



music week

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music week

For Everyone in the Business of Music

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Evans returns for R1 battle

by Sue Sillitoe

Almost a year after he quit Radio One, Chris Evans has signed a contract with Richard Branson's Virgin Radio to present the station's breakfast show.

The announcement comes just two weeks after Radio One unveiled its new breakfast team headed by Zoe Ball and DJ Kevin Greening. In a deliberate move, Evans plans to broadcast his first Virgin show on October 13 – the same day that Ball and Greening make their Radio One debut.

"There's no secret about it – we plan to give Radio One a run for its money," says Richard Branson, whose station

gave Evans his first mainstream national radio programme back in 1993. "Not only is Chris one of the best DJs of the past 25 years, but he has also got a great sense of fun and is a pleasure to work with."

Evans' contract with Virgin is for 10 weeks and a spokesman for Branson says the presenter's long-term future with the station depends on a number of issues – not least the outcome of the ongoing Monopolies and Mergers Commission investigation into Capital Radio's 25% merger with Virgin Radio.

Evans' new Virgin show will run from Monday to Thursday from 7am to 10am, leaving him free to pursue his

TFI Friday TV show. It was primarily because Matthew Bannister, director of BBC Radio, refused to allow Evans to have Friday off that the DJ quit at the beginning of this year – contributing to a 13% drop in Radio One's breakfast show audience by this summer.

Evans' arrival at Virgin means a sudden move for Russ and Jono, the DJs currently occupying the breakfast show slot. Branson's spokesman says both were offered alternative programmes. Jonathan "Jono" Coleman has already accepted an offer to move to MTV sister channel VH-1 where he will co-present the new Hit For Six early evening music show with former

Smash Hits editor Kate Thornton.

News of Evans' return to radio was greeted with surprise by some in the industry, although Branson is believed to have first approached him soon after his departure from Radio One.

Scott Piering, head of promotion company Appearing, says, "The timing is too impeccable to be anything other than a counter move against Radio One's new breakfast show. However, it's hard to say if he will draw listeners away now as most of his fans have already switched to other stations," he says. "Perhaps Bannister should have given him Friday off. Then he might still be there."

McCormack signs with Spice man

RCA A&R director Mike McCormack is leaving the company after six years to work alongside Simon Fuller at 19 Management.

McCormack, who is the fourth senior member of staff to leave RCA, in the past four months, says he will be working with the Spice Girls' manager on new projects. "It's a brilliant opportunity. I can't say yet what I'll be doing, but it's not being a manager," he says.

The departure of McCormack, who will continue to work on an A&R consultancy basis with Annie Lennox, Brian Kennedy, Omar and Olive for RCA, follows that of RCA managing director Hugh Goldsmith, marketing director Kristina Kyriacou and head of press Amy Howard. BMG president John Preston says he expects to make an announcement about the RCA MD's position in the near future.

In a separate move, BMG senior product manager Steve Lowes is leaving after six years to take up the same role at Polydor.

Conroy names new team for Virgin attack

Virgin Records president Paul Conroy has unveiled the team which will lead his company into the crucial final quarter of 1997.

Just a week after the departures of joint managing directors Ray Cooper and Ashley Newton to Virgin Records America, he has appointed Hut managing director David Boyd to take on the additional role of Virgin senior A&R director and given Mark Hutton the responsibilities of sales, marketing, press and promotions as general manager.

● See story, p3



Retailers were making sure they were hearing, speaking and seeing no evil as the contentious subject of supermarkets stocking music came up again during a seminar at last week's in The City in Glasgow. The conference, which featured around 60 unsigned bands, included a keynote address by arts minister Mark Fisher and an interview with Oasis manager Marcus Russell. Pictured (from left) are HMV operations director Will Walsh, independent retailer Paul Quirk and Asda entertainment controller Steve Gallant. ITC coverage p45

Industry dismay as Cook gets all-clear

The Independent Television Commission has thrown out the music industry's complaints about this summer's Cook Report "expose".

Although the licensing and regulatory body has yet to publish its findings, chairman Sir Robin Biggam has replied to the three complainants – the BPI, Bard and CIN – saying the programmes do not break the ITC codes for "obligations of fairness and a respect for the truth".

However, the move has disappointed BPI director general John Deacon and BPI director general Bob Lewis, who are calling for the ITC to review its

codes. In a reply to Sir Robin on Friday (3), Deacon says, "We are disappointed that your interpretation of the ITC Programme Codes is not sufficiently broad to permit you to consider the editorial line of a programme in the context in which it is portrayed to the media by its makers. We would urge you to revise your Codes and procedures."

Lewis adds, "Our complaint is the research was poor and no opportunity was afforded retailers for rebuttal. If those are the rules, then may I venture to suggest they review them."

In his letter to Deacon, Sir Robin concludes the Cook programmes,

screened in June, had adequate evidence and testimony to support their case and were not unfair to the BPI, its member companies or CIN. He said:

● allegations were made again within the programmes by a number of industry figures, for example Noel Gallagher and Paul Gambacciani; and

● the truth of allegations was tested in an investigation, which produced evidence of activity by chart riggers.

Cook Report editor David Mannion says, "We raised a matter of legitimate interest. I don't want to be triumphalist, but I now hope the music industry will put right some of the wrongs."

THIS WEEK

4 Plans for Scottish lobby group

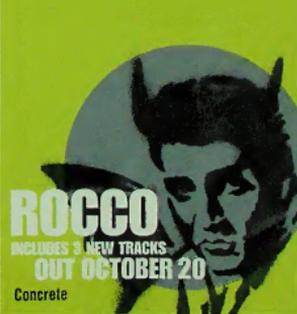
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Oct 20th



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Elton overtakes Band Aid as tribute tops US charts

by Paul Williams

Elton John's *Candle In The Wind 1997* is continuing to rewrite the history books after this week becoming the first single by a UK act to debut at the top of *Billboard's* Hot 100 chart.

Soundscan, which collects data for the chart, has named it as the fastest selling single of all time in the US with first-week sales exceeding 4.4m units. The previous record-holder, Whitney Houston's *I Will Always Love You*, was a week at 632,000 units in a magazine December 1992.

In addition, John's US record company A&M is reporting a further half a million sales in non-traditional stores with the total shipment across the States now more than 9m units. Its success gives the singer another first across the Atlantic, having in 1975 become the first act of any nationality to enter the US album chart at number one.

"The whole thing has been amazing from the very first day," says Mercury director of international Bert De Ruiter. "I spoke to someone in America who confirmed that, like here, people are buying multiple copies of the single and

BENEFICIARIES STILL UNDECIDED

Trustees of the Diana, Princess Of Wales Memorial Fund have yet to decide which good causes will benefit from the immense sales of *Candle In The Wind 1997*. The single had sold more than 3.6m units in the UK by the end of business last Thursday (2) with all proceeds going to the fund. But a spokeswoman for the trustees — the Princess's sister, press secretary and solicitor — have yet to say how the money will be distributed.

when asked why said they were buying one for themselves, one for their friend and two to keep shrinkwrapped."

In the UK the single last week overtook *Brit Aid's* *Do They Know It's Christmas?* to become the biggest selling single to date. Sales surpassed 3.5m units by the end of business last Wednesday (1) with shipments now exceeding record levels of 75m units. Germany's shipments total so far now more than 4m units, while in France more than 2m units have been shipped.

The global ship-out is now passing the 26m mark to make it the second most successful single in history behind

"There's been a lot of speculation about which causes will be included but there's no specific list of charities," she says. "It will not be an immediate decision."

The spokeswoman's comments follow concerns among irate donors who feel they are being left in the dark over what is happening to the fund money. Bard director general Bob Lewis says, "It's going to the fund, but we'd like to know what charities are benefiting."

White Christmas. However, De Ruiter is expecting to overtake *Bing Crosby's* achievement this week. "It's the first single that has had true universal appeal," he says.

The Elton John release is set to be joined in the market in December by the EMI-issued *I'm In Love With The World*, another single in aid of the memorial fund, which was being recorded last Saturday (4) by artists including Eternal, Louise, Michelle Gayle and Peter Andre and 250 children from the Chicken Shed Theatre Company, a charity for children with special needs of which the Princess was patron.

Conroy looks to own team to replace departing stars

Virgin Records president Paul Conroy is counting on two of his rising stars to carry on the company's huge success under Ray Cooper and Ashley Newton.

He has acted quickly to fill the gap left by his managing directors quitting last week to become co-presidents of Virgin Records America by announcing the promotion of sales and marketing director Mark Hutton and Hut managing director David Boyd.

Boyd, who retains his Hut responsibilities, has been given the overall role of senior A&R director for Virgin with Hutton overseeing sales, marketing, press and promotions as the company's general manager.

Conroy, who says he will initially take a more hands-on approach while Hutton and Boyd settle into their new roles, is confident the pair can fill the gap left in the company by Cooper and Newton's departure. "Both of them have trained under the masters," he says.

Conroy acknowledges there has been speculation former RCA managing director Hugh Goldsmith, who joins this Wednesday (8) to head a new Virgin label, would take over from Cooper and Newton, but he says this was never on the agenda.

dotmusic joins new Microsoft service

Dotmusic, the online music magazine produced by Music Week publisher Miller Freeman, is linking with Microsoft to create a *Active Desktop* Channel bringing the latest music stories to users of the software giant's *Internet Explorer 4.0* (IE4) browser.

Around 30 blue-chip companies are producing channels for IE4, which includes advanced features — such as push technology — which allow instant access to favourite sites and automatic daily content changes.

"The implication of this partnership is that we become a recommended channel," says dotmusic's commercial manager Chris Sica. "It enables us to build a consistent UK audience and add a new dimension to our insider's guide to music."

Mobo award nominations showcase UK black talent

The success of British black talent was highlighted this week when nominations for the 1997 *Mob* Organisation (Mobo) awards revealed all British line-ups to three categories.

Nominees for the *Mobo* Best Newcomer award include All Saints, Connor Reeves, Shola Ama, Finley Quaye and Mercury winner Roni Size with Reprazent, while the Best R&B Act nominees are Eternal, Shola Ama, D Infection, Brand New Heavies and Damage. In the Best Album category, the all-UK act includes Eternal, Brand New Heavies, Queen and Shola Ama.

Eternal and Shola Ama netched up the most nominations overall, attracting three each, while other UK acts in

the list include Chemical Brothers, Praddy and Orbital.

Andy Ruffell, managing director of the *Mobo* Organisation, says, "Label representation is from across the board and many of the leading artists nominated have never been represented at any other major national awards event, proving yet again the need for an awards show of this kind."

Nominees for the Lifetime Achievement award and Music Week-sponsored *Outstanding Contribution to Black Music* award will be announced at the event, which takes place on November 10 and is being televised by Carlton and broadcast live by Radio One.



The release of Janet Jackson's album *The Velvet Rope* today (Monday) will mark the third of four key Virgin releases as the company moves into the autumn with its newly-constructed management team of David Boyd (left) and Mark Hutton (second left). The album, coming a week after *The Verve* and *The Rolling Stones*, will be followed by Spice Girls' *Spiceworld* on November 3. Boyd and Hutton are pictured with Paul Conroy (third left) and new Virgin recruit Hugh Goldsmith (right).

NEWSFILE

Girls to spice up Sony and Cadburys

Spice Girls are adding to their extensive portfolio of licensing and advertising deals by becoming the stars of a new Sony Playstation game and probably the first pop group to appear as chocolate figurines. The Virgin group has already filmed footage to appear in the *Spice* Playstation game, which it is hoped will be launched before Christmas. Cadbury will manufacture individually wrapped chocolates featuring each Spice Girl, which are expected to go on sale in November.

Music Industry Trusts' Dinner details

Paul Gambaccini will act as host for the sixth Music Industry Trusts' Dinner at the Grosvenor House on October 31. The event, which this year is honouring Jonathan King as man of the year, will include a video of tributes to the veteran music business entrepreneur from a host of industry personalities, including Kevin Godley, John Preston, Bob Dickens and Ozzy Osbourne. Tickets are priced either £125 or £250 and are available from the BPI events department on 0171-267 4422.

CIN to hold charts seminars

CIN is holding a series of chart rules seminars at the BPI on October 15 and 24. The sessions, which are being aimed at staff involved in the packaging, formatting and marketing of albums and singles, follow a handful of oversights at record labels which have resulted in product being excluded from the chart. Two seminars will be held on each day and interested parties should contact 0171-334 7333.

Rodd joins Quick On The Draw

Sophie Rodd, formerly with Peacock Marketing, has been appointed managing director of Quick On The Draw (Qd) which provides creative and production services to music industry clients including HMV, Julie Hawkins and Russell Hologberry also join the board.

A&M restructures promotions team

A&M's senior director of promotions Julian Spear has restructured his TV and radio promotions team, bringing in promotions manager Karen Leslie, formerly at Chrysalis, to replace Sasha Coslaw who has moved to London Records. Craig Madley, who recently left JTM to set up his own company, will work for A&M on a freelance basis as alternative radio consultant. The final appointment is TV and radio coordinator Holly Lieberman who was previously a photographer's agent.

Rykodisc/MGM soundtrack releases

Kyodisc and MGM are undertaking a joint venture to produce, launch and promote a series of original soundtrack CDs including *Cherry City* Bang Bang, *Octopus* and *Rancho Delux*. Many of the soundtracks, released under the *Delux MGM Soundtrack Series* banner, have never before been available on CD.

New PPL address

PPL has moved from its Garden Street offices to 1 Upper James Street, London, W1R 3HG. The new telephone number is 0171-534 1000.

Candle burns way to new sales heights

Elton John's *Candle In The Wind 1997* reached 15.1 million singles awards landmark last week after being certified eight-times platinum by the BPI. A three-times platinum award went to the Transpopting original soundtrack, while *The Verve's* *Urban Hymns* reached platinum status in its first week on sale. Robbie Williams' *Life Through A Lens* went gold and there were silver awards for Björk's *Homogenic*, The Rolling Stones' *Bridges To Babylon*, the soundtrack to *The Full Monty* and the compilation *Big Mix Vol II*.

dotmusic

The latest industry news On The Net.
From Music Week Updated Mondays at 18.00 GMT.
<http://www.dotmusic.com>

Elton: focusing on the bigger picture

If Elton John didn't already deserve his place in history, he does now. The sales figures notched up by *Candle In The Wind 1937* around the world are hard to take in; the impact of the song even more incredible. (Reuters reports there's now a re-written version of it on the Internet from smog-ridden Singapore, which kicks off "Goedbye clear blue sky..."). Of course none of this will harm Elton's career, but one thing *Candle* has done is divert attention from the good job his management and label have done ahead of his new album. From his appearance in front of US radio executives at New Orleans' House Of Blues, beamed live on VH-1, to his "Audience With" showcase on LWT last week, the push for *The Big Picture* has borne all the hallmarks of an incredibly well-executed campaign.

In The City proves life beyond London

In The City is always something of a curate's egg - good in parts, but frustratingly underachieving in others. So it was this year. A sporting mishap (don't ask) meant I was stuck on the sofa with my leg aloft as events unfolded in Glasgow, but the reports which filtered back into the *MW* reporting team were of the decidedly mixed variety. The panel programme had more than its usual share of detractors (the 1937 theme - "The Future" - could have expanded to more forward-planning in this department, it seems) while there was considerably more enthusiasm for the night-time A&R programme. Whatever you think of music industry conventions, this year's ITC did provide a good opportunity for the London-centric element of the business to prove it is interested in what's going on north of Watford. As it was, the three bands which made it through to the final of the Unsigned competition were all Scottish, which may give pause for thought for those absent from this year's event (without a sick note). *Selina Webb*

TILLY

Time to sort it out on the High Street

Now I know I keep going on about our charts and the problems we have with them, but why don't some major retailers stock Top 40 singles? Some do, but when you go to the two biggest High Street chains, Woolworths and WH Smith, everything goes horribly pite. Top 40. All they really want is Top 10 singles. At EUK, which orders and distributes to Woolworths, we know they compile their own chart, but how can you have records that have entered the C1N chart high and then don't stock them? There are no excuses. We have a situation now where by Tuesday all record companies know within two or three places where their tune is going to be by the Thursday mid-week. As an example, it was suggested that EUK stock one record which was at number 12 the other Tuesday for the weekend to maximise sales, but it wouldn't, or couldn't, saying it might not hit the stores until the following Monday. If distributors like Pinnacle, BMG, or particularly THE, provided this bloody awful five-day distribution service they would go out of business. Please EUK, sort yourselves out. You have access to the prime High Street stores for selling music. If you don't stock new artists, the customer can't buy them. It's for WH Smith, let's hope Richard Handover sorts them out. Otherwise, they might as well just stock books and stationery. And, if these big two don't change, maybe Asda, Sainsbury and Tesco will steal their market. Hopefully they will realise that we have to give the public the opportunity to purchase new product, because today's first Top 75 single for an act could be tomorrow's multi-million selling album. Though I wouldn't bet on it. After all, they are the ones with the ruthless ambition to take over just about every retail opportunity to form a "one stop" operation. I doubt that providing any records other than Top 40 will form part of their selling philosophy.

Tilly Rutherford's column is a personal view

PHOTOGRAPH BY GUY AROLD



Arts minister Mark Fisher says the government is looking to the music industry to help shape a new, younger image of Britain abroad. Rather than John Major's vision of warm beer and cricket, Fisher says the prime minister wants the focus to be on successful industries such as the music business as Britain moves into the 21st Century. "That is the image of Britain Tony Blair wants to lead and the one the government is determined to push forward," said Fisher. "And that is why the creative and cultural industries are so important to us."

Delegates back plan for Scots music lobby group

by Paul Williams

Scotland's music industry has taken its first steps towards establishing a lobbying group to represent its interests in the new Scottish Parliament.

The idea, which crystallised after the recent devolution vote giving Scotland its own parliament with tax-raising powers, won support at ITC's closing debate on the industry in Scotland last Tuesday (30).

The conference's Scottish consultant, Bruce Findlay, now plans to approach leading Scottish music industry figures about establishing the group. Findlay, who became the IMF's first chairman following its formation at ITC six years ago, said the Scottish industry needed a voice that the new government would take seriously. "It's our government and we're going to have a chance to speak to them and we can speak to

THE FIRST STEPS

- Group instigator Bruce Findlay about to begin discussions with the Scottish Enterprise development agency, Scottish businesses and politicians, and players within the music industry
- Membership to incorporate all music industry interests, including record companies, publishers, artists, managers, education establishments and the media
- Group to aim to have more music industry operations based within Scotland
- Start up date by 1999, ready in time for the start of the Scottish Parliament

them collectively," he said.

V2's Ronnie Gurr, who is running the newly-launched Scottish-based label Equipe Ecosse, said, "I do think it's vital the industry has its own voice because, as we speak, the Scottish film-making industry is being decimated in front of our eyes."

ITC's Wilson considers return to Scotland

The sixth *In The City* drew a mixed reaction with organisers claiming their decision to take the event north to Glasgow was a success, had while some felt the distance had persuaded delegates to stay away.

Director Tony Wilson praised the support given by Glasgow City Council, which he says helped make ITC a resounding success. Although he appeared keen for the event to return to the Scottish city, he added that it might not go back to Glasgow's Hilton Hotel.

Wilson also suggested the committee will now consider rotating ITC - next year it returns to Manchester - around cities in three-year cycles. Venues already being

suggested for 1999 include Edinburgh, Leeds, Newcastle and Brighton.

However, Pinnacle managing director Tony Powell was among several delegates expressing disappointment. "The attendance was not very good. It was difficult for me to speak to enough of my own labels, let alone talk to new labels. A lot of people seemed to disappear by Tuesday morning. I think people felt Glasgow was a bridge too far," he said.

But Ronnie Gurr, managing director of the new Scottish label V2/Equipe Ecosse, says, "I enjoyed ITC compared with last year because that was that central

Labour's pledges

by Paul Williams

Arts minister Mark Fisher has offered the government's hand of partnership to the music business with the pledge to help the industry in any way it can.

In ITC's keynote address in Glasgow last Sunday (28), he said the government recognised the importance of the industry and was prepared to work with it to create even more success. "You are big business. You are important to us. We appreciate that and we want to establish a good working relationship and partnership with this industry," he said.

As the first government minister to attend ITC and Glastonbury, Fisher said he was determined to be present at both events to get the government's supportive message across.

"This is a business and industry of a scale the government has got to take seriously," he said. "This is something

The group will be hoping to see Scotland following the example of Ireland where the collection society, the Irish Music Rights Organisation, has increased annual royalty collections in the country from £3m to £12m last year after winning independence from the PRS in January 1995. Ireland has also won tax breaks for bands who have sold fewer than 3,000 records.

IMRO CEO Hugh Duffy said, "There's a window of opportunity for the Scottish music industry which will disappear after the Scottish Parliament has been running a while. It will be looking for non-controversial success areas and the music industry will have the opportunity to set the agenda itself. You won't have it in two or three years' time."

Findlay said, "We do need to look at other similar, cool countries to understand how we can stand on our own two feet and make a presence in the world."

focus of the Hilton which The Clarence in Dublin had not provided. I hope it will come back to Scotland. The obvious place would be Edinburgh."

Three Scottish bands made it into the final of the *In The City* Live Unsigned final, with Edinburgh-five piece Tam beating off Idweld and Fat Lip (see Talent, p22).

Wilson said after the event he would be looking closely at the contract ITC had made with the Hilton after complaints over the "jobsworth" behaviour of its staff.

He said, "Oh, behave the way they did on the doors was terrible. I apologise. It's absolutely appalling. They behaved abysmally."

partnership plan support for music

Britain does well and at last in government we've got that message and we've got to think intelligently how to help you to do better."

Given the industry's proven success, Fisher said any government involvement should be selective and minimal, but the most obvious way it could help was on copyright and piracy issues. "The main, urgent problem is copyrights and looking at the figures the scale is extraordinary," he said. "A third of the CD sales around the world are being ripped off without copyrights. That's \$5bn worth a year and the estimate in this country is we're losing half a billion."

The biggest growth in piracy, he noted, was in the emerging economies such as China, Russia and Latin America and he said the government would soon be introducing legislation to ratify the Wipo (World Intellectual Property Organisation) Treaty covering copyright.

Creation president Alan McGee says the industry needs to step up its training opportunities in schools and universities to demonstrate the business is a worthy career choice. He told ITC last Sunday (28) that the industry is staffed by too many people who did not know what they were doing, while the public perceived the business as a cowboy operation. "We make more money for this country than the steel business, but to the average man in the street we're no better than those fly pitchers who sell dodgy CDs and videos in the market," he said. While the lawyers and accountants in the business were well-qualified, he said many record label staff had no formal training and had learnt their trade as they went along. McGee suggested the government initiate a training strategy for the industry with schools, colleges and universities properly funded to establish courses. "I'm sure the industry would be happy to advise the government on how best to proceed and would probably assist with sponsorship programmes," he said.

Chart concerns dominate debate

Worries about the rapid turnover of the singles chart dominated debate at this year's ITC, alongside fears that current pricing policies are devaluing music in the eyes of record buyers.

The topic came up for discussion at four seminars during the conference as delegates renewed calls for singles formats to be cut further, extra tracks reduced in number and the whole compilation of the chart overhauled.

Vital Distribution director Pete Thompson said much of the problem was down to record companies not wishing to lose out to their rivals on the number of tracks and formats being released for any single.

"If everyone else has got two CDs out on release, the companies don't want to work at a disadvantage," he said.

Jeff Hanlon, vice chairman of the IME, said the only way to solve the rundown's problems was to turn it into a box-office chart based on the amount of money singles took each week, rather than on the number of copies sold.

issues.

"If we can take a lead in Europe and get the rest of the member states in the EC to take it up, we're half-way through getting Wipo adopted," he said.

The minister went on to offer the industry an open-door to discuss any issues relating to the internet and digital technology.

"We don't have the answers," he said. "These are difficult and new problems for the government and you. We want to be listening to you and we're determined to be an open government. We're not here to tell you what to do. We're here to work with you."

Fisher also focused his attentions on music in schools where he said a wealth of talent was going unappreciated because of the lack of opportunities.

He said he was keen to have professional musicians working in the classroom to show children at first hand it is possible to succeed in the business.



PHOTOGRAPH BY GUY AROLD

▶▶▶▶▶ HOW DOOLEY GOT ON UP IN GLASGOW - p32 ▶▶▶▶▶

"The last music industry event I was at was Glastonbury. The weather is certainly better here. I was ankle deep in mud and I then made the shortest speech in my political career" - Arts minister Mark Fisher, looking forward to not getting booted off stage before his ITC keynote address

"It's the minister for pratfalls" - Arts minister Mark Fisher again, managing to trip himself up before he delivered his speech, despite the absence of any mud on stage

"The music industry does attract some seriously suspect people, but so does politics" - Alan McGee, no doubt preparing for his new role in the government's task force

"We're meant to discuss digital radio, but we know absolutely nothing about digital radio" - An at least honest Ewan McLeod moderating the debate on the future of radio

"We should be hung, drawn and quartered" - IMF vice chairman Jeff Hanlon, accusing the industry of devaluing music with drastic price-cutting

"I'm not very good on anything musical" - hip hop producer Johnny Jay

"It all started with Edward Elgar opening in Oxford Street. That was a wild night" - HMV operations director Will Walsh recalling his company's rock'n'roll beginnings

"You get bigger discounts than smaller stores. I'm sure you'll deny that, but I don't believe you" - Independent retailer Paul Quirk kindly giving Asda's Steve Gallant a chance to put his case

"I deny all the remarks I made earlier because I didn't know this was being recorded" - Paul Quirk suddenly silenced

"V2 is independent. Just an independent with an airline" - V2 A&R director Nick Moore on the struggles of being a "tiny" indie in the big world of the majors

"You're ripping off the artists, man. It's outrageous. You don't turn round to Van Gogh and say 'I like your painting but do two of them now'" - Nick Moore fighting the good fight against dual formats and discounted CD singles

"We have enough problems getting 12 songs out of a band - what are we going to do with this thing? But it's probably very good news for Grateful Dead fans" - Tony Wilson on the opportunities offered by new DVD technology

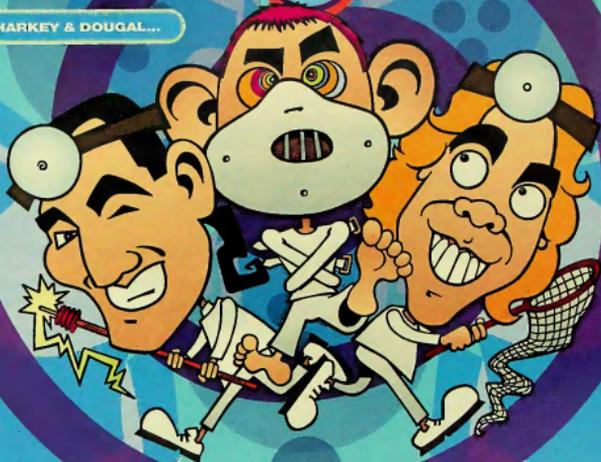
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ILR STATIONS:

ADS BOOKED ACROSS THE COUNTRY ON THE MOST IMPORTANT STATIONS INCLUDING FORTH FM, CLYDE FM, CITY FM, AIRS FM, BROADGLY, KEY 103, HORIZON, INVICITA, GALAXY, 5DR, VIKING, KLFM, HALLEM FM, PULSE AND BROADLAND. THE CAMPAIGN WILL RUN FOR TWO WEEKS DAILY.

COMPETITIONS:

ORGANISED WITH PETE TONG (1FM) & REGIONALLY WITH KISS LONDON, GALAXY (MANCHESTER/YORKSHIRE), FORTH AND MORE TO BE CONFIRMED.

PRESS:

THERE WILL BE REVIEWS AND COMPETITIONS IN MOST MUSIC PUBLICATIONS INCLUDING MUZIK, SELECT, WAX, MIXMAG, ESPRESSO, CLUBSCENE, M8, DJ, FM, NME, MELODY MAKER AND JOCKEY SLUT.

PRESS ADVERTISING:

THERE WILL BE FULL COLOUR ADS IN CLUBSCENE, M8, BASSLINE, MAX POWER, MUZIK, DA THE SCENE, MAN UTD MAGAZINE, SPIRITS MAGAZINE AND DREAM.

INSTORE MARKETING:

149 INSTORE DISPLAYS (A1 POSTERS/12" SLEEVES) VIA DISPLAYBOX. (10 TO RELEASE DATE)

DIRECT MARKETING:

100,000 POSTCARD PLAYERS BEING HANDED OUT AT ALL HAPPY HARDCORE EVENTS RUNNING UP TO RELEASE DATE. ALSO 10,000 CARDS BEING MAILED VIA OUR OWN DATABASE.

AVAILABLE 20TH OCTOBER. ORDER FROM YOUR VITAL/PULLFORCE SALES REPRESENTATIVE OR FROM VITAL TELESALES 0117 988 3333
CD115 TRIPLE MIX CD: DEALER PRICE £9.49 / MC115 TRIPLE MIX MC: DEALER PRICE £6.49

REACT

SINGLES

HURRICANE #1: Step Into My World (The Perfecto Mixes) (Creation CCD 276).

Recently released back in May as the band's debut single, The Perfecto team of Steve Osborne and Paul Oakenfold have given this pedestrian guitar-changer a vibrant makeover. **□□□**

DANNII: Everything I Wanted (Eternal WEA 137CD). Dannii currently finds herself as the most favoured of the Minogue sisters, and this classy drum & bass-style workout satisfies both artistically and melodically. **□□□□**

CHINA BLACK: Emotions (Polydor 571535-2). The London duo turn in an immaculate performance on this pleasing reggae number. But after two years out of the limelight, it's unlikely to match their 1995 triumph with Searching and Stars. **□□□**

PUFF DADDY: Been Around The World (Puff Daddy/Arista Inc). Puff Daddy turns again to Eighties British pop for inspiration, masterfully combining the riff of Bowie's Let's Dance with the chorus of Lisa Stansfield's biggest hit on this potentially huge single. **□□□□**

OLIVE: Miracle (RCA 7421530832). A soothing, growing release from the ethereally elegant band. This will help return the respect Olive earned with You're Not Alone. **□□□□**

NORTH AND SOUTH: Breathing (RCA 7421529422). After Top 40 successes with two pumping pop numbers, North And South go all gentle and sweet. It's a little too understated though, and could struggle to complete a hat-trick of hits for the boy band. **□□□**

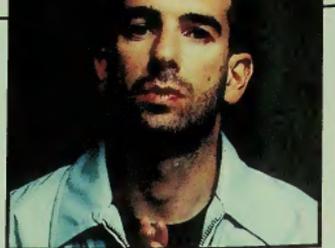
D'NOTE: Lost and Found (VJ Records VCR25). Lifted from the superlative album D'Note and sung by Danny Tenaglia, Matt Winn could well find crossover success with this soaring slab of dance diversity. **□□□□**

ETHEK: She Could Fly (Parlophone CD68681). Following the superb debut single If You Really Want To Know, this melodic, radio-friendly song, given the same support, should deliver some success for the Welsh band. **□□□□**

DEEP DISH: Stranded (Deconstruction 7421522826). Deep Dish go almost country on this addictive tune with hypnotic vocals, which may see them cross over from dancefloors to radio. **□□□□**

SANDY B: Ain't No Need To Hide (Champion CHAMP031). A great vocal hook is given a variety of treatments from Deep Dish's euphoric build-up to Underground Distortion's speed garage thump. A floor-filling anthem. **□□□□**

STEREOPHONICS: Traffic (V2 VVRS00934). The lyrically superior trio's ballad has distinct Sixties influences but this will certainly help consolidate their fanbase and chart aspirations. **□□□□**



D'NOTE: DANCE DIVERSITY

BELLE & SEBASTIAN: 3... 2... 1... Seconds Of Light (Jepster JPRCS003). Pop music can be trivial, aggressive, irritating, relentlessly upbeat, or it can be essential, beautiful, charming and life affirming and it is these qualities that B&S evoke so effortlessly. **□□□□□**

911: Party People (BSCOTI 658). The petite trio's party anthem creates all the right vibes. This will cement their status amongst the boy band elite. **□□□□**

THE CHARLATANS: Tellin' Stories (BBQ 318 CD). The title track of their current album has been re-worked as one of the epic indie-pop soundscapes that are becoming the band's trademark. Should be a fourth Top 10 hit. **□□□□**

HEADSWIM: Tourniquet (Exp XPCD2198). In a move away from Headswim's previous grungy image, this track embraces a more current style. From its haunting opening to its melodic refrains, parallels will be drawn with the likes of Radiohead. **□□□□**

BLACK GRAPE: Get Higher (Radioactive RACD 32). With its cheeky opening Ronald and Nancy Reagan drugs references and insane lyrics to its driving bass and groove, this is classic Black Grape and bodes well for their album Stupid, Stupid, Stupid. **□□□□**

ROY DAVIS JR: Gabriel (XL Recordings XLS 88CD). This spiritual, soulful piece of Chicago house is an instant classic. Jay

JIMI HENDRIX: South Saturn Delta (MCA/Experience Hendrix MCA CD 11694). Echoing the Beatles' Archive work-in-progress ethos, this contains early and unreleased versions of Jimi classics, each of which provides a fascinating addition to the Hendrix canon. **□□□□**

CHUNKY XI: Saturday Teenage Kick (Roadrunner RR 394). This Dutch outfit explore their own avenue of big beat, throwing in elements of funk, metal and rap which make it a furious but rewarding ear-pummeling. **□□□□**

VARIOUS: UK Speed Garage Vol 1 (Powerhouse POWD01001). Nigel Benn and DJ Rix mix it up in a very accomplished manner, throwing in a

NATALIE IMBRUGLIA: Tom (RCA 7421527982). The former Neighbours star possesses a sweet voice and this song – produced by Nigel Godrich (Radiohead) – has a gentle beauty. **□□□□**

ELVIS COSTELLO: Extreme Honey: The Very Best Of (The Warner Bros. WEA 5362/46801/2). This presents Costello's top songwriting achievements of the past eight years, with and without the Attractions, plus extras. **□□□□**

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LIGHTHOUSE VOCALS: INIMITABLE VOCALS

few anthems in a relentless assault of glowing bass and hi-hats. **□□□□**

MIDGET: Aloc-Pop (Radar TinyMCD/EP). The noisy young trio hammer out nine barnstorming tracks on a breathless album that establishes them as an act ready to enter the big leagues. **□□□□**

ETERNAL: Greatest Hits (EMCD021782). From their poppy beginnings to their later R&B sound, Eternal have always combined commerciality with quality. Their reward has been 14 Top 20 hits, all of them gathered here. **□□□□**

LIGHTHOUSE FAMILY: Postcards From Heaven (WildCard CD039 5182). Though short on the immediacy of their multi-platinum debut, mainstream buyers will snap this up for their cars on the strength of last week's first single and Tunde's inimitable vocal tone. **□□□□**

VARIOUS: Jackpot Presents... Guerrilla (Jackpot CDW08 008). This collection of catalogue from the Guerrilla progressive house label includes a mix CD of current releases. Classic, quality tracks from the Drum Club, Tenth Chapter and React 2 Rhythm all stand the test of time. **□□□□**

KEITH SWEAT: Just A Touch (Elektra 7559621162). The tracks on this album reach as far back as the Eighties, showing Keith's ability, talent and impact on the R&B world. **□□□□**

ALBUM OF THE WEEK

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ALAN JONES TALKING MUSIC

Johnny Harris was a very popular British bandleader about a quarter of a century ago, and it's from that period that Levi's have plucked his energetic instrumental Stepping Stones to serve as their next TV ad. Featuring a demonic flautist, it evokes the early Seventies mood of Theme From Shaft. Likely to be a hit but not one of the biggest of the 501 campaign...With all the excitement surrounding the BBC's star-studded Perfect Day clip, RCA couldn't have chosen a better time to re-release the Lou Reed original – but they must now be cursing the fact that they chose to do so on their budget label, Camden. Perfect Day is the title track of an 18-song selection, spanning 1972-1984. At times so quick a time, it should sell copiously. Peter Andre continues his transition to a more

mature sound with Lonely, a slow and sweet ballad on which his voice is swathed in strings. Those who liked him in harder swing mode may find it all a little too cloying, but his fans will lap it up...Respectfully dedicated to those who have lost their lives in war*, Dressed To Kill's Poppies compilation is a sublime delight. Comprising primarily protest songs – and, therefore, high on Dylan-penned content – it is full of wonderful performances including the under-rated contralto Christine Collister's take on Harvest For The World, John Wilks' elegant Abraham Martin & John, Hugh Cornwell's pared-down update of For What It's Worth and The Fureys' beautiful Green Fields Of France...The foremost exponent of rai music is Algerian exile Khaled, whose brilliant Di Di has already been a huge hit on the continent. It

makes its third attempt to crack the UK market in new mixes by BB. Unfortunately, they don't really fit. The combination of Khaled's vocals, honking sax and western dance sensibilities gelled brilliantly on the Tim Simenon mix, which is absent from this nevertheless brave and worthwhile re-issue...One of the better tracks on his debut solo album, Gary Barlow's Open Road finally arrives as a single, replete with samples from – of all things – Mr Mister's Kyrie. It's a play that works well, however, giving this mid-tempo plodder an instant familiarity. Gary contributes a fine vocal, and the whole thing gels very nicely, providing a potential pause in the downward spiral of his recent singles...

This week's reviewers: Michael Arnold, Dagald Baird, Tom FitzGerald, Simon Hargreaves, Duncan Hollander, Stephen Jones, Sophie Moss, Ric Naylor, Ian Nicolson, Dean Patterson, Paul Vaughan and Paul Williams



THE OFFICIAL UK CHARTS

CHART FOCUS



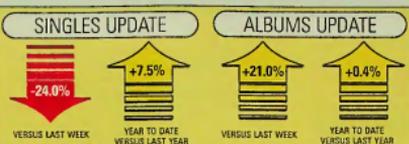
Only the seventh record ever to debut at number one in America, and the first by a Brit, **Elton John's** *Candle In The Wind 1997* continues its chart-topping exploits on this side of the Atlantic too, but its enormous sales are now declining rapidly. It sold a further 672,000 copies last week, to bring its **52-day total to 3,845,000**, enough to make it comfortably the biggest selling single ever in the UK. But its sales were down by 40% over the previous week and, far from being number one until Christmas as some have suggested, it will likely have two, possibly three, more weeks at number one before yielding.

A fortnight ago, **Blair** became the first act to have four Top 20 hits in 1997. Last week U2 topped the ante, becoming the first to have four Top 10 hits this year. This week, **Backstreet Boys** top that, earning their fourth top five – top four actually – hit of the year, making the week's highest debut at number three with *As Long As You Love Me*. Debuting immediately behind them at number four are **Eternal** with *Angel Of Mine*. Thus they equal last week's debut by former member **Stitch's** *Arms Around The World*, and stretch their run of consecutive Top 15 hits to 15.

My own survey of song titles suggests that Sunday is the most popular day of the week with 36% of mentions, followed by Saturday (25%), Monday (21%), Friday (8%), Tuesday (5%), Wednesday (3%) and Thursday (2%). There are new entries this week for both Saturday and Friday, **East 57th St's** Saturday, which debuts at number 29, features vocalist **Donna Allen**, who has had Top 10 solo hits with *My Heart and Joy* and *Pain*. Friday Street is the new **Paul Weller** single. It debuts at number 21, nine places ahead of *The Bitterest Pill (I Ever Had To Swallow)*, a reissued single by the group with which he made his name, **The Jam**. Weller had 18 hits with *The Jam*, 17 with *The Style Council* and has now had 15 as a solo artist.

Showing what a difference a couple of hit singles can make, **The Verve** debut at number one with their album *Urban Hymns*, which sold just over 250,000 copies last week. Including the number two hit *Bitter Sweet Symphony* and the number one *The Drugs Don't Work*, it has already sold more than three times as many copies as their last album, *A Northern Soul*, which peaked at number 13 in 1995.

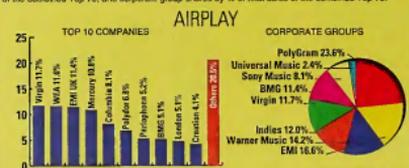
With **Porthishead** debuting at number two with their self-titled album, and **Elton John's** *The Big Picture* new at number three, **Oasis** are pushed down to number four with



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.

Be Here Now. It's the first time in album chart history since the top three have all been new entries. In fact, seven of the Top 10 albums this week are new – another record. It's all the more remarkable because 1997 has been a year in which there have been fewer entries to the album chart than any other in the Nineties.

Among the new entries this week are three of the 10 most successful album acts of all time, as judged by number of chart hits.

The aforementioned **Elton John** registers his 35th entry with *The Big Picture*, while **Bob Dylan's** *Time Out Of Mind* is his 40th chart entry, and

The Rolling Stones have their 42nd hit with *Bridges For Babylon*. That's easily a record for a group – **The Beatles**, in second place, have 29 charted LPs.

Unusually lifting four singles from an album before its release, **Robbie Williams** finally made his large format debut last week with *Life Through A Lens*. It debuted at number 11, making it rather less successful in its first week than **Gary Barlow's** *Open Road*, which reached number one in June, but comfortably more successful than **The Green Man, Mark Owen's** debut solo album, which peaked at number 23 last December. **Alan Jones**



M People's *Just For You* only just made it to the top of the airplay chart last week, with more rapidly-rising

records, particularly **Dario G's** *Sunshine*, apparently about to overtake it. But a week on, the challengers have faltered and *Just For You* is sitting pretty with over 10% more support than its nearest challenger, and an audience of nearly 66m, one of the higher audiences of the year.

The **M People** single debuted at number eight on the sales chart last week, one place behind **U2's** *Please* but the two records have had vastly contrasting airplay support. While *Just For You* has spent the past fortnight at number one, *Please* was ranked 145th last week, and is now placed 65rd, with 145 plays generating an audience of just 10m. And most of that audience, as well as a substantial number of its plays, was gained as a direct result of chart show countdowns where it couldn't be avoided. Quite why *U2* have suddenly become so cold at radio is hard to determine.

Looking at the flipside of the coin, dance hits usually attract minimal airplay until they prove themselves at retail, so the support given by radio to **East 57th St's** Saturday single is surprising. The single climbs to number 22 this week, while it makes a disappointing number 28 debut at retail. Initially championed by the specialist stations and then in a big way by **Radio One**, it is also getting huge exposure from **Capital**, where it was spun 44 times last week, just two fewer than the station's joint top tunes, **Lighthouse Family's** *Raincloud* and **Ultra Naté's** *Free*.

The speedy descent of **Elton John's** *Candle In The Wind 1997* continues. The single dropped from one to five last week, and now slips to number 18, after losing 20m listeners in a week. Keen on avoiding its sobering qualities, more and more stations are beginning to pick up on *Something About The Way You Look Tonight* again instead.

Finally, a reminder to all stations preparing their own edits of songs to advise Music Control. **Capital Radio** created its own edit of **Oasis's** *Stand By Me* causing it to evade Music Control's fingerprinting system. The edit has now been fingerprinted, but around 10 plays have been lost. **Alan Jones**

Due to an inputting error, **Mercury's** airplay market share has been under-reported in the graphics on this page for the past three weeks. **Mercury** was the top airplay company for the weeks ending September 20, 27 and October 4, with market shares of 12.9%, 12.3% and 10.7% respectively.

music week directory 1998

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TOP 75 SINGLES

11 OCTOBER 1997

Label CD/Cass (Distributor)
7112

TITLES A-Z

Pos	Last	Title	Artist (Producer/Publisher/Writer)	Label CD/Cass (Distributor)
1	1	SOMETHING ABOUT THE WAY... /CANDE IN THE WIND 1997 *#	John Mannion/Rob Dickson/James Litheridge Rock/AFLD LP/INTM/UA/IFPS	EMI (London)
2	3	SUNSHINE	Dani G/Dario El Vamero-Chappell/Dario/Chris/Chappell	Enigma WEA 1300/WEA 133C/AVC 130
3	NEW	AS LONG AS YOU LOVE ME	Joe Jive/Jive 434/WCA 314	Jive
4	NEW	ANGEL OF MINE	Lisa Marnett/EMI CD/EM 430/CD 493 (E)	EMI
5	2	STAND BY ME	Orion/CRESO 278/CRESO 278 (MCA) CRES 278	CRESO
6	NEW	RAINCLOUD	Wild Card/Polystyrene 57173/352717094 (F)	Polystyrene
7	5	THUMBUPPING	EMI CD/EM 485/CD 486 (E)	EMI
8	NEW	MEN IN BLACK *	Columbia 96-8682/6882N/4 - (SM)	SM
9	6	GO TIL IT'S GONE	Virgin VSCD 1666/VSC 1666/AS 1166 (E)	Virgin
10	4	ARMS AROUND THE WORLD	EMI CD/EM 430/CD 493 (E)	EMI
11	11	NEVER GONNA LET YOU GO	Real Gone 74321511052/4321511054 (BMG)	BMG
12	NEW	BIG BAD MAMMA	Real Gone 74321511052/4321511054 (BMG)	BMG
13	8	JUST FOR YOU	M People/BMG 74321511052/4321511054 (BMG)	BMG
14	NEW	OH LA LA	Tommy Boy TRC 79097/79097 (MCA)	MCA
15	10	THE DRUGS DON'T WORK	HUT HUTTO 80/HTU 20 (E)	HUT HUTTO
16	NEW	LOVE ME AND LEAVE ME	Gethen GFSTD 22282/GFS 22282 (MCA)	MCA
17	12	SAMBA DE JANEIRO	Virgin DMSD 1655/DMS 1655 (MCA)	MCA
18	13	OH LA LA	Club Tools 036345/036345 (DJ)	DJ
19	NEW	YOUR CARESS (ALL I NEED)	Atlantic WEA 1300/WEA 133C/AVC 130	Atlantic
20	NEW	THE WAY I FEEL	Columbia 96551/426551/4 (SM)	SM
21	NEW	FRIDAY STREET	Island CID 676/CIS 676 (E)	Island
22	NEW	HIGH NOON	Mo Wax MW 0633D/MW 0633C (E)	Mo Wax
23	NEW	BINGO	Virgin VSCD 1666/VSC 1656 (E)	Virgin
24	14	NIGHT NURSE	East West EW 1280D/EW 1280 (V)	East West
25	NEW	HITCHIN' A RIDE	Reprise W 04262/W 04262 (V)	Reprise
26	7	PLEASE	Island CID 674/CIS 674 (E)	Island
27	18	I'LL BE MISSING YOU *#2	Puff Daddy/Arista 74321499102/421499104 (BMG)	BMG
28	5	FIX	Interscope IND 97521/INC 97521 (BMG)	BMG
29	NEW	SATURDAY	AM/FM 58323/58323/58323 (E)	AM/FM
30	NEW	THE BITTERS PIL (EVER HAD TO SWALLOW)	Polygram 57089/57089 (F)	Polygram
31	9	WHERE'S THE LOVE	Mercury 5743125/4743125 (E)	Mercury
32	17	(UN, DOS, TRES) MARIA	MCA 964595/684595 (SM)	SM
33	16	SPIDERWEB	Interscope IND 95551/INC 95551 (BMG)	BMG
34	19	YOU HAVE BEEN LOVED (THE STRANGEST THING '87)	VSCD 1839/VSC 1839 (E)	VSCD
35	21	4 SEASONS OF LONELINESS	Motown 860582/8607184 (F)	Motown
36	24	I KNOW WHERE IT'S AT	London LON 396/LON 396 (F)	London
37	25	HONEY	Columbia 96551/426551/4 (SM)	SM

Pos	Last	Title	Artist (Producer/Publisher/Writer)	Label CD/Cass (Distributor)
38	30	SEMI-CHARMED LIFE	Third Eye Blind/Interscope/EMI (London)	Elektra E 39072/VE 4181C (V) E 39071
39	NEW	(CAN'T YOU) TRIP LIKE I DO	Epic 665082/665082 (SM)	Epic
40	24	EVERY DAY OF MY LIFE	Logic 74321269427/4321269427 (BMG)	BMG
41	22	ANYBODY SEEN MY BABY?	Virgin VSCD 16345C/16345C (MCA)	Virgin
42	15	FREE FROM DESIRE	Big Life BLR 135/BLR 135 (E)	Big Life
43	NEW	FREAK	Food/Parlophone CDFOO 105C (E)	Parlophone
44	35	YOU'RE THE ONE I LOVE	Freakeater/WEA WEA 128C/WEA 128C (V)	WEA
45	NEW	MAGIC	Echo EDCD 45/ECDC 45 (E)	Echo
46	2	DEBASER	4AD BAD 7010C/AD (V)	4AD
47	23	WHO'S THE MACK!	WEA WEA 128C/WEA 128C (V)	WEA
48	29	SO BEAUTIFUL	AGM 58233/58233/304 (F)	AGM
49	27	PLAY IT COOL	Creation CRESD 276/CRES 276 (MCA)	Creation
50	NEW	DISCO MACHINE GUN	Siret SKINT 300C/ (MCA)	Siret
51	16	PICTURE OF YOU	Warner-Chappell (E)	Warner-Chappell
52	NEW	SHE'S A GOOD GIRL	Indolence/RCA SLEEP 0156/SLEEP 0156 (BMG)	Indolence
53	NEW	SHOULDER HOLSTER	Indolence/RCA SLEEP 0156/SLEEP 0156 (BMG)	Indolence
54	38	EVERYBODY (BACKSTREET'S BACK)	Jive JIVECD 430/VEV 430 (F)	Jive
55	12	D'YOU KNOW WHAT I MEAN?	Creation CRESD 256/CRES 256 (MCA)	Creation
56	37	FREE	Positive CDTVS 71/CTV 71 (E)	Positive
57	3	SOUTH OF THE BORDER	Chrysalis CDHS 5068/CTCHS 5068 (E)	Chrysalis
58	NEW	I LIKE THE WAY (THE KISSING GAME)	Unity/UMTY 535/UMTY 535 (E)	Unity
59	30	BURNIN'	Virgin VSCD 1648/VSC 1648 (E)	Virgin
60	34	SUMMERTIME	Parlophone CDPS 676C (E)	Parlophone
61	24	JOANNA	React CDREACT 107 (V)	React
62	33	CIRCLES	Positive CDPT 007/CTP 002 (E)	Positive
63	10	NO MONEY NO PROBLEMS	Puff Daddy/Arista 74321499102/421499104 (BMG)	BMG
64	12	SOME KIND OF BLISS	Deconstruction 74321511052/4321511054 (BMG)	BMG
65	43	KOR	Food/Parlophone CDFOO 107/CFD00 107 (E)	Parlophone
66	45	ALL I WANNA DO	Enigma WEA 1300/WEA 133C/AVC 130	Enigma
67	43	EVEN AFTER ALL	Epic 664972/664974 (SM)	Epic
68	54	LIVE THE DREAM	Polygram 571683/571604 (F)	Polygram
69	42	GLASSGOW BRANGERS (NINE IN A ROW)	Gen GREGS 1166/S (MCA)	Gen
70	48	ALL MINE	Go Beat 571927/571958 (E)	Go Beat
71	51	SO HELP ME GIRL	RCA 74321511052/4321511054 (BMG)	BMG
72	60	ELECTROBANK	Virgin CHMSD 66 (E)	Virgin
73	NEW	AROUND MY BRAIN	Deconstruction 74321511052/4321511054 (BMG)	BMG
74	61	EVERYTHING	MCA/MCA 8509/8509 (MCA)	MCA
75	75	FINALLY	AM/FM 58234/58234/32024 (F)	AM/FM

As used by Top 10 The Pops and Radio One

★ This one helped
to get the album
into the Top 10
of the charts
and it's a
great one to
listen to
again and
again.



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AIRPLAY PROFILE

STATION OF THE WEEK

KL-FM in Norfolk is the first LR station to be owned by a radio group program called Dave Media, which acquired the station from the giant GWR group. Dave Media is determined that the stations it controls are managed locally.

The takeover means that all KL-FM's 24-hour music programming is now produced from its studios in Kings Lynn which have been refurbished and upgraded. In the past, listeners were linked to GWR's nationally networked programmes after 10pm. New programme controller, Stuart Davies, says Dave Media has allowed him to revamp the music output. His first decision was to broaden the playlist to 55 songs and, in response to the fact of an AM gold station in the region, to ensure that at least one track from the Studios or Seventies is played every four tracks. Despite the inclusion of gold tracks, KL-FM's playlist is considered encouragingly current. There are seven songs on the A-list and these would receive a play every three hours.

"There are current tracks that would be played throughout the day such as Chumbawamba's 'Tubthumping or Oasis' Stand By Me, while there are artists who we might only play in the evenings, such as Suede or Hanson," he says. He adds: "We will take a risk with new music before it has charted. One recent example was the Friday Night Take-Away After All which was played up front and is still receiving around 10 plays a week. In this region, the demand is for melodic chart songs and you cannot play too much specialist dance music, for example."



KL-FM TOP 10		
Track/Artist (Label)	Plays	
1 Spice Up Your Life Spice Girls (Virgin)	34	
2 Candle In The Wind 1997 Elton John (Rocket/Mercury)	28	
3 The Drugs Don't Work The Verve (Island)	25	
4 Tubthumping Chumbawamba (EMI) 24		
5 Just For You M People (M People/BMG)	24	
6 Raincloud Lighthouse Family (Wild Card/PolyGram)	23	
7 Your New Cuckoo Cardigans (Scotti/Warner)	19	
8 Sanctuary Dario G (Eternal/WEA)	17	
9 Deep In Your Loin Jay Mc (MCA)	12	
10 Honey Manish Creay (Columbia)	12	

Source: *Newswatch* week ending 27/9/97

The station aims at a core audience of 25-45, but tries to bring in younger listeners in the evenings and at weekends. There is a dance show on Saturday nights and local students present a programme on Sundays. If there is one area where KL-FM has lost out to by not being part of the GWR group it is in listener research. While its former parent was committed to investing heavily in surveying its audience, the budget is not there at the moment for KL-FM to do the same and the station is having to rely on daily request shows and feedback from the station's appearances at local events.

Steve Hemsley



RADIO 1

This Week		No. of plays	
Rank	Title/Artist/Label	LR	NR
1	STAND BY ME Oasis (Creation)	28	28
-1	4 ON HER MAJESTY'S SECRET SERVICE Hugh Cornwell/David Kneller (MCA) 27	27	27
3	5 SHE'S A GOOD GIRL Sheryl Crow (A&M)	18	26
-4	22 PLAY IT COOL Busta Rhymes (A&M)	1	26
-4	22 TELLIN' STORIES Deftones (Biggs/Barsotti)	26	25
-5	7 SUMMERTIME Sade (PolyGram)	23	25
-5	7 SPICE UP YOUR LIFE Spice Girls (Virgin)	34	25
-6	18 SUNSHINE Jay-Z feat. Busta Rhymes (Roc-A-Fella/Interscope)	24	24
-9	13 WALKIN' ON THE SUN Smash Mouth (Interscope)	24	24
-9	2 GET TIL IT'S GONE Janet Jackson (A&M)	15	24
-9	27 A LIFE LESS ORDINARY Ash (Indecent)	24	24
-9	13 SEMI-CHARMED LIFE Third Eye Blind (Elektra)	25	24
-9	10 THE DRUGS DON'T WORK The Verve (Island)	21	22
14	17 RAINCLOUD Lighthouse Family (Wild Card/PolyGram)	21	21
-15	17 JUST FOR YOU M People (M People/BMG)	21	21
-15	17 LOVE ME AND LOVE ME SENSATION Goffin (Atlantic)	21	21
-15	28 STAY SWEET Faith No More (A&M)	14	21
18	13 ARMS AROUND THE WORLD London (1st Avenue/EMI)	24	20
-19	22 SUNSHINE Jay-Z feat. Busta Rhymes & Faith No More (Roc-A-Fella/Interscope)	12	19
-19	21 DOH LA LA The Roots (Tombay/BMG)	19	19
-19	22 GET THE HIGH Cibo Maten (Radioactive)	0	19
-19	18 SATURDAY Eric Siro (Street IAA)	16	17
-23	24 ANGEL OF MINE D'Angelo (1st Avenue/EMI)	10	17
-23	25 EVERYBODY LOVES A CARNAVAL Fatboy Slim (Zomba)	10	17
-23	25 AS LONG AS YOU LOVE ME Backstreet Boys (A&M)	11	16
-26	28 OH LA LA 1 (Epic/Capitol)	7	14
-26	28 FRIDAY STREET Paul Weller (Island)	10	14
-26	28 R.I.P. GROOVE Double B (Sire)	3	14
-29	24 HAPPY TRAILS Independent	16	13
-29	25 PUT YOUR HANDS WHERE MY EYES COULD SEE Busta Rhymes (Elektra)	8	13

© Music Control UK. Titles ranked by total number of plays on Radio One from 00:00 on Sunday 28 September until 24:00 on Saturday 4 October 1997

TRACK OF THE WEEK

CHUMBAWAMBA: TUBTHUMPING
Tubthumping certainly caught the imagination of radio programmers in the late summer and became one of the longest stayers in the airplay chart and a reluctant mover from the C1N Top 10.

The song's first appearance was in early August, in the airplay rundown at number 32, while the following week it was the most-added track as 15 new programmers joined the 38 stations already playing the song. By mid-August it was receiving more than 1,000 radio plays a week and the Top 10 airplay groups list thanks to huge support in the regions and a first appearance in Virgin's Top 10. Radio One was slow to come on board - Tubthumping did not appear on the network's top 30 until the August 23 rundown (in number five with 26 plays) when the song entered the C1N sales chart at number two.

Within seven days the song was Radio One's top tune with 32 plays and second in the overall airplay chart, reaching a combined audience of some 61.2m people with total plays of more than 1,600. By early September, Men In Black had also pushed Tubthumping to number three in the C1N chart as radio



support plummeted to just 319 total plays and a position of 84 on the official airplay lists as stations regarded the track unsuitable while the nation mourned the death of Diana. This drop in support proved to be temporary, however, as total plays more than doubled the next week and Atlantic began its prolific support spinning Tubthumping more than 50 times in seven days. The song's return to prime-time radio play helped sales of the single which jumped from five to three in the C1N chart, and the song was still in the top five at the beginning of October.

Steve Hemsley

LR

This Week		No. of plays	
Rank	Title/Artist/Label	LR	NR
1	1 JUST FOR YOU M People (M People/BMG)	1758	1812
2	2 SUNSHINE Jay-Z feat. Busta Rhymes & Faith No More (Roc-A-Fella/Interscope)	1580	1622
3	3 RAINCLOUD Lighthouse Family (Wild Card/PolyGram)	1398	1583
4	12 ARMS AROUND THE WORLD London (1st Avenue/EMI)	1041	1450
5	8 STAND BY ME Oasis (Creation)	1245	1353
6	4 MEN IN BLACK III Will Smith (Columbia)	1452	1316
7	8 YOU'RE GOT A FRIEND Brandy New Release (Mercury/Island)	1102	1176
8	11 THE DRUGS DON'T WORK The Verve (Island)	777	1158
9	18 ANGEL OF MINE D'Angelo (1st Avenue/EMI)	1079	1130
10	18 NOTHING IN BETWEEN Menishki Braks (Capitol)	1100	1112
11	3 CANDLE IN THE WIND 1997 Elton John (Rocket/Mercury)	1459	1089
12	8 BLACK EYED BOY Tevin Campbell (Mercury)	1101	1071
13	15 TUBTHUMPING Chumbawamba (EMI)	931	1057
14	7 WHERE'S THE LOVE Hanson (Mercury)	1195	1032
15	27 SPICE UP YOUR LIFE Spice Girls (Virgin)	553	867
16	19 STRANGEST THING George Michael (A&M/Atlantic)	758	851
17	14 YOU'RE THE ONE I LOVE Enya (A&M)	941	822
18	26 AS LONG AS YOU LOVE ME Backstreet Boys (A&M)	559	799
19	28 SUMMERTIME Sade (PolyGram)	710	783
20	21 SEMI-CHARMED LIFE Third Eye Blind (Elektra)	635	780
21	17 THE WAY I FEEL Rascal Flatts (Columbia)	473	775
22	17 FREE Lizzo Lane (A&M/PolyGram)	842	722
23	18 SOME KIND OF BLISS Kylie Minogue (Decca/Concertina)	929	708
24	13 I'LL BE MISSING YOU Puff Daddy & Faith Evans feat. 112 (Bad Boy/Atlantic)	955	678
25	23 NIGHTMURER Sade & Robbie Robertson (PolyGram)	631	672
26	21 HONEY Hanson (Mercury)	654	650
27	21 NEVER GONNA LET YOU GO Tim Motley (Debutel)	530	534
28	29 I KNOW WHERE IT'S AT Anita Baker (A&M)	551	519
29	27 GET TIL IT'S GONE Janet Jackson (A&M)	347	505
30	25 MY FATHER'S SHIP Carter Hewes Brothers Funk (Wizstar)	506	466

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VIRGIN

This Week		No. of plays	
Rank	Title/Artist/Label	LR	NR
1	1 BLACK EYED BOY Tevin Campbell (Mercury)	40	42
2	3 THE DRUGS DON'T WORK The Verve (Island)	38	40
3	2 STAND BY ME Oasis (Creation)	28	39
4	1 BITCH (NOTHING IN BETWEEN) Menishki Braks (Capitol)	40	37
-5	5 SEMI-CHARMED LIFE Third Eye Blind (Elektra)	29	37
-5	5 ANYBODY SEEN MY BABY? Before Street (Virgin)	23	31
-7	10 THE WAY I FEEL Rascal Flatts (Columbia)	24	29
-8	7 TRAVELLERS TIME Eric Siro (Street IAA)	27	28
-8	7 NIGHTMURER Sade & Robbie Robertson (PolyGram)	26	28
10	4 SOME KIND OF BLISS Kylie Minogue (Decca/Concertina)	30	26

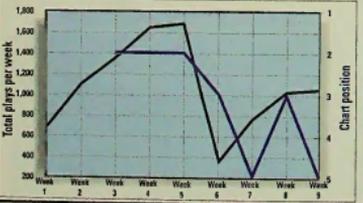


ATLANTIC 252

This Week		No. of plays	
Rank	Title/Artist/Label	LR	NR
1	3 YOU'RE THE ONE I LOVE Shelia Aron (A&M)	34	51
2	2 JUST FOR YOU M People (M People/BMG)	24	51
3	3 TUBTHUMPING Chumbawamba (EMI)	25	50
4	2 STAND BY ME Oasis (Creation)	33	45
5	5 NEVER GONNA LET YOU GO Tim Motley (Debutel)	35	44
6	1 G I WHEN U GET THERE Cibo Maten (A&M)	61	42
7	4 ALL I WANNA DO Sheryl Crow (A&M)	41	42
8	8 MEN IN BLACK III Will Smith (Columbia)	33	37
9	1 CANDLE IN THE WIND 1997 Elton John (Rocket/Mercury)	38	37
-9	2 A CHANGE WOULD DO YOU GOOD Sheryl Crow (A&M)	31	37



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TOP 50 AIRPLAY HITS

11 OCTOBER 1997



This Week	Last Week	Weeks on chart	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	1	3	JUST FOR YOU	M People	M People/BMG	1950	+4	65.91	+13
2	3	4	RAIN CLOUD	Lighthouse Family	Wild Card/Polydor	1678	+12	59.83	+4
3	6	10	STAND BY ME	Oasis	Creation	1517	+10	59.56	+28
4	3	6	SUNCHYME	Dario G	Eternal/WEA	1832	+7	54.01	-1
5	4	7	DRUGS DON'T WORK	Verve	Hut	1270	+5	52.33	+2
6	5	15	ARMS AROUND THE WORLD	Louise	1st Avenue/EMI	1536	+35	44.42	+12
7	8	13	TUBTHUMPING	Chumbawamba	EMI	1165	+11	41.99	-3
8	7	5	MEN IN BLACK	Will Smith	Columbia	1433	-11	41.13	-12
9	10	9	BLACK EYED BOY	Texas	Mercury	1175	-4	39.58	+2
10	11	11	ANGEL OF MINE	Eternal	1st Avenue/EMI	1228	+52	39.50	+37
11	11	20	SPICE UP YOUR LIFE	Spice Girls	Virgin	919	+60	37.37	+13
12	11	20	SEMI-CHARMED LIFE	Third Eye Blind	Elektra	890	+21	36.73	+8
13	11	27	YOU'VE GOT A FRIEND	Brand New Heavies	Frrr/London	1222	+8	34.44	+13
14	11	11	BITCH (NOTHING IN BETWEEN)	Mercedes Brooks	Capitol	1181	-3	31.36	-20
15	20	19	NEVER GONNA LET YOU GO	Tina Turner	Capitol	637	n/c	31.29	+4
16	17	20	GOT 'TIL IT'S GONE	Janet Jackson	Virgin	773	+45	30.30	+39
17	32	17	AS LONG AS YOU LOVE ME	Backstreet Boys	Jive	828	+40	29.81	+50
18	1	1	CANDLE IN THE WIND 1937	Elton John	Rocket/Mercury	1146	-37	29.63	-67
19	24	26	SUMMERTIME	Sundays	Parlophone	814	+9	28.61	+3
20	11	14	YOU'RE THE ONE I LOVE	Shola Ama	Freemaster/WEA	950	-13	28.37	-9
21	21	23	FREE	Ultra Nate	A&M/P&A&M	793	-10	27.88	-6
22	26	12	SATURDAY	East 57th Street	A&M	515	+81	26.85	+17
23	13	11	NIGHTNURSE	Sly & Robbie Featuring Simply Red	East West	806	+8	26.28	-37
HIGHEST CLIMBER									
24	40	20	LOVE ME AND LEAVE ME	Seahorses	Geffen	420	+119	25.84	+51
25	14	9	WHERE'S THE LOVE	Hanson	Mercury	1085	-14	24.93	-44
26	23	10	STRANGEST THING	George Michael	Aegean/Virgin	854	+10	23.74	-21
27	12	7	HONEY	Mariah Carey	Columbia	821	-7	23.15	-50
28	42	4	THE WAY I FEEL	Roachford	Columbia	839	+57	23.13	+61
29	29	10	STAY	Sash! Feat. La Trac	Multiply	456	+33	23.13	+32
30	34	17	SHE'S A GOOD GIRL	Sleeper	Indolent	280	-24	20.41	+4
31	31	15	MY FATHER'S SON	Conner Reeves Brooklyn Funk	Wildstar	509	-20	20.12	+1
32	30	16	4 SEASONS OF LONELINESS	Boyz II Men	Motown	517	+10	19.07	-5
33	11	14	ANYBODY SEEN MY BABY?	Rolling Stones	Virgin	363	+40	18.36	+27
34	10	19	OH LA LA LA	2 Emissa	Club Tools/Edel	357	+90	18.35	+112
35	40	10	ON HER MAJESTY'S SECRET SERVICE	Propellersheads/David Arnold	Wall Of Sound/East West	185	+61	18.15	+24
36	15	12	SOME KIND OF BLISS	Kylie Minogue	Deconstruction	763	-33	17.70	-100
37	29	17	I'LL BE MISSING YOU	Puff Daddy & Faith Evans (feat. 112)	Bad Boy/Arista	756	-37	16.50	-28
38	54	1	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	Eton John	Rocket/Mercury	385	+65	16.46	+34
39	25	20	I KNOW WHERE IT'S AT	All Saints	London	580	-9	15.74	-48
40	11	13	SOMETHING GOING ON	Todd Terry	Manifesto/Mercury	357	+9	15.43	+14
41	46	18	PLAY IT COOL	Super Furry Animals	Creation	85	+20	15.35	+30
42	14	21	WALKIN' ON THE SUN	Smash Mouth	Interscope	104	+96	15.20	+9
43	38	16	LOVEFOOL	Cardigans	Stockholm/Polydor	400	+20	14.75	+31
BIGGEST INCREASE IN PLAYS									
BIGGEST INCREASE IN AUDIENCE									
44	350	0	TELLIN' STORIES	Charlatans	Beggars Banquet	60	+1900	14.66	+2568
45	36	11	OOH LA LA	Coolio	Tommy Boy	256	+58	14.41	+20
46	30	11	YOU HAVE BEEN LOVED	George Michael	Aegean/Virgin	308	+64	13.99	+40
47	77	10	A LIFE LESS ORDINARY	Ash	Infectious	63	+19	13.83	+73
48	37	10	C U WHEN U GET THERE	Coolio	Tommy Boy	503	+23	13.74	-39
49	30	12	TRAVELLERS TUNE	Ocean Colour Scene	MCA	401	-25	13.44	-48
50	92	14	I WANNA BE THE ONLY ONE	Eternal Featuring Bebe Winans	1st Avenue/EMI	452	-5	12.67	-1

MUSIC CONTROL
 these stations
 24 hours a day,
 seven days a
 week: **AAA** FM,
 Alpha 103.2
 FM, Atlantic
 252, 897 FM,
 BBC Radio 1
 BBC Radio 2,
 BBC Radio
 Solihull, BBC
 Three Counties,
 BBC Swansea,
 BBC5, BRISB
 FM, Broadband,
 Capital FM,
 Century FM,
 Chiltern, Choice
 FM, Choice 104
 Birmingham,
 Classic FM,
 Cuckoo FM, East
 Essex, Fox
 FM, Fox
 107.9, GIG,
 Great North
 Radio, GFM,
 FM, Hallam FM,
 Heart 105.2,
 Heart 106.2,
 Horizon 102.9
 FM,
 Inertia FM, Key
 103, Kiss FM,
 Kiss 102 FM,
 Kiss 105, K12M,
 Leicester, Lincs
 104, Maxx FM,
 Maxx 100.7,
 Merca Metro
 FM, Merca 10.7,
 1234567,
 Monitor FM,
 M&A, M&A
 Northern FM,
 Ocean FM,
 Outcast 171.1,
 Power FM, The
 Pulse, 103.3
 FM, Q104,
 Radio City 98.7,
 Ripon FM, Red
 Dragon, Red
 Rose Rock FM,
 Sci FM, SGB,
 Inverclyde, Signal
 One, Signal
 Cheshire,
 Sound Wave
 FM, Southern
 FM, Spice FM,
 Stuy FM, TM,
 202 FM, 210
 FM, Varsity FM,
 Virgin 117.5,
 Virgin 102.4FM,
 W. Indus,
 1571, Coi,
 Capital,
 Devonport,
 BBC Radio
 Ulster.

© Music Control UK. Compiled from data gathered from 10:00 on Sunday 28 September 1997 until 24:00 on Saturday 4 October 1997. Stations ranked by audience figures based on largest full hour figure data. **▲** Audience increase **▲** Audience increase 50% or more

TOP 10 GROWERS

Pos	Title/Artist (Label)	Total plays	Increase in no. of plays
1	ANGEL OF MINE Eternal (1st Avenue/emi)	1228	420
2	ARMS AROUND THE WORLD Louise (1st Avenue/emi)	1536	398
3	SPICE UP YOUR LIFE Spice Girls (Virgin)	919	343
4	THE WAY I FEEL Roachford (Columbia)	839	306
5	TORN Natalie Imbruglia (Rca)	456	275
6	GOT 'TIL IT'S GONE Janet Jackson (Virgin)	773	244
7	AS LONG AS YOU LOVE ME Backstreet Boys (Jive)	828	237
8	SATURDAY East 57th Street (A&M)	515	231
9	LOVE ME AND LEAVE ME Seahorses (Geffen)	420	228
10	RAIN CLOUD Lighthouse Family (Wild Card/Polydor)	1678	180

TOP 10 MOST ADDED

Pos	Title/Artist (Label)	Total stations	Stations + (Up) this week
1	FRIDAY STREET Paul Weller (Island)	40	25
2	EVERYTIME Janet Jackson (Virgin)	15	12
3	HOME Sheryl Crow (A&M)	44	29
4	LOVE ME AND LEAVE ME Seahorses (Geffen)	38	25
5	PARTY PEOPLE... FRIDAY NIGHT #11 (Gingal/Virgin)	25	7
6	GET HIGHER Black Grape (Radioactive)	10	7
7	AS LONG AS YOU LOVE ME Backstreet Boys (Jive)	56	47
8	TORN Natalie Imbruglia (Rca)	41	34
9	ONLY WHEN I SLEEP Cris (Lava/Atlantic)	22	11
10	MIRACLE Olive (RCA)	35	11

© Music Control UK. Chart shows tracks boasting greatest number of stations added (up) in the four or more plays

THE OFFICIAL CHARTS - 11 OCT

100% **music week**

AS USED BY



TOTP

SINGLES

1	↑	SOMETHING ABOUT THE WAY... CANDLE IN THE WIND 1997 Eton John	Rocket	Eternal
3	↓	SUNCHYME Dario G		
4	↑	AS LONG AS YOU LOVE ME Backstreet Boys	Jive	1st Avenue/EMI
5	↑	ANGEL OF MINE Eternal	Creation	
6	↑	STAND BY ME Oasis	Wild Card/Polydor	
7	↑	RAINCLOUD Lighthouse Family	EMI	
8	↑	TUBTHUMPING Chumbawamba	Columbia	
9	↑	MEN IN BLACK Will Smith	Virgin	
10	↑	TIL IT'S GONE Janet feat Q-Tip & Joni Mitchell	1st Avenue/EMI	
11	↑	ARMS AROUND THE WORLD Louise	Delicious	
12	↑	NEVER GONNA LET YOU GO The Moore	M People/BMG	
13	↑	BIG BAD MAMMA Foxy Brown Featuring Dru Hill Def Jam/Mercury	Tommy Boy	
14	↑	JUST FOR YOU M People	Hurt/Virgin	
15	↑	OH LA LA LA Coolio	Geffen	
16	↑	THE DRUGS DON'T WORK The Verve	Virgin	
17	↑	LOVE ME AND LEAVE ME Seahorses	Club Tools	
18	↑	SAMBA DE JANEIRO Bellini	All Around The World	
19	↑	OH LA LA LA 2 Enivssa	Columbia	
20	↑	YOUR CARESS (ALL I NEED) DJ Flavours	Island	
21	↑	THE WAY I FEEL Roachford	Mo Wax	
22	↑	FRIDAY STREET Paul Weller	Virgin	
23	↑	HIGH NOON DJ Shadow	East West	
24	↑	BINGO Catch		
25	↑	NIGHT NURSE Sly And Robbie featuring Simply Red		
26	↑	WAX		



ALBUMS

1 URBAN HYMNS

2	↑	PORTISHEAD Portishead	Hut/Virgin
3	↑	THE BIG PICTURE Elton John	Go! Beat
4	↑	BE HERE NOW Oasis	Rocket
5	↑	MARCHIN' ALREADY Ocean Colour Scene	Creation
6	↑	BRIDGES TO BABYLON The Rolling Stones	MCA
7	↑	MAVERICK A STRIKE Finley Quaye	Virgin
8	↑	THE LOVE SONGS Chris De Burgh	Epic
9	↑	WHITE ON BLONDE Texas	A&M
10	↑	TIME OUT OF MIND Bob Dylan	Mercury
11	↑	LIFE THRU A LENS Robbie Williams	Columbia
12	↑	OK COMPUTER Radiohead	Chrysalis
13	↑	HOMOGEMIC Bjork	Parlophone
14	↑	BUTTERFLY Mariah Carey	One Little Indian
15	↑	THE FAT OF THE LAND The Prodigy	Columbia
16	↑	OLDER George Michael	XI Recordings
17	↑	THE VERY BEST OF Supertramp	Virgin
18	↑	LOVE SONGS Elton John	PolyGram TV
19	↑	REMASTERS Led Zeppelin	Rocket
20	↑	SPICE Spice Girls	Atlantic
21	↑	SHERYL CROW Sheryl Crow	Virgin
22	↑	EVOLUTION Boyz II Men	A&M
23	↑	MUCH LOVE Shola Ama	Motown
24	↑	STATIC & SILENCE The Stranglers	WEA

r m

11 OCTOBER 1997

cosgrave launches management company

Lynn Cosgrave has announced the formation of a new management company, Cosmack, following her departure from the Ministry Of Sound. Cosgrave's partners in Cosmack will be DJ and producer CJ Mackintosh and Tina Arena, formerly a PA to James Palumbo at Ministry Of Sound. Cosmack's roster includes CJ Mackintosh, Danny Rampling and RIP, and will handle UK

management for Tony Humphries and Danny Tenaglia. Cosgrave says, "We won't really be looking for anyone else. We've got two of the UK's biggest DJs." Danny Rampling will join Cosmack having formerly been managed by his wife.

Prior to joining the Ministry Of Sound full-time, Cosgrave ran her own FX management company where she managed Mackintosh. She carried on managing the DJ/produser throughout her time at the Ministry. According to Mackintosh, the decision to start a company is a logical move for him. "I'm really excited about it. I feel it's about time to have something to get on with during the day when I'm not DJing or producing," he says.

Mackintosh will also oversee the running of a Cosmack label which will be a singles-orientated indie operation. "We're not going to focus on just one type of music. We might license things as well because there's a lot of garage stuff I hear in New York that never comes out here," he says. Cosgrave emphasises that the company won't be a DJ booking agency. "The focus will be on building careers. For instance, we'll be looking to take people like RIP on to another level. We'll be looking at things like production and radio - not just DJing," she says.

Cosgrave wouldn't comment on rumours that she is considering various offers from majors to head dance divisions. "There's a lot of stuff in the pipeline," she says.

inside:

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



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



[4] JOCK ON HIS BOX: PHIL PERRY ON HIS TOP TUNES



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

buzz chart number ones

CLUB:	'DON'T GIVE UP' Michelle Weeks (Sounds Of Ministry) p7
URBAN:	'ANGEL OF NINE' Eternal (1st Avenue/EMI) p9
POP:	'DO YA THINK I'M SEXY' M-Deezee (1st Avenue/The World) p11
COOL CUTS:	'ROCK THE FUNKY BEAT' Natural Born Chillers (V2) p12



Almost a decade after their first release on London/Trr, Salt 'N' Pepa have returned to the label for their latest LP 'Brand New'. London/Trr enjoyed 14 UK Top 40 hits with the female rap group between 1988 and 1994 including 'Push It', 'Let's Talk About Sex' and 'Shoop'. The group then left for abortive stays with both MCA and the new start-up label Red Ant, and are now back with London for a worldwide deal. London's Pete Tong says, "We were very sorry to see them go a couple of years back. Fortunately for us, their new situation didn't work out. Suffice to say we are delighted to renew our long and successful association with the band who have to have delivered us their most accomplished work to date with 'Brand New'." The new LP, their fifth to date, demonstrates Salt 'N' Pepa's enduring ability to straddle both the mainstream and rap markets exemplified by the November 10 single 'R U Ready'. The LP, which is released on November 24, also includes a collaboration with Sheryl Crow, 'Imagine', and gospel-orientated material featuring Kirk Franklin and The Sounds Of Blackness.

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17 19 RECONSTRUCTION - THE ALBUM
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Bulletproof blues

JOCK

phil perry
ON HIS BOX

PIC: G

Phil Perry has covered most bases in music – including stints as a DJ, artist, club promoter, label owner and remixer – but most notable is his brilliant Sunday afternoon/evening session at Full Circle. Now in its seventh year, Full Circle is currently at Studio 412 outside Staines.

top[10]

'AFRICA 70/ROFOROFO FIGHT FELA KUTI (MAKOSSA INT)

"This came out in 1975 but was given to me as a present by an old flame in 1984. It's a record that gives you a link back into house. I play it back-to-back with a track by Mato called 'Tribes' on Wave Records which has heavily sampled Fela Kuti."

'REBEL WITHOUT A PAUSE' PUBLIC ENEMY (DEF JAM)

"I first played it at a Bournemouth Soul Weekend in 1987, the year it came out. The place went ballistic. I then got a backlocking from Bob Masters for playing it as it was not the done thing to play rap at a soul event, but I'd felt like playing something different and the place erupted."

'FLYING MACHINE' WAR (MCA)

"This is from the album 'Youngblood' which came out in 1978. I bought it after hearing Bob Jones playing it at Caister. I picked it up around 1984 and I've played it out ever since. The track I've got coming out is closely influenced by it."

'UNHOOKED GENERATION' FREDA PAYNE (INVICTUS RECORDS)

"This came out in 1970 and I picked it up in Chertsey at a little shop called Mr Waxy. This shop was a goldmine for soul and funk. It was run by Mick aka 'Mr Waxy' who has since gone off to that great disco in the sky!"

'MACHINES' LAURENT X (HOUSE NATION RECORDS)

"This came out in 1988 and it's purest acid house in its finest form. This always gets pulled out on New Year's Eve. It always gets requested by a couple who come to every party I have ever done on New Year's Eve."

'STRONG ISLAND' JVC FORCE (8 BOY RECORDS)

"This came out in 1988 and I always use it as a link at Big Kahuna if I want to go from soul. I get asked to play it – people come up and ask for it and it's great because I can say that it's next!"

'IBU' SLAM (SOMA)

"This is quite an uplifting record for its time, it's one of their really early tracks. It's still a very playable record although I would speed it up a little these days."

'ENERGY FLASH' JOEY BELTRAM (TRANSMAT)

"This record still totally holds its own. The crowd reaction is still as strong as when it came out. I remember going to Space on Ibiza and DJs were playing lots of records that night but all I could hear was this. For the first time ever I went up to the DJ and asked him to play it and he said 'Fuck off!'"

'HOW D'YA LIKE ME NOW' KOOL MO DEE (ROOF TOP RECORDS)

"I love Koool Mo Dee's vocals and rap style. I'd love to know what he's doing now. When I do my new club I'll be playing this sort of stuff."

'SEVEN' SUNSHOWER (GUERRILLA)

"On a big system this sounds immense. The drum programming still sounds current – I pitch it up a little but not much as tempo is going down again now. On a good sound system it's like being in an envelope of sound."

PHIL'S STEAMIN' 10

- 1 'DARK SIDE (PHASES OF THE MOON)' Moon/Upper (Dogme Music Works)
- 2 'HIGH BLUE SKY' Mice Boomies Drum (Acetate)
- 3 'LET IT BE HOUSE (ORIGINAL MIX)' DJ Oenox & DJ Funk (Big Time Int)
- 4 'BURNIN' (SLAM & SNEAK MIXES)' Duh Punk (Virgin)
- 5 'SAX (GREEN VELVET MIX)' Soul Electric (P&S)
- 6 'LAND OF THE LOST' Greens Velvet (Music Man)
- 7 'TOUCH IS GREATER THAN WORD' Gerd (Universal Latiprod)
- 8 'PLEASURE MIX' Robert (Real Time Records)
- 9 'TSUNAMI' Faith Dept (Acetate)
- 10 'DRIP TOP CADDY' Micky Finn & Aphrodite (Urban Rover)

BORN: Liverpool, May 9, 1962. **LIFE BEFORE DJING:** Joined BA as apprentice engineer in '78 – the year he started DJing – and stayed for 10 years, then discovered night shifts were interfering with his social life. **FIRST DJ GIG:** Bournemouth Soul Weekender, 1981. "Bob Masters backed me. I've known him for years. I used to DJ with him in a club in Staines and we became good friends." **MOST MEMORABLE GIG:** Best – "The most exotic gig was Bali, four years ago. It was an open-air club and a real cross-section of people. We ended up on a bench with the sun coming up, completely battered." **Worst –** "Amsterdam. British Midlands lost my box on the way out. I walked everywhere and got a back end and ended up missing my hotel reservation and not realising I was in a hotel round the corner which was like a Boffins chateau. They bedded me out in the morning and I got back to Heathrow and British Midlands lost my baggage again!" **FAVOURITE CLUBS:** Lakota, Bristol; Love Boutique, Glasgow; Voodoo, Liverpool; Velvet Underground, London; Full Circle, Slough. **NEXT THREE GIGS:** Pinch, Gardening Club, London (October 7); Bakers, Birmingham (8); Manchester, Bomb, Nottingham (19) **DJ TRADEMARK:** "An eclectic mix up of all genres of quality dance music. I play music not genres." **LIFE OUTSIDE DJING:** Completed CD mixes for Mazza, Amsterdam and for Jacquot/Guerilla (out this month); records as artist under various names; launched new club SOS at The Lounge, Kingston-On-Thames; scuba diving, skiing, snowboarding, food, golf.

[cv]



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THE OFFICIAL CHARTS - 11 OCT

music week

Paul Van Dyk

UK dates

FRI, 10 Oct
The Gallery, @ Turmills, LONDON

SAT, 11 Oct
Cream, LIVERPOOL
(8th Birthday Party)

FRI, 31 Oct
Fantaza @ G-MEX, MANCHESTER
(mit Carl Cox)

SAT, 1 Nov
Radio 1 @ Sound City, OXFORD
(mit Pete Tong)

FRI, 7 Nov
Sublime, EDINBURGH
(mit Nick Warren)

SAT, 8 Nov
Lush @ PORTTRUSH, N.IRELAND

FRI, 21 Nov
Sugar Shack, MIDDLESBROUGH
(Renaissance)

SAT, 22 Nov
Cream, LIVERPOOL

SUN, 23 Nov
Meltdown @ Turmills, LONDON

SAT, 9 Dec
Golden, MANCHESTER
(Stress Records)

SAT, 12 Dec
Ministry of Sound, LONDON
(Renaissance)

from the album
Seven Ways
D.V.N.T.2CD + 2LP

NEW single

Words

mixed by Guna, Gattara, Mana and P.O.
All remixes include "Moonlightening"
& new tracks from Paul Van Dyk
D.V.N.T.2K + 2002S + 2JCCR

witchman : heavy traffic



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- | | | | |
|----------------------------|--------|------------------------------|--------|
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| 2. bullethead 8.20 | | 2. primal skin 5.23 | |
| 3. heavy mental 5.59 | | 3. offbeat 10.24 | |
| 4. bone music 7.38 | | 4. arcane radio 8.07 | |
| 5. amok II 5.27 | | 5. red demon loco 9.59 | |
| 6. chemical noir 12.59 | | 6. offworld (fire mix) 10.41 | |
| 7. kada nostra 5.54 | | 7. hana of god 9.38 | |
| 8. light at the edge 14.07 | | 8. destiny 9.43 | |

D.V.N.T.2CD + 2LP

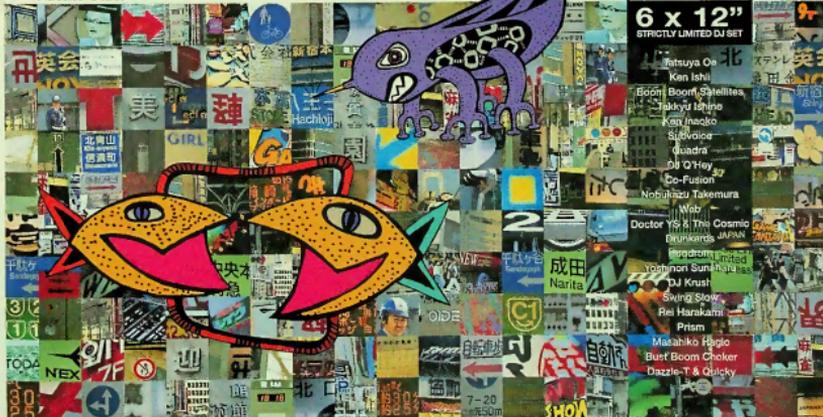


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- Nobuhisa Takemura
- Wafu
- Doctor Y&K The Cosmic Engineers JAPAN
- Yoshinori Sunahara
- DJ Krust
- Swing Slow
- Rei Harakami
- Prism
- Masahiko Higgo
- Bust Boom Choker
- Dazzle-T & Quicky

Pacific State



Pacific State / Oct 13 Witchman "Heavy Traffic" / Oct 20 Paul Van Dyk "Words" / Oct 27

(this ad appears in Jockey Slut (Oct/Nov), The Guest List (2 Oct), Knowledge (3 Oct), Implant (3 Oct), Muzik (8 Oct), I.D. (9 Oct), MM (22 Oct), Mixmag (23 Oct), DJ (23 Oct), Dazed & Confused (24 Oct) and Bassline, Ireland (1 Nov). Deviant is distributed in the UK by Vital.



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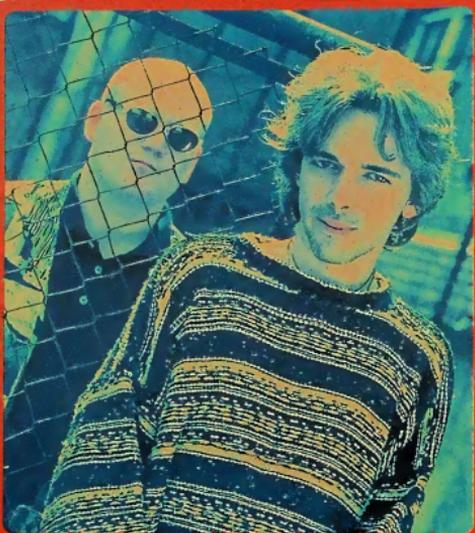
25	HITCH
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39	39 (CAN'
24	40 EVERY

Bullated titles a

hot vinyl

On the decks: james hyman, nicky black market, daisy & havoc, brad beatnik, andy beevers, tim jeffery, chris linan, danny mcmillan, sarah davis, ziad (pure groove!)

TUNE OF THE WEEK



NATURAL BORN CHILLERS 'ROCK THE FUNKY BEAT' (EAST WEST) (DRUM & BASS)

Originally out on Mickey Finn and Aphrodite's Urban Takeover label, 'Rock The Funky Beat' is a huge rap-sampling jump-up tune that is now getting the major label push with new remixes. 187 Lockdown's beatdown dub is a bass-heavy speed garage workout that really rocks, while the Urban Takeover remix snaps from its hip hop intro into a rolling funk-spiked drum & bass treatment. It brings to mind the label's excellent 'Drop-top Caddy', which is surely ripe for licensing as well. ●●●●

AB

THE KNOWLEDGE 'AS (UNTIL THE DAY)' (FFRR) (HOUSE)

What could have been just another unwanted cover version of the Stevie Wonder classic is saved by some uncharacteristically brutal remixes from Dave Lee and Andrew Livingstone. The Invada Dub is a fabulously freaky and funky filter fest, while their Solar Mix is like DJ Sneak and Man Parrish having a scrap at your local tabernacle. Not surprisingly, the original Italian mixes are a bit ordinary by comparison. ●●●●

AB

GREENBACK 'RESIST' (INERTIA) (DRUM & BASS)

Dave Campbell of Hi-Ryze, Ubik, Plume, Kibbu and Mainline fame returns with another alias on another label. His excellent 'Resist' is a relatively light and funky drum & bass tune with the tightly-sprung rhythm setting off snatches of jazz flute and piano licks along with a few choice vocal samples. On the flip things get more experimental with a hip hop break simultaneously vying for attention with a drum & bass rhythm. ●●●●

AB

ARICIA MESS 'SUPER LEGAL' (FAR OUT) (ALTERNATIVE)

Taken from the second 'Friends From Rio' LP, this charmingly eccentric end-of-summer samba combines the delightful vocals of Aricia Mess with the cool Hammond meanderings of fellow Brazilian Fabio Fonseca, while UK programmer Roc Hunter keeps things contemporary. Hi-dub is particularly funky, while overleaf the usually intallic drum & bass master Flytronix tries something a bit different and does not quite pull it off. ●●●●

AB

AS ONE 'PLANETARY FOLKLORE' (MO WAX) (ALTERNATIVE)

Kirk Degiorgio really pulls out the stops for his first Mo Wax release, covering a huge variety of bases with consummate skill. The firing futuristic funk of 'Soul, Soul, Soul' sits comfortably alongside the free jazz explorations of 'Libran Legacy', while the primitive weirdness of 'Mind Filter' brings to mind early Cabaret Voltaire. Elsewhere 'The Path Of Most Resistance' is an excellent dub funk workout with hints of Raw Silk's 'Just In Time and Space', while 'Away From All Of This' is a real song with aching vocals from Luca Santucci. In fact anyone looking for straight techno of the electronics will only find a couple of examples in amongst this forward-thinking set. ●●●●

AB

THE OFFICIAL CHARTS - 11 OCT
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SOME	SUN	AS LO	ANGE	STAN	RAIN	TUBT	MEM	GOT	ARMS	NEVE	BIG BA	JUST	OOH L	THE D	LOVE	SAMB	OH LA	YOUR	THE W	FRIDA	HIGH	BING	NIGHT	HITCH
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 ROLLBACK

(compiled by alan jones from a sample of more than 900 DJ returns - fax: 0121-924 2831)

[commentary] by alan jones



Rank	Artist	Label
1	DON'T GIVE UP (M&M/MATTHEW ROBERTS/KLASS/BAFFLED MIXES) Michelle Weeks	Sound Of Ministry
2	SING A SONG (JOE NEGRO/MOUSSE T/187 LOCKDOWN MIXES) (FLYING HIGH (MAW MIX)) Byron Stingily	Maniclude
3	MIRACLE (MURK/BELOVED/FUNKY GREEN DOGS/187 LOCKDOWN MIXES) Olive	RCA
4	I NEED A MIRACLE (VICTOR J/HERES/MATTHEW ROBERTS/SOLO BROTHERS/QATARA MIXES) Coco	Positiva
5	THE MIGHTY HIGH (LEON & MATTHEW ROBERTS/JOE NEGRO MIXES) Reival 300	Hi-Life
6	CHOOSE LIFE (TOUR DE FORCE/DUOX MIXES) PF Project feat Ewan McGregor	Positiva
7	WHAT WOULD WE DO? (SOB BROTHERS/CLAY & DELLER/GRANT NELSON MIXES) D.S.K.	Fresh
8	OH BOY (ORIGINAL/FEI & RAMSEY MIXES) Fabulous Baker Boys	Multi
9	GABRIEL (ORIGINAL/RJ P/BASEMENT JAZX MIXES) Ray Davis feat Peven Everett	XL Recordings
10	SOUL BREAK DROPP & ROLL Three N One	Low Sense
11	SPICE UP YOUR LIFE (DAVID MORALES/MURK MIXES) Spice Girls	Virgin
12	EPISTEMIC (JDS/RAMON ZENKER/UTRE BRESZY/TONY DE WITANO RESPECT MIXES) Exit EEE	Tripoli Trax/XL Recordings
13	AS (UNTIL THE DAY) (DAVE LEE & ANDREW COO LIVINGSTONE MIXES) The Knowledge	Tripoli Trax/XL Recordings
14	JAMES BOND THEME (MOBY/DA & BOMB500/DANNY TENAGLIA/GJ BOLLAND MIXES) Moby	Mute
15	HOT SHOT '97 (ROLLER COASTER/DA TECHN0 BOHEMIAN/SUPER EGO MIXES) Karen Young	Distinctive
16	HAPPINESS Kamrasutra feat Jocelyn Brown	SS
17	STRANDED (DEEP DISCOVERY/ROLLY TERAK/BOBHOEY BROWN MIXES) Deep Dish	Deconstruction
18	THE HORN (LE TREM) (MORTAL WHISLE/BATAUALA MIXES) DJ Dem	Maniclude
19	SPILLER FROM RIO (DO IT EASY) (WHISLE/ROMALU/MUSH MIXES) Lounge	Azul/Positiva
20	LUVER (ALL THAT I WANTED) (DILLON & DICKINSON/SAIRA MARIE EXPERIENCE MIXES) Gold Dust Twins	99 North
21	READY (IMAW OCEAN/ARIUS/SASH/DJ O.N.S. MIXES) Bruce Wayne	Logic
22	DIGITAL (ARMAND VAN HELDEN/BOYMEFRANG MIXES) Goldie	MetalHeadz/Tr
23	SPEED OF THE SOUND OF LONELINESS (TONY DE VITSE/SELF PRESERVATION SOCIETY/FORTHRIGHT MIXES) Alabama 3	Elemental
24	ACHIEVA (I LOVE AMERICA) (TODD TERRY/TUFF JAM/BOB/STONKA/BUKARIN/KEVIN/ISA & PENNY/CAROL/SUGAR/CADDY MIXES) Full Intention	Stress
25	EARTHBEAT (STENBERGIDE & NICK NEDD/LEWIS MORALES/TOMSKI MIXES) Janice Robinson	Maniclude
26	DON'T THINK ABOUT IT (JU BIRTHO-INFLUENCE/MURK/DJ FUNKSTARZY/GRID/FUNKY GREEN DOGS MIXES) Adeva	Distinctive
27	EVERY LITTLE TIME (POPPERS/BABY BLUE/QUIET STORM/VICTOR/IMBRES MIXES) Poppers present Aura	VC Recordings
28	14 STAR (SASH/LISA MARIE EXPERIENCE/MANIFICENT APOKALYPTIC/ARMAND VAN HELDEN/OUTFEEL/DJ DA LOOP MIXES) Sash! feat La Tice	Multi
29	AIN'T NO NEED TO HIDE (DEEP DISH/MALDADOS/SOL BROTHERS/UNDERGROUND DISTORTION MIXES) Sandy B	Champion
30	HAKES MC WAKKA DANCE Rhythm Alliance	Positive Vibrations
31	PLEASURE DOME (TUFF JAM/DREAM TEAM/BOOKER T MIXES) Soul II Soul	Island
32	RIPRODVE (TUFF JAM MIXES) Double 9 featuring Tap Cat	Satellite
33	WHY (MARK PICCHOTTI/LISA MARIE EXPERIENCE MIXES) Sybil	Coastline
34	STOMP (BOOKER T MIXES) God's Property	B-Rite/Universal
35	CIRCUS/CLOWN (MIXES) Mega Lo Mania	No Respect/Edi
36	SATURDAY (FULL INTENTION/SARV/SOL/FURIOUS/IZAZ 'N' GROOVE MIXES) East 57th St.	AM-PM
37	EVERYTHING I WANTED (TROUSER ENTHUSIASTS MIXES)/HEAVEN CAN WAIT (TROUSER ENTHUSIASTS MIXES) Damini	Eternal
38	BEACHBALL Nalin & Kane	Hooj/Genes
39	RAINCLOUD (MARK PICCHOTTI/BASEMENT BOYS/D-INFLUENCE MIXES) Lighthouse Family	Willi Card
40	ARMS AROUND THE WORLD (FARLEY & HELLERY/EMPORATED PG MIXES) Louise	1st Avenue/EMI
41	FROM THE DIZZY HEIGHTS OF LOVE (BEATNIK/STREET BLISS/OUSTANT DRUM MIXES) The Beatnik	Cheely
42	BURNIN' (DJ SNEAKY/IAN POOLEY/SJAM MIXES) Duff Punk	Soma/Vinyl
43	L'OMELIA DEL MONDO (COVIN FISHER/BORIS DULGOSICH MIXES) Jovanotti	Diffusion
44	ROCK THE FUNKY BEAT Natural Born Charities	East West
45	YOU'VE GOT A FRIEND (BOOKER T/TODD TERRY/SYSAE MIXES) Brand New Heavies	Ittr
46	ADDICTED TO LOVE (MOTIV & MIXES) Robert Palmer	EMI
47	EVERYBODY NEEDS A 303 (MIXES) Fatboy Slim	Skint
48	MY DESIRE Amira	VC Recordings
49	HEAVEN'S GOT TO BE (TROUSER ENTHUSIASTS/EMMY ONE MIXES) Le Click	Logic
50	APPREHENSE (PAPER/LOOR/BABY DOCS/SECRET KNOWLEDGE/DEX & JONES/EY MIXES) Hardfloor	Eye Q
51	NO GREATER LOVE Noel Sanger	Addive
52	FURYO (COLIN TELVENDALE/BURGER QUEEN/LOUIS CYPHER MIXES) Kayashi	Addive
53	FOOLING WITH MY LOVE (B.P./XAVIER BERNARD/EDDIE BAEZ MIXES) Giselle Jackson	US Wanko
54	CARRY ON '97 (TODD TERRY/TUFF JAM/FULL INTENTION/CANNY D MIXES) Martha Wash	Delicious
55	CLAP YOUR HANDS (LIL LOUIS/CHRIS KRINGLE LUG/OCTAVIENNE DE GREGOIRE/MICHAEL PAUL FLYNN MIXES) Lil Louis	Go Beat
56	ON THE RUN (VINCENT MC MOORHEAD/LE ON CHENAK & MACARIO/DE BOS/PULP VICTIM MIXES) De Bos	Jive
57	STEPPIN' THROUGH TIME (BAFFLES/SMOOTH COTSWORTH & BLUKEY MIXES) Philip Bailey	A-Dept
58	SUNSHINE (ERIAN TAPPERT & MARK PIEROG/SOL/FURIOUS/IZAZ 'N' GROOVE/MOOD II SWING MIXES) Geridau	Plutone Trax
59	SPARE SHOT House Builders	Sure
60	A LONDON THING/WAITING Scott Garcia	Connected

A slightly weaker than expected increase in support for **BYRON STINGILY'S** 'Sing A Song' and a minor improvement for **MICHELLE WEEKS'** 'Don't Give Up' leaves the latter disc on top again, with the new threat to its supremacy likely to be posed by **OLIVE'S** 'Miracle' (up 25-3), **PF PROJECT'S** 'Choose Life' (new at six) or **D.S.K.'S** 'What Would We Do?'. The D.S.K. single was only a fraction of the sort of support it needed to reach number one in 1991, when it spent three weeks at number three. Two of this week's other leading newcomers actually did reach number one first time around - **FULL INTENTION'S** 'America (I Love America)' and **KAREN YOUNG'S** 'Hot Shot'. As its title suggests, the Full Intention record is based on the old Patrick Juvet hit. Released on the Stress label, it was the sixth-biggest club hit of the year but never really crossed over as it should have, peaking at number 32 on the Q'n chart, hence its reactivation now. So stress - an imprint of DMC - is leaving nothing to chance this time around with no fewer than eight mixers/labels giving it their best shot, including Todd Terry and The Sharp Boys. Karen Young's 'Hot Shot' is from a different era altogether, dating back to 1978. Karen's success comes only a few weeks after another disco diva, Vicki Sue Robinson, attained her first sales hit a mere 21 years after becoming a success in the clubs. 'Hot Shot' actually was a hit in 1978, reaching number 34 on the sales chart, then compiled by BMRB, and number one on the 'disco chart'. It ruled the roost equally 19 years ago, when the rest of the Top 10 was 2 (4), 'Let's Start The Dance' Hamilton Carion, 3 (6), 'Let The Music Play' Charles E. 4 (5), 'Stuff Like That' Quincy Jones, 5 (8), 'Ain't We Funkin' Now' Brothers Johnson, 6 (10), 'What You Waitin' For' Stargard, 7 (9), 'Everybody's Singin' Love Songs' Sweet Thunder, 8 (7), 'You And I' Rick James, 9 (12), 'How Do You Do' Al Hudson, 10 (14), 'Can't You See Me' Roy Ayers. 'Hot Shot' fulfills the current vogue for both retro disco and Latin-influenced music, and debuts this week at number 15. However, Karen - an American, not to be confused with a British charmer of the same name - will not, unfortunately, be able to enjoy her renewed popularity, as she succumbed to a stomach ulcer over six years ago.

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25	HITOH	
7	26 PLEAS	
18	27 ILL BE	
15	28 FIX BI	
20	29 SATU	
21	30 THE BI	
20	31 WHER	
17	32 (UN, D)	
16	33 SPIDE	
19	34 YOU HA	
21	35 4 SEA	
26	36 I KNO	
25	37 HONE	
33	38 SEMI	
33	39 (CAN)	
24	40 EVER	

Bulletted titles &



PETE LAWRENCE
(Featured in *Jack Of His Box*
RM issue dated July 27, 1996)

pete lawrence's

steam'n'
10

tips for the week

- 1 'MY RESTING PLACE' Karma (Groove Attack)
- 2 'MOUNTAINS' Shere Khan (Shere Khan)
- 3 'LIFE IS BEAUTIFUL' A Remisscent Drive (F Communications)
- 4 'MODUS OPERANDI' LP' Photek (Science)
- 5 'EVERYBODY LOVES THE SUNSHINE' Roy Ayers (SoulCity)
- 6 'GET DOWN!' Jet (April)
- 7 'ADRIFF ON DEEP WATER' Blu Mar Ten (Good Looking)
- 8 'TRIP TEASE LP' Topsy (Asphodel)
- 9 'FUTURE FRUIT' De Chico (Sideburn)
- 10 'O.S.T.' East Of Suzb (Banglow)

K-GROOVE 'STARBURST' (JUICE GROOVE) (HOUSE)

This groovy little item that has been around in small numbers for the past few months in its original form has been repackaged and revamped with a new Mark Moore & Ian B Remix. The Original still is a good thoughtful piece employing eerie sounds over a strong beat that altogether has a certain unique ambience to it. It takes off from the shouted break but still manages to subdue the atmosphere in a calming way. The new mix doesn't lose sight of the original's qualities - in fact it's very similar, but with more drum patterns and a more even pace. Something nice and different.

CF

MICHELLE WEEKS 'DON'T GIVE UP' (MINISTRY OF SOUND) (HOUSE)

Ministry go full steam ahead in glorious garage style with Michelle Weeks sounding very gospel-like in her verse. All areas of this emphasised in the M&S EpicKlub Mix - stacks of feelgood piano and a very strong vocal are stressed very heavily throughout. Matthew Roberts presents a Phunk Force Mix which is funky indeed and much deeper, while K-Klass keep to the same lines as M&S but feature a stronger organ influence. Very easy to play.

CF

OLIVE 'MIRACLE' (RCA) (HOUSE)

With drum & bass, trance and hard house mixes of recent releases still bubbling in clubland, Olive go for the underground US style in their mix choice for their latest release. Murk deepen and dub down the aura of 'Miracle' in two attempts without altering the song, giving it a distinct bassline to ride, while Jon and Helena Marsh create two minimal Beloved mixes which lose a great deal of the arrangement, allowing the same full vocal to fill out the spaces between the subtle electro beats. Versatility indeed.

CF

SPICE GIRLS 'SPICE UP YOUR LIFE' (VIRGIN) (HOUSE)

Well it's a nice try...both Morales and Murk do their cheesiest and best with some big latino piano house mixes that are bound to do well on commercial floors and maybe beyond. If ironically, the only problem is the girls themselves - even the most ardent fan can't deny that their voices are painful, thin and nasty on these recordings.

D&H

RUFF DRIVERZ 'DON'T STOP' (UN-DISPUTED) (HOUSE)

From somewhere in Essex comes this new label - it's first release being a nifty little organ-grinder with some of your know-what bass. The original is poppy and fine but we prefer the Deepah mix which is groovier, more solid and lacks the you-know-what effect. Good house.

D&H

Dr Didg
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ALTERNATIVE TUNE OF THE WEEK

SELECTAH 'WEDE MAN (MIXES)' (ATHLETICO) (ALTERNATIVE)

This friendly piece of hip-hop ragga has previously been hard to get hold of, although it does now appear on Rastaf's 'Doge Classics'. The 'Hoody Mix' works most effectively with "We de man, who dat a come" and "Get loose... have fun" chants riding on a solid base and occasional "Murder" riddim bursts. Jon Carter, Frankie Cutlass and Athletico themselves all add their takes on the track.

JH

KAPRICORN 'COMING DOWN' (URBAN FLAVA) (DRUM & BASS)

Ninth offering from the Midlands crew. It begins with roll-stopping breaks with a slabbing bass line that builds into a nasty rolla. Rough little hip hop vocal incorporated, a little different for these boys but tearing still.

NB

MICHELLE WEEKS



MICHAEL PROCTER 'FALL DOWN' (US SOULFURIC) (HOUSE)

This has been much anticipated since "Love Won't Live" was one of last year's premier tracks. The good news is that this doesn't disappoint, in fact the Urban Blues Project boys have excelled themselves with another stunning 'SoulfuriC' garage groove laced with class. Fully uplifting with another gospel-charged vocal and a jazzy-laced explosive musically, this deserves to be enormous and will surely be picked up for UK release soon.

BT

alternative cuts

- 1 'ELUSIVE' PRESSURE DROP (HARD HANDS)
Original day 'n' toll pressure
- 2 'PHYSICAL TRAIN' CHICO DE BARDE (UNIVERSAL)
Erykah meeta Omar
- 3 BULLITT 'LALO SHIPIN' (WEA)
Glorious Puma cut-up job
- 4 'ELEPHANT RIDE' STATE OF BENGAL (ONE LITTLE INDIAN)
Jungle mammoth wild
- 5 'EASY LISTENING' A ARMAGEDDON' MIKE LADD (MERCURY)
Sloppy words, double bass and jazz
- 6 'VELVET DIVORCE' SNEAKER PIMPS (CLEAN LP)
A beat less ordinary
- 7 'ONE DAY IT'LL MAKE SENSE' COMMON (RELATIVITY)
Hip hop pioneer takes mature step forward
- 8 'SILENT INTRODUCTION' MOODY MAN (PLANET E)
House bossie in a Detroit basement
- 9 'NEW YORK' RAKIM (WHITE)
He's back!
- 10 'EYSIAN FIELDS' MAJIK (METALHEADZ)
Slow motion for those that know!

Compiled by **gilles petersen**
and played on the **Whodunnit radio show**, Sundays 4pm-12am, www.4007FM



1	SOME J	2	SUNO	3	AS LO	4	ANGE	5	STANI	6	RAINI	7	TUBT	8	MEIN	9	GOT 7	10	ARMS	11	NEVE	12	BIG B	13	JUST	14	OOH L	15	THE D	16	LOVE	17	SAMIE	18	OH LA	19	YOUR	20	THE W	21	FRIDA	22	HIGH	23	BINGI	24	NIGHT	25	HITCH
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the BANCHART

11.10.97

Compiled by Alan Jones from a sample of more than 900 returns - see 013/02/97

Pos	Weeks	Title	Artist
1	2	ANGEL OF MINE	Eternal
2	1	SUNSHINE	Jay-Z featuring Foxy Brown & Babyface
3	1	BIG BAD MAMMA NEVER SEEN BEFORE	Foxy Z featuring Foxy Brown & Babyface
4	6	IT'S BEEN A LONG TIME	Ray Charles
5	3	PUT YOUR HANDS WHERE MY EYES COULD SEE	Rakim
6	1	EVERYDAY	Busta Rhymes
7	40	FEEL SO GOOD	DeVaux featuring Angie B
8	2	GOT TIL IT'S GONE	Mase
9	4	WHEREVER	Janet featuring Q-Tip & Joni Mitchell
10	5	WHAT ABOUT US	Cher
11	11	I GOT SOMEBODY ELSE	Total
12	3	FIX	Clay Aiken
13	16	REMINING ME (OF SEF)	LaFace
14	1	YOU MAKE ME WANNA...	Atlantic
15	37	CRUSH ON YOU	Universal
16	2	I WON'T LET YOU DO THAT TO ME	Columbia
17	21	YARDCORE	LaFace
18	14	YOU SHOULD BE MINE	Atlantic
19	2	I'M LEAVIN' U (GOTTA GO, GOTTA GO)	Universal
20	1	STOMP	Blackstreet
21	10	FEELIN' YOU	Mercury
22	10	HONEY	Black Culture/WEA
23	3	YOU'VE GOT A FRIEND	8-Ride/Universal
24	19	SIMONE RINES (LP)	US Island
25	6	FREAK (AND U KNOW IT)	Epic
26	9	LET ME BE THE ONE	Atlantic
27	31	CLAP YOUR HANDS	Capitol
28	23	TAKE IT TO THE STREETS	Elektra
29	3	JUST FOR YOU	BMG
30	12	THE LINE	Arista
31	17	DOORKNOCK WITH MEANTIME FRIENDS LAST NIGHT A D.L.	Salsia
32	5	THE WAY I FEEL	Columbia
33	20	GROOVESSENTIALS	Parlophone Rhythm Series
34	12	DISTANT LOVER	Motown
35	27	MAGIC	Echo
36	11	SOMEONE	Echo
37	10	WE CAN GET DOWN	Island
38	2	SUMMERTIME SUMMERTIME	RCA
39	4	BIZZI'S PARTY	Se So De/Columbia
40	1	AIN'T THAT JUST THE WAY	Wildstar

Pos	Weeks	Title	Artist
1	1	ETERNAL	Eternal
2	1	Northwestside	Del Jam
3	1	Universal	Universal
4	1	East West	East West
5	1	Virgin	Virgin
6	1	Puff Daddy	Puff Daddy
7	1	RCA	RCA
8	1	LaFace	LaFace
9	1	Atlantic	Atlantic
10	1	Universal	Universal
11	1	Columbia	Columbia
12	1	LaFace	LaFace
13	1	Atlantic	Atlantic
14	1	Big Beat/Warlock	Big Beat/Warlock
15	1	Episc	Episc
16	1	Delicious Vinyl	Delicious Vinyl
17	1	Mercury	Mercury
18	1	Black Culture/WEA	Black Culture/WEA
19	1	8-Ride/Universal	8-Ride/Universal
20	1	US Island	US Island
21	1	Episc	Episc
22	1	Atlantic	Atlantic
23	1	East West	East West
24	1	Wild Card	Wild Card
25	1	Capitol	Capitol
26	1	Elektra	Elektra
27	1	BMG	BMG
28	1	Arista	Arista
29	1	Salsia	Salsia
30	1	Columbia	Columbia
31	1	Parlophone Rhythm Series	Parlophone Rhythm Series
32	1	Motown	Motown
33	1	Echo	Echo
34	1	Island	Island
35	1	Se So De/Columbia	Se So De/Columbia
36	1	Wildstar	Wildstar

[commentary]

by Tony Iandides



ETERNAL straight in at number one? Well, anyone who's been in a club and heard Blacksmith's remixes of 'Angel Of Mine' will know exactly why. Excellent work all round and a well-deserved result. MACE carries on the bad boy onslaught with his infectious 'Feel So Good' jumping 14 to seven. JANET JACKSON makes a belated entry into our Top 10 due to the criminally slow release of 'Got Til It's Gone' on vinyl. No doubt there's a marketing method to this madness. Good to see two reissues appear from East West highlighting UK mixes. Firstly D-Influencia's new mixes of CHANGING FACES 'I Got Somebody Else' at 11 and the re-release of Desert Eagle's mixes of 'Crush On You' for LIL KIM at 15. STREET BEATS, the R&B/rag wing of the CD Pool, last week launched their eponymous new weekly night at Ladbroke Grove's Subtrania. The first week saw a special live appearance by DON E with Kiss FM's MATT WHITE behind the decks. This week (5) will see Desert Eagle Discs and DJ STEVE WREN while the following week it will be US artist MYRON of 'We Can Get Down' fame with DJ DODDIE. The evening will be hosted by TV Presenter Jeff Schuman... To tie in with the forthcoming Mobo awards Warner ESP will be releasing a compilation LP on November 3. Artists who look likely to be nominated for awards and thus appear on the CD include Massive Attack, Brand New Heavies, Maxwell, Eternal, En Vogue, Shola Ama, Erykah Badu, Toni Braxton, Puff Daddy and R Kelly.

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NUYORICAN SOUL 'I AM THE BLACK GOLD OF THE SUN' (TALKIN' LOUD) (HOUSE)

Not an obvious choice of single, which is probably why Talkin' Loud has promoted it with a couple of bonus tracks. Drum & bassers 4 Hero do the first remix of this experimental jazz outing, Masters At Work making it more funk but far from a UK chart contender. Roy Ayers fans however should check the return of 'Sweet Tears' featured here while Armand Van Helden's reworking of 'Runaway' is here too for anyone who missed it the first time around. ●●●●● RT

MR OZIO '01 EP' (F COMMUNICATIONS) (TECHNO)

Mr Ozio, aka underground French film producer Quentin Dupieux who made the short film Nightmare Sandwiches for Laurent Garnier, transforms his cinematic, arty sensibilities into uncompromising underground techno. His musical style reflects his film-making background with its soundbite snatches and dark and subtle mood. Reminiscent of Laurent Garnier really. ●●●●● SO

THE DREEM TEAM 'THE DREEM TEAM THEME' (4 LIBERTY) (HOUSE)

The Dreem Team Main Dub Mix is getting all the attention on this offering. A breakbeat-led garage groove with a soulful cast, deep rolling sub-bass, jazzy organ and flute lines and vocal male lyrics give this track an upbeat, funky feel. ●●●●● Z

DEVOX FEAT ANGIE B STONE 'EVERYDAY' (ARISTA) (SOUL)

The former lead singer of A&M soul group Vertical Hold gets on a nu classic soul tip with her new partner D'Angelo. In its original version the song certainly leads towards a 'Brown Sugar' lip, alternative remixes exploring more conventional swing and experimental drum & bass territories. Vocally Angie sounds in superb form, though what else would you expect from one of New York's finest, who is also a vocal coach (to the likes of Mary J Blige)? ●●●●● RT

HARDFLOOR 'ACPERIENCE' (EYE Q) (TECHNO)

Coupled with the classic original on the b-side, Herbert's 'Houseperience' mix only uses the acid line as a reference, building around it a high-pitched, occasional kid-squashed, plink-plonky 'Popcorn' rumbling funkier. ●●●●● JH

THE NUMBER ONE CLUB ANTHEM

MARTHA WASH CARRY ON

RELEASED 13.10.97

INCLUDING MIXES BY
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urban cuts

- ONE: BUSTA RHYMES FEAT. ERYKAN OADU (DEF JAM)
Ready & The Beat (for respectful terms)
- I CAN LOVE (REMIX) EVERYTHING (REMIX) MARY J BLIGE (UNIVERSAL)
Breakin' Funk and So Del on a monster remix package
- SEXY CINDERELLA (UNTOUCHABLES REMIX) LYNDEN DAVID HALL (COOLTRIP)
Featuring soon to be signed R&B Goddess. Just cool
- LONDON LP 'D INFLUENCE (ECHO)
This cut from London's finest, and the best so far
- THE VELVET ROPE LP JAMIE JACKSON (VIRGIN)
Jam + Lewis + Janet + Jackson + Innovation
- PHENOMENON' LL COOL J (DEF JAM)
He acts. He raps. He even makes Gap cool. Phenomenal
- 'FIRM #12: THE FIRM (COLUMBIA)
Premier league floor-sitter
- 'YOU KNOW MY STEEZ' GANG STARR (COOLTRIP)
Premo's back with the beats. Goes with the lyrics
- 'SOULFUL SOUNDTRACK' VARIOUS (LA FACE)
Major album for Babyface fans
- BRIAN MCKINLEY LP (MERCURY)
One of the best voices in R&B with a new fullback set

Compiled by **trevor nelson**
 and played on his Radio One show on Saturdays 5.30pm-6.30pm

GREEN VELVET
 'LAND OF THE
 LOST (REMIXES)'
 (MUSIC MAN)
 (HOUSE)

Following the success of the original EP early this year, Belgium giants Music Man rope in a series of talent to rework the main cut of Green Velvet's 'Land Of The Lost'. Ian Pooley gets the wheels turning with his usual rendition of picking a loop and manipulating it, he tucks it into the funky groove with punch and extreme precision. Boys Own artists Swag turn in a deeper and darker offering of the stripped down variety.

But honours of the day must go to Laid Back Luke, who you may recall doing a stunning job of 'Stalker' for Green Velvet last year. Tough metallic, distorted snares ride the beats like they've possessed, sturdy kick drum and twisted-up analogue parts give the track plenty to shout about on the club system. A must for all techno heads. ●●●●●

HOUSE TUNE OF THE WEEK

MASTERS AT WORK 'TO BE IN LOVE' (MAW)
 (HOUSE)

The credits on this record read like a *Who's Who* of the music business while the music itself is a totally stunning and perfectly-crafted dance record mixing old- and new-school styles. Vince Montana's vibes provide the disco throwback and former Rufus vocalists Paulette McWilliams and Lisa Fischer add some amazing backing to India's full-on leads. Masters At Work themselves do the production, borrowing everything from jazz funk to speed garage thereby ensuring the ultimate dancefloor experience. Awesome. ●●●●●

LL COOL J 'PHENOMENON' (DEF JAM)

The man on the point once again of smashes! In his big style with this instantly infectious groove. For the benefit of all you train-potters out there, the original monster break is an old Bill Withers composition called 'Who Is He (And What Is He To You)' and it's beefed up and utilised to great effect with a 'hooky-as-you-like' Phenomenon' chorus and the smooth rhyming skills of the main man who seems to bring out hits with a certain regularity. This will certainly appeal to the boogie monsters out there! ●●●●●

GANG STARR 'YOU KNOW MY STEEZ' (NOO TRYBE)

Premier and the gitted one prove indispensable, bouncin' back with another typically hypnotic and grinding groove supplied by the unmistakable man on the wheels of steel. Guru's lyrical flow is as light as I have heard in a long time and he does cruise nicely over this guitar-driven break. ●●●●●

MIKEY JAMES 'FROM THE EAST' (EAST SIDE)

MIKEY follows up 'Ready To Roll' from a few months back with another jump-up roller. Two-steppin' up the beats, Mikey drops his signature flavas which include the bass twists that he is renowned for on the circuit. On the flip he takes it on a dark one, not so dark that it takes the paint off your speaker cabinets.

but just enough to alter the mood without losing the dancefloor. Concentrating on the edits and again driving the bass levels to near blow-out point. The brother is rolling it out for sure. ●●●●●

BYRON STINGILY 'SING A SONG/FLYING HIGH' (MANIFESTO)
 (HOUSE)

Byron returns in superb voice here with musical excellence from remixer Mousse T. Joey Negro and 187 Lockdown. Mousse T. in fact does a particularly splendid job of stamping his genius over one of this year's signature tunes, while if that wasn't enough, what Masters At Work have done in their mix of 'Flying High' is little short of staggering. The track is pure uplifting garage bliss with MAW offering some rich musical accompaniment to give the official 'A' side a run for its money. ●●●●●

BYRON STINGILY



SERIOUS DANGER 'DEEPER' (ISB)
 (HOUSE)

Yet another record featuring Top Kat's 'special request' vocals introduces a seriously catchy ethnic riff backed with a dark jungle bassline and 'deeper' wallings. Simple but extremely effective. ●●●●●

GREEN MAN 'VARIOUS' (SHUT UP AND DANCE)
 (BREAKBEAT)

It's been difficult for breakbeat pioneers Smiley & P.J. having had much of their thunder stolen over the years. Nevertheless, here is a brave musical reworking with rearranged classical strings, an 'Energy Flash'-style bassline plus an upward surging Euro feel in the 'Sack Roy Evans Mix'. The 'New Generation Mix' with 'It's a new generation...and these are the boys that will take you there' sample wrapped around tightly-knitted beats is on a par with Apollo 440s 'Ain't Talkin' 'Bout Dub'.



THE JAVELIN - BLUE AMAZON
 RELEASE DATE 6TH OCTOBER 1997

FORMATS: CD AND LIMITED EDITION TRIPLE VINYL
 FEATURES "NO OTHER LOVE", "AND THEN THE RAIN FALLS"
 AND THE PREVIOUSLY UNRELEASED "SEARCHING"
 TRIPLE VINYL RELEASED OVER THREE WEEKS STARTING 6TH OCTOBER



11 OCTOBER 1997

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the **POP CHART** .97

(handbag)

Compiled by Alan Jones from a sample of more than 900 DJ returns. See 3171-630 (3811)

[commentary]
by alan jones



The most boring chart of the year, in which there are no new entries in the Top 20, with just half a dozen drifting in lower down. But after three weeks at number one SASH! is shifted from pole position by the latest in a string of number ones by N-TRANCE, 'Da Ya Think I'm Sexy', featuring a sampled ROD STEWART, who had a number six disco hit with the original 'Da Ya...', himself in 1978. Its move to Number One, in a top four which is simply last week's reshuffled, is not as decisive as it may seem, as any of the four could have emerged as chart champs this week, so closely are they bunched. Even LOUISE, who is down 2-4, had an 11% increase in DJ support. Another 6% would have seen her move to the top. Meanwhile, her former colleague ETERNAL achieve an unusual double, debuting in anchor position - number 40 - on the Pop Tip chart, and at Number One on the urban chart. It's not the biggest mover within the chart but ROBERT PALMER's 'Addicted To Love' is the biggest gainer, with a 52% surge in DJ support powering it 10-6. The 11-year-old anthem has been removed by Motif 8, back amongst us once more after a brief hiatus. The highest new entry is DIANA KING's sweet re-read of the Bacharach/David evergreen 'I Say A Little Prayer', which debuts at number 22. Pop looks are late showing their appreciation of this treat from the JULIA ROBERTS movie 'My Best Friend's Wedding', which has already been a hit on both our upfront and urban lists.

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Pos	Week	Title	Artist
1	4	DA YA THINK I'M SEXY	N-Trance featuring Rod Stewart
2	1	STAY	Sash! featuring La Toya
3	2	SPICE UP YOUR LIFE	Spice Girls
4	7	ADAMS AROUND THE WORLD	Louise
5	2	HEAVEN'S GOT TO BE...	La Toya
6	10	ADDICTED TO LOVE	Robert Palmer
7	3	I WAS MADE FOR LOVING YOU	Nomadic Motion featuring Soraya
8	5	ANGEL EYES	Abba
9	5	SUNSHINE	Dania
10	27	THE MEGAMIX/OU SEXY THING	Cluck
11	13	DON'T GIVE UP	Michelle Weeks
12	3	FEEL LIKE I'M IN LOVE	Kelly Marie
13	7	DAY BY DAY	Pegina
14	2	PARADISE & DREAMS	Fonse & Styles
15	3	JUST FOR YOU	M People
16	2	MIRACLE	Olive
17	22	LAYLA	Chica
18	6	SAMBA DE JANIERO	Belfiori
19	14	THE KEY	R-Tend
20	15	EVERY DAY OF MY LIFE	House Traffic
21	18	HAPPINESS	Ward
22	24	I SAY A LITTLE PRAYER	Diana King
23	2	CALIFORNIA DREAMING	High Jinx
24	31	BARBIE GIRL	Aqua
25	24	BITCH	Jackie O'
26	37	OH BOY	Faloutous Baker Boys
27	6	TO DESERVE YOU	Deja Vu featuring Tamsin
28	28	AMERICA (I LOVE AMERICA)	Full Intention
29	17	I NEED A MIRACLE	Coco
30	19	MAGIC OF THE NIGHT	Zoo
31	2	BULLITT	Lab Schifrin
32	2	EVERY LITTLE TIME	Poppers present Aura
33	26	CHOOSE LIFE	PE Project featuring Ewan McGregor
34	36	SOUL FREAK/PROP & ROLL	Three 'N One
35	2	I FOUND LOVIN'	Love City
36	5	RAINFOUD	Lighthouse Family
37	8	ON THE RUN	Dee Dee
38	28	IT'S MY LIFE	Giselle
39	15	ZEPHYR	Britt
40	26	ANGEL OF MINE	Eternal

Pos	Week	Title	Label
1	1	All Around The World	Virgin
2	1	Multiply	1st Avenue/EMI
3	1	Logic	EMI
4	1	Stepin' Out	Amity
5	1	Ultimatum	EMI
6	1	Element	Power Station/Universal
7	1	Sound Of Mystery	Academy Street
8	1	Diverse	Diverse
9	1	M People	RCA
10	1	Planet 3	Orbit/Virgin
11	1	Logic	Logic
12	1	Deconstruction	Work/Columbia
13	1	Purmo	Purmo
14	1	Aquatic	Ephonic
15	1	Multiply	Multiply
16	1	Almighty	Almighty
17	1	Stress	Stress
18	1	Positiva	Positiva
19	1	Chase	Chase
20	1	Warmer,spz	Warmer,spz
21	1	VC Records	VC Records
22	1	Positiva	Positiva
23	1	Low Sense	Low Sense
24	1	East West	East West
25	1	Wild Card	Wild Card
26	1	Jive	Jive
27	1	Sport	Sport
28	1	Sans Branches	Sans Branches
29	1	1st Avenue/EMI	1st Avenue/EMI

Finally, you get the original mix and 'Poor People fed up' which weaves jangling riffs over the Police's 'Every little thing she does is magic'; listen without prejudice. ●●●●●



jonny L

P I P E R

RELEASED OCTOBER 6

AVAILABLE ON CD AND 2 X 10" VINYL
FEATURES THE GROOVERIDER REMIX

'THE UNDISPUTED UNDERGROUND ANTHEM OF THE YEAR'
DOC SCOTT

TAKEN FROM THE FORTHCOMING LP 'SAWTOOTH'

BEST OF THE ALBUMS

JOHNNY L 'SAW TOOTH' (XL) (DRUM & BASS)
Long time producer Jonny L releases his debut LP of prime cutting-edge drum & bass. 'Saw Tooth' shows his maturity in production and musical expression, especially as he has named this album after a sound wave. All of his finest moments are included here on this 10-tracker: the recent smash 'Piper/Obedience'; last year's 'Tychonic Cycle'; and classic vocal-led 'Two Of Us'. The remainder of the album is pure Jonny gettin' busy on the programming and dropping his melodic textures over tough beats. Nothing more, nothing less. ●●●●●

VARIOUS 'DJ KICKS: DJ CAM' (STUDIO K7) (ALTERNATIVE)
DJ Cam is clearly in his element here whilst creating abstract vibes by combining the likes of the Mighty Bop, Minus 8, Rasco and Tek 9 with added lim samples and live FX. As with previous DJ Kicks, the mixer donates his/her own bonus track. In this case the 'Bronx Theme'. ●●●●●

VARIOUS ARTISTS 'CODE OF THE STREETS' (TROUBLE ON VINYL) (DRUM & BASS)
Four pieces of vinyl, eight tracks to choose from - you can't go wrong. Featuring DJ Kana's 'The Wrath', Special K's 'Soundscape' DJ Red's 'VIP Mix' of 'Energie', and Just Jumper's 'Sky 97' remixed, plus more to choose from. This is one for the collectors box. ●●●●●

JOYCE 'THE ESSENTIAL JOYCE 1970-96' (LATIN) (MR BONGO)
Joyce is up there with Flora Purim as one of the most revered of Brazil's female singers, at least amongst jazz and world music fans on this side of the Atlantic. This 23-track set is the first LP to cover her lengthy recording career. It ranges from her gentle folk songs of the Saxes to the celebratory percussion-fuelled Eighties outings, such as 'Adele da Ogum', a huge Talco 'Loud dancer' favourite. If you want to know where Smoke City and Belo Horizonte got their inspiration from, then look no further. ●●●●●

18 TO BUREN PRESENTS EARH - VOLUME TWO (SOUL/JAZZ)
19 MOONDANCE - THE ALBUM (SOUL/JAZZ)
20 THE HOT ROCK 'N' ROLL ALBUM (SOUL/JAZZ)

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Pos	Week	Title	Artist
25	HITCH		
26	PILLAS		
27	ILL BE		
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29	SATU		
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31	WHER		
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Bulleted titles at

the **COOL CUTS** [chart]

11.10.97



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|----|------|---|---------------|
| 1 | (2) | ROCK THE FUNKY BEAT <i>Natural Born Chillers</i> (Drum & bass anthem gets a major release) | East West |
| 2 | (3) | LOST AND FOUND D* <i>Note</i> (Danny Tenaglia turns in two excellent mixes) | VC |
| 3 | (1) | ***K <i>THE MILLENNIUM/ACID BRASS 2K</i> (Brass bands, hymns and acid house all living up to the hype) | Blast First |
| 4 | (5) | SING A SONG <i>Byron Stingily</i> (With mixes from Mousse T, Joey Negro and 187 Lockdown) | Manifesto |
| 5 | NEW | 20 Hz <i>Capricorn</i> (With hot new Nalin & Kane remixes) | R&S |
| 6 | NEW | THE JAVELIN <i>Blue Amazon</i> (Taken from the forthcoming album of the same name) | S3 |
| 7 | (13) | AS <i>The Knowledge</i> (Italian cover of the Stevie Wonder classic now in new Joey Negro mixes) | ffrr |
| 8 | NEW | FUNK MUSIC <i>Dave Angel</i> (With new house mix from DJ Tonka) | 4th & B'way |
| 9 | (7) | BANG ON! <i>The Propellerheads</i> (Thrashing breakbeats and guitars) | Wall Of Sound |
| 10 | (6) | SPICE UP YOUR LIFE <i>Spice Girls</i> (Murk and Morales give the girls some belated credibility) | Virgin |
| 11 | NEW | I LOVE AMERICA <i>Full Intention</i> (With remixes by Sharp, Gant and Jean & Perans) | Stress |
| 12 | (10) | SCREAM <i>Invisible</i> (Tough breakbeat house from William Orbit and pals) | Excession |
| 13 | NEW | BURNING WHEEL <i>Primal Scream</i> (The Chemical Brothers provide the dub) | Creation |
| 14 | NEW | DEEPER <i>Serious Danger</i> (Pumping house with a dead catchy riff) | white label |
| 15 | NEW | THE PLANET PLAN <i>United Future Organization</i> (Excellent drum & bass with mixes from Carl Craig) | Talkin' Loud |
| 16 | NEW | USELESS <i>Depeche Mode</i> (Featuring a funky techno dub from CJ Bolland) | Mute |
| 17 | NEW | STOMP <i>God's Property</i> (Gospel garage with mixes from Booker T) | Universal |
| 18 | (14) | HOT SHOT '97 <i>Karen Young</i> (Disco classic brought bang up to date) | Distinctive |
| 19 | NEW | ENTROPY <i>G.T.B.</i> (Collaboration between BT, Taylor and Guy Oldhams) | Yum Yum |
| 20 | NEW | GET HIGHER <i>Black Grape</i> (With mixes from Lunatic Calm, Rubberband and Rollo & Sister Bliss) | Universal |

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A guide to the most essential new club tunes as featured on this "essential selection", with sets being broadcast every Friday between 8.30pm and 10pm. Compiled by DJ feedback and data collected from leading DJs and the following stores: city sounds/legion/black market/box (London), eastern block/underground (Manchester), 2&2 (Manchester), 0 best (Liverpool), 4&up (Newcastle), global beat (Bristol), massive (London), arcade (Nottingham).



rm namecheck...
 ...for: **solis webb** • **christian galeotti** • **tony frescos** • **vincent carolina maza** • **clayton subeudis** • **floris robertson** • **adrian chell** • **stano mironov** • **group 4** • **group 5** • **group 6** • **group 7** • **group 8** • **group 9** • **group 10** • **group 11** • **group 12** • **group 13** • **group 14** • **group 15** • **group 16** • **group 17** • **group 18** • **group 19** • **group 20** • **group 21** • **group 22** • **group 23** • **group 24** • **group 25** • **group 26** • **group 27** • **group 28** • **group 29** • **group 30** • **group 31** • **group 32** • **group 33** • **group 34** • **group 35** • **group 36** • **group 37** • **group 38** • **group 39** • **group 40** • **group 41** • **group 42** • **group 43** • **group 44** • **group 45** • **group 46** • **group 47** • **group 48** • **group 49** • **group 50** • **group 51** • **group 52** • **group 53** • **group 54** • **group 55** • **group 56** • **group 57** • **group 58** 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25	HITCHHIK A RIDE GREEN DAY	Reprise
26	PLEASE U2	Island
27	I'LL BE MISSING YOU Puff Daddy & Faith Evans	Puff Daddy/Arista
28	FIX Blackstreet	Interscope
29	SATURDAY East 57th St featuring Donna Allen	AM/PM
30	THE BITTEREST PILL (I EVER HAD TO SWALLOW) The Jam	Polydor
31	WHERE'S THE LOVE Hanson	Mercury
32	(UN, DOS, TRES) MARIA Ricky Martin	Columbia
33	SPIDERWEBS No Doubt	Interscope
34	YOU HAVE BEEN LOVED/THE STRANGEST THING '97 George Michael	Virgin
35	4 SEASONS OF LONELINESS Boyz II Men	Motown
36	I KNOW WHERE IT'S AT All Saints	London
37	HONEY Mariah Carey	Columbia
38	SEMI-CHARMED LIFE Third Eye Blind	Elektra
39	(CAN'T YOU) TRIP LIKE I DO Filter And The Crystal Method	Epic
40	EVERY DAY OF MY LIFE House Traffic	Logic

⬇ Bullseyed titles are those with the biggest sales gains over last week

THE DEBUT SINGLE FROM
JIMMY RAY
FEATURING MIXES BY FORTBRIGHT,
JOHN '007' TELEMAR, AND THE USA MARIE EXPERIENCE
CD/CD2/CASSETTE

OUT NEXT WEEK

<http://www.jimmyray.com>

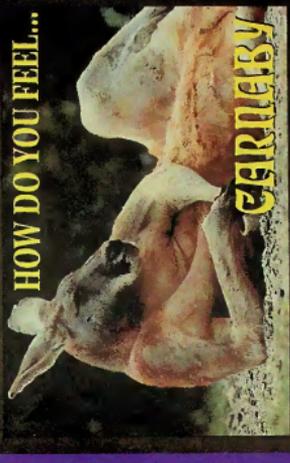
**TOP TWENTY
COMPILATIONS**

1 IBIZA UNCOVERED

2	BIG MIX '97 - VOLUME 2	Virgin/Elektra/mercury
3	KISS IN IBIZA '97	Polygram TV
4	THE FULL MONTY (OST)	RCA Victor
5	DANCE NATION 4 - PETE TORONBOY GEORGE	Mercury U2/Sony
6	CLUB CUTS '97 - VOLUME 3	Mercury TV
7	DIANA PRINCESS OF WALES - FURBERG SERVICE	Big Top/Various Labels
8	HOW THAT'S WHAT I CALL MUSIC '97	Epic/Topspin/Bigman
9	FRESH HITS 1997	Various Labels/Various Labels
10	CLUB HITS '97/98	Virgin/Elektra
11	THE NO.1 LINE DANCING ALBUM	Polygram TV
12	CLUBLAND - VOLUME 2	Mercury TV
13	THIS IS... IBIZA	Reinforced
14	THE HOUSE COLLECTION 6	Various
15	BEST DANCE ALBUM IN WORLD - EVER PART 7	Virgin/Elektra
16	TRANSPODING '92	Various Labels/Various Labels
17	MEN IN BLACK - THE ALBUM (OST)	Columbia
18	L.A. BUREAU PRESENTS EARTH - VOLUME TWO	Real Gone/Various
19	MIDNIGHT - THE ALBUM	Mercury TV
20	THE NO.1 ROCK 'N' ROLL ALBUM	Polygram TV

25	OCEAN DRIVE Lighthouse Family	Wind Card/Polydor
26	DO IT YOURSELF Seahorses	Geffen
27	BACKSTREET'S BACK Backstreet Boys	Jive
28	NEW FORMS Roni Size Reprazent	Talkin Loud
29	BLUR Blur	Food/Parlophone
30	MOTHER NATURE CALLS Cast	Polydor
31	PABLO HONEY Radiohead	Parlophone
32	BLURRING THE EDGES Meredith Brooks	Capitol
33	COME FIND YOURSELF Fun Lovin' Criminals	Chrysalis
34	STILL BURNING Mike Scott	Chrysalis
35	SHARE MY WORLD Mary J. Blige	MCA
36	THE BENDS Radiohead	Parlophone
37	CALLING ALL STATIONS Genesis	Virgin
38	TRAGIC KINGDOM No Doubt	Interscope
39	ALWAYS ON MY MIND - ULTIMATE LOVE SONGS Elvis Presley	RCA
40	POP U2	Island

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CARNABY

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RELEASED 6TH OCTOBER 1997
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DISTRIBUTED BY RP MEDIA LTD/BMG RECORDS (UK) LTD**

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INTERNATIONAL FOCUS

US CHARTWATCH

In line with best expectations and its performance throughout much of the globe, Eton's *Candle In The Wind 1937* debuts at number one in *Billboard's* Hot 100 having sold a record 47,000 copies in its first six days in the shops. Since SoundScan—which originates the sales element of the *Billboard* chart—first provided the US industry with an accurate indicator of sales in 1991, the previous record weekly sales tally is the 632,000 copies of Whitney Houston's *I Will Always Love You* sold in Christmas week, 1992. *Candle In The Wind 1937* sold 1.1m copies on its first day in the shops, and went on to outsell the number two single (Boyz II Men's *Seasons Of Loneliness*) by a margin of about 20 to one. It accounted for 33% of all sales in the region of 58% of all singles sold in the week surveyed.

If anything, Eton's single performed even better in America than it did here, as its SoundScan doesn't survey important outlets like Bloomingdale's or Anderson News which don't normally sell records but shifted approximately half-a-million more copies of *Candle In The Wind*. Eton's Big Picture album was released the same day as the single, and found 101,500 buyers, enough to fuel a number nine debut. Deprived of the singles life, Boyz II Men found compensation in debuting at the top of the album chart with *Evolution* selling 211,000 copies.

Meanwhile, Eton's Love Songs album failed, moving 75,565 copies, while his greatest hits album reclaimed its position at the top of the Catalog Chart.

America was one of four new



entries to the singles chart the others being the *Sneaker Pimps* (Spin Spin Sugar, at 92), Jamiroquai (A&M, 91) and Duran Duran whose number 65 debut with Electric Barbarella (in sort of homage to the film from which they took their name) marks their first appearance in the Hot 100 since 1993.

Chumbawamba continue their pop ascant too, with *Tubthumping* winning the award for the biggest increase in airplay for the third time in four weeks and climbing 35-21, while their *Tubthumping LP* bowed at number 60. The Sandvays, whose *Summertime* has proved a big hit on Modern Rock stations, are doing even better, earning a number 33 debut with their album *Static And Silence*. Paul McCartney's new symphony *Standing Stone* is conspicuously absent from the Top 200 album chart but still sold enough copies to debut at number one on the classical chart. Masica's previous classical offering, 1991's *Liverpool Oratorio* was also a classical chart-topper, and peaked at number 177 on the Top 200. It's not all good news for McCartney: his new, though-while his Fleming Film dips out of the chart after just 17 weeks, and fewer than a million sales.

Alan Jones

UK WORLD HITS

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

GERMANY	
1 (1)	SOMETHING ABOUT...CANDLE IN THE WIND 1937 Eton John Rocket
2 (1)	WANNABE BE THE ONLY ONE Eternal feat. Ex Be Winans EMI
3 (1)	YOU MIGHT NEED SOMEBODY Shia Arae Fresh/WorldWEA
4 (2)	TUBTHUMPING Chumbawamba Electrola
5 (4)	BITTERSWEET SYMPHONY The Verve Hot/Virgin

NEW ZEALAND	
1 (1)	TUBTHUMPING Chumbawamba Electrola
2 (1)	WANNABE BE THE ONLY ONE Eternal feat. Ex Be Winans EMI
3 (1)	BITTERSWEET SYMPHONY The Verve Hot/Virgin
4 (1)	—
5 (1)	—

NETHERLANDS	
1 (1)	SOMETHING ABOUT...CANDLE IN THE WIND 1937 Eton John Rocket
2 (1)	WANNABE BE THE ONLY ONE Eternal feat. Ex Be Winans EMI
3 (2)	ANYBODY BEEN MY BABY Ruffalo States Virgin
4 (2)	BITTERSWEET SYMPHONY The Verve Hot/Virgin
5 (1)	YOU MIGHT NEED SOMEBODY Shia Arae Fresh/WorldWEA

AUSTRALIA	
1 (1)	SOMETHING ABOUT...CANDLE IN THE WIND 1937 Eton John Rocket
2 (1)	ALONE Ben Cass Poptart
3 (1)	BITTERSWEET SYMPHONY The Verve Hot/Virgin
4 (2)	MAMA/WHO DO YOU THINK YOU ARE The Spice Girls Virgin
5 (2)	INSONNIA Fatness Festival

ITALY	
1 (4)	CANDLE IN THE WIND 1937 Eton John Rocket
2 (1)	SOMETHING ABOUT...CANDLE IN THE WIND 1937 Eton John Rocket
3 (1)	POST-CAT Mile BMD
4 (1)	BITTERSWEET SYMPHONY The Verve Hot/Virgin
5 (1)	SUNSHINE Doris G WEA

SWEDEN	
1 (1)	SOMETHING ABOUT...CANDLE IN THE WIND 1937 Eton John Rocket
2 (1)	TUBTHUMPING Chumbawamba Electrola
3 (1)	STAND BY ME Doris G Creation
4 (1)	BITTERSWEET SYMPHONY The Verve Hot/Virgin
5 (1)	WANNABE BE THE ONLY ONE Eternal feat. Ex Be Winans EMI

ARTIST PROFILE: JOE COCKER

Joe Cocker's inconsistency in the UK market has been highlighted again by his current album, *Across From Midnight*, so far failing to crack the Top 75.

But there is no such uncertainty in continental Europe where the veteran singer has managed to pack out concert after concert and sell vast quantities of records to his vast, loyal army of fans. He's now done it again with the new album which is already up to 600,000 sales after just a month's release and is currently a top five album in Austria, Belgium, France, Germany, Greece, Latvia and Switzerland.

Unquestionably, his biggest territory is Germany, responsible for more than half of the current sales of *Across From Midnight*, where he is presently undertaking a 37-date tour of the country. Alongside his unstinting live work, sales there are no doubt being helped by radio's willingness to support seasoned acts. "We can still get this kind of music on the radio there which we can't in the UK," says Parlophone international marketing manager Carrie Spacey-Foote. "Radio formats on the continent are still accessible for more MOR artists, though it works against us when trying to get new, funky Fallophonic artists to crack America."

Both Viva and VH-1 are very much behind the Cocker campaign as he works his way round Germany and much of the rest of Europe. "He could tour every night of the year in Europe," she says. "He's virtually doing every town in Germany between now and Christmas."



The importance of the German market to Cocker is highlighted by the fact that the new album is his first release on the Electrola label for EMI in Germany following his departure from Capitol. In addition, Germany was the choice for the launch of the album with a concert in Berlin attended by media from across Europe. General manager Maruella Kohn says. "The German fans are pretty loyal and after his comeback he has established himself in the market here ever since."

Now, following the release of the first two singles, *Could You Be Loved* and *Wobblin' Jambaa*, third single *Tonight* will be coming out in December to build on the already impressive success of the album. "We expected it to do well but the sales are above expectation," says Spacey-Foote. "He's very proud of this album so I'm really pleased for him."

Paul Williams

ALBUMWATCH:

JOE COCKER

- 600,000 sales in first month
- Number three in album charts in Germany, Austria, Greece, Latvia
- Top five in Belgium, France, Switzerland
- Top 10 in the Netherlands, Norway, Portugal

THE PEPS CHART

Rank	Title/Artist	Label	Rank	Title/Artist	Label
1	SOMETHING ABOUT...CANDLE IN THE WIND 1937	EMI	21	SEMI-CHARMED LIFE	Real Gone Music
2	SUNSHINE	Doris G	22	FREE	Columbia
3	AS LONG AS YOU LOVE ME	Backstreet Boys	23	YOU GOT A FRIEND	New Release
4	ANGEL OF MINE	EMI	24	WHERE'S THE LOVE	Mercury
5	STAND BY ME	Creation	25	SATURDAY	Capitol
6	RAINBLOOD	Lightbulb Family	26	MONEY	Mercury
7	TUBTHUMPING	Chumbawamba	27	ODD LA LA	Columbia
8	MEN IN BLACK	Mercury	28	SAMBA DE JANEIRO	Capitol
9	GOT TIL IT'S GONE	John Jackson	29	OH LA LA 2	Mercury
10	ARMS AROUND THE WORLD	EMI	30	SPICE UP YOUR LIFE	Capitol
11	JUST FOR YOU	Mercury	31	ILL BE MISSING YOU	Capitol
12	DRUGS DON'T WORK	Mercury	32	SEASONS OF LONELINESS	Mercury
13	NEVER GONNA LET YOU GO	Mercury	33	BIG BAD MAMMA	Mercury
14	BLACK EYED BOY	Mercury	34	I KNOW WHERE IT'S AT	Mercury
15	THE WAY I FEEL	Columbia	35	ANYBODY BEEN MY BABY	Mercury
16	NIGHT NURSE	Mercury	36	(UN, DUS, TRES) MARIA	Mercury
17	BITCH	Mercury	37	YOUR CARESS (ALL I NEED)	Mercury
18	YOU HAVE BEEN LOVED	Mercury	38	SOME KIND OF BLISS	Mercury
19	YOU'RE THE ONE I LOVE	Mercury	39	FRIDAY STREET	Mercury
20	LOVE ME AND LEAVE ME	Mercury	40	FREED FROM DESIRE	Mercury

VIRGIN RADIO CHART

Rank	Title/Artist	Label	Rank	Title/Artist	Label
1	URBAN HYMNS	The Verve	21	BURRRING THE EDGES	Mercury
2	BE HERE NOW	Creation	22	PAUL HONEY FADDED	Mercury
3	PORTHEAD	Mercury	23	CALLING ALL STATIONS	Mercury
4	MARCHIN' ALREADY	Mercury	24	EXPERIENCE HONOR - THE BEST OF	Mercury
5	THE BIG STRIKE	Eton John	25	POP UP	Mercury
6	MAVERICK A PURE LIFE	Mercury	26	TRAVELLING WITHOUT MOVING	Mercury
7	WHITE ON BLONDE	Mercury	27	(WHAT'S THE STORY) MORNING GLORY	Mercury
8	HOMOCIDE	Mercury	28	COME FIND YOURSELF	Mercury
9	BRIDGES TO BABYLON	Mercury	29	MOUTH TO MOUTH	Mercury
10	OK COMPUTER	Mercury	30	BROTHERS IN ARMS	Mercury
11	LIFE THRU A LENS	Mercury	31	THE DANCE	Mercury
12	TIME OUT OF MIND	Mercury	32	A NORTHERN SOUL	Mercury
13	THE VERY BEST OF Supertramp	Mercury	33	THE BENDS	Mercury
14	STATIC & SILENCE	Mercury	34	DEFINITELY MAYBE	Mercury
15	LOVE SONGS	Mercury	35	HURRICANE #1	Mercury
16	REMASTERS	Mercury	36	TUBTHUMPER	Mercury
17	MOTHER NATURE CALLS	Mercury	37	STILL BURNING	Mercury
18	DO IT YOURSELF	Mercury	38	THE VERY BEST OF Eton John	Mercury
19	BLUR	Mercury	39	SECOND COMING	Mercury
20	SHERYL COOPER	Mercury	40	SOUTHSIDE	Mercury

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	1	ANGEL OF MINE	Eternal	EMI	1st Avenue	CDEM92 (E)
2	2	RAINCLOUD	Lighthouse Family	W&A	Card/Polydor	571932(P)
3	3	BIG BAD MAMMA	Foxy Brown/Dru Hill	Def Jam/Mercury	57483(9)	(F)
4	1	NEVER GONNA LET YOU GO	Tina Turner	Defonix	7421511051	(BMG)
5	2	MEN IN BLACK	Will Smith	Columbia	CO-664082	(SM)
6	5	OOH LA LA	Coolio	Tommy Boy	TB0738(F)	
7	4	THE WAY I FEEL	Roachford	Columbia	665042	(SM)
8	3	NIGHT NURSE	Sty And Robbs featuring Simply Red	East West	CD-EW 12621	(MG)
9	6	I'LL BE MISSING YOU	Puff Daddy & Faith Evans	Puff Daddy/Musa	742110910	(BMG)
10	4	FIX	Blackstreet	Interscope	CD-INO 67521	(BMG)
11	5	4 SEASONS OF LONELINESS	Boyz II Men	Motown	CD-69062	(F)
12	7	HONEY	Mariah Carey	Columbia	CO-595192	(SM)
13	13	MAGIC	D'Influence	Echo	ESC0048	(V)
14	10	YOU'RE THE ONE I LOVE	Shola Ama	Freestyle/WEA	CD-WEA 12421	(W)
15	15	I LIKE THE WAY (THE KISSING GAME)	Kelley	Unity	015CD	(P)
16	9	WHO'S THE MACK!	Mark Morrison	WEA	CD-WEA 12621	(W)
17	11	MO MONEY MO PROBLEMS	The Roots & Ice Cube featuring P Diddy & LL Cool J	Puff Daddy/A&M	1242108	(BMG)
18	8	KISS AND TELL	Brownstone	Epic	CD-624952	(SM)
19	12	GUANTANAMERA	Wycle Jean & The Refugee Allstars	Columbia	CO-660362	(SM)
20	13	THE LOVE SCENE	Joc	Jive	JIVET 430	(P)
21	17	EVERYTHING	Mary J Blige	MCA	CD-MCST02	48959 (BMG)
22	18	C U WHEN U GET THERE	Coolio featuring 4Thieves	Tony Boy	CD-TBOC 186	(W/DSD)
23	14	WE COME TO PARTY	N-Tyce	Telstar	CD-COSTAS 2615	(W)
24	19	WE JUST WANNA PARTY WITH YOU	Snoop Doggy Dogg featuring DJ	Columbia	CO-664962	(SM)
25	16	THE LINE	Lisa Stansfield	Arista	742152951	(BMG)
26	21	MY FATHER'S SON	Common Reaves	Waldstar	120WLD 1	(W)
27	15	LET ME BE THE ONE	Mint Condition	W&A	Card/Polydor	5717131 (F)
28	20	WHEN DOVES CRY	Ginuwine	Epic	CD-664502	(SM)
29	21	SOMEONE	SWV featuring Puff Daddy	RCA	742151391	(BMG)
30	24	THE SWEETEST THING	The Refugee Allstars/LeAnn Rimes	Columbia	CO-664912	(SM)
31	23	I LIKE THE WAY	Devi Hines	Mushroom	MUSHCDX 12MVP(F)	
32	25	TOO GONE, TOO LONG	En Vogue	East West	E 29087	(W)
33	27	THE RAIN (SUPA DUPA FLY)	Missy 'Misdeemeanor' Elliott	East West	E 29197	(W)
34	28	NOT TONIGHT	L'K Kim	Atlantic	AT 93027	(F)
35	31	I BELIEVE I CAN FLY	R Kelly	Jive	JIVET 419	(F)
36	28	HOW COME, HOW LONG	Babyface featuring Davie Swaner	Epic	CD-664032	(SM)
37	26	YOU BRING ME UP	K-ci & JoJo	MCA	MCST 48057	(BMG)
38	30	GOTHAM CITY	R Kelly	Jive	JIVET 438	(F)
39	33	SPACE COWBOY	Jamiroquai	Epic	427787	(SM)
40	37	HISTORY/GHOSTS	Michael Jackson	Epic	CD-664792	(SM)

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

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	1	SATURDAY	East 57th St featuring Doreen Allen	AMP-PM	582751 (F)	
2	2	BIG BAD MAMMA	Foxy Brown/Featuring Dru Hill	Def Jam/Mercury	57483(9) (F)	
3	3	HIGH NOON	DJ Shadow	Mo Wax	MW 063 (F)	
4	2	CIRCLES	Adam F	Positive	1054 002 (E)	
5	5	THE TRICK OF TECHNOLOGY	Prisoners Of Technology	Fresh Kutt	FK18 (SRD)	
6	3	JUST GETS BETTER	TJ.R featuring Xavier	Multiple 12MULTY 25	(TRC/BMG)	
7	7	YOUR CARESS (ALL I NEED)	DJ-Flovers	All Around The World 12GLOBE 102	(TRC/W)	
8	10	OH LA LA LA	2Eivissa	Club Tools	0062470	CLU (P)
9	9	AROUND MY BRAIN	Progress Funk	Deconstruction	7421518181	(BMG)
10	10	AIN'T NOTHING	Riddler	Joker	JOKER 30	(SRD)
11	8	SUNSHYME	Dario G	Eternal	WEA 1307	(W)
12	7	TO BE IN LOVE	Masters At Work	MAW	MAW 019	(H)
13	4	BURNIN'	Daft Punk	Virgin	VST 1948	(E)
14	15	SEADOG	Clanger	Philips	PLAT 33	(SRD)
15	5	JOANNA	Mrs Wood	React	12REACT 107	(V)
16	15	NINE WAYS	JDS	thr	FX 316	(F)
17	10	REWIND - VOLUME 1	Bump & Flex	Swing City	CTY 1014	(SRD)
18	16	NEVER GONNA LET YOU GO	Tina Turner	Defonix	7421511051	(BMG)
19	19	SQUARE WAVES	Genotype	Renegade Hardware	RHG10	(SRD)
20	23	EVERY DAY OF MY LIFE	House Traffic	Logic/Arista	742124941	(BMG)
21	21	DISCO MACHINE GUN	Lo Fidelity Allstars	Skin	SKINT 30	(JMWV)
22	22	ISSUE 2	Various	Paper	PAP 019	(JAZZU)
23	18	PLASTIC DREAMS	Jaydee	R&S	RS 91711	(W)
24	17	TURN ME OUT (TURN TO SUGAR)	Praxis featuring Kathy Brown	thr	FX 314	(F)
25	1	SANCTUARY	Ozmi Trio	Moving Shadow	SHADOW 115	(SRD)
26	10	FALL DOWN	Michael Proctor	Soul-Fire	SFR 0007	(Import)
27	6	BURNING/ASYLUM	DJ Red/Masini	Trouble On Vinyl	TVOV 1029	(SRD)
28	8	ANYTIME	No-birth	XL Recordings	XLT 85	(W)
29	20	CLOUDBURST	Nigra	Freeflow	FLOW 2	(JMWV)
30	14	DIRTY CASH	Adventures Of Stevie V	Avex	TRAX AVDTX 57	(P)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No.	(Distributor)	
1	1	SKELTONKEYS	Ozmi Trio	Moving Shadow	SHADOW 115	(SRD)	
2	1	ITJ BIENEM PRESENTS EARTH - VOLUME TWO	Various	Geet Looking	EARTH-P 0025	EARTHINC 002 (V)	
3	3	BACK IN BUSINESS	EPMD	Def Jam	536391/536394	(F)	
4	1	WHEN DISASTER STRIKES	Busta Rhymes	Elektra	55902064/10796201544	(W)	
5	2	EVOLUTION	Boyz II Men	Motown	5530224	(F)	
6	3	THE PICK, THE SICKLE AND THE SHOVEL	The Gravediggaz	One Stop	ONE STOP 00901	008 100854	(BMG)
7	8	TUFF JAM JUS UNDERGROUND FREQUENCIES - I	Various	Sartorius	742148482/1742148485/184854	(BMG)	
8	7	KISS IN BIZIA 97	Various	PolyGram	TV_9550594	(F)	
9	5	NEW FORMS	Roni Size Represent	Taken Soul	534821/534833	(F)	
10	10	ONE DAY IT'LL ALL MAKE SENSE	Common	Epic	489916/14893054	(SM)	

SPECIALIST CHARTS

11 OCTOBER 1997

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TAM

10 LIVE UNSIGNED PRIZE-WINNERS

Vocalist Tam Treanor hardly needed to throw five pound notes to the front of the stage during his set to encourage the crowd at Glasgow's The Arches to edge closer. Nor did his band Tam really need to ply A&R men with irritating Tamagochi cyberpets – which incidentally are probably still being extracted from the Hillon Hotel's plumbing system – in an effort to entice them to their In The City Live Unsigned gig.

Indeed Tam could probably have just turned up and hummed through that song – "Punctured Brain," which opened the competition's CD sampler – and still walked off with the £2,000 cash prize.

One of the judges, the National Band Register's Peter Whitehead, said it all when he explained the A&R Panel's decision to make Tam the winners by simply saying, "They can sell records."

"The five-piece act boast a plethora of dirty, hip-hop influenced rants which remind everyone of the route so distinctively paved by the likes of The Beesie Boys and Beck. Moreover they also have the breeding, attitude, backing and style to carry them through."

As one of two of the 54 competing bands which already had a publishing deal, Tam were already favourites before the competition began. BMO A&R director Ian Ramage says, "Tam's exciting because he's got a really distinctive sound.

When I first saw him he had four songs worth talking about – now he has 12. But he's also got star quality and every time the act performs, they are getting stronger."

Edinburgh man Treanor, 22, took the award in his stride, just pleased to be playing in Scotland having spent most of this year re-establishing the act in London.

"I started on a four-track in Edinburgh, just me and my cream doughnut. I had been in bands not going anywhere and I just wanted to do my own thing. Something with a different feel," explains Treanor. A demo tape and touring of his

original line-up – also called Tam – a year ago attracted the interest of Fortobello-based manager Stewart Halperin of Open Road Management, around the time he put out a seven-inch on Dedicated's Best Kept Secrets. Halperin explains, "I got demo money from a couple of labels – RCA and Epic – and Tam played more gigs at the Splash Club and The Monarch (both London), where Ian Ramage saw them for just five or 10 minutes and wanted to get involved."

However, only Treanor was prepared to move down to London in January with fellow Edinburgh man George

Treanor says. "Basically people got involved in other things. We came down to put a band together and be at the hub of where it is all happening. Anyway, a change is good for an artist

IN THE
A&R EDITOR STEPHEN JONES

It just felt right. It's the sound we love.

It turns us on," Treanor says. Keyboardist Barney Strachan eventually hooked into the band having known Treanor since he was eight years old, while bassist Andy Richardson and drummer Yusuf Alao were also enticed on board in London. And the line-up has gelled. "We've got a good camaraderie going now we've put the band together. The sound is not confused. It's a stream of musical consciousness and our styles complement each other," Christie adds.

The act has been wary of concentrating on playing London too much.

Halperin, who is cagey about the number of labels which have approached him, says, "While it appears we've not done much since the publishing deal, we've done a lot. Some acts just take time to develop. We've done a lot of rewriting. We want to record the album and start working from there. "This is why it's important we sign to the right label. It's got to be 100% behind us from the tea boy to the managing director – it doesn't matter what royalty."

Treanor adds, "BMO has been great because we didn't just want a lot of money but support. Ian [Ramage] has been right behind us, even willing to lend us his left-handed star."

Ramage, however, credits Halperin with encouraging the band to listen to him. "It was clearly early on when we signed them, and it still isn't ready yet. But it's worth it. In six months we'll be ready to take it and have Tam rise on the gradient he deserves," he says.

Which all makes Tam sound like a winner everyone should have backed.



PIC: JARVINE ELDON/ST

Christie, a guitarist who has emerged as his key songwriting partner and who Treanor credits with improving his sound.

"The original line-up made more use of ironing boards and cost hangers – there was a comic element to it all,"

and you don't have the distractions of friends in London."

Treanor and Christie spent the first half of this year honing their sound. "It wasn't a case of cooking up stuff which is attractive to the industry. I listen to a lot of hip hop and take other influences.

STEPHEN JONES ON IN THE CITY

The incestuous nature of the In The City Live Unsigned competition might have involved little contact with the Scots, but at least there was the opportunity to enjoy the country's acts which made up more than a quarter of the 54 who made it through. **The Startles**, with their quiffs, tunes and attitude, were a refreshingly quirky Glaswegian pop experience that said a lot more to their crowd than other local acts. Aberdeen's **Lift** were very Geneva but uplifting, while the guitar buzz sound of Edinburgh's **Annie Christian** should bode well for an imminent signing... Congratulations were due to **Tam**, **Idlewild** and **Fat Lip** – all Scottish bands – for making the In The City final.

Whether any of them are another Elastic or Kula Shaker however, only time will tell.

Strangely, though two of those acts genuinely

hadn't realised they had been in a competition until after they had played their gig and been nominated. Choosing the winner was a difficult decision and anyone feeling aggrieved should probably take comfort in the fact that several of the judges withdrew their vote after finding themselves unable to form an opinion... The attitude of one judge, who stiffly insisted that labels were looking for the new Radiohead, was laughable. It wasn't clear if the other judges concurred, but it could go some way to explaining the rockist bias of the whole event which must surely change for next year... It could reasonably be argued that more exciting non-Scottish acts were appearing elsewhere at various showcases – not least **Toaster** – than on the Live Unsigned bill, but despite the likes of **Straw** and **Destijl**

having pulled out, several remained worthy of mention... They included the cool, young and very Seefeel-influenced Leicestershire act **The Blue Easy** who add samples and loops to an enjoyable post-Oasis/The Verve thrash. That earlier Radiohead reference cropped up in a chat about Northampton's **Glendon** who certainly had the sound, the looks and bonus black nail varnish. The very loud sound of **The Lazy Aces**, from Warrington/Manchester, was a delightful example of an act looking further back than just the Manics records in their collections and tasting the likes of Van Morrison... From the foreign contingent, unfortunately only New Zealand's **Fuzzhead** and their dynamic pop rock and hip-hop set impressed those who caught their set.

One to WATCH

12 BODS
These vocalists rockers –
Mogwai means
Smashing
Pumpkins – were
one of the first
signings to V2 in
New York and
have a mini LP
out on October 27.

E CITY

LOOKS AT THE TOP THREE ACTS

IDLEWILD

THRASHING THEIR WAY TO SUCCESS

It seemed as if everyone except Idlewild had been confident before the weekend that they would make it through to the In The City Live Unsigned final.

The young Edinburgh four-piece weren't even planning to be in Glasgow on decision night as they had arranged to travel down to a recording studio in London to record a forthcoming mini-album and claimed they had no idea they had entered a competition.

Lead singer Roddy Woomble says, "We didn't realise it was such a big deal. We're not trying to be really cool or blasé. We just sent a tape in to the NME ad. It's a bit like the Eurovision song contest, isn't it?" Either way the punk-pop act remained in Glasgow to play their 46th gig and what they later described as one of the worst of their career.

It meant the judges were unable to decide whether they were worthy winners and left their supporters — and one girlfriend in particular — stunned and foul-mouthed when they lost. But Idlewild already have plenty going for them.

Publishers, notably EMI, and labels, from Food to Geffen, were already keen to map up the band before they journeyed to Glasgow. And they have a single due out on Pierce Panda in

November and a mini-album on Deceptive in January.

On the night of the final, EMI publishing A&R manager Mike Smith explains how attractive a signing they would be. "What do you want me to say about a band I'm trying to sign? If they hadn't have been playing again tonight I would have gone back to London today.

"He's got a voice like Michael Stipe when he wants to sing. I'm tired of seeing bands who are trying to be like The Lemonheads or Radiohead. They sound like they want to be Idlewild."

It is around a year since the band came up with a couple of student loans cassette singles, Queen Of The Troubled Teens, which eventually came out on Edinburgh indie label Human Condition this spring; it essentially got them noticed. Plays by Steve Lamacq on Radio One's Evening Session earned them support slots in London with the likes of Gold Blade and The Fall — who have not entirely dissimilar sound — but most importantly the interest of a

lawyer — Gavin Maude.

With Idlewild remaining loathe to employ a manager, Maude of Russell's — which represents everyone from George Michael to The Verve — has been responsible for steering the act in a comfortable direction. Woomble says of him, "He's cool. He goes on tour and everything."

While influenced by the likes of

America's Fugazi and Pavement, their frantic, occasionally deranged melodic thrash sits

between Buzzcocks and Husker Du; former Food man and current Columbia head of A&R and general manager

Dave Balfe describes them as very much like the pre-Burrito effort that was Seymour.

Maude says, "I couldn't be a happier person that they made the finals. More and more opportunities cropped up after Lamacq mentioned them in *Music Week* and just became involved because they didn't have a lawyer.

"The industry is so competitive nowadays. Increasingly you have to be

there early on. The people who were there really early, like Bruce Craigie from Deceptive and Simon Williams from Pierce Panda will benefit."

Idlewild, who are named after the meeting place in *Anna of Green Gables* and not the former JFK airport, are Woomble, guitarist Rod Jones, bassist Bob Fairfoul and drummer Colin Newton. They all met through Edinburgh's various universities but none have graduated or appear, at this rate, likely to. All are keen to stress they are not a student act.

Woomble explains, "We were playing some gigs and began to think this sounded good. Then the sound engineer at the Cas Rock Cafe in Edinburgh approached us and asked us if we'd like to do a single on Human Condition.

"Steve Lamacq played it and it has all snowballed from there. We were just pleased it was played. Deceptive and Lamacq saw us at the Hope & Anchor in London in June and they've been really behind us."

Despite the offers already lying on the table, it seems unlikely there will be any rush to sign a deal. Woomble explains, "We're not desperate to sign. And we don't want to get massive really quickly. We are just beginning to like ourselves. We are a good band." And it seems they are now only realising that after everyone else.

I'm tired of seeing bands who are trying to be like The Lemonheads or Radiohead. They sound like they want to be Idlewild'

— Mike Smith, EMI



THE A&R MANAGER, CLIVE CHISHAM

FAT LIP

GLASGOWIAN SUCCESSORS TO THE MONDAYS

Glaswegians Fat Lip were the enigmatic act that of all decent A&R competition needs.

Having only played their first ever gig in the heats two nights before the In The City Live Unsigned final they may have been the underdogs, but they had the most A&R men biting at their heels with around seven labels and publishers voicing interest before they took to the stage.

Manager Roddy McKenna, who was the A&R man who signed The Stone Roses to Silvertone, admitted he was so new to the act that he wasn't entirely sure of the surnames of those involved. "It's all happening so quickly, I'm as fresh on it as everyone else. When we go out we just talk about football more than music. These are a band who have a spirit about them," says McKenna.

McKenna says his relationship with Fat Lip emerged from trying to help out a band he respected rather than as their manager from day one. He also credits In The City's Tony Wilson and Phil and Charlotte Sax as having been Fat Lip's best publicists.

He says, "I was giving Fat Lip advice and one day suggested we should be doing this formally. At first it was just the two lads Hugh McLachlan and James McEwan and developing them the way they wanted to go.

"They didn't really know and I said we should put out a vinyl release which got good reviews. It was a fairly tale and it's brilliant they have got to this level already."

The vinyl in question was 300 copies of a track called *The Sound Of Music*, which came out this summer.

Fat Lip's noisy music, attitude and in-your-face delivery is a love-it-or-hate-it deal for fans. The Sound Of Music received Black Grape comparisons but the set remained a distinctly Happy Mondays affair. "We had a great time," says McLachlan and keyboardist McEwan both hail from Glasgow's East End and had been jamming together for years before deciding to take it a bit more seriously around six months ago. McEwan's brother Kenny was eventually recruited to play drums, with Colin Greig on bass and Terry

Tichel on guitar.

Apart from finding a deal which suits them best, any direction seems welcome.

McLachlan says, "We thought the track we put out was a really good song and that putting it out would be an interesting thing to do. We're taking what happens now in our stride. We're ready for it. But I'm not going to lick anyone's arse for it."

McEwan jokes, "We're still getting in a huddle about what we are going to do.

It depends on how Celtic get on."

Meanwhile they appear keen to get on with their songwriting. McLachlan says, "We're trying to say something with the music. There's no point otherwise. We've written enough songs. Well if people left us to get on with it, there would be."

Clearly, Fat Lip's appeal lies not just in their music, but in their maturing hard-edged attitude which might just appeal in the same quarters as The Stone Roses and The Happy Mondays.

TALENT

LENNY CHILMANTY/CH

One to Watch

ANORAC
Alan Murphy and Andy Smith's resident electronics is comparable to their debut EP *Avant 1*. Not this month on More From and featuring Bristol vocalists on an opening track *Feel the Way Around*.

VANESSA-MAE

BRIDGING THE GAP BETWEEN CLASSICAL AND POP

Some might say there's a gulf between teenage violinist Vanessa-Mae's classical and pop music careers, but it's one she appears to bridge with little effort and to great success.

At just 18 she has already achieved the kind of credibility at both ends of the musical spectrum that some musicians strive for all their lives.

And although her second pop recording, *Storm*, has been three years in coming due to her classical commitments, EMI Records Group UK & Ireland president & ceo Jean-Francois Ceclian has no doubt that it will be well received. "She took the world by surprise with her first record, *The Violin Player*, which sold 1m worldwide and still won't stop selling," he says.

"She came with a very unique proposition: her freshness as a person and the global attraction of her repertoire, not to mention her ability to play the violin. She carries those traits onto the new album, but has combined more contemporary pop influences with stronger songs."

While its predecessor, a number 11 chart entry, was produced by Mike Batt, Storm sees Vanessa-Mae working with Andy Hill, the man behind 1981 Eurovision winners Bucks Fizz and, more recently, Celine Dion.

They'd successfully collaborated a year earlier on the single *I'm A Dou For Lack O'Johnny*—her adaptation of a traditional Scottish folk melody—which featured her vocal debut. And manager Mel Bush and mother Pamela Nicholson were keen to develop the connection while Tris Penna, EMI UK's head of A&R, concurred. "Andy has a history of producing great pop records and is a good composer as well. We were very happy to go along with what is a great combination," he says.

As well as encouraging his charge to develop her vocal talents, Hill also proposed two covers for inclusion—both of which were originally chart entries before Vanessa-Mae was born.

Violin replaces frenetic lead guitar on Hocus Pocus, a 1973 hit for Dutch musicians

Pocus, while the artist is at pains to underplay the earthy connotations of Donna Summer's 1971 *Love*—perhaps mindful of the furore caused by her debut pop album's sleeve and accompanying video.

"To me, the song is about embracing the world with a loving aspect and a big-hearted feel rather than a one to one," she says.

EMI has chosen *I Feel Love* as the Christmas single—its video has already been shot in Miami—but the classically-flavoured and totally instrumental title track will be first in the racks.

Embrasses *Moi (You Fly Me Up)*, a very contemporary-sounding pop song, was written by Hill as a second vocal showcase, and this could well be a future choice for a single.

Recording was completed at Hill's own Comforts Place



studio rather than the more familiar territory of Whitfield Street and Abbey Road, the line-up of drums, guitar, percussion and

keyboards augmented by both a Welsh choir and a group of female Chinese singers. The latter featured on *Happy Valley*, a track she first played this summer at the transfer of power in Hong Kong. "I was the only non-Chinese to be invited, and to take part in the big TV show on the night of the hand-over was something very emotional," she says.

The album's epic closing track, *The Blessed Spirit*, employs the Royal Covent Garden Orchestra as well as violin and massed voices—hinting, perhaps, at a possible move into film music. "I have been asked once or twice, and perhaps in the future that would be fun, but to commit myself to a film score would be impossible at the moment."

Live dates will have to wait till next year, but TV exposure on Talking Telephone Numbers will precede a £100,000 TV ad campaign during the first two weeks of release on Channel Four, GMTV and major regions. EMI UK's senior marketing manager Tracy Connolly explains, "Press-wise we are targeting everybody—the tabloids as well as magazines like *OK* and *Heat*—because she's popular across such a range of ages."

The current image is deliberately at odds with *The Violin Player's* controversially glamorous shots, opting instead for a casually windblown look. "Storm sums up a lot of different images for me: it is something that is powerful and something that is natural... that's what I wanted to get across," Mae adds.

With her next classical album, *China Girl*, already in the can and Storm likely to be a big success, it seems like Vanessa-Mae still has all the elements in her favour. **Michael Heatley**

ROCK TO REGGAE: THE GENRE-BUSTER

Vanessa-Mae doesn't see any conflict between her two different musical paths—indeed, she delights when they visibly come together.

"When I've toured the same country twice in one year, once on the pop tour and then a few months later with an orchestra, it's great to see sections of the public with Red Hot tour T-shirts among the classical audience—people who've crossed over from pop with me," she says.

Her globe-trotting has also taken in Minneapolis, where she was quoted on the

opening track of Janet Jackson's new album *The Velvet Rope*. The pair had met three years ago on a TV show in Germany, and Vanessa-Mae found the experience of working with producer Jimmy Jam particularly rewarding.

Meanwhile she's also recorded with reggae band Aswad on the 1995 single reworking of Mason Williams' *Classical Gas*, while another German television appearance paired her with heavy-metal veterans *The Scorpions* which she found "very different... but a lot of fun."

Act: Vanessa-Mae Project; single/album Label: EMI Songwriters: Andy Hill/Vanessa-Mae Studio: Comforts Place Producer: Andy Hill Publishers: Chrysalis/PolyGram Released: October 13/October 29

One to WATCH

THE MONROSE AVENUE

Coltrane's 1957 signing with a very rare coast American sound not unlike Crosby, Ellis and Heath. She's Looking For Me, out on November 3

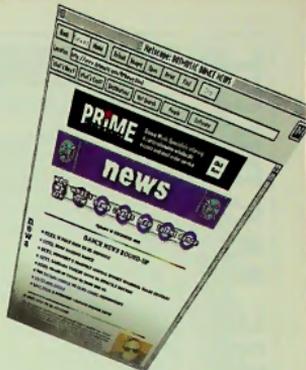
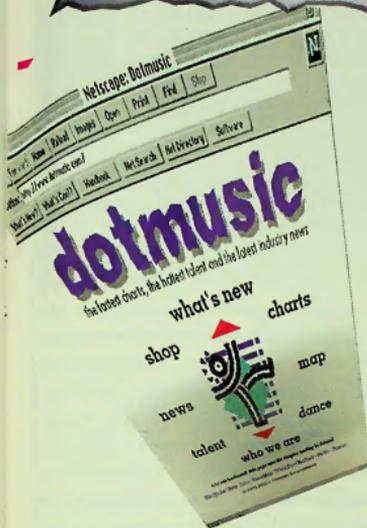
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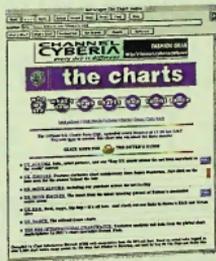
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THE **LATEST** NEWS
AND THE **HOTTEST**
TALENT

Updated every Monday @ 17.00 GMT



dotmusic:

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CAMPAIGNS OF THE WEEK

ARTIST OF THE WEEK



SLEEPER - PLEASED TO MEET YOU

Record label: RCA Media agency: Target Media
 executive: Carl Ward Product manager: Steve
 Lowes Creative concept: Laurence Stevens
 Sleeper's new album *Pleased To Meet You* is

backed with an extensive retail campaign which starts with a signing at Virgin's Oxford Street megastore on the day of release. The album, due out next Monday, will be press advertised in *NME*, *Melody Maker*, *Select*, *Loaded*, *TOTP* and *Q* and radio advertised on Xfm and the Network Chart show. There will be posters and TV advertising will run nearer to Christmas. Retailers are running in-store and window displays throughout the autumn.

COMPILATION OF THE WEEK

THE BEST ANTHEMS IN THE WORLD...EVER!

Record label: Virgin/EMI TV Media agencies:
 MCS/TMD Media executives: Mark Holden/Alix
 Vears Product managers: Steve Pritchard/Peter
 Duckworth Creative concept: Virgin/Box Music
 Virgin/EMI TV's latest compilation in its Best...Ever! series is *The Best Anthems In The World...Ever!* featuring tracks from bands like The Verve and Ocean Colour Scene. The release, due out next week, will be TV advertised on ITV and Channel Four and radio advertised on selected LR stations and Xfm. There will also be a press advertising campaign which will include some specialist music titles.



ARTIST/TITLE/LABEL	RELEASE DATE	TV	RADIO	PRINT	CAMPAIGN
THE ASSOCIATES <i>The Affectionate Punch</i> (Polydor)	October 13	●	●	●	This album, available for the first time on CD, will be advertised in the music press.
JOAN BAEZ <i>Gone With Danger</i> (Grapevine)	out now	●	●	●	Ads will run in <i>Q</i> , <i>Moj</i> , <i>Independent</i> and <i>Guardian</i> and there will be in-store support on listening posts.
PAUL CARRACK <i>Beautiful World</i> (EMI)	October 6	●	●	●	There will be music press advertising and display, with selected retailers.
CHINA CRUIN <i>Self Made Maniac</i> (Beggars Banquet)	October 6	●	●	●	Ads will run in the music and student press and fanzines. There will be street posters nationwide.
THE CREATURES <i>Absentia</i> (Polydor)	October 13	●	●	●	This album, available for the first time on CD, will be advertised in the music press.
FEEDER <i>High</i> (Echo)	October 6	●	●	●	Regional radio ads are backed with ads in the music and teen press.
THE JAM <i>The Very Best Of</i> (Polydor)	October 13	●	●	●	TV ads will run on Channel Four North, Vix-1 and Sky Sport while press ads will run in <i>Vox</i> and <i>NME</i> .
JANET JACKSON <i>The Velvet Rope</i> (Virgin)	October 6	●	●	●	National TV ads with Woolworths are backed with posters, press ads and in-store support.
THE KINKS <i>The Singles Collection</i> (Castle)	out now	●	●	●	Radio ads will run on Capital Gold and there will be music and national press ads.
LOUISE <i>Woman In Me</i> (EMI)	October 6	●	●	●	TV ads on Channel Four, Channel Five and satellite, backed with press, poster and in-store material.
JIMMY NAIL <i>The Nail File</i> (East/West)	October 6	●	●	●	National TV ads with Asda and Woolworths. There will also be press, poster and in-store material.
PIXIES <i>Death To The Pixies</i> (A&A)	October 6	●	●	●	Ads will run on Xfm and student radio station and there will be ads in the music press.
SASH! <i>It's My Life</i> (Telstar)	October 13	●	●	●	TV ads on Channel Four, ITV and Sky and radio ads on Capital and Atlantic, backed with press ads.
SLEEPER <i>Pleased To Meet You</i> (RCA)	October 13	●	●	●	An all-media campaign which includes TV advertising nearer to Christmas will back this album.
STRANGELOVE <i>Strange Love</i> (Parlophone)	October 6	●	●	●	Ads will run in the music and regional press including <i>Q</i> , <i>Select</i> and <i>The Big Issue</i> .
VARIOUS <i>A Life Less Ordinary</i> (A&M)	October 13	●	●	●	There will be ads in the music press plus displays with Tower and listening posts with Virgin.
VARIOUS <i>The No. 1 Rock N Roll Album</i> (PolyGram TV)	out now	●	●	●	Ads will run on Channel Four, selected ITV regions and Sky One.
VARIOUS <i>Pacific State</i> (Deviant)	October 13	●	●	●	Ads will run in the music press and the album will feature on Virgin listening posts.
VARIOUS <i>Renaissance Worldwide</i> (Passion Music)	October 6	●	●	●	A regional radio campaign is backed with music and style press ads, posters and a database mailout.
VARIOUS <i>Speed Garage</i> (Global TV/North Westside)	out now	●	●	●	Ads will run on Channel Four, Kiss and Capital and there will be posters and ads in the style press.

Compiled by Sue Sillitoe: 0181-767 2255

SCORE CARD

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Weaknesses:

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Successes abroad:

Other comments:

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 Which are the artists?
 What are the issues?

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Indie dealers "get real"

In tune with digital radio

I am sure I am not alone in finding Steve Redmond's comments about indie dealers in *Music Week* (Comment, Sept 27) both demeaning and offensive. To severely condemn us all for legally sourcing cheaper product from the EEC, while equally chastising us for not supporting Virgin and all the other UK labels, is only seeing one side of the argument.

He is missing important balancing facts in his "get real" statement. For many years, the multiple chains and supermarkets have been enjoying deep discounting, file agreements, almost total SoK facilities on everything they order, and additional funds from labels to rack out certain products in-store. The independent sector, by way of ever-increasing dealer prices and next to no discounts (and none of that "sundry income"), has effectively been subsidising the larger chains. That is "getting real" Mr. Redmond.

As the dealer prices have risen, all independents have had to make one of two choices. Either to sacrifice margin or display retail prices which many of our customers perhaps find too expensive. The smarter independent has done a mix and match operation with regards to this, and more recently has added the sourcing of parallel product from within the EEC to create a more level playing field with regards to pricing on top-selling chart and catalogue titles.

It may never support labels as consistently forgetting that, since "time began", it has been the indie sector that has broken new acts, while the multiple sector has always sat back and waited to cash-in on our hard work and passionate commitment. That is also "getting real", as is the fact that by actually making slightly larger profits on EC-sourced material (instead of losing it on UK product) we can continue to invest in breaking acts, thereby continuing our support for the likes of Virgin and/or others.

I think you owe us all an apology Mr Redmond.
Steve Gibbs,
PinPoint Music,
Eastleigh,
Hants.

I feel compelled to write in response to your "time to get real" comment regarding indies.

Indie record shops are satisfying their customers' needs by supplying them with a product at the lowest price available. Record companies can easily get round this problem by lowering their prices.

I'm sure *Music Week* would change a supplier if it found the same product or service a great deal cheaper elsewhere within the "free trade" EC.

If playing the currency markets is getting the best deal both for our business, and also for our customers, then I'm afraid the record companies will have to get more competitive. The music industry is one of the few businesses which can dictate just about anything and there is very little that can be done by the retailer as to changing suppliers. Record companies should now step up and take note.

RD Robertson,
Reflex Records
Southsea,
Hants.

It seems rather inept - to use a kind word - to say "Indies: time to get real" regarding the Virgin parallel imports in a week when indies were finding it hard to get copies of Elton John CD but various other outlets who do not normally stock this type of single have plenty, thus damaging our profile.

I would suggest Steve Redmond spent some time in an indie shop, for example those in a recent letters page - name and address withheld, Ashtley, Oxon Coledown Home Entertainment Centre, Isle of Man - before telling us to "get real" from his ivory tower.

Fete Thorogood,
Sounds To Go,
Holloway Road,
London N7.

I am not a chart return shop, because if I was, it would be confidential and I would not be allowed to tell, but as I am not...

I write to express concern over embargoes on charity records, and in particular *Candle In The Wind 1997*. If it really is for charity, and not commercial gain, then its sole purpose is to raise money and chart position is irrelevant.

P Rees,
The CD Shop,
Eastcote,
Middx

"Get real" may have been a little inflammatory, but the point remains: you can't expect support from labels if you choose not to buy from them. Far from trying to do indie stores down, we consistently encourage labels to support them. Support has to be mutual, however. - Steve Redmond

I was intrigued by Tilly Rutherford's thoughts on digital radio (*MW* Sept 20), and would like the opportunity to clear up a few misunderstandings.

The BBC is committed to digital radio to deliver the following chart benefits for licence fee payers: CD quality sound; interference-free reception; exclusive new stations; text, data and even still pictures delivered to radios.

We have undertaken extensive research with the public and can confirm that people do want the benefits that digital radio will deliver.

So "Do we really want more stations or better quality on those we have?", the answer from listeners is a resounding "yes".

The BBC is leading the way by building a transmitter network and developing a range of new services.

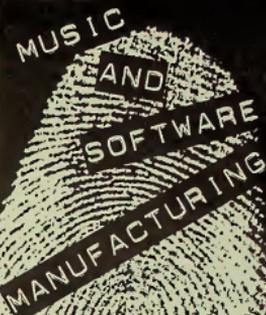
The future of radio is digital and Rutherford's prediction of 5% penetration in 10 years is rather low - the BBC's target is that digital radios will be in 40% of UK homes within 10 years of the consumer launch in 1998.

It's time for the music industry to raise its eyes to see what digital radio offers. The opportunity is great - photos of artists, titles of tracks, song lyrics, and so forth, all track-receivable ultimately, and the digital radio receivers on portable digital radio to encapsulate music, text and pictures on a single disc.

Dominic Riley,
BBC Digital Radio marketing manager,
London W1A 1AA.

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APPOINTMENTS



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APPOINTMENTS



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- ◆ We are looking for a newly qualified accountant to take responsibility for General Accounting, Royalty Reporting and Marketing Finance.
- ◆ General accounting duties will include monthly management reporting and analysis, stock control, VAT & Intratrat filings and supervision of sales and purchase ledger processing.
- ◆ The immediate focus for royalty reporting will be to streamline our existing process by eliminating duplication, sourcing a systems solution and improving communication with our US head office.
- ◆ Working closely with both Tommy Boy's marketing team and our European distributors' marketing personnel the Finance Manager will be responsible for developing profit and loss budgets for new releases, tracking actual sales and marketing expenditures, reporting profit profitability by country and analysing variances to plan.

Applicants should have previous music industry experience, some exposure, to US GAAP and be comfortable working in a multi-currency environment. We offer a competitive salary and benefits package including bonus, pension, private health insurance, health club membership and weekly message.

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We are looking for a part time accounting clerk with purchase and sales ledger experience. This position is 20 hours a week, preferably 4 hours each afternoon but we will be flexible for the right candidate.

Applicants should have experience with computerised accounting systems as well as spreadsheet and word processing software. Preference will be given to candidates who would be interested in moving toward full time as we grow. We offer a competitive salary and benefits.

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ANNOUNCEMENTS

The CMCS Group Music Business Five A Side Football League has vacancies for the 1997 Winter League.

All the League and Cup games will be started on a Tuesday night and will be played between 7pm and 9pm at Surrey County Cricket Ground, The Oval, Hareley Road, London SE13

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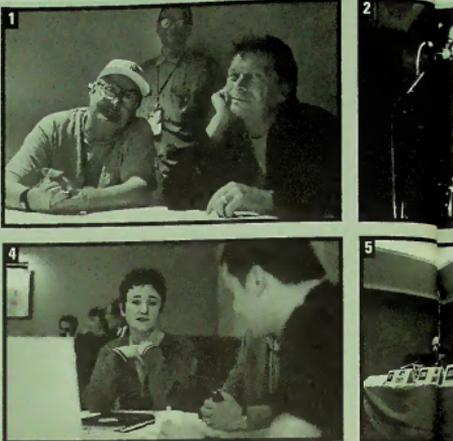


Remember where you heard it: As hard as he darn well tries, music industry events just don't seem to run very smoothly for long-suffering arts minister Mark Fisher. Having been booted off stage during the mud-fest that was Glastonbury, the MP almost made a second sudden stage disappearance at ITC last Sunday (28) after tripping himself up before his keynote address. "Twenty years in politics, I've always waited for that moment. At last in front of you I've achieved it," the minister proudly proclaimed...Still, it wasn't all bad news for the Longpigs-siring arts supremo who revealed his delight at a report suggesting UK artists' revenue could double over the next five years. "As the father of a UK artist, I've got a very strong vested interest here," he gleefully noted...Back on the diplomatic front, Jonathan King was making his usual efforts to win friends after managing to dismiss the entire Scottish nation in *The Sun* as "full of barbarians" and a bunch of "kilt wearing losers". There was worse to come for the publicity-shy

And it was a very big welcome to Glasgow and ITC. Yes, even for Jonathan King (well not really) who secured the protection of organisers Tony Wilson (1) following the anti-Scottish remarks he made before arriving at the conference. How to get the A&R departments of the record companies racing around Glasgow in one easy move: just stick nearly 60 unsigned bands on in the city centre as part of ITC. Among the hopefuls were Tam (2). Radio Radio (3), as Elvis Costello once sang. These folks were the people weighing up its future during a conference seminar. Don't worry about MTV UK's Christine Bear (4). She may look concerned, but then she's just been experiencing "the future of seeing music" in another seminar. They avoided the mud, but this panel (5) couldn't avoid Glastonbury as they tackled the tricky subject of the future of festivals. Hip-hop producer Johnny Jay (6) kept the chat controversial as he and the rest of this panel helped look at that rather tricky subject of sampling. Yes, Marcus Russell (7) is looking a bit wary, but please remember this is the man who has to answer for Noel and Liam. It was a case of Shoes Aren't Us when Sandie Shaw (8) opened up shop to offer those poor, stressed out delegates relief with her very own arts clinic. Gosh, it's the Sixties all over again. PHOTOS: JANEANNE GILCHRIST

JK who was forced to book in under a false name at Glasgow's Hilton Hotel for ITC after his comments prompted a series of threats. "I stand by every word I said," he helpfully added...Had JK been among the crowd at a special football match between England

and Scotland on the Sunday (28) he would no doubt now be proclaiming his previous comments had been proved right. Taking on an A&R-dominated England side, the Scottish team - including members of Teenage Fanclub and Belle &



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