stories. □□□

ADRIANA EVANS: Seein' Is Believing (RCA 7432189752). The album version is a mixture of soul, jazz and hip hop, together with R&B/hip-hop Jena Remix and a soulful/deeper garage Girls On Top Power Mix. The latter will do well on the dance scene. □□□□

SOLIBOSSA: Come Into Soul/bossa (Diszy Z3CD). Sleazy cocktail of ecstatic jazz-laced garage pop rock from a new trio receiving plaudits from Peel, Radcliffe, Lemarr et al. □□□□

JOHN LYDON: Sun (Virgin VUSCD122). The best cut from El Rotten's frankly disappointing new album benefits from Letfield's remix which reduces the catering content in favour of some industrial-pop values. □□□

SHAWN COLVIN: Sunny Came Home (Columbia 66480/2475). Finally winning US commercial success to match her critical profile, Colvin's latest offering is poppy and pretty enough to stand out from the rough girl pack. □□□□

DON RICARDO: She's Having My Baby (Illegal via Jetstar L8101). Sappy but still charming, this established dancehall hit needs more than *Choice FM* to break out to pop markets. □□□□

DUSTSTAR: No More Talk (Food DUB001). The lead single for the Goodbye album mines Pet Shop Boys territory for maximum radio effect, and is surely designed as a trail for a September blitz. □□□

PUSHA: Talking To Myself (Pet Sounds PET0000C). An exquisite little ditty with a late night, jazz-tinged vibe whose infectious vocal harmonies and sing-along chorus could just win some well-deserved wider airplay. □□□

JAM & SPOON: Kaleidoscope Skies (Epic XPCD2176). Less frenetic than their usual style, this sweet, laid-back number fuses Spanish guitar with eastern influences. □□□

BORRY D'AMBROSIO FEAT. MICHELLE

WEEKS: Moment Of My Life (Ministry Of Sound MOSD51). An old-school piano break, soaring vocals and a big bass drum—it can only be an MOS floor-filler. All the elements get nicely to guarantee wavy arms aneth status. □□□□

SINGLE OF THE WEEK

BT: Flaming Jane (Perfecto SAM 3008). The first single from the sure-to-be-massive ESCM album has enough inherent pop appeal and mixes to satisfy every taste from Robert Miles to Sasha. □□□□

ALBUMS

ELVIS: Platinum—A Life In Music (BMG07863674682). Comprising private recordings from Germany and Greece and an intimate rehearsal performances and of course his classics, this four-CD collection is bound to find an appreciative audience. □□□□

THIRD EYE BLIND: Third Eye Blind (Elektra 62612). These classy and hitbound US pop-rockers' stylistic blend melodic



DON RICARDO: CHARMING

books and grunge guitar to catch eye off. Should rival Ben Folds Five for crossover success. □□□□

PAULA COLE: This Fire (S2 487915). Solid radio play for her first single has already introduced this talented, mature singer/songwriter/pianist/producer's major label debut to the public ear. □□□

VARIOUS: Yellow Collection (East West 18371). These subtle, infectious takes on the versatile and happy house from the vintage French label deserves far wider exposure. □□□□

MAXWELL: Maxwell Unplugged (Columbia 48823/4). It's on stage that the music of Maxwell really comes to life, a fact which makes this live release recorded in New York more worthwhile than many. □□□□

GST: City Of Industry (Quango 524 308). This strong leftfield dance soundtrack may well outstrip its movie parent with an original mix of lesser-known Massive Attack, Tricky, Phloek, Bomb The Bass and Lush tracks. □□□□

LAURYN: Not Too Young (Yah Yum/Epic 467490). The buzz-worcker & BT star-in-waiting comes into her own with a fresh collection ranging from the moody to the magnificent, including the unputdownable first single *Days Of Youth*. □□□□

ALBUM OF THE WEEK

TODD TERRY: Ready For A New Day (Manifeste CDMIN8). Just for a laugh, Todd Terry has broken house music down into its constituent elements and reassembled them in his own image again. The result is a complete album of outstanding invention and great tunes proving that dance music does produce album artists. □□□□

● **Kateel Keineg's** new album on Elektra is titled *Jet* and not as stated last week.

This week's reviewers: Michael Arnold, Tom FitzGerald, Paul Gorman, Sophie Moss, Ian Nicolson, Mike Pattenden, Paul Vaughan and Selma Webb.



ALAN JONES TALKING MUSIC

A year after *That Girl*, Shaggy returns in fine style, toasting up a treat on a remake of Erma Franklin's *Piece Of My Heart*, remixed with a light touch by Todd Terry. The result is a summery and unique treat, with the Shagmeister's verses interspersed by a fine femme vocalist—credited as Erma herself in sample form, though definitely not. **Stephen Bray** co-authored many of Madonna's finest singles, including *The Groove*. Angel and Express Yourself. He is also an old boyfriend and the source of Pre-Madonna, an unauthorised, but wholly legitimate album that has surfaced in America, although with almost

no publicity. It contains seven tracks recorded by the pair in 1980/81 and a trio of contemporary remixes. Primarily demos of fairly poor standard, they include formative versions of *Everybody* and *Burning Up*, both of which were to appear on her first album, but also previously unheard tracks such as *Laugh To Keep From Crying*, with Maddy trying to clone Chrissie Hynde's sound fairly successfully and *Stay*, a track Bray describes as *Ultravox* meets *The Carpenters*. For collectors only...Taken at exactly the same tempo and with the same percussive mix as their debut single, *North And South's* second

single *Tarantino's New Star* is based around a very commercial "Who do you think you are" chorus. It's a very old-fashioned record which seems to draw from the sound of Erasure and hundreds Eurovision also-rans, a mix which will serve them very nicely...**Clock** has ticked up an impressive number of hits over the past four years, and are destined for another with a rather tame remake of one of Hot Chocolate's biggest, *U Sexy Thing*. They stick closely to the original, save for a rather perfunctory rap but the song's quality wins the day.

ARTIST OF THE WEEK



PRIMAL SCREAM - VANISHING POINT
Record label: Creation. Media agency: RMS. Media executive: Ian Rohan. Marketing manager: Emma Greengrass. Creative concept: Intro/Primal Scream Primal Scream's new release *Vanishing Point* - due

next Monday through Creation - is attracting plenty of retail support including window and in-store displays with Tower, Andy's and HMV and in-store displays with Virgin, Our Price, 300 Independents and MVC, where it is album of the week. There will also be an extensive press advertising campaign in the music, national and style press and a nationwide street poster campaign. Creation plans to run TV and radio ads later in the year.

CAMPAIGNS OF THE WEEK

COMPILATION OF THE WEEK

CLUB CUTS 97 VOL 2

Record label: Telstar TV. Media agency: Pure Media. Media executive: David Collins. Sales manager: Leigh Newton. Creative concept:



Alex Macnutt

Telstar TV's Club Cuts 97 Vol 2, released next Monday and distributed through Warners, continues the same formula as volume one with DJ Graham Gold mixing the best of recent club anthems. It will be nationally TV advertised on Channel Four and regionally advertised on ITV with the emphasis on late night slots. There will also be ads on Sky One from today and radio ads on Kiss, Capital, BRMB, Galaxy, Piccadilly and Aire.

ARTIST/TITLE/LABEL

ARTIST/TITLE/LABEL	RELEASE DATE	TV	RADIO	PRESS	CAMPAIGN
AZ YET Az Yet (Arista)	June 30	●	●	●	Co-op radio ads will run with Tower on Choice and there will be press ads, posters and retail displays.
BLUES TRAVELLER Straight To The Morning (A&M)	June 30	●	●	●	Ads will run in Q and Mojo to support this release.
ADDY BINGS Stand Out (Greensteves)	July 7	●	●	●	There will be promotion with local and greater radio and the specialist press including competitions.
DEL AMITRI Some Other Sucker's Parade (A&M)	June 30	●	●	●	Music, national and Scottish press ads are backed by regional posters and retail displays.
EZIO Diesel Vanilla (MCA)	June 30	●	●	●	Ads on Virgin radio, press ads in the nationals and a nationwide poster campaign.
THE JACKSONS Best Of The Jacksons (PolyGram TV)	July 7	●	●	●	Regional (TV and national) satellite ads are backed by radio ads on Capital, Heart and BRMB.
GERALD FINZI Chiarier Concerto/Dies Natalis (Philips)	July 7	●	●	●	There will be advertising in <i>The Guardian</i> and <i>Gramophone</i> to support this release.
JULIAN LYDON WEBBER Britten: Cello Symphony (Philips)	July 7	●	●	●	Ads will run in <i>Gramophone</i> and <i>The Guardian</i> to support this release.
JOHN LYDON Psycho's Path (Virgin)	June 30	●	●	●	Press ads will run in <i>NME</i> , <i>Melody Maker</i> and <i>Q</i> and there will be nationwide street posters.
MEGADETH Cryptic Writing (Parlophone)	July 7	●	●	●	Rock press ads and club promotion backed by support from Virgin, HMV, Andy's and independents.
MINT CONDITION Definition Of A Band (Polydor)	June 30	●	●	●	Press ads will run in <i>Touch</i> , <i>Echoes</i> , <i>Blues & Soul</i> and <i>The Voice</i> .
MUTTON BIRDS Envy Of Angels (Virgin)	June 30	●	●	●	Ads will run in <i>TNT</i> , <i>New Zealand News</i> , <i>Southern Cross</i> , <i>Time Out</i> and <i>Mojo</i> , plus retail displays.
PRIMAL SCREAM Vanishing Point (Creation)	July 7	●	●	●	Music, national and style press ads will be backed by nationwide posters and retail displays.
PRODIGY The Fat Of The Land (XL Recordings)	June 30	●	●	●	Extensive press and poster advertising including <i>Megastars</i> , <i>British Rail</i> , street posters and <i>Adshels</i> .
UB40 Guns In The Ghetto (Virgin)	June 30	●	●	●	Ads will run in <i>Q</i> , <i>The Big Issue</i> and <i>Time Out</i> . There will be regional posters and retail displays.
UFO Third Perspective (Mercury)	June 30	●	●	●	Ads will run in <i>The Face</i> and <i>Herb Garden</i> and there will be a database mailout.
VARIOUS Club Cuts 97 Vol. 2 (Telstar TV)	July 7	●	●	●	Ads on Sky One, Channel Four and ITV, backed by ads on Kiss, Capital, BRMB, Piccadilly and Galaxy.
VARIOUS Kiss Greatest Hits (PolyGram TV)	June 30	●	●	●	There will be national satellite advertising and regional ITV and Channel 4 ads to support this release.
VARIOUS Men In Black (Columbia)	June 30	●	●	●	This movie soundtrack will be advertised in <i>Echoes</i> , <i>Blues & Soul</i> and <i>Hip Hop Connection</i> .
VARIOUS Sugar Hits (PolyGram TV)	June 30	●	●	●	National TV and radio ads will run for this compilation released in conjunction with <i>Sugar</i> magazine.

Compiled by Sue Sillitoe: 0181-767 2255

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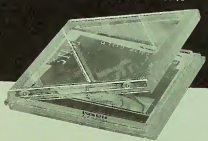
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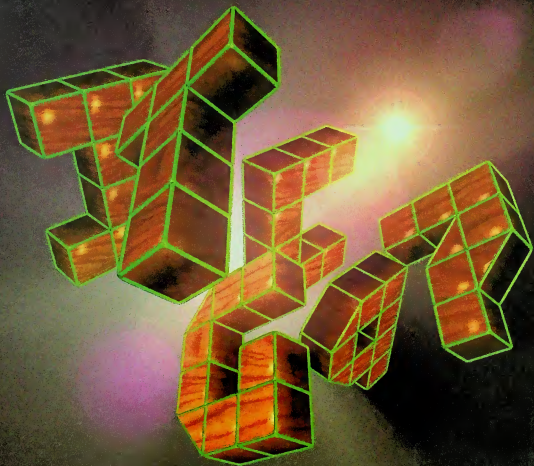
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DOOLEY'S DIARY

Remember where you heard it: As Pilton Farm began to resemble the Somme, Jools Holland can count himself one of the luckiest dudes in Somerset. The pint-sized presenter, recording a video diary of his

Glastonbury experiences, was given a police escort on to the site after becoming snarled in traffic. It's surprising the cops recognised the ivory tickler because he had sensibly forsaken his

natty threads for a sartorially-challenged outfit of wellies and winter warmers. More stories from the frontline of mud and veggie burgers next week... There's no

stopping Peter Loraine at TOTP magazine. Pete's latest wheeze is to include a blow-up doll of each Spice Girl in this week's edition. The mag is doubling its print run to keep up with demand and schoolgirls wanting to collect the full set of Ginger, Posh, Sporty, ah, you know the rest, will be intrigued to see that each is clutching something behind their backs which gives a clue to their nicknames. Dirty old men among you will probably wonder what fiddling with her knicker elastic has to do with Geri's nickname... So, which major



With more than £300,000 raised and much Friday afternoon fun to be had, the Silver Clef lunch proved as important an event as ever. There was the usual smattering of industry leaders and groovers, including the leader himself, Gary Glitter, who celebrated 25 years in the music biz with his old mucker Dave Dee and picked up a special award to boot (1). "You're not getting your sticky fingers on this one matey" - Chris Barber (2), one of a skiffle's finest exponents, clung on to his special achievement award, just in case Bill Wyman had ideas about displaying it in his Kensington estate. And Yeko One dropped in from New York (3) to pick up this statuette up for hubby John Lennon, a posthumous award for world peace. Elvis Costello (4) tracked down to catch up with former Stones knob twiddler Glyn Johns and ended up walking away with the top Silver Clef Award.

label MD is writing a musical and attracting attention from lots of record companies?...The man at the centre of the Oasis single furore, Forth Radio chappie Jay Crawford, reckons he did Creation a favour by playing D'You Know What I Mean before anyone else. "You think they'd be grateful. I must have saved them a fortune because I think they were planning to have a man standing outside every station in the country to deliver the record," he says...As well as being caught up in that Oasis incident, Anglo's Dylan White found time to plug a new - and very special - release. His wife Nicky delivered baby Suzanne Jean on Thursday (26) weighing in at 7lb 10oz... No Romario, but First Avenue still managed to win a thrilling final shootout against PRS/MCPS Alliance to run off with the Sheridans' Nordoff Robbins football trophy. The soccer tournament, which featured 15 teams, helped raise more than £6,000 for the charity...After former Pan's People dancer Dee Dee Wilde picked up a couple of tickets for a weekend in Paris at the Silver Clef raffle, several red-blooded types on nearby tables

were heard trembling into their vodka martinis. One reckoned that if the delightful Dee Dee had offered up half of her prize for the charity auction it could have fetched more than that 20 grand Bill Stone Alone Wyman splashed out on the Ewerly Brothers Gibson guitar...Alex Alexandrou has left Chrysalis promotions and awaits your call on 0181-882 377...

Bonhams is inventing sealed bids for the late James Hamilton's fantastic record collection. Gathered over 35 years, a catalogue of Dr. Soul's rare grooves is available on 0171-393 3952...A date for your diary: the Brit School Class

of '97 music showcase takes place this Tuesday and Wednesday evening. And, talking of classes, big Mo Obie, prof of music at the University of Miami, has a masterclass on the workings of the music biz on Wednesday and Thursday, which includes guest speakers Stuart McAllister of HMV Europe and our very own Steve Redmond. Contact Maggie Crowe at the BPI for details.....



Civren is ideal for high-powered meetings. After all, behind the Capability Brown-designed lawn where the Warner lads and lassies recently huddled for a bonding session lies the swimming pool where Stephen Ward introduced John Profumo to good-time-girl Christine Keeler... But, there were no such explosive encounters in this Angle-American get-together when Rob and Moira put on a show for their cousins from Burbank that convinced them the Brits are eating the cake musicwise. From left are: Steven Baker, president Warner Brothers Records; Rob Dickens, chairman Warner Music UK; Russ Thyret, chairman and CEO Warner Brothers and Reprise Records; Moira Bellas, MD WEA UK; and Howie Klein, president Reprise Records.

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