



music week

For Everyone in the Business of Music

MAY 3 1997 £3.25

GOLD PASS

Tuesday April 29th
10:30am-7:00pm

Wednesday April 30th
10:30am-7:00pm

Thursday 1st MAY
10:30am-6:00pm



londonmusicweek 97
26 April - 2 May

BUSINESS DESIGN CENTRE



musicweek

presented by the
CD PLANT

COME AND GET IT!

London Music Week Events Programme

MONDAY April 28

Registration

Registration opens - avoid queues by getting your badge and registering today 9.00am-5.00pm

Special Events

IMF Roll of Honour Awards (invitation) 7.00pm
MTV/LMW Launch Party at the Complex, Islington (invitation only) 9.00pm

Film Festival Screenings

Madame Butterfly 2.00pm
Chris Rea introduces 'La Passione' 4.25pm
Diana Ross introduces 'Out Of Darkness' 6.40pm
A conversation with Mike Newell followed by 'Donny Brasco' 9.10pm

Pre-registered delegates can get limited availability tickets for films and live gigs at the LMW '97 Live Info Desk in the Exhibition Hall.

The organisers reserve the right to make speaker and programme changes if necessary.

TUESDAY April 29

Exhibition

Registration Opens 8.00am
London Music Week '97 Opens 10.30am

Conference

Music Meets the City (invitation only) 9.00-1.30
IMF Forum (invitation only) 10.30-4.30
Music Meets New Media 11.00-12.00
A&R Wars 11.30-12.30
Influences: Rob Dickens 1.00-2.00
Futurewatch - New Music Markets 2.00-3.30
Everything You Wanted to Know about Touring 2.30-4.00
How Did They Do That? 2.30-3.30
Music Meets Film - David Aukin Keynote 3.00-3.30
Cross Marketing Music in Film 3.30-5.00
Call My Bullshit 4.30-5.30
Music PR and the Media 5.30-6.30
BPI Keynote Address 6.00-7.00
7.10

Special Events

BPI Reception 7.00
CD Plant UK Emerging Labels Award 7.00
Undiscovered Bands 8.15
Around the World on Islington Green Luncheon

Film Festival Screenings

Dangerous Ground 5.10
Hurricane 7.10
Gridlock'd 8.50
Late show: special industry screening 11.15

WEDNESDAY April 30

Exhibition

Opening time 10.30-7.00

Conference

Music Meets New Media - Online Suite 11.00-11.45
Estate Management 11.00-12.30
Music Meets Radio: Matthew Bannister 11.30-12.30
Music Meets Radio: The Radio Debate 12.30-1.30
The R&B Debate 12.00-1.30
BARD Buffet Lunch 1.00-2.00
Influences: George Martin 2.00-3.00
Music Meets TV: Janet Street-Porter 2.00-2.30
Case Study: The Choir 2.30-3.30
How Did They Do That? 2.30-3.30
Music Meets Film: Stephen Woolley 3.00
Music Meets TV - Banned (MTV) 4.00-5.00
Music Meets Film: Know The Score 4.15-6.15
Feeling Quasi? 4.00-5.30
BARD Forum 5.00-6.30
Call My Football Bullshit 5.30-6.30

Special Events

EMI Football Night 7.00
Undiscovered Bands 8.15
Around The World on Islington Green Luncheon

Film Festival Screenings

Kolya 8.30
Private Parts 8.50
The Canned Film Festival 11.15

THURSDAY May 1

Exhibition

Opening time 10.30-6.00

Conference

Litigation 11.00-12.00
Futurewatch - MOD & The Internet 11.00-1.00
Music Meets New Media 11.00-11.45
How Did They Do That? 12.15-1.15
The Dance Forum 12.30-2.00
Influences: Alan McGee 1.30-2.30
Music Meets the Brands: Pepsi 1.00-2.00
Virgin Youth Forum 2.30-3.30
APRS Re-Pro Presents... 3.00-6.00
Music Meets The Brands: Panel 4.00-5.15
BMR Invites you to the Wedding Of The Year 4.00-5.30
Call My Bullshit 5.30-6.30
Music Meets Film: MTV & Movies 4.20

Special Events

APRS Reception -6.00
BMR Reception 6.00
Undiscovered Bands 8.15
Around the World on Islington Green Luncheon

Film Festival Screenings

High School High 2.45
Beavis & Butthead Do America 4.30
Bandwagon 6.50
When We Were Kings 9.05

Registration Open
Daily From Monday to
Thursday This Week
- Call 0171 288 6388
for more details

LIVE

london music week

musicweek

For Everyone in the Business of Music

MAY 3 1997 £3.25

Lift off for London Music Week

by Martin Talbot

More than 5,000 industry executives are expected to descend on London for this week's London Music Week, the biggest music industry convention the capital has seen to date.

The three-day international event opens at Elington's Business Design Centre tomorrow (Tuesday, 29), with advance registrations already topping 4,500 by the end of last week.

LMW chief executive Chris Hughes says the event is already set to be a success, more than 200 gigs and 30 hours of radio and TV broadcasts are planned, with 1,000 more registrations expected by the end of this week.

"It's looking like being a stormer," says Hughes. "The phones haven't

stopped ringing over the past week. So many people have been trying to register we've had to tell them to register on the day. We're expecting a busy week."

The convention will kick off officially tonight with two launch events. The International Managers' Forum and KPMG is backing the London Music Week Awards at the Business Design Centre, which will see two industry executives receiving honours alongside soul legend Diana Ross.

And MTV is staging a launch party in aid of Mondoff Robbins and the Brit in conversation with TV presenter Tracy MacLeod and the launch of IFPI's annual global music sales survey, which is expected to underline the increasing strength of the emerging markets in Asia, Latin America and Eastern Europe. IFPI board members

Among the speakers confirmed for the convention are Creation president Alan McGee, Janet Street Porter, BBC

Radio director Matthew Bannister and Bad Boy label founder Sean "Puffy" Combs.

The first panel, at 11.30am tomorrow (Tuesday), will see an audience of consumers giving their verdict on campaigns put together for a series of unsigned acts by industry executives including WEA's Tony McGuinness, pluggor Scott Piering and producer Stephen Street.

The first day's schedule also includes Warner Music chairman Rob Dickins in conversation with TV presenter Tracy MacLeod and the launch of IFPI's annual global music sales survey, which is expected to underline the increasing strength of the emerging markets in Asia, Latin America and Eastern Europe. IFPI board members

Paul Russell of Sony Music Entertainment Europe and Rupert Perry of EMI Music Group will also give presentations.

The LMW live music festival got under way on Friday night (25), with Radio One's overnight Full Cycle evening at London's The End, featuring Roni Size and DJ Sub.

Live highlights of the week include Wednesday's Mushroom/Infectious showcase at Camden's Dingwalls - featuring performances from Ash's Tim Wheeler, Symonism, hotly-tipped soul singer Doni Hines and new signings The Wildhearts - and shows by The Eels, Teenage Fanclub, Steve Winwood, Gabrielle, Stereophones and Warren G.

● CD Plant Emerging Labels, p8

THIS WEEK

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6 Maying calls in the accountants



26 Big time beckons for Radiohead

37 Dooley floating on in Battersea



Island Records is forming an alliance with Go! Discs founder Andy Macdonald's new independent label to release the new Paul Weller album this summer. Independents will co-operate on marketing the Island release, the first of two albums which Weller will produce to fulfill his PolyGram deal before moving to Macdonald's new label on a long-term deal. Full story, p4.

EMI stays ahead in publishing shares

EMI maintained its position as leading publisher in the first quarter of 1997, closely followed by PolyGram Island.

EMI achieved a market share for the first quarter of 15.6%, as its lead over PolyGram Island was reduced to one percentage point. The pair's closest rival was MCA Music which achieved a share of 12.1%.

EMI topped the singles market shares with a 15.0% share, with MCA in second place with a share of 12.9%. PolyGram claimed 14.6% of the market in third place.

In the albums market shares, PolyGram came top with 19.0%, followed by EMI (on 16.9%) and MCA (10.6%).

● Full details next week

Grace in, Story out as Virgin revamps

Virgin Radio replaced programming director Mark Story last week in a move which sees former programming consultant Ian Grace returning to revamp the station's music output.

Story was told of his replacement at the beginning of last week following Grace's appointment. He has been offered a newly-created senior role at the station, but is understood to have been absent from the station since Monday.

● Full story, p4

Paul Young I Wish You Love

New Single / May 5th
Limited Edition CD
with postcards
and 3 classic hits

EW100CD1/2

Spice Girls surge on in video chart

The official Spice Girls video has become one of the fastest-selling music videos of all time, shifting 154,000 units in its first week.

The release, *Spice Girls: The Official Video Volume 1*, sold 80 times as many units last week as the second biggest music title, Peter Andre's *Natural*, and outside the rest of the Top 50 music videos combined.

Last year's first-week best was the 82,000 sales of *...There & Then* by Ozia, while Robson & Jerome's *So Far So Good* achieved 1996's highest first week with 44,000 sales.

Sales of the Spice Girls' video were so

high that it topped the overall video chart last week, a feat not pulled off by a pop release since Take That's *Homegrown - Live At Manchester G-Mex* in August 1995.

Virgin Records managing director Paul Conroy says there continues to be a huge demand for everything the Spice Girls release. "It's exciting, but we don't take anything for granted," he says.

Retailers around the country reported steady, but sustained, sales of the video during its first week with demand continuing into the second week. Neil Dutton, assistant manager

of the Virgin store in Birkenhead, says sales in his shop have been boosted by a national promotion run with *The Mirror* offering the video for £3.99. He says, "We've had a lot of interest and sales. It's got a lot of future selling potential."

Lorenzo Adani, manager of Tower's Whiteleys store in London, says the video's success follows a general decline in music video sales over the past few years. Virgin Records' national accounts sales and marketing manager Mark Anderson is predicting the video will continue to be a big seller throughout the rest of the year.

FLAMING PIE



PAUL McCARTNEY

THE NEW ALBUM
RELEASE DATE 5 MAY 1997
FEATURES THE SINGLE 'Young Boy'

His **FIRST** studio album in **4 YEARS**
with special guests including **Steve Miller & Ringo Starr**
Produced by **Paul McCartney** with **Jeff Lynne & George Martin**



Teletar joins Universal to start TV business

by Paul Williams

Teletar is joining forces with Universal in a bid to reinvigorate the TV marketing business on which it built its name during the Eighties and early Nineties. The TV advertising specialist is putting all of its complications through a new venture, Teletar TV, which it is establishing with Universal. The division's licensing team will operate out of Universal's headquarters.

As the deal was unveiled last week, Teletar chairman Sean O'Brien said it is considering pulling out of its BMG distribution deal after 15 years because of the major's launch of TV compilations rival Global two years ago. Since the launch of Global, BMG has refused to license certain repertoire to Teletar.

Teletar's current distribution deal runs out on July 1 and O'Brien says it will take its business elsewhere unless there is a rethink by BMG. Discussions are already underway with at least one other major, he says.

"Just as we signed the last distribution agreement three years ago BMG

started the Global imprint," he adds. "Up to that point we had enjoyed pretty well exclusive access to BMG's catalogue, but that ceased once Global started." BMG declined to comment.

The launch of Teletar TV this Thursday (May 11), follows Universal and Teletar's success with a series of swing compilations. O'Brien says the link-up will allow Teletar to strengthen its core TV advertising business while he concedes he has lost ground in the past three years. "Over the past two or three years, the majors have set up their own television divisions and are closely guarding their own repertoire so they can barter it out between themselves," he says.

"Because, traditionally, we haven't been a repertoire owner - though over the past few years we've increasingly become one - we have to an extent been left out in the cold," he says. Both Universal and Teletar are currently enjoying success in the singles market, the former with Na Douth's Don't Speak, on the MCA-linked Interscope label, while Teletar's Encore Une Foi by Sash

is among the biggest selling singles of the year.

The Teletar TV licensing division will be responsible for licensing Universal and Teletar masters to third parties, as well as clearing material for the newly-formed Teletar TV joint venture label. The two companies' TV advertised compilations will come out on the new label, with both companies continuing to handle individually their own frontline releases.

Universal managing director Nick Phillips says the deal will bring together the two companies' respective strengths and repertoire as well as utilising Teletar's experience in the television market.

He adds that the move forms a key part of his company's continuing expansion. "We've been doing better and better of late, but the one thing we don't have is a very prominent TV company," he says. "We could either have created one or ally ourselves with one already there. We've always had a good relationship with Teletar so it was a natural thing to do."

EMI scoops new merger speculation

EMI has denied reports that it has been engaged in merger talks with Seagram after speculation triggered a 36p increase in its share price to 1,212.5p last week.

The music group, which was reported last week to have pulled out of negotiations with the Canadian giant, says it has held no talks. An EMI spokeswoman believes the latest upswing - last month shares rose 47p on the back of the Spice Girls' high profile - is a reaction to new confidence in the music sector and normal share trading. PolyGram announced positive first quarter results last week.

"We have not been talking to Seagram, we've never had merger discussions with anybody and we are not in talks at the moment," says the spokeswoman. "We are concentrating on buying catalogue, promoting talent and all the other things a music group does."

Analysts believe that Seagram and EMI would provide natural allies and benefit from economies of scale. Merrill Lynch media analyst David Chernoff says now might be a good time to buy as EMI's share price has fallen by almost 53 since August's demerger.

Other EMI suitors mooted by analysts are Disney, News International and Microsoft, which has acquired rights to The Rolling Stones' track Start Me Up for a reported \$5m to launch its latest Windows package.



Hopeless, a track by former Arrested Development singer Dionne Farris, is the lead single from Columbia's soundtrack to the new romantic comedy Love Jones. The single, out on May 18, is the artist's first release since her debut album Wild Seed - Wild Flower and paves the way for her second album due in August. The 16-track soundtrack, released on April 21, also features tracks by Maxwell, the Refugees, Camp Allstars featuring Lauryn Hill and Brand New Heavies.

'Cool deal' puts teamwork behind Weller

Island and Independent are to create a joint marketing team to work with Paul Weller, following their unique deal unveiled last week.

Independent managing director Mike Heneghan says the team will be drawn from personnel at both Island and Independent. He expects Weller to consult with Macdonald on A&R. "Paul actually handles a lot of things himself like A&R and artwork," Heneghan says.

Island managing director Marc Marot believes the arrangement, which he envisages will also extend to joint decisions on TV advertising and touring, will have mutual benefits for both

labels. He believes it is a first for the industry. "It's a cool deal," he says. "It's quite common for companies to co-operate internationally, but I've not heard of one like this."

"Independents will be involved in all the things labels do for artists. It will be able to watch over and protect its investment and we get the best quality advice because Andy Macdonald and his team have had a very close and profitable relationship with Paul in the past."

Weller has already delivered an as-yet-untilled album for release in the early summer and Marot says Island is

also hoping to produce a greatest hits album for release late next year, in addition to the final album in his deal. Weller will then transfer to Independent on a long-term deal. Both Marot and Independent chairman Macdonald say there has never been a question of Weller breaking his PolyGram contract or fulfilling his deal with old recordings.

Weller is the latest Go Discs artist to find a home following the closure of the label. Macdonald launched in the Eighties. The Beautiful South have moved to A&M, with Gabrielle moving with Perry Young Hamilton's Go Beat to Polydor.

Ministry invests in Nesta

Ministry Of Sound has become the first organisation to agree to invest in the National Endowment Fund for Science & The Arts (Nesta) initiative being planned by the Labour Party. The company says it will offer placements to young people looking to gain experience in A&R, production and event management and donate a percentage of future copyrights earned by MOS artists.

Pinnacle to distribute Snapper imprints

Snapper Music, the record company founded by former Castle executives Jon Beecher and Dougie Dudgeon, has finalised a UK distribution deal with Pinnacle. The deal, which covers Snapper's four frontline and two mid-price imprints, is effective from Thursday (May 11). Peter Green's first new recording for 10 years will be the first release on May 12.

Imro acts to eliminate Aiken exemption

The Irish Music Rights Organisation (Imro) is issuing a complaint to the European Commission seeking the elimination of a US trade practice which allows US retail outlets, bars, shops and restaurants to broadcast music without paying royalties. Imro is lobbying the EC to outlaw the US provision, called the Aiken exemption, which it claims is contrary to World Trade Organisation rules. It argues that EU authors are deprived of payment in the US while American authors are protected and able to collect fees in the EU. Eamon Shackleton, director of services at Imro, estimates the loss for composers and publishers throughout the EU could be as much as \$30m a year.

New date and material from Oasis

Creation will release Oasis's first new single in 15 months on July 7, the track D'You Know What I Mean. Creation revealed details of the release as the band also announced their first live date since abandoning a US tour last September. They will be playing as part of U2's Popmart tour at San Francisco's Oakland Stadium on June 18.

Nominations open for Mercury Prize

The Mercury Music Prize is inviting entries for the 1997 award from this Wednesday (April 30). Albums must have been released - or be due for release - between July 30, 1996 and July 31, 1997, with the closing date for entries on June 3. The 10 albums of the year will be announced on July 22, with the winner to be named at London's Grosvenor House Hotel on September 9. For details and application forms, call the Mercury Music Prize office on 0181-364 9964.

UK-signed acts score again in the US

Depeche Mode's Ultra enters the *Billboard* album chart at number five this week, giving UK-signed acts three albums in the top 15 for the second week in a row. Spice Girls' Spice remains at two and Pop by U2 is a non-mover at 13. The Chemical Brothers' Dig Your Own Hole falls nine places to 23. On the Hot 100 singles chart, Return Of The Mack by Mark Morrison moves up one place to a new peak of seven.

Madonna goes triple platinum

Madonna's Something To Remember reached **13.1** triple platinum status last week. The BPI issued gold awards to R Kelly's I Believe I Can Fly, Cast's Mother Nature Calls, The Charlatans' Tollin' Spices, Depeche Mode's Ultra, In The Mix 97.2 and the original soundtracks to Romeo & Juliet and Space Jam. Brian Kennedy's A Better Man, Shine 8 and Brand New Heavies' single Sometimes achieved silver status.

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London: that's where the action is

When London Music Week supreme Chris Hughes first put his feelers out about establishing a music industry convention for the capital, he was not exactly mobbed by enthusiastic takers.

While most people flimsily mused that LMW was "quite a good idea", a good few outspoken individuals declared that another convention was the last thing the industry needed. True, some of them still think that, and you can understand why. With In The City, Sound City and miscellaneous Midlands already nestling shoulder by shoulder in the music business calendar, there's plenty for the dedicated convention-goer to get his or her teeth into.

But there's never been a large-scale event for London, which is pretty extraordinary given the concentration of musical and industry talent in the UK's capital city. Slowly but surely, Chris and his team have built enthusiasm for LMW. And, most importantly, they have built a programme which promises to deliver information of real value, rather than the kind of head-tilt-all-before puff which seminars so often churn out. Take the time to study the programme - there are some real nuggets in there.

The biggest danger for LMW is that London delegates will succumb to the temptation to slip back to their offices at the end of the day, rather than investigate the showcases and other live music on offer. Again, surely it's worth the effort to make the most of the opportunity LMW provides. When would you get the chance here? Sean "Puffy" Combs' views on the R&B market, discover how to set up a successful independent retail chain and browse a whole bunch of hand-picked unsigned bands - and all in one day? Islington may not be as glamorous as Cannes, but it's not a bad place to hang out. And this week, it will certainly be where all the action is.

Selina Webb

PAUL'S QUIRKS

Have matters gone beyond redemption?

Anyone who thinks that the Bard forum at LMW will provide all the answers to the meaning of life and everything else that's wrong with the music industry will, I fear, be disappointed. The questions many retailers want to ask can't be answered, as too many decisions have already been made to ensure that the pure music retailer will be lucky to survive and will certainly never have the upper hand again. Bearing all that in mind and accepting that non-specialists are here to stay, screaming off the top sellers by their price-cutting offers, what can we as music retailers do about it? Maybe we should be asking our suppliers for improved terms equivalent to the deals and marketing support that they are forced to provide for EUK and the like, or the facility to return every turkey we've been sold. But even more importantly, we must demonstrate our ability and determination to persuade all music suppliers that our futures are intrinsically linked and, if specialist retailers are forced to the wall, then music will just become another item to buy along with the can of beans and groceries - and where will that leave their artists' credibility?

..And here's another potential problem

As the scramble for business gets increasingly cut-throat, it is no surprise that some retailers feel they need to offer their customers the safety net of returning product they don't like. We recently supplied an order which we obtained directly from a distributor and were embarrassed when the customer returned it to us and pointed out a Tesco price sticker hidden under the CD. With Tesco and others now advertising that they are happy to take back any purchase how long will it be before the first prosecution by trading standards is made for selling used CDs as new?

Paul Quirk's column is a personal view

Grace's return to Virgin heralds 'fresher' sound

by Martin Talbot

Virgin Radio's new programming director Ian Grace is vowing to bring a fresher, brighter sound to the station in a bid to boost audience figures.

Grace, who arrived at the station last Monday to replace previous programming director Mark Story, says he wants to introduce a more relaxed sound.

Neither Story nor Virgin chief executive David Campbell were willing to comment the developments last week, but they are understood to have disagreed over programming policy.

The move to replace Story, who joined the station less than two years ago, has caused dismay within the music business. Story, a former Capital Radio programme director and producer at Radio One and Capital, has become a popular figure since taking over at the station in August 1995.

One executive says: "He will be missed at Virgin. He was very popular within the industry, but I don't think he

had been happy for some time."

In the past three years, the station has lost listeners since it reached a high of 4.0m as an AM-only service in 1994. Since Virgin launched its London FM service in autumn 1995, the station's total national audience had steadily declined, falling to 3.7m for the last quarter of 1996. New Rajar figures are due to be unveiled this Friday.

Grace says he intends to improve ratings by adjusting the sound of the station by playing less "more light, pop-oriented" repertoire. "I want to loosen it up a little and take the predictability out," he says.

"The station has had a narrow view and been taking itself a bit seriously. I don't want to be locked into an American, Harley Davidson rock style. I want to lighten it up a little, make it a bit popper than it is at the moment."

Grace, who says the changes do not reflect a move away from Virgin's rock-orientated promise of performance, says he has already begun implementing preliminary changes, banning certain rock

acts and reintroducing others such as Prince.

The new sound may also provide scope to play more new tracks and singles, he says: new releases by Robbie Williams and Republic have been put on higher rotation.

Another change will see Russ & Jon's Breakfast Show broadcast in front of a live audience from the Virgin Radio offices in the first revamped show was aired last Friday.

Grace has moved to London from his native Australia to rejoin the station, where he was programme consultant for two years before Story's arrival. Introduced to Virgin by Bruce Gyngell - chairman of Virgin Radio before TV, Grace returned to its interests in the station - Grace returned to Australia in 1993.

He joined Sydney stations 2CH and 2GB as ceo and was responsible for turning their fortunes around. In Australia, he also enjoyed success as manager and programme director of Sydney's Triple M and created the five-station Triple M network.

Crowley takes on TV in new Reaction role

TV and radio promotions company Reaction has appointed Cathy Crowley to the new role of TV promotions director in a move designed to reinforce the company's activities in that area.

Crowley will bring clients including Björk and Skunk Anansie to the company, which is part of the Gut Intermedia Group. She will join managing director Bob Workman and Gut Records managing director Guy Holmes on Reaction's board.

Workman says the appointment of Crowley, who has operated as an independent promoter since leaving One Little Indian last year, is a significant boost for the company. "She's brought the TV side some heavy-weight accounts, so we've got a solid base now," he says. "We've always done TV promotion, but creating this role for Cathy will give us more of a focus."

In a parallel move, James O'Driscoll is being promoted to head of alternative music promotion at Reaction's sister company Intermedia Regional. "We wanted someone to concentrate more on the indie scene because it is such an important part of the industry," says Workman.

Karen Sinclair is being appointed as head of regional TV at Intermedia Regional and Workman says both she and O'Driscoll will continue to represent acts such as Garbage, Super Furry Animals, Peter Dinklage and Deo.



The new-look Reaction team is (from left) managing director Bob Workman, TV promotions director Cathy Crowley, Gut Records managing director Guy Holmes, Intermedia Regional head of alternative music promotion James O'Driscoll, regional TV head Karen Sinclair and managing director Steve Tandy.

Castle colleagues rejoin Shand at Eagle

Terry Shand has turned to several former Castle colleagues to fill key roles in his new venture, Eagle Rock Entertainment.

John Knowles, who has been managing director of Castle's frontline division since last September, has been drafted in by Shand to be managing director of Eagle's audio division. And Joe Munns, currently Castle product manager, has been poached to take on the same role at the new company.

The pair will be among around 10 former Castle staff working at Eagle Rock, which was launched by Shand earlier this month with backing from BMG Entertainment, Geoff Kempin, who pre-

viously oversaw Castle's visual music arm, has already been hired as director of Eagle Rock's own visual division.

Other senior appointments include Lindsay Brown who joins as international director from Polydor, where he was international marketing director. Neil Smith, PolyGram commercial marketing division's head of sales, is taking over as sales and marketing director. Both will join the company in May.

With Eagle looking to sign around 20 established rock acts to record and release new material, Shand says his task is to bring in top record executives with proven track records.

"They have to understand the strate-

gy of the company in signing established acts," he says. "The acts and their management have to feel comfortable working with them, which they won't do with 24-year-old A&R guys who have only been in the business for a few years. The people I've taken on have been in the business, working with mainstream rock acts, for many years."

Shand is planning to announce the first signings to the company in the next two weeks.

Eagle Rock's visual music division has finalised a deal with Castle to handle the production of six one-hour TV programmes on the making of classic albums.

Suggs has teamed up with the Chelsea FC squad to record the football club's FA Cup Final song, Blue Day. WEA is releasing the record next Monday, May 5, after Chelsea's entire squad recorded the track at Westside Studios on April 20. Suggs believes the song, written by long-time blues fan Mike Connaris of music production/publishing company Measso Music, will become a terrace hit in the style of last year's Three Lions Euro '96 single. Chelsea's cup final opponents, Middlesbrough, are also planning a single but no song or artists have yet been confirmed.



Final flurry of names boosts LMW panels

by Martin Talbot

Steven Hall of Junior Boys Own, S2's Muff Winwood, Granada TV's David Liddiment and PRS/MCPS chief executive John Hutchinson are among the names added to the panel sessions for this week's London Music Week.

Final details were last week being added to the programme of panels, seminars and workshops at the centre of the music industry convention which begins at London's Business Design Centre in Islington tomorrow (Tuesday, 29).

Liddiment, Granada UK's broadcasting managing director, has been confirmed for the Music Meets TV panel at 11.30am on Wednesday, when he will debate the issues facing music on TV with the BBC's Trevor Dann. TV presenter Tracey MacLeod will chair.

Virgin Or Price marketing director Neil Boote, A&M marketing director Ian Ashbridge and Castle Communications' sales director Mike Fay will feature on

RADIO ONE GOES LIVE FROM LONDON

Radio One has confirmed a series of live broadcasts from the Business Design Centre to boost its involvement in LMW.

The Live At Lunchtime broadcasts will be staged each day at the convention centre. Playing at 1pm in the BBC's David's bar will be My Life Story's Jake Shillingford (Tuesday, 29) and Silver Sun (30), with Billy Bragg following on Election Day (May 1). Steve Lamacq will also present the best of

the Undiscovered festival at 2pm in the bar, highlighting Cuff (29), Morreau's Island (30) and Ultrasound (1).

Radio One's live programme has been boosted by the confirmation of Teenage Fanclub to play at the Shepherd's Bush Empire with The Cels on Wednesday. Gorky's Zygotic Myncs have also been added to the bill featuring Kenickie at the Garage tonight (Monday).

The Future Of Retail panel at 4pm on Wednesday.

Composer Christopher Gunning will contribute to a panel examining the tensions between creativity and business at 4pm on Thursday. The Wedding Of The Year session will also include contributions from PRS and MCPS chief executive John Hutchinson, MPA president Andy Heath and S2 managing director Muff Winwood.

Leading dance music industry executives Steven Hall of Junior Boys Own,

Mark Rodol of Ministry Of Sound, Mark Ryder of Strictly Underground and *Mixing* editor Dom Phillips will take part in the Dance Into The Next Millennium panel being staged by *MW* sister publication *RM* at 12.30pm on Thursday.

Thursday afternoon will also see a discussion into the ways music can enhance a brand's value, with contributions from Levi's marketing director Amanda Le Roux and Virgin deputy managing director Roy Cooper.

New BBC initiative to market archives

The BBC's new commercial music division, BBC Worldwide Music, is in negotiation with several record companies to release more of the treasures from the BBC's archive of historic rock and pop recordings.

BBC Worldwide Music - which is launched at London Music Week this week - brings together the corporation's records, publishing and radio syndication businesses.

BBC Worldwide Music director

John Willan says the BBC's session and concert recordings include more unheard Beatles performances as well as live recordings of The Rolling Stones, David Bowie and Pink Floyd.

Willan expects to strike the first deals in the next few weeks, with releases planned before the end of the year. A deal with Decca Records is also close to completion which will make a series of Benjamin Britten

recordings from the Aldeburgh Festival available commercially for the first time this summer.

The negotiations follow a change of policy under the new division.

"The way the BBC has worked in the past is to take a huge chunk of the archive and hand it over to a record company," says Willan. "But we want to look at each individual item in the archive and decide how best to place it."

NEWSFILE

U2 buoy PolyGram first quarter profits

PolyGram announced improved financial results for the first three months of 1997, buoyed by the success of U2's album, *Pop*. Music division sales grew by 9% on the previous year with operating income up 19%, according to the first quarter figures, which saw overall group sales improve 8% to £725m (NLG £204m). The U2 album was PolyGram's biggest album of the period, selling 5m units worldwide.

RA opens debate on Solent licence

The Radio Authority is launching a consultation over the application for a new IJR licence under the Solent by DMG Radio, a subsidiary of *The Daily Mail* and General Trust plc. Under the Broadcasting Act, the authority cannot grant a licence to the owner of a national newspaper if it is against the public interest. Comments on the application should be made to the authority by May 16. A total of 13 applications were submitted for the licence.

Abbey Road book joins EMI celebration

EMI and Omnibus Press are teaming up to publish the book *Abbey Road*, a celebration of the historic West London studio. Written by Brian Southall, Peter Vince and Allan Rouse, the book is published this week as part of EMI's year-long centenary celebrations.

Zomba signs Hal publishing deal

Zomba Music Publishing has signed a publishing deal with Hal, the act behind the new *Extremis* release featuring X-Files star Gillian Anderson. Richard Kirstein, head of film and TV, says it is not a one-single deal and that the publishing company is picking up several projects from the group.

New London radio licence available

The Radio Authority is advertising a new IJR licence in South East London on the FM waveband. The licence will cover an area primarily within the London boroughs of Lewisham, Bromley and parts of Southwark. The closing date for receipt of applications is August 5.

Date set for Nordoff Robbins lunch

Nordoff Robbins is staging the 22nd Nordoff Robbins Music Therapy Charity Lunch at London's Inter-Continental Hotel on June 20. For tickets for the event, which are priced £180, telephone 0171-371 8404.

Mark Morrison

Contrary to information supplied to *Music Week* for last week's issue, Mark Morrison is managed in the US by Tony Ludwig. Ludwig is also acting as Morrison's manager in the UK, but is seeking a European representative.

▶▶▶▶▶ LMW EMERGING LABELS PROFILED - p8 ▶▶▶▶▶

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MUSIC WEEK 3 MAY 1997

McConville promoted at EMI

Patricia McConville has been promoted to the new position of EMI senior artist relations manager. McConville, who became artists relations manager in July 1995 under Cathy Cremer, will continue to report to Cremer. Reporting to McConville will be junior artist relations manager Deb Fairley and a department secretary.

GWR given ownership all-clear

GWR has been given a clean bill of health by The Radio Authority, after the station's acquisition of Classic FM left it in breach of the ownership rules. GWR reduced its interests in London News Radio, Harrogate's Stray FM and York's Minster FM and sold four AM licences after the Classic FM deal put the radio group above the 15% ownership threshold.

Unique in worldwide production deal

Unique Broadcasting has finalised a joint production deal with Austereo MCM Entertainment which will see the two broadcast production companies pooling their worldwide resources. Under the deal, which comes into effect in June, Austereo MCM Entertainment will close its London office and transfer its European and Middle East business to Unique. At the same time the company will take over Unique's Asian, Australasia and Pacific Rim interests, with both companies continuing to operate in the American and African continents.

Minder snaps up US songwriter

UK independent publishing company Minder Music has signed LA-based songwriter Gavin Christopher to an exclusive worldwide deal. Minder already had rights to Christopher copyrights including the US hit Once You Get Started – covered by Candy Dulfer on her new album – and Don't Lose The Magic, recorded by Christopher's sister Shawn.

CD trade prices blamed as Mayking faces audit

by Robert Ashton

Brian Bonnar put his Mayking Multi Media and Mayking Cassettes manufacturing companies into administration last week, blaming a collapse in the trade price of CDs.

A team of corporate recovery accountants from Robson Rhodes was called in on Monday (21) by Bonnar; the group is now under the control of joint administrators Nigel Ruddock and Ipe Jacob. One Little Indian, in which Bonnar took a controlling share in 1987, is unaffected by the development.

Bonnar, managing director and sole shareholder of the Mayking group, declines to comment on the move into administration beyond issuing a statement saying he plans to continue a full service to customers.

"I feel confident with the support of our customers we'll emerge from administration robust, fitter and more competent to perform our manufacturing activities," he says.

St. John White, marketing manager at Robson Rhodes, says Mayking's problems stem from investments of around £20m in plant and machinery. "It's so-called law," he says. "The company has recently made the best run in terms of units produced, but they borrowed an awful

THE MAKING OF MAYKING

- 1976: Brian Bonnar launches Mayking Records' vinyl pressing plant
- 1983: enters video market with purchase of Videoprint
- 1987: Bonnar takes 60% stake in One Little Indian
- 1992: Bonnar sets up UK CD plant, with 65m annual capacity
- 1994: group changes name to Mayking Multimedia
- 1995: plans to float on Alternative Investment Market (AIM) are unveiled
- 1997: Mayking is put into administration

lot of money to invest and couldn't service the debt burden once CD prices unexpectedly crashed."

The administrators, who say they have already organised an interim refinancing package, add that Mayking's business has been undermined by what it perceives as overcapacity in the manufacturing sector.

However, industry sources indicate that Mayking has led much of the price-cutting. One senior record company source says, "There is a bit of surplus and I've heard of a number of contracts awarded at prices which can't be sustained if you want to cover costs." Another source comments, "You can't

help to create a system and then blame it for your own misfortune."

Bonnar began building his £30m turnover manufacturing empire at the end of the Seventies with the launch of Mayking Records' vinyl pressing plant. By 1983 he had moved into the video market, taking a stake in OLI four years later and in 1992 set up a CD plant with capacity to produce 65m CDs a year. Bonnar announced plans to launch on to the Alternative Investment Market, although this move has now been put on hold.

Administration is several steps short of administrative receivership, in which case an appointed receiver has the power to sell off assets. "Administration is professional hand-holding," says White. "It effectively puts the business in aspic."

Ruddock says the move into administration will allow both companies to reorganise their financial structures and also to seek new investors.

"We have received the full co-operation of the employees and early indications are that customers and suppliers of both companies will give their continued support to the joint administrators," he says. Ruddock adds that none of the group's 360 employees' jobs are under threat in the foreseeable future.

▶▶▶▶▶ RADIOHEAD: READY TO JOIN THE SUPER LEAGUE -p26 ▶▶▶▶▶



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ULP: setting its sights on US opportunities

Its international earnings are a drop in the Atlantic Ocean at present, but it's to America and the rest of the overseas market that Universal Language Productions is looking to reach its full potential.

Last Friday (April 25), Tom Middleton and Mark Pritchard, who launched the label in autumn 1995, and label manager Harry Warren set off to the US to gauge interest. Warren, who is meeting small labels to exchange ideas, says, "Exports probably now account for three-quarters of all our sales. You have to look elsewhere and we're aiming to."

All of the records issued overseas are strictly export copies, handled by its UK distributor RTM's exports division, but Warren says there is the possibility of doing sub-licensing deals in the future.

Universal Language was the second label launch undertaken by Middleton and Pritchard. Until 1994, they ran the label Evolution as a vehicle for their own music. "Our main criteria is quality music covering a variety of things from deep US house to dark drum and bass and ambient," says Warren.

Universal Language has worked with many artists including drum and bass producer Danny Breaks and Dutch underground techno producer 404. Its biggest release to date, though, remains one of Middleton and Pritchard's own projects — their only album to date, *New School Science*, reformed as *The Jedi Knights*, which has sold 20,000 copies.

Universal is one of the smallest labels selected for the CD Plant line-up, but impressed the judges with its thorough approach and focus on overseas markets. **Paul Williams**

The next gen

On Tuesday evening (April 29), the first CD Plant Emerging Labels Business Design Centre as part of London Music Week. The six as inaugural winners of the award for displaying innovation and

Belfast label shows passion



Passion, belief and attitude were the three attributes which got the

LMW judges on the side of Project Rype, a fledgling Belfast label run by Dave Sinton.

Substantial record sales are still a way off for Sinton, a founder of the Belfast Rocks Festival and a long-time champion of the northern Irish music scene. "It's early days for the label, but we have some solid foundations in place now," he says. "The label is about releasing music by young cool musicians who are doing something a little bit different."

Sinton admits that operating out of Belfast has its problems. He says, "Our dream would be for a band based in Northern Ireland to have a worldwide career without having to move lock stock and barrel to another major city."

Sinton and Yorkshire-based Shaun Arnold formally formed Project Rype last June and, despite only having a couple of low-key releases under their belts, they have worked hard on building the profile of their roster of



SINTON: LAYING SOLID FOUNDATIONS

bands including Tunic and Backwater. They have recruited five John Peel CD and gathered considerable press coverage in the inks.

For Project Rype, London Music Week presents a significant opportunity. "We want to attract licensees and distributors for our current catalogue and our planned releases, and also launch two new labels under the Rype banner. LMW could really help us," says Sinton.

Poppy blooms by

So blown away were the partners behind specialist film and TV music publisher Song Music by unsigned bands Gretschen Hofer and Showgirls, they didn't demonstrate their enthusiasm in any small measure.

Looking to turn the potential of the bands into something solid, Taylor and Fyfe's Beach hit upon the idea of setting up a record company — Poppy Records — as an outlet for the acts.

Taylor, A&R manager at Poppy, recalls, "We felt the bands were just so out of the ordinary. They were neither Britpop nor indie, but just glamorous records in their own right."

Understandably, the two acts were initially reluctant to sign for a brand new company, but were soon drawn in by Taylor and label manager Edwin's total dedication to their artists and the running of the company.

Taylor says, "We make sure we speak to every band every day. It's very important to us and important to them to know we're thinking about them. We

Jones creates outlet for acts from the dance music underground



As The Propellerheads get nearer to a mainstream

breakthrough, Mark Jones can take some satisfaction from knowing his musical instincts were right all along. Frustrated at seeing a wealth of quality leftfield dance music not getting exposure, Jones decided to take the matter into his own hands by starting his own record label.

The Wall of Sound project started out as a sideline for his job at specialist dance distributor Soul Trader. However, there was such a positive response from the underground dance scene to the first releases — the *Give 'Em Enough Dope* Volume 1 compilation — that he was soon asking his Soul Trader boss Marc Lessner to come and work at the label with him.

Then the pair had to figure out what to do next. Jones recalls, "We stood round twiddling our thumbs thinking, 'We haven't got any artists', so we went in a studio to make a record."

The result was the track *Marcasana Madras*, recorded under the name E-Klekkit in June 1994, and it was followed by Phatty's Lunchbox by Mokon, the first outside act to record for the label. An NME record of the week, it proved to be the single that broke Wall Of Sound through to a wider audience.

However, the main breakthrough came with The Propellerheads who Wall Of Sound linked up with a year



JONES: TURNING A SIDELINE INTO A MAJOR SUCCESS

ago. Creating a buzz initially through their live shows, the band broke into the Top 75 with the single *Dive* just year and have been tipped by the music press as a band destined for big things. Jones says, "They are the first thing that's going to break into the Top 40, so

they're extremely important for us."

Despite strong interest from the majors to snap them up, the band are defiantly staying with Wall Of Sound, which, after 31 singles and 14 albums, isn't ready yet for a major tie-up either. "That decision by The Props is reflected

in the whole label," says Jones. "I never said I wouldn't do a major record deal. It's just got to be the right time. They like the way we run things. It's so easy to sign to a major and you might get the money initially, but if things don't go right quickly so many problems can arise."

Wall Of Sound has already set in place licensing deals in Austria, Benelux, France, Germany and Switzerland.

Jones says, "In the UK and Europe, you can exist as an independent record company if you've got the right acts, right attitude and right bank manager. In America and Japan it's a very different matter so I think I'll end up getting involved with major record companies there."

Wall Of Sound's inclusion in the line-up of CD Plant Emerging Labels was never in doubt. As one of the judges, Eric James, commented, "They're just ultra cool." And Rob Jefferson added, "They find great bands and make great records and go about things in a way that's really anarchistic and hedonistic, but actually sells records. And meeting Mark Jones is like meeting a tornado."

Labelled with virtually every dance trend since its inception three years ago, Jones says Wall Of Sound encompasses many styles. "We've been tagged trip hop and Big Beat. To us, it's leftfield, though the way things have gone with music it's not really as leftfield as it used to be." **Paul Williams**

Eratic

awards will be presented at Islington's labels profiled below have been selected talent in all areas, from A&R to marketing

championing unsigned talent

prefer our hands not to have managers because we like to look after everything."

Any early hesitation about Poppy disappeared when its first release, Showgirls' So Small, issued in March 1996, won Radio One support from Mark Radcliffe and the Evening Session. And it became a *Melody Maker* single of the week, a staggering achievement considering it was the company's first release.

Gretchen Hofner, meanwhile, released their first single Welcome To My Lady Garland last May and their first album Maria Callous gets a full release today (April 28).

Building on the first two acts, Poppy has also signed Dragstrip, fronted by Marianne Hyatt and featuring former Echobelly bass player Alex Keyser, Gothenberg band Pippi and The Butcherbirds, The Gentles and The Offset.

Deliberately trying to keep the retail prices down, the company insists stores sell its CD singles at £1.99 and seventh vinyl at 99p. That insistence is supported by the price being included in the artwork. All releases are limited to just 2,000 copies of each format — a

more which has seen all 15 of their singles to date selling out. These are being collected together for a sampler album, Gobstopper, due out on May 18.

Interest in Poppy's acts abroad led to Showgirls touring Japan last year and a record release, and the company is exporting copies of its releases through its UK distributor 3m's exports division.

Taylor says several American labels, a couple of Japanese labels and one leading French label are looking to license Poppy's releases following talks at January's Midem.

In the UK, meanwhile, the big guns are watching Poppy with interest.

"Taylor says, 'We've had approaches from four majors to label deals and we're seriously talking to two of them. Probably in the next six months we will have sorted out something.'"

The judges for the Emerging Labels award were struck by Poppy's attention to detail and, in particular, the quality of all the label's artwork. "They've worked hard at making everything feel good, small good and at giving their bands a real chance," said Rob Jefferson.

Paul Williams

Skinny explores global market



SKINNY MALINKY

WINNER

A two-times winner of the BBC young jazz musician of the year competition doesn't sound like the most likely of sources to provide an emerging dance label with its A&R backbone.

But for the classically-trained 21-foot eighth-inch Big C (real name Andy) and his label partner Joel Brandon, such an unusual foundation seems to fit in perfectly with their approach to their two-year-old label Skinny Malinky.

Brandon says the label refuses to follow a safe musical path. "We try to make sure we make intelligent music," he says. "We don't try to put out dance music which is catchy but cheesy. There's always more thought that goes into it."

The label's foundations can be traced back to the early part of this decade when the pair were making a name for themselves DJing together at Oxford University where they were students.

Brandon subsequently became a partner in ETC Management — a role still holds — while Big C was looking to follow up a record he had put out on Ramour Records as Seventh Sense called *Get The Music*. Getting nowhere, he sat down and wrote a business plan and Skinny Malinky was born.

His first release, Florida by Big C recording under the alias Mothers Pride, was issued in February 1996 and was soon being championed by leading

dance figures such as Boy George.

It was Big C again who featured on the second release, by the label's main act Beat Foundation. Made up of a job of three jazz musicians, including Big C, and supplemented by other performers, the group's second Skinny Malinky single *Save Me* was one of four Sasha mixes on Pete Tong's Essential Selection album released in December 1995. The label has since been represented on every series release.

But the label is by no means just a musical outlet for Big C. It has signed world music/dance trio Yokuna, an IS/UK dance act Rumpus and the Seventies and Eighties chart stars The Rat Band.

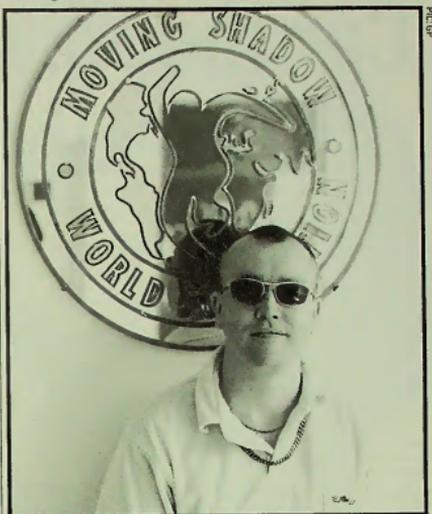
Brandon says, "We felt towards the middle of last year we were getting tagged with this epic house name and felt we had to move on."

Skinny Malinky's steady release schedule and quality control impressed the LMW judges. "This looks and feels like a label that's going somewhere," said Christian Uff-Hansen.

Skinny Malinky is now looking to spread its wings internationally, with discussions under way with London Records in New York and Inter Hit in Los Angeles, and it is now planning to put out acts after building a name for itself with the single format.

Big C will be using that to into practice himself with a live album from the Beat Foundation planned for early summer.

Paul Williams



ROB PLAYFORD: STAYING IN TOUCH WITH THE DANCE SCENE

Moving to the 100-release mark



One hundred releases may be small beer to Sony or BMG, but to the independent drum and bass label Moving Shadow reaching a century of issues represents a seven-year achievement.

It's a success story that always looked rather unlikely at the start of the decade. The label has taken drum and bass, the one-time ugly offshoot of rave culture, and made it fashionable and commercially viable.

Moving Shadow was founded by current boss Rob Playford who began working as a DJ and then as a recording artist while holding down a job as a computer engineer. These days, the atmosphere at Moving Shadow's central London office is record label meets Californian software company, a zippy mixture of high tech business, geeky enthusiasm and wide boy entrepreneurialism.

"There are seven employees here and it's set up so we all know what we're doing. But we all go clubbing every weekend," says Playford. "We have to stay in touch with that scene because that's who buys our records and that scene changes every six months."

Moving Shadow's core business is the sale of vinyl singles in independent dance shops, with each release selling 5,000-10,000 units, so the label has remained with SRD distribution in the UK since the beginning. "SRD are the only ones who can deliver on the street," says Playford. "We've never felt the need to change."

Moving Shadow augments its income by striking individual licensing deals in overseas territories such as with Avex in Japan and Profile in the US. A combination of longevity and uncompromising music has given Shadow respect on the street and allowed it to stay commercially attractive in the face of increasing competition. On a recent low key compilation release, Storms From The East, Shadow reached number three in the dance charts with little or no money spent on marketing and promotion.

The current roster of 19 acts ranges from the Omni Trio to new blood such as latest signings Dom & Roland.

Playford is also well known as a producer in his own right and he is now working with his long term associate Goldie, finishing off the follow-up to the award-winning *Timeless*.

Fittingly, it's a Goldie/Playford collaboration which appears on Shadow's 100th single, backed by a track from Dom & Roland. And, demonstrating the imagination which particularly impressed the LMW judges, the label has attracted considerable publicity for SHADOW100 by securing a letter of congratulations from the Queen.

Common sense suggests Moving Shadow would have been a target for major label takeover given its track record and sense of organisation. Yet this has never happened.

"We've never had a serious offer. We're probably too big now. We've gone past that stage and we like independence," says Playford.

Gae Barnes

PICKING THE WINNERS

The judging team for the inaugural CD Plant Emerging Labels award included Mushroom/Infectious' Rob Jefferson, 3m general manager Eric James and BMI membership representative Christian Uff-Hansen. They expressed some disappointment that more labels did not enter (notable absences were Fierce Panda and Glasgow's Chemical Underground), but felt the overall standard of entries reflected a healthy independent scene. Each of the six labels selected will be presented with their awards at LMW on Tuesday evening (23). They win free space on a stand at LMW as well as manufacturing support throughout the year from CD Plant.

Can they give us what we really want?

In the run-up to the election, all the parties courted the music industry – but what exactly will they do for us if they get into power? Martin Talbot reports

Anyone doubting the true motivation for Tony Blair, John Major or any new-found interest in pop music will find a particularly succinct suggestion in the new edition of the learned political bulletin *Parliamentary Review*. "Politicians have increasingly turned to popular culture and popular music," outlined the monthly review, "in a desperate attempt to make themselves appear interesting, relevant and credible."

Whatever the reality, matters have certainly changed in a few short years. Before the last election in April 1992, the main political parties' relationship with the music business was limited to an occasional free ticket for the Brit Awards and the odd photo opportunity with Andrew Lloyd Webber or Cilla Black.

Today, whether through Rock The Vote, appearances at the industry's various gigs or Spice Girls' alternate pro-Tory/pro-Labour rants, it's hard to pass a week in the music business without coming across a politician. So many MPs and ministers now sashay along to the Brit Awards that it has become one of the quietest nights of the year in the Commons.

Politicians have long since recognised the value of improving their credibility by associating themselves with the pop industry. But, for the first time, the connection is not solely about cred – now politicians are courting the industry for economic reasons. "The music industry is now regarded as a very important one," says BPI director general John Deacon. "All three parties are very keen to support us and the success we generate."

In the two-and-a-half years since Labour's Gerald Kaufman and the CD pricing lobby pushed the music industry through a series of costly National Heritage hearings and a Monopolies and Mergers Commission probe, successive reports have indicated that our business contributes £1.1bn to the UK balance of payments and £2.1bn to the national economy.



Virginia Bottomley, 49 National Heritage secretary since July 1995. A former magistrate and chairman of Lambeth Juvenile Court.



Dr Jack Cunningham, 68. Shadow National Heritage spokesman for the past two years. His biography highlights an interest in jazz, classical and folk music.



Robert MacLennan, 59. Shadow of the Lib Dem for the past three years. MacLennan was leader of the Social Democrats up to 1988's merger with the Liberal Party.

If you could be a pop star, which one would you be?

Virginia Bottomley: Shirley Bassey – a strong forceful woman with a great musical talent.

Jack Cunningham: There are many musicians I admire in the classical, jazz and pop music worlds. If I had to name one it would be Duke Ellington.

Robert MacLennan: Paul McCartney. Considering the size and importance of the British music industry, should there be a minister for pop – as there is in France?

VB: Under the Conservatives, support for the British music industry has never been greater. In 1992, John Major established the Department for National Heritage specifically to represent and promote all aspects of British culture, including pop music. For the first time the cultural industries have a permanent, dedicated representative at the cabinet table. Pop music is forcefully represented at the most

senior level in government.

JC: The DNH has many areas of economic and social importance – music, broadcasting, sport, tourism, the arts – not every one can have its own minister. The important thing is for DNH ministers to recognise the importance of all our cultural industries and ensure that there is an integrated strategy to promote and develop them.

RM: No, the last thing pop needs is a minister, though Government does need to take account of the industry's immense cultural and commercial significance.

Should the music industry be cynical about politicians' new-found interest in our business?

VB: There is no new-found interest among the Conservatives in the music industry. The Government has been strongly committed to the industry over a number of years. For example, the Government appreciates that, according to a research report

commissioned by the National Music Council, the industry generated the equivalent of 155,000 full-time jobs in 1995 and that as least 600,000 people actively participate in amateur or voluntary music-making. My contact with

the industry over the past two years has included attending the Brit Awards, meeting with EMI representatives and visiting their studios and hosting a music industry reception at the Palace of Westminster. By

introducing the National Lottery, however, we have been given the means to demonstrate our interest and invest more in music. Music has been and will continue to be a great beneficiary of the lottery. Awards have included

£11m to help establish a new National Centre of Popular Music in Sheffield.

JC: Politicians' interest in the music business is not a new phenomenon, but it has only been relatively recently that the economic



It is no coincidence that, in the same period, the BPI has welcomed a procession of top names to its agenda, among them Tony Blair, Kenneth Clarke and Virginia Bottomley, while both Blair and John Major have hosted receptions in honour of the industry. In its manifesto published last month, the Conservative Party made a point of highlighting the importance of the music business, while the Labour Party proposed to establish Nesta, an initiative to harness more of the income produced by UK music talent.

A fortnight ago, a Mori poll revealed that 13% of the electorate – indeed, 36% of *Financial Times* readers – would be influenced by Richard Branson's choice of vote, with a Bates Durland survey suggesting that the Virgin and V2 founder would be a popular choice as prime minister – with Sir Paul McCartney as his home secretary.

How the music industry itself will vote is an entirely separate matter, however. For all its supposed left leanings there is no sign that it favours either of the three main parties. As one BPI executive says, "People think this is a left-leaning industry but, of those I know, there are more Tories than Labour supporters on the BPI Council."

The politicians' interest in music could barely have come at a better time, though. With digital diffusion expected to revolutionise the record business, John Deacon highlights copyright protection as the single most important issue to the music industry in the run-up to the election.

With the big day now just four days away, *Music Week* puts questions from some of the industry's most senior executives to the three main parties' National Heritage spokesmen, and asks Tory Peter Reichardt and Labour Alan McGee to tell us which way to vote.

Martin Talbot



PARTY POLITICAL BROADCAST

Peter Reichardt
Managing director of EMI Music Publishing



"The years ahead are truly critical for the United Kingdom and, clearly, the party that has led as though an inordinate amount of difficulty – not least the most severe recession since the Thirties – is the Conservative Party."

"It naïve of the music business to think we're going to get a lot of help from either the Conservatives or Labour if elected. I've met Tony Blair and had breakfast with John Major so we had direct contact with both of them. I am not sure there's an awful lot we need from them because we're self-motivated as an industry and self-financed, unlike the film industry."

"There is a danger, if you start asking for things, that the Government then feel they have the right to have a say in what you do. Because we're self-motivated as individuals, we have the luxury of being in control of our own destiny. We take it for granted, but the music industry is run pretty efficiently and it would be wrong to go to the Government to get hand-outs because that could open a terrible can of worms."

"What the music business does thrive on and is built on

is entrepreneurial spirit which allows individuals to develop record companies, publishing companies and other related facets of our business."

"There is no question that the party which helps that kind of person is the Conservative Party. They support the entrepreneur much more by design than the Labour Party, which generally gears everything more towards a non-individual way. The Labour Party doesn't fit in very well with the way the music business is built and run."

"The Conservative Party will help and champion a success story more on an individual basis than, say, through a union. You only have to look at the European entrepreneur much more by design than the Labour Party, which generally gears everything more towards a non-individual way. The Labour Party doesn't fit in very well with the way the music business is built and run."

"In the end we have to think in terms of which Government is going to put more money in people's pockets to buy our products and I say, absolutely, that is the Conservative Party."



significance of the business has become widely recognised. This is in part due to the growth of the business in recent years and its success in getting the message of its economic importance across to

politicians.
RM: Surely not?
What is your policy on protecting copyright in the internet?
WB: UK copyright law has already been amended to take account of the

electronic age (by the Copyright, Designs and Patents Act 1988). There are continuing discussions in the EU about further measures that might be required as technology

advances.
JC: We propose that the definition of issuing copies in existing copyright law be specifically extended to include digital distribution through electronic networks. We

will establish a small legal advisory panel to consider any urgently needed changes to copyright law and also to have a watching brief on any longer term changes. Unless rights holders can be confident that they can enforce their rights, the use of new technology will be held back.

RM: Our policy is to work closely with the international bodies examining copyright law in order to bring new technologies within its scope.
How will you assist the music industry, both in the UK and globally, in the future fight against piracy through unauthorised manufacture of CDs and inadequate protection of broadcasts of music?

WB: The Conservatives support strengthening intellectual property rights – such as protection for copyright – and acknowledge that this is particularly important for the UK for our music and software industries. We are contributing to work under way in the World Intellectual Property

Organisation on improving standards of protection and on extending protection to producers of sound recordings for the broadcast and communication of their works to the public. This will, in due course, be incorporated in World Trade Organisation instruments.

JC: The UK has to use its ability internationally to put pressure on those countries that are allowing piracy to flourish and damage the UK music business. At the same time we must support the industry in its efforts to use identifiers and other digital codes to protect copyright material.

RM: The enforcement of international law, particularly through the EU acting in concert, is vital to the industry's commercial well-being. Will you do anything about the pirate CD salesmen who clutter high streets around the country?

WB: To sell goods on the street, traders need to

PARTY POLITICAL BROADCAST

Alan McGee

President of Creation Records



"Elections are about morals and money. People vote Labour because it is better at running hospitals and schools. They vote Labour because the gap between the rich and the poor is less likely to get dangerously out of control. They vote Labour because it is anti-racist and pro-woman. Some people vote Labour because they think England can only win the World Cup under a Labour government."

"These are the moral and emotional reasons for voting Labour. But in this election, there are money reasons for voting Labour as well."

"People used to say they'd vote Labour for the sake of the country but Tory for the sake of their own wallets. It was never true. Economic growth has always been higher with Labour governments – even stock market gains are higher."

"But if anyone ever believed the myth that the Tories are the tax-cutting party, they got a rude awakening in the past five years. Let me remind you. Before the last election, John Major promised to cut taxes. After the election, he brought in 22 new taxes with the biggest tax increases in

peacetime history. He hit the unemployed and the poor with the new taxes like VAT on heating. They promised not to do that as well."

"It's one of the reasons why you may be earning a bit more but you haven't got any more at the end of the week. The tax increases we had enough. But the worst thing about it is the lying. John Major and his cronies lied about tax nearly as hard as they lie about the Labour Party. Try and name three positive statements John Major made since this election. He does nothing but negative campaigning. This kind of politics is dragging down the whole country. It is turning people off politics. The danger is that the nasty people keep voting when the good people have got disillusioned."

"I have met Tony Blair and I have absolutely no doubt that he has the heart, the strength and the ideas to turn this country round. He is a genuine guy. He has promised that income tax will not go up and he is promising to attack youth unemployment and get 250,000 under-25s off the dole. I believe him. After 18 years of the Tories, anyone with a sense of justice should be prepared to let Blair show us what he can do."

"We have got to get the Tories out. As Malcolm X said, we've got to get them out by any means necessary – and that includes voting. So vote Labour."

THE SUPPORTERS

CONSERVATIVE
 X PETER REICHARDT, EMI Music Publishing
 X DON BLACK, Basca
 X SHIRLEY BASSY
 X CILLA BLACK
 X ANDREW LOYD WEBBER
 X TIM RICE
 X ELAINE PAIGE

LABOUR
 X JOHN PRESTON, BMG Records
 X ALAN MCCOY, Creation
 X GARY KEMP

apply for a licence from their local council which is issued in line with local by-laws. The police will move on those who attempt to sell merchandise without such a licence. How many licences are issued is a matter for the local authority. Trading standards officers can,

'I would like to see a new regulatory body for London so the capital is properly organised; and a new, proper arena for London', - Chris Wright, Croydon Group chairman

and do, make random checks to ensure goods on sale do not contravene trading standards or copyright laws. JC: Local authority trading standards officers already have a number of powers under the Trade Descriptions, Trademarks, and Copyright Designs and Patents Act to seize counterfeit goods. They also have street trading powers which can be used to stop street sales and seize goods. The problem for local authority officers usually arises from the costs of taking civil cases through the courts and the low return of costs from successfully prosecuted traders.

RM: Selling pirated goods is illegal. It is up to the police and local trading standards officers to enforce the law. We will support their efforts with, if necessary, tougher penalties for copyright infringement. Why is music not a core subject in the National Curriculum? Do you have plans to change that policy?

VB: The national curriculum does include music up to and including key stage 3 (14-year-olds) as well as English, maths, science, technology, history, geography, art, physical education and a modern foreign language.

JC: We are keen to encourage music in schools. One of the best ways in which to do this is to encourage partnerships between

X MICK HUCKNALL
 X MICHAEL EAVIS, Glastonbury Festival
 X JOHN PEEL
 X NICK CALLAGHER
 X ANDY BELL
 X PETER GUNNAM
 X TIM PARSONS, MCP Promotions

LIBERAL DEMOCRAT
 X ALAN PRICE
 X ED PILLER, Acid Jazz

REFERENDUM
 X DAVE CLARKE

schools so that those that can offer more specialist provision are able to share that with other schools in their area. RM: All arts subjects in the National Curriculum need to be original, core positions. How would your Government nurture and encourage British musical talent so that our rich tradition and worldwide reputation are not diminished?

VB: The Government assisted places scheme has a parallel music and ballet scheme which exists to enable exceptionally talented children in these fields to have the opportunity to receive the best available specialist training alongside a sound academic education. Through the National Lottery too, the Government recently launched an exciting new programme to promote music and culture for young people run by the Arts Council - the Arts 4 Everybody programme. The Heritage department has also just announced a new award scheme for schools to promote music and artistic excellence called Artsmark. In the past lottery grants have been allocated to such initiatives as Lips, which received £2m.

JC: We propose to set up a National Endowment for Science and the Arts



(Nesta) to sponsor young talent. Nesta will be a national trust - for talent rather than buildings - for the 21st Century. It will partly be funded by the lottery; and artists who have gained high rewards from their excellence in the arts and wish to support young talent will be encouraged to donate copyright and royalties to Nesta.

'It would be good to see the new government providing tour support, the Norwegian government pays up to 50% tour support for local bands.' - Paul Conroy, Virgin MD

RM: By improving music education in the secondary sector and establishing our arts organisations. Lottery funding may have a role in the provision of

instruments and scores. Should Radio One be privatised?

VB: The Conservative Party is committed to public service broadcasting. The unique and distinctive way in which the BBC is funded ensures that it is able to offer distinctive and original programming in the fast-changing media world. The government has just renewed the BBC licence at an increased level, ensuring the corporation can be a leading force in the digital media future. JC: No. We are strong supporters of the BBC as our leading public service broadcaster.

RM: No. It is central to the BBC's public service obligation to provide a popular music station. Should music be zero-rated for VAT? If not, why should it be treated differently to other cultural items such as books? VB: It is the format of the

CONSERVATIVE
 X National Heritage - VIRGINIA BOTTOMLEY
 X Trade & Industry - IAN LANG
 X Education & Employment - GILLIAN SHEPHERD

LABOUR
 X National Heritage - DR JACK CUNNINGHAM
 X Trade & Industry -

MARGARET BECKETT
 X Education & Employment - DAVID BLUNKETT
LIBERAL DEMOCRATS
 X National Heritage - ROBERT MACLENNAN
 X Trade & Industry - NICK HARVEY
 X Education & Employment - DON FOSTER

item rather than the genre which provides the basis for this VAT assessment. Sheet music as well as books is zero-rated. The current zero-rates reflect the exemptions we had in the old purchase tax system (which VAT replaced). Any system which zero-rates some items but not others will always have some anomalies at the margins.

JC: CDs, tapes and other items that are not currently zero-rated for VAT can not now be reduced to zero. This is because at the same time as the Tories imposed VAT on fuel, Norman Lamont agreed to an EU directive preventing new zero-ratings taking place.

RM: EU law does not allow fresh items to be zero-rated but music publishing does so already benefit from the existing exemptions.

Are CDs too expensive? VB: The Monopolies and Mergers Commission recently examined the CD industry and reported that CDs in the UK were not overpriced. Comparisons with the US were unjustified due to the size of the market and volume of sales. As the British CD market expands and a rigorous competitive market develops, prices will be affected accordingly.

JC: The National Heritage Select Committee report in 1993 concluded that there were a number of complex reasons why CD prices in the UK were higher than in many countries overseas. It is removed from the disharmony which would result under a Labour administration.

not the role of Government to determine the prices charged, except where they are clearly being set in an anti-competitive manner. However, the music business must not exploit the young in particular by setting very high prices for popular items.

'It is important that the government is one of the first signatories of the Wipo international digital treaty struck in December' - John Deacon, BPI DG

RM: It depends upon the CD and is a matter for the market, not Government, but there are some encouraging, several price bands emerging.

Which song or recording would sum up your party and/or its ambitions? VB: Bantock's Celtic Symphony was chosen as the Conservative campaign theme because it's British but not jingoistic; harmonious yet reassuring. The piece's title is perfect for a party committed to the Union. Geoffrey Jorris, chief music critic of the Daily Telegraph, commented, "It's not roaring, ralying music I would say it invites us to reflect on the glories of all things British." The piece summarises Conservative thinking and ambitions in that, like good government, it is steady but not too intrusive - and far removed from the disharmony which would result under a Labour administration.

JC: Dream - Things Can Only Get Better, New Labour's campaign theme song. RM: "The Best is Yet to Come". What was the last record you bought?

VB: "I was the Spice Girls album by my daughter, JC: Wolfgang Amadeus Mozart Ave Clarinette Le Quatorz Talair Bohuslav Zahrndik. RM: Bryn Terfel's recording of Rogers and Hammerstein's "Overture".

MC: "Thanks to the dozens of executives who proposed questions to be put to the three national heritage spokespersons."

ELECTION CANDIDATES

If all goes well for MICHAEL EAVIS in his election on Thursday, this summer's Glastonbury festival should be the party to end all parties.

The long-time Glastonbury promoter is one of the highest profile music industry figures standing in the election. The 62-year-old farmer, whose campaign literature emphasises his involvement in the Methodist church and chairmanship of the Somerset Milk Producers Group as much as the festival, shares his political roots back to the Sixties.

"It all started with Bob Dylan and Donovan and protests against the Vietnam war," he says, "and since then we've been involved in CD and Greenpeace. But this is all new to me. I have been out on the streets, shaking hundreds of hands a day."

Before any name gets out the party papers though, an Eavis victory is as much a foregone conclusion as his fight against Tory seats of Wells - 22,000 extra votes would be needed to catch the Tories. Labour can also call upon Barrie lead singer DONNIE MURDO who is fighting the Ross, Skye and Inverness West seat and MARK TODD in Derbyshire South, a former Cambridge councillor who led the campaign to

establish the Cambridge Junction venue. PHILIP MCCAULEY, managing director of Taps Techniques and TTL Music Services which install music systems in shops and pubs, is also fighting the Exeter & St James constituency.

Other music industry figures who will fight the election include, for the Conservatives, Oxygen FM chairman SHAUN WOODWARD (who will stand in the Witney constituency) and professional musicians including STUART BALDWIN (Glasgow Maryhill) and CLARE GLENDILL (Don Valley).

James Goldsmith's referendum Party, meanwhile, can call on REVEREND GEORGE HARGREAVES (Hampstead) who has written songs for Sinitta, Five Star, Lucie Arnaz and Mezzoforte, among others, and owns a company which manufactures cassette cases.

The most memorable - if not necessarily electable - candidate is Parliamentary Pats, standing for Heart 106,27M as an independent in Kensington & Chelsea. He may even encourage Chrystalia chairman Chris Wright to ditch the Labour Party this time, with the slogan "More music, less talk." Now that's a manifesto all of us would support.

THE OFFICIAL UK CHARTS

CHART FOCUS



After three times overturning a mid week deficit to become the nation's top selling single for the last three weeks, **Kelly's I Believe I Can Fly** was unable to throw its way back for a fourth time, though it did make up a bit of ground in the latter part of the week. It sold a further 80,000 copies last week to take its overall tally to 425,000 in six weeks – enough to make it the year's fifth biggest seller. But it wasn't quite strong enough to beat out **Michael Jackson's Blood On The Dance Floor**, which debuts in pole position after selling more than 85,000 copies last week.

Blood On The Dance Floor is Jackson's seventh number one as a soloist, a total surpassed only by **Elvis Presley** and **Cliff Richard**, and was co-authored by **Jacko** and **Blackstreet's** **Teddy Riley** who also helped write his own group's current Top 10 hit **Don't Leave Me**.

911 score their fifth hit single in under a year – and has been a bigger hit than its predecessors. The Seattle-based English trio reached number 38 with a cover of **Shalamar's A Night To Remember** 11 months ago, and have scored since in **Love Sensation** (number 21), **Don't Make Me Wait** (number 10) and **The Day We Told Love** (number four). All of these tracks and **Bodyshakin'**, which debuts this week at number three, can be found on the group's debut album **The Journey**.

With practically no sirupy to speak of for obvious political reasons, **Doreen's** **Labour Party** anthem **Things Can Only Get Better** nevertheless manages to debut at number 19. Not bad for a song which has already been a **Top 40** hit twice before in the Nineties. After peaking at number 19 in 1985, it went all the way to number one in 1984. It's the first record to become a **Top 40** hit on three separate occasions in the Nineties – though the same group's **U R The Best Thing** was a **Top 75** hit three times in the Nineties before the decade was halfway complete, reaching number 72 in 1992, number 19 in 1993 and number 49 in 1994.

It's whimsical I know, but it's impossible to resist pointing out that while both in decline, **Texas's** **Halo** is floating immediately above **Orbital's** **The Sign** this week, as the records hold **21st and 22nd** place on the chart, respectively.

With seven new entries in the **Top 12**, there are some alarming declines yet again, with **Robbie Williams** (2-8), **U2** (3-17) and **Fathead** (10-30) among the biggest casualties. The only record to buck the trend by climbing is **Shola Ama's** cover of the old **Randy Crawford** hit **You Might Need Somebody**, which moves 7-6.

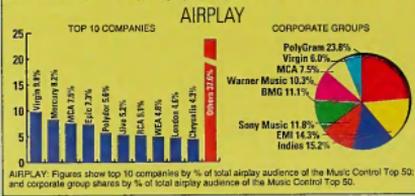
Michael Jackson debuts at number 57 this week – no, not **Michael Jackson** the



AT-A-GLANCE WEEKLY MARKET SHARE



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



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

artist but **Michael Jackson** the track, part of a double A-sided **Raydio** Slim hit along with **Going Out Of My Mind**. **Fabray Slim** is in fact the chart's most industrious chameleon since **Jonathan King - Norman Cook**, ex-Housemartin and Beats International principal, who has also had hits as part of **Frankpower** and **Pezazzan** and **The Mighty Dub Katz**, among others.

On the album chart, the head-to-head between **Supersmash** and **The Charlatans** is resolved, to most people's surprise in favour of the latter group. **Supersmash** topped the chart with their previous album, 1995's **I Should Coco**, but have to be content with a

number two debut with their new album **In It For The Money**, which sold 56,000 copies last week, compared to **The Charlatans**' 68,000-a-sale for **Tellin' Stories**.

The **Charlatans** previously topped the chart with their 1991 debut **Some Friendly** and **U2's** **The Charlatans** **Tellin' Stories** is their first album since keyboard player **Rob Collins'** death in a car crash last year. The only other group to have three number one albums in the Nineties excluding greatest hits packages are **REM**. All of which makes **The Charlatans** success the sweeter, especially as they've been consistently written off by critics. **Alan Jones**



While **Halo** by **Texas** enjoys a second week at the top of the airplay chart, its chances of equalling the four week reign of their last single, **Say What You Want**, seem pretty slim. **Halo** added 129 sales last week but the rest of the top five showed even greater growth. **Robbie Williams'** **Old Before I Die** moves 7-2, but the likelihood record to unsettle **Texas** seems to be **The Cardigans'** **Lovefool**, which accelerates 17-4, with massive national gains, increasing its plays from 838 to 1164 and its audience from under 31m to over 53m. I say national because as reported by **Music Control** last week, as they were not serviced with the **Todd Terry** mixes of the song until five days into the seven day cycle. My comments last week about **Radio One** reducing support for the record from 22 plays to nine plays were therefore incorrect, though I checked the information with **Music Control** and they assured me that was the case. In fact, **Radio One** played **Lovefool** 23 times in the eligibility period for last week's chart. That has now increased to 27 plays, putting **Lovefool** at the top of the **Radio One** list.

At precisely two minutes long, **Blurr's** **Song 2** is the shortest hit of the year but despite that **Radio 1** is finding it hard to accommodate. Even though it peaked at number two on the sales chart, it appears to have peaked at 19 on airplay, a position from which it slumps to number 29 this week, with only 217 monitored plays. Without **Radio One** – where it was spun 26 times – it would be a great deal lower and, in fact, it doesn't appear at all in the **Top 50** based on ILR monitoring.

On its 19th week in the chart – four more than any other record in the chart – **En Vogue's** **Don't Let Go (Love)** is showing remarkable tenacity. It drops below 1000 plays for the first time in 10 weeks though, as it slips 22-26 with 972 airings. One station where it is still growing (naturally) is **Atlantic 252**, where it has increased from 32 plays to 63 in the last fortnight.

Illustrating the problems more mature artists have with radio, **Paul McCartney's** **Young Boy** reaches retail today (28th) with minimal exposure on the airwaves. Despite the high profile **Maesa** has had courtesy of **The Beatles'** **Anthology** releases releases in the past year or so his first single for four years, **Young Boy**, checked quietly into the chart last week at number 48 and now moves to number 43. To its credit, **Capital** is among its biggest supporters, its 22 spins on the station last week providing more than 20% of the record's overall audience. **Alan Jones**

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THE UK'S OFFICIAL CHART SOURCE

AIRPLAY PROFILE

STATION OF THE WEEK

Before Simon Nicks made the decision to leave the Capital Group to join GWR-owned Beacon FM in Wolverhampton as head of music he wanted certain assurances.

Programme controller Colin Wisler took over at Beacon last autumn and he wanted to recruit Nicks to help relaunch a station which many considered a sleeping giant in the Midlands and which, with a transmission area of more than 1.4m, is potentially the largest station in the GWR group.

But GWR has a reputation within record company and plugging circles as being one of the last LR groups to pick up on new tracks. Nicks had to be convinced he would have the freedom to develop playlists that would take the station forward.

"It is important for me that individual stations have a degree of flexibility because music tastes differ a lot. There is a lot of support here for local bands such as Dodgy, for example," he says.

Nicks was appointed at the start of the year and the station was relaunched as New Beacon FM on January 18, backed by an extensive local marketing campaign which included billboard and on-air competitions.

Beacon is still serviced with the GWR group playlist, but there is room for new tracks which Nicks feels will have local appeal. It was his choice to place Gary Barlow's Love Won't Wait on the station's 8p, for example. Daytime programming is aimed at a 25-34 age group, while the evening schedule, which includes a show hosted by Nicks, plays local artists

Beacon 97.3 FM



NEW BEACON FM TOP 10

Track/Artist (Date)	Peak
1 Don't Let Go (Love) U2 (Vegas East West US)	37
2 Don't Speak No Doubt (MCA)	33
3 Halo (Feat) (Mercury)	32
4 Beautiful On The Wire The Beautiful South (Soft/Disc)	30
5 Who Do You Think You Are Spice Girls (Virgin)	30
6 Redonkiss Stank Apatzie (One Little Indian)	27
7 I Believe I Can Fly R Kelly (A&M)	24
8 Fly Like An Eagle Seal (ZTT)	22
9 You Shown Me Lightning Seeds (Epic)	19
10 Real Thing Lisa Stansfield (Arista)	19

popular with the targeted 18-24 demographic.

Yet the Midlands is a crowded radio market and the station must compete with 107.7 The Wolf, WABC AM and XL1296 among others, as well as Birmingham giants BRMB and 1152 Xtra AM.

According to Rajar, Beacon FM's share of listening fell from 15.7% in quarter four 1995 to 14.6% at the end of last year. Its weekly reach was also down from 381,000 to 320,000 although its audience is tuning in for longer, up from 10.8 hours per listener to 11.1 hours.

TRACK OF THE WEEK

IF I NEVER SEE YOU AGAIN: WET WET WET

Mercury had high hopes for If I Never See You Again, the first single from a new project by Wet Wet Wet since the smash hit Love Is All Around in 1994.

Radio was serviced more than 150 weeks in advance of the March 10 release, with Clyde 1 in Scotland the first to play the track on January 31. Clyde was the song's biggest supporter for two weeks, before Ocean FM took over that role, playing the song around 30 times a week throughout February.

Radio One put If I Never See You Again on its 11st at the end of February before placing the Wets on the 8p list two days before the song hit the streets.

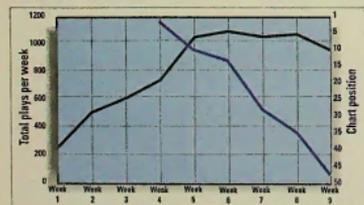
The band promoted the single with press conferences in London, Glasgow and Sheffield attended by BBC and ILR stations, whose representatives received special promotional packs including a promo CD.

On the day of release, the Wets broadcast a live session of six tracks from Sarn Hook End Studios in Reading using an ISDN link.



The high-profile radio campaign paid off as the track entered the CIN sales chart at number three - the highest chart entry the band has achieved - and radio plays topped 1,000 spins for four consecutive weeks in March and April. During that time Atlantic 252 was playing If I Never See You Again more than 40 times a week. Heart FM has been giving the song considerable late support, so too has 96.3 Aire FM and the Capital Group stations, assuring everything is going to plan for Mercury as it prepares for the new single, Strange, out in May.

Steve Hemsley



RADIO 1

Rank	Track/Artist	Label	No of plays	Peak
1	LOVEFOLLO Cardiffans (ShirleyPolydor)	1491	1630	23
2	OLD BEFORE I DIE Robbie Williams (Chrysalis)	1100	1488	28
3	HALO Tears (Mercury)	1359	1487	26
4	DON'T SPEAK No Doubt (MCA)	1631	1420	26
5	OLD BEFORE I DIE Robbie Williams (Chrysalis)	1077	1361	26
6	REAL THING Lisa Stansfield (Arista)	1363	1282	26
7	YOU SHOWN ME Lightning Seeds (Epic)	938	1225	25
8	STAR PEOPLE George Michael (Jaguar/Virgin)	1047	1152	25
9	LOVEFOLLO Cardiffans (ShirleyPolydor)	729	1087	25
10	SOMETIMES Beyond New Measures (Phonogram)	1141	1054	25
11	STARRING AT THE SUN Liz (Island)	843	1026	25
12	WHO DO YOU THINK YOU ARE Spice Girls (Virgin)	1333	1020	25
13	BLOOD ON THE DANCEFLOOR Michael Jackson (Epic)	697	970	25
14	DON'T LET GO (LOVE) Ex Vegas (Feat West) (Mercury)	1010	910	25
15	SENSATIONAL Michelle Gayle (1st Avenue/RCA)	585	875	25
16	FLY LIKE AN EAGLE Seal (ZTT)	1022	815	25
17	IF I NEVER SEE YOU AGAIN Wet Wet Wet (Precision Organisation/Mercury)	854	782	25
18	DON'T LEAVE ME Blackstreet (InterScope/MCA)	203	659	25
19	CRAZY YOU GUN (JAGS)	357	641	25
20	LOVE YOU LOVE ME Jenson (1st Avenue/EMI)	575	635	25
21	HEDONISM JUST BECAUSE YOU FEEL GOOD! Stank Apatzie (One Little Indian)	562	563	25
22	REMEMBER ME Blue Boy (J&R)	657	559	25
23	MFEO Kevina (Virgin)	491	548	25
24	HUSH Kuba Shaker (Columbia)	621	526	25
25	WHAT DO YOU WANT FROM ME? Monaco (Polydor)	735	517	25
26	UNBREAK MY HEART Tena Brunson (LaFace/Arista)	583	514	25
27	ALRIGHT Jamiroquai (J&R Z)	438	482	25
28	LOVE WON'T WAIT Gary Barlow (RCA)	765	455	25
29	BLACKBIRD ON THE WIRE Beautiful South (Gut/Disc)	566	455	25
30	TILL I DIE Bryan Adams (J&M)	502	446	25

© Music Control UK. Titles ranked by total number of plays on Radio One from 00:00 on Sunday 28 April until 24:00 on Saturday 29 April

Rank	Track/Artist	Label	No of plays	Peak
1	I BELIEVE I CAN FLY R Kelly (A&M)	1491	1630	23
2	YOU MIGHT NEED SOMEBODY Shelia Aron (WEA)	1100	1488	28
3	HALO Tears (Mercury)	1359	1487	26
4	DON'T SPEAK No Doubt (MCA)	1631	1420	26
5	OLD BEFORE I DIE Robbie Williams (Chrysalis)	1077	1361	26
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30	TILL I DIE Bryan Adams (J&M)	502	446	25

© Music Control UK. Titles ranked by total number of plays on 46 mainstream independent local stations from 00:00 on Sunday 29 April until 24:00 on Saturday 29 April

VIRGIN

Rank	Track/Artist	Label	No of plays	Peak
1	WHAT DO YOU WANT FROM ME? Monaco (Polydor)	35	37	26
2	HUSH Kuba Shaker (Columbia)	26	36	26
3	HALO Tears (Mercury)	25	34	26
4	ELEGANTLY WASTED (Feat) (Mercury)	34	33	26
5	YOU SHOWN ME Lightning Seeds (Epic)	35	32	26
6	DROP DEAD GORGEOUS Republica (Decca/Universal)	6	29	26
7	NORTH COUNTRY BOY Chantayna (Mercury)	19	28	26
8	CRAZY YOU GUN (JAGS)	20	28	26
9	STARRING AT THE SUN Liz (Island)	18	28	26
10	SUSAN'S HOUSE Ex (InterScope)	8	29	26
11	IT'S NO GOOD Republica (Mercury)	3	29	26

ATLANTIC 252

Rank	Track/Artist	Label	No of plays	Peak
1	RUSH Kuba Shaker (Columbia)	64	65	26
2	DON'T LET GO (LOVE) Ex Vegas (Feat West) (Mercury)	53	61	26
3	DON'T SPEAK No Doubt (MCA)	53	61	26
4	REMEMBER ME Blue Boy (J&R)	61	61	26
5	READY TO GO Republica (Decca/Universal)	56	57	26
6	OLD BEFORE I DIE Robbie Williams (Chrysalis)	37	57	26
7	REAL THING Lisa Stansfield (Arista)	45	57	26
8	ENDURE ONE FOIS Shelia Aron (WEA)	45	57	26
9	STAR PEOPLE George Michael (Jaguar/Virgin)	32	57	26
10	I BELIEVE I CAN FLY R Kelly (A&M)	38	56	26
11	BURMESE IN THE JUNGLE Ex Vegas (Feat West) (Mercury)	25	56	26
12	LIFTED Lightning Seeds (Epic)	23	56	26
13	UNBREAK MY HEART Tena Brunson (LaFace/Arista)	46	56	26
14	HEDONISM JUST BECAUSE YOU FEEL GOOD! Stank Apatzie (One Little Indian)	46	56	26
15	YOU GOT THE LOVE Savanah (Feat) (Capitol)	38	56	26

© Music Control UK. Station profile charts rank titles by total number of plays per station from 00:00 on Sunday 29 April until 24:00 on Saturday 29 April

TOP 50 AIRPLAY HITS

3 MAY 1997



AIRPLAY

Music Control UK monitors these stations 24 hours a day, seven days a week. Airplay is based on the following stations:
 BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100.

Chart	Last	Weeks	Artist	Title	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	3	5	HALO	Texas	Mercury	1619	+9	63.53	+12
2	7	14	OLD BEFORE I DIE	Robbie Williams	Chrysalis	1453	+34	59.04	+27
3	4	10	YOU MIGHT NEED SOMEBODY	Shola Ama	WEA	1623	+35	55.75	+15
4	17	14	LOVEFOOL	Cardigans	Stockholm/Polydor	1164	+45	53.33	+73
5	6	8	STAR PEOPLE	George Michael	Aegean/Virgin	1249	+13	52.90	+10
6	2	9	I BELIEVE I CAN FLY	R. Kelly	Jive/Atlantic	1752	+9	50.30	+4
7	14	5	YOU SHOWED ME	Lightning Seeds	Epic	1339	+31	49.32	+34
8	12	10	STARING AT THE SUN	U2	Island	1137	+24	47.77	+28
9	11	10	BLOOD ON THE DANCEFLOOR	Michael Jackson	Epic	1111	+34	45.81	+20
10	5	8	SOMETIMES	Brand New Heavies	Ffrr/London	1165	-7	45.61	-5
11	3	15	DON'T SPEAK	No Doubt	MCA	1525	-14	45.29	-14
12	21	8	SENSATIONAL	Michelle Gayle	1st Avenue/RCA	982	+46	41.13	+60
13	4	9	WHO DO YOU THINK YOU ARE	Spice Girls	Virgin	1050	-29	35.98	-16
14	9	15	LAZY	Suede	Nude	1282	-9	32.72	-19
15	15	13	THE REAL THING	Lisa Stansfield	Arista	1365	-6	32.45	-8
HIGHEST CLIMBER									
16	21	43	LOVE WON'T WAIT	Gary Barlow	RCA	523	+61	31.41	+52
17	18	23	SAINT	Orbital	Ffrr/London	379	-25	23.14	-7
18	29	2	ALRIGHT	Jamiroquai	Sony S2	548	+17	23.22	+30
19	24	10	CRAZY YOU	G.U.N. (A&M)	A&M	682	+74	28.68	+41
20	18	1	DON'T LEAVE ME	Blackstreet	Interscope/MCA	749	+172	27.96	+186
21	18	9	IF I NEVER SEE YOU AGAIN	Wet Wet Wet	Precious Organisation/Mercury	835	-12	27.55	-8
22	18	7	FREE ME	Cast	Polydor	456	-22	26.53	-43
23	15	8	HUSH	Kula Shaker	Columbia	645	-16	26.29	-40
24	20	6	SMILE	Supernaturals	Food/Parlophone	482	+54	25.79	+22
25	23	2	TOMORROW	James	Fontana/Mercury	291	+71	24.94	+22
26	22	12	DON'T LET GO (LOVE)	En Vogue	West East America	972	-10	24.49	-3
27	42	10	BELLISSIMA	DJ Quicksilver	Positiva/EMI	404	-7	23.11	+30
28	10	1	DROP DEAD GORGEOUS	Republica	Deconstruction	282	+131	22.37	+84
29	19	28	SONG 2	Blur	Food/Parlophone	217	-29	22.32	-20
30	52	51	AROUND THE WORLD	Daft Punk	Virgin	372	+64	21.98	+62
31	24	3	LOVE IS THE LAW	Seahorses	Geffen	160	+111	20.69	-16
32	39	10	MFFO	Kavana	Virgin	567	+11	20.50	+8
33	41	20	RICHARD III	Supergass	Parlophone	45	-162	20.10	+8
34	29	19	PRISONER OF THE PAST	Prefab Sprout	Columbia	315	+38	20.07	-1
35	18	17	GOLDEN SKIN	Silver Sun	Polydor	60	+50	20.05	+62
BIGGEST INCREASE IN PLAYS									
BIGGEST INCREASE IN AUDIENCE									
36	225	884	YOU'RE NOT ALONE	Olive	RCA	204	+343	19.69	+673
37	89	207	CORNERSHOP	Babybird	Echo	45	+150	18.88	+108
38	26	9	DON'T YOU LOVE ME?	Eternal	1st Avenue/EMI	690	-20	18.70	-23
39	16	838	SUSAN'S HOUSE	Eels	Dreamworks	80	+63	18.64	+22
40	18	14	IT'S NO GOOD	Depeche Mode	Mute	439	-23	18.01	-25
41	27	15	REMEMBER ME	Blue Boy	Pharm	648	-17	17.61	-30
42	44	51	REQUEST LINE	Zhane	Illtown/Motown	179	+11	17.40	+7
43	48	239	YOUNG BOY	Paul McCartney	Parlophone	211	+87	17.21	+20
44	31	13	FLY LIKE AN EAGLE	Seal	ZTT	850	-27	17.14	-20
45	41	14	READY OR NOT	Course	Brothers Organisation	388	+2	16.93	-7
46	20	15	NORTH COUNTRY BOY	Charlatans	Beggars Banquet	228	-36	16.73	-57
47	30	25	ENCORE UNE FOIS	Sash!	Multiple	453	-21	16.13	-25
48	38	10	HEDONISM (JUST BECAUSE YOU FEEL GOOD)	Skunk Anansie	One Little Indian	620	n/c	15.77	-20
49	43	145	STRUMPET	My Life Story	Parlophone	36	+50	14.94	-10
50	23	44	ON & ON	Erykah Badu	Kedor/Universal	350	-4	14.93	-57

© Music Control UK. Compiled from data gathered from 30:30 on Sunday 22 April 1997 until 28:30 on Saturday 26 April 1997. Stations ranked by audience figures based on latest half-hour Radio data. **A** Audience increase **▲** Audience increase 50% or more

TOP 10 GROWERS

Pos.	Title Artist (Label)	Total plays	Increase in no. of plays
1	DON'T LEAVE ME Blackstreet (Interscope/MCA)	749	474
2	YOU MIGHT NEED SOMEBODY Shola Ama (WEA)	1523	421
3	OLD BEFORE I DIE Robbie Williams (Chrysalis)	1453	369
4	LOVEFOOL Cardigans (Stockholm/Polydor)	1164	361
5	YOU SHOWED ME Lightning Seeds (Epic)	1339	319
6	SENSATIONAL Michelle Gayle (1st Avenue/RCA)	982	309
7	CRAZY YOU G.U.N. (A&M)	682	290
8	BLOOD ON THE DANCEFLOOR Michael Jackson (Epic)	1111	283
9	STARING AT THE SUN U2 (Island)	1137	218
10	LOVE IS ALL WE NEED Mary J. Blige (MCA)	308	210

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

TOP 10 MOST ADDED

Pos.	Title Artist (Label)	Total stations	Stations +4 plays	Stations this week
1	WONDERFUL TONIGHT Damage (Big Life)	38	25	18
2	LOVE IS ALL WE NEED Mary J. Blige (MCA)	38	29	17
3	DROP DEAD GORGEOUS Republica (Deconstruction)	45	29	11
4	STRAIGHT TO YOU Howard New (Parlophone)	19	9	8
5	DON'T LEAVE ME Blackstreet (Interscope/MCA)	59	44	7
6	MMMBOP Hanson (Mercury)	33	13	7
7	LOVE WON'T WAIT Gary Barlow (RCA)	48	35	6
8	I DON'T WANT TO Toni Braxton (LaFace/Arista)	32	21	5
9	FALLING Ant & Dec (Telstar)	37	13	5
10	I WANNA BE THE ONLY ONE Eternal Featuring Bobbi Wilson (1st Avenue/EMI)	19	12	5

© Music Control UK. Chart shows tracks boasting greatest number of stations added defined as four or more plays

THE OFFICIAL CHARTS - 3 MAY

music week
 AS USED BY



TOTP

SINGLES

1	BLOOD ON THE DANCE FLOOR Michael Jackson	Epic
2	I BELIEVE I CAN FLY R Kelly	Jive
3	BODYSHAKIN' 911	Virgin
4	LOVEFOOL (REMIX) The Cardigans	Stockholm
5	BELLISSIMA DJ Quicksilver	Positive
6	YOU MIGHT NEED SOMEBODY Shola Ama	Freakstreet/WEA
7	DROP DEAD GORGEOUS Republica	Deconstruction
8	OLD BEFORE I DIE Robbie Williams	Chrysalis
9	DON'T LEAVE ME BLACK-STREET	Interscope
10	HYPNOTIZE The Notorious B.I.G.	Puff Daddy/Arista
11	NIGHTMARE Brainbug	Positive
12	TOMORROW James	Fontana
13	YOU SHOWED ME Lightning Seeds	Epic
14	AROUND THE WORLD Dapt Punk	Virgin
15	READY OR NOT The Course	The Brothers
16	DON'T SPEAK No Doubt	Interscope
17	STARING AT THE SUN U2	Island
18	VAPORS Snoop Doggy Dogg	Interscope
19	THINGS CAN ONLY GET BETTER D-Ream	FU/Magnet
20	ENCORE UNE FOIS Sash!	Multiply
21	HALO Texas	Mercury
22	THE SAINT Orbital	ifrr
23	SONG 2 Blur	Food/Parlophone
24	THE SANDS OF TIME D.J. Spooky	Mercury
25	MAM	Mercury

ALBUMS

1	TELLIN' STORIES The Charlatans	Beggars Banquet
2	IN IT FOR THE MONEY Supergrass	Parlophone
3	SPICE Spice Girls	Virgin
4	WHITE ON BLONDE Texas	Mercury
5	SHEETER The Brand New Heavies	ifrr
6	ULTRA Depeche Mode	Mute
7	DIG YOUR OWN HOLE The Chemical Brothers	Virgin
8	MOTHER NATURE CALLS Cast	Polydor
9	BLUR Blur	Food/Parlophone
10	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
11	10 Wet Wet Wet Wet	Precious Org./Mercury
12	TRAGIC KINGDOM No Doubt	Interscope
13	POP U2	Island
14	BLUE IS THE COLOUR The Beautiful South	Go!Discs
15	LISA STANSFIELD Lisa Stansfield	Arista
16	TRAVELLING WITHOUT MOVING Jamiroquai	Sony S2
17	SHARE MY WORLD Mary J Blige	MCA
18	EVERYTHING MUST GO Manic Street Preachers	Epic
19	VERY BEST OF THE BEE GEES Bee Gees	Polydor
20	BADUizm Erykah Badu	MCA
21	COME FIND YOURSELF Fun Lovin' Criminals	Chrysalis
22	GLOW REEF	Sony S2
23	COMING UP Swede	Made



RM

3 MAY 1997

direction of dance up for discussion

This Thursday (May 1) *RM* will host the prestigious dance panel during this year's London Music Week at the Business Design Centre in Islington.

Entitled "Dancing Towards the Millennium: Underground, Overground, Where Next?" it will be chaired by *RM* contributing editor Tony Farsides.

Those confirmed to take part in the one hour panel, in Room 2 at 12.30pm, are Mark Rodol, managing director of Ministry Of Sound, Dom Phillips, editor of *MaxMag*, Steven Hall, managing director of Junior Boys Own and Mark Ryder, managing director of Strictly Underground. Other names are currently being confirmed for the panel.

The debate will range across a series of topical issues including: the increasing commercialisation of dance culture; the ongoing fragmentation of the dance genre; the growth of a dance media; the future for dance; and cracking the US market.

"We're all determined that it will be a useful and lively session. Just by avoiding those hackneyed old dance panel subjects of DJ mailing lists, E deaths and remixing, I think that we'll be achieving something," says Tony Farsides.

As reported previously, parties and special club nights are being organised around London Music Week. A late addition to these is Vote French, an election night spectacular at The End to showcase some of France's premier dance talent. The night includes Dimitri from Paris, DJ Cam, Erik Rug, Alain & The Mighty Bop from Yellow Productions and DJ Giib-B.

inside:

[2] SEVEN DAYS IN DANCE: GARY SALZMAN reveals what caught his eyes and ears this week

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

[4] Q&A: MICKEY D talks to Tony Farsides

[5] JOCKS ON THEIR BOX: HIXXY & SHARKEY

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

buzz chart number ones

CLUB:	"YOU'RE NOT ALONE" Olive (RCA)	p7
URBAN:	"REQUEST LINE" Zheas (Hilow/Motown)	p9
POP:	"BLOOD ON THE DANCEFLOOR" M. Jackson (MCA/epic)p11	
COOL CUTS:	"AGE OF LOVE" The Age Of Love (React)	p12



With 'Blood On The Dancefloor' shooting into the Top 10, Michael Jackson looks set to repeat this feat with his forthcoming LP. Released on May 14 'Blood On The Dancefloor - History In The Mix' includes five new songs in addition to remixes of singles from Jackson's last LP 'History' - three of which are new. The five new dance tracks - 'Blood On The Dancefloor', 'Morphine', 'Superly Sister', 'Ghosts' and 'It Is Scary' - have been produced by Jackson, Teddy Riley, Jimmy Jam & Terry Lewis and Bryan Loren. The UK's Farley & Heller are the only UK team to be featured on the LP with a new 'Fire Island Radio Edit' remix of 'Money'. Wyckd from the Fugees' mix of '2 Bad' and Tony Moran's mix of 'History' are also new. Other mixes come from Frankie Knuckles, Todd Terry, Jam & Lewis and Hani. Jackson will also be simultaneously releasing the 11th volume of his 'History On Film' video series.

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17 18 THE ANNUAL II - PETE TONG & BOB GEORGE (Vamp) p14
18 19 TRANSPORTING (DST) Benny Benetton
15 20 THE NOT SKA ALBUM Puffin' B

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BEATS & PIECES

The London heat of the **TECHNICS UK MIXING COMPETITION** takes place next Wednesday (May 7) with contestants battling to make the national finals. Hosted by the **SCRATCH CREW** admission will be £10. **THE WEIRD BEAT COLLECTIVE** are poised to end their 18-month Sunday residency at Jazz Bistro. This Sunday (May 4) will be the last night and **SPRING HEEL**

JACK are the special guests. Meanwhile the **Weird Beat Collective** will continue their monthly residency at The End in London's Holborn and The Dog Star in Hackney... **OUTLET PROMOTIONS** has moved to Suite 501, International House, 223 Regent Street, London W1R 8DD. The address for the company's club promotions arm remains as **Dattel Promotions**, 78 Scotland Road, Cumbria CA11 9JD, Tel/Fax 01768 483748. Charts and returns should be sent there while mailing list applications should be sent to London... **POWER TO THE PEOPLE** at

Middlesbrough Arena has a Bank Holiday Monday line-up of **PAUL OAKENFOLD**, **GROVERDIGGER** and **PAUL VAN DYK**. For further info, call 01642 251 854... **Fourth & Broadway** act **PiGPOFF** play their first gig at East Meads West, 33 Old Street, EC1 on Saturday May 3. DJs will be **AGENT DAN**, **DAN & JON KAHUNA** and **TIM LEE**... **SPEEDY J** plays live next Thursday (8) at **Susterra** supported by **RICHIE HAWTIN**, **LUKE SLATER** and **DARRIN PRICE**. **Speedy J** will be performing his new LP **Public Enemy Number 1** and tickets are £10.

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on the airwaves

(by caroline mess)



It's a good week for both US r&b and British pop on the Dance Airplay 40. Universal has the highest new entry at 113 with **Mary J Blige's 'Love Is All We Need'**, as well as the second highest climber, **Blackstreet**, who jump 21 places to number nine with **'Don't Leave Me'**. The highest climber of the week is **Dru Hill's 'In My Bed'** on Island Black Music, up 22 to 18. All six monitored stations have given the tracks varying degrees of support. **Choice Birmingham** has them all on fairly heavy rotation, with a few less plays from **Choice London**, **Galaxy 101** and **105**.

By far the most support for **Blackstreet** comes from **Galaxy 101**. "It's a great track, not too heavy on the rap side," says programme controller **Simon Dennis**. "We put it up to our A list last week and it's certainly one of our top five most played tunes."

Occupying quite a different place on the

musical spectrum are new entries from **George Michael** and **Kavana**, both on Virgin. Michael's **'Star People'** has gone in at 24 and **Kavana's 'MFE0'** at 30. Of the six stations monitored, **Galaxy 101** alone has been playing **'MFE0'**, favouring the **Cutliff** and **Joe Moses**.

"With it being a chart hit, it's perfect for **Galaxy's** profile," says **Martin Finn**, head of regional radio at Virgin. "Kavana's a teen artist at the moment, but he's moving towards a more r&b direction, which also ties in with **Galaxy**." As for **'Star People'**, **Finn** says, "It's not cutting edge enough for the **105** stations but fits nicely with **Galaxy** and **Choice Birmingham**." **Jamiroquai's 'Alright'** has climbed 18 places from its disappointing entry at 35 last week now that **Music Control** has received the "vocal version" remix for fingerprinting.

The impressive **Blue Bay**, meanwhile, is showing its staying power. The track ducked out last week only to re-enter at 29.

danceairplayforty

THE UK FORTY	LAST WEEK	ARTIST
1	6	SOMETIMES Brand New Heavies ft/n/ London
2	8	YOU MIGHT NEED SOMEBODY Shela Ama WEA
3	7	ON & ON Enyah Badu Kedes/Universal
4	5	SUPERNATURAL Kim English Hi-Life/Polydor
5	6	HYPNOTIZE Heterotic Big Bad Boy Records
6	2	CAN WE SWIV LaFace/Jive
7	16	AROUND THE WORLD Dab Punk Virgin
8	9	I BELIEVE I CAN FLY R. Kelly Jive/Atlantic
9	20	DON'T LEAVE ME Blackstreet Interscope/MCA
10	12	REQUIT LINE Zhane Illtown/Motown
11	2	BLOOD ON THE DANCEFLOOR Michael Jackson Epic
12	9	SENSATIONAL Michelle Gayle 1st Avenue/RCA
13	10	LOVE IS ALL WE NEED Mary J. Blige MCA
14	10	RUMBLE IN THE JUNGLE Fugees Mercury
15	4	BELLISSIMA DJ Quicksilver Positiva/EMI
16	28	2 SAINT Orbital ft/n/ London
17	25	ALRIGHT Jamiroquai Sony SA
18	40	IN MY BED Dru Hill Island Black Music
19	25	5 MILES TO EMPTY Brownstone MAJ/Epic
20	3	MY LOVE IS DEEP Sara Parker Manifesto/Mercury
21	31	2 READY OR NOT Culture Brothers Organisation
22	20	IT'S ALRIGHT (FEEL IT) Jaycoan Soul feat. Jaycoan Brown/Island/Mercury
23	9	REAL THING Lisa Stansfield Arista
24	20	STAR PEOPLE George Michael Aegean/Virgin
25	32	GROOVERIDE Natural Born Grooves Positiva/EMI
26	2	SMOKEY MC DUTY Warren G Def Jam/Mercury
27	18	INSOMNIA Fatheadz Chesley
28	24	UNDERWATER Love Smoke City Jive
29	10	10 REMEMBER ME Blue Boy Pham
30	20	IFED Kavana Virgin
31	20	R.I.P. GROOVE Dublo 99 Satellite
32	2	ENCORE ONE FOIS Sash! Multiplay
33	20	SHINE Spino Brothers Manifesto/Mercury
34	21	SCARED Stacker XL Recordings
35	20	MAKE THE WORLD GO ROUND Sanyé B Champion
36	3	SUGAR HONEY ICE Tea GenZ/Island Wild Card/Polydor
37	40	IF YOU FEEL ALRIGHT Crystal Waters Mercury

Stations monitored between 06.00 on 16.04.07 and 24.00 on 23.04.07. Kite 100, Kite 105, Kite 105, Choice London & Birmingham, Galaxy 101. © Music Control UK 55 St John St, London EC1M 4AB. Tel: 0171-338 6566.

pete tong playlist



Tin Out (VIC) • GLOBAL DANCE MISSION 2? PONTAINE & VERN REMIX (Spot On) • TUGH'N (THIS IS IT) (Remix) (La Profile) • SUNSTROKE Chicane (Edel) • MOMENTS OF MY LIFE Bobby D'Ambrasio (Definitly Record) • I WANT YOU Rosie Gaines (White Label) • NOT MUCH HEAVY Uptown Express feat. Richie Jones (Audi) • '90 ONES' Jodi Knight (Unreleased Language) • SHABE THE FALL (WAY OUT WEST MIX) Roni Size (Iskin Loud) • 'NINE WAVES' J.D.S. (Crossroads) • SOMONE' Ascension (Perfecto) • LUNAR SUNRISE Tera Formo (Platipus) • ANSWERING MACHINE' Green Velvet (Reel) • LION IN THE HALL' Monkey Mallo (Phonovis) • 'REFERENDUM' Fluke (Virgin) • LOST IN THE K. HOLZ' Chemical Brothers (Virgin) • 'MAY' IS KAHUNA' PATRICK SIM MIX FC Kahuna Kahuna Cuts • 'JUST BE TONGH' B.S.G. Pd-Like • 'U.L.P. GROOVE' Double 99 (Safely) • 'MOLANDER' Bertley Rhythem Ace (Safely) • FREE' Ultra Nuts (JAM-FM) • 'AGE OF LOVE' Age of Love (Roach) • 'VAMP Outlander (R & S) • 'ME AND THE PAPES' Jevu ft Dirlinjo (Parlay) • 'TO SHAPE THE FUTURE' Optical (Melaheadz) • 'SPIN DESIRE' Two Lone Swordsmen (Emissions Audio Outpost) • '3-D' (THE REVELATION MIX) DBA • SPECIAL EDITION HOT MIX BY DAVE ANGELO • 'STRAIGHT UP' Black Jazz Chronicles (Psychone) • THIS IS DISCOPOLY'S REMIX Dove Angel Island • 'FRANK MUSIC' Dove Angel Island • 'SENSOR ZURICH' Dove Angel Island • 'FEEL THE STREET' DJ Tonka (Force Inc) • 'CLUB HILL' Dove Angel Island • 'TOKYO STAYERS' Dove Angel Island

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live
 Hixxy & Sharkey's 'Bonkers' compilation album to React sold bucketloads and expectations for Volume 2 are even greater. Kiss FM recently launched a happy hardcore show, kicked off by Hixxy. Sharkey has also been moving into trancecore, a new update on those mad sounds...

JOCKS

hixxy & sharkey

ON THEIR BOX

top[10]

HIXXY: 'YOU'RE MINE' SLIPMATT (UNIVERSAL)
 "It's one of those tunes you drop and the crowd know the intro. It has a really nice female vocal track that goes on about 'let me know you'll be mine'. It's typical Slipmatt product."

HIXXY: 'WHAT IS A DJ'S Y& UNKNOWUN (QUOSH)
 "It starts with an American break building up. It's got quite a long intro, breaking down to a church organ sound."

HIXXY: 'GOT TO GO' DJ DOUGAL AND MICKEY (ESSENTIAL)
 "A very ravey track, very stabby. The vocals are staggered and the strings are gated. It has a really nice drum pattern. Typical sound for Dougal. It's been in my set since I got it and it goes down well. It's uplifting and it picks everyone up."

HIXXY: 'PACIFIC SUN' FORCE & STYLES FEAT. JUNIOR (DIVERSE)
 "It features MC Junior. It's a big song. The crowd love it and go absolutely mental. It's a top tune and different because it has male vocals."

HIXXY: 'IS THIS LOVE' FADE & MELODY (ESSENTIAL PLATINUM)
 "Beats all the way, then it breaks down and comes in with stabs that are broken down, then mellow piano and vocals. When the bass comes in and the vocals are messed up it gives the track depth. When it's brought down the kids go mad."



PIC: GP

SHARKEY: 'BETTER DAY' (ORIGINAL TRANCE MIX) BILLY BUNTER, DESIGN & ROB VANDEN (GBT)
 "Another deep, solid groove. The music is so clean. This track is highly original. Design is one of the best hardcore engineers. The original is a classic. It came out 18 months ago and still gets a good response, people still want to hear it."

SHARKEY: 'RAVE STATION' RAMOS SUPREME & UFO (MAN FROM UNCLE EXCLUSIVE DUB PLATE MIX)
 "This is a stormer every time. It's a very deep groove. It's on two levels, it has a very big Euro feel and a 303 line running through it. When it breaks down it's not using regular 909 percussion, it sounds like someone's using a drum kit."

SHARKEY: 'THE VAMPIRE' (SHARKEY & DESIGN REMIX) TECHNOSTORM (QUOSH)
 "That tune was around when the famous Amen breakbeat was really rife: the stab sound, heavy kick and the Amen were driving the scene and every track had it in - and every Design track was second to none. The arrangement is fun."

(COMPILED BY SARAH DAVIS. TEL: 0181-949-2310)

HIXXY & SHARKEY'S STEAMIN' 10

- 1 'CRITICAL HEIGHTS' (Hixxy remix) The Unknown Prophet (Diverse)
- 2 'WITH OR WITHOUT YOU' (Force & Styles remix) Mary Korn (Manless)
- 3 '24-7' (Arb. Social) (Essential Platinum)
- 4 'ON TOP' (Hixxy remix) Sense of Summer (Arb. Social)
- 5 'MY WAY' (Arb. Social) (Essential Platinum)
- 6 'AGE OF LOVE' (The remixer's Age of Love) (React)
- 7 'THE HOUSE IS SURROUNDED' (Jon The Dentist mix) Lectrolux (Tic)
- 8 'I AM HOUSE' (Jon The Dentist mix) Transverse (Boscazzini)
- 9 'THE JUDGEMENT' Quarantennas (Metropolitan Music)
- 10 'KYPE ON THE GANDELOR' The Howard Mixes Experience (Dive Remix)

SHARKEY: 'BANG TO THE FUTURE' BODYSLAM (GBT)
 "There's a lovely bounce and flow through this and the whole floor bobs along really nicely. It's a different style of tune to drop. When I play a set I go mad but I like to play different styles. This tune works really well that way."

SHARKEY: 'RAVE STATION' RAMOS SUPREME & UFO (MAN FROM UNCLE EXCLUSIVE DUB PLATE MIX)
 "This is a stormer every time. It's a very deep groove. It's on two levels, it has a very big Euro feel and a 303 line running through it. When it breaks down it's not using regular 909 percussion, it sounds like someone's using a drum kit."

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 "That tune was around when the famous Amen breakbeat was really rife: the stab sound, heavy kick and the Amen were driving the scene and every track had it in - and every Design track was second to none. The arrangement is fun."

[cv]

BORN: Hixxy: August 3, 1975, Telfordham, Sharkey: July 25, 1974, West Germany. **LIFE BEFORE DJING:** Hixxy: Trainer and assessor for the Hixgard association; Sharkey: assistant bar manager in a restaurant. **FIRST DJ GIG:** Hixxy: The Shine House, Cannock, about five years ago. Sharkey: The Rhythm Station, Aldershot in 1993. **MOST MEMORABLE GIG:** Hixxy: Best - Hixford House about two months ago. Wizzed - A Restriction gig in Scotland. Sharkey: Best - Rhythm Station, Aldershot. **WORST** - I was at this gig and taking the piss out of someone for being sick and five minutes later I vomited all over the stage. **FAVOURITE CLUBS:** Hixxy: Pleasure Dome, Shepperton; Time & Space, Newcastle; Boulders, Manchester; Sharkey: Dealbow Techno, Sandhurst; Milton Keynes, Pleasure Dome, Resurrection, Scotland. **NEXT THREE GIGS:** MR tour of six cities including Edinburgh, Philly and Belfast, DJ TRADEMARK: Hixxy: "I've sent a lot of things from Holland and Belgium that no-one else gets." Sharkey: "I always try to be as upfront as possible." **LIFE OUTSIDE:**

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 19 20 THE NO 1 SKA ALBUM
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Bulletted titles

1	3	YOU'RE NOT ALONE (DAKEFROU & OSBORNE/ROLO & SISTER BLISS/MATHEW ROBERTS/GANJA KRJU MIXES) Olive	RCA
2	3	FEEL WHAT YOU WANT (DEKAR/DARROLO, BRUCE & MATT/YOUR TRIBE/VECTOR/IMBRES MIXES) Kristine W	Champion
3	3	NIGHTMARE (BRANDWINE/TALL FALL/BURROUGHS/QUEENS/PHAT MAN/HATHAN MIXES) Brain'ing	Positiva
4	11	ARMED AND EXTREMELY DANGEROUS (BLACK SMOKE ORCHESTRA/FULL INTENTION/CEVIN FISHER MIXES) First Choice	Minimal
5	8	GUIDANCE (KAMIL/LASCO BROTHERS/SPAT BROTHERS MIXES) Kamilian	Worx
6	2	SHINE (GATTARA/GATTARA/FADE/HUF MIXES) Space Brothers	Earth Music/Ministry
7	7	ARGENTINA (JERRY HEALY & AMOS/RABBIT IN THE MOON/DIGITAL BLOWDES MIXES) Jeremy Healy & Amos	Positiva
8	12	R.I.P. GROOVE (MIX) Double 99	Satellite
9	10	THE WAY (FARLEY & HELLER/CLUB 69/MURKOCRASH PRODUCTIONS/DIRTY WHITEBOY MIXES) Funky Green Dogs	Twisted
10	3	BLOOD IN THE DANCE FLOOR (FARLEY & HELLER/PERFECT CAMP/MARCEL JACKSON & TONY RILEY/TOWN MORAN MIXES) Michael Jackson	Multiple
11	7	GO WITH THE FLOW (DICK & JANESEY/BLANCO/KALUNA/BURGER/FATNER & JOE MIXES) Loopy Da Loop	Manifesto
12	6	DANCE WITH ME (TIN TIN OUT/SHARPP/DUQUICKS/LEVER MIXES) Tin Tin Out	VC Recordings
13	4	GOTTA LOVE FOR YOU (FULL INTENTION/SHARPP/KEVIN SAUNDERS/SERIAL DIVA MIXES) Serial Diva	Sound Of Ministry
14	10	DON'T WANT SOME MORE (DILLON & DICKINS/MATTER/TALL PAUL MIXES) Matter	Wonderbyte
15	7	DOON TO DIGITAL BLOWDES (STRETCH & VERMINTMENT/DE MOORRED JERRY MIXES) Ariel	Higher State
16	20	EVERYBODY DANCE (KENDO/HIP HOP/ROSE/MIAMI MIXES) Freshhouse	East West Dance
17	10	LOVE IS ALL WE NEED (MAXX PICCHITTO/BOBBI D'AMICO/SCOTT/FRATER & JOE MIXES) Mary J. Blige	Uptown/WPCA
18	11	LOOT! NANT! (J. HUXIS/MIKESON/BREAN M/HEART F/ KOLLEKSON/NOUVEAU HAWK REICH (SILVAN/REAR & EPSON ELECTRO/KNOX) Tom Banton	Lifest
19	24	TO THE SEA (IAN POOLEY/PLANET TRAX/KELLO MIXES) Yello featuring Sina Nordeman	Mercury
20	20	GONNA MAKE IT (D'STILL/D.E.K.O. MIXES) Statestide	Moonshine
21	9	CUDDUY TO (MARK PICCHITTO/MIKESON/LOVE WON'T WAIT (JUNIOR VASQUEZ MIX) Gary Barlow	RCA
22	10	IT'S ALRIGHT, I FEEL IT (MASTERS AT WORK/MOOD 11 SWAGS/ARMANDO VAN HELDEN/ROMAN SIZE MIX) Nuyorican Soul	Talkin Loud
23	10	WEEP (PIONEER/VENTURA/PARTY, DANCENOL/DJ/JONAS/ALBUQUERQUE/HART MIXES) Shaka Ananise	One Little Indian
24	22	MAKINGING THROUD (HAMILLES VISITOURS DU SCORINTEL/LEPOTARD MIXES) Akane	WEA
25	29	TI AMO (TROUSER ENTHUSIASTS/PHAT 'N' PHUNKY MIXES) Gino G	Eternal
26	22	EXTREMIS (GATTARA/DOWNLOAD MIXES) Hal featuring Gillian Anderson	Virgin
27	20	TIME GOES BY (DOMINION MIXES) Charlie Dore	SI
28	14	REFLECT (CHRIS LIBERATOR/RED JERRY MIXES) Three 'N One	Multiple
29	5	I LOVE YOU... STAY (EXPERTS/POWER PLANT MIXES) Red 5	WEA
30	15	SOUL POWER (BORIS DILIGOS/CHU SHIAK MIXES) Snaresack	Moca
31	36	BIRDS (MERLEY & CHUCK MELLOW/VITURITE BREEZE MIXES) Ventura	BMG
32	1	THE PROPHET (C.J. BOLLAND MIXES) C.J. Bolland	Mer
33	29	COMING HOME (BAND OF GYPSIES/D.A.R.K./CASINO/METRO MIXES) Rozalla	Mer
34	20	THE DIFFERENCE (SPOT ON/TWEEKY & FUNKY/DJA/TECHNO BOHEMIANS MIXES) Funny Walker	Virgin
35	13	AROUND THE WORLD (DAFT PUNK/MOT/DEAGAS MIXES) Daft Punk	Virgin
36	4	HARD TIMES (VISIBLE MANSION/JULIUS/ROB DOUGAN MIXES) Rimboud featuring Sabrina Johnson	Top Banana
37	10	BE WITH YOU (SHARPP/COW & GATE MIXES) Cherry Orchard	Cleveland City
38	10	CLUBLAND REFUGEES (Clubland Refugees)	Wild England
39	10	ASSURD (MIXES) Fluke	Circa
40	44	STAY RIGHT HERE (MINDSPELL/DAA MIXES) Akin	WEA
41	28	SHARE THE FALL (WAY OUT WEST MIXES) Rom Size/Reinvented	Talkin Loud
42	20	TAX LOSS (JOHN 'O' FLEMING/LISA MARIE EXPERIENCE/SAM/GAUDI MIXES) Mantuan	Parlophone
43	33	MAKE THE WORLD GO ROUND (DEEP DISH/CURTIS & MOORE/AMAL/COM DUFFY MIXES) Sandy B	Champion
44	42	MYSTERY LAND (MIXES) Y Traxx	Mer
45	6	HOLD ON (MOULSE T/BLAZE MIXES/THIS WEEKEND (LAID BACK MIX) Ann Nesby	AM-PM
46	56	GONNA MAKE A TRIP (LISA MARIE EXPERIENCE MIXES) Freeze	Bay City
47	26	3 LET'S GET DOWN (CATCH THE BEAT/STONER BROTHERS/SPICE LOVER & RICHARD 'JUMPY' MISSION MIXES) Tony Toni Tone feat. DJ Quik	History
48	17	RETHINKWORLD (JULIES VENEZUELO/RANDY/O'LEVER/LEB MIXES) LSG	Hooj Choons
49	16	QUEST LINE (INTERFER MIXES) Zhane	Motown
50	10	WATCHA GONNA DO (Joy 4 Life)	Stress
51	47	BLACK IS BLACK (Allnighters)	Tidy Trax
52	29	FUNK ME (WENSON/DITLOV/CLANK MIXES) Clank	Faze 2
53	39	6 SENADUAL (WPER/CO/SEBASTIEN/TOFFER/DAVID/ROBIN/MIKESON/WINT/FAA/T/PA/MASTER MO. MARK, TONY & SIPHO MIXES) Michelle Gayle	1st Avenue/RCA
54	37	STAR POWER (FORTHRIGHT/HEALY, AMOS & KOGILIN MIXES) George Michael	Angels/Virgin
55	10	THIS IS DISCO (Dave Angel)	4th & Broadway
56	10	BORN TO BANG (SHARAM MIX) Westham	Loud Spirit
57	10	STARBUSTR K-Groove	Juice Groove
58	25	I LIKE IT (LISA MARIE EXPERIENCE/PHIL KELSEY MIXES) Angel Moraes	AM-PM
59	32	FORBIDDEN FRUIT (MIXES) Paul Van Dyk	Deviant
60	20	DR YEAH BABY (BEATMASTERS/TONY DE VIT MIXES) Dweeb	blanco y negro



[commentary]
 by alan jones

'You're Not Alone' by Olive and 3B3STINE, 'Feel What You Want' by Kristine W were more than 40% ahead of the rest of the field this week, and a battle royal developed between them for pole position. 'You're Not Alone' proved ever more popular as the week progressed but 'Feel What You Want' appeared out of nowhere and came close to snatching the glory at the close. In the end, it would have taken just one more Top 15 placing from our panel of DJs to swing the balance in favour of Kristine.

Instead, Olive claim the title for the second week, and are surely on the way to a much better CIB chart position than the number 42 place the track achieved when first released commercially last September... Kristine will almost certainly surely be the champ next week, continuing the hot streak of Champion/Cheeky. She topped more DJ charts this week than Olive, and was number one in London by some distance. Incidentally, why is it Champion seems to sign only women with one letter surnames? (Sandy B, Robin S, Kristine W... a pattern seems to be emerging, though 'tis rumoured Robin's next release will be via Warners)...

...This column has observed the dizzying rise in both the number of promos being mailed to DJs and the number of mixes commissioned with some concern but one company at least seems to be addressing the issue. Satellite, an offshoot of Northwestside, has pressed up only a one-sided promo for DOUBLESIDE 'RIP Groove', which has nevertheless climbed into the Top 10 in competition with some records with up to 13 mixes. No more promos are planned, though the commercial release will include more mixes, which should help to attract even DJs who were mailed the promo. It was interesting to see how this one pans out... The most unexpected act to have a club hit must be MANHATTAN. The increasingly popular and died-in-the-wool rock act appear courtesy of excellent and radically reworked mixes by a selection of DJs. Restless are so low, with DJs from all areas leaping on board, though those in the north are making the early running. As a hot promo of John Major (sampled) "performing" the Spice Girls' 'Wannabe' proves, no-one and nothing is safe from being made a slave to the dance rhythm.

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- 18 19 TRANSPORTING (OST) (Promo 10/97)
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11	27	NIGHT
14	28	SENS
15	29	MAKI
16	30	NOBI
18	31	UPPI
19	32	GOLD
20	33	LETS
28	34	SOM
16	35	WAN
27	36	MFEI
30	37	SECF
38	38	HAN
39	39	DO K
40	40	SHAL

Bullethead titles

11 responses 1003 27888

THE OFFICIAL CHARTS - 3 MAY

Valentine's 'SPS Gained Vocal Mix' with its very effective Tillesque throbbing bassline running completely riot, combined with the pure class vocal of Claudia Diaz. The original mix is more dreamy, contrasting with Roland The Bastard's mix which is severely bangy and siren led. There's an 'SPS Dub' too which rounds off this highly competent package for which that 'SPS Vocal' gets top marks.

KWESI 'HEAVENLY DAUGHTER' (SONY S2) (R&B) Adapted from an Al Green song, Kwesi brings a nu-classic soul feel to his work, similar to what Eric Benet is doing right now. The track is produced by former Loose Ends member/producer Carl McIntosh and benefits from an imaginative arrangement and contemporary lyrics. Presented in a variety of earthy R&B alternatives, the 'Brooklyn Yanks Mix' does it best on a slow jam that's not the most commercial, but definitely something to whet the appetite.

DREAM WARRIORS 'FLOAT ON' (EMI) (HIP HOP) This is loosely based on The Floaters original, though we are spared the "Hi, my name is Larry..." on this hip hop rewrite that retains only the chorus hook of the original. Sly Dunbar steps in on a couple of reggae mix alternatives which in actual fact are far more R&B club-friendly, though this is not the classic the song was the first time around.

ALLURE 'HEAD OVER HEELS' (CRAVE/EPIC) (SOUL) Mariah Carey launches her new label!

alternative cuts

- 1 'ACID BRASS' JEREMY DELLER (BLAST FIRST) The UK's number one brass band arrange dance classics such as Profile 232 and Voodoo Ray, Brassed off!
2 'SHARE THE FALL' REPRAZENT (TALKIN' LOUD) The Fall smash, now with full vocals.
3 'LUCKY' (RUDEY AND DORFMEISTER REMIX) LEWIS TAYLOR (ISLAND) Will Elton like it?
4 'M1 LIGHT' DJ KRUSH (SONY) 27 tracks in under 75 minutes. Made in Japan.
5 'WAITING HOPEFULLY: D*NOTE (VC) Project lifting gently with 4 Hero and Pam Anderson vocals.
6 'RELIGION AND POLITICS' URBAN SPECIES AND TERRY CALLIER (WHITE LABEL) Vote Terry every time!
7 'JAZZ POTATO' MR SCRUFF (PLEASURE) Straight out of Grand Central.
8 'HIS NAME IS...' UFO (BROWNSWOOD) An eccentric kung fu kick!
9 'SUN JUICE' NATURAL FLAVOURS (WAVE) The body and soul experience with congas.
10 'DANCING DRUMS' SHRI AND BADMARSH (OUTCASTE) Ananda Shankar gets reworked for tomorrow

Compiled by gilles peterson and played on his Worldwide radio show, Sundays 10pm-12am, Kiss 100FM

through Epic with this bump'n'grindin' street soul charmer by these four New York soul divas. To help things along, Nas makes a guest appearance with a few words, while Mariah herself appears briefly in the video. As a song it's a little predictable, but its melodic groove on you after a few spins and, considering everybody involved, you can only expect this to do well.

AKIN 'STAY RIGHT HERE' (WEA) (SOUL) It's just me who thinks that Mark Morrison's 'Return Of The Mack' was largely inspired by Chuckii Booker's soul gem 'Games'? Whatever the case, this track goes a step further by sampling the original, adding some street soul beats and rewriting some words and melody lines over what could be a popular summer soul tune.

KID LOOPS 'EXPERIMENTS' (ALL GOOD VINYL) (DRUM & BASS) The Looper serves up a doublepack of elegantly produced delights for R&S sub label A.G.V. Pick of the bunch is 'Liquid Overtw', which is in collaboration with Kumo. There's no shortage of futurism here.

CHECK THIS OUT! DO YOU WANT... THEN BUY THIS NOW! SACREBLEU DIMITRI FROM PARIS OUT NOW!

olive you're not alone 05:05:97 remixes by oakenfold/osborne, roni size matthew roberts, ganja kru, rollo & sister bliss

Chart table with columns 1-25 and rows for various artists and tracks.

the URBAN CHART

compiled by John Jones from a sample of more than 950 DJs across the UK. 0271-929 2011

Wk	UP	DOWN	TRK	ARTIST	ALBUM
1	1	11	REQUEST LINE	Zhane	Illwon/Motown
2	10	2	IN MY BED	Dou Hill	4th & Broadway
3	4	3	LOVE IS ALL WE NEED	Mary J. Blige	UpTown/MCA
4	5	6	LIFE AFTER DEATH (LP)	Nikolaius B.I.G.	Puff Daddy
5	6	8	HYPNOTIZE	Nikolaius B.I.G.	Puff Daddy
6	32	2	BLOOD ON THE DANCE FLOOR	Michael Jackson	MJ/Epic
7	2	6	STEP INTO A WORLD (RAPTURE'S DELIGHT)	KRS-One	Jive
8	5	3	SAUNDAY NIGHT (LP)	Zhane	Illwon/Motown
9	7	8	CAN WE	SWV	Jive
10	3	3	5 MILES TO EMPTV	Brownstone	MJ/Epic
11	34	3	SPIRIT	Sounds Of Blackness featuring Craig Mack	Perspective
12	3	5	AIN'T NO NICCA/AIN'T NO PLAIN	Jay-Z featuring Foxy Brown	Northwestside
13	16	9	HEAD OVER HEELS	Allure featuring Nas	Cruze
14	12	2	DMARRHISING TO THE TOP	Blackus	Word Of Mouth
15	26	2	STAY RIGHT HERE	Akin	WEA
16	15	5	WHAT KIND OF MAN	Mint Condition	Wild Card
17	9	3	DON'T LEAVE ME/NO DIGGITY (REMIXES)	Blackstreet	Interscope
18	11	4	NEVER HAD A LOVE LIKE THIS BEFORE	Steven Dante & Juliet Roberts	Belicious
19	13	4	ON & ON	Erykah Badu	Kedar/Universal
20	28	9	LIKE THIS & LIVE THAT	Lakesha Berri	A-Dept
21	31	9	JUST THE WAY YOU LIKE IT	Tasha Holiday	MCA
22	17	3	NO TIME	Li'l Kim	Atlantic
23	29	9	BIG DADDY	Heavy D	UpTown
24	20	2	DON'T WANNA BE A PLAYER	Joe	Jive
25	18	3	THE ULTIMATE	Artifacts	Atlantic
26	24	5	SENSATIONAL	Nichelle Gayle	1st Avenue/RCA
27	30	9	CAN'T NOBODY HOLD ME DOWN	Puff Daddy featuring Mase	Bay Bay
28	28	9	FLOAT ON	Dream Warriors	EMI
29	29	9	TELL ME DO U WANNA	Ginuwine	Epic
30	14	5	LOVE JONES (LP)	Original Soundtrack	Epic
31	27	9	BADUZZM (LP)	Erykah Badu	Kedar/Universal
32	29	2	WHAT THEY DO	Riots	Geffen
33	25	3	WAPORS	Snoop Doggy Dogg	Interscope
34	40	8	ASSORTED FLAVORS (LP)	Assorted Flavours	Hall Of Fame/Epic
35	37	3	IT'S ALRIGHT	Deni Hines	Mushroom
36	28	9	DO MY THING	Busta Rhymes	Elektra
37	25	3	BETTA LISTEN (LP)	Laurnea	Y&B Yum/Epic
38	25	3	GET UP	Leid Boyz	MCA
39	21	6	ONE IN A MILLION	Ala'iyah	Atlantic
40	15	11	I'M NOT FEELING YOU	Yvette Michele	Loud

[commentary]

by Tony farsides



Unsurprisingly, MARY J BLIGE shoots straight in at number three with 'Love Is All We Need'. Last week saw a 12 inch mailout of the track with Cut Father & Soul Shock mixes giving DJs an alternative mix and no doubt helping Mary up our chart. A future number one, perhaps, although Ms Blige might face some competition from Fugees' 'Refugee Camp' mixes of MICHAEL JACKSON'S 'Blood On The Dancefloor', which provide Michael with a rare entree into r&b clubland... Well done to Steve Wren's A&R subsidiary A-DEPT for its first showing in our chart with LAKESHA BERRI'S 'Like This & Live That'... This week sees Bad Boy Records' supreme SEAN 'PUFFY' COMBS touch down for LONDON MUSIC WEEK. According to Arista/BMG, Puffy will definitely be here and, given the respect he continually shows to UK acts in interviews, his panel should make for an interesting discussion. That's on Wednesday April 30 12pm-1.30pm in Room 1 at London's Business Design Centre... It will be interesting to see if TRACEY LEE'S anthem 'The Show' ever takes off here. Massive on the New York rap scene for months, the track hasn't even featured in our chart yet. Apparently, the method of the track featuring Busta Rhymes, Metho Man, etc will be promoted here shortly... On a similar tip, and equally worth watching down, are the remixes of CAMP LO'S 'Luchini', which has been licensed by Profile to London Records. No release date has yet been set.

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13	29	MAK
14	30	NOB
15	31	UND
16	32	GOLT
17	33	LETS
18	34	SOM
19	35	WAN
20	36	MFE
21	37	SECI
22	38	HAN
23	39	DOT
24	40	SHA

Bullethead titles

100

the intricate breaks roll smoothly without losing the friendliness of the dance floor, subtle piano flicks give the track that all important lift while the ultra low bass penetrates on the bottom end. A solid collection of underground science, check it out. ○○○○

GROOVE CONTROL 'BEAUTIFUL' (EXTATIQUE)

Beautiful this is too - a really chummy 'Extended Mix' full of lovely warm bits compiled by Dominic Moor & Co. A refreshing bouncy rendition with a husky vocal over a crisp percussion and synth composition. The "StrobeLight Mix" is more uptempo with a mystical intro of wavy warbles beckoning the drum wind-up and kick start. The 'Reinforced Mix' plays last - quippy house-paced drum & bass effect of brush sounds. A promising start for Pioneer's offshoot house label. ○○○○

PUSH FEATURING MAISHA 'CAN'T GET ENOUGH' (SUBVERSIVE) (HOUSE)

Responsible for channeling some top US grooves UK ade, here Subversive showcases its new signing, New York producer/writer Greg Smith. The vocal and dub mixes in original form are pumping, minimal NY beats in a head-nodding fashion, both very solid and steady. UK orientation comes from a classy Mo & Skinny funky hard house mix. A quality percussive build leads to the vocal break by Maisha, waiting

DM

only temporarily for the chunky, vocal-led mid-section to take a firm grip. A kindly added acapella underlines this cosmopolitan selection. ○○○○

LSG 'NETHERWORLD' (HOJO CHOONS) (HOUSE)

Oliver Lieb comes as a one-off on Hojo Choons, originally on the German Supersition label and soon to arrive in the UK in four styles. Gated, echoing keyboards with that distancing effect are the name of the game here, appearing in all four mixes as the keystone and being built on by Jules Verne, Kid Loops and DJ Randy. Jules Verne is pretty bang on - industriously pulsing with electro tinges and a deeply embedded beat, while DJ Randy's "Smoke Free Mix" plays harder and faster for the techno edge. Kid Loops moulds a more sporadic drum effect onto the main key lines, a stop-go sequence creating the lightest mix here. Perfectionists will go for the original mix from Oliver, who is due for a very prosperous 1997. ○○○○

urban cuts

- 1 'WHO'S THE MACK' MARK MORRISON (WEA)
Set for big things - self explanatory
- 2 'I'LL BE GOOD (REMIX)' FOXY BROWN (DEF JAM)
Using Queen's 'Another One Bites The Dust' to great effect
- 3 'FULL OF SMOKE' CHRISTIAN (ROCKAFELLA/DEF JAM)
Smokin' slice of nu classic soul
- 4 'SAY NOTHIN' OMAR (RCA)
He's back doing his own thing... unmistakably Omar
- 5 'DON'T STOP' D'INFLUENCE (ECHO)
UK crew back in business
- 6 BROWNSTONE LP (MJJ/EPIC)
Perfect late night listening
- 7 'G.H.E.T.T.O.U.T.' CHANGING FACES (BIGBEAT)
Downbeat hip hop soul cut
- 8 'HEAD OVER HEELS (REMIX)' ALLURE FEATURING NAS (GRAVE/SONY)
First signing to Mariah Carey's new Crave label
- 9 'WATERBED HEV' LP HEAVY D (UNIVERSAL)
Just dropped and full of phat funky flavas from the Havster
- 10 'DINAH' BLACKNUSS (WORD OF MOUTH)
Soulful summer sound from the Swedish collective

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

FILTER TIP 'SPANISH THING' (CRITICAL MASS) (ALTERNATIVE)
The Critical Mass label mellows out for this tune with its shuffling electro beats, punctuated by sub-sonic booms and topped off with squiggly synths and some nice n'easy horns. The 'Ambient Stretch Mix' sounds like Kraftwerk remixed by Jon Carter which can't be bad. ○○○○

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Side B: Track One
LISA MARIE EXPERIENCE REMIX

Side B: Track Two
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S	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25

the TOP CHART

(handbag)

[commentary]

by alan jones



MICHAEL JACKSON'S 'Blood On The Dance Floor' is number one with a big majority this week but further down the chart there's an election-type battle developing with the Labour Party anthem 'Things Can Only Get Better' (by D-REAX) debuting at 40 while the **MILJAMS** 'You Can Do Magic' entering at 22. This latter record's political link is not immediately apparent but the group's lead singer is one Debbie Currie, daughter of former Tory minister Edwina Currie. Whether or not Debbie's 50-50 rendition of the old Limmie & The Family Cooking hit was deliberately timed for the election - at which her mother's seat is in great danger - is not clear... Among a dozen new entries to the chart the highest is **NO MERCY**'s 'Please Don't Go', which is already number one with a handful of Discs. At the bottom end of the chart are two recordings of songs it would have been hard to envisage as dance records - **UNIT 28**'s stompingly NRGtic cover of Sandie Shaw's hit 'Girl Don't Come' and **ZION TRAIN**'s unexpected take on Eddie & The Hot Rods' 'Do Anything You Want To Do', the latter being put through the mixer by the Rapino Brothers, who work far less than many mix teams but rarely make misjudgements... Also staking a claim is **SAINITA**'s mum **MIDDEL BROWN**, a former mainstay of **FIM**'s Boystown Chart - an early Eighties fixture - with a recording of the Pet Shop Boys' 'It's A Sin' co-produced by another Boystown Chart favourite, Hazell Dean.

TOP 100	WKS ON CHART	ARTIST
1	3	Michael Jackson
2	4	Gary Barlow
3	6	Gina
4	11	Shine
5	16	I'M A MAN NOT A BOY
6	13	PLEASE DON'T GO
7	14	SHOW ME HEAVEN
8	14	LOVEFOOL
9	25	GUIDANCE
10	25	SNY WHAT YOU WANT
11	13	BELLISSIMA
12	9	YOU SHOWED ME
13	17	GOMMA GET ALONG WITHOUT YOU NOW
14	2	SENSATIONAL
15	10	SMALL TOWN BOY
16	5	I LOVE YOU...STOP!
17	28	DANCE WITH ME
18	23	COMING HOME
19	10	I DON'T WANT TO UN-BREAK MY HEAR/YOU'RE MAKIN' ME HIGH
20	22	PARTY PEOPLE (LIVE YOUR LIFE BE FREE)
21	10	FEEL WHAT YOU WANT
22	10	YOU CAN DO MAGIC
23	31	FALLING
24	12	YOU'RE NOT ALONE
25	3	SHINE
26	8	AMOUR
27	32	NIGHTMARE
28	24	DON'T SPEAK
29	15	FEELS LIKE HEAVEN
30	10	CORN/CIRCLE
31	10	OH YEAH BABY
32	15	HOT 'N STEAMY
33	10	I HAVE PEACE
34	10	IT'S A SIN
35	10	EVERYBODY DANCE
36	21	STAR PEOPLE
37	10	DO ANYTHING YOU WANT TO DO
38	26	POPCORN
39	10	GIRL DON'T COME
40	10	THINGS CAN ONLY GET BETTER
		Alvin
		Michael Jackson
		Gary Barlow
		Gina
		Shine
		North And South
		No Mercy
		Christina
		Nashie Brown
		Kamilian
		Kamouflage featuring Louise Emis
		DJ Quicksilver
		Lightning Seeds
		Yola Willis
		Michelle Gayle
		Lugelo
		Red 5
		Tin Tin Out
		Rozalla
		Toni Braxton
		Pussycat
		Kirstine W
		The Mojicans (featuring Debbie Currie)
		Art & Deco
		Oliver
		Space Brothers
		Pump Kings
		Swindrop
		Deja Vu (featuring Tasmin)
		Kerry Anne Martin
		Bliss
		Dave6
		Bianca
		Strike
		Nigel Brown
		Freshkiss
		George Michael
		Zion Train
		Outer Rhythms
		Unit 28 (featuring Quimble)
		D-Reax
		Label
		M&J/Epic
		RCA
		Big Life
		Armighly
		RCA
		Arista
		Nedrick
		Armighly
		Worx
		Branded
		DJ Or Die/Pow!/Viva
		Epic
		Radio Wave
		1st Avenue/RCA
		F1
		Mulligly
		VC Recordings
		BMJ
		LaFace
		3 Beat Music
		Champion
		Gotham
		Telstar
		RCA
		Earth Music/Manifeso
		All Around The World
		Positive
		Armighly
		(Almost)
		Future Underground Nation
		blanco y negro
		Armighly
		Fresh
		Infatily
		East West Dance
		Aegean/Virgin
		China
		Steph'it Out
		(Almost)
		FXU/Magnet

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TOP 100	WKS ON CHART	ARTIST
19	25	MAM
10	26	REVE
27	27	NIGH
14	28	SEKS
29	29	MAK
30	30	NOB
18	31	UND
32	32	GOLL
33	33	LETS
28	34	SOM
16	35	WAN
27	36	MFE
30	37	SECI
38	38	HAN
39	39	DOT
40	40	SHA

Bullered titles

- 19 **24** MAMA/WHO DO YOU THINK YOU ARE Spice Girls Virgin
- 20 **26** REVERENCE Faithless Cherry
- 21 **27** NIGHTLIFE Kenickie EMI/RS
- 22 **28** SENSATIONAL Michèle Gayle 1st Avenue/RCA
- 23 **29** MAKES ME WANNA DIE Tireky Fourth & Broadway
- 24 **30** NOBODY Keith Sweat featuring Athena Cage Elektra
- 25 **31** UNDERWATER Love Smoke City Jive
- 26 **32** GOLDEN SKIN Silver Sun Polydor
- 27 **33** LET'S GET DOWN Tony Toni Tone featuring DJ Quik Mercury
- 28 **34** SOMETIMES The Brand New Heavies frr
- 29 **35** WANTED DEAD OR ALIVE 2 Pac and Snopp Doggy Dogg Def Jam
- 30 **36** MFEO Kavana Nemesis
- 31 **37** SECRET GARDEN Bruce Springsteen Columbia
- 32 **38** HAND IN HAND Grace Perfecto
- 33 **39** DO MY THING Busta Rhymes Elektra
- 34 **40** SHADY LANE Pavement Domino

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

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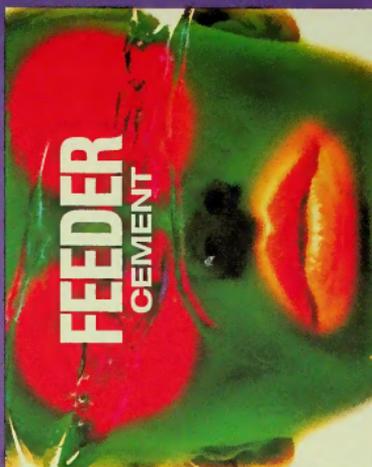
1 NEW HITS 1997

Various Artists/Virgin TV

- 2 **2** NOW THAT'S WHAT I CALL MUSIC! 36
Various Artists/EMI
- 3 **3** IN THE MIX 97-2
Various Artists/Virgin TV
- 4 **4** RISS ANTHEMS
Various Artists/EMI
- 5 **5** ROMEO + JULIET (OST)
Pepi Bonobono/EMI
- 6 **6** SHINE 8
Various Artists/Virgin TV
- 7 **7** SPACE JAM (OST)
Various Artists/EMI
- 8 **8** DANCE NATION 3 - PETE TONG & JUDGE JULES
Various Artists/Motown
- 9 **9** THE OLD SKOOL
Various Artists/Telstar
- 10 **10** KLUBBIN'UP
Various Artists/EMI
- 11 **11** ACCESS ALL AREAS
Various Artists/Polygram
- 12 **12** UNITED DANCE - VOLUME 6
Various Artists/EMI
- 13 **13** BOGUSOUS
Various Artists/EMI
- 14 **14** SURVIVE THE BEST CLASSIC SOUL
Various Artists/EMI
- 15 **15** THE SAINT (OST)
Various Artists/EMI
- 16 **16** THE BEST...ALBUM IN THE WORLD...EVER 5
Various Artists/EMI
- 17 **17** THE ALL TIME GREATEST COUNTRY SONGS
Various Artists/Curb
- 18 **18** THE ANNUAL 1 - PETE TONG & BOY GEORGE
Various Artists/EMI
- 19 **19** TRANSPORTING (OST)
Various Artists/Pepi Bonobono
- 20 **20** THE NO.1 S&W ALBUM
Various Artists/Polygram TV

- 25 **25** OLDER George Michael Virgin
- 26 **26** STILL WATERS Bee Gees Polydor
- 27 **27** THIS STRANGE ENGINE Marillion How Power/Castle Communications
- 28 **28** K Kula Shaker Columbia
- 29 **29** SECRETS Toni Braxton LaFace
- 30 **30** SHERYL CROW Sheryl Crow A&M
- 31 **31** ALISHA RULES THE WORLD Alisha's Attic Mercury
- 32 **32** JAGGED LITTLE PILL Alanis Morissette Maverick/Reprise
- 33 **33** FALLING INTO YOU Ceeline Dion Epic
- 34 **34** EVITA (OST) Various Warner Bros
- 35 **35** WHIPLASH James Fontana
- 36 **36** DIZZY HEIGHTS Lightning Seeds Epic
- 37 **37** THE GREATEST HITS The Monkees wamercap/EMI
- 38 **38** STOOOH Skunk Anansie One Little Indian
- 39 **39** BEFORE THE RAIN Eternal 1st Avenue/EMI
- 40 **40** BEAUTIFUL FREAK Feels Dreamworks

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US CHARTWATCH

Four years after their last LP and their many, well-documented traumas, Depeche Mode return to the US albums chart this week with Ultra entering at five. Not quite as impressive as Songs Of Faith And Devotion (which debuted at the top in April 1993, but enough to make Ultra the second highest placed album to date in the US. Their sixth charted album Stateside, Ultra is the group's third album to make the top 10, a sequence begun with Violator in 1990.

Depeche Mode have enjoyed Hot 100 action with their single Barrel Of A Gun and now look set to continue with the follow-up It's No Good. Currently inside the top 80 of Billboard's airplay chart, it is named this week as Gavin's record to watch. They're not the only Mute act having US success, as Erasure's in Your Arms is also on Billboard's airplay chart and has climbed to 30 on the Gavin Top 40.

With Spice Girls' Pop hitting twice and U2's Spice at 13, Ultra's high new entry means there are three UK-signed acts inside the top 15 albums for the second week in a row. However, last week's highest new entry, Chemical Brothers' Dig Your Own Hole, drops nine to 23, fittingly one place ahead of the electronics-dominated Saint磺磺磺. That follows a 32 place leap last week with a further rise of 12 places. Among the tracks on the album are Seeker Pilgrims 5 Underground which finally enters the Hot 100 at 54 after bubbling under.

After six weeks there is a new number one on the Hot 100, but Mark Morrison is still unable to claim the crown. He progresses one place to seven with Return Of The Mack as Puff



Daddy's Can't Nobody Hold Dem Down gives way at the top to fellow Bad Boy release Hypnotize by The Notorious B.I.G. With his Life After Death holding at one for a fourth week on the albums chart, he is the first act in over 12 years to post-consecrately have both the number one single and album. The last time was in 1990 when John Lennon's (Just Like) Starting Over topped the singles chart and Double Fantasy, with Yoko Ono, was the top album.

Runner-up for three of the four weeks Life After Death has been at number one has been Spice Girls' Spice. Their frustrations at not quite making it to the top of the chart are compensated by the continuing progress of their second single Say You'll Be There. It's been on Billboard's airplay chart for the past few weeks and climbs to eighth on Gavin's top 40 chart ahead of its US release in the first week of June. Meatime, Wannabe drops from five to six on the Hot 100 with the rest of the UK and UK-signed acts made up of White Town (25-33), U2 (Starting At The Top, 30-30), Gina G (34-35), Eric Clapton (50-48), Pradley (60-60), Faithless (70-45), Phil Collins (77-89), Seal (84-81) and U2 (Discography, 86-90).

UK WORLD HITS

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

AUSTRALIA

- 1 **2 BELONG TO ME**
Spice Girls (Virgin)
- 2 **BREATHE**
Pradley (J&R)
- 3 **YOUR WOMAN**
White Town (Chrysalis)
- 4 **SAY YOU'LL BE THERE**
Spice Girls (Virgin)
- 5 **IM KISSING YOU**
Tears (Mercury)

NETHERLANDS

- 1 **NAMA**
Spice Girls (Virgin)
- 2 **HUGOBON**
Shunk-A-Roo (Virgin)
- 3 **TIME TO SAY GOODBYE**
Sarah Brightman/Boyz II Men
- 4 **REMEMBER ME**
Blax Boyz (Zomba)
- 5 **DON'T YOU LOVE ME**
Erasure (SME)

GERMANY

- 1 **TIME TO SAY GOODBYE**
Sarah Brightman/Boyz II Men
- 2 **IT'S NO GOOD**
Depeche Mode (Mute)
- 3 **ALONE**
Blax Boyz (Polygram)
- 4 **MAMA/WHO DO YOU THINK YOU ARE**
Spice Girls (Virgin)
- 5 **AIN'T TALKIN' 'BOUT YOU**
Apolla Four Forty (Columbia)

FRANCE

- 1 **YOUR WOMAN**
White Town (Chrysalis)
- 2 **2 BELONG TO ME**
Spice Girls (Virgin)
- 3 **YOU SAID**
Whitey Affair (EMI)
- 4 **ALONE**
Blax Boyz (Polygram)
- 5 **SAY WHAT YOU WANT**
Tears (Mercury)

SWEDEN

- 1 **AIN'T TALKIN' 'BOUT YOU**
Apolla Four Forty (Columbia)
- 2 **REMEMBER ME**
Blax Boyz (Merji)
- 3 **MAMA/WHO DO YOU THINK YOU ARE**
Spice Girls (Virgin)
- 4 **IT'S NO GOOD**
Depeche Mode (Mute)
- 5 **BREATHE**
Pradley (J&R)

CANADA

- 1 **FRISTANDEL**
Pradley (J&R)
- 2 **RETURN OF THE MACK**
Mark Morrison (Atlantic)
- 3 **WINGS**
Faithless (Atlantic)
- 4 **YOUR WOMAN**
White Town (Chrysalis)
- 5 **BARREL OF A GUN**
Depeche Mode (Mute)

ARTIST PROFILE: ETERNAL

Eternal's determination to break America is underlined by the trio recording a new single specifically for that market.

Dreams, which is not featured on the UK version of the album Before The Rain, will be released in the US in July with an album to follow as Eternal undertake an extensive promotional visit of America during the summer.

Though their first single Stay reached the top 20 of the Billboard Hot 100 in 1994, EMI international marketing director Myles Keller points out, "Eternal are virtually unknown out there. They sold 100,000 albums of Always & Forever, but Power Of A Woman wasn't released there, so we've rethought how to address the US situation."

The US market's obsession with pigeonholing acts appeared to work against Eternal early on, with the company unable to work out where a line-up of three black women and one white woman fits in. But if that doesn't make it for lack of trying, the group's own efforts are being matched by EMI in the US which wanted Eternal over for three months, but commitments elsewhere prevented this from happening.

While Eternal have targeted a specially recorded song for America, in Japan the group have added extra tracks to Before The Rain to give the album appeal. It seems to have worked as the album is now approaching double gold sales of 200,000 in Japan. To support the release they have just completed a 10-date tour of the country, peaking in Tokyo last Tuesday (April 22) with an appearance at the World Earth



Day concert. Estimated worldwide television figures are at around 100m people. Eternal's presence there will continue with Japanese singing star Namie Amuro fronting a 1994 cosmetics television advertisement using the trio's track Think About Me. It will run for three months from June.

Besides visits to Japan and the States, they are continuing to concentrate efforts in Europe where Don't You Love Me has been a big radio hit. Included with a big push in France where Keller says they have yet to make a significant impact. Their new single is being released there this week, following a club and radio build-up, and looks likely to raise their international profile further. "We really have the French office very much on board this album," he says. "Think it's the perfect vehicle for Eternal in France."

TRACKWATCH: ETERNAL

- Before The Rain heading to double gold sales in Japan
- Top 30 album Belgium, Denmark, Germany, Japan and Netherlands
- Single Dreams set for US release in Japan
- Don't You Love Me out in France this week and Australia on May 5

THE PEPSI CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	11 BLOOD ON THE DANCEFLOOR (Michael Jackson)	(Epic)	21	11 ENCORE UN PUIS Guit	(MCA/Big)
2	1 BREEVIE I CAN Fly X (Aly)	(Vire)	22	11 DON'T LET GO (Lovel) De Vogue	(East West America)
3	10 BODYSHAKIN' (G) (G) (G)	(G) (G)	23	9 READY OR NOT (C) (C)	(Mercury/Departament)
4	10 LOVEFOOL (C) (C)	(Sire/Intone)	24	11 IF I NEVER SEE YOU AGAIN (New West)	(President)
5	8 BELLISSIMA (C) (C) (C)	(Polygram)	25	10 AROUND THE WORLD (J&R)	(J&R)
6	7 YOU MIGHT NEED SOMEBODY (Sire)	(Sire)	26	11 TAMBORIN (J&R)	(Polygram)
7	7 DROP DEAD GORGEOUS (Republia)	(Mercury/Intone)	27	11 CRAZY YOU G.U.R.	(J&R)
8	6 OLD BEFORE I DIE (Nobba Williams)	(Intone)	28	11 FREE ME (C)	(Polygram)
9	6 DON'T LEAVE ME (Blackout)	(Intone)	29	11 REMEMBER ME (Blax Boyz)	(Polygram)
10	10 HYPNOTIZE (Mercury)	(East West America)	30	11 NIGHTMARE (Sire)	(Mercury)
11	11 DON'T SPEAK (No Doubt)	(MCA)	31	11 FLY LIKE AN EAGLE (S&P)	(GTT)
12	12 HALL TIES (Mercury)	(Mercury)	32	11 SAINT (C)	(Polygram)
13	8 YOU SHOWED ME (Epic)	(Epic)	33	11 HONDI JART (KICHO) (KICHO)	(KICHO)
14	3 STARING AT THE SUN (U2)	(RCA)	34	11 MFD (C)	(Epic)
15	11 MAMA/WHO DO YOU THINK YOU ARE (Spice Girls)	(Virgin)	35	11 ALRIGHT (J&R)	(Polygram)
16	14 THE REAL THING (Les Disruptors)	(Mercury)	36	11 LAZY (Sire)	(Mercury)
17	11 STAR PEOPLE (George Michael)	(Polygram)	37	11 TILL I DIE (Sire)	(Mercury)
18	15 SOMETIMES (Brand New Heroes)	(GTT)	38	11 WHAT DO YOU WANT FROM ME? (Mercury)	(Polygram)
19	11 SENSATIONAL (Michael Gayle)	(GTT)	39	11 VAPORS (Sire)	(Mercury)
20	11 HUSH (Alicia Keys)	(GTT)	40	11 DON'T YOU LOVE ME? (Eternal)	(Sire)

VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	11 TELLIN' STORIES (The Chantelles)	(Virgin/BMG)	21	11 THESE DREAMS - GREATEST HITS (C)	(Capitol)
2	11 IN FOR THE MONEY (Sugarcats)	(Polygram)	22	11 WHIPPLASH (Mercury)	(Mercury)
3	11 ULTRA (Depeche Mode)	(Mercury)	23	11 THIS STRANGE (The Roots)	(Blue Note/Blue Note)
4	11 MOTHER NATURE CALLS (C)	(Polygram)	24	11 STOOISH (Shunk-A-Roo)	(Globe Intone)
5	11 WRITE ON BLONDE TIES (Mercury)	(Mercury)	25	11 JAGGED LITTLE PILL (Alicia Keys)	(Mercury/Capitol)
6	11 BLUR (C)	(Polygram)	26	11 ATTACK OF THE GREY LANTERN (Mercury)	(Polygram)
7	11 OCEAN DRIVE (Lightbulb Family)	(Mercury/Capitol)	27	11 ODDLY (C)	(Mercury)
8	11 BLUE IS THE COLOUR (The Beautiful South)	(Mercury)	28	11 (WHAT'S THE STORY) MORNING GLORY (C)	(Capitol)
9	11 COME FIND YOURSELF (Run-LCMC)	(Chrysalis)	29	11 BEAUTIFUL FEELS (C)	(Mercury)
10	11 POP (C)	(Mercury)	30	11 DOZZY HEIGHTS (Sugarcats)	(Mercury)
11	11 EVERYTHING MUST GO (Mick Stone/Peaches)	(Epic)	31	11 B-SIDES, SEASIDES & FREEDOMS (Mercury/Capitol)	(Mercury)
12	11 GLOVE (C)	(Mercury)	32	11 RECHING DREAM - THE VERY BEST OF (Mercury)	(Mercury)
13	11 TRAVELLING WITHOUT MOVING (Jamaica/Blax Boyz)	(Mercury)	33	11 ELEGANTLY WASTED (C)	(Mercury)
14	11 K's Slider (C)	(Mercury)	34	11 CRYERS ON THE CHAIRS - THE BEST OF (Mercury)	(Mercury)
15	11 OLDER (George Michael)	(Mercury)	35	11 SPAIN'S SPACE (C)	(Mercury)
16	11 COMING UP (Sire)	(Mercury)	36	11 NINE LIVES (Mercury)	(Mercury)
17	11 SHERYL CROW (Sire)	(Mercury)	37	11 THE VERY BEST OF... The Eagles	(Mercury)
18	11 ALISA RISES THE WORLD (Alicia Keys)	(Mercury)	38	11 ALL CHANGE (C)	(Mercury)
19	11 THE GREATEST HITS (Mercury)	(Mercury/Capitol)	39	11 THE BEANS (Mercury)	(Mercury)
20	11 REPUBLICA (Mercury)	(Mercury/Capitol)	40	11 TIL I DIE (Sire)	(Mercury)

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	BLOOD ON THE DANCE FLOOR	Michael Jackson	Epic	CD 664625	(SMA)
2	1	I BELIEVE I CAN FLY	R Kelly	Jive	JIVET 415	(P)
3	3	YOU MIGHT NEED SOMEBODY	Shola Ama	WEA	CD WEA 097021	(W)
4	NEW	HYPNOTIZE	The Notorious B.I.G.	Puff Daddy/Arista	7422146611	(BMG)
5	2	DON'T LEAVE ME	Blackstreet	InterScope	INT 95334	(BMG)
6	NEW	VAPORS	Snoop Doggy Dogg	InterScope	INT 95330	(BMG)
7	NEW	NOBODY	Keith Sweat/featuring Athena Cage	Eletra	EKR 2337	(W)
8	NEW	LET'S GET DOWN	Tony Toni Tone featuring DJ Quik/Mercury/MEFX	445	(F)	
9	4	WANTED DEAD OR ALIVE	2 Pac and Snoop Doggy Dogg	Def Jam	544051	(F)
10	NEW	DO MY THING	Busta Rhymes	Elektra	EKR 2337	(W)
11	7	SENSATIONAL	Michelle Gayle/1st Avenue/RCA	CD 7423141302	(BMG)	
12	9	SOMETIMES	The Brand New Heavies	Illr	CD BANHCD 8	(F)
13	5	REQUEST LINE	Zhané	Motown	CD 8606472	(F)
14	6	STEP INTO A WORLD (RAPTURE'S DELIGHT)	KRS One	Jive	JIVET 411	(P)
15	NEW	WHAT THEY DO	Roots	Geffen	GFST 22240	(BMG)
16	8	ON & ON	Erykah Badu	Universal	UM 117	(BMG)
17	10	CAN WE	SWV	Jive	JIVET 423	(P)
18	13	HIT 'EM HIGH (THE MONSTARS' ANTHEM)	Rhaka Bates Byrnes/Cosciell/Cosciell/Meat Hut	Alicia	A 5497	(W)
19	11	NO TIME	Li'K Kim featuring Puff Daddy	Atlantic	A 55947	(W)
20	14	REMEMBER ME	The BluzBoyz	Pharm 12P/HARM 1	(TRG/BMG)	
21	12	TO LIVE & DIE IN LA	Makaveli	InterScope	INT 95259	(BMG)
22	15	KEEP ON KEEPIN' ON	M.C. Lyte/Xscape	Atlantic	A 39507	(W)
23	18	DON'T LET GO (LOVE)	En Vogue	East West	A 39781	(W)
24	17	RUMBLE IN THE JUNGLE	Fugees	Mercury	5740391	(F)
25	16	GOTTA BE YOU	JT	Epic	CD 6643463	(SMA)
26	19	THE REAL THING	Lisa Stansfield	Arista	CD 74231463212	(BMG)
27	23	CAN'T NOBODY HOLD ME DOWN	Puff Daddy/featuring Mass	Puff Daddy/Arista	7423146353	(BMG)
28	21	LOVE GUARANTEED	Damage	Big Life	CD BL-URDA 133	(F)
29	20	FOREVER MORE	Puff Johnson	Work/Columbia	CD 66444075	(SMA)
30	25	GET ME HOME	Foxy Brown featuring Blackstreet	Def Jam	JDM 125F-32	(F)
31	24	I'M NOT FEELING YOU	Yvette Michele	Loosd	74231465221	(BMG)
32	26	MOAN & GROAN	Mark Morrison	WEA	CD WEA 096001	(W)
33	22	MR BIG STUFF	Queen Latifah, Shades & Free	Motown	5736571	(F)
34	27	EVERYTIME I CLOSE MY EYES	Babyface	Epic	CD 6942492	(SMA)
35	29	LET ME CLEAR MY THROAT	DJ Kool	American Recordings	74231465291	(BMG)
36	37	LAST NIGHT	Az Yet	LaFace/Arista	7423142201	(BMG)
37	NEW	27	27	27	27	27
38	34	SPACE COWBOY	Jamroquel	Epic	4277827	(SMA)
39	28	DO YOU LOVE ME	Eternal	1st Avenue/EMI	CD CEEMS 405	(E)
40	33	I SHOT THE SHERIFF	Woman G	Def Jam/Mercury	1225F 31	(F)

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

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	NIGHTMARE	Brainlog	Positive	12TV 75	(E)
2	NEW	THA WILD STYLE	DJ Supreme	Distinctive	DISNT 21	(P)
3	NEW	HYPNOTIZE	The Notorious B.I.G.	Puff Daddy/Arista	7422146611	(BMG)
4	2	SCARED	Slacker	XL Recordings	XLT 94	(W)
5	NEW	DO MY THING	Busta Rhymes	Elektra	EKR 2337	(W)
6	4	STEP INTO A WORLD (RAPTURE'S DELIGHT)	KRS One	Jive	JIVET 411	(P)
7	1	AROUND THE WORLD	Daft Punk	Virgin	V51 1632	(E)
8	NEW	HAND IN HAND	Grace	Perfecto	PERF 137	(W)
9	5	DON'T LEAVE ME	Blackstreet	InterScope	INT 95334	(BMG)
10	3	I'LL BE YOUR FRIEND	Robert Owens	Perfecto	PERF 1377	(W)
11	8	GROOVEBIRD	Natural Born Grooves	Positive	12TV 75	(E)
12	NEW	WHAT THEY DO	Roots	Geffen	GFST 22240	(BMG)
13	NEW	GOING OUT OF MY HEAD	Fatboy Slim	Skins	SKINT 19	(SMA/W)
14	NEW	BELLISSIMA	DJ Dackalver	Positive	12TV 72	(E)
15	NEW	MAKES ME WANNA DIE	Tricky	Fourth & Broadway	12BR 348	(F)
16	13	FIRED UP!	Tricky Green Dogs	TWisted	UK TW12 10616	(BMG)
17	NEW	RESISTANCE	Dom & Roland	Moving Shadow	SHAD0W104	(SRC)
18	15	THE SAINT	Orbital	Illr	IFX 290	(F)
19	NEW	THE URBAN HAZE EP	Basement Jaxx	Atlantic	Jaxx JAX0010	(W)
20	NEW	NOBODY	Keith Sweat/featuring Athena Cage	Eletra	EKR 2337	(W)
21	NEW	ELEMENTS/GOING DOWN	Decorder	Second Movement	SMR25	(SRC)
22	9	READY OR NOT	The Course	The Brothers	12BRV 2	(TRG/BMG)
23	NEW	VAPORS	Snoop Doggy Dogg	InterScope	INT 95330	(BMG)
24	7	NO TIME	Li'K Kim featuring Puff Daddy	Atlantic	A 55947	(W)
25	NEW	STRONGER TOGETHER	Sian	Hi-Line/Polydor	5735611	(F)
26	20	CAN WE	SWV	Jive	JIVET 422	(P)
27	12	WANTED DEAD OR ALIVE	2 Pac and Snoop Doggy Dogg	Def Jam	544051	(F)
28	18	ENCORE UNE FOIS	Sash!	Multiply	12MULTY 18	(TRG/BMG)
29	NEW	THE PAYBACK EP	Rip Productions	4th Floor	FR2003	(Import)
30	NEW	THINGS CAN ONLY GET BETTER	D-Ream	Magnat	MAG 10001	(F)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	1	SHARE MY WORLD	Many J Bigie	MCA - MCCA	11619	(BMG)
2	NEW	SHELTER	The Brand New Heavies	Illr	8218807/19238874	(F)
3	2	DIG YOUR OWN HOLE	The Chemical Brothers	Vegite	ZUSTLP 3X03/S3MC 2	(E)
4	3	LIFE AFTER DEATH	The Notorious B.I.G.	Puff Daddy/Arista	7422146611	(BMG)
5	7	KISS ANTHEMS	Various	PolyGram	TV -5534794	(F)
6	NEW	BRASSIC BEATS - VOLUME TWO	Various	Sweet	BRASSIC 4LP	(W)
7	NEW	SATURDAY NIGHT	Zhané	Motown	-5307514	(F)
8	8	BOOTY CALL	Various	Jive	HIP 182	(W)
9	10	DANCE NATION 3 - PETE TONGE & JUDGE JEES	Various	Ministry Of Sound	3DANC 3	(SMA/W)
10	9	ANOTHER LEVEL	Blackstreet	InterScope	-INTC 90011	(BMG)

SPECIALIST CHARTS

3 MAY 1997

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MM editor rapped □ At last, praise for Eurovision

I wish to bring to your attention a comment made by *Melody Maker* editor Mark Sutherland on Carlton TV's London Tonight (Wednesday, April 16) concerning a news item on Mark Morrison's latest court case. For Sutherland to say in a matter-of-fact tone that in America, all R&B artists are expected to have served time in prison, is both patronising and above all – racist. Where did he get this "fact" from? Would he be willing to run through any of the recent R&B charts and tell us how many, if not all, of the artists represented have had jail sentences?

The said comment was but for a few seconds, and while it would have passed many viewers by, it served to perpetuate the image of black, or at least African-American, artists being nothing but hoodlums, which is the move for furthering their careers. Of course the weekly inky, *NME* and *Melody Maker*, which Sutherland has worked for, seem to only run front cover pieces on African-American artists like Snoop Doggy Dogg to justify this view point. Serious coverage is denied to many more worthy black artists who neither have a jail record nor propound the gangsterist image, which some journalists like Sutherland are clearly prepared to highlight in their publications because of the suggested "dangerous" elements that surround it. Such a flippant and racially undermining statement from an editor of a major British music paper, even one with an inconsistent interest in black music, should not be allowed to pass without comment in the industry. We should not shy from pulling up and criticising black artists who are out of order, but we should not stand for

swEEPING statements which paint a whole genre with one foul brush from someone whose authority to comment on the state of black music is evidently tenuous.

The flipside of Sutherland's comment, it would seem, is that the reason why the many fine British black music artists don't get any serious coverage in the inky is he's been associated with it because they haven't served time in jail!

Sienna Hoji,
Black Music Vox,
The Designworks,
Park Parade,
London NW10.

The stresses and strains of owning and running an independent record and sheet music store in modern times eventually took its toll on Ronnie Blacklock who died suddenly at his home, aged 54, earlier this month.

Ron, and his father before him, had run Bandparts Music Stores in Edinburgh city centre for more than 50 years. He was a much-loved and respected figure in the Scottish music scene and his knowledge of sheet music was second to none.

He always took great pride in offering a helpful, personal service to all his customers and supplied music, sheet music and guitar strings to people all over the world.

Our thoughts are with his wife Dorothy and daughter Gillian. Bob Buchan,
Warner Music UK (on behalf of all Ronnie's friends in the Scottish Music Industry)

It has become commonplace for columnists to knock the Eurovision Song Contest (surely somebody can be original and admit to liking it!) but I have never seen such a venomous attack on it as that by the editor ("Eurovision is now too bland to matter", *MW* Comment, March 27). You may personally dislike the contest and its music, but the fact remains that the Eurovision Song Contest regularly gets around 10m viewers in this country, similar to the number who watch the Brit Awards. Surely this demonstrates that contrary to your narrow-minded views there is definitely a place in the music business for music which is tuneful and melodious, and why should millions of people be denied it simply because you and other columnists do not happen to like it?

It is a mystery why you should criticise it for being inoffensive – you cannot seriously be suggesting that music needs to be offensive to deserve a place in the business!

You may be surprised to hear that I thought all eight songs in this year's Great British Song Contest were of a very high standard. Sadly, though, it seems that British record companies are as narrow minded as yourself as, so far, only two of the eight songs have been released.

In one of his recent columns, Jon Webster concludes that Radio Two should be aiming younger "and the first thing they need is a name change to help in their positioning and rid them of the stigma of the show your mum listens to".

He appears to be suggesting that Radio One should cater for the under-24s with Radio Two (under a new

name) catering for the 25 to 49-year-olds. What then about the over-50s? They are entitled to music suitable for them – tuneful and melodic. There are no national radio stations catering exclusively for the musical tastes of the over-50s, and with the number of elderly people increasing this needs addressing urgently.

Unless the BBC can provide a third national music station catering for the over-50s, Radio One should be catering for the under-40s and Radio Two for the over-40s.

Robin Hayward,
Cheltenham,
Gloucestershire.

Duoless apology to LG Wood (MW, April 10) for having described him as deceased would be laughable were it not typical; this is the second time in recent weeks that *MW* has accidentally pronounced dead one of the industry's former leading figures (the other being the very much alive Brian Willey). This is symptomatic of the *MW* staff's seemingly scant appreciation for our industry's past.

Mark Lewishon,
Berkhamsted.

On behalf of HMV UK I would like to thank everyone who attended our Football Extravaganza this month.

Your generosity and support for Nordoff Robbins never ceases to amaze me and I know that everyone connected with the charity will be absolutely delighted with the funds you have helped to raise. Congratulations and my sincere thanks.

Brian McLaughlin,
HMV Europe.

Please send all letters for publication to:
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SINGLES

GENEVA: *Tranquillizer (Nude NUDE 6)*. A soaring melody, chiming guitars, strings, throaty vocals—all of Geneva's trademark elements remain intact. **B+**

FRANKIE OLIVER: *Give Her What She Wants (Island Records LCD 2011/854 741-2)*. A bouncy slice of bubblegum reggae—but will the weary stay hot enough to push this into the charts? **C+**

JUNGLE BROTHERS: *Brain (Gee Street/V2 Records GEE001003)*. The JB's go jazzy on this laidback outing. Clever middle eight keyboard adds airiness. **C+**

BELLE & SEBASTIAN: *Day On Wheels (Leasport CD007)*. Following last year's critically favored album, this EP offers four delicately-folded slices of bedroom poetry laced with shades of Love and Simon & Garfunkel. **C+**

MONACO: *Sweet Liss (Polydor 5715552)*. A thunderous disco monster that should give New Orleans' Peter Hook and his new mate Pottier their second Top 10 hit. **C+**

CAKE: *I Will Survive (Mercury/Capricorn 532 861-2)*. A straight-up cover of the Gloria Gaynor classic from Sacramento's top entertainer and arch ironist. Will the nation stand for it, though? **C+**

PLACIDO: *Bruise Pristine (Hut FRC 055)*. A re-release of the band's first single, a bristly, sticky rush of punk guitar and Brian Malko's strangled cat vocals. Should be their biggest hit. **C+**

HOWARD NEW: *Straight To You (Parlophone CD058)*. Soul vocalist New seems torn between cred and poppism. This Nick Cave ballad has all its edges sandblasted for radio appeal. **C+**

ZION TRAIN: *Do Anything You Want To Do (China WOLCR0208)*. Eddie & The Hot Roots' surging punk as them gets reworked. Disappointing. **C-**

JEREMY HEALY & AMOS: *Argentina (Positive CD074)*. Strings, guitars, Catholic Spanish wittering and a relentless 4/4 beat—it can only be the first of the inevitable wave of megachurch summer anthems that will definitely earn its place in the charts. **C-**

STRIKE: *Have Peace (Fresh FR05088)*. Not as instant as their previous releases, this represents Strike's most distinctive single yet, moving from a dreamy piano opening into a laidback, rap/poet-influenced dance groove. **C-**

SPEEDY: *Time For You (Bailer House BOLA001)*. A bright, authoritative brass section combined with a strong rousing chorus helps turn this into Speedy's best record since its date. **C-**

DAVID COVERDALE & WHITESNAKE: *Too Many Tears (EMI Records CD1-CD085 071)*.



BUSH: *MELODIC, ROCK-OUT FORMULA*

Although this blues burner has a strong vocal performance from Coverdale, it is slightly too tame to genuinely excite. **C-**

MAXWELL: *Ascension (Columbia 664595-2)*. Another attempt to turn critical acclaim into singles success from the No Soul male crooner with a voice like velvet and looks to match. This smoochy single from his album may, though, be too subtle to provide the breakthrough, though. **C-**

THE DHARMAS: *Channel Hopper (Rhythm King DHR0040CD)*. The band look to turn their strong live following into record sales with this slightly quirky, uplifting single which, with its swirling keyboards, frantic drumming and the use of double hooks, cannot fail to draw listeners in. **C-**

YELLOW: *To The Sea (Mercury 514472L)*. Featuring the trademark "mumbling" of Steve Nordinstein, Yello's return is marked by less upstart production values than before. A fairly straightforward slice of vocal electronica. **C-**



FRANKIE OLIVER: *BUBBLEGUM REGGAE*

BECK: *Sissyneck (Geffen GFSTD 2225)*. Gaining converts by the day, Beck's maverick touch has now been felt fully by the mainstream and this typically languid effort will reinforce his growing reputation as a very cool act. **C-**

AALIYAH: *If Your Girl Only Knew (Background/Atlantic 7567 95610 56510P)*. This precocious US R&B diva should easily make the Top 20, particularly as it is packaged with new mixes of One in a Million including one by housemeister Armand Van Helden. **C-**

BUSH: *Greedy Fly (Trauma/Interscope IND05536)*. From its low-key, downbeat opening, this new offering quickly reverts to the melodic, rock-out formula which has served the London boys so well in the US. Expect another hit at home with this one. **C-**

GENERAL LEVY: *Unique (Renaik CD09K70)*. Following on from his Top 10 hit Incredible, the Godfather of Jungle General Levy returns with another ballad/jungle track. Destined to cross over once again. **C-**



SOLAR RACE: *POWER AND VOLUME*

SINGLE OF THE WEEK
SARAH BRIGHTMAN & ANDREA BOCELLI:
Time To Say Goodbye (Con Te Partiro)

(Columbia COLA 8000). This neo-classical collaboration between the West End star and one of Italy's hottest tenor talents recently became the biggest selling single in German chart history. Mostlly sung in Italian, it has a beautiful, soaring melody that gives it true Nessel Dorra potential. **C+**

ALBUMS

ANT & DEC: *The Cult Of Ant & Dec (Telstar CD 2887)*. The above-mentioned recent singles suggested a more inventive direction, but there's little evidence of that on this 13-track collection. **C-**

RAY GASKINS: *Shady Lane (Lipstick LP-HOT 855-2)*. Featuring a cool mix of mellow jazz and funk, acclimated saxophonist Ray Gaskins draws upon his years of session experience to produce his fourth solo album and his first recorded live in the studio. **C-**

JJ GALE: *When The Wind Blows (PolyGram 5329102)*. A double CD set chronicles the career of the influential Oklahoma musician. The collection features 50 songs of which six are previously unreleased. **C-**

VARIOUS: *How We're Totally Bankers 2: Hixxy & Sharky's Hardcore Mayhem (React Music React 101)*. Happy hardcore DJs Hixxy & Sharky are currently riding high at the crest of the hardcore revival and their frenetic compilation is certain to do well with the under 25s. **C-**

PETER BRUNT NELL: *Have You Seen That Girl Again (Almo CDALM 33)*. Brunnell, a hidden gem of the music industry, offers a low key take on west coast rock. The work of a true talent. **C-**

SOLAR RACE: *Solar Race (Silvertone 05105-2)*. This Steve Albini-produced debut album from the Manchester-based post-grungers contains all the necessary power and volume, but could have done with a few more songs. **C-**

ALBUM OF THE WEEK
SILVER SUN: *Silver Sun (Polydor 5372082)*. After a series of singles full of intense harmonies and angling hooks, this debut album does not disappoint. The modest commercial success of the singles suggests this won't be a chart topper, but watch the buzz build. **C+**

DRY: *One (Mercury 514472L)*. This week's reviewers: Michael Arnold, Sarah Davis, Ben Dyer, Tom FitzGerald, Simon Harper, Duncan Hamilton, David Knight, Mike Pattenden, Ajax Scott, Martin Talbot and Paul Williams

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ALAN JONES: *TALKING MUSIC*

ALAN JONES TALKING MUSIC

Paul McCartney's first solo single for four years, *Young Boy*, has a semi-acoustic bounce that reveals his style hasn't changed a great deal since *Off The Ground*. A pleasant enough excursion and one that will surely chart in the aftermath of *The Beatles Anthology*, but not exactly vintage Macca...**Kenicrie's** brand of girl power is more abrasive than the Spice Girls' and their latest single, *Nightlife*, is an energetic, very basic workout with endearing rough edges. They probably attract much the same audience as Shampoo and their quirky songs are cast in the same mould. *Nightlife* probably won't hang around long, but it will help raise the group's profile...The fourth single from the Space Jam movie, *Monica's For You I Will*, was written by Dianne Warren and produced by David Foster, a pairing which worked magnificently for Toni Braxton and

Celine Dion. It's one of those anthemic ballads that Warren has a knack for writing, building to a swaying finale with Monica's inch-perfect R&B-inflected vocals proving a perfect foil. Already a huge hit in America and likely to be the same here...Apart from an ill-advised version of Chic's *Good Times*, *Zhane's Saturday Night Album* is a quality outing, stuffed with pretty down tempo R&B and some spirited jacking exercises, all performed with polish. The girls are genuinely innovative; even a brave attempt at Billy Joel's *For The Longest Time* works. Ultimately, the fate of this album will depend on Zhane's ability to follow up their excellent *Request Line* hit, but that shouldn't be too hard...Gary Barlow's take on Roachford's *Cuddly Toy* is making big noises in the clubs, which is just as well as *Love Won't Wait*, which occupies the A-side of his

upcoming single, is disappointing. The Madonna-penned track sounds like an inferior Cliff Richard record, with Barlow making a bizarrely accurate facsimile of Sir Cliff's falsetto. None of which will prevent it from being a big hit, of course...**Comelious Brothers & Sister Ross** were one of the most sophisticated soul acts of the early Seventies, scoring several monster R&B hits in the US, most notably with the gorgeous *Too Late To Turn Back Now*, which lends its name to a new album in EMI's Heart Of Soul series. The pair use the male lead/female repeat vocal style on a selection of melodic ballads and tempo tracks swathed in strings. Check out similar entrants in this mid-price series from *Melba Moore*, **T Connection** and, most notably, *Bauree*.

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TALENT

RADIOHEAD
READY TO JOIN THE SUPERLEAGUE WITH OK COMPUTER

Two years ago when Radiohead released their seminal second album *The Bends*, they were hailed in the press as "the new U2". Now any band displaying similar properties of that intense, widescreen rock sound is greeted as "the new Radiohead".

In fact, *The Bends* was a slow burner on its release in March 1995. It had only sold 150,000 copies before the top five single *Street Spirit* and several Brit Awards nominations kicked in, taking it over the half-million mark eight months later.

The exponential scale of its success has inevitably resulted in an extraordinary level of anticipation for the band's new album. OK Computer, which is released in June.

"Obviously it will have a much faster take up than *The Bends*, but they've also made the most influential album of the year," declares Parlophone managing director Tony Wadsworth. "They haven't taken a safe option; they've gone for something very adventurous."

He is not exaggerating. OK Computer is an ambitious, intense and complex suite of songs. It may lack the immediacy of *The Bends*, but it shows how far the band have come in the past two years. It will almost certainly garner album of the year awards across the board.

OK Computer began life on the road with many of the songs being previewed, worked up and honed at live events such as T in the Park and US tours with REM and Alanis Morissette. The band then moved to a library in Bath to record themselves on a mobile they bought for the purpose.

"We have the idea of traditional studios because they're so clinical and we decided the same thing about producers," says guitarist Jonny Greenwood. "We spent so long rehearsing and arranging the songs that there really wasn't much for a producer to do, we didn't want a father figure in there with us."

Instead, the band took with them engineer Nigel Godrich, who worked on *The Bends*, and that album's sleeve designer Stanley Donwood. He set up his Apple Mac by the tape deck and worked on artwork ideas or, aided by the band, updated their website.

This partly explains some of the album's themes of mechanization, civilization and dehumanization, although the density of the sound demands absolute concentration to make sense of the songs.

Greenwood maintains that the finished product is a natural progression from its predecessor. "There's quite a lot of continuity, songs that could have been on it that are closer to *Plastic Trees* and *Street Spirit*. It's not like we had a massive change of direction or tried to rip off everything we'd done before. If anything, there's a lot more space on it, we're more confident about things not happening for a few seconds."

This is best exemplified by the album's bold lead single, *Paranoid Android*, a six-and-a-half minute epic which shifts through four "movements", accelerating and decelerating through acoustic segments and ripping guitar breaks. It is breathtaking and, potentially, commercially suicidal.

Not so, maintains Wadsworth. "Radio is more open now in the UK than it's ever been. Radio One has a very adventurous playlist and others are following suit. I see no reason why we shouldn't get support. Besides, their success has never depended on singles. They've never taken the conventional route and everything we've done that's worked has been against the rules, so our feeling was that we should continue to break rules."

In fact, *Paranoid Android*, which receives its exclusive first play on Radio One's Evening Session this Wednesday, works as a microcosm for the sound and feel of the entire album.

"It's the first track I play to anyone who wants to know what the album sounds like," says Greenwood. Nevertheless, the single also signals the demands



Act: Radiohead Project album (air)

OK Computer places on the listener initially. Songs like the squalling *Electioneering* or the psychotic *Climbing Up The Wall* take time to seep in, even if they are evoked up by beautiful, sublime lullabies such as *Let Down* and *No Surprises*. It is not your average rock album.

"People have suggested there's less guitar on it actually," says Greenwood. "But a lot of the sounds which have been ascribed to keyboards are in fact

mutated guitars. And there's a lot of strings on various tracks, but they don't sound obvious. I got quite obsessed with how string parts hadn't changed much since Eleanor Rigby, so we tried to learn about film and classical music and effected these sort of quarter tone clusters which nearly work."

The band maintain they were influenced more by Ennio

Morricone and the Polish composer Penderecki than contemporary rock acts and OK Computer bears this out.

"People here are saying that it could well dictate what the next REM or U2 album will sound like," says Wadsworth. "I think they are so far ahead now in terms of what they're doing. They take chances and that's recognised by their peers and their fans."

OK Computer includes the track *Exit Music* which is featured on the end credits of *Romeo And Juliet*. That film's success in the US has only served to elevate the band further in the country where they made their initial breakthrough with the MTV-championed *Creep* back in 1993.

Capitol Records president Gary Gersh says, "We found out after *Creep* that Radiohead hadn't built an audience; they'd just broken a single. But, through a whole lot of work by us and them, we created a whole new fanbase with *The Bends*, so there is tremendous anticipation for the new album here."

Gersh accepts that MTV and the success of *Romeo*

"They are so far ahead now. They take chances and that's recognised by their peers and their fans" - Tony Wadsworth



CARRIE
Has her latest
signings
Hawking Zak,
ence of EBF,
Carrie pay
unusually
wanted as
America's
first single
The Bends, released
in May,
domesticates

TRACK BY TRACK

Radiohead guitarist **Jony Greenwood** opens up the song database on OK Computer

Airbag

Album opener, featuring cello and a serene Thom Yorke vocal. "We tried to do a DJ Shadow, cutting-up drum parts, but in the end, we put everything through my guitar pedals."

Paranoid Android

First single, a sprawling epic that contains everything bar the kitchen sink. "When I am king, you will be first against the wall," sneers Yorke over the song's schizoid mood changes.

Upstart

U2 join Pink Floyd for a cover of Lucy In The Sky With Diamonds. "We were going for a Seventies jazz thing with electric piano, but we're not musical enough to put that sort of thing off so it's a pop song."

Exit Music

Written after the band saw a 10-minute edit of Romeo And Juliet. The cracked Yorke vocal very directly pertains to the story's tragic denouement.

Let Down

Sublime and ethereal, full of chiming guitars. "The theme of transport and movement and anonymity works with the music."

Karma Police

"It's a favourite saying of ours. Whenever we hear about someone behaving offensively it's like 'The Karma Police will catch up with them eventually.' A potential single."

Fixer Upper

A mournful computer recites an ironic guide to modern living over sparse piano and strings. "Thom put the words on his computer, which has one of those vocal programs. We found it very beautiful when it spoke the words. It went from being gimmicky to something rather emotional."

Electioneering

Noisy, fast — Radiohead on steroids. "More about personal politics, selling yourself in a band."

Climbing Up The Walls

A deranged insight into a very warped personality. "Very striking indeed. The white noise is 16 voices. Frightening music. We didn't mean it to be like that; it just happened."

No Surprises

Heart that's full up like a landfill, sings Yorke over a truly beautiful lullaby that "could be a number one," according to Parlophone managing director Tony Wadsworth.

Lucky

Released from the Help album, it only managed number 53 as a single. "We agonised over whether to leave it off, but we thought it was one of the best songs we've done. It just fits."

The Tourist

Written by Greenwood. "Thom didn't play a thing, he just listened. It's quite nervy, with a lot of space. It sounds like the last song on an album."

Microphone Songwriters: band Producer: band Studio: own Publisher: Warner Chappell Released: June 18

And Juliet have both played a part in the band's continued rise. "The Romeo And Juliet soundtrack sold 5m units round the world, which means 5m people heard Radiohead. And MTV is a very big supporter of the band and regularly features their videos."

Despite the success of The Chemical Brothers and an apparently more open attitude to British acts, Gerah maintains the label isn't looking for an explosive US chart debut with OK Computer.

"We're expecting it to grow" says Gerah. "It's complicated, exhilarating and difficult at the same time. I think we're going to reach a lot of people."

"It's one of the most daring records I've heard from a band in a long time. If they'd just delivered a set of three minute songs, I think they might be the biggest band in the world. What they've chosen to do is challenge themselves and turned in an epic body of work, that's very exciting."

Back here, anticipation is running high with retailers looking to the album to boost an otherwise quiet early summer period.

"It's undoubtedly one of the key releases of the year," says Virgin/Our Price senior chart buyer Rod MacLennan. "It's not obviously commercial but, all things being well, sales volume will match the quality

of the music. We'll certainly be making it a bit of an event."

OK Computer will be unveiled at two special gigs in Barcelona on May 22/24, but the year's live showpiece will be Radiohead's televised headline set at the Glastonbury Festival before a full September tour.

Wadsworth believes Radiohead could achieve band superstardom status in the next 12 months. "This is only their third album; most bands that get to that size have made five or six," he says. "But we expect to double our sales from the 2m albums we sold last time. Radiohead don't just sell in a couple of markets; they're a major act worldwide." Mike Pateman

STEVE LAMACQ ON A&R

If this week's column looks a little fuzzy, my apologies, but the entire room and its contents are bouncing around to **Bentley Rhythm Ace** — a track that you simply can't play quietly. The Bentley's tune, Woosh, is featured on the new Skint compilation Brassic Beats, which was yesterday's essential purchase from a certain Oxford Street record shop, which was an adventure in itself. The compilation section of the shop now covers an area which virtually justifies having its own MP... This just goes to prove, I guess, how compilation albums have taken on a new importance. For years, they were just a way of showcasing a lot of sad groups together or eeking out a few extra pounds by putting a string of hits on to one record for the casual purchaser (or to fill up pub jukeboxes with). Over the past couple of

years, though, we have been blessed with a series of really good ones — records that have actually sold well because they work as an album, rather than a few songs scraped from the bottom of a label's back catalogue. Result? A&R people have realised you can make cash out of the things if you do them with style. No wonder there are marketing staff working feverishly over new compilation album concepts (This Is Cheese Vol 1, Madchester — The Early Years, Love Songs You Can Whistle etc...). We are more up for compilations now and, from an A&R point of view, they provide another useful tool to help break a band, particularly if you're lucky enough to have good contacts in the movie industry and know the magic words "Romeo and Juliet"... All obvious stuff, but this is leading somewhere, honest.

Snakebite City Volume Six

the latest in the low-budget series of for-the-love-of-it compilations from Bluefire Records, could save you several trips to the Camden Falcon. It's the toilet circuit equivalent of a Shine album or Best Album In The World Ever, with 25 tracks including **Ozone's** furiously punky cover of Babybird's **It's Gorgeous**, a terrific, swirling pop moment from **Rotation** and the haunting Talk Of Los Angeles by the strangely named **Phenoda**. Better still, the young and promising **Gel** present the hooky Yellow 17 and the charmingly ramshackle **Girfrendo** do **Who Put The Bop**. It's all good stuff and it's cheap. If a scout brought all these bands in, in a week, they'd get a holiday bonus...



SUKIA
One of our interesting tip-offs from an LA reporter, whose album on the Dust Brothers' label, **Nickelbag**, has been picked up by **Wax** in the UK.

Last week, The Rocket in north London's Holloway Road played host to the first public airing of tracks from one of the most eagerly-awaited rap records of the decade when Wu-Tang Clan decided to precede a typically symbolic live showman's with a selection of material from their second album *Forever*, which is released on May 26.

Interest in the record is so great in the UK that RCA/Loud has been able to put in place a comprehensive media campaign taking in every major music title even though virtually no music has been available to play to journalists.

Such mania has been present since the release of the Staten Island-based band's debut album *Enter The Wu-Tang (36 Chambers)* in 1993. It not only delivered nine truly innovative and unique rappers all in one go, but mixed them in with bits of Seventies kung-fu films and a doggedly lo-fi yet avant-garde production style.

That LP sold around 1.5m units and formed the base for an entire Wu-Tang empire as a steady stream of similarly successful solo LPs emerged from individual members - The Genies, Method Man, Rookwon, Ghostface Killah and Ol' Dirty Bastard - all on different labels.

In doing this, the Wu-Tang Clan showed themselves to be as astute at business as they are at music. Spurring huge advances offered by various majors at the start of their career, they chose instead a financially small group deal with Loud/RCA. That allowed the various members the freedom to pursue solo deals after completing a group album (withstanding a matching right provision for Loud/RCA).

"They've had a plan and put it into action," says Richie Ilescacon, president of Loud Records.

"More artists should pay attention to the way they took a \$10,000 12-inch deal and turned it into an industry."

WU-TANG CLAN

THE BAND THAT BECAME AN INDUSTRY

MEET THE CLAN

Method Man

The most successful solo Wu-Tang Clan member with his Def Jam-released album *Tical* selling 1.1m units in the US. Has a stoned vocal style epitomised by his duet with R&B diva Mary J Blige, *I'll Be There For You*, which went straight in at number eight in the UK singles chart.

Ol' Dirty Bastard

The most out-there Clan member with the most out-there solo LP to date, *Return To The 36 Chambers: Dirty Version* (Warner). He has now changed his name to Osis and informed the audience at *The Holloway Rocket* that if he were assassinated, it would be the CIA that was responsible.

GZA aka The Genies
The group's 29-year-old elder statesman and a veteran of the rap game, starting with a 1991 album release on Big Daddy Kane's now-defunct Cold Chillin' label. The GZA's liquid

Swords (Geffen/Universal) is perhaps the most immediately accessible Wu-Tang solo LP, highlighting his breathtaking rhyme skills to the full.

Chief Raskwon

Raskwon's album *Only Built 4 Cuban Linx* introduced the Wu Gambinos - a series of alter egos adopted by the Clan members such as Bobby Steele, Tony Starks and Lux Diamonds - which allowed the Wu-Tang's ferocious for movie gangsters to run wild.

Ghostface Killah

The last solo album to appear from a Clan member, Killah's Epic release *Ironman* carried on the Wu-Gambino theme with Ghostface adopting the alter ego Tony Starks. Raskwon guests.

The RZA
Has a solo album coming out on Gee Street this summer. The RZA is also collaborating with Björk on new material.

In addition to their numerous artist successes on major labels, the Wu-Tang also have their own record labels, publishing company and clothing line, Wu Wear. Future projects include movies and even a Wu-Tang beer.

The new album *Forever* follows the current vogue for double rap CDs (2Pac, Notorious B.I.G.) and features some of the most straightforward rap the band has released, optimised by tracks like *It's Yours* and the posse cut *Triumph*, which is scheduled to be the first single in June.

However, the group remains firmly apart from the designer label obsessions of "player" style hip hop, which has dominated the rap scene recently.

"This ain't the same old hip hop stuff. The same old earnestness you been getting for the past two years; that makes people think that it's all about this glamour and glitzy and 'bitches,'" says the RZA, the Wu-Tang's 27-year-old mastermind and producer.

While tracks such as Cash Still *Rules/Scary Hours (Still Don't Nothing Move But The Money)* carry on themes from the debut album, a further innovation is the presence of new Wu-Tang producers

alongside The RZA, including 4th Disciple, True Master and Inspektah Deck.

However, the sound remains cohesive and very much in the image of the unique style of The RZA, who has taken rap production to new heights of creativity.

"If you check my albums, 80% is samples and 20% is non samples. I don't sample anything because it was a hit one day and I want to make a remake. It's hard to explain what it is, maybe one note of something," he says.

The Wu-Tang Clan have a firm fanbase in the UK and have toured here regularly, as a group and individually.

"The street is very aware that this album's coming," says Soma Skinner, the group's UK product manager at RCA/Loud.

"We started our campaign early and the release has been delayed a couple of times. In March, we did a mail out to our database and a generic 'it's coming ad campaign."

An important element of the marketing campaign is editorial. "With a record like this, you're not necessarily going to get commercial radio, so it's important to try to take the group outside the specialist area," Skinner adds. "In our campaign, we'll have *Arena*, *The Face*, *Select*, *Vox* and the cover of *NME*." A Radio One Evening Session slot is also being negotiated.

The UK package of *Forever* will include an enhanced format on one of the CDs, which will allow the disc to be played on CD-Rom players to access visuals and music.

Meanwhile, back in Staten Island, a follow up is already being planned.

"The next Wu-Tang album will be due to return in the year 2003 and that will probably come through with a comet to follow. We want to drop that and watch all these earthquakes happen on the same day. We're gonna set off the New World," says RZA.

Tony Farsides



Act: Wu-Tang Clan Label: Loud/RCA Project: album Songwriters: various Studio: 36 Chambers Published: Wu-Tang Publishing Released: May 26

One to WATCH

Chicago-based 45m pop act with Smashing Pumpkins as soul of support. The band, who are signed toTVT in the US, turned in a win-over set at the Borderline recently.

Apart from another number one single for Spice Girls, there are few new things in pop music. But if ever a new pop act was destined for huge success, it is Hanson, a trio of brothers from Tulsa, Oklahoma.

At 16, Isaac Hanson is the eldest. Taylor, who sings most of the lead vocals and looks like a pubescent Kurt Cobain, is 13. Zac is just 11.

The boys sing sweet harmonies and play their own instruments. They possess huge teen pin-up appeal and their self-penned debut single MMMBop is a sunny, vibrant slice of soul pop reminiscent of classic Jackson Five stompers such as ABC and I Want You Back.

Hanson have a little bit of street cred, too. MMMBop is one of two tracks on Hanson's first Mercury album, Middle Of Nowhere, which have been produced by the ultra-hip Dust Brothers, who list Beck's award-winning Odelay among their recent credits. The remainder of the album is produced by Steve Lironi (Black Grape), so Hanson certainly appear to have all bases covered.

Mercury managing director Howard Bernin says, "I will be genuinely surprised and disappointed if the Hanson album does not turn out to be one of the biggest selling records of 1997. If this is not a platinum album by the end of the year, I think we will have done something very wrong."

"This is as big a priority as any project can be, and essentially it's a self-generated thing. Hanson made themselves a priority and the whole company is going with the flow."

Bernin's words take on a certain irony when the group's manager Christopher Sabec reveals that Mercury were one of 12 labels to pass



HANSON MERCURY AIMS FOR A PLATINUM LP

on Hanson between 1992 and 1995. "Most labels advised me to get away from this act as fast as possible," Sabec says. "People said this act would ruin and humiliate me. It was very difficult."

Sabec was working as a music attorney when he discovered Hanson. "I was having lunch in Austin, Texas, when the boys came over to me and asked if they could sing for me. Everyone else was ignoring them. They sang a cappella and I just said,

"Where are your parents? I need to talk to them fast!"

In 1995, with two Hanson CDs released on independent labels, Sabec found an ally at Mercury in Steve Greenberg, the company's New York-based vice president of A&R.

"They'd already written MMMBop, their first great song, when we signed them," he says. "But I felt they needed a lot of mentoring. They needed to be around a lot of people who could really

help them make the right kind of record. The Black Grape record [It's Great When You're Straight...Yeah!] is one of the best arranged records I've heard in a long time, so I suggested Steve Lironi. The guys needed help with arrangements. That was the most important thing."

Taylor Hanson says the brothers were told to relax and enjoy themselves when they made the album.

"It was cool meeting the Dust Brothers," he says. "We recorded stuff in their house and messed around in their pool. We're always writing songs, so we had around 200 ready."

"Their songwriting is so good," adds Bernin. "That's what separates Hanson from all the so-called boy bands. Obviously, they will appeal to the kids who read *Smash Hits* and *Big!*, but these songs will appeal to a lot of different people."

MMMBop is one of four songs on the album written by the brothers alone. Other co-writers include the legendary teen Barry Mann & Cynthia Weil and Mark Hudson, who has written for Aerosmith.

Bernin reckons Mercury can pull at least five hit singles off the album, but there was never any doubt in his mind that MMMBop was the perfect song to launch the group worldwide.

"With such a strong single, there is a very high level of expectation about Hanson. It sounds like I'm just spreading Hanson propaganda, but people are reacting to this act with total, uncynical enthusiasm," he says.

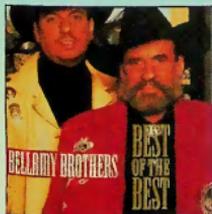
"The great thing about Hanson is that they can stand on their own musically - and obviously, the icing on the cake is their age and the way they look. This band really is an absolute joy to work with." **Paul Elliott**

Artist: Hanson Label: Mercury Project: single Songwriters: Hanson/Various Studios: various Producers: Dust Brothers, Steve Lironi Publisher: Jam N Bread (Warner Chappell) Released: May 26

One to WATCH

FUNKY DL
Championed by DJ Tim Westwood, Funky DL is a UK rapper who cuts from his own terms. His luscious album *Classic Wax The Gray (Axxx)* features lyrical insight and full garage-based loops.

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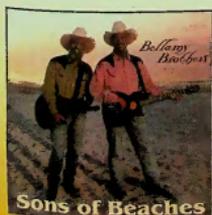
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CAMPAIGNS OF THE WEEK

ARTIST OF THE WEEK



THE WANNADIES - BAGSY ME

Record label: Indolent

Media agency/execs: Target; Lucy Barclay, Ceri Ward. Senior product manager: Steve Loves

Creative concept: Lars Sundh and John Pillar

Bagsy Me, the second UK release from Swedish band The Wannadies, will be given an extra push through independent retailers by Indolent, which releases the album next Monday. Independents are being offered 80,000 Bagsy Me carrier bags, divider cards and in-store posters. Other marketing activity includes press ads (in *Select*, *NME*, *Melody Maker* and *Q*), nationwide posters, stickers and postcards.

COMPILATION OF THE WEEK

FUSED

Record label: PolyGram TV

Media agency/exec: The Media Business; Tina

Digby. Product manager: Stan Roche

Creative concept: Karen Meekings/Stano Roche



Tracks by The Orb, Orbital, CJ Bolland, Smoke City and Lamb are all featured on the double CD Fused, which is being released by PolyGram as a follow-up to its *Wired* album (which has sold more than 120,000 copies since January). The campaign includes ads on Channel Four, ITV and satellite stations plus press advertising, London Underground poster sites and a database mailout. There will be displays with selected retailers.

ARTIST/TITLE/LABEL

ALPHA & OMEGA Dub Plate Selection Vol.2 (Greensteeves)
 FUNKY GREEN DOGS Get Fired Up (MCA)
 MICHELLE GAYLE Sensational (RCA/First Avenue)
 JIMI HENDRIX First Rays Of The New Rising Sun (MCA)
 KAVANA Kavana (Virgin)
 MARY BEATS JANE Lucast (MCA)
 MATT MOLLOY Shadows On Stone (Virgin)
 SOUNDS OF BLACKNESS Time For Healing (ABM)
 JUNIOR VASQUEZ Live Vol. 1 (Arista)
 ZHANE Saturday Nite (Polydor)
 THE WANNADIES Bagsy Me (Indolent)
 VARIOUS Bouncing Da Pluto (Virgin)
 VARIOUS Club Cats 97 (Telstar)
 VARIOUS Fused (PolyGram TV)
 VARIOUS Max Power Max Bass 2 (Breakdown)
 VARIOUS Shine 8 (PolyGram TV)
 VARIOUS Soul Survivors (Telstar)
 VARIOUS Soul Weekender Vol. 3 (Dino)
 VARIOUS The Very Best Of Brass (Dino)
 VARIOUS Your Generation (Sony TV)
 Compiled by Sue Stillson: 0181-767 2255

RELEASE DATE	TV	RADIO	PRESS	CAMPAIGN
Apr 28			●	There will be ads in the specialist music press to support this release.
Apr 28			●	Ads will run in the dance and teen press plus a nationwide Rockbox poster campaign.
Apr 28	●		●	Channel Four ads will be backed by extensive in-store support and a database mailout.
Apr 28			●	There will be music press advertising which will tie in with selected multiple retailers.
Apr 28			●	Ads in <i>TOTY</i> magazine will be backed by a database mailout, street posters and megasite posters.
May 5			●	There will be ads in the rock press and the album will also be promoted ad gigs with leaflets.
May 5			●	Advertising will run in the national and specialist music press to support this release.
May 5			●	Press ads will be backed by spots on Kiss and Choice plus posters in London, Manchester and Leeds.
Apr 28			●	This release will be promoted with advertising in the specialist music press.
Apr 28			●	Ads will run on Kiss and Choice and in the music press. There will also be posters and club lifts.
May 5			●	Press and poster advertising will be backed by an extensive campaign with independents.
Apr 28			●	The release will be supported with advertising in the specialist music press including <i>Wired</i> .
May 5			●	Ads on Channel Four and ITV will be backed by spots on Kiss, Capital, BRMB, Piccadilly and Air.
May 5			●	Channel Four, ITV and satellite ads will be backed by posters and press advertising.
out now			●	Spots on Kiss and selected ILR stations will be backed by ads in music titles.
out now			●	An all-media campaign includes ads on Channel Four, ITV, cable stations and The Poppi Chart Show.
Apr 28			●	Channel Four and regional ITV ads will be backed by spots on Jazz FM, Kiss, Piccadilly and City.
Apr 28			●	Radio ads will run on Capital, Kiss, Choice, Essex, Galaxy and BRMB and press ads in <i>FHM</i> and <i>9 to 5</i> .
Apr 28			●	Channel Four and ITV ads will be backed by radio, press and British Rail poster advertising.
out now			●	National TV ads will run on Channel Four and satellite stations, backed by radio and press campaigns.

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BEHIND THE COUNTER

SCOTT ELLIS, Now, Plymouth

"We've been really busy with music product this week although video has gone pretty quiet. The Charlatans album is still doing well and we're competing neck and neck and we've also shifted stacks of the latest Shine compilation. We're a Debenhams concession and the store's current sale has generated a lot of extra customers. To tie in with it, we're offering 10% off all our budget stock and take up has been really good. As from the beginning of May, we'll be opening on Sundays and the pace should hot up as all the holidaymakers start to arrive. Looking ahead, we expect to do great business with the Friends video and Disney's re-released Rescuers should also fly out. A lot of people have been enquiring about the forthcoming album Robbie Williams album. There are certainly a lot of Robbie fans around here."

ON THE ROAD

KEITH GREENER, 3mv rep, NW/Lancashire

"The Charlatans album is absolutely massive and seems to be selling everywhere. The Superglass album is also doing well, but the Depeche Mode album seems to have tailed off a bit after being the big hit of the previous week. Michael Jackson's new single was fairly big at the start of the week, but has dropped off. This week we have a Hurricane No 1 single, which has had some good airplay and dealer response. Jai is another big single and, after witnessing him live, it is definitely worth checking out. Next week, we have the long-awaited release from Primal Scream, which is expected to be massive. It's been fairly busy on the showcase and playback front with Mushroom showcasing the fantastic Dini Hines and the Nude playback of the brilliant debut album from Geneva, due out on June 2."

IN THE SHOPS THIS WEEK

NEW RELEASES

The Charlatans edged slightly ahead of Superglass as the week progressed and many stores were also doing good business with Shane B. Brand New Heavies, Marillion and Supertramp. On the singles front, Michael Jackson, Kenickie and James led the field, followed by Silver Sun, Sinead O'Connell, Josselyn and The Candykins. Demand was also strong for 911's CD 2 with postcards.

PRE-RELEASE ENQUIRIES

Singles - Paul McCartney, Seahorses, Eels, Babybird, Prefab Sprout, Oasis; Albums - Fish, Michael Jackson, The Prodigy, U2, Kemenu, Papas Fritas, Supernaturals

ADDITIONAL FORMATS

Brand New Heavies album in gatefold sleeve with bonus tracks, Michael Jackson Red CD single with silhouette, Lightning Seeds CD2 in cardboard slipcase with bonus tracks, 911 collector's CD single with postcards

IN-STORE

Windows - Jim Hendrix, Brand New Heavies, Kavana, Michelle Gayle, Paul McCartney, Dies Irae, Sisters Of Swing 3, Gary Barlow, Seahorses, Illogical Progression 2, The Charlatans, Superglass; In-store - Gary Barlow, Jamiroquai, Seahorses, George Michael, Ant & Dec, 3 Colours Red, Foo Fighters, Game, Mansun, 80's Soul Weekender 3, Cardigans

MULTIPLE CAMPAIGNS



Radio single - Paul McCartney; Windows - 80's Soul Weekender, Very Best Of Brass; In-store - Mansun, Foo Fighters, EMI Sale Of The Century, Winter Snacker promotion, TV ads - 80's Soul Weekender (Anglia), Very Best Of Brass (Yorkshire, Tyne Tees); Press ads - Sony Jazz, Aerosmith, Mansun, Foo Fighters, The Byrds



Single - Gary Barlow, Album - Kavana; In-store - Michelle Gayle, Sisters Of Swing 3, Soul Survivors, Very Best Of Brass, Cardigans, Gary Barlow, George Michael, Ant & Dec, Jamiroquai, Seahorses, Red 5, Foo Fighters, Mansun, Paul McCartney, ex-TV advertised albums with £8 off, PolyGram mid-price promotion



In-store - Stars Of Space Jam promotion, Classic FM Hall Of Fame, save up to £3 on selected videos, free camera with two music or video purchases, Monserrat Caballe, Anthony Way, Omnia Choral Classics, The Messiah, Voices From Heaven, Lords Of The Musicals, Romantic Spirit, Evita, The Bird Cage



Windows - Warners three CDs for £20 campaign, Rautavaara, Steve Hatcher's Midsummer Nights Dream, EMI Debut series; In-store - Maria Callas, Video Blitz campaign with titles from £8.99, Impulse; Jazz titles at £8.99, Flamenco Festival promotion, BT Voices For Hospices, Dies Irae, Rautavaara



Single - Gary Barlow; Windows - Ultra Cool CDs and Red Hot Videos promotions with product for £9.99, Michelle Gayle, Illogical Progression 2, Sisters Of Swing 3; In-store - Bunkers 2, Jamiroquai, 3 Colours Red, Foo Fighters, Game, Mansun, Seahorses, George Michael, Ant & Dec; Press ads - Hurricane No 1, Supernaturals, Max Power 2, The Saint, Eastern Uprising, Depeche Mode, Jimi Hendrix, Oblivion, Bunkers 2, Paul McCartney, Prefab Sprout, Brownstone, Jay-Z, Terra Firma, Divas Of Colour, Brainbug



Singles - Gary Barlow, Seahorses, George Michael, Jamiroquai; Windows - The Charlatans, Superglass, Simpsons, Birdcage, mid-price CD promotion



Singles - Fish, Wayne Kramer, Papas Fritas, Pennywise, Personelle, Stimulator, Suicidal Tendencies, Trial Of The Bow, Voodoo Glow Skulls; Selects listening posts - Marillion, Max Power 2, Roger Hodgson, Ten Foot Pole



Singles - Gary Barlow, George Michael, Mansun, Jamiroquai; Albums - Kavana, Michelle Gayle, Sisters Of Swing 3



Singles - Ant & Dec, Dru Hill, Foo Fighters, Prefab Sprout, Red 5, Seahorses; Albums - Jimi Hendrix, The Las, Bunkers 2, Kavana, Helmut; Windows - Erykah Badu, The Charlatans, Superglass, Michelle Gayle, Birdcage, Gary Barlow; Michael Jackson, Cast, In-store - Faithless, Stars Of Space Jam, Eurovision



Singles - Foo Fighters, Dreadzone, Jon Spencer Blues Explosion, George Michael, Tin Tin Out; Windows - Jimi Hendrix, Fugees, Kenny G, Brand New Heavies, Dies Irae, BMG Classical sale;



Singles - Gary Barlow, Seahorses, Game, 3 Colours Red, Foo Fighters, Jamiroquai, Prefab Sprout; Windows - video promotion, Warners mid-price campaign, Birdcage, Orbital; In-store - Logical Progression 2, Bunkers 2, Jonah Lomu, Birdcage; Press ads - Aerosmith, Roger Sanchez, Jumpin' Classic, Reef, Supernaturals



Singles - George Michael, Ant & Dec, Jamiroquai, 3 Colours Red; Albums - Michael Jackson; Windows - Michael Jackson, Superglass, Dies Irae



Singles - Ant & Dec, Gary Barlow; Album - Michelle Gayle; In-store - INXS, Sacred Spirit 2, Spice Girls video or LP with free poster, buy Wet Wet Wet CD and get Popped in Souled out for £4.99

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Mansfield), Blaze (Cramlington), Heroes And Villains (Bellast), HMV (Newcastle), 101 Records (Croydon), Our Price (Portsmouth), Sound 'N' Vision (Barnstaple), Roster Records (Preston) and Virgin (Watford).

If you would like to contribute, call Karen Fax on 0181-543.4830.

EXPOSURE

TELEVISION

3.5.97
Mashed featuring 911, ITV, 9.25-11.30am
The O Zone with Gary Barlow and Foo Fighters, BBC1, 10.40-11.15am
Night Fever, hosted by Suggs, featuring Scofield, Salad and Carol Decker, Channel Five, 5.5-7.50pm
Eurovision Song Contest, presented by Boyzone's Ronan Keating with Katrina & The Waves, representing the UK, BBC1, 8-10pm
Sarda Live 'N' Direct, MTV, 10.30-11pm
Later... Featuring ZZ Top, The Bluetones, Nigel Kennedy, Bo Diddley and Stereolab, BBC2, 1.30-2.45am

Rock Of The North, featuring Robert Palmer, Channel Four, 2.55-3.55am
4.5.97
Alpha Zone features Iona, Channel 5: 10-10.30am
Newsround's Rock And Roll Years: from the Bay City Rollers to Spice Girls, BBC1: 4.45-5.25pm
The Maskies: Sixties comedy series, Channel Four, 6-6.30pm
6.5.97
Soundground Live 'N' Loud, MTV, 8.30-9pm
8.5.97
Madonna: Her Story In Music, MTV, 8.30-9pm

3.5.97
BRS-49 In Concert, Radio Two: 5.30-6.30pm
Mark Knopfer - Roots, Radio Two: 6.33-7pm
Eurovision Song Contest, featuring Katrina And The Waves, Radio Two: 8-11pm
4.5.97
Bryne Terfel In Edinburgh, Radio Three: 4.15-5.45pm
Last Shift: documentary about Richard & Danny Thompson, Radio One: 7-8pm
5.5.97
Radio On Roadshow, Leicester, featuring Birdbird and Republica, Radio One: noon-1pm

Composer Of The Week: Sibelles, Radio Three, noon-1pm
Meds Versus Rockers, featuring music from The Who and The Small Faces, Radio Two: 12.03-1pm
Ant & Dec, Bank Holiday special, Radio One: 1-3pm
Paul McCartney, talking about his new album, Radio Two: 1.03-1.30pm
Blair At Peel Acres: the band at home with John Peel, Radio One: 8.35-8.30pm
7.5.97
Jazz Notes, featuring drummer Buddy Rich, Radio Three: 12.30-1am

RADIO

APPOINTMENTS



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For further details and an application form, please contact BBC Recruitment Services (quoting ref. 24137/MS) by May 6th on 0181-849 0849, Minicom 0181-231 9231. Alternatively, send a postcard to BBC Recruitment Services, PO Box 7000, London W5 2WY, or e-mail reserv@bbc.co.uk quoting ref. 24137/MS and giving your full name and address. Application forms to be returned by May 9th.

You can also see this vacancy on <http://www.bbc.co.uk/jobs/e24137.htm> and apply on-line from our world wide web site.



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