

music week

MARKET EXTRA
ON SOUNDTRACKS

For Everyone in the Business of Music

5 APRIL 1997 £3.25

Pluggers hail R1's 'bold' new sound

by Martin Talbot

Jeff Smith took charge of Radio One's playlist for the first time last week, attracting broad support from pluggers.

As leaked Rajar figures showed that the station lost 500,000 listeners in February, Smith unveiled a bold first playlist following his return to the station as head of music policy.

Smith last week outlined his initial plans in a series of meetings with pluggers. He told pluggers he will:

- be more available to pluggers and;
 - bring the playlist day forward, and announce the lists every Friday.
- The three new playlists unveiled last Monday, the first to be overseen by Smith, include 19 new tracks, six of which jumped straight on to the A List - by Erykah Badu, Suede, Blur, Orbital, Shola Ama and Travis.
- One pluggers, who says two or three additional in usual, believes the lists

reflect a new boldness under Smith.

The decision to support tracks earlier was also supported. Scott Piercing of Appearing says the move may encourage labels to stop pushing back release dates because a four-week lead time will allow demand to build for a record.

Although one pluggers says the move may further increase the turnover of the chart, Universal director of promotions Damian Christian says, "Getting a record played solidly three or four weeks before it comes out really helps build up the whole buzz on the record."

The decision to bring the playlist day forward will also help ease confusion, says Piercing. Under Dann, playlists were finalised on Fridays but not published until Monday. But Smith is planning to stage his playlist meeting with producers each Thursday and unveil the lists on Fridays. The first list under the new schedule will be announced this Friday (4).

Another pluggers says Smith's open

door approach will be a breath of fresh air; the increasingly large workload of former Radio One head of production Trevor Dann, since he was confirmed as head of BBC Music Entertainment last November, prevented him from seeing pluggers regularly. Dann today (Tuesday) takes over the new position which will oversee all BBC music production for TV and radio.

Meanwhile, monthly Rajar reports show that the station's audience fell 500,000 to 10.1m.

Critics claim the drop is directly attributable to the launch of Mark Radcliffe & Lard's breakfast show. But a BBC source says the period covered by the figures includes only a fortnight of the new show.

Radio One deputy controller Andy Parfitt declines to comment on the figures, but says, "We are very pleased with the show and are getting a lot of positive feedback from listeners."

● Dann story, p3, Dann profile, p8

Melvyn lined up for CAD awards

Broadcaster and writer Melvyn Bragg has been named as the host for this year's MW Creative And Design Awards.

Bragg will oversee the presentation of more than 24 awards at the CADs, which are taking place at London's Royal Lancaster Hotel on the evening of April 14.

In addition to established awards for packaging, design and video, the event will also feature new categories covering new media and design.

Bragg, the series editor and presenter of The South Bank Show for the past 19 years, has also been both head and controller of arts at LWT, director of LWT Productions and chairman of Border Television. He follows Muriel Gray, who hosted last year's inaugural awards show.

Judging for the awards was concluded last Wednesday (March 26), when a team of judges reached their conclusions on the newly-created most creative corporate campaign award.

Tickets for the event are selling out quickly. For booking details ring Louise Stevens on 0171 921 5982.

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Parlophone will release Radiohead's new single, *Paranoid Android*, on May 26, ahead of the Oxford band's much-anticipated third album *OK Computer* in June. The single, a seven-minute epic, will be released to radio at the beginning of May as part of a massive build up to the album, the band's first since the much-acclaimed *The Bends* in January 1995. Details of the releases were announced on Radio One's Evening Session programme last Thursday (March 28), after initial details were leaked to the *LA Times*.



SAW team fall out over Eighties hits cash

The three partners of the hugely-influential production team Stock Aitken & Waterman are locked in a heavyweight legal battle over recording copyrights and the royalties earned by two of their biggest stars of the past decade.

Mike Stock confirmed last week that he and Matt Aitken have launched a legal action against Pete Waterman, his companies PAL Productions and PWL Records, and Warner's newly-renamed Coalition Recordings International.

The pair are pressing for an investigation by the courts into money earned, claiming that they have been under-

paid for their work as producers on hits by Kylie Minogue and Jason Donovan.

The legal move, initiated through Stock and Aitken's solicitors Clintons, also calls for an account of royalty statements and a declaration that the two former partners of SAW have ownership rights in the hits they produced. The writs do not identify whether the actions relate to some or all of Donovan and Minogue's SAW recordings.

The writ is the latest twist in the acrimonious split between Waterman and his two former partners, but all

three declined to comment on the situation. Frere Cholmley Elischoff, which is representing Coalition (formerly known as PWL International), and Taylor Joynson Garrett, which is representing Waterman and his two companies, also refused to comment.

It is understood that Stock and Aitken want rights to the pair's entire SAW catalogue to be split three ways, between themselves and Waterman. An expert observer says the writ appears to be a classic inquiry determining ownership of musical copyright in recordings and dissatisfaction with royalty audits.



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Cardiff Atlantic Wharf	14
Sheffield Arena	15
Birmingham NEC Arena	17
Wembley Arena	18
Glasgow SE&CC	03 July

THE WORLD GETS ELEGANTLY WASTED...

US: *Elegantly Wasted* the number one most added track at 4 out of 5 formats for two weeks running.

'The number 1 most added band in America this week'
US Hits Magazine.

Number two most added at European Hit Radio.
Highest Climber at European Hit Radio w/c 24th March

MANAGEMENT

Sound Management Associates

Around 150 media representatives filled the BBC's Postcard Place Theatre last Tuesday (25) as Michelle Gayle performed five tracks live to herald the launch of her second RCA album. Sensational, which is out on April 28. Backed by a small rhythm section, the singer performed the Rolling Stones cover Satisfaction, her Top 10 single Do You Know, Fakie! It, Yesterday and the album's title track and second single, released on April 14. Nick Raymond, A&R director at RCA, says the album is a significant step forward for Gayle, who is expected to tour later this year. Pictured after the performance are, from left, BMG Entertainment UK and Ireland chairman John Preston, RCA MD Hugh Goldsmith, Gayle, BMG Music Division president Jeremy Marsh and Oliver Smallman of First Avenue.



Dann pledges to put more music on BBC

by Martin Talbot

Trevor Dann is vowing to lead the battle for more music on TV and calling for the return of mainstream pop to the BBC's primetime schedules.

Dann today (Tuesday, 1) takes control of the new BBC Music Entertainment production unit, which has been established as part of the reorganisation of the corporation.

In the newly-created role, Dann will oversee production of all pop music programming across both TV and radio, including Radios One and Two, the World Service, and TV programmes including Top Of The Pops, Later and the Ozone.

Dann says, "Prime-time music deserves another chance. There is a feeling that music can't pull in big audiences, but 'The Brits has shown that it can be done if it is put together right'."

Dann says he is already looking at possible options. "Twenty years ago you had a Cilla Black Show, the Val Doonican Show and the Lulu Show all in prime-time slots," he says. "It was standard BBC fodder."

"But all that has gone away. During the late Eighties, the music scene was so fragmented that what was at the top of the chart wasn't remotely interesting to anyone over 30. But I don't think that is the case now. I can picture a show

DANN'S PLANS

- Lobby for more prime time music
- Make Top Of The Pops more accessible
- Rebuild the TOTP audience
- Establish BBC Music as a one-stop shop for radio and TV
- Launch BBC TV and Radio's Glastonbury coverage

with Tina Turner, Oasis, Peter Andre and, say, Barbara Streisand."

In his new role, Dann says he has already begun work with TOTP producer Mark Wells on giving the flagship pop show a facelift in an attempt to increase ratings.

Asked if the show is likely to be moved further off-peak or even on to BBC2, Dann says, "There is always the danger that a programme can be moved. We can never be complacent."

"But I don't think there is any chance of that because we will put it right. We as an industry have an obligation to make TOTP as popular as possible."

"I don't want to be gloomy about it, but you could say that the patient is in intensive care," he says. "It is not dead, but it is in surgery. And it is already showing signs of recovery."

Dann says the programme is being

adapted to make it brighter and more accessible, in addition to the recent policy change to include tracks falling down the chart. "You have to define TOTP as an opportunity to put on the most popular music of the day on TV," he says. "We couldn't care less if some of that music is going down the chart."

Wells is committed to the show for three months – until the end of May – although the former National Lottery producer has not decided whether he wants to stay, says Dann. "He is doing a good job and being very honest about it," says Dann. "He is just not sure whether he wants to stay on."

The reorganisation will give the BBC extra muscle in competing for rights to live music events, he says. "This move will give us clout in the marketplace that we have never had before."

The first moves under the regime include the launch of Radio One's new TOTP show which will go on air on Sunday afternoons from June.

The BBC has also secured TV and radio rights for this June's Glastonbury Festival, a significant coup after Channel Four's broadcasts in 1994 and 1996 each attracted well over 1m viewers. Dann says that it remains unclear how much airtime will be devoted to screening the festival, but that it will be one of the BBC's biggest summer music projects.

Twynham lands Disctronics role

Disctronics has appointed Roger Twynham as its new business development manager, just three weeks after he parted company with PolyGram.

Twynham joins the Worthing-based manufacturer after more than nine years' service at PolyGram Manufacturing and Distribution Centre.

Sue Stephen, Disctronics general manager, says, "Roger brings with him a wealth of experience that will add significantly to our business."

Twynham, who starts his new job today (Tuesday), says he is joining Disctronics at a time when it is making huge investments in new technology, including plans to buy the UK's first DVD facility.

Twynham is replaced as audio sales manager at PolyGram by Simon Bonham, previously responsible for CD-Rom sales. PolyGram declined to comment last week on the circumstances surrounding his departure.

NEWSFILE

Michael scoops fourth Capital prize

Capital Radio named George Michael as best male vocalist for the fourth year running at the Help A London Child lunch last Wednesday (26). Michael, who picked up the best album going for Older as well as the listener-voted award, releases his new single, Star People 97, on April 28. Other winners included Oasis (best male group and best concert), Spice Girls (best female group), Jamiroquai (best single for Virtual Insanity) and Kula Shaker (best newcomer).

McGee makes Labour Party donation

Creation Records president Alan McGee has made a £50,000 personal donation to the Labour Party to help fund its general election campaign in Scotland. The donation follows McGee's £100,000 sponsorship backing of a youth event at the 1996 Blackpool conference.

Acid Jazz agrees MCPS payment

MCPS is claiming a second victory in its royalty and audit dispute with Re-Elect The President, which trades as Acid Jazz. The label, which paid £84,000 to the collection society at the end of last year as part of a £108,000 unpaid royalty settlement, has agreed to make an interim payment of £55,000 in respect of £113,000 which MCPS says it is owed. The outstanding sum will be contested at a future trial.

Elton in Royal Academy honour

Elton John has become the first pop star to be awarded honorary membership of the Royal Academy Of Music. Academy director of development Peter Sheffield says the college bestows the award on musicians who have distinguished themselves internationally in a particular area. Former RAM students David Palmer of Jethro Tull and Annie Lennox have won fellowships in the past.

Jacko plans mega-dance album launch

Michael Jackson is staging a massive Hyde Park dance to launch his new album in May. A three square mile dancefloor is being constructed across the London park to launch Jackson's remix LP Blood On The Dancefloor. A final date for the stunt has yet to be finalised. The first single from the album, the title track, is out on April 21.

UK music wins at the Oscars

British music scored two successes at the Oscars last week. Lord Andrew Lloyd Webber and Sir Tim Rice won an Academy Award for best original score for You Must Love Me from Evita. Rachel Portman also won for best original music or comedy score for Emma.

MCI clinches Cube licensing deal

Music Collection International has signed an exclusive licensing agreement with Cube Records, whose catalogue includes recordings by The Move, Procol Harum, John Williams and Joen Armatrading. MCI has also appointed former Castle director of business affairs and licensing Nick Cotton as its new head of catalogue acquisition and third party licensing.

Nas cancels trip to Europe

Columbia artist Nas has called off his 12-date European tour to mourn the death of close friend Biggie Smalls aka Notorious B.I.G. The rapper hopes to reschedule his only UK date at London's Forum.

Platinum boost for Genesis

The 1991 Genesis album We Can't Dance has won its fifth BPI platinum award. Wet Wet Wet's new album 10 reached gold status, while silver awards were made for Raindance by Raindance, the Gorgeous compilation and Kula Shaker's single Hush.

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London in split from Wilson as three-year deal winds up

Tony Wilson has split from London Records almost three years after the launch of Factory Two.

London is bringing an end to Wilson's consultancy deal when his three-year term expires at the end of June.

Following the split, the future of Factory Two acts Hopper, Khalique and Duretti Column – whose guitarist Vini Reilly is managed by Wilson and is one album into a three-album deal – has yet to be decided. "At the moment, there is no decision on whether London want to continue with Vini, Khalique or Hopper," says Wilson.

London has first option on all the bands as well as the Factory Two name, he says, stressing that he hopes to reach agreement on some of the outstanding matters.

London has also agreed to free Factory Two signings Space Monkeys from their deal along with the masters to their album, which is expected to be released before the summer on an independent label.

Wilson says the split is amicable and that he will maintain a relationship with London through his involvement in a series of Factory compilations which are planned for later this year. But he also plans to launch a new label once his deal with London expires.

London declined to comment on the separation.

Wilson launched Factory Two with London after PolyGram bought the catalogue of his Factory label in 1994. But none of the acts signed to Factory Two have managed to dent the Top 75.

It's a bad gig if the audience hold back Who'd be an artist. At Michelle Gayle's media showcase at Broadcasting House last week, few could fail to have been impressed by the RCA signing's powerful voice, her gutsy decision to kick off her all-live set with the Stones' Satisfaction and the way she threw herself into a typically, erm, raucous performance.

Too bad, then, that it was all wasted on us lot - row upon row of static figures who just about managed to tap their toes as the riffs reverberated, beats bounced and Gayle gyrated across the stage. The applause suggested approval of the show (make no mistake, Gayle is an impressive live performer - she should be out on the road with a band so more people find out), but what an ordeal performing at these media showcases must be.

At least Gayle's audience was listening. Too many showcases, and more than a few gigs, are marred these days by the wailings of assembled liggers. It's too bad when even the so-called experts can't be bothered to listen. It was left to Wednesday night's Spearhead gig at London's LA2 to cheer me up. It came complete with a full audience, hence the whoops, bouncing, arm-waving and singing to the back of the room. Now, that's more like it.

Are the charts set to be even faster?

You can't blame Radio One's Jeff Smith for going for maximum hipness by deciding to get behind records earlier.

You can't blame record companies for putting release dates back to maximise pent-up demand. But the net result of the new policy at Radio One will be an even faster turnover of records in the chart than we already have. This vicious circle really is getting out of hand.

Selina Webb

TILLY

Long live vinyl!

Well, it's one thing I never thought I'd see early in 1997 - a *Music Week* special on vinyl. But there it was in last week's issue and, as a champion of this format through the early Nineties, I'm very happy.

We as an industry definitely pulled the plug on this format too early, but the demand from the customers (yes, that's the people who go out and spend their hard-earned money in shops) warrants an upsurge in 12-inch manufacturing.

On dance records, DJs still really only want the 12-inch vinyl format, and so they should. To see guys like Carl Cox mixing vinyl in three separate decks is a joy.

We are one of the few countries in the world who still have great cutting rooms and presses that work. Well done to all you manufacturers for keeping them in good working order.

Of course vinyl only accounts for a small percentage of our business, a tiny fraction of what it used to, but any format that helps to promote dance music, as the 12-inch does, is a bonus.

These small dance labels only sell about 3,000 copies at a time, but every one of those 3,000 sales are genuine, with very few discounts and no returns. What an idealistic world - most majors would love to move the philosophy still in evidence in the dance business into the frontline world of chart success.

Wouldn't it be strange if people-power forced some of the major multiples to reintroduce this format to their shelves.

Of course good old HMV and Virgin have hung on in there for the duration, very ably supported by the independent dealer, to whom these days the 12-inch dance single is one of the sales helping stop him from going out of business.

Tilly Rutherford's column is a personal view

Grainge and Hill set for revival of Dizzy Heights

By Martin Talbot

Nigel Grainge and Chris Hill are revisiting their Dizzy Heights publishing company, six months after finalising their separation from Arista.

The former Arista directors of A&R have resisted the temptation to launch a new label and are rebuilding the independent publishing operation which they founded in the early Eighties.

The pair's first new signings are former Arista act Exio and London-based alternative soul act Jherome, whose deal was inked on Tuesday last week. Exio, who stayed with the pair when they left Arista last year, have signed to MCA Universal in a deal brokered by its managing director Nick Phillips. Grainge and Hill will continue to A&R the act, whose first MCA single, *Deeper*, is out on April 28, with an album following on May 12. In turn, Jherome has a

record deal with Epic which could see a first release later this year.

Although Dizzy Heights - which owns rights to the early catalogue of writers including The Bible's Boo Hewerdine and The Waterboys - remained operational through Grainge and Hill's time at Arista, it will now become an active publishing company, says Grainge. Now the company has signed two new acts, discussions will begin in earnest to secure international licensing arrangements for the company.

Grainge says, "We don't really want a label as such. I've really enjoyed working on our own over the past six months and want to build this up over the next six months. We can build our company with these two prestige writers, both of which have record deals. Once we have built up profile and got things going we will have to open a bigger office and get some staff."

Grainge says any new international deals are likely to be struck on a territory-by-territory basis. "We want to do deals with people who love what we do. We've had situations both at Chrysalis and Arista where one territory absolutely loves an act and others who couldn't give a shit. We want to avoid that," he adds.

Although the pair will focus on publishing, Grainge says they may establish a production operation to allow them to become involved in recording their own writers by the end of the year. The pair have retained the GHQ imprint which they founded at Arista and say it may be revived in the future.

Grainge and Hill jointly led Arista's A&R division until the arrival last spring of new managing director Martin Heath. The pair scored a string of successes in the Eighties through their Ensign label.

X-Files' Scully single taps into TV fanbase

Virgin Records is lining up what promises to be one of the biggest hits of the spring with the release of a single featuring Gillian Anderson.

The record company is anticipating huge demand for the track *Extremis* which has been put together by dance act Hal and incorporates a breathy spoken vocal from the X-Files actress.

Provisionally set for an April 28 release, the single is based on Hal's theme to the television programme *Future Fantastic* which was presented by Anderson and shown by BBC 1 last summer.

Simon Hopkins, Virgin's commercial manager for catalogue marketing, says it is looking to tap into Anderson's huge fanbase, as well as fans of ambient music. "Potentially it's a very, very big hit single," says Hopkins. "Gillian is very high profile at the moment, the video is very sexy indeed and we've had an extremely cool remix done by Qattara."

Duncan Lomax, a member of the Hal duo, says Anderson suggested the single during filming for the TV programme. "It was all her idea," he says. "She kept saying 'What's this music?' I really like this music and it went from there."



Virgin will follow its single by Gillian Anderson (pictured) with the May 19 release of *A Journey Through The Electronic Underworld*. The double-CD compilation album comprises tracks chosen by Anderson. Acts included are Brian Eno, Future Sound Of London and Hal.

Music Radio '97 to tackle high-speed charts issue

The rapid turnover of the sales charts is one of the issues which will come under the microscope at Music Radio '97, which takes place on April 17.

The panel Fixing The Chart will see CIN chart director Catharine Pusey coming face-to-face with Wendy Palmer and Katie Thomson, who produced Radio One's recent *Hyping The Hits* documentary.

Paul Brown, this year's joint chairman of Music Radio '97 and CRCA chief executive, says it is expected to be one of the most contentious panels and will allow for discussion on how radio can help slow down the charts.

Brown, who is calling for more joint initiatives between the radio and record industries, says he is expecting a productive response from the Threat Of

The Net panel which will raise issues of common concern to the radio and record industries.

"The net is another way of listening to music with record companies feeding directly to the consumer," he says. "I'm sure a lot of radio companies perceive it as a threat."

Brown, who with head of production for BBC music Trevor Dann is chairing the event, says several other topics included in the event's programme will help encourage further co-operation. Virgin Our Priors' Neil Booth will lead a panel titled *Records, Radio & Retail*, while Maniffesha's Eddie Gordon will sit on a panel entitled *Do You Wanna Dance?* with Steve Rodie, Jeff Smith, Galaxy 101's Steve Parkinson and Kiss 100's Lorna Clarke.

Profits swell as VCI goes for direct sales

VCI, the music, video and book publishing group, is to launch a new direct sales division, selling video and audio releases not available in traditional retail outlets.

The plans to launch VCI Direct were revealed last week as the group announced a 13% increase in pre-tax profits to £9.05m on sales of £98.2m.

The new initiative will provide the group with a further outlet for its catalogue, says a VCI spokesman. "The group has achieved double digit profits since it went to the market in the middle of 1994, but it is expecting a further 17% increase this next year," he says.

The results underlined the strong performance of Disc's third party distribution, which includes the first full year of business with RTM. The company has now contributed 39% of VCI's turnover at £38.2m compared with £24.3m in 1995.

Programmes line up for London Music Week

by Paul Williams

London Music Week's line-up of speakers and panelists is taking shape as the final countdown to the capital's music festival begins.

Every facet of the music business will come under the spotlight during the LMW conference, which runs from Tuesday April 29 to Thursday May 1 at the Business Design Centre in Islington, north London.

Names confirmed with just four weeks to go include Warner Music chairman Rob Dickins, TV producer Janet Street Porter, Chrysalis group chairman Chris Wright and Bad Boy Entertainment's Sean "Puffy" Combs.

The key to the panels is the high calibre of names from outside the music industry, says London Music Week chief executive Chris Hughes. Senior figures from Pepsi UK, Oxford University and the film, computer and football industries are all due to attend.

"The industry prides itself on knowing its business extremely well. What we're trying to do is give people the chance to learn about new things and meet people they don't already know."

The final touches are still being added to the panels listing, which was unveiled to around 300 industry executives at a London launch on Thursday. Hughes says a number of senior names are still to be added to the schedule. Executives are currently being confirmed for a series of daily How Did They Do That? sessions hosted by music industry consultant Jon Webster, examining industry successes of the past year. Two further sessions in the Influences series are also to be confirmed.

Among the more light-hearted events of the week is a daily quiz on music industry tall stories called Call My Bullshit, which will be hosted by Jonathan King and include contributions from Roadrunner's Jimmy Devlin,

LMW HIGHLIGHTS

TUESDAY APRIL 29

Influences - Warner UK chairman Rob Dickins (right) discusses his musical influences, in the first of three Influences panels.

● **BPi keynote address** - Chrysalis group chairman Chris Wright is interviewed on the issues involved in operating a business across various entertainment fields.

● **ABR Wars** - producer Stephen Street, Epic A&R director Nick Mander, Polydor A&R man Rick Lane, Epic product manager Angie Somerside and WEA marketing director Tony McGinness feature among competing expert teams weighing up merits of unsigned demos with a jury of "real" punters.

● **Everything You Ever Wanted To Know About Touring But...** - Harvey Goldsmith (left), Sony touring director Matthew Stumph, Primary Talent MD Martin Hopewell and Britanna Row's Brian Grant discuss issues facing the live business.

● **Music Meets The City** - Sony's Paul Russell (right), EMI's Rupert Perry and EMI director general Nick Garnett give presentations to city analysts.

● **The Phenomenon of Crossover Artists** - Joaquin Cortes' promoter Iain Hill is among executives examining how crossover acts are managed, promoted and marketed.

● **Music PR and the Media** - Savage & Best's John Best, Guardian media editor

John Mulholland and WEA's Barbara Charone explore the changing relationship between music PR and the media.

WEDNESDAY APRIL 30

● **The R&B Debate** - Bad Boy chairman Sean "Puffy" Combs (right), Radio One's Trevor Nelson, Rob Hallatt of Marshall Arts and Sony's head of black music

Mathew Ross are among a panel discussing the R&B market.

● **Feeling Quasi?** - Columbia A&R executive/general manager David Balfe and Genesis manager Tony Smith (right) lead a debate on major/indie tie-ups.

● **Estate Management** - Doors manager and biographer Danny Sugerman and Blue Mountain Music's Alistair Norbury examine managing a dead artist's repertoire.

● **Music Meets Radio** - Virgin Radio programme director Mark Story, Xfm programme controller Sammy Jacob, Brilliant! PR MD Neil Ferris and East West marketing director Elyse Taylor discuss the problems of promoting pop.

● **Music Meets TV** - Janet Street Porter, Decca International's Paul Moseley and the team behind BBC's *The Choir* discuss how TV music is commissioned and exploited.

THURSDAY MAY 1

● **Battle Of The Brands** - Pepsi UK executives Simon Loudven and Robert Dodds trace the brand's music heritage and plans.

DJ Graham Done and Billy Bragg manager Pete Jenner. A football version hosted by soccer agent Eric Hall will take place on Wednesday.

Other sessions will focus on the latest developments in new technology, covering the current position of multimedia in the music industry and examining the future opportunities of music sales on the internet.

MTV Networks Europe's sponsorship of the convention - which includes a Live & Direct special on Warren G and a VH-1 Live From The Bridge special on Steve Winwood - will also include an examination of banned videos on the Wednesday.

Outside of the three-day LMW industry conference and exhibition will be the wider festival of music, which runs from Saturday April 26 to Friday May 2.

Preview screenings bolster film festival

Diana Ross, Roger Daltrey and Chris Rea are lined up as speakers for London Music Week's film festival.

The festival will be staged from April 28 to May 1 at Islington's Screen On The Green and will include a number of music business related debates on the film industry.

Chris Hughes, London Music Week chief executive, says, "The film conference has become enormous. What started out as a seminar about crossover marketing of film and music has become a four-day festival with some fantastic subjects and the screening of something like eight British premiers, two of which are Oscar winners."

On the opening afternoon, Chris Rea will introduce his film *La Passione*, while Diana Ross will introduce the film *Out Of Darkness* that evening.

An interview with Roger Daltrey and a screening of *Quadrophonia* will follow. A Channel 4 report of film David Aukin will make the opening address on the Tuesday (29) followed by a first screening of the film *Gridlocked* starring Tim Roth and Tupac Shakur. On the Wednesday (30) UK film producer Steve Woolley will discuss the importance of music in films, using his new movie *B Monkey* as an illustration.

On the final day (May 1), MTV Productions executive vice president Van Toffler will discuss the future of music in film, followed by further screenings, including *Beavis & Butthead* *Do America* and *When We Were Kings*.



Universal signings The Fels will be among more than 200 acts playing live during the first London Music Week. The band's Shepherd's Bush Empire performance on April 30 will be one of nine Radio One-supported festival gigs with others including Cast, Dreadzone and Junior Vasquez, who will be performing in Europe for the first time at the London Arena on May 3. Brits winner Gabrielle, Goldie, Cast and The Levellers will also be playing as part of the event, which also takes in a series of club nights and the Undiscovered festival, featuring 60 unsigned bands playing in seven Islington venues over three nights.

NEWSFILE

Spice Girls, U2 scoop Platinaums

Spice Girls, Jamiroquai, Vanessa Mae and U2 were among the artists who received Platinum Europe awards in March. Spice Girls' *Spice* album received a quadruple platinum award, recognising 4m sales across Europe. Jamiroquai's *Travelling Without Moving* and Metallica's *Load* won double platinum awards, while albums by Vanessa Mae, U2, No Doubt and Johnny Hallyday won single awards.

Applicants line up for Solent licence

The Radio Authority has received 13 applications for the new regional ILR station for the Solent area. Among the formats proposed before last Tuesday's deadline were the adult alternative service *Live 105*, dance service *MP1 105.2* and easy listening service *Melody FM*. A decision on the licence is expected in late summer or early autumn.

Parlophone divides promotions roles

Parlophone's national promotions role is being split in two, following the return of Helena McGeough from maternity leave. Under the new arrangement, McGeough and Kevin McCabe will share responsibility for promoting to Radio One. McGeough becomes senior promotions manager, while McCabe takes on the role of national promotions manager and head of regional promotions.

R1 launches new info shows

Radio One is introducing four new night-time information programmes to the network on April 7, updating listeners on live music, multimedia, travel and movies. The series of programmes includes *Live Music Update* on Mondays, which will review five of the most important gigs of the week. *Multimedia Update*, formerly the Internet And Multimedia Update, will air on Tuesday evenings.

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Relishing the challenge of being the BBC's first head of pop

Trevor Dann takes over as the BBC's first head of pop today, carrying the hopes of the music industry on his shoulders.

"We have never had a department to fight for popular music on the telly," he says. "That's what we are here to do."

It is an enthusiasm for the role which one would expect from Dann, the man who strolled out of GLR after being asked to strip music from its schedules, helmed the BBC's award-winning coverage of Live Aid and who fought for new music on Radio One with such enthusiasm that he still faces a libel action from Status Quo.

"He is very much a music man," says one industry plugger. "Ultimately this could be his biggest contribution yet, if the BBC lets him have the power."

Dann's new job is born out of the BBC's new "bi-media" approach to broadcasting, which brings radio and TV together across two separate units—covering commissioning and production.

As the head of the new production unit BBC Music, Dann will oversee not only Radio One's production team (which accounts for three-quarters of the station's output) but Radio Two's production (half of its output) the World Service's pop music production as well as all music TV output, which includes TOTP, Later and Ozone.

The signs of change have already begun to emerge, even before the official creation of the new department today (Tuesday). Dann has convened what will be a new fortnightly meeting with Later producer Mark Cooper, Paul Smith of the Ozone, Mark Wells of TOTP, Radio One editors of programmes Kate Marsh, Brian Stevens of Radio Two and Dave Tait of the BBC World Service.

The significance of such a meeting is only fully appreciated by someone with

TREVOR DANN



a long career within the BBC, like Dann himself.

"One of the BBC's great problems in the past has been that departments have competed against one another," he says. "As a radio producer at Radio One in the Eighties I was taught to detest anyone from TV, and then when I went to Whistle Test I was taught to hate anyone from radio."

The new BBC Music "star chamber" will allow the corporation to take a broader view of programming. "What we form is a one-stop shop for pop music events," he says. "If you are a record company we can put together both radio and TV coverage for you."

SWITCHED ON TO RADIO

Trevor Dann (b. November 5, 1951) 1974: 22-year-old Dann leaves Cambridge University to join BBC Radio Nottingham as a news reporter

1979: joins Radio One as a producer. Works on Round Table and shows presented by Noel Edmonds, DJ, Steve Wright and John Peel
1983: leaves Radio One to join BBC TV's Network features department where he works on shows including Whistle Test and Did You See. Wins a Bafta in 1985 for the BBC's Live Aid coverage
1988: moves back to BBC Radio to dismantle Radio London and build the music/speech station GLR, taking the title of GLR's programme organiser

1991: becomes GLR managing editor
June 1992: quits GLR in protest at the proposed future direction of the station
September 1994: he is head-hunted as Radio One's head of production, taking over the new role the following January

November 1996: Dann is appointed as head of music entertainment for both the BBC TV and radio networks

April 1997: Dann relinquishes his day-to-day responsibility for Radio One's music policy and takes on his new role

In practical terms, though, the main concern to most music industry executives is TOTP. While Dann pays tribute to the work done by Rik Elxifil before he left to join Andy Macdonald's Independent label last month, he is in no doubt that change is needed.

He dismisses complaints about the show's slot, at 7.25pm on Friday against ITV's Coronation Street. "For now, it is staying where it is," he says. "But, at the moment, its audience is not big enough. It is not hitting air viewers and it needs to do that in that slot."

Already efforts have begun to reverse the decline. The first change in policy was last month's move to play

tracks which are falling from the chart; the reason is simple, he says.

"There was a rule that you couldn't be on if you went down," he says. "Texas could go straight in one and then drop the next week and stay in the top five for four weeks and never get on TOTP. You could have the biggest hit of the year and it only be on TOTP once."

"Because of the speed of the chart and the number of new entries there are every week, the viewer was being asked to watch half an hour of music that they hadn't heard before."

Other, more subtle, changes are also being introduced, he says. "Watch TOTP week-by-week over the next

couple of months and you will see it is changing. Little by little," he adds. He acknowledges that lifting TOTP's ratings will be crucial as he tries to persuade the controllers of BBC1 and BBC2—Michael Jackson and Mark Thompson respectively—to bring music back to primetime.

Dann's enthusiasm for the task is unquestionable. But, for all his bold plans, he knows it is a leap in the dark.

"I have no predecessor, so I have no one to ask for help," says Dann, with his usual sardonic smile. But many in the music business believe that, if anyone can make it work, Dann is the man.

Martin Talbot

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HMV: getting it right R1 action could slow chart

Because Vin Morrison was so good at HMV's celebration of the opening of its 100th store, I was not able to say some of the things publicly which Brian McLaughlin had kindly given me the opportunity to do in toasting their success.

It's always a mistake for any of HMV's suppliers to miss one of its parties, first, because Brian never forgives, second, because he never forgets and third, because you invariably miss a great night.

It's hard to imagine any of those retailers, who are currently competing with each other to devalue music to the lowest possible price this week, entertaining us with anything so intrinsically musical as Morrison with George Fane, so obviously enjoying themselves - even if the notion that it was because "we dig retail" was a little far-fetched.

What is really reassuring is that those who really love music and really care about music and who "know music" can still thrive by giving real choice and real help in making that choice as well as valuing the music so that everyone can make a living doing something they love.

That's not to say that HMV is unique in that. There are hundreds of other specialist chains who are at it as well. But the 100th store opening celebration was its night and we should all join in its success.

So good luck to Simon George and his team, and thanks for having me. Brian - that should sort out any jokes for next time.

John Preston,
chairman, BMG,
London SW6.

So, the three top independent labels of 1996 were Creation, One Little Indian and Junior Boys Own. In 1996 the Mushroom/Infectious group of companies broke Garbage, Ash and Peter Dinklage internationally. Each sold way over platinum in the UK.

Infectious is distributed by RTM and Mushroom by ZMV/BMG. Neither are owned in any way whatsoever by any of the major labels. The definition of independence is absurd and the BPI rules probably equally so.

Bob Jefferson, Mushroom Records, Shorlands Road, London SW6.

Radio One could, at a stroke, counter the marketing excesses which are so damaging our chart and restore the rundown to the era when records debuted at a respectable height and then climbed.

I'm talking about the era when, as a kid, it was both fun and meaningful to follow the progress of your favourite singles. Sounds implausible? It's not. Radio One should take the lead by instigating a strict policy of refusing to play singles until the weekend before release and have a new release review programme on Friday night, similar to the old Roundtable programme, when records got their first airing.

I'm sure listeners would appreciate a record being on the playlist for six weeks after it has become available, rather than for four weeks before they can buy it. In this way, radio would do the entire industry a favour by creating a genuine shelf-life for a record and the

chart would be less of a barometer of marketing skills, but of what people are buying on a week-to-week basis.

Of course, it shouldn't stop there: chart shops should be banned from selling singles below recommended retail price - record companies should be banned from multi-formatting within a specific format - that is two versions of a CD single, ripping off fans into buying both versions for an extra track. And while we're at it, let's also have an independent chart solely reserved for labels which are not owned or part-owned by majors - there are not many of us left and since small independents cannot afford to give away records to get high chart placings, we need all the support we can get. But that's just the idealist in me speaking.

Clive Solomon,
Fire Records,
Maury Road,
London N16.

When I watched the Brit Awards on television I was immensely impressed by the professionalism, the presentation and the outstanding quality of the British music performed that evening. The March 8 issue of MW carried a headline which immediately caught my attention: "Fresh Call For Live Brits".

I thought this was a superb idea because all our artists should have been performing live and not miming (as the Spice Girls, for example), but I had misinterpreted the headline. For anybody to suggest that the television show should have a live transmission is surprisingly naive.

First and foremost, this television show is a snap shot of the UK music industry, which is seen by 8.5m people who must not only have been very impressed by what they saw and heard, but were equally compelled to go out the next day and buy records by the artists performing. Added to that is the fact that the programme is seen by countless millions overseas and we wish them to see British artists and the music industry in general at its very best.

Preparing concerts such as music awards is a "fly-by-wire" situation where all sorts of things can go wrong. I see no reason to take away the producer's opportunity to edit and amend such errors so that we are seen at our very best. Why take chances? Peter Knight Jr,
Global Music,
Southgate Road,
London N1.

I must thank my family and friends for calling in on Safeway and between them managing to purchase 20 CDs and 10 videos from its two for £20 range. (Oh...and don't forget the VAT receipts).

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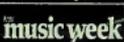
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With Britpop pottering out last year in ever-diminishing returns, the search has been on to discover the UK's first post-Oasis pop phenomenon. Genes were handed the chalice last year, but this year a new contender has emerged in the shape of Embrace.

When you add to the equation media-friendly facts such as their frontman are brothers, vocalist Danny and guitarist Richard McNamara, and that they hail from the North – Huddersfield to be exact – playing anthemic rock songs, it looks like another case of what's the story?

The band's stunning six-minute debut single for Fierce Panda, the seven-inch All You Good Good People and its sublimely tender B-side ballad My Weakness (Is None Of Your Business) was impressive enough to capture attention from the music press, sell out its 1,500 copies almost instantly and start a scramble among labels.

A long-term deal was rapidly inked with Hut and the first fruit of this is the forthcoming *Fireworks* EP, released on May 5, which displays a fuller picture of the band's capabilities, not least their ability to imbibe the influence of soul heroes like Curtis Mayfield and Marvin Gaye.

"The EP shows all elements of the band, from heartfelt ballads to massively exciting rock'n'roll," says Hut general manager David Boyd, who signed the band.

Even Danny McNamara can't help but see Embrace as the band to watch. "It's not arrogance, it's confidence," he claims. "If you don't believe in yourself, in a contest with hundreds of others, you've already shot yourself in the foot. When we weren't any good, I'd go round telling people we weren't ready, which is why we stopped gigging more than three years ago and concentrated on writing."

That temporary hiatus occurred after a series of live dates culminated in an appearance at the 1993 Heineken Festival in Leeds, when *Melody Maker* described Embrace as, "U2's Live Aid performance minus the laughs."

"It's true," McNamara admits. "I was coming on like a cross between Bono, Ian McCulloch and Ian Curtis. I realised I was up there like the inspiration had to come from me and Richard and not our influences."

Comparisons now inevitably involve Oasis. "I don't mind, it's pretty cool," he says. "I think they're a really good band, but not a great one – you have to go back to the Roses and Nirvana for that. When Noel Gallagher hears All You Good Good People, he'll be in the studio till August 1998. People are raving about the first single but I'm in the comfortable position of knowing that I've got songs that are twice as good."

EMBRACE

SEIZING THE 'NEW-OASIS' MANTLE



'When Noel Gallagher hears All You Good Good People, he'll be in the studio till August 1998. People are raving about the first single but I'm in the comfortable position of knowing that I've got songs that are twice as good.' Danny McNamara

The ante's been upped." Unusually, Embrace's history echoes that of Oasis. Younger brother (by two years) Richard was drumming for punk thrashers Gross Misconduct, who'd rehearse at the bottom of the family McNamara's garden, with Danny ferrying down cups of tea, before intruding, Noel-style.

"I started to boss everybody about, I

guess. I just felt like I knew better," he says. "The others got fed up and left, leaving just me and Richard. If he was pissed off about my attitude, he never showed it. We don't really have arguments – he's too easy going."

Drummer Mike Heaton joined in 1990, but the missing link, bassist Steve Firth, didn't fall into place until early 1996. Demos were subsequently mailed to prospective managers, including Tony Perrin, who handled the first incarnation of Pulp and subsequently The Mission and All About Eve. "I'd been waiting for that special band to come along for years," he says. "I jumped on a train as soon as I heard their demo, and threatened not to leave until they appointed me."

McNamara says, "He had a worried look on his face which, my gut reaction said, would mean that if he was worrying alongside us, we'd be alright. He's a sucker for the tiny details."

McNamara trusted his gut feeling when it came to choosing a label. "That is the best UK label without a doubt, and I met them all. Dave Boyd knows that artists know best," he says. "I'll give you all the advice you want and then shut up, and even if he disagrees,

he trusts you to be right."

Liko Perrin. Boyd was an instant convert. "Their demo tape was absolutely amazing," he says. "Seeing them live confirmed everything. But what excites me most about them is the power and emotion of their lyrics and music, the chemistry between the brothers and their integrity. They're really focused and know what they want, and they've got strong management, too."

"Though more than happy with Hut and its parent company Virgin, Perrin held out for a split deal, which led to Embrace signing to Geffen for North America. "I wanted to bypass the bullshit you sometimes have to face getting your records released Stateside," he says. "I already had contacts with Geffen and [A&R man] Tony Berg jumped on a plane as soon as he heard the demo and we signed there and then."

As with the single, the *Fireworks* EP was recorded with local engineer Dave Crefield, but this time mixed by erstwhile Massive Attack/Newtcherry producer Johnny Dollar and Youth associate Ott.

Dollar was earmarked to produce the album, but personal reasons prohibit his involvement, which has allowed Steve Osbourne, co-producer of *The Happy Mondays*, Thrills, Pills and Belysches with Paul Oakenfold, to realise his ambition to work on a guitar-based rock act again.

McNamara says, "We saw the usual suspects but we didn't want a producer who gave us the same haircut as everyone else. It's going to be as new and fresh for Steve as for us, which is important."

"The plan is to release two more EPs before the debut album in August. Meanwhile, the brothers already have the second album written, which will be preceded by a Christmas single. "It's the best chorus I've written yet," says McNamara, brimming with the kind of confidence we have heard before.

It can only be a good thing for British pop if he's right. **Marin Aston**

Act: Embrace Label: Hut Project: EP Songwriters: McNamara & McNamara Producer: Dave Crefield Studio: Beaumont Studios Various Publisher: Virgin Records Released: May 5

NEW SIGNINGS

ARTIST	MANAGEMENT	SIGNED TO	TYPE OF DEAL	SIGNED BY	DESCRIPTION
CELESTIA	Mary Martin	BIG LIFE	albums deal	Tim Parry	promising young British female R&B singer who came to prominence last year on the independent Diesel Records
DILLINJA	Trenton Harrison/NUR	LONDON RECORDS	albums deal	Pete Tong	London connects the last of the great unsigned jungle superstars to a major deal
DEFINITION OF SOUND	Clive Banks/ Chris Barstow	MCA UNIVERSAL	albums deal	Steve Wolfe	albums displaying a greater rock influence
FLUKE	Julian Nugent	V2 MUSIC	worldwide publishing	María Forte	V2 Music continues to build its roster with the long-standing avant-garde techno group
BEVERLEY KNIGHT	Alan Edwards	PARLOPHONE RECORDS	albums deal	Jamie Nelson	powerful R&B singer from the Midlands, now a key part of Parlophone's Rhythm Series label
SERVED CHILLED	no management	HARD LEADERS/ KICKIN' RECORDS	album deal	Carl Collins	Bristol four-piece with a flexible take on drum and bass and with the ability to play live
SNOWPONY	Sue Armstrong	RADIOACTIVE RECORDS	albums deal	Veronica Gretton	London-based three-piece lo-fi group, whose sound looks likely to catch the ear of America
STRUCTURIZE	Mike Hamilton	MCA UNIVERSAL	albums deal	Tony Patterson	MCA gets UK hip-hop's best-kept secret. Formerly on Golden Youngster Entertainment
VENOM	no management	HARD LEADERS/ KICKIN' RECORDS	album deal	Carl Collins	fresh-faced drum and bass from the son of incongruity's Bluzey Mauck

Compiled by Jake Barnes 0181-964 5310 urbania@dircon.co.uk

One to WATCH

PURDY

Feat'ing on a deal, this London quartet displays a deep pop ear with hits at The Chartlans on tracks like Big Wednesday and Outside and a live punch that saw them pack out the Spirit last week.

When he first saw The Supernaturals play, Andy Ross, Food Records' managing director, says, "They looked like the most unfashionable band possible. Ken the keyboard player pushed the boundaries of fashion in the trouser department to its limits and behaved like a whirling dervish. It was clear that they were not associated with cool or cred in any way."

Yet, Ross found something about their performance and their songs irresistible. "I thought they would probably be a waste of time, but after three songs they were rather good, and then they played Dylan's Day Off. I realized, 'this is potentially huge,'" he says.

And, not long after, The Supernaturals signed to Food. During 1996, three singles were released - Smile, Lazy Lover, and The Day Before Yesterday's Man. But the real push started now, with the re-release of Smile on April 14 and the arrival of debut album, *It Doesn't Matter Anymore*, on May 6. Those who missed the singles first time around will become fully familiar with the catchy melodies, witty, bitter-sweet lyrics, and the glossy-yet-hard Supernaturals sound through this year's campaign.

Supernaturals singer and chief songwriter James McColl describes the band's style as "pop vaudeville." He says, "I was always into stuff like Todd Rundgren and Queen, so it was natural to do the pop thing, even though we started out at the epicentre of grunge." While The Supernaturals' native city Glasgow is a hub of budding talent, it took the band two years to get signed. Creation Alan McCoo had a look, and passed. "I'm far happier we're on Food," says McColl. "They are as creative a label, and have fewer bands so they can devote more time to us."

Ross acknowledges they had been sceptical as well, but in signing them for "a reasonable sum", put trust in their talent before figuring out a gameplan. "The plan? I thought we'd make it up as we go along," he says. "And we're probably only now getting the full picture."

Pete Smith, with credits like The Mock Turtles, Squeeze and Chris De Burgh, among others, may have seemed an unusual choice to produce.

Ross says, "Producers were not exactly falling over themselves because the band weren't fashionable, but Pete's manager was very keen. We decided to put them together for a couple of tracks and it was absolutely perfect."

The album was recorded over four sessions in a five-month period, all at different recording studios. "We did quite a lot of preproduction on the songs," says McColl. "But it didn't take that long. We didn't want to spend so



THE SUPERNATURALS

PURE POP WINS OVER FOOD'S ANDY ROSS

'I was always into stuff like Todd Rundgren and Queen, so it was natural to do the pop thing, even though we started at the epicentre of grunge' James McColl

much time in the studio. This affected it in a good way; it made it more varied."

"It's a very well produced album," Ross says. "The singles are jaunty, but the album will be a bit of a surprise. There's more substance there. For instance, Pete has turned the opening track Please Be Gentle With Me into a much slower number. Now it's more Three Dog Night."

The references could be described as unfashionable. McColl says one of the objectives was to recreate the vocal sound of The Raspberries. "I spent a day and a half doing voice tracks for Love Has Passed Away," he says. "I think it was John Lennon who tried to do something different with his voice on every song, and I like to change my voice all the time, because it should be used as an instrument."

The sweetness of the style on *It Doesn't Matter Anymore*, when allied to the dry and often cynical observations

WHAT'S ON FOOD'S MENU

After the chart-topping release of the Blur album in February and now The Supernaturals, Food Records is shaping up for a hectic year of activity. New records from Dubstar, Grasshopper, Strangelove, Octopus and probably Jesus Jones are in the offing, to be marketed either through Parlophone or EMI. There is also the possibility of a Blur remix album.

Food managing director Andy Ross describes the second Dubstar album, due for release in July, as "possibly the most important album of the year." The as-yet-unfinalised follow-up to *Disgraceful* is now at the mixing stage after recording with producer Stephen Hague. Ross says, "It will confound people's expectations of Dub Star, particularly lyrically. It's a very big deal for us. The first album was not pushed out internationally and that is something that will be addressed."

Ross is less forthcoming about new Jesus Jones material, but is looking for an early summer release of work. "More details will

follow," says Ross of a band returning after four years.

Strangelove and Octopus are both currently at different stages of writing and recording. A new Strangelove single is planned for June, with their third album pencilled for a September release. Octopus are also looking for an autumn album release after a summer single.

Food's new Swedish signings Grasshopper have a new single, Frank Show, out in May, closely followed by the album. Something Smells Good In Skövde. Ross's interest in Swedish bands goes further; he is just completing a licensing deal with producer Stephen Hague. Ross says, "It's a commercial blend of Pop and Strangelove."

Ross is, of course, a renowned talent-spotter. He is currently curating a London-based band, but says his policy is "If in doubt, don't sign."

A record of 66 consecutive Top 100 singles testimony to his good judgement.

and twisted about the music industry." Meanwhile, The Supernaturals are already demoing tracks for the next album and will be touring again shortly. And they will be relying on nothing but their own talent and individualism to make a suitable impact.

As Ross says, "Some of their clothing is staggeringly awful. But at least The Supernaturals look like The Supernaturals."

David Knight

Act: The Supernaturals Project; album Label: Food/Parlophone Songwriters: McColl, McAlpine, Tison, Guthrie Producer: Pete Smith Studio: various publisher: copyright control Released: May 5

STEVE LAMACO ON A&R

OK, so you've signed the band, you've made the record and now as the A&R person in charge of band X, you're waiting for the reviews to come in. You occasionally poke your head into your label's press office to see if there's any news - or phone your independent PR firm who tell you that critic Y is "doing the Singles this week" and "We've said to him, if he doesn't like it, he can leave it till next week." Meanwhile, said journalist is starting at a pile of CDs, which will always, without fail, include a Pet Shop Boys single, in an attempt to coax 2,000 words of interesting copy from what amounts to the musical equivalent of next week's fish and chip paper. I know

because I've been there myself at 3am, gazing at a sullen typewriter trying to be funny about Roxette...Anyway, this week, for the first time in nearly five years, I was "doing the Singles" for one of the inkiets. The singles pile is still one of the sexiest things in the pop industry. All the great new records, all the crap, all the optimism and frustration of the record industry is there in that pile. And apart from the obvious big records that will demand a review, it's a total lottery. But, in reality, it's the arbitrary nature of the singles game which makes it quite exciting. Among the 'indie' records worth following up, we picked out a **Ligament** single which is the best thing they've done; **The**

Hitchers, a band from Limerick who sound like early Half

Man Half Biscuit meets Supersgrass and have picked up plays from John Peel and ourselves on the Evening Session; not to mention the new **Novak** record on Kitty Kitty Corporation which is a gorgeous sinister-sounding seven, which came close to being **Single Of The Week**...Of course, that's **SOTW** in my world, not the **Big Bad World**. It's worth stepping back and remembering that a bad review doesn't signal the end of a band's career. And anyway, the Singles wouldn't be the Singles without a bit of controversy.



One to WATCH

INTER
Biscuit cover
five quarter lines
into the songs
and the energy
on the basis of
their single
Happy Ending, to
be released on
London indie Pet
Sounds.

Having your debut single powered to the top by a Levi jeans ad is a mixed blessing – just ask Babylon Zoo or Shikabaka.

Undeterred, Smoke City are entering the market as clear contenders to reach number one with an incredibly catchy track, *Underwater Love*. But, as with any band who come from nowhere, the group are heavily reliant on the strength of their follow-up material. Anything less than another smash will disappoint.

Fortunately Jive signings: Smoke City have several more singles of similar quality in the locker and all the signals suggest that the London-based trio and their Brazilian infected grooves will be one of the hits of the summer.

Careful listeners may have noticed that *Underwater Love* is part sung in Portuguese. This is a result of the group's vocalist Nina Miranda dividing her childhood between Brazil and north London. She attended school in London with one of the other members of the group, Mark Brown, but it wasn't until the pair had been reintroduced to each other by DJ Patrick Forge that they began working together, discovering a shared passion for Seventies funk and the work of artists such as Santana and Gilberto Gil.

Smoke City's other member, guitarist Chris Franck, formerly of Brighton-based Brazilian percussion group Batu, joined them soon after and the trio came up with their own ingenious combination of Bossa Nova, dub basslines, hip hop beats and Miranda's jazzy scat. It's a sound that manages to be both classical and modern, mainstream and fashionable.

Jive's head of A&R Mike Peden came across the group after *Underwater Love* gained its first release on the independent Rita Records, and its



SMOKE CITY

LEVI'S AD IS ONLY THE BEGINNING

“You don't come across a group like this too often. It reminds me of when I first heard Soul II Soul's Keep On Movin' or Massive Attack. They're groundbreaking.”
Mike Peden

subsequent inclusion on Island's *Rebirth of Cool Volume 2*.

“I heard it on Gilles Peterson's show on Kiss FM. By chance they were coming in the next day to see publishing next door so I asked them if they fancied a chat,” says Peden.

He must have been convincing. At the time Jive had no UK A&R policy and the label had been running on the

fuel of American acts such as R Kelly, KRS1 and The Roots. Mike Peden, a former member of The Chimes and a producer for a wide range of artists including Shara Nelson and David Bowie, was convinced that Smoke City was the act which would establish the label as a home to radical new British music, a stance that was enforced by his acquisition of the similarly innovative

Bristol-based group Crustation. “You don't come across a group like this too often. It reminds me of when I first heard Soul II Soul's *Keep On Movin'* or Massive Attack. They're groundbreaking,” says Peden. At their time of signing, in October 1995, Smoke City had the ear of several major labels. The group's decision to play for Jive was clearly a risk, considering the label's then unremarkable position. “It was a risk, but I think we liked that. We also liked the fact that we weren't going to be just another act there. Mike also understood us musically, it all just felt right,” says Miranda.

The relationship with Peden extended to them asking him to produce most of their album, something he was initially unsure about. “I really tried to discourage that. I thought I'd be too close to the music to see it objectively turned out,” he says.

The completion of the album, which is scheduled for a summer release, has become more important than it might have been. The inevitable success of the Levi's tie-in – which was put together by Peden – has given Smoke City a high profile right across Europe.

“I have a friend at the agency (Bartle, Goble and Hegarty) and I heard they were looking for a track. It was strange because they'd already done the ad and needed a song with an underwear theme,” he says.

Now the rush is on to capitalise on a great start. The group have yet to perform live, but have been rehearsing with a seven-piece band in order to satisfy demand and they're likely to appear on this year's busy festival circuit. “They're the ultimate summer band” says Peden. **Jake Barnes**

Act: Smoke City Label: Jive Project: single Songwriters: Brown/Miranda Producers: Mike Peden Studio: Battery Publisher: Zomba Music Released: now



BENTLEY RHYTHM ACE
Former Pop/Mix Eric Burdon Ricard March and Mike Stokes take a light-hearted approach, but lay down serious beats. Their debut *Start Again*, due in May, is full of jazzy grooves and fresh rhythms and sets through to psychedelia via sophisticated signifiers.

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evan

VERBENA

STEPPING BEYOND GRUNGE

Probably the only unifying factor in the wave of alternative bands in the US to emerge since the demise of grunge is their diversity. In the case of Verbena, this tendency reaches a bizarre zenith: a Texas garage punk band signed to an Irish indie label.

Hailing from Birmingham, Alabama Verbena play riff-heavy punk rock steeped in the full-on force of The Stooges and the swaggering blues licks of the Stones. The power and raw immediacy of their debut album, *Souls For Sale*, released on April 21, offers little by way of explanation however for its appearance on Sektanta.

The tie-up, in fact, occurred two years ago when Sektanta managing director Keith Cullen was passed a tape by a friend who dragged him to a show at New York's CMJ. Sektanta's A&R Fergal Hickey says, "Keith saw them and was knocked out, no one else seemed to be involved and he died the deal on the spot, but they've come on a long way since then, they're not the same band, they're a lot heavier."

Verbena put out two singles in the US through a handshake deal with Superchuck's label Merge, the second of which, I Say So, became their first single here.

Though other offers existed, the band and manager Kerry Echols were happy to maintain an apparently low-key approach. "Neither I nor the band thought any of the labels really understood us," says Echols. "We agreed that they should relax and get on with



Act: Verbena Label: Sektanta Project: album Songwriter: Verbena Producer: Mike Fridmann Studio: Sweetfish Publisher: Cr: Released: April 21

things and take a more organic path. Bands end up being the flavour of the month there before being ground up and we didn't want that."

The recording for *Souls For Sale* was finished just over a year ago in New York and London with Flaming Lips producer Dave Fridmann at the controls. Help also emerged from another unlikely source in the shape of Edwyn Collins who engineered the final two tracks to be included on the album.

"It was fun to work there, he was a great guy and the studio is full of all this weird old stuff like Gerry Rafferty's tape machine and a movie mixing desk," says singer and principle songwriter 24-year-old Scotts Bondy.

The finished product, which also features engineering contributions from neighbour and Lemoonshake founder John Strohm, sacrifices none of the band's rawness and energy. Songs like opener *Cosm Brothers* evoking Hot Butter, Desert Aid Keith & I – named after the Glimmer twin – shake and hiss like a rattlesnake with a hangover.

"There's some rock clichés on there but they're not the most obvious ones. We borrow, sure, but we don't go to the same place as everyone else," says Bondy.

The bare-knuckled assault and raw southern blues whiplash is leavened, however, by a focus on real songs, the female harmonies of guitarist Anne Marie and the occasional country blues number.

"Living down here means there's no real scene," says Bondy. "It's not the greatest place in the world, but at least you're free from all the bullshit – playing a couple of gigs and becoming everyone's favourite band for five minutes. We intend to stick around."

Let's hope so. Verbena's live reputation precedes them and negotiations are currently going on with promoters to put together a support package in Europe so they can come and test our metal. Meanwhile occasional plays on Radio One's Evening Session and a trickle of press means Sektanta has it all to do. **Mike Patten**

TOP 75 ALBUMS

6 APRIL 1997

BEST
NEW

The Last Week	Title Artist (Producer)	Label/COD (Distrib./ Case/Vinyl)
1	SPICE ★ Spice Girls (A&M/Standard/World)	Virgin CD/DK 2012 (E) TCV 2812V/2812
2	LISA STANSFIELD Lisa Stansfield (DeWan/Mokan)	Arista 742144612 (BMG) 742114845 (E)
3	STILL WATERS Be Gees (Bee Gees/Polygram/Marjorie/Trieston/Toots/Essex)	Polygram 537302Z (F) 537304
4	TRAGIC KINGDOM No Doubt (Wilder)	Interscope IND 90003 (BMG) INC 90003
5	EVERYTHING MUST GO ★ Manic Street Preachers (Fledge/Hughes/Eno)	Epic 483382 (SM) 482804/482801
6	POP U2 (Roc-A-Fella/Howie/Bis/Dorame)	Island CD/DK 210 (F) UC 210/210
7	OCEAN DRIVE ★ Lightshow Family (Paden)	Wild Card/Polygram 522787Z (F) 523784
8	BEFORE THE RAIN ★ Serrat (Cherise/Winters/Lewis/Mason/Cimel)	1st Avenue/EMI CDEM1 1103 (E) Serrat (Cherise/Winters/Lewis/Mason/Cimel) TCEM1 1103
9	BEST OF THE BEE GEES ★ Bee Gees (Gibby/Gibby/Gibby)	Goldstar 647338Z (F) 647334
10	BLUE IS THE COLOUR ★ The Beautiful South (Kelly)	Go/Discs 035884Z (F) 035884/035883
11	GLOW ★ Ruff (Drakulica/Ruff)	Sony S2 489802 (SM) 489804/489801
12	FRESH! G-Unit (Rodney/Motown/Interscope/Culifer & J)	Eternal/WEA 02077390Z (W) G-Unit (Rodney/Motown/Interscope/Culifer & J) 02073904
13	K * 2 Kula Shaker (Larkin/Mik/Sher/Dodg)	Columbia SHAKER 100K (SM) SHAKER 100SH/SHAKER 100
14	THE SMURFS HIT '97 - VOLUME 1 The Smurfs (Lacko/Con/Coert/Erkelena)	EMI TV CREMITY 150 (E) TDEM1 150
15	ALISHA RAILS THE WORLD ★ Alisha's Attic (Stewart)	Mercury S3 9022Z (F) 534074/534027
16	THE MORE THINGS CHANGE... Machine Head (Richardson)	Roadrunner/RP 8860Z (F) RP 8860A/RP 88601
17	EVITA (OST) ★ 2 Various (Wright/Parker/Walsh/Cadick)	Virgin DVD 282 (E) TCV 282V/282
18	OLDER ★ George Michael (Michaël/Douglass)	Virgin DVD 293 (E) TCV 293V/293
19	TRAVELLING WITHOUT MOVING ★ Sherryquill (Kay/Stewart/M East)	Sony S2 489391Z (SM) 489393/489391
20	JAMMY CROW ★ B-Sides, Seaside & FREERIDES	ABC 543082Z (F) 543084/543081
21	SHINY, SEASIDES & FREERIDES ★ Sean Soley (Soley/Jerry/Chris/Oscar/Sandy)	MCA 6004 6004 (BMG) 6004 6004/6004
22	WHITE ON BLONDE ★ Texas (Cassidy/Reagan/Swain/Roy & Christian/Solomon/Roy)	Mercury S341535034Z (F) 5341535034/5341535034
23	LIFE AFTER DEATH ★ The Notorious B.I.G. (The Notorious B.I.G./Camel)	A&M 961273012 (BMG) 961273012/961273011
24	NINE THINGS ★ Ariana Grande (Shirley)	Columbia 485620Z (SM) 485620A/485620
25	DREAMLAND ★ Robert Miles (Miles)	Deconstruction 7432142974Z (BMG) 7432142974/743214291

26	ODEAL ★ Beck (Dad Busters/Beck/Rotz/Schroeder/Schroeder)	Geffen CD/DK 2498Z (BMG) Beck (Dad Busters/Beck/Rotz/Schroeder/Schroeder) GEC 2498Z/30
27	THE GREATEST HITS The Mockers (Baker/Stern/Berry/Kugel/Douglas/Van)	Warner/epi/Telstar 5468322Z (F) 5468322/5468321
28	THE ROCKY MOUNTAIN COLLECTOR Joan Denver (Okan/Nichols)	Capitol/RCA 6783 (BMG) 6783/6782/6781/6780/6783A/1
29	BLUR ★ Blur (Sirenet)	Fox/Polygram F00DD 19 (E) F00DTC 19F00DD/19
30	THE SCORE ★ 4 Fugees (Prakarel/No)	Columbia 483549Z (SM) 483549A/4835491
31	FALLING INTO YOU ★ 6 DeDe Dan (Sandberg/Novella/Goldstein/Walt/Feist/Steinma/Giac/Wave)	Epic 483752Z/483752A/483752B (SM) DeDe Dan (Sandberg/Novella/Goldstein/Walt/Feist/Steinma/Giac/Wave)
32	SECRETS ★ Tom Branton (Babyface/Various)	LaFace 7300076020Z (BMG) 730028Z/73001/73002/73001
33	RETURN OF THE MACK ★ Mark Nansen/Jensen/Owens/Brookhouser/Taylor	WEA 0301456Z (W) Mark Nansen/Jensen/Owens/Brookhouser/Taylor 0301456Z/0301457
34	RECURRING DREAM - THE VERY BEST OF ★ 3 Credited House (Credited House/Track)	Capiga CD/DK 2374 (F) Credited House (Credited House/Track) 03271230Z/03271230
35	100 CANS FIND YOURSELF ★ Earl Lovell (Gibbins/Fun Lovin' Criminals)	Chrysalis CD/DK 6118 (E) Earl Lovell (Gibbins/Fun Lovin' Criminals) TC291 6118/6118
36	ATTACK OF THE GREY LANTERN ★ Marsalis (Jasper)	Polygram/DK 1203 (F) Earl Lovell (Gibbins/Fun Lovin' Criminals) TCPCS 7380/PCS 7387
37	JAGGED LITTLE PILL ★ 4 Yucca (Moss/Stone)	Maverick/Polygram TV 534612Z (W) 100C/100Z/100Y
38	ATLANTIS ★ Stannis Mossa (Morrisette/Ballard)	Maverick/Polygram TV 534612Z (W) 100C/100Z/100Y
39	STOOSH ★ One Line Union (P.L.P. Rock)	One Line Union (P.L.P. Rock) STOOSH (P.L.P. Rock)
40	BAADUZZ Enyah Bada (Bada)	MCA UD 5302Z (BMG) UD 5302Z/UD 5302Z
41	THE HEALING GAME ★ Van Morrison (Morrison)	Epic/Polygram 537101Z (E) 537101Z/5371011
42	WHAT'S THE STORY MORNING GLORY? ★ 1 Oasis (Morris/Gaughan)	CRESC 189 (CRESC) 189/189/189
43	BACKSTREET BOYS ★ Backstreet Boys (P/Wire/Lundberg/Arca/Cotnam/Chapman)	Jive CHR/189H/PC 189H/189 (F) Backstreet Boys (P/Wire/Lundberg/Arca/Cotnam/Chapman)
44	SPIDERS ★ Gut (Gut/D'Urville/L'Amour/1)	Gut GUTD 1461M/1461U/1 (F) Spiders (L'Amour, except for one track)
45	SHINE Mary Black (Deer)	Grapevine GRACO 015 (GRP/W) GRACO 015/015
46	2 A DIFFERENT BEAT ★ 2 Beyoncé (Hershey/Harding/Gunton/Walke)	Polygram 530342Z (F) Beyoncé (Hershey/Harding/Gunton/Walke) 530342Z
47	THE STONE ROSES ★ The Stone Roses (Lack)	Silvertone 018EACD 302 (F) 018EACD 302/018EACD 302
48	THE VERY BEST OF Eddie Bracken (Various)	Polygram TV 54012Z (F) 54012Z/54012A
49	ADIEUS II - CANTATA MUNDI Mason (Society/Land/Rahmoudi/Owkins/Jenkins)	Ventura CDVE 832Z (E) Mason (Society/Land/Rahmoudi/Owkins/Jenkins) 832Z/832
50	THE BENDS ★ Radcliffe (Lackie)	Polygram/DK 7372Z (F) TCPCS 7372Z/PCS 7372
51	MOSELEY SHOALS ★ 3 Ocean Blue (Shoals/Ocean Color Center)	MCA MCD 69008 (BMG) Ocean Blue (Shoals/Ocean Color Center) MCC 6000A/MCA 6008

52	BEAUTIFUL FREAK ★ Eels (E/Sympson)	Dreamworks DPMO 50001 (BMG) Eels (E/Sympson) GRMC 50001A
53	FASHION NUGGET Coke (Coke)	Capitol/CM 523870Z (F) Coke (Coke) 523870A
54	MUSIC FOR THE JLTED GENERATION ★ The Prodigy (Wolcott/McLellan)	XL/DK 1104XLM/1104L (W) The Prodigy (Wolcott/McLellan)
55	WHIPPLASH ★ Janes (Hague/Eno)	Fonitona 53454Z (F) Janes (Hague/Eno) 53454S/534541
56	ABOUT TIME 2 Coke (Allen/Priest)	Media MCD 6002Z (BMG) Coke (Allen/Priest) MCC 6002Z
57	GABRIELLE ★ Gabrielle (The Botherhouse Boys)	Get Back 82874Z (F) Gabrielle (The Botherhouse Boys) 82874Z/828741
58	COMING UP ★ Suade (Buller)	NUDE 485125Z (SM/W) NUDE 485125Z/BLP
59	REPUBLICA Republica (Republica)	Deconstruction 742114162Z (BMG) 742114162A/742114162B
60	VOICES OF TRANQUILITY - VOLUME 2 Hippocampus Lament (Lament)	Dms DVD 1025 (F) Hippocampus Lament (Lament) 1025
61	GREATEST HITS ★ 4 Simply Red (Linnell/Hicklin)	East West 0010552Z (W) Simply Red (Linnell/Hicklin) 0010552A/4
62	A SHORT ALBUM ABOUT LOVE The Divine Comedy (no credit)	Serena Settimio CD/DK 10 SETMC 5387Z/036
63	SECRET SAMADHI Lily (Healy/Lee)	Radioactive RAD 11590 (BMG) RAD 11590A/RAD 11590
64	BLUE ROSES FROM THE MOONS Nanci Griffith (Griffith)	Elettra 5952015Z (W) Nanci Griffith (Griffith) 7558203/154
65	ABBEY ROAD The Beatles (Martin)	Parlophone CDK 76464Z (E) TCPCS 7683Z/PCS 7088
66	PABLO HONEY Radiohead (Slide/Kidder)	Parlophone CDK 78140Z (E) Radiohead (Slide/Kidder) TCPCS 7804Z/040
67	THE DARK SIDE OF THE MOON ★ 7 Pink Floyd (Pink Floyd)	EMI CDEM1 1364 (E) TCDEM 1064
68	CARRY ON UP THE CHARTS - THE BEST OF ★ The Beatles/Sha (Hedges/Polley/Sha/Magg/Farrington)	Capitol/DK 8832Z (F) The Beatles/Sha (Hedges/Polley/Sha/Magg/Farrington) 03214202Z/01
69	THE SINGLES ALBUM Razorlight And The Pups (Various)	Polygram TV 840230Z (F) Razorlight And The Pups (Various) 840230A
70	RAZORLIGHT SUITCASE ★ Razorlight (Various)	Interscope RCD 90381 (BMG) Razorlight (Various) 90381
71	HANK PLAYS LIVE Hank Marvin (Marvin)	Polygram TV 52428Z (F) Hank Marvin (Marvin) 52428A
72	SHINE (OST) David Hirschfelder (Hirschfelder)	Philips 65412Z (F) David Hirschfelder (Hirschfelder) 654120A/1
73	WORLD WITHOUT DAVE Axe (World Without Dave/Coaking/Young)	CD/DK 1202 (E) Axe (World Without Dave/Coaking/Young) CD/DK 1202
74	NATURAL ★ Peter Andre (Various)	Mushroom DX 2005 (BMG/W) Peter Andre (Various) 2005A/2005
75	FREE PEACE SUITE ★ Daddy Yankee (Yankee)	A&M 540570Z (F) Daddy Yankee (Yankee) 540570Z/540571

PLATINUM (1x) GOLD (2x) SILVER (3x) (R) RECORDED IN STEREO
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 ** Parental advisory: some lyrics contain sexual references
 *** Parental advisory: some lyrics contain sexual references
 **** Parental advisory: some lyrics contain sexual references
 ***** Parental advisory: some lyrics contain sexual references
 (E) CD, (F) CD, (W) cassette with a promotional insert
 (M) CD, (S) CD, (D) CD, (E) CD, (L) CD, (T) CD, (V) CD, (W) CD, (X) CD, (Y) CD, (Z) CD, (AA) CD, (AB) CD, (AC) CD, (AD) CD, (AE) CD, (AF) CD, (AG) CD, (AH) CD, (AI) CD, (AJ) CD, (AK) CD, (AL) CD, (AM) CD, (AN) CD, (AO) CD, (AP) CD, (AQ) CD, (AR) CD, (AS) CD, (AT) CD, (AU) CD, (AV) CD, (AW) CD, (AX) CD, (AY) CD, (AZ) CD, (BA) CD, (BB) CD, (BC) CD, (BD) CD, (BE) CD, (BF) CD, (BG) CD, (BH) CD, (BI) CD, (BJ) CD, (BK) CD, (BL) CD, (BM) CD, (BN) CD, (BO) CD, (BP) CD, (BQ) CD, (BR) CD, (BS) CD, (BT) CD, (BU) CD, (BV) CD, (BW) CD, (BX) CD, (BY) CD, (BZ) CD, (CA) CD, (CB) CD, (CC) CD, (CD) CD, (CE) CD, (CF) CD, (CG) CD, (CH) CD, (CI) CD, (CJ) CD, (CK) CD, (CL) CD, (CM) CD, (CN) CD, (CO) CD, (CP) CD, (CQ) CD, (CR) CD, (CS) CD, (CT) CD, (CU) CD, (CV) CD, (CW) CD, (CX) CD, (CY) CD, (CZ) CD, (DA) CD, (DB) CD, (DC) CD, (DD) CD, (DE) CD, (DF) CD, (DG) CD, (DH) CD, (DI) CD, (DJ) CD, (DK) CD, (DL) CD, (DM) CD, (DN) CD, (DO) CD, (DP) CD, (DQ) CD, (DR) CD, (DS) CD, (DT) CD, (DU) CD, (DV) CD, (DW) CD, (DX) CD, (DY) CD, (DZ) CD, (EA) CD, (EB) CD, (EC) CD, (ED) CD, (EE) CD, (EF) CD, (EG) CD, (EH) CD, (EI) CD, (EJ) CD, (EK) CD, (EL) CD, (EM) CD, (EN) CD, (EO) CD, (EP) CD, (EQ) CD, (ER) CD, (ES) CD, (ET) CD, (EU) CD, (EV) CD, (EW) CD, (EX) CD, (EY) CD, (EZ) CD, (FA) CD, (FB) CD, (FC) CD, (FD) CD, (FE) CD, (FF) CD, (FG) CD, (FH) CD, (FI) CD, (FJ) CD, (FK) CD, (FL) CD, (FM) CD, (FN) CD, (FO) CD, (FP) CD, (FQ) CD, (FR) CD, (FS) CD, (FT) CD, (FU) CD, (FV) CD, (FW) CD, (FX) CD, (FY) CD, (FZ) CD, (GA) CD, (GB) CD, (GC) CD, (GD) CD, (GE) CD, (GF) CD, (GG) CD, (GH) CD, (GI) CD, (GJ) CD, (GK) CD, (GL) CD, (GM) CD, (GN) CD, (GO) CD, (GP) CD, (GQ) CD, (GR) CD, (GS) CD, (GT) CD, (GU) CD, (GV) CD, (GW) CD, (GX) CD, (GY) CD, (GZ) CD, (HA) CD, (HB) CD, (HC) CD, (HD) CD, (HE) CD, (HF) CD, (HG) CD, (HH) CD, (HI) CD, (HJ) CD, (HK) CD, (HL) CD, (HM) CD, (HN) CD, (HO) CD, (HP) CD, (HQ) CD, (HR) CD, (HS) CD, (HT) CD, (HU) CD, (HV) CD, (HW) CD, (HX) CD, (HY) CD, (HZ) CD, (IA) CD, (IB) CD, (IC) CD, (ID) CD, (IE) CD, (IF) CD, (IG) CD, (IH) CD, (II) CD, (IJ) CD, (IK) CD, (IL) CD, (IM) CD, (IN) CD, (IO) CD, (IP) CD, (IQ) CD, (IR) CD, (IS) CD, (IT) CD, (IU) CD, (IV) CD, (IW) CD, (IX) CD, (IY) CD, (IZ) CD, (JA) CD, (JB) CD, (JC) CD, (JD) CD, (JE) CD, (JF) CD, (JG) CD, (JH) CD, (JI) CD, (JJ) CD, (JK) CD, (JL) CD, (JM) CD, (JN) CD, (JO) CD, (JP) CD, (JQ) CD, (JR) CD, (JS) CD, (JT) CD, (JU) CD, (JV) CD, (JW) CD, (JX) CD, (JY) CD, (JZ) CD, (KA) CD, (KB) CD, (KC) CD, (KD) CD, (KE) CD, (KF) CD, (KG) CD, (KH) CD, (KI) CD, (KJ) CD, (KL) CD, (KM) CD, (KN) CD, (KO) CD, (KP) CD, (KQ) CD, (KR) CD, (KS) CD, (KT) CD, (KU) CD, (KV) CD, (KW) CD, (KX) CD, (KY) CD, (KZ) CD, (LA) CD, (LB) CD, (LC) CD, (LD) CD, (LE) CD, (LF) CD, (LG) CD, (LH) CD, (LI) CD, (LJ) CD, (LK) CD, (LL) CD, (LM) CD, (LN) CD, (LO) CD, (LP) CD, (LQ) CD, (LR) CD, (LS) CD, (LT) CD, (LU) CD, (LV) CD, (LW) CD, (LX) CD, (LY) CD, (LZ) CD, (MA) CD, (MB) CD, (MC) CD, (MD) CD, (ME) CD, (MF) CD, (MG) CD, (MH) CD, (MI) CD, (MJ) CD, (MK) CD, (ML) CD, (MN) CD, (MO) CD, (MP) CD, (MQ) CD, (MR) CD, (MS) CD, (MT) CD, (MU) CD, (MV) CD, (MW) CD, (MX) CD, (MY) CD, (MZ) CD, (NA) CD, (NB) CD, (NC) CD, (ND) CD, (NE) CD, (NF) CD, (NG) CD, (NH) CD, (NI) CD, (NJ) CD, (NK) CD, (NL) CD, (NM) CD, (NO) CD, (NP) CD, (NQ) CD, (NR) CD, (NS) CD, (NT) CD, (NU) CD, (NV) CD, (NW) CD, (NX) CD, (NY) CD, (NZ) CD, (OA) CD, (OB) CD, (OC) CD, (OD) CD, (OE) CD, (OF) CD, (OG) CD, (OH) CD, (OI) CD, (OJ) CD, (OK) CD, (OL) CD, (OM) CD, (ON) CD, (OO) CD, (OP) CD, (OQ) CD, (OR) CD, (OS) CD, (OT) CD, (OU) CD, (OV) CD, (OW) CD, (OX) CD, (OY) CD, (OZ) CD, (PA) CD, (PB) CD, (PC) CD, (PD) CD, (PE) CD, (PF) CD, (PG) CD, (PH) CD, (PI) CD, (PJ) CD, (PK) CD, (PL) CD, (PM) CD, (PN) CD, (PO) CD, (PP) CD, (PQ) CD, (PR) CD, (PS) CD, (PT) CD, (PU) CD, (PV) CD, (PW) CD, (PX) CD, (PY) CD, (PZ) CD, (QA) CD, (QB) CD, (QC) CD, (QD) CD, (QE) CD, (QF) CD, (QG) CD, (QH) CD, (QI) CD, (QJ) CD, (QK) CD, (QL) CD, (QM) CD, (QN) CD, (QO) CD, (QP) CD, (QQ) CD, (QR) CD, (QS) CD, (QT) CD, (QU) CD, (QV) CD, (QW) CD, (QX) CD, (QY) CD, (QZ) CD, (RA) CD, (RB) CD, (RC) CD, (RD) CD, (RE) CD, (RF) CD, (RG) CD, (RH) CD, (RI) CD, (RJ) CD, (RK) CD, (RL) CD, (RM) CD, (RN) CD, (RO) CD, (RP) CD, (RQ) CD, (RR) CD, (RS) CD, (RT) CD, (RU) CD, (RV) CD, (RW) CD, (RX) CD, (RY) CD, (RZ) CD, (SA) CD, (SB) CD, (SC) CD, (SD) CD, (SE) CD, (SF) CD, (SG) CD, (SH) CD, (SI) CD, (SJ) CD, (SK) CD, (SL) CD, (SM) CD, (SN) CD, (SO) CD, (SP) CD, (SQ) CD, (SR) CD, (SS) CD, (ST) CD, (SU) CD, (SV) CD, (SW) CD, (SX) CD, (SY) CD, (SZ) CD, (TA) CD, (TB) CD, (TC) CD, (TD) CD, (TE) CD, (TF) CD, (TG) CD, (TH) CD, (TI) CD, (TJ) CD, (TK) CD, (TL) CD, (TM) CD, (TN) CD, (TO) CD, (TP) CD, (TQ) CD, (TR) CD, (TS) CD, (TT) CD, (TU) CD, (TV) CD, (TW) CD, (TX) CD, (TY) CD, (TZ) CD, (UA) CD, (UB) CD, (UC) CD, (UD) CD, (UE) CD, (UF) CD, (UG) CD, (UH) CD, (UI) CD, (UJ) CD, (UK) CD, (UL) CD, (UM) CD, (UN) CD, (UO) CD, (UP) CD, (UQ) CD, (UR) CD, (US) CD, (UT) CD, (UU) CD, (UV) CD, (UW) CD, (UX) CD, (UY) CD, (UZ) CD, (VA) CD, (VB) CD, (VC) CD, (VD) CD, (VE) CD, (VF) CD, (VG) CD, (VH) CD, (VI) CD, (VJ) CD, (VK) CD, (VL) CD, (VM) CD, (VN) CD, (VO) CD, (VP) CD, (VQ) CD, (VR) CD, (VS) CD, (VT) CD, (VU) CD, (VV) CD, (VW) CD, (VX) CD, (VY) CD, (VZ) CD, (WA) CD, (WB) CD, (WC) CD, (WD) CD, (WE) CD, (WF) CD, (WG) CD, (WH) CD, (WI) CD, (WJ) CD, (WK) CD, (WL) CD, (WM) CD, (WN) CD, (WO) CD, (WP) CD, (WQ) CD, (WR) CD, (WS) CD, (WT) CD, (WU) CD, (WV) CD, (WW) CD, (WX) CD, (WY) CD, (WZ) CD, (XA) CD, (XB) CD, (XC) CD, (XD) CD, (XE) CD, (XF) CD, (XG) CD, (XH) CD, (XI) CD, (XJ) CD, (XK) CD, (XL) CD, (XM) CD, (XN) CD, (XO) CD, (XP) CD, (XQ) CD, (XR) CD, (XS) CD, (XT) CD, (XU) CD, (XV) CD, (XW) CD, (XX) CD, (XY) CD, (XZ) CD, (YA) CD, (YB) CD, (YC) CD, (YD) CD, (YE) CD, (YF) CD, (YG) CD, (YH) CD, (YI) CD, (YJ) CD, (YK) CD, (YL) CD, (YM) CD, (YN) CD, (YO) CD, (YP) CD, (YQ) CD, (YR) CD, (YS) CD, (YT) CD, (YU) CD, (YV) CD, (YW) CD, (YX) CD, (YY) CD, (YZ) CD, (ZA) CD, (ZB) CD, (ZC) CD, (ZD) CD, (ZE) CD, (ZF) CD, (ZG) CD, (ZH) CD, (ZI) CD, (ZJ) CD, (ZK) CD, (ZL) CD, (ZM) CD, (ZN) CD, (ZO) CD, (ZP) CD, (ZQ) CD, (ZR) CD, (ZS) CD, (ZT) CD, (ZU) CD, (ZV) CD, (ZW) CD, (ZX) CD, (ZY) CD, (ZZ) CD

BEST
NEW

TOP COMPILATIONS

The Last Week	Title Artist	Label/COD (Distrib./ Case/Vinyl)
1	NOW THAT'S THE WAY I CALL MUSICI 36 EMI/Virgin/Polygram CD/DW 307CNW/36 (E)	EMI/Virgin/Polygram CD/DW 307CNW/36 (E)
2	DANCE NATION 3 - PETE LONG & JUDEE JAMES ★ Ministry Of Sound CD/DK 330M (SM)	Virgin VTCD 1214V/DK 1214V (E)
3	GORGEOUS ★ Virgin VTCD 1214V/DK 1214V (E)	Virgin VTCD 1214V/DK 1214V (E)
4	THE BEST...ALBUM IN THE WORLD...EVER! 5 Virgin/EMI/Virgin CD/DK 120V/DK 120V (E)	Virgin/EMI/Virgin CD/DK 120V/DK 120V (E)
5	THE ALL TIME GREATEST COUNTRY SONGS Columbia SONTY 24CD/SONTY 24MC (SM)	Columbia SONTY 24CD/SONTY 24MC (SM)
6	THE OLD SKOOL Polygram TV/DK 99/RADC 99 (BMG)	Polygram TV/DK 99/RADC 99 (BMG)
7	SPACE JAM (OST) Arista 75018261Z/75018261A (W)	Arista 75018261Z/75018261A (W)
8	SIMPLY THE BEST CLASSIC SOUL Warner/epi 5948332Z/59483320A (F)	Warner/epi 5948332Z/59483320A (F)
9	THE SOUL ALBUM ★ Virgin VTCD 115V/DK 115V (E)	Virgin VTCD 115V/DK 115V (E)

10	THE NO 1 SKA ALBUM Polygram TV 553192/553194Z (F)	Polygram TV 553192/553194Z (F)
11	TRAINSPOTTING (OST) ★ 2 EMI Premier CD/EM 3730/CEM 3730M/3739 (E)	EMI Premier CD/EM 3730/CEM 3730M/3739 (E)
12	THE ANNUAL II - PETE TONG & BOY GEORGE ★ Ministry Of Sound ANND 96/ANND 96 (BMG/SM)	Ministry Of Sound ANND 96/ANND 96 (BMG/SM)
13	HARDCORE HEAVEN - VOLUME ONE Heaven Music HMLD 101/HMLM 101/MLP 101 (GRP/W)	Heaven Music HMLD 101/HMLM 101/MLP 101 (GRP/W)
14	IN THE MIX 97 ★ Virgin VTCD 114V/DK 114V (E)	Virgin VTCD 114V/DK 114V (E)
15	THE NO 1 SCI-FI ALBUM Polygram TV 553280Z/553280A (F)	Polygram TV 553280Z/553280A (F)
16	THE HOUSE COLLECTION - VOLUME 5 Fantasia FHC 5CD/FHC 5MCZ (BMG/SM)	Fantasia FHC 5CD/FHC 5MCZ (BMG/SM)
17	ROMEO + JULIET (OST) Premier Soundtracks PRMO 2/PRMO 2 (E)	Premier Soundtracks PRMO 2/PRMO 2 (E)
18	GIRL POWER Global Television RADCD 96/RADC 96 (W)	Global Television RADCD 96/RADC 96 (W)
19	HOUSE OF HANDBAG - NUOVO DISCO COLLECTION Solid State SOLSDS 7/SOLSDC 7 (W)	Solid State SOLSDS 7/SOLSDC 7 (W)
20	CLUB MIX 97 - 2 ★ Polygram TV 553384Z/553384A (F)	Polygram TV 553384Z/553384A (F)

ARTISTS A-Z

A&M	37	LIGHTHOUSE FAMILY	7
A&M	24	MACHINE HEAD	63

AIRPLAY PROFILE

STATION OF THE WEEK

Invicta Radio's new programme controller Paul Jackson used to sit on his dad's shows on Radio Clyde and help him catalogue his records. His father, Capital Radio's group programme controller Richard Park, is now one of the most respected men in commercial radio and his boss.

Twenty-seven-year-old Jackson, who has gone through the ranks at Invicta, is aware of the pressure on him to succeed and to stamp his own identity on the Kent-based station. He joined as a DJ in May 1995, and was promoted to senior presenter of sister station Invicta SuperGold last July before becoming controller on New Year's Eve. Working closely with head of music Tim Stewart, Jackson has revamped the daytime playlist to incorporate more chart hits and dance tracks and to ensure they receive a significant number of plays at peak times to appeal to the station's target audience of 15-24 year olds.

In the week ending March 22, for example, current tracks from the Spice Girls, No 22 and Kula Shaker each received more than 40 spins, while all the songs in its top 10 playlist were heard at least 30 times. Local bands, such as guitar act Morcheeba, are also being squeezed into daytime. Jackson says, "There is a great music scene at the moment and we are trying to reflect that. We are not necessarily taking more risks, we are simply reacting to what people want and to what many of our listeners have been hearing in the clubs for weeks."

This month (April) Jackson will relaunch Invicta's programme schedule and introduce a club show on



INVICTA TOP 10

Track	Peak
1 Who Do You Think You Are Spice Girls (Virgin)	43
2 Twenty-Six Through the Ranks at Invicta, is aware of the pressure on him to succeed and to stamp his own identity on the Kent-based station. He joined as a DJ in May 1995, and was promoted to senior presenter of sister station Invicta SuperGold last July before becoming controller on New Year's Eve. Working closely with head of music Tim Stewart, Jackson has revamped the daytime playlist to incorporate more chart hits and dance tracks and to ensure they receive a significant number of plays at peak times to appeal to the station's target audience of 15-24 year olds.	41
3 Hush Kula Shaker (Columbia)	40
4 Escape Use Feis Sash! (Majesty)	36
5 Real Thing Lisa Stansfield (Arista)	36
6 Remember Me Shaz Boy (Pharm)	33
7 Don't You Love Me Eternal (1st Avenue/EMI)	33
8 New Pollution Beck (Geffen)	32
9 Rumble In The Jungle Fugees feat. Timbaland (Mercury)	31
10 Staring At The Sun L2 (Island)	30

Most played tracks on Invicta
w/e 22/07 © Marie-Claire

Saturday nights and a new-look drivetime programme. SuperGold is also seeing changes, with music replacing sports coverage on Saturday afternoons.

The radio market around London is notoriously competitive, and its transmission area of 1,244, Invicta FM achieved a weekly reach of 383,000 in quarter four of 1996, up on the 371,000 recorded in quarter two. Its market share is also up from 7% to 21.7%. It competes with rival local companies KFM and RTM as well as BBC Radio Kent and stations in London. According to major data, other commercial listening in the region has a 276,000 reach and 22% of the audience, many of whom tune in to the stations Jackson's father helped set up, Capital FM and Capital Gold. Steve Hemsley



RADIO 1

© Music Control UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 23 March 1997 until 24.00 on Saturday 23 March 1997

No of plays		No of plays	
Rank	Title/Artist/Label	Rank	Title/Artist/Label
1	DON'T SPEAK No Doubt (WCA)	24	31
2	REAL THING Lisa Stansfield (Arista)	25	29
3	WHO DO YOU THINK YOU ARE Spice Girls (Virgin)	26	28
4	DON'T YOU LOVE ME Eternal (1st Avenue/EMI)	27	26
5	FLY LIKE AN EAGLE seal (GTT)	28	25
6	DON'T LET GO (LOVE) En Vogue (East West America)	29	25
7	ISN'T IT A WONDER Boyzone (Polygram)	30	25
8	IF I NEVER SEE YOU AGAIN Wet Wet Wet (Previous Organisation/Mercury)	31	20
9	WHAT DO YOU THINK YOU WANT FROM ME? Monie Love (Polygram)	32	24
10	ELEGANTLY WASTED (MCA)	33	21
11	WALK ON BY Gayle (Island)	34	21
12	UNBREAK MY HEART Tom Braxton (LaFace/Atlantic)	35	21
13	BLACKBIRD ON THE WIRE Beautiful South (Island)	36	21
14	ALONE Bush (Geffen)	37	21
15	HUSH Kula Shaker (Columbia)	38	21
16	FRESH! Gina G (Epic/WEA)	39	21
17	WHERE DO YOU GO No Mercy (Arista)	40	21
18	REMEMBER ME The Notorious B.I.G. (A&M)	41	21
19	IF I CAN FLY I CAN FLY (Atlantic)	42	21
20	TODAY'S THE DAY Sade (Polygram)	43	21
21	SOMETIMES Brand New Heavies (JIVE/London)	44	21
22	WALK ON BY Gayle (Island)	45	21
23	UNBREAK MY HEART Tom Braxton (LaFace/Atlantic)	46	21
24	BLACKBIRD ON THE WIRE Beautiful South (Island)	47	21
25	HARD TO MAKE A STAND Sheryl Crow (A&M)	48	21
26	SHE'S A STAR James Blunt/Mercury	49	21
27	IT'S OVER Chicka (MCA)	50	21
28	HEDONISM (JUST BECAUSE YOU FEEL GOOD) Sheryl Crow (A&M)	51	21
29	REO LETTER DAY Pat Sharp (Polygram)	52	21
30	LOVE GUARANTEED Damage (Big Life)	53	21

TRACK OF THE WEEK

JAMES: SHE'S A STAR

The fact that James's She's A Star was still at number 25 in the airplay chart last week as it topped quality out of the CIN Top 35 is just reward for a deliberate marketing strategy by Fontana/Mercury. Armed with James's first truly commercial single for three years, the label's promotions team knew that She's A Star provided the perfect opportunity to re-establish the band with the mainstream media. An conscious effort to fuel interest at regional stations by sending out star-shaped "Happy New Year" cards and quality CD promos in December, was backed up with visits by the band to a number of IR stations during January. The hard work paid off when Piccadilly in Manchester became the first station to play the track on New Year's Eve.

Yet it was City FM in Liverpool which became the song's firmest supporter. It played She's A Star more than anyone else for the first seven weeks of 1997, increasing its weekly spins from 21 to 55, and playing it 54 times in the week ending February 22, when it debuted at number one in the sales chart.

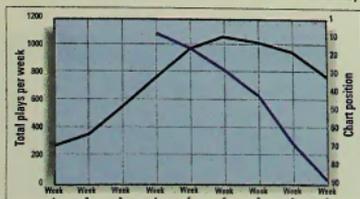
While support was building in the



regions, the label was also winning significant airplay nationally, achieving up to 29 plays a week on Radio One and 38 on Virgin.

By March, total plays were topping 1,000 although by this time its first slide down the sales chart had begun. Yet its decline on the CIN chart over the next few weeks was not mirrored in the airplay chart where its performance remained strong.

Product manager Matt Thomas says the airplay success has rekindled interest in James prior to the release of the next single, Tomorrow, on April 14. Steve Hemsley



ILR

© Music Control UK. Titles ranked by total number of plays on 46 mainstream independent local stations from 00.00 on Sunday 23 March 1997 until 24.00 on Saturday 23 March 1997

VIRGIN

No of plays		No of plays	
Rank	Title/Artist/Label	Rank	Title/Artist/Label
1	READY TO GO Republic (Mercury)	1	REMEMBER ME Shaz Boy (Pharm)
2	ELEGANTLY WASTED (MCA)	2	DON'T LET GO (LOVE) En Vogue (East West America)
3	SHE'S A STAR James (Fontana/Mercury)	3	HUSH Kula Shaker (Columbia)
4	WHAT DO YOU WANT FROM ME? Monie Love (Polygram)	4	DON'T SPEAK No Doubt (WCA)
5	SAY WHAT YOU WANT TO FEEL (Mercury)	5	HEDONISM (JUST BECAUSE YOU FEEL GOOD) Sheryl Crow (A&M)
6	STARING AT THE SUN L2 (Island)	6	WHAT DO YOU WANT FROM ME? Monie Love (Polygram)
7	GO (Jive)	7	FRESH! Gina G (Epic/WEA)
8	WALLS Tom Petty And The Heartbreakers (Geffen)	8	SHOUT AND ASHES (Atlantic)
9	FALLING IN LOVE US HARP ON THE KNIFE American (Mercury)	9	WHO DO YOU THINK YOU ARE Spice Girls (Virgin)

ATLANTIC 252

No of plays		No of plays	
Rank	Title/Artist/Label	Rank	Title/Artist/Label
1	REMEMBER ME Shaz Boy (Pharm)	1	REMEMBER ME Shaz Boy (Pharm)
2	DON'T LET GO (LOVE) En Vogue (East West America)	2	DON'T LET GO (LOVE) En Vogue (East West America)
3	HUSH Kula Shaker (Columbia)	3	HUSH Kula Shaker (Columbia)
4	DON'T SPEAK No Doubt (WCA)	4	DON'T SPEAK No Doubt (WCA)
5	HEDONISM (JUST BECAUSE YOU FEEL GOOD) Sheryl Crow (A&M)	5	HEDONISM (JUST BECAUSE YOU FEEL GOOD) Sheryl Crow (A&M)
6	WHAT DO YOU WANT FROM ME? Monie Love (Polygram)	6	WHAT DO YOU WANT FROM ME? Monie Love (Polygram)
7	FRESH! Gina G (Epic/WEA)	7	FRESH! Gina G (Epic/WEA)
8	SHOUT AND ASHES (Atlantic)	8	SHOUT AND ASHES (Atlantic)
9	WHO DO YOU THINK YOU ARE Spice Girls (Virgin)	9	WHO DO YOU THINK YOU ARE Spice Girls (Virgin)
10	READY TO GO Republic (Mercury)	10	READY TO GO Republic (Mercury)

THE OFFICIAL CHARTS - 5 APRIL

music week
 AS USED BY
 TOTP



SINGLES

1	1	BLOCK ROCKIN' BEATS The Chemical Brothers	Virgin
2		MAMA/WHO DO YOU THINK YOU ARE Spice Girls	Virgin
3		NO'T SPEAK No Doubt	Interscope
4		DORTH COUNTRY BOY The Chantays	Beggans Banquet
5		I BELIEVE I CAN FLY R Kelly	Jive
6		BELLISSIMA DJ Quicksilver	Positiva
7		FREE ME Cast	Polydor
8		IT FEELS LIKE THE MONKEYS ANTHEM'S Beach Boys/Concord/Col. J. Mather/Hill	Atlantic
9		ENCORE UNE FOIS Sash!	Multiply
10		GOTTA BE YOU 3T	Epic
11		D.U.S.C.O. N-Trance All Around The World	Mercury
12		WHERE CAN I FIND LOVE Livin' Joy	Undiscovered/MCA
13		CONSIDERATION Reef	Sony SZ
14		IF I NEVER SEE YOU AGAIN Wet Wet Wet	Precious Org/Mercury
15		ISN'T IT A WONDER Boyzone	Polydor
16		ANYWHERE FOR YOU Backstreet Boys	Jive
17		FRESH Gina G	Eternal/WEA
18		FLASH BBE	Positiva
19		RUMBLE IN THE JUNGLE Fugees	Mercury
20		WHERE DO YOU GO No Mercy	Arista
21		ALONE Bee Gees	Polydor
22		LOVE GUARANTEED Damage	Big Life
23		HUSH Kula Shaker	Columbia
24		ANOTHER SUITCASE IN ANOTHER HALL Madeline	Warner Bros

ALBUMS

1	1	SPICE Spice girls	Virgin
2		LISA STANSFIELD Lisa Stansfield	Arista
3		STILL WATERS Bee Gees	Polydor
4		TRAGIC KINGDOM No Doubt	Interscope
5		EVERYTHING MUST GO Manic Street Preachers	Epic
6		POP UZ	Island
7		OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
8		BEFORE THE RAIN Eternal	1st Avenue/EMI
9		VERY BEST OF THE BEE GEES Bee Gees	Polydor
10		BLUE IS THE COLOUR The Beautiful South	Go!Discs
11		GLOW Reef	Sony SZ
12		FRESH Gina G	Eternal/WEA
13		K Kula Shaker	Columbia
14		THE SMURFS HITS '97 - VOLUME 1 The Smurfs	EMI TV
15		ALISHA RULES THE WORLD Alisha's Attic	Mercury
16		THE MORE THINGS CHANGE... Machine Head	Roadrunner
17		EVITA (OST) Various	Warner Bros
18		OLDER George Michael	Virgin
19		TRAVELLING WITHOUT MOVING Jamiroquai	Sony SZ
20		SHERYL CROW Sheryl Crow	A&M
21		B-SIDES, SEASIDES & FREERIDES Ocean Colour Scene	MCA
22		WHITE ON BLONDE Texas	Mercury
23		LIFE AFTER DEATH The Notorious B.I.G.	Puff Daddy/Arista

puff johnson



orever more

RM

5 APRIL 1997

miami is tops for poolside schmoozing

MIAMI: Last week saw the now-annual migration of large chunks of the UK dance industry to Miami, Florida, for the Winter Music Conference. Now extended to five days, the conference is

without doubt the biggest international dance trade event.

Currently in its 12th year, the WMC organisers were heralding this year's event as their most successful ever. "Registration is

double that of last year," says Bill Kelly Jr, one of the WMC directors. "We broke the 1,800 mark with registrations on the first day and our final figure will probably be 2,500."

The biggest contingent among those registering were Europeans and particularly the British, although the event's importance is such that there were attendees from the Far East. The current popularity of UK dance in America was reflected in the 36 panel discussions.

"There was a lot of demand for us to cover 'electronic' because it's such an issue over here at the moment, along with drum & bass," says Kelly.

However, as usual, most business was done around the pool at the Bluefontaine Hilton where the conference is held. Indeed, so popular has the poolside schmoozing become

that security was present this year to keep things in check. "It was ridiculous at times," says Kevin Beadie, One Little Indian A&R manager. "On Sunday afternoon, you almost couldn't move."

Another important part of the WMC is the evening parties and club events. XL, Wall of Sound, A&M, I/riv/London, Loft/Garage City, Ministry of Sound and Ultimate/The End were just a few of the UK companies which put on parties this year. However, the prize for the best party of the conference goes to the NuYorican Soul party at the Shore Club. Aside from the DJing by hosts Masters At Work, the party had a live Latin band with guest appearances by India and Roy Ayres, as well as Cuban food, cocktails and, for the daring, fresh hand-rolled Cuban cigars.



The Brand New Heavies are back with their first album for three years, *Shelter*, and a new female singer. Due out on April 14, *Shelter* was produced by the band and features the vocal talents of Siedha Garrett, best known for duetting with Michael Jackson on 'I Just Can't Stop Loving You' although she has also worked with the likes of Madonna, Donna Summer, Johnny Mathis and Al Jarreau and has numerous songwriting credits including Jackson's

'Man In The Mirror' and 'Keep The Faith' (co-written with Jackson) as well songs for Quincy Jones, Aetha Franklin and Paula Abdul. The first single from the album, 'Sometimes', which has been riding high in the RM Club Chart for some weeks, is released this week with mixes by Masters At Work, Dmitri, Blacksmith and Umma, featuring Q-Tip from A Tribe Called Quest.

inside:



(2) SEVEN DAYS IN DANCE: BOB BEN SANCHEZ reveals what caught his eyes and ears in Miami this week

(3) RADIO: the Top 40 Dance Airplay countdown; PETE TONG'S playlist



(4) Q&A: SAVANNAH WRIGHT talks to Caroline Moss

(5) JOCK ON HIS BOX: DJ KRUST

buzz chart number ones

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

CLUB:	'SENSATIONAL' Michelle Gayle (1st Avenue/RCA)	p7
URBAN:	'HYPNOTIZE' Notorious B.I.G. (Bad Boy)	p9
POP:	'WHO DO YOU THINK YOU ARE?' Spice Girls (Virgin)	p11
COOL CUTS:	'KOWALSKI' Primal Scream (Creation)	p12

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Cunnah backs Labour

Dream's Peter Cunnah has told *RM* the story behind the Labour Party adopting his 1994 number one hit, 'Things Can Only Get Better', as its campaign anthem. The song is set for its third release on April 21 through Magnet to coincide

with the general election. The Labour Party initially approached Cunnah for permission to use the song for its Blackpool conference last November, and Cunnah, a lifelong Labour supporter, was only too happy to oblige, especially as it meant he got to attend the conference and meet Tony Blair, whom he describes as "a truly charismatic man". According to Cunnah, the song is just right for the election campaign. He penned it in 1991 at the height of the recession - although he wrote it as a love song, it also summed up the despondency of the era. "It was the worst time I could remember," he reflects. "There were no signs of things turning around. Only in the clubs was there a feeling of optimism, so I wrote it as an upbeat, positive song." Cunnah, who is donating all performance fees plus his share of the royalties to the party, is planning some appearances to tie in with Labour's campaign. "I'm fantasising about appearing at the top pig of this century: up on the podium with the Labour Party as they're elected," he says. In the meantime he's contenting himself with thinking up appropriate songs for the Tory Party's anthems: some of his suggestions include 'It's My Party And I'll Cry If I Want To', The Beatles' 'I'm A Loser' and the Pet Shop Boys' 'Scandal'.



[7 DAYS IN DANCE]

roger sanchez dj/producer

"Wednesday - I was in the studio mixing down a song for the Latin dance rap group **ILLEGALES**, who I'm writing and producing for BMG Latin. I'm getting more involved with the Latin music market, cross-pollinating that with house and hip hop. On Thursday, I'd caught a cold from the studio and spent the day at my own studio practising with **THE 5 MEN**, who are comprised of myself, **DJ SNEAK** and **JUNIOR SANCHEZ**. We had six turntables and two mixers plus a journalist and a photographer interviewing us in the same room. That evening I went for dinner with **ARMAND VAN HELDEN** and **HARRY CHOO CHOO**. On Friday, we flew to Miami for the **WINTER MUSIC CONFERENCE**. The flight had been delayed and they'd double booked our hotel room. Having sorted that out, we ate Cuban food at the **PORTA SAGUA** restaurant along with virtually every other house DJ from New York. Saturday - the cold persisted and we went shopping: Miami is cheaper than New York. On Sunday, we hit the music conference. At the pool, it took me two hours to walk 10 feet and I accumulated about a hundred records on the way. In the evening, I went to the **MAXIMINISTRY OF SOUND** party and had dinner with the **NARCOTIC SQUAD** and my lawyer. On Monday I had a morning meeting with my publisher and then headed back to the conference pool for a couple of hours and another hundred records. Then we went to the **SHORE CLUB** for the **NUYORICAN SOUL PARTY** and had the pleasure of seeing **KENNY DOPE** play drum & bass. I played that night at a **NERVOUS PARTY** and then went to a house party - there were only five people there. On Tuesday, I took part in a conference panel about global DJing and there were more people around the pool than ever. On Wednesday, I'm looking forward to getting some sun and having our **NARCOTIC PARTY**."

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Car Cox has performed the seemingly-impossible task of bringing the joys of techno to a group of deaf schoolchildren. Forty kids aged six to nine from the Frank Barnes School, north London, danced and jumped about to the music, picking up the rhythm of the bassline through the floor. Cox's half-hour set took place under a pyramid as part of the performing art exhibition 'Move, Movement, Moving', sponsored by PG Tips to celebrate the launch of their pyramid tea bags. More than 40 pyramids set up across London on March 18 also hosted dance, music and drama events. Commenting after his performance, Cox said: "What I'm doing is playing music for people to enjoy. It's nice to see that even people who are deaf can get enjoyment from feeling the vibrations. This was definitely unique and I really enjoyed it. They were really responsive to the percussion - and I could still work the crowd."

SHOP TO

racks of wax. leads

The top 10 tracks flying out of Racks of Wax this week are: ● DO YOU KNOW? - Michelle Gayle (1st Avenue) ● WHEN THE RAIN FALLS - Blue Anderson (Jockey) ● BELLISSIMA - DJ Quikster (Doo or Die) ● 'THA WILDSTYLE' - DJ Supreme (Distinctive) ● 'MY LOVE IS DEEP' - Sara Parker (Manifest) ● 'INSOMNIA (Armand Van Helden remix)' - Faithless (Cheeky) ● 'FOOTPRINT (remixes)' - Disco Citizens (Modern) ● 'SHAKY' - Sports Brothers (Manifest) ● 'ALRIGHT' - Nu Yorkton Soul (Talkin Loud) ● 'FIRED UP' - Funky Green Dogs (Twisted)

33 Call Lane, Leeds LS1 7BT
Tel/fax 01132 489 331
Shop owner Steve Lulaj boasts 23 years' experience in the music industry although has only traded as Racks Of Wax for two-and-a-half. The shop is dedicated to DJ dance/club music and has a well-stocked second-hand section. It offers an international mail-order service and all staff at Racks of Wax DJ in and around Leeds.

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q & a



gavinwright

Gavin Wright is four weeks into his new position as A&R manager of Richard Branson's V2 label. Before that he enjoyed an illustrious five years at Island, working in club promotions and setting up Blunted Vinyl, signing Nush, Alex Reece and Dave Angel. He outlines his aspirations for V2's entrance into the dance arena

WHAT ARE V2'S TACTICS FOR THE DANCE MARKET?

"I suppose what we would really like to do is sign up some talent to work with. In this respect our tactics for the dance market are the same as for other areas. We want to work with acts on a long-term basis, help them become successful and then build on that success."

HOW MUCH HAS THE MARKET CHANGED SINCE YOU BEGAN BLUNTED VINYL?

"A few years ago the mainstream music press was dominated by guitar bands. Now it's nice to see people like Underworld, Orbital and The Aload getting NME front covers. Dance music is constantly changing, more so than other areas. Because of this I think indie rock bands use the innovations made by dance producers to enhance their own sound. Dance music seems to be having an effect on all other areas of music. How many U2 fans could have imagined Howie B producing Pop? Vice versa, dance music is drawing on other areas - the flow of ideas works both ways."

YOUR STYLE OF A&R IS TO WORK CLOSELY WITH A CORE SET OF PEOPLE. CAN YOU DESCRIBE HOW THIS WORKS AND WHO YOU'RE NOW WORKING WITH?

"Running Blunted Vinyl at Island involved working with a handful of producers, the two Dannys who made the Nush, Congress and REP records, Dave Angel and Alex Reece. I was also involved with Julian Jonah. The idea was to run the label the same way an indie label is run, ie people come to you with ideas for tracks, bring in a demo, sign it up, finish mixes and stick it out. Cheap to do, and no risk. When it looks like you've got a hit on your hands, turn up the heat. The benefit to the artists is that they can try doing different things without having to go to different labels. The advantage to the label is the variety you get without having to deal with too many people."

"My role at V2 will be different from that at Blunted. What we want to do is sign acts and develop them rather than pursuing dance singles. I intend to go for more leftfield acts rather than mainstream. With the excellent team of people working at V2 (scouts Nick Siddell and Paul Nixon, and A&R managers Rommie Gurr and Dave Wiberley) I think we will do very well at this."

ARE THERE ANY SIGNINGS IN THE PIPELINE?

"Having only been at V2 for four weeks there isn't a great deal to say. There are obviously things in the pipeline that we can't mention until deals are completed. We have done a deal with the HeadRillaz on Pussyyfoot who have some great ideas. Expect to see product from them later in the year. V2 has also done a worldwide deal with Gee Street so expect LPs from Jungle Brothers, Amber Sunshower, Gravedigger, New Kingdom and Wu Tang Clan's RZA."

[LABEL]

★ SUBVERSIVE

[FOCUS]

SUBVERSIVE RECORDS

15 Pratt Mews, London NW1 0AD; tel 0171 209 2626; fax 0171 209 0202

HISTORY

Subversive Records was set up in July 1995 by Dan Pope and Stephanie Reid, respectively Kickin/Slip'n/Slide general manager and Streets Ahead PR boss. The two had worked on a wide-ranging selection of acts between them, including Rage Against The Machine, Pearl Jam, Right Said Fred, Snoop Doggy Doggy and Echobelly, who Pope signed to Pandemonium. Despite this diversity, Pope's three years at Kickin/Slip'n/Slide gave him a good grounding in the dance world. A chance conversation over beers with Reid led to the pair setting up Subversive to challenge UK house and techno, as well as bringing US house over via such labels as LA's Rampant and Angel Moraes' New York-based Hot N' Spycy. Since the label's inception, Reid has worked from Subversive's New York office, managing Moraes and acting as a liaison and talent source for the UK label, but that's set to change. "We're getting to the point where the US operation can begin to act as a label in its own right, having worked with a lot of US artists and built up a good reputation," says Pope, who expects the first releases in a few months. The label has enjoyed recent success with its first Top 40 hit, Lithium & Sonya Madan's 'Ride A Rocket', and expects another with the re-release of Angel Moraes' 'I Like It' which has been licensed to AM:PM.

KEY STAFF:

Dan Pope, MD, Subversive UK; Stephanie Reid, MD, Subversive USA

SPECIALIST AREAS:

House with a US flavour

KEY ARTISTS:

Angel Moraes, Louie 'Balo' Guzman, Cevin Fisher

LAST THREE RELEASES:

Louie Balo - 'Seems To Run Wild'; T T Drummer - 'Fire (Keep Me Warm)'; Lithium featuring Sonya Madan - 'Ride A Rocket'

COMING UP:

Cevin Fisher - 'Rain'; Push featuring Misha - 'Can't Get Enough'; Avatar - 'Deep Architecture'

RETAILER'S VIEW:

"I think Subversive's a great label. It does a good job of bringing the best of deep US house to the British public, enabling them to hear tracks they otherwise couldn't. They're showing the British how it's done." Andy Lewis, Deep Freeze, London



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23	HUSH	
24	ROCKY	

JOCK

dj krust

ON HIS BOX

DJ Krust is a drum & bass DJ, artist and philosopher. He has decided views on life, reflected in his DJ mix and his own seriously deep tunes. He is a founder member of the cutting-edge Bristol drum & bass crew Full Cycle along with fellow artists Roni Size, DJ Die and DJ Suv. Their new monthly Full Cycle night at The End with MC Dynamite is unmissable. Look out for their collaborative project on Talkin Loud in May

top[10]

FLAVS' ANDY C & ANT HARS (DUB PLATE)
I've had this for about two-and-a-half years. I don't know if it ever came out. What a tune! I always play it. It's got one of those timeless vibes about it, it was a bit ahead of its time. The arrangement and structure are similar to what's going on today - funky and rolling. Only a few tunes do what you want them to do - build up, drop, build again, drop again. The second drop on this one - it's official!

'TRUST ME' REPRAZENT (TALKIN' LOUD)
It's just a party tune, it's got energy and it's good because it changes the vibe straight away. If I'm on a good roll I'll drop that thing and then it's a party. I played this at The End a couple of weeks ago and the atmosphere was electric.

After a track like that they're yours, they're in it. I try to build them up like an Alfred Hitchcock film - a bit of suspense, horror, playground stuff, psychological warfare. Let them feel a whole range of emotions."

'SHARE THE FALL' REPRAZENT (TALKIN' LOUD)
It's a b-boy anthem. It's a tearer, soft, mellow, hard. You don't want to expect. This tune does everything in one - what you try to create in your whole set. It goes up and down and over. It's a real experience."

KRUST'S STEAMIN' 10

- 1 'NYORICAN SOUL REMIX' Roni Size (Talkin' Loud)
- 2 'BROWN PAPER BAG' Reprazent (Talkin' Loud)
- 3 'ON TIME' DJ Die (V Dub plate)
- 4 'WAR AND PEACE' DJ Suv and DJ Die (V)
- 5 'TECHNOLOGY REMIX' (Ed Rush / The Sinners)
- 6 'SHADOW BOXING REMIX' Doc Scott
- 7 'JAZZY' Roni Size and DJ Die (V)
- 8 'CALLING REMIX' Golsie (V)
- 9 'SHARE THE FALL REMIX' Discosunder (Talkin' Loud)
- 10 'UNKNOWN QUANTITY' Andy C (dub plate)

'MUTANT' REMIX DJ TRACE (SOUL)

"This is two or three years old. At the time it was on that little vinyl when dark stuff was mixed up in the scene rather than being separate. It stood out as a tune but it also fitted in. It's a profile tune, it's got proper expression, proper beats. It was real. You could still play it now, it's got one of those feels to it, a nice, original feel."

'EXTRA TERRESTRIAL' FUTURE FORCE (TROUBLE ON VINYL)

"This has been around eight or nine months on dub plate. It's like a horror film, it's scary. It's right up front. It doesn't try to disguise what it is. There are few tunes out there that are widescreen at the moment. What I'm doing right now is mixing it all up, it's important to play the whole spectrum. I try to do 360° music, not just one part of it. You can spend a year building a set, experimenting, and see what will fit, see what represents what scene. I like it all, the beats, I play it all. I'm not into what people say is in, I do what I like to do. The crowd expect it and it works. Except the unexpected from me and you'll be prepared."

'DICTATION MASH' REMIX (DOPE DRAGON)

"This is a good set opener. It's quite long. Everybody knows it by now - the original big tune. It always means something to everybody. I've had people come up to me who haven't heard this music before and they're stunned."

'CHANGE' LEMON D (V)

"This also came out about two years ago and it's still popular. It's a nice positive tune. Lemon is creative and one of those guys who is not afraid to explore the beats and try new things. He's a very good producer."

'SPECIAL' DJ DIE (V)

"This is fairly new out but I had it eight or nine months ago on plate. Another vibey tune. It creates a party atmosphere. A lot of people just copy what's out there, but that doesn't mean anything. I can copy, but it's got no feeling, no heart. This doesn't copy, it's a little roller, and it's effective on the dancefloor."

'PLAY IT FOR ME' DJ DIE (V)

"This came out two years ago. It's a good, classic, original tune. It's a total groundbreaker because of the way it drops. Die came up with the original tune and smashes it. This tune changed a lot of things, brought in different bass sounds. It was the biggest tune of that year and everybody jumped on it."

'ACID TUNE' DILLINA (VALVE RECORDINGS)

"This came out this year some time, but it's been around for at least a year and I had it on dub. It's a full-on tune, pure aggression. It's even better now - you play it, they hear acid but it's all over, it's more than that, it smashes. They love it."

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

BORN: July 25, 1968 in Bristol. "I'm 28 years young and I'm an original Bristolian. I've got a birth certificate to prove it! I challenge anyone else to come up with the goods!" **LIFE BEFORE DJING:** "General hoodlum and instigator!" **FIRST DJ GIG:** "I used to DJ at school discos when breaks were in. All the kids were into hip hop. My first club night was at The Tropic, Bristol in 1987. Four or five us went down and played and were paid £25 between us all and we had to get a cab home out of it!" **MOST MEMORABLE GIG, BEAT:** "The first Full Cycle night at The End a couple of weeks ago. We made our own vibe. It was wicked, I like it when the crowd give as much as they were given. I still remember one of them." **WORLD:** "Last Year's Eve. I left Manchester and took the wrong turning and ended up in Preston in a blizzard. I got in the gig on a hour late and only played for half an hour and never got paid for it!" **FAVOURITE CLUBS:** Arena, Middlesbrough for the systems. The End, London (5); Paris, London (11). **DJ TRADEMARK:** "My style of mixing and presence." **LIFE OUTSIDE DJING:** Recordings album search. The End, London (9); Paris, London (11). **DJ TRADEMARK:** "My style of mixing and presence." **LIFE OUTSIDE DJING:** Antis/Remixes. "Soul In Motion" (Full Cycle) out and April; "Balls" and "This One's Real". Margan (Maintain remix) (V Recordings), Talkin' Loud project out May 26, hanging out with my girl and my daughter; travelling; skating.



GP IC

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17 19 HOUSE OF HANDS: INDIVIDUAL DISCO COLLECTION
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- 29 40 IT'S ON

Battered titles

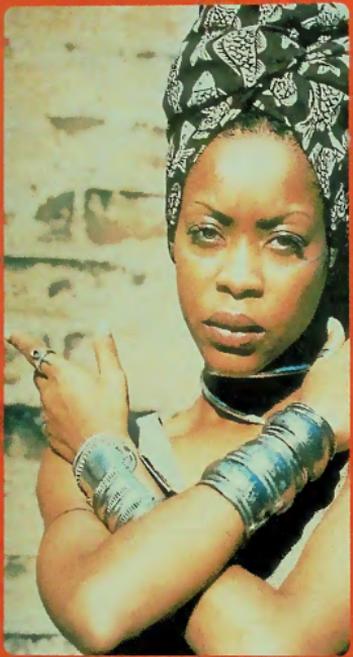
hot vinyl

(on the decks: james hyman.nicky black market.daisy havoc.brad beatnik.andy beavers.tim jettery.chris linan.danny mcmillan.sarah davis)

TUNE OF THE WEEK

**ERYKAH BADU
'ON & ON'
(UNIVERSAL/MCA)
(SOUL)**

It's so good to see real soul singers being taken seriously again by major record companies. Erykah is already a star in America thanks to some outstanding music supported by a full scale promotion from the mighty Universal/MCA. One listen to this song and you can hear straight away what the excitement is all about. Vocally she is clearly inspired by Billie Holiday, albiet Diana Ross's version of her, while musically the track is a refreshing blend of real instruments and crisp contemporary beats. As a single this is actually comparable to nothing else out there, though clearly still aimed at a younger r&b audience. However it also has the wholesome flavour of music once made by Nina Simone and Minnie Riperton, therefore giving it the essence of what people are calling nu classic soul. ○○○○ RT



Blu Peter
(featured in *Jack On His Box*
RM issue dated June 22, 1998)

blu peter's

steamers' 10

tips for the week

- 1 'NETHERLAND' LSG (Superstition)
- 2 'CHEVIGNON' Shadowman II (Phase II)
- 3 'ALRIGHT' Magnetic Slides (Circles)
- 4 'WIDDELIDIDU' The Gatekeepers (Expulsion)
- 5 'GIVE ME YOUR LOVE' The Nutter (Premium)
- 6 'WORK IT' Joy Foundation (Carousel)
- 7 'ETERNAL '97' Eternal Rhythm (Circles Vinyl)
- 8 'UNCLE AKA' Nalin & Kane (Superfly)
- 9 'BLU CURACAO' Chemistry (Zounds)
- 10 UNTITLED Blu Peter (acetate)

BARADA 'ARM YOUR FREQUENCY' (DEFINITIVE) (HOUSE)

A three tracker of b.o.j.t.s straight from the US. Up first is 'Fuse Box', where funky samples descend upon tough Chicago beats in a slow build up, but when it peaks you are sure to feel its presence. On the flip, 'Pilot' moves things up a gear with harder percussion and weird sounds, in the drop-out some tripped out melodies take over and before you know it, back come the beats and the charge is on full throttle once again. 'Swing Machine' gets the funkied up treatment with twisted effects and infectious riffs. Top stuff. ○○○○ DM

HOUSE TUNE OF THE WEEK ABACUS 'ANALOG TRAX VOLUME 1' (GUIDANCE US) (HOUSE)

This four tracker of the highest quality house starts with the ultra-deep minimalism of 'We Cooking Now' before moving on to the wonderfully luscious jazz-fingered mellowness of 'Ten Blues'. Overleaf, the uncompromising messages of 'Opinion Rated R' bring to mind Gil Scott-Heron's 'The Revolution Will Not Be Televised', while 'Blox Thank' presents a lengthy and eclectic roll call of political, cultural and musical revolutionaries over a fingers-in-style production. House music does not get much more serious than this. ○○○○ AB

LOGAN CIRCLE 'DISCO LIFE' (SHARP) (HOUSE)

The brainchild of Alcatraz's Jean Philippe Aviance, this is in typical Sharp style. The primary mix plays topside and is very much a percussion-driven piece with a rapid electro bass effect and that signatory over-emphasised hi-hat. The Sharp Gigolo mix boasts equally good percussion and a more obvious bassline, pitched down a touch, culminating in a light break with a lush organ piece. The Secondary mix edges towards tribal, minimises down to a lighter beat, but still flows. Sharp consistency again. ○○○○ CF

DOS PIRATAS 'SON RISAS' (SOLID SILVER RECORDINGS) (HOUSE)

Never mind the silver, this is a solid gold intro with a simple but evocative piano line to lift the spirits. The simple offset bassline and more timid keyboard lines that follow are something of an anti-climax, but give the track a little time and you'll hear some rich string pads provide some body and then comes a breakdown to return us to that piano line. It's by far the best feature of this track and perhaps more should have been made of it. ○○○○ TJ

DEEP SOUND 'MAGIC EP' (SPERM) (TRANCE)

Sperm's a reliable label for punchy trance, and this EP features tracks which, although related by title, are quite different. 'Magic Eye' with its spoken vocal is a typically bold, synth-filled affair, while 'Magic Carpet' echoes the melody of the 'Midnight Express' in a sparser, offset Euro mood. A more commercial version of the latter is joined on the B-side by a curiously hypnotic, piano-led house groove. ○○○○ TJ

KEOKI 'MAJICK' (MOONSHINE) (HOUSE)

This non-conformist outing by Keoki is definitely a grower: a few listens and you're hooked to the original mix - mad-for-it drum patterns bouncing everywhere explaining 'Majick is the drug' in no uncertain terms. Cirrus produce an equally rabid beat arrangement and

SI

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5497

by CHARLIE

(upfront house)

(commentary) by alan jones

MICHELLE GAYLE was very unlucky not to land her first Club Chart topper in January, when 'Do You Know' soared to number two but was prevented from taking pole position by The Source and You Got The Love'. This week, however, Michelle makes no mistake, soaring 55-1 with the aptly-titled 'Sensational'. It gained in strength rapidly as the week went by, and finally squeezed home by a tiny margin. While last week's number one, 'REVERENCE', 'Reverence/Innomina' loses its grip, freefalling 1-9, this week's top five, all climbers - are within a 6% range, making it by far the closest race of the year. All have enough support from DJs to have been chart champs had they been around six weeks ago. Gayle is the fastest mover, however, and must be fancied to increase her lead next week - which is something of a mixed blessing for CASINO, whose 'Sound Of Eden' is therefore likely to climb no higher than the number two position it currently holds. Ca\$ino is Paul Gelfand and Aaron Friedland, and they are among the acts who contributed mixes of 'Sensational', so they only have themselves to blame. As well as house mixes, the Gayle package includes r&b and pop versions, thus enabling the disc to make a number five debut on the Pop Chart and a 26 debut on the Urban Chart. It seems likely to improve its standing on the latter chart next week. If it can reach the Top 10 there, it will become the second disc to reach the Top 10 on all three charts, following 'I'm On My Own' at Elmer's 'Don't You Want Me'... The chart's longest running hit, 'Scared' by SLACKER, continues its 10-week performance. In the chart now for 13 weeks, it moves 8-5 as DJs pick up on the new Dylan Rhymes and Bomb mixes which were recently serviced. 'Scared' is particularly popular on the south coast, where it ranks second only to 'ANGEL' 'MORALE'S' 'I Like It' but is doing well everywhere... Previously known only as an artist, CRYSTAL WATERS has turned her hand to mixing, and is making a pretty good start. Aided by 95 North, she has put together mixes of her own Single 'Say...If You Feel Alright', which debuts this week at 22, and Dru Hill's 'Tell Me', which progresses more cautiously 59-46.



Wk	Wk	Artist	Label
1	55	2 SENATIONAL (HYPER GO GOERIC KUPPER/CASINO/TINAMIN MIXES) Michelle Gayle	1st Avenue/RCA
2	5	3 SOUND OF EDEN (CASINO/HIGH SOCIETY/DIGITAL BLONDES MIXES)/BA (CASINO MIX) Ca\$ino	Worx
3	17	4 THE WILD STYLE (SHARPSUPREME EGOK/LEBBHEADS MIXES) DJ Supreme	Distinctive
4	15	2 I LIKE IT (LIKA MARIK EXPERIENCE/PHIL HULSEY MIXES) Angel Morales	AMP/PM
6	6	5 SCARED (DYLAN RHYMES/POB/SACKER/TATTOO SLIM MIXES) Slacker	Loaded/XL Recordings
6	6	6 MAKE THE WORLD GO ROUND (DEEP DISCH/CLRTS & MOORE/MALCOLM DUFFY MIXES) Sandy B	Champion
7	2	3 GROOVEBROT (KLUBBEHEADS/GATARRA MIXES) Natural Born Grooves	Heat/Positive
8	13	4 MORNING LIGHT (ITCHY & SCRATCHY/GENS MAHLSTEDT/PAGANINI TRAXX MIXES) Team Deep	Multiply
9	1	7 REVERENCE (HOLLO & SISTER BLISS MIXES)/INNOMINA (ARMAAN VAN HELEN MIXES) Follies	Cheery
10	7	4 AND THEN THE RAIN FALLS (BLUE AMAZON/ANDY LING MIXES) Blue Amazon	Jackpot/53
11	2	4 ANDUR Pump King	All Around The World
12	9	6 BELLISSIMA (DJ QUICKSILVER/KLUM/DJ PHILIP MIXES) DJ Quicksilver	De Disc/Positive
13	11	3 FOOTPRINT (MIXES) Disco Citizens	Extravaganza
14	23	2 STRONGER TOGETHER (FORTHANUD LING/SLACKER/RAMP MIXES) Slan	Hi-Life
15	15	1 HEAT UP (SOL BROTHERS/PANAI/FEAST OF GENIUSES) One Of A Kind	Fresh
16	13	3 LEGENDS (TIM TIN DUFFY/ BOLLAND/DJ PIPPY MIXES) Sacred Spirit	Virgin
17	12	4 SUPERNATURAL (MUSSES/TAJAL/MIX INC./JAZZ MIXES) Jam Electric	Hee Hee
18	11	5 IT'S ALRIGHT, I FEEL IT (ARMAAN VAN HELEN/DROWN SIZE MIX) Nigerian Soul	Talkin' Loud
19	14	3 THE PROPHECY (C.J. BOLLAND MIXES) C.J. Bolland	ftr
20	9	4 MOVE YOUR BODY Real 2 Real	Positive
21	5	5 SOMETIMES (MASTERS AT WORK MIXES) Brand New Heavies	ftr
22	16	2 SM, IF YOU FEEL ALRIGHT (C. NORTON & SE NORWOOD/MIKE DEWARD & NICHOLAS PATERNO/STEVE HODGE/THE FROTH BROS/VALE & LEWIS MIXES) D'Angel	Pygion
23	10	5 MY LOVE IS DEEP (LUSH/RANDY VAN HELEN/TINAMIN/SHARP) Sara Parker	Manhattan
24	16	3 RAIN (INTERFERENCES/ASLLEY BEADLE MIXES) Baby Fox	Malawi
25	16	4 HAVE FUN (RED JERRY/VITTY BITTY BOOZY WOZZY/COMA B/ST. PETER & HEAVEN MIXES) Come B	Wonderboy
26	20	3 WE HAVE EXPLOSIVE (MANTRONIK/LEON MAR/F/SOUL MIXES) FSOL	Virgin
27	35	2 THE SAINT Orbital	ftr
28	29	2 MIGHTY LOVE Lorraine Cole	MCA
29	29	2 BAREFOOT IN THE HEAD Outi (Shearance Philippe Avance) Jean Philippe Avance presents Logan Circle	Way Of Life
30	26	2 DISSO LIFE (CHECK DIS' OUT) (DEEP/JANUS PHILIPPE AVANCE MIXES) Jean Philippe Avance presents Logan Circle	Sharp Recordings
31	13	3 NEVER HAD A LOVE LIKE THIS BEFORE (BROTHERS OF PEACE/DANNY D/DAVE G MIXES) Steven Dante & Juliet Roberts	Delirious
32	21	2 ONE MORE TIME Divaz Of Colour featuring Evelyn King	4 Liberty
33	16	5 I LOVE YOU...STOPI (MIXES) Red 5	House Nation
34	16	5 I WILL BE RELEASED (JAZZ-N-GROOVE/DANNY OFATHERS OF SOUND/VSINADI MIXES) Up Yer Ranson	Hi-Life
35	16	5 MYSTERY LAND 'N' Traxx	ftr
36	16	5 GALAXIA (CANTARACRIMSON DANNI MIXES) Moonman	Heat
37	38	2 LOSE HER NOW (TALL PAUL/SECRET MOTION/SELVA MIXES) Secret Motion featuring Shelley Nelson	Coalition
38	16	5 YOU'VE GOT IT (FRANKIE KNUCKLES/MATT DAREY/GOODFIELD'S MIXES) Alibi	Urgent/Artists
39	42	2 WOMAN IN LOVE Rebekah Ryan	MCA
40	41	2 TO BE LOVED (DISCO CITIZENS MIX) Luxe Drayton	Whatever/Elite
41	42	4 KILLIN' TIME (RHYTHM MASTERS/FISH HEAD/WORK IN PROGRESS MIXES) Tina Cousins	Eastern Bloc
42	5	5 PUTTIN' A RUSH ON ME (MARK POZZI/HOT/36 DIVISION MIXES) Future Force	AMP/PM
43	41	5 HARD TIMES (ROB DOUGAN MIXES) Rimbada featuring Sabrina Johnson	Top Banana
44	41	5 NETHERWORLD (OLIVER LIEB MIXES) LSG	Hoop Jumps
45	45	2 SOMETHING ABOUT YOU New Edition	MCA
46	59	2 TELL ME (CRYSTAL WATERS/95 NORTH MIXES) Dru Hill	4th & Broadway/Island Black Music
47	51	4 WE'RE NOT ALONE/LUMP H.L.C.	Parfecto
48	24	3 MALICK (D'ISTILLATED/SCOTT/GRIPUS MIXES) Keoki	Moenshine Music
49	4	2 DO WATERM DO (K-LASS/HYBRID MIXES) Hyger Go & Go Africa	Distinctive
50	19	3 CAN'T STOP LOVE TO INFINITY MIXES) Hootchtop	Hi-Life
51	46	5 MY SPIRIT (DIZZY/GROOVE/STATION/PINK BOMB MIXES) TIM	Parfecto
52	30	5 I'LL BE YOUR FRIEND (PRICE QUICK/D/VAI/MOVAL/ENSELFF PRESERVATION SOCIETY/OKAR/PAUL ONE/FOLD MIXES) Retent Owners	Parfecto
53	2	3 RADIO FREEDOM (MIXES) Millennium	Monster Sounds
54	23	3 NEVER BE LONELY AGAIN (TOWY DE VIT & SIMON PARKER/SOLAR STONES/SAPPHIRE MIXES) Sapphire	Earth Music/WEA
55	27	2 THE BEAT (KOP & DORNING MIXES) Dreamtime	Downdey F1
56	42	3 SMALL TOWN BOY (REVEREND JEFFERSON/CORFUETTE/SHOCKS/SIMON STORER MIXES) Legato	Jive
57	25	3 UNDERWATER LOVE (DAVID MORALES/BEN HILLER/VOYAGER MIXES) Smoke City	Arca
58	16	5 HAWANA (TODD TERRY/TONY MORAN MIXES) Kenny G	Universal
59	16	5 SMILE N SHINE (UNITED NATIONS MIXES) Pandora	Addictive
60	38	3 SPACE/THE PARTY Fleck	

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Bullered titles at

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keep to the same vein as the original, while Yum Yum do their Sperrm thing to a trancy flavour with solid key lines. D'Shall'D kick off the second 12 with Moonshine's Choice - a throbbing, stuttered, sample-filled bouncer - while the Stateside remix employs a warped phasing key riff, with the Uberzone mix finishing off the coupleback in an acid dominated mix, utilising a very strange, almost out of control break. Top marks for originality. ○○○○○ **CF**

DREAM TEAM 'THROAT' (JOKER) (DRUM & BASS)
Massive hip hop style intro drops into the jumped up beats and basslines. 100% full-on business. ○○○○○ **NB**

SANDY B 'MAKE THE WORLD GO ROUND' (CHAMPION) (HOUSE)
The Deep Dish mix of this track has never gone away - simply due to the fact that most dancefloors, commercial and more underground, love it to pieces. Now it gets a deserved re-release complete with three new good versions - two gentle but classy garage numbers from Curtis & Moore and one delicious slow-em-how-it's-done Trade mix by Malcolm Duffy that's tough without resorting to bating people over the head like most current hard house. Altogether nicely done. ○○○○○ **D&H**

CIRCULATION 'CHAPTER ONE' (HEARD) (HOUSE)
An EP by Chicago-based producer Joshua, this is notable for the very enticing A-side track 'The Return' which is yet another of those funky loop numbers that winds and winds until it can't wind no more. Laid-back and full of jazz-flunk feeling, this should appeal to all sorts of ears. The B-side has 'Powersurge', an unusual disco meets Popcorn number, and 'Original System', a little sun rising dreamy thing. ○○○○○ **D&H**

ALTERNATIVE TUNE OF THE WEEK

DREADZONE 'EARTH ANGEL' (VIRGIN) (ALTERNATIVE)
Epic mixes that are actually worthy of the adjective are few and far between but here's one, no question about it. William Orbit rolls into town with a great big thumping, wobbling, tinkling thing of a mix that somehow makes little old Dreadzone sound like a massive reworked U2 of a supergroup...or something. Totally epic of epicness and to be played forever. On the B-side, Arkana give you the more contemporary racing-about-in-a-fast-car breakbeats aplenty and lots of other messing around. Good, but the A-side's the most remarkable. ○○○○○ **D&H**

BLACKFEET 'DUB CAT' (SKINT) (ALTERNATIVE)
This is an EP full of gloriously rolling rumber tracks that doesn't take a slice off your ear with loads of screeching and sirening over the top either. Maybe it's because it's French (music fashion victims alert), maybe it's just made by some mellow types who appreciate a good bass roll and a good drum grumble, whatever. The B-side tracks are the favourites - 'Porky' and 'Undubstant' both being tasty dubbed out rolls in the mud - but the more upbeat A-side - 'Dub Cat and 'Natural Dub' - are both well above standard and will probably get more club use in the short term. ○○○○○ **D&H**

alternative cuts

- 1 'TRY TO GET ON' LEFTMOOD (SWACK)
Lazy spaced out vocal rap with a twist produced by the excellent organised Konfusion
- 2 'DREAM MACHINE' SUKIA (MO WAX)
Latino Beck babes de note; produced by the Dust Brothers
- 3 'COMING DOWN' D-NOTE (VC)
New label, new film, new music. Steve Reich never sounded so good
- 4 'TOD FORTICHE (MIGHTY BOP REMIX)' PIERRE HENRI (MERCURY)
Flying flute salad samba. Sure to be big in Japan
- 5 'THE SWEETEST THING' LAURYN HILL (COLUMBIA)
Yeah, she can write a good song too. Off the 'Love Jones' soundtrack
- 6 'FROM HERE TO INFINITY' OUTSIDE (DORADO)
New discoveries from Matt Cooper's back room,
- 7 'WHAT DOES YOUR SOUL LOOK LIKE (DJ DIE REMIX)' DJ SHADOW (MO WAX)
Tasteful sprint using original bassline and vocal harmonies. Ease off
- 8 'TEARS FOR YAZD' AMALGAMATION OF SOUND (FILTER)
Truly worldwide almost Bolezic slow motion drum & bass
- 9 'INJURY/OVERTHROW EP' NORTAL ESSENCE (SIRKUS)
Japanese machine freaks and Horvie B give you lessons in studied beathead minimalism
- 10 'OTHER STUFF' VARIOUS (OTHER)
A stroker of an album. Check out *The Man Called Adam*, Sensory Prods and idjat Boys tracks

Compiled by **gilles peterson**
and played on his Worldwide radio show, Sundays 10pm-12am, Kiss 106FM

DREADZONE



MR DAN 'SCREAM' EP (DUST II DUST) (BREAKBEAT)
With every release this label moves further and further into "having your own divider in the record shops" territory, somewhere down near Skint and Mo Wax probably. This EP has four goodies - 'One Man Banned' is a slow funky winder; 'Scream' successfully blends elements of 'Crazy Horses', Kate Bush and the Kojak theme tune; 'Open Show, Awaken, Enter' tries its hand at about 10 speedy musical styles all in one track and doesn't do at all badly (and if your dancing can follow it, you've been having lessons); and 'This Is The End' slows back down for a nice easy groove. A lot of work on a small piece of vinyl. ○○○○○ **D&H**

TRANQUILITY BASS & THE INSATIABLY ECLECTIC FREE FORM HIPPY BREAK-OUT BAND 'THE BIRD' (ASTRALWERKS) (ALTERNATIVE)
The title says it all really. This is only the third Tranquility Bass release but what a treat. Mellow jazz meets tapped out beats and odd vocal samples to create a somewhat psychedelically yet beautifully melodic vibe. The one-sided etched promo - a taster for the debut album due at the end of April - is an almighty classic and a definite must-have. ○○○○○ **BB**

SUKIA 'THE DREAM MACHINE' (NICKELBAG RECORDS) (ALTERNATIVE)
This mad bunch are about to get a UK album release on Mo Wax and here's the reason why. The five mixes have a general easy-listening-meets-hip-hop feel about them. Best of the lot are The Dust Brothers' 'dubby Spase Echo mix and the original groovy and cheery album version. Check out the excellent album too. ○○○○○ **BB**

R&B TUNE OF THE WEEK

GOODFELLAZ 'SUGAR HONEY ICE TEA' (WILDCARD) (R&B)
Simply a great record, this combines old school sweet soul harmonies with funky urban rhythms and laced with live music. The chorus is a cheeky play on the word s**t, inspired by an old schoolyard expression and refined into a song by Jeff Smith and Peter Lord from The Family Stand. Incredibly catchy, superbly sung and excellently produced, it's another example of the current high standard of r&b. Sounds like a hit. ○○○○○ **BT**

DEATH IN VEGAS 'TWIST & CRAWL' (CONCRETE) (ALTERNATIVE)
Things are hotting up for Mr Fearless and his DV crew and this cover of a familiar tune should only emphasise the fact. The Beat's original rapper Ranking Roger guests on this version, disposing of the verse and concentrating on the wicked bassline - and Roger's chatty - in a great effect. There's a dub too, along with two classy mixes of 'Opium Shuffe' - a funky electro beat-fest from Monkey Mafia and Dave's own post-punk beat version. ○○○○○ **BB**



1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
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the **URBAN** CHART

TOP 40

Wk	Wks on	Title	Artist
1	14	HYPNOTIZE	Notorious B.I.G.
2	7	REQUEST LINE	Zhané
3	5	BADUZZM (LP)	Erykah Badu
4	7	I'M NOT FEELING YOU	Yvette Michele
5	5	CAN'T NOBODY HOLD ME DOWN	Puff Daddy featuring Olaf
6	4	CAN WE	SWV
7	6	PATIENCE (LP)	Assorted Players
8	30	YOU SHOULD KNOW	Donell Jones
9	8	UNTIL THE DAY	Hoodstarr
10	12	MR. BIG STUFF	Guns N' Roses
11	3	STEP INTO A WORLD (RAPTURE'S DELIGHT)	KRS-One
12	9	HOW I FEEL	Clymaxx
13	6	SOMETHING ABOUT YOU	New Edition
14	15	HEAD OVER HEELS	Allure featuring Nas
15	20	REMEMBER	Lene
16	10	YOU WILL RISE	Sweetbox
17	15	JUST THE WAY YOU LIKE IT	Tasha Holiday
18	23	NOBODY	Keith Sweat
19	10	LOVE JONES (LP)	Original Soundtrack
20	13	BIG DADDY	Heavy D
21	21	SOMETIMES	Brand New Heavies
22	27	GET ME HOME	Foxy Brown featuring Blackstreet
23	22	STAY WITH ME	Rhyme feat. A Tribe Called Quest, Busta Rhymes
24	17	RUMBLE IN THE JUNGLE	Jay-Z featuring Foxy Brown
25	10	AIN'T NO PLAYA	Micelle Gayle
26	15	SENSATIONAL	Puff Johnson
27	13	FOREVER MORE	Aaliyah
28	24	ONE IN A MILLION	Sista Ama
29	37	YOU MIGHT NEED SOMEBODY	IG Lyta
30	10	KEEP ON KEEPIN' ON/COLD ROCK A PARTY	Ebony & Phoebe One
31	15	IF I CHANGED MY MIND	Kwesi
32	25	LOVELY/BEFORE WE GET RUINED/HEAVENLY DANCER	Frankie Cutlass
33	29	THE CYPHER PART III	Goodie4iz
34	18	SUGAR HONEY ICE TEA	Luzanne Caba
35	32	MIGHTY LOVE	Paul Anka
36	3	WE'VE GOT IT	De La Soul/Zhané
37	40	4 MORE	Celisse
38	10	SECRET LOVE	Eric Burdon
39	31	SPIRITUAL TRAINING	Damage
40	34	LOVE GUARANTEED	

Label
Bad Boy
Blown/Modown
Kedar/Universal
Loud
Bad Boy
Jive
Hall Of Fame/Epic
LaFace
MCA
Jive
Rhythm Series/Parlophone
MCA
Crave
Props
Epic
MCA
Elektra
Epic
Updown
flr
Def Jam
Castle
Mercury
Northwestside
1st Avenue/RCA
Work/Columbia
Atlantic
Freakstreet/WEA
East West
Southern
S2
Relativity
Wild Card
MCA
Siam
Tommy Boy
Lyric
Warner Bros.
Big Life

[commentary]

by alan jones

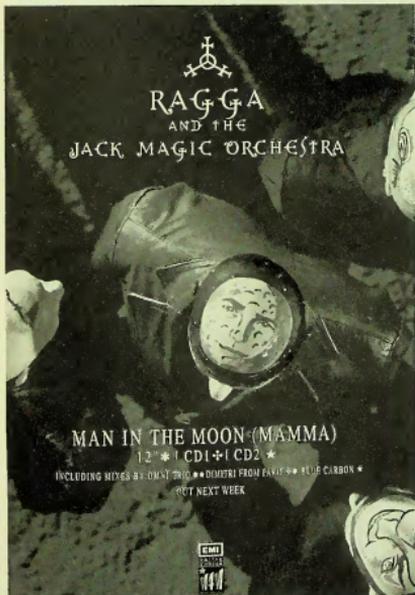
The urban chart continues to be the most stable of our club surveys, with nine of its current Top 40 having been ever-presents since the chart debuted seven weeks ago. Among this group is ZHANÉ's excellent 'Request Line', which very nearly unseats the NOTORIOUS B.I.G.'s 'Hypnotize' this week. Bigger's hit is still the one to beat, however, and there is now patchy support for his ironically titled album 'Life After Death' too. Previous chart toppers by Yvette Michele ('I'm Not Feeling You' on Loud) and Puff Daddy ('Can't Nobody Hold Me Down' on Puff Daddy) mean that only BMG-pacted labels have held the number one position since the chart started... Making a strong debut this week at 25, 'Ain't No Playa' by JAY-Z featuring FOXY BROWN has been bubbling under the chart since its inception, thanks to imports. Now serviced promotionally, it is actually a cleaned-up version of a track called 'Ain't No Niggaz', and spent six weeks atop the maxi singles sales chart in America, where it has sold more than 500,000 copies. Jay raps, while Foxy Brown sings the chorus, which is based on the Four Tops' 'Ain't No Woman' - though there's no credit for that song's writers Dennis Lambert and Brian Potter. It's one of two collaborations between Jay-Z and Foxy Brown, the other being 'T'll Be'. Based on the old Reneé & Angela hit 'T'll Be Good', it is billed the other way round - Foxy Brown featuring Jay-Z - and is just outside the chart.

Tony Fardsides is in Miami this week



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18 GIGS & POWER
19 HOUSE OF HANDS: NUOVO DISCO COLLECTION
20 CLUB MIX 97 - 2



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- 12 25 ROCK D
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- 11 34 FREAK
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- 36 36 I'M NO
- 11 37 PUT TH
- 19 38 CANT NO
- 32 39 INDES
- 29 40 IT'S OV

Bullered titles at

Freephone 0800 279988

100



STAKKA BO & TITIVIO



with this splendid new release. Jervetta Steele is Ann's replacement for the album, although here vocals are shared by the group on a mid-tempo vocal chugger with class. Rapper Craig Mac lends some words on a couple of the mixes which you can take or leave depending on your love or hate of hip hop. The album's called 'Time For Healing' and is due out shortly. ○○○○ RT

LAIDBACK 'COLDROCK'/'B-BOY NOISE' (BOLSHI)

Finger-clicking funky beats tear out of the grooves as Laidback follow up their 'Donuts' album contribution. 'Coldrock' has an early Stereo MCs-meets-electro feel about it as well as a distinctly sunny atmosphere. The old school hip hop of 'B-Boy Noise' is how you'd imagine Public Enemy might sound if they were on Wall Of Sound and, like 'Coldrock', comes in two mixes. Another quality Bolshi release. ○○○○ BB

(ALTERNATIVE)

TOSCA 'BUONA SARAH' (R-STONE)

Richard Dorfmeister and Rupert Huber follow-up the excellent 'Fuck Dub' with three new cuts from the forthcoming album 'Opera'. The title track here comes bloody tough, mid-tempo beats with a few operatic vocal samples, an evolving loping bassline, some moody synths and a very long outro. 'Gimmi Gimmi' is blissed-out, chilled jazz in true Kruder & Dorfmeister fashion and the closer 'Worksong' is sweet, stripped down disco funk with some great cut-up vocals. ○○○○ BB

(ALTERNATIVE)

AMBIENT TUNE OF THE WEEK

STAKKA BO 'WE VIE' (BEVERAGE)

Easily comparable to Massive Attack's 'Unfinished Symphony' and D.O.P.'s 'Manifest Your Love', this is a 1990 Carlton-Smith & Mighty cover now turned into a haunting duet from Stakka Bo & Titivio. Spine-tingling strings from Fleishgruber coupled with an eerie electro backing and moving vocals plus Naid production make this a powerful single that must not go unnoticed. Bonus remixes from Seba & Lo-tek (signed to Good Looking) and Jonas von der Burg only augment the track's potential. ○○○○ JH

(AMBIENT)

DC PEOPLE 'SPACE DANCE' (HUMBOLT COUNTY/KINGSIZE)

The Discoaccane crew deliver more messed-up dub-disco madness in the shape of the lead Space Klub Dub which piles on the echoed-up effects over big house beats. On the flip, they give us the straighter Klub mix with its insistent 'What I Got' vocal loop plus the deeper Space mix. ○○○○ AB

(HOUSE)

SOUNDS OF BLACKNESS 'SPIRIT' (A&M)

No Jam & Lewis, and no Ann Nesby on vocals, but the Blackness prove they've still got what it takes

(R&B)

urban cuts

- 'LOVE IS ALL WE NEED' MARY J BLIGE
'Be Happy' part two, it's a grower
- 'LIFE AFTER DEATH' (ALBUM) NOTORIOUS B.I.G.
Triple vinyl, slamming album, just so many cuts
- 'YOU SHOULD KNOW' DONELL JONES
Great party track with a hot remix
- 'LOVELY/BEFORE WE GET BUSY/HEAVENLY DAUGHTER' KWESI
Formerly of Sun Childie, a Nu Soul brother
- 'STEP INTO A WORLD (RAPTURE'S DELIGHT)' KRS ONE
KRS-One uses the hip hop favourite pop record to outstanding effect
- LAURNEA SAMPLER
Laurnea breezes in with a very cool sampler for the summer
- 'HOPELESS' DIONNIE FARRIS
Arrested Development's former leading lady produces possibly the best track on the 'Love Jones' album
- ZHANE ALBUM
They've got their own sound - groove-led yet very melodious
- 'SPIRIT' SOUNDS OF BLACKNESS FEAT. CRAIG MACK
Bouncy track with the unlikely combination of Craig Mack and SOB but it works
- 'DON'T LEAVE ME' BLACKSTREET
Using the same sample as 'Supercalif' Ain't Nothin' at Cha', Blackstreet perform with impeccable vocal style

Compiled by **trevor nelson**

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

Erykah Badu, the music is equally worthy. In fact, as a whole, Adriana's album is more accessible, if perhaps being made more safer musically in the process. As a single, this doesn't scream out as being a hit, it's a bit too classy for that. It does, however, perfectly reflect the breezy nu classic soul mood of the album which, like Erykah's set, takes the organic, wholesome flava of Seventies r&b and blends it with crisp breezy contemporary rhythms. ○○○○ RT

KASIE SHARP 'PULLING THE STRINGS' (HOUSE)

From the label that broke Livin' Joy, Undiscovered continue with their backing of up-and-coming UK talent. Promoted in limited quantities last year, but now finally scheduled for a release, this is as happy and laidback as commercial vocal house gets. Karmasutra utilise Kasie's vocal for their main mix - very much a chart orientated composition and styled effectively more for radio than club play. The Karmasutra Dub kicks the happy melody and deepens the feel with minimal vocal snippets - cloaked for club credibility, this will be easier to programme in DJs' sets. Stonebridge, on the other hand, go straight for Sybil territory - very commercial and again aimed at general radio play, two different styles catered for here, and with appropriate radio and joint club support, this has every chance of crossing over. ○○○○ CF

NATACHA ATLAS 'AMULET' (NATION) (HOUSE)

Taken from her imminent album 'Halin', this track comes in two mixes - the first being a sweet-sounding house mix from 16B (Omid Nourizadeh). The lightness of touch and gentle echoing sounds are reminiscent of early Time Records releases (maybe due for a revival?). It's definitely not one for the fast-and-hard-is-good brigade, but anyone else should love it. The Aywah mix gives you more of the original track in a judicious mellow drum & bass mix by TJ Rehm - one for the easy listening drum & bass weirdos. ○○○○ D&H

LEGATO 'SMALLTOWN BOY' (F1) (HOUSE)

This is, on the whole, an up-to-date bouncy cover of the Bronski Beat track in vocal and dub mixes. The vocal mixes are very commercial and will appeal to the leisure jocks out there, but for those less inclined to stomach the vocal, then the Legato Instrumental will be right up your street. A soundly-produced piece using only the original Bronski Beat riff at the break, relying on a credible Euro house-styled arrangement as its meat. Best F1 release so far. ○○○○ CF

NATACHA ATLAS



1	BLO	The Chem
2	MAMA	
3	DONT	
4	NORTH	
5	BELIE	
6	BELISS	
7	FREE M	
8	BIT ENIGH	
9	ENCOR	
10	GOTTA	
11	D.U.S.C	
12	WHERE	
13	CONSHI	
14	IF I'NEV	
15	ISN'T I	
16	ANYWAY	
17	FRESH!	
18	FLASH	
19	RUMBL	
20	WHERE	
21	ALONE	
22	LOVE G	
23	HUSH	
24	ANOTHE	

the **POP CHART** 5.4.97
 (handbag)

compiled by alan jones from a sample of more than 500 DJ letters - (see 612-24291)

Wk	LAST	WEEK	THIS	Artist	Label
1	2	5	1	Spice Girls	Virgin
2	1	5	2	Deja Vu featuring Tashin	Almighty
3	4	8	3	Viola Wills	Radio Wave
4	7	8	4	Sash!	Multiply
5	3	5	5	Michelle Gayle	1st Avenue/RCA
6	5	3	6	Co'Smo	Worx
7	8	7	7	Gina G	Eternal
8	15	2	8	Pura Kings	All Around The World
9	16	2	9	Bersetta	Neoteric
10	10	2	10	Abigail	Klone
11	23	2	11	Blanca	Almighty
12	40	2	12	Chelcee	ZYZ
13	20	2	13	DJ Quicksilver	Des O'Die/Positiva
14	18	3	14	Reel 2 Reel	Positiva
15	9	3	15	Dobtrain	Planet 3
16	12	3	16	DJ Supreme	Distinctive
17	25	2	17	Aqua	MCA
18	6	3	18	Natural Born Grooves	Heat/Positiva
19	22	2	19	The Cardigans	Stockholm
20	2	3	20	Team Deep	Multiply
21	25	2	21	Tall Paul	VC Recordings
22	8	3	22	Sapphire	Earth Music/WEA
23	24	4	23	Tina Cousins	Eastern Bloc
24	37	7	24	Robin S	Champion
25	38	2	25	Sacred Spirit	Virgin
26	13	3	26	N-Trance	All Around The World
27	13	3	27	Lace Drayton	Whitover/Edel
28	20	3	28	Secret Motion featuring Shelley Nelson	Cosmos
29	20	3	29	Pandora	Universal
30	39	2	30	Hyper Go Go & Adeva	Distinctive
31	23	4	31	Rebekah Ryan	MCA
32	17	4	32	Red 5	House Nation
33	17	4	33	Faithless	Cheeky
34	17	4	34	Pet Shop Boys	Parlophone
35	12	6	35	Pianoman	3 Beat/Freedom
36	17	4	36	Slacker	Laded/KL Recordings
37	16	6	37	Chimera	Neoteric
38	14	6	38	Elmental	1st Avenue/EMI
39	33	7	39	Sam Walker	Pop-Activ
40	11	5	40	SBE	Positiva

[commentary]

by alan jones

SPICE GIRLS 'Who Do You Think You Are' (uses 20% of its support, but still manages to climb back to number one. The reason is that DEJA VU's cover of No Doubt's sales chart topper 'Don't Speak' sheds 35% of its supporters, most of whom seem to have opted instead for the rival cover of the song by CUELESS, which climbs 40-12. Even so, Deja Vu's version has 44% more support and is much more mainstream in its potential appeal...)

MICHELLE GAYLE'S debut at number five with 'Sensational' was, perhaps, to be expected. Michelle's 'Do You Know' set a Pop Chart record, spending eight weeks at the summit, and 'Sensational' is already reported as number one by more DJs than any other record... Moving only 22-19 but enjoying 40% more support this week, Swedish band **THE CARDIGANS** are an act who have never been in the Pop Chart before. Their current single 'Lovefool' is easily their most commercial single, and its chart position is a tribute to the genius of Todd Terry, who's provided the extra ingredient for more Pop Chart hits than anyone else in the past year. He also mixed Kenny G's new single 'Havana', which is lolling just outside the published chart at 43... After climbing as high as number three in the first chart of the year, **CHIMERA'S** 'Show Me Heaven' completed a nine-week residency five weeks ago. But it returns this week, at number 37, after being re-serviced. It is, naturally, an NRgetic version of the Maria McKee hit.



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 - DJ Magazine

eastcoastance eastwest.co.uk

18 GIRL POWER
 19 HOUSE OF HANDBAG. NUOVO DISCO COLLECTION
 20 CLUB MIX 97-2

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- 1 24 ANOTHER
- 12 25 ROCK D
- 17 26 THE BE
- 24 27 REMEM
- 25 28 DON'T I
- 13 29 FLY LIKE
- 28 30 JUST PI
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- 33 32 DON'T I
- 16 33 I BELIE
- 11 34 FREAK
- 26 35 WHAT I
- 11 36 I'M NOT
- 11 37 PUT TH
- 19 38 CANT NO
- 32 39 INDEST
- 29 40 IT'S OV

↑ Bulleted titles ar

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[chart]



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|----|------|---|------------------|--------------|
| 1 | (3) | KOWALSKI Primal Scream <i>(The Primals are back to kick ass on the dancefloor)</i> | Creation | ☎ Code -1221 |
| 2 | (2) | PROPHET CJ Bolland <i>(With new mixes from CJ himself plus big beat mayhem from Hardknox)</i> | ltr | ☎ Code -1206 |
| 3 | (4) | GOING OUT OF MY HEAD/MICHAEL JACKSON Fatboy Slim <i>(Big beat anthem heading to be a worldwide hit)</i> | Skint | ☎ Code -1222 |
| 4 | (1) | SHINE Spax Brothers <i>(Cheese-tastic pop house with mixes from Qattara and Canny)</i> | Manifesto | ☎ Code -1220 |
| 5 | NEW | CASUAL SUB EFA <i>(Originally a gabba techno track but enjoying more notoriety at 33 rpm)</i> | East West | ☎ Code -1233 |
| 6 | NEW | FORBIDDEN FRUIT Paul Van Dyk <i>(Euro trance with extra mix from BT)</i> | Deviant | ☎ Code -1234 |
| 7 | NEW | TROUBLED GIRL Karen Ramirez <i>(Funky, soulful grooves from Masters At Work)</i> | Manifesto | ☎ Code -1235 |
| 8 | (6) | IT'S ALRIGHT Nu'Yorican Soul <i>(Armand Van Helden and Roni Size on the mix)</i> | Talkin Loud | ☎ Code -1212 |
| 9 | (5) | AROUND THE WORLD Daft Punk <i>(The top album track now out as a single with new mix from Motorbass)</i> | Virgin | ☎ Code -1207 |
| 10 | NEW | FLOWTATION Vincent De Moor <i>(Hot European progressive cut from last year in new mixes from Digital Blondes)</i> | XL | ☎ Code -1238 |
| 11 | NEW | THE MEN FROM THE NILE Roy Davis & Jay Juniel <i>(Jazzy underground groove from Chicago)</i> | Pleasure | ☎ Code -1237 |
| 12 | (8) | COLD ROCK A PARTY/KEEP ON KEEPIN' ON MC Lyte <i>(Mousse T with some excellent hip hop mixes)</i> | East West | ☎ Code -1223 |
| 13 | NEW | BREAK IN Cirrus <i>(Big breakbeats and guitars from LA)</i> | Moonshine | ☎ Code -1238 |
| 14 | NEW | FUNNY WALKER The Difference <i>(Mad Euro acid with mixes from Spot On)</i> | ltr | ☎ Code -1239 |
| 15 | NEW | I'M COMING HOME Vice Versa featuring Michael Wattford <i>(Classy garage tune from the man with the golden tonsils)</i> | Azuli | ☎ Code -1240 |
| 16 | NEW | MISBEHAVIN' Buddy Booth <i>(House craziness from Rocky and Mark Wilkinson)</i> | Junior Boy's Own | ☎ Code -1241 |
| 17 | (11) | SPACE FUNK PROJECT Bob Sinclair <i>(Cool disco track from France)</i> | Yellow | ☎ Code -1224 |
| 18 | NEW | TELL ME Dru Hill <i>(R&B track turned into swinging garage by 95 North)</i> | 4th & B'way | ☎ Code -1242 |
| 19 | NEW | GET IT TOGETHER Celeda & The Heavy Hitters <i>(Deep US house produced by Glamorous Wreck)</i> | Twisted | ☎ Code -1243 |
| 20 | NEW | SENSATIONAL Michelle Gayle <i>(Mixes from Eric Kupper, Tinman and Casino)</i> | RCA | ☎ Code -1244 |



A guide to the most essential new club tunes as featured on this "essential selection", with jigs long, broadcast every Friday between 6.30pm and 10pm. Compiled by dj feedback and data collected from leading DJs and the following stores: city soundcity/tyngrooom/black marketing/fox (London), eastern beach/underground (Manchester), 2nd floor/loop (Edgware), 3 beat (Liverpool), flying (Liverpool), global beat (Bradford), massive (Leeds), arcade (Nottingham)

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| 17 | FRESH | |
| 18 | FLASH | |
| 19 | RUMBI | |
| 20 | WHERE | |
| 21 | ALONE | |
| 22 | LOVE G | |
| 23 | HUSH | |
| 24 | ANOTHE | |

12	25	ROCK DA HOUSE	Toll Paul	VC Recordings
17	26	THE REAL THING	Lisa Stansfield	Arista
24	27	REMEMBER ME	The Blue Boy	Pharm
25	28	DON'T YOU LOVE ME	Eternal	1st Avenue/EMI
13	29	FLY LIKE AN EAGLE	Seal	ZTT
1	30	JUST PLAYIN'	JT Playaz	Pukka
44	31	2 BECOME 1	Spice Girls	Virgin
33	32	DON'T LET GO	(YOU) En Vogue	East West
16	33	I BELIEVE IN YOU AND ME	Whitney Houston	Arista
1	34	FREAK	Silverchair	Marmur
26	35	WHAT DO YOU WANT FROM ME?	Montano	Polybor
1	36	I'M NOT FEELING YOU	Yvette Michelle	Loud
1	37	PUT THE MESSAGE IN THE BOX	Brian Kennedy	RCA
19	38	CAN'T NOBODY HOLD ME DOWN	Puff Daddy featuring Mase	Puff Daddy/Arista
32	39	INDESTRUCTIBLE	Alisha's Attic	Mercury
29	40	IT'S OVER	Clock	Melodia

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

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EMI/Virgin/PolyGram

2	DANCE NATION 3 - PETE DINGS & JUDGE JADES	Mercury/Sony
3	CORGEIOUS	4th
4	THE BEST...ALBUM IN THE WORLD...EVER 5	Parade
5	THE ALL TIME GREATEST COUNTRY SONGS	Columbia
6	THE OLD SCHOOL	Mercury/Parade
7	SPACE JAM! (OST)	Warner
8	STOMP! THE BEST CLASSIC SOUL	Mercury
9	THE SOUL ALBUM	4th
10	THE NO.1 S&A ALBUM	Parade/4th
11	TRANSPOTING (OST)	4th
12	THE ANNUAL II - PETE DINGS & BOY GEORGE	Mercury/Parade
13	HADDOORE HEAVEN - VOLUME ONE	Mercury
14	IN THE MIX #7	4th
15	THE NO.1 S&A ALBUM	Parade/4th
16	THE ROUSE COLLECTION - VOLUME 5	Mercury
17	ROMEO + JULIET (OST)	Mercury/Parade
18	GIRL POWER	Columbia
19	HOUSE OF HANDS: NUOVO DISCO COLLECTION	Parade
20	CLUB MIX #7 2	4th/Parade

17	25	DREAMLAND	Robert Miles	Deconstruction
18	26	ODELAY	Beck	Geffen
15	27	THE GREATEST HITS	The Monkees	warnerspy/Relstar
20	28	THE ROCKY MOUNTAIN COLLECTION	John Denver	RCA
35	29	BLUR	Blur	Food/Parlophone
25	30	THE SCORE	Fugees	Columbia
28	31	FALLING INTO YOU	Celine Dion	Epic
29	32	SECRETS	Toni Braxton	LaFace
34	33	RETURN OF THE MACK	Mark Morrison	WEA
24	34	RECURRING DREAM - THE VERY BEST OF Crowded House	Capital	
38	35	COME FIND YOURSELF	Fun Lovin' Criminals	Chrysalis
30	36	ATTACK OF THE GREY LANTERN	Mansun	Parlophone
1	37	THE VERY BEST OF 10cc		Mercury/PolyGram TV
41	38	JAGGED LITTLE PILL	Alanis Morissette	Maverick/Reprise
32	39	STOOSH	Slunk Ananias	One Little Indian
42	40	BADUZZM	Erykah Badu	MCA

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

RUTH

I DON'T KNOW



As seen on the National Lottery
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rc

INTERNATIONAL FOCUS

US CHARTWATCH

Not even the most inactive Hot 100 since the new year can halt the continuing rise of Mark Morrison in America. As a static top three of Puff Daddy, Spice Girls and Jive had a very slow moving *Billboard* chart, Morrison's Return Of The Mack becomes the only record to move into the top 20 this week with a four-place climb to number 20. And the R&B singer's good news doesn't stop there because the 32-position climb to 37 to give Morrison his first taste of fame among the top half of the albums chart.

Besides Return Of The Mack, another five former UK number ones are represented on this week's Hot 100 chart, but only one of the other five is climbing. White Town's Your Woman capitalises on a high debut a week ago with a 10-place bullet climb to 32. The man behind White Town, Joyce Mischka, has also been enjoying US success with his album, Women In Technology, which has reached the top five of *Billboard's* Heatseekers chart for new artists. The chart has also welcomed Gina G's first album, Fresh!, which had an earlier US release than the UK. Ms G, whose Oh Ahh... Just A Little Bit drops five to 38 on the singles lists after 19 weeks, will be looking to continue her US success with a different second single, Gimme Some Love, than in the UK.

One of the biggest UK successes on the European mainland during last year was undoubtedly dance act Faithless and that success is spreading even further to the States. Having already topped *Billboard's* club play chart,



Insomnia becomes the joint fastest rising UK track on the singles chart by moving up 15 to 79. Also moving up 15 is Phil Collins whose It's In Your Eyes is one place above Insomnia at 79. The rest of the UK and US-signed representation is Eric Clapton (43-47), The Prodigy (40-48), The Cranberries (46-52), Seal (52-75) and U2 (57-77).

However, one UK song missing from the Hot 100 this week is Love You Always Forever by Donna Lewis. The biggest single by a UK act in the US last year, it spent nine weeks at number two and registered the highest recorded listening figures of any track ever in the US. Such was its popularity on radio that a week ago it was still at 22 on *Billboard's* airplay chart. But strict Hot 100 chart rules mean it must end its run after 41 weeks because once a record drops below position 50 and has spent 20 or more weeks on the chart it is eliminated. Its long run is only beaten by a select few UK tracks, notably the 55-week run set last year by Everything But The Girl with Missing, but its longevity is emphasised by the fact the second single, Without Love, appeared and then disappeared again while its predecessor battled on. Paul Williams

UK WORLD HITS

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

AUSTRALIA	
1	BREATHE Prodigy XL
2	SAY YOU'LL BE THERE Spice Girls Virgin
3	TEAK FUEL Afrika B'amba Mercury
4	I'M KISSING YOU De'Trae Epic
5	YOUR WOMAN White Town EMI

ISRAEL	
1	WHO DO YOU THINK YOU ARE Spice Girls Virgin
2	CLOSE TO YOUR HEART JK Hoq Chazons
3	DON'T SAY YOUR LOVE IS KILLING ME Erasea
4	DON'T YOU LOVE ME Eternal EMI
5	WHAT DO YOU WANT FROM MEI Mosaic Polyder

NETHERLANDS	
1	MAMA Spice Girls Virgin
2	TIME TO SAY GOODBYE Sarah Brightman/Decca East West
3	REMEMBER ME Blue Boy Zomba
4	DISCO LA PASSIONI Chris Rea/Decca Bassity WEA
5	DON'T YOU LOVE ME Eternal EMI

FRANCE	
1	ZBICOME 1 Spice Girls Virgin
2	YOUR WOMAN White Town Chrysalis
3	SAY WHAT YOU WANT Tenss Mercury
4	TIME TO SAY GOODBYE Sarah Brightman/Decca East West
5	INSOMNIA Faithless Chelwy

CANADA	
1	FIRSTSTATE Prodigy XL
2	EXPERIENCE Prodigy XL
3	RETURN OF THE MACK Mark Morrison Atlantic
4	BARELL OF A GUN Depêche Mode Reprise
5	CHANGE THE WORLD Eric Clapton Reprise

SWEDEN	
1	AIN'T TALKIN' 'BOUT DUB Apollo Four Fanny Columbia
2	BREATHE Prodigy XL
3	MANA WHO DO YOU THINK YOU ARE Spice Girls Virgin
4	REMEMBER ME Blue Boy Mags
5	YOUR WOMAN White Town Chrysalis

ARTIST PROFILE: APOLLO 440

Football fans across Germany cannot escape the talents of three Englishmen as present as they tune into TV coverage of their national football league.

Not too surprisingly, their presence doesn't indicate a rare English footballing triumph over the Germans, but what it does represent is another musical success for the record company which gave the world three Lions: Epic dance act Howard Gray owe much of their current huge commercial success with second single Ain't Talkin' 'Bout Dub to Germany, where the group's music took off even before they had achieved notable success back home. Jan Fowler, Epic/S2 director of international marketing, notes, "Germany was championing the Krupa single early on and it became a top 40 hit there, though not many other European countries got on board until the next single, which is massive everywhere."

The success of the second single has spread to Sweden where it is at two this week, Finland which has it at three and Denmark and Norway where it is a top 10 hit. The single is additionally charting in a number of other territories around Europe as well as Australia, while the album Electrodrive In Blue is also building up its chart profile. In a tactically helpful move, America is holding off with any releases from the group until the autumn, allowing a full



promotional onslaught on the European market. "The objective now is to nail Europe," says Fowler. "We're probably looking to do at least 100,000 albums in Germany and at least 100,000 in the rest of Europe." As part of that aim, Apollo 440 were undertaking a series of club dates a few weeks ago in Germany. They were in Amsterdam and Paris a week ago, while forthcoming appearances include performing at the Swedish dance awards on April 7 and at the Hyperstate festival in Copenhagen on April 30. A number of other festival appearances have been lined up in Germany in June.

Future projects include a collaboration with Sony Playstation, which will see music by the act featured in a new game being launched in September. It further illustrates the trio's diverse appeal which has been a vital part of their success. Paul Williams

TRACKWATCH: APOLLO 440

- Ain't Talkin' 'Bout Dub two in Sweden
- Single three in Finland
- Top 10 in Denmark and Norway
- Top 20 in Germany with album in top 40

THE PEPSI CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	BLOCK ROCKING BEATS Chemical Brothers Virgin	21	FRESH! Gina G Island		
2	WHO DO YOU THINK YOU ARE Spice Girls Virgin	22	READY TO GO Republic Deconstructed		
3	DON'T SPEAK No Dinko MC&A	23	INDestructible Afrika B'amba Afroband		
4	NORTH COUNTY BOY Charlatans (Bigman/Banquet)	24	ALONE Benetton Polyder		
5	I BELIEVE I CAN FLY A Kelly Livid	25	ANYWHERE FOR YOU Blackstreet Bays Livid		
6	BELLISSIMA B! Badfinger (Polyder)	26	SAY WHAT YOU WANT Tenss (Mercury)		
7	FREE ME Lee (Polyder)	27	WHERE CAN I FIND LOVE Live Day MC&A		
8	THE NEW THING (THE MOVING ARTISTS) (Lionel Richie/Decca) Jive	28	HARD TO MAKE A STAND Sheryl Crow GAAR		
9	ENCORE U2 Fois Fresh (Polyder)	29	ELEGANTLY WASTED Incubus (Mercury)		
10	GODTA BE YOU 37 (Epic)	30	LOVE GUARANTEED Damage (Big Life)		
11	REAL THING (Use Marshall) (Mercury)	31	HISORYN JAZZ BECAUSE YOU FEEL GOOD Luckhurst (Studio Line)		
12	HUSN Kala Shaker (Columbia)	32	SHE'S A STAR Jones (Mercury)		
13	IF I NEVER SEE YOU AGAIN The War Horse (Newcastle)	33	THE BOSS Santana (Mercury)		
14	DON'T LET GO (LOVE) (Use Marshall) (Mercury)	34	D.I.S.C.O. De'Trae (JL Around The World)		
15	FLY LIKE AN EAGLE Seal (GTT)	35	RUMBLE IN THE JUNGLE Foghorn (Mercury)		
16	DON'T YOU LOVE MEI Eternal (EMI)	36	CONSIDERATION Paul (Sony S2)		
17	ISN'T IT A WONDER Brown (Polyder)	37	FOUND YOU Only (M&M)		
18	WHAT DO YOU WANT FROM MEI Mosaic (Mercury)	38	FLASH Out (Polyder)		
19	REMEMBER ME Live Day (Epic)	39	SHOUT Alan & Dico (Cristal)		
20	WHERE DO YOU GO The Honey (Mercury)	40	IT'S OVER (Mercury)		

VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	POP 102 (Mercury)	21	STOOSH Steve Azoroff (Sheela Liza/Infant)		
2	EVERYTHING MUST GO Mend Sea/Producers (Epic)	22	COME FIND YOURSELF Fat Louder/Crystals (Chrysalis)		
3	OCEAN DRIVE (Lighthouse Family) (BMG/Capitol)	23	JAGGED LITTLE PILL Alan Morrison (Mercury)		
4	BLUE IS THE COLOUR The Beaches/Dino Halliwell (Columbia)	24	WHAT'S THE STORY? MORNING DELIRIUM (Epic)		
5	GLOR Felt (Epic S2)	25	SPIDERS Space (Epic)		
6	ALISSA RULES THE WORLD Alissa's Act (Mercury)	26	BEAUTIFUL PRAIRIE Tunes (Deconstructed)		
7	B-SIDES, SEASIDES & FRESHIDES Benetton/Sea (M&M)	27	SECRET SAMADHI Lee (Mercury)		
8	GLOW Felt (Epic S2)	28	PABLO HONEY Dubstar (Polyder)		
9	NINE LIVES Anagnath (Columbia)	29	MOSELEY SHIELDS (Shawn Colvin/Sony) (M&M)		
10	OLDER George Michael (Epic)	30	A SHORT ALBUM ABOUT LOVE The Divine Comedy (Mercury)		
11	TRAVELLING WITHOUT MOVING (Lionel Richie) (Decca 12)	31	WHOPLANS Jive (Mercury)		
12	SHERYL CROW Sheryl Crow (M&M)	32	REPUBLICA Republica (Deconstructed)		
13	THE GREATEST HITS The Monkees (Mercury/Epic)	33	THE BENDS (Mercury)		
14	ODELLY Link (Epic)	34	THE COMMITMENTS (OST) The Commitments (M&M)		
15	WHITE ON BLONDE Tenss (Mercury)	35	COMING UP Suede (Mercury)		
16	RECURRING DREAM... THE VERY BEST OF Crystal Ball (Epic)	36	GREATEST HITS (OST) (Mercury)		
17	THE STONE ROSES The Stone Roses (Deconstructed)	37	HAZARDOUS SUSTAINA Bush (Mercury)		
18	BLUR Blur (Polyder/Polygram)	38	ABBEY ROAD The Beatles (Polyder)		
19	ATTACK OF THE GREY LANTERN Hanson (Polygram)	39	THE VERY BEST OF (Mercury/Polygram)		
20	IT'S THE HEALING GAME Van Morrison (Mercury)	40	THE DARK SIDE OF THE MOON Pink Floyd (Epic)		

R&B SINGLES

	Last	Title	Artist	Label	Cat. No. (Distributors)
1	1	I BELIEVE I CAN FLY	R Kelly	Jive	JIVE 415 (F)
2	NEW	HIT 'EM HIGH (THE MONSTARS' ANTHEM)	B Real/Busta Rhymes/Coolio...	Atlantic	A54481 (W)
3	NEW	GOTTA BE YOU	3T feat. Herbie	Epic	664384 (SM)
4	5	LOVE GUARANTEED	Damage	Big Life	BLRCA(P)
5	3	RUMBLE IN THE JUNGLE	Fugees	Mercury	574069 (F)
6	4	THE REAL THING	Lisa Stansfield	Arista	74321463212 (BMG)
7	6	REMEMBER ME	The Blue Boy	Pharm	129HARM 1 (TRC/BMG)
8	NEW	I'M NOT FEELING YOU	Yvette Michelle	Loosd	7432146324 (BMG)
9	2	CAN'T NOBODY HOLD ME DOWN	Puff Daddy	Puff Daddy	7432146455 (BMG)
10	7	DO YOU LOVE ME	Eternal	1st Avenue/EMI	CO.CDEMS 485 (E)
11	8	DON'T LET GO (LOVE)	En Vogue	East West	A 36767 (W)
12	NEW	THE CYPHER (PART 3)	Frankie Duffass	Epic	664146 (SM)
13	9	MOAN & GROAN	Mark Morrison	WEA	CO.WEA396CD1 (W)
14	10	GET ME HOME	Foxy Brown featuring Blackstreet/Def Jam	12DEF 32 (F)	
15	15	LET ME CLEAR MY THROAT	DJ Kool	American Recordings	7432145291 (BMG)
16	12	EVERYTIME I CLOSE MY EYES	Babyface	Epic	CO.6942492 (SM)
17	11	STAY WITH ME	Kiche Rich/Def Sara Tuelo	Care Communications	CATT 100 (F)
18	15	I SHOT THE SHERIFF	Warren G	Def Jam/Mercury	12DEF 31 (F)
19	NEW	SARA SMILE	Alter 7	Virgin	VUST118 (E)
20	NEW	YOU WILL RISE	Sweetback	Sony Music	6643156 (SM)
21	NEW	IF I REMEMBER	Benz	Hendricks	TRC/BMG
22	17	AIN'T NOBODY	LL Cool J	Geffes	GFST 22185 (BMG)
23	16	CASANOVA	Ultimate Kaos	Polydor	CO.5758312 (F)
24	14	WORLD IS MINE	Ice Cube	Jive	JIVE 419 (F)
25	18	LAST NIGHT	Az Yet	LaFace/Arista	74321422201 (BMG)
26	26	NO DIGITY	Blackstreet featuring Dr Dre	Interscope	INT 66060 (BMG)
27	22	SUMTHIN' SUMTHIN' THE MANTRA	Maxwell	Columbia	6638646 (SM)
28	24	WALK ON BY	Gabriele	Ga Beat	GDUX 158 (F)
29	29	COSMIC GIRL	Jamiroquai	Sony	SZ CO.9638295 (SM)
30	25	DO YOU KNOW	Michelle Gayle/et al Avenue/PCA	CO.74321416282 (BMG)	
31	NEW	TELL ME WHERE	Jamaica	Rak	12RK 002 (DISC)
32	23	WHY OH WHY	Spearhead	Capitol	12CL 785 (E)
33	20	CAN'T KNOCK THE HUSTLE	Jay-Z featuring Mary J Blige	Northwestside	NW214781 (BMG)
34	31	TWISTED	Keith Sweat	Elektra	EKR 2221 (W)
35	30	TELL ME	Dru Hill	Fourth & Broadway	12BRW 342 (F)
36	32	SPACE COWBOY	Jamiroquai	Epic	4277827 (SM)
37	21	PONY	Ginuwine	Epic	6641288 (SM)
38	35	HOW DO YOU WANT IT?	2 Pac/Isaac Hayes/KC and Jigg	Death Row/Intend	12DRW 4 (F)
39	36	HORNY	Mark Morrison	WEA	CO.WEA090CD1 (W)
40	19	SPIRITUAL THANG	Eric Benet	Warner Bros.	W 03207 (W)

DANCE SINGLES

	Last	Title	Artist	Label	Cat. No. (Distributors)
1	NEW	BELISSIMA	DJ Quicksilver	Positive	12TV 72 (E)
2	NEW	BLOCK ROCKIN' BEATS	The Chemical Brothers	Virgin	CHEMST 9 (E)
3	NEW	JUST PLAYIN'	JT Playaz	Puka	12TP 11 (BMG)
4	NEW	HIT 'EM HIGH (THE MONSTARS' ANTHEM)	B Real/Busta Rhymes/Coolio...	Atlantic	A54481 (W)
5	NEW	I'M NOT FEELING YOU	Yvette Michelle	Loosd	7432146321 (BMG)
6	NEW	BLAZE DIS ONE/CHANGE	DJ Kool/Larned D	V Recordings	V 022PPROM (SRD)
7	NEW	CAREFUL	Horse	Sness	12STR 79 (F)
8	1	ROCK DA HOUSE	Tal Paul	VC Recordings	VCRT 18 (E)
9	NEW	THE CYPHER: PART 3	Frankie Duffass	Epic	664146 (SM)
10	NEW	GET INTO THE MUSIC	DJ's Ruff featuring Karen Brown	Distributive	DISNT77 (F)
11	2	FLASH	BBE	Positive	12TV 72 (E)
12	NEW	WHERE CAN I FIND LOVE	Luvin' Joy	Undiscovered/MCA	MCST 42108 (BMG)
13	NEW	IDENTITY	Dead Catz	Moving Shadow	SHADOW 96R (SRD)
14	4	CAN'T NOBODY HOLD ME DOWN	Puff Daddy/featuring Mase	Puff Daddy/Arista	7432146455 (BMG)
15	9	NI - TEN - ICHI - RYU	Phonak	Science	CEBT 72 (E)
16	NEW	ONLY YOU	Funk Essentials	Soundproof/MCA	SP7027 (BMG)
17	NEW	WHAT WOULD WE DO	So! Brothers	Fresh	FRSHT 56 (DMV/SM)
18	16	I BELIEVE I CAN FLY	R Kelly	Jive	JIVE 415 (F)
19	10	ENCORE UNE FOIS	Sash!	Multiply	12MULTY 18 (TRC/BMG)
20	8	NARRA MINE	Destiny II	Fly	FX 295 (F)
21	NEW	BLACK JAZZ CHRONICLES	Ashley Beedle	Nu	phonic NLX 116 (P)
22	NEW	D.I.S.C.O.	N-Trance	All Around The World	12GOBE 151 (TRC/BMG)
23	NEW	DAMAGED	Zenith	Frontline	FRONT 023 (SRD)
24	17	NO DIGITY	Ospe Skalz	True Play	12TP 1204 (VINYL)
25	7	GORECKI	Lamb	Fontana	LAMB 4 (F)
26	6	THE BOSS	The Braxtons	Atlantic	A54411 (W)
27	NEW	TECHNO SOLUTION/TOO DEEP	DJ Philip	Additive	12ADDI 12 (D)
28	20	GET ME HOME	Foxy Brown featuring Blackstreet	Def Jam	12DEF 32 (F)
29	3	NEVER LOST HIS HARDCORE	NRG	Top Banana	TOP 04 (RTRM/DISC)
30	NEW	CAN'T GET ENOUGH/ROX DA FONKY BEAT	Bisco	Concrete	HARD 2412 (SMV/P)

DANCE ALBUMS

	Last	Title	Artist	Label	Cat. No. (Distributors)
1	NEW	LIFE AFTER DEATH	De Niro/BBE	Puff Daddy	CO.12DEF1100 (SRD)
2	3	BOOTY CALL	Various	Jive	HIP 1822 (P)
3	1	DANCE NATION 3 - PETE TONG & JUDGE JULES	Various	Ministry Of Sound	DMNC 23/MV/SAL
4	NEW	BLOW YOUR HEADPHONES	Herbie Love	Ninja Tune	ZN2012 (P)
5	NEW	LISA STANSFIELD	Lisa Stansfield	Arista	7432143934 (BMG)
6	NEW	THE OLD SKOOL	Various	PolyGram	TU/Dobal - RACM 91 (BMG)
7	NEW	HARDCORE HEAVEN - VOLUME ONE	Various	Planet Music	PLANET 101 (SRD/P)
8	2	ARTCORE 3 - EXPRESSIONS IN DRUM & BASS	Various	React	REACT1 P/REACTM 99 (W)
9	NEW	MORE SONGS ABOUT FOOD & REVOLUTIONARY	Carl Craig	Sir	SSR 198 (V) (RTRM/DISC)
10	NEW	ADRIANA EVANS	Adriana Evans	Loosd	0180362951.0180362951 (BMG)

SPECIALIST CHARTS

5 APRIL 1997

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VIDEO

MUSIC VIDEO

This	List	Artist Title	Label	Cat No	16	25
1	1	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney	CD10322	17	10
2	2	JAMES AND THE GIANT PEACH	Gulf	086705	18	18
3	3	THE KUNCHUCK OF NOYR DAME	Walt Disney	0110358	19	19
4	4	INDEPENDENCE DAY	Fox	VW1001	20	26
5	4	THE BFG	ThamesVideo	Collect 1167254	21	19
6	7	THE LAND BEFORE TIME IV	CIC Video	VH4925	22	23
7	5	TWELVE MONKEYS	PolyGram Video	054193	23	18
8	11	TOY STORY	Walt Disney	0272142	24	24
9	8	BARNEY - EXERCISE CIRCUS	PolyGram Video	024932	25	22
10	15	ALADDIN AND THE KING OF THIEVES	Walt Disney	024932	26	26
11	14	INDIAN IN THE CUPBOARD	CIC Video	VH4216	27	26
12	21	101 DALMATIANS	Walt Disney	021232	28	28
13	13	BARNEY'S IMAGINATION ISLAND	PolyGram Video	054263	29	29
14	8	THE X-FILES - FILE 7 - TONGUSKA	Fox Video	419C	30	24
15	12	PETER ANDRE: Natural - The Video	Mushroom	70075	31	31

This	List	Artist Title	Label	Cat No	16	25
1	1	TOTS TV - FLUFFY LITTLE CHICKS	CIN			
2	1	CASINO	Big Life	BLR04133 (P)	2	4
3	2	ERASE	Sentana	SETCD308 (V)	3	2
4	4	BACKSTREET BOYS	Atlantic	041819 (P)	4	6
5	3	WHAT'S THE STORY? MORNING...	Capitol	041819 (P)	5	3
6	4	BACKSTREET BOYS	Atlantic	041819 (P)	6	5
7	7	THE BOATMAN'S CALL	Capitol	041819 (P)	7	7
8	5	SPIDERS	Capitol	041819 (P)	8	5
9	6	COMING UP	Capitol	041819 (P)	9	6
10	8	DEAD EAVIS	Capitol	041819 (P)	10	8
11	9	PLACEBO	Capitol	041819 (P)	11	9
12	10	BECOMING X	Capitol	041819 (P)	12	10
13	11	STONE ROSES	Capitol	041819 (P)	13	11
14	12	CASANOVA	Capitol	041819 (P)	14	12
15	13	DEFINITELY MAYBE	Capitol	041819 (P)	15	13
16	14	AFTER THE FALL	Capitol	041819 (P)	16	14
17	15	IKINAY ON THE HOMBRE	Capitol	041819 (P)	17	15
18	16	UGLY BUDDY	Capitol	041819 (P)	18	16
19	17	THE IT GIRL	Capitol	041819 (P)	19	17
20	18	107.1	Capitol	041819 (P)	20	18
21	19	PARANOID & SUNBURNT	Capitol	041819 (P)	21	19
22	20	LIVE AT THE WIRELESS	Capitol	041819 (P)	22	20

This	List	Artist Title	Label	Cat No	16	25
1	1	PETER ANDRE: Natural - The Video	Mushroom	70075	31	31
2	2	MICHELLE BALL/The Healers... & More	BMG Video	N701 9320	32	32
3	3	BOYZONE'S A Boy's Life	Visual	51823	33	33
4	4	MICHAEL FLATTERY/Life Of The Dance	Video	11/02	34	34
5	5	BACKSTREET BOYS/Backstreet Boys	Capitol	041819	35	35
6	6	BILL WHELAN/Riverdance - The New Show	Video	2/026	36	36
7	7	BILL WHELAN/Riverdance - The Show	Video	2/026	37	37
8	8	JOE LONGORME/The Ultimate Collection	Video	14/027	38	38
9	9	BOYZONE/Live At Wembley	Capitol	041819	39	39
10	10	OASIS...Live At Wembley	Capitol	041819	40	40
11	11	ORWELL HOUSE/Jazz At The World	PolyGram Video	054301	41	41
12	12	LIVE AT REDMOND/Les Miserables Concert	Video	1/028	42	42
13	13	THE MONKEES/Volume 1	Warner Music	Video 1/029	43	43
14	14	WOODPACKERS/Remember	BMG Video	N701 4322	44	44
15	15	KORN/Who Thru Now?	Capitol	041819	45	45

INDEPENDENT SINGLES

This	List	Title	Artist	Label	(dist./bazar)
1	1	ANYWHERE FOR YOU	Backstreet Boys	Jive	JIVECD416 (P)
2	2	LOVE GUARANTEED	Damage	Big Life	BLR04133 (P)
3	1	EVERYBODY KNOWS (Except You)	Dixie Comedy	Sentana	SETCD308 (V)
4	1	I BELIEVE I CAN FLY	Ricky	Jive	JIVECD415 (P)
5	3	YOU GOT THE LOVE	Source Featuring Candis Stanton	REACT	REACTCD189 (P)
6	4	SPIN SPIN SUGAR	Sneaker Pimps	Clean Up	CUPCD205 (V)
7	5	IS	Smaller	Better	BETSCD300 (3MVV)
8	5	FAREWELL TO TWILIGHT	Symposium	Infectious	INFECT340CD (RTM/Disc)
9	1	STAY WITH ME	Ricchi Rich/Esara Tualo	Caslic	CSCD0254 (P)
10	6	SIXTY MILE SMILE	3 Colours Red	Creation	CRECD0254 (3MVV)
11	1	LOCAL BOY IN THE PHOTOGRAPH	Stereophonics	V2	SPH2CD (3MVV)
12	1	MILLION DOLLAR LOVE	Dub War	Erache	MOSH1870CD (V)
13	1	NEVER LOST HIS HARDCORE	NRG	Top Banana	TOPCD04 (RTM/Disc)
14	10	THE WORLD IS MINE	Ice Cube	Jive	JIVECD419 (P)
15	7	DON'T SAY YOUR LOVE IS...	Erasure	Mute	LCDM01E195 (RTM/Disc)
16	1	CAMOUFLAGE	Midget	Radarscape	TINYCD52 (P)
17	15	BORN SLUFFY	Underworld	Junior Boy's Own	JBO 44 CD52 (RTM/Disc)
18	14	HEADNISM (JUST BECAUSE...)	Slunk Anzanie	One Little Indian	101P12CD (P)
19	4	QUIT PLAYING GAMES..	Backstreet Boys	Jive	JIVECD 409 (P)
20	9	STRICTLY HARDCORE	Golic Blade	Ultimate	TOP996CD (P)

This	List	Title	Artist	Label	(dist./bazar)
1	1	STOOSH	Skunk Anzanie	Atlantic	041819
2	4	A SHORT ALBUM ABOUT LOVE	Dixie Comedy	Sentana	SETCD308 (V)
3	2	WHAT'S THE STORY? MORNING...	Capitol	041819 (P)	
4	6	BACKSTREET BOYS	Atlantic	041819 (P)	
5	3	THE BOATMAN'S CALL	Capitol	041819 (P)	
6	5	SPIDERS	Capitol	041819 (P)	
7	7	COMING UP	Capitol	041819 (P)	
8	5	DEAD EAVIS	Capitol	041819 (P)	
9	8	PLACEBO	Capitol	041819 (P)	
10	12	BECOMING X	Capitol	041819 (P)	
11	11	STONE ROSES	Capitol	041819 (P)	
12	11	CASANOVA	Capitol	041819 (P)	
13	10	DEFINITELY MAYBE	Capitol	041819 (P)	
14	14	AFTER THE FALL	Capitol	041819 (P)	
15	13	IKINAY ON THE HOMBRE	Capitol	041819 (P)	
16	16	UGLY BUDDY	Capitol	041819 (P)	
17	15	THE IT GIRL	Capitol	041819 (P)	
18	17	107.1	Capitol	041819 (P)	
19	19	PARANOID & SUNBURNT	Capitol	041819 (P)	
20	24	LIVE AT THE WIRELESS	Capitol	041819 (P)	

This	List	Title	Artist	Label	(dist./bazar)
1	1	ONE LITTLE INDIAN TPLP 95CD (P)	One Little Indian	101P12CD (P)	
2	2	SETANTA SETCD308 (V)	Sentana	SETCD308 (V)	
3	3	CREATION CRECD 189 (3MVV)	Creation	CRECD 189 (3MVV)	
4	4	JIVE CHIP 169 (P)	Jive	CHIP 169 (P)	
5	5	MATE CDSTUMM142 (RTM/Disc)	Mate	CDSTUMM142 (RTM/Disc)	
6	6	GUT GUTCD 1 (TPV)	Space	GUT GUTCD 1 (TPV)	
7	7	NUDE NUDE CD (3MVV)	Suede	NUDE NUDE CD (3MVV)	
8	8	CONCRETE HARD2LPCD (3MVV)	Concrete	HARD2LPCD (3MVV)	
9	9	ELEPHANT CD/FLOORX 2 (P)	Elephant	CD/FLOORX 2 (P)	
10	10	CLEAN UP CUP CD2CD (V)	Sneaker Pimps	CLEAN UP CUP CD2CD (V)	
11	11	SHIRTLESS ORECD 302 (P)	Shirley Bassey	ORECD 302 (P)	
12	12	SENTANA SETCD 25 (P)	Sentana	SETCD 25 (P)	
13	13	CREATION CRECD 189 (3MVV)	Creation	CRECD 189 (3MVV)	
14	14	BIG CAT ABB123CD (P)	Big Cat	ABB123CD (P)	
15	15	EPIGRAPH 642CD (P)	Epiphany	642CD (P)	
16	16	ECHO ECHO CD 11 (V)	Echo	ECHO CD 11 (V)	
17	17	INDEFINITE SLEEPER CD 2 (V)	Indefinite	SLEEPER CD 2 (V)	
18	18	INFECTIOUS INFECT AICD (RTM/Disc)	Infectious	INFECT AICD (RTM/Disc)	
19	19	ONE LITTLE INDIAN TPLP 95CD (P)	One Little Indian	TPLP 95CD (P)	
20	20	DEATH STAR DEATHI (RTM/Disc)	Death Star	DEATHI (RTM/Disc)	

COUNTRY

This	List	Title	Artist	Label	(dist./bazar)
1	1	SONGS OF INSPIRATION	Charlie D'Oonnell	Ric	RITZCD 709 (P)
2	2	WITH YOU IN MIND	Daniel Landsborough	Ric	RITZCD 0078 (P)
3	3	BLUE	LeAnn Rimes	Curb	CURD 028 (P)
4	4	IN PIECES	Garth Brooks	Liberty	CDST 2212 (E)
5	4	LOVE TRAVELS	Kathy Mattea	Mercury	SZ98292 (P)
6	7	THE WOMAN IN ME	Shania Twain	Mercury	SZ98362 (P)
7	6	TREASURES	Dolly Parton	Rising Tide	RTD CD38 (SMG)
8	8	TIMELESS	Daniel D'Oonnell/MaryDuft	Ric	RITZCD 707 (P)
9	9	A PLACE IN THE WORLD	Mary Chapin Carpenter	Columbia	4851822 (SM)
10	17	THE EARLY YEARS/UNCHAINED...	LeAnn Rimes	Curb	CURCD 0108 (P)

This	List	Title	Artist	Label	(dist./bazar)
1	1	MUSIC FOR ALL OCCASIONS	Mavericks	MCA	MCD 11344 (BMG)
2	2	WHEN IT'S YOUR	Reba McEntire	MCA	MCD 11500 (BMG)
3	3	BR5-49	BR5-49	Arista	0782218912 (BMG)
4	4	STONES IN THE ROAD	Mary Chapin Carpenter	Columbia	4176732 (SM)
5	5	FRESH HORSES	Garth Brooks	Capitol	CD68 (E)
6	6	GREAT COUNTRY SONGS	Evis Presley	RCA	078366892 (BMG)
7	7	WRECKING BALL	Emmylou Harris	Capitol	GRACD 102 (P)
8	8	I NEED YOU	Daniel D'Oonnell	Ric	RITZCD 104 (P)
9	9	EVERYTHING I LOVE	Alan Jackson	Arista	0782218612 (BMG)
10	10	NO FENCES	Capitol	CDST 2138 (E)	

This	List	Title	Artist	Label	(dist./bazar)
1	1	A SHORT ALBUM ABOUT LOVE	Dixie Comedy	Sentana	SETCD 036 (V)
2	2	CEST POUR VIVRE	Celine Dion	Nectar	NTRCD 076 (P)
3	3	ROBSON & JEROME	Robson & Jerome	RCA	942132392 (BMG)
4	4	SEAL	Seal	ZTT	903176512 (W)
5	3	STARS	Simply Red	East West	WE 70337 (SMG)
6	5	STONE ROSES	Stones Roses	Arista	30828072 (BMG)
7	8	TONI BRAXTON	Toni Braxton	Elektra	EKTXCD 104 (P)
8	6	TRACY CHAPMAN	Tracy Chapman	Parlophone	CDPCS 7360 (E)
9	11	PABLO HONEY	Redifined	Deconstruction	DA321198782 (BMG)
10	5	ELEGANT SLUMMING	M People		

MID-PRICE

This	List	Title	Artist	Label	(dist./bazar)
1	1	A SHORT ALBUM ABOUT LOVE	Dixie Comedy	Sentana	SETCD 036 (V)
2	2	CEST POUR VIVRE	Celine Dion	Nectar	NTRCD 076 (P)
3	3	ROBSON & JEROME	Robson & Jerome	RCA	942132392 (BMG)
4	4	SEAL	Seal	ZTT	903176512 (W)
5	3	STARS	Simply Red	East West	WE 70337 (SMG)
6	5	STONE ROSES	Stones Roses	Arista	30828072 (BMG)
7	8	TONI BRAXTON	Toni Braxton	Elektra	EKTXCD 104 (P)
8	6	TRACY CHAPMAN	Tracy Chapman	Parlophone	CDPCS 7360 (E)
9	11	PABLO HONEY	Redifined	Deconstruction	DA321198782 (BMG)
10	5	ELEGANT SLUMMING	M People		

This	List	Title	Artist	Label	(dist./bazar)
1	1	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen	GDFD 24148 (BMG)
2	10	INGENUITY	K.D. Lang	Sire	759926042 (W)
3	15	LITTLE EARTHQUAKES	Tori Amos	East West	WCA 54012 (W)
4	12	THE DOCK OF THE BAY	Otis Redding	Atlantic	95483102 (W)
5	13	THE BLESSED BROTHERS (OST)	Various	Atlantic	K 57012 (W)
6	14	HIGHGROWN	Dodgy	A&M	5408282 (W)
7	17	DIRTY	Annie Lennox	RCA	PD 75326 (BMG)
8	13	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	Columbia	462482 (SM)
9	19	HOTEL CALIFORNIA	Eagles	A&M	5408282 (W)
10	16	TANGO IN THE NIGHT	Fleetwood Mac	WCA	WEA USCD (W)

This	List	Title	Artist	Label	(dist./bazar)
1	2	TRAGIC KINGDOM	Ant	Interscope	IND 9003 (BMG)
2	1	NINE LIVES	Aerosmith	Columbia	4854028 (SM)
3	4	GLOW	Reef	Sony	SZ 489492 (SM)
4	3	STOOSH	Skunk Anzanie	Atlantic	041819 (P)
5	5	HEAR THE NEW FRONTIER	Guinevere	Bush	INDI CDPM3164 (E)
6	5	RAMZDRADE SUITECASE	Bush	Int	

BEHIND THE COUNTER

SIMON GEORGE, HMV, Fort Shopping Park, B'ham
 "We had about 500 people here for the opening last week, which featured PAs from Robbie Williams and Eternal. We did very well with Eternal's current single and album on the back of it and the take up on our opening chart product offers has exceeded expectations. This store features HMV's international design and has wider aisles and more access points. As there are lots of family-orientated stores such as Mothercare here, it's important to be user-friendly for people with pushchairs. A lot of work went into the launch and due to the fact we are open until 9pm from Monday to Thursday, and until 9pm on Fridays and Saturdays, we're currently operating strange shifts. All the hard work has been worthwhile; there's a great team here and we're really proud of the store."

ON THE ROAD

DEAN BAKER, RTM rep, West Midlands

"We're working really hard on The Charlatans single this week and we're looking for a top three hit. Generally, it's very much a singles week with The Chemical Brothers competing with The Charlatans and Cast, Reef and DJ Quicksilver also out. It's really quiet on the album front with only the Notorious B.I.G. album having any impact of the new releases. We're also pre-selling in the Depeche Mode album, which is getting a really good response and I think is a real return to form. The other thing is we're pre-selling a single by Cable. They're doing the music to the Sprite advert, but it isn't that track, which is making it confusing for everyone. There's also a single by Symposium who *Melody Maker* has been going crazy about over the past couple of weeks, describing them as the best live act around."

IN THE SHOPS THIS WEEK

NEW RELEASES

A first day cover campaign helped Machine Head's new album to power ahead in the North and the Midlands, while elsewhere the week's front-runners were Nanci Griffith, Now! 36, Lisa Stansfield, Alison Krauss and Cake. Singles business was also brisk, led by The Chemical Brothers, DJ Quicksilver, The Charlatans and Cast, with big demand for the latter's limited CD 2 with postcards.

PRE-LEASE ENQUIRIES

Singles - Orbal, Tabac Shaker & Snoot Doggy Dogg, Suede. **Albums** - Supergrass, The Charlatans, The Chemical Brothers, The Prodigy, Damage, INXS, Cast, Wet Wet Wet.

ADDITIONAL FORMATS

Machine Head CD album in limited-edition Digipak, Sheryl Crow single in Digipak, Cast limited CD 2 with postcards

IN-STORE

Windows - Wet Wet Wet, Gira G, Now! 36, Aerosmith, The Orb, Romeo & Juliet, Fun Lovin' Criminals, Tupac, Queen Latifah. **In-store** - Future Sound Of London, Luscious Jackson, Depeche Mode, Smoke City, Bruce Springsteen, Erasure, Now! 36, Ruth, Supergrass, Brand New Heavies, Sam Brown, Cool Chapter, Travis

MULTIPLE CAMPAIGNS

Andys Records

Single - Supergrass; **In-store and press ads** - Luscious Jackson, Erasure, Sam Brown, EMI Sale Of The Century, Winter Shocker promotion with five CDs for £20

ASDA

Single - Supergrass; **In-store** - Ruth, Depeche Mode, Smoke City, Tupac, Funky Green Dogs, Brand New Heavies, Beautiful South, family films for £7.99, children's films for £6.99, Hanna Barbara promotion, EMI Sale Of The Century, Sony mid-price promotion, PolyGram Debutante promotion

Boots

In-store - Anthony Wax, Star Wars, Gladys Knight, Voices Of Tranquility 2, Cinema Choral Classics, The Messiah, Voices From Heaven, Romantic Spirit, Evita, James & The Giant Peach, Winnie The Pooh, Twelve Monkeys, Casino, Get Shorty

FARRINGTONS

Windows - Tassini Little, Shine, British composers promotion; **In-store** - PolyGram promotion with three CDs for £20, Warner Classics mid-price promotion, Roberto Alagna, Hamlet soundtrack, Klezmer 2, DJ originals from £6.99, Philip Glass, Shine

HMV

Singles - Travis, Depeche Mode, Supergrass, Funky Green Dogs, Luscious Jackson, Smoke City, Tupac, Brand New Heavies, Future Sound Of London; **Windows** - Wet Wet Wet, The Chemical Brothers, Romeo & Juliet, Did Doo!, Reef; **In-store** - books for £22 including Spice, Babybird, Morcheeba and Sneaker Pimps;

MENZIES

Singles - Supergrass, Tupac, Smoke City, Future Sound Of London; **Albums** - Wet Wet Wet, Now! 36, Romeo & Juliet, Erasure; **Windows** - Wet Wet Wet, selected CDs at £9.99, **In-store** - selected CDs at £9.99, buy two CDs and get one free

NEWCASTLE

In-store - Fruit, Hopper, R L Burnside; **Selects listening posts** - Kris Needs, Singles Bar, Jhelisa, Sega Presents Club Saturn

"NOW"

Single - Depeche Mode; **In-store** - Smoke City, Supergrass, Wet Wet Wet, The English Patient, Are You Being Served

our price

Singles - Depeche Mode, Queen Latifah, Smoke City, Supergrass, SWV, Tupac; **Albums** - Queensrÿche, Spearhead, Viva Diablo Blanco, Coal Chamber, Death In Vegas; **Windows** - Fun Lovin' Criminals, Cast, Lisa Stansfield, Gina G, Dance Nation 6; **In-store** - Now! 36, Garguac, Lisa Stansfield, Bee Gees, mid-price promotion, Damage, Simply The Best Soul Album, Journeys By DJ

TOWER

RECORDS-VIDEOS-VHS

Singles - Future Sound Of London, Smoke City, Bruce Springsteen, Luscious Jackson, Depeche Mode; **Windows** - Wet Wet Wet, The Orb, Aerosmith, Eternal, Romeo And Juliet, Warner mid-price promotion, John Lee Hooker, Nick Hornby; **Press ads** - Erasure

MEGASTORES

Singles - The Chemical Brothers, Charlatans, Cast, Reef, Livin' Joy, Horse, N Trance; **Windows and in-store** - mid-price promotion, Romeo & Juliet, MDK games, Magic The Gathering; **Press ads** - Women In Country, Ultra Dance, Carl

W H SMITH

Singles - Beautiful South, Smoke City, Depeche Mode, Puff Johnson; **Album** - Wet Wet Wet; **Windows** - Gina G, Wet Wet Wet; **In-store** - Erasure, Now! 36

WOOLWORTHS

Singles - Depeche Mode, Smoke City; **Album** - Erasure; **Windows** - Wet Wet Wet; **In-store** - save £5 on selected CDs, superbudget promotion with three CDs for £10

The above information, compiled by *Music Week* on Thursday, is based on contributions from Andy's Records (Lichfield), Barnstorm Records (Dumfries), Fives (Leigh-On-Sea), HMV (Birmingham), Jumbo (Leeds), Number 19 (Gusmesy), Our Price (Chaimford), Spillers (Cardiff), and Virgin (Edinburgh). If you would like to contribute, call Karen Fax on 0161-543 4830.

EXPOSURE

TELEVISION

5.4.97

Scratchy & Co features Kavana, ITV: 9.25-

11.30am

The Early Days, MTV: 1.1-3.30pm

The National Lottery Live with Kenny G, BBC

1.50-9.10pm

MTV Unplugged with Nirvana, MTV: 10-11pm

Beat Sessions features Pulp, Channel Four:

4.45-5.50pm

6.4.97

The O Zone with The Beautiful South, INXS,

Cyndi Lauper and Stingbacks, BBC 2:

11.45am-12.15pm

Brahms Requiem, featuring Bryn Terfel, BBC

2:30-8.40pm

MTV Unplugged with Aerosmith, MTV: 9.30-

10pm

8.4.97

Silverchair Live '97 Direct, MTV: 8.30-9.30pm

9.4.97

The National Lottery Live features: The

Lightening 5-6, BBC 1: 8-8.15pm

10.4.97

Ten Of The Best: Erasure, featuring Blondie,

Chic and Kraftwerk, VH-1: 9-10pm

11.4.97

VH-1 to 1: Lisa Stansfield, VH-1:

8.30-6pm

5.4.97

Kenny Rogers In Concert, Radio Two: 6.30-

8.30pm

The Story Of The Eagles, Radio Two: 6.30-

7.30pm

6.4.97

In Concert: Shed Seven, Radio One: 8-8pm

Act Programme - John Williams And The

Guitar, Radio Two: 11.03pm-midnight

7.4.97

Evening Session features The Charlatans,

Radio One: 8.30-8.30pm

Voices - Bellini Song, featuring Dennis

O'Neill, Radio Three: 10-10.45pm

8.30-6pm

John Peel features Future Sound Of London,

Radio One: 8.40-10.30pm

8.4.97

Alan Freeman - Their Greatest Hits, new

series of popular classics kicks off with

Adrianem, Alan Dudley and Michael Wyman,

Radio Two: 7.03-8pm

9.4.96

Jim Lloyd With Folk On Two, features Peggy

Singer, Radio Two: 8.03-9pm

10.4.97

Andy Peebles' Soul Show, with James

Brown, Ours Redding, Sam Cooke and Curtis

Mayfield, Radio Two: 8.03-9.30pm

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
BAYETE Africa Unite	Island	April 1		There will be press ads in <i>The Guardian</i> and <i>Independent</i> and a mailout. The release will feature in Virgin's in-store light boxes mailout. The release will feature in Virgin's in-store light boxes mailout. The release will feature in Virgin's in-store light boxes mailout.
ERIC BENET True To Myself	WEA	April 7		Ads will run in <i>Blues & Soul</i> , <i>Echoes</i> and the national press. There will be in-store support from all selected multiples and independents.
BULLCANEER Classic	Greensleeves	out now		This release will be advertised in the specialist music press including <i>Echoes</i> , <i>Touch</i> and <i>Duncehat</i> .
10CC The Very Best Of 10cc	PolyGram TV	out now		This album will be regionally advertised on ITV and nationally on satellite and cable including The Discovery Channel, Sky, Sci Fi Channel and VH-1. There will be displays in selected multiples and independents.
THE CHEMICAL BROTHERS Dig Your Own Hole	Virgin	April 7		Ads will run in the music <i>TV</i> , student and national press and there will be Megastore and Rockbox posters backed by extensive retail support.
D*NOTE Coming Down	Virgin	April 1		This limited edition mini-album, which is the soundtrack to the D*Note film <i>Coming Down</i> , will be advertised in <i>Time Out</i> , <i>Mo'Nag</i> and <i>The Independent</i> . Posters are available to all retailers.
ANNE DUDLEY & JOHN KEANE Kavanagh GC	Virgin	April 7		This release will be promoted on Carlton TV to be in with the last two episodes of the series. There will also be displays with Our Price.
GINA G Fresh	WEA/Eternal	out now		The release will be extensively advertised on ITV, Channel Four and satellite stations. There will be a nationwide 48-sheet poster campaign and displays with all multiples and independents.
NANCI GRIFFITH Blue Roses From The Moans	East West	out now		There will be press ads in <i>Q</i> , <i>Mojo</i> , <i>The Guardian</i> with <i>Our Price</i> and <i>Independent</i> with <i>Andy's</i> . The release will feature in <i>Twitter</i> windows and is an <i>Our Price</i> and <i>Andy's</i> recommended album.
HYDRA Sneaky Weirdeas	Polydor	April 1		This release will be advertised in the music press including <i>Q</i> with <i>HMV</i> and there will be radio advertising on selected ILR stations.
KHALED Sahra	Island	April 1		The release will be advertised in <i>Mojo</i> , <i>NAME</i> and in <i>Q</i> with <i>HMV</i> . There will be a Rockbox poster campaign and displays with selected retailers.
KINKS The Very Best Of	PolyGram TV	April 1		An all-media marketing campaign includes TV ads in Scotland, radio ads on key ILR stations, press ads, street posters nationwide and bus posters in Glasgow. There will be displays with all retailers.
BOZ SCAGGS Come On Home	Virgin	April 7		This debut release from Hands On Records will be advertised on Kiss, Choice and Galaxy and in music and listings titles. There will be posters at bus stops nationwide and support from selected retailers.
MATTHEW SWEET Blue Skies On Mars	RCA	April 7		Radio advertising will run on Kiss, Choice, Galaxy and Heart while press ads will run in <i>Mo'Nag</i> , <i>Blues & Soul</i> and <i>Touch</i> .
WET WET WET 10	Mercury	April 1		Radio ads will run on Kiss, Choice and Choice and there will be ads in the music press. The campaign includes in-store posters and club flyers.
GEOFFREY WILLIAMS The Drop	Hands On	April 1		National Channel Four and regional ITV ads will be backed by radio ads on Kiss and ads in the specialist dance and regional press.
VARIOUS Absolutely - Very Best Of Disco	Deapbeats	April 1		TV ads will run on Channel Four, Sky and selected ITV regions. There will be radio ads on Kiss and Galaxy and press ads in the nationals.
VARIOUS Classic SubBase	Suburban Base	April 7		This soundtrack release will be advertised in <i>Time Out</i> , <i>The Voice</i> and <i>The Guardian</i> . There will be leaflets and a charity concert on April 5.
VARIOUS Kiss Anthems	PolyGram TV	April 7		This release will be TV advertised on Channel Four, Sky, UK Gold, VH-1 and selected ITV regions. There will be radio ads on Capital Gold.
VARIOUS Klubhoppin'	Global TV	April 7		Ads will run on Channel Four, ITV, GMTV and satellite stations. There will be radio spots on the Pepsi Chart Show plus national press ads.
VARIOUS Mandala	Island	April 7		Ads for this album, mixed by Mark Moore, will run on Channel Four, ITV and satellite stations. There will be radio, press and poster advertising.
VARIOUS The No. 1 Ska Album	EMJ/PolyGram/Virgin	out now		This soundtrack release will be advertised in the specialist press and tagged on all Warner film advertising.
VARIOUS Newo Disco Collection	House Of Handbag	out now		This classical compilation features original film artwork on the cover and will be advertised in the national press.
VARIOUS People v Larry Flint	EMI	April 7		National ITV and Channel Four advertising will run for two weeks with radio ads on all ILR stations, Capital, Heart, Jazz, Kiss and Virgin. There will be posters on the London Underground and in-store support.
VARIOUS Shine 2	Philips	April 7		There will be radio ads on Kiss, Galaxy and Fourth, city centres.
VARIOUS Simply The Best Classic Soul	warnec. esp	out now		Press ads will run in <i>NME</i> , <i>Melody Maker</i> and <i>Vox</i> and there will be posters and displays including PolyGram listening posts with retailers.
VARIOUS Trade Vol. 4	FeverPitch/EMI	April 1		
VARIOUS Twin Town	A&M	April 1		

Compiled by Sue Sillitoe: 0181-767 2255

TV RADIO PRESS POSTERS

CAMPAIGNS OF THE WEEK

ARTIST



CHEMICAL BROTHERS - DIG YOUR OWN HOLE
Record label: Virgin
Media agency/exec: MCS/Laura Webster
Marketing manager: Danny Van Enden
Creative concept: Negative Space
The new album from the Brits-nominated Chemical Brothers, out next Monday, is being backed with an extensive marketing campaign by Virgin. Plenty of

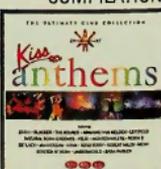
in-store and club pre-awareness events kick off the campaign. There will be ads in the dance, music, national, style and student press plus extensive poster activity including Rockbox sites, megapostering and nationwide posters. In-store the release is album of the week with Menzies and will be co-op advertised in *Q* with Woolworths. There will be displays with multiples and independents.

KISS ANTHEMS

Record label: PolyGram TV
Media agency/exec: The Media Business/Tina Digby
Senior product manager: Nigel Godsiff
Creative concept: In-house

Kiss Anthems - a compilation of classic club anthems - is released next Monday through PolyGram TV in conjunction with Kiss, which will be advertising it on all three Kiss radio stations. There will also be national Channel Four, regional ITV and national satellite ads plus press advertising in the dance and regional press. The campaign includes a Rockbox poster campaign and poster sites on the London Underground. In-store displays will run with selected multiples and independents.

COMPILATION



Star Wars was undoubtedly the biggest thing to hit the screens in 1977. Now, it looks like it's going to be just as successful 20 years later. Indeed, over the past few weeks it has been almost impossible to switch on the TV or open a paper and not see either Luke Skywalker, Princess Leia or robots C3PO and R2D2 – not to mention life-sized effigies of Darth Vader (at what threatens to be an annual garage sale recourts all over the country).

So it shouldn't come as a surprise to discover that there are Star Wars albums at the top of the charts, too, albeit the combined classical charts, where two releases have dominated the top five for the past three weeks. Now the film is on release nationwide, BMG's marketing and sales teams will be hoping to roll those albums out further and cross them over into the pop charts. May the force be with them for the competition will be fierce.

It is estimated that more than 1,000 OSTs are released in the UK. Interim BPI figures for 1995 suggest that soundtracks' share of the overall UK record market fell by 0.1% to settle at 1.8%. But that was still a valuable £3m at retail.

But it is unlikely the highly rated Star Wars OSTs will land at the top of 1997 year-end soundtrack sales chart. For included in the BPI's definition of the genre are single artist albums such as Whitney Houston's *The Preacher's Wife* as well as compilations such as *Transpotting*. *Evita* and *Pulp Fiction*, which lined up in the top three in 1996.

Nevertheless, both *Star Wars* – A New Hope and *The Empire Strikes Back* – could easily emulate the success of the *Braveheart*, *Jurassic Park* and *Schindler's List* OSTs which, according to Nick Franks, managing director of independent film marketing company Shook & Score, have individually sold between 50,000 and 100,000 units in the UK.

"There are plenty of pop song soundtracks which haven't done nearly as well," he says.

Indeed, a box office hit doesn't always guarantee a best-selling album, as many retailers know to their cost. But, in a sector where music releases benefit from more cross-promotion than almost any

on the right TRACK to boost sales

With Star Wars everywhere, now is the time to join the OST market

other, it should not take the wisdom of Obi One Kenobi to know what to stock.

Graine Devine, marketing and promotions manager at BMG Consumer, always aims to tap into the film company's marketing budget as well as ensuring that the album sleeve bears the same image as the film marketing, therefore making it instantly recognisable.

"A good relationship with the film company is vital," she says. "With *Independence Day*, 20th Century Fox tagged the soundtrack on all its print advertising, while the *Star Wars* albums are being tagged on leaflets, posters, mailouts and competitions."

Cross promotion may help break down barriers and attract new customers, but soundtracks do not sell on the strength of marketing alone.

"The most successful are invariably those where the director has made a special effort to tailor the music to fit the scenes in the film," says Neil Martin, marketing manager for Sony's Epic label, which currently has the OST to Tom

Cruise's *Jerry Maguire* on release. "This was the case with *Philadelphia*, *Forrest Gump* and *Sleepless in Seattle* and it was reflected in their respective worldwide sales figures of 3.5m, 7.5m and 4.5m," he says.

It also helps if a recording artist stars in the film – for example Madonna in *Evita* or Whitney Houston in *Bodyguard*, *Waiting To Exhale* and *The Preacher's Wife*. "That's obviously the best combination, although, sadly, it's pretty rare," adds Martin.

Other pop song compilations featuring credible artists frequently do well because they can have a life of their own beyond the box office. MCA's *Beautiful Thing* soundtrack, for example, included so many Mamas And Papas tracks that it



MARKET extra

was effectively a Greatest Hits album while Epic's *Judgement Night* featured trendy hip hop and grunge bands and sold 50,000 units, even though the film went straight to video.

According to Gary Rolfe, speciality product buyer at HMV's Oxford Street London branch, retailers seeking guidance on stocking soundtrack albums could do worse than keep an eye on the US market.

"Given that most films are released in the US before they come out over here, it's often possible to spot the hit soundtracks well in advance," he says. "Pop compilations invariably perform the best, but original scores can sell very well, too, if they're integral to the movie in the way that *The Piano*, *Shine* and *Bladerunner* were."

Leading composers such as John Barry, John Williams, Ennio Morricone and Michael Nyman have their particular fans, too.

"There is a very definite collectors' market for many of the star names," Rolfe says. "These customers will literally be coming in on the day the score is released to buy it."

Since the average UK sale for an original score is 5,000 units, specialist labels look to broaden the market wherever possible.

"With our releases we try to appeal to the classical crossover market, which is substantially bigger," says James Fitzpatrick, sales director of soundtrack specialists Silva Screen, which has released successful compilations such as *Space And Beyond*, *Cinema Choral Classics* and *Cinema Century* as well as original scores such as Trevor Nunn's *12th Night*.

"We also find that we do a lot of export business because there are no language barriers with instrumental music," he says.

And, just as many of the best film themes remain popular years after their parent movies have been consigned to >

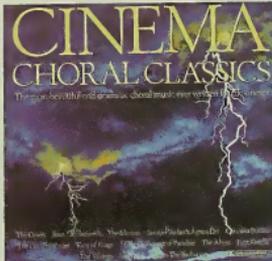
'Original scores can sell very well if they're integral to the movie in the way that *The Piano*, *Shine* and *Bladerunner* were'

— Gary Rolfe

Schindler's List and Jurassic Park OSTs have sold up to 100,000 units

THE BEST SELLING OST RECORDINGS OF 1996

- 1 TRAINSPOTTING
Epic Premier
 - 2 EVITA
Warner Bros
 - 3 PULP FICTION
MCA
 - 4 WAITING TO EXHALE
Artist
 - 5 RESERVOIR DOGS
MCA
 - 6 DIRTY DANCING
RCA
 - 7 GREASE
Polygram
 - 8 FRIENDS
Reprise
 - 9 DANGEROUS MINDS
MCA
 - 10 THE BODYGUARD
Artist
- Source: CRI



"Export business is good because there are no language barriers with instrumental music" – James Fitzpatrick



SOUNDTRACKS



Beautiful Thing: almost a Mamas and Papas album

► the black and white bargain bin of Sunday afternoon TV, so soundtrack albums frequently have a life which stretches beyond the lines at the box office.

Both labels and retailers realise that they can take advantage of a range of different opportunities to re-promote a soundtrack release as the movie itself progresses from the big screen to rental to sell through and finally to cable and terrestrial TV premieres.

Then, if they get really lucky, they'll get the chance to strike back at the market once again if, as with Star Wars, the decision is made to re-release the movie 20 years on.

'There is a definite collectors' market for star names. This means customers will be coming in on the day of release to buy it'

- Gary Rolfe

Sue Sillitoe

MOVIE BUFFS FLOCK TO THE SCORE DRAW

Movie Boulevard in Leeds is truly the original score enthusiasts' mecca. Every year it draws crowds of soundtrack enthusiasts, not simply from all over the UK, but from Europe, Japan and the US too. Following refurbishment it was re-opened early last year by TV personality and movie buff Jeremy Beadle.

Owner and self-confessed original score junkie Robert Wood started his career by running the John Barry fan club from a corner of his bedroom. There followed a move into mail order before he opened Movie Boulevard 15 years ago.

The shop specialises in film and television music, but stocks few song compilations. "They don't really appeal to our customers unless they're from really big movies such as Pulp Fiction," says Wood.

The hard core of Movie Boulevard clientele are collectors seeking rare and unusual scores - many of which are only available as imports.

They prefer instrumental music and they want the real thing, not a re-recording.

"Collectors are quality conscious and know exactly what they are looking for," says Wood. "The most popular label we handle is Varese Sarabandi which we import from the US. Varese Sarabandi was set up 20 years ago and only records original scores to a very high standard." Otherwise the most popular composers an-



Mars Attacks: score written by newcomer Danny Elfman; Michael Nyman: established



ong Movie Boulevard visitors are the established names such as John Barry, Ennio Morricone, John Williams, Michael Nyman and Vangelis. But their ranks are being swelled by newcomers such as James Horner and the emergent Danny Elfman, who wrote the distinctive score to Mars Attacks.

Robert Wood accepts that there are probably no more than 10,000 real collectors of film scores in the UK and that the figure is unlikely to grow.

Nevertheless, he believes film scores are becoming more accepted and that awareness of the genre is on the increase as more are released.

"Ten years ago it was difficult finding product we wanted to stock because the soundtrack album only included a few minutes of the original score or simply wasn't available at all," says Wood.

"Blade Runner is a prime example. The original score was only released four years ago even though the movie is 15 years old."



Jeremy Beadle: helps open Movie Boulevard

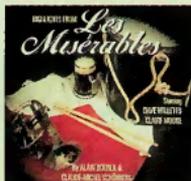
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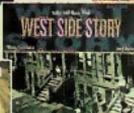
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At their most successful, cast albums can out perform mainstream chart toppers, says Sue Sillitoe

a CAST of thousands

If Star Wars was a hit musical, playing to packed houses in the West End, then cast album sales would not be included in the BPI and GIN soundtrack figures.

"We either count them as artist or compilation albums," explains GIN charts director Catherine Pusey. "It all depends on whether or not they feature a genuine stage cast or simply a number of different singers assembled in a studio to re-record the songs from a successful show."

Not that such fine definitions mean much on the High Street where, according to John Walter, managing director of Really Useful Records which releases material from Andrew Lloyd Webber's shows through Polydor, the most successful cast albums can outperform not just the best-selling OSTs, but many chart topping pop CDs as well.

"Phantom Of The Opera has been a phenomenal success for us," he says. "It generated three top five hits before it was even released in 1986 and has sold more than 25m units worldwide since. We've also done well with Aspects Of Love and Cats, which also generated chart hits."

'Phantom Of The Opera has been phenomenal, selling more than 25m units worldwide since 1986'
- John Waller

better the album sales," says Chris Rayner, First Night general manager. "Oliver was released in 1994, for example, and in that time it has sold more than 100,000 units while the first Buddy album has sold more than 250,000 since the show opened in 1989."

Cast albums invariably appeal to older

souvenir hunters who want to take home a memory of the show. They continually sell well from merchandise counters in theatre foyers.

"It's a niche market, but one which, like classical or opera, is very consistent", says John Yap, managing director of That's Entertainment Records, the theatrical specialist label which entered the market in 1980 and now claims to be the only UK company regularly to cross the Atlantic to record Broadway shows. Under the Original Masterworks Edition banner, TER is currently re-recording a selection of classic musicals such as The King and I, My Fair Lady, Guys And Dolls and South Pacific using dream casts that include Dame Judi Dench, Jonathan Price and Maria Friedman.

But, in a market where an average successful album will sell around 10,000 units, it is still possible to make healthy profits. "It all relies on very careful budgetting," he says.

All sales and marketing of TER's full-priced double-CD releases are handled

by MCI under the MCI Presents umbrella. This link also gives MCI access to full 70-piece orchestral recordings of songs from top shows which it releases as 12-track albums on its super budget

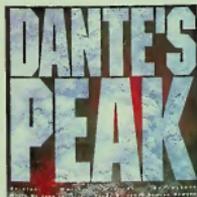


First Night records most of its cast albums in the studio, but shows where audience participation is of particular importance, such as The Blues Brothers or Jolson, are recorded live to capture the atmosphere.

"We always tie in with the theatre art work for stage designs," Rayner says. "This is very important because it helps to authenticate the product."

Showtime label.

The unique appeal of songs from the shows spreads right across the market. So retailers and specialist labels alike can be certain that the curtains will not be coming down on cast album sales for many years yet.



Dante's Peak - Music John Frizzell
VSD5793 - Varese Sarabande
Film opens nationwide in the UK 20 March.
Starring Pierce Brosnan and Linda Hamilton



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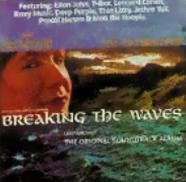
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including - Best Dramatic Score

SINGLES

ROBBIE WILLIAMS: Old Before I Die (Chrysalis CDHS5695). A confidently composed return from the former Take That man, boasting a strong vocal, tuneful Beatlesque melody and a I.R.-friendly hook. On this evidence, Owen, Barlow and co may be left in Williams' shadow. □□□□

ROBERT OWENS: I'll Be Your Friend (Perfecto PERF12711). A clutch of worthwhile mixes by, among others, Oakenfold and Dekkad will guarantee second-time-around chart action for this 1991 club anthem. □□□□

NUYORON SOUL: It's Alright, I Feel It (Talkin' loud TLC2 22). This frantic groover, with its slick, funky soul reinforced by Jocelyn Brown's soaring vocals, sounds like one of the first sounds of the new Top notch. □□□□

SLACKER: Scared (XL LXS64). A catchy radio edit and new remix are added for the rerelease for last winter's ace slice of widescreen hard house. Already familiar, charting in the clubs and a potential monster. □□□□

CANDYSKINS: Hang Myself On You (Ultimate TOP59CD). The Oxford band display their gentler pop sensibilities with this soothing, dreamy single which is boosted by a rousing chorus. □□□□

SILVERCHAIR: Freak (Murmur 654075). Sitting comfortably in Bush/Nirvana territory, the Australian trio make up in spirit what they lack in originality on this accomplished single, which displays a musical maturity beyond their years. □□□□

THE OFFSPRING: Gone Away (Epitaph 6498-2P). The strained vocals and hectic playing style on this single see the punk band rightly sticking to their usual style. □□

SMALLTOWN HEROES: Go Your Own Way (EIC E0058-8). As Fleetwood Mac prepare for a reunion tour, the Sunderland foursome offer this spiked up, rockier version of the Runaways hit, carefully retaining the original's catchy appeal. □□□□

THOMAS RIBERO: Lil' Darlin' (4th & Broadway BRCD 350/854 953-2). Island's latest new hope offers a hoary Seventies sounding rocker with a strong, if dated, hook which brings this Disco to mind. □□□□

AJAX DISCO SPANNER: Ajax Disco Spanner (Detox Artifacts DTX9702). Four slices of warped drum and bass, utilising rolling sub-bass and intensely sticky hi-hat.

JHANA: The Twilight Zone □□□□

JHANA: Spy Spy Spy (Wired 242). A mixture of electronic "blippy" bits, floating harmonies and heavy piano, this track is reminiscent of low-key



JHANA: BLIPPY, BUT HARMONIC

Garbage. □□□□

DEATH IN VEGAS: Twist & Crawl (Concrete Head 282072). This cover version of The Beat's 1980 single is a joyous, regga style rush as Rankin's Roger's chattering, lolloping vocals ride roughshod over the big spacey instrumental sounds. □□□□

KEOKI: Majik (Moonshine MMB824-1442-1424-2). DJ Keoki hails from Hawaii, where all things are beautiful, and none more so than him. This frenetic EP of furious beats and crunching sounds will have a big impact on the dance floor. □□□□

VELOCITY: Future (Silver Plant Silver 6). This reissue is dark and moody techno, laced with spooky choirs and tinkling pianos from Berlin's DJ Kid Paul, the man behind current chart hit Cafe Del Mar. □□□□

LIGHTNING SEEDS: You Showed Me (Epic XPCD 2143). Broudie and co give the former Turtles hit a retro rendering with this track. Remixed and reshaped from the version included on *Dixie Heights*, it's a moody, atmospheric offering. □□□□

MICHELLE GAYLE: Sensational (RCA 74321413302). The second single from Gayle's forthcoming new album is a sturdy, uplifting soul/pop tune underpinned, like its predecessor, by strummed acoustic guitars. Another big hit seems assured for the maturing star. □□□□

DAVID BOWIE: Dead Man Walking (RCA 7432144944-2). Without doubt, the best track on *Earthling*, Dead Man Walking demonstrates that Bowie remains a keeper ear for contemporary music and a hunger greater than many artists half his age. □□□□

WANNADIE: Hit (RCA D1E09CD1). The pick of Sweden's posters return with a

rush of a song that, fortunately for them, can't fail but to live up to its title. □□□□

SINGLE OF THE WEEK

UZ: Staring At The Sun (Island CDIS68/859372-2). Possibly the most obvious single on Pop, this track is awash with a melancholy that's amplified by The Edge's plangent, keening guitar signature. Big. □□□□

ALBUMS

MARY J BLIGE: Share My World (INCA MCD11619). For her third album, Blige has taken no chances, utilising a host of the hottest producers around, including Babyface and J. & Lewis. It's paid off with this tasty, diverse attractive set. □□□□

WAX: The Wax Files (For Your Love FYLC101). After eight years away Graham Gouldman and Andrew Gold make another bid for the Mike & The Mechanics market with this competent, if unexciting, collection of new and old material. □□□□

VARIOUS: The Saint OST (Virgin CDVUS 126). Featuring Orbital's themes and tracks by The Chemical Brothers, Underworld, Bowie and Deft. Punk, this highlights the cutting-edge feel of the new Val Kilmer film. The inclusion of a few rare tracks will ensure it is a must for fans of electronic music. □□□□

VARIOUS (WELSH) ARTISTS: Dial M For Merly (Fierce Panda/Town Hill NONG CD02/TIDY 003). Jam packed full of (mostly) embryonic Welsh bands and their startlingly local brand of cultural-led fusion. A perfect snapshot of the scene. □□□□

16 HORSEPOWER: Sackleton 'N' Ashes (Paradox/A&M 540912). Following their



UZ: EXPECT BIG THINGS FROM POP'S MOST OBVIOUS SINGLE

incendiary UK shows, the ghost of Jeffrey Lee Pierce haunts this smoking gumbo of preaching blues, redneck woe and howling, ferocious, slide guitar soaked rock and roll. □□□□

BANYAN: Banyan (Cybercette CCCC 2005). Prog rock collides with rave culture and global cut-ups in a Dust Brothers-mixed, multi-layered, largely instrumental soundscape that is unlikely to attract those who just say no. □□□□

THIRD EYE FOUNDATION: Ghost (Domino WIG32). Matt Elliott's latest mixes *Wiro* with *Tricky* and *The Fall* to shattering effect. A disturbingly attractive package. □□□□

VARIOUS: Closet Classics Volume Two (More Protein IMPCD2). The second showcase mix from Boy George's *More Protein* label complete with mainstays including *Eve*, *Gallagher* and *E-Zee Posse*. Standout moment on a familiar package is George's own *Generations Of Love*. □□□□

CAST: Mother Nature Calls (Polydor 5375672). A diverse but best-selling follow-up to the band's mature debut for Polydor. Mother mixes *Sesavie* rock with psychedelia alongside several lush, string augmented ballads. □□□□

ALBUM OF THE WEEK

DEPECHE MODE: Ultra (Mute CD Sנים 148). A return from the brink on this, the band's first album since 1993. *Ultra* is moody, dark and introspective and demonstrates more techno flourishes than *U2's Pop*. Rewards repeated listening. □□□□

This week's reviewers: Simon Abbott, Michael Arnold, Sarah Davis, Tom Fiddler, Ian Nicolson, Mike Pattenden, Martin Talbot and Selina Webb

ALAN JONES TALKING MUSIC

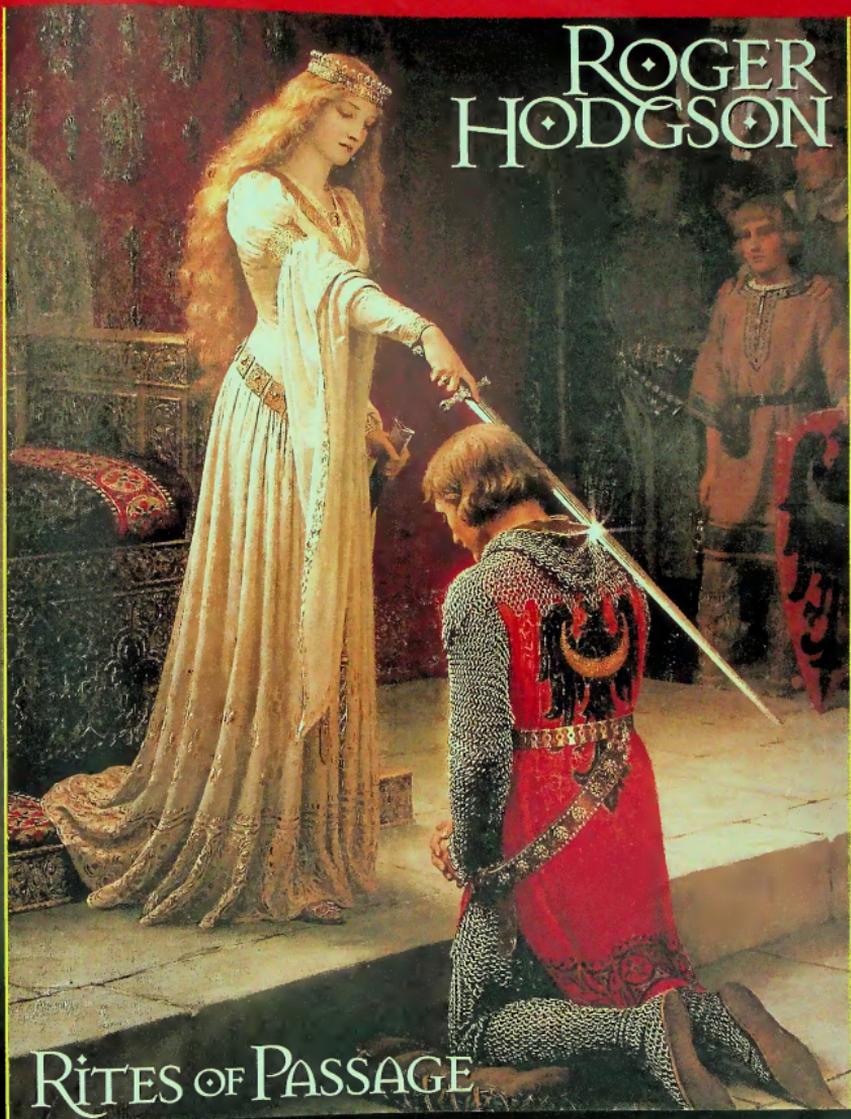
I will survive is one of those songs I've always hated, but hot on the heels of Chantay Savage's sublime R&B-flavoured rendition which won favour last year, there's another highly enjoyable version from rising stars *Cake*. Lifted from their album, *Fashion Nugget*, it's powered by a funk bassline which dodges in and out of the vocals of John McCrae, whose tongue-in-cheek rendition is enhanced by his habit of letting his vocals trail a little behind the rest of the track... The best pastiche of this and many other weeks, *Personelle's* Rebound recalls classic Motown and countless northern soul favourites. The femme trio sing it with great gusto, their leader boasting a gritty inflection that calls to mind Lulu's more raucous youth. A highly polished and totally bogus piece of instant

nostalgia, Rebound should do very well... The second most played track on American radio at the moment is *Lovefool*, from the movie *Romeo & Juliet*, as performed by Sweden's *The Cardigans*. It's an honour it deserves, too. It's a quaint and quirky pop nugget with a smooth, caressing vocal and a sublime hook. It seems certain to earn the group their biggest hit yet... While their current *Channel Four* series is a total disaster, *Ant & Dec's* singing career continues to develop in a more polished and professional way. Their latest single, *Falling*, is a pensive and pretty ballad which gives the lads plenty of opportunity to demonstrate their surprisingly tender vocals before subsiding into a singalong finale. It will keep their fans happy, while attracting new converts, too.

It's astonishing that although *Abba's* catalogue has been reissued on CD a number of times, it has never been remastered from the original tapes — until now. With a pristine sound quality not even approached before, *Polydor's* worthy rerelease of the Swedes' eight original UK albums, plus *Abba Live*, are newly available at mid-price. Like *The Beatles*, *Abba* exercised such high quality control that their albums were devoid of fillers. Songs like *The Vistors* and *Eagle* were never released as singles but are majestic examples of the group at their best. Needless to say, this welcome upgrading of *Abba* will be widely welcomed, the only pity being that the bonus tracks included are few and obvious.



ROGER HODGSON



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SINGLES RELEASES FOR 7 APR-13 APR 1997: 16 WEEKS TO DATE: 1,646

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SINGLES TITLES A-Z

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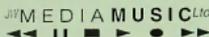
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DOOLEY'S DIARY

Remember where you heard it? Dooley's think tank reckons Erykah Badu at the Jazz Cafe was the gig of the week, certainly the only one where the artist, barefoot, drank lemon tea on stage. Rob Stringer, Michelle Gayle, Lennox Lewis, Trevor Nelson and anyone who's anyone in black music and loads more besides gave Erykah more props than a washing line...The Kent cops have been troubled lately by a mystery music biz miscreant using a radar machine in his car to detect speed traps. On spotting said instrument, one alert rozzler pulled the driver over to warn him that possessing such a mechanism was an offence. However, the motorist wasn't to be told, got rather stropky and was hauled down to the cop shop...After all his trouble with E17's Brian Harvey, Tom Watkins decided to find himself a decidedly pucker punter who wouldn't cause him any grief next time round. Tom Lowe, one quarter of RCA band North & South and upcoming star of the BBC comedy No Sweat, couldn't be better qualified - he even deferred his undergraduate studies at Cambridge to star in the TV series, which kicks off this Thursday...And talking of new bands, Malcolm Gerrie is pretty pleased with himself after assembling the house band for the new Channel Five comedy Club



"Can you spot me, ma?" 100 of HMV's store managers converged on Brum for the opening of the chain's centenary store a week ago and the city's snappers got out their wide-angle lenses. Heading the throng outside the new store, at the Fort Shopping Park, are HMV operations director Will Walsh and HMV Europe managing director Brian McLaughlin.

Class, which airs on Friday at 11.40pm. The all-girl line-up haven't yet got a deal, but Gerrie reckons he could be on to a winner because he claims their moniker, Touch, was at one point considered by another pretty successful ladies band - the ubiquitous Spice Girls...Hey, what's turned MCA's John Pearson into such a committed Europhile and advocate of a single currency? It seems our John got himself into a bit of a pickle - and a costly one to boot - on the recent annual MCA skiing jaunt to Cours Cheval. The commercial director was splashing out on a six-pack of vino for his dinner guests when he came over all befuddled with the exchange rates. Pearson thought he was being generous with a bottle apiece at forty notes, but when the bill appeared he found he'd been exceedingly benevolent and way off in his currency calculations by dropping a cool £400 for each litre of grape. With a 12.5% service charge for pulling six corks that little drinky put a two-and-a-half grand hole in his

wallet. Come on Brussels, bring on the Ecu...Robert Lemon is living up to his name and taking part in the London Marathon on April 13. Lemon is running for the Nordoff Robbins Music Therapy Centre so any sponsors are most welcome - not you Pearson, hang on to your cash. Contact Bob on 0171-439 8442...Good news from PRS chairman and dolphin impersonator Andrew Potter. Using his trusty but idiosyncratic style, Andrew swept through 5km of water in 1hr 53 mins and 3secs to raise £800 for The Prince's Trust in this year's National Swimathon... Staff at Damont Audio in Middlesex will be watching Cliff Richard's film Summer Holiday in a different light after their building narrowly avoided being flattened to the ground last Wednesday (26). The cause of the near miss was a bunch of kids who pinched a double decker bus and then directed it over a bridge before it came crashing down on the pressing plant's car park below...Few things in life are free, but if you're a Bard member London Music Week's retailers' day could be one of them. Bard has a few free tickets left for the event on April 30. Ring Bard on 01202 292063.....



Don't ask me why, but when it came time for Vital Distribution and underground dance label Wall Of Sound to mark the signing of their new distribution agreement they organised a get-together at Wembley Stadium. And, if you look closely, the famous Stadium screen also proclaims their union. But why Wembley? Vital commercial director Pete Thompson says, "We all like football and it was just an excuse to go to Wembley." Ash, that explains it. Snapped with Thompson (bottom left) are WoS boss Mark Jones and Vital MD Mike Chadwick along with various WoS and Vital execs.

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