



# music week

FOCUS ON PRO AUDIO

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## R1 backs DJs despite losses

by Steve Hemsley

Radio One deputy controller Andy Parfitt has pledged to support his breakfast show team whose loss of audience has pushed the station below 10m listeners for the first time in its history.

The audience for Radio One's flagship programme, hosted by Mark Radcliffe and Lord, fell by 13% to 5.2m in the first full period since Chris Evans quit the station, according to new Rajar figures released on Friday (August 8).

News of the audience loss coincides with a slump in the station's total listening figures, from the 10.2m recorded in the first quarter to an all-time low of 9.67m. The shortfall of around

600,000 almost precisely matches the breakfast show audience loss.

But Parfitt says he has no intention of changing the music policy for any part of the daytime schedule which was revamped on February 17. "We will continue to play unfamiliar music first and popular tracks second, and we fully support what Mark Radcliffe is doing," says Parfitt.

"During one show last week, he played 23 records and this compares with one famous occasion when Chris Evans played just one track in half an hour. The policy of the show is all about new music," he says.

Parfitt and head of BBC radio research Sophie McLaughlin, who revealed the latest Rajar figures on Friday, are keen to emphasise that

Radio One still reaches 40% of all 15-24s, while more than 4m listeners tune in every week to the 38 hours of specialist programming.

Parfitt is particularly pleased with the performance of the network's dance shows. "Pete Tong, Danny Newport and The Essential Mix are immensely popular and it is our role to try things that no other station in the country will do such as the live Ibiza Weekend," says Parfitt.

Although the breakfast show has received a positive response from the music industry for its commitment to new music, pluggers voiced disappointment that Radio One is still losing listeners.

"Radio One is still the biggest and most important station, but what we

are noticing is that the average man in the street can only take so much new music," says Anglo Plugging's head of radio Dylan White.

"Their favourite radio station must also be entertaining and a companion. Maybe they need to hear more fun presenters and more competitions as well as good music."

Columbia's head of national radio promotions Nick Worsley agrees. "Radio One is following its own path and what it is trying to do is superb for music," he says. "But the station can sometimes be a bit too seriously where music is concerned. Luckily [head of music policy] Jeff Smith has his feet on the floor and knows what is mass appeal."

● **Rajar analysis, p6**

### THIS WEEK

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Kylie Minogue unveils a new sound with the release on September 8 of *Some Kind of Bliss*, which has been co-written by the Manic Street Preachers' James Dean Bruffell and Sean Moore. The single, which was B-listed by Radio One last week, is the first from her second Deconstruction album *Impossible Princess* (set September 22) which includes elements of guitar pop, trip hop and alternative techno. Deconstruction managing director Keith Blackhurst says the change of sound has been led by Minogue. "After the huge success of *PWL*, her first album for us was a step forward and this is a further progression," he says.

## Improved LMW returns for '98

BMG has become the first major record company to commit itself to next year's London Music Week, which takes place from April 28 to 30.

The support of the major comes as LMW organisers have vowed to revamp the event following the launch of a pan-industry advisory council including executives from Sony, Virgin, EMI,

Pinnacle, Mushroom and the BPI.

LMW '98 managing director Andrew Morris says, "Last year was great, a wonderful event which worked well, but we are keen to listen to the industry and make it even better - more contemporary, international, busy, informative and interactive."

● **LMW story, p5**

## Spice Girls score third US Top 10 hit

The Spice Girls have scored their third successive Top 10 hit in the US, with *2 Become 1* entering the *Billboard* Hot 100 at six.

The single's progress has been driven by radio which pushed it to three in the *Gaia* Top 40 last week, while their quadruple platinum album *Spice* sold an extra 130,000. The five-piece act have two singles in the Top 20, with *Say You'll Be There* still at 18. That single peaked at two in the spring, after Wannabe was a US number one at the start of the year.

## Birmingham wins Eurovision bid

Birmingham's National Indoor Arena has been selected as the venue for next year's 43rd Eurovision Song Contest, the first in the UK since 1982.

The contest, which returns to Britain after *Katrina & The Waves'* record-breaking success in Dublin in May, will take place on May 9. It will be the first time the second city has hosted the event.

ESC executive producer Kevin Bishop says the venue was chosen after careful consideration of 14 major cities. "Birmingham has an international airport, the hotels are within walking dis-

tance and it has mounted lots of big events," says Bishop, who is expecting to fill the auditorium with around 4,000 people.

He says it is too early to say what the BBC is planning for the venue. "We will want to have fun and make it very contemporary," he says.

"We've had four really good years of shows and we want to continue that. This year will also be more special and have a higher profile because it is being held here," he says.

Jonathan King is being retained as a consultant for the Great British Song

Contest, for which the sifting process begins this autumn. "We are hoping for a high standard of entries and Jonathan has been very useful in attracting good songs," Bishop says.

Bishop says around 600 songs were entered for the Q&S last year, but he expects to receive more than that by the December 5 deadline.

A first round of judging by the MPA and Basca will whittle those down to around 30 finalists with another vote by Radio Two listeners and BBC TV viewers - producing eight songs to go forward to the GBSC final next spring.

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# Xfm indie chart to mix sales and airplay data

by Martin Talbot

Xfm will launch a mixed sales and airplay alternative music chart when it takes to the air at the beginning of next month.

The London station's chief executive Chris Parry says the CIN-completed rundown will form the centrepiece of a Saturday afternoon chart show broadcast by Xfm and could provide a way forward for the industry.

The chart will be compiled up to the end of Thursday, using Xfm airplay data and sales of Xfm-supported tracks on a one-to-three ratio.

A series of test charts were produced by CIN earlier this year using airplay data from a different station with non-Xfm-style repertoire taken out.

Parry says the tests show the chart will prove slower than the singles chart and could provide the industry with an alternative to the current distribution-based indie chart. The chart will not exclude records which are released or distributed by major companies.

## CHART REACTION

"It's too narrow to replace the independent chart. Lots of radio stations have their own charts" - **Andy's Records' Andy Gray**  
**Chadwick**

"It might be printed in *IME* or *Melody Maker*, but a London chart can't really replace a national one" - **AAD marketing manager Dan Coxon**

"The Xfm chart will include major releases and there is no way the independent chart will. Xfm is a radio station so their chart has to reflect what they play" - **Finnacle chairman Steve Mason**

"Personally, I'm not in favour of airplay charts" - **Andy's Records' Andy Gray**

Parry says, "It will be a slower chart, an impact chart, showing what records are breaking through in the Xfm area."

"This will go some way towards breaking the ice on the issue of the independent chart and it is also a possible

option for the main singles chart."

Xfm's chart show will broadcast between 1pm and 2.30pm each Saturday, hosted by Andy McCloskey.

Xfm programming controller Sammy Jacob will unveil further details of the station's schedule to around 100 pluggers and promotions executives at London's Jazz Cafe this Thursday (14). Among the station's presenters will be Gary Crowley, Claire Sturges and Paul Anderson.

Xfm begins three weeks of test broadcasts on 104.9FM today (Monday 18), building up for the launch at midday on Monday, September 1.

Jacob says the station's playlist will comprise an A-list of current alternative tracks which will be aired three times a day, a B-list of breakthrough acts (twice a day) and a C-list of classic alternative tracks.

The playlist will apply to all daytime output - between 7am and 9pm Monday to Friday - and will comprise 75% of the station's output. The station's DJs will select the remaining:

## Blair picks music men in new Lords line-up

The music industry's influence in government has been further boosted by prime minister Tony Blair's decision to name two industry figures among his 31 new working Labour peers.

MP chairman Michael Levy and Scottish Radio Holdings chairman James Gordon were both made barons and are expected to take up their places in the House of Lords at the end of October.

Levy, 53, helped Blair with his leadership campaign and was involved in running Labour's controversial blind fund, which went towards financing Blair's staff before the General Election. Levy says, "It's an incredible honour and privilege."

Gordon, 61, is a former chairman of the Commercial Radio Companies' Association and has been a fellow of the Radio Academy since 1994.

The move to ennobile the pair was widely applauded by the music industry. BPI director general John Deacon, who knows both men, says, "I would hope if there is something particularly interesting to the music industry [Levy] can help. I'm sure the broadcasting industry will be calling on [Gordon]. If the Lords is to survive, it needs people like Michael and Jimmy."  
● See profile, p6



Emp Metro title *Smash Hits* is launching a film TV advertising campaign this week, featuring 14-year-old Surrey schoolgirl Billy (pictured) and the tagline "100% pure pop". The campaign, lasting 12 weeks, is aimed at regaining ground on *Top Of The Pops* magazine, which overtakes *Smash Hits*' circulation figures a year ago. Latest ABC figures to be unveiled this Friday are expected to show an across-the-board improvement for pop magazines.

## Stores get first bite at Be Here Now

Creation Records is using retail to unveil its new Oasis album *Be Here Now* to the public this week.

Retailers will be able to play the album in-store for the first time from tomorrow (Tuesday), almost a week ahead of radio.

Virgin is staging a nationwide, in-store playback of the album in 58 stores tomorrow night (Tuesday) and other chains are also being provided with copies of the album.

Independent retailers who form part of 3mu's 120-Store The Knowledge chain will also get a copy of the album to play in-store.

Creation initially planned to hand the whole album out to radio today (Monday 11), but Noel Gallacher and Oasis managers Marcus Russell and

## THE COUNTDOWN

Monday, Aug 11 - four tracks to radio

Tuesday, Aug 12 - album to retail

Monday, Aug 13 - album to radio

Thursday, Aug 21 - album release

Alec McKinlay called for a more measured approach because of concerns that the project was becoming "over-hyped".

Indeed, just four tracks from the album will be related to radio at 6.30pm today, with the rest made available next Monday (18).

Anglo Plugging's Dylan White says no radio station will get an exclusive first play of any of the tracks in a bid to avoid the problems surrounding the release of the single *D'You Know What I*

Mean. Three stations played the track early in protest at the exclusive preview given to Radio One.

Although 3mu and Creation decline to give advance ship-out figures, retail already reports advance demand higher than any album this year.

Virgin Or Price retail marketing controller Brian Waring says the album will be played in its entirety on Virgin's in-store radio station VMR at 8.30pm tomorrow. Many stores will open late especially for the evening. "We will be able to have a copy of the album at the Virgin Megastore at Oxford Street and broadcast it from there," he says.

Virgin will offer a range of merchandise in-store as part of the promotion, including a giveaway of 10,000 posters of the album sleeve.

## NEWSFILE

**Quirk and Raybold join Bard council**  
Independent retailers Paul Quirk of Quirk's and Dick Raybold of Spin-a-Disc have been elected to the council of retailers' association Bard. Ainley's Richard Wootton, Andy's Andy Gray and Virgin Or Price's Neil Boots were re-elected.

## Fitzgerald moves in write direction

Virgin press officer Muff Fitzgerald, winner of this year's *Music Week* PR award for his work on the Spice Girls, has left the company to pursue a writing career. Fitzgerald, who handled the press campaign for the Spice Girls, Kavana, Shaggy, Catch and The Brotherhood, had been with the company for two years.

## Deuchar quits Albert Hall

Patrick Deuchar, president of London's Royal Albert Hall, is to leave the venue next July after eight years. He plans to pursue other interests.

## Universal shakes up press department

Universal Music has confirmed the structure of its press operations following the split between Universal/Interscope and MCA/Geffen and its move to new offices. Shane O'Neill becomes Universal/Interscope head of press, with Sophie Williams taking the same role at MCA/Geffen. Ted Cummings remains director of press and will oversee both departments.

## EMI links with Ford for giveaway

EMI Commercial Markets is launching a new cassette featuring six former number one hits which will be given to Ford Fleet customers. *Music On The Move*, which includes tracks such as Gene by Dexty's Midnight Runners and White Town's Your Woman, is designed for in-car play and will be distributed to customers who buy Ford cars from dealers.

## Music Show gets good response

More than 10,000 people are expected to attend the first consumer music exhibition *Music Show Live* at the Wembley Conference Centre from November 28-30. The three-day show is being promoted as an interactive event, bringing together the public and their favourite acts. The timetable will include a sale of merchandise and memorabilia, an auction and a live recording for the War Child charity.

## Cuban row mars Midem

The inaugural Midem Latin America & Caribbean next month could be the last to be held at the Miami Beach Convention Center unless agreement is reached with the local authorities to allow Cuban artists and visitors to attend, the Midem Organisation has warned. The Greater Miami Convention & Visitors Bureau has tried to ban Cuban representation. More than 40 countries will be represented at the event with 369 of the 600 companies registering planning to exhibit.

## Chelsea Music

Chelsea Music publishes 100% of Time To Say Goodbye performed by Sarah Brightman & Andrea Bocelli, and not as published in *MTV's* publishing market share analysis last week. Chelsea should have appeared in eighth place in the singles publishing Top 10 with a 3.5% share of the market and at ninth place in the combined Top 10, with 2.5%.

## Three go for gold

Three albums reached gold status last week, according to BPI data. Maxwell's *Urban Hang Suite*, The Best Of Michael Jackson & The Jackson Five and the compilation *Kiss Mix '97* all reached the 100,000 deliveries mark.

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## COMMENT

### Taking the heat out of the hype

It's too late for Oasis to start worrying about their new album being "over-hyped".

Short of keeping its existence secret and unpacking the boxes at the dead of night on August 20, Creation could never have got *Be Here Now* on to the shelves without stirring up a degree of hysteria. There are no half measures with Oasis, and we all know the one about slamming the stable door...

Nevertheless, Creation's decision to ease off in the closing stages of its pre-release marketing campaign has its advantages. Its tactics may not calm the hype, but they will ensure this is one release on which the music specialists have the edge, at least initially. The playbacks being lined up for this week, and the spin-off publicity those playbacks will generate, could make all the difference in steering casual music buyers who like Oasis away from the supermarkets and into the specialists. It's inevitable we will see some ridiculous discounting on this album sooner rather than later, but it's good to see Oasis nailing their flag to the mast of the music industry rather than the supermarkets.

### Xfm's independent stance

Xfm's decision to launch its own "indie" chart highlights what we have known for some time—the existing distribution-based rundown is completely redundant. If even Xfm, which will exist on a diet of so-called indie music, has failed to see its merits, how can anyone else be expected to be interested in it? My gut feeling is that Xfm's new chart, or at least a version of it, may end up as the "indie chart" the industry has been talking about for so long. It has its pros and cons and the industry's endless prevarication on this issue means it will have no control over it whatsoever. But if it promotes music, it will be doing a lot better job than the rundown we're currently stuck with. *Selina Webb*

## PAUL'S QUIRKS

### Indies lose advantage of innovation

The fact that independent retailers' share of the singles market has virtually halved in less than four years only goes to show how much pressure this section of the industry is under. It seems that no matter what action an indie takes to keep one step ahead of the market, the indie is right behind noting their innovative ideas, refining them and then using their buying power to decimate the opposition. That's the way it's always been in business, but today the gap between a new idea hitting the streets and someone copying it has come down from months to days and any advantage is lost. Just as an example, our local sweet shop has been taking a £1 deposit on the new Oasis album for the past three months, something unheard of outside dedicated music retailers until recently. How long then before the first Asda, Tesco or Woolworths midnight opening for a new release album or single?

### Midweek release blues

So the new Oasis album is being released on a Thursday, no doubt to accommodate an international market and to create more media hype. Despite just three days' sales it will debut at number one in the albums chart and prove to be a massive seller. It will be the latest album to stray from the normal Monday release date and follows a number of other major releases, including *The Beatles* and *Michael Jackson*, which have also been released midweek. Retailers can handle new releases on any day of the week, but the public often doesn't understand the reasons behind a midweek release date and take their frustration out on sales staff. Maybe it's time to take a stand and insist that all UK releases are available from Monday, if only to help some Asda sales staff who don't appear to know what day of the week it is.

*Paul Quirk's column is a personal view*

## NEWS

# Watch giant buys into UK with Mayking takeover

by Robert Ashton

Netherlands-based audio and multimedia giant DODData is acquiring Brian Bonnar's Mayking Multi Media and Mayking Cassettes for £11m.

DODData president and ceo Hans van Gerwen says Mayking—which has been in administration since April—has been a long-term target of the Dutch company, which sold 30m CDs in the first half of this year alone.

"Mayking has historically had a strong focus on the music side and the facilities are good for growth in multimedia," he says. "It is perfectly located for servicing the local music and multimedia markets."

Gerwen expects to safeguard the 250 jobs at Mayking's site in Battersea, south London, although Bonnar will not be joining the new operation which will be renamed DODData UK Ltd. "He wasn't part of the discussions," says

Gerwen. "We looked at the business, not at Mr Bonnar. Bonnar was unavailable for comment."

DODData, which counts IBM and Microsoft among its customers, already has offices in The Netherlands, Germany, France and the US. Gerwen says having a London base is important because of the UK's strength in music and because it is Europe's largest market for audio and multimedia CDs.

"Independents are a major part of our business because they like to stay in control of their repertoire and now we can offer them closer links and also deliver product within 24 hours," says Gerwen.

Mayking has continued to trade through administration and, apart from aiming to increase the services available and switching production from in-line to off-line printing, Gerwen doesn't anticipate any radical changes to the business when his team takes over.

"Mayking had a very aggressive financing level and its margins were probably too low," he says. "But we won't have any lease obligations because we have bought the equipment outright and we buy in goods cheaper."

Nigel Ruddock, one of the two Robson Rhodes administrators who took control of the business in April, will continue to work alongside the new management team for another 12 months.

He promises to be able to pay Mayking's creditors a dividend of up to 70p in the £1. "We had about half a dozen offers and two very serious ones at the end, but I am extremely pleased the business has been sold in a way that not only preserves jobs, but also allows for a significant dividend for unsecured creditors," he says. "Without the support of the staff, customers and suppliers during the period of administration, we could not have sold the business so successfully."

## Labels boost UK turnout at Popkomm convention

Beggars Banquet, K-Tel, Revolver and Trojan are among the 10 companies which will lead the British presence on the BPI stand at this week's Popkomm convention in Cologne.

Around 25 British companies are expected to exhibit at the event which starts this Thursday (August 14), including some previously part of the BPI stand such as General Overseas and Millennium Records. A spokeswoman for the BPI says demand for places on the BPI stand has levelled off, with many companies now opting to have their own stands.

Among the seminars planned over the three days are discussions on pop and politics, the East European market for dance music, protecting copyright, leadership in the music business and the industry and the internet.

One of the main events at Popkomm will be the RM Club Night which is being organised in tandem with the BPI. It will take place in the re-opened Visions club on Saturday (16) and feature a "Best of British" showcase with Tuff Jam, Alison Limerick, Rich B and Richard Ford.

● See PopKomm special in this week's RM.



WEA three-piece Dweeb are staging a live tour of independent record stores from the end of this month. The band will perform at stores in two towns every day, starting with Phase One in Wrexham and Mike Lloyd Music in Stoke on August 26. The gigs will coincide with a 16-date tour starting in Reading on August 29. The three-piece's single 10.U Everything—taken from their debut album Turn You On—is due for release on September 22.

## Songs & Visions set for international coverage

BBC1 will broadcast a two-and-a-half-hour special dedicated to this Saturday's Songs & Visions—Carlsberg 97 concert from Wembley Stadium featuring artists such as Rod Stewart, KD Lang, Toni Braxton and Seal.

The BBC deal forms part of an international TV and radio commitment to the event, which has been put together by Private Productions.

Broadcasters from 60 countries will transmit the show, including US network Fox which will broadcast some-day highlights coast-to-coast. Other overseas stations confirming they will cover the show are Japan's Central Chinese Television and Japan's NHK.

BBC1 will begin its coverage at 10.50pm this Saturday, the slot usually allocated to Match of the Day.

The show's chairman Tony Hollingsworth predicts that the potential world-

wide TV audience could reach 200m. Among the artists who have spent three weeks rehearsing for the show are Rod Stewart, KD Lang, Jon Bon Jovi, Steve Winwood, Mary J Blige, Toni Braxton, Chinua Khan, Robert Palmer and Seal.

The show will feature songs from 1956 to 1996 and will climax with a tribute to Elvis Presley who died 20 years ago this month. Each artist will be on stage for much of the show, either taking the lead, singing duets or backing vocals, supported by up to 60 musicians.

● Our Price has featured songs from Visions sponsors Carlsberg to promote the event. A scratchcard promotion in pubs offers tickets for the show as prizes and £1 money-off vouchers to spend in any of the 240 Our Price shops. In-store promotions include a merchandising display featuring CDs by artists appearing at Wembley.

## British albums lead Euro platinum sales

British acts are leading the way in album sales across Europe, according to Platinum Europe figures unveiled by the IFPI.

In the year since the award for sales of 1m across Europe was inaugurated, 31 Platinum Europe awards were presented for albums by British acts, by far the biggest representation from any individual country.

Of the seven albums which received one-third of the 86 awards presented. Overall, 65% of all the albums were for European artists.

The highest awards presented were to the Spice Girls' *Spice* and Celtic Dion's *Falling Into You*, which were both certified seven times platinum. Of the seven albums which received awards for 5m sales or more, four were for UK or Irish acts—the Cranberries' *No Need to Argue*, Queen's *Made in Heaven* (both five times), Oasis's *(What's the Story) Morning Glory?* (six) and *Spice*.



# Chrysalis rethinks branding of Kiss stations

The Kiss radio brand could disappear from Manchester and Leeds following the Chrysalis Group's acquisition of Faze last week in a cash deal worth £17.5m.

The move makes Chrysalis Radio the fourth largest group in the UK with a potential audience of 46% of the population.

Faze owned Kiss 102 in the North West and Kiss 105 in Yorkshire and operated the brand under licence from Emap-owned Kiss 100 in London. Chrysalis controls Galaxy FM in Bristol and the group's chief executive Richard Huntingford says it is his intention to create a single dance brand across the country.

"We will be looking very carefully at what will be the right brand for us and will be talking to our advertisers at Galaxy and to the music industry. Emap has the right to take the Kiss brand away," he says.

Chrysalis reiterated its commitment to the Galaxy brand in July when it test-marketed a station for the Newcastle area. The group has applied to the Radio Authority for the north east England regional licence which will be granted in December.

Galaxy's managing director Steve Parkinson is well known within the Yorkshire radio market having previously worked at

Hallam FM, while Galaxy's group programme director Keith Pringle used to work at Key 103 in Manchester.

Unlike rival groups GWR and Emap, which are within one point of the 10-point ownership limit allowed under Radio Authority rules, the deal takes Chrysalis to just over six points.

Huntingford says the company is looking to grow substantially over the next few years. It has applied to operate another AC format station under the Heart FM banner in the North West and will also apply to operate either a dance or AC station in central Scotland when that licence is advertised next year.

# Revamped LMW will reflect industry needs

by Martin Talbot

London Music Week will be more focused, streamlined and relevant when it returns next April, the organisers have promised.

London's Business Design Centre announced the second LMW will take place from April 28 to 30 next year, again in association with Music Week.

BMG has become the first major record company to commit to the convention with a 500-delegate block booking and plans to support a retail day.

LMW 96's managing director Andrew Morris says the convention is being revamped to reflect the needs of the industry. Tagging the event "contemporary, international, busy, informative, interactive and focused", he says the BDC team has spent the past three months reviewing the event.

He says, "We've been through the euphoria of London's first such event and gone to great trouble to listen not just to the compliments but constructive criticisms of LMW 97, with the result that we are now perfectly positioned to provide the industry with what it wants to take it forward into the next century."

"We want to build on what we did last year, but hopefully making it even bigger and even better," he says.

A cross-industry advisory panel has



Venue: Business Design Centre, London N1  
Date: April 28 to April 30

been established. Among the executives included on the panel are Virgin Records' Ray Cooper, EMI Music Publishing's Mike Smith, Sony Music's Gary Farrow, Independent's Tony Crean, Pinnacle's Tony Powell, Mushroom Records' Rob Jefferson and Unique Broadcasting's Tim Blackmore.

Already a number of innovations are planned for LMW 98, says Morris. They will include:

● five soapbox areas staged throughout the BDC hall to create more buzz and encourage the free flow of delegates;

● a huge central bar introduced at the centre of the BDC hall to act as a central meeting place; and

● staggering the conference sessions to avoid clashes and allow delegates to roam the conference floor.

Among the first sessions to be confirmed is a Music Meets Politics debate chaired by arts minister Mark Fisher. The session follows the Music Meets The City themed sessions at this year's event. The first convention's hugely successful Influences sessions will also return, says Morris.

Again, the industry convention will form the centrepiece of a week-long music festival lasting from April 27 to May 1. The live side of the event will be split into four distinct areas: undiscovered acts, established/signified acts, industry showcases and club nights.

Morris says the "Undiscovered" gigs will all be staged within walking distance of the BDC to make the bands more accessible to delegates. The gigs by signed acts will run in a different area of London each night.

Morris says a new, enlarged team has been put together to organise the event, with Khalid Khan of Emap's successful Television Show convention appointed as event director. Other members of the team include former In The City co-organiser Bindy Binning as conference and live manager and Gerd Landerh from Euro Pop Days as continental Europe agent.

## Departures from Total

The Total Record Company's managing director Henry Semmance has announced three departures from the company. Sales and marketing director Tony Patoto is leaving to manage the band Delirious while the company's former head of production Clare Smith is taking a new job at video company Well View Pictures. Sales manager Lyn Crawshaw has already left.

## Guthrie and Raymonde start new label

Robin Guthrie and Simon Raymonde of the Cocteau Twins have formed a new label, Bella Union, to be run by former manager Fiona Glyn-Jones. The first release, It's A Family Thing/In My Place, by Raymonde, comes out today (August 11).

## Evans joins regional radio bid

Ginger Productions, the company co-owned by DJ Chris Evans, has teamed up with the Daily Mail and General Trust-owned DMG Radio to bid for the north west England regional licence. The group's application is for an adult contemporary station, Live 105. Ginger Group will deal with programming and will have a 40% stake, with DMG controlling 60%. Other tenders are expected before the August 19 deadline from the Chrysalis Group, Emap and Border Radio Holdings.

## Eight bids for SE London local licence

The Radio Authority has received eight applications for the small-scale local licence for south east London. Six of the applicants—107.1BFM, First Love Radio, Juice FM, Radio 2000, Raven Sound and South East London Entertainment Co—will play music from the Sixties to the Nineties, while two companies hope to provide specialist news and music for the Turkish community.

## Virgin plans PAs for new cinemas

Virgin Cinemas is looking to make live PAs a regular event at openings of its new multi-screen venues following the success of Arista act David Devant & His Spirit Wife at the opening of the company's nine-screen complex in Aberdeen. New Virgin Cinemas launches and revamps are planned over the next year in Southampton, Newport, Slough, Stockport and London.

## Carter joins Radio One

Jason Carter, the live music producer for the first London Music Week convention, is joining BBC Radio One as live events organiser. Carter will be responsible for overseeing Radio One broadcasts from festivals such as Glastonbury, Phoenix and Reading.

## Boyzone single

Contrary to the impression given in last week's Music Week, PolyGram UK sales director Nigel Hayward would like to point out that the company believes the Boyzone single First Of You would not have made number one in its first week, regardless of any deals.

▶▶▶▶▶ SHOLA AMA: THE UK'S OWN R&B DIVA - p8 ▶▶▶▶▶

25th August

xtravaganza recordings

Remixes include: Anthony Pappa Bootleg Mix, Disco Citizens, A Man Called Adam Remix, Salt Tank Pacific Storm, Original Mix.

Includes brand new Chicane track RED SKIES

# CHICANE

Offshore '97  
win Power Circle



Produced by Producer: CHRIS BRIDGES  
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Michael Levy has had a thorny introduction to public life. Hours after becoming one of Labour's new working peers, the Right Honourable Lord Levy was attracting unhealthy interest from the newspaper diary columnists.

They implied that he had landed a seat in the House of Lords because of his tennis skills – he is Tony Blair's regular partner on the court – rather than his business acumen and his voluntary charity work. And that has clearly rankled the diminutive livewire head of M&G. He is not returning calls from the nationals.

This reluctance to push himself into the limelight has undoubtedly contributed to Levy's low profile, despite having created two independent labels – he calls them "mini-majors" – and helped build Jewish Care into one of the UK's largest charitable organisations.

As a former deputy chairman of the BPI and the man who single-handedly established the honour now known as the British Music Industry Trusts Award, Levy has plenty of achievements to his name. But he cheerfully admits to a quiet public persona, a sign that he has got a firm grip on his ego.

"I'm quite private and very much the family man," explains the 53-year-old, slipping off his brown jacket and slumping into an plump orange chair in the corner of his office – more B&Q than Conran. "The artists should have the profile."

But the former Hackney Downs Grammar schoolboy isn't naive enough to believe he can keep his life totally under wraps. "I suppose I'll have to turn up for a vote every week," he deadpans. "I still haven't spoken to the PM's office about any of this."

Many friends believe the House of

# Peerage pushes M&G head reluctantly into the public spotlight

## MICHAEL LEVY



Lords will be richer for having Levy's entrepreneurial talents and they dismiss suggestions that his fund-raising for Labour has opened doors.

"I think Tony Blair has an affinity for the music industry and Michael is a very good operator," says Levy's lawyer Tony Russell, founding partner of law firm Russells. "When he goes for something he does it with unbounded enthusiasm and I'm sure that will be the same for the political arena."

BPI director general John Deacon, who has known Levy for around 20 years, also believes he won't be content taking a back seat in the Lords.

"The Lords want people from all walks of life and Michael wasn't born with a silver spoon in his mouth," Deacon says. "He's come up the hard

way and has a lot of experience."

Levy isn't about to elaborate on what he plans to do with M&G when he occupies his Lords seat later this year. He has already had one sabbatical from the music business when he sold Magnet to Warner Music in 1988.

To date, M&G has launched a string of acts which have fallen short of their promise, including Raw Stylus, Zee and Little Axe. Now Levy has high hopes for Jai. Chris Rea describes his former label boss as a tenacious winner. "His energy and meticulous eye for detail remind me of the late and great Ayrton Senna," he says.

However, many observers believe Levy's new-found political life will spell the end of his day-to-day involvement with the music business. If, as Russell

## PARTNER TO PEER

- 1966:** qualifies as a chartered accountant.
- 1969:** becomes partner in own practice, Wagner Frazer Levy, which counts Tony Bennet among its clients.
- 1973:** leaves accountancy practice to start Magnet after discovering singer/songwriter Peter Shelley. The label proves an instant success with hits by Alvin Stardust, Darts, Bad Manners and Chris Rea.
- 1986:** appointed vice chairman of BPI and chairman of M&G finance committee.
- 1988:** sells Magnet to Warner Bros in multi-million pound deal; throws himself into charity and community work, notably building Jewish Care into an organisation with a £35m budget and 1,500 staff.
- 1992:** starts the "Man of the Year", now Music Industry Trusts Dinner, fundraising appeal.
- 1993:** launches M&G, named after himself and wife Gilda.
- 1997:** named as Labour working peer

suggests, he is a man who always gives 110%. Levy may not want to spread himself too thinly.

Polydor managing director Lucian Grainge isn't certain M&G has enough to sustain him. "He may have Jai, which is half a duck, but you need another 15 ducks to keep going in music," he says.

Whatever Levy decides, it will be interesting to see how the dealmaker operates in the House of Lords.

Levy says that after selling Magnet, he turned down several offers to run majors because he didn't feel his entrepreneurial style fitted. He wouldn't be able to stamp his personality on them, he explains.

Clearly he thinks that won't be a problem in the upper house.

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SHOLA  
A&RNOW THE UK HAS AN  
R&B DIVA OF ITS OWN

Shola Ama's *You Might Need Somebody* was the 300,000-selling long-term chart resident that 12-year-olds could buy and their mums could sing along to.

And thanks to the success of that track, the 18-year-old singer has become the cover-girl for the new wave of confident, exportable British R&B. Ama didn't hide behind a pair of shades, throw diva tantrums or act like she wished she was born on the other side of the Atlantic. Just as significantly, she could actually sing.

On August 18, her debut single *You're The One I Love* receives a re-release in the wake of *You Might Need Somebody*. It also trails her recently-completed album, *Much Love*, which is due on September 1 and finds her blending UK and US styles and producers.

"The impact of *You Might Need Somebody* isn't a surprise anymore," says Ama, "but it's still a thrill. People love it. Kids who saw me back when I was supporting *TI* in February wrote me letters about it. A lot of people had never heard the original and were introduced to the song through my version."

Three successive Top Of The Pops performances of the single enabled Ama to stake out the aspect of pop stardom that is most important to her: live performance. "After the first couple of shows, people wouldn't believe that I had sung live; they all thought I'd been miming. So on the third one, I missed a bit out to prove it was real!"

In the run-up to the release of *You're The One I Love*, Ama showcased her abilities at a couple of London dates. On the second, at the Jazz Cafe in July, she sang every last drop out of tracks from her forthcoming album accompanied by a full band after a



typically enthusiastic and affectionate introduction from her collaborator Kwame Kwaten of D'Influence.

Ama is one of the few R&B stars to fit easily into the language and concerns of the teen music magazines, always stressing her affinity with the fans who pester their mums for singles from Woolies.

"A real variety of people seem to think Shola's right for them at the moment," says Paul Kennedy, managing director of her label FreakStreet, where he shares leadership duties with Kwaten. "It started right from support in the streets and regional radio like Kiss and Choice and now there's national support. She's been a hero about it, she's really been working her butt off."

Ama's talent has been increasingly considerably by FreakStreet's licensing

deal for her with WEA, Mickey D, the Warner A&R who signed Mark Morrison, forged the relationship. "We're much more than a distributor for her," he explains. "There's a close connection and I have had A&R input on this project."

After signing her 18 months ago, the initial focus was on the domestic market. "She's undoubtedly taken off here in a big way now," Mickey D says. "There are plenty of British soul singers out there, but if one thing sets her apart, it's that she's of the same generation as Americans like Brandy and Monica."

With her UK profile high, there are great expectations in other territories. "She's doing well in Germany, France, The Netherlands and Japan. In October, there will be a single in America where there is now plenty of

## HALF TIME FOR UK R&amp;B

If Shola Ama has succeeded in combining a distinctively British sensibility with a fluency in the musical language of contemporary urban sounds from the US, British R&B may now be primed to build on that breakthrough. WEA's Mark Morrison is assured success on both sides of the Atlantic with his forthcoming album *Deity God* (San Judge Mo). RCA's DMX has just released the most complete and polished album of his career, *Public Demand*, who debuted in February with the single *Invisible*, will return on ZTT in January 1998 after a full revamp. Polydor's *Montage* release a single entitled *In The City* in September, complete with a remix by Jermaine Dupri, Atlanta's equivalent of Puffy Combs. Meanwhile, members of *Damage* (Big Life) are working on material which will see the light of day next year.

focus on this area of British music, so we have high hopes."

Much Love, the 12-track album which follows the single at the start of September, should reward all that work.

Seven songs were produced by D'Influence. The American writer and producer Shaun LaBelle also turns in three. There are a range of musical approaches, reflections of changes in US R&B in recent months, and more sterling work in erasing the gap between the style and street appeal of UK and US producers.

"It was really good to see how things were done by the Americans," says Ama. "It's second nature to them. They don't look at soul production as a task, they have a relaxed, do-it-in-my-sleep attitude."

The retro groove of *You Might Need Somebody* and the humalong R&B of *You're The One I Love* don't sum up the musical range evident across the album.

Celebrato, the appealingly low-key tone which was Shola's first recording with D'Influence, gets a deserved second chance on the record and other tracks blend sophisticated embellishments with the populist soul which has won Ama support so far.

The closing track, *One Love*, again with D'Influence, gets a deserved second chance on the record and other tracks blend sophisticated embellishments with the populist soul which has won Ama support so far.

At her Jazz Cafe dates, Kwaten described her as part of the D'I family and, while Ama's relationship with D'Influence overshadowed the involvement from the US, most importantly Much Love sets her apart as an artist in her own right. Peter Lyle

Act: Shola Ama Label: FreakStreet/WEA Writers: Ama/Various Studio: De-Lab/Rotover Producer: Shaun LaBelle/D'Influence/Various Publisher: Warner Chappell Release: Aug 18 (Single)/Sept 1 (LP)

## STEVE LAMACQ ON A&amp;R

Everyone's talking about it in London, so if you know the Ultrasonic gossip – or there's a stop-press news bulletin on page one – you can skip this bit and move straight on to Belle & Sebastian. If not, as I type this, the rumours are that the 'sound are on their way to Nude after taking time off to decide their future. It can't have been easy. Sources close to the chase say that by the time of their last London gig (the well-reported Fierce Panda night at Camden Dingwals), they had already narrowed the possibilities down to three labels, also including Independent and This Way Up/Island, the latter having been one of the first companies to express interest.

However, the Nude set-up appears to have swung the deal, doubtless for a hefty sum of money. It would be tempting to speculate on exactly how much, but then again, does

anyone ever believe "deal gossip"? By the time you read this, creative Chinese whisperers will probably put it at £500,000 and 12 albums firm...Interestingly, there is a great insight into Ultrasonic and their dealings with record companies in the latest issue of *All About D And Friends* fanzine, including the revelation that the first approach came from Doggy manager Andy Winters and the Ultimate posse...If the stories are true, then that's one long-running saga finally settled, but another played to continue. *Belle & Sebastian* track furively titled Seymour Stein, which was a timely reminder of the ongoing A&R interest in them. The Glaswegian pop troupe, having earned widespread acclaim for their first album *Tigerbalm* and this year's follow up, *If You're Feeling Sinister*, have scores of fans

within the industry, but have been keeping most of the eager A&R folk at arm's lengths. Even Seymour Stein has a lovely reference to saying "no" to record company lunches. Of course, there's just one problem with this approach. The more you distance yourself from labels, the more they want you. Publishing interest is already running riot, so a couple more weeks of evasive action and I fully expect A&R people's heads to start exploding like a scene from *Scanners*... Still B&S are on a roll at the moment (current single *Lazy Line Painter Jane* is a gorgeous beast) and their recent gig in Islington was heavily attended by business types. Watch this space for more news. Or better still, go and listen to one of their records and polish up your psychic powers of persuasion.



One to WATCH  
COCO & THE BEAN  
This Scottish duo have been duking around the club scene for a few years, but their August 25 single *Fast Play* and forthcoming album *Tales From The Mouse House*, on Moers, features a slow, sexy, raucous slice of hip-hop and soul grooves not far removed from Massive Attack.



LOOK OUT.



# HEADSWIM

## GRUNGE METAL ACT GET A MAKEOVER

Two years ago, Epic rock act Headswim were at a standstill. Their 1994 debut album *Flood* had not made any real impact and low spirits within the Essex-based band were worsened by the death of Matt Glendining, younger brother of singer Dan and drummer Tom.

However, 1997 has seen a complete turnaround in Headswim's fortunes. They are now a revitalised band with a strong new direction.

They have new management in the shape of Kevin Nixon, whose previous charges include Kula Shaker.

They have a new deal with Epic subsidiary 550 and, with it, a new international agenda including a strong emphasis on America.

More importantly, they have a new image, more contemporary, less hairy.

And they have a new album, *Despite Yourself*, produced by Steve Osborne (*Happy Mondays*, *Embrace*), which has drawn comparisons

to Radiohead. All told, Headswim's future is looking bright.

"Everything's turned right round," says Dan Glendining. "We've come from the bottom of the pile and now everybody seems to be interested in us at last."

Epic's director of A&R Nick Mander admits that when he first met Headswim last year, he was unsure if they had a future with the label.

"The first album didn't sell," Mander says. "My initial reaction was that this was going nowhere. Then Dan said, 'Look, before you drop us, listen to some of our new songs.' He played me *Tournaïque*, which is the first single from the new album, and it was fantastic."

Glendining is fully aware of how close Headswim were to being dropped.

"When we lost our brother I couldn't write for a long time," he says.

"The company gave us some leeway, but I knew in the end that I had to come up with some really good songs or we'd be looking for a new deal."

Tournaïque is certainly the key track on the new Headswim album. Mander believes this song can do for Headswim what *A Design For Life* did for the Manic Street Preachers, although stylistically, the song is closer to Radiohead's *Paranoid Android*.

Glendining insists this likeness is

purely accidental. "Obviously by singing falsetto in places, I'm going to be compared to Thom Yorke, but the only reason I didn't sing this way on the first album is because I wasn't very confident about my voice. When we started this album, I realised I could actually sing. I like Radiohead a lot but, as a band, we're more influenced by U2."

Headswim's initial exposure was via the specialist rock/metal press, but their days as a post-grunge metal band are over.

Glendining says, "On the first album, we wanted to be loud and in your face but, in retrospect, it's boring. We've grown up and written some tunes."

Mander adds, "We're not treating Headswim as a rock act at all. We don't think the band should be marginalised just because they play guitars."

"We're just trying to get them playing

**'Everything's turned right round. We've come from the bottom of the pile and now everybody seems to be interested in us at last'**

live in front of as many people as possible, the way we've done with Finley Quayle."

In the UK, it may take a little time for Headswim to be accepted as a rock act in the

Radiohead/U2 mould, but in the US, where the first album was not released, there are no preconceptions about the band. And America is where Nixon sees Headswim's long-term future.

"This isn't a Britpop album or anything like that," he says. "This is an international project and, if anything, this is an American-sounding album. Our priority is to get the band's American career in shape, although we'll also be putting in a lot of work in the UK."

Already completed, the new Headswim album is slated for US release next month. The band recently toured the US with Kula Shaker and Epic is currently pushing the track *Hype to US radio*.

"The response from America has been fantastic, but in the UK, Epic has recently been developing a strong reputation for brooking exciting new acts and Headswim can be the next one," says Mander.

The company is really on a roll with Apollo 440 and Finley Quayle and, quite honestly, if I didn't think we could break them here, I would have let them go a long time ago." **Paul Elliott**



**ONE TO WATCH**  
**THIRD EYE BLIND**

Possibly the hottest new US rock act around, this San Francisco quartet signed to Elektra and due to release debut single and big Stateside hit *Sam's Chammed Life* on September 1 through East West. It's a bright, breezy number with a huge chorus made for radio use to w/1330.

**480,000 POP FANS BOUGHT THE JUNE 18TH ISSUE OF THIS MAGAZINE, AND THAT'S BEFORE THEY'D SEEN THE £1 MILLION ADVERTISING CAMPAIGN WHICH BREAKS ON AUGUST 13TH.**

Act: Headswim Project; single/album Label: 550/Epic; Songwriter: Glendining; Studio: Wool Hall; Bath Producer: Steve Osborne; Publisher: BMG; Released: late September (Single)

The Sundays attempted to live up to the expression "never in a month of Sundays" by taking more than three years to release *Blind*, the follow-up album to their 1989 debut *Reading, Writing & Arithmetic*. Now, nearly five years later, their third album *Static And Silence* has finally arrived, taking them off the missing-in-action list.

The core duo of vocalist Harriet Wheeler and guitarist David Gavurin acknowledge that the main line of media questioning will be as much about where they have been as the music they have made.

"We didn't plan to be away for any length of time," maintains Gavurin. "After coming back off tour in the summer of 1993, we wanted to take time off and have some semblance of life outside the band. We had a child in 1995 and then decided to finally set up our own studio, which obviously took more time, learning how to use it. The longer things went on, the less it seemed like we should hurry and the more we should be satisfied."

Employing the same rhythm section of bassist Paul Brindly and drummer Patrick Hannan as on the first two albums, Wheeler and Gavurin's relaxed pace of working has clearly seeped into the new record, *The Sundays*' second for Parlophone (their first was on Rough Trade). Although the band are known for their gentle, pastoral style, distinguished by Wheeler's lilting vocals, *Static And Silence* is their most intimate, considered record yet.

"For us, it's a more mature record, which doesn't mean wearing a cardigan and slippers, but a bit more grown up," says Gavurin. "We are older still, and the lightness and intimacy of the first album would be inappropriate now."



## THE SUNDAYS DELIVERING THEIR BEST

"If we had any plan, it was to do something that moved us quite strongly. Before we started the album, we were listening a lot to Van Morrison.

Whose songs can really get to you. We had those elements in our music before but never at the forefront."

The homely atmosphere that surrounded the making of the album equally had an effect. "In terms of performance, working from home allowed us not to worry if we weren't feeling in the mood at 11 in the morning," says Wheeler. "It

meant that we could leave something and come back, without that usual studio pressure."

Gavurin adds, "It also meant we were freer to experiment, to try out different instruments and to get to where we wanted to go on a song." Wheeler says that neither Parlophone nor their American label Geffen applied any pressure. "Both labels knew what they were taking on at the start," she says.

Parlophone managing director Tony Wadsworth agrees that the superbly

'For us, it's a more mature record, which doesn't mean wearing a cardigan and slippers, but a bit more grown up'

melodic results justify the time taken. "They could have delivered an album that was second best three years ago, but that wouldn't have been right for them," he says. "Anyway, they have an eye for detail in what they do which means they won't settle for anything second best."

Though hardcore fans will doubtless be thrilled, there will still be some detractors who will argue that *Static And Silence* represents no real creative advance from *The Sundays*' preceding albums, both of which sold half a million copies worldwide.

Wadsworth argues that the arrangements, with dreamy strings on *Cry, Cry* and on *Yes, Yes, horns on I Can't Wait* and keyboards elsewhere embellishing the band's traditional guitar-based line-up, represent an advance. "And once you've lived with how much of a breath of fresh air it is," he promises, "Nobody else is making albums of this type."

The album is preceded by the breezy opening track, *Summertime*, on September 8, which offers a litmus test for how much their popularity has been sustained.

"In the pop part of the business, there's a real danger of leaving too long a gap, but *The Sundays* have very little to do with fashion any more," says Wadsworth. "Like *Van Morrison*, there's a strong musical vision that is expanded upon with each release. If you come back with something strong, it doesn't matter how long you've been away."

The fact that *Summertime* has already been played by hugely influential Los Angeles station K-RQ, seven weeks before release, indicates, he is right.

Martin Aston

Act: *The Sundays* Project: single/album Label: Parlophone Songwriters: Wheeler/Gavurin Studio: own Producer: self Publisher: the Released: September 8/September 22

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## DAVID HOLMES TECHNO GOES TO THE MOVIES

One of the strongest offshoots for electronic artists in recent times has been soundtrack work, demonstrating that their albums don't have to sell in vast quantities to generate outside interest.

Acts like Orbital, Underworld and Nine Inch Nails are increasingly being employed by film companies keen to commission original music rather than rummage ready-made songs. Orbital have collaborated with Michael Kamen for the sci-fi movie *Event Horizon* and raised their profile with their version of *The Saint* theme. *Techno DJ* and his 1995 debut album, *This Film's Crap*. Let's *Slash The Seats* — one of the things which persuaded Nigel Coxon at PolyGram Island Publishing to sign him.

"Out of all the techno DJs making music out there, he struck me as a record maker and someone capable of building real mood and atmosphere. I knew he'd be a useful source of soundtrack work in the future."

Coxon's faith has been repaid by a string of soundtrack work for Holmes — so much in fact that it delayed the release of the new album. A track from *This Film's Crap* currently graces the trailer for the latest *Sean Penn* and

Michael Douglas movie, *The Game*, he's scored music for two forthcoming *Lynda La Plante* TV dramas (*Supply And Demand* and *Killer Net*) and written the soundtrack for *Resurrection Man*, a forthcoming film about Loyalist paramilitaries by Sundance Festival-award winner David Evans.

A concept album about New York, *Let's Get Killed* was inspired by a TV documentary called *Best Cab Confessions*, which secretly filmed eccentric backstage conversations in Manhattan.

Holmes took a *Dat* player to New York, recorded as many weird backstreet stories as possible and then edited them into a soundtrack of the city — a melting pot of old rhythms, Latin flavouring and dub ambience, given modern electronic treatments. *Gritty Shaker*, the single released on July 28, is a case in point: a skating groove that sounds like the theme music to a retro version of *NYPD Blue*.

One of the most humorous pieces is *Radio 7*, in which Holmes fakes a radio debate about James Bond, and then drops in a remix of his version of the 007 theme. Holmes originally recorded it with a 30-piece orchestra for the new *Bond* movie, *Tomorrow Never Dies*.

All this action comes as something of a turnaround in fortunes. A year ago *Let's Get Killed*'s lead-in single, *My Mate Paul*, stalled at 76 in the charts, although *Got Beat* label manager Vicki



Savage remains unfazed by its modest performance.

"The last album only sold 17,000 units worldwide, 16,000 of which were in the UK. It had no hit singles and when we put *My Mate Paul* out, and Andy Macdonald had just sold *Co* Discs, so it was unfortunate timing. We didn't have an album to go with, but we wanted to put the single out anyway because it was great. At the end of the year, it was in all the playlists and now it's the lead track for *Psychobak* in Sony PlayStation game scheduled for Christmas release, so we'll probably release it again after *Gritty Shaker*."

The multimedia crossovers and cinematic spin-offs should prove invaluable in helping *Got Beat* prolong the life of *Let's Get Killed* and establishing Holmes as a musician with far broader appeal than his early sales suggested.

Sham Phillips

Act: *David Holmes* Project: single/EP Label: Got Beat Writer: self Studio: Sabresonic EP/ownhouse Publisher: PolyGram Island Released: out now/Sept 1



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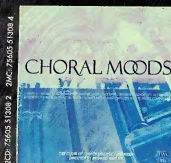
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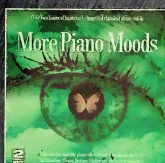
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## barrington PHELOUNG

Linking with Tring for a new Morse release

Thirty-two televised adventures in the past 10 years have established TV detective Inspector Morse and his sidekick Sergeant Lewis as the modern-day equivalent of Holmes and Watson. But the names of Barrington Pheloung, the UK-based Australian who wrote the music for the series, and budget label Tring go less readily together.

Yet they recently joined forces to release *The Passion Of Morse*, a full-price title featuring a brand-new symphony based on the TV series theme and five original compositions based on music from TV series and films including *The Postman's Wife* and *Truly Madly Deeply*.

All the recordings feature Pheloung conducting the Royal Philharmonic Orchestra and represent the latest development in a deal struck with the RPO four years ago by Tring chief executive Phil Robinson.

The album will join 120 other releases in Tring's mid-priced RPO Collection, which has diversified to embrace film and TV themes as well as traditional classical repertoire.

*The Passion Of Morse* was released last month at a dealer price of £8.33 (CD)/£5.95 (MC), and will benefit from a marketing campaign which extends into November when the latest feature-length Morse offering, *Death Is Now Thy Neighbour*, will be screened by ITV.

"We see this album as a long-term project," says Tring promotional brands manager Graham Betts. "We advertised around the last series of repeats on ITV, we will re-promote around the new episode and are in negotiation for a concert at the Albert Hall where Barrington will conduct the orchestra."

Pheloung has already blazed a sales trail with three hit Morse albums (and a boxed set) for Virgin.

"Ten years ago, you'd never have dreamt that original orchestral music could sell that well," Pheloung says, pointing out that the original Morse release pre-dated pioneering crossover product by Nigel Kennedy and Pavarotti.

He also accepts the rationale that television should be the financial patron of today's classical composers. "In my opinion, that's what Mozart would be doing if he were alive today," he says. Betts is looking to the *Passion Of Morse* release to help Tring reposition itself in the music market. "When *The Sun's Bizarre* column rings up for a couple of copies, you know you're getting somewhere," he says. Michael Heatley

**TITLE:** *The Passion Of Morse*  
**LABEL:** Tring  
**COMPOSER/CONDUCTOR:** Barrington Pheloung  
**ORCHESTRA:** RPO  
**STUDIO:** CTS Studios, London  
**PUBLISHER:** EMI Music/  
Rainbow Music/PolyGram  
Music  
**RELEASED:** out now

## The Oldham-born pianist has landed the hottest classical gig - the Last Night Of The Proms

Crossover pianist Wayne Marshall is "over the moon" about his big break - as the featured soloist at the Last Night Of The Proms on September 13.

The most famous classical music event in the world will put Marshall in front of a worldwide audience of more than 100m listeners and viewers as he tackles Gershwin's *I Got Rhythm Variations* on the piano, as well as selections of organ music by French composer Olivier Messiaen. "It's every musician's dream and a real honour to play in that unique atmosphere," he says.

Born in Oldham, Lancashire, Marshall is a product of Manchester's famous Chetham's Music School and the Royal College of Music.

A one-time organ scholar at St George's Chapel, Windsor, he is now an internationally-known organ recitalist as well as a composer and conductor.

His strong interest in jazz was reflected in his involvement with the renowned Glyndebourne staging of *Porgy & Bess*. He also conducted the West End production of *Garman Jones*, leading last year to his first cabaret concert, with singing actress Kim Criswell.

Marshall's keyboard versatility also allows him to give recitals for trumpet/organ and trumpet/jazz piano with the famous Norwegian trumpeter Ole Edward Antonsen.

Another duo partnership, with soprano Maureen Braithwaite, links Marshall's

# Wayne MARSHALL

taste for Gershwin, Cole Porter and living Berlin to composers as diverse as Purcell and Poulenc.

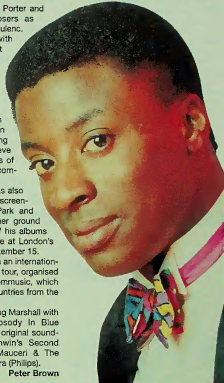
To coincide with Marshall's appearance at London's Albert Hall, Virgin Classics is to re-issue his *I Got Rhythm Compilation* (VIM 551478) before releasing a new album of improvisations. On Gershwin Songbook, an atmospheric recording masterminded by Steve Long and Stephen Johns of independent production company Floating Earth.

A "pop-style" video has also been commissioned for screening at Proms In The Park and Marshall will break further ground when he signs copies of his albums after a short performance at London's Virgin Megastore on September 15.

He will then embark on an international tour of Belgium organised by Belgian company Prommusic, which will visit six European countries from the end of October.

Other releases matching Marshall with Gershwin include *Rhapsody In Blue* (Virgin Classics) and the original soundtrack version of Gershwin's *Second Rhapsody* with John Mauerci & The Hollywood Bowl Orchestra (Philips).

Peter Brown



**TITLE:** *Improvisations On Gershwin Songbook* **ARTIST:** Wayne Marshall **COMPOSER:** George Gershwin **ORCHESTRA:** City of London Sinfonia **STUDIO:** Henry Wood Hall **PRODUCERS:** Steve Lang/Stephen Johns **LABEL:** Virgin Classics (VC545298) **RELEASED:** October 7

## KEEPING THE CUSTOMERS SATISFIED

The London-based MDC chain of music stores is hoping a series of high-profile initiatives will not only stimulate sales among the capital's classical music cognoscenti, but also play a key part in its plan to become the nation's leading classical specialist retailer.

With seven stores already in prime central and north London locations, MDC Classic Music has come a long way since it first opened its doors in 1983. Owned and run by the internationally-known team of Alan and Marian Goulden, MDC is dedicated to providing the widest selection of classic music at the most competitive price to the public. It now stocks more than 56,000 different titles.

Alan Goulden claims the company owes its success to the depth of musical knowledge shared by all of its staff, and there is no denying that MDC has taken an impressive, forward-thinking approach to

retailing a genre which more usually conjures up images of dowdy traditionalists.

An important key to its growth is MDC's Collectors Club, which has more than 2,000 members, mainly in the London area but also around the country.

It offers discounts on purchases, tied in with a monthly newspaper called *Classic Express*, which is edited by director Bernard Pallot and is also available free with any purchase at the store. It features the latest classical music news and reviews by experts including Michael Tanner of *The Spectator*.

MDC also has a website ([www.mdcmusic.co.uk](http://www.mdcmusic.co.uk)) where orders can be placed and information can be obtained on forthcoming CD and video releases.

The latest of MDC's marketing initiatives are its customer evenings. Once a month, it invites members to one of its larger stores for a night listening to special presentations about a particular artist or type of music, or a visit by the artists themselves.

The first took place in January and featured a video presentation on Entartete Musik - German music which was suppressed by the Third Reich during the World War Two.

Since then, Richard Hickox took time out from conducting at the ENO to attend the celebration of his 100th recording for Chandos, while another customer evening commemorated the 20th anniversary of the death of soprano Maria Callas. It was supported by EMI, which released 20 remastered Maria Callas CDs, all of which were available on the evening.

"Our stores are not very big, but we have attracted between 70-100 people," says Pallot. "The evenings are more of a PR exercise aimed at the customer. The priority is not to sell, because that would be like preaching to the converted. We're really trying to keep a regular buyer happy and loyal to us."

MDC is now planning to open a new store in Cambridge, which will join its existing sites in The Strand, Ludgate Hill, Rathbone Place, South Kensington, Camden High Street and next door to the English National Opera on St Martin's Lane. Yvke Adegok



Maria Callas: remembered at an MDC customer evening

TALENT extra

CLASSICAL



# THE OFFICIAL UK CHARTS



Nearly four years after topping the chart with DJ Jazzy Jeff in his former guise as the Fresh Prince, Will Smith returns in a solo capacity with Men In Black, the title track of the current number one movie in which he also stars in an acting role.

Songs from movies occur four of the Top 10 places in the singles chart this week, with two from Bean: The Movie - Wet Wet Wet's Yesterday and

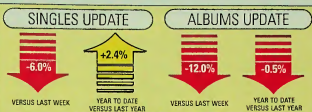
Boyzone's Picture Of You - and two from The Hit List - Coolio's C U When U Get There and Lil' Kim's Not Tonight, which debuts at number 11. Men In Black is the first title track from a film to reach number one for exactly 10 years, the number one of this stage of 1987 being Los Lobos' La Bamba.

Men In Black sold 182,000 copies last week, easily dethroning Puff Daddy's I'll Be Missing You, which dipped below 100,000 for the first time, with 96,000 new buyers. It's the first time in British chart history that we've had consecutive number one rap hits. Men In Black is the 14th single to debut at number one already this year, putting us well on course to top the record 19 that did so last year. And it's the second number one in 18 months to be based on Patrice Rushen's 1982 hit Forget Me Not, following George Michael's Fast Love in the spring last year.

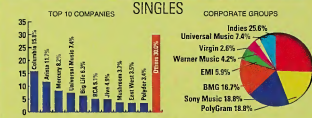
Wet Wet continue to celebrate their 10th year as a hit act in style, registering their third biggest of 1997 by debuting at number four with their cover of the Beatles' classic Yesterday. The most recorded song of all-time, Yesterday has now been a Top 40 hit for five different acts, something only two other songs - Unchained Melody and Only You - can claim. It's the second time Wet Wet have raided the Beatles' songbook for a hit, having registered their first number one nine years ago with a cover of With A Little Help From My Friends.

Billy J. Kramer and the Dakotas had four Top 10 hits with Beatles songs in the Sixties however, setting a benchmark that still remains. Beatles songs never go out of fashion and two singles that have charted in the past few weeks have had songs written by the group on their flipside. U2's Last Night On Earth features Happiness Is A Warm Gun and Rooftopjoe's Mr Fixit reprises Taxman.

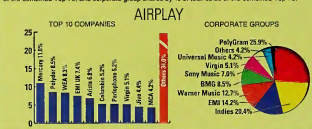
Aussie pop band When U Looked Down and out last week, when their debut hit Rock Me Good bounced back to number 29 - the beneficiary of a fortuitous combination of increased TV exposure of the track and a particularly "soft" region of the chart - their eight



## 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.

place climb was accompanied by a further 10% drop in sales of Rock Me Good.

While Black Eyed Boy - the third single from Texas' White On Blonde LP - drops 5-15, the album itself holds at number two after selling nearly 29,000 copies last week, some 1,500 fewer than The Fat Of The Land, the Prodigy album which takes the title for the sixth week in a row. White On Blonde debuted at number one six months ago but was instantly dethroned and hasn't quite made it back to the top since.

It probably won't get a chance now, with the Backstreet Boys' new album

out today (11th) and the new Oasis album due next week. The highest new entry this week, however, is something of a surprise - Billy Ocean's Love Is For Ever, which debuts at number seven.

Billy Ocean had a string of hit albums and singles in the Eighties but has been cold for the best part of a decade. His last charted album was 1985's Greatest Hits, which reached number four. Love Is For Ever is an expanded version of that album, containing all of Ocean's hits as well as the better material from his 1983 album Time To Move On, which itself failed to chart.

Alan Jones



After narrowly beating off the challenge of Meredith Brooks' Bitch last week, Texas' Black Eyed Boy makes appreciable gains again this week, to move nearly 10% clear at the top. An extra 197 plays and 5m audience impressions leave Texas looking comfortable for at least another two weeks at number one, by which time Will Smith - whose Men In Black had moved 28-15-7-5 - was in a position to take over.

The record being played most by radio is none of the above - it continues to be Puff Daddy, Faith Evans and 112's I'll Be Missing You, which gained listeners and plays for the 10th week in a row. That is still ranked third, with 12m fewer audience impressions than Texas, is down to Radio 1 for which it is only the 24th most played song. It continues to top the ILR chart.

Wet Wet traditionally do better on the airplay chart than at retail - with the obvious and massive exception of Love Is All Around - but their cover of the Beatles' Yesterday is only ranked 30th after a month on the airwaves. It may just be that after 10 years, they're beginning to be seen as old hat. Their last single Strange also performed poorly at radio, reaching 21 compared to its C1N sales chart peak of 13.

Strong support from Radio 1 helps the Refugee Camp Allstars' Sweetest Thing to debut at 44 this week. The song, featuring vocalist Lauryn Hill, hasn't really ignited at club level, and Radio 1's support is vital to its success. It got 24 plays from the station last week, one more than it got for all other stations added together. Radio 1 also supplied over 96% of its audience.

Another track dependent on Radio 1 is Oasis' Stay Young. Having hammered D'You Know What I Mean?, Radio 1 is almost alone in discovering the charms of the b-side track. They played Stay Young 22 times last week, as it logged 15 plays elsewhere. Radio 1's support boosts it from 64 to 42, while D'You Know What I Mean slips 6-11.

The longest running hit on the chart is the Cardigans' Lovefool, which continues its slow decline by moving 22-35. The track has spent 21 weeks on the chart and still commands more than 600 plays a week, though the group's new single Your New Cuckoo has now been serviced and should start eating into its popularity next week.

After three weeks in the Top 20 and sales of 100,000, the Mamas & Papas' reissued California Dreamin' is no closer to breaking radio. It does move into the Top 100 this week for the first time - from 134 to 99 - but its gains are minimal, and the majority of its exposure is still coming from chart countdowns.

Alan Jones

# CONNER REEVES

## MY FATHER'S SON

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CHART FOCUS THE UK'S OFFICIAL CHART SOURCE





# TOP 75 ALBUMS cin

16 AUGUST 1997

This Week	Last Week	Title Artist (Producer)	Label/CD (Distributor) Cash/Vinyl
1		<b>THE FAT OF THE LAND</b> ★ The Prodigy (Howett)	XL RECORDINGS INC 1748482 (M) XMCJ 121/CDXLP 124
2	27	<b>WHITE ON BLONDE</b> ★ Texas (Elliott/Hedges/Sweet/Ross) & The Prodigy (Howett)	Mercury 5380153/CD 154 (F) XL
3	8	<b>OK COMPUTER</b> ★ Rage Against the Machine (Howett)	Parlophone TCD 50091 (E) TNDQ00TA/DQ/DN02ATA
4	45	<b>SPICE</b> ★ Sally Green (Arlow/Stannard/Rowe)	Virgin CDV 2812 (E) ASM 212V/2812
5	45	<b>SHeryl Crow</b> ★ Sheryl Crow (Crow)	ASM 5408092 (E) 945090A/1
6	11	<b>DO IT YOURSELF</b> ★ Seahorses (Vicentini)	Geffen GED 2134 (BMG) GEE 2134/GED 2134
7	<b>NEW</b>	<b>LOVE IS FOR EVER</b> Billy Ocean (Various)	Just Buddi 2 (E) BOTE 2
8	18	<b>NO WAY OUT</b> ★ Puff Daddy/Arista (The Notorious B.I.G.)	Puff Daddy/Arista 786127/121 (BMG) Puff Daddy & The Family (Columbia) 786127/121/CD 786127
9	11	<b>ESSENTIALS</b> David Gates & Bread (Gates/Various)	Warner Bros 59835042 (E) 954835/4084F
10	7	<b>THE BEST OF</b> ★ Mo'Nique & Jason Fennell/Mo'Nique & Jason Fennell	PolyGram TV 530894 (F) RCA 74321498402/4321498404 (BMG)
11	3	<b>HEAVY SOUL</b> ★ Paul Water (Lynch/Weller)	GoDiscs/Atlantic CDX 8058 (F) ICT 8550/ALB 85258
12	15	<b>ALWAYS ON MY MIND - ULTIMATE LOVE SONGS</b> ★ Eric Presley (Various)	RCA 74321498402/4321498404 (BMG)
13	36	<b>COME FIND YOURSELF</b> ★ Frank Sinatra (Various)	Chrysalis CDGMR 61 (E) For Ladies (Capitol/Columbia) TCD95-61/CD 95-61
14	<b>NEW</b>	<b>MY WAY - THE BEST OF</b> Frank Sinatra (Various)	Reprise 958286/122 (M) 93942/812
15	12	<b>POP</b> ★ LQ (Flood/Howie B/Dohme)	Island CDX 210 (F) LQ 210/421
16	12	<b>OPEN ROAD</b> ★ Gary Barlow (Various)	RCA 7432147120 (E) 7432147120A/1
17	48	<b>STOASH</b> ★ Skunk Anansie (Gaggar)	One Little Indian TPL 852DL (P) TPL 952/TPL 85
18	17	<b>BEFORE THE RAIN</b> ★ Eternal (Charles/Wilson/Lewis/Martin/DiMeo)	1st Avenue/EMI CDEM 1103 (E) CDEM 1103/CD 1103
19	<b>NEW</b>	<b>RELEASE SOME TENSION</b> SWV (Various)	RCA 74321483102 (E) 7432148310A/432148310
20	21	<b>TRAGIC KINGDOM</b> ★ No Doubt (Wilder)	Interscope IND 30003 (E) INC 30003/2
21	18	<b>ALISHA RAISE THE WORLD</b> ★ Alisha's Attic (Stewart)	Mercury 5340272 (E) 534027A/2340271
22	48	<b>TRAVELLING WITHOUT MOVING</b> ★ Jamaica (Key/Sam/Ned/Beatz)	Sony 52 (SM) 4633999/4633999A/4633999
23	11	<b>FALLING INTO YOU</b> ★ Celine Dion (Sheppard/Robinson/Wake/Forster/Connors)	Epic 4632826/4632826A (SM) Epic 4632826/4632826A/4632826
24	38	<b>OLDER</b> ★ George Michael (Michael/Douglas)	Virgin CDV 282 (E) CDV 282V/282
25	14	<b>VANISHING POINT</b> ★ Primal Scream (Primal Scream/Lynch)	Creation CDCE 178/CDCE 178 (M) CDCE 178/CDCE 178
26	47	<b>WHAT'S THE STORY MORNING GLORY?</b> ★ Deas (Morris/Guttag/He)	Creation DMWV CRECD 188/CRECD 188/CD 188
27	21	<b>BLOOD ON THE DANCE FLOOR</b> ★ Moulin (Lackey/Lackey/Lewis/Harris/Hill)	Epic 4675002 (E) 4675002A/4675002
28	10	<b>OCEAN DRIVE</b> ★ Wild Card/PolyGram (Flood)	PolyGram 5320932 (F) 5320932A/5320932
29	15	<b>SHELTER</b> ★ The Brand New Heavies (The Brand New Heavies)	EMI 628880 (E) 628880A/628880
30	21	<b>TIMELESS</b> ★ Sarah Brightman (Peterson)	Capitol 666118/1 (E) 666118A/1
31	<b>NEW</b>	<b>THE BENDS</b> ★ Radiohead (Leckie)	Parlophone CDCE 7324 (E) TCPCS 7323/PC 7324
32	18	<b>SECRETS</b> ★ Toni Braxton (Babyface/Various)	LaFace 7308302/02 (BMG) 7308302A/2/7308302
33	26	<b>BLUR</b> ★ Blur (Street)	Foad/Food/Food 2000 (E) FOODCT 19/FOODLP 19
34	5	<b>MIDDLE OF NOWHERE</b> ★ Hanson (Lynch/The Dust Brothers)	Mercury 536152 (F) 536152A/1
35	4	<b>IT'S MY LIFE - THE ALBUM</b> ★ Sash! (Tokop/Sash)	Multiply MALLC 1 (TROMBA) MULTIPLY 1/MULTIPLY 1
36	14	<b>JAGGED LITTLE PILL</b> ★ Alanis Morissette (Morissette/Ballard)	Maverick/Reprise 93624503/03 (W) 93624503A/03
37	2	<b>DESTINATION ANYWHERE</b> ★ Jon Bon Jovi (Jon Bon Jovi/Larrie Seymour)	Mercury PHCR 130 (F) 5350114/1
38	2	<b>ALL THAT I AM</b> ★ Jonico/Gonzalez/Lewis/Lynch/Wilder/Harris/Hill	Live CHP 183 (F) HPF 183/184
39	20	<b>SONGS FROM NORTHERN BRITAIN</b> ★ Thee Jayhawks (Various)	Creation CDCE 618 (E) TCPS 618/CD 618
40	10	<b>GRACELAND</b> ★ Paul Simon (Simon)	Warner Bros K 62542/62 (W) K 62542A/62
41	29	<b>REPUBLICA</b> ★ Republica (Republica)	Deconstruction 7432141052 (E) 7432141052A/1
42	18	<b>THE BEST OF</b> ★ Bob Dylan (Various)	Columbia SONYVM 28CD (SM) SONYVM 28MCA
43	<b>NEW</b>	<b>DIVINE WORKS</b> Divine Works (The Brave)	VITAC 119 (E) VITAC 119/119
44	<b>NEW</b>	<b>THE PIPER AT THE Gates of DAWN</b> ★ Pink Floyd (Smith)	EMI CDEM 1110 (E) TOFA 3065/EMD 110
45	42	<b>BLUE IS THE COLOUR</b> ★ The Beautiful South (Kahy)	EMI 6288452 (E) 6288452A/6288451
46	10	<b>Wet Wet Wet</b> (Clark/Duffin)	Precedent ORG/Mercury 534851 (E) 534851A/534851
47	17	<b>MOTHER TURE CALLS</b> ★ Cast (Leckie)	PolyGram 537592 (E) 537592A/4375921
48	10	<b>TELLIN' STORIES</b> ★ The Chantons (The Chantons/Clark)	Beggan Banquet BEMC 116 (R/ADM) BEMC 116/CD 116
49	12	<b>LIFE AFTER DEATH</b> ★ The Notorious B.I.G. (The Notorious B.I.G./Combs)	Puff Daddy/Arista 786127/121 (E) 786127/121/CD 786127
50	<b>NEW</b>	<b>THIS IS NOT A LOVE SONG</b> ★ Omni (Frank/Dimit)	Creation 74321486256/4321486256 (E) MCA MCD 11619 (BMG) MCD 11619/1
51	17	<b>SHARE MY WORLD</b> ★ Mary J Blige (E)	MCA MCD 11619 (BMG) MCD 11619/1
52	10	<b>EVERGREEN</b> ★ Echo & The Bunnymen (Echo & The Bunnymen)	London 6295052 (E) 629504A/1
53	14	<b>FLAMING PIE</b> ★ Paul McCartney (Lynch/McCartney)	Parlophone CDCE 178 (E) TCPCS 178/CD 178
54	42	<b>ODELAY</b> ★ Beaumont Newhall (Beaumont Newhall/Schrago)	Geffen GED 2826 (E) GED 2826A/2
55	28	<b>GLOW</b> ★ Red (Drakoulis/Reef)	Sony 52 469452 (E) 469452A/469451
56	19	<b>DIG YOUR OWN HOLE</b> ★ The Chemical Brothers (The Chemical Brothers)	Virgin UO004 (E) UO052M/2/CDU052P 2
57	84	<b>EVERYTHING MUST GO</b> ★ Manc Street Preachers (The Jilted Generation)	Epic 463932 (E) 463932A/463931
58	15	<b>MUSIC FOR THE JILTED GENERATION</b> ★ The Prodigy (Howett/McLellan)	XL CDX 1104/MC 1104/PLP 1104 (E)
59	16	<b>IN IT FOR THE MONEY</b> ★ Supergay (Supergay/Comet/Williams)	Parlophone CDCE 738 (E) TCPCS 737/CD 738
60	<b>RE</b>	<b>PABLO HONEY</b> ★ Radiohead (Stada/Koldene)	Parlophone CDCE 781/4002 (E) TCPCS 730/CD 730
61	17	<b>STEP PETER'S LONELY HEARTS CLUB BAND</b> ★ The Beatles (Martin)	Parlophone (E) CDP 7464427/2/TCPCS 7077/PC 7077
62	49	<b>GUNS IN THE GHETTO</b> ★ ICE (UB40)	Capitol International CDCE 18 (E) CADEP 18/CDPE 18
63	125	<b>DEFINITELY MAYBE</b> ★ Oasis (Goswami/Cook)	Creation (MCA) (E) CRECD 189/CRECD 189
64	12	<b>ROMANZA</b> ★ Andrea Bocelli (Malabar/Togares)	Philips Classics 456462 (E) 456462A/1
65	84	<b>MOSELEY SHOALS</b> ★ Dread (Charles/Saw/Lynch/Stran/Dolan/Ser)	MCA MCD 90008 (BMG) MCD 90008/MCA 90008
66	15	<b>HIT</b> ★ Abba (Andersson/Wikstrand)	PolyGram 517072 (F) 517072A/517071
67	10	<b>WU-TANG FOREVER</b> ★ Wu-Tang Clan (The RZA)	London 7432145180 (E) 7432145180A/6738693(9)
68	3	<b>THE ROCK 'N' ROLL YEARS</b> ★ Cliff Richard (Parsons)	EMI CDEM 1105 (E) CDEM 1105/1
69	17	<b>THE JOURNEY</b> ★ 911 (Kamody/Lynch/Percy)	Ginga/Virgin CDV 2820 (E) CDV 2820/1
70	10	<b>THE COLOUR AND THE SHAPE</b> ★ The Fishes (Norton)	Roswell CDD 2295 (E) CDD 2295/52/295
71	<b>RE</b>	<b>LEGEND</b> ★ Boy (Marky And The Walters/Markey/Walsh/Schwartz/Smith)	GoDiscs 8286192 (F) 8286192A/8286191
72	<b>RE</b>	<b>STANLEY ROSS</b> ★ Paul Weller (Lynch/Weller)	GoDiscs 8286192 (F) 8286192A/8286191
73	68	<b>LADIES &amp; GENTLEMEN WE ARE FLOATING IN SPACE</b> ★ Spirited/Spectrum (DECCO/GAL/DECCO/EMG/DFP/034)	Decca (MCA) (E) DECCO 034/DECCO 034
74	73	<b>EV3</b> ★ Kula Shaker (Larkin/Miller/Shep/Dough)	Columbia SHAKER 100X (SM) SHAKER 100X/SHAKER 100X
75	10	<b>EV3</b> ★ Enya (Enya/Padraig NíRíada/Máire/McCarthy/Noel)	East West 7958268/82 (E) 7958268A/1

PLATINUM 1,000,000 50,000 25,000  
 \* Paid for release  
 † Paid for release  
 ‡ Paid for release  
 § Paid for release

## TOP COMPILATIONS

This Week	Last Week	Title Artist	Label/CD (Distributor) Cash/Vinyl
1		<b>NOW THAT'S WHAT I CALL MUSIC!</b> 37 ★ EMI/Virgin/PolyGram CD/OW 37/TNOW 37 (E)	
2	<b>NEW</b>	<b>FRESH HITS 1997</b> Various Artists/Ti/Sony TV BADC 70/ADMDC 135 (E)	
3	<b>NEW</b>	<b>BEST DANCE ALBUM IN THE WORLD...EVER! PART 7</b> Virgin/EMI VDMC 138V/DMC 138 (E)	
4	3	<b>KISS MIX 97</b> ★ PolyGram TV 5538402/5538404 (F)	
5	2	<b>IN THE MIX 97 - 3</b> ★ Virgin/EMI VDMC 135V/DMC 135 (E)	
6	5	<b>MAN IN BLACK - THE ALBUM (OST)</b> ★ Columbia 4681224/4811224/4811221 (SM)	
7	4	<b>THE BEST DISCO ALBUM IN THE WORLD...EVER!</b> ★ Virgin/EMI VDMC 140V/DMC 140 (E)	
8	6	<b>THE FIRST SUMMER OF LOVE</b> Sony TV/PolyGram TV 5538822 (F) 5538824 (F)	
9	7	<b>THE BEST SUMMER ALBUM IN THE WORLD...EVER!</b> ★ Virgin/EMI VDMC 140V/DMC 140 (E)	

MUSIC WEEK 16 AUGUST 1997

## ARTISTS A-Z

911	69	NO DOUBT	70
ABBA	86	NOTORIOUS B.I.G.	76
ALISHA'S ATTIC	21	DAVIS	26.83
BADLY	76	OCEAN COLOR SCHEME	86
BEATLES	78	OCEAN BLUE	78
BEAUTIFUL SOUTH	74	ONEL	89
BECK	54	PAINK FLOOR	44
BLIND	51	PRIMAL SCREAM	25
BON Jovi	75	PRODIGY	74
BRENDAN BEAVERS	75	PUFF DADDY & THE FAMILY	1.31
BRUNO MARS	29	RADIOHEAD	3.60
BRYAN ADAMS	27	REEL	55.00
BRIGHTMAN, Sarah	47	REPUBLICA	41
BUENA VISTA SOCIAL CLUB	56	RICHARD CRAY	36
CHARLANTINE	58	SASH	35
CHEMICAL BROTHERS	74	SIMON P	14
CROW	58	SINATRA, Paul	16
DON, Diane	23	SMITH, Hank	27
DIVINE WORKS	42	STANLEY ANAISSE	17
DYLAN, Bob	42	SPIKE GEESE	73
ECHO & THE BUNNYMEN	52	SPINRIALIZED	20
EN VOIE	76	SUPERTRASH	30
ETHEL BURNETT	15	SWV	19
FOO FIGHTERS	70	TEENAGE FANCLUB	39
FUNKLOUS CRIMINALS	13	THE 1975	19
GATES, DAVE & BREAD	9	U2	15
HANSON	37	WELLER, Paul	11.72
JACKSON, Michael	22	WE'VE MET	40
JACKSON, MICHAEL & JACKSON 5	11	WU-TANG CLAN	
JAMROQUE	22		
JOE	39		
KULA SHAKER	28		
LIGHTHOUSE FAMILY	38		
MANC STREET PREACHERS	57		
MALLEY, Sam AND THE WALLERS	19		
MICHAEL, Andrew	34		
MONSIEURS, Alan	33		
MCCARTNEY, Paul	53		

CD or CD+V, not available with published cover art  
 \* Paid for release  
 † Paid for release  
 ‡ Paid for release  
 § Paid for release

# AIRPLAY PROFILE

## STATION OF THE WEEK

For a station so rigidly aiming its music at the over 45s, the playlist at County Sound Radio in Guildford, Surrey is pleasantly broad-minded.

It would not be unusual to find Boris Gardiner's 1985 hit 'I Want To Wake Up With You' following Erma's 'I Wanna Be The Only One' or Hot Chocolate's 1978 smash 'Every One's A Winner' being played before Texas's Black Eyed Boy.

"We are a lifestyle station rather than a gold station. Any artist whose songs have a more adult sound and will appeal to our core audience will be played. That could be Shola Ama's 'You Might Need Somebody' or Boyzone's 'Picture Of You', but the sound must be right," says head of music Nick Ratcliffe.

Such a flexible playlist means younger listeners are attracted to the station. "The over 30s do tune in, but we are strict on who we are targeting. Our FM sister station Eagle FM caters for the 15-44 market," says Ratcliffe.

The evening programming concentrates on tracks from the Sixties and Seventies alongside speech-based community programming.

County Sound is the only AM station in the UKRD group, which also has a stake in Pirate FM in Cornwall. It was also a shareholder in Kiss 102 and Kiss 105 until Chrisalis acquired their parent Face last week.

County Sound was launched in 1983 and was simulcasting on AM and FM until 1988 when it was taken over by Radio Mercury which split the signal and called the medium wave station Raxtra X. In September 1995, the

## County Sound 1476 AM

### COUNTY SOUND PLAYLIST

Track/Artist	Label
Wouldn't It Be Good Nick Kershaw	MCA
Every One's A Winner Hot Chocolate	RAX
Please Forgive Me Bryan Adams	AS&M
I Want To Wake Up With You Boris Gardiner	Revue
I Wanna Be The Only One Boris Gardiner	Revue
Black Eyed Boy Picture Of You	Mercury
Saturday Night At The Movies The Drifters	Atlantic
West End Girls The Slits	Parkphone
Mania Used To Say Junior	Mercury
Source: County Sound. Sample of output 10/2/97	

station's original management took over again and the name reverted to County Sound.

Like many home counties ILR stations, it must not only compete against its immediate rivals, but also against London stations such as Capital FM, Capital Radio and Heart FM. "You can only survive by knowing your local audience and ensuring the music appeals to them. But our main competitor remains Radio Four," says Ratcliffe. **Steve Hemsley**

## TRACK OF THE WEEK

**D'YOU KNOW WHAT I MEAN - OASIS**  
It got a bit out of hand as far as radio was concerned after three stations were threatened with legal action for breaking the embargo on Oasis's latest single 'D'You Know What I Mean'.

Secrecy surrounding the track was so tight that even Music Control, which produces the airplay charts, did not receive a copy early enough to record the initial plays by Edinburgh's Radio Forth, Capital Radio and Liverpool's City FM.

All three were found to have taken unauthorized copies when they received a preview from Apple Plugging, which meant they jumped the scheduled exclusive on Radio One by around 45 minutes on June 23.

The week after receiving its first play on Radio One's Joe Whalley show, the network's interest in the track fell away temporarily with plays falling from 31 to 18. Over the same period, however, the number of plays recorded by ILR stations almost doubled from 77 to 132.

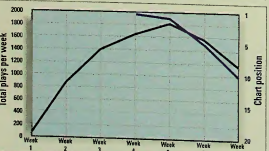
In the week the track entered the CIN chart at number one (July 15), the song was also top of the airplay chart with total plays of 1,615, reaching an



audience of 66.5M, helped by a pick up in Radio One support to 23 plays. The song was also the second most played track on Virgin Radio which gave 'D'You Know What I Mean' 40 spins compared with 24 the week before.

By the end of July, and despite being removed from its number one position in the sales chart, the single was still top of the Radio One chart with 31 plays and had entered the Atlantic 252 rundown at number four with 58 spins.

The song was still top of the airplay chart and reaching an audience of 60.0M at the beginning of August, despite receiving less plays than its nearest rivals Puff Daddy & Faith Evans and Ultra Nate. **Steve Hemsley**



## RADIO 1

Rank	Label	Track/Artist	Label	Wk of play	Wk	TW
1	Mercury	BLACK EYED BOY Texas (Mercury)	Mercury	25	29	20
2	Mercury	MO MONEY MO PROBLEMS Houston Big (Mercury)	Mercury	26	30	26
3	Mercury	FREED FROM DESIRE Gale (Big Life)	Mercury	21	26	21
4	Mercury	BUNDED BY THE SUN Seahorses (Mercury)	Mercury	24	25	24
5	Mercury	MEN IN BLACK Will Smith (Columbia)	Mercury	28	25	28
6	Mercury	OUTLAW One (RCA)	Mercury	15	25	15
7	Mercury	ALL ABOUT US Peter Andre (Mushroom)	Mercury	18	24	18
8	Mercury	BITCH (NOTHING IN BETWEEN) Mariah Brooks (Capitol)	Mercury	25	24	25
9	Mercury	BITTER SWEET SYMPHONY Hanson (Mercury)	Mercury	4	24	4
10	Mercury	ALMA MATTERS Relugan Camp Allstars Featuring Lauren Hill (Columbia)	Mercury	4	24	4
11	Mercury	FILMSTART Susie (Nonesuch)	Mercury	13	22	13
12	Mercury	GET UP! GO INSANE! Smash & Vann Present 'Maddog' (War/Spar) One	Mercury	16	22	16
13	Mercury	STAY YOUNG Chris (Creative)	Mercury	23	20	23
14	Mercury	PICTURE OF YOU Boyzone (Polygram)	Mercury	5	20	5
15	Mercury	KARMA FRED Durbin (Polygram)	Mercury	2	20	2
16	Mercury	EVERYTHING Mary J. Blige (J&R)	Mercury	15	20	15
17	Mercury	NOT TONIGHT U! Kim Lindfors (Big Beat/Atlantic)	Mercury	20	20	20
18	Mercury	ALL I WANNA DO Dazeni (WEA)	Mercury	9	19	9
19	Mercury	NARAYAN Posh (UK)	Mercury	21	19	21
20	Mercury	EVERYBODY (BACKSTREET'S BACK) Backstreet Boys (J&R)	Mercury	13	18	13
21	Mercury	YOU'RE THE ONE I LOVE Shola Ama (WEA)	Mercury	12	18	12
22	Mercury	NEVER GONNA LET YOU GO The Maxine (Debut)	Mercury	5	17	5
23	Mercury	U WHEN U GET THERE Coolio (Tommy Boy)	Mercury	10	17	10
24	Mercury	I'LL BE MISSING YOU Puff Daddy & Faith Evans (Mercury)	Mercury	11	16	11
25	Mercury	OUT OF THE YO! Grass-wood (Food/Fairfax)	Mercury	18	15	18
26	Mercury	DO YOU KNOW (WHAT IT TAKES) Rieky (UK)	Mercury	18	15	18
27	Mercury	BRUSHED Puff Daddy (Tommy)	Mercury	14	14	14
28	Mercury	LAZY DAYS Robbe Williams (Chrysalis)	Mercury	24	13	24
29	Mercury	LAST NIGHT ON EARTH (It's) Island!	Mercury	21	13	21
30	Mercury	A THOUSAND TREES Stereophonics (V2)	Mercury	10	13	10

© Music Control UK. Table ranked by total number of plays on Radio One from 00.00 on Sunday 3 August to 24.00 on Saturday 9 August 1997

Rank	Label	Track/Artist	Label	Wk of play	Wk	TW
1	Mercury	I'LL BE MISSING YOU Puff Daddy & Faith Evans (Mercury)	Mercury	1756	1783	1756
2	Mercury	BLACK EYED BOY Texas (Mercury)	Mercury	1543	1744	1543
3	Mercury	BITCH (NOTHING IN BETWEEN) Mariah Brooks (Capitol)	Mercury	1408	1671	1408
4	Mercury	FREE (One Note) (M&M/Siremas)	Mercury	1515	1514	1515
5	Mercury	PICTURE OF YOU Boyzone (Polygram)	Mercury	1415	1461	1415
6	Mercury	MEN IN BLACK Will Smith (Columbia)	Mercury	1129	1380	1129
7	Mercury	I WANNA BE THE ONLY ONE Erma Featuring Baha Men (1st Avenue/EMI)	Mercury	1156	1248	1156
8	Mercury	FREED FROM DESIRE Gale (Big Life)	Mercury	1116	1217	1116
9	Mercury	THURTHUMPING Durbanvanna (EMI)	Mercury	670	1077	670
10	Mercury	WHERE HAVE ALL THE COWBOYS GONE? Paula Cole (Warner Bros)	Mercury	1149	1071	1149
11	Mercury	SOMETHING GOING ON Total Terry (Mercury)	Mercury	1061	1032	1061
12	Mercury	C U WHEN U GET THERE Coolio (Tommy Boy)	Mercury	1004	1005	1004
13	Mercury	D'YOU KNOW WHAT I MEAN? Oasis (Creative)	Mercury	1043	996	1043
14	Mercury	A CHANGE WOULD DO YOU GOOD Sheryl Crow (J&R)	Mercury	1341	976	1341
15	Mercury	GOTHAM CITY (It's) Early (Live)	Mercury	990	941	990
16	Mercury	BITTER SWEET SYMPHONY Verve (Mer)	Mercury	904	865	904
17	Mercury	EVERYTHING Mary J. Blige (J&R)	Mercury	614	793	614
18	Mercury	ALL ABOUT US Peter Andre (Mushroom)	Mercury	566	741	566
19	Mercury	MIMMBOOP Hanson (Mercury)	Mercury	860	687	860
20	Mercury	YOU'RE THE ONE I LOVE Shola Ama (WEA)	Mercury	513	686	513
21	Mercury	DO YOU KNOW (WHAT IT TAKES) Rieky (UK)	Mercury	564	676	564
22	Mercury	AINT GONNA CRIT AGAIN Peter Cose (Creative)	Mercury	526	653	526
23	Mercury	BUNDED BY THE SUN Seahorses (Mercury)	Mercury	734	652	734
24	Mercury	YOU ARE THE UNIVERSE Brand New Heavies (Piri/London)	Mercury	904	627	904
25	Mercury	HISTORY Michael Jackson (Mer)	Mercury	741	603	741
26	Mercury	LOVEFOOL Cudjoe (Sire/UK/Phonogram)	Mercury	626	590	626
27	Mercury	EVERYBODY (BACKSTREET'S BACK) Backstreet Boys (J&R)	Mercury	415	580	415
28	Mercury	OUTLAW One (RCA)	Mercury	410	579	410
29	Mercury	LAZY DAYS Robbe Williams (Chrysalis)	Mercury	669	544	669
30	Mercury	ECUADOR Dash (Majesty)	Mercury	577	512	577

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## VIRGIN

Rank	Label	Track/Artist	Label	Wk of play	Wk	TW
1	Mercury	BITCH (NOTHING IN BETWEEN) Mariah Brooks (Capitol)	Mercury	24	25	24
2	Mercury	A CHANGE WOULD DO YOU GOOD Sheryl Crow (J&R)	Mercury	40	23	40
3	Mercury	LAZY DAYS Robbe Williams (Chrysalis)	Mercury	29	23	29
4	Mercury	D'YOU KNOW WHAT I MEAN? Oasis (Creative)	Mercury	39	21	39
5	Mercury	BUNDED BY THE SUN Seahorses (Mercury)	Mercury	37	21	37
6	Mercury	LAST NIGHT ON EARTH (It's) Island!	Mercury	27	21	27
7	Mercury	GUIDING STAR (It's) Island!	Mercury	27	20	27
8	Mercury	THURTHUMPING Durbanvanna (EMI)	Mercury	78	26	78
9	Mercury	BITTER SWEET SYMPHONY Verve (Mer)	Mercury	5	26	5
10	Mercury	BITTER SWEET SYMPHONY Verve (Mer)	Mercury	38	25	38

## ATLANTIC 252

Rank	Label	Track/Artist	Label	Wk of play	Wk	TW
1	Mercury	ALRIGHT Anthrax (Epic)	Mercury	62	63	62
2	Mercury	BITTER SWEET SYMPHONY Verve (Mer)	Mercury	66	61	66
3	Mercury	FREE (One Note) (M&M/Siremas)	Mercury	45	55	45
4	Mercury	MEN IN BLACK Will Smith (Columbia)	Mercury	40	54	40
5	Mercury	A CHANGE WOULD DO YOU GOOD Sheryl Crow (J&R)	Mercury	41	51	41
6	Mercury	I'LL BE MISSING YOU Puff Daddy & Faith Evans (Mercury)	Mercury	59	50	59
7	Mercury	FREED FROM DESIRE Gale (Big Life)	Mercury	34	50	34
8	Mercury	YOU ARE THE UNIVERSE Brand New Heavies (Piri/London)	Mercury	38	50	38
9	Mercury	I WANNA BE THE ONLY ONE Erma Featuring Baha Men (1st Avenue/EMI)	Mercury	55	38	55
10	Mercury	C U WHEN U GET THERE Coolio (Tommy Boy)	Mercury	41	37	41
11	Mercury	BITCH (NOTHING IN BETWEEN) Mariah Brooks (Capitol)	Mercury	29	37	29

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# TOP 50 AIRPLAY HITS

16 AUGUST 1997

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UK

The 1	Last 2 weeks	Weeks on chart	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	4	5	<b>BLACK EYED BOY</b>	Texas	Mercury	1857	+12	68.17	+7
2	3	11	BITCH (NOTHING IN BETWEEN)	Meredith Brooks	Capitol	1788	+19	62.32	+7
3	3	10	I'LL BE MISSING YOU	Puff Daddy & Faith Evans (feat. 112)	Bad Boy/Arista	1927	n/c	56.59	+6
4	4	8	PICTURE OF YOU	Boyzone	Polydor	1530	+2	56.14	+9
5	3	15	MEN IN BLACK	Will Smith	Columbia	1519	+20	55.89	+16
6	8	12	FREED FROM DESIRE	Gala	Big Life	1346	+9	55.27	+17
7	5	12	FREE	Ultra Nate	AM-PM/A&M	1641	n/c	46.24	-7
8	5	7	C U WHEN U GET THERE	Coolio	Tommy Boy	1124	-1	43.39	-5
9	17	25	MO MONEY MO PROBLEMS	Notorious B.I.G.	Bad Boy/Arista	619	+47	42.20	+38
10	14	5	BLINDED BY THE SUN	Seahorses	Geffen	729	-12	39.34	-13
11	6	1	D'YOU KNOW WHAT I MEAN?	Oasis	Creation	1101	-6	38.53	-2
12	11	9	I WANNA BE THE ONLY ONE	Eternal Featuring Babe Winans	1st Avenue/EMI	1317	-23	34.42	-12
13	10	11	BITTER SWEET SYMPHONY	Verve	Hut	991	-7	34.35	-22
14	13	22	TUBTHUMPING	Chumbawamba	EMI	1113	+64	33.64	+43
15	10	4	ALL ABOUT US	Peter Andre	Mushroom	815	+29	32.47	+61
16	17	10	A CHANGE WOULD YOU DO YOU GOOD	Sheryl Crow	A&M	1101	-35	32.02	-32
17	13	9	SOMETHING GOING ON	Todd Terry	Manifesto/Mercury	1104	-4	31.76	-11
18	20	21	EVERYTHING	Mary J. Blige	MCA	848	+27	31.15	+21
19	22	16	EVERYBODY (BACKSTREET'S BACK)	Backstreet Boys	Jive	620	+40	29.80	+19
20	19	12	WHAT A BEAUTIFUL DAY	Leveralls	China	479	+127	29.43	+73
<b>HIGHEST CLIMBER</b>									
21	41	26	YOU'RE THE ONE I LOVE	Shola Ama	WEA	761	+34	26.44	+63
22	15	8	LAZY DAYS	Robbie Williams	Chrysalis	612	-24	26.02	-47
23	26	10	OUTLAW	Olive	RCA	645	+40	24.36	+20
24	12	10A	ALL I WANNA DO	Dannii	WEA	510	+90	23.81	+53
25	18	21	WHERE HAVE ALL THE COWBOYS GONE?	Paula Cole	Warner Bros	1113	-8	23.43	-28
26	14	23	LAST NIGHT ON EARTH	U2	Island	341	-34	22.62	-69
27	19	16	GOTHAM CITY	R Kelly	Jive	1008	-6	21.60	-25
28	24	52	DO YOU KNOW (WHAT IT TAKES)	Robyn	RCA	717	+15	21.55	-3
29	25	31	I'LL BE THERE FOR YOU	Rembrandts	Elektra	538	n/c	20.45	-7
30	42	1	YESTERDAY	Wet Wet Wet	Precious Organisation/Mercury	446	-6	19.25	+30
31	28	42	ALMA MATTERS	Morrissey	Island	146	-53	19.05	-9
32	17	199	KARMA POLICE	Radiohead	Parlophone	158	+40	19.05	+121
33	36	40	FILMSTAR	Suede	Nude	145	+86	18.87	+7
34	31	18	YOU ARE THE UNIVERSE	Brand New Heavies	Firrr/London	671	-42	18.17	-11
35	32	19	LOVEFOOL	Cardigans	Stockholm/Polydor	615	-9	18.11	-11
36	54	12	GET UP! GO INSANE!	Stretch & Vern Present "Maddog"	Firrr/Spot On	157	+87	17.03	+48
37	23	12	CLOSER THAN CLOSE	Rosie Gaines	Big Bang	500	-6	17.01	-9
38	18	4	PIECE OF MY HEART	Shaggy Feat. Marsha	Virgin	381	-19	16.91	-27
39	10	44B	MY FATHER'S SON	Connor Reeves Brooklyn Funk	Telstar	390	+77	16.36	+47
<b>BIGGEST INCREASE IN PLAYS</b>									
40	146	0	HONEY	Mariah Carey	Columbia	384	+250	16.20	+254
41	44	17	TELL ME IS IT TRUE	UB40	Dep International	518	+26	15.92	+11
42	64	17	STAY YOUNG	Oasis	Creation	37	-8	15.25	-15
43	31	28	ECUADOR	Saxhi	Multiply	534	-15	15.24	-62
<b>BIGGEST INCREASE IN AUDIENCE</b>									
44	206	41	SWEETEST THING	Refugee Camp Allstars Featuring Laren Hill	Columbia	47	+124	15.04	+622
45	25	17	HISTORY	Michael Jackson	Epic	654	-22	14.90	-20
46	13	14	YOUNG HEARTS RUN FREE	Kym Mazelle	Premier Soundtracks/Capitol/EMI	319	+64	14.72	+35
47	43	2	NOT TONIGHT	Lil' Kim	Undeas/Big Beat/Atlantic	178	+109	14.33	+22
48	43	21	MMMBOP	Hanson	Mercury	837	-25	14.18	-15
49	19	47	NARAYAN	Prodigy	XL	40	-3	13.59	+1
50	38	19	GUIDING STAR	Cast	Polydor	519	-24	13.55	-28

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## TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in no. of plays
1	TUBTHUMPING Chumbawamba (EMI)	1113	435
2	HONEY Mariah Carey (Columbia)	384	287
3	BITCH (NOTHING IN BETWEEN) Meredith Brooks (Capitol)	1788	280
4	WHAT A BEAUTIFUL DAY Leveralls (China)	479	268
5	MEN IN BLACK Will Smith (Columbia)	1519	254
6	ALL I WANNA DO Dannii (WEA)	510	242
7	WHERE'S THE LOVE Hanson (Mercury)	372	203
8	MO MONEY MO PROBLEMS Notorious B.I.G. (Bad Boy/Arista)	619	197
9	BLACK EYED BOY Texas (Mercury)	1857	197
10	YOU'RE THE ONE I LOVE Shola Ama (WEA)	761	191

## TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total additions	Days in chart	Add this week
1	DEEP IN YOU Livin' Joy (MCA)	25	11	11
2	HONEY Mariah Carey (Columbia)	32	21	9
3	QUEEN OF NEW ORLEANS Jan Bon Jovi (Mercury)	22	14	8
4	SOMETHING ABOUT THE WAY YOU LO Love Jaxx (Rockets/Mercury)	47	6	6
5	SOME KIND OF BLISS Kylie Minogue (Deconstruction)	17	6	6
6	WHAT A BEAUTIFUL DAY Leveralls (China)	56	39	5
7	YOUR HEARTS RUN FREE Kym Mazelle (Premier Soundtracks/Capitol/EMI)	41	18	5
8	WHO'S THE MACK Mark Morrison (WEA)	11	6	5
9	FINALLY Ce Ce Peniston (S&A)	16	5	5
10	POST MODERN SLAZE Scream Pimps (Clean Up)	10	5	5

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

© Music Control UK. Chart shows tracks showing greatest number of stations added (as defined as first or more plays)

# AIRPLAY

Music Control UK monitors 75 major UK radio stations 24 hours a day, seven days a week. Air Play, Top 50, Top 100, Top 200, Top 300, Top 400, Top 500, Top 600, Top 700, Top 800, Top 900, Top 1000, Top 1100, Top 1200, Top 1300, Top 1400, Top 1500, Top 1600, Top 1700, Top 1800, Top 1900, Top 2000, Top 2100, Top 2200, Top 2300, Top 2400, Top 2500, Top 2600, Top 2700, Top 2800, Top 2900, Top 3000, Top 3100, Top 3200, Top 3300, Top 3400, Top 3500, Top 3600, Top 3700, Top 3800, Top 3900, Top 4000, Top 4100, Top 4200, Top 4300, Top 4400, Top 4500, Top 4600, Top 4700, Top 4800, Top 4900, Top 5000, Top 5100, Top 5200, Top 5300, Top 5400, Top 5500, Top 5600, Top 5700, Top 5800, Top 5900, Top 6000, Top 6100, Top 6200, Top 6300, Top 6400, Top 6500, Top 6600, Top 6700, Top 6800, Top 6900, Top 7000, Top 7100, Top 7200, Top 7300, Top 7400, Top 7500, Top 7600, Top 7700, Top 7800, Top 7900, Top 8000, Top 8100, Top 8200, Top 8300, Top 8400, Top 8500, Top 8600, Top 8700, Top 8800, Top 8900, Top 9000, Top 9100, Top 9200, Top 9300, Top 9400, Top 9500, Top 9600, Top 9700, Top 9800, Top 9900, Top 10000, Top 10100, Top 10200, Top 10300, Top 10400, Top 10500, Top 10600, Top 10700, Top 10800, Top 10900, Top 11000, Top 11100, Top 11200, Top 11300, Top 11400, Top 11500, Top 11600, Top 11700, Top 11800, Top 11900, Top 12000, Top 12100, Top 12200, Top 12300, Top 12400, Top 12500, Top 12600, Top 12700, Top 12800, Top 12900, Top 13000, Top 13100, Top 13200, Top 13300, Top 13400, Top 13500, Top 13600, Top 13700, Top 13800, Top 13900, Top 14000, Top 14100, Top 14200, Top 14300, Top 14400, Top 14500, Top 14600, Top 14700, Top 14800, Top 14900, Top 15000, Top 15100, Top 15200, Top 15300, Top 15400, Top 15500, Top 15600, Top 15700, Top 15800, Top 15900, Top 16000, Top 16100, Top 16200, Top 16300, Top 16400, Top 16500, Top 16600, Top 16700, Top 16800, Top 16900, Top 17000, Top 17100, Top 17200, Top 17300, Top 17400, Top 17500, Top 17600, Top 17700, Top 17800, Top 17900, Top 18000, Top 18100, Top 18200, Top 18300, Top 18400, Top 18500, Top 18600, Top 18700, Top 18800, Top 18900, Top 19000, 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# SINGLES

## 1 MEN IN BLACK

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	
Will Smith	Puff Daddy/Arista	Faith Evans	Desiree Gela	Wet Wet Wet	Precious Oja/Mercury	Backstreet Boys	Jive	MCA	The Notorious B.I.G.	Puff Daddy/Arista	Meredith Brooks	Capitol	Tommy Boy	Polydor	Atlantic	Mushroom	AM/PM	RCA	Mercury	Creation	MCA	MultiPLY	China	EMI	Mushroom
I'll Be Missing You	Freedom	Yesterday	Everybody (Backstreet's Back)	Everything	Mary J. Blige	Mo'Nasty	When U Get Thre	Picture of You	Not Tonight	Lil' Kim	Peter Andre	Ultra Nate	Outlaw Olive	Black Eyed Boy	D'You Know What I Mean?	Oasis	California Dreamin'	The Mamas And The Papas	Sashi	What a Beautiful Day	Loveliers	Young Hearts Run Free	Kym Mazelle	Anthem	The Wildhearts
Get Up!	Go Insane!	Stretch 'n' Varn	Presenting Maddog	Bitter Sweet Symphony	The Verve	Hut/Virgin	Tarantino's New Star	North And South	90W																



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XL Recordings	Mercury	Parlophone	Virgin	A&M	Geffen	Jive	Puff Daddy/Arista	warners/jive	PolyGram TV	Gold/Discs/Island	Evis Presley	Chrysalis	Reprise	Island	RCA	One Little Indian	1st Avenue/EMI	RCA	Interscope	Mercury	Sony	Epic
Mercury	Parlophone	Virgin	A&M	Geffen	Jive	Puff Daddy/Arista	warners/jive	PolyGram TV	Gold/Discs/Island	Evis Presley	Chrysalis	Reprise	Island	RCA	One Little Indian	1st Avenue/EMI	RCA	Interscope	Mercury	Sony	Epic	



16 AUGUST 1997



Coolio is gearing up for the release of his third LP, 'My Soul', fresh from the success of the single 'C U When U Get There', which reached number three last month. The single, featured on the soundtrack of *Nothing To Lose*, will be included on the 'My Soul' LP. The rapper says he finally got to do what he wanted on this LP. "My first album was a sort of cleansing, the second was pretty much a concept album. This time I did what I wanted," he says. The LP includes an obvious next single, "Ooh La La". "I think it's over 100 beats per minute, but it's straight funk. Lyrically, I think it's one of the better things I've done," Coolio says. "My Soul" is released on August 25.

## Gordon quits Manifesto in quest to build own label

Eddie Gordon has confirmed that he has left Manifesto Records following months of speculation about his position at the company. Gordon launched the dance imprint at Mercury in September 1994 and as head of A&R scored 29 Top 40 singles and 18 *AM* club chart number ones with artists such as Josh Wink, Byron Stingily and Todd Terry. Talking exclusively to *RM* Gordon reveals that he will be setting up his own label in the new year after a long history working for major labels such as MCA, Warner, BMG as well as Manifesto.

"I was reading an interview with Sir Robin Day. He said that one thing he'd realised too late in life was that a high income is not as important as capital. It's a similar thing for me. I was at a pivotal point where I could build labels and make them successful, but I didn't own them. If I don't try this, I'll always just be building companies for other people," he says. There had been negotiations to keep Gordon at Manifesto but apparently they stumbled over the issue of ownership. Gordon says he is negotiating with a major label to back his new venture but, failing that, he will get independent backers. He says he will be concentrating on album-oriented artists rather than one-off dance singles, but will not be deserting the dance market. "Definitely not," he says. "The dance arena isn't just four-to-the-floor disco club music anymore. The parameters are wide open." Gordon does confirm that he will be launching a black music imprint under the name Black & Blue, however. The new labels will see their first releases early next year and until then Gordon will concentrate on his radio production company West End Radio, which produces *Radio One's Essential Mix Show*, as well as Darny Rampling's *Love Groove Dance Party*. Manifesto's A&R will now be run by Judge Jules, who says, "I owe Eddie a huge debt of gratitude. He introduced me to the world of A&R, basically teaching me everything I know."

### inside:

- [2] SEVEN DAYS IN DANCE: ADAM FREELAND reveals what caught his eyes and ears this week
- [3] RADIO: the Top 40 Dance Airplay countdown; PETE TONG's playlist
- [4] Q&A: ARMAND VAN HELDEN talks to Tony Farsides
- [5] JOCK ON HER BOX: DJ RITU
- [6-11] HOT VINYL: all the tunes of the week, reviews and DJ Tips by GILLES PETERSON & TREVOR NELSON

BUZZ	CLUB:	'PLASTIC DREAMS' Jaydee (R&S)	p15
CHART	URBAN:	'SOMEONE' SWV (JCA)	p17
NUMBER	POP:	'GIMME SOME LOVE' Gina G (Eternal)	p18
ONES	COOL CUTS:	'SUNCHYME' Darle (Eternal)	p20

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Bullethead threes



## Kiss dance network threatened

Chrysalis Radio has acquired Faze FM Ltd, owner of Manchester's Kiss 102 and Leeds's Kiss 105, casting doubt over the future of the Kiss FM dance radio network. Although Faze owned the licences for the two stations, it franchised the Kiss brand name from London's Kiss 100 and its owner Emap, with which Faze FM has programming agreements and shares cross-station advertising.

Chrysalis, which battled with Capital Radio to acquire Faze, already owns the Heart and Galaxy ILRs. "Faze represents a terrific opportunity that places Chrysalis firmly among the leaders in UK radio," says Richard Huntingford, chief executive of Chrysalis Radio.

Kiss 100's owner, Emap, was precluded from buying the stations because of its ownership of Airr FM in Leeds and Piccadilly in Manchester.

A questionmark now hangs over the branding of the stations because although the Kiss name is attached to their licences, a clause allows for the agreement to be revoked upon a change in ownership. Gordon McKernan, chief executive of Kiss Enterprises, confirmed that the Kiss brand will be used by Chrysalis for the immediate future, with a more long-term arrangement subject to negotiation. While there is an obvious advantage to Kiss 100 maintaining brand awareness via the two stations, McKernan says there is interest from both parties in discussing other possibilities. "There's a willingness on all sides to continue working together, but until we all talk, I can't say anything. It might work, it might not," he says.

Some observers foresee a change in name for the two stations, from Kiss to Galaxy, to match Chrysalis' existing Bristol-based dance (LR). But one industry source who disagrees says: "Even though the Kiss name is owned by a rival, Chrysalis knows that it hasn't got a brand as sexy as Kiss and the Kiss name would benefit Galaxy."

# [7 DAYS IN DANCE]

adam freeland A&R for R&S



Wednesday: woke up in Old Town Ibiza having DJ'ed the night before at **MANUMISSON** with **CARL COX**, whose birthday it was. Had a swim at sunset and bumped into my lawyer, Matt Jagger. Went for dinner and then on to **PASHA** until the early hours. Thursday I flew home, but had to wait three hours at Madrid for my connection. I got to make some phone calls, and to tend to do on the move. Put calls in about a **BIRTHDAY CLUB** track for **R&S** and to **FUEL** about a track of mine they're licensing. Also talked to **RENE PILGRIM** about a club we're opening together called **FRICTION** at Bar Rhumba in London. Picked up at club we're opening with my friend Pablo and drove to the **MUZIK AWARDS** in Bristol. Got the airport by **MTV** while drunk and had a laugh at the after-show party. Friday, up late and met with Jody from **WAY OUT WEST**, who are remixing Vamp's 'Outlander' for **R&S**. On the train back to London, put in a call to Andrew at **AIRDOGG** records in America about **DJ PUNK ROCK**. Home for 20 minutes, grab my records and off to DJ at **THE BIG KAHUNA BURGER** in Smithfields, which was wicked. Saturday, after 45 minutes sleep, off to Portugal for the **NEPTUNE** festival. Got there and met up with Luke Slater, Colin Dale, Carl Cox, Darren Emerson, etc. I played from 11pm to 1am - it was alright but the Portuguese really wanted pneumatic-drill gabba music. Sunday, finally got to chill. Monday, had a five-hour drive to Lisbon airport, got back really late and crashed out. Tuesday, up at 7am and off to Belgium to take a possible **R&S** signing to meet **RENATE**. Back in the UK by 8pm, sort out records to review for **Muzik**. Phone calls till 3am and then sleep. Off to Holland tomorrow.

Kiss 100 has announced the departure of its breakfast show DJ, Charlie Wilde (pictured). The American-born DJ has apparently failed to get his work permit renewed and following his show on August 1 had to return to the US.

Wilde made his name with a 'crazy man' style, which included playing Tone Loc's 'Wild Thing' back-to-back for three hours on his first show. More recently, Wilde has encouraged his listeners to bunji jump naked and to chain themselves to the railings outside the Home Office. More cynical observers have suggested that it is not Wilde's visa troubles, but his relatively disappointing ratings, that were the problem, and that his days at Kiss House were numbered anyway.

Kiss denies this. "It's true we originally got a six-month permit for Charlie, which was extended to 18 months. There's nothing we can do. The Home Office just doesn't recognise the work of DJs. Maybe if he was a computer programmer things would be different," says Lorna Clarke, director of programming at Kiss 100.

Until a replacement is found, the show will be presented by Kiss's Sunday breakfast show presenter, Jez Whellan.



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- The top 10 tracks flying out of Rub A Dub this week are:
- 'DUOLOG' Various (Ernst Audio)
  - 'FEELINGS ON A SWEET BOOMER' (Rephlex)
  - 'FROM BEYOND' Various (Interdimensional Transmission)
  - 'THE QUEST' Drazzya (Submerge)
  - 'TECHNOLOGY EP' DEO (Hydraulic Records)
  - 'BRESSH-H' DMX Krew (Rephlex)
  - 'HERO/LULLABY' Chris Sowden (Sonnell Records)
  - 'KICKLER' Various (R&S)
  - 'CONNECTIONS' Paul W. Teesbrooke (Op Art Records)
  - 'OUR MAN FROM HAWAII' Jeff Mills (Purposomak)

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22	GET	
23	BITT	
24	TARA	
25	SUN	







# the brits at popkomm

As the UK dance industry heads to Germany to meet-and-greet and do business at PopKomm, Peter Lyle reports on some of the labels who will be represented in Cologne and at *RM*'s 'Best of British' Club Night. Over the next few pages, we ask some of the DJs lined up for *RM*'s showcase what they will be looking to accomplish for their labels this year

As usual, the *RM* Club Night promises to be one of the highpoints of PopKomm. This year's event, which is scheduled to take place at the newly re-opened Visions club (formerly known as The Move) will be staged in association with the BPI and will play a key role in focusing international attention on the strengths and diversities of the UK's dance industry. *RM* promotions executive Louise Stevens, who is organising

the event for the fourth time, explains the concept. "In previous years, we simply invited star UK DJs to play. This time, we decided we should try to relate it better to the business aims of *RM* by seeking interest from labels and managers in a 'Best of British' showcase." The involvement of the BPI has naturally given the event a stamp of official approval. "We're delighted to join *RM* in showcasing the current quality of British dance music," says Fiona Haycock, the BPI's director of events, press and PR. The decision by leading independent CD and

*I'm particularly hopeful that there will be lots of representatives from Asian companies this year* - Morpan Neilson

cassette manufacturer Sound Performance to sponsor the event serves to underline the importance of dance to the wider music industry. "Much of our business is with dance labels," says Sound Performance co-director Chris Marksbury. "We always go to PopKomm and we thought that sponsoring the *RM* Club Night would be a good demonstration of our support for British dance music." As with PopKomm's past, the BPI's stand will play host to a variety of dance labels from the UK. This year's 15 exhibitors include Beggars Banquet, K-Tel,

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- 39 HIST
- 40 MMF

Bullethead titles ↓



Peter Lyle gives the lowdown on the DJs and PAs at **RM's Best Of British Club Night** on Saturday August 16 at **Visions in Cologne**



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**Tel:** 0171-734 3682  
**Fax:** 0171-734 2373.  
**Bookings:** Ali Stead 0181-675 5720

Distinctive label founder and A&R manager Richard Ford will be at PopKomm both as a DJ and label executive. A regular on the decks at the Ministry of Sound in London and Back To Basics in Leeds, Richard will also line up alongside Jeremy Healy and Jon Pleased Wimmin on the UK D-Tour. 1997 will mark his second visit to PopKomm.

"I first went to PopKomm last year on behalf of Distinctive," explains Richard. "It's a lot smaller than Midem, and more focused on dance, so everything's relevant to our interests. There's a real diversity of music and European labels who might not be able to finance trips to conferences further afield can all afford to go."

Distinctive will be giving a high profile to new singles 'Enter The Scene' by DJ Supreme and Adeva's D'Influence-produced 'Don't Think About It', so the RM night at Visions and the conference business during the day are necessarily connected.

"Obviously, you've got to have your business head on during the day," Richard explains. "But when you're DJing many of the people you're playing to, and then meet later, are also from the industry. So you always have to keep the label in the back of your mind."

**DJs: TUFF JAM**



**Label/Management:** Woody/Louise at Fifty First Recordings, Alaska Building, 61 Grange Road, London SE1 3BA  
**Tel:** 0171-237 9453  
**Fax:** 0171-237 9444  
**E-mail:** fiftyfirst@zetnet.co.uk

Karl 'Tuff Enuff' Brown is taking the current wave of garagemania in his stride. A former member of Double Trouble, the group which worked on Rebel MC's late Eighties and early Nineties hits such as 'Street Tough', Karl's output from that period has since been cited as a crucial precursor to jungle. Now the UK's hard-edged take on house and garage is being hailed as the latest savour of dance music. Meanwhile Karl and Matt 'Jam' Lamont have just been getting on with the process of making and playing records.

Louise Smith, label manager at Fifty First Recordings, explains why PopKomm '97 is so timely for both Tuff Jam and the label. "We're only a two-year-old company but we saw what previous PopKomm's had done for Carl Cox's international profile. Now that garage has blown up in the UK, and since Tuff Jam's mixes on Rosie Gaines's 'Closer Than Close' have opened up new doors internationally, PopKomm should show people what Tuff Jam, who sum up the musical direction of Fifty First Recordings, are all about."

Karl himself has fond memories of Europe from his days with Double Trouble. "People were really into what we were doing, and I hope that enthusiasm carries over to the response to Tuff Jam," he says.

In the UK, the Tuff Jam-compiled 'Underground Frequencies Volume One' (Northwestside/BMG) has been a successful baster for Matt and Karl's output and, along with Tuff Jam's future projects, will no doubt garner interest from as yet uninitiated PopKomm delegates.

**Label:** Moving Shadow, 1st & 2nd Floors, 51 Anne's Court, London W1V 3AW  
**Tel:** 0171-734 6770 or 0385 248303  
**Fax:** 0171-734 6771  
**E-mail:** rob@shadow.demon.co.uk

Rob Playford may continue to be managing director of the Moving Shadow label, but he won't be using his DJing slot at the RM Showcase to plug his own artists.

"I'm going out there to DJ," he says. "During the day I'll do label promo, and at night I won't be playing Moving Shadow records."

Since Playford launched the label seven years ago, Moving Shadow has established a regular presence on the world-wide dance music conference



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**Label:** 4 Liberty/Enriched Management  
**Artist:** Dave Norton,  
**Liberty Management, Tudor  
 Mews, No. 1 Hawthorne Rd,  
 London NW10 2NE**  
**Tel:** 0181-451 3400  
**Fax:** 0181-459 2008

"I was DJing one night," remembers Rich B, "when someone in the crowd did a handstand on the first-floor balcony and fell on to the dancefloor. I turned to my friend and said, 'Boy, I must be rockin' it tonight!' Such unbridled displays of excitement perfectly fit the way Rich describes his music: "good-time techno".

Rich may not elicit quite such an extreme response from PopKom's clubbers and industry representatives, but with his new single 'Carrie On House (They're All Gonna Laugh At You)', he intends to keep them moving. The single is out on his own Enriched label and an album will follow on 4 Liberty.

"The most important thing about PopKom for us is having such an excellent showcase for Rich," explains Dave Norton of Liberty Management. "We've got strong business ties with Germany and we'd like to cross Rich over into other European territories. It's also brilliant that it's a Best of British showcase because there's a real feel-good factor in the UK at the moment."



PLAYFORD  
 circuit.  
 "We have the same reasons as other people for going to PopKom. Basically, we'll be there to keep things up and running and meeting the people we've been talking to on the phone for the past year."

Most recently Playford has been working with GoDio on the follow-up to 1995's groundbreaking "Timeless". So, if he does not intend to spin too many of his own records, what can the PopKom audience at Visions expect?

"There are plenty of different flavours of drum & bass on the scene at the moment, and I like to play as much of it as I can," he says.

**Label:** Diverse  
**Contact:** Luigia, Pinnacle Records, Electron House, Gray Avenue, St. Mary Cray, Orpington, Kent BR5 3PJ,  
**Tel:** 01689 870622  
**Fax:** 01689 878269  
**E-mail:** <http://www.pinnacle-records.co.uk>

While Tuff Jam plays RfM's PopKom night as a unit, one half of hardcore duo Force & Styles will represent the group for the last set at Visions. "I'll be playing a lot of our records as well as some English-style hardcore and transwave," explains Paul 'DJ Force' Hobbs. "Basically, the hardcore artists here all support each other, and send their records, and so on."

Force & Styles' own records include new single 'Paradise & Dreams' and the '96 single 'Heart Of Gold' which

won awards from both *Kiss* and *M8* magazine.

Although the duo's debut album, 'All Over The UK', was released through United Dance 12 months ago, the group's current releases are the first on new label Diverse, in which United Dance and Pinnacle join forces under the A&R guidance of Chris Brown.

Like many of the other labels at PopKom, Pinnacle sees the appearance at Visions as the ideal opportunity to introduce foreign licensees - which include Zomba in Scandinavia and Benelux and RTM Germany - to one of the personalities behind the records they'll be releasing.



#### PA: ALISON LIMERICK

A PA by Alison Limerick follows the Tuff Jam set, and the audience will expose a bona fide clubland star reaching a whole new group of listeners. Alison's past achievements as dancefloor diva include 'Where Love Lives', the 1993 record that went Top 10 last summer, was voted best club tune ever by *MaxMag* and was a *Billboard* number one dance airplay record without actually getting issued in the US.

Alison scored another first in '97 when she was invited to appear on a Radio One Roadshow for the fourth time. It's all part of a move by her label Jammin' to widen her to a wider audience.

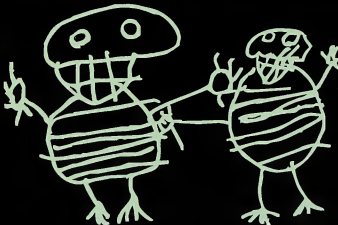
"We can't leave our best female artists on the dancefloor any more. It's just not good enough," says Jammin' managing director Andrew Cleary. "With her new album, which she's recording in London's Powell Studios and the Livin' Joy studio in Venice, Alison is now on track to become an album artist."

Her new single 'Put Your Faith In Me' is being promoted through TV and press coverage and gained heavy pre-release support on national radio. "We want to use PopKom to finalise deals with other territories," says Cleary.

CD1: MIXES BY DOWIE, DAVID MORALES, ERROL HENRY & RICHIE P  
 CO2: ACAPELLA MIX & EXCLUSIVE TRACKHOW CAN I BE SURE?

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German consumers have got tired of the techno sound and are shifting to more r&b, acid jazz and hip hop styles. The country is also experiencing growing demand for its homegrown artists, reports Claire Morgon Jones

# germany adds a few new sounds to its bleeps and squeaks



Germany has long been associated with the development of electronic music. What began in the

Seventies with acts such as Can, Tangerine Dream and the mighty Kraftwerk was excitingly updated during the techno boom of the early Nineties when the majors descended into the territory *en masse* and established a myriad of different dance imprints.

However, leading industry figures have observed a definite shift in consumer tastes over the past 12 months. Although pop and dance, especially the "pizzicato" and trance styles, still dominate the sales charts, there has been a definite move away from the hard, cool sounds of techno to the warmer, soulful, more US-influenced sounds of r&b, acid jazz and hip hop.

"The big techno boom is over. Dance is now the pop music of the Nineties," says Viron Zourlas, dance label manager at Rough Trade – home to new domestic acts such as General Bates. "The real strong, hard techno scene is shrinking with people crossing over to pop. German language hip hop is very popular at the moment and black music is rising in popularity because people want a bit of soul again. They have simply got tired of so much electronic music for so many years."

Another significant change has been the rise of domestic artists who took a healthy 42.1% share of singles sales in 1996.

"The German dance market is really opening up

for local talent," says Priscilla Bilz, promotion manager at ZYX Records. "Previously people were buying 'trend' artists, especially from the UK. But now the scene is dominated by German artists particularly DJs from the Ruhr area like Quicksilver."

While the more rural areas embrace this next techno phase, niche markets for drum & bass, and more established underground sounds like US-style deep house have grown up in the big cities. It's no longer just a matter of Teutonic squeaks and bleeps, today the German dance scene is blossoming into a variety of different genres.

The dance market in Germany accounts for approximately 13.2% of the territory's total music sales. A generally depressed economy may mean that disposable incomes have shrunk over the past 18 months, but it has also led to strong sales for value-for-money compilation albums which generate crucial business for both majors and Indies and turned over 46.1m units in 1996.

Rough Trade's Zourlas says vinyl sales have also enjoyed an uplift. "Vinyl is growing again after a long period of shrinking," he says. "At one time kids wanted to pick up a guitar and be a band. Now they want to use decks and become DJs."

The recent introduction by chart compiler Media Control of electronic, POS barcode collection of chart data for positions 1-50 has also been warmly received by German dance labels. This has resulted in a fairer and faster-moving sales chart which provides independents with a greater potential to chart than ever before. The German dance scene also incorporates a busy distribution network for both domestic and international CD and vinyl. Market leaders are the ubiquitous PP Sales Force and Rough Trade, followed by the biggest importers of dance music Discomania, with Intergroove, Edel and EFA playing other key distribution roles.

As far as international business is concerned, exporters regard the UK and Benelux as their most valuable markets. "The UK is very important from the marketing point of view," says Compost's owner/founder Michael Reinbolt. "There's more of a market for people who are deeply into music. German people tend to buy more commercial material. We often get better reviews and coverage in the UK press than we do in Germany."

Until the reunification of Berlin, Hamburg was



general bates

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**1997 Albums:** Strike - My Love Is For Real (Fresh), Technotronic - Pump Up The Jam (Worx), Technotronic - Get Up (Worx), Urban Blues Project - Heaven (Worx), Space Brothers - Salute (Manifesto), Eskibeat Records - DJ's Lovestation - Love Come Rescued Me (Worx), Blue Boy - Sandman (Sidewalk), Nu Vision - Don't Push It (Down Boy Records), Shamacha House Gang - Gypsy Boy Gypsy Girl (Deep Blue Records), Sandy B - Ain't No Need To Hide (Cherophon), Five - Slam Dunk The Funk (JCA), Coco - I Need A Miracle (Positive), Fluidice - The World Is A Ghetto (Positive).  
Unit 4 Grand Union Centre, West Row London, W10 5AS. T: 0181 960 4933. F: 0181 968 3838. Fresh Website at [www.freshrecords.demon.co.uk](http://www.freshrecords.demon.co.uk), email: [freshrecords@compuserve.com](mailto:freshrecords@compuserve.com)

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H 35	DISC	
39	36	ILL
H 37	MOD	
H 38	BEST	
28	39	HIST
31	40	MMI

Bullethead titles ↓

## germany's top 10 dance tracks

NO. Title/Artist/Label

- 1 'FREE' Ultra Nate (Strictly Rhythm)
- 2 'HYFNOTIZE' D'Influence (Echo)
- 3 'COWBOYS' Perishead (Motor)
- 4 'RISINGSON' Massive Attack (Virgin)
- 5 'CRUSH ON YOU' Lil' Kim (Big Beat)
- 6 'PARADISINOUE EP' MC Selarar (Motor)
- 7 'SOMETHING'S GOIN' ON' Todd Terry (Manifesto)
- 8 'JAGUES YOUR BODY' Les Rhythmes Digitales (Wall Of Sound)
- 9 'LUCKY' Lewis Taylor (Island)
- 10 'BEANS & PIZZAS' Colcut (Ninja Tune)

'the biggest city in Germany. It remains the centre for the country's record industry and most of the leading dance labels are based there as well as majors BMG and Warners.

The city's lively music scene contains the HQ of PolyGram label Motor Music, which established itself during German techno's crowning era and has continued to expand into other genres such as house, downtempo black music and drum & bass.

Edel, whose interests include manufacturing and distribution as well as labels, also operates out of Hamburg as does the independent pop dance specialist Orbit, which has a marketing and distribution deal with Virgin. On the underground side, the city is also home to the highly respected independent house labels Peppermint Jam and Yo Mama.

Following its recent acquisition by Zomba, Herne-based Rough Trade is set to become an even stronger force in German dance, since it now has access to big-selling Jive artists such as Backstreet Boys and R Kelly.

Meanwhile, in Frankfurt, Sonz Dance Pool has recently seen a flurry of activity with the signings of Boy George and Jam & Spoon.

In Hanover, the giant SPV oversees distribution and label interests while pop factory ZYX in Merezberg

### jam & spoon



concentrates its efforts on licensing approximately 85% of its catalogue and operating a formidable in-house manufacturing and promotion operation. Other significant independents include Logic in Offenbach and Compost in Munich, whose house subsidiary Compose is home to DJ Linus.

The export of homegrown product to other territories – particularly the UK and Benelux – is an important part of the German dance music business. While pop dance acts may tend to characterise Germany's output, many



**mousse t**

underground labels look for success abroad too. One such is Hamburg-based indie Peppermint Jam, co-managed and directed by Errol Rennalls and Wolfgang Sick. Incorporating a distribution operation, production house and the studio complex Peppermint Park, the label has gained an international reputation thanks to the efforts of producer Mousse T and DJ Boris Dlugosch. Last year it exported about 60% of its output.

**'Internationally, our profile is growing. We always had a definite philosophy to build a house label and then diversify; to nurture and build talent from the underground and take it to the overground.'** – Errol Rennalls

"Internationally, our profile is growing," says Errol Rennalls. "We always had a definite philosophy to build a house label and then diversify; to nurture and build talent from the underground and take it to the overground."

"We were the first label in Germany who really went for international markets. What excites me is when people like Michael Jackson and En Vogue phone us up and ask our producers to record their music. I feel we've opened up the world to what's happening in Germany and what could happen."

In 1996, Peppermint Jam licensed Boris Dlugosch's 'Keep Pushin' to Strictly Rhythm in the US after a fierce bidding war.

"Initially when Boris, Mousse T and I did 'Keep Pushin', we didn't realise what we had on our hands," recalls Rennalls. "Then everything went

haywire, the phones were ringing off the hook with offers from every territory in the world, some of them offering silly money."

In the UK, Manifesto eventually secured a licence from Strictly for 'Keep Pushin' after another scramble by all the majors. The single went on to notch up 400,000 sales worldwide.

However, Manifesto's option to licence Boris's second single, 'Hold Your Head Up High', was dropped in order to concentrate on Todd Terry's forthcoming album. "Positive stepped in literally the next day to license 'Hold Your Head Up High'," says Rennalls. "And we've been really pleased with the way they've handled everything."

One of the most intelligent moves to make, when trying to break a dance record in Germany, is to enlist the help of Public Propaganda's DJ Propaganda promotion team. Between them, they can exploit a network of contacts from trend shops to clubs and the media. Their DDC German Dance Chart is also an essential barometer of the sales chart potential of any dance release.

"The dance charts are a very good indicator of what a record can do," says Pascal Radon, head of A&R at Orbit. "When you have a big success in the dance chart it has the potential to be successful in the sales chart. This doesn't always turn out to be true but the dance charts are a good way of making a rough prediction."

Public Propaganda's Jens-Markus

Wenger is more specific about the use of the DDC chart: "You have to decide whether it's a club or pop-orientated record. Major German labels use the dance charts as a basis for their marketing activities. If you have a record you want to



**dj linus**

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**boris dlugosch**

break in the clubs then you have to do it initially on white label. We ran a very successful white label campaign last year for Fallhies's 'Insomnia'. We worked very hard for a few months to break the record, then it completely exploded and sold more than 800,000 copies in Germany. Although it never made number one, it stayed at number two for longer than any record for ages."

Broadcast media form a very important part of the system, with public broadcasting radio stations (Germany's BBC equivalent) such as N-Joy (part of NDR) and One Life (WDR) often proving more musically adventurous than commercial stations like Kiss FM in Berlin. But the most crucial promotional element on the German scene is probably Viva TV, the cable/satellite music station set up with capital from Warners, EMI, Sony and PolyGram in order to challenge the monopoly (and perceived complacency) of MTV.

The Viva formula of featuring domestic artists and airing high-quality promotional videos has gathered in the ratings, but falls harshly on the independents who are unlikely to be able to afford the DM80,000-DM100,000 (between £25,000 and £30,000) usually required to

produce a video slick enough to be selected for play.

The push for airtime on Viva has also had an inadvertent effect on club PAs. Many labels prefer to redirect their promotional budgets into TV or radio appearances.

Despite the huge success of events such as Berlin's street techno-fest the Love Parade, Germany lacks the superstar network which exists in the UK. For many smaller labels, the more traditional route of exposure in small to medium-sized clubs such as The Unit (Hamburg), The Onen (Frankfurt), Mach 1 (Nürnberg) or M1 (Stuttgart), and distribution through specialist trend shops such as Container (Hamburg), Hardwerk (Berlin) or Rocco (Hamburg) can be an effective way to break a track.

A name which crops up again and again in conversation with German music industry executives is Public Propaganda. A rapidly-expanding, highly efficient and trend-sensitive operation, Public Propaganda was founded by brothers Jens-Markus and Kay-Oliver Wegener. The company seems to have a finger in almost every sector of the business. It owns two dance imprints, LME and USS Records, a promotion company with three separate divisions, DJ

*The push for airtime on Viva has had an inadvertent effect on club PAs. Many labels prefer to redirect their promotional budgets into TV or radio appearances*

Propaganda (club and dance promotion), Hardcore Propaganda (alternative rock music) and Public Propaganda (pop music, radio and print media) and is closely involved in the production of the most respected and widely-quoted alternative charts in the German industry – the German dance charts (DDC) for the dancefloor, German alternative charts (DAC) for alternative music and the German soul charts (DSC) for hip hop, jungle and soul.

It also has music publishing interests, distributes German labels such as Compost and Infocom and imports US labels Henry Street and Sincerely Rhythm, and British labels Mo' Wax and Ninja Tunes through its PP Sales Forces operation.

Giving testament to Public Propaganda's rapid success is the fact that, at any one time, it has a hand in promoting about 25% of sales chart records. One example of its finely-honed promotional acumen was securing the publishing rights in Germany for Apollo 440 and placing 'Ain't Talking 'Bout Dub' on a football show, which stimulated

200,000 units-worth of sales. Consequently, few are better qualified to comment on the German dance scene than Jens-Markus Wegener, who is Propaganda's managing director of distribution and publishing while his brother takes care of the more creative, A&R aspect of the company. "Techno is past its peak commercially," he says. "I have a feeling that some house will be happening now. Many companies are also discovering black music and a new kind of black-influenced Euro-pop – like Nana, the Motor artist – seems to be emerging."

CD1: MIXES BY DOWIE, DAVID MORALES, ERROL HENRY & RICHIE P  
CD2: A-CAPELLA MIX & EXCLUSIVE TRACK/HOW CAN I BE SURE?

Illustration by WIP/POUNCE



Less than six months after setting up shop in Germany, JIVE Records has managed to reach the Top 5 in the first half of 1997's single chart analysis.

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For international enquiries please contact:  
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14 20 THE ULTIMATE SUMMER PARTY ANNUAL



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27	GOT	
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32	TOS	
33	HYF	
34	BLU	
35	DIS	
36	ILL	
37	MOI	
38	BES	
39	HIS	
40	MMI	

Bulleted titles

100% music week

hot vinyl

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

TUNE OF THE WEEK



FINLEY QUAYE 'EVEN AFTER ALL' (EPIC) (REGGAE)

Quality song, great voice and a gorgeous production - this scores on all three counts at a time when we consider ourselves lucky if we receive two out of three. It evokes fond memories of a wide range of JA's finest (from Burning Spear to Horace Andy via Bunny Wailer), but still sounds incredibly fresh. Forget about the doublepack full of mixes - the mellow summery sound of the original version is all you could possibly hope for and more besides. It gently drifts into spacey-dub-folk territory last visited by John Martyn many moons ago. ●●●● AB

C-COCK 'TRAFFIC JAM' (SLIP'N'SLIDE) (HOUSE)

Slip'N'Slide is getting well into the jazz-house viba again this summer. Hot on the heels of the Evolution single comes another steamy sax-fueled slice of funk-ed-up house, this time from Baltimore's Charles Dockins. Check the dub with its traffic samples for the most evocative summer in the city sound since Quincy Jones covered the Lovin' Spoonful. Also look out for Slip'N'Slide's latest 'Jazz In The House' compilation (volume four), which is up to the series' usual high standards. ●●●● AB

A BAFFLED REPUBLIC 'BAD BOYS (MOVE IN SILENCE)' (CATCH) (GARAGE)

Already picking up props from the Sunday scene over the past few months, this collaboration between London's Banana Republic and Baffled production duos is now being promoted with new mixes ahead of its September release. The bottom-heavy and sparse original mix still leads the way with its huge marching bassline, crunchy beats and eponymous vocal loops. The Blouse & Skirt mix softens things up a bit while the After Hours mix goes a stage further with upbeat keys and sax. There is no escaping the booming bass though. ●●●● AB

TECHNO TUNE OF THE WEEK

DAVE CLARKE 'SHAKE YA BOOTY' (DECONSTRUCTION) (TECHNO)

Mr. Deconstructed returns to shut his critics up again with two solid dancefloor tracks that prove he is still one of our best producers. 'Shake Ya Booty' is the record that DJ Sneak has never managed to create. Sweeping Disco samples glide up and down under the influence of wicked filters and the punch in the kick drum will surely make you deaf on the full sound system. The programming is tight as always and Clarke delivers the funk and make no mistake. On the flip, 'Break Cover' takes the electro rock for some gritty acid and well-executed tough breaks. Moog-like riffs jiddy up over the beats, while in-yr-face claps pop out and slap you square in the beat race. After his 'Red' series and the 'Archive One' album, who would have thought he could maintain this kind of delivery? Classic in the making. ●●●● DM

PJ 'HAPPY DAYS' (DECONSTRUCTION) (HOUSE)

Produced by Canada's Paul Jacobs, this galloping disco romp has been creating waves on import and is now being catapulted chartwards by the Decon crew. The main Unreleased Versich is so irrepressibly upbeat, with its catchy vocals, that it can be forgiven for using some well-worn stabs. If you have been searching for the natural successor to the Lisa Marie Experience version of 'Keep On Jumping', then look no further. Overleaf, those Sharp Boys pump up the beats without losing the discoticist thrill of it all. ●●●● AB

THE ADVENTURES OF STEVIE V 'DIRTY CASH' (AVEX TRAX) (HOUSE)

The policy on this doublepack promo seems to be to keep the mixes safe and in that respect the job has been done well. Rhythim Masters and Todd Terry do the updates, with Todd being pretty much on the ball again - his blueprint style touching up the original just enough so as to lose the best features and bringing it well up-to-date for plausible club and radio plays. A little predictable perhaps but nonetheless a competent reworking. ●●●● CF



colin faver's

steam'n' 10 tips for the week

- 1 'RELEASE # 001' Fear Of Music (Fear Of Music)
- 2 'ANOTHER CIVILISATION' Access 58 (Pacific)
- 3 'TRIPLE FEVER' David Spaans (Club Craft)
- 4 'RELEASE # 28' Lester Fitzpatrick (Missile)
- 5 'MIDITRAX' Analog Confusion (Tritone)
- 6 'STEEL GROOVE' Frankie Bones (Nu Future)
- 7 'THE SHADOWS' Scan Carriers (Bellboy)
- 8 'STRINX' Andre Michelle (Muller)
- 9 'RELEASE #002' Fear Of Music (Fear Of Music)
- 10 'RUNNERS KOOKIES' Toxic Taste vs The Advent (Konsequet)

COLIN FAVER (featured in Jack On His Boy 12in issue dated November 19, 1994)

1	MI	WHIS	2	TEL	3	FREE	4	EVER	5	EVER	6	7	MO	8	BITC	9	10	PICT	11	NOT	12	ALL	13	FREE	14	OUTI	15	BLAK	16	DYO	17	CALI	18	ECU	19	WHA	20	YOU	21	ANTI	22	GET	23	BITT	24	TARA	25	TARA	SUM
---	----	------	---	-----	---	------	---	------	---	------	---	---	----	---	------	---	----	------	----	-----	----	-----	----	------	----	------	----	------	----	-----	----	------	----	-----	----	-----	----	-----	----	------	----	-----	----	------	----	------	----	------	-----

# the CLUB CHART

16.08.97

[upfront house]

Rank	Artist	Track	Label
1	PLASTIC DREAMS (DAVID MORALES/ANGEL MORAES/RYAN YIM/LUKA MIXES)	Jay-Z	R&S
2	HEAT UP HEAD UP HIGH (DULOGSCH/MORILLO/LOPEZ/NUNEZ/BRIG/ROD/ALAN MORALES)	Kim English	Putz
3	LEARN IT LOVE (NASH/ANDY MOWATT/RLPUTIFF/JAM/TOMMY MUSTO MIXES)	Boris Dlugosz presents Baron	Hi-Life
4	LOVE COMMANDMENTS (LOOP DA LOOP/DANNY TENAGLIA/DANING DIVAZ/JASON NEVINS MIXES)	Gisela Jackson	Manifesto
5	HOUSE OF JOY (ROGER SANDOZ/RHYTHM MASTERS/SOHN 'OO FLEMING MIXES)	Vicki Sue Robinson	Logic
6	FINALLY (ERIC KUPFER/SHARP BOYS/DAVID MORALES MIXES)	De Ce Peniston	AM-PM
7	TURN ME OUT (TURN TO SUGAR) (SOUL BROTHERS/DELOIRME MIXES)	Praxx featuring Kathy Brown	Tr
8	X-RAY SPECTRUM		Tr
9	NEVER GONNA LET YOU GO Tina Moore		Tr
10	DIRTY CASH (TODD TERRY/RHYTHM MASTERS MIXES)	The Adventures Of Stevie V	Delirious
11	DISCO B* (KLUBBINGS/DANCE THERAPY MIXES)	Freakynut	Ex Trax
12	IT'S A WONDERFUL THING (CURTIS & MOORE MIXES)	Falima Rainey	Xtravaganza
13	ANYTIME (NUSHTUFF 'N' JAM/TANNY MOWATT/MIXES)	DIVAZ MIXES	Coalition
14	HAPPY DAYS (P.J. SHARP BOYS MIXES)	P.J.	RI Recordings
15	FREE (DJ QUICKSLIVER/DJ'S/DISTANT DRUM MIXES)	DJ Quicksilver	Deconstruction
16	WELCOME TO THE HEAT HAZEL: THE PUNK PHENOMENA (BULLISTIC BROTHERS/PRESS 2 MIXES)	ULTRAKILL/BLACK/SEVEN/NOGUS/UP 'EM (P. Armand Van Hecke)	Manifesto
17	OUTLAW (MATTHEW ROBERTS/WILLIAM ORBIT/TOLIVE/SPACE BROTHERS/BIG MIXES)	Olive	Tr
18	FREE (DJ QUICKSLIVER/DJ'S/DISTANT DRUM MIXES)	DJ Quicksilver	Positive
19	CATCH (ANDY LINGMATT DAREY/RED JERRY/SFV PRESERVATION SOCIETY MIXES)	Sunscreen	Pulse 8
20	WHY DON'T YOU DANCE WITH ME (KLUBBINGS/COMMANDER TOMO D.N.S./SHARAFUTURE/BREEZE MIXES)	Future Breeze	AM-PM
21	FEVER (BORIS DULOGSCH MIXES)	REGRO THE KNOWLEDGE/ROB TISSERA MIXES	D'Jammin & D'Jaybe
22	ORBIT ROLL (RYTHM MASTERS/ANDY LINGMATT/DANNY TENAGLIA/LOPEZ/NUNEZ/BRIG/ROD/ALAN MORALES)	ANDY LINGMATT	Tr
23	WITCH DOCTOR (RHYTHM MASTERS/RAMP/NUSHTUFF/GREENFELDS MIXES)	Amand Van Hecken	Tr
24	JUST GETS BETTER (L/R/TODD EDWARDS/TOMMY MUSTO MIXES)	TJR featuring Xavier	Tr
25	WHOOSH (BURGER QUEEN/BABY DOC MIXES)	Whoosh	Wonderboy
26	WAVE INTERRUPTER/P! Salt Tank		Tr
27	V.O.A.T. Moonchild		Tr
28	BLUE WAY Out West		Tr
29	POST MODERN SLEAZE (MATTHEW ROBERTS/DJ SNEAK/SALT CITY ORCHESTRA MIXES)	Sneaker Pimps	Tr
30	THE SUN RISING (MIXES)	The Beloved	Tr
31	LOVERWOMAN (ERIC KUPFER/KUMILATO BENITO/SUNTIMEN MIXES)	Groove Kittens	Tr
32	EVERYTIME (NALIN & KANE/LUSTRALED/JERRY/SOP MIXES)	Lustra	Tr
33	CLOUDBUST (CHRIS ANSLOW MIXES)	Niagra	Tr
34	YOUR FACE Slacker		Tr
35	SHOW ME (DAVID MORALES MIX)	Urban Soul	Tr
36	PLANET FUNK 2 (FRESHSTYLE ORCHESTRAS/UPFRONT HOUSE MIXES)	Alex Neri presents	Tr
37	ICE CATION: THE Priest		Tr
38	EVERYTHING IS LARGE Underground Distortion		Tr
39	ROCK THE BELLS (SASH/EDJ QUICKSLIVER/WIPPENBURG MIXES)	Kadoc	Tr
40	WE'RE TOGETHER (LISA MARIE EXPERIENCE/STONERIDGE & NICK NICE/CURTIS & MOORE MIXES)	T2 featuring Bob S	Tr
41	TRIP TO PARTY (SCORCIOCIO/DJ OO FLEMING/BLADKISS/STING MIXES)	N-Type	Tr
42	WIMMING (ERICK MOHE MORILLO/LOPEZ/TERRER MIXES)	Smooth Touch	Tr
43	NO STOPPIN' (MARK COLLEY/SCORCIOCIO/LA ROOMA & SKYMAN MIXES)	Big Band Experience	Tr
44	OFFSHORE '97 (ANTHONY PAPAS/SAL TANKIA MAY CALLED ADAM/CHICANE MIXES)	(CHICANE MIX) Chicane	Tr
45	SATISFIED (TAKE ME HIGHER) (LISA MARIE EXPERIENCE MIX)/NOBODY'S BUSINESS (SOUL CITY MIXES)	H20 featuring Billie	AM-PM
46	BE MY BABY (BISMARCK/AFRAN SOU/PROF-X/OVICH/O DORITE MIXES)/TURN IT UP AND DOWN (TODD TERRY MIXES)	Capella	Nikeaz
47	I WANT U (CRAIG NELSON/DJ SCOTTLAND/UP MIXES)	Craig Nelson presents Gill	Tr
48	ANGEL (MOUNT RUSHMORE/RESIDENCE/FREIGHT/FISHER/HEADTALL PAUL/W.P. MIXES)	Tina Cousins	Tr
49	QUELLE SENSATION BIZARRE La Yellow 357		Tr
50	WHO WANTS TO LIVE FOREVER (TROUSER ENTHUSIASTS MIXES)	Sarah Brightman	Tr
51	BABY BOOMIN' LITTLE LOVE Baby Blue		Tr
52	SUNNYHME Dario		Tr
53	CLOUDS (HOW VIVAGER/BORIS DULOGSCH/JOHN TRULOVE/SHAPKON THE DENTIST MIXES)	The Source feat. Taka Boom	Tr
54	HEROES (MIXES)	Roni Size	Tr
55	CHAMELEON (MIXES)	Trigger	Tr
56	FEEL MY LOVE/GET LOOSE (TONY DE VIT MIXES)	T&V	Tr
57	DISCO MIRROR (P.LAST/AR. PRIN MIXES)	Piafika	Tr
58	I LIKE THE WAY (DAVID MORALES MIXES)	Deal Hines	Tr
59	GIMME SOME LOVE (HYSTERIC GORDANY & THE LAMBDA/METRO MIXES)	Gina G	Tr

[commentary]



by alan jones  
 JAY-Z'S hit-bound "Plastic Dreams" continues at number one with a 16% cushion at the top of the chart. With a freshly mailed 12-inch containing Morales and Murk mixes likely to attract new support, it could continue at the top, although it's more likely to fall to one of this week's two highest new entries - both of which have previously been Club Chart toppers.  
 Debuting at number six, CE PENISTON'S "Finally" was a number one club hit in 1992, while THE ADVENTURES OF STEVIE V'S "Dirty Cash" - which debuts at 10 - was a number one hit in 1990... There's some very strong support around at the moment, and all the top six titles would be number one with similar support on an average week. The Jay-Z single is one of the year's biggest hits however, and was reported by 78% of DJs contributing to this week's chart. Next best, BORIS DULOGSCH & BOOMM'S "Hold Your Head Up High", attained a 68% penetration... SARAH BRIGHTMAN makes her first appearance in the Club Chart since 1979. Sarah's last appearance came via "The Love Crusader", a lesser and derivative follow-up to her 1978 breakthrough hit, "I Lost My Heart To A Starship Trooper", a major club hit at the time. To achieve her latest hit, she had to be disguised however. Most DJs playing her remake of Queen's "Who Wants To Live Forever" know the artist only as Sarah B, the name under which it was serviced. The practice of serving less-than-trendy artists' records under pseudonyms is mushrooming, though it rarely receives a degree to work them out.  
 JIMMY SOMERVILLE'S latest, for instance, was serviced with a JS artistic credit. Former Love This recording artist NIKKI FRENCH's new offering bears a Kinki credit, and INXS'S "Searching" has just reached upfront DJs with the first two letters of their name missing, while MY LIFE STORY'S danced-up cover of the Stranglers' "Duchess" bears an MLS designation... Finally, apologies to TODD TERRY and his crew for last week's comment that only two records have debuted at number one in the Club Chart in the past 19 months - the third is Todd's "Something Goin' On".

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18 KISS UP2N - SMOOTH GROOVES  
 19 ROMEO - JULIET (OST)  
 20 THE ULTIMATE SUMMER PARTY ANNUAL  
 Released  
 Promo/Singles  
 Special Releases

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### HOLD YOUR HEAD UP HIGH

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 INCLUDES ORIGINAL 'HIGH UP' CLUB MIX PLUS REMIXES BY MORILLO/NUNEZ, JULIAN JONAH, CLUB 69, DERRICK CARTER & JUNIOR VASQUEZ. RELEASED 1 SEPTEMBER

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20	25	SUM
21	26	DOY
22	27	GOT
23	28	IWA
24	29	BR1
25	30	BR1
26	31	PIE
27	32	TOT
28	33	HYI
29	34	BLI
30	35	DIS
31	36	ILL
32	37	MOI
33	38	BEI
34	39	HIS
35	40	MMI

Bullethead titles



alternative cuts

- ALL NINE PORTHEAD (JOE BEAT)  
Nabody does it better. BEF with benefit.
- SURECKI (GLOBAL COMMUNICATIONS REMIX) (LAME FONTANA)  
Can't blame it on the weather. No. 78 weeks at 27%
- YOU'RE NOT IN LOVE (CARNEL LINDY) (JVC CD)  
The eegies rhyme. Widespread eegies.
- SKELTON KEEZ (DANNY TOWN) (MOVING SHADOW)  
Come in the best of the future.
- FOR REAL PRESSURE (DAP) (WARD MANS)  
High high, you're still in control.
- BRAND GRAS W/ MONOTONIA (A TUBE CALLED GUEST) (LVP)  
We know they had reserves. And it don't mean clinic over.
- STUNNING UP THE WALLS (FLYA MIX) (RADIOWAVE) (PARLLOPHONE)  
That'll be three to keep 'n' steady.
- HENRY (ANDY C) (EMILY) (ROOM SIZE) (TALAM LOU)  
Hayald the gate releases.
- TO THE BRIDGE W/ DODDS (DAYS) (WEIRD)  
2 Producers. 2000. 2000.
- REMEMBERING DANNY (MAX) (404) (UNIVERSAL LANGUAGE)  
Copy the copy right. Future life.

Compiled by gilles peterson  
and played on the alternative radio show, Saturdays 10pm-12am. Plus 100PM

ACACIA 'WIRED' (REMIXES) (WEA) (HOUSE)

After some handy discoid remixes of their last track, Acacia return with more naughty little mixes in a similar vein (funky bass, silly string, vocal effects...) from the same les visiteurs du soir mystery guests. There is also a Prodigy lunatic-style Intolerator III. Zinc Oxide mix that's quite a laugh. ●●●● D&H

LEVEE 'GOOD MORNING' (WONDERBOY) (HOUSE)

A prelude promo featuring only part of the remixes soon to come, but what a head turner. Matt Darey is definitely in the spotlight for his mix,

commencing with a short crispy drum flow kicking in hard with the main beat. A fabulous bass roll follows as the build up progresses to the poetry-sampling piano break where the explosive follow through completely takes over. There's a manic acid mid section and yet another synth build towards the end. How to get completely out of breath in five minutes. ●●●● CF

NIAGARA 'CLOUDBURST' (FREEFLOW) (HOUSE)

Cleveland City are back on the UK case with two versions of the title track. Chris Anslow and Mike Piaz present the two beautiful orchestral pieces which are very well produced. Part 2 is the better mix with eerie keybed intro whipping up to a full thud beat, pausing a touch before a downbeat/upbeat routine starts to drive. The main track is a real drifter, and the final build provides genuine anticipation for the rideout. All this along with vocals from ex-Page 3 girl Joanne Latham and it's eyes down for the video. ●●●● CF

CRYSTAL METHOD 'BUSY CHILD' (S3) (SCREAMBEAT)

As the floods of chemical beats, drum rolls and screeching records continue to drown the release schedules, it must be remarked that, as usual, some of these are better than others. US West Coasters Crystal Method manage to sound like they mean scary business more than most and 'Busy Child' has a good bouncy mix of the required vocal samples, beats, rolls and all the rest. The dubbier Ubezorne mix will probably have a longer boxlife than the obvious main mix and the Tidy's Hope For Evolution mix changes tack for one of those kooky trance versions. ●●●●

KINGDOM COME 'LOVE SENSATION' (SATIRA) (HOUSE)

No prizes for the track title but at least - breathe a sigh of relief - it isn't a cover version. Instead we have a nice gentle slice of that bassy garage as prepared here by Michael King and Johnny Flavour. Available in packs of remixes and with a simple and appealing vocal from Natasha Jean Baptiste, this is one that's nothing particularly new - just a return to some favourite old house habits. ●●●● D&H

VADIS 'PAST AND PRESENT' (SKINNYMALKY) (HOUSE)

Opening with a simple pounding rhythm, warped synths and offbeat chords, this track quickly mutates into a throbbing, driving groove that builds steadily before dropping to the most captivating piano hook of the year. Bold, swirling chords that will sweep you off your feet, this is a riff to die for and the kind of loop you could happily listen to all night. 'Past And Present' may go on to bigger and greater things and there's probably a better mix still to be made, but it's already confirmed its status as one of the underground hits of '97. ●●●● TJ

COLD CUT 'MORE BEATS AND PIECES (MIXES) (MINJA TUNE) (ALTERNATIVE)

Anyone who found the most recent Coldcut project just a touch broken up and...challenging for the tired ears or lazy hands will be pleased to hear the new remix collection where a few more of the structural decisions have been taken for you. Highlights are the crawling-on-the-belly John McEntire Tortoise mix and the Meat The Weasels T Power mix that lives up to the T reputation for unusual foot-lifting drum & bass. ●●●● D&H

DARIO 'SUNCHYME' (ETERNAL) (POP/HOUSE)

Unshamed pop dance at its simplest and best, this absurdly basic track is based on some Grade 3 piano chord sequences, the whole vocal refrain from Andrew Academy's 'Life In A Northern Town' and a cheery organ. It's here virtually anyone winning and complaining that it's nothing to do with the "proper" dance scene while they observe entire clubs with their hands raised, belting out the chorus and generally going potty. Love it or loath it, you'll be hearing this from now until Christmas, and even beyond. ●●●● TJ

P.S.S. PRESENT 'MIAMI BREAKS VOL 1' (COAST RECORDINGS) (BREAKBEATS)

Dave Tipper transforms this US breakbeat piece into his own little musical world. The intro is built with dark strings and twisted up beats and just when you think it is going to drop, it resumes. Clever programming manages to keep the interest there and the booming sub bassy kicks in first, quickly supported by the eagerly-awaited beat. What you are left with is a sound clash of East Coast meets the darkness of drum and bass. Hardstepping bossiness. ●●●● DM

GARAGE TUNE OF THE WEEK

SCOTT GARCIA 'THE LONDON THING' (GARAGE)

(UNDERGROUND CONNECTION) (GARAGE)  
With MC Styles' ridiculously negative yet most effective 'It's a London thing' chant endlessly muttered and occasionally stretched out over a skipping uttempo garage groove, this 10 inch is now firmly set to be the next crossover hit from the UK underground; it's as simple as that. ●●●● JH

NU-BIRTH 'ANYTIME' (XL) (GARAGE)

One of those effortlessly groovy London underground tunes built around a rumbling bassline, a sax hook and the odd sample, this has become an essential item in and around the capital. Reminiscent of one of Todd Terry's productions with a '97 UK twist, this now comes in new mixes from Nush and Dancing Divaz that broadens its appeal, but it's the original that still kicks hardest. ●●●● TJ



ACACIA

D&H

CLOUD CITY 'THC' (MML) (HOUSE)

This deep house groove starts out quite restrained but the rhythm gradually creeps upon you in an unexpected fashion as its twisted bassline and finely tuned percussion gathers momentum. Deep and funky throughout, this is not any sort of "tune", more a groove to get lost in and with all the hallmarks of a Luke 'Duke' McCarthy production. ●●●● TJ

PIERRE HENRY 'PSYCHE ROCK' (POLYDOR) (ALTERNATIVE)

Forget about Daft Punk, the first creators of freaky french funk were those masters of the Moop, Jean Jacques Perrey and Pierre Henry. The former's 1970 classic 'EVA' recently received the re-release/remix treatment, now it is the turn of the latter's 1968 gem 'Psyche Rock'. Already circulating on a myriad French 12s earlier this year, the remixes by Coldcut, Ken Aoyas and William Orbit are now collected on the UK promo doublepack along with new mixes by Fatboy Slim. The latter's Malpaso mix is easily the best on offer, simply

urban cuts

- 1 'MONEY TALKS HOT' (MADRID) (ARISTON)  
The southern coast mix. This was the UK's first club on Barry White dancing with Faith Evans.
- 2 'HONEY' (MARAH CAREY) (COLUMBIA)  
Not one to ever warm the bed... guess who produced it?
- 3 'IT'S BEEN A LONG TIME' (BARRY) (UNIVERSAL)  
A rework of the old. And it's a great, 'Boney'
- 4 'BIG SUD MAMA' (SOBY BROWN) (FEATURING DINA MALL) (DEF JAM)  
Another huge club cut, like of Carl Carlton's classic.
- 5 'PUT YOUR HANDE IN ME' (DANNY) (DIEZ) (MIXED BY BURNERS) (EAST WEST)  
It's changed his life in the UK. Dark but banging. Hit the back.
- 6 'IN A MADAZINE' #19 (FEATURING QUEEN PEP) (GIMMY 801)  
We had that. We had that. Give us 'Cade'.
- 7 'THE LOVE SCENE' (JOE JAZZ)  
Another one from the man who definitely knows how.
- 8 'HAPPINESS' (VANESSA WILLIAMS) (MERCURY)  
She has been surprisingly hit topped on dance with something contemporary.
- 9 'SOMY YOU' (CANDICE) (UNIVERSAL)  
She is, she is, it's the UK's dark but banging. Hit the back.
- 10 'BLETZ PARTY' #22 (PARLOPHONE)  
New Aid from the same party as Mark Morrison with a cut for the summer season.

Compiled by Trevor Nelson  
and played on the UK radio show, Saturdays 3.30pm-5.30pm

1	MI	WILKS
2	TLLB	3
3	FREE	4
4	YEST	5
5	EVER	6
6	EVER	7
7	MO	8
8	BITC	9
9	CU	10
10	PICT	11
11	NOT	12
12	ALL	13
13	FREE	14
14	OUTI	15
15	BLAK	16
16	DYO	17
17	CALI	18
18	ECU	19
19	WHA	20
20	YOUI	21
21	ANTI	22
22	GETI	23
23	BITTI	24
24	TARA	25
25	...	...

16.08.97

# the URBAN CHART

[Compiled by Alan Jones from a sample of more than 900 DJ returns - fax: 0171-928 2641]

Pos	Week	Title	Artist	Label
1	4	SOMEONE	SWV featuring Puff Daddy	RCA
2	3	IT'S ALL ABOUT THE BENJAMINS	Puff Daddy & The Family	Puff Daddy
3	3	CRUSH	Zhane	Motown
4	3	REPRESENT	Soul II Soul	Island
5	9	MY FATHER'S SON	Conner Reeves	Wildstar
6	4	NOT TONIGHT	Lil' Kim	Big Beat/Antic
7	5	YOU BRING ME UP	KG & Jolo	Universal
8	4	EVERYTHING	Mary J. Blige	Universal
9	11	4 DISTANT LOVER	Tara Hicks	Motown
10	13	THE RAIN (SOUPA DUPE FLY)	Missy "MadameX" Elliott	East West
11	10	WE COME TO PARTY	N-Tyce	Telstar
12	3	KISS & TELL	Brownstone	M.A.Pic
13	3	LUCKY	Lewie Taylor	Island
14	3	HUSTLERS EP	Jay-Z	Northwestside
15	4	STRICTLY HOLLIN'	First Class	RCA
16	3	SERENADE	Shades	Motown
17	3	TINTED EYES	Sprinkler	4th & Broadway
18	6	CRAZY'M NOT FEELING YOU	Yvette Michelle	Loud
19	13	DO YOU KNOW (WHAT IT TAKES)	Robyn	RCA
20	10	HONEY	Mariah Carey	Epic
21	25	4 MEN IN BLACK	Will Smith	Columbia
22	2	SEXUAL HEALING	Aibi	Urgent
23	2	MO MONEY MO PROBLEM	The Notorious B.I.G. featuring Puff Daddy & Mase	Bad Boy
24	17	TONIGHT	Denosh	Rhythm Series/Parlophone
25	20	YOU'RE THE ONE I LOVE	Shola Ama	WEA
26	24	PRIVATE PARTY	Akon	WEA
27	28	AIN'T THAT JUST THE WAY	Leticia McNeal	Telstar
28	22	DON'T KNOW	Maria Wiegans	Motown
29	12	SAY NOTHIN'	Omar featuring O'Ji Dirty Bastard	RCA
30	28	IS IT REAL?	Musika	Diesel
31	18	WHEN DOES CRY	Ginuwine	Epic
32	18	THE JAM EP	A Tribe Called Quest	Jive
33	28	4 PAGE LETTER/ONE IN A MILLION/DEATH OF A PLAYER	Aaliyah	Atlantic
34	27	WHAT ARE WE GONNA DO?	Romeo Lawson	Motown
35	16	HYPOCRITE	D-Influence	Echo
36	17	WHO'S THE MACK	Mark Morrison	WEA
37	16	THE LOVE SCENE	Jos	Jive
38	16	MOVE ON (I'M LEAVING)	Forté featuring Pras	Qwest
39	16	WHERE THERE IS LOVE	Yvette Fauthe	Realities
40	16	TELL ME IS IT TRUE	UB40	DEP International/Virgin

## [commentary]

by tony farsides



Another slow-moving week in the Top 10 but another good week for UK acts with our chart finally getting more open to British product. Not only do SOUL II SOUL and CONNER REEVES both move up in the 10, but Telstar's girl group N-TYCE are our highest new entry, straight in at 11 with 'We Come To Party'. Meanwhile RCA's hometown girl group FIRST CLASS jump to 15 with Island's SPRINKLER following up the rear. On a US tip, the SHADES' Spandau Ballet-sampling 'Serenade' debuts at 16, bolstered by the club-friendly 'Tell Me (I'll Be Around)' on the flip. However, the hottest tip has got to be MARIAH CAREY'S 'Honey' - just watch it fly to number one. Anyone who's heard the track will know exactly how slamin' it is. Produced by Puffy, 'Honey' features mixes by Ummah and Bad Boy's Stevie J and samples 'The Body Rock' by the Treacherous 3 and a wild synth bassline. The street R&B we've apparently continued with Mariah's new LP 'Butterfly', which is out on September 15 and features a Missy Elliott and Timbaland-produced track among others. Mariah tells *RMJ* exclusively (on her press release), "I grew up on r&b music and I'm also a big fan of rap and hip hop. When I began putting this record together, I knew I also wanted to explore more of my urban music roots," she says...Elsewhere, the ESSENTIAL FESTIVAL's roots day was judged a success by most who attended even though the weather was dodgy. Let's hope it happens again next year.

CD1: MIXES BY DONIE, DAVID MORALES, ERROL HENRY & RICHIE P  
 CD2: A CAPELLA MIX & EXCLUSIVE TRACK 'HOW CAN I BE SURE?'  
 DISTRIBUTED BY WEA/POLYGRAM

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# Safe & Sound

"...a full mail-out by Safe & Sound sees SWV's Someone fly to number one..."  
 Tony Farsides

music week

# the URBAN CHART

[Compiled by Alan Jones from a sample of more than 900 DJ returns - fax: 0171-928 2641]

TW	LW	Wks on ch	Title	Artist	Label
1	1	2	SOMEONE	SWV featuring Puff Daddy	RCA

[contact]

Mo Lishomwa  
 Bob James  
 0171 300 6600



A division of Music House (Media Services) Ltd

12 18 KISS TOPIK - SMOOTH GROOVES  
 13 19 ROMEO & JULIET (OST)  
 14 20 THE ULTIMATE SUMMER PARTY ANNUAL



20	25	SUND
21	26	DOY
22	27	GOT
23	28	IWA
24	29	ROI
25	30	BR
26	31	PIE
27	1	TOR
28	2	HYI
29	3	BLI
30	4	DIS
31	5	ILL
32	6	MOI
33	7	BES
34	8	HIS
35	9	MMI

Bullethead titles










20	25	SOMETHING GOES ON	ONE THOUSAND	Mercury
21	26	DO YOU KNOW (WHAT IT TAKES)	Robyn	RCA
22	27	GOTHAM CITY	R Kelly	Jive
23	28	I WANNA BE THE ONLY ONE	Eternal featuring BeBe Winans	1st Avenue/EMI
24	29	ROCK ME GOOD	Universal	London
25	30	BRUSHED	Paul Weller	Island
26	31	PIECE OF MY HEART	Shaggy featuring Marsha	Virgin
27	32	TOSS IT UP	Makaveli	Interscope
28	33	HYPNOTIZE	D'Influence	Echo
29	34	BLUNDED BY THE SUN	Seahorses	Geffen
30	35	DISCOHOPPING	Klubheads	AM:PM
31	36	I'LL BE THERE FOR YOU	The Rembrandts	East West
32	37	MORE BEATS & PIECES	Cold Cut	Ninja Tune
33	38	BEST REGRETS	Geneva	Nude
34	39	HISTORY/GHOSTS	Michael Jackson	Epic
35	40	MMMBOP	Hanson	Mercury

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

**Remix CD with lots of dance versions of "All Out of Love"**

**Plus Cassette with solo shots of Niall, Alan, Adam & Glen**



# TOP TWENTY COMPILATIONS

1	1	NOW THAT'S WHAT I CALL MUSIC! 37	EMI/Virgin/PolyGram	Hydrex 71
2	2	FRESH HITS 1997	Various Artists/Various Labels	Hydrex 71
3	3	BEST DANCE ALBUM IN THE WORLD... EVER! PART 7	Various	Hydrex 71
4	4	KISS MIX 97	Various	Hydrex 71
5	5	IN THE MIX 97 - 3	Various	Virgin BM
6	6	MEN IN BLACK - THE ALBUM (OST)	Various	Columbia
7	7	THE BEST DISCO ALBUM IN THE WORLD... EVER!	Various	Virgin BM
8	8	THE FIRST SUMMER OF LOVE	Various	Capitol/Columbia
9	9	THE BEST SUMMER ALBUM IN THE WORLD... EVER!	Various	Virgin BM
10	10	BEST LATIN CARNIVAL IN THE WORLD... EVER!	Various	Virgin BM
11	11	A DECADE OF RIXCA - 1987-1997	Various	Mercury
12	12	CLUB CUTS 97 - VOLUME 2	Various	Mercury
13	13	PURE HITS 97	Various	Virgin BM
14	14	100% SUMMER MIX 97	Various	Virgin BM
15	15	THE MOTHER OF ALL SWINGS II	Various	Tarant
16	16	HARDROCK HEAVEN - VOLUME 2	Various	Virgin BM
17	17	SIXTIES SUMMER MIX	Various	Virgin BM
18	18	KISS 100FM - SMOOTH GROOVES	Various	Pulsar 71
19	19	ROCKED + JULIET (OST)	Various	Virgin BM
20	20	THE ULTIMATE SUMMER PARTY ANIMAL	Various	Columbia

14	25	VANISHING POINT	Primal Scream	Creation
24	26	(WHAT'S THE STORY) MORNING GLORY?	Oasis	Creation
21	27	BLOOD ON THE DANCE FLOOR	Michael Jackson	Epic
27	28	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor
25	29	SHELTER	The Brand New Heavies	ffrr
31	30	TIMELESS	Sarah Brightman	Coalition
46	31	THE BENDS	Radiohead	Parlophone
33	32	SECRETS	Toni Braxton	Laface
32	33	BLUR	Blur	Food/Parlophone
35	34	MIDDLE OF NOWHERE	Hanson	Mercury
34	35	IT'S MY LIFE - THE ALBUM	Sash!	Multiply
44	36	JAGGED LITTLE PILL	Alanis Morissette	Maverick/Reprise
37	37	DESTINATION ANYWHERE	Jon Bon Jovi	Mercury
26	38	ALL THAT I AM	Joe	Jive
20	39	SONGS FROM NORTHERN BRITAIN	Teenage Fanclub	Creation
27	40	GRACELAND	Paul Simon	Warner Bros

© CIN. Produced in co-operation with the BPI and BAPF, based on a sample of more than 1,000 record outlets.



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# INTERNATIONAL FOCUS

## US CHARTWATCH

Spice Girls register their third consecutive Top 10 single as 2. Become 1 debuts at number six this week. The only single by a British artist ever to debut higher is the girls' own last single Say You'll Be There, which entered at number five in May, although two other hits by Brits have entered at number six—the Beatles' Let It Be and Free As A Bird.

With Say You'll Be There having 17-19, Spice Girls have two singles in the Top 20 for the second time, having first performed the feat in May, when Say You'll Be There and Wannabe were ranked. Prior to that, the last UK act to have two simultaneous Top 20 hits was Culture Club, in 1984.

Spice Girls' Spice album sold more than 100,000 copies again last week, the 23rd time it has done so in 25 weeks, but slips 3-4. At the top, Puff Daddy's No Way Out steps aside to allow the new Bone Thugs-N-Harmony album, The Art Of War, to debut in pole position, but while the Puff Daddy album opened with sales of 581,000, Bone Thugs-N-Harmony started with a more modest 394,000. The Art Of War as the Ohio-based rapper's second album, his first. E 1999 Eternal, also debuted at number one, selling 300,000 copies in its first week exactly two years ago, and has now sold more than 5m copies.

Lisa Stansfield's cover of Barry White's Never Give Gonna Give You Up moves 30-76, while her self-titled album debuts at number 55. Lisa's 1989 debut album Affection reached number nine in the US in 1990, to become her most successful album there. Real Love got to number 42 in 1992, while 1993's



So Natural, her last album, failed to chart at all.

The movie soundtrack Spawn debuts at number seven on the album chart, after selling 93,000 copies. The album pairs rock bands with dance acts, and includes contributions from several Brits, including Sneaker Pimps (who share a track with Marlyn Manson), Gledlie (Henry Rollins), Prigley (Tom Marcell) and Orbital (Nick Mansfield). With their Men In Black soundtrack at number three, and My Best Friend's Wedding at number 17, Sony becomes the first record company ever to source the top three soundtracks on the chart.

Back on the Hot 100, Puff Daddy continues at number one, while the remaining British and British-signed acts are Mark Morrison (11-13), the Bee Gees (41-46), Sneaker Pimps (55-52), Depeche Mode (69-68), U2 (Last Night On Earth, 84-88), Staring At The Sun, 94-93) and Glee G (74-87). Although there are eight new entries—a dizzy pace for the US—there's still no room for the Chemical Brothers' Block Rockin' Beats, which has spent 18 weeks in the "bubbling under" section, which lists the 25 records closest to the Hot 100 that haven't previously charted.

Alan Jones

## UK WORLD HITS

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

ISRAEL	
1 (1)	BITTER SWEET SYMPHONY The Verve Hit
2 (1)	I'M DREAMING OF YOU Worlds Apart EMI
3 (10)	SOMEWHERE Phil Spector EMI
4 (2)	O'YOU KNOW WHAT I MEAN? Oasis Creation
5 (2)	NO MORE TALK Dubstar EMI

AUSTRALIA	
1 (1)	ALONE Bee Gees Polygram
2 (2)	SONG 2 Blur EMI
3 (1)	WANNABE DO YOU THINK YOU ARE? Spice Girls Virgin
4 (1)	FOREVER Dango Sony
5 (1)	INSOMNIA Fairfax Festival

AUSTRIA	
1 (2)	I WANNABE DO YOU THINK YOU ARE? Cher EMI
2 (1)	REDWINE Shank Abnath Virgin
3 (1)	LOVE SHINE A LIGHT Kavkaz & The Waves WEA
4 (2)	TIME TO SAY GOODBYE Seah & Light & Co. Inc. East West
5 (1)	THE BLUE ROY Source Rough

FRANCE	
1 (1)	I'M DREAMING OF YOU Worlds Apart EMI
2 (2)	WHO DO YOU THINK YOU ARE? Spice Girls Virgin
3 (1)	YOU MIGHT NEED SOMEBODY Shola Amos WEA
4 (1)	ALONE Bee Gees Polygram
5 (2)	JUST BECAUSE YOU FEEL Skunk Anansie Virgin

SWEDEN	
1 (1)	O'YOU KNOW WHAT I MEAN? Oasis Creation
2 (1)	I WANNABE DO YOU THINK YOU ARE? Spice Girls EMI
3 (1)	BITTER SWEET SYMPHONY The Verve Hit
4 (1)	LOVE SHINE A LIGHT Kavkaz & The Waves WEA
5 (1)	YOU'RE NOT ALONE Oasis NCA

NETHERLANDS	
1 (1)	I WANNABE DO YOU THINK YOU ARE? Cher EMI
2 (1)	YOU MIGHT NEED SOMEBODY Shola Amos WEA
3 (2)	BITTER SWEET SYMPHONY The Verve Hit
4 (2)	YOU'RE NOT ALONE Oasis BMG
5 (2)	O'YOU KNOW WHAT I MEAN? Oasis Creation

## ARTIST PROFILE: UB40



UB40's first single from their album Guilty (the Ghetto may not be out in the UK, but the veteran pop reggae troupe are already well into the groove across Europe.

In the six weeks since the album was released, the Birmingham band are showing signs of strength, achieving Top 40 positions in France, the Netherlands, Austria, Ireland, Switzerland, Spain and Latvia (where the record reached the number one spot).

Such initial success has been achieved on the back of some determined promotional work—including high profile television appearances in Spain and Italy—and no thanks to Sandra Bullock and her new film Speed 2.

The UB40 album was followed across much of Europe by the single release of Tell Me It Is True, issued earlier in the continent to tie in with the release of Speed 2—the Hollywood movie in which it features.

Hampered by the film's disappointing performance at the box office across Europe, the single made only limited strides, however.

Jon Webster—who is overseeing the international marketing of the act—acknowledges the record is, as yet, nothing compared to the massive hit Can't Help Falling In Love.

But he is optimistic that his performance can be turned

round. With the film due to emerge soon in the UK, so too is the single.

And, despite the time lag, Webster expects things to turn round. With radio airplay being currently the UK live as performance in specific European territories.

"A lot of people say the UK market doesn't have any influence, but it does," he says, citing Sweden, Denmark and the Netherlands among the countries he expects to be boosted by the record's UK success.

In addition, a video of Fugees' remix of the single has been produced by MTV and is currently receiving plenty of exposure, while TV's Germany and Italy are also lined up.

Besides, Webster says, territories including Australasia and South America—traditionally areas of massive support—are yet to release the single. And media in South East Asia is also beginning to weigh in, with the single currently number one in the Malaysian airplay chart.

Martin Taylor

## TRACKWATCH: UB40

- Top 40 in seven countries in Europe
- Number one in Latvia
- MTV-produced video for Fugees mix
- Radio support in South East Asia

## THE PEPSI CHART

#	Title/Artist	Label
1	MEN IN BLACK 2 (Dr. Dre)	(Polygram)
2	I'LL BE MISSING YOU (Puff Daddy & Faith Evans)	(A&M)
3	FREED FROM DESIRE (Guns N' Roses)	(Geffen)
4	YESTERDAY (The Verve)	(Polygram)
5	EVERYBODY (Backstreet's Back)	(Jive)
6	EVERYTHING (New Edition)	(Jive)
7	NO MONEY NO PROBLEMS (The Roots)	(Jive)
8	BITCH (Nothing In Between)	(Mercury)
9	C U WHEN I GET THERE (Celine Dion)	(RCA)
10	PICTURE OF YOU (Beverly Hills Cop)	(Mercury)
11	BLACK EYED BOY (Babyface)	(A&M)
12	FREE (Lata)	(Jive)
13	O'YOU KNOW WHAT I MEAN? (Oasis)	(Creation)
14	I WANNABE DO YOU THINK YOU ARE? (Cher)	(EMI)
15	BITTER SWEET SYMPHONY (The Verve)	(Hit)
16	ALL ABOUT US (Puff Daddy)	(A&M)
17	SOMETHING GOING ON (Tina Turner)	(Mercury)
18	A CHANGE WOULD DO YOU GOOD (Sade)	(Epic)
19	TURTLEBUMP (Cher)	(EMI)
20	BLIND BY THE SUN (Sade)	(Epic)

#	Title/Artist	Label
21	YOUNG HEARTS RUN FREE (Ray Charles)	(Mercury)
22	ECUADOR (Sade)	(Epic)
23	WHERE HAV I ALL THE CONVOYS (Puff Daddy)	(A&M)
24	OUTLAW (Lata)	(Jive)
25	GOTHAM CITY (Lata)	(Jive)
26	I'LL BE THERE FOR YOU (The Roots)	(Jive)
27	NOT TONIGHT (Lata)	(Jive)
28	WHAT A BEAUTIFUL DAY (Lata)	(Jive)
29	LAZY DAYS (Puff Daddy)	(A&M)
30	DO YOU KNOW WHAT IT TAKES (Babyface)	(A&M)
31	CLOSER THAN CLOSE (Babyface)	(A&M)
32	YOU ARE THE UNIVERSE (Brand New Heavens)	(Jive)
33	CALIFORNIA DREAMING (The Roots)	(Mercury)
34	MMMBOP (Nasim)	(EMI)
35	LAST NIGHT ON EARTH (Lata)	(Jive)
36	YOU'RE THE ONE I LOVE (Lata)	(Jive)
37	LOVEFOOL (Celine Dion)	(Geffen)
38	MY FATHER'S SON (Celine Dion)	(Geffen)
39	TELL ME IS IT TRUE (Lata)	(Jive)
40	HISTORY/GHOSTS (Michael Jackson)	(A&M)

## VIRGIN RADIO CHART

#	Title/Artist	Label
1	WHITE ON BLONDE (Texas)	(Mercury)
2	OK COMPUTER (Radiohead)	(Polygram)
3	SHERYL CROW (Sheryl Crow)	(A&M)
4	DO IT YOURSELF (Smash Bros)	(Geffen)
5	HEAVY SOUL (Paul Weller)	(Capitol)
6	COME FIND YOURSELF (Paul Weller)	(Capitol)
7	POP GO (Blondie)	(Mercury)
8	STOOSH (Sade)	(Epic)
9	ALISHA RULES THE WORLD (Alisha Ayers)	(Virgin)
10	TRAVELLING WITHOUT MOVING (Jazzie Truitt)	(Epic)
11	VANISHING POINT (Primal Scream)	(Epic)
12	OLDER (George Michael)	(Mercury)
13	WHAT'S THE STORY? MORNING GLORY (Oasis)	(Creation)
14	OCEAN DRIVE (Lightbulb Family)	(Capitol)
15	SONGS FROM NORTHERN BRITAIN (George Michael)	(Capitol)
16	BLUR (Blur)	(Polygram)
17	THE BENDS (The Bends)	(Polygram)
18	GLACIARD (Paul Simon)	(Mercury)
19	JAGGED LITTLE PILL (Alice Nine)	(Mercury)
20	THE BEST OF Us (Sade)	(Geffen)

#	Title/Artist	Label
21	DESTINATION ANYWHERE (Zion Bon Joe)	(Epic)
22	REPUBLICA (Republic)	(Geffen)
23	EVERGREEN (The Corrs)	(Mercury)
24	TELLY STORIES (The Charlatans)	(Mercury)
25	MOTHER NATURE CALLS (The Roots)	(Jive)
26	BLUE IS THE COLOUR (The Beautiful South)	(Capitol)
27	FLAMING PIE (Paul McCartney)	(Epic)
28	ODELAY (Sade)	(Epic)
29	GLOW (Paul McCartney)	(Epic)
30	EVERYTHING MUST GO (Metric)	(Mercury)
31	GUNS IN THE GHEATTO (Jive)	(Mercury)
32	SPICE PEPPERS LOVELY HONEY CLUB (Spice Girls)	(Mercury)
33	IF IT FOR THE MONEY (Supersuckers)	(Mercury)
34	MOSELEY SHOALS (Duran Duran)	(Epic)
35	DEFINELY MAYBE (Duran Duran)	(Epic)
36	LEGEND (Bob Dylan)	(Mercury)
37	STANLEY ROAD (Paul Weller)	(Mercury)
38	HONEY (Paul Weller)	(Mercury)
39	BECOMING X (Sade)	(Epic)
40	X (Sade)	(Epic)

# R&B SINGLES

Pos	Last	Title	Artist	Label	Cat. No. (Distributor)
2	1	I'LL BE MISSING YOU	Puff Daddy & Faith Evans	Puff Daddy/Arista	7432148911 (BMG)
4	NEW	MO MONEY MO PROBLEMS	Notorious B.I.G.		7432148249 (BMG)
5	3	NOT TONIGHT	Lil' Kim	Atlantic	AT 03077 (W)
6	3	CU WHEN U GET THERE	Cozmo featuring 4Tha Tonym	Tommy Boy CD-TB CD	785 VD053
7	NEW	DO YOU KNOW (WHAT IT TAKES)	Robyn	RCA	74321509931 (BMG)
8	NEW	HYPNOTIZE	D'Influence		Echo EDC5741 (V)
9	4	TOSS IT UP	Makaveli	Interscope	INT 95521 (BMG)
10	6	GOTHAM CITY	R Kelly		Jive JIVET 428 (P)
11	7	I WANNA BE THE ONLY ONE	Enfemur featuring Bobbe Winans	EMI	CD:CDDEM 472 (E)
12	NEW	TRIUMPH	Wo-Tang Clan featuring Cappadonna		East 14321486781 (BMG)
13	9	HISTORY/GHOSTS	Michael Jackson		Epic - (SM)
14	5	G.H.E.T.T.O.U.T.	Ching Face	Atlantic	AT 03027 (W)
15	8	LOVE LADY	Damage		Big Life CD-BLIDA 137 (P)
16	NEW	LUCHINI AKA (THIS IS IT)	Camp Lo		Mer FX 305 (P)
17	10	HOW COME, HOW LONG	Babyface featuring Stevie Wonder	Epic	CD 664202 (SM)
18	11	SAY NOTHIN'	Omar	RCA	74321502861 (BMG)
20	12	FEEL THE NEED	D Nation featuring Rosie	Coaches	12CDL 327 (E)
21	14	LOOK INTO MY EYES	Bone Thugs-N-Harmony		Epic 6847869 (SM)
22	17	ON & ON	Erykah Badu	Universal	UNT 58117 (BMG)
23	15	ALL THAT I GOT IS YOU	Ghostface Killah		Epic 6646866 (SM)
24	18	I BELIEVE I CAN FLY	R Kelly		Jive JIVET 415 (P)
25	13	EXPRESS YOURSELF	Lil' Polo		Perfecto PERF 1487 (W)
26	16	YOU ARE THE UNIVERSE	The Brand New Heavies		Mer BMX 9 (P)
27	20	YOU MIGHT NEED SOMEBODY	Shola Ama	WEA	CD:WEA 097CD1 (W)
28	26	HYPNOTIZE	The Notorious B.I.G.	Puff Daddy/Arista	74321486411 (BMG)
29	23	IN MY BED	Dre Hill	Fourth & Broadway	CD:BRCD 353 (P)
30	19	SOMEBODY LIKE YOU	Elton		VC Recordings VCRT 23 (E)
31	22	HARD TO SAY I'M SORRY	Az Yet	LaFace/Arista	74321481481 (BMG)
32	21	SLOW FLOW	The Brantons	Atlantic	AT 00017 (W)
33	25	WE TRYING TO STAY ALIVE	Wyclef Jean/Jeanie Alpha	Columbia	CD:6646875 (SM)
34	39	CAN WE	SWV		Jive JIVET 423 (P)
35	27	I'LL BE	Foxy Brown featuring Jay-Z	Def Jam	5110431 (P)
36	29	I DON'T WANT TO	Tom Braxton	LaFace	CD:74321488612 (BMG)
37	38	TWISTED	Keith Sweat		Elektra KZR 2237 (W)
38	30	DON'T WANNA BE A PLAYER	Jon		Jive JIVET 410 (P)
39	24	STOP BY	Rahsaan Patterson	MCA/MCST	48055 (BMG)
40	NEW	GAME OVER	Scarface		Virgin VJST 121 (E)

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

# DANCE SINGLES

Pos	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	MORE BEATS & PIECES	Cold Cut		Ninja Tune ZEN7158 (V)
2	NEW	NOT TONIGHT	Lil' Kim		Atlantic AT 00077 (W)
3	NEW	HYPNOTIZE	D'Influence		Echo EDC5741 (V)
4	2	MO MONEY MO PROBLEMS	The Notorious B.I.G.	Puff Daddy/Arista	74321482491 (BMG)
5	NEW	TRIUMPH	Wo-Tang Clan featuring Cappadonna		East 14321486781 (BMG)
6	4	MAGIC CARPET RIDE	Mighty Dub Katz		Mer FX 306 (P)
7	1	GET UP! GO INSANE!	Stretch 'n' Vern presenting Maddog		Mer FX 304 (P)
8	NEW	OUTLAW	Olive		RCA 74321500371 (BMG)
9	NEW	FLOWTATION	Vincent De Moor		XL Recordings XLT 89 (W)
10	NEW	TRIPPING	Smooth Touch		AMP/PM 5822231 (P)
11	NEW	LUCHINI AKA (THIS IS IT)	Camp Lo		Mer FX 305 (P)
12	3	BELO HORIZONTO	Heartists		VC Recordings VCRT 23 (E)
13	NEW	COME ON Y'ALL	Rhythm Masters		Face 2 12FAZ27 37 (BMG)
14	NEW	PANTHER PARTY	Mad Moses		Hi-Life/Polydor 5749431 (P)
15	NEW	DO WHAT YOU WANNA DO	Ty Holden feat M/Am		Fifty First Recording 519121 (P)
16	5	MOMENT OF MY LIFE	Bobby Andrews feat Michelle White		Motown 955051 (E) (J) (SM) (W)
17	15	SOMETHING GOIN' ON	Todd Terry		Merfonia FESX 25 (P)
18	NEW	GIVE ME JOY	Kathy Wain		Phuture Trax PHTRAX 9 (ESS) (BMG)
19	7	PACIFIC MELODY	Aricapace		Xtravaganza/Edel 0091160 EXT (TR) (BMG)
20	NEW	DISCOHOPPING	Klubheads		AMP/PM (P)
21	13	THE BIT GOES ON	Skabatie		Multiply 12MULTY 22 (TR) (BMG)
22	11	FREED FROM DESIRE	Gala		Big Life BLRT 135 (P)
23	9	DANCING IN OUTER SPACE (MASTERS AT WORK)	Amenher		Daxxix Recordings DSJ/SH/RTM/DGSO
24	8	DON'T BE AFRAID	Mooman		Heat Recordings HEAT12 205 (V)
25	6	LET THE BEAT HIT 'EM	Shena		VC Recordings VCRT 24 (E)
26	NEW	FLYING HIGH	Byron Stingily		Nervous US NR30224 (Import)
27	10	TOSS IT UP	Makaveli		Interscope INT 95521 (BMG)
28	NEW	SUMMER '89	California Sunshine		Perfecto PERF 1487 (W)
29	NEW	YOUNG HEARTS RUN FREE	Kym Mazelle		EMI 12EM 488 (E)
30	NEW	A LONDON THING	Scot Garcia		U'ground Connection UC 01 (A) (P)

# DANCE ALBUMS

Pos	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	RELEASE SOME TENSION	SWV		RCA 74321493161/74321493164 (BMG)
2	3	THE FAT OF THE LAND	The Prodigy		XL Recordings XLXP 121/2XL/MC 121 (W)
3	2	NO WAY OUT	Puff Daddy & The Family		Puff Daddy/Arista 74321482491 (BMG)
4	1	ALL THAT I AM	Joc		Jive HIP 183/HIP 433 (P)
5	NEW	THIS IS NOT A LOVE SONG	Omar		RCA 74321492261/74321492264 (BMG)
6	4	TUFF JAM P12 UNDERGROUND FREQUENCIES -1	Savella		7432149421/7432149424 (BMG)
7	NEW	THE RAIN (SUPA DUPA FLY)	Missy 'Madameonair'		Elektra/Elektra CD:EA 62062 (Import)
8	NEW	MEN IN BLACK - THE ALBUM (OST)	Various		Columbia 488122/48812241 (SM)
9	NEW	SHARE MY WORLD	Mary J Blige		MCA - (MCC 11619) (BMG)
10	6	HIP HOP DON'T STOP 2	Various		Solid State SOULP12/15/LOMIL12 (V)

SPECIALIST CHARTS

16 AUGUST 1997

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# VIDEO

This	Last	Artist/Title	Label/Cat No	16	13	FRIENDS - SERIES 1 - EPISODES 4-8
1	1	SPICE GIRLS: Spice - The Official Video - Volume 1	Virgin VCD284	16	13	EXECUTIVE DECISION
2	4	CHILDREN PLAY SCHOOL FAVORITES	Video Collection VCD140	17	22	EXECUTIVE DAY
3	2	ALASKA	Columbia TriStar CDE520	19	20	CAPRA
4	2	FRIENDS - SERIES 2 - EPISODES 4-8	Warner Home Video VHS1502	20	21	THE RECKLERS
5	5	THE TRUTH ABOUT CATS & DOGS	Fox Video 89035	21	17	FRIENDS - SERIES 1 - EPISODES 11-20
6	5	FRIENDS - SERIES 2 - EPISODES 9-12	Warner Home Video VHS1512	22	18	FRIENDS - SERIES 1 - EPISODES 4-12
7	5	DR WHO - THE HAPPINESS PATROL	BBC BBCV952	23	23	THE MANY ADVENTURES OF WINNIE THE POOH
8	6	FRIENDS - SERIES 2 - EPISODES 1-4	Warner Home Video VHS1501	24	26	SEVEN
9	6	FRIENDS - SERIES 1 - EPISODES 1-4	Warner Home Video VHS1505	25	18	THE LAND BEFORE TIME
10	11	JURASSIC PARK	CIC Video VHS1100	26	24	TOY STORY
11	10	FROM BUSHK TILL DAWN	Hollywood Pictures VHS1160	27	28	GOOSEBUMPS - THE HAUNTED MASK
12	9	PRIDE AND PREJUDICE	BBC BBCV952	27	27	FRIENDS - SERIES 1 - EPISODES 21-24
13	2	STARGATE	Polygram Video GDS1792	27	7	STAR TREK VOYAGER - VOL.3
14	16	THE HUNCHBACK OF NOTRE DAME	Walt Disney 7011038	28	24	SPEED
15	14	FRIENDS - SERIES 1 - EPISODES 13-16	Warner Home Video VHS1508	28	24	

# MUSIC VIDEO

This	Last	Title	Label/Cat No
1	1	SPICE GIRLS: Spice-Official Video Volume 1	Virgin VCD284
2	2	MICHAEL FLATLEY/One Of The Boys	SMV GFS132
3	3	SPICE GIRLS: Spice Power(Inauthorized)	Visual VSD178
4	4	BACKSTREET BOYS: Live In Concert	2001
5	5	OSAS...There & Then	SMV 200702
6	6	ICE CREAM: Ice Cream Is Mmmmm In Concert	Video Collection 19339
7	7	MICHAEL FLATLEY/One Of The Boys	VL CD183
8	8	JON BON Jovi/Innocent Ave/Anywhere	040323
9	9	PETER ANTOINETTE - The Video	Mushroom VCD205
10	10	PETER ANTOINETTE: The Show	VCD3491
11	12	MICHAEL BALL: The Musician: A Morning In The Studio	VHS121042
12	13	WIL WHELAN: Resonance-New Show Video Collection	0393
13	10	BOYZNIIA: Live At Wembley	VL CD194
14	11	BLUES BROTHERS: The Best Of	Video Collection VCD119
15	10	LUCIANO PAVAROTTI/Pavarotti	Musica Club MCD203

# INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	ALL ABOUT US	Peter Andre	Mushroom MDS195CD (P)
2	1	2-1 WHEN I GET THERE	Caedon/Fest 40 Thevez	Tommy Boy TBOR78 (V) (Rca)
3	1	EVERYBODY (BACKSTREET'S BACK)	Backstreet Boys	Jive JIVECD426 (P)
4	1	WHAT A BEAUTIFUL DAY	Lovers	China WDDK2088 (P)
5	3	D'YOU KNOW WHAT I MEAN?	Offensive	Creation CRESCD256 (JMVV)
6	4	FREED FROM DESIRE	Damage	Big Life BLRD135 (P)
7	5	LOVE LADY	Gala	Big Life BLRD1127 (P)
8	6	ELECTRICITY	Spiritualized	Kelically SPIR121CD1 (P)
9	5	GOTHAM CITY	R Kelly	Jive JIVECD428 (P)
10	6	THE MAGIC PIPER (OF LOVE)	Edwyn Collins	Selams SETCD041 (V)
11	5	LAZY LINE PAINTER JANE	Belle & Sebastian	Jeepster JRPJCD302 (JMVV)
12	5	DON'T BE AFRAID	Moonman	Heat Recordings HEATCD09 (V)
13	5	FICTION OF LIFE	China Drum	Mantra MNT12CD (RTM/D)
14	8	SHAKE YOUR BODY (DOWN TO...)	Full Intention	Sugar Daddy CDCD128 (P)
15	7	THE WHEEL OF LIFE	Adriatic Ocean	Eastern Blue BLDCE182 (P)
16	11	PUSSYCAT	Vanesa Mae	Dedicated MLLU09CD1 (V)
17	8	THE INTERNATIONAL LANGUAGE...	Super Fury Animals	Creation CRESCD208 (JMVV)
18	9	SUNSTROKE	Chicane	Club Tools 0063382 (P)
19	10	OUT OF MY HEAD 97	Marradonna	Furios? SFCF1 (M)
20	7	PROMISE	Delirious?	Supers? SUPD73 (TVP)

# INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	SONGS FROM NORTHERN BRITAIN	Teenage Fanclub	Creation CRECD116 (JMVV/SM)
2	2	VANISHING POINT	Primal Scream	Creation CRECD178 (JMVV/V)
3	4	WHAT'S THE STORY MORNING...	Oasis	Creation CRECD 189 (JMVV/V)
4	3	STOOSH	Skunk Anansie	One Little Indian TPLP 85CD (P)
5	6	LADIES & GENTLEMEN WE ARE ...	Spiritualized	Dedicated DEDCD04 (V)
6	5	TELLIN' STORIES	Charlatans	Beggars Banquet BBQCD190 (RTM/Disc)
7	4	ALL THAT I AM	Joe	Jive CHP116 (P)
8	9	DEFINITELY MAYBE	Oasis	Creation CRECD 169 (JMVV/V)
9	10	RECOMING X	Sneaker Pimps	Clean Up CUP CD02 (V)
10	7	ONE SECOND	Paradise Lost	Musica For Nations CD04F922 (P)
11	12	FOREVER	Damage	Made WIDE 6CD (JMVV/V)
12	13	COMING UP	Suede	Elevator Music CDF100K2 (V)
13	14	PLACED	Placebo	Made WIDE 6CD (JMVV/V)
14	16	ULTRA	Depeche Mode	Made CDSTUM114 (RTM/D) (X)
15	19	BACKSTREET BOYS	Backstreet Boys	Jive CHP 118 (P)
16	11	KING OF FOOLS	Delirious?	Furios? FURYCD1 (TVP)
17	8	DISSIDENT	Lineolam	Liao Yinyi LIN0905CD (V)
18	15	SPIDERS	Space	Gut GUTCD 1 (TVP)
19	17	STONE ROSES	Stone Roses	Silverstone DRECD 562 (P)
20	20	THE COMPLETE	Stone Roses	Silverstone DRECD 535 (P)

# CLASSICAL

This	Last	Title	Artist	Label (distributor)
1	22	AGNUS DEI	Eric Oxford/Higginsbottom	Erato 06301442 (E)
2	23	GRANINGERIN A NUTSHELL	Berningham SO/Rattle	EMI Classics CDC95463Z (E)
3	25	SOPRANO IN RED	Lindsay Garrett	Silva Classics SILK1701 (V) (US)
4	32	THE CLASSICAL ALBUM 1	Vanesa Mae	EMI Classics CDC55382 (E)
5	33	ULTIMATE LAST NIGHT AT THE PROMS	Cooke/RPO/BalochKusri	Royal Phil TRP199 (TRING)
6	37	SOLE & AMORE - PUCCHINI ARIAS	Kanawala/Hygon Opero/da Nargano	Erato 06301701Z (V)
7	38	PARTI/FRATRES	Benedix/Hungarian State Orchestra	NAXOS 855376Z (S)
8	44	CHOPIN/14 WALTZES	Dima Lipatti	EMI Classics CDH56621Z (E)
9	45	LAST NIGHT OF PROMS COLLECTION	BBC CO/Wadsworth	Philips 454122Z (F)
10	-	BEECH/BRAMMES/CTO FOR VLIN & CELLO	Solists/Berliner PO/Karajan	EMI Classics CDH56621Z (E)

This	Last	Title	Artist	Label (distributor)
11	-	VIVALDI/FOUR SEASONS	Nigel Kennedy	EMI Classics CDC49592Z (E)
12	-	DELUSI/FOUR VIOLIN SONATAS	Tarmin Linn/Piers Lane	Conifer Classics 7966512 (TRING) (BMG)
13	-	SOUTH ANNUARY/COMMEMOR...	RPO	Royal Philharmonic TRP88 (TRING)
14	-	ULTRA	Anthony Way	Decca 456456Z (F)
15	-	FAUCREQUER	Oxford Chamber/Sommerville	NAXOS 855695Z (P)
16	-	BRUCH/VIOLIN CONCERTO NO 1	Yehudi Menuhin	Royal Phil TRP118 (TRING)
17	-	ELGAR/CELLO & PIANO PICTURES	Baker/Du Pre/LSO/Barrinelli	EMI Classics CDH56621Z (E)
18	-	BEETHOVEN/SYMPH NO 3 "CHORAL"	Bayreuther OR/Furtwangler	EMI Classics CDH56621Z (E)
19	-	WALDIA SEAS...PACHEBEL/CANON/RP/Carny	Meier/BRSO/Maazel	Royal Philharmonic (TRING)
20	-	VIVALDI/FOUR SEASONS WAGNER	Meier/BRSO/Maazel	RED SEAL (BMG)

# CLASSICAL CROSSOVER

This	Last	Title	Artist	Label (distributor)
1	1	THE BEST CLASSICAL ALBUM...EVER!	Various	EMI CD0E170 95 (E)
2	2	SONGS OF SANCTUARY	Adiemus	Venture DDC 925 (E)
3	3	THE BEST OPERA ALBUM...EVER!	Various	Virgin VYCD 180 (E)
4	4	PIANO DREAMS - ERIK SATIE COLLECTION	Pascal Roge	Decca 454105Z (F)
5	5	BRAVEHEART - OST	LSQ/Horner	Decca 448295Z (F)
6	6	THE PIANO - OST	Michael Nyman	Venture CDV19319 (E)
7	7	BLOW THE WIND SOUTHERLY - ART OF Kathleen Ferrier	Decca 450272Z (F)	
8	8	ADIEMUS II - CANTATA MUNDI	Adiemus	Venture CDV 93Z (E)
9	9	THE ENGLISH PATRIOT	Original Soundtrack	Fantasy FCD 16001 (P)
10	10	100 POPULAR CLASSICS	Various Artists	Casle Communications MBS2057 (BMG)

This	Last	Title	Artist	Label (distributor)
11	11	DIES IRAE - ESSENTIAL CHORAL COL...	Various Artists	Deutsche Grammophon 457012 (F)
12	12	THE NUMBER ONE CLASSICAL ALBUM	Various	Decca 466195Z (F)
13	13	BRASSÉD OFF - OST	Grimehorde Colliery Band	RCA Victor 02686975Z (BMG)
14	14	DISCOVER THE CLASSICS - VOLUME 2	Various Artists	NAXOS 8542464Z (P)
15	15	FAUCREQUER	Various Artists	Classix FM CD0815 (P)
16	16	CLASSIC HITS	Various Artists	Erato 06301674Z (M)
17	17	THE PASSION OF MORSE	Various Artists	Tring TRINGCD 303
18	18	THE VOICE	Luciano Pavarotti	Hallmark & CDK5328Z (P)
19	19	ESSENTIAL INSPECTOR MORSE COL...	Barrington Pheloung	Virgin VYCD 6Z (E)
20	20	VIVALDI/THE FOUR SEASONS	Loussier/Charbonniere/Arping	Telarc Jazz CD0417 (BMG)

# ROCK

This	Last	Title	Artist	Label (distributor)
1	1	TRAGIC KINGDOM	No Doubt	Interscope IND 90003 (BMG)
2	2	STOOSH	Skunk Anansie	Road
3	6	GLOW	One Little Girl TPLP 85CD (P)	2
4	4	DESTINATION ANYWHERE	Sony S2 496302 (E)	3
5	3	ELECTRIC LADYLAND	Mercy Me/SB112 (F)	4
6	5	THE COLOUR AND THE SHAPE	RCA MCA 11601 (BMG)	5
7	5	ONE SECOND	MCA MCD105 (E)	6
8	8	NEVERMIND	RCA MCD105 (E)	7
9	7	CRYPTIC WRITINGS	Paradise Lost	MFN CFN2422 (P)
10	9	ALBUM OF THE YEAR	Nirvana	DGC DGD 2425 (BMG)
			Megadeth	Capitol CDC1225Z (F)
			Faith No More	Sleash 828012 (F)

# BUDGET PRICE

This	Last	Title	Artist	Label (distributor)
1	1	WORLD OF MUSIC SAMPLER	Various Artists	Music Club NSMP001 (DISC)
2	2	THE 1967 SINGLES	Pink Floyd	EMI CD0E1117 (E)
3	3	THE BEST OF	The Mamas & The Papas	MCA MCD1915 (BMG)
4	6	TENDERLY	James Last	Spectrum 551339Z (F)
5	5	LOVE ME TENDER	Eva Presley	RCA 29552 (S)
6	4	FRETTY WOMAN - THE BEST OF	Roy Orbison	Holla 463350Z (SM)
7	4	BEST OF NEW COUNTRY LINE DANCE	Various Artists	Columbia 30532 (CIE)
8	4	THE VERY BEST OF MATT MONRO	Matt Monro	MFP CDMP 5568 (E)
9	4	THE VERY BEST OF	Don McLean	The Hit Label R00101Z (BMG)
10	4	SHARING THE NIGHT...BEST OF DR.HOOK	Dr. Hook	EMI GDC CDGLD 1053 (E)



Despite innovations in digital technology, vintage microphones are still proving a popular choice for many artists

# revival of the Classics

PRO AUDIO & STUDIOS

The steady development of digital recording technologies over the past 10 years has had an impact on all aspects of the studio business as improvements in one area expose flaws in others. The result is that expensive equipment could soon be obsolete.

In theory, that should make microphones, still largely built along lines which are more than 30 years old, particularly vulnerable. But the shift in recent pop fashions, and the return to favour of live performance values rather than MIDI-driven technical perfection, has led to a revival in interest in vintage gear and the skills and techniques which go with it.

The result is that the late Nineties have seen a renaissance in the design and manufacture of valve microphones, including new models from companies responsible for the original classics. The most prominent of these are Neumann in Germany and AKG in Austria.

The clearest example of the trend is AKG's introduction of the C12VR. The original C12 is widely regarded as one of the most desirable vocal microphones in the world - old equipment can change hands for thousands of dollars.

Recognising modern technology could improve the original design, AKG produced the Vintage Revival version, with the same essential character, but with a tighter tolerance and greater consistency.

The other leading classic mic stable,

Neumann, has taken a different approach. Rather than attempt to replicate a model for which the original components are no longer available, it created the M149. This shares design elements of the classic M49 and U47, but in all other respects is a new microphone. In common with the C12VR, it sets out to deliver the sought-after valve sound but backs it up by a performance which meets the most up-to-date digital specifications. It thus offers very low levels of the sort of noise and distortion which inferior recording technology (and consumer playback systems) used to mask.

This goal has also inspired the design and production of two more of the world's most expensive microphones, the Sony G800 and the Bruel & Kjaer 4040. But not all the latest developments in this field are based around valves. Beyerdynamic and Sennheiser have continued to refine their solid-state ranges in the quest for ever lower noise and distortion.

Digital microphones may still be some way off, but Beyerdynamic has brought them closer to reality with a recent model which actually produces a digital output from the microphone itself.

Meanwhile, the SoundField, the original Ambisonic surround sound/super stereo microphone, has appeared in a number of new guises, bringing its extraordinary control of stereo pick-up and world-class quality to a wider audience.

Continued on page 28



AKG's C12VR: a new version of the classic C12

**PRO AUDIO NEWS**  
TASCAM: The STD, or Socially Transmitted Dance, hard house production team have bought a Tascam M1600 24-channel mixing console. STD (right) comprises keyboard playing and remixing duo Tommy Durkin and Ivan Black plus programmer, arranger and engineer Allstar Lock.



Their studio is in the basement of north London hardware and drum & bass specialist record store 24 Karat Records. The equipment includes an Akai 3200, Cakewalk sequencer and hard disk audio, running on a Pentium 100, a Roland Rhodes, various up-to-date modules, like the Proteus, and a battery of analogue gear including a Sequential Circuits Pro 1, Roland Juno 6 and SH01.

Lock says, "It's a huge leap forward for us. We've always worked from a purely sequencing approach, we've never produced tracks using a real mixer like the Tascam before, so we're discovering a lot more that we can do when finally mastering to Dat."

Until now STD's releases have mainly been house and trance compilation albums, but the team is now working on a batch of white labels for its new label.

**RODE NT1:** A new large capsule condenser microphone, the NT1, is now available from Rode. The mic follows in the tradition of the company's NT2 and Classic models, using high-quality

components and transformerless circuitry. The NT1 has a recommended selling price of £280 ex VAT.

**ORAM OCTASONIC:** The latest design from John Oram is the Octasonic microphone pre-amplifier which features eight channels of precision mic pre amp with Oram Sonics. Each channel has switchable +48V phantom power and a balanced output. When used with Oram's Octamix, the unit becomes a stereo output, eight-channel mixer.

**RSP 5.2.5:** RSP Technologies has launched the 5.2.5 Controller, a four-joytick L-C-R-RS-L5 panner which can be used as a standalone audio steering controller to a console or multitrack recorder or the



new RSP Circle Surround 5.2.5 Encoder. The 5.2.5 Encoder provides full 5.1 performance from stereo storage or delivery media, accepting the L-C-R-RS and LS channels from a console.

**DOD SR400/SR460H:** Two new products are available from DOD. The SR400 is a two-input, two-output, full bandwidth digital delay offering up to two seconds of delay for each channel. The SR460H studio headphone amplifier features six quarter-inch stereo headphone jacks with individual level controls on its front panel, as well as a master level control.

**AMEK GALILEO POST:** The new version of Amek's Galileo console, the Galileo Post, extends the desk's applications into the post-production arena. The addition of the Amek PM1 post monitor unit expands the monitoring capability to allow use in studios equipped with multi-format monitoring systems. A pair of automated six-way panning joysticks is also available.

**BSS AR-133:** BSS has released the AR-133 active DI box/line balancer (pictured), which uses an enhanced version of the audio path of its industry standard AR-116. The AR-133 is designed to be more affordable for musicians, studios and PA companies. It includes phantom power and battery supplies as standard and is housed in an aluminium extrusion

case. Input connectors are quarter-inch jack sockets and an XLR socket so the AR-133 can be used to convert unbalanced signals to a balanced output on XLRs throughout.

**SCHOEPS CCM-L:** The Schoeps CCM range of compact condenser microphones has been extended to include the CCM-L with a detachable Lemco connector to facilitate user cable choice. The cable supplied as standard is flexible and optimised for boom applications, but even more compliant versions may be specified.

**DOLBY DP5618:** Dolby has launched its DP5618 digital multichannel encoder (right), suitable for applications such as DVD content generation and broadcast digital TV systems. The DP5618 is identical to Dolby's original DP561A encoder, but a new chassis design enables CE compliance so programme makers in Europe can now use the same multichannel reference encoder as those already using Dolby Digital audio around the world.



**PAS RS-2.2:** Speaker manufacturer Professional Audio Systems has added the RS-2.2 full-range, single enclosure monitor system to its product range. The RS-2.2 features concentric design and TOC technology resulting in a compact center speaker capable of high output.

MICROPHONES

# PRO AUDIO

## STUDIO NEWS

**ANGEL STUDIOS:** The score for comedy movie *Bean* has recently been recorded at Angel Studios in north London.

The movie, made by Working Title, stars Rowan Atkinson in his familiar comic role and is directed by Mel Smith.

Composed by Howard Goodall, the film's musical score was performed at the studio by 65 musicians and recorded by resident engineer Gary Thomas on Studio 3's AMS Neve V48 console in two days. The music was recorded on to 24-track analogue with Dolby SR, and simultaneously mixed to DASS with Dolby SRD in Studio 1. Additional sequencing material supplied by Goodall was mixed in with the recorded soundtrack at the same time. The recording was overseen by Smith and Atkinson (pictured at Angel Studios).

Meanwhile, Angel has become the first UK client for AMS Neve's VXS multi-format production console. A 60-channel version will be installed in the newly-refurbished Studio 3 in September.

**FLEETWOOD MOBILES:** UK sound and concert recording facility Fleetwood Mobiles has moved its mobile studio and customer support division to Bray Studios in Windsor.

Fleetwood's managing director Tim Summerhayes says, "We already have mixdown and post-production facilities allowing us to take recordings right through to the final mastering or layback stage. Being at Bray puts us right next to some massive sound stages, giving us the added facility of being able to record full-scale productions in house in an environment full of creative media production companies."



The mobile underwent a £300,000 refit last year, installing a 72-channel Euphonic CS2000 console with automated outboard and a custom line-checking system.

The new address is Bray Film Studios, Water Oakley, Windsor Road, Windsor, Bucks SL4 5UG.

**AL DIGITAL:** Internet and multimedia consultancy AL Digital has recently completed work on the WhiteHouse Studio in west London.

Designed by Andy Munro, the studio combines the latest digital technology for voice and multimedia mastering with an array of analogue synthesizers and outboard for musical production and recording. An in-house production suite has been designed to complement the audio and multimedia divisions and to provide a songwriting facility for company director and producer Dominic Hawken.

AI Digital masters and distributes the Akai Sound Library which is extensively used by the WhiteHouse, with a range of samplers driven by a choice of Emagic, Steinberg and Digidesign software. The studio also houses Lexicon, Aphex and Aleis outboard equipment, Tascam DA-88 digital recorders and an array of disk based systems.

Recent clients include North & South, Ant & Dec, East 17 and Allibi.

**STUDIO DAVOUT:** This Paris studio, which has operated since 1965, has installed its fifth SSL console in Studio A, a 3000 cubic metre facility well known for its orchestral work. The 64-channel SL 9000 J series joins the studio's two other SSLs.

**MARCUS STUDIOS:** Marcus has added eight channels to its SSL 4048E console, giving it a total of 56 channels. The studio has also appointed of Beverley Sharpe as studio manager. She has previous experience at Mayfair and Roundhouse studios.

**THE MANOR:** Due to demand for the company's services, The Manor has purchased a fifth mobile recording truck. One of its mobiles is permanently in Barcelona with at least one of the others being used on the European mainland.

**WOUNDED BUFFALO:** The Bristol post-facility, which has just expanded and moved to new premises, has bought two 16-output AMS Neve AudioFile hard disk recorder/editor systems, bringing its total to five. An existing system has also been upgraded to 16-outputs.

**AVD:** Rainbow Post Productions in Soho has commissioned AVD to design and build an audio post production facility, based on a SSL Scenario digital mixing console.

**RUPERT NEVE:** Ocean Recording Studios in Co Kerry and Sensible Music Ireland

in Dublin are the first Irish clients for the first Rupert Neve designed System 9098 DMA dual microphone amplifier units.

**CODA:** Et Cetera has been named UK distributor of the Coda Music Technology music notation software packages Finale and Finale Allegro for the PC and Mac. The software is aimed at professional musicians, composers, arrangers, copyists and publishers.

**TECHNOMAD:** Fuzion is to distribute Technomad loudspeakers exclusively in the UK, Wales, Scotland and Ireland.

**TL AUDIO:** Current information on all TL Audio products can now be accessed via the company's web site at <http://www.tlaudio.co.uk>.



**ABBEY ROAD:** Producer Craig Leon (above) has been using the AMS Neve Capricorn digital console in Abbey Road's Penthouse Suite to mix half of Mark Owen's debut album *Green Man* and to mix his current project for London Records, *The Nicotines*. Leon says, "I prefer mixing in digital now that I have used the Capricorn - it has become part of the way I like to work."



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[www.sept.demon.co.uk](http://www.sept.demon.co.uk)

# Life on Earth...



[www.ridgefarmstudio.com](http://www.ridgefarmstudio.com)



**SL 9000**

[www.solid-state-logic.com](http://www.solid-state-logic.com)



Continued from page 28.

Other companies such as Audio-Technica, whose current studio microphones stand comparison with the very best, have had to raise their game to stay with the competition.

New names have also sprung up alongside the established players, and have evolved their own styles.

Brauner microphones are hand-built in Germany. Australian manufacturer Rode is gaining respect for its valve emulating designs, while a variety of hitherto-unknown makes such as Octava and Etison from former Soviet territories offer extraordinary combinations of quality and value for money.

The humble microphone is back with a vengeance and, with it, the means of delivering its delicate signal to the rest of the system. The crucial pre-amplifier, which boosts the microphone's tiny volt-

age to something more manageable, has conventionally been integral to the mixing console. But here, too, the quest for improved quality has led to a boom in the market for special high-quality pre-amplifiers, often costing more than the microphones themselves.

Again, valve technology is favoured and units are built to the highest of hi-fi standards. This return to what used to be regarded as an obsolete technology no longer makes the eyesore it might have done five or six years ago. For many engineers, producers and artists, the warmth and musicality of the valve sound is seen as the perfect foil for the clinical precision of digital recording.

**For many engineers, producers and artists, the warmth and musicality of the valve sound is seen as the perfect foil for the clinical precision of digital recording**

At this moment the choice of microphones and associated equipment for a modern studio manager somewhat bewildering. Those lucky enough to have surviving specimens of the original vintage models can use them as strong selling points for a studio and are well-placed to judge the ever-expanding range of modern counterparts.

For many, the culture of the microphone and love for the valve has never gone away, and those engineers and studios which retain expertise in these areas also attract clients on that basis alone. Increasingly, the emphasis is not on new approaches, but on the rediscovery and re-exploration of old ones.

What goes around comes around. It is the marriage of technology and techniques old and new which will take music production into the next millennium.

Dave Foister

## ORCHESTRAL MANOEUVRES

Orchestral microphone technique has always been a very personal process.

Classical purists prefer the straight-stereo approach using either a stereo pair of microphones or perhaps a Calrec Soundfield stereo microphone. Meanwhile engineers specialising in film-score work need to record to multi-track using dozens of spot mics to facilitate detailed mixing at a later stage. Consequently those studios big enough to handle orchestra work must remain flexible.

"You can use up to 40 mics for a film job," says Mike Ross-Trevor, Whitfield Street's legendary balance engineer, who worked on the soundtrack to *The Fifth Element*, which involved a lot of percussion which needed to be mixed separately.

"For that project I used Neumann's solid-state TLM50 as a general overall orchestra pickup," he says.

Stereo pairs are to be avoided for recording Dolby stereo because they create a phantom centre which cancels out through the Dolby matrix. For spot mics Ross-Trevor favours a selection of old Neumann U87s, 47 cents or KM84s.

"We've recently bought four Sennheiser MKH80s. Whatever you put them on, they sound fantastic, whether it's a full orchestra or an acoustic guitar," he says.

Abbey Road is one of the few facilities in the country still to possess the original Neumann M50 on which the TLM50 is based. Dave Flowers, its longest-serving balance engineer, says it has 15 in working order, along with dozens of Schoeps, Sankens, Bruel and Kjaer, Sennheiser and AKG mics.

Abbey Road's three mobile studios record all over Europe and are offered with a good basic range of equipment

but Flowers reckons there is a strong fashion element in clients' choice of microphones.

"American clients usually stipulate valve mics or ribbon mics but some people like the really high-tech stuff. There is always some flavour of the month," he says. "Unfortunately there are fewer engineers around who know how to get the best out of them."

Abbey Road and Decca are among the few studios which still offer to train engineers in traditional stereo mixing techniques. "Some clients still prefer to go for a classic tree arrangement going straight to Dat. But increasingly they don't want to take chances and they'll have everything spot miked and running to a multi-track just in case the stereo mic doesn't work out. It's too expensive to get an orchestra to do it all again and again so they spend extra on mics."

At CTS, where film music is more often recorded, the Decca tree of three overhead mics such as B&K 4006 or Sennheiser MKH80s is quite the norm but with spot mics almost everywhere.

"For the main mics people sometimes favour M50s or M49s," says studio manager Peter Fielder. "We did buy a couple of the new M149s which are supposed to be a modern equivalent and are most often used in wide stereo applications. But for spot miking people like Schoeps cardioid and hypercardioid mics of which we have about 10." Otherwise Fielder finds that specific microphones are best suited to individual instruments.

"We find KM44s and 86s are best for string sections, AKG414s for cellos and Neumann U87s on basses," Fielder says. "The new Neumann 871 is great for trumpets while we use 414s for brass. For woodwind it's usually the Neumann 87, 94 or the Schoeps."

Not everybody might agree of course, but with the number of high-quality microphones now available, engineers are spoiled for choice. *Neville Farmer*

## THE BIG BOOM

signature. This is complemented by a popular, very live drum booth and a separate, slightly deeper room.

"We're still a one-studio facility and people like the privacy and the atmosphere," she says. Trident's rock 'n' roll vibe is matched by the microphones - some genuine Sixties valve Neumann U69s and virtually no new acquisitions. Producer/musician Luke Morley calls it "the perfect

most music industry demands. However the post-Britpop boom in guitar rock bands has highlighted the need for big rooms with big sounds. Not only has this led to a revival in the fortunes of some studios which had fallen out of favour with producers and A&R departments, but it has prompted others to respond with new, tailor-made spaces.

Air Studios' current premises, in a converted church in north London, is one of the biggest recent studio building projects. It boasts a variable-acoustic orchestral recording area big enough to hold concerts, while a second hall has become a favourite with bands such as Oasis, Radiohead and Echobelly.

Although studio manager Malcolm Atkin notes the revived interest in valve microphones, he has doubts over their reliability. "I've never been an exponent of antique valve mics because they are very fragile," he says. "That can be a real problem in a studio like this." Consequently, despite inheriting a microphone stock from the old Air complex above Oxford Circus, which includes some vintage Neumanns, Atkin has chased instead new valve models including AKG C12VRs and Sony 800As.

He also acknowledges a shortage of engineers versed in traditional techniques, but claims that it isn't an insurmountable problem. "A good room can attract engineers who know what they're doing," he says. "It needs good microphones to get the best from it. The three go together: the room, the engineers and the mics."

Trident Studios' live room has never been busier, according to manager Angle Jenkins. The original vaulted ceiling and wooden floor of the former dance hall gives it a distinctive sonic

environment for bands who want to capture great performances in the traditional way."

September Sound, formerly Pete Townsend's Eel Pie studio, was converted from an old boat house in the Seventies. It recently played host to Hothouse Flowers, who laid down a series of live backing tracks, using monitor wedges on stage screened from the drum microphones for surprisingly good separation. The main room has several different acoustic spaces and can be divided into four using glass partitions. A live booth at one end can be opened into the main room for big, ambient drum sounds. Regular engineer Enzo Townshend (no relation) explains, "I don't like shutting a drummer away in a booth."



Air Studios' handling orchestras and rock bands

The common thread is clearly the creation of a good sound at source, which means a sympathetic acoustic, a conducive atmosphere, the right equipment and a knowledgeable engineer. These commodities are now at a premium, putting the true professional recording studio back at the heart of music production.

Dave Foister

## STUDIO NEWS

**INNOVATION:** North London's Innovation Studios (above) has reopened its Studio One as a 48-track SSL G Series mix and overdub room after moving the original Studio One equipment to Studio Two.

The newly-installed SSL4050G Series was bought from Olympic Studios and is partnered by two Otari MTR90 24-track tape machines and extensive outboard equipment. The studio's main monitors are tri-amplified Beyer T2s.

The changes at the studio are part of an ongoing improvement and investment programme. "We are currently working on the smallest of our rooms which will be known as Studio Three and is aimed at pre production and programming," says studio manager Roddy Macdonald. Recent clients at Innovation include Danny Rampling, Tanita Tikaram, Red Snapper and Tin Tin Out.

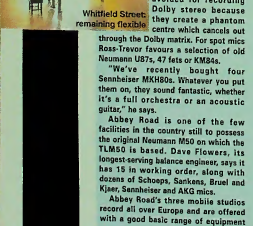
**BERWICK STREET:** London's Berwick Street Studios, bought last year by Ko Barclay, is celebrating the relaunch of the studio following a £150,000 refurbishment.

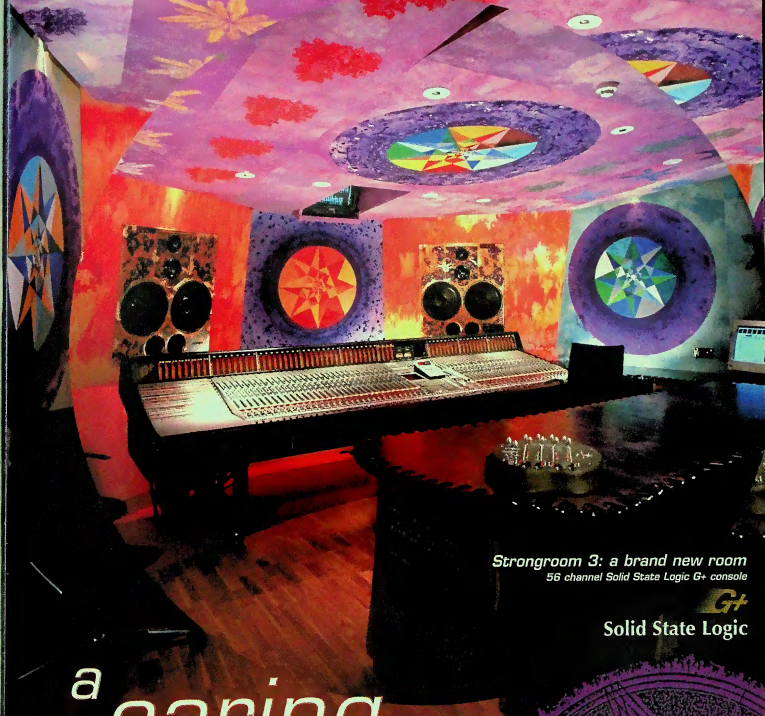
The first job on the agenda was the total refit of Berwick Street's DOA AMR-24 console. "Every pot, switch and fader has been replaced with new components and we have added another 128 patch points to facilitate the extra equipment and outboard that we have purchased," says technical director Matt Nelmes.

A new Dynaudio monitor system has been installed in the mix room and two Akai DR18 hard disc recording systems have been installed in both studios, although analogue Otari MX-80 two-inch machines have been retained.



Whitfield Street, remaining flexible





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Bullyrag

Project: album  
Label: Mercury  
Producer: Chris Hughes  
Engineer: Gary Langan  
Studios: Rockfield Studios, Amberley Coud, Mort, Rockfield Road, Monmouth, Gwent. Tel: 01600-712449, fax: 01600-714421; Nomis Studios, 45-53 Sinclair Road, London W14 ONS. Tel: 0171-602 6351, fax: 0171-603 5941; Metropolis Studios, The Power House, 70 Chiswick High Road, London W4 1SY. Tel: 0181-742 1111, fax: 0181-742 2626.

The frustration of spending two and a half years waiting to get off the ground since signing to Mercury hasn't dented Bullyrag's desire. Finally, however, the five-piece band from Torquay, Liverpool are about to prove themselves professional.

They have been described as Britain's first real challenge to America's intelligent post-grunge rock genre - qualities which persuaded producer Chris Hughes and engineer Gary Langan to work together for the first time.

"For years, we've wanted to collaborate on something and this was the perfect opportunity," says Langan.

Early sessions with US producer Phil Nicolo didn't work out, as he was aiming to re-create Bullyrag's live performance, which was not what the band wanted. "He was brilliant and we love him, but it didn't work," says Bullyrag's percussionist and sample king David Goldring.

He believes the Hughes-Langan partnership's ear for detail and precision production skills have transformed the band's sound into a "bloodcurdling scorp between Shabba Ranks, Rage Against The Machine, Pantera, George Clinton and Marvin Gaye".

The sessions started with rehearsals at Nomis Studios where drummer Steve Barney was put through the wringer by Hughes, erstwhile drummer for Adara & The Ants. "Chris was heavy, but it was

# in the STUDIO

Real World: hosted PolyGram's writers' week



good," says Barney. "You think you've done your best, but there was more. I thought we were a good band already, but Chris has really moved us on."

Rockfield Studios was chosen for the initial tracking, where Langan and Hughes knew they would find their favoured combination of the right desk - a Neve VR console - and the right atmosphere.

All the backing tracks were recorded on to Rockfield's Studer 24-track machines with Ampex 499 tape running at 15 ips with Dolby SR. Then it was back to Nomis for overdubbing on to Mitsubishi 32-track digital. Samples were loaded on to the ProTools system for editing and post-production.

Post-production and mixing contin-

ued in Metropolis's recently-opened programming suite and the Neve mix room where Langan could take advantage of the Flying Fader system.

## Various artists

Project: writers' week of recording  
Client: PolyGram Music France  
Producers: Self-produced  
Engineers: Ben Findlay, Russell Kearney, Stuart Bruce, Jacque Turner

Studios: Real World Studios, Box Mill, Mill Lane, Box, Corralham, Wiltshire SN14 9PL. Tel: 01225-743168, fax: 01224-743767.

Writers' sabbaticals sponsored by pub-

lishers have become commonplace in recent years.  
EMI and PolyGram have both made use of a country house in Tiverton, Devon, to inspire groups of their songwriters to work together. But this is the first time that PolyGram Music has tried anything as expensive as a week of recording.

The project was initiated by PolyGram Music France's new managing director, Santi (formerly the drummer in Mano Negra), who postponed planned investment in a website and diverted the funds into promoting his composers by getting them to record together.

International A&R manager Dee Peryman organised everything from where and chose Real World. "We came here because they have had their own recording weeks and could handle this number of people. Also, Santi had worked here and loved it," he says. Thirty PolyGram France artists/writers came from as far afield as Columbia and Mail to work together, mostly for the first time.

Most of these people are already signed artists, like Faudel or Marc Collin from Orlano," says Peryman.

"But several deserve to reach the international market and this is one way of promoting that. It's expensive but it's worth it."

The project took over the three main studios at Real World with their SSL consoles, plus a programming suite running ProTools and Milliside Studio across the stream, where Stuart Bruce ran his own Amek Hendrix desk.

Musicians/composers were divided into groups, ensuring each had a drummer, bassist, guitarist, keyboardist and singer. Each group was given a studio with an engineer and a 24-track analogue machine.

The results were a mixture of rap music, hip hop, techno, rock fusion, salsa and pop. Everybody agreed to share equally the copyright on the material and a copyright manager was on hand to ensure that all titles were correctly registered. Neville Farmer

STUDIO NEWS

**ABBEY ROAD STUDIOS:** The news that Martin Bengie is to leave Abbey Road Studios after three years as the vice president of EMI studios group may have come as a surprise to many in the business. But the choice of Alan Parsons (left) as his replacement has raised a few eyebrows, too.

Best known as the reluctant rock star behind the project which bears his name, Parsons may seem unqualified to head EMI's 10 studios, seven mobiles and 22-post production suites. But on closer examination, Bengie may have made an inspired decision.

The two first worked together at Abbey Road in 1968 when Bengie was an engineer and Parsons a tape operator. He assisted on The

Beatles' White Album, later going on to engineer Pink Floyd's Dark Side Of The Moon and produce hits for Pilot and Al Stewart.

Parsons says, "It's people that count. We really feel that you don't attract clients simply because you've got the most channels of SSL or the best acoustics."

Parsons, whose contract allows him the flexibility to keep his music career alive, has a keen interest in the new technology of DVD and experience as a TV and CD-Rom producer, which gives him a useful multimedia background on which he intends to capitalise now he has taken full control of Abbey Road following Bengie's return to Australia last week.

He is also considering ways to capitalise on branding. "I want to take a serious look at merchandising," he says, looking out at the crowd of Japanese tourists taking photographs of Abbey Road's famous frontage. "I hesitate to use the word 'tourism' but, when Studio 2 was opened to the public 10 years ago, it was a huge success. We have two of the best

brand names in Abbey Road and Virgin." There is little doubt that his creativity will help Abbey Road retain its reputation as the world's most famous recording studio.

**JACOBS STUDIOS:** The Court Room at Jacobs Studios now features a new 4064E console with G series computer. The studio has also set up an in-house microphone rental company boasting a collection of 25 esteric valve and ribbon mics, a response to the popularity of its live rooms.

**THE FORGE:** This new residential studio, in Oswestry on the Welsh borders, has recently opened with an Amek Rembrandt console as its centerpiece.

**AMEK:** The first Amek 501 computer-assisted sound reinforcement console to be delivered in Ireland has been installed in Dublin's Olympia Theatre for use on theatrical productions and rock concerts.



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HURRICANE #1: STRONG SONGWRITING SKILLS

## SINGLES

**SUB SUB** with **BERNARD SUMNER**. This *Time In Not Wrong* (Rob's CORDBS). Closer to style Electronic than later New Order. Sub Sub's latest fuses Sumner's plaintive tones and deliberately obtuse lyrics with warm, chunky guitars and an engagingly melodic chorus. **○○○○**

**RUFFNEK TRILogy**: **Bad Boy** (Ihr EXKUD309). This "new school" reggae act comes leaning in with this laidback debut with warm-blooded, bass-heavy, dubby workouts from Smith & Mighty and the Maneseth Sound System. **○○○**

**OCEAN COLOUR SCENE**: **Travellers Tune** (JICA WMCSD 0144). The much-derided but highly successful outfit deliver another of their gently rocking songs. And the Top 10 beckons again. **○○○○**

**RICKY MARTIN**: **Maria** (Columbia 664996142). The Puerto Rican's lively Latinpop stomper has resonated across Europe. Can the UK resist his racy rhythms? Probably not. **○○○○**

**DEUS**: **Little Arithmetics** (Island CD 663/572 06/2). The Belgian band reached number 44 last year with this simple, mopey little ditty. With radio support, they should do better this time. **○○○○**

**EXO & THE BUNNYMEN**: **I Want To Be Three When You Come** (London 850 987-2). Possibly the most triumphant reformation in the history of rock contingents with this moody, sweeping long-coat ballad. **○○○○**

**F.SHEET**: **You Sexy Thing** (Eternal/WEA 1322). The Hot Chocolate hit gets a Spice Girls-style reworking with chirpy, coy vocals mixed in with Errol Brown's soulful delivery. A fresh take on a pop classic. **○○○○**

**CHINAO**: **Karma Police** (Parlophone CD/NOCD42). One of the standout tracks from the Oxford outfit's platinum album, OK Computer, this has already built up support in the clubs with dance mixes. **○○○○**

**COCD & THE BEAN**: **All-Star** (Mantra MTR142). This Edinburgh-based foursome deserve to break through with this soulful track mixing strong

vocals with slow, jazzy beats and high production values. **○○○**

**CASE**: **Live The Dream** (Polydor 5715012). Guiding Star was a radio favourite and Case will rule the airwaves again with this gentle, but highly melodic, follow-up. One to revive the fortunes of parent LP *Mother Nature Calls*. **○○○○**

**THE CHEMICAL BROTHERS**: **Elektrikbank** (Freestyle TCD CHEM05). One of the soughest sounding tracks on Dig Your Own Hole, Elektrikbank finds the brothers tooted up with big beats and chattering alien samples. **○○○○**

**MARIAH CAREY**: **Honey** (Columbia 6650185). A sample from *Treacherous 3's The Body Rock* and Carey's vocal gymnastics are not enough to give the radio version of this taster for her new album a real edge, but the mixes are huge. **○○○○**

**BT**: **Remember** (Perfecto PERS150CD1). American trance pioneer BT's follow-up to *Flaming June* is something of a tribute to New Order with Jan Johnston contributing the vulnerable, haunting vocal. **○○○○**

**TRIGGER**: **Chameleon** (Aegean ACD082). The first band signed to George Michael's Aegean label emerge with a summery track on which lush, intriguing vocals are backed by dreamy breakbeats. Could be a grower. **○○○○**

**BENTLEY RHYTHM ACE**: **Bentley's Gonna Stop You Out/Run On The Spot** (Skint/Parlophone CDRS 6746). Skint's tie-up with Parlophone for this re-release, backed by B2A's lively performances at the Essential festivals, is likely to set the sample-tastic Brum duo on course for chart success. **○○○○**

**ADAM F**: **Circles** (Positive 12FJ002). Positive's re-release of this uplifting 1995 drum & bass classic, backed by new mixes from Andy C and Romi Size, should satisfy demand for a track hard to find the first time around. **○○○○**

**A BIFFED REPUBLIC**: **Bad Boys Move In** (Suffrage Catch CAT12007). This bass-heavy groove, playlistered by Kiss, mixes jazzy keys with echoing vocals. More frantic garage romances mean it could follow Rosie Gaines into the charts. **○○○○**



DEUS: A SECOND SHOT WITH LITTLE ARITHMETICS

**MIR PRESIDENT**: **I Give You My Heart** (WEA 128CD). Totally novel, but this is one of those infectious Ecropop anthems where no sonic trick is left unexploited. A fun outing which should follow Coco Jimbo into the charts. **○○○○**

**THE CRYSTAL METHOD**: **Rory Child** (Issey 53 CMC02). With a strong live reputation in the US, this LA act show that it is not only the UK that can produce powerful "electronica". **○○○**

**HURRICANE #1**: **Chain Reaction** (Creation CRECD 271P). Andy Bell has risen from the ashes of Ride with *Hurricane #1* and his songwriting skills are in evidence with this single. **○○○**

**GINA G**: **Gimme Some Love** (Eternal WEA101CD). Another breathless up-tempo track from Gina's undeservedly overlooked album. It has spent nine weeks on the *Billboard* Hot 100 and should see significant chart action here. **○○○**

## SINGLE OF THE WEEK

**REFUGEE CAMP ALL-STARS** featuring **LAURYN HILL**: **The Sweetest Thing** (Columbia 6649785). This gorgeous laid-back track is a highlight of the Low Jones soundtrack and promises much for the Fugees singer's solo album, due early next year. **○○○○○**

## ALBUMS

**MOND**: **Formica Blues** (Echo ECHCD17). An appealing mix of old and new - Sixties-style female vocals and inventive Nineties beats and production techniques - from a promising new duo. **○○○○**

**SUPER FURRY ANIMALS**: **Radiator** (Creation CRECD21P). A twisty, quirky album, reminiscent in places of Eighties Bowie. Great guitar sounds and vocal harmonies combine to make this a refreshing listen. **○○○○**

**LEVELLERS**: **Mouth To Mouth** (Chino Records WOLCD 108). The Levellers team up with Eddy Reader and a couple of drum machines on this, their sixth studio album. Features some good melodies and excellent production. **○○○○**

**VARIOUS**: **Monsieur Dimitri's Deluxe House Of Funk** (Mixmag Presents... MMLCD024). The Parisian artist and producer blends a unique cocktail of funky house with his own tracks and exclusive remixes of Brand New Heavies and Björk. **○○○**

**VARIOUS**: **Lost Highway** (Nothing/Interpose IND-9020). The Trent Reznor-produced soundtrack from the new David Lynch movie features classy old and new compositions from Bowie, Angelo Badalamenti, NIN, Pumpkins and Barry Adamson. **○○○○**

**SAVAGE GARDEN**: **Savage Garden** (Columbia 487162 Z). The Trent Reznor-produced collection of catchy, lushly-produced pop/rock songs begs to be played loud in-car on a sunny day. Whichever it's heard, this is a fine LP. **○○○○**

**THE SMURFS**: **Smurfs Go Pop Again** (EMI CD/EMTV55). With three hit albums in the past year, the little blue cartoon characters are on a roll. And this set - from *MMI/Mag to Dancing Queen* - will again race out of the shops. **○○○○**

**CHUMBAWAMBA**: **Tubthumper** (EMICD/EMC373). The Bradford band are on the verge of making it big - and this album will do their cause a power of good. An accessible montage of cut-up sounds, quirky lyrics and solid beats. **○○○○**

**VARIOUS**: **The Essential Selection** (Irr 553886Z). This collection of Pete Dink's top new tunes from his Radio 1 show highlights a broad range of material from Snusker Pimp to Stretch 'n' Vern. Should have wide appeal. **○○○○**

## ALBUM OF THE WEEK

**STEREOPHONICS**: **Word Gets Around** (V2 VRI100432). The debut album from this sharp Welsh trio confirms them as a band with real depth and emotion. A powerful set of engaging songs containing sharply-observed vignettes of the human condition. **○○○○○**

This week's reviews: Simon Abbott, Dougal Baird, Sarah Davis, Ben Druy, Sophie Mass, Mike Patterson, Martin Talbot, Paul Vaughan and Selina Webb

## ALAN JONES TALKING MUSIC

Having donated *Planet Of Dreams* to the Long Live Tibet album project, **David Bowie** continues to promote the cause of the Himalayan nation currently under the rule of China with his new single *Seven Years In Tibet*. A dense and fairly dark piece of brooding intensity, it takes no musical references from its lyrical inspiration and explodes occasionally with metallic guitars skimbo before slumping back into sultry periods. It takes a little getting used to, but ultimately emerges as one of his more compelling recent pieces...*Virgin's Best*...*Ever!* series continues to expand at a rapid rate. The latest, *The Best Funk Album In The World*...*Ever!* is less

adventurous than some, sticking almost exclusively to well-known funk and dance hybrids, with Gil Scott-Heron's *The Revolution Will Not Be Televised* being its most obscure track. The 40 cuts are largely drawn from the Seventies, and many - obvious hits from Labelle, Chic, Earth, Wind & Fire, Sly & The Family Stone etc - have already appeared on numerous disco compilations. The inclusion of Stargard, the Beginning Of The End, George Clinton and their ilk help to give it a definitive and vital edge, however, and there's no doubt this will do very well...*Meanwhile*, MCI's nowish Harmless imprint has done a lot of hard work on the margins of funk and afro-jazz to

come up with *Pulp Fusion* which it describes as "best-known anthems and best-kept secrets". In fact, few are generally known, except to the specialist, although many will be familiar with Reuben Wilson's Hammond doodlings, lifted by A Tribe Called Quest, and Booker T's *Melting Pot*, as used by various rap artists. Indeed, there's much here that has been used to anchor new school R&B tracks. It's far from easy listening, with some tough beats, but also the odd softer gem, like *Minnie Riperton's Every Time He Comes Around*. Either way, it's a winner.



## CAMPAIGNS OF THE WEEK

## ARTIST OF THE WEEK



## OASIS - BE HERE NOW

Record label: Creation. Media agency/exec: RMF/  
Ian Rohan. Marketing manager: Emma Greengrass.  
Creative concept: Brian Cannon/ Microdot

A renewed press blitz begins this week in preparation for the album hitting the shelves next Thursday (August 21). New posters will feature the image from the album sleeve backed by ads in the music and national press. Posters at railway and London Underground sites will kick in around the band's live dates at the end of September and press ads will run until the end of November. Creation intends to keep the campaign rolling through to Christmas.

## COMPILATION OF THE WEEK

## 1997 MERCURY MUSIC PRIZE SAMPLER

Record label: Mercury Music Prize. Producer: David Wilkinson. Creative director: Robert Chandler. Creative concept: Quick On The Draw

A massive retail campaign rolls out today to support the 10-track sampler and the nominated artists' 10 Albums Of The Year. There will be extensive POS material and all Bard member retailers have committed to the promotion; one-off windows will feature at Tower Piccadilly and in HMV Oxford Street. The sixth presentation dinner will be broadcast live on BBC2 and Radio One on August 28. A one-hour programme on BBC Two on August 30 will provide an additional boost.



## ARTIST/TITLE/LABEL

AQUASKY Orange Dust (Polydor)  
ARKARNA Fresh Meat (WEA)  
CRYSTAL WATERS Crystal Waters (Mercury)  
THE GANJA CREW DJ Hyde Presents (BKA)  
MORRISSEY Madchester (Island)  
BLAZE Basic Blaze (Slip 'N' Slide)  
SEPIULTURA Blood Rooted (Road Runner)  
MR BEAN OST (Mercury)  
LUNA Pop Tent (Beggars Banquet)  
RUSH Retrospective I and II (Mercury)  
VARIOUS Drive On (Global/Warner)  
VARIOUS Divine Works (Virgin)  
VARIOUS The Best Latin Carnival Album... Ever (Virgin)  
VARIOUS Cafe Del Mar Vol. 4 (Mercury)  
VARIOUS The Greatest Dance Album Ever Made (Telstar)  
VARIOUS E2 Presents Underground... (Breakdown)  
VARIOUS Fresh Hits 97 (Global/Sony/Warner)  
VARIOUS Our Friends In The North (Telstar)  
VARIOUS Pete Tong's Essential... (London/PolyGram TV)  
VARIOUS Pure Hits 97 (Telstar)

Compiled by Karen Faux: 0181-543 4830

RELEASE DATE	TV	RADIO	CAMPAIGN
August 11	●	●	Ads will run in the specialist music press including <i>Muzik</i> , <i>Wax</i> and <i>Jockey Club</i> .
August 11	●	●	Music and style press ads are backed by nationwide posters, a mailout and festival leaflets.
August 11	●	●	This album will be promoted with ads in the specialist music press.
August 11	●	●	Ads will run in the specialist music dance press.
August 11	●	●	A heavyweight press and poster campaign will be supported by in-store displays.
August 18	●	●	Radio ads will run on Kiss, Galaxy and GLR with press ads supporting in specialist dance magazines.
August 18	●	●	There will be ads in the specialist music press and on specialist radio stations.
out now	●	●	A huge campaign runs alongside the film release, spanning national TV, press and poster advertising.
August 18	●	●	Press ads will run in music titles and an outdoor poster campaign will tie in with the Reading Festival.
August 11	●	●	There will be advertising in the specialist music press including <i>Record Collector</i> and <i>D</i> .
August 18	●	●	National Channel Four and ITV ads are backed by ads on Virgin, Capital, BFM88 and Piccadilly.
out now	●	●	Ads on Channel Four, ITV and satellite channels will be backed by radio ads, POS and a mailout.
out now	●	●	There will be national TV advertising plus radio ads on dance and IRL stations.
August 11	●	●	Press ads in <i>i-D</i> , <i>DJ</i> and <i>Muzik</i> are backed by radio ads on Kiss and fliers distributed through clubs.
August 18	●	●	National TV advertising will be supported by radio ads on dance stations.
August 11	●	●	Radio ads on Kiss and IRL stations are backed by specialist music press ads and posters nationwide.
out now	●	●	An all-media campaign includes national ads on TV and Channel Four and support from all retailers.
out now	●	●	National Channels Four and regional ITV ads are backed by national press advertising.
August 11	●	●	Ads will run nationally on Channel Four and satellite ads and regionally on ITV backed by ads on Kiss.
out now	●	●	Channel Four and ITV ads are supported by spots on Capital, Atlantic and the Pepsi Chart Show.

# Trade show conferences concerts

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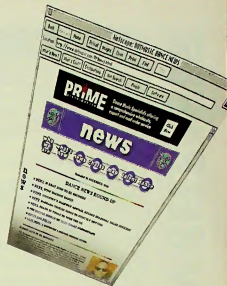
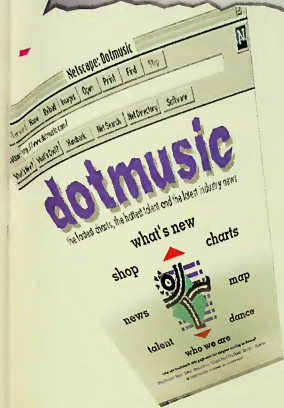
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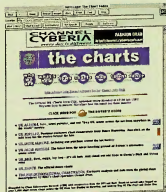
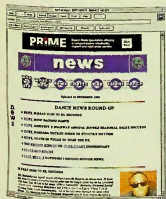


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- Providing general administrative assistance within the department.

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If you are interested please write with full CV, stating present salary, to: Zoe Bugden, Human Resources Advisor, BMG Music Publishing UK, Bedford House, 69-79 Fulham High Street, London SW3 4JW.

BMG Music Publishing UK has an Equal Opportunities Policy and welcomes applications from all sections of the community.

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SUSAN RUSH, Head of Label Management  
Pinnacle Entertainment, Electron House, Gray Avenue, St Mary Cray, Doughton Kent BR5 3RJ

e-mail: susan.rush@pinnacle-records.co.uk

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required for Hit & Run Music (Publishing) Limited. Due to our recent expansion into Europe, we are looking for a Copyright Assistant, preferably with experience in dealing with Societies. Knowledge of Counterpoint systems and/or European languages would be an advantage. Please apply in writing (including your CV to Julia Howell, Copyright Manager at

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### INDUSTRY OVERVIEW

Content: Record Company Structure, International Artists, Recording, Artist Management, Non-UK Collaborations, Marketing & PR, Securing Agreements, A&R, Manufacturing & Distribution, Music, Sales and Views on Current Industry Topics.

### ACCOUNTS ASSISTANT

Young, lively creative communications Co. working within music, fashion & consumer fields require bright, enthusiastic and highly motivated Accounts Assistant. Role involves assisting the Financial Controller in all aspects of book-keeping and accounting functions on a computerised system.

Position would ideally suit a numerate and adaptable person 20-25 years old with 2 years plus previous experience in a similar position. Knowledge of Sage Financial Controller & Excel an advantage.

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Please send CV & covering to:  
Stephanie Fades, Financial Controller  
Blue Source Limited  
Sage Centre, 326 Kensal Road, London W10 5BZ  
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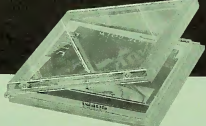
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## BEHIND THE COUNTER

CHRIS STYLIANOU, Derrick's, Swansea

"Although we've had rain here for the past two days, it has actually worked to our advantage by driving tourists into the store. In terms of new releases, our biggest singles have been by Will Smith, Olive, Jesus Jones and Mary J Blige. We've also done very good business with Fairport Convention's new album. As a fan-based product, it could tail off pretty quickly but pick up again towards Christmas. Frank Sinatra's new "best of" album also looks like being one which will keep going as a gift purchase throughout the autumn. Although we've had lots of pre-release enquiries about Oasis, it is difficult to gauge how an indie shop like us will do with the album. They are very much a mainstream act now and a lot of our business will probably go to the local Sainsburys."

## NEW RELEASES

For many retailers, Pink Floyd's *Piper At The Gates Of Dawn* was the album frontrunner, followed by Mr Bean OST, Best Dance Album In The World... Ever! and Fairport Convention. In the north, Hardcore Heaven Vol 2 continued to outstrip all newcomers. On the singles front, Will Smith was performing "spectacularly" in many stores, while Wet Wet Wet, Genevieve, Wildhearts, Wu-Tang Clan and Kym Mazelle proved bankable in all regions.

## PRE-RELEASE ENQUIRIES

Singles - Chumbawamba, Blur, Prodigy, Human Nature, Beck, Sneaker Pimps  
Albums - Pantera, Portishead, Oasis, Gravediggaz, Wildhearts, Fleetwood Mac, Eric Clapton

## ADDITIONAL FORMATS

Pink Floyd album in rubberised collectors' box, Wet Wet Wet limited-edition single with bonus live tracks, Will Smith CD single with poster

## IN-STORE

Windows - Oasis, Mercury Music Prize, Meredith Brooks, Chumbawamba, Grass-Shop, Backstreet Boys, Sarah Brightman, Mary J Blige  
In-store - Oasis, Divine Works, Megadeth, Miles Davis, Pete Tong's Essential Selection Summer 97, N-Trance, The Blueboy, Suede, Mark Owen, Arkana, UB40

## MULTIPLE CAMPAIGNS



Radio single - Chumbawamba; Windows - Mercury Music Prize, three CDs for £21, 20 off boxed sets, £4 off T-shirts; In-store and press ads - Divine Works, Discover The Classics 2, Megadeth, British Composers promotion, Miles Davis, Meredith Brooks, Grass-Shop



Single - Sarah Brightman; Album - Backstreet Boys; In-store - Morrissey, Puff Daddy, Pete Tong's Essential Selection Summer 97, Meredith Brooks, Mercury Music Prize Sampler, OTT, N-Trance, Danni, The Blueboy, Chumbawamba, Suede, Mark Owen, summer sale with CDs from £2.99



In-store - Prodigy, Oasis, Gary Barlow, Essential Bread, Royal Pageant Of The Horse, Sarah Brightman, Classic FM Midnight Moods, Evita, Cinema Choral Classics, Voices From Heaven, Friends, 101 Dalmatians - Live Action, buy Alaska and get Andre The Seal for £2.99, Flipper, Babysitters' Club



Windows - Musique D'Abord, Kathleen Ferrier; In-store - Everyday Classics at £3.99, Nimbus bargain boxed sets, EMI All Time Greats, Piano Dreams, Collins Classics; Label of the month - Tring/RPO Classics

## TELEVISION

16.8.97

Jon Bon Jovi Weekend, MTV; from Sam Masked with Danni!, ITV; 9.25-11.30am

National Lottery Live, Features: Jai, BBC1;

7.45-8.05pm

Indian Summer: Asian Station, featuring Asian Dub Foundation, Noble Savages and Trickyback, Channel 4; 12.10-12.45am

Elvis: Great Performances, VH-1; 10pm-2am

17.8.97

Fully Booked featuring No Mercy, BBC2; 9.30am-noon

18.8.97

Classic Albums: The Band by The Band,

BBC1; 11.20pm-12.25am

Not The Jack Docherty Show with Sneaker Pimps, plus: Finley Quayle (18.8) and Tonya Donnelly (22.8); Channel Five; 10.55-11.40pm

19.8.97

Ten Of The Best: Roger Taylor from Queen, VH-1; noon-1pm

20.8.97

Kiss Live 'N' Direct, MTV; 7-8pm

National Lottery Live, with Connor Reeves, BBC1; 9-8.15pm

Oasis: Right Here, Right Now, includes performances of songs from the new album, BBC1; 10.50-11.30pm

16.8.97

Art Garfunkel In Concert, recorded earlier this year at the London Palladium, Radio Two; 5.30-6.30pm

The Elvis Presley Story, Radio Two; 6.32-7.30pm

BBC Proms 97: Benjamin Britten weekend begins; Radio Two; 7-9.30pm

John Williams Conducts The LSO, with themes from Star Wars, ET and Schindler's List; Radio Two; 7.30-9.30pm

18.8.97

Radio One Roadshow, featuring Faithless and N-Tyce, followed by Sneaker Pimps

(19.8.97), Radio One; 11.30am-12.30pm

20.8.97

Ralph McTell, presents Sheland band Rock, Salt & Nails, Radio Two; 8.03-9pm

21.8.97

Interval - Northern Lights, examines the Edinburgh Festival's 1977 production of Carmen, with Plácido Domingo and Teresa Berganza, Radio Three; 11.50am-12.10pm

John Peel, with a session from Pavement, Radio One; 8.40-10.30pm

The Deniece Williams Show, featuring The Beautiful Soul's Paul Heaton, Radio Two; 8.03-9.30pm

## FRONTLINE

## ON THE ROAD

JO PRIOR, Sony field sales rep, NE London &amp; Essex

"The massive success of Will Smith's Men In Black single this week has shown that people are prepared to part with £3.99 for decent product and hopefully we will see the trend for "no deals" continue throughout the business. Sales of the Men In Black soundtrack continue to rise along with the Spawnd soundtrack. Next week sees the release of the new Travis and Echoberry singles, which both deserve good chart entries. And over the next few weeks we will be releasing new singles by Mariah Carey, Finley Quayle and Lauren Hill - those should keep us busy until mid-September. On a personal note, I'd like to see the new single from The Bloodhound Gang make it into the Top 40. It's the best single I've heard for ages."

## IN THE SHOPS THIS WEEK



Singles - Chumbawamba, Stereophonics, Suede, My Life Story, Echoberry, Travis, Livin' Joy, Mark Owen, OTT; Windows - two CDs for £22, Family Entertainment video promotion, Men In Black OST, Mary J Blige, Meredith Brooks; In-store - Mercury Music Prize, Fresh Hits 97, Pete Tong's Essential Selection Summer 97, Barry Manilow; Press ads - More Girls' Night Out, Meredith Brooks, Dale Dal Mar Vol 4, Arkana, Bob Dylan, Scarfo, Feeder



Singles - Sarah Brightman, Alison Limerick, Travis, N-Trance, Suede; Albums - Backstreet Boys, Meredith Brooks; In-store - Pete Tong's Essential Selection Summer 97, Arkana, Murray Lochlan Young



In-store - Epitaph Records promotion with discounts on Down By Law and Penelope albans, Punk-D-Rama 2, Punkrockacademy-lightnings; Selecta listening posts - Down By Law, Novocaine, Levelers, Annihilator



Singles - Livin' Joy, N-Trance, Suede; Albums - Meredith Brooks, Backstreet Boys, Danger Zone, Elkie Brooks; Videos - Caspar, An Audience With Sooty, Friends, Barney's Sensational Day



Singles - Chumbawamba, Danni, Echoberry, Travis, Alison Limerick; Albums - Arkana, Scarfo, Fairport Convention, Divine Works, Mule; Windows - Meredith Brooks, Backstreet Boys, Oasis, Morrissey, Danni, Bone Thugs 'N' Harmony, Pink Floyd, Chumbawamba; In-store - Pure Hits 97, Fresh Hits 97, Backstreet Boys



Singles - Echoberry, Stereophonics, Chumbawamba, My Life Story; Windows - Meredith Brooks, Mercury Music Prize, Oasis, In-store - Spawm, Joe, £5 off chart albums, £4 off Fox World Cinema videos; Press ads - Spawm, Decca Opera campaign



Singles - Chumbawamba, Suede, The Blueboy, Alison Limerick; Windows - Oasis, Tring RPO Collection; In-store - Audenton libra, Backstreet Boys, Pete Tong's Essential Mix Summer 97, Morrissey, Pink Floyd, The Jam, Texas, festivals promotion, Elvis Presley

W H SMITH

Singles - UB40, Bob Carlisle, Albums - Oasis, Hit Zone Summer 97, Best Dance Album Ever Made, Drive On, Windows - Oasis, Fresh Hits, Backstreet Boys

WOOLWORTHS

Singles - N-Trance, Sarah Brightman; Album - Backstreet Boys; In-store - Virgin Best Ever campaign with two CDs or three tapes for £20, sale with CDs from £2.99, festival selection; two CDs for £22

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Oidham), Brite (Cranshaw, Northumbria), Derrick's (Swansea), HMV (Dudley), Marilyn's Records (Dunoon), The Record Shop (Kingston-Upon-Thames), RPM (Birmingham), Tower (Cradlehill), Our Price (Stratford) and Virgin (Romford). If you would like to contribute, call Karen Faux on 0181-543 4830.

## EXPOSURE

## RADIO

## TELEVISION

16.8.97

Jon Bon Jovi Weekend, MTV; from Sam Masked with Danni!, ITV; 9.25-11.30am

National Lottery Live, Features: Jai, BBC1;

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Oasis: Right Here, Right Now, includes performances of songs from the new album, BBC1; 10.50-11.30pm

16.8.97

Art Garfunkel In Concert, recorded earlier this year at the London Palladium, Radio Two; 5.30-6.30pm

The Elvis Presley Story, Radio Two; 6.32-7.30pm

BBC Proms 97: Benjamin Britten weekend begins; Radio Two; 7-9.30pm

John Williams Conducts The LSO, with themes from Star Wars, ET and Schindler's List; Radio Two; 7.30-9.30pm

18.8.97

Radio One Roadshow, featuring Faithless and N-Tyce, followed by Sneaker Pimps

(19.8.97), Radio One; 11.30am-12.30pm

20.8.97

Ralph McTell, presents Sheland band Rock, Salt & Nails, Radio Two; 8.03-9pm

21.8.97

Interval - Northern Lights, examines the Edinburgh Festival's 1977 production of Carmen, with Plácido Domingo and Teresa Berganza, Radio Three; 11.50am-12.10pm

John Peel, with a session from Pavement, Radio One; 8.40-10.30pm

The Deniece Williams Show, featuring The Beautiful Soul's Paul Heaton, Radio Two; 8.03-9.30pm





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