



music week

For Everyone in the Business of Music

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Industry slams price slashers

by Paul Williams

CD price-cutting has reached dramatic new levels with Safeway last week offering Now! 88 and nine other double compilation albums for just £11.99. The promotion, which knocks £4 off the standard price, has been widely condemned by the music industry with fears it will lead customers to feel they are being ripped off by other retailers.

Jonathan Rees, HMV's rock and pop manager, describes the supermarket chain's pricing policy as "unbelievable" and says it damages the whole industry. "Somebody so out of line with the rest of the industry on pricing can only do harm," he says.

Worries about the public's perception of pricing in the vital Christmas market were further raised with news that specialist hardware chain Sevenoaks Hi-Fi has started to sell a selection of chart CDs at £9.99. The 30-store chain imports some of its supplies from within the EC.

Safeway's campaign, running in 350 stores and due to conclude yesterday (Sunday), goes against the trend of *MW's* October pricing survey which found little evidence of price cutting on chart releases in the past six months.

A spokeswoman for the supermarket says the CD promotion has been undertaken to raise the profile of music with its customer base. But the absence of

any external advertising for the promotion, or that no deals appear to have been struck — which means Safeway is selling the albums at virtually cost — has led industry executives to question the whole point of the campaign.

PolyGram sales director Nigel Hayward says, "One assumes they're not going to make any profit, so all they can be going for is market share."

Andy Records' marketing director Billy Gray claims Safeway's policy will only lead to more confusion among customers. "They see a new album at their local Safeway for £11.99 and then see it at Virgin, HMV or Anrys for £15.99 and, not unreasonably, feel they are being overcharged."

Asda entertainment controller Steve Gallant, whose company has been criticised for running highly-competitive pricing promotions, also condemned the campaign which he says Asda will not be matching. "When we run a campaign we try to make a return. What we're not into is undermining the market by selling premium, brand new chart product at a loss," he says.

Meanwhile, Sevenoaks Hi-Fi's partner Paul Lee-Kemp says the chain is aiming to make CDs more affordable. "One of the biggest complaints is CDs are overpriced and people continue to be disappointed at paying what I think is an excessive price for something which can be produced for about 50p," he says.

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Retailers were last week reporting huge demand for Perfect Day Day which features a host of acts including Bono (pictured). The single, which was yesterday (Sunday) on course to end the four-week run at number one of Aqua's Barbie Girl and is raising money for Children In Need, was expected to become the third charity chart-topper this year and the first various artists-billed single in chart history to reach number one. Sue Webster, manager of *Our Price* in Worcester, says one in every two customers has been buying the release. "A lot of people have been asking for it since the video was first shown on TV. It hasn't been a case of people rushing in on Monday morning to buy it, but demand has steadily built up." See story, p4.

Bills mount as Robbie faces cash chaos

Robbie Williams is facing a financial nightmare which could see him paying back up to £500,000 on top of the £250,000 legal experts believe last week's failed court case could cost him.

Williams was ordered to pay £90,000 immediately to Nigel Martin-Smith last Thursday after Justice Ferris ruled that the former Take That manager had not acted in breach of contract. The figure amounted to commission on £450,000 royalties Williams waived to

release himself from BMG. But Williams may have to pay further commission to Martin-Smith and will also have to bear the costs of the court case.

The artist is due in court next year facing actions from two other former managers, Tim Abbot and Kevin Kinisella. Abbot's solicitor Brian Howard at Russell's says his client is claiming £100,000 unpaid expenses and damages for breach of a three-album contract. Kinisella is claiming £120,000

Reijg sees expanded role for warner.esp

Warner Music is widening the responsibilities of warner.esp by folding both Warner Classics and its licensing division into the operation.

The move, which will be effective from December 1, will see Matthew Cosgrove, Warner Classics general manager, and head of licensing Rick Daniels reporting to warner.esp general manager Martin Craig.

Craig says the changes will allow a much closer liaison within Warner between TV and licensing.



IT'S THE CORSTH I NEVER LOVED YOU ANYWAY

Tide turns for Spice Girls with US success

The Spice Girls' fortunes have been boosted by a record-breaking performance in the US where they have become the first UK act to score two albums in the Top 20 since Elton John in 1972.

Spiceworld's American sales increased 22% last week from 83,000 to 101,000 to hold the number eight slot, while their debut Spice is currently at number 19. The single Spice Up Your Life has now moved one place from 19 to 18 with a bullet, having picked up airplay four weeks after release.

In the UK, Spiceworld's total sales reached 315,000 by the middle of last week.

The act's publicist Alan Edwards

says the US sales show the media backlash against the group has had a limited effect. "Things are definitely turning the corner," he adds. "The girls are positive about everything and there is absolutely no question of a split. They have commitments to fulfill until next November."

The Spice Girls lawyer Andrew Thompson is concentrating on finding a replacement for sacked manager Simon Fuller, although an appointment is not expected until early December. "They had better get a move on because, discounting the two weeks over Christmas and New Year, it's 10 weeks until their world tour starts," says one insider. "The problem is that all the Premier

League' managers capable of handling the Spice Girls are really busy with other projects, while all the wannabes are probably not up to the job."

Around 20,000 tickets for the Spice Girls' UK dates in April and May are expected to be put on sale this week by promoters Marshall Arts and Kennedy Street. More than 220,000 tickets for the 20-date tour have already been sold through the fans' database. The tour starts in continental Europe on February 19.

The release date of new single Too Much has been put back a week to December 15, improving its chance of becoming the Christmas number one.

● See US Chartwatch, p22

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**CAMBRIDGE
CLASSICS**

shrinks London HQ to local services

by Selina Webb

MTV Europe is scaling down the activities of its corporate headquarters in London as the latest stage of its regionalisation programme which is creating dedicated local MTV services across Europe.

Brent Hansen, MTV and VH-1 Europe's president and chief executive, confirms there will be 80 redundancies as a result of the restructuring, which shifts responsibility for programming and production to the new local services in the UK and Northern, Southern and Central regions.

With marketing, ad sales and human resources also shifting to the regions, the HQ will be left with just brand management and support functions.

Hansen says the changes are in response to the encouraging start made by the new regional services, launched over the past 18 months, and will give them more flexibility and presence in their respective markets. "We needed

MTV UK EXPANDS

An extra 18 full-time staff are joining MTV UK as part of the restructuring unveiled by MTV Europe last week. The UK-only channel, launched in July, now has a dedicated team of 34.

Christine Bear, MTV UK's head of programming and production, says the extra staff will help her to develop the look and feel of the station as well as putting in place improved dance programming and more British music news.

"There is so much more scope to be completely in control of what we are doing, and tailoring exciting shows how we want them," she says.

The channels, checked the effect, and now we are setting up for the future," she says.

Hansen adds that the cutbacks in the Network department – whose workforce is being almost halved – will help fund investment in the regionalisation programme which will see separate feeds

developed for the Netherlands, Scandinavia and Eastern Europe early next year. Around 150 extra people will be working in the regions, and Hansen stresses that the UK service will benefit from the investment programme (see box).

"There has been too much resource put at corporate, not enough at the coal-face," says Hansen.

M2, MTV Networks' "free-form" music video channel, will also launch in Scandinavia next Spring before rolling out into the UK and other key European markets.

The news of the redundancies follows last week's announcement that three high-profile executives – Rachel Farnell, Darryl Burton and Tamzin Summers – are leaving MTV Networks Europe. Staff at MTV's London HQ were told about the job losses last Monday. "Obviously it's a sad day, one of the toughest days I've had in my life, but I know we are doing the right thing," said Hansen.

Ministry issues writ in Cosgrave dispute

The Ministry of Sound is suing its former label manager Lynn Cosgrave for breach of contract following her appointment last month as vice president of Sony's UK dance division.

In a writ served last week the Ministry alleges that Cosgrave used company time and resources during her time as a director to set up DJ management deals for her own personal benefit in breach of her contract. It also claims Cosgrave instructed other Ministry staff to conceal details of her personal business activities.

The writ further alleges that Cosgrave destroyed or removed documents belonging to the Ministry prior to her departure. It is also claiming breach of contract over the manner in which she left to join Sony.

The writ claims Cosgrave was offered the Sony position during recording deal negotiations. It claims Cosgrave agreed to stay with the club, either until the negotiations had been completed or until the end of 1997. It says the club later agreed to release Cosgrave from her contract on the understanding that she was leaving to set up her own management business.

Cosgrave's solicitor Tim Bamford of Charles Russell says the claim is "misconceived". "Ms Cosgrave is going to take every step to defend her position," he adds.



RCA is confidently predicting a Top 10 hit with the debut single of its latest boy-band signing, Five. Slam Dunk (Da Funk) is being supported by the biggest interactive database campaign ever mounted for a debut release by RCA in the UK. Around 100,000 promotional packs will have been sent out to fans by the time the single is released on December 1, a scale usually reserved for established artists. Woolworths has made it a single of the week and both Virgin and Or Price are providing in-store support. Slam Dunk (Da Funk) will be followed by a second single, probably in February, and later by an album.

Black Grape step up into driving rock gear

The air of anticipation rippling through the crowd was palpable in the moments leading up to Black Grape's arrival on stage for the opening night of their current tour at Liverpool's infamous Royal Court, writes Neal Spence.

Enlivening the services of Barry Grant as emcees, it was obvious that Shaun Ryder felt some affinity with Brookside's lovable rogue. As the set began it was also apparent that Ryder's Bacchanalian tendencies might get the better of Black Grape this evening. Set lists were cast aside, cue cards discarded and Yeah Yeah Brother was unceremoniously cut short within a few bars of its beginning. Erratic and compelling, the capricious nature which has established Ryder as the undisputed British

TOUR DATES

Promoter: S.J.M. and S.J.M. in association with D.F. Concerts (Glasgow Barrowlands)
Booking agent: Simon Moran and Chris York Sound, New York Sound Company
Lighting designer: L.S.D.
Travel: Trans AM/BarryHurt
Dates: Newport Centre, November 26; Exeter University, 25; London Kilburn National Ballroom, 27 & 28; Poole Arts Centre, 30; Norwich U.E.A., December 1; Cambridge Corn Exchange, 2; Nottingham Rock City, 3; Middleburgh Town Hall, 5; Glasgow Barrowlands, 6; Doncaster Dome, 7.

rock's roll mascot of the past decade was on full view tonight.

Emphasising the virtues of a traditional rock combo with amplifiers, keyboards and musicians stacked tightly

around Ged Lynch's drum riser, however, the band kept the foundations of Black Grape's pulsing funk rock firmly in place. Co-vocalists Carl and Kermis, in particular, stepped up a gear to bring the brimontal momentum rolling.

If Stupid, Stupid, Stupid lacks some of the melodic immediacy of It's Great When You're Straight... Yeah!, tonight's new songs like Get Higher and Rubber Band highlighted the notion of rock as a fundamentally live experience. Using a stripped-down stage set and minimal lighting effects the focus was centred squarely on the band and the music.

The crowd remained unanimously enthusiastic throughout, proving that British music is clearly a more dynamic, unpredictable and exciting spectacle when the wayward gang that is Black Grape take to the stage.

Ball/Greening ahead in breakfast war

The first round of the battle for the breakfast airwaves has been won by Radio One's Zoe Ball and Kevin Greening, leaked Rajar figures suggest.

The figures reveal that the Radio One breakfast team attracted 750,000 extra listeners in October, 280,000 more than rival Chris Evans. But Virgin hasn't surrendered the DJ wars just yet. According to some commentators, a large proportion of Zoe and Kevin's extra listeners are already part of Radio One's audience, simply listening earlier in the day.

Stars line up for War Child

Bono, Brian Eno and Luciano Pavarotti will be among artists participating in next month's opening ceremony of War Child's music therapy centre in Bosnia. Called the Pavarotti Music Centre in recognition of the Italian singer's endeavours in raising money for War Child, the site in Mostar will be formally opened on December 21. It includes a music school, a recording studio and art, photography and film-making facilities, all to be used by young people recovering from the hostilities in former Yugoslavia.

Retailers criticise Mobo scheduling

Retailers are urging the Mobo organisers to reschedule next year's event after this year's PR success failed to convert into significant increases in retail sales. Both specialist stores and multiples report disappointing sales for the Mobo compilation album and say there has been no significant rise in sales of singles and albums by winning artists because they have been crowded out by Christmas releases.

UK success at Spanish awards

British and Irish talent made its mark at last week's The Premios Amigos – the Spanish version of the Brits – scooping four out of five international awards. Paul Carrack won best international male (beating both George Michael and Beck), U2 won best international group. The Corrs took best international album and the Spice Girls received best international newcomer.

Gut splits with Total

Gut Records has amicably ended its six-year relationship with distributor Total after signing a long-term distribution deal with Vital. The deal, effective from next month, will begin with the release of the new Space single *Avenging Angels* on December 29.

Cheap Seats win country awards

The Cheap Seats scooped two awards at the 1997 British Country Music Awards last week (16), walking off with the best British group and best British rising star titles. Other winners at the event included Charlie Landsborough (best British male vocalist), Sarah York (best British female vocalist) and Coyotes (best British album). The event, staged at the Birmingham International Convention Centre, will be broadcast on Radio Two on November 27.

Platinum start for Perfect Day

The single Perfect Day reached platinum status in its first week of release last week as Toxax's White On Blonde was certified three times platinum by the BPI. The compilation *Now Days 97* picked up a platinum award, while gold awards went to All Saints' self-titled album, The Corrs' *Forgiven Not Forgotten*, The Very Best of Don McLean and the compilations *The Best 70s Album in the World... Ever!*, *The Best Greatest Album in the World... Ever!*, *The All Time Greatest Rock Songs*, *Ready Steady Go! No 1 Sixties Album*, *Pet Tongance Selection – Winter 1997* and *The Best Of Dance 97*.

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COMMENT

Safeway: cutting too deep

Weird. That's the only word for Safeway's unfathomable decision to flag premium double albums at a rock-bottom £11.99. If the chain was advertising the promotion, it would make some sort of sense. But no, this is not an exercise to increase store traffic, rather some kind of early Christmas present for its existing customers. For specialist retailers with regular music buyers to answer to, it stinks.

More frightening still is the man from Sevenoaks Hi-Fi who gets cheap CDs from elsewhere in Europe and reckons - wait for it - "CDs are overpriced". I wonder if he applies the same rationale (that CDs can, he says, be produced for 50p) to the hi-fi equipment he sells. Sometimes I think I really must be very depressing to be a specialist music retailer.

The harsh route to better music TV

The rejoin at MTV is of course terrible news for all those who have lost their jobs, but means a welcome influx of resources into the nascent UK-only channel. Of course it has been glaringly obvious for some time that pan-European programming (littered with foreigners has only limited appeal for British audiences). The new channel is already proving its mettle - playing a part in the success of The Verve and All Saints among others - and Christine Borrie is doing a good job at persuading record companies that a week of support on MTV UK can have as much impact as a slot on the ITV Chart Show.

MTV has no choice but to strengthen its programming - it has The Box to contend with as well as a host of digital television services waiting in the wings. But the pending battle for music TV viewers, with all the investment and creativity which has already started to be ploughed into it, can only be good news for record companies.

Selina Webb

PAUL'S QUIRKS

Mail order bites the hand that feeds it

How many retailers would tolerate another trader with a suitcase full of CDs setting up in opposition to them on the pavement outside their store? More to the point, how many would allow them to set up shop inside their store paying no rent, rates or running costs? The answer - none! Nobody is that stupid are they?

Why then do we tolerate the behaviour of companies like Ritz Records, Demon and many others who abuse the stores that support their product by trying to persuade our customers to trade directly with them. Ritz Records - which specialises in Irish and country acts including Daniel O'Donnell - has taken the CD insert one step further and included it as part of the CD booklet. The advertising suggests that the purchaser should send off to Ritz Direct for a catalogue of other Ritz products. The catalogue is fine but the rest of the package is a blatant attempt to persuade the customer to purchase CDs, tapes, videos and other merchandise directly from Ritz via mail order.

Demon has built up its database from reply cards inside CDs sold by record stores and now produces the Blackmail catalogue. This claims to be able to supply virtually any album available from any legitimate company worldwide.

Many other CD booklets now include merchandising offers and these companies are also trying to distribute their advertising directly to the fans. I have no argument with mail order operators but I strongly object to their parasitical methods of recruiting customers. If artists or their labels want to include advertising within their CDs then they should be prepared to pay the stores for distributing it or share the resulting revenue. Until they do retailers should take whatever steps they think necessary to make life as difficult as possible for all those using these methods.

Paul Quirk's column is a personal view

NEWS

The artist formally known as Nigel Kennedy celebrated his first classical release in five years with a live performance at Virgin's flagship store in London's Oxford Street last week - with full orchestra in tow. In typical Kennedy (as he is now known) style, the performance was preceded by an unconventional warm-up gig on a double decker bus. Back on dry land, Kennedy performed Elgar's Violin Concerto - number two in last week's classical chart - plus a "souped-up" version of the Spring movement of Vivaldi's Four Seasons and Fats Waller's One For The Road. Neil Strain, Kennedy's spokesman, says, "Acoustically it could've failed and we didn't know how many people would turn up. But it was filled to capacity and there was a standing ovation."



Retailers angry over F's Perfect Day plea

by Paul Williams

EMI president Jean-Francois Cécillon has written to retailers urging them to donate their profits from the Perfect Day single to Children In Need.

The release, which was on course to enter the chart at number one yesterday (Sunday), is being sold in at a reduced dealer price of £2.43 with all record company profits, artist royalties and copyright payments going directly to the charity. But it is being left to retailers to decide what to do with their own profits from the single.

In a letter issued through his company's EMI Channel initiative, Cécillon has asked dealers to write to Chrystal MD Mark Collen stating whether they intend to contribute their profits to Children In Need. He tells them, "I do not wish to dictate which charities you should or should not make contributions to. However, I would ask that you consider donating the profits on this single to this extremely worthy cause."

However, the letter has raised concern among retailers who say pressure is being put on them to hand over their

RETAILERS' NEXT CHARITY DILEMMA

Retailers will be faced with the third big charity single in a few months with plans for another release in aid of the Diana, Princess Of Wales Memorial Fund.

Columbia has announced it is to issue *It's In Love With The World* by the Chicken Shed Theatre Company as a single on December 15, two weeks after the release of the album *Diana, Princess Of Wales - Tributes* which

includes the track. It is fronted by 16-year-old Lissa Hermans, a member of the charity for children with special needs, of which the Princess was patron.

A strong contender for the Christmas number one spot, the single will also feature two additional tracks by the company with all artist, record company and composer royalties going to the memorial fund.

earnings from another big-selling single, just two months after the release of Elton John's *Candle In The Wind 1997*.

"It's not right we should be pressurised again to make a donation of all our profits to this particular cause," says one retailer. "We're not in the business of supporting charity."

Alan Parkes, proprietor of Big Al's Records in Ilkerton, says he can accept one big charity single a year, but is concerned it could end up with similar releases every month. "The Diana record was slightly different because it's the start of a new charity, but Children In Need is an annual cause," he says.

Chris Lowe, proprietor of Acorn

Records in Yeovil, says the store already makes its own charity donation every year and does not see why it should hand over profits.

"I run a business, not a charity," he says. "I was very angry about the Elton John single which was foisted on us and I don't like being told to sell this record and give the money to charity."

Barclay chairman Richard Wootton says record companies cannot expect retailers to sell a charity record for nothing every time one comes out, but believes in this case Cécillon and EMI have handled the matter correctly. "But it is up to individual retailers if they wish to contribute," he says.

Virgin and Tower poised to open internet 'shops'

Virgin Megastores and Tower Records will both start selling records over the internet from next January, with HMV due to follow in the summer.

Richard Branson formally announced Virgin's move last week, revealing it will encompass the whole of Virgin Group's retail operations, from music to financial services and travel.

David Clarke, UK managing director of Virgin UK, the operation providing the service, says, "Our immediate plans are to put the Virgin Megastore catalogue online to allow customers to buy CDs, videos, software and books." He adds it will later be possible to pay for Virgin Rights, train fares and package holidays.

In the new year, Tower Records will begin offering European subscribers to the America Online service a catalogue of 7,000 CDs. It

follows a deal between the two companies. "We are working on our own commerce site and payment system. That should be available about three-to-four months later," says a Tower spokesman. It is not clear whether the two services will run concurrently.

HMV officially launched its website earlier this month but is not due to start selling online until the middle of next year. Stuart Rowe, business development manager at HMV UK, says, "Being best is more important than being first."

The HMV service, adds Rowe, will sell mainly music, although videos and games will be available. One key concern the retailers face with electronic commerce is a perceived lack of security. Virgin says it will be using a secure payment system to "guarantee" customers will be able to shop safely without fear of fraud.

Eight women battle for awards honour

Eight music industry women have been shortlisted for one of three honours at this year's Woman Of The Year Awards.

The nominations for the special achievement award are Emma Banks, agent at Fairwarning/Wasted Talent; Lorraine Barry, director international marketing Virgin Records; Barbara Charone, director of press WEA Records; Tricia Evans, office manager BPI; Emma Greengrass, marketing manager Creation Records; Jackie Hyde, head of artist and company relations Sony; Sophie Muller, video director Oil Factory; and Helen Searies, partner at Searies.

WOY founder and organiser Karen Mitchell says she decided to publish the names before the third event at the Inter-Continental Hotel tomorrow (25) after receiving a record number of votes from Music Week subscribers. "We had around 350 votes, nearly double last year, so we wanted to let people know that their vote counted," she says.

Mitchell will chair a 20-strong committee of women from the industry to whittle down the shortlist.

Feetwood Mac honour to top the bill at Brits '98

by Robert Ashton

Fleetwood Mac, currently enjoying their third career comeback after hitting the US number one spot with *The Dance*, will be honoured with the outstanding contribution award at next year's Brits.

The group, who join the Bee Gees, David Bowie and Elton John among others as recipients of the prestigious award, will also perform several of their biggest hits live at the London Arena event on February 9.

Paul Conroy, in charge of his first Brits since taking over the chairman's role from Paul Barger, says, "Although they've been in the business a very long time, Fleetwood Mac haven't ceased selling records and their new album's success in the US demonstrates they are still very current."

The award is traditionally announced after Christmas, but Conroy brought it forward as part of his strategy to generate interest in the Brits earlier and give Fleetwood Mac's record company, Warner, time to prepare a marketing campaign to tie in with the event.

BRITS COUNTDOWN

Dec 2: at 3pm the deadline passes for voting papers to be returned to the Electoral Reform Ballet Services

Dec 5: the Academy is mailed the best single nomination form with a list of eligible artists

Dec 12: nominations for the Brit Awards announced at the Cafe De Paris

Jan 26: double album Brits 98 released through Sony

Feb 8: Brit Awards at London Arena

Feb 10: event screened in two-hour programme across ITV network

"I think last year, when the Bee Gees won, it showed that the award can have enormous impact on sales," he says.

Conroy and his 20-strong Brit Awards committee have also been instrumental in moving the London venue for the nominations from the Hard Rock Cafe to the Cafe de Paris.

Conroy believes the new venue, which will stage the event on January 12, is more suitable for an evening occasion.

The nomination event will also feature a

live performance from one of the nominees in the best newcomer category.

Other changes to the voting procedure mean some of the year's biggest releases, timed for the Christmas market, will not be eligible as the awards' qualifying period has been extended by an extra two weeks. It now runs from August 11 1996 to November 17 1997.

Qualifying rules for the newcomer category have also been relaxed, allowing acts who have had low-key releases in previous years to enter - as long as their early releases did not enter the Top 75.

For the second year running viewers of *The Box* will be invited to phone in votes for the best British video and listeners to more than 65 commercial radio stations will vote for the best British single.

Sony, which released the 150,000-selling Brits album last year, will compile the Brit Awards '98 title to be launched on January 26. However, Warner Music Vision is taking over the video compilation from Wienerworld.

Initial Film & TV will again produce the awards for Carlton, which will screen the event the following evening.

NEWSFILE

Gary Glitter hits album to go ahead

Snapper Music says it is going ahead with the release of a new Gary Glitter greatest hits package, *The Ultimate Gary Glitter, 25 Years Of Hits*, despite the singer last week being arrested in connection with the seizure of indecent photographs of children from his London home. The album, which is released today (Monday), is being issued to coincide with a 10-date UK tour, *A Night Out With The Boys (Could This Be The Last Time?)*, which begins in Cardiff on December 9 and is also going ahead as planned.

Lloyd Webber takes stake in Mentorn

Andrew Lloyd Webber has taken a 25% stake (worth £2m) in Mentorn Broadcasting. Last month Mentorn Broadcasting acquired a £2.5m stake in Orchard Media, owner of radio stations including Gemini FM and Orchard FM. The group is also part of a bid to win the new North-West regional radio licence, which is expected to be awarded by the Radio Authority around February of next year.

Name change for Double Impact

The First Artist Corporation has changed the name of its music promotion division Double Impact to fall in line with the parent company as it continues to expand. The division, which has represented artists including The Course, Delirious and Alison Limerick, will trade as First Artist Music Promotion from January 1. As part of the expansion, Double Impact will become the production arm of the music division and former Capital Radio presenter Tim Smith has been taken on as a consultant.

Net site for potential music students

A website has been set up to help potential contemporary music students locate suitable courses. The Music Education Directory Online is a joint venture between the BPI and North Glasgow Music Publications. Matt Logan, account/creative director at Sky Rock, which helped develop the site, says it contains details of more than 100 music-related courses in the UK, with full profiles of key industry figures and "hot links" to other music sites such as PRS Online and Pinnacle Records Online. The site can be found at www.bpi-me.co.uk

Top names to judge Eurovision list

Basca and the MPA are introducing a high-profile panel of music industry figures to compile the shortlist of entries for the Great British Song Contest. The panel includes BMG A&R consultant Simon Cowell, songwriters Andy Hill, Kimberley Row and Simon Tauber, Hit And Run's Johnny Stirling, producer Dave Mackay, songwriter and producer Nicki Graham and The Music and Media Partnership managing director Rick Blaskey.

Capital pushes ahead with Virgin Radio bid

Capital Radio has reiterated its commitment to pushing ahead with its £57m bid for Virgin Radio, saying the deal would increase listener choice despite giving it three London licences and its first national service.

In a keynote speech at the European Radio Operations Conference in Monte Carlo last week, Capital chief executive David Mansfield presented further arguments in support of the deal, which is fighting off a rival £80m bid from Chris Evans.

He said, "Virgin put out the same programmes throughout the day on the AM and FM frequencies - but we will separate them. We will bring in better programming and will create two stations out of one. The listeners will win twice."

The London FM service will have a rock focus, while the national AM service will be aimed at a slightly younger audience, said Mansfield. "It will be pitched against the BBC," he added.

During his speech, Mansfield detailed Capital's recent success in broadening out from radio. He said its cafe chain will be developed along three strands: the Latin-themed music cafes; radio cafes; and an international cafe franchise based on the Henry J Bean's chain. ■ See analysis, p6



Wildstar Records' release of Conner Reeves' Earthbound album, out today (Monday), is a debut double for both label and artist. Reeves' first single, *My Father's Son*, was a Top 20 hit while his second single - the album's title track - entered the chart at number 14 last week.

Wildstar is backing Earthbound with TV advertising on LWT, Central and Carlton and heavyweight radio advertising on ILR stations. Dave Aul, marketing manager at Telstar which is handling marketing of the release, says, "Conner is a major priority for Wildstar. We intend to capitalise on the excellent response he has generated."

▶▶▶ BERNARD BUTLER: THE ONE MAN BAND - p10 ▶▶▶

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Shame on the Spice sceptics □ Another US invasion?

Here we go again. It did not take very long for the knives to come out and the media to take on its favourite role of bigging-up an act in order to be able to cut them down, once they have reached the top.

The Spice Girls have done nothing wrong. The public do not care if an act changes its management, it is of no consequence and it certainly does not mean that "the bubble has burst". When Michael Jackson fired his father and then Frank De Leo, did we see headlines saying "Is this the beginning of the end?"

For years photographers have been making money from selling pictures which are obtained free and the Spice Girls. In my opinion, are doing the right thing in only allowing accredited photographers access to their image. I was in India recently at the Channel [V] Awards and only a select few were allowed in the pit while the Spice Girls were on stage - no problem. In Spain last week, the photographers were asked well in advance to leave or put down their cameras and they refused, which meant the taping of the show was held up, resulting in boeing. It was not a reflection of the popularity of the group.

Why can't we in this country celebrate achievement and be proud to say we have an act that is a worldwide phenomenon. Why do we take immense pleasure in finding fault and trying to publicly humiliate and destroy something of which we should all be proud - an all-British success story.

Please editors, TV presenters, newscasters and journalists, let's stop the knocking. It's destructive.

Finally, let's not forget that this is an industry we are in and foreign exchange is very welcome to the exchequer. So every time we knock our success, we are actually contributing indirectly to a negative economic effect. Nicky Graham, Maximum Music, London, SW6.

The IMF is a union of managers to look after the interests of managers. But, as any manager knows, his or her best interests are often the best interests of their artists, because without them we have no living.

While the IMF represents artists, its principal aim is to reform the music business for the good of artists and performers. There is so much negative misinformation about managers. Just like any business there are some bad ones, but in my experience many are hard-working, honest and quite talented. Many acts would still be living their dreams in their bedrooms without that core team member, the manager.

Excluding Paul Conroy and the Virgin bosses most people will be apart for the Spice Girls to fall apart. This is a bit strange as they are, no doubt, good for British music. But the Spice Girls are not just the Fab Five. They are part of a team, they are the front. Behind them they have great producers, writers, record company, publisher, PR and of course formerly management. An easy

analogy is the Spice Girls are the face, and it seems they have just lopped off one of their legs. Of course they will be able to progress in their careers, but hopping isn't a very quick way of getting anywhere.

By the way, girl power, what's that all about? Oh yes girl power, sack your manager while he is flat on his back recovering from a major operation in a foreign country. Yes Geri, very powerful. Peter Horrey, IMF council member, New-Clear Management, 4A Station Road, Stansted, Essex.

Despite the tribulations of the Spice Girls, UK music appears to be alive and well across the pond.

Last (Tuesday) night when in Miami, I happened to be watching TV, just after midnight, when the three American networks ran chat shows against each other - David Letterman, Jay Leno and Daemon Wynans.

Performing live simultaneously on them were Elvis Costello, Jamiroquai and Lisa Stansfield.

A new British invasion? Or just a happy coincidence? Richard Ogden, senior vice president, marketing, Sony Music Europe, London W1.

I feel obliged to respond to Tilly Rutherford's column from last week, as I consider it important that your readers fully understand the sound commercial reasons for

moving Midem Asia to Bali. Considerable research was done within the region to find an alternative venue to Hong Kong, following requests by our clients for a less expensive and less restricted venue.

Bali was chosen because, not only does it have a suitable convention centre, but also excellent facilities for concerts. In addition, the costs in Bali represent a significant saving. Not only are hotels less expensive, but the stands and registrations will show a decrease in cost of between 13% and 25%.

We are aware of the importance of the location of our exhibitions and feel sure that Midem Asia will be a tremendous success.

Christophe Blum, Music Division director, Reed Midem, Paris.

SINGLES CHART - HAVE YOUR SAY

Thank you for all your letters concerning last week's feature, The Chart: Time For Change. We will be running the best of them alongside the results of our industry straw-poll shortly. In the meantime, it is not too late to register your views. Call

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to indicate which of the chart options outlined in last week's feature you support (calls cost 50p a minute) or, if you prefer, send your views via e-mail to musicweek@dotmusic.com or snail-mail to: The Editor, Music Week, 8 Montague Close, London SE1 9UR

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DECEMBER 1997

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tournier

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Jean-Loup Tournier

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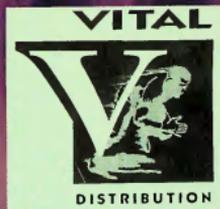
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BERNARD BUTLER

CREATION'S ONE-MAN-BAND UNLEASHES FIRST SOLO PROJECT

The release of the epic single *Stay* by Creation Records early in the New Year will complete the metamorphosis of Bernard Butler from revered musical sideman to fully-fledged singer-songwriter in his own right.

Butler, best known for forging Suede's glam indie sound and developing a suitably plush sonic accompaniment to David McAlmont's histrionics, stepped out of the limelight last year to concentrate on his own compositions. Around the same time he decided that, rather than give them to somebody else to sing, he would take on the vocals himself. And, as

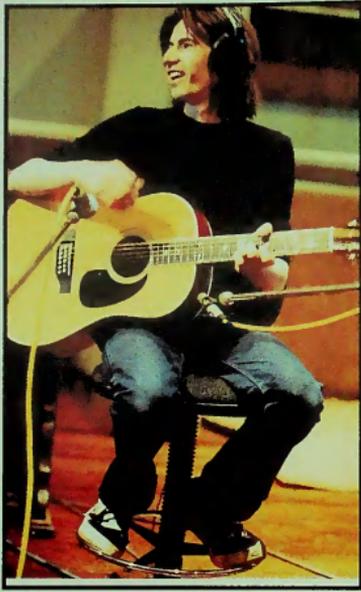
Stay proves, with its yearning sentiment and sublime piano hookline,

Butler is more than a match for his previous vocal collaborators.

"I'd been walking around singing these songs in my head and it just hadn't dawned on me before that I could do it," says Butler. "I realised I'd been wanting my time, waiting on other people so I'd better get on with it myself."

So single-minded was Butler that he not only produced *Stay* and the other tracks on his debut solo album to be released next spring, but he also played every instrument apart from drums and strings.

"It's a fantastic record by anyone's standards," says Creation A&R head Mark Brown. "And the fact that Bernard produced, sang and played virtually all the instruments makes it a real tour de force. Where does he fit on the Creation roster? He's our one-man-band."



"When I said there is no band, I'm producing and you can't hear anything for the first month, Creation just said: 'Sure, go ahead'" — Bernard Butler

Butler arrived at Creation as a result of the leaving member clause in Suede's contract with Nude, under which he was effectively signed to Nude's partner Sony Independent Network Europe and then loaned to Creation, which is 49% owned by SINE

"Creation trusted me, which was really inspirational because it made me produce music which would impress them," says Butler, who reveals he was so nervous initially about his vocal abilities that he informed the company they couldn't listen to any tapes until a month into recording. "When I said there is no band, I'm producing and you can't hear anything for the first month, they just said: 'Sure, go ahead.' I was very flattered."

Similarly Gail Colson, who has been managing Butler since February, believes he has found the right fit with Creation. "It provides such a lot of light relief," she says. "For example, in our regular meetings the one who arrives last to sit on the floor because there aren't enough chairs. I think that's great."

Colson also brings a fresh approach to Butler's oeuvre, admitting that she had barely been aware of Suede and only heard his work with the radio.

"That meant I was listening to him as a singer-songwriter," she adds. "He brought me in the demo of *Stay* and I thought it was brilliant. It's the right single to go with because there is some continuity from McAlmont & Butler but there are probably five

more singles on the album." Colson's attitude is very important to Butler. "I wanted to make a record and not have any baggage attached to it, so it's good to be working with people who don't care about my past," he says. "It wasn't part of the plan to play most of

WHAT THE BUTLER PLAYED

Butler rejects the popular notion that he has been something of a promiscuous musical collaborator since the 1994 split with Suede.

At one time it appeared that no rock gig was complete without Bernard Butler's presence. His impromptu live appearances with the likes of Paul Weller gave the impression that he was forging a series of musical partnerships but, the way Butler tells it, "It was just a laugh, a chance to play electric guitar. You don't get much chance to do that at home."

In 1995 and 1996, he also treated the water in recording studios, most notably with The Verve, with whom he worked briefly following the departure of guitarist Nick McCabe (who subsequently rejoined), and Julianne Regan, the ex-Ali About A Girl singer, but both alliances faltered swiftly.

"The idea of me working with loads of other people always gets exaggerated," he complains. "I've actually been involved in sessions which have resulted in just a couple of releases — the two singles I made with David McAlmont and a track on the last Neneh Cherry album. That was brilliant because I got the call, went down and met her and it took me an hour. It gave me something to do on a Sunday night."

the instruments. I'm not particularly proud of it and I'm sure there are parts that other people could have played better. But I couldn't wait around any more, to say, find the right bass player so that we'd do it myself."

Ewan the North London boy (he hails from Tottenham), *Stay* and the rest of the album was recorded at RAK Studios in St John's Wood and mixed at Air in Hampstead. Butler, who lives in nearby Highgate, is now contemplating a number of extremely low-key solo acoustic gigs to debut his new material and his voice. "I aspire to play downstairs at the King's Head, Crouch End," declares Butler, tongue not necessarily planted fully in cheek.

On the evidence of *Stay*, however, it looks likely that public demand will force Butler to contemplate larger venues, many of them outside the north London postcodes.

Paul Gorman

STEVE LAMACQ ON A&R

In the Eighties, the late-lamented music paper *Sounds* used to run some terrific one-off features on local scenes around the country. They were some of my favourite articles (if only because there was an unwritten law that none of the bands in them ever got anywhere; the pieces were the perfect 15 minutes of fame for a bunch of bands with deft names). Here's an example I found while tidying up the house on my week off. From 1981, "Putting The Shudder Into Huddersfield"... among the bands happening that January were Chapter V, Triangular Hour, Jab Jab and the brilliantly named Or Was He Pushed — who were probably inspired by a series of Huddersfield Football Club managers... Sadly OWRP, like the rest of the groups, apparently vanished into

thin air, but it's features like this one that best tally with the current spate of new band showcases springing up north of Watford. Take any five or six bands and sell them as a job lot... I was thinking this — i.e. thinking the worst — en route to competing last week's **Big The New Breed** showcase at Middlesbrough Arena. But to my surprise and embarrassment, there was actually some good stuff on show. Headliners **Casius** have certainly attracted attention down south and looked the most confident of the half dozen bands on the night. **But Helter Skelter** can't be dismissed either. They're fresh-faced, to the point where their singer looks like an Indie Ant (or is it Indie Dec?), and have an arsenal of thrashy pop tunes which, with some honing, could slip them

nically into Symposium's slipstream. **Hartlepool's The Standards** weren't my thing, but provoked one of the best crowd reactions of the night for their solid rocking set, while fellow 'Pool four-piece **Savoy** — in the middle of a string of London shows — were more promising than their demo suggests. **Sugarstone** were energetic, defensive, loud and kicked around a couple of beat-up pop songs, while openers **Ethen** were a real shock. Very young but already they're showing a certain maturity when it comes to harmonies and arrangements. The demo is a little weak and disappointing, but the live show is full-on driving, indie-inspired guitar pop that's worth keeping tabs on.



One to WATCH
GLAMMA
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US SUCCESSES

SPACEHOG ARE THE LATEST BRITISH ACT TO CRACK THE STATES

Historically, British acts who break across the Atlantic struggle to find favour in their home country. Bush can only point to respectable sales compared with their mega-million status in the US while even Rushhead struggled early on after Creep.

New York-based but entirely English in origin, Spacehog enjoyed huge sales in the States with their first album but are hoping they have established enough credibility for *Carry On*, the debut single from their second set. The Chinese Album, to give them a genuine profile here. Released on January 19 through Sire/WEA, *Carry On* is a hook-laden pop song that looms about in size 12 silver stack heels, the sort of record US radio currently loves but which can have uncertain prospects in the UK.

Sire president Seymour Stein, who signed the band back in January 1994, prefers to avoid the problem of musical roots altogether.

"What's great about this band is that they sound equally at home in Britain or the US, but at the end of the day there are two kinds of genres: good music and bad, and this record is going to do very, very well," he says.

Spacehog were formed in New York three years ago by Leeds-born brothers Royston and Anthony Langdon, drummer Jonny Cragg and guitarist Richard Socol. Their debut album for Sire, *Resident Alien*, acknowledged their legal status there while offering a very Nineties take on plain-inflated rock with nods to exponents from both sides of the water like Bowie and Iggy Pop. It sold half-a-million copies in the

US but left them with a familiar problem in the UK that a top 25 hit, *In The Meantime*, has only partially repaired.

"People over here know who we are now which is exciting because we thought we might be shunned," acknowledges singer and bassist Royston Langdon. "We recently played a gig at home in Leeds and it went down really well, it was very inspiring. I don't know if there's any real longevity to our success here but it's nice not to play to three men and a dog any more."

Langdon accepts that the reason for their low profile here is the time they spent touring and promoting in the States, understandable given the demand there and the fact they are signed to a US label.

"We want to put in the leg work this time that we didn't put in to begin with," says Langdon. "The US company weren't too keen on us coming over. We went round the States five times before we came here for a handful of gigs and a tour with Kula Shaker."

The UK may well take to *The Chinese Album* when it is released here on February 23. Crammed with ideas, eclectic influences and nagging hooklines, it displays the sort of

imagination and variety we tend to applaud.

"We were a lot more ambitious this time," agrees Langdon. "We've toured the world and soaked up a lot of things and you promise yourself next time you get in the studio you're going to try this and

that. We also had a bit more money to do what we wanted." This includes employing samples from Talking Heads

STATES STATUS: Cornerhop, Spacehog and Chambawamba (clockwise from top left)



Act: Spacehog Project single/album Label: Sire/WEA Songwriters: Langdon/Langdon Producer: Bryce Goggin Studio: The Barn Publishing: Hog (Space) Music, Ltd (EMI) Released: Jan 19/Feb 23

AIR

SURPRISING INFLUENCES GIVE FRENCH PAIR CLUB APPEAL

The mainstream chart success of Daft Punk may have paved the way for French producers to have hits in Britain, but Parisians are set to succeed on their own terms.

The duo's debut album, *Air Safari*, which is released by Virgin on January 19, comes out three weeks before first single *Sexy Boy*. The play is intended to both distance Air from the new wave of club-based, electronic acts currently emerging from France and establish them as adult album artists. With forthcoming features in publications as diverse as *Muzik*, *Q*, *The Face*, *Q&A* and *Elle*, it appears to be working.

"Because our songs are modern and futuristic, we tend to be classed with techno producers," says Jean Benoit

Dunckel of himself and partner Nicholas Godin. "But we share nothing with the new French scene and we have never made dance music. Our songs are more slow-tempo and led by melody than the records played in clubs."

"Air have a very different musical horizon to artists like Daft Punk," explains Marc Teissier Du Cros, Air's A&R at Virgin France imprint Source. "Their background is rock. Their favourite band is The Beatles and they don't care about dance. When Air signed to Source, no-one on the Paris scene knew who they were."

In *Air*, however, already had a reputation among clubbers in Britain, thanks to a series

of beautifully-structured singles such as *Casanova 70* and contributions to two SourceLab compilations. The pair have also remixed both underground artists like France's Ollano and Bristol's Crustation, as well as chart acts Neneh Cherry and Depeche Mode. Air have themselves been remixed by Paul Weller producer Brendan Lynch, at his own request.

"Air appeal to the club crowd because, like Daft Punk, their sound is completely new," says Du Cros. "But they also fit in indie fans because they have a lot in common with the likes of Stereolab. In France, people are bigger than Daft Punk's because it has a broader appeal."

Based on simple Sixties melodies, but boasting open-ended, soundtrack-style song structures, classical instrumentation and the gentle ambience of French composer Serge Gainsbourg, Air's spacious, lightweight songs defy categorisation.

"I find it almost impossible to describe Air's sound," admits Du Cros. "My job is not only to A&R the band, but also to sell their records to retail. I usually describe them as a cross between Serge Gainsbourg and Massive Attack. You can tell that they love old records. The only new productions they like are Parishead, Beck and Björk. But their main influence is definitely Gainsbourg." Both in their mid-twenties, Dunckel

Act: Air Project album/single Label: Virgin Songwriters: Godin/Dunckel Studio: unnamed Producer: band Publisher: MCA Released: Jan 19/Feb 9

One to WATCH
EMMA TOWNSHEND
This one's the daughter of Pulp, but her thoughtful, characterful, understated songs suggest she can easily make a mark on her own merits.

on the hip hop textured opener *One Of These Days*, harspiched on the rock operatic *2nd Ave* (Lafe Of Manhattan) and drafting in sometime acquaintance and singer of some repute, Michael Sledge, for *Almond Eyes*.

The Chinese Album's variety can be partly attributed to its conception as a soundtrack for a movie entitled *Mongo City* which the band are making in

dropped from the Radio One playlist when it chartered at 75 here.

"The US label took one listen to the single and told us, 'Forget Britain, we'll break them here'," says managing director Tony Wilson.

Wilson perceives the British chart as part of the problem, particularly its fast turnover which disinclines radio to persevere with records that don't make

"We went round the US five times before we came here for a handful of gigs" — Langdon

Hong Kong with the aid of their manager, film producer David Sonnenberg (When We Are Kings). Spacchog are playing selected UK dates including London's *Borderline* on Monday. They head to Hong Kong for more dates and promotion in the US in the New Year before returning to the UK when the album is released in the hope that they can mirror the inevitable success in America.

"Obviously we want it to happen here but if it doesn't, there's not a lot we can do. We can't force people to like us," says Langdon.

Transatlantic success isn't the sole prerogative of US-signed acts or major label names. Currently a number of British acts are enjoying healthy exposure and sales prompted by America's focus on songwriting including The Sundays, Fortishead and The Verve. As reported in *Music Week*, Peach has a huge hit on their hands with *On My Own* and several other acts with relatively low profiles in the UK are also thriving. With 56 adds to *CHR* (contemporary hit radio), *Factory Records* set *Space Monkeys* look like enjoying a breakthrough hit with the single *Sugar Cane*, which has been licensed through *Chinon/Interscope*.

The band recently released an album, *The Daddy Of Them All*, to widespread disinterest in the UK while the single was rapidly

and Godin met a decade ago at school, where they formed their first band, a guitar group called *Orange*.

"We made pop music which wasn't very good," says Dunckel. "After three years, we both went to college and the band broke up. I didn't see Nicholas for four years. Then I heard a track called *Modular* which I had recorded as I got. I was about to become a teacher, but I got in touch with Nicholas and we decided to have another go at making music together."

Despite joining forces just over two years ago, none of the pair's previously-released material appears on *Al Air Safari*. "We have evolved a lot in the past 12 months," says Dunckel. "We now concentrate more on melodies and song structures. Our big inspirations are The Beatles, late-Seventies Bowie, Gainsbourg and Krautrock. With the album, our aim was not to copy those artists, which perhaps we did when we started, but to capture the feeling of their records and take it into the future."

Al Air Safari's 10 tracks were written over a year and recorded during a five-

month stint at a disused farmhouse outside Paris where, coincidentally, Marvin Gaye recorded *Sexual Healing*. "Each song tells its own tale," explains Dunckel. "A lot are love stories about private matters. Kelly Winch The Stars is a homage to the actress Jacqueline Smith, who was Kelly in *Charlie's Angels*. She is our perfect woman because she is very pretty, but also clever and charming. *Sexy Boy* is about young men who try to be fashionable and good-looking."

Sexy Boy, released as *Al Safari*'s first single on February 9, is one of several tracks which feature Florida-born, Paris-based vocalist Beth Hirsch, a student who signed to Source. "We thought carefully about the album as a whole," says Dunckel. "We wanted a balance between instrumental and vocal tracks and slow and fast-paced songs. We composed the instrumental *New Star* in the UK specifically to make the end of the album flow properly. A good flow helps to stir up emotions, which is what drives us to make music."

The ecstatic press reaction to promos of the album suggests *Al Air* has already succeeded in their aim. *Al Air* verice

an instant impact on release. *Willis et Cornershop* enjoyed similar misfortune with *Brimful Of Asha*. Despite widespread critical praise for their album, when *Al Air* was born for The 7th Time, the single was not even played here. However, in the States modern alternative stations have taken to it eagerly with more adding it with each passing week. The video has been Bazzezined by MTV and the album has begun to sell here and will not understrip its UK performance before the end of 1997.

Ironically, one single which has found a universal audience is *Chumba-wamba's* *Tubthumping*, a platinum-seller in the UK, which has propelled the band's album to huge sales in the US where it is licensed to small label Republic. The single has been a radio smash there, selling 75,000 copies until it was deleted to push the album *Tubthumper*. That's currently selling 100,000 copies a week and joint label owner Monty Lipman predicts *IM* sales by the end of the year.

"We've shown that if you have a hit song here you can have a hit album, says Lipman. "The band are perceived as cutting edge but it's very important that people talk about *Chumba-wamba* not just *Tubthumping*. We're presenting a band not a hit song."

Given a very barren period in the mid-Nineties, British music, now cherished more than ever at home, is going to have pay much more attention to a US market, currently desperate to bolster unremarkable sales.

Mike Pattenden

BOILERHOUSE PRODUCTION DUO SET OUT LABEL AGENDA



Andy Dean and Ben Wolff had a very good year in 1996. Not only did the Boilerhouse duo produce Gabrielle's million-selling last album, they wrote her 600,000-selling top five single from it, *Give Me A Little More Time*, the second biggest radio single of the year.

Dean and Wolff have had a good year in 1997 too. The duo's production skills were in full effect on Texas' *Say What You Want*.

"How it came to us is not very like how it ended up," admits Wolff in a quiet upstairs room at Metropia, where he and his partner are working on a hush-hush "sika-infused" act that A&M is unveiling next year. "We brought the *Al Green* strings and the old sound to it. It was an excellent song but, stylistically, it wasn't in that pocket at all."

Renowned as producers and writers, next year the duo plan to do their first string to their now fully created Boilerhouse Records, a joint venture with BMG which will see their records released through Arista.

"New labels are often quoted as wanting to be *The Motown* of the Nineties' but our model is *Go! Discs*. Andy Macdonald was very much a pioneer we looked to — we want a roster that reads Paul Weller, Fortishead, Gabrielle and Beautiful Soul."

Wolff, however, never wants to be in the position where the label is better known than his artists.

"I don't want to fall into the *Mo Wax* trap — that cut of the label — and I don't want to be known for being a record mogul, I want to be associated with some incredible artists. We'd prefer to be more like Rick Rubin — he could be working with Slayer, Johnny Cash and Beastie Boys and there would be no inherent contradiction."

In keeping with the Boilerhouse dogma, the label's first two acts come from completely different spheres.

Christine Levine is a bluesy, Janice Joplin-influenced singer songwriter from Birkenhead and Desert Eagle Discs is an extension of a south London sound system run by one *Syze-Up* and featuring the vocals of Shari.

"Shari's vocals are fantastic," says Dean, "and *Syze-Up* is one of the coolest muthafuckers you could ever want to meet. He's got a unique style of production which we wouldn't dare mix with, and *Christine* is the best singer I've ever worked with."

Which is saying something. During their partnership, Dean and Wolff have written for and produced Charles & Eddie, Chaka Khan and Chic.

"They duo first met 14 years ago as DJs on the nascent club circuit. From duelling DJs the duo became business partners, launching their first duo in 1984; Boilerhouse took its name from a project at the Design Museum based on all things new and cutting edge. By 1987, Dean and Wolff were DJing regular slots at the Boilerhouse, The Frigate and Raw Remixing work followed and after a seminal reworking of *A Tribe Called Quest's* *Can I Kick It?*, they were inundated with offers to remix hip hop tracks.

Returning to Britain after a stint in the US in the early-Nineties, they grew frustrated as a succession of their new discoveries floundered on major labels. "We were finding acts before the majors and getting them signed," says Wolff, "and then getting terrible results from the way they metamorphosed when different people became involved. So we thought, we've got a choice: stop

moaning or do our own thing. We've been offered label deals before," says Dean. "But it was only when we thought we'd got the juice to cut it inside one of these huge corporations that we felt it was worth entertaining the idea. We weren't interested in just being somebody else's talent scouts."

Shaun Phillips

ON THE BOIL

Dangerous, is the best hip-hop mix he's ever heard."

CHRISTINE LEVINE

Single: *You Either Like It Or You Don't*, released June 28
Album: *Awkward Angel*, released next year
The 24-year-old daughter of two teachers, Levine used to gig under the name *Christine Costello* while working as a B&B train announcer and a pensions clerk. Her career high point was supporting The Australian Duo until Dean and Wolff discovered her supporting *Real People* in Liverpool. Wolff says, "It was the most scary night you could imagine — she'd been numbers but he'd not shut everyone up but they were clapping and bowing for more. We couldn't believe she didn't have a whole train of scouts after her."

DESERT EAGLE DISCS
Single: *First Degree Funk*, released 1998
Album: *The Eagle Has Landed*, released 1998 "It still needs to be polished"

"Twenty-one-year-old *Syze-Up* (Simon) has his mum started *DED* as a sound system with two other DJs, and until bunkering down to the Eagle Has Landed had a residency at Oxygen, Leicester Square. Singer Shari (who'd previously been in *Kush*, which featured occasional Jamiroquai member) joined after jamming on the mic one night. *The DJ* started "messing about" recording at home, then visited New York where he worked with "a Wang style collective" called 21 Soldiers, who contribute two tracks to the album. Wolff says, "The brilliant thing with *DED* is they've been doing remixes of high profile artists like Busta Rhymes and Lil' Kim. We've got Busta on film saying the new new new."

Their background is rock. Their favourite band is The Beatles and they don't care about dance" — Marc Teissier Du Cros

the end of the album flow properly. A good flow helps to stir up emotions, which is what drives us to make music." The ecstatic press reaction to promos of the album suggests *Al Air* has already succeeded in their aim. *Al Air* verice



SUNHOUSE

is producing the soundtrack for their main State Meadows' feature film and is a track for his first feature. *twinkl/turnovers*, Andy Macdonald's latest has their first release on December 8. The linked album *True Trust* Sessions EP.

SINGLES

NO DOUBT: Sunday Morning (Intercope IND95566). Not a cover of the Velvet classic of the same name, this is No Doubt's most ska-fueled outing to date which may satisfy pop fans across the pond, but in the UK it's not such a bankable genre. Still a bouncy and energetic pop ride though. **□□□**

CELINE DION: The Reason (Epic 663812). Boosting the co-writing prowess of Carole King, Céline is back in classic power ballad territory here, though this track lacks the mega hooks of her previous hits. More of an album taster than a Christmas number one. **□□□**

RACHEL STAMP: My Sweet Best (Blith Vinyl Stamp 0040). After a stint with Warners, this post-modern three-piece bounces back with an intriguing blend of mascara and metal. **□□□**

STING & THE POLICE: Roxanne '97 (Puff Daddy Romb) (A&M 524552). A taster for the Very Best Of... collection, this remix puts The Police's classic over a fanned-up beat, but otherwise changes little apart from snatches of rap by Pras from the Fugees. **□□□**

IDELEVEL: Candlelit (Force Panda NING42). Reminiscent of whimsical, melodic punk like The Clean or The Replacements and endearingly chaotic live, Edinburgh's ITC finalists drop this naggingly addictive single before unleashing a mini-album in the new year. **□□□**

GRAVITY WHEEL: This Is...WASH (Distance SUB48474). Imaginative and witty cut-up-and-paste electronic grooves from this Wolverhampton trio (one ex-Saxondrig), the first UK signing to the French label, taken from their debut mini-album whose diversity shows a bright future ahead. **□□□□**

HUFF & HERB: Feeling Good (Killer Bee/Planet 3 CXY20130). Utilising a gem of a Nina Simone sample set among a cool galaxy of spacious beats and



NO DOUBT: BOUNCY POP RIDE

IDEVILWOOD: NAGGINGLY ADDICTIVE

synths not heard since Disco Evangelists days, these mixes rise effortlessly above the current cheese competition. **□□□□□**

RAKIM: Guess Who's Back (MCA USP1225). The legendary rapper returns after five years with his first single from his 18th Letter album. His rhymes are as sharp as ever, matched by heavyweight production from Clark Kent. **□□□□**

CHICANE: Last You Somewhere (Xiravaganza 0091415EX). A slice of dreamy, trancey house underpinned by swishes of lush string arrangements, but lacking the nagging melodic hook that made OfHorse such an instant winner. **□□□**

SERIOUS DANGER: Deeper (Fresh FRSH08). A massively funky baseline dominates this catchy underground garage track which has already been playlisted by Kiss FM. **□□□**

WARREN G FEAT SISSEL: The Rapsody (Def Jam 574962). The West Coast rapper teams up with Norwegian opera star Sissel for this bizarre and haunting blend of hip hop and classical. **□□□**

SLY & ROBBIE FEAT. AMBLIQUE: Penny Love (East West EWI440 3984-21507-2). A silky soul-reggae pop song exhibiting the delectable vocal talents of Amblique on which the track rides. It has a catchy chorus in a tried and tested formula but lacks nip. **□□□**

PAID & LIVE FEAT. LAURYN HILL: All My Time (One World Entertainment 0W022). A tough, but mellow R&B hip groove coupled with Hill's performance makes for a smooth sound that should generate mainstream interest. **□□□**

SUPERCHARGER: Rock The Disco (Indochina ID06CD). A mix of old school and house influence a neurotic track from the Leeds break-beat combo. **□□□**

LEVELLERS: Dog Train (China WOKCD2099). The Levellers deliver the goods once more with the latest release from their current album. Big horns and a good hook make an enjoyable single. **CD releases include six extra tracks originally released in 1988/89 on limited edition vinyl. □□□□□**

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RED 5: Lift Me Up (Manyo CMULTY70)

Multiply attempt to follow up their Saah! success with this functional Euro track, but it lacks a catchy hook or even the strength of the act's previous Top 10 hit I Love You...Stop. **□□**

SINGLE OF THE WEEK

PROPELLERHEADS FEAT. MISS SHIRLEY BASSEY: History Repeating (Wall Of Sound WALLD508). The next big thing? The Props certainly get hips swinging with their frantic beat and driving bass. Bassey's awesome diva vocals add the icing on the cake. Set to be massive in the wake of OH.M.S.S. **□□□□□**

LEVELLERS: ENJOYABLE SINGLE

HILLY COLLE: Dark Dear Heart (Metro Blue 57385). The Canadian jazz star's latest is another showcase for her uniquely theatrical, sexy and truly interpretive vocal style. Produced by Larry Klein (Shawn Colvin and Joni Mitchell) with maximum crossover in mind. **□□□□**

TRILOK GURTU: The Collection (Silver Screen CON CD001). The phenomenal Indian percussionist calls on friends Metherese, Zawinul, Shankar and Vasconcelos for a jazz fusion session that refuses to be compared to anything else in the racks. Revelatory and rewarding. **□□□**

DEBBIE MCCLINTON: One Of The Fortune Five (Rising Tide #4 53042). Near-brilliant comeback – once again on MCA – fuses McClinton's trademark harmonica and gruff and rawe vocals with immaculate but punchy roadhouse rhythm & blues. Instant US success is a recognition of a commercially potent musical hybrid. **□□□□**

TAJ MAHAL And The Hala Blues (Tradition and Moderne T&M 009). Potentially his biggest release yet, this Hawaiian slack key guitar infused release is also Soweeto Jazz, Trinidad spice and Texan soul. Taj's reputation, superb engineering and infectious material could really pay off this time. **□□□□□**

ALBUM OF THE WEEK

JOY DIVISION: Heat & Soul (London Records 828 968-2). The word superlative is already being used to describe this four-CD collection of everything the hugely important Joy Division did in their short career. The two albums, plus live and unreleased tracks, make up this essential release. **□□□□□**

This week's reviewers: Simon Abbott, Michael Arnold, Duggald Baird, Tom FitzGerald, Duncan Hogg, Ben Naylor, Ian Nicolson, Dean Patterson and Chas de Whalley



ALAN JONES TALKING MUSIC

As one whose heart sinks every time a soap star decides to make a career in music, I have rarely been uplifted again – with the notable exception of a couple of Kylie's finest, and most of Michelle Gayle's oeuvre. So it's a pleasant surprise to report that **Natalie Imbruglia's** debut album *Left Of The Middle* is a total delight. A fully-formed and musically mature artist with a whole album's worth of good material and a style that resembles Alanis Morissette and Sheryl Crow, with just the odd hint of Kate Bush, she can't fail. The album opens with the excellent single *Torn*, and improves from there on. A star is reborn...

Lauryn Hill is still playing hooky from the Fugees, and her latest project finds her teamed with **Paid & Live** for *All My Time*, where her distinctive vocal style is nicely

augmented with some fairly gentle rapping. Another upcoming hit that uses **Kool & The Gang** samples is **Puff Daddy** protégé **Mase's** *Feel So Good*. After appearing on hits by **Puff Daddy**, the Notorious B.I.G. and **Mariah Carey**, Mase is in line for his own success with this loose-limbed rap attack on the aforesaid **Kool & The Gang's** *Hollywood Swinging*... **Vanessa Mae's** pop-aimed *Storm* album finds the violin virtuoso also demonstrating a talent as a vocalist on a couple of tracks, the most obvious of which, a cover of **Donna Summer's** *I Feel Love*, is now a single. Expertly produced by **Andy Hill** (former **Bucks Fizz** vengali), it starts out in a similar vein to the original, with **Vanessa Mae's** lightly textured vocals eventually floating in the middle distance. Eventually, her violin comes into its own,

creating a simple but effective counter melody. The whole thing is mildly diverting, and should give her her biggest hit yet... **Blaxploitation – The Payback** is the third volume of **Global TV's** excellent series loosely based on the Seventies movie genre. Like the first two volumes, this marathon double disc selection includes both familiar and less well-known fare, with the **O'Jays' Backstoppers** and **The Temptations' Ball Of Confusion** in the former camp, and **Maynard Parker's Bad Montana** and **Bob James' Westchester Lady** representing the latter. A worthy series from a label which ordinarily concentrates on TV-promoted product, but is clearly on a crusade with this lower-key but higher-calibre product.

AIRPLAY PROFILE

STATION OF THE WEEK

RADIO CITY 96.7

If there is one station where the Emap Radio Group's long-term strategy for commercial radio is in

evidence it is at Radio City 96.7 in Liverpool. Like virtually all the FM stations in the Emap portfolio - with the exception of Kiss 100 in London - Radio City 96.7 has undergone a massive transformation over the last 12 months to ensure the music appeals to the 25-34 age group. According to programme director Dave Shearer, who joined the station in April, Liverpool is a young and happening city with a vibrant club scene that is reflected in the high proportion of dance music on the daytime playlist.

There is also a specialist show every Saturday from 6pm to 10pm, and a Sunday night alternative show called The Third Degree which includes a slot for local bands to play sessions. "Emap does a lot of listener research at all its stations. This isn't rocket science but just a matter of asking you audience what they do and do not want to hear," says Shearer. The change in emphasis and more reliance on the club and mainstream charts means Radio City is winning the battle to dominate the market for over-25s while also attracting younger listeners. An in-house night-week rolling survey revealed a 82% reach among 15-34s, compared with 24% for its nearest rival Radio One. In its last Rajar

RADIO CITY 96.7 TOP 10

Track/Artist Label	Plays
1- Rhythm Of The Night Powerhouse (3-Beat/Satelite)	45
2- Sunshine Dario G (Emap/WEA)	45
3- Open Road Gary Barlow (RCA)	44
4- Torn Natalie Imbruglia (RCA)	43
5- Stand By Me Oasis (Geffin)	41
6- Spice Up Your Life Spice Girls (Virgin)	40
7- Feelin' Bobby Brown (MCA)	31
8- Never Ever All Saints (London)	30
9- Put Your Arms Around Me Texas (Mercury)	30
10- Angel Of Mine Eternal (1st Avenue/EMI)	29

Source: Radio City fm w/16/1/07

survey, Radio City increased its weekly reach from 521,000 in the fourth quarter of 1996 to 548,000 within six months, although the figures did show that its audience was not tuning in for as long, down from 10.5 hours per listener to 10.2 hours. The station broadcasts to a large area of the North West including not only Liverpool but also a large chunk of Lancashire, Cheshire and parts of North Wales. It was known as 96.7 City FM until the summer but Emap decided to switch to Radio City which had previously been the name of the AM service and which still has strong brand value in the region.

"Stability is the word now. We have changed the name and are concentrating on getting the programming right before launching a strong marketing campaign to reinforce awareness of the station's new sound," says Shearer. **Steve Hemsley**



RADIO 1

© Music Control UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 16 November until 24.00 on Saturday 22 November 1997

	UK	TW
1- TORN Natalie Imbruglia (RCA)	32	32
2- CHOOSE LIFE Project Fear/Dwan McInerney (Positive/EMI)	22	29
3- HELP THE AGED Poly Dads	28	28
4- JAMES BOND THEME Moby (Mute)	25	28
5- FEELING GOOD Hurt & Rob Plant/3	22	26
6- PUT YOUR ARMS AROUND ME Texas (Mercury)	18	26
7- TOGETHER AGAIN Janel Jackson (Viva)	23	25
8- I WILL COME TO YOU Hanson (Mercury)	22	25
9- LUCKY MARK Venglof	17	23
10- PERFECT DAY Various (Dharma)	22	23
11- NEVER EVER All Saints (London)	21	23
12- HIGH TIMES Jamiro QUINT (Sony)	18	21
13- BABY CAN I HOLD YOU TONIGHT Boyzone (Polydor)	19	21
14- FANTASY ISLAND M People (M People/BMG)	14	21
15- ROMEO M People (Dimitres)	1	21
16- FORGIVEN IF I FEEL YOU LOVE Spice Bunchers (Mini/Positive/Mercury)	21	20
17- OPEN ROAD Gary Barlow (RCA)	16	20
18- YOU CAN TALK TO ME Supertribe (Geffin)	9	18
19- LET'S GET ROUND AGAIN Louise (1st Avenue/EMI)	10	18
20- IT'S GREAT WHEN WE'RE TOGETHER Fletley (Capitol)	12	17
21- BETTER DAY Ocean Colour Scene (Universal)	13	16
22- TOMORROW NEVER DIES Sheryl Crow (J&M)	14	16
23- STAY SAH! FEEL La Trac (Mushy)	12	13
24- SUNSHINE Dario G (Emap/WEA)	8	12
25- FREEDOM Robert Miles/Fea. Kathy Sledge (Deconstruction)	22	12
26- CRY Sheryl Crow (J&M)	14	12
27- FM SO LONG Yoko Ono (Polydor)	17	12
28- GUNMAN Bob L'Orange (1st World Dance)	11	12
29- WHO'S LOVING MY BABY Shola Amos (Breakthrough/WEA)	11	12
30- A LIFE LESS ORDINARY Ash (Deconstruction)	20	11
31- MERMAIDS Paul Weller (Island)	4	11

© Music Control UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 16 November until 24.00 on Saturday 22 November 1997

	UK	TW
1- TORN Natalie Imbruglia (RCA)	2020	2104
2- OPEN ROAD Gary Barlow (RCA)	1378	1555
3- AS LONG AS YOU LOVE ME Backstreet Boys (A&M)	1483	1499
4- RAINCOUD Lighthouse Family (WML/Capitol)	1348	1277
5- PUT YOUR ARMS AROUND ME Texas (Mercury)	1098	1251
6- ANGEL OF MINE Eternal (1st Avenue/EMI)	1269	1123
7- NEVER EVER All Saints (London)	965	1078
8- SUNSHINE Dario G (Emap/WEA)	1295	1078
9- BABY CAN I HOLD YOU TONIGHT Boyzone (Polydor)	1111	993
10- JUST FOR YOU M People (M People/BMG)	1125	973
11- YOU GOT A FRIEND Brand New Heavies (J&M/London)	1117	902
12- IT WILL COME TO YOU Hanson (Mercury)	705	886
13- LET'S GET ROUND AGAIN Louise (1st Avenue/EMI)	485	870
14- PERFECT DAY Various (Dharma)	443	841
15- SPICE UP YOUR LIFE Spice Girls (Virgin)	1068	841
16- HELP THE AGED Poly Dads	762	767
17- YOU SEXY THING Het Choelins (EMI)	588	741
18- STAY SAH! FEEL La Trac (Mushy)	744	733
19- BETTER DAY Ocean Colour Scene (Universal)	553	686
20- FREE AS A BIRD JAY M (J&M)	673	653
21- TUBTHUMPING Chantoozies (EMI)	791	645
22- BARBIE GIRL Aqua (Universal)	713	634
23- I SAY A LITTLE PRAYER Diana King (Columbia/WEA)	879	626
24- IN AMT THAT JUST THE WAY Luciana Menaal (Wakid)	477	601
25- NEVER GONNA LET YOU GO The Notors (DeWolfs)	770	601
26- DON'T LEAVE THIS WAY (Cheeky)	643	561
27- FANTASY ISLAND M People (M People/BMG)	344	554
28- SOMETHING ABOUT THE WAY YOU LOOK TONIGHT Eric Burdon (Mercury)	533	525
29- DID IT AGAIN King Missile (Deconstruction)	438	524
30- WALKIN' ON THE SUN Smash Mouth (Interscope)	604	519

VIRGIN

	UK	TW
1- TORN Natalie Imbruglia (RCA)	45	43
2- PUT YOUR ARMS AROUND ME Texas (Mercury)	28	29
3- STAND BY ME Oasis (Geffin)	31	30
4- THE DRUGS DON'T WORK The Streets (J&M)	31	30
5- PERFECT DAY Various (Dharma)	31	29
6- TRAFFIC Deconstruction/3	22	27
7- JANIE DON'T TAKE YOUR LIFE TO TOWN Janie (Janie/J&M)	8	26
8- HELP THE AGED Poly Dads	24	26
9- TUBTHUMPING Chantoozies (EMI)	26	25
10- BETTER DAY Ocean Colour Scene (Universal)	22	24
11- ROMEO M People (Dimitres)	25	24



ATLANTIC 252

	UK	TW
1- TORN Natalie Imbruglia (RCA)	58	62
2- STAY SAH! FEEL La Trac (Mushy)	56	59
3- SUNSHINE Dario G (Emap/WEA)	54	56
4- THE DRUGS DON'T WORK The Streets (J&M)	51	54
5- OPEN ROAD Gary Barlow (RCA)	58	53
6- IF YOU SEXY THING Het Choelins (EMI)	39	39
7- ANGEL OF MINE Eternal (1st Avenue/EMI)	37	38
8- WALKIN' ON THE SUN Smash Mouth (Interscope)	36	37
9- STAND BY ME Oasis (Geffin)	41	37
10- STEP INTO MY WORLD Dina Star (Island)	37	37
11- GOT 'TIL IT'S GONE Janet Jackson (A&M)	44	37
12- JUST FOR YOU M People (M People/BMG)	42	37
13- IRONIC Anita Moreschi (DeWolfs/Warner Bros)	26	37

© Music Control UK. Statistics printed in charts rank titles by total number of plays per station from 00.00 on Sunday 16 November until 24.00 on Saturday 22 November 1997

TRACK OF THE WEEK

BACKSTREET BOYS: AS LONG AS YOU LOVE ME

As the second single from the album Backstreet's Back, the mid-tempo ballad As Long As You Love Me was virtually guaranteed healthy airplay after the success of the previous single Everybody. According to Music Control, MFM in Wrexham was the first to play the track on September 10, and by the end of the month it was enjoying the biggest weekly increase in plays of any song.

It achieved a massive 218% rise in total plays to just under 600 to enter the October 4 airplay chart at number 32. Spins jumped another 40% the following week as the song appeared on the Radio One chart at number 25 and the network selected it 16 times. This was also the week that the single entered the C1N sales chart at number three, although the album surprisingly slipped back from 21 to 27. Over the next few weeks the track was to gain huge support in the regions with Cool FM in Belfast, 2-CR FM in Dorset, Power FM in Hampshire and Signal in Cheshire particularly loyal. By the beginning of November weekly plays had topped 1,500 and the song was



reaching an audience of just under 57m helped by a healthy position of number eight on the Radio One rundown. This month the single has demonstrated considerable resilience in the C1N chart and has been reluctant to leave the top 20, while album sales have accelerated. In fact, in the second week of November the single reversed its downward trend to rise from eight to seven and the album jumped from 21 to a new peak of number nine. Radio support picked up again towards the end of the month and the song remained in the airplay top five. **Steve Hemsley**



music week

AS USED BY



SINGLES

		Chart
1	PERFECT DAY Various	Chrysalis
2	BARBIE GIRL Aqua	Universal
3	WIND BENEATH MY WINGS Steven Houghton	RCA
4	TORN Natalie Imbruglia	RCA
5	NEVER EVER All Saints	London
6	AIN'T THAT JUST Lurricia McNeal	Wildstar
7	TELL HIM Barbra Streisand & Celine Dion	Epic
8	SMACK MY BITCH UP The Prodigy	XL Recordings
9	CRUSH ON YOU Aaron Carter	Ultra Pop
10	LET'S GO ROUND AGAIN Louise	1st Avenue/EMI
11	SOMETHING ABOUT THE WAY... CANDLE IN THE WIND 1997 Elton John	Rocket
12	YOU SEXY THING Hot Chocolate	EMI
13	WHO'S LOVING MY BABY Shola Ama	Freakstreet/WEA
14	I WILL COME TO YOU Hanson	Mercury
15	FREEDOM Robert Miles featuring Kathy Sledge	Destruction
16	AS LONG AS YOU LOVE ME Backstreet Boys	Jive
17	CHOOSE LIFE PF Project featuring Ewan McGregor	Positiva
18	FIRM BIZ Firm featuring Dawn Robinson	Columbia
19	MISSING YOU Mary J Blige	MCA
20	SPICE UP YOUR LIFE Spice Girls	Virgin
21	STAY Sash! featuring La Trec	Multiply
22	BETTER DAY Ocean Colour Scene	Jive
23	BETTER DAY Ocean Colour Scene	MCA
24	RU READY Salt 'n' Pepa	frfr
25	LINE	

ALBUMS

		Chart
1	LET'S TALK ABOUT LOVE Celine Dion	Epic
2	SPICEWORLD Spice Girls	Virgin
3	URBAN HYMNS The Verve	Hut/Virgin
4	RELOAD Metallica	Vertigo
5	GREATEST HITS Eternal	1st Avenue/EMI
6	LIKE YOU DO... THE BEST OF Lightning Seeds	Epic
7	PAINT THE SKY WITH STARS - THE BEST OF Enya	WEA
8	WHITE ON BLONDE Texas	Mercury
9	BACKSTREET'S BACK Backstreet Boys	Jive
10	LENNON LEGEND - THE VERY BEST OF John Lennon	Parlophone
11	THE VERY BEST OF Sting/The Police	A&M
12	POSTCARDS FROM HEAVEN Lighthouse Family	Wild Card/Polydr
13	IT'S MY LIFE - THE ALBUM Sash!	Multiply
14	FRESCO M People	M People/BMG
15	HIGHER GROUND Barbra Streisand	Columbia
16	QUEEN ROCKS Queen	Parlophone
17	BE HERE NOW Oasis	Creation
18	AQUARIUM Aqua	Universal
19	THEIR GREATEST HITS Hot Chocolate	EMI
20	HAPPY DAYS - THE BEST OF Robson & Jerome	RCA
21	STEVEN HOUGHTON Steven Houghton	RCA
22	SHERYL CROW Sheryl Crow	A&M
23	BBC SESSIONS Led Zepplin	Atlantic
24	THE BIG PICTURE Elton John	Mercury



THE BEST OF

WHA

hot vinyl

on the decks: james hyman, nicky black market, brad beatnik, andy beavers, chris finan, danny mcmillan, sarah davis, ziad (pure groove)

TUNE OF THE WEEK



PROPELLERHEADS FEAT. MISS SHIRLEY BASSEY 'HISTORY REPEATING' (WALL OF SOUND) (BIG BEATS)

As if their collaboration with David Arnold was just testing the water, the Props are back with more Bond-like themes. The Welsh wonder delivers a unique and commanding vocal over a frenetic guitar riff, funky keys and beats groove on the thrilling A-side. The other two mixes are more Bassey than Props, with the accent on schmaltzy bossa vibes and full-blown orchestral blasts that are guaranteed to raise a smile. Another landmark for the Propellerheads. ●●●●● BB



Kris Needs
 (featured in Jock On His Box
 R/M issue dated January 25, 1997)

kris needs'

10 steam'n' tips for the week

- 1 'THE PIMP, THE PUSHER & THE PARTNER' Kix 'O.G.A.N.E (Stay Up Forever)
- 2 'IF THEY MOVE HILL, EM (JAZZIN SHIELDS MIX) Primal Scream (Dreaded)
- 3 'A NEW DAY' Scott Grooves (Soma)
- 4 'DESERT SONG' Los Terrapinos (Eruption)
- 5 'SO MANY WORDS' The Innocent Army (Minimal)
- 6 'SMACK MY BITCH UP' The Prodigy (XL)
- 7 'ERECTIONS FROM AQUA DISCO 2' Hawke (Hardkiss)
- 8 'FUNK MUSIC' Dave Angel (Island)
- 9 'SOCK IT 2 ME' Missy Elliott (East West)
- 10 'KEY TO THE HOUSE OF LOVE' Hibernation (Bubble)

DAN CURTIN 'WHISPER TO AN ECHO' (PEACEFROG) (TECHNO)

Dan appears again on pioneering St Albans label Peacefrog under his true identity instead of slipping into his Purveyors of Fine Funk guise. This three-tracker contains the blueprint of electronic sensibilities. All three aim straight at your head, though there are no worries either in the dancefloor stakes. If you want quality, you always know where to come. Stunning. ●●●● DM

CAMISRA 'LET ME SHOW YOU' (WHITE LABEL) (HOUSE)

Tall Paul's simple but effective conception that is definitely one of the tunes of the moment. Revolving around a pitched up sample line from Sandy B's 'You Make The World Go Round' with the added peripherals of a subtle looped guitar backed up by a fast-paced energetic percussion drive, and that really is about it. Superbly effective, especially with such a definable hook which will no doubt get grabbed by somebody large soon. ●●●● CF

DYLAN RHYMES 'HUMPHEAD' EP (JUNIOR BOYS OWN) (BREAKBEAT)

On 'Felony Weight', Dylan Rhymes chucks everything in - sub-bass, breakbeats, samples, twangy/clanking techno riffs, growling, dirty Prodigy-esque riffs - and makes it up and cooks it to perfection, while 'Killing Shadows' retreats from the wall of sound and is a pleasantly frenetic roiling tune with a housy, tribal feel spiked up with dashes of acid. ●●●● SD

DJ SUPREME VS. THE RHYTHM MASTERS 'ENTER THE SCENE' (DISTINCTIVE) (HOUSE)

It may be a predictable sound, but if the wildstyle formula's not broken why fix it. So a sample-saturated mix of yelps, "Back once again" shouts, "Rhythm Masters" namecheck, hooks from War's "Heartbeat", Gladys Knight's 'Bourgie Bourgie' and 'Orgasmic' weild together to get any dancefloor immediately pumped up. Further mixes come from Kenny Groove, Lack Up Crew plus a Rhythm Masters dub. ●●●●● JH

A.D.R. FEAT. BROWN GIRL 'BURNIN' (ICE CREAM) (GARAGE)

R.I.P. under a different guise but with the same quality production. Shuffling drums, off-beat synth stabs, a skippy bassline, and 'You've Got Me Burnin' '11' vocals combine to produce an upbeat feel. The DJ Disciple mix beefs up the kick drum, chops up the vocals, brings in the gunshots and slams in with a hard, bursty bassline. Overt on limited run through Ice Cream but forthcoming on Deconstruction in the New Year. ●●●● Z

CHRISTOPHER JUST 'I'M A DISCO DANCER' (SLUT TRAX) (TECHNO)

Jockey Slut magazine launches its own label with this cheeky little number. A Kraftwerk-style computerised vocal talks over a slow-burning acid electro beat on the original which includes a subtle disco breakdown. The more funk-tastic Patboy Slim mix goes for a much harder 'n'cut-up beats effect while Dave Clarke settles for a thumping techno disco groove that works well. Finally, Salt City Orchestra contribute a very slick - and equally thunderous - house stomper. Top notch all round. ●●●● BB

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
PE	BARE	WINI	TORI	NEVE	AINT	TELL	SMA	CRUIS	LETS	SOMEI	YOUN	WHIC	WILL	FREEE	ASL	CHOI	FIRM	MISK	SPIC	STAY	56.7	BETT	RUE	LINE

the CLUB CHART

29.11.97
(upfront house)

Recorded by Alan Jones on a sample of more than 900 DJ letters - fax 0171-328 2811

Pos	Week	Artist	Label
1	2	BELO HORIZONTE (DAVID MORALES/BASEMENT JAXX & CLAUDIO COZZUOLO/TOTO/NO LEMMY & DUBHOUSKS MIXES) The Hearsteds	VC Recordings
2	36	MOFO (MATTHEW ROBERTS & JOHNNY MOY MIXES) U2 HARD TIMES (ROGER SANCHEZ MIXES) Jamiroquai	Island
3	21	ROXANNE '97 (PUFF DADDY MIX)/WALKING ON THE MOON (ROGER SANCHEZ MIXES) Sting & The Police	Sony S2
4	3	FANTASY ISLAND (DAVID MORALES/MSO-IN-REVENGE MIXES) M People	AM-PM
5	1	UPSIDE DOWN CURTIS & MCCORMACK/SUBA/RYAN BERRY MIXES) Annette Taylor	M People
6	7	IT'S OVER LOVE (PUNKY GREEN DOOS/LOOP LA LOOP/BLACK N SPAIN/SHILLON & DICKENS MIXES) Todd Terry presents Sharon	ZTX
7	3	LIFT ME UP (JEAN & PERAN/BREAKFAST CLUB/EXPERTS MIX) Red 5	Multiple
8	7	SLAM DUNK DA FUNK (FUTURE FUNK/SOL BROTHERS/CANDY GIRLS/BUG MIXES) Five	RCA
9	3	MY DESIRE (BORIS DUGOSCH/BROTHER BROWN/DEAR TEEM/BUG MIXES) Amira	VC Recordings
10	9	ALL MY TIME (MOLISE T MIXES) Paid & Live featuring Lauryn Hill	One World
11	4	BAMBROOGE (ANDREW LIVINGSTONE MIXES) Bambroo	VC Recordings
12	10	MY OWN (KEITH LITMAN/KLUGHEADS MIXES) Peach	Mute
13	1	LOST YOU SOMEWHERE (ORIGINAL, HELIOTROPIS MIXES) Chicane	Xtravaganza
14	11	FORGIVEN (I FEEL YOUR LOVE) (LOOP DA LOOP/QATTARA MIXES) The Space Brothers	Manisette
15	3	DEEPER (WILD/CAT/ISB MIXES) Serious Danger	Fresh
16	14	THE THEME (DREAM TEEM/R.P. MIXES) Dream Team	4 Life/Deconstruction
17	3	THE ART WORK EP: LIFESIONS/PROTOTYPE/CONTROLING Rood-Y-Ler	Blue Banana
18	4	LET'S GO ROUND AGAIN (COLLUR SYSTEMS INC./187 LOCKDOWN/PAILU, GOTE/LAREZ PG MIXES) Louise	1st Avenue/EMI
19	8	HIGH (MATTHEW ROBERTS/FRANCOIS KEVORKIAN/TAL. SHU/FULL CREW MIXES) Lighthouse Family	Wild Card
20	1	RUN TO YOU (FARLEY & HELLER/PERFECT MAN/HATH/PHILIP. DAMIEN/JOSEFFE DEDDIE BAEZ MIXES) Jai Cartwell	Activ
21	3	NEVER EVER (BOOKER T MIXES) All Saints	London
22	12	I THOUGHT IT WAS YOU (SALT CITY ORCHESTRA MIXES) Sex-O-Nonique	thr
23	4	WHO'S LOVING MY BABY (FRANKIE KNUCKLES MIXES) Shola Ama	WEA
24	6	FREEDOM (ROBERT MILLES/FRANKIE KNUCKLES/RIP MIXES) Robert Miles featuring Kathy Sledge	Deconstruction
25	2	RADERS (MIXES) L.C. (Lara Croft) presents	Dance Nation
26	7	ENTER THE SCENE (RHYTHM MASTERS/LACK UP/NEW GROOVE/KLUGHEADS VS ROLLERCOASTER MIXES) The Rhythm Masters vs. DJ Sarene	Jidlicious
27	1	FLY AWAY (DAVID MORALES & SATOSHI TOMIE MIXES)/THE ROOF (MOBB DEEP MIX) Mariah Carey	Columbia
28	4	SMACK MY BITCH UP (LP VERSION/DJ HYPE MIX) Prodigy	XL Recordings
29	7	BE STRONG (HIPPIE TORALES/DJ-FX MIXES) Rosie Gaines	Pop Top
30	13	FEELING GOOD (HUFF & HERB MIXES) Huff & Herb	Killer Bee/Planet 3
31	4	GET DOWN, GET FUNKY Blue Max	Heat
32	19	I FEEL LOVE (KUBIK/HEADS-UP MIXES) Vanessa-Mae	EMI
33	4	LET A BOY CRY (ROB BARNATT/KOOTH/BLUE KNOX MIXES) Gala	Big Life
34	2	20HZ (MULIN & KANE/WILDCAT MIXES) Capricorn	R&S
35	2	LOVE, PEACE AND GREASE (STAMANTRON/MR ROY/POYNT PILL/FULL MONTH MIXES) BT	Perfecto
36	7	EVERYTHING SHE WANTS '97 (TODD TERRY/FORTHRIGHT MIXES) Wham!	Epic
37	4	FUNK MUSIC (DAVE ANGELO/DJ TONKAPILLS MIXES) Dave Angel	Island
38	4	I WANNA SHOW YOU Gamblers	Satellite
39	2	THE CHANT (WE R) (RIP PRODUCTIONS MIX) RIP	KDF (Kath Dance Force)
40	4	REACH FOR MY HEART (STUDIO 54/NOICE) & Dime Jimmy's Massif	Universal
41	2	MISSING YOU (CURTIS & MOORE MIXES) Cary B. Blythe	Higher State
42	5	CALL ON ME (HIGHER STATE/VICTOR MIBBS/99 ALLSTARS/DILLON & DICKINS/787 LOCKDOWN/SPACEBASE MIXES) Johnny X	Shift
43	4	DO WHAT YOU LIKE/OVERDOSE (PETE WARDMAN MIXES) Pete Wardman	Fresh/Novena
44	2	ADVENTURES IN FREESTYLE Freestyles	Bad Boy
45	10	FEEL SO GOOD Mase	German Peppermint Jam
46	10	HORN/Y/BAD BOY Mousse T	AM-PM
47	5	FREE (M&S REMIXES) Ultra Nate	VC Recordings
48	2	LOST AND FOUND (DANNY TENA/LAJOUE CLAUSSEL/MATT WIN/WASHLEY BEEDLE/SUNSHIP MIXES) D'Note	SS
49	8	HAPPINESS (ERIC KUPPER MIXES) Kamazilla featuring Jocelyn Brown	Jackpot/Sony S3
50	5	NO OTHER LOVE (JONKER/BLUE AMAZON MIXES) Blue Amazon	AM-PM
51	4	STAND UP Love Tribe	Virgin
52	4	TOGETHER AGAIN (TONY HUMPHRIES/DJ PREMIER/JUMMY JAM MIXES) Janet Jackson	Heri Fine
53	4	BASS ODDITY Bass Oddy	Delicious
54	6	THE RIGHT WAY (MOOD I SWAGS/STONEBRIDGE/LOOP DA LOOP/HAM POOLEY MIXES)/MY PERSONALITY (STONEBRIDGE MIX) Eric Gadé	Dedicated
55	7	I CAN'T HELP MYSELF (LUGID/BOY FOF MIXES) Lupid	Media
56	1	THE GROOVE (PALM SKIN PRODUCTIONS/DESO MIXES) Global Communication & The VCF Band	US Strictly
57	1	WHAT'S THE WAY LIKE IT (MIXES) Click	Rhythm
58	1	MY FAMILY DEPENDS ON ME Simone	Hysteria
59	4	SWEET FREEDOM (ERIC KUPPER/ERICHE JONES MIXES) Shawn Christopher	

[commentary]

by alan jones



The club chart is generally dominated by specialist dance acts but this week's top five has a distinctly mainstream look to it, with established pop acts U2, Jamiroquai, the Police and M People all making big debuts or step climbs into the top five. Managing to outpace them all, however, THE HEARTISTS' "Belo Horizonte" roars to number one with the second-highest level of DJ support accorded to any record this year. Of the chasing group, U2 are closest, with "Mofo" climbing 36-2. Despite its success in the clubs - there are excellent house mixes by Matthew Roberts and Johnny Moy and jungle mixes by Rori Zea - "Mofo" is not being released as a single in its own right, playing only a supporting role on the new U2 single "If God Will Send His Angels". Among the chasing group, the highest debuts come from JAMIROQUAI, in at three with "High Times", and M PEOPLE, new at five with "Fantasy Island". The Jamiroquai track is in the Roger Sanchez mix that was premiered on Radio One a couple of months ago, and has been hammered by the S Man himself when he has been substituting for Danny Rampling and Pete Tong on the station. Sanchez is clearly on top form at the moment, as his mixes of the POLICES' "Walking On The Moon" - up 31-4 - also prove. M People, meanwhile, are having one of their biggest club hits with "Fantasy Island", as rebuted by David Morales and MSS, it debuts at number five this week. Morales also mixed THE HEARTISTS' single, and his much-mooted retirement from remaking - announced earlier this year - seems as far away as ever. Each of the top seven records this week has more support than some of the year's weakest number ones including TODD TERRY'S "It's Over Love", which plummets 1-7 even though its support is down less than 15%. Two records which go into reverse gear despite small gains this week are THE DREAM TEEM'S garage groove "The Theme" and ROOD-Y-LER'S "Art Work EP", which tumble 14-17 and 17-18 respectively...Breakers this week: GRAVITY WHEEL, ROSIE GAINES ("I Surrender"), SANDER KLEINBERG, STEVE HURLEY, GANT, CHUMBAWAMBA (The Tin Out remix of "Tubumping"), AFRODAX 101, BLACKSTREET, IRA LEVI, SOLOVE, DAVE PINE, KEITH SWEAT and PROPELLERHEADS/SHIRLEY BASSEY.

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LOGIC BMG

25	JAM
26	HELP
8	DA YA
17	IT'S
29	OPEL
19	TUBI
20	32 EAR
14	33 SOCI
1	34 SUN
21	35 ANG
23	36 AJA
6	37 USE
22	THE
13	38 THE
1	39 I SU
26	40 PUT

Bullered titles

Telephone 0800 237888

the **URBAN CHART** 29.11.97

Compiled by John Peel. This is a chart to complement the **TOP 200** and **TOP 200 R&B**

Pos	Weeks on Chart	Title	Artist	Label
1	10	MISSING YOU EVERYTHING (REMIXES) I CAN LOVE YOU	Mary J. Blige	Universal
2	1	READ MY MIND	Conner Reeves	Wildstar
3	5	WE CAN GET DOWN	Myron	Island
4	18	ALL MY TIME	Paid & Live (featuring Lauryn Hill/Robert Kool Bell)	One World
5	3	FIRM BZ	The Firm	Columbia
6	2	CALL ME	Blackstreet featuring Jay-Z	LaFace
7	13	THE ROOF	Mariah Carey	Def Jam
8	8	PHENOMENON	LL Cool J	East West
9	4	SOCK IT 2 ME	Missy Misdemeanor Elliott	Red Antler
10	6	R U READY	Salt 'N' Pepa	East West
11	20	DANGEROUS	Busta Rhymes	WEA
12	28	IS THIS REAL	Marsha	Puff Daddy
13	14	FEEL SO GOOD	Mase	Columbia
14	34	KNOW MY STEEZ/SO WASSUP?	Goodstar	Universal
15	7	IT'S BEEN A LONG TIME	Rakim	LaFace
16	11	YOU MAKE ME WANNA...	Lilster	Puff Daddy
17	4	SAY'S THE LOW/KNICK IN THE DOOR/GOING BACK TO CALI	Holocaust B.I.G.	Island
18	16	I WANNA BE YOUR LADY/MY EYES	Hinda Hicks	WEA
19	23	WHO'S LOVING MY BABY	Shola Ama	Big Life
20	23	NOTHIN' BUT A PARTY	Kedar/Universal	Universal
21	12	APPLE TREE	Tommy Boy	Tommy Boy
22	15	FEELIN' INSIDE	Columbia	Columbia
23	17	IT'S ALRIGHT QUEEN LATIFAH/IN A MAGAZINE	Puff Daddy	Puff Daddy
24	24	BEEN AROUND THE WORLD/ALL ABOUT THE BENJAMINS	Wildstar	Wildstar
25	21	AIN'T THAT JUST THE WAY	Blackstreet	Universal
27	33	MONEY CAN'T BUY ME LOVEN/HAPPY SONG	Good Groove	Good Groove
28	NEW	NO CHORUS	Michael John Charles	Columbia
29	25	JUST CRUISING	Will Smith	US Island
30	30	FEELIN' YOU	All	Virgin
31	35	GOT 'TIL IT'S GONE	Janet featuring Q-Tip & Joni Mitchell	Columbia
32	NEW	HOW COULD I (INSECURITY)	Bizci	Rhythm Series/Parlophone
33	27	HIZZ'S PARTY	Billy Lawrence	US East West
34	NEW	LIP & DOWN	Celista	Big Life
35	NEW	SPECIAL	East West	East West
36	40	PUT YOUR HANDS WHERE MY EYES COULD SEE	Busta Rhymes	Opaz
37	NEW	CAN'T LEAVE YOU ALONE	Marlene Good	AM-PM
38	NEW	ROXANNE '97	Sling & The Police	Noo Trybe
39	NEW	JUS MEE & U	Luniz	Wild Card
40	NEW	RECORD SHOP EP	Funky DL & DJ Stix	

[commentary]
 by Tony Iversides

MARY J. BLIGE's visit to the UK has obviously paid dividends with a jump to number one for her hefty 'Missing You' double promo pack. Standout cut for me has to be Jermaine Dupri's So So Def mix of 'Everything' which virtually deconstructs the song. PAID & LIVE jump to number four with 'All My Time' courtesy of some ruff r&b mixes from the unlikely source of Mousse T, star of the underground garage scene... Good to see MARSHA's very popular UK offering 'Is This Real' jump up the chart to number 12. However, a real hot tip for future weeks is SHOLA AMA's 'Who's Loving My Baby' at 19 which gives remix team Ignorance an opportunity to show their recent excellent Eternal mix was more than a flash in the pan... BORE THUGS-N-HARMONY have announced their first ever UK date as December 9 at London's Subterania. Tickets are £12.50... Legendary rapper SCHOOLY D has new material out on Ktcher in February linked to cult director Abel Ferrara's new movie 'Blackout'. A single 'The Player (Theme From Blackout)' will be followed by a soundtrack CD... It's going to be clash of the showcases this Tuesday (25) with COMMON and RAHSAAN PATTERSON both choosing that date for their shows. Common will be performing at The Harover Grand earlier in the evening (7.15pm). Meanwhile, following his sell-out show in July, Patterson will be doing a showcase at Subterania at a more regular club time. So get those taxis booked.



Jamiroquai ————— High Times
 Includes Roger Sanchez & Jamiroquai mixes
 Formats: CD1/CD2/12" ————— 01/12/97
<http://www.jamiroquai.co.uk>

Pos	Weeks on Chart	Title	Artist
1	1	PE	Various
2	BAR	2	BAR
3	WIN	3	WIN
4	TOR	4	TOR
5	NEV	5	NEV
6	AIN	6	AIN
7	TELL	7	TELL
8	SMA	8	SMA
9	CRU	9	CRU
10	LET	10	LET
11	SOME	11	SOME
12	YOU	12	YOU
13	WHC	13	WHC
14	IWI	14	IWI
15	FREE	15	FREE
16	AS U	16	AS U
17	CHOI	17	CHOI
18	FIRM	18	FIRM
19	MISS	19	MISS
20	SPIC	20	SPIC
21	STAY	21	STAY
22	6.67	22	6.67
23	BETT	23	BETT
24	RUF	24	RUF
25	LINE	25	LINE

seven the TOP 50 CHART .97

(compiled by alan jones from a sample of more than 100 DJ returns - fax: 0171 921 2881)

[handbag]

[commentary]
by alan jones



TR	UP	DOWN	WKS	TITLE	Artist	Label
1	1	3	3	EVERYTHING SHE WANTS '97	Whitney Houston	Epic
2	3	3	3	LET A BOY CRY	Louise Galt	1st Avenue/Epic
3	2	3	3	LIFT ME UP	Red 5	Big Life
4	4	3	3	SLAM DUNK DA FUNK	S	Multiple
5	7	3	3	ON MY OWN	Peach	RCA
6	6	2	3	BARBIE DOLL	Aqua	Mute
7	5	13	3	PERFECT DAY	Indigo	Universal
8	8	4	3	FREEDOM	Robert Miles featuring Nelly Sledge	Deconstruction
9	10	3	3	911 STAY	M People	M People
10	11	3	3	FANTASY ISLAND	The Course	Brothers
11	12	4	3	BEST LOVE	Discussion	Almighty
12	2	2	3	BEING WITH YOU	Crick	Media
13	35	2	3	THAT'S THE WAY I LIKE IT	U.S.U.R.A.	Malarkey
14	13	6	3	OPEN YOUR MIND	Spice Girls	Virgin
15	12	9	3	SPICE UP YOUR LIFE	UZ	Island
16	39	2	3	MOTICE	Dario G	EMI
17	11	12	3	SUNCHYME	The Space Brothers	Manifesto
18	17	4	3	FORGIVEN (I FEEL YOUR LOVE)	En Vogue	Mute
19	15	5	3	RAINBOWMETERS/IN MY ARMS	Annette Taylor	ZTX
20	16	3	3	UPSIDE DOWN	Alicia B (featuring Maxine Barrie)	Kone
21	18	4	3	DIAMONDS ARE FOREVER	Jamiroquai	Sony S2
22	15	4	3	HARD TIMES	Gina G	EMI
23	14	5	3	EVERY TIME I FALL	Musiq	KDF (Koch Dance Floor)
24	25	2	3	REACH FOR MY HEART	PF Project featuring Ewan McGregor	Positive
25	22	2	3	CHOOSE LIFE	Kamauza featuring Jocelyn Brown	S3
26	28	6	3	HAPPINESS	Parlane	Multiply
27	26	6	3	KEEP YOUR LOVE	Chicore	Xtravaganza
28	24	5	3	LOST YOU SOMEWHERE	The Hearsties	VC Recordings
29	19	3	3	BELO HORIZONTE	Toby Terry presents Shannon	Manifesto
30	41	2	3	IT'S OVER LOVE	Roggy Clappers	Coalition
31	39	7	3	I BELIEVE	Stu & The Police	AM-PM
32	37	7	3	WALKING ON THE MOON/ROXANNE	Coco	Positive
33	34	7	3	I NEED A MIRACLE	Fabulous Baker Boys	Multiply
34	36	7	3	OH BOY	Kimara	President
35	37	7	3	A NIGHT TO REMEMBER	Serious Danger	Fresh
36	38	7	3	DEEPER	Brainbag	Positive
37	35	6	3	GENECHOCIS/NIGHTMARE	Lucid	Delivius
38	39	7	3	I CAN'T HELP MYSELF	Ride-Y-Ler	Blue Banana
39	40	7	3	THE ART WORK EP		

Late November always signals a pause in club promotion, and this year is proving to be no exception. With the average record being taken to clubs four to six weeks before release, the records being worked most actively at present are those scheduled for release either side of the Christmas break – and since there are few of them, there's little room for DJs to play to their audiences. There's so little happening that the Top 10 is merely re-shuffled this week, though **M PEOPLE** deserve an honourable mention for having the week's highest debut, with 'Fantasy Island' entering at number 11. **AQUA's** 'Barbie Girl', **DARIO G's** 'Sunchyme' and **SASHI's** 'Stay all slip slightly' but remain in the top half of the chart after exceptional runs of 13, 12 and 11 weeks respectively. The longest-lasting hit of the year to date is **GALA's** 'Freed From Desire', which spent 23 weeks on the list. **GALA's** follow-up 'Let A Boy Cry' slips 2-3 this week, as **LOUISE's** 'Let's Go Round Again' gains new momentum – it has more support now than it did a fortnight ago when it was number one but **WHAM!'s** 'Everything She Wants' still has an 18% cushion at the top of the chart. The promo of their greatest hits album 'If You Were There...' has now been serviced to DJs, and includes 'Wham! Rap', 'Young Guns', 'Wake Me Up Before You Go-Go', 'I'm Your Man', 'Freedom' and 'Last Christmas'. It's the top breaker this week, and is likely to make a high debut next week, even though it contains no new mixes...

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CHRIS GRAY 'INTELLIGENT EMOTIONS' (FRAGMENTED) (HOUSE)

"Blueprints For Your Mind" kicks-starts this EP from Chicago's Chris Gray. A long build of percussion and Detroit-esque pads leads this one nicely into a old school piano work-out that fits dandy into the minimal arrangement. Nothing much takes place, but it is the general groove that has you begging to return the needle to the beginning. Also check 'Rains Love' and 'Jazmah' for some cool layers of intricate flavours. ●●●● DM

ISB 'DEEPER' (FRESH) (HOUSE)

This wickedly catchy, verging-on-the-corny, tune owes a nod to speed garage and is underpinned by a massive bass sound that, augmented by dubby FX (sweeps, swoops, sireny sounds), is guaranteed to make any club shake to its foundations. Unsurprisingly an Ibiza classic and now doing the business here. ●●●● SD

BAMBOO 'BAMBOOCIE' (VC) (HOUSE)

From the creative talents of Andrew Doc Livingstone, a happy cheery disco number that first appeared on a Bud Ice TV commercial and now due for release. Very commercially aimed without doubt in its original form, but added more club leverage from the excellent Lisa Marie Experience and the more than capable Graeme Park. More likely to do well over the coming festive period for its feelgood factor. ●●●● CF

NAIL 'EP2' (CLASSIC) (HOUSE)

Nail takes 'Dancin' to the chopping-up table for a bit of an old disco knees-up. So much of this stuff has hit the shops in recent months but there are only a handful of producers who manage to do it properly – Nail is one of them. He maintains the essential ingredients of both the funk and most importantly the soul. Here our man lets the music flow without too much editing or over-filtering – the balance is just right. Apparently he only releases one single a year on Classic, so get yer money out fast. You won't be disappointed. ●●●● DM

MAPE SWIFT 'A ROLLA' (WHITE LABEL) (DRUM & BASS)

Forthcoming on Swift's Charged label. 'The One' is already an absolute anthem on the dancefloor and this one is destined to do the same! Starts with steppin' breakz and mystical airy strings. Breakdown enters and is followed by a mad bassline similar to a motorbike revving up! Innovative and powerful, rolling out through the track – massive! ●●●● NB

SOMERE '1 REFUSE (WHAT YOU WANT)' (XL/LOCKED ON) (GARAGE)

Another classic in the making. Nothing too adventurous here but the deep house feel of the original and the moaning vocals make it a treat for garage heads. Mixes come from Industry Standard who go for a more speaking, NY feel and Ramsey & Fen with their jerky cut-up version. Then there's RIP's more

predictable and – dare I say almost jolly – speed garage mix and the rather epic pizzicato house-meets-speed garage romp of the Serious Danger mix. The latter features a delicious wobbly bassline and along with the original are the finest moments on this endearing package. ●●●● BB

GANT 'SOUNDWY BURIAL/ALL NIGHT LONG' (POSITIVA) (GARAGE)

From the same production team that brought you 'Gumma' (187 Lockdown) come two more tracks of pure quality. 'All Night Long' is based around 'Tysanda's 'I Get A Rush', keeping firmly with the groove and funky bassline with dreamy 'All Night Long' vocals. 'Soundwy Burial' has a much deeper feel to it, driven by a dark bassline and crisp percussion and an 'I got what you need' vocal line. Remixes come courtesy of Industry Standard and Soundscape. ●●●● Z

THE DAVE PIKE SET 'MATHAR' (OUTCASTE) (ALTERNATIVE)

Unlikely as it may seem, this superb star funk gem was recorded way back in 1968 by Detroit-born vibraphone player Dave Pike with a trio of German jazz musicians in the Black Forest. A few years ago it became a big underground fave helped by its inclusion on Giles Peterson's 'Talkin' Jazz Vol 2' and a cover version by Indian Vibes which was basically Paul Weller and assorted friends. Now Outcaste is putting out the original as a single for the first time along with some new remixes. Badmarsh's speed garage version really rocks with its marching bassline, although this tends to overshadow the sprinkling of star. The two joint Shri and Badmarsh mixes are closer to the original, underpinning the full star theme with rolling beats and Shri's distinctively vibrant bass. ●●●● AB

LINE	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
	JAM	HELP	DA YA	ITS	OPEP	TUBI	EART	SOCI	SUN	ANG	AJA	USE	THE	SUI	PUT	
16	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	

Bullered titles

INTERNATIONAL FOCUS

US CHARTWATCH

With Usher's *You Make Me Wanna...* ranked second and *We Are Animales: How Do I Live* third — both for the fifth week in a row — Elton John extends his reign at the top of the Hot 100 singles chart. Elton's Something About The Way You Look Tonight/Candle In The Wind 1997 has now been number one for eight weeks, making it the most durable chart-topper there by a Brit since 1983 when the Police were top for eight weeks with *Every Breath You Take*.

They get knocked down, but they get up again... After dipping 7-8 last week, Chumbawamba's *Tubthumping* rebounds 9-6, reaching its new peak primarily because it has moved to the top of the singles chart with an audience of nearly 3M. Their Tubthumper album dips 6-7 but reaches a new sales peak, with scanned sales accelerating from 55,000 to 104,000.

Spice Girls are also making strong progress. *Spice Up Your Life* climbs 18-19 on the singles chart with a bullet, as radio stations finally begin to realise the folly of not playing a single that has been in the Top 20 of the sales chart for four weeks. The extra exposure afforded to *Spice Up Your Life* has an invigorating effect on *Spiceworld*, which holds at eight on the album chart but achieves a whopping 22% increase in sales, up from 83,000 to 101,000. When *Spice* was released in February it had a first week sale of 62,000, climbing to 89,000 the following week. This week *Spice* sells 18-19. Spice Girls thus have two albums in the Top 20 at the same time — the first time this has been done by a British act since 1975, when Elton John's Rock Of



The Westies debuted at number one to join Captain Fantastic & The Brown Dirt Cowboy in the winners' circle.

Taking over at the top of the album chart from a flagging Mase, whose *Harlem World* drops 1-5, Barbra Streisand's *Higher Ground* sold more than 207,000 copies last week, considerably more than the 121,000 her last album — *Back To Broadway* — sold when it debuted at number one in 1993. It's her eighth number one album, a record for a woman, in 14 releases, and must be her 37th million seller to become her fifth million seller Stateside.

The same chart is host to two new entries by Brits. Ozzy Osbourne's retrospective *The Ozman Cometh* bows in at 13 while *Bush* fans are clearly underwhelmed by their cancelled *Deconstructed*, which debuts at 31 after selling fewer than 40,000 copies. Their previous two albums, *Sixteen Stone* and *Razorblade Suitcase*, both topped the chart, selling 6m and 5m copies respectively.

Back on the singles chart, the only British climbers are Gary Barlow (48-44), while Donna Lewis, Olive and Jamiroquai hold at 57, 58 and 100 respectively.

Alan Jones

UK WORLD HITS

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

AUSTRALIA

1	TUBTHUMPING	Chumbawamba	EMI
2	SOMETHING/CANDLE IN THE WIND '97	Elton John	Mercury
3	DA YA THINK I'M SEXY	N-Trance/D. Stewart	Festival
5	SPICE UP YOUR LIFE	Spice Girls	Virgin
9	BITTER SWEET SYMPHONY	The Verve	Virgin
		Source: ARIA	

NETHERLANDS

1	SOMETHING/CANDLE IN THE WIND '97	Elton John	Mercury
2	SPICE UP YOUR LIFE	Spice Girls	Virgin
3	SUNSHINE	Dario G	WEA
4	DA YA THINK I'M SEXY	N-Trance/D. Stewart	Zomba
5	TUBTHUMPING	Chumbawamba	EMI
		Source: Dutch Top 100	

SPAIN

1	CANDLE IN THE WIND '97	Elton John	Mercury
2	JUST FOR YOU	Paulina Rubio	Virgin
3	STAND BY ME	Oasis	Columbia
4	SOMETHING ABOUT THE WAY...	Elton John	Mercury
5	JUST FOR YOU	M People	BMG
		Source: IFPI	

GERMANY

1	SOMETHING/CANDLE IN THE WIND '97	Elton John	Mercury
2	SUNSHINE	Dario G	WEA
3	TUBTHUMPING	Chumbawamba	EMI
4	SPICE UP YOUR LIFE	Spice Girls	Virgin
5	USELESS	Dagmar Friebo	Mute
		Source: Media Control	

SWEDEN

1	SOMETHING/CANDLE IN THE WIND '97	Elton John	Mercury
2	SPICE UP YOUR LIFE	Spice Girls	Virgin
3	TUBTHUMPING	Chumbawamba	EMI
4	DA YA THINK I'M SEXY	N-Trance/D. Stewart	Scanadanwian
5	IVANNA BE THE ONLY ONE	Elisabel	EMI
		Source: SVEPP	

DENMARK

1	SOMETHING/CANDLE IN THE WIND '97	Elton John	Mercury
2	SPICE UP YOUR LIFE	Spice Girls	Virgin
3	DA YA THINK I'M SEXY	N-Trance/D. Stewart	Scanadanwian
4	SUNSHINE	Dario G	WEA
5			
		Source: IFPI	

ARTIST PROFILE: MIDGE URE

Vienna may have marked his commercial peak, but it's Switzerland and one of that country's most famous composers that Midge Ure is previous chart fortunes.

Almost 17 years after *Joe Dolce* denied the name slot in classic the number one slot in the UK, it is suddenly again on the Scottish artist's side thanks to his involvement in a worldwide TV and cinema campaign being undertaken by watchmakers Swatch.

The company has taken a little-known track called *Breathe*, which was first issued by Arista on an album of the same name in March 1996, for use in a new promotion which has already been shown in continental Europe and is now spreading around the globe.

Even at this early stage its commercial effects are being felt with the single currently number one in Italy and the album presently showing at number six. Gary Sappington, BMG's director of international media relations in New York, says, "The advertising spots have created a huge response from fans in Italy. People started calling radio stations asking to hear the Swatch song and it snowballed from there."

The current response to the track is in total contrast to when it was first issued. Heinz Henn, BMG's senior vice president of international marketing, recalls: "The first time it did absolutely zero because we couldn't get any radio support. It's now the biggest airplay single of the year in Italy."

Ure has the intervention of one Nicholas G Hayek, chairman and CEO of Swatch's



holding company SMH, to thank for his revival. An ad agency working for Swatch saw Hayek a copy of *Breathe* and when he heard it insisted it would be the track featured in the company's new campaign. Sappington says, "The beauty of it is the music is used uninterrupted without any voiceover on the ad so it really has a good chance of coming through."

To capitalise on his new-found exposure, Ure is undertaking a promotional visit to Italy in December. BMG is looking to put together a European date for January and February, while the album is being promoted worldwide, including in the UK later this year, as the Swatch ad is shown.

Sappington says, "Corporations don't always need to go with people like the Spice Girls and it's good to know there are still companies out there who go just on musical value..."

TRACKWATCH: MIDGE URE

- *Breathe* part of worldwide Swatch campaign
- Single number one in Italy
- Album at six in Italy chart
- Albums being promoted around the world to tie-in with campaign

THE PEPSI CHART

Rank	Title/Artist	Label	Rank	Title/Artist	Label
1	PERFECT DAY	Virgin	21	TUBTHUMPING	Chumbawamba
2	BARBIE GIRL	Atlantic	22	JUST FOR YOU	M People
3	WHO KNOWS MY WINGS	Spice/Heaven	23	BETTER DAY	Oasis
4	TORN	Mercury	24	THE DRUGS DON'T WORK	Verve
5	NEVER EVER	Sony	25	SPICE UP YOUR LIFE	Spice Girls
6	AIN'T THAT JUST THE WAY	Mercury	26	I WILL COME TO YOU	Henson
7	TELL HIM	Mercury	27	BABY CAN I HOLD YOU TONIGHT	Reprise
8	SMACK MY BITCH UP	Profile	28	FREE TIME	Capitol
9	CRUSH ON YOU	Atlantic	29	STAND BY ME	Oasis
10	LET'S GO ROUND AGAIN	London	30	I SAY A LITTLE PRAYER	Oasis
11	OPEN ROAD	Capitol	31	NEVER GONNA LET YOU GO	The Waiters
12	AS LONG AS YOU LOVE ME	Mercury	32	EARTHQUAKE	Capitol
13	YOU SEXY THING	Mercury	33	YOU'VE GOT A FRIEND	Mercury
14	SUNSHINE	WEA	34	WHO'S LOVING MY BABY	Mercury
15	RAINCLOUD	Capitol	35	FREEDOM	Mercury
16	STAY	Mercury	36	DON'T SPEAK	Mercury
17	ANGEL OF MINE	Mercury	37	WHAT YOU SAY	Mercury
18	SOMETHING ABOUT THE WAY...	Mercury	38	FASTLOVE	Mercury
19	PUT YOUR ARMS AROUND ME	Mercury	39	WALKIN' ON THE SUN	Mercury
20	HELP THE AGED	Mercury	40	CHOOSE LIFE	Mercury

VIRGIN RADIO CHART

Rank	Title/Artist	Label	Rank	Title/Artist	Label
1	URBAN HYMNS	The Verve	21	BBC SESSIONS	Lee Zappella
2	LIKE YOU DO... THE BEST OF	Lightning Seeds	22	NATURE CALLS	Bluebird
3	PAINT THE SKY WITH STARS - THE BEST OF	Enya	23	PORTSHADE	Parlophone
4	RELOAD	Mercury	24	WHAT'S THE STORY	MORNING GLORY
5	WHITE ON BLONDE	Mercury	25	HOLGOM	Capitol
6	LEMON LEAD - THE VERY BEST OF	Parlophone	26	TALK ON CORNERS	The Cars
7	THE VERY BEST OF	Long The Police	27	TELLIN' STORIES	The Charlatans
8	QUEEN ROCKS	Parlophone	28	DO IT YOURSELF	Capitol
9	BE HERE NOW	Mercury	29	DESTINATION ANYWHERE	Jan Jan
10	STUPID STUPID STUPID	Black Box	30	WANTER YOU WANT	THE KEY BEST
11	THE BIG PICTURE	Capitol	31	TRAVELLING WITHOUT MOVING	Jamiroquai
12	MARCHING ALREADY	Capitol	32	LUSTRA	Mercury
13	SHERYL CROW	Shelby	33	DEFINITELY MAYBE	Capitol
14	OK COMPUTER	Parlophone	34	GALORE - THE SINGLES 1987-1989	The Cure
15	THE MAIL FILE - THE BEST OF	Janet Jones	35	JUGGLE LITTLE PILL	Mercury
16	THE BEST OF 1990-1994	Dave Navro	36	STOOD	Mercury
17	SO FAR... THE BEST OF	Shirley Danderson	37	PETER COX	Capitol
18	MAVERICK A STRIKE	Capitol	38	BLUR	Mercury
19	THE VERY BEST OF	The Jam	39	GREATEST HITS - VOLUME III	Mercury
20	LOVE SONGS	Elton John	40	PIECES OF YOU	Capitol

R&B SINGLES

The Last Title	Artist	Label/Cat. No. (Distributor)
1 NEVER EVER	All Saints	London CD/LONDON 407 (F)
2 AIN'T THAT JUST THE WAY	Lutricia McNeal	Wildstar CD/COSTAS 2907 (W)
3 WHO'S LOVING MY BABY	Shola Ama	Freakeater/WEA CD/WEA145 CD (W)
4 FIRM BIZ	Firm featuring Dawn Robison	Columbia CD 6631612 (SM)
5 R U READY	Sally H Pezza	ffrr CD/FCOP 302 (F)
6 MISSING YOU	Martie Maguire	MCA CD/MCSTO 40071 (BMG)
7 SOCK IT 2 ME	Missy 'Madameamour' Elliott	East West E 88097 (W)
8 IT'S GREAT WHEN WE'RE TOGETHER	Finley Quayle	Epic CD 8653382 (SM)
9 EARTHBOUND	Connie Reeves	Wildstar CD/CDWLD 2 (W)
10 NEVER GONNA LET YOU GO	Tina Moore	Delirious 7421511051 (BMG)
11 APPLE TREE	Erykah Badu	Universal CD/UNO 96150 (BMG)
12 ANGEL OF MINE	Eternal	1st Avenue/EMI CD/CEM 493 (E)
13 JUNGLE BROTHER	Jungle Brothers	Gee Street GEE5000450 (P)
14 NO DOUBT	702	Motown 8607251 (F)
15 HOW COULD AN ANGEL BREAK MY HEART	Toni Braxton with Kenny G	LaFace CD/L422150302 (BMG)
16 THE ONE I GAVE MY HEART TO NOT LIKE FRE	Aaliyah	Atlantic AD 10177 (W)
17 INVISIBLE MAN	98 Degrees	Motown CD 8607062 (F)
18 NOTHIN' BUT A PARTY	Truce	Big Life BLRT 138 (P)
19 MEN IN BLACK	Willi Smith	Columbia CD 8649882 (SM)
20 FEELIN' INSIDE	Bobby Brown	MCA MCST 40697 (BMG)
21 PHENOMENON	LL Cool J	Def Jam/Mercury 9681171 (F)
22 I SAY A LITTLE PRAYER	Diana King	Columbia CD 8651472 (SM)
23 I'LL BE MISSING YOU	Puff Daddy & Faith Evans	Puff Daddy/Arista CD 42323842 (BMG)
24 RAINCLOUD	Lighthouse Family	Wild Card/Polystar CD 5717332 (F)
25 BEEN AROUND THE WORLD	Puff Daddy & The Family	Puff Daddy/Arista CD 42323842 (BMG)
26 STOMP	God's Property	B-tive Music INT 96509 (BMG)
27 IT'S ALRIGHT	Queen Latifah	Tommy Boy TBV402 (W) (S)
28 NIGHT NURSE	Sly Asa/Rhipe featuring Smokey Fresh	East West EW 02931 (W)
29 I BELIEVE I CAN FLY	R Kelly	Jive JIVE7 415 (P)
30 WE CAN GET DOWN	Myron	Island Black Music 1285 677 (F)
31 FIX	Blackstreet	Interscope CD/JNO 97521 (BMG)
32 SUNSHINE	Jay-Z featuring Babyface & Frey Brown	Northwestside 14216301 (BMG)
33 BIG BAD MAMMA	Foxy Brown/Dina Hill	Def Jam 5749781 (F)
34 I'M LEAVIN' U (GOTTA GO, GOTTA GO)	Scotory Collins featuring MC Lyte	WEA 398420440 (W)
35 NO MONEY MO PROBLEMS	The Notorious B.I.G. featuring Method Man	Puff Daddy/Arista CD 42323842 (BMG)
36 PLEASURE DOME	Soul II Soul	Island 1215869 (F)
37 OOH LA LA	Cocozi	Tommy Boy CD/TBOC 798 (W) (S) (C)
38 YOU'RE THE ONE I LOVE	Shola Ama	Freakeater/WEA CD/WEA 121CD1 (W)
39 C U WHEN U GET THERE	Cocozi featuring DJ Toney	Warner Bros CD/TBOC 785 (W) (S) (C)
40 4 SEASONS OF LONELINESS	Boyz II Men	Motown CD 8606392 (F)

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

DANCE SINGLES

The Last Title	Artist	Label/Cat. No. (Distributor)
1 SMACK MY BITCH UP	The Prodigy	XL Recordings XL2 90 (W)
2 JUNGLE BROTHER	Jungle Brothers	Gee Street GEE 500046 (C) (W) (P)
3 AJARE	Way Out West	Deconstruction 741215123 (BMG)
4 I SURRENDER	Rozie Gaines	Big Bang TB8ANC 2 (TRC) (W)
5 THE CHANT (WE R/RIIP PRODUCTIONS)	RIP Productions	Satellite 7421534021 (BMG)
6 GUNMAN	187 Lockdown	East West EW 1407 (W)
7 SOCK IT 2 ME	Missy 'Madameamour' Elliott	East West E 88097 (W)
8 PRESSURE	Urban Spiritz	Jive House JIVECD446 (P)
9 BROWN PAPER BAG	Renzi Size/Reprazent	Talkin Loud TLX 28 (F)
10 20 HZ (NEW FREQUENCIES)	Capricorn	RBS RS 97126 (S) (W) (P)
11 OH BOY	Fabulous Baker Boys	Multiply 12MULTY 28 (TRC) (W)
12 BENEDICTUS/NIGHTMARE	Beardug	Positive 12TV 86 (E)
13 LOVE, PEACE AND GREASE	BT	Perfecto PERF1531 (W)
14 PEACE LOVE & UNITY	DJ Hypé	True Playaz's TPR 001 (W) (V) (L)
15 PLEASURE DOME	Soul II Soul	Island 1215869 (F)
16 CHOOSE LIFE	FF Project featuring Ewan McGregor	Positive 12TV 94 (E)
17 CASINO	Spring Heel Jack	Trade 2head 12TR200912 (W)
18 NOTHIN' BUT A PARTY	Truce	Big Life BLRT 138 (P)
19 25 ALPHA	E-Z Rollers	Moving Shadow SHAD00W1415 (S) (D)
20 SHINDO	Jon The Derrist	Additive 12ADD01 (W) (S) (C)
21 HAPPINESS	Kansas featuring Jaclyn Brown	Sony SK 4811 (S) (C)
22 ROCK THE FUNKY BEAT	Natural Born Childers	East West EW 1387 (W)
23 STRONGHOLD	Technical Itch	Moving Shadow SHAD00W116 (S) (D)
24 ULTRAFUNKULA	Armand Van Helden	ffrr FX 317 (F)
25 IT'S ALRIGHT	Queen Latifah	Tommy Boy TBV402 (W) (S) (C)
26 HOLD YOUR HEAD UP HIGH	Boris Dlugosz presents Boom	Positive 12TV 79 (E)
27 EASY (I CAN DO IT)/EINSTEIN	Huff Pledge	Catch CAT12014 (M) (P)
28 GABRIEL	Roy Davis Jr featuring Poets Everett	XL Recordings XL2 80 (W)
29 I BELIEVE 97	Huggy Choppers	Catfish COLA 027 (W) (S)
30 A LOVE SUPREME	Balistic Brothers	Soundboy 12SB000 (W) (S) (C)

DANCE ALBUMS

The Last Title	Artist	Label/Cat. No. (Distributor)
1 BROWN PAPER BAG	Renzi Size Reprazent	Talkin Loud TLX008 (P)
2 HARLEM WORLD	Mase	Arista 8612303701861220174 (BMG)
3 YOU KNOW MY STEEZ	Gang Starr	Chopemmo 12C00L000 (E) (M)
4 18TH LETTER	Rekim	Universal U253139 (S) (C) (BMG)
5 METALHEAD PRESENTS PLATINUM BREAK 2	Various	ffrr 820982 (P)
6 NEW FORMS	Renzi Size Reprazent	Talkin Loud 5045015098334 (P)
7 THE ANNUAL III - PETE TUNNEY & BOY GEORGE	Various	Ministry Of Sound - JANNAMC 97 (E) (M) (S) (C)
8 COLOURS	Adam F	Positive 82172518217254 (E)
9 FIRM	Firm	Interscope CD 8606392 (F)

SPECIALIST CHARTS

29 NOVEMBER 1997

Who's releasing what and when?
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VIDEO

This	Last	Artist/Title	Label/Cat No	16	6	WINNIE THE POOH'S MOST GRAND ADVENTURE	Walt Disney DVD 20902	1	1	CLIFF RICHARD & CAST/Sheffield Video Collection VCL2135	Video	Video	Cat No	
1	1	MATILDA	Columbia TriStar CVT4527V	17	8	101 DALMATIANS	Walt Disney DVD1414	2	2	ANIEL/DONNELL/The Gospel/Show 'Em How To Dance	Video	Video	VAL 41380	
2	NEW	BROOKSIDE - THE LOST WEEKEND	PolyGram Video 047643	17	17	BILLY COLVILLE - TWO NINE NINE STAND LIFE	VAL 047423	3	2	MICHAEL BATES/Levi's/Of The Dance	Video	Video	VAL 41380	
3	2	EVITA	Ev EVS 0226	18	18	CASPER - A SPIRITED BEGINNING	Fox Video 41725	4	3	BACKSTREET BROTHERS/Levi's/Behind The Scenes	Video	Video	PMG16610302	
4	3	STAR WARS - TRILOGY	Fox Video 5047W	26	20	MURRAY'S MAGIC MOMENTS	Arizon AST1045	5	4	MANSON/ha, New J/Heidi D/Heaven	Video	Video	VMG 020840	
5	5	JUMANJI	Columbia TriStar CTR0429	21	20	JINGLE ALL THE WAY	Fox Video 41525	6	4	BOYZONE/Somebody Else	Video	Video	VMG 020840	
6	8	SPACE JAM	Warner Home Video 1014372	22	7	THE BLACK CAULDRON	Walt Disney DVD1642	7	3	SPICE GIRLS/Spice-Official Video Volume 1	Video	Video	Virgin VDC2045	
7	12	EMMANELLE - THE DINGLES DOWN UNDER	Columbia TriStar CTR0693	24	NEW	EDDIE CCZARD - GLORIOUS	VAL 0476543	8	7	WOODPACKERS/Essexford	BMG Video 742244553	Video	Video	BMG 020840
8	NEW	JERRY MAGUIRE	Warner Home Video 1014373	25	25	BRASSER OFF	VideoFilm 4 W0219	9	5	911/The Journey So Far	Video	Video	Virgin VDC2045	
9	NEW	CONDUCTION STREET - VIVA LAS VEGAS!	Warner Home Video 1014374	25	25	ROTT CHUBBY BROWN - OBSCURE AND NOT HEARD	PolyGram Video 0476188	10	6	FOSTER AND ALLEN/Foster & Allen	Telstar Video VTE1078	Video	Video	Virgin VDC2045
10	13	THE NUTTY PROFESSOR	BMG Video 742550083	26	21	SENSE AND SENSIBILITY	Columbia TriStar CTR12433	11	8	WET WET WET/Playing Away At Home/Telstar Video VTE1092	Video	Video	Virgin VDC2045	
11	18	BOTTOM LINE 3 - HOOIGANG'S ISLAND	DIC Video VWR0241	26	21	CLIFF RICHARD & CAST/Sheffield	Video Collection 24135	12	7	PETER ANDER/Leo	PolyGram Video 0500130	Video	Video	Virgin VDC2045
12	11	MAAS ATTACKS!	Warner Home Video 1014376	28	28	WHEN WE WERE KINGS	PolyGram Video 0500130	13	6	RUNING/Live At Striving Castle	PolyGram Video 0505393	Video	Video	Virgin VDC2045
13	14	TELEBUBBLES - HERE COME THE TELEBUBBLES	BBC BR076186	29	30	THEY THINK IT'S ALL OVER - FULL THROTTLE	BBC BR076282	14	9	LIVE CAST/RECON/Leo/Monster's Concert	Video Collection 02628	Video	Video	Virgin VDC2045
14	4	OLIVER & COMPANY	Walt Disney DVD4030	30	23	WIZARD OF OZ	Warner Home Video S25301	15	11	ONE NIGHT ONLY	Tom Jones Arista 01643	Video	Video	Virgin VDC2045
15	15	TELEBUBBLES - DANCE WITH THE TELEBUBBLES	BBC BR076291	30	23	WIZARD OF OZ								

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	JAMES BOND THEME	Moby	Mute COMUTE 210 (VDISC)
2	2	AS LONG AS YOU LOVE ME	Backstreet Boys	Jive JIVECD 434 (P)
3	NEW	5.6.7.8	Steps	Jive JIVECD 438 (P)
4	NEW	AMERICA (I LOVE AMERICA)	Fuji Intonation	Sugar Daddy COSTR008 (P)
5	4	LONELY	Peter Andre	Mushroom MUSH 11620 (3MV/P)
6	9	STAND BY ME	Oasis	Creative CRECD 278 (3MV/V)
7	3	DEEPER	Delirious?	Funisart? CFXURY 4 (LP)
8	NEW	SPEED AT THE SOUND OF LONELINESS	Alabama 3	Elemental ELEMCD051 (P)
9	5	SUNDANCE	Sundance	Resect CORACT 10 (V)
10	7	TRAFFIC	Stereophonics	V2 VR 500949 (3MV/P)
11	8	A LIFE LESS ORDINARY	Ash	Infectious INFECT 506D (VDISC)
12	6	WORDS	Paul Van Dyk featuring Toni Holiday	Deviant DVM7 862CDS (V)
13	NEW	GOODBYE	Concrete HWN71CD (3MV/P)	Trade 2/Island TRDCD012 (V)
14	11	STEP INTO MY WORLD	Hurricane #1	Creative CRECD 278 (3MV/V)
15	NEW	CASINO	Spring Heel Jack	Trade 2/Island TRDCD012 (V)
16	12	TELLIN' STORIES	The Charlatans	Beggars Banquet BBQ 318CD (VDISC)
17	13	THE AGE OF LOVE	Scotter	Club Tapes 060405 (LP)
18	17	OH LA LA LA	2 Emissa	Club Tapes 060475 (LP)
19	10	HOT SHOT '97	Karen Young	Distinctive DISNCD 30 (P)
20	23	WHAT EVER	Oasis	Creative CRECD 196 (3MV/V)

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	2	BACKSTREET'S BACK	Backstreet Boys	Jive CHIP 186 (P)
2	1	BE HERE NOW	Oasis	Creative CRECD 219 (3MV/V)
3	6	HOMECENTRIC	Bark	One Little Indian TPLP 71CD (P)
4	3	TELLIN' STORIES	The Charlatans	Beggars Banquet BBQCD 190 (RTM/VDISC)
5	4	(WHAT'S THE STORY) MORNING GLORY?	Oasis	Creative CRECD 189 (3MV/V)
6	7	L.I.F.E. (LOVE IS FOREVER)	Billy Ocean	Jive BOCD 2 (P)
7	NEW	LIKE TO SCORE	Mute CDSTUMM168 (3MV/V)	
8	8	STOOSH	Stink Anaisie	One Little Indian TPLP 85CD (P)
9	10	DEFINITELY MAYBE	Darius	Creative CRECD 189 (3MV/V)
10	12	WOW GETS AROUND	Stereophonics	V2 VR 100038 (3MV/P)
11	5	ONE DAY AT A TIME	Symposium	Infectious INFECT 490CD (3MV/P)
12	NEW	SING A POWERFUL SONG	The Saw Doctors	Shantown SANOCD030 (3MV/P)
13	11	THE CROCK OF GOLD	Shane MacGowan And The Popes	TVT MAC236 2CD (3MV/P)
14	9	ECHO ECD	Primal Scream	Creative CRECD 224 (3MV/V)
15	23	ALL THAT I AM	Jimi Smokey	Jive CHIP 183 (P)
16	22	COMING UP	Joe	Nude 465192 (3MV/V)
17	18	WANDERING POINT	Primal Scream	Creative CRECD 178 (3MV/V)
18	15	BETTER LIVING THROUGH CHEMISTRY	Fat Boy Slim	Skin BRASSIC 2CD (3MV/V)
19	17	DEATH TO THE PIXIES	Pixies	4AD DAD 7011CD (VDISC)
20	13	FAR FROM THE MADDENING CROWDS	Chicane	Xtravaganza/Edel 069312 EXT (P)

COUNTRY

This	Last	Title	Artist	Label (distributor)
1	NEW	LOVE SONGS	Kenny Rogers	Virgin KENNYCD 1 (E)
2	1	FURTHER DOWN THE ROAD	Charlie Lawrence/Borgh	Rite RTZCD 0085 (P)
3	2	SONGS OF INSPIRATION	Daniel O'Donnell	Rite RTZCD 709 (P)
4	NEW	COME ON OVER	Shania Twain	Mercury 314596032 (P)
5	3	YOU LIGHT UP MY LIFE	Leann Rimes	Carb/Hit Label CTRC096 (3P/P)
6	4	BLUE	Leann Rimes	Carb/Hit Label CTRC098 (3P/P)
7	8	THE OTHER SIDE	Wynonna	Carb/Hit Label CTRC098 (3P/P)
8	5	WTFY YOU IN MIND	Charlie Landsborough	Rite RTZCD 0618 (P)
9	NEW	IF I DON'T SAY THE NIGHT	Mindy McCready	BNA 742152802 (BMG)
10	11	LONG STRETCH OF LONESOME ME	Patty Loveless	Eric 489822 (SM)
11	7	TIMELESS	Daniel O'Donnell & Mary Duff	Rite RTZCD 707 (P)
12	6	EVOLUTION	Martina McBride	RCA 07863751 (BMG)
13	13	LET ME IN	Chely Wright	MCA Nashville MCD 19003 (BMG)
14	12	IN PIECES	Garth Brooks	Liberty CDS57 2212 (E)
15	7	CARRYING YOUR LOVE WITH ME	George Strait	MCA Nashville MCD 19003 (BMG)
16	14	NO FENCES	Garth Brooks	Liberty CDS7 195632 (E)
17	15	SO LONG SO WRONG	Alicia Keys & Union Station	Ronin/Rodriguez (BMG)
18	18	MUSIC FOR ALL OCCASIONS	Mavericks	MCA MCD 11334 (BMG)
19	9	SUNDAY MORNING TO SATURDAY...	Matraca Berg	Rising Tide RTD5347 (BMG)
20	15	THE WOMAN IN ME	Shania Twain	Mercury 522862 (E)

MID PRICE

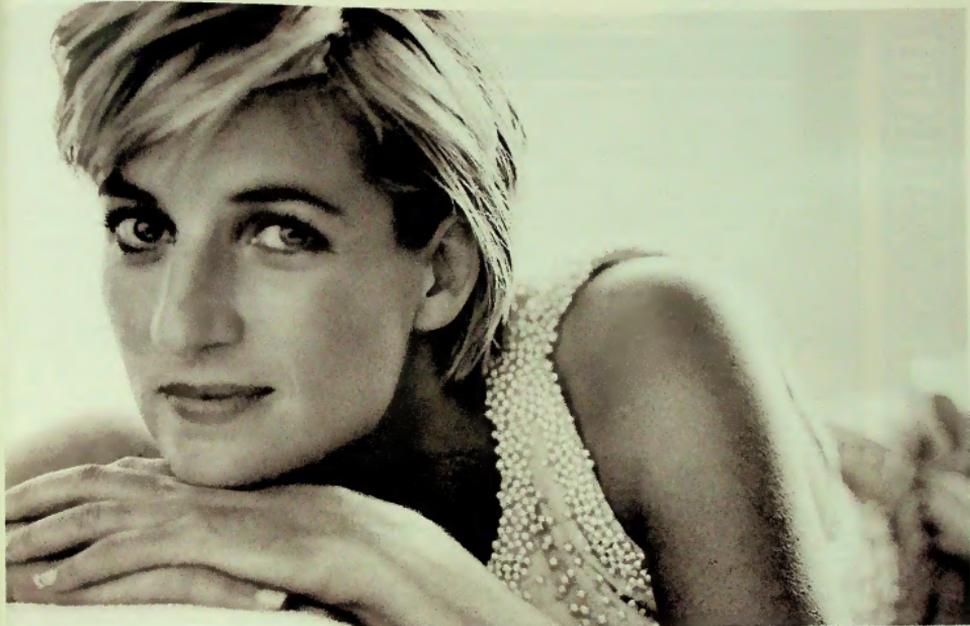
This	Last	Title	Artist	Label (distributor)
1	NEW	THE WORST ALBUM IN THE WORLD... EVER!	Shirleybass	East West 594070512 (W)
2	3	ONE DAY AT A TIME	Symposium	Infectious INFECT490 (VDISC)
3	1	PAUL HONEY	Radiohead	Parlophone CDPCS 7360 (E)
4	2	BROTHERS IN ARMS	Dixie Strait	Vertigo 424492 (P)
5	10	TRACY CHAPMAN	Tracy Chapman	Elektra EKT440 (W)
6	NEW	TRANSFORMER	Lou Reed	RCA NRG306 (BMG)
7	9	SOUTHSIDE	Texas	Mercury 6381712 (P)
8	NEW	STONE ROSES	Stone Roses	Silverstone DRECD 502 (P)
9	4	PLEASED TO MEET YOU	Sleeper	Indelent SLEPCD016 (BMG)
10	8	HUNKY DORY	David Bowie	EMI CDFF191432 (E)
11	NEW	ELEGANT SLUMMING	M People	Deconstruction 74321166782 (BMG)
12	10	CHRISTMAS WITH DANIEL	Daniel O'Donnell	Rite RTZCD 704 (P)
13	5	SECOND COMING	Stone Roses	Rite RTZCD 2450 (BMG)
14	11	ROBSON & JEROME	Robson & Jerome	RCA 74212392 (BMG)
15	12	BRODIE OVER TROUBLED WATER	Simon & Garfunkel	Columbia 462482 (E)
16	NEW	HEART & SOUL	Various Artists	Ciffen CRM4832 (E)
17	13	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GFD 2141 (BMG)
18	NEW	NEVER MIND THE BOLLOCKS	Sex Pistols	Virgin CDVX 2266 (P)
19	NEW	TAPESTRY	Carole King	Columbia CD 33118 (SM)
20	NEW	WOODFACE	Crowded House	Capitol CDSET 2144 (E)

ROCK

This	Last	Title	Artist	Label (distributor)
1	1	QUEEN ROCKS	Queen	Parlophone 623912 (E)
2	5	STODSH	Stunk Anaisie	One Little Indian TPLP 85CD (P)
3	3	REMASTERS	Led Zeppelin	Affinity 7567946152 (W)
4	8	DESTINATION ANYWHERE	Jon Bon Jovi	Mercury PHCR 1529 (P)
5	7	TRAGIC KINGDOM	No Doubt	Interscope (IND 3063) (BMG)
6	6	HIMROD	Green Day	Reprise RSCD27962 (W)
7	2	THE OZZMAN COMETH - THE BEST OF	Ozzy Osbourne	Eric 487262 (SM)
8	10	EXPERIENCE HERETH - THE BEST OF	Jimi Hendrix	Telstar TV TTVC0 250 (V)
9	NEW	NEVERMIND	Nirvana	Geffen DGC0 2425 (BMG)
10	NEW	LOW	Kenny G	Sony DCS 488942 (SM)

JAZZ & BLUES

This	Last	Title	Artist	Label (distributor)
1	1	DEUCES WILD	B.B. King	Universal MCD1122 (BMG)
2	2	BAQUIZM	Enkhai Bada	MCA UD 5327 (BMG)
3	4	FEELING GOOD - THE VERY BEST OF	Nina Simone	PolyGram CD 5225932 (P)
4	3	THE NEW JAZZ ALBUM	Various Artists	PolyGram CD 5333212 (P)
5	5	IMAGINARY DAY	Pat Metheny Group	Warner Brothers 53674972 (BMG)
6	6	INTO THE BLUE - SAMPLER	Various Artists	Blue Note BLUESCD69 (E)
7	9	RING OF BLUE	Miles Davis	Columbia CK 6883 (SM)
8	NEW	BKATHELESS	Kenny G	Arista 782116642 (BMG)
9	8	THE MOMENT	Kenny G	Arista 782116532 (BMG)
10	7	ESSENTIAL ELA	Ela Fitzgerald	Warner/PolyGram CD 523902 (P)



DIANA, PRINCESS OF WALES · TRIBUTE

QUEEN · GEORGE MICHAEL · ANNIE LENNOX · SINEAD O'CONNOR · PASSENGERS / PAVAROTTI · BRYAN FERRY
PAUL McCARTNEY · ERIC CLAPTON · R.E.M. · BRUCE SPRINGSTEEN · NEIL FINN · THE PRETENDERS
ROD STEWART · PETER GABRIEL · ENYA · BARBRA STREISAND · RED HOT R+B ALL STARS · ARETHA FRANKLIN
PUFF DADDY · CELINE DION · MICHAEL JACKSON · WHITNEY HOUSTON · DES'REE · MARIAH CAREY · SEAL
DIANA ROSS · BEE GEES · TONI BRAXTON with KENNY G · TINA TURNER · CLIFF RICHARD · SPICE GIRLS
GLORIA ESTEFAN · SIMPLY RED · MICHAEL BOLTON / PLACIDO DOMINGO · LESLEY GARRETT · CHICKEN SHED

TV - Specials on News At Ten, GMTV, Big Breakfast, This Morning, Newsnight, Sky News,
Cliff Richard performing 'All That Matters' on The National Lottery Show

PRESS - Features, reviews and news pieces in all National Daily Newspapers and Monthly Music,
Lifestyle & Women's titles.

MARKETING CAMPAIGN

PRESS - £300,000 campaign with advertisements in all National Daily Newspapers, Monthly Music,
Lifestyle & Women's titles.

RADIO - £35,000 campaign with 30 second adverts on Network Chart Show, Capital Radio, Virgin Radio, Atlantic 252,
Classic FM, Talk Radio UK, Heart FM, Melody FM, Metro, BRMB, Piccadilly, Clyde, Broadland, etc.

TV - £200,000 campaign with 30 second adverts on National GMTV, Carlton, Central TV, Yorkshire/Tyne Tees

POSTER CAMPAIGN - £123,000 campaign utilising National 48-sheet billboard sites, 6-sheet poster sites,
4-sheet poster sites including London Underground, Train Stations and British Rail Terminals throughout December

CD - VVR1001052 MC - VVR1001054 MINIDISC - 4893338

RELEASED 1ST DECEMBER 1997

DISTRIBUTED BY 3MV / PINNACLE

PROCEEDS FROM THE SALE OF THIS ALBUM GO DIRECTLY TO THE DIANA, PRINCESS OF WALES MEMORIAL FUND

FRONTLINE

ON THE ROAD

BEHIND THE COUNTER

WILLIAM HILEY, Andy's Records, Oldham

"Singles business has been brisk on the back of Perfect Day and Steve Houghton and we've also shifted quite a few of Louise and The Prodigy. We always do well with Celine Dion and demand for her new album has given the single a new lease of life. Now! 36 got off to a very strong start on Monday and once again looks set to be our top seasonal compilation. Video sales are beginning to pick up and heaps of pre-release enquiries translated into solid sales for Brassed Off, released by VCI this week. The Brookside video Lost Weekend sold out by 11am on Saturday and we're now waiting for new stock to come in. Once again comedy is going to be big for us this Christmas with Billy Connolly, Roy Chubby Brown and Only Fools And Horses heading the pack. On the music front we're still banking on the Spice Girls. We reckon they should hold out until Christmas and the forthcoming feature film will give them a boost."

Debbie Mellors, Fullforce rep for central London

"Christmas has really started. We're extremely busy this week because we've got Aaron Carter, Lucia McNeal and Rosie Gaines and they're all going to have very high chart entries. We've also got Telstar's Greatest Hits and Dance 97 and the Sash! album which is still flying. Next week we've got new singles by both Manchester United and Gala and a new Partizan single, all of which are heading for the Top 40. And the Conner Reeves album, Earhwhom, which comes out next week, is going to be huge. It's a really busy week for singles with Perfect Day heading for number one and Steve Houghton selling really well. The Prodigy single is also popular, while the new Metallica album is going well and the fans are still there for Robson & Jerome. The Spice Girls album is dropping away, though continues to sell, with shops having a lot of copies left on their shelves."

IN THE SHOPS THIS WEEK

NEW RELEASES

The sales race was close between Perfect Day and Steve Houghton although the former was tipped to triumph when weekend sales kicked in. Other fast movers included Louise and The Prodigy. Solid retail support for Celine Dion ensured her new album got off to a flying start and Now! 36 effortlessly outdistanced its compilation competitors. Other hot albums included Metallica, Robson & Jerome, Buzi Baxton and Woolpackers.

PRE-RELEASE ENQUIRIES

Singles—Aaron Carter, Janet Jackson, Blackstreet, Boyzone, Sarah Brightman, The Verve, Navigator, Albums—Redwood, All Saints, Michael Jackson, Conner Reeves, Shine 97, Wham!, Robson & Jerome

ADDITIONAL FORMATS

Louise CD single in Digipak with calendar, Republica double CD album

IN-STORE

Windows—Robert Miles, Wham!, All Saints, All Time Greatest Love, Simply The Best Christmas, Peter Andre, Lighthouse Family, Brand New Heavies, Celine Dion, Bob Dylan, Shane Richie, Best Club Anthems II, Now! 38. In-store—Best Party Album In The World...Ever, Spice Girls, Smash Hits 89, Massive Dance, Shine 97, Lesley Garrett, Sarah Brightman, All My Love, Conner Reeves, Gala, Mike

MULTIPLE CAMPAIGNS



Radio single—Meredith Brooks, Windows—Bob Dylan, Shane Richie, Best Club Anthems II. In-store and Press ads—Brassed Off, Peter Cox, Moby, Les Zappella, Judas Priest, Daryl Hall and John Oates, The Ramones, Cold Chamber, Jimi Hendrix, Son Jazzy Albums Of The Year, Nigel Kennedy, Gary Barlow, CDs for £7.99 or three for £21. TV ads—Bob Dylan (Channel Four North), Carpenters (Anglia), Shane Richie (Granada Border), Posters—Hanson, Texas, Elton John, Roni Size



Single—Boyzone, Album—Wham!, In-store—M People, Manchester United, The Verve, Gala, Kylie Minogue, Gary Glitter, Natalie Imbruglia, Greatest Insh Album In The World...Ever 2, All Saints, Home And Away



In-store—Elton John, Eternal, Spice Girls, Queen, M People, Rolf Harris, John Lennon, Robson & Jerome, Matilda, Cinderella, Evita, Fever Pitch, three for two on £10 CDs, Carrera, Yo-Yo Ma, 11,000 Virgins. In-store—Gramophone Awards, Tokiwocky Experience, Roberto Alagna, Pat McCarty, Elgar Concerto

TELEVISION

29.11.97

Live And Kicking features Hanson and Kylie Minogue. BBC1: 9.15am-12.10pm
New's House Party with Peter Andre. BBC1: 6.57-7.45pm

An Audience With The Spice Girls, including performances of eight of their songs. ITV: 7.30-8.30pm

National Lottery Draw with Celine Dion. BBC1: 7.45-8.05pm

Late With Jools Holland featuring Paul Weller. BBC2: 11.30pm-12.35am

30.11.97

Smash Hits Poll Winners Party with Boyzone,

Peter Andre, Gary Barlow, Eternal, Aqua, Louise and Celine Dion. BBC1: 4.30-4pm

1.12.97

Talking Telephone Numbers features Celine Dion. ITV: 7-7.30pm

2.12.97

The O Zone features The Lightning Seeds, Five, Chill and 98. BBC2: 10.1-10.30pm

3.12.97

One O'Clock Tonight featuring Janet Jackson. ITV: 8-8.40pm

5.12.97

The Wogan Years with Steve Wonder. BBC1: 10.10-10.55pm



Single—The Verve, Windows—Christmas campaign featuring Oasis, Mariah Carey, Celine Dion, Now! 38, Frank Sinatra, The Prodigy. In-store—Keith Sweat, Paul Weller, Blackstreet, Super Furry Animals, Boyzone, M People. TV ads—Lightning Seeds, Massive Dance 97, Posters—Mariah Carey, Will Smith, Charlatans, The Prodigy, Black Grape, Frank Sinatra



Single—Sarah Brightman, Windows—Wham!, Robert Miles, All Saints, All Time Greatest Love. In-store—Kenny Rogers, Shine 97, Lesley Garrett, Wham!, Robert Miles, All Saints



In-store—Gala, Mike, Redwood, Saw Doctors, Colosseum, 2Pac; Selecta listening posts—Alabama 3, Zeigistei, Morcheeba



Singles—Paul Weller, M People, Sleeper, The Verve, Albums—Best Party Album In The World...Ever 1, Smash Hits 89, Simply The Best Christmas, Natalie Imbruglia, All Saints, Massive Dance, Robson & Jerome, Wham!, Conner Reeves, Videos—Wham!



Singles—Meredith Brooks, Boyzone, The Verve, Gala, Us2, Super Furry Animals, Kylie Minogue. Albums—Björk, Morcheeba, Smoke On My Mind—Robbie Williams, Louise, Robert Miles, Meredith Brooks, Wham!, Will Smith, All Saints, U2, David Bowie, Jimi Hendrix, Celine Dion. In-store—Wham!, All Saints, David Bowie, Will Smith, U2, Spice Girls, Oasis, Christmas Music



Singles—Enya, The Verve, Meredith Brooks, Super Furry Animals; Windows—Peter Andre, Lighthouse Family, Brand New Heavies; In-store—Enya, Oasis, Spice Girls, Ocean Colour Scene, Christmas compilation; Radio ads—The Corrs, Bryan Adams, Press Ads—Conner Reeves, David Arnold, Republica, Barbra Streisand

Singles—Gala, DJ Supreme, Paul Weller, Super Furry Animals, The Verve, Meredith Brooks, Windows—Christmas range; In-store—Gramophone Awards, Christmas campaign; Press ads—Paul Weller, Kylie Minogue, Sinad O'Connor, Echoberry, Levellers



Singles—Boyzone, The Verve, Sarah Brightman, Windows—Celine Dion; In-store—Simply The Best Christmas, Conner Reeves



Singles—Gala, Boyzone, Album—Wham!, Windows—Smash Hits 89, In-store—Spice Girls, Wham!, Celine Dion, Now! 38, Eternal, two Christmas CDs or three cassettes for £10

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Oldham), Bailey's Records (Birmingham), Buzzard Records (Leighton Buzzard), Graham's (Belfast), Hix (Dunfermline), HMV (Peterborough), Our Price (Croydon), Rhythm & Rhyme Records (Lancaster), Cornwall, Twot (Piccadilly) and Virgin (Southend). If you would like to contribute, call Karen Faux on 0181-543 4830.

EXPOSURE

29.11.97

Steve Winwood And Jackson Browne In Concert, Radio Two: 5.30-6.30pm, followed by The Jackson Browne Story, 6.30-7.30pm

The Aberdeen International Youth Festival with Evelyn Glennie, Radio Two: 10-11pm

30.11.97

Pop Goes The Web, a look at how the internet could affect retailing, Radio One: 9.30-10.10pm

1.12.97

Composer Of The Week—Cole Porter, Radio Three: noon-1pm

2.12.97

John Peel features a session from Period

RADIO

Pains, Radio One: 8.40-10.30pm

3.12.97

Jim Lloyd With Folk On Two Features Celine Dion and folk singer James Keelaghan, Radio Two: 8-9pm

3.12.97

John Peel presents Magic Dirt, Radio One: 8.40-10.30pm

Blas Collar presented by Billy Bragg and featuring Garth Brooks, Radio Two: 9-9.30pm

4.12.97

Evening Session Priority Night—Return Of Lamacc, live from Colchester with Ash and Symposium, Radio One: 6.30-10.30pm

In the face of consumer and retail indifference, record companies are increasingly creating new, strong branding for the mid-price genre, says Colin Irwin

MAJORS SOLVE MID-PRICE identity crisis

Mid-price has long been one of the market's foggiest price points. However, the signs are that it is at last beginning to establish its own identity at retail following a year of vigorous activity by the majors.

Warner had notable success last year with its Music Week Award-winning "Disc Detective" campaign which led to aggregate sales of more than 800,000 units – double its initial estimate. While Warner has been relatively quiet over the past few months, largely as a result of departmental reorganisation, EMI, Sony, and record market leader PolyGram have kept up the market's momentum.

Label managers have traditionally had problems promoting mid-price to a public already confused by the flood of budget and super budget brands. But Warner dropped its Prime Cuts line in the belief that "mid-price" was now a sufficiently recognisable term in its own right. And, as a result of high profile campaigns for EMI Gold, BMG Stop and the Sony Nice Price sticker promotions, increasingly high awareness has been boosted by the influx of prestigious albums and classic artists to mid-price, which has in turn inspired a variety of dealer racking and co-operative retail campaigns.

This year alone, Elton John's Goodbye Yellow Brick Road has sold more than 80,000 units as a single mid-price CD and PolyGram has also sold over 65,000 units of the re-mastered Dire Straits classic Brothers In Arms. Eric Clapton, Abba, David Bowie, Bon Jovi, Blur, Crowded House, The Who and The Kinks are other classic artists which have excited interest at the price point in 1997. The appearance of Radiohead's Pablo Honey at mid-price recently proved that newer acts can feature successfully in limited period multi-purchase deals offered by major labels and high Street chains.

Competition is bound to hot up next year as labels plot high profile spring campaigns. Six-name product scheduled for 1998 includes PolyGram's reactivation of the Squeeze, Tears For Fears and Walker Brothers catalogue while BMG is to reissue recent full price hits such as Sweeney's The Girl, Crash Test Dummies' God Shuffled His Feet, Lou Reed's

As the majors become increasingly proactive in exploiting their catalogue at mid-price and budget labels squeeze the market even further, the challenge for indie to find their own niches becomes ever greater.

But it's a challenge which they seem to be meeting with some relish: Castle, MCI and Ronco all report a lively year at mid-price, with even specialist ranges such as Castle's transatlantic folk reissues and MCI's Naxosente world music line doing well.

Now a new company called Snapper has joined the party. Since its launch in April, its Recall Label has released more than 80 titles, including 63 double CDs.

Set up by former Castle stalwarts Jon Becher and Dougie Dudgeon, Snapper's best sellers to date have been the compilations of Bob Marley (Bustin' Out Of Tranchown) and Grand-Master Flash (Vs The Sugarhill Gang), while the range of product already available stretches from a live Van Morrison album recorded in 1967 to Iggy Pop, Mick Ronson, Petula Clark, Motorhead, Chas 'n' Dave, The Fall, Raigh McTell, Amil Stewart and The Exploited. Snapper also managed to persuade Roger Dean to create a new design for its Oshias compilation The Ultimate Celebration.

Snapper mid-price product manager Alison Wardfield says the company wanted to make a big impression in its first year of trading but believes it is often more difficult to

INDIES DIG DEEP

make a mid-price compilation special because of the plethora of budget product which looks like full price competing for shelf space at retail.

"You have to work hard to persuade people to pay £10 for something when they might see the same artist elsewhere for £4. But we've come up with the Recall double CDs and that's a good angle," she says. "It helps you get into places such as Asda and Menzies when you put out a range of titles, and we're pleased with our retail response. There's definitely room in the market for what we're doing."

Occasionally the opportunity of worthwhile mass promotion can present itself. Ronco discovered Sacha Distel had never been available on CD and has recently issued The Very Best Of... to plug this gaping hole in the MOR market.

It has inspired a renewed burst of interest in the singer.

Following an appearance on the Mrs Merton TV show, Distel's popularity boomed with follow-up television appearances on Richard & Judy and Light Lunch. He will be returning to the UK for more promotion after Christmas and Ronco is anticipating a big seller.

"You're always being squeezed by top price TV campaigns, and we don't have huge catalogues to drive like the majors, so we have to be very selective about what

we put out," says Ronco general manager Giff Massey.

Castle meanwhile has enlisted the support of Ray Davies for remastered reissues of The Kinks' Pye catalogue and its marketing plans include a co-promotion for The Best Of The Kinks collection with a book and a bonus CD of Waterloo Sunset.

"We do rely a lot on reviews and the specialist press for promotion, but it is possible to adapt some of the philosophies of the majors to a smaller label," says Castle's head of mid-price, Mick Carpenter.

He says Castle is wary about releasing much mid-price product at this time of year because of the competition, but in general the market is buoyant. "We've done very well with records by such acts as Black Sabbath and Uriah Heep. We're also working with Ray Davies on some rare Kinks tracks – it always helps to get the artist involved in these projects," he says.

There is, however, a note of caution from MCI marketing director Danny Keene. "Mid-price may be slightly contracting at present partly because the majority of retailers don't have rack space dedicated to it in the way they do with budget," he says.

"Many majors are dropping albums from their mid-price for a promotional period which is contracting the traditional mid-price market. But mid-price still has potential," Colin Irwin



Carpenter



Stanford



mid and full price," says MCI marketing director Danny Keene. "Most people just know there's cheap, very cheap, even cheaper and full price. Even in retail the term isn't used much – albums usually just get racked up 'cheap'."

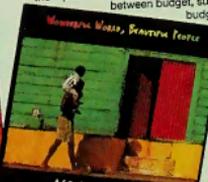
On the other hand, argues Charles Stanford, BMG's mid-price product manager, keen readers of magazines such as O or Mojo will know immediately what the term mid-price means.

"They will often use the reduced product as a way to get older albums they used to have on vinyl or are simply buying releases

they missed first time," says Stanford.

To counter the confusion, most majors now activate a strong generic identity for their mid-price ranges, such as BMG's Stop series, EMI Gold and Sony Nice Price – EMI has its yellow circle, Warner has an exclamation mark, and Sony a red and white logo.

EMI launched its Gold mid-price series two years ago. "At the time we had no specialist branding in the market and we wanted to combine a disparate group of artists and make original classic albums available at a great value price, while



keeping a distance between mid-price and budget," says EMI's head of trade marketing Richard Gratton. EMI took a conscious decision to market the top end of its catalogue through mid-price, albeit for limited promotional periods. Four Bowie albums have done particularly well as a result, as has Blur's *Modern Life Is Rubbish* and - this year's mid-price best-seller for EMI - Radiohead's *Pablo Honey*.

The majors agree that all areas of consumer interest are enhanced by shrewd marketing and promotion, often involving co-campaigns with retail. B&W is packing 14 compilations from its RCA International range in a Christmas tree presentation at Sainsburys. "More and more retailers are relying on catalogue to run their campaigns and it's making mid-price increasingly important," says Sony's Darren Henderson. "Our John Barry Thesemology Best Of album has been tied in with many James Bond campaigns and is doing incredibly well."

Other companies have used it effectively to get into a niche market. EMI has successfully exploited its Bluenote jazz catalogue in this way. PolyGram's Debutants has been proactive with specialist releases and MCI's Nascente has promoted world music with good results.

"We're trying to put out things that haven't been on CD before," says Polydrom marketing executive George McManus. "Whenever possible, we go back to the artist to get their help in putting a new compilation together. It's also important to keep the original sleeve design for branding while making it look like a 1997 release."

McManus says a successful mid-price CD release can triple sales of an existing full price album if released at the right time. Some artists have new work devalued by mid-price marketing. Others, such as Bon Jovi, have discovered

In usual circumstances the recent mid-price reissue of two M albums - New York, London, Paris, Munich and The Official Secrets Act - would scarcely have excited much interest. But the albums marked a potential landmark for the major price since they were the first releases from Westside, the new label run by Bob Fisher (pictured left) and Tony Rounce (right) - two of the most experienced specialists in the field.

Fisher and Rounce spent seven years establishing Castle's Saque! and Essential labels, where they pioneered mid-price archive reissues. At Westside they expect to do a similar job with MCI, the M's albums have been followed by everything from ska collections to rare Della Reese material to Move and Procol Harum boxed sets. The label is promising to follow its lively opening gambit with a veritable deluge of "alive or 10 quality releases a month" next year, much of it previously unissued material from the Ace and Philadelphia catalogues.

Westside already has a prolific release schedule right through to January, 1999 and in addition to archiving product from Teddy Pendergrass, Archie Bell, Timmy Thomas and Little Anthony, the label is particularly excited by the rarity value of its compilations, notably a triple boxed set label anthology of The

erred broader benefits. Astute reissues create new audiences, helping their long-term careers.

EMI's Richard Gratton accepts that labels must be sensitive to artists' opin-

A WALK ON THE WESTSIDE

Roulette Story ('57-'77).

"We're starting as we mean to go on, both in terms of quality and quantity," says Westside general manager Tony Rounce. The label is delighted with the dealer activity already achieved and is claiming big demand for its two most ambitious releases to date - three-CD boxed sets of The Move (Movements) and Procol Harum (30th Anniversary Anthology). "Roy Wood has even been doing radio and press interviews legitimising the Move collection, which has helped tremendously. And we've already done 7,000 units in a month on Procol Harum, which is amazing for a £20 boxed set," says Rounce.

This success flies in the face of opinion that the well of releasable archive material is drying up. A rich fund of material remains for anyone prepared to seek it out, with a ready-made market eager to buy at the right price.

Collectable material has to be found, however, and Westside staff spend a



Fisher

huge amount of time sifting out artists with little contemporary representation.

Della Reese is a good example. There was only one CD available of her fifties material, on mail order only. According to the Reese albums title *Jubilee Years 1954-1959* and At Mr Kelly's *Anthology Of The Blues* (two for the price of one) were among the first batch of Westside issues. "It's just a question of spotting a gap in the market. We appeal to the specialist collector," says Rounce. As being part of the MCI group also carries a lot of weight with the likes of Smith and Menzies who otherwise might not want to get involved with us. Thus we get the best of both worlds," Colin Irwin

ions. "At the end of the day, though, most would prefer their product to be sold than just to sit there," he says. Finally, however, it's all down to demand. While titles continue to sell well

at full price there is no incentive to offer them for less. Consequently it will probably be many years yet before albums by such as The Beatles or Pink Floyd will appear in the mid-price racks. ■

VARIOUS: On Target (MCI MUSCD 008) Out now. Features 20 hits of the mod revival era, including tracks from The Jam, Secret Affair, Lambretta, The Nips and Merton Parkas.

ASSOCIATES: The Affectionate Punch (Fiction FIXDCS 53721-1) Out now. Poignant reminder of the outrageously talented Associates' front man Billy Mackenzie, who died in January. This was the first album they recorded in 1980.

DELLA REESE: At Mr Kelly's In Chicago/The Story Of The Blues (Westside WESMS14) Out now. Two albums originally released on the Jubilee label in 1957 and '59 containing 23 tracks on one CD. They include Stormy Weather and Lover Man.

VAN MORRISON: New York Sessions 87 (Recall SMDCD03) Out now. Van's first solo sessions following the split of Them pre-dates Astral Weeks. Includes two versions of Brown-Eyed Girl and a bonus CD of unreleased studio jams.

SACHA DISTEL: The Very Best of Sacha Distel (Temple TMPDC033) Out now. First CD release for the French smoothie includes *This Guy's In Love With You*, *La Mer*, *Paindrops* and *Walking On My Heart*.

VARIOUS: Bad Martha (MCI MUSCD 036) Out now. Martha Gaye, Isaac Hayes, Four Tops, Millie Jackson, Curtis Mayfield and James Brown are among the featured artists on this collection of "18 original black music hits".

VARIOUS: Turn Me On (MCI MUSCD 040) Out now. Seductively sub-titled "15 of Howling Slow Jams", includes *Counting Down*, *Heart of the City*, *Swampy*, *Evilyn*, *Plaque*, *King, Jean Carne* and *Billy Pack*.

BOBBY WOMACK: Resurrection (Temple TMPDC034) Out now. Steve Wonder, Rod Stewart, Ronald Isley and Gerald Albright are among the guest artists on this reissue, which marked

Colin Irwin

Colin Irwin reviews upcoming releases

Wormack's Nineties comeback after a series of personal problems. Ronnie Wood helped produce it and also features Muhammad Ali's daughter Mae Mae Ali as a rapper.

MATCH RYDER & THE DETROIT WHEELS: The Ultimate Anthology (Westside WESD202) Nov 24. More than two-and-a-half hours of full-blooded party music packed on to this double CD for the price of one, including all Ryder's albums from the mid-Sixties in full plus bonus cuts.

BOB DYLAN: Another Night With Big Dee Irwin (Westside WESMS11) Nov 24. First CD release for Big Dee, best known for his *Swinging On A Star* hit with Little Eva, but who was also a doo-wop star with The Pastels and worked with Goffin & King. An anthology of his work between 1965.

LITTLE EVA: The Complete Dimension Recordings (Westside WESMS12) Nov 24. A 29-track anthology of Goffin and King's former babysitter, who covered the market in novelty dance hits in the early Sixties, notably with *Let's Turkey Trot* and *The Locomotion*.

SIMON & GARFUNKEL: Old Friends (Columbia Legacy CJK/CJT 64780) Nov 24. Triple-CD boxed set featuring 59 tracks, including all the hits plus

previously unissued demos, studio and live recordings.

JERRY LEE LEWIS: The Country Collection (Epic EABC005) Nov 24. Includes *Lovesick Blues*, *Singing The Blues* and *You Are My Sunshine*.

JOHNNY CASH: Sings The Country Classics (Epic EAB058) Nov 24. Tracks include *Cold Cold Heart*, *I've You Because*, *On Lonesome Me*, *Hey Good Looking* and *You Ain't Goin' Johnny Cash*.

JOHNNY CASH/JERRY LEE LEWIS/ CARL PERKINS/ROY ORBISON/ CHARLIE RICH: Sun Legends (Epic EABC0051) Nov 24. Twenty tracks from the early Sun days including Cash's *Folsom Prison Blues*, Perkins' original version of *Blue Suede Shoes* and Orbison's *Claudette*.

FRANK BLACK/TEENAGE FANCLUB: The John Peel Sessions (Strange Fruit SFSCD042) Dec 1. Joint album puts together the live BBC sessions with the ex-Pixie and the Scots harmonica.

PENTANGLE: On Air (Strange Fruit SFSCD046) Dec 1. Vintage sessions from the first folk supergroup. Involving Jacqui McShee, John Renbourn, Bert Jansch and Danny Thompson. **DEYSY MIDNIGHT RUNNERS: 1980-82**

Radio 1 Sessions (Strange Fruit SFSCD044) Dec 1. Kevin Rowland is particularly enthusiastic about these recordings, made at the height of Dexys' popularity.

MICK RONSON: The Pleasure Man (Recall SMDCD119) Jan 9. Double CD capturing some of the best work of the late guitar god.

BIG COUNTRY: Kings Of Emotion (Recall SMDCD101) Jan 9. Double album from the Eighties band fronted by Stuart Adamson.

GARY CLITTER: Gitter/Touch Me/Remember Me This Way/Gold/Silver Star (Original Masters SMM CD516-20) Jan 16. The leader of the gang's catalogue sparkles into the New Year with the reissue of these five albums.

DUSTY SPRINGFIELD: Everything's Coming Up Dusty (Mercury TBA) Jan 19. Re-mastered classic Dusty album, including bonus cuts.

SQUEEZE: Così Fan Tutti Frutti/Argy Barge/Cool For Cats/East Side Story/Squeeze/Sweets From A Stranger (A & M 540802213214215216217) Jan 19. Re-mastered reissue series of the early albums plus bonus cuts.

VARIOUS: Still Dizzy After All These Years (Vertigo TBA) Jan 19. Double CD anthology of the Vertigo label story.

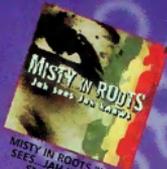
Earlier in the month Eagle released its *Masters series* of original recordings by big-name artists at a dollar price of £3.57, and £5.55 per double CD. Among those in the series are: *Little Richard (EABC0062)*; *Johnny and The Hurricanes (EABC0063)*; *Jackie Wilson (EABC0064)*; *John Lee Hooker (EABC0065)*; *The Yardbirds (EABC0066)*; *Diplo and Rhythmhand (EABC0067)*; *Ike & Tina Turner (EABC0068)*; *Eric Burdon (EABC0069)*; *Albert King (EABC0070)*; *Shoobydaddy (EA BC0071)*; *Clowdagh Rodgers (EABC0072)*; *Robert Johnson (EABC0073)*; *Johnny Cash (EABC0074)*; and *Carl Perkins (EABC0075)*.

F**K The Millennium What about Christmas!

Stuff these in your stocking



CURTIS MAYFIELD "THE ULTIMATE CURTIS MAYFIELD"
SMD CD 105



MISTY IN ROOTS "JAH ROOTS"
SMD CD 107



OSHISA "THE ULTIMATE CELEBRATION"
SMD CD 110



JUNGLE MASSIVE "BEST OF JUNGLE MASSIVE"
SMD CD 112



CHINA CRISIS "WISHFUL THINKING"
SMD CD 117



VENOM "FROM HEAVEN TO THE HELL BELOW"
SMD CD 120



HAWKWIND "AMBIENT ANARCHISTS"
SMD CD 121



MOTORHEAD "TAKE NO PRISONERS"
SMD CD 127



THE FALL "THE LESS YOU FIND"
SMD CD 132



MONOCHROME SET "CHAPS IN HISTORY"
SMD CD 134



GRAND MASTER FLASH VS THE SUGARHILL GANG
SMD CD 154



MOTHER EARTH "STONED WOMAN YOU HAVE BEEN WATCHING"
SMD CD 171



CORDUROY "DAD MAN"
SMD CD 164



AVERAGE WHITE BAND "CLASSIC CUTS"
SMD CD 173



EXPLOITED "TOTALLY EXPLOITED/LIVE IN JAPAN"
SMD CD 136



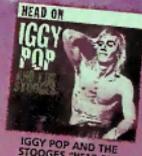
THE SELECTOR "ON MY RADIO"
SMD CD 138



BAD MANNERS "VIVA LA SEX REVOLUTION"
SMD CD 140



THE DAMNED "BORN TO KILL"
SMD CD 143



IGGY POP AND THE STOOGES "HEAD ON"
SMD CD 142



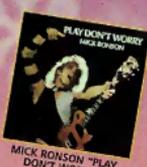
WASP "WASP"
SMM CD 501



WASP "THE LAST COMMAND"
SMM CD 502



MICK RONSON "SLAUGHTER ON THE 10TH AVENUE"
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Unsurprisingly, Christmas sees the sheet music sector at its most profitable, but the challenge for a market which is worth an annual £40m-plus is for year-round sales

bank NOTES

Sheet music is probably not uppermost in music retailers' minds this Christmas, but the festive season is just as crucial a period for print sales as it is for other sectors of the industry.

Sales of sheet music can be boosted as much as 20% by pre-Christmas orders, according to the Music Publishers' Association (MPA). It reports that sheet music to the value of £22.4m was sold in the six months to December 31, 1996 – 14% more than the £19.2m worth sold in the first half of the year. Closely linked to the sale of the printed music is the increase in sales of musical instruments in the run-up to Christmas reported by the Music Industry Association (MIA).

Music Sales and IMP are the UK's two biggest publishers of printed music and they prepare for the Christmas period with a mixture of tailored products and traditional merchandise, as well as increasing their stock of year-round best-sellers. September to November is the crucial period to get the product to retail in time for Christmas sales, says Music Sales general manager Chris Butler.

"The majority of what we do around this period is popular music or perennial big sellers such as Spice Girls, Oasis, Eric Clapton, The Beatles and Genesis," says Butler. "But we do prepare special high-ticket gift packs because the public are more willing to spend at this time of the year."

Although Music Sales made sure the score for the Spice Girls' second album *Spiceworld* was available within two weeks of its November 3 release, it is also pinning its hopes on a higher-priced hit with *The New Beatles Complete*, a two-volume pack featuring more than 200 songs, and a similar Paul Simon *Complete double* songbook.

Meanwhile, IMP is not so dependent on pop repertoire to boost sales, although finance and operations director Trevor Callaghan admits he is looking forward to the long-awaited printed version of *Rashtrohead's* hugely successful album, *OK Computer*.

"We know the public has been very keen to get their hands on it so we expect healthy sales," he says.

The best-sellers for both Music Sales and IMP at Christmas are contemporary tutorial products such as IMP's Ultimate



Beginner... series for pop acts – particularly guitar tablature transcriptions. Both Callaghan and Butler believe pop repertoire sales are firmly linked to a strong fanbase. "Acts like Spice Girls or Take That, which used to sell really well for us, will sell because of souvenir and picture value as much as anything else," says Callaghan.

The average print pop best seller will shift will between 5,000 and 10,000 copies. But the sector's biggest hits, such as Music Sales' guitar tab version of Oasis' *What's the Story*, can triple or even quadruple those kind of figures over time. Be Here Now, which was published this September at a retail price roughly equivalent to a full-price CD has already well >

SCHOOLS BOOST FOR CLASSICS

Publishers of classical sheet music such as Oxford University Press, Boosey & Hawkes and Josef Weinberger are far from being totally reliant on traditional Christmas-related products, writes Yinka Adedokpo.

But the season does play a significant role in determining their fortunes for the whole financial year. Boosey & Hawkes printed music division director Stephen Richards says that seasonal products can add as much as 10% to its sales in October and November, while Richard Elkin, managing director of wholesaler William Elkin Music Services, believes they increase business by as much as 20% in the run-up to Christmas.

Nevertheless, few of these leading classical publishers will expect to unveil big new products for the important final quarter. Rather they will be counting on tried-and-tested favourites to fill their Christmas order books.

"We're not doing anything completely new this year," says OUP sales and marketing manager Martin Clare. "But then we're the biggest publisher of Christmas carols in the UK, if not the world. Consequently, we expect that ranges like the Carols For Choirs series or The Shorter New Oxford Book of Carols do well every year."

Josef Weinberger, which specialises more in musicals, produces sheet music for school plays including a musical version of *Wind In The Willows*, the Rock Nativity, Scrooge, and even a set of environmentally-themed cantatas. Sean Gray of Weinberger's promotions department says these are typical bestsellers at this time of the year. Richard Elkin agrees this is a growing market.

"We are doing more and more school musicals for Christmas. They are being modernized, the quality is improving all

the time and so they are getting really popular," he says.

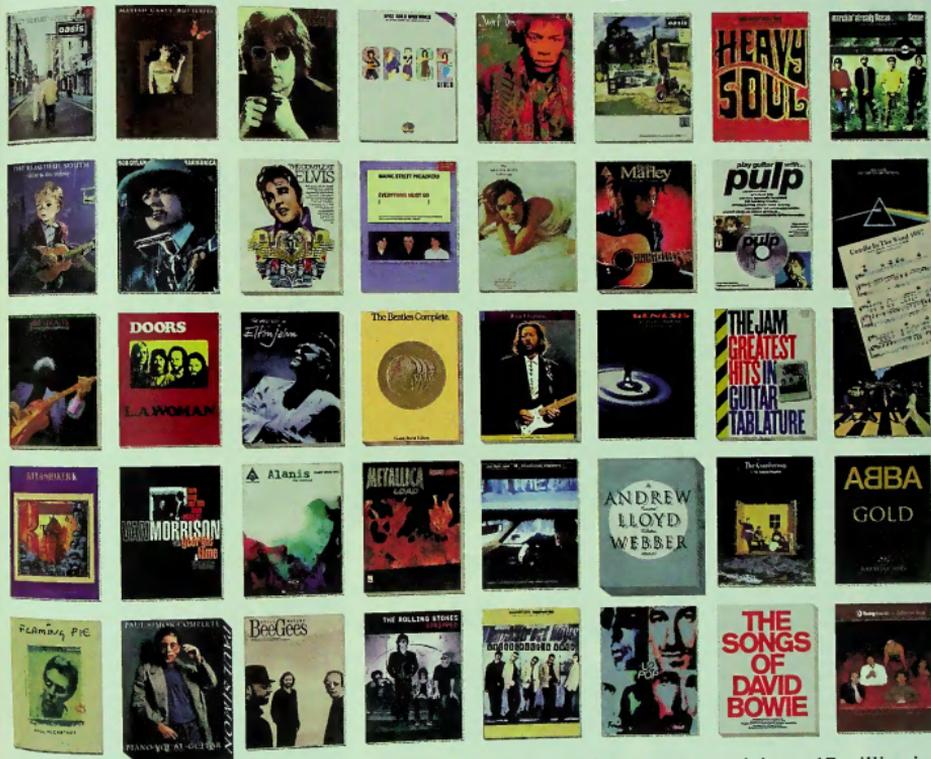
Boosey & Hawkes also caters for the school musicals market and expects high sales for its Classroom Christmas offering.

Although the Christmas classic sheet music market has not grown over the years, Elkin is one of a number of people who believe that the advent of the networked radio station Classic FM has had a significant impact on what might have been a dwindling market.

"Classic FM has given the genre the shot in the arm it needed," he says. "The market had plateaued but new developments such as Classic FM, the new national education curriculum, which insists that kids learn some music, and technologies which make it easier to publish music are all playing a part in rekindling interest in music of all kinds, not just classical."

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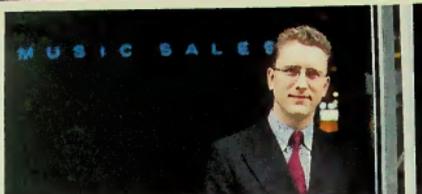
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Virgin poll
Top Albums
of All Time 1997
30 of the Top 40 all
available from
Music Sales



Butler; the public are more willing to spend at this time of year

> beaten that 'average' mark.

Though both corners agree pop repertoire is the biggest seller at Christmas, traditional seasonal product still holds its own. Indeed, Music Sales has a specific Christmas catalogue which features long-running titles like The *Easiest Tune Book Of Christmas Carols*, which is nearly 30 years old, and the five-part piano series *Christmas Favourites*.

Last year the publisher sold 4,500 copies of *Easiest Tune* in the months of November and December alone, and 8,500 throughout 1995. This year the £3.95-priced book had already sold 5,500 copies as *MW* went to press.

MPA figures show that in 1996 worldwide sales of print music crept up to £73.9m compared with £73.0m in 1995, while in the UK gross sales rose to £41.6m from £40.1m. This would seem to indicate a market flat almost to the point of stagnation. Publishers are convinced this is down to the fact that there are fewer members of the public playing music than there used to be and that young people are more likely to turn to computers and video games rather than spend the time learning musical instruments. But it's not all despondency.

"The sheet music market is a difficult and mature sector which grows slowly. The market is bigger in value than it was a couple of decades ago, but smaller in

volume terms," says Butler.

Callaghan agrees it is a shrinking market and can see few avenues for a short-term boost to the market. He feels that many retailers could be more imaginative in the way they present products to the public.

The majority of printed music is still sold in the 1,500 specialist music shops in the UK - although multiples such as Virgin and HMV play an increasingly important role.

Longterm, though, there is possible light at the end of the tunnel. And it comes not from any commercial source but from the Government itself.

"Recent decisions to include music in the national curriculum could be perfect for our side of the business," says Callaghan. "Hopefully, the teaching of music will broaden people's horizons and encourage them to learn a musical instrument," he says.

Despite the sustained popularity of electronic keyboards, MP's may be surprised that the guitar is still the instrument of choice for most young musicians. Over the past 10 years the development of titles using guitar tablature instead of standard notation have not only helped revitalise this sector of the market, but have set standards in pop print publishing which are proving hard to beat.

Yinka Adegoke



OK COMPUTER RADIOHEAD



Big sales are anticipated for the sheet music for Radiohead's OK Computer

COMPUTERS PROVIDE FUTURE OPPORTUNITIES

While traditional printed sheet music has struggled in recent years, publishers have used computer technology to develop interactive and electronic products designed to create new and more exciting markets, writes Yinka Adegoke.

The leader of the electronic pack is a straightforward mixed-media item - a songbook with a CD of videotape attached to the front which retails at around the £13 mark. The CD usually features specially-recorded instrumental and/or backing tracks while video might demonstrate how to play an instrument. This mixed-media format has helped expand the sheet music market as an added-value product and is usually timed to coincide with album releases.

IMP's range includes its *Jam With...* series which features acts like Santana and Hank Marvin, while *Music Sales' range* includes a *Play Guitar With...* series which features acts such as Paul Weller and Oasis.

The more high-tech formats CD-ROM and midfile - digitised sound files available either on computer disk or on-line - are both far more interactive and flexible than ordinary CDs and were expected to provide the real breakthrough in electronic sheet music.

But markets for both have yet to grow enough to take over from sheet music as publishers' core business. Publishers say the technology is still too complicated and expensive and sales have yet to justify the investment.

IMP's head of publishing and copyright Steve Clark puts the initially

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GENERAL MIDI

slow acceptance of these high-tech formats down to the low numbers of hardware owners. "Far fewer people own CD-Rom players or mid-drives than CD audio players," he says.

IMP has nevertheless produced about 30 midfiles and has achieved healthy sales, particularly for its two volumes of *Queen MIDI Collections* and the *Motown Collections* releases.

"The demand for interactive products is growing, and what is available has been very well received but it's still a very young market," says Clark.

JAM with CARLOS SANTANA

Includes: CARLOS SANTANA - SERRANO
SANTANA PAUL - SERRANO

JAM with VAN HALEN

Includes: VAN HALEN - VAN HALEN
VAN HALEN - VAN HALEN

JAM with GARY MOORE

Includes: GARY MOORE - GARY MOORE
GARY MOORE - GARY MOORE

JAM with HANK MARVIN

Includes: HANK MARVIN - HANK MARVIN
HANK MARVIN - HANK MARVIN

Consequently basic melodies and "singable" songs create the highest sales. This scores from acts like Spice Girls sell well, even though they are not instrument-led.

Many publishers believed that the high profile chart success of albums by electronic dance acts such as the Chemical Brothers' *Dig Your Own Hole* and the Prodigy's *The Fat of the Land* would be reflected in sheet or interactive product sales. Disappointingly this has not been the case. "We did The Prodigy's *Firestarter* in

print, but we couldn't give it away," says Music Sales general manager Chris Butler who also has doubts about the sales potential of dance in either printed or electronic format.

Using the internet is another matter. Music Sales has kicked off the selling of sheet music on the net via a new website called *Sheet Music Direct*, which boasts 600 titles with more on the way. Individual songs are sold on-line for around £2.50 a time. Check www.sheetmusicdirect.com for more information.

ARTIST OF THE WEEK



RICHARD CLAYDERMAN - THE BEST OF RICHARD CLAYDERMAN

Record label: Delphine/Pinnacle. Media agency/exec: Matters Media/Mike Helens. Product manager: Mario Warner. Creative concept: Mario Warner

Pinnacle is targeting the easy listening market with its campaign for The Best of Richard Clayderman, out on Monday in conjunction with Delphine. During his career Clayderman has sold more than 60m units worldwide and Pinnacle expects this album to exceed 100,000 sales in the UK. It is backing the album with regional ITV and Sky advertising plus radio ads on Melody and Classic FM. There will also be national press advertising.

CAMPAIGNS OF THE WEEK

COMPILATION OF THE WEEK

DANCE TIP - A DECADE OF DANCE

Record label: Global TV
Media agency/exec: MCS/Steve Chapman.
Product manager: Matthew Stanford. Creative concept: Nic Moran



Global TV is aiming to emulate the success of its last two Christmas Dance Tip albums, which both made the Top 10, by backing this year's release - out on Monday - with national TV advertising on Channel Four and Sky. There will also be regional ITV ads and heavyweight radio ads on the Pepsi Chart Show, Capital, Atlantic and Kiss. The campaign also includes in-store displays with selected retailers and advertising in the teen press.

ARTIST/TITLE/LABEL

RELEASE DATE	TV	RADIO	PR/ISS	CAMPAIGN	
BRYAN ADAMS Unplugged (A&M)	December 1	●	●	●	Ads will run nationally on Channel Four and regionally on ITV. There will also be ads on IRL stations.
SARAH BRIGHTMAN The Andrew Lloyd... (Polydor)	December 1	●	●	●	Advertising in the Daily Mail and Daily Express will be supported by displays with selected retailers.
GAETH BROSIDS Seventy (Parlophone)	December 1	●	●	●	Radio ads will run on Country 105 and Scottish IRL stations and there will be music and press ads.
RICHARD CLAYDERMAN 40 Classic... (Delphine/Pinnacle)	December 1	●	●	●	There will be regional ITV and satellite advertising plus radio ads on Melody and Classic FM.
GARY GLITTER The Ultimate Gary... (Snapper Music)	November 24	●	●	●	National ITV and Channel Four ads are backed by national radio ads and London bus and tube posters.
CONNOR REEVES Earthbound (Wildstar)	November 24	●	●	●	Regional ITV advertising plus extensive IRL radio ads are backed by national and music press ads.
PAUL SIMON Songs From The Cape Man (WEA)	November 24	●	●	●	Ads will run in the national press and there will be in-store displays with Our Price.
WHAM! The Best Of Wham! If You Were... (Epic)	November 24	●	●	●	National advertising on Channel Four and ITV is backed by radio ads and competitions.
VARIOUS Dance Tip (Global TV)	December 1	●	●	●	Ads will run on Channel Four, Sky, ITV, Capital, Atlantic, Kiss and the Pepsi Chart Show.
VARIOUS Duets (Telstar TV)	December 1	●	●	●	Advertising on SAC, Channel Five, ITV and GMTV will be backed by ads on Capital, Melody and Heart.
VARIOUS Go Wild With The Party Animal... (Global TV)	out now	●	●	●	There will be national ITV and Channel Four ads plus radio ads on Capital, Atlantic, Heart and Kiss.
VARIOUS The Greatest Irish Album Ever... (Telstar TV)	November 24	●	●	●	National and regional TV ads backed by radio ads on Capital and Atlantic will run up to Christmas.
VARIOUS New Soul Grooves (Telstar TV)	out now	●	●	●	Regional ITV advertising is supported by ads on IRL stations and in the regional press.
VARIOUS The No. 1 All Time Xmas... (PolyGram TV)	December 1	●	●	●	Sky One, Channel Four and regional ITV ads are backed by ads on Kiss, Choice, Galaxy and Capital.
VARIOUS Simply The Best Christmas (warnerasp)	December 1	●	●	●	There will be national ads on Channel Four and a regional TV campaign which will run until Christmas.
VARIOUS Smash Hits 98 (Virgin EMI TV)	November 21	●	●	●	National TV advertising and a competition-based press campaign will back this release.
VARIOUS Sunday Flexa Vol 1 (Logic)	November 24	●	●	●	Channel Four, Five and satellite TV advertising is backed by ads in the teen press and on national radio.
VARIOUS Swingers (Telstar TV)	out now	●	●	●	Ads will run on Kiss and selected IRL stations. There will be press ads in MixMag and retail displays.
VARIOUS Tomorrow Never Dies (A&M)	November 24	●	●	●	Advertising will run on Sky, Channel Four and ITV with national radio ads on larger IRL stations.
Compiled by Sue Sillitoe: 0181-767 2255					This OST will be promoted with specialist and music press ads plus point of sale for retail displays.

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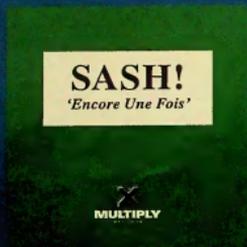
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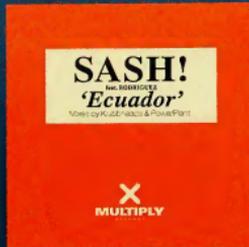
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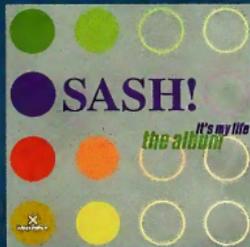
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