

music week

Chris Eubank
Fox
James Brown
John France C.D.

For Everyone in the Business of Music

DECEMBER 13 1997 £3.35

Demand for Diana stretches retailers

by Paul Williams

Unexpected demand for the Diana tribute album left retailers scrambling around for stock last week as distributors battled to fulfil last-minute orders. But by Friday evening V2 Records confirmed that the industry's biggest charity project of the year had already raised £5m.

HMV confirmed its initial order for the album was only around 16,000 copies, hardly enough to cover first day sales. EUK and THE, meanwhile, both admit they too under-ordered.

Jonathan Rees, HMV's rock and pop manager, says retailers were initially cautious about ordering too many copies because of the risk of being left with stock. "The other Diana album put out by PolyGram didn't do as well as expected and that was straight after the event," he says.

Derry Watkins, chart product manager for Virgin UK Price, says because of the nature of the album his company

decided to keep stock numbers very tight. "We didn't want to be in a position where we ended up with a lot of stock out in the market," he says.

Distributors 3mv and Pinnacle were being inundated with re-orders from worried dealers as copies of the record quickly flew off the shelves to easily make it the biggest-selling album of the week. By the end of trading last Thursday sales had already reached 147,000 units, against an initial shipment of just 200,000 copies.

"It's flying out. People can't get enough of it, but retailers didn't order enough," says V2 general manager David Steele whose company is overseeing the manufacturing, distribution and marketing of the album in the UK. "They completely underestimated the demand, despite us telling them so many times how many they should order. Part of the problem is that they've been stung previously this year with big albums underperforming and they didn't want to be left with stock."

Steele says stores have taken a particularly cautious approach as the album is not being offered on sale-or-return because it is a charity project.

In order to try to meet public demand, another 200,000 units were immediately shipped out last week, although Pinnacle managing director Tony Powell says the sudden demand has meant stock running out and orders going out late. "With our normal orders at this time of the year we run a little bit late, but with Diana there's at least a 48-hour delay, possibly even more for some people, because literally as I speak we don't have any stock in our warehouse."

However, manufacturer Sue Mackie, Diectronics' general manager of sales and customer services, is confident her company can cope with the demand. "We've got a capacity in the UK of 255,000 a day and in France we've got another 100,000 a day, so between these two plants there's sufficient capacity available," she says.

Smith to unveil music initiatives

Culture secretary Chris Smith is today (Monday) expected to start the ball rolling on getting the Wipo copyright agreement ratified as he unveils a new programme of conferences and cultural events.

The announcement will mark the start of the UK's six-month presidency of the European Union, during which Smith will take the opportunity to promote Britain's creative industries across Europe.

One of a series of around a dozen conferences, which will attract ministerial involvement from Smith and his opposite numbers in the EU, will be a May 14-16 seminar at London's South Bank called Culture, Creativity and Employment. A spokeswoman for the Department for Culture, Media and Sport says this will cover a multitude of music business related issues such as piracy, copyright and employment.

In a statement issued by his office Smith said his principal aim during the presidency will be to promote cultural industries and allow them the freedom to exploit new opportunities. "Emerging ideas from the Creative Industries Task Forces will directly help here," he said.

THIS WEEK

4 Chrysalis cheer with radio profits

5 World Cup fever begins at Sony

6 V2: State of play after one year



13 Superstar: they might just be...

39 Dooley: watching the Zombies



Last Thursday's France '98 draw featured the first live performances of the official World Cup songs. Columbia's world music star Youssou N'Dour and Virgin's Axelle Red (both pictured) opened the ceremony with the N'Dour-penned *La Cour Des Desirés* (*Do You Mind It* I Play?), which is being adopted as the French anthem for the competition. The Senegalese singer, whose performance in Marseille's Stade Velodrome was broadcast live around the world, says, "I am a huge football fan and I find the World Cup hugely inspiring." See story, p5



Miller Freeman launches new European magazine

Miller Freeman Entertainment - publisher of *Music Week* - is to launch a new pan-European magazine in the New York which promises to revolutionise the business of breaking hit records across the continent.

The announcement of the new magazine follows the signing last week of an exclusive long-term deal for data with Music Control, the only supplier of accurate pan-European airplay data. The new magazine will feature monitored radio data from 15 individual European territories plus five television stations together with Europe's first accurate European airplay chart.

The new weekly adds a fourth magazine to Miller Freeman's existing stable of the London-based *Music Week* and *Music Business International* and the US music radio title *Goin*.

Publishing director Andrew Brain says, "This is a significant investment which shows our belief in and commitment to the future of the European music industry."

Editor-in-chief Steve Redmond says, "One of the things which has hindered the development of a truly European music market has been the lack of credible, standardised business information. Music Control's data provides the

European music market with its own single currency of success."

The launch comes against the background of a European music market which is not only now bigger than that in the US, but which is increasingly generating more of its own repertoire. In the Netherlands local repertoire's share of sales has increased from 14% to 25% and in Germany from 22% to 50% since 1991. "When labels start generating their own repertoire for the domestic market, their next priority is to sell it abroad," says Redmond. "That's precisely what our new magazine is about."

MASE - FEEL SO GOOD
THE SINGLE
15/12/97



TAKEN FROM HIS NO.1 US ALBUM
"HARLEM WORLD"

Order it now from BMG Telestores on 0121 500 5678 or your local BMG sales person



Nothing's impossible



MPO

YOUR GLOBAL DISC SOLUTION

Contact Steve DARRAGH
at MPO UK 0181 600 3900
Fax: 0181 749 7057

MPO UK Ltd.
33 Acton Park Industrial Estate
The Vale London W3 7QE

mpouk@aol.com

Contact Ronan SWEENEY
at MPO Ireland 01 822 1363

Fax: 01 806 6064

MPO Ireland Ltd.
Blandchardstown Industrial Estate Snugborough road
BLANDCHARDSTOWN DUBLIN 15

ronan@mpo.ie

Ferris makes his mark with key EMI posts

EMI UK managing director Neil Ferris has further stamped his mark on the company by announcing two key new appointments.

Ferris, who became managing director in June, has brought in Sam Metcalfe from Warner Chappell as A&R director to replace Tris Penna who unexpectedly quit in October to join the Really Useful Group, while senior marketing manager Tracey Connolly has been promoted to a new role as marketing director.

Metcalfe, who takes up her new role on January 5, spent seven years at Warner Chappell, latterly

as general creative manager, and signed acts including Shola Ama, Catherine Wheel, The Charlatans, Eternal, Goldie and Radiohead. Before that she worked for three years as A&R manager at Arista.

Connolly takes on her new position immediately, filling the gap left by Tony Harlow who quit in June to become managing director of EMI Australia. Connolly, who joined EMI in 1986, will have overall responsibility for product management, creative affairs and press departments. Aaron Moore, meanwhile is promoted from marketing manager to head of product man-

agement with responsibility for co-ordinating the product managers' activities.

Meanwhile, Chrysalis managing director Mark Collen has promoted head of A&R Gordon Biggins to the new position of A&R director and general manager, while video commissioner Carrie Sutton becomes head of creative affairs. In another move, Sarah Magraw, previously EMI Classics catalogue development manager, takes up the newly-created position of manager of business analysis reporting directly to EMI president/ceo Jean-François Ceillon.

Two acts make over as Telstar plans growth

by Robert Ashton

Telstar has embarked on an ambitious plan to double its turnover within two years and become one of the top three independent music companies in the world.

The £100m group last week announced a three-point plan to achieve its goal, comprising:

- the addition of three high-profile industry 'wise men' to its board;
- the appointment of image consultants to help it create a new identity;
- and a programme of acquisitions.

Currently ranked as the seventh largest independent in the world by *MW* sister title *MBI*, Telstar is anxious that its present image - as a TV compilation company - does not continue to lag behind the reality. Telstar operates 20 companies with interests ranging from computer games to below-the-line marketing.

As part of the growth strategy Telstar has appointed three non-executive directors to help its artist development and distribution activities. Universal Music end Nick Phillips will

assist with artist development and former MTV Asia president Peter Jamieson will use his experience of the Asian market to help develop Telstar's global ambitions.

Former Woolworths md and chairman of EUK Jonathan Weeks is also joining as a non-executive to assist group board director Barry Watts with Telstar's worldwide distribution.

Watts rejects suggestions that the appointments are a precursor to a flotation. "We have no desire to float, but we have made many acquisitions and will look at more," he says.

Four further appointments see the founder of multimedia group Mindscape, Geoff Heath, join Telstar's computer games development and publishing subsidiary, Electronic Studios, in the new position of chairman. Simon Flamank also joins as group finance director following Ian Dewar's move to become financial director of the music division.

For its image overhaul Telstar has briefed strategic marketing company, Branded, to create a strategy to reposition and develop the Telstar brand.

Group chairman and chief executive Sean O'Brien concedes the move is unusual, but says there is a misconception that Telstar is simply a TV compilation company because for 15 years it has spent millions on TV ads pushing that message.

"We haven't tried to change that perception. But we are now a broad entertainment group, who has been hiding under a bushel and we need to focus on that," he says. "There aren't many record companies which have reached a £100m turnover without people noticing."

Branded managing director Philip Ley says, "Telstar has an impressive portfolio of companies and we need to draw that out and communicate the power of the whole Telstar brand."

O'Brien says he believes the Telstar name will survive, although the creation of a new holding company name has been suggested. He also believes addressing the image problem will help the company attract new talent and achieve its ambition of becoming a top three player in the independent sector within two years.

NEWSFILE

Ritz completes Grapevine buy-out

Ritz Music has completed its £3m acquisition of Grapevine Records. Former Grapevine md and newly-appointed Ritz ceo Paddy Preradgast says, "We want to develop internationally, possibly launch new labels and also expand the mail order and concert promotion side." He adds the deal, which sees the departure of Grapevine co-founder Steve Fernie but no other redundancies, means the Grapevine and Ritz labels operating side by side. Grapevine will shortly move to new premises next door to Ritz's Wembley HQ.

IFPI tests net anti-piracy measures

The IFPI will enter a critical phase of a project aimed at combating piracy on the internet in the New Year. The trade body will begin testing eight digital watermark systems, which embed an inaudible signal in sound recordings that can identify copyright ownership. By May it hopes to recommend one solution to the industry. Meanwhile, senior record company executives will meet in New York later this week to present technologies that could be incorporated into a version of DVD Audio the industry may adopt as the next-generation audio format.

Safeway price-slashing continues

Safeway unveils another CD discount offer today (Monday), just two weeks after music retailers attacked the supermarket for selling Now! 38 and nine other double compilation titles at just £11.99. The latest week-long campaign, going under its Offer Of The Week promotion tag, offers 10 of the year's biggest CDs at £9.99 each, including Spice Girls' *Spiceworld*, Eternal's *Greatest Hits and White On Black* by Texas.

Hit & Run establishes US base

Hit & Run Music is setting up an office in Los Angeles as part of an expansion of its publishing and film soundtrack business. The opening of the new office in the new year coincides with the launch of a joint venture between Hit & Run's Tony Smith, London-based Soundtrack Music Management and Los Angeles-based The Cathy Schlessner Agency. Sharon Boyle Associates and soundtrack marketing specialist Michael Solomon. The new company, Soundtrack Music Associates, will also be based in Los Angeles.

Salomon appointed to RA post

ITC deputy secretary Eve Salomon is to replace John Norrington as Radio Authority secretary when he retires early in the new year. Salomon, who has been in her ITC role since September 1996, will take the title of head of legal services and secretary to the authority.

Matthews moves to IMG

John Matthews, formerly head of copyright at Warner Chappell, has been appointed general manager of the Independent Music Group which includes Leosong Copyright Service and the International Music Network Group of companies.

Barbie Girl turns platinum blonde

Aqua's single Barbie Girl was certified double platinum award by the BPI last week as the All Saints single Never reached platinum status. Sheryl Crow's self-titled album and The Verve's Urban Hymns reached triple platinum status and the compilation *The No 1 Christmas Album* became double platinum, while there were platinum awards for Lighthouse Family's *Postcards From Heaven*, Marillion's *Script For A Jester's Tear*, M People's *Fresco*, the Seahorses' *Do It Yourself* and the original soundtrack to *The Full Monty*. Gold awards went to the compilation *New Pure Moods* and Marillion's *Season's End*.

.dotmusic

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

Blaxill quits A&R job for new LWT show

Ric Blaxill has quit independently, less than a year after he joined the fledgling label as A&R director from Top Of The Pops.

Blaxill's appointment was a significant departure from his previous roles, which had centred on TV and radio. He was executive producer at the BBC with responsibility for Music TV and had been credited with rejuvenating TOPP before that he worked at Radio One and Capital Radio.

Speaking last December Blaxill said he was looking forward to the "exciting challenge" of his first job in A&R and his first at a record company. But the allure of TV has proved too great. Later this month Blaxill will start work at LWT on a new light entertainment programme, *Friday Night's All Wright*, which will be hosted by footballer Ian Wright and feature sports personalities, music and comedy.

"I have enjoyed my time at Independent enormously and, despite missing the world of television, it's been a valuable experience," he says.

Blaxill was chairman Andy Macdonald's first appointment to Independent, which at the time had three acts on its roster - Travis, Roddy Frame and Vitro. Artists subsequently signed include Paul Weller (who will join once his deal with PolyGram expires), Sunhouse, John Martyn and Deejay Punk-Roc.



Jazz violinist Stephane Grappelli, who died aged 89 in Paris last Monday (1), has left a legacy of unreleased music, his Cleveland-based record label has revealed. Telarc's worldwide sales director Adrian Mills says, "We have at least one record's worth of material in the can, but we won't be scrambling around to release his last recorded stuff and cashing in on his sad event. We will want to wait for a decent period." Mills says the classical and jazz specialist label (distributed by BMG Conifer in the UK) is attempting to meet demand for Grappelli's last album, the May 1996 release *Live At The Blue Note*. "Sales have gone crazy and we are pressing in Europe right now. I expect to sell again what we sold in the first year, which was about 40,000 copies."

COMMENT

Charts: do you really care?

We're lucky at *MW* in having a committed and interested readership. We're used to feedback. People in the music industry like having their say. So when we decided the other week to outline the options for the future of the UK singles chart, we expected a lively response. The chart is, after all, the most talked about, the most controversial, the most burning issue of all. Or so we thought.

The reality so far has been disappointing. We are still collating the results. And those who are minded to still have time to call 0821 555194, email us at musicweek@dotmusic.com or write to the usual address.

But the indications so far must be either (a) people simply don't know what to do about the chart anymore, or (b) despite all the controversy, they don't really care. Can this really be true?

The Continental opportunities

Two weeks on a course in Munich gave me a good opportunity to view both the differences and similarities between the two markets. The worst news for those Brits who persist in the old-fashioned Anglocentric view of music is that it is clear that the rise of local repertoire on the Continent is not a temporary phenomenon. German language pop acts such as Tic Tac Toe or rock acts like Ramstein are easily the most chart of anything the UK can produce. Already eight of the Top 20 biggest singles of the year in the UK come from Continental Europe and that figure can only increase. At the same time British pop music retains a tremendous kudos in Germany. In the year-end music Top 10 of *Max magazine*—a mass-market *Face*—eight of the albums are by UK acts.

Yes, competition from the Continent is getting tougher, but for those who take it seriously the potential rewards are as great as ever.

Steve Redmond

TILLY

Christmas: ho ho ho to the novelty hits
It's Christmas—and time for the whole UK record business to go gimmick crazy. At this time of year we often have these off the wall, never sell anywhere apart from the UK, big, very big, selling singles. I'm not sure why. After all, what's wrong with Mr Bobby in June? The Teletubbies at Easter? Historically at Christmas we've been treated to such classics as Ernie (The Fastest Milkman In The West) by Benny Hill. There's Ne-one Quite Like Grandma by St Winifred's School Choir, Little Jimmy Osmond's Long Haired Lover From Liverpool and Roll Harris' Two Little Boys.

The rest of the world looks and listens and probably thinks we're a nation of nut-cases, or at least slightly eccentric. If record companies put as much effort and finance into these one-offs through the year would the British public still buy them? The answer is probably yes. We've always liked simple singalong happy music. It's in our genes—but many people in the business hide behind a so-called credibility tag and miss the opportunity of promoting the novelty record. They prefer to try to get the public to accept different trends and styles, sometimes losing thousands of pounds, but their eyes and cool lifestyles are still intact. Perhaps its something to do with alcohol consumption that makes people throw caution to the wind at Christmas and come out in their droves to buy these discs. Or maybe it's desperation—when you don't know what to buy Auntie for Christmas, this year's novelty disc will do nicely, thank you. Why don't they market them the other 50 weeks of the year? It is that the media are more inclined to tolerate gimmick records at the festive time? Finally, a surprise one for Christmas from that man Gompie, who gave us the classic Who The Fuck Is Alice? Yes, it's All I Want For Christmas Is A Spice Girl. Listen, Gompie, take all five and give us all a rest.

Tilly Rutherford's column is a personal view

NEWS

Epic is hoping the combination of an original song and a slicker image will give OTT their breakthrough hit. *Story Of Love*, which is released on January 12 and has its Chart Show exclusive on Saturday (6), was written by Elliott Kennedy (*Spice Girls/Take That*) and Dan George Merrill and Shannon Rubicam (Whitney Houston). Epic product manager Paul McGhie says: "The act's two big hits to date have been cover versions—and boy bands and cover versions don't go down too well on radio." By securing radio play McGhie believes OTT will be able to expand their fan base and attract an older audience, which could prove important as the act prepare to release their debut album in the spring.



Chrisalis buoyant as radio heads for profit

by Paul Williams

Chrisalis Group's radio division is on course to move into profit next year, just three years after its first station went on air.

The media group, which owns two Heart and three Galaxy stations, last week announced a 58% jump in year-end radio turnover to £10.7m, as losses for the 12 months ended August 31 fell by 45% to £1.9m.

Chairman Chris Wright says radio now accounts for 72% of group turnover, compared with 25% in 1992 when the division was established. The first station to go on air was 100.7 Heart FM in Birmingham in September 1994.

The division is looking to build on the success of its existing stations next year with bids to the Radio Authority for the north west, north east and central Scotland regional licences.

"Radio is very rapidly moving into profit," says Wright. "The Midlands station is already profitable and the London station will be soon. Radio, as it stands, should break even this year. What could mess that up is if we win one of the licences as we would then have all the costs associated with start-

RADIO RESULTS				
	1997	1996	% change	
CHRYSALIS GROUP	£26.0m	£24.4m	+7.0	
Operating profit	-£1.1m	-£5.8m	+13.5	
Pre-tax profit	-£1.5m	-£5.4m	+184.0	
GWR				
Turnover	£35.2m	£25.5m	+38.0	
Operating profit	£8.3m	£5.5m	+44.4	
Pre-tax profit	£6.1m	£4.8m	+27.0	

SCOTTISH RADIO HOLDINGS				
	1997	1996	% change	
Turnover	£37.4m	£28.4m	+32.0	
Operating profit	£9.4m	£7.1m	+32.0	
Pre-tax profit	£3.3m	£7.0m	+33.0	

Source: Chrisalis Group, GWR and Scottish Radio Holdings

ing up from scratch. But clearly that's a problem we would love to have."

The Chrisalis group as a whole—including its TV, radio and music interests—reported a 7% rise in year-end turnover to 499m. Operating losses fell 13% to £5.1m, while pre-tax losses more than halved to £1.9m, from £5.4m in 1996. Its music division, which enjoyed publishing success with acts including Lightning Seeds and Skunk Anansie and

sales success with its Echo label with Babybird, Feeder and Subcubic, experienced a slight dip in turnover to £29.5m, although losses improved by £200,000 to £1.7m.

The rapid growth in radio was also reflected in results announced last week by GWR and Scottish Radio Holdings. GWR posted a 38% rise in turnover to £35.2m for the six months to September 30 as its biggest station Classic FM went into profit for the first time over a full financial period.

The group, whose pre-tax profits for the period rose 27% to £6.1m, has been focusing on the national station which produced an operating profit of £1.8m. GWR chairman Henry Menkin says: "As we become more familiar with the business, we are increasingly confident that Classic FM is well positioned to become a highly profitable company."

Scottish Radio Holdings, announcing results for the year to September 30, reported a 32% rise in turnover to £37.4m. Operating profits also rose 32% to £9.4m, while pre-tax profits climbed 33% to £9.3m during a year in which the Scottish group bought the remaining 60% stake it did not own in Moray FM Radio.

PRS to trial new licence for use of music on the net

The PRS has taken its first step towards setting up a structure for licensing the use of songs on the internet.

The trade body has begun a pilot programme in which it is encouraging website operators who want to use sound recordings to obtain an On-line Trial Licence.

Gavin Robertson, PRS new media research and development manager, says: "There is a public perception that if a clip is under 30 seconds long it's OK to use. But it's not. Everyone using copyrighted recordings is required to apply for a licence." He adds that the MCPS has devised a similar online licence and that in most cases people will be required to obtain both.

With technology for delivering digitally recorded music electronically developing at such a rapid rate, existing copyright legislation is proving inadequate.

The PRS stresses its trial licence is an interim solution and says it intends

reviewing the licensing structure next summer to accommodate further advances in technology and market developments.

Neil Cartwright, Sony UK webmaster, says while it is "extremely important" that a policy is put in place to deal with the use of music on the internet it is also essential that the industry works together. "There are lots of separate bodies working on this and there has got to be a bit more communication between them," he says.

The PRS licences is based on two main categories: the type of user (commercial or non-commercial) and the type of usage (clips, entire works, short productions and continuous feeds). Fees will range between £50 and £1,000 and all licences will have an expiry date of October 31 next year.

Further details can be obtained from the PRS web site (www.prs.co.uk) or from Gavin Robertson on 0171-306 4531.

Smiths to put price on 75% VOP stake

WH Smith is expected to put a price tag on its 75% stake in Virgin Or Price imminently, paving the way for it to proceed with a deal with the Virgin Group.

Virgin, which owns 25% of Virgin Or Price, expressed interest in buying the remaining 75% stake following WH Smith's announcement in October that it was intending to sell.

Virgin launched an unsuccessful £135m bid for the chain earlier this year. Last week Richard Branson made it clear that while he is interested in doing a deal it would have to be at a realistic price.

WH Smith refuses to comment on the price or timing, although city analysts have suggested £145m as a possible figure.

A spokesman says, "We have made it clear we intend to sell our stake in Virgin Or Price, but when we do it remains to be seen. We want until 1999 to make a decision."

Sony looks to top artists to celebrate World Cup

by Robert Ashton

Some of the biggest bands in the world are being commissioned to write football-inspired tracks for Sony's album celebrating next year's World Cup finals.

Around 20 new songs and anthems from singers and songwriters representing all the soccer nations will be qualified for France '98, will feature on the official music album released next May.

The Music & Media Partnership's Rick Blaskey, who is acting as executive producer of music for the World Cup on behalf of Sony, says France '98 will be different from previous football albums because all the songs will be specifically written for it.

"Michel Platini [former French international footballer and head of the France '98 organising committee Comité Français d'Organisation] wanted us to make some music to capture the passion and excitement of football," says Blaskey. "He loved how the Three Lions got taken up by the crowd so we wanted songs

THE SONGS SO FAR

La Cour Des Grands

(Do You Mind If I)

Play?/written by

Youssef N'Dour and

performed by N'Dour

and Axelle Red

La Geste de la Vie (The

Cup Of Life)/performed in English, French

and Spanish by Ricky Martin

Rendezvous; performed by Jean Michel

Jarre in collaboration with Apollo 440 and

Japanese artist/producer Tetsuya Kumuro

which fit stadiums. Football and music

have never been so closely associated."

Blaskey also acted as executive pro-

ducer on PolyGram's USA '94 Glorylands

and BMG/IRCA's Euro '96 The Beautiful

Game albums.

Three tracks have been shortlisted for

the as-yet-untitled album: a Youssou

N'Dour track, which has been adopted by

the CDF as the official French anthem. It

will be released early next year.



A second song by Puerto Rican singer Ricky Martin will be the official international song of the competition and is expected to be released in late spring. A third track is a collaboration between Jean Michel Jarre, Apollo 440 and Japanese artist/producer Tetsuya Kumuro. This has already been picked up by Europort as its World Cup theme. It is the first time two official songs have been adopted, but Blaskey hopes this will give broadcasters a better choice. He says other tracks on the album, some of which will follow the tunes of soccer chants, will be released in the countries the artist represents.

"We are now in the position of talking to the biggest acts in each country to ask them to record something," says Blaskey. "We want to get the world singing and dancing to the music of France '98."

Sony is expected to provide many of the artists who will eventually be featured on the album, but Blaskey says that is not a condition and artists from other labels may be asked to contribute.

Beehive acquisition sees Bonnar's return

Former Mayking boss and One Little Indian shareholder Brian Bonnar is making a return to the music hub after acquiring international sales, marketing and distribution group Beehive Trading.

Bonnar, who will become CEO, is buying the assets of Beehive for a six-figure sum.

Beehive, whose parent Dino Entertainment went into administration on September 16, itself went into administration last Monday (1). Bonnar's new vehicle will be renamed Beehive International.

Bonnar, who severed his ties with the music business in August when he sold his 60% control in One Little Indian to founder Derek Birkett, says his move from CD manufacturing to distribution will be a fresh challenge. He is still examining various proposals allowing him to re-enter the manufacturing business which he left when Mayking went into administration in May.

Beehive, which counts a wide range of indie and major labels among its suppliers, will continue to tailor product and distribute it to retailers and wholesalers around the world. But Bonnar says the new company also hopes one-off arrangements will develop into long-term distribution deals with labels.

Bonnar expects redundancies and natural wastage will amount to five people, but the present management team, including managing director Oliver Comberci, sales director Roger Kent and general manager Steve Sparks, will remain in their present roles.



Creation will embark on a nationwide poster and press campaign later this month to support the release of Bernard Butler's forthcoming debut solo single Stay. It will kick-off with teaser ads and follow with a nationwide 'sleeve' campaign in the run up to the single's release on January 5. The campaign will then broaden out to include the broadsheet press. Creation marketing manager Emma Greengrass says, "It's about as fall-on as you can get for a debut release." PR, in contrast, will be low-key, with Butler scheduled to do just one press interview before the release of the single. Stay is the first single to feature Butler on vocals and will be followed by an album later in the year.

TV turns to Spice Girls in Christmas battle

TV and radio programmers are turning to the Spice Girls to help them win the Christmas ratings battle.

ITV is giving over part of its Christmas Day afternoon line-up to highlights from the act's first concert in Istanbul, while on Radio One there will be a one-hour Spice Girls special starting at 12pm.

On Christmas Eve BBC1 is putting out a half-hour TOTP special at 4.40pm featuring all of the Spice Girls hits and including newly-recorded performances. Fifty minutes later, Channel Five will be going behind the scenes of Spice-over-The-Movie.

As usual, a double-length, hour-long

TOTP will be going out on Christmas Day, but producer/director Chris Cowey has changed the format of the 12.55pm show this year, turning it over to a Top 30 of 1997 instead of the normal number one hit. Cowey says, "It's such a tradition that it's got to represent the Christmas chart and the biggest hits of the year, but if we only featured number ones there wouldn't be Chumba-wamba or Ultra Nate who had two of the most popular hits of the year."

BBC1's schedule includes a three-part series starting on December 22 about the forms and structures of popular music called The Rhythm Of Life, presented by Sir George Martin, and

featuring contributions from Noel Gallagher, Paul McCartney and Dionne Warwick.

Nobody Does It Better, a one-hour documentary on the making of David Arnold's James Bond album, is going out at 10.15pm on December 28 on Channel Four.

Channel Five's other music highlights include a Christmas Day showing at 10.30am of Paul McCartney's Standing Stone.

Radio One, meanwhile, has Noel Gallagher going through his record collection at 6pm on Christmas Day and a 12pm Evening Day special on the Take That solo careers.

NEWSFILE

Friends pay tribute to James Tod

Friends and colleagues of former Morrissey manager James Tod paid tribute to him last week following his sudden death late last month. Tod, who was 42, managed Morrissey between 1994 and 1995. Most recently Tod worked as an A&R consultant for Rondor Music and Almo Sounds until the last few months, with responsibility for signing writers and artists. Tony Quinn, Almo's general manager, says news of his death came as a great shock. "He will be sadly missed."

Sony rejigs radio awards format

The Sony Radio Awards committee has revised the categories for next year's event to reflect listening patterns around the clock. The ceremony, taking place on May 7 at London's Grosvenor House Hotel, will now include time-banded categories covering breakfast (5am to 10am), daytime (9am to 5pm), drivetime (4pm to 9pm), evening/late night (7pm to 6am) and weekend (Friday 9pm to midnight Sunday).

Site set for second German HMV store

Former HMV UK operations director Steve Knott, appointed HMV Germany managing director in September 1995, has secured a site in Frankfurt for the retailer's second German store. The store, due to open in autumn 1999, will cover 1,400 sq m of retailing space over three floors.

Space and Gwyn Ashton

Last week's Talent feature on Space incorrectly stated their debut album Spiders had sold 250,000 copies worldwide. The correct figure is 750,000. Separately, the label and catalogue number for Gwyn Ashton's album Beg, Borrow And Steal is Road Goes On Forever. RGF/GACO 036, distribution Topic/Direct and not as printed in last week's blues talent extra.

We Three Kings



Beenie Man



Buju Banton



Anthony B

Have a Reggae Xmas from
Jet Star Phonographics

Out Now
Jet Star Phonographics Ltd 153 Manor Lane Park Road
London NW10 7NJ England Tel: 0181 941 8335
Fax: 0181 945 7808

Branson's cash gives the luxury of a long-term approach

The first time around it was so much easier.

When Richard Branson first launched Virgin Records in 1973, he instantly struck gold with Mike Oldfield's Tubular Bells which eventually notched up sales of 5m units in the UK. In contrast, Branson's new label V2 — which has just celebrated its first anniversary — has notched up just one UK Top 10 album in its first year, with the Stereophonics' *Word Gets Around* selling only around 50,000 units.

This comparative lack of success has given the cynics a field day.

But, fighting back, two weeks ago V2 finally signed its first major act in Underworld and now V2 chiefs insist everything is going to plan. Chief executive Jeremy Pearce says, "We haven't done a ton of corporate advertising, but we've opened offices around the world, had Top 10 hits in the UK and in France and hired some great people. I'd give ourselves 10 out of 10 for effort, and nine out of 10 for achievement."

He adds, "I take it as a compliment when I hear that rivals have been bemoaning us. It shows they see us as a threat. As for critics, that we're no more than a rich man's plaything, they're beneath contempt."

"The only mistake Pearce will admit to making is putting out a compilation in association with *London's* magazine. "It seemed like a fun idea at the time, but it wasn't as strong as it could have been because several companies didn't license us the tracks we were hoping to go to," he says. "Furthermore, in hindsight being *London's* isn't the way we really want to be perceived."

Arriving at V2's plush HQ in London's Holland Park, it's immediately apparent that this is not a poverty-stricken indie. A tropical fish tank and palm tree grace the reception area. And there's even a gym in the basement. With a banker like Branson, money



V2'S PEARCE AND STEELE: IT'S ALL GOING TO PLAN

Nov 96: official launch
March 97: release of limited-edition Stereophonics single *Local Boy In The Photograph*

May 97: first official V2 single is the Stereophonics' *More Life In A Tramp Vest*
Aug 97: first V2 chart, the Stereophonics' *Word Gets Around*, charts at number six

clearly isn't a problem and Pearce says V2 has been bankrolled to the tune of \$100m. "That's the money available to us during our first three years," he says. "This has given the company a rare cushion against the market forces that have most indies no choice but to get results or get out of the business.

General manager David Steele says, "It's allowed us make our own rules and combine the ethos and style of an indie with the financial clout of a major." What this appears to mean in practice is that V2 won't be rushed into things. "We're not in the business of throwing a shitload of money at an act

V2



ONE YEAR IN

Sept 97: the Gravediggaz album *The Pick, The Sickle And The Shovel* (released on Gee Street through V2) charts at number 24 in the UK and number 20 in America
Nov 97: rap artist Puffi, a V2 France signing, charts domestically at number four with the album, *Les Tentations*
Nov 97: V2 signs Underworld

and chucking out any old product," says Steele. "If we wanted quick hits we could have set up a pop label, signed a new boy or girl band and got into the charts within a matter of months. We're determined to do things differently."

Steele insists the label never expected to break bands big straight away. "We're in it for the long term," he says. "We want to set up a label that people will respect. We want to attract the next U2, REM or Oasis — and bands like these are unlikely to be impressed by the fact that we've signed the new Boyzone. Having said that, once we've established V2 as a major rock label,

then perhaps we can look at signing a Spice Girls-type group."

The label started out with just three bands: Kings Of Infinite Space, Mandaly and The Stereophonics who were signed when Pearce "didn't even have a desk." The V2 roster has since grown to include The Lovebites, Tina Snow and Heather Nova. There are also high hopes for Addict, who are signed to Big Cat, one of several independents along with US-based Gee Street — home to the Gravediggaz and Jungle Brothers — with which V2 has signed deals. The arrangement usually involves V2 taking a stake in the smaller company.

However, V2 has not been shy about courting big name acts in a bid to raise its profile. It put in a bid (although how serious a bid is questionable) for REM, eventually losing out to Warner and has had discussions with several other big-name acts.

"Things stalled with XTC because they didn't want to give us the world," says Pearce. "And despite having a real crack at signing Paul Weller, his existing management structure just proved too complex for us."

The Underworld signing — a partnership deal between V2 and electronic dance music pioneer Stephen Hall — puts the label in a strong position for 1998. Underworld are currently in the studio recording a new album and Stereophonics will be making a big push in America and Australia.

Meanwhile, V2 is preparing a raft of new releases from Nova, Tin Star, Mandaly and Addict among others. "We're mindful of the fact that the rest of the music business wants us to fail," says Steele. "But setting up a record company that's going to be like building a beautiful house. For months there's nothing much to see, but when it's finished it's a glorious sight. While we might seem a bit laid back we're confident we've built the foundations for future success."

York Munday

Is PR just the first step for the veteran's entry into Spiceworld?

It was last month, as the Spice Girls media coverage went into overdrive, that publicist Alan Edwards received a call at the London West End offices of his new company Outside from Virgin Records chairman and CEO Paul Courty. "It was five o'clock, rush hour, he was building and Paul asked me whether I could get over to Virgin's offices in Harrow Road in 15 minutes," says Edwards. "I got a taxi and every traffic light turned green which meant I made it on time. It was as though it was meant to be."

Edwards had a notion as to why he had been called and his suspicions were immediately confirmed when he walked into the conference room to be met by "the best part of Virgin Records and all the Spice Girls, who immediately started firing questions at me."

As a member of the select band of industry publicists with the pre-eminence savvy to handle the Spice Girls, Edwards was a natural for the job as soon as the act jetted their previous PR company, Life.

Edwards' acceptance of the Spice offer coincided with the negative reaction to the act at the Barcelona World Music awards, which prompted Outside into action. Edwards flew to the act's next promotional destination, Rome, shrewdly taking with him Sun showbiz editor Andy Coulson and Spice Girls ally, Coulson's subsequent "exclusive" article conveyed the message that the act weren't splitting and the tide of speculation appeared to turn.

But having to deal with tempestuous

ALAN EDWARDS



situations is nothing new to Edwards. As a 17-year-old junior working for Seventies PR guru Keith Altam he worked with acts including *The Who* and Marc Bolan, while his first company handled a virtual A-list of punk and new wave bands.

But Edwards' career path has included more than its share of blips. In 1989, the partnership he formed with Ian Grant lost *The Cult*, Big Country's sales declined dramatically and Grant decided to disengage from the business and move to Sussex.

However, after a stint in the London

FROM PUNK PR TO SPICE BOY

Alan Edwards: b. London, July 18, 1955.
1974: joins Spotlight Publications as ad salesman. Also reviews and interviews up-and-coming pub-rock bands
1975: works for industry PR Keith Altam
1977: forms Modern Publicity with a client list headed by Stranglers, Generation X and Blondie
1981: forms Midway Modern Management with Ian Grant
1981: begins representing The Rolling Stones. Grant Edwards formed to manage Big Country among others
1982: takes on David Bowie for Series Moonlight tour
1987: goes on the road with Bowie's Glass Spider tour.
Publicity clients include INXS
1988: Grant Edwards handles Virgin-backed label Hedd
1989: forms the Stones and Dissolves Grant partnership
1990: joins the Spice Girls partnership with Chris Poole
1994: takes post as general manager of Phonogram (now Mercury). Leaves after three months
1995: as Poole takes on role of Prince's European manager, Edwards acts as "second consultant" to Bowie
August 1997: splits with Poole to form Outside PR
November 1997: drafted in as PR expert to guide the Spice Girls

office of US showbiz PR combine Rogers & Cowan, he joined forces with former Chrysalis and A&M press head Chris Poole, and their company attracted the likes of Prince, who later appointed Poole as his European manager.

But this summer the relationship faltered. Describing the split, Edwards says, "It was extremely uncontroversial. It's just that we were beginning to go in different directions."

However, sources close to the pair suggest that Edwards' vacillation was to blame, pointing to his three-month employment as general manager of

Phonogram (now Mercury) in 1994, when he tried to retain his Bowie clients as well as work under managing director Howard Berman at the label.

But Edwards believes the spell of Phonogram changed his attitude to work. "I got a side of the industry I knew nothing about previously and came out a more serious character," he says. "Thus the seeds were sown for Outside, which retains publicity at its core but also has publishing wing Three 4 and management clients Lewis Taylor and Parlophone's Beverly Knight."

Over recent weeks Edwards has been overhauling the publicity side of the business, which is

effectively run by veteran Judy Lipsey. But speculation is growing that he will take on a wider managerial role for the Spice Girls. "It's been so busy I haven't had a second to think about it," he is guarded response. "The first thing to do is some freshening up for a week or two until it has calmed down."

It's unlikely that, in Spiceworld, things will calm down for some time. A surer bet could be that the ambitious Edwards will find himself acting as more than just a publicist to the Virgin quintet, just as he has done for several acts in the past.

TV programmers are responding to demand for music

Just 15 months ago the music industry was holding its head in despair after TV executives axed *The White Room* and put *TOTP* up against ITV's seemingly invincible *Coronation Street*.

The moves suggested terrestrial television had fallen out big time with music programming, although, bizarrely, this was at a time when music had regained a popularity among the wider public it had not experienced for several years.

Music coverage looked destined to languish in awkward or graveyard slots away from a peak-time audience and, at best, would show up as only one element of a wider entertainment programme, such as Channel Four's *TPI Friday*.

But, in the coming months, the likelihood is viewers will not be able to avoid music on TV. Channel Four, for so long a champion of new and innovative music, is looking to reclaim its crown with a new wave of music programming, including the first television coverage of the *NME* Brat Awards, while new player Channel Five is launching a chart show put together by the talents included in such programmes as *The White Room* and the *Brits* television show.

On top of that, the godfather of them all, *TOTP*, is next year undergoing what producer/director Chris Cowey calls a "major enhancement, improvement and refurbishment". Meanwhile, on cable/satellite *Emap* is hoping to match its success with *The Box* with the spring launch of *Magic*, a new channel with an adult contemporary bias.

"It's great news for all of us," says Brilliant! PR director Nicki Chapman who used the power of television to help break Spice Girls and their first hit Wannabe.

COMING TO A SMALL SCREEN TO YOU SOON

BBC TELEVISION

- planning a new look for its flagship music programme *TOTP* which celebrates its 34th birthday in the new year

CHANNEL FOUR

- six-programme coverage of *NME* Brat Awards
- pop version of *R&B/rap* show *Flava*
- new discussion/live music show fronted by Jo Whaley
- extended *S2* part series starting in January of *Fresh Pop*, a six-minute slot scheduled before the 7pm weekday news featuring an up-and-coming band

CHANNEL FIVE

- launch in February of *The Pepsi Chart*, being produced by Initial Film & Television and Broadcast Innovations and going out in a prime-time evening slot.

EMAP

- launching a new cable/satellite channel in the spring as a companion to *The Box*, aimed at the 25-49 age group and featuring an adult contemporary output
- continued support this year for the *Brits* and the *Mobos* and broadcasting the *Gramophone* awards for the first time

"The more music on television there is, the better, because it can only help the industry," she adds.

It can be no coincidence that TV producers are turning to music again when its exposure in other media forms seems to be reaching new heights. As Chapman notes, interest in music is so high that these days it is not just *The Sun* and *The Mirror* reporting the activities of Oasis and Spice Girls, but middle and high-brow papers, too.

"People are more interested again in music, especially UK music," she says. "This year music has been very high profile with Oasis and the Spice Girls in the press every day and then you look at the 10 O'clock News and music seems to be mentioned more times than ever."

Graham Smith, Channel Four's commissioning editor for entertainment, says television, always slow to react, is belatedly coming to terms with the resurgence of UK music. "Television is in the fashion business and fashion comes and goes," he says.

"The reason for Channel Four's renewed vigour towards music programming is because of a change of personnel who are more sympathetic to certain types of music programming."

With music currently so much in the public eye, *Emap* TV managing director Vincent Money says the television networks are now realising they need to reflect that through their programming.

He equally believes a change in the musical climate over the past couple of years, with more viewer-friendly acts, has also helped programmers return to covering music. "It's down to the music itself. It's become more accessible," he says. "Two to five years ago the urban and gangsta rap that was popular didn't fit into TV's profile. Now music has become more mainstream."

And he is convinced the popularity of his station *The Box* has played a vital role in influencing the mainstream TV programme executives into taking a fresh look at covering music.

"We played an important part in

breaking the Spice Girls and without that there wouldn't have been *LWT's* Audience With... feature on them," he says.

Epic director of promotions Adrian Williams detects a change in attitude among artists, making it easier for producers to use them. "Acts now are into the television age and know how to work to a camera. This is even true with guitar-type bands," he says.

John Bishop, Carlton's controller of entertainment and comedy, says advertisers have become increasingly interested in music shows, provided they go out in the right timeslot, as they can directly target a specific type of audience.

"You're not going to get music shows going out on prime-time ITV, with the exception of things like the *Brits*. But slots after 10.40pm are attractive for advertisers because they can target the right kind of product at the right people," he says.

However, *TOTP's* Cowey, who initiated and produced *The White Room*, adds an air of caution to the debate about music coverage.

Although welcoming more music programming, he says, "It was no more than nine months ago that Channel Four said they thought music didn't work on television. But if they didn't make a commitment to music they should really get well and truly behind it."

Provided the quality remains high and acts with enough style and personality keep breaking through, music is likely to remain at the heart of programme schedules.

But recent history shows television can be a fair-weather-friend. Insiders warn nothing can be taken for granted.

Paul Williams

ANALYSIS

MUSIC ON TV

Don't waste your money on boring Christmas cards. Make a donation to the Princess Diana Memorial Fund like us.



Albums by UK artist have dominated the charts in 1997. Neville Farmer looks at the names and places behind the year's 13 homegrown chart-toppers and discovers that producers now take a pick-and-mix approach to studios

If the most successful studio could be judged by its credit on number one albums, then Britain's biggest and oldest studio would have walked it this year. There can be no doubt that Abbey Road is fashionable again, its credit appears on six UK number one albums as it emerged as a clear favourite for string sessions, tracking and mixing. The Orinoco studios were also popular, with Mayfair, Metropolis, Rockfield, Air Lyndhurst and The Strongroom close behind.

But if there is one thing all the number one albums of 1997 have in common it is that none were recorded in one studio – with the possible exception of The Chemical Brothers' *Dig Your Own Hole*, which was begun in the band's private room in Orinoco and completed in the studio's DDA room, otherwise known as The Toybox.

There are many reasons for choosing to use a variety of studios for one project, says Parisienne head of ASR Keith Wozencroft, who supervised the recording of Mansun's debut album *Attack Of The Grey Lantern*. "They'd never been in a studio before they signed, so we wanted somewhere which was relatively inexpensive for them to spend time writing and from that we got the stuff which formed the basis of the album. The Windings was perfect for that purpose. We also went to Parr Street because it's close to their home and it's a good studio. Finally, we finished everything off at Mayfair."

The Spice Girls' album *Spiceworld* was also recorded and mixed in a variety of different studios, including the Manor Mobile and the group around on their grueling work and filming schedule. But it was Gary Barlow's album which took the multi-studio approach to new heights, with more facilities credited than extras in Ben Hur.

This is a characteristic of American managed pop production. But Virgin head of A&R co-ordinator Jane Venton says this is becoming the norm with British pop productions, too.



"We're doing the same thing with a lot of younger pop acts such as 911 by having several production teams working on the album at once," she says.

That's not all that has changed on the UK studio scene. Five years ago large studios were out of favour. Now the biggest rooms in London are taking longer-term bookings, while the residents are enjoying a resurgence which is reflected in the roles they have played in creating this year's number one albums.

"Bands are back," says Malcolm Atkin, general manager of Air Lyndhurst. "A few years ago no-one would consider Air as a seminal rock studio. Now we've regained the reputation we had in the mid-Eighties." Equally, a number one album can start life in an artist's front room. The Prodigy, Radiohead, Gary Barlow and Texas all recorded in their own or their producers' private studios. Indeed, most of the backing tracks on Texas's album *White On Blonde* were completed in lead singer Sharileen Spiteri's Glasgow home, using Macintosh and ADATs, before being transferred to two-inch analog for their overdubs and mixing.

"We all know what we're doing in the studio, but too many cooks can spoil the broth. So I'm normally at the end of the hall singing in the cupboard, or in the kitchen," says Spiteri. "The only irritating thing was when the window cleaner came to the front door and rang the bell in the middle of a take."

While many pop acts choose to mix and match producers, others prefer to stick to what they know and like. So Stephen Street teamed up with Blur, and Oasis stayed with Owen Morris. Radiohead and Nigel Godrich were a proven partnership before they began work as OK Computer, while The Charlatans and Dave Charles and Depeche Mode and Tim Simenon continued an association which goes back years.

Nevertheless that didn't stop the acts behind this quarter of the year's chart topping albums claiming a co-production credit.

The days when one producer would see an album through from rehearsal and pre-production stages, to laying down of backing tracks, delivering the final mix and then supervising the cut are long gone. As the table below shows, his UK albums in the Nineties are more often than not truly 'group' efforts.

UK ARTISTS WITH UK NUMBER ONE ALBUMS RELEASED IN 1997



GARY BARLOW: Open Road (RCA)
Executive producer: Clive Davis.
Producers: Walter Afanador, Gary Barlow, David Foster, Gardner and Jackson, Trevor Horn, Steve Lipson, Grant Mitchell, Chris Porter. Engineers: Dana Jon Chappelle, Simon Coworth, Felipe Elizageta, Roy Marchant, Helf Moraes, Ren Swan, Tim Weidner.

Additional Engineers and mixing engineers: Jeremy Abbott, Absolute, Edwin Cox, Mick Guzauski, Van Mammeli, Rose and Foster, Dave Way. Studios (UK): Crane, Metropolis, Portershouse, Sarm West (US) Barking Doctor, Chartmaker, Crane, The Enterprise, Larrabee, The Plant, Wayworld. Consoloes: various, including Nave VR and SSL.



BLUR: Blur (Food/EMI)
A&R: Andy Ross.
Producers: Stephen Street. Engineer: John Smith. Studios: Mayfair, Townhouse, Fyrtand (Iceland). Consoloes: SSL.



THE CHARLATANS: Tellin' Stories (Beggars Banquet)
A&R: Roger Trust.
Producers: Dave Charles, The Charlatans. Engineers: Dave Charles, Richard March, Ric Peet.

Additional mixing: Bill Price. Studios: Monnow Valley Recorders, Rockfield, Air Lyndhurst. Consoloes: Nave VR, Trident, TSM, SSL.



THE CHEMICAL BROTHERS: Dig Your Own Hole (Virgin)
A&R: Rob Marley.
Producers: Tom Rowlands and Ed Simons. Engineers: Jon Dee, Steve Dubu, Tim Holmes. Studios: Orinoco.

Consoloes: Nave VR.



DEPECHE MODE: Ultra (Mute)
A&R: Daniel Miller, Pope Janasz (remixes).
Producers: Tim Simenon. Engineer: O, additional vocal recording, Gareth Jones. Studios: Mayfair, Parr Street, The Windings. Consoloes: Amek, Neve, SSL.



MANSUN: Attack Of The Grey Lantern (Parlophone)
A&R: Keith Wozencroft.
Producer: Paul Draper. Engineer: Mark Hunter, Ronnie Stone, Ian Caple, Mark Spiteri. Stent. Mixing: Mike 'Spike' Stent, Cliff Norrell. Studios: Mayfair, Parr Street, The Windings. Consoloes: Amek, Neve, SSL.



OASIS: Be Here Now (Creation)
A&R: Alan McGee.
Producers/mixers/engineers: Noel Gallagher, Owen Morris.
Studios: Abbey Road, Air Lyndhurst, Master Rock, Orinoco, Ridge Farm. Consoloes: SSL, Air Neve, Nave VR, Focusrite.



PRODIGY: The Fat Of The Land (XL Recordings)
A&R: Richard Russell.
Producers/mixers/engineers: Liam Howlett, Neil McLellan, The Prodigy. Studios: Earthbound, Strongroom. Consoloes: Nave VR.



RADIOHEAD: OK Computer (Parlophone)
A&R: Keith Wozencroft.
Producer: Nigel Godrich, Radiohead. Engineer: Nigel Godrich, Courtyard, Abbey Road, Air Lyndhurst, Studioyard, Mayfair. Consoloes: various, including SSL and Neve VR.



REEF: Glow (Sony S2)
A&R: Lincoln Elias.
Producers: George Drakoulas, Reef. Engineers: Richard Digby-Smith, Sylvia Massey, Jim Scott. Studios: Abbey Road, Orinoco, Andora Studios, Royalton Studios (US). Consoloes: Nave VR and SSL.



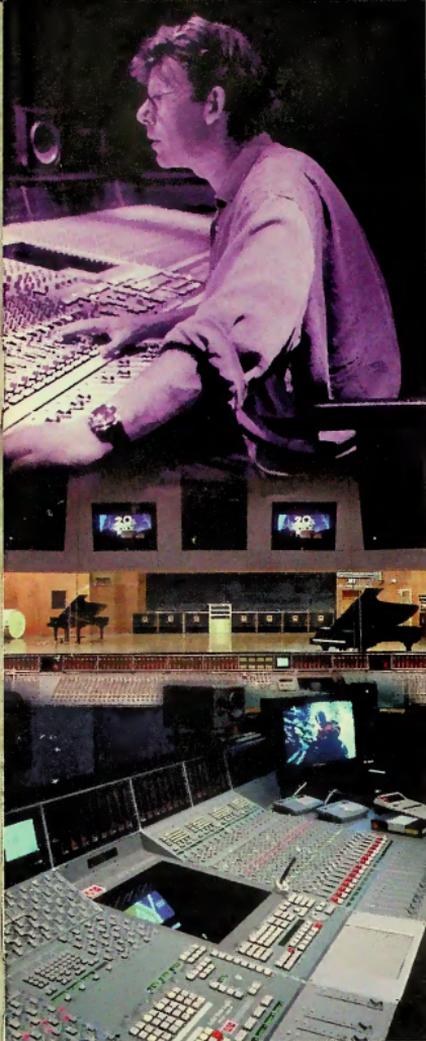
SPICE GIRLS: Spiceworld (Virgin)
A&R: Jules Higgs, Steve World, Skelton.
Producers: Absolute, Richard Stannard and Matt Rowe. Engineers: Adrian Bushby, Paul Hicks, Mark Tucker, Jeremy Whesley. Mixing: Mike 'Spike' Stent. Studios: Abbey Road, Lansdowne, Manor Mobile, Olympic, Whitfield St. Consoloes: Neve, SSL.



TEXAS: White On Blonde (Mercury)
A&R: Alan Peil.
Producers: Mike Hedgoc, Ras and Christian, Dave Stewart, Texas. Engineers: Nick Addison, Ian Grimble, Ash Howes, Kenny McDonnell. Studios: Abbey Road, Sharileen Spiteri's home, Chateau de la Rouge Motte (France). Consoloes: various, including Nave VR, EMI Neve and Soundcraft Spirit.



THE VERVE: Urban Hymns (Hut/Virgin)
A&R: Dave Boyd.
Producers/mixers/engineers: Chris Potter, The Verve, Youth. Studios: Maison Rouge, Metropolis, Olympic, Rockfield. Consoloes: Nave VR and SSL analogue.



Hear Today Hear Tomorrow Here Tomorrow

Creating
Standards
For The
21st Century
Creating Standards
For The 21st Century



For more than two decades, Solid State Logic has set the standards for excellence in audio. Our analogue consoles have come to define world class recording studios, while our digital systems have brought new levels of creativity and efficiency to the broadcast and post production industries. Day in, day out, audio professionals in more than 50 countries depend upon SSL technology, supported by a now legendary 24 hour technical service network that extends around the globe. While other manufacturers may come and go, you can be sure that one company will be there to set the standards for the 21st Century.

Solid State Logic

International Headquarters
Begbroke, Oxford, OX5 1RU, England
Tel: +44 (1865) 842300
Fax: +44 (1865) 842118
E-mail: sales@solid-state-logic.com
<http://www.solid-state-logic.com>

New York
+1 (212) 315 1111

Los Angeles
+1 (213) 463 4444

Tokyo
+81 (3) 5474 1144

Paris
+33 (1) 3460 4666

Milan
+39 (2) 2622 4956

Toronto
+1 (416) 431 9131

Singapore
+65 285 9300

Mixing it

Dante Bonutto argues that mixing and remixing are now the most important stages in the recording process

While no amount of post-production can turn a catastrophe into a chart-topper, there can be little doubt that mixing and remixing have become the most important stages of the modern recording process.

Advances in home studio technology may have allowed acts to spend more time – and less money – cutting tracks, but as a result record companies A&R departments are now spending as much as 30%-40% of album budgets on the mix. The number of London-based studios focusing on mixing work has increased as a consequence. All are accessible to the A&R fraternity and the best boast a regular clientele of experienced engineers.

Expert mixers such as Dave Bascombe, Mike 'Spiker' Drake, Chris Sheldon or Mark 'Spicer' Stent are held in high esteem, not merely by A&R departments, but also by those label or product managers who regard the name of a proven mixer as a key component in marketing plans and even a valuable sales tool.

This is reflected in the prices the best mixing engineers can charge for their services. A young engineer with a growing reputation can expect to earn in the region of £1,000 per track, while higher up the scale high-profile 'celebrity' mixers could command fees of £10,000 a track or more, plus a one point royalty. It

is not unknown for work on an international hit single which is also included on a successful album to net in excess of £30,000 for what might be little more than two days efforts.

The cult of the remix is not confined to the dance sector. Even multi-platinum rockers Bush have now entered this seemingly alien world with Deconstructed – an album of their best-known songs as remixed by trip-hopper

Control room four at The Town House Studios



Tricky and jungle star Goldie.

Studio owners and managers have reacted to the trend by tailoring facilities to satisfy the demands of remix engineers. One such is Orinoco in south London.

"A couple of years ago we decided to aim at being the best remix studio in

STARRING IN THE FINAL MIX

Specialist mix engineers such as Dave Bascombe and Mike 'Spiker' Drake are often brought in to finish off a record that may already have been several months in the making. Both have built their reputations on mixes which jump out when played on the radio, writes Dante Bonutto

"I find I am brought on board for a variety of reasons." says Drake, who mixed recent albums by both Dubstar and Definition Of Sound. "At times it's just a question of bringing out what's on tape and at others it's all about trying to put a lot of disparate elements into some kind of focus. Invariably, the first couple of mixes of an album tend to be the toughest. After that it gets progressively easier."

Drake admits to feeling a slight glow of pride whenever the Adamski/Seal version of Killer or Spaceman by Babylon Zoo comes on to the airwaves, and Bascombe must have similar feelings about Placebo's breakthrough hit Nancy Boy or the football anthem Three Lions, which he co-produced and mixed with Ian Broudie.

"To be honest, I don't consciously mix

London and invested heavily in outdoor gear," says studio manager Coral Woman. "Now our client base is 85% mixers." Among Orinoco's regular users is producer Owen Morris who mixed (What's The Story) Morning Glory? and Be Here Now, the second and third Oasis albums, as well as Ash's chart-topping debut 1977 in Orinoco's New Room.

While studio rates tend to vary according to availability and length of booking, a good mix room in the capital will generally cost about £1,000 per 10- or 12-hour day.

Regularly working mixers invariably have a room they particularly know and

records for the radio," says Bascombe. "If they do stand out in that context, then it's probably due to the excitement factor which is what matters to me most in a mix. Obviously the sonics are important, too, but the song really does have to sound alive otherwise it will never stand a chance."

In order to keep this edge on their mixes, both Bascombe and Drake like to monitor, in part at least, through the industry-standard Yamaha NS10s, a critical speaker that doesn't flatten the mix. As a backup, Drake also has his own portable monitors (Zobel Active Ones), along with as much outdoor gear and vintage pedals as he can fit into his car. These include an AI Smaart compressor, selected Focusrite compressors and eq units plus an old Roland Flanger.

But as far as the deal is concerned, the tried-and-tested G-Series SSL and both engineers' vote. Not, however, realise they must remain alert to new technological developments and that it is often what they do in the studio which can set the tone and define the sound of the bands they work with.

like for its desk, its outdoor gear or its monitoring. Chris Sheldon, AI Clay or Alan Moulder's side choice would probably be Studio A at The Church. Dave Bascombe, on the other hand, prefers Studio Three at Whitfield Street, while Mark 'Spiker' Stent is rarely out of Studio Three at Orinoco.

Other studios with a heavy workload on the mix front include Metropolis, The Town House, Strongroom, Battery, the recently-opened Piers Rooms and the Sarm group which houses two J-Series SSLs (one 56-channel, one 60) in its top-studio Notting Hill complex. All of the above studios now report that between 60%-80% of overall business this year has been mix-related and so are highly aware of the need to provide round-the-clock maintenance, regularly upgrade outboard equipment and for monitoring systems to be of the highest quality. ■

STUDIO BUZZES

The latest phase of Britannia Row Studios' expansion programme is a purpose built programming/edit suite designed by Neil Grant of Harris, Grant Associates. The new room, which now features a separate vocal booth, has been fitted out with a 56-channel Mackie console, a two-inch multitrack tape machine and a selection of both MIDI and vintage equipment. Interior design is by Peter Harvey, whose previous commissions include the UK base of Italian fashion designers Valentino and Armani in London's Berkeley Square as well as the recent TV ads for Sony's MiniDisc system.

completed the relocation and upgrade of its A-Class Studio in South London. The studio's new control room was designed and built by KFA Sound Design and now houses a Soundcraft Sapphire 28/24 in-line console with Optifile automation and Otari MTR 99 24-track as well as other recording formats and a large selection of outboard equipment and instruments.

HMB reports that its CD800 professional low-cost CD recorder (pictured below) has now shipped more than 1,000 units. Among recent customers is London-based location recording and mastering specialist Floating Earth, whose director Steve Loop says, "The CD800 is already earning it its keep at Floating Earth. CD has become even more universal than the old analogue cassette and it's great to be able to distribute our work on such a low cost, high-quality platform."

The RGJ studio in south west London has just reopened following a refurbishment programme, its first in 10 years. "We have enlarged the control room so we are now able to provide a better working environment, which should satisfy those bands who, in the past, have found it a little on the small side," says RGJ house

engineer Gerry Kirchingham. The studio's SSL console has also been completely overhauled and a new Studer A827 2.4-track analogue tape machine has been purchased to complement the 32-track digital facilities.

Monitor manufacturer Boxer Systems has moved to larger premises. Managing director Simon Shaw says, "We felt it essential to have premises that allowed us to expand to accommodate more staff and to devote more space to the systems integration work we are increasingly involved with." The new address is 4 Ailford Business Centre, Coldharbour Lane, Harpenden, Herts AL5 4UT, tel 01582 468100, fax 01582 768489.

At a recent APRS meeting, FX Rentals sales director Nick Dimes was elected to the board as a representative of 'supplier' members of the APRS, while two serving directors Malcolm Atkins of Air Studios and Piers Ford-Crush of nominated representatives of the APRS studio accord on the board.

BBC's Maids Vale studios was launched as a fully-commercial facility on November 13 with a media party and a showcase session by unsigned band Jumbo (pictured above). Within the complex, which was established in 1954 to support BBC radio music and drama programming, are five studios of varying sizes and acoustic treatments ranging from Studio 1's orchestral room down to an intimate live room ideally suited to the needs of a four piece band. "Recording here was a dream," says Jumbo keyboard player Kingsley Sage. "The studio was so well equipped. We thought we might like a Hammond organ on one of the tracks, and the engineers just wheeled out one, complete with a Leslie cabinet."

● Studio buzzes by Caroline Moss



UK reggae label Fashion Records, which has recorded and released singles and albums by such reggae stars as Maxi Priest, Sully Doolittle, Pato Banton and Tenor Fly during its 17-year history, has

Richard Dodd



Photo: Peyton Hoag - Studio: Vial Recordings

on **BASF** tape

“**For music** recording I believe that analog sounds better. I prefer **BASF SM 900** maxima because it represents the best balance of virtues available in an analog tape. **SM 900** has a good tone to it and the sound sticks to it better than other tapes I’ve used. It’s that simple.”

Grammy® winning producer/engineer Richard Dodd’s credits include work with **Tom Petty, George Harrison, Bob Dylan, The Travelling Wilburys, Francis Dunnery, and Edwin McCain.**



SM 900 maxima is a high-output analog tape designed specifically for multi-track recording and mastering, with extra wide dynamic range, low noise and low print through.

EMTEC Magnetics

BASF

For more information contact BASF plc ☎ 0191-2089540, or visit EMTEC's web site at <http://www.emtec-magnetics.com>

The R&B flavoured pop concoctions of producer Dennis Popp (Ace Of Base, Backstreet Boys) and Robyn's soulful voice are set to establish her as 1998's first new solo pop star.

The 18-year-old Swedish songwriter has achieved two Top 10 hits in America this year, including the current smash Show Me Love.

RCA's senior product manager Sonny Takhar says the campaign to break Robyn in Britain begins in earnest in the New Year. "Robyn is one of our

ROBYN

UK SUCCESS BECKONS

January and there's also a slick Calvin Klein-influenced video for Show Me Love to be plugged, Takhar says. "Show Me Love has

situation when my parents were getting divorced. That's when it got serious for me. Not in terms



Ace Robyn Project single/album
Label: RCA Songwriters: Robyn/Various
Producers/Studio: various/Publisher:
various Released: Feb 16/Mar 2

She's different because she embodies female empowerment. And rather than having disposable messages she's the real deal" - Sonny Takhar

international priorities.

Clearly her success in America is a springboard here, attracting the media and proving she's got what it takes in a market saturated with pop acts," he says.

Takhar says Robyn represents something that is highly significant, particularly to a young female audience. "She's different because she embodies female empowerment. And rather than having disposable messages she's the real deal. What she writes, she writes from the heart," he adds.

The American success gives a crucial spin to Robyn's infectious pop-R&B which should help her build on the lacklustre reception to the two first singles released in the UK, including Do You Know What It Takes which reached number 27 in June. Show Me Love is released on February 16 followed by the album Robyn Is Here on March 2.

BMG Sweden head of A&R Peter Swertling, who signed Robyn, says, "Now we're seeing the effect of what's happened this year in America bouncing back to the whole world."

Robyn will be prised away from the US to make several TV and radio appearances in Britain from late

already kicked off in the clubs. We're planning a 10- to 12-week campaign and the early indication from radio is that they love it."

And, unlike the promotion for You Got That 18 months ago, this time RCA is aiming straight at the mainstream.

"We're focusing on the pop area and the 11 to 17 age group," says Takhar. "Everything from kids' television to mainstream adult shows is being lined up," he says.

Robyn's first album has already been a surprising long-term project for her age. Swertling first encountered her when he was running his own pop label Ricochet and she was 14 and sang a capella to him in his office.

He says, "I nearly fell out of my chair. It was clear straight away that she is an amazing singer."

Robyn believes her parents' theatrical background helped her creativity blossom early. She says, "I started to write songs when I was 11 as a way to express myself and analyse the

of 'I'm gonna make an album', but as a form of expression."

As her parents wanted her to finish school before she began her recording career, it was two years before Robyn reached the studio. "In the meantime we nurtured her writing, and as the first two songs she came up with were Do You Really Want Me and You Got That Something, we were pretty sure we were on the right course," says Swertling.

The artist says she has always written in English - the lyrics and 90%

of the melodies on Robyn Is Here are her own - because it is the language of her soul and R&B influences and because it reaches more people. She says, "There's more rhythm in English, it makes it easier to write with music." Swertling adds that the platinum status in Sweden of Robyn Is Here is extraordinary for a non-native language record.

She finally began recording with a several top Swedish producers, including Popp, two-and-a-half-year ago. The New Jill-Swain, influenced You Got That Something, produced by Ulf Lindstrom and Johan Ekba, became her first Swedish hit and she swiftly became a sensation in her homeland.

Swertling sold Ricochet to BMG in order to improve the global distribution of his pop stable but, he says, "Even though Sweden now has a great pop tradition you have to prove yourself with every new act internationally."

He explains that he made gradual progress through

Europe with Robyn during 1996 "territory by territory", including commitments from the UK. But it was earlier this year with the release of Do You Know What It Takes (and the simultaneous release of the album) in the US that things took off.

The album has been in the US Top 200 since March, and that should improve now Show Me Love has shown that Robyn has more than one song," says Swertling.

For Robyn herself, America has been a chance to explore the roots of the soul, R&B and hip hop music she loves, and to gain more studio experience with American producers.

She says, "It's very different from Sweden where people want things to sound perfect. Here it doesn't matter if things sound 'wrong' so long as they have feeling."

And she remains singleminded and open-eyed about continuing to work two-year-old material. She adds, "It's tiring, but I feel my first responsibility is not to the record company, or the fans, but to myself. If I don't do this I'll never know how far I can go. And this business is all about timing."

At her age, time is on Robyn's side.

David Knight

One to WATCH

THE YOUNG OFFENDERS
These genuine glam pop rockers have an addictive single 'That's Why We Love Control' out on Columbia on January 15.

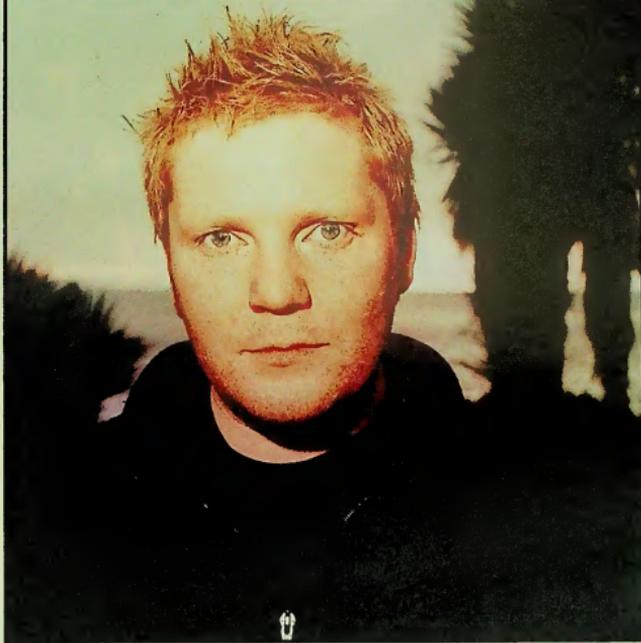


Zomba's number one, and the UK's own Telstar is in there too, but which other 18 indies make MBI's exclusive worldwide Top 20 list? And who are the ones to watch? Find out in the Independents Report, out now with the December issue of Music Business International

To order your copy, contact Richard Coles or Anna Sporni on:
Tel: +44 (0) 171 921 5906/5957 Fax: +44 (0) 171 921 5984

SUPERSTAR

AND THEY MIGHT JUST BE



Act: Superstar Label. Camp Fabulous Project single/album. Songwriter: McAlinden. Producer: Dave Anderson. Studies: Windmill Lane, Dublin. Publisher: No. Released: Jan 26/Apr 6

Most new acts are desperate for every bit of publicity they can get, but for former Go! Discs A&R director Jona Cox his priority with new act Superstar is keeping them away from the type.

For the Glaswegian melodic indie guitar popsters – led by talented songwriter Joe McAlinden – have quickly become one of the UK's hottest buzz acts.

Cox has seen the reaction to Superstar's live shows often enough to know the score. "People who get it, get it with a bang," he says. "It's like a revelation."

Superstar's debut single on Cox's Camp Fabulous label, Every Day I Fall Apart, is not out until January 26, but Later With Jools Holland producer Mark Cooper was one of those who "got it" early on when he heard a tape and rushed them in to perform alongside Paul Weller and Björk last week.

Others who have "found it" include Brian Wilson – but McAlinden turned down an offer to write with the Beach Boy to concentrate on his own mini-album, 18 Carat, which came out in the spring to critical acclaim.

Another was Rod Stewart who has been rehearsing McAlinden's track and second single Superstar (due out on March 23), and which he may yet record. Embrace have asked the band to tour with them and REM's Peter Dinklage recently made a point of telling them he enjoyed their gig.

That's one impressive tally of support, but Cox and Keith Blackhurst, managing director of Deconstruction, to whom Cox has licensed Camp Fabulous, are wary of forcing the act too quickly.

"We want people to find the music, not bullsh*t," says Blackhurst. "They (Superstar) deserve it. They are fantastic and have great, amazing songs and are a great live band."

For McAlinden, who has just turned 30, his lifetime-in-music CV suggests success was always inevitable but in reality, nothing has proved easy. He describes his first band, the influential Scottish loud guitar act the BMX Bandits, as his training school. Other members included Norman Blake who left to form Teenage Fanclub, Sean Dickson who went to The Soup Dragons, and Eugene Kelly and Gordon Keen who formed Captain America, latterly Eugenius.

What McAlinden now calls Superstar Mk I received considerable A&R interest in 1992 after releasing an album of demos confidently titled Greatest Hits Volume One. It was paid for by Creation president Alan McGee who released it on a handshake, but the act ended up signing for what McAlinden now terms "one of the worst record companies in the world", SBK America, and their fortunes plummeted.

For three months they were booked to tour the US college circuit under their name in lights: a sign lit by 2,000 lightbulbs – with each letter of Superstar six foot by three foot – which McAlinden still keeps. It irrevocably the students were on holiday and the group found themselves supporting Barney The Singing Dinosaur.

For three months they were booked to tour the US college circuit under their name in lights: a sign lit by 2,000 lightbulbs – with each letter of Superstar six foot by three foot – which McAlinden still keeps. It irrevocably the students were on holiday and the group found themselves supporting Barney The Singing Dinosaur.

For three months they were booked to tour the US college circuit under their name in lights: a sign lit by 2,000 lightbulbs – with each letter of Superstar six foot by three foot – which McAlinden still keeps. It irrevocably the students were on holiday and the group found themselves supporting Barney The Singing Dinosaur.

ABSOLUTELY FABULOUS

Jona Cox has been working on developing his Camp Fabulous label for the past two years. From his Newcastle base he has been developing four acts – Bouillon, The Josephs, Nine Wives from Balme and Superstar.

Cox says, "I like it up here. It's God's country. The people you want to speak to, you find first for, and it's an hour from London, which is not that far.

"I'm there once a week and I want

meetings I find people want to listen to me when I've travelled that distance."

He says his relationship with BMG label Deconstruction – best known for its dance output – is straightforward. "I don't think of it as a dance label – it's a music label. At Deconstruction the music is the primary concern and that's what matters," he says.

Superstar songwriter Joe McAlinden says he finds the occasion with dance weird, but one that's working to his advantage. He says,

McAlinden recruited drummer Quentin McAfee and bassist Alan Hutchinson to make up the new four-piece. Meanwhile, Cox, who had kept in contact with McAlinden since being involved in trying to sign them to Go! Discs, jumped at the chance to sign them to his new label in November last year.

Cox says, "I'd wanted to sign them for many years. He sent me one track, Superstar, and we decided we'd put it out. Luckily most of the A&R community had their middle ears removed and didn't get it.

"I couldn't give him what the big boys could, but when 18 Carat was released

Radio One liked it a lot and that accelerated the Camp Fabulous deal. It put me in a position where I could compete with them (majors). This is very much a long-term relationship. Joe is not going to stop writing songs."

It may be a while before Cox lets McAlinden dust off those giant letters, but superstars they look destined to become.

Stephen Jones

One to WATCH

NO AUTHORITY NA

This Colombian boy band are signed to McEneaney's indie MJJ Music, which releases the single Don't Stop on February 2.

Regional National
• TV
Radio
• UK
Ireland

CALL A. CLARKE (Head of Promotions) Tel: 0181 331 9103
15 Mark Poynter, Brentwood Road, Brentwood, Essex, SSG16 2JH
Head Office: 020 8442 3300 Fax: 020 8442 3275
A division of Soft On Entertainment Ltd.

Simple Minds have come home – and the results sound better than ever.

It's been a long journey, but a band which was arguably one of the first European acts, employing hard industrial funk grooves, driving bass lines and repetitive codas, has abandoned its love affair with America to return to its European roots.

The result is a return after a three-year absence with a new label and new material which is undoubtedly their best work of the Nineties and could yet see them return to the stadiums which they once dominated.

A sample of tracks from the as-yet-untitled new album, their 13th in a 20-year career, demonstrates a denser, more textured sound underpinned by a definable groove. Simple Minds haven't gone dance, but they have gone back to their roots.

Singer Jim Kerr says, "I can hear echoes of the past. The last album was a straightforward rock record recorded in America, whereas this one is quite the contrary. It's more European, by which I mean it's more atmospheric, more experimental and not as full on."

"In the past few years a lot of people have been in touch with us about sampling our early material or remixing it," he adds. "Back then some of it was very groovy laden, there was a lot of synthesizers and beat boxes on tracks like I Travel, Love Song and Theme For Great Cities."

One of those acts was Utah Saints who covered New Godz with their 1993 album and are currently working on a remix of I Travel for the band.

Jer Willis of the Utah Saints says, "Simple Minds were a really groundbreaking act when they started off. They had a pop sensibility but mixed electronics and guitars which was an influence on what we do. I Travel captured the music club sound and the European dance scene. It was a really great dance record and it will be again."

The tentative plan is for I Travel to feature as a formatting device on a single release, but if it's successful it could be given a club release. However, the band and Chrysalis A&R Chris Briggs – who has known the band since

83, 84) – their 1992 breakthrough set. Burchill turned increasingly to modern recording technology, including software packages like Pro-Tools to build up the dense atmospheric of tracks like War Baby and Glitterball, the two songs vying to be the first single release in mid-February.

SIMPLE MINDS GOING BACK TO THEIR ROOTS



SIMPLE MINDS CHART PERFORMANCE

Year	album title	chart peak	1984	Sparkle In The Rain	1
1979	A Life In The Day	30	1985	Once Upon A Time	1
1980	Empires And Dance	41	1987	Live In The City Of Light	1
1981	Sons And Fascinations/ Sister Feelings Club Celebration	11	1989	Street Fighting Years	1
1982	New Gold Dream (81, 82, 83, 84)	45	1992	Glittering Prize #1/92	2
1992		3	1995	Good News From The Next World	2

the early Eighties – stress that it's only an experiment and that the real impetus for change came from within the band.

Briggs adds, "The new record sounds fresh and new to me. I like it a lot and I'm pleased with the way it sounds. They've not brought in some kids to do it for them, they've figured it out for themselves, like musicians."

Kerr says, "A lot of bands of our generation have imported the trendy DJ or producer, but we felt we had that

inherently and it was just a matter of bringing it to the forefront again. In a way the old backbeat of bass, drums and guitar has been nailed for so long that you need a fresh approach."

Two years in the making, the new album began life in Kerr and the band's other long-time member Charlie Burchill's Perthshire studio and took shape at studios in Capri, Paris and Dublin aided by Peter Walsh and Derek Forbes, the team who produced and engineered New Gold Dream (81, 82,

83, 84) – their 1992 breakthrough set. Burchill turned increasingly to modern recording technology, including software packages like Pro-Tools to build up the dense atmospheric of tracks like War Baby and Glitterball, the two songs vying to be the first single release in mid-February.

The duo parted from Virgin but stayed within the EMI Group at Chrysalis largely due to the efforts of president and coo Jean-Francois Ceccillon.

He says, "When I signed them I signed them for the world, not just for the UK, and that's what matters to me. They are very big in Europe especially in France and Germany and as a Frenchman I recall them playing big venues and having hit records. I understand this band and their music, I'm a fan and they want to remain with us."

Despite its poor critical reception, their last album Good News From The Next World reached number two in the UK in 1995 and was certified gold, going on to sell 1.6m copies worldwide, dispelling any doubts about the band's leaseability. Given that its release coincided with The Stone Roses' Second Coming, the simple conclusion was that perhaps their time had passed.

Kerr says, "I guess there was a feeling of fitness with the last album, things didn't go as well as expected. There was a degree of over-familiarity, it's fair to say, but the way I see it is if you have a career with some longevity there are going to be ups and downs and I wasn't in any way disheartened."

He refuses to be drawn on whether they can overturn prejudices that now exist among the press and possibly radio.

He says, "We have a fanbase, but we have to go and see what the reception is, we're taking nothing for granted. Maybe the music press won't race to put us on the cover but I'm not going to be involved in a 'them and us' situation. If people want to like it fine, if not, so what? It's not my job to fret about those things."

Ceccillon adds, "The only credibility to me is whether you sell records. When you've been a superstar act one year to a superstar act forever." Mike Penton

Act: Simple Minds Label: Chrysalis Project: single/album Songwriters: Kerr/Burchill Producer: Forbes/Walsh Studio: own/Various Publishing: EMI Music Released: Feb '98/Mar '98

STEVE LAMACQ ON A&R

There was a song in the early Eighties from Essex punk foursome Special Duties which exploded. "There's nothing for young people in Colchester/There's nothing for them to do/So don't blame the kids for everything/Because a lot of it's down to you/Colchester Council are full of shit" This was the band who resorted to playing impromptu gigs in multi-storey car parks because of the lack of venues. Now, I'm not sure about the Council, but musically – and venue-wise – Colchester and the surrounding sprawl of Essex towns has started producing some interesting bands over the past six months or so... If you by-pass The Prodigy from Braintree (just keep going up the A12), Colchester, and surrounding areas have rarely been as buzzing. By coincidence, the Evening Session was back in Colchester last Thursday

(Return Of Lamacq, with Ash and Symposium playing live and having snowballs fights with each other). Isn't it funny how the places you grew up in look smaller and starker when you go back? Anyway, unlike my time there, there's now two labels – at least – and several fanzines on the go as well... Bands to watch out for include likeable lo-fi outfit Teedo and Lando, who shared a split single earlier this year on Gringo Records and the revamped, nearly-sorted Ripley. By another twist of fate, I saw Ripley only a couple of weeks ago in London and still maintain that, with the right label, they have the potential there to crack it. Someone could have themselves a good time moulding a group who are part Alanis, part Sundays, part indie rock (plus the singer's great). The way you know when local 'scenes'

are getting somewhere, when the bands involved stop sounding parochial or naive or like they need putting to bed every night with a short story. The above three have all surprised that. For more evidence check out the next Ripley single Get Out, due for release early in '98 on Y Gods Records, who are also responsible for a seven-inch by the Essex hardcore Green Day thrash pop of Junk & Full-on, see-you-at-the-end guitar band with neat tunes... I'm tempted to list a few more groups, but inevitably I'm going to miss someone out and get bombarded with letters from irate Essex bands who are "much better than the ones you mentioned". Let's just say that their's stuff going on and we'll be watching.



Use to WATCH

PELVIS The Dublin-based guitar trio who signed to Sire after winning the Halesburn Band Unsigned Bands Competition have a debut single. Streetlight out on February 22.



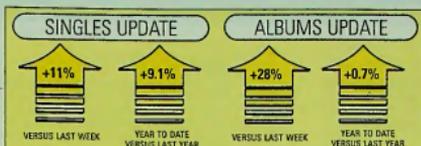
The Teletubbies' debut single Teletubbies Say Eh-Oh! makes its expected debut at number one

this week, after selling over 317,000 copies. The fourth fictional TV act to top the chart after The Archies, Spitting Image and Mr. Bobby, they're also the second number one act in a row with strong BBC associations. The outgoing number one, Perfect Day, was conceived as a BBC publicity piece before becoming a charity single, while the Beeb commissioned and shows the Teletubbies, and released their single on its BBC Worldwide Music label, a close relation of the BBC label on which Nick Berry had a number one hit with Every Loser Wins in 1986. Teletubbies Say Eh-Oh! is a spiced-up version of the Teletubbies show theme, which appears in its original form, alongside 16 other examples of Teletubby songs and sketches on Fun With The Teletubbies, a top-only release which has sold over 70,000 copies in the past three months.

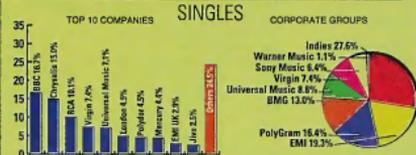
Doing rather less well is Colombia's long term banker **Mariah Carey** whose latest single **Butterfly Licks** fight but is barely off the ground. Mariah has had 12 consecutive Top 10 hits but **Butterfly Licks** at number 23, signalling an end to that glorious sequence. And labelmate **Will Smith**, who signalled his return to recording with the **Men In Black**, which topped the chart and sold over 370,000 copies, follows up weakly with **Just Cruisin'** which debuts immediately behind Mariah at number 23.

Making a more impressive recovery from an apparent career slump, **Robbie Williams** debuts at number seven with **Angel**. Robbie recited number two with his first two solo singles - **Freedom and I** and **Before I Die**, and number eight with his third, **Lay Days**, but only reached number 14 with **South Of The Border**. All five singles are from Robbie's debut solo album **Life Thru A Lens**, which rebounds 104-63. Despite yielding five Top 20 hits, it's sold fewer than 40,000 copies.

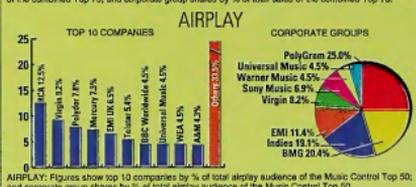
CEA achieve a rare treble, with three acts in the Top 10 all enjoying their first hits. **Natalie Imbruglia's** Torn and **Stevie Noughton's** Wind Beneath My Wings being joined this week by new group 5's debut **Slam Dunk** (Da Funk). Groups whose names consist entirely of numbers are few and far between. 14-18, 999 and 1927 had their five minutes of fame many years ago but numerical nomenclature is making a big comeback with 911 fairly regular chart fixtures, while 702 recently nosedived into the bottom end of the chart. 112 were featured on Puff Daddy's chart-topper, though they have still to have a hit of their own, and 4.0



AT-A-GLANCE WEEKLY MARKET SHARE



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



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

are making R&B waves.

The Spice Girls weekend tally double (An Audience With... and Smash Hits' awards show) propelled their Spiceworld back to the top of the album chart. Said exposure and seasonal factors boosted its week-on-week piece count to 121,000, a hike of more than 50%. Spice also moved 35-33, with a pick-up of about 30%. **George Michael** also made an impressive gain, moving 65-36 with **Older**, which more than doubled its sales. The increase was due primarily to the release of a doublepack, pairing the original album with **Upper**, a selection of remixes of its main tracks.

Meanwhile, the week's number one compilation, inevitably, is the **Diana Prince Of Wales - Tribute** album, which sold over 233,000 copies. Finally, apologies for two errors in last week's copy. The Spice Girls' **Spice World** sold 171,000 and 271,000 copies in the last week of November 1996, while the list of artists who've had three consecutive number two hits should have included **Sash!** **Alan Jones**

● Due to errors at CIN and Millward Brown, Sony TV's successful **Silence** compilation album did not appear last week in the **Classical Crossover** chart. It should have featured at number two.



No change at the top of the chart, with last week's top four records all occupying the same berths again but

Natalie Imbruglia's already impressive lead at the top increases again. Last week we noted that Torn was played 2,375 times, a record for the Music Control panel. This week, it declines gently to 2,322 but boosts its audience from 74,64m to a mighty 81.16m, the highest ever recorded. Already in its fifth week at number one, it seems possible it will retain its position for several more weeks, if it can fight off the challenge of **Boyzone's** **Baby Can I Hold You**, which put on Sm Hitters' last week, even though it remains at number three. There are few other potential threats to Torn this side of Christmas, and Natalie's own next single isn't due until February at the earliest.

The Teletubbies' single is a sales sensation but is finding airplay so hard to come by it could easily become the least played number one of the year. It registered just 97 plays last week, slipping into the airplay chart in 93rd place.

New hip hop sensation **Mase**, whose debut album **Harlem World** topped the US albums chart recently, is getting mighty support from **Radio One** for his debut single **Feel So Good**. A number one record on **RM's** urban chart a while ago, the track is getting very broad-based support at the station, registering 27 plays last week, a total beaten only by **Jamiroquai's** **High Times** (31 plays) and **Natalie Imbruglia's** **Torn** (28). It moves 58-40 on the overall airplay chart as a result. It was played 110 times altogether last week, though **Radio One's** support garnered more than 95% of its audience.

Too Much, the second single from the **Spice Girls'** **Spice World** album, vaults 38-22 this week, impressively increasing its plays from 178 to 478. Along with the big increase in sales of their album, it offers further evidence that they have successfully ridden the recent storm which briefly threatened to disrupt their career. At the same stage of its promotional cycle, **Spice Up Your Life** was ranked only 36th.

Finally, the decrease in promotional activity at the end of the year allows radio stations more slack than is ordinarily the case. Capital, in particular, is taking advantage of the lull to give major exposure to several highly-rated recent releases, playing **No Doubt's** **Don't Speak** 89 times, **Meredith Brooks'** **Bliss** 34 times and **Alanis Morissette's** **Ironie** 31 times last week, with several others of similar vintage in their Top 50.

Alan Jones

CHRISTMAS / NEW YEAR DEADLINES FOR MUSIC WEEK & RM

LAST ISSUE OF 1997

December 27
Copy Deadline

Published on December 22
Normal copy deadlines apply

FIRST ISSUES OF 1998

January 10
Copy Deadline

Published on January 5
Monday, December 22

January 17
Copy Deadline

Published on January 12
Wednesday, January 7

If you need any additional information please contact the Sales Dept on tel: 0171 620 3636

TOP 75 ALBUMS '01

13 DECEMBER 2002

The Last Week	Artist (Producer)	Label/Cat. (Distributor) Co./s/Venue
1	SPICEWORLD ★ 1 Spice Girls (Starline/Warner/Atlantic)	Virgin CDV 2933 (E) TCV 2932V/2895
2	LET'S TALK ABOUT LOVE Delain (Marlo/Groove/Musik/Warner/Atlantic)	Epic 491592 (SM) 495394
3	URBAN HYMNS ★ 3 The Verve (The Verve/Potter)	Hut/Virgin CDHUT 45 (E) HUTM1C 45/1111 P 45
4	THE BEST OF Wham! (Michael/Brown/Carter/Douglas)	Epic 495022 (SM) 490220A
5	MICHAEL'S BACK ★ 1 Backstreet Boys (Merlin/Atlantic/EMI/World Circuit)	Virgin 495022 (SM) 490220A
6	GREATEST HITS ★ 1 Beverly Hills Cop (Various Artists)	EMI 495022 (SM) 490220A
7	ALL SAINTS ★ 2 All Saints (McTear/Parlophone/Capitol)	London 8289782/8289784 (F) All Saints (McTear/Parlophone/Capitol)
8	WHITE ON BLONDE ★ 1 Texas (Tina/Hedges/Zwan/Parlophone)	Mercury 534015/534015A (F) Texas (Tina/Hedges/Zwan/Parlophone)
9	PAINT THE SKY WITH STARS - THE BEST OF Enya (Enya)	WMA 3980892 (W) 398420854A
10	LIKE YOU DO...THE BEST OF Lighthouse Family (Lighthouse Family)	Epic 495022 (SM) 490220A
11	THEIR GREATEST HITS ★ 1 Hot Chocolate (Hot)	EMI 495022 (SM) 490220A
12	LENNON LEGEND - THE VERY BEST OF John Lennon (Lennon/Spector/Parlophone)	Parlophone 679492 (E) Lennon Legend (Lennon/Spector/Parlophone)
13	LETTA OF THE MIDDLE Mika (Mika)	Parlophone 7421554412 (BMG) Mika (Mika)
14	POSTCARDS FROM HEAVEN ★ 1 Lighthouse Family (Parlophone)	Wild Card/Polydor 5285192 (F) Lighthouse Family (Parlophone)
15	FRESCO ★ 1 M People (M People)	M People/BMG 7421554402 (BMG) M People (M People)
16	THE VERY BEST OF Sling (The Police/Sing/Patagon/Gray/The Album)	A&M 5404282 (F) Sling/The Police (Sling/Patagon/Gray/The Album)
17	HIGHER GROUND Beverly Hills Cop (Various Artists)	Columbia 495022 (SM) 490220A
18	BE HERE NOW ★ 1 Oasis (Oasis/Galaxy)	Creation CRE219 (SM) Oasis (Oasis/Galaxy)
19	UNPLUGGED ○ Bryan Adams (Leonard/Adams)	A&M 5408312 (F) 5408314
20	IT'S MY LIFE - THE ALBUM Sash (Tokop/Sash)	Muspy MLYC12 (F) MULTIMIX YMLYLP 1
21	QUEEN ROCKS Queen (Queen/Thames-Baker/Richards)	Parlophone 8230912 (E) 8230914/8230911
22	WOMAN IN ME Louise (Snee/Holiday/Louis/Cowie/Lewis/Courtesy)	1st Avenue/EMI 8219022 (E) Louise (Snee/Holiday/Louis/Cowie/Lewis/Courtesy)
23	THE BIG PICTURE Eton John (Thomas)	Rocket 5952662 (E) 5952664
24	THE NAÏF FILE - THE BEST OF Jimmy Nail (Various)	East West 3942407392 (W) Jimmy Nail (Various)
25	AQUARIUM Aqua (Liam/Delgado/Rasted/Norreen/Various)	Universal UMG 8502C (BMG) Aqua (Liam/Delgado/Rasted/Norreen/Various)

26	I BELIEVE Damel O'Donnell (Ryan)	Riz RT128CD 710 (P) RT128L2C 710P
27	MARCHIN' ALREADY The Roots (The Roots)	MCA MCD 60048 (BMG) The Roots (The Roots)
28	THE FAT OF THE LAND The Praddy (Rowlett)	XI Records RT 60492 (SM) X1MC 120X12 P 12
29	STEVEN HOUGHTON Steven Houghton (Houghton)	RCA 7421552912 (BMG) 742155294
30	LOVE SONGS Kestay Rogers (McCall/White)	Virgin KENY410 (E) KENY411M (E)
31	SHERYL CROW ★ 3 Sheryl Crow (Crow)	A&M 5405192 (P) 5405190A
32	MAVERICK A STRIKE Flyin' Quazy (Quazy/Bacon/Quarmby)	Epic 4957952 (SM) 4987954/4987581
33	SPICE ★ 1 Spice Girls (Absolute/Standard/Road)	Virgin CDV 2814 (E) TCV 2814V 2812
34	SEVENS Garth Brooks (Raybould)	Capitol 8569282 (E) 8569284
35	HAPPY DAYS - THE BEST OF Roberta and Jerome (Wright/Stock/Atkinn)	RCA 742154262 (BMG) 742154264
36	OLDER/YOUNGER ★ 5 George Michael (Michael/Douglas)	Virgin CDV 2802 (E) TCV 2802V 2802
37	OK COMPUTER ★ 2 Radiohead (Gosh/Cook/Hardhead)	Parlophone TPO 50201 (E) TPO50201A/2/3/4/5/6/7/8
38	OPEN ROAD Gary Barlow (Barlow)	RCA 742154172 (E) 742154172A
39	THE BEST OF Mick Jagger (Various)	Columbia SONYTV 382C (SM) SONYTV 382C/2
40	MIDDLE OF NOWHERE Hanson (Lion/The Dust Brothers)	Mercury 5246152 (E) 5304545A
41	EARTHBOUND Caron Reeves (Mitchell)	Wildstar CDWV 3 (M) CAWVLD 3P
42	RELOAD Metallica (Petica/Helfield/Ulich)	Vertigo 534892 (F) 534892A/534903
43	LOVE SONGS ★ 3 Eton John (Dudgeon/Thomas/Various)	Rocket 5952662 (F) 5207884/5207881
44	PLAY ANDREW LOU WEBBER AND TIM RICE Hank Marvin & The Shadows (Marvin)	Parlophone 7389794 (F) 7389791
45	THE BEST OF 1969/1974 David Bowie (Scott/Visconti/Bowie/Douglas)	EMI 8218482 (E) 8218484
46	BEST FRIENDS ○ Foster And An (Fraser)	Telstar TV TTVD 255C (W) TTVD 255C/2
47	BBC SESSIONS Led Zeppelin (no credit)	Atlantic 756783012 (W) 756783014
48	BUTTERFLY Mashai Gray (Carter/The Image/Chris/Cornier/Roberts)	Columbia 4983372 (E) 4983374/4983371
49	ALWAYS ON MY MIND - ULTIMATE LOVE SONGS Eton John (Thomas)	RCA 7421489492/742148948A (E)
50	THE VELVET ROPE Joni Mitchell (Mitchell)	Virgin CDV 2860 (E) TCV 2860V 2860
51	A SOPRANO INSPIRED Lynsey Dornier (no credit)	Classico Classics 790551320 (BMG) 790551324/4

52	GREATEST HITS Kenny G (Various)	Arista 0782218912 (BMG) 0782218914
53	OCEAN DRIVE ★ 5 Lighthouse Family (Lighthouse Family)	Wild Card/Polydor 5287872 (F) 5287874
54	LOVE IS FOR EVER The Love (Various)	Java BDD 2 (F) The Love (Various)
55	HEAVENLY Layshon Black Mamba (Shehata)	A&M 5406742 (E) 5406740A
56	SECRETS ★ 2 Tina Turner (Babyface/Various)	LaFace 700526022 (BMG) 700526024/700526020
57	ZAMI Robert Miles (Miles)	Deconstruction 742154112 (SMG) 742154114/742154113
58	MUCH LOVE Shola Ama (Labele/Harris/Dance Alliance)	Franktree/WEA 39842022 (E) Shola Ama (Labele/Harris/Dance Alliance)
59	PORTISHEAD Portishead (Barrow/Gibson/Ray/McDonnell)	Go Beat 5394352 (F) 5394354
60	TIME Mushroom MUSH 180CD/MUSH 180M (CMAV/P)	Mushroom MUSH 180CD/MUSH 180M (CMAV/P) Mushroom MUSH 180CD/MUSH 180M (CMAV/P)
61	WHAT'S THE STORY MORNING GLORY? ★ 1 Crease (Duffy)	Creation DMWV (Duffy) Creation DMWV (Duffy)
62	SALVA NOS Mediavae Barnes (Fisher)	Virgin CDV 885 (E) TCV822 885
63	LIVE THRU A LENS Robbie Williams (Gibson/Power)	Chryslis CDDH 8127 (E) CDDH 8127A
64	LOVE SONGS The Jam (Polygram/Capitol)	A&M/Polygram TV 5068382 (F) The Jam (Polygram/Capitol)
65	THE VERY BEST OF The Jam (Polygram/Capitol)	Polygram/Polygram TV 537422 (F) The Jam (Polygram/Capitol)
66	DO IT YOURSELF ★ Sealthers (Visconti)	Gaffney GED 25134 (BMG) GED 25134/2/3/4/5
67	MOTHER NATURE CALLS ★ Cock (Lackie)	Polydor 5378972 (E) 5378974/5378971
68	ALL THAT MATTERS Michael Biehn (Biehn/Hood/Thomas/Various)	Columbia 498312 (SM) Michael Biehn (Biehn/Hood/Thomas/Various)
69	TIMELESS Sarah Brightman (Brightman)	Coslotion 960191812 (W) 060191814
70	THE GREATEST LIVE DANCING PARTY The Woodpackers (Various)	1432 5152272/74215122A/74215122V
71	NEW FORMS Rosi Size Represent (Size)	Talkin Loud 534332 (E) 534334/534331
72	MY WAY - THE BEST OF Frank Sinatra (Various)	Reprise 596240122 (W) 596240124
73	ANOTHER LEVEL Brook Benton (Benton)	Interscope INTD 0007 (SM) INTC 0007A
74	HOMOGENEOUS One Little Child TPLP 710 (P)	One Little Child TPLP 710 (P) TPLP 710/711 P 1
75	STUPID STUPID STUPID Black Grape (Gabor)	Redeference BDD 1778 (BMG) BDD 1778/9/8/8 1778

PLATINUM 100,000 COPIES GOLD 50,000 SILVER 25,000
 * Peak position
 † First week on chart
 ‡ Total sales increase by 5% or more
 § UK #1
 ¶ UK #1 for 2 weeks or more
 ** UK #1 for 3 weeks or more
 *** UK #1 for 4 weeks or more
 **** UK #1 for 5 weeks or more
 ***** UK #1 for 6 weeks or more
 ††† UK #1 for 7 weeks or more
 †††† UK #1 for 8 weeks or more
 ††††† UK #1 for 9 weeks or more
 †††††† UK #1 for 10 weeks or more
 ††††††† UK #1 for 11 weeks or more
 †††††††† UK #1 for 12 weeks or more
 ††††††††† UK #1 for 13 weeks or more
 †††††††††† UK #1 for 14 weeks or more
 ††††††††††† UK #1 for 15 weeks or more
 †††††††††††† UK #1 for 16 weeks or more
 ††††††††††††† UK #1 for 17 weeks or more
 †††††††††††††† UK #1 for 18 weeks or more
 ††††††††††††††† UK #1 for 19 weeks or more
 †††††††††††††††† UK #1 for 20 weeks or more

TOP COMPILATIONS

The Last Week	Artist	Label/Cat. (Distributor) Co./s/Venue
1	DIANA PRINCESS OF WALES - TRIBUTE Diana Memorial Fund VHS 1001022/VHS 1001054 - (SMV/P)	
2	NOW THAT'S WHAT I CALL MUSIC! 38 EMI/Virgin/VTCDC CDNOW 38 (E) 38	
3	THE BEST 60S ALBUM IN THE WORLD...EVER! III Virgin/EMI VTCDC 1691VTD 159 (E)	
4	THE ANNUAL III - PETE TONG & BOY GEORGE ★ Mercury Of Sound ANNUC/EMI/MCA/Sire - (DMS/V)	
5	THE GREATEST HITS OF 1997 Telstar TV TTVD 255B/TTVD 255B (W) 255B	
6	THE BEST CLUB ANTHEMS...EVER! 2 Virgin/EMI VTCDC 1691VTD 159 (E)	
7	A PERFECT LOVE Warner/EMI/VTCDC RADCD 80/RADMC 80 - (EMI)	
8	THE BEST CHRISTMAS ALBUM IN THE WORLD...EVER! 1 Virgin VTCDC 103VTD 103 (E)	
9	THE BEST ROCK BALLADS IN THE WORLD...EVER! II Virgin/EMI VTCDC 159VTD 159 (E)	

10	THE NO.1 CHRISTMAS ALBUM Polygram TV 55402 (F) 555343A
11	SMASH HITS 98 Virgin/EMI VTCDC 169VTD 159A (E)
12	THE MOST RELAXING CLASSICAL ALBUM...EVER Virgin/EMI VTCDC 159VTD 159 (E)
13	THE LOVE ALBUM IV Virgin/EMI VTCDC 159VTD 159A (E)
14	THE FULL MOTION (OST) ★ RCA Victor 8182669802/8182669804 (BMG)
15	THE BEST PARTY IN THE WORLD...EVER! 1 Virgin/EMI VTCDC 161VTD 161 (E)
16	THE BEST 70'S ALBUM IN THE WORLD...EVER! 1 Virgin/EMI VTCDC 159VTD 159 (E)
17	MASSIVE DANCE 98 Warner/Polygram/Global 555342/555343A (F)
18	DISNEY'S HIT SINGLES & MORE! Walt Disney W 115632/W 115634A (F)
19	KISS ANTHEMS 97 Polygram TV 555092 (F) 555094
20	THE ALL TIME GREATEST LOVE SONGS - II Columbia SONYTV 34CD/SONYTV 34MCD - (SM)

ARTISTS A-Z

ADAMS, Bryan	10	M PEOPLE	15
ALL SAINTS	7	MARVIN, Hank & The SHADOWS	45
ALMA, Shola	50	MEDUSA, BEBBES	62
ANDRE, Peter	56	METALLICA	66
ANITA, Tina	5	MICHAEL, George	26
BACKSTREET BOYS	5	MILES, Robert	69
BARB, Gary	50	NAIL, Jimmy	28
BARRY, Gary	50	NOONMELLS, David	20
BLACK GRAPES	15	OSCAR, 2	18,41
BLACKESTREE	15	OCEAN, 4	58
BLOOM, Michael	15	OCEAN, 5	58
BOWIE, David	46	PORTISHEAD	59
BRACKTON, Tony	46	PRESLEY, Elvis	68
BRIGHTMAN, Sarah	40	PRUDGUY, G	21
BROOKS, Gary	28	QUANTY, Faye	28
CARNEY, Michael	40	QUEEN	21
CARPENTERS, The	40	REAGAN, Ronald	21
CASH, Johnny	47	REAGAN, George	41
CAST, The	23	REAGAN, John	41
CHINA, Steve	23	ROBBI, Gary	23
DYLAN, Bob	39	ROCKS, The	23
EMERALD	23	ROSE, David	23
ETERNAL	23	SEANOR, Frank	23
FOSTER AND ALLEN	46	SIZE, Ross REPRESENT	72
GARRETT, Lindsey	11	SPICE GIRLS	1,30
HANCOCK, Eric	24	STREET, The POLICE	1,30
HOT CHOCOLATE	51	SURESIGN, Barbara	1,30
HUGHES, The	51	SWANSON, Ted	1,30
IMMIGRANTS/Nationals	13	VELVET, The	23
JACKSON, Janet	15	WILSON, Bob	23
JAM, The	65	WILLIAMS, Robbie	23
JOHN, Elton	23,43	WOOLPACKERS, The	23
KENNY, C.	52		
LED ZEPPELIN	14		
Lennon, John	12		
LIGHTHOUSE FAMILY	14,50		
LIGHTNING BOLTS	10		
LOUISE	22		
LADYSMITH BLACK MAMBAZ	15		

AIRPLAY PROFILE

STATION OF THE WEEK

It was the autumn of 1982 and a small independent radio station in Wootton Bassett near Swindon came on air playing Happy Radio by Edwin Starr. Those listening to the radio from the Wiltshire Radio probably did not realise they were witnessing the start of the GWR Group which has just celebrated 15 years in commercial radio.

Many stations have joined and left the GWR stable over the years, but it remains the largest radio group in the country holding 28 local licences mainly in southern and central England as well as the lucrative national licence for Classic FM.

Its stations include 2-Ten FM in Reading, 0103 in Cambridge and Trent FM in Nottingham, while one of the group's most significant investments came in 1985 when it spent £24.3m purchasing East Anglia Radio which has licences in Norwich, Ipswich and Bury St Edmunds. The growth of the GWR Group has at times led to groans from promotions teams because it operates a central playlist that is decided at the head office in Bristol. Nevertheless, programme controllers from the regions are encouraged to add tracks to their own playlists that they feel will appeal to their audience.

The GWR Group also operates an advanced listener telephone research operation from its Bristol base which makes more than 30,000 calls a year asking people in stations' transmission areas what music they want to hear and who they are listening to.

The facility to test audience reaction to particular pieces of music is a unique ability that allows our stations

GWR group plc

GWR GROUP TOP 10

- | Rank | Track/Artist (Label) | Plays |
|------|--|-------|
| 1 | As Long As You Love Me Backstreet Boys (A&M) | 10 |
| 2 | Torn Natalie Imbruglia (RCA) | 9 |
| 3 | Angel Of Mine Eternal (Atlantic/EMI) | 8 |
| 4 | Raincloud Lighthouse Family (Wild Card/Polystar) | 7 |
| 5 | Perfect Day Various (Chrysalis) | 6 |
| 6 | Put Your Arms Around Me Texas (Mercury) | 5 |
| 7 | Open Road Gary Barlow (RCA) | 4 |
| 8 | Never Ever All Saints (London) | 3 |
| 9 | Always There USA3 (DOP International) | 2 |
| 10 | Baby Can I Hold You Beyonce (Polygram) | 1 |
- Source: GWR Group for 28 local stations only
Week 28/1/87

to plan their music on the basis of real listener tastes rather than relying on the charts," says group programme director Steve Orchard.

He adds: "GWR know, for example, the effect of Chris Evans from the moment he joined and the moment he left Radio One, and the impact on our stations from his move to Virgin will also become apparent."

From its humble beginnings the GWR Group has grown to have a combined audience of more than 10m people across the UK. It has a market value of more than £230m and now employs more than 1,000 people. Over the past 18 months its share of the UK commercial radio market has risen from 7.5% to 17.8%. **Steve Hemsley**

TRACK OF THE WEEK

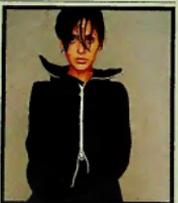
NATALIE IMBRUGLIA-TORN

Local radio was unable to resist the appeal of the latest Aussie pop star to attempt pop stardom as Natalie Imbruglia's Torn was getting healthy plays five weeks before it entered the C1N sales chart. This was the first sign for RCA that the song had the potential to become the most successful radio record of the year so far.

It was top of the airplay Top 10 Most Added list at the start of October when 21 stations had pencilled their track on to their playlist although it was another two weeks before Torn appeared on the Airplay Top 50 at number 26. It was the same week that the song debuted on the UK chart at number 17 as plays in the regions almost doubled in seven days to more than 800, led by healthy support from Cool FM in Belfast, Power FM in Hampshire and MFM in North Wales.

Torn did not make a significant impact on Radio One until a week after it had entered the C1N chart at number two behind Aqua's Barbie Girl, but the song remained one of the top two songs played on the network throughout November.

The song's appearance in the Top 75



acted as a springboard for its airplay over the next few weeks. Torn remained in the sales top five, and fixed itself at the top of the airplay chart, after heading both the Virgin Radio and Atlantic 252 rundowns as well as enjoying more than 25 plays a week on Radio One. This broad support took the song's audience to more than 75m, the highest recorded by any track this year, and a week later to 77m and 2,193 plays - the highest one-week tally of 1987. The record for total plays was broken again in each of the next two weeks as spins rose to 2,297 and then to 2,375. **Steve Hemsley**



RADIO 1

UK AIRPLAY

Rank	Title/Artist Label	No of plays	Wk
1	25 AS LONG AS YOU LOVE ME Backstreet Boys (A&M)	25	31
2	4 LUCKY MAN The Verve (Dun)	13	28
3	24 TOURN Natalie Imbruglia (RCA)	12	27
4	3 FEEL SO GOOD Moon (Poly/Daddy/Mercury)	12	27
5	29 YOU CAN TALK TO ME Backstreet Boys (A&M)	11	27
6	3 CHOOSE LIFE FF Project feat Ewan McGregor (Pinnacle/EMI)	11	27
7	1 FANTASY ISLAND M People (M People/BMG)	10	28
8	8 FORGIVEN IF I FEEL YOU LOVE Space Brothers (Mercury/Mercury)	10	28
9	19 NEVER EVER All Saints (London)	10	28
10	3 LUCKY MAN The Verve (Dun)	10	28
11	6 BABY CAN I HOLD YOU TONIGHT Beyonce (Polygram)	10	28
12	4 TOGETHER AGAIN Janni Jackson (Virgin)	10	28
13	29 ANGELS Robbie Williams (Chrysalis)	10	28
14	11 FEELING GOOD Mud & Mark (Planet 3)	10	28
15	10 BACHELORETTE Park (Little India)	10	28
16	17 NEVER EVER All Saints (London)	10	28
17	14 WHAT YOU SAY Listening Seeds (Epic)	10	28
18	16 DID IT AGAIN Kyle Minogue (Deconstruction)	10	28
19	19 TOMORROW NEVER DIES Sheryl Crow (A&M)	10	28
20	18 ROXANNE 97 Sting & The Police (A&M)	10	28
21	19 PERFECT DAY Various (Chrysalis)	10	28
22	13 BABY CAN I HOLD YOU TONIGHT Beyonce (Polygram)	10	28
23	13 LET'S GO ROUND AGAIN Louisa (Int. Australia/EMI)	10	28
24	19 ROMEO ME Shogun (Indolent)	10	28
25	22 SLAM DUNK (DA FUNK) JLRCA	10	28
26	17 IT'S OVER LOVE Todd Terry Presents Shannon (Masterdisk/Mercury)	10	28
27	22 DOD TRAIN Lew Lewis (Cristal)	10	28
28	23 MERMAIDS Paul Weller (Island)	10	28
29	22 RENEGADE MASTER Wildchild (Polygram)	10	28
30	27 AVENGING ANGELS Space (Gut)	10	28
31	13 I WILL COME TO YOU Hanson (Mercury)	10	28
32	13 FANTASY ISLAND M People (M People/BMG)	10	28
33	27 THE THEME Green Team (Deconstruction)	10	28

© Music Control UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 30 November until 24.00 on Saturday 6 December 1987

Rank	Title/Artist Label	Wk	Plays
1	1 TOURN Natalie Imbruglia (RCA)	2155	2095
2	4 NEVER EVER All Saints (London)	1420	1593
3	6 BABY CAN I HOLD YOU TONIGHT Beyonce (Polygram)	1313	1548
4	3 AS LONG AS YOU LOVE ME Backstreet Boys (A&M)	1372	1465
5	5 PERFECT DAY Various (Chrysalis)	1359	1405
6	6 LET'S GO ROUND AGAIN Louisa (Int. Australia/EMI)	1153	1280
7	14 FANTASY ISLAND M People (M People/BMG)	870	1280
8	13 ANIT THAT JUST THE WAY Latrice McNeal (Wildstar)	843	1228
9	3 OPEN ROAD Gary Barlow (RCA)	1474	1171
10	21 TOGETHER AGAIN Janni Jackson (Virgin)	678	1089
11	16 LUCKY MAN The Verve (Dun)	801	1052
12	7 PUT YOUR ARMS AROUND ME Texas (Mercury)	1211	984
13	9 RAINCLOUD Lighthouse Family (Wild Card/Polystar)	1108	898
14	23 ANGELS Robbie Williams (Chrysalis)	589	887
15	12 I WILL COME TO YOU Hanson (Mercury)	502	845
16	10 SUNCHYME Darius G (Eterna/WEA)	1011	832
17	15 WHAT YOU SAY Listening Seeds (Epic)	825	795
18	17 YOU SEXY THING M People (Mercury)	757	757
19	6 BACK TO YOU Bryan Adams (A&M)	691	691
20	19 BETTER DAY Ocean Colour Scene (Universal)	732	670
21	10 DID IT AGAIN Kyle Minogue (Deconstruction)	586	650
22	25 FREEDOM Robert Miles feat. Kathy Sledge (Deconstruction)	583	645
23	21 STAY Stay Stay feat. Le Tigé (Mushy)	713	638
24	24 YOU GET THE FRIEND A Brand New Heavies (On London)	740	629
25	25 EVERYTHING HE WANTS '97 Whirl (Sony)	442	607
26	26 WHO'S LOVING MY BABY Shaka Astra (Pinnacle/WEA)	531	567
27	27 YOU CAN TALK TO ME Backstreet Boys (A&M)	548	572
28	29 TOMORROW NEVER DIES Sheryl Crow (A&M)	327	566
29	11 ANGEL OF MINE Eternal (Int. Australia/EMI)	916	550
30	27 FREE USA Two (J&M/PIRAM)	556	515

© Music Control UK. Titles ranked by total number of plays on all mainstream independent local stations from 00.00 on Sunday 30 November until 24.00 on Saturday 6 December 1987

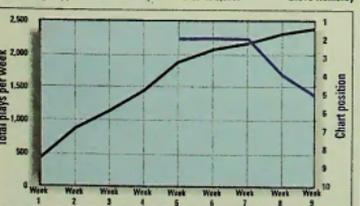
VIRGIN

Rank	Title/Artist Label	No of plays	Wk
1	25 AS LONG AS YOU LOVE ME Backstreet Boys (A&M)	42	42
2	4 LUCKY MAN The Verve (Dun)	26	40
3	24 PUT YOUR ARMS AROUND ME Texas (Mercury)	37	35
4	3 PERFECT DAY Various (Chrysalis)	36	32
5	5 ANGELS Robbie Williams (Chrysalis)	36	32
6	6 BACK TO YOU Bryan Adams (A&M)	36	28
7	10 BACHELORETTE Park (Little India)	12	28
8	10 MERMAIDS Paul Weller (Island)	10	28
9	6 BETTELMAN Blue (Dun/Impresso)	7	26
10	10 DOG TRAIN Lew Lewis (Cristal)	7	26
11	15 WHAT YOU SAY Listening Seeds (Epic)	27	25

© Music Control UK. Station peaks chart ranked by total number of plays per station from 00.00 on Sunday 30 November until 24.00 on Saturday 6 December 1987

ATLANTIC 252

Rank	Title/Artist Label	No of plays	Wk
1	25 AS LONG AS YOU LOVE ME Backstreet Boys (A&M)	73	83
2	2 ANIT THAT JUST THE WAY Latrice McNeal (Wildstar)	73	83
3	1 TOURN Natalie Imbruglia (RCA)	73	80
4	5 SEMI-CAROLINE Live (Third Eye Blind/Interscope)	67	75
5	4 RAINCLOUD Lighthouse Family (Wild Card/Polystar)	71	74
6	10 FANTASY ISLAND M People (M People/BMG)	70	80
7	16 NEVER EVER All Saints (London)	63	85
8	5 PERFECT DAY Various (Chrysalis)	44	85
9	7 HELP THE AGED Paul Young (Mercury)	45	85
10	17 JUST CRUISING'97 Wet Wet Wet (Columbia)	35	85



THE OFFICIAL CHARTS - 13 DEC

music week

AS USED BY



SINGLES

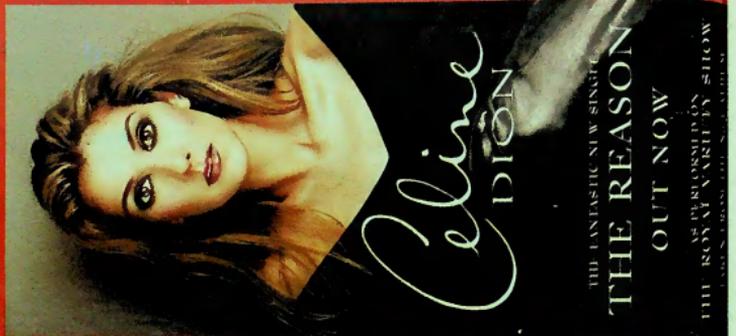
1 TELETOBBIES SAY EH-OH!

Rank	Artist	Label
1	PERFECT DAY Various	Chrysalis
2	BARBIE GIRL Aqua	Universal
3	TOGETHER AGAIN Janet Jackson	Virgin
4	NEVER EVER All Saints	London
5	BABY CAN I HOLD YOU/SHOOTING STAR Boyzone	Polydor
6	ANGELS Robbie Williams	Chrysalis
7	WIND BENEATH MY WINGS Steven Houghton	RCA
8	TORN Natalie Imbruglia	RCA
9	SLAM DUNK (DA FUNK) 5	RCA
10	SOMETHING ABOUT THE WAY (CANDLE IN THE WIND 1997) Elton John	Royal
11	TOMORROW NEVER DIES Sheryl Crow	A&M
12	TELL HIM Barbra Streisand & Celine Dion	Epic
13	AIN'T THAT JUST THE WAY Lutricia McNeal	Wildstar
14	YOU CAN TALK TO ME Seahorses	Geffen
15	SING UP FOR THE CHAMPIONS Rieds United	Music Collection
16	5,6,7,8 Steps	Jive
17	(MONEY CAN'T) BUY ME LOVE Blackstreet	Interscope
18	LET'S GO ROUND AGAIN Louise	1st Avenue/EMI
19	HIGH TIMES Jamiroquai	Sony SZ
20	LUCKY MAN The Verve	Hut/Virgin
21	BUTTERFLY Mariah Carey	Columbia
22	JUST CRUISIN' Will Smith	Columbia
23	YOU SEXY THING Hot Chocolate	EMI
24		
25	AS!	

ALBUMS

1 SPICEWORLD

Rank	Artist	Label
1	LET'S TALK ABOUT LOVE Celine Dion	Virgin
2	URBAN HYMNS The Verve	Hut/Virgin
3	THE BEST OF Wham!	Epic
4	BACKSTREET'S BACK Backstreet Boys	Jive
5	GREATEST HITS Eternal	1st Avenue/EMI
6	ALL SAINTS All Saints	London
7	WHITE ON BLONDE Texas	Mercury
8	PAINT THE SKY WITH STARS - THE BEST OF Enya	WEA
9	LIKE YOU DO... THE BEST OF Lightning Seeds	Epic
10	THEIR GREATEST HITS Hot Chocolate	EMI
11	LENNON LEGEND - THE VERY BEST OF John Lennon	Parlophone
12	LEFT OF THE MIDDLE Natalie Imbruglia	RCA
13	POSTCARDS FROM HEAVEN Lighthouse Family	Wild Card/Polydor
14	FRESCO M People	M People/BMG
15	THE VERY BEST OF Sting/The Police	A&M
16	HIGHER GROUND Barbra Streisand	Columbia
17	BE HERE NOW Oasis	Creation
18	UNPLUGGED Bryan Adams	A&M
19	IT'S MY LIFE - THE ALBUM Sash!	Multiply
20	QUEEN ROCKS Queen	Parlophone
21	WOMAN IN ME Louise	1st Avenue/EMI
22	THE BIG PICTURE Elton John	Rocket
23	THE MAIL - THE BEST OF Jimmy Nail	East West
24		
25		



1 TELETOBBIES SAY EH-OH!

Rank	Artist	Label
1	PERFECT DAY Various	Chrysalis
2	BARBIE GIRL Aqua	Universal
3	TOGETHER AGAIN Janet Jackson	Virgin
4	NEVER EVER All Saints	London
5	BABY CAN I HOLD YOU/SHOOTING STAR Boyzone	Polydor
6	ANGELS Robbie Williams	Chrysalis
7	WIND BENEATH MY WINGS Steven Houghton	RCA
8	TORN Natalie Imbruglia	RCA
9	SLAM DUNK (DA FUNK) 5	RCA
10	SOMETHING ABOUT THE WAY (CANDLE IN THE WIND 1997) Elton John	Royal
11	TOMORROW NEVER DIES Sheryl Crow	A&M
12	TELL HIM Barbra Streisand & Celine Dion	Epic
13	AIN'T THAT JUST THE WAY Lutricia McNeal	Wildstar
14	YOU CAN TALK TO ME Seahorses	Geffen
15	SING UP FOR THE CHAMPIONS Rieds United	Music Collection
16	5,6,7,8 Steps	Jive
17	(MONEY CAN'T) BUY ME LOVE Blackstreet	Interscope
18	LET'S GO ROUND AGAIN Louise	1st Avenue/EMI
19	HIGH TIMES Jamiroquai	Sony SZ
20	LUCKY MAN The Verve	Hut/Virgin
21	BUTTERFLY Mariah Carey	Columbia
22	JUST CRUISIN' Will Smith	Columbia
23	YOU SEXY THING Hot Chocolate	EMI
24		
25	AS!	

do m

13 DECEMBER 1997

the hi life is over as polydor closes dance imprint

Polydor has closed its long-running dance imprint Hi Life with the loss of one job. Ironically, the label's final release Wildchild's "Renegade Master" could see Hi Life enjoy its biggest hit ever when the track is released on January 6.

Polydor refused to comment about the closure, which took place last week, other than to confirm that the imprint had shut down with the loss of one member of staff. A&R and promotions manager Ben Cherrill, Simon Gavin, who set up the label in July 1993, will retain his position as Polydor's head of dance A&R and will focus on artist development and album-orientated projects rather than the one-off dance releases which had been Hi Life's forte. Gavin will continue to A&R Polydor's existing album-orientated dance acts Cooler, Howie B and Aquasky, all of whom will remain on the main Polydor label.

Hi Life never managed to enjoy the success or profile of PolyGram's other dance imprints such as London's ffr, Mercury's Manifesto or A&M's AM-PM. The label's

biggest success was in October 1995 when Wildchild's "Renegade Master" reached number 11 in the singles chart. This was followed by minor top 30 hits from Kim English and Up Yer Ronson with the label being restructured and relaunched in 1996.

Industry sources are pointing to the demise of Hi Life as symptomatic of a widespread disenchantment among majors with the one-off dance singles market. Where once they were seen as a source of cheap hits, the costs of club promotion and remixes have made dance singles increasingly less attractive. At retail many majors are becoming less willing to do deals on dance singles.

"There's very little bottom line on these records now and even if you do get a hit there's often no real artist there to follow through. You get to the point where you think 'what's the point?'," says one dance A&R.

It seems likely that the now deceased DJ/producer Roger MacKenzie's Wildchild will remain the Hi Life's most successful act when Norman Cook's remix of "Renegade Master" is released in the first week of 1998. A Top 10 placing is expected.



After doing the rounds on video for some months now, the world at large will get the chance to see Matt Winn from D'Note's very look at dance culture, "Coming Down", when it finally gets its terrestrial TV debut this Thursday on Channel Four at 12pm. Made as part of D'Note's deal with Virgin Records, it's a short film tracing a typical night out for the chemical generation complete with nonsensical conversations, trips to the all-night garage and a walk in the park. *Mixmag* described it as "the most realistic film ever made about dance culture". D'Note's "Coming Down: The Soundtrack" and "D'Note" albums are available now on VC Recordings.

inside:

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

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

[4-7] HOT VINYL: all the tunes of the week, the latest reviews and DJ Tips



**buzz
chart
number
ones**

CLUB: 'SO GOOD' Juliet Roberts (Delirious) p5
URBAN: 'DO YOU THINK I'M JIGGY' The Lox (Puff Daddy) p6
POP: 'EVERYTHING SHE WANTS '97' Wham! (Epic) p6
COOL CUTS: 'MIGHTY REAL' Byron Stingily (Manifesta) p8

To discuss the range of advertising opportunities on do m music, call Chris Sims on 0171 952 9525 or email chris@do m music.com

18 DISNEY'S HIT SINGLES & MORE!

19 KISS ANTHEMS '87

20 THE ALL TIME GREATEST LOVE SONGS - II

FreePhone 0800 2799888

U2 * MOFO REMIXES

MOFO * PHUNK PHORCE MIX

REMIXED BY MATTHEW ROBERTS

MOFO * MOTHER'S MIX

REMIXED BY BONI SIZE

OUT NOW ON CD SINGLE

- 17 25 AS L
- 11 26 LET /
- 8 27 FORG
- 18 28 CHD
- 24 29 SPIC
- 16 30 IT'S
- 19 31 CRUS
- 25 32 I WIL
- 26 33 STAY
- 28 34 THE
- 20 35 SMA
- 36 BEST
- 14 37 DID I
- 38 TUBI
- 21 39 OPPE
- 40 THIS TO

▶ Bulleted titles

hot vinyl

on the decks: andy beevers, nicky black market, chris finan, ronnie herel, james hyman, danny mcmillan, ziad (pure groove)

TUNE OF THE WEEK



SNEAKER PIMPS 'SPIN SPIN SUGAR' (CLEAN UP) (GARAGE)

A defining moment on the garage scene was reached when Armand Van Helden remixed this track earlier this year. His 'Dark Garage Mix' is up there with his finest remixes (including Tort Amos and CJ Bottland), combining the loop of the year with booming basslines, jungle effects and the Sneaker Pimps' haunting vocal line. The unenviable task of new mixes goes to 187 Lockdown and Tuff Jam, both of whom came up with credible mixes. However, the Van Helden mix steals the show. A classic. ●●●●●

BRAND NEW HEAVIES 'SHELTER (REMIXES)' (FFRR) (R&B)

The original UK funksters release the title cut from their recently acclaimed killer long-player with several slamming remixes including a nice little bumping garage mix by the one and only dancin' Danny D. But hold tight for Jan's Big Funk Mix as it is absolutely ridiculous, off the hook, mad nice. The bassline is definitely not speaker-friendly and those spacey synth keys have the trademark Heavies stamp written all over it. Although wicked in its original format, writer/producer and Heavies drummer Jan Kincaid - who rests Siedah Garrett on this occasion to take up vocal chores himself - delivers a dope mix to give the track that phat street edge required for the street-soul underground dancefloors. JK's vocals are lyrically smooth and crisp, allowing Rodney P to bust a rhyme midway through just to put the icing on the cake. A definite must for the box jox! ●●●●●

RAY HAYDEN • OPAZ



LIVE PERFORMANCE ON THE 15TH DECEMBER 1997

"HAVE YOU SEEN HER?"

RELEASED 12TH DECEMBER 1997

CD&T 127 Cat No. OPAZ-048

JAZZ CAFE

51 PRINCE OF WALES, CAMDEN TOWN, LONDON, N1C 2AB. 0141-263 0940
CREDIT CARDS: 0171 344 0044 (24HRS)

A 10% DISCOUNT IS GUARANTEED WITH OPAZ ON ALL JAZZ TICKETS. SEATING FIRST COME FIRST SERVED.

OPAZ 1271 2NA OPAZ PLAZA SOUTH. TICKETS (CONTACT TO JAZZ CAFE)

HELL WILL FREEZE OVER BEFORE OPAZ GIVES YOU A SORRY PIECE OF M...!

ATMOSFEAR VS IDJUT BOYS 'DEEP BASE 9' (DISORIENT) (HOUSE)

London's dub disco masters from the late Seventies and the late Nineties combine for a stellar soundclash put together by the Idjut Boys using odds and ends

left over from the Atmosfear sessions that gave us such classics as 'Dancing in Outer Space', 'Motivation' and 'Extract'. 'Deep Base 9' updates vintage shimmering and spaced-out Rhodes themes with some great burbling bass and tumbling percussion, the later underpinning heavy treatment for extra-spacey bonus beats. The flip has an added bonus in the shape of Atmosfear's original 12-inch mix of 'Alternative II' from 1981, plus the more dense Primitivo mix of 'Deep Base 9'. ●●●●●

'LITTLE LOUIE & MARC ANTHONY' 'RIDE ON THE RHYTHM' (PERFECTO RED) (HOUSE)

Scraping the Top 75 back in '91 and '92, this new set of mixes should achieve much higher chart success, especially with Mr Roy's Cosmic Cootage mix which is being promoted as the radio mix. With its simple beefed-up pace, 'Pump the rhythm' shouts and skatting breakdown, it just works. Other variations include original mixes from Kenlou and a MAW dub as well as Nu Birth's vocal mix and minimal rumblings from 10FWD. ●●●●●

A SIDES 'DESTINY' (EASTSIDE) (DRUM & BASS)

Nineteenth offering from the Eastside stable! Tuff deep roller with excellent edits, including some uplifting spiritual strings. Trancey jungle at its best. ●●●●●

RED 5 'LIFT ME UP' (MULTIPLY) (HOUSE)

German DJ/Producer Thomas Kukula (who did THK's 'France') does his Red 5 thing again, following up Top 10 success with another club-orientated package including mixes from The Experts and Jean & Peran. All variations go for the banging commercial house market, with Jean & Peran offering perhaps the more attractive mix, providing a harder Dub influence and a larger wedge of credibility. It was certainly the best mix on import and still holds that position here. ●●●●●

COURTNEY PINE 'TRYIN' THINGS' (LALOU) (ALTERNATIVE)

While not quite up there with Roberta Flack's stunning 1969 version, Courtney Pine's interpretation of this Donny Hathaway and Leroy Hutson composition was still a real highlight of his 'Underground' set and it now gets Talkin' Loud's usual top-notch remix treatment. Best of the bunch is Peshay's drum & bass mix which retains plenty of sax appeal. Hot on its heels are Headstron's excellent vocal mix and magnificent dub which add a raw edge to the original's already downtbeat feel. Meanwhile Attica Blues beef up the sax themes with some big breaks. The two promos feature added bonuses in the shape of Roni Size's hard-to-find remix of 'Don't Explain' and Raw Deal's reworking of 'The In-Sense Song', which sets off some enchanting obse themes with an extra-fat rolling rhythm. ●●●●●

CHASER 'ESCAPE FROM THE BOX EP' (QUAD) (HOUSE)

Newcastle's Mo & Skinny, who have already notched up a couple of excellent tunes on Subversive, continue in their electro hard-house style with this four-track EP. 'Too High Island' kicks things off - a very strong-sounding and upbeat intro with hokey melodic lines and distant shrieks all the break. 'Reach For It' has more pace and squeal, 'Masterplan' is more percussive, and 'Two Tonne Dub' rounds things off very well. ●●●●●

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
TELEVISION	PERFECT 10	BARBARETTA 10	TORQUE 10	NEW 10	BARBARETTA 10	ANGEL 10	WINNERS 10	TORQUE 10	SLAY 10	SOME 10	TOMMY 10	TELL 10	AIN'T 10	YOU 10	SING 10	5,6,7 10	MOD 10	LETS 10	HIGH 10	LUCK 10	BUTT 10	JUST 10	BUST 10	YOU 10

13	12	97	Artist	Label
1	2	1	SO GOOD (SHARP BOYS/DANNY DAVIS MIXES/STEF LOVE 98 (BUMPY SUNDAY MIXES) Juliet Roberts	Delifious
2	1	2	LOVE LOVE LOVE - HERE I COME (ROLLO & SISTER GUSSEY THE EXPERTS/MR PANK MIXES) Rollo Goes Mystic	Cheesy
3	5	2	I REFUSE (WHAT YOU WANT) (FRIP/RAMEY & FENSLERIOUS DAVE/INDUSTRY STANDARD MIXES) Sonora	Virgin
4	3	2	TOGETHER AGAIN (TORY HUMPHRIES/OT) PREMIE/PLUMMY JAM MIXES) Janet Jackson	Locke OnX Recordings
5	NEW	NEW	THE TWISTER (DEA/TERRY FRANCIS/RODDO MIXES) Wiper	Hooj Chang
6	1	3	HARD TIMES (HOGER SANCHEZ MIXES) Jamiroquai	Sony S2
7	8	3	SPIN SPIN SUGAR (ARMANDO VAN HELDEN/187 LOCKDOWN MIXES/WALKING ZERO (TUFF JAM MIX) Sneaker Pimps	Clear up
8	17	2	SHELTER (DANNY HARVEY/SPICE MIXES) Brand New Heavies	frfr
9	NEW	NEW	TEMPTATION (MADDO/CURTIS & MOORE/STRAP MIXES) Stax	Champion
10	34	2	I FEEL BIBLE (BARRY DOOLAN MAXINE & VIKKI REDY/TALL PALLODEM 2/STEVIE THOMAS MIXES) S-J	Beast
11	NEW	NEW	FEELS REAL (MUDMEN MIXES) The Mudmen	Ertalage
12	12	4	MUFO (MATTHEW ROBERTS & JOHANN MYOYRON SIZE MIXES) U2	Island
13	NEW	NEW	GIRL TALK (SHARPPHYSIQUE/ASTOR TOMIE MIXES) Cosa Nostra	Coalition
14	13	3	SPIN SPIN SUGAR (ARMANDO VAN HELDEN/187 LOCKDOWN MIXES/WALKING ZERO (TUFF JAM MIX) Sneaker Pimps	Wild Card
15	4	1	WALKING ON THE MOON (HOGER SANCHEZ MIXES)/ROCKANE '97 (PUFF DADDY MIX) Sting & The Police	AM-PM
16	2	4	BEL HORIZONTE (MORALE/BASEMENT JAXX & CALUDIO COCCOLITTO DINO YENNY & DUBHOLICS MIXES) The Hearsties	VC Recordings
17	3	2	LOST YOU SOMEWHERE (ORIGINAL. HELIOTROPIC MIXES) Chicane	Xtravaganza
18	6	NEW	BAMBOOIE (LISA MARIE EXPERIENCE/GRAEME PARK/ANDREW LIVINGSTONE MIXES) Bamboo	VC Recordings
19	13	2	SOUND BWOY BURIAL (SOUNDSCAPE/187 LOCKDOWN MIXES/ALL NIGHT LONG (INDUSTRY STANDARD MIX) Ganx	Positiva
20	16	3	I FEEL LOVE (KURJER/ADSO-BOP MIXES) Vanessa-Mae	EMI
21	14	3	FANTASY ISLAND (DAVID MORALE/CLASH & REFERENCE MIXES) H People	M People
22	18	2	RIDE ON THE RHYTHM (MR ROYAL/OLUJUN BIRTH MIXES) Little Louie & Marc Anthony	Perfecto
23	23	2	WHAT YOU WANT (JEREMY SYLVESTER/VY HOLDEN/AMNESIA REYNOLDS MIXES) Industry Standard Volume 1	Satellite
24	5	2	LE DISC-JOCKEY (ORIGINAL/BEAM & VANOU MIXES) Encore!	Tastied
25	14	2	UPSIDE DOWN (CURTIS & MOORE/KAMA SUTRAWALEX NERI MIXES) Annette Taylor	ZYX
26	22	2	MASSIVE Massive	
27	29	4	I WANNA SHOW YOU Camira	Syri!r
28	NEW	NEW	DJANGO (THE SWIMMER MIXES) The Swimmer	Wild Card
29	24	6	DEEPER (FRESH CUTS/ISR MIXES) Serious Danger	Freshcut
30	6	2	IT'S OVER LOVE (PUNKY GREEN DOSS/LOP DA LOOP/BLACK N SPANISH/DILLON & DICKENS MIXES) Todd Terry presents Shannon	Manifesto
31	23	3	WHO'S LOVING MY BABY (FRANKIE KNUCKLES MIXES) Shola Ama	WEA
32	47	2	TUBTHUMPING (TIN TIN OUT MIX) Chumbawamba	EMI
33	21	5	LIFT ME UP (JEAN & PERAN/BREAST CLUB/EXPERTS MIX) Red 5	MJJJ Epic
34	NEW	NEW	IS IT SCARY (EDDIE LOVE/ARROYO/DEEP OSH MIXES) Michael Jackson	Mute
35	27	5	ON MY OWN (NETTI LITANAKI/BOBHEADS MIXES) Peach	One World
36	NEW	NEW	ALL MY TIME (MOUSSE T MIXES) Paid & Live featuring Luayn Hill	Blue Banana
37	33	5	THE ART WORK EP: LIFESIGNS/PROTOTYPE/CONTROLLING Rodd-Y-Ler	Media
38	49	3	THAT'S THE WAY I LIKE IT (MIXES) Clock	Perfecto
39	NEW	NEW	FLAMING JUNE (BBB/BATHIC MIXES) BT	Perfecto
40	NEW	NEW	EVER REST (MYSTIC/GRANJUNG MIXES) Mystica	Dance Naked
41	4	4	RAIDERS (MIXES) L.C. (Live On!) presents	Exit 8
42	NEW	NEW	THE BOTTLE (MINISTRY OF MUSIC/CANDYMAN MIXES) 7th District Inc.	frfr
43	5	3	SLAM DUNK (DA FUNK) (FUTURE FUNK/SOL BROTHERS/CANDY GIRLS/BUG MIXES) 5	VC Recordings
44	3	1	I THOUGHT IT WAS YOU (SALT CITY ORCHESTRA MIXES) Sex-O-Sonique	Bad Boy
45	17	5	MY DESIRE (BORIS DUGOSCH/BROTHER BROWN/DREAM TEAM/BUG MIXES) Amira	Freshkruzo
46	23	3	FEEL SO GOOD Mase	4 Liberty/Deconstruction
47	46	3	ADVENTURES IN FREESTYLE Freestylers	AM-PM
48	52	4	THE THEME (DREAM TEAM/R.P. MIXES) Dream Team	Manifesto
49	52	4	FREE (MIX MIXES) Ultra Male	Enriched
50	37	2	FORGIVEN (I FEEL YOUR LOVE) (LOOP DA LOOP/QTARRA MIXES) The Space Brothers	KDF (Kach Dance Force)
51	NEW	NEW	PING PONG (YOUR SERVICE) (RICH B MIXES) Mrs Png & Mr Png	Killer Bee/Planet 3
52	NEW	NEW	REACH FOR MY HEART (STUDIO 54/MICKEL & DIME MIXES) Mass!t	Activ
53	7	2	FEELING GOOD (PAFF & HERB MIXES) Hitt & Herb	Epic
54	39	6	RUN TO YOU (FARLEY & HELLER/PHAT MANNA/TAIN/PHILIP DAME/JOSE/SEPPE DEDDIE BAEF MIXES) Joi Cardwell	1st Avenue/EMI
55	4	3	EVERYTHING SHE WANTS '97 (TODD TERRY/FORTHRIGHT MIXES) Wana!t	AM-PM
56	45	6	LET'S GO ROUND AGAIN (COLOUR SYSTEMS INC./187 LOCKDOWN/PAUL STATED/RG P MIXES) Louise	R&S
57	48	4	GET UP Love Tube	Slim Tracks
58	34	2	20HZ (NAL IN & KANE/WILD CAT MIXES) Capricorn	Island
59	NEW	NEW	I'M A DISCO DANCER Christopher Just	
60	44	6	FUNK MUSIC (DAVE ANGELO/DJ TOMKAPILLS MIXES) Dave Angel	

by alan jones

In the purport of purple patches, JULIE ROBERTS topped *RM's* club chart five times in 14 months between July 1993 and September 1994, taking pole position with 'Free Love', 'Caught In The Middle', 'I Want You/Again', 'Caught In The Middle' (re-release) and 'Want You' (re-release). She resumes her chart-topping exploits in fine style this week, moving 4-1 with 'So Good', which romps home with a convincing 94% cushion over its nearest challenger, after registering the highest support of any record this year...Julie's success leaves ROLLO GOES MYSTIC'S 'Love Love Love - Here I Come' stranded at number two - a disappointment, given that it has never supported this week than any previous number two has had this year but an improvement on its 1995 peak of number four...A reissue of more recent vintage already back on the block is BT's 'Flaming June', which originally and appropriately peaked at number 13 in flaming June. It hung around the chart for longer than a lot of bigger hits, and has continued to grow ever since, prompting its upcoming re-release, which takes place four days after Christmas. It debuts this week at number 39 but will clearly improve on that next week once the promo kick in. Mixed by BBE, HHC and BT himself, it thus maintains BT's presence in the chart, as his current single 'Love, Peace & Grass' drops out...Another fast return comes from DAVID MCALHONN and DAVID ARNOLD, whose recent 'Diamonds Are Forever' single deserved more than its number 39 peak on the *CH* chart. In anticipation of re-release it has been reworked by Trailerman - who also made a good job of Texas's 'Put Your Arms Around Me' - and is bubbling under the published area of the chart at number 66...Originally titled 'Titty Twister' - after a club in Tarantino's 'From Dusk Till Dawn' - in its original Paradise promo, VIPER's club cut has now transferred to Hooj Changs and been retitled simply 'The Twister'. It's the week's highest debut, entering at number five, and combines a Duran Duran riff with a sample from Nina Simone's much-sampled 'Feeling Good'. Club chart breakers this week: SHIMMON & WOLFSON, 2 FAT BUDDHAS, MEDLOMANIA, PROPELLERHEADS/SHIRLEY BASSEY, BLACKSTREET, DAVID HOLMES, CONVERT and LOX.

To discuss the range of advertising opportunities on do!music, call Chris Sloc on 0171 921 992 or email Chris@do!music.com

18 DISNEY'S HIT SINGLES & MORE!
 19 KISS ANTHEMS 97
 20 THE ALL TIME GREATEST LOVE SONGS - II

Freephone 0800 275888

dance on the beach

24 January 98

record mirror will be providing a guide to the European dance business - the deals, the labels, the genres that cut it - for Midem 98. Don't miss your chance to advertise in the essential guide to dance at Midem, contact the rm sales dept on 0171 620 3636.

17	25	ASLU
18	26	LET F
19	27	FORDI
20	28	CHOI
21	29	SPIC
22	30	IT'S L
23	31	CRUZ
24	32	1WIL
25	33	STAY
26	34	THE
27	35	SMA
28	36	BEST
29	37	36
30	38	TUBI
31	39	OPET
32	40	THIS TO

Bullseye titles



THE OFFICIAL CHARTS - 13 DEC

music week

the **TOP** ANCHOR

(compiled by alan jones from a sample of more than 100 DJ returns - fax: 0117-829 2801)

Pos	Wk	Title	Artist
1	40	2	IF YOU THINK I'M JIGGY
2	5	4	KNOW MY STEEZ/SO WASSUP?
3	1	5	DANGEROUS
4	1	5	MISSING YOU/EVERYTHING (REMIXES) CAN LOVE YOU
5	10	11	YOU MAKE ME WANNA...
6	11	11	FEEL SO GOOD
7	4	8	ALL THE TIME
8	4	4	THE ROOF
9	3	6	SOCK IT 2 ME
10	26	2	TOGETHER AGAIN
11	15	4	(MONEY CAN'T) BUY ME A HAPPY SONG
12	16	6	I WANNA BE YOUR LADY/MY EYES
13	20	12	IT'S BEEN A LONG TIME
14	10	12	WE CAN GET DOWN
15	14	5	WHO'S LOVING MY BABY
16	7	8	READ MY MIND
17	5	8	FRIM BIZ
18	9	5	CALL ME
19	15	7	SKI'S THE LIMIT/KICK IN THE DOOR/GONG BACK TO CALI
20	11	5	R U READY
21	17	8	APPLE TREE
22	19	5	IS THIS REAL
23	21	4	MY LOVE IS THE SHHHH!
24	22	5	IT'S ALRIGHT QUEEN LATIFAHAN A MAGAZINE
25	21	5	NOTHING BUT A PARTY
26	29	2	HIGH
27	27	9	PHENOMENON
28	28	4	MOURN YOU TILL I JOIN YOU
29	28	3	NO CHORUS
30	23	4	HERE I COME
31	24	4	SOOTHE ME TO MY SOUL
32	31	3	JUS ME & U
33	30	2	HARLEM WORLD (LP)
34	34	3	HOW COULD I (INSECURITY)
35	27	8	BEN AROUND THE WORLD/ALL ABOUT THE BENJAMINS
36	24	3	WHEN SHE SHAKES HER THING
37	31	3	JUST CRUSHIN'
38	34	4	THE FIRM
39	28	4	MUCH LOVE
40	37	11	GOT 'TIL IT'S GONE

Putt Daddy Coletempo
East West Universal
LaFace Universal
Putt Daddy One World
One World Columbia
East West East West
Virgin Virgin
Universal Universal
Island Island
WEA WEA
Windsor Windsor
Columbia Columbia
LaFace LaFace
Putt Daddy Red Ant/Tru
Kelco/Universal Kelco/Universal
WEA WEA
Warner Bros Warner Bros
Tommy Boy Tommy Boy
Big Life Big Life
Wild Card Wild Card
Dee Jay Dee Jay
Tommy Boy Tommy Boy
Good Groove Good Groove
A-Capp A-Capp
Capo Capo
Moo Jive Moo Jive
Putt Daddy Putt Daddy
Columbia Columbia
Putt Daddy Putt Daddy
Polydor Polydor
Columbia Columbia
Columbia Columbia
WEA WEA
Virgin Virgin

[commentary] by alan jones



THE CD storm is straight in at number one with the Rod Stewart-referencing 'Do You Think I'm Jiggy'. Despite that, it remains one of Bart Boy's most convincing rap tracks since 'Ali About The Benjamins'. The Low will be coming to the UK as part of the Putt Daddy/Bad Boy package in January. Staying with Bad Boy for a moment, **Putt Daddy's** new single 'Love Like This', which uses a sample from Chic's 'Chic Cheer', will be promoted very shortly. Arista have pulled off two Top 10 re-entries with **USHER** and **MARK**, both no doubt feeling the benefit of UK promo mail-outs. **GARO STARIN'S** DJ Premier not only sees his group's latest single nab the number two slot but also provides two mixes on Janet Jackson's 'Together Again' package, helping it shoot from 25 to 10 this week. The Radio One/Rhythm Nation Tour which got cancelled this month due to the illness of Shola Ama has been rescheduled for March. All of the original acts will be featured - Ama, D'Influence, Eric Benet and Gamma Kid - as well as DJs Trevor Nelson and Mickie D. The new dates are as follows: Bristol University (March 14), Sheffield University (15), The Junction, Cambridge (17), Civic Hall, Wolverhampton (19), The Forum, London (20), The Academy, Manchester (21)... **Tottenham's** **RED HISS LEVEL** will have the first release (featuring one other than Jay-Z) out on January 26. The four-piece's talents aren't limited to harmonising either - the group met whilst working at Audie's barber shop in Tottenham. Their customers included visiting US stars like Tupac.

the **TOP** CHART (handbag)

(compiled by alan jones from a sample of more than 100 DJ returns - fax: 0117-829 2801)

Pos	Wk	Title	Artist
1	1	5	EVERYTHING SHE WANTS '97
2	3	4	THAT'S THE WAY I LIKE IT
3	2	5	LET'S GO ROUND AGAIN
4	7	2	LE DISCO-JOCKEY
5	6	3	FANTASY ISLAND
6	21	2	I FEEL DIVINE
7	5	5	LET A BOY CRY
8	4	5	LIFT ME UP
9	9	2	I FEEL LOVE
10	8	2	TURTHUMPING/LA BAMBOLA
11	14	3	UPSIDE DOWN
12	18	3	HARD TIMES
13	12	2	HIGH
14	14	4	BEING WITH YOU
15	10	5	SLAM DUNK (DA FUNK)
16	11	5	FREEDOM
17	17	1	THE TWISTER
18	17	6	PERFECT DAY
19	32	2	DEADWOOD STAGE
20	15	6	BARBIE GIRL
21	18	4	MOFO
22	26	2	TURTHUMPING
23	20	2	IF YOU WERE THERE...BEST OF (LP)
24	25	2	SPIN SPIN SQUAD
25	36	8	OPEN YOUR MIND
26	26	10	HERO
27	23	4	ON MY OWN
28	22	6	FOREIGNER (I FEEL YOUR LOVE)
29	29	10	NEW YEAR'S DAY
30	33	13	STAY
31	24	2	BAMBODOO
32	28	6	HOT STUFF
33	19	4	IT'S OVER LOVE
34	30	2	MATERIAL GIRL
35	39	3	BELD HORIZONTE
36	28	3	WALKING ON THE MOON/ROXANNE
37	37	10	FEELS REAL
38	38	10	TOGETHER AGAIN
39	39	10	IS IT SCARY
40	27	6	BEST LOVE

[commentary] by alan jones



WHAMI'S 'Everything She Wants' promo continues to pop the chart, enjoying a fourth week at number one as pop-slanted verses continue to exploit their exclusive mixes...Epic has given another exclusive to Ds in the form of not-to-be-released mixes of 'Is It Scary' by **MICHAEL JACKSON**. Promoted on two 12-inches - with mixes by Deep Dish and Eddie 'Loo' Arroya - it debuts at number 39, and can be expected to make a big leap next week...As in the upfront chart, the highest new entry is **VIPER'S** 'The Twister', though it bows more modestly at 17 on the Pop Chart, where the death of new promos finds the next three new entries being high-optane connections from specialist NR3 dance labels - 'Hero' by **SUZANNE DEE** on Enigma (a Music Factory imprint), 'Two Years' Day' by **PRIMA** and 'Hot Stuff' by **MEN OF STEEL**, which are on the Rungtum affiliates Ktone and Branded respectively...Two records which lose ground while increasing support are **BIANCA & CO'S** 'Turthumping' (9-10) and **OBSESSION'S** 'Being With You' (12-14), which both slide despite an extra 11% support. Oddly enough, the original version of 'Turthumping' by **CHUMBAWAMBA** climbs 26-22 while losing 6% of its support. **AQUA'S** 'Barbie Girl' - the longest-running hit in the chart with 15 weeks in the Top 20 - slides 15-20 but seems far from finished yet, while the group's upcoming single 'Dr Jones' should debut next week. Breakers are in rather short supply, with the most likely by **HTT, JULIEE ROBERTS, KINANE, NICHOLAS, ARABS** and **ATOMIC**.

Pos	Wk	Title	Artist
1	TE	1	PERI
2	3	BAR	BAR
3	4	TOG	TOG
4	5	NEW	NEW
5	6	BAB	BAB
6	7	ANG	ANG
7	8	WIN	WIN
8	9	TOR	TOR
9	10	SLAI	SLAI
10	11	SOME	SOME
11	12	TOM	TOM
12	13	TELL	TELL
13	14	AIN	AIN
14	15	YOU	YOU
15	16	SING	SING
16	17	5.6.7	5.6.7
17	18	(MOI)	(MOI)
18	19	LET'S	LET'S
19	20	HIGH	HIGH
20	21	LUCK	LUCK
21	22	BUTT	BUTT
22	23	JUST	JUST
23	24	YOU	YOU
24	25	AC	AC

SEVEN

SHIMON AND ANDY C 'TERRAFORM EP' (RAM) (DRUM & BASS)
 Excellent double pack from the Essex Boys with a Mutation remix heading the bill – an absolute stormer! Ruff-sounding riff intrics the track with airy strings. Rollin' breakz enter and it's on its way with a wicked innovative bassline to mash up da place! Four dynamic tracks, all smashers. ●●●●● NB

SOLID GROUND 'RELEGATION DOGFIGHT EP' (HARD HANDS) (BREAKBEAT)
 Solid Ground bring the positive flavours once again with another exciting three-tracker of prime breaks for both your head and feet to tangle with. Their last EP brought forth all the right ingredients, but here the boys show off their maturity. 'The Promise' kicks things off nicely with an atmospheric production using sharp pads, sliced-up beats and a low-frequency bassline that should put your speakers through hell. Also check 'Untamed' and the self-titled 'Solid Ground' for more dark spaced-out business on a slower bpm. Quality. ●●●●● DM

AZYMUTH: 'THE QUEST?' (FAR OUT) (HOUSE)
 They did it with 'Jazz Carnival' back in '79. Now the Brazilian masters of the crossover return with some brand new material to bring that real Rio flavour to the danceroos in '97. 'The Quest?' has free-flowing jazzy keys and funky bass generating a genuinely live feel, while the crisp four-to-the-floor beats keep it contemporary. Overleaf, Phil Asher's Restless Solo mix twists the original's party vibe into a much deeper and more moody groove. Also look out for a separate Azymuth single, 'Laranjaíras', which has just been released by Far Out and features a great drum & bass remix from Flytronic. ●●●●● AB

MCGRUFF 'BEFORE WE START' (UNIVERSAL) (R&B)
 This is one for the plays out there to relate to. It'll take some of you broad-minded ladies to appreciate this one as Herb McGruff lyrically detonates this explicit bomb. It may be an over-exploited groove rised out previously by InI Kamezo on his huge hit 'Here Comes The Hotstepper' but HM adds his own unique flavour accompanied by some raunchy female vocals in the chorus. Big underground dancefloor gem but I think we can safely say it's not really mainstream and radio friendly. ●●●●● RH

BLACK JAZZ CHRONICLES 'BLACK JAZZ CHRONICLES 2' (NUPHONIC) (ALTERNATIVE)
 Ashley Beedle's second instalment of his Black Jazz Chronicles solo project is every bit as essential as the first. 'Do The Positive' kicks things off with an upbeat percussion-driven samba-house rhythm topped off with looped whistle, piano and trumpet refrains alongside some heavily-filtered 'Gotta do the do' vocals. The Elektrik Africa Mix of 'Dope Stuff' is an excellent housed-up slice of Afro-funk that rolls along very nicely, bringing back fond memories of Bill Laswell's collaborations with Fela Kuti and Manu Dibango. The flip features two tracks from the forthcoming 'Future Juice' LP: 'The World Will Rock' is a deep update of the Makossa vibe, while 'New Orleans' is a fearsome slab of Southern fried funk. ●●●●● AB

BEST OF THE ALBUMS

VARIOUS 'COUNTER CULTURE 2' (KICKIN' RECORDS LP) (HOUSE)
 Surely well past its saturation point already, the continued growth of the compilation market seems to defy belief. The independent offerings still seem to be the ones to look out for, and Kickin' fit into that category. Mixed by Kickin's own Rob Roar, it lists a cosmopolitan spread of tracks including Nu Birth, Lustral, Sundance and Fruit Loop among others, and with the festive market now very much open to this particular type of product, it's this kind that will fare the best. ●●●●● CF

DJ PHANTASY PRESENTS 'ELEMENTS OF FREEDOM' (EASY RECORDINGS) (DRUM & BASS)
 Wicked four vinyl DJ-friendly album from DJ Phantasy. Loads of tracks to choose from – 'Hippodrome 97' mix brought up to date and revamped to the max; 'Rhythm' featuring MC Fats with inspiring vocals around those infectious beats; the infamous '44 Mag' Dirty Harry style; 'Legalize', a proper hard-type roll! Something for everyone here, plus more! ●●●●● NB

VARIOUS '187 LOCKDOWN PRESENTS SUNDAY FLAVAZ VOLUME 1' (LOGIC) (GARAGE)
 Although there is a current flood of garage compilations, this particular package is an excellent one. With 12 tracks on vinyl (double-pack limited edition) and 23 on CD (mixed by 187 Lockdown). What sets this apart is not only the quality of the selection but the fact that many of the tracks are either unavailable or unreleased on single format. As well as these are a couple of better known-tracks on here, like Booker T's excellent mix of Soul II Soul's 'Measuremore', Serious Danger's 'Deepa' and The Dream Team's 'Theme'. Other artists include Tuff Jam, RJP, Banana Republic, Ramsey & Fen, Todd Edwards, Scott Garcia and The Zoo Experience. ●●●●● Z

18 DISNEY'S HIT SINGLES & MORE!
 19 KISS ANTHEMS 97
 20 THE ALL TIME GREATEST LOVE SONGS - II

Freephone 0800 2739888

To discuss the range of advertising opportunities on dotmusic, call Chris Sice on 0171 521 3052 or email chris@dotmusic.com

- 17 25 ASU
- 11 26 LET A
- 18 27 FORG
- 18 28 CHOI
- 24 29 SPIC
- 16 30 IT'S I
- 19 31 CRUS
- 25 32 I WIL
- 26 33 STAY
- 11 34 THE
- 20 35 SMA
- 11 36 BEST
- 14 37 DID I
- 36 38 TUBI
- 21 39 OPEP
- 40 THIS TO

▶ Bullseye titles

- give
- 17 25** AS LONG AS YOU LOVE ME Backstreet Boys
11 26 LET A BOY CRY Gale
11 27 FORGIVEN (I FEEL YOUR LOVE) The Spice Brothers
18 28 CHOOSE LIFE PE Project featuring Ewan McGregor
24 29 SPICE UP YOUR LIFE Spice Girls
16 30 IT'S OVER LOVE Todd Terry presents Shannon
19 31 CRUSH ON YOU Aaron Carter
25 32 I WILL COME TO YOU Hanson
26 33 STAY Sashi featuring La Trec
11 34 THE THEME Dream Team
20 35 SMACK MY BITCH UP The Prodigy
11 36 BEST BIT EP Beth Orton featuring Terry Callier
14 37 DID IT AGAIN Kyrie Minogue
36 38 TUBTHUMPING Chumbawamba
21 39 OPEN YOUR MIND 97 U.S.U.R.A.
11 40 THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US Sparks & Faith No More

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

LET'S TALK ABOUT LOVE



TOP TWENTY COMPILATIONS

1 DIANA PRINCESS OF WALES - TRIBUTE
Diana Memorial Fund

- 2** NOW THAT'S WHAT I CALL MUSIC 38 *DeWolfe/Digby*
3 THE BEST '60S ALBUM IN THE WORLD...EVER III *Virgin/UK*
4 THE ANNUAL IV - PETE TONG & BOY GEORGE *MCA/Global*
5 THE GREATEST HITS OF 1997 *Blown TV*
10 6 THE BEST CLUB ANTHEMS...EVER 2 *Virgin/UK*
5 7 A PERFECT LOVE *Mercury/Global/IV*
13 8 THE BEST CHRISTMAS ALBUM IN THE WORLD...EVER *Virgin*
7 9 BEST ROCK BALLADS IN THE WORLD...EVER II *Virgin/UK*
11 10 THE NO.1 CHRISTMAS ALBUM *PolyGram IV*
11 11 SMASH HITS 98 *Virgin/UK*
15 12 MOST RELAXING CLASSICAL ALBUM...EVER *Virgin/UK*
31 13 THE LOVE ALBUM IV *Virgin/UK*
8 14 THE FULL MONTY (OST) *EA/Var*
16 15 THE BEST PARTY IN THE WORLD...EVER *Virgin/UK*
13 16 THE BEST '70S ALBUM IN THE WORLD...EVER *Virgin/UK*
3 17 MASSIVE DANCE 98 *Mercury/Global*
6 18 DISNEY'S HIT SINGLES & MORE! *Virgin/UK*
1 19 KISS ANTHEMS 97 *PolyGram IV*
15 20 THE ALL TIME GREATEST LOVE SONGS - II *Dunoon*

- 21 25** AQUARIUM Aqua
38 26 I BELIEVE Daniel O'Donnell
28 27 MARCHIN' ALREADY Ocean Colour Scene
29 28 THE FAT OF THE LAND The Prodigy
32 29 STEVEN HOUGHTON Steven Houghton
31 30 LOVE SONGS Kenny Rogers
27 31 SHERYL CROW Sheryl Crow
33 32 MAVERICK A STRIKE Finley Quaye
35 33 SPICE Spice Girls
11 34 SEVENS Garth Brooks
24 35 HAPPY DAYS - THE BEST OF Robson & Jerome
65 36 OLDER & UPPER George Michael
36 37 OK COMPUTER Radiohead
34 38 OPEN ROAD Gary Barlow
50 39 THE BEST OF Bob Dylan
41 40 MIDDLE OF NOWHERE Hanson
© CMC. Produced in co-operation with the BPI and BMD, based on a sample of more than 1,000 record outlets.

dotmusic

is home to the official UK Charts and an interactive magazine with the latest industry news, exclusive interviews, audio clips, and a CD retail service.

It's the first port of call for anyone seriously into music.

the FASTEST charts,
the LATEST news,
the HOTTEST talent



dotmusic
<http://www.dotmusic.com>

To discuss the range of advertising opportunities on dotmusic, call China Sles on 0171 521 9522 or e-mail china.sles@dotmusic.com

TRACKS OF YOUR YEARS



The ideal gift for any music fan
THE OFFICIAL UK MUSIC CHARTS
from any week since
The March 1960
special occasion
remember any to

Freephone 0800 2799888

INTERNATIONAL FOCUS

US CHARTWATCH

The freeze at the top of the Hot 100 is over: After five consecutive weeks in which Elton John headed the chart above Usher and LeAnn Rimes, there's something stirring, namely Rimes's *How Do I Live*, which finally overpowers Usher's *You Make Me Wanna...* to take second place. Elton is still number one, and something About The Way You Look Tonight/Candle In The Wind '97 now joins Olivia Newton-John's *Physical* as the longest-reigning number one by a British artist in Hot 100 history, with 10 weeks at the summit.



Spice Girls' *Spiceworld* rebounded 11-9 and has sold 43,000 units in just four weeks. The *Spice Up Your Life* single climbs 20-19, though weakly. Meanwhile, *Chumbawamba's* *Tubthumper* album increases its debut-week sales from 120,000 to 155,000 in its eighth place. *Tubthumper* has now sold 1m units in 10 weeks, and has increased its sales every week since it was released. The *Tubthumping* single is number one on the overall tripartite chart for a third week and number one on the Modern Rock chart for the seventh straight week, while stepping 6-8 to the Hot 100.

Led Zeppelin have sold a whole lot of albums in America, according to new figures from the US Trade Body RIAA, which has been recalculating its statistics, and has worked out that *The Beatles* are the best-selling artists of all time. Stevie Wonder is over 100m albums. Zap took second place with 63.8m, while Garth Brooks is third with 52m. These figures were calculated after each of this week's chart, in which Zap's

LIVE At The BBC discs 12-27, while Brooks' new album *Seven* makes its debut at number one, and instantly halves the gap between the acts by selling 895,932 units in a week. That's the second-highest tally since SoundScan started providing US sales data in 1991, being beaten only by Pearl Jam's *Ve*, which sold 950,000 units when it reached number one in 1993. EMI exec Pat Dugley (head of Capitol in Nashville) reckons Brooks's album would have sold 2m in its first week if it had been issued in August as originally intended, on the same day as his HBO concert in New York's Central Park.

Back on the Hot 100, other Brits in residence are Gary Barlow (54-44), Donna Lewis (52-51), with Richard Marx, Olive 13-52, David Bowie (73-71), Depeche Mode (82-82) and Peack Union (89-87). The Bee Gees return to the chart at number 87 with *Sil Still Waters* (Run Deep). And Midlands-born unknown Billie Myers, who is signed to Universal in New York, continues her upwards progress with *Kiss The Rain*, which advances 67-66. Its Myers' debut single and comes from her LP *Growing Pains*, which was issued in the US a fortnight ago. Alan Jones

UK WORLD HITS

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

AUSTRALIA

1	UBTUBTHUMPING	Chumbawamba	EMI
2	SOMETHING...CANDE IN THE WIND '97	Elton John	Mercury
3	DA YA THINK I'M SEXY	N-Trance/R. Stewart	Festival
4	SPICE UP YOUR LIFE	Spice Girls	Virgin
5	BITTER SWEET SYMPHONY	The Verve	Virgin

NETHERLANDS

1	SOMETHING...CANDE IN THE WIND '97	Elton John	Mercury
2	SPICE UP YOUR LIFE	Spice Girls	EMI
3	ANGEL OF MINE	Bertal	Virgin
4	SHACK MY BITCH UP	The Prodigy	PIAS
5	SUNSHINE	Doris G	WEA

ITALY

1	BILGATE	Midge Jie	Avista
2	SPICE UP YOUR LIFE	Spice Girls	Virgin
3	DA YA THINK I'M SEXY	N-Trance/R. Stewart	Melie
4	CANDLE IN THE WIND '97	Elton John	Mercury
5	TUBTHUMPING	Chumbawamba	EMI

FRANCE

1	SPICE UP YOUR LIFE	Spice Girls	Virgin
2	WANNABE THE ONLY ONE	Demis	EMI
3	SOMETHING...CANDE IN THE WIND '97	Elton John	Mercury
4	BITTER SWEET SYMPHONY	The Verve	Virgin
5	DON'T CHANGE	Words Apart	EMI

SWEDEN

1	SOMETHING...CANDE IN THE WIND '97	Elton John	Mercury
2	SPICE UP YOUR LIFE	Spice Girls	EMI
3	TUBTHUMPING	Chumbawamba	EMI
4	SHACK MY BITCH UP	The Prodigy	XL
5	DA YA THINK I'M SEXY	N-Trance/R. Stewart	Scandinavia

GERMANY

1	SOMETHING...CANDE IN THE WIND '97	Elton John	Mercury
2	DA YA THINK I'M SEXY	N-Trance/R. Stewart	Blow-Up
3	SPICE UP YOUR LIFE	Spice Girls	Virgin
4	TUBTHUMPING	Chumbawamba	EMI
5	ANYBODY SEEN MY BABY?	The Rolling Stones	Virgin

ARTIST PROFILE: BOYZONE

It's only Words to Boyzone, but in whatever language they sing the Irish band are slowly but surely conquering the world's biggest music markets.

Since releasing a Spanish version of their Bee Gees cover earlier this year to make their mark on America's key Latino market, the heart-throbs have been brushing up on their French in a bid to establish themselves across the Channel. It has resulted in them teaming up with French boy band Alliance to record a cover of the Four Seasons/Dinos Spionners 'To You Which stands at three in the French singles chart.

Alistair Farquhar, acting head of international at Polygram, says: "It was an idea we initiated at the beginning of the year with Mercury in France to force a dust-up between the leading Polygram boy band in France and the leading Polygram boy band in Britain to bring Boyzone in the French market."

The success of the current single follows the group's initial French breakthrough with *Picture Of You* which peaked at number 15 and is currently at 21 in its eighth week on the chart. Their second album *A Different Beat*, which includes *Picture Of You* in France, is also rallying there, going gold with 100,000 sales a fortnight ago and now on its way to the 150,000 mark.

While France was one of the few markets where Take That never really made it, Boyzone are doing much better, and are making their fourth promotional trip this year to the country on December 15 to add to an already impressive list of high-profile television appearances. Timing has played a hugely



important part in cracking the market with France currently unable to get enough of boy bands. "France has gone by band berserk and television producers are desperate to have them on their shows," says Farquhar. "Some say that the Irish is fairly dry in Britain, but that's not the case in France."

This new success comes at the end of an extremely healthy year for the group with their second album now up to 2.5m sales, around 1m more than the first album. Attention in the new year will then move on to the third album which should appear in the spring. "Our priority with the third album is to bring the band's current European sales up to the levels they enjoy in the UK. We have an excellent base from which to crack the band wide open," says Farquhar who adds efforts to break them in America will also continue in earnest next year. Paul Williams

TRACKWATCH: BOYZONE

- Single with Alliance three in France
- Older Group Make It
- 2.5m worldwide sales in *A Different Beat*
- Third album being launched next year

THE PEPSI CHART

#	Title	Artist	Label	#	Title	Artist	Label
1	TELEVISIONS SAY "TG-THU"	Interruption	ABC (Wendy Music)	21	WHAT YOU SAY	Lightning Seeds	(Epic)
2	PERFECT DAY	Various	(Dorland)	22	BACK TO YOU	Boyz Adams	(J&M)
3	BARBIE GIRL	Agca	(Gemsnet)	23	BAINCINDU	Jeunesse Family	(D&K Cartel)
4	TOGETHER AGAIN	Janet Jackson	(A&M)	24	SUNSHINE	Gene G	(Epic)
5	NEVER EVER	At Home	(Rambrod)	25	OPEN ROAD	Easy Brothers	(MCA)
6	BABY CAN I HOLD YOU TONIGHT	Raymond	(Phonogram)	26	HIGH TIMES	Various	(Sony J2)
7	ANGELS	Enrique Williams	(Chrysalis)	27	WHO'S LOVING MY BABY	Johnnie Adams	(MCA)
8	WIND BENEATH MY WINGS	Steve Braggins	(MCA)	28	PUT YOUR ARMS AROUND ME	Texas	(Mercury)
9	TORN	Heavenly Intergalaxy	(MCA)	29	HELP THE AGED	Ally	(Island)
10	SLAM DUNK (DA FUNK)	S	(MCA)	30	JUST CRUISIN'	Bill Smitsh	(Columbia)
11	AINT THAT JUST THE WAY	Livica Mervic	(Millennium)	31	FREEDOM	Robert Miles feat. Kathy Schulz	(DanceConnection)
12	LUCKY MAN	Verve	(Poly)	32	TELL HIM	Rufus Siskin & Colton Dean	(Epic)
13	AS LONG AS YOU LOVE ME	Markus Beys	(Lloyd)	33	I'VE CALLED TO YOU	Karson	(Mercury)
14	FANTASY ISLAND	People	(MCA)	34	LET A BOY CRY	Gary	(Big Life)
15	LET'S GO ROUND AGAIN	Leander	(Epic)	35	BETTER DAY	Joanna Cole	(Epic)
16	SOMETHING ABOUT THE WAY, CANDE IN THE WIND '97	Elton John	(Mercury)	36	BUTTERFLY	Avant Corp	(Columbia)
17	TOMORROW NEVER DIES	Sheryl Crow	(J&M)	37	TUBTHUMPING	Chumbawamba	(EMI)
18	YOU SEXY THING	Red Dancinators	(Epic)	38	DID IT AGAIN	Spiky Minogue	(DanceConnection)
19	YOU CAN TALK TO ME	Sevensies	(Gothic)	39	STAND BY ME	Chester	(Columbia)
20	STAY	Gold Feet & Lee	(Mighty)	40	IT'S OVER LOVE	Real Time Producers Showcase	(Mercury)

VIRGIN RADIO CHART

#	Title	Artist	Label	#	Title	Artist	Label
1	URBAN HYMNS	The Verve	(Mercury)	21	BBC SESSIONS	Lee Zappala	(Mercury)
2	PAINT THE SKY WITH STARS - THE BEST OF	Dina	(MCA)	22	OLDER	George Michael	(Epic)
3	LIKE YOU DO... THE BEST OF	Lightning Seeds	(Epic)	23	PORTHEAD	Porthead	(Get Back)
4	WHITE ON BLONDE	Texas	(Mercury)	24	THE VERY BEST OF The Jam	(Polygram/Polygram UK)	
5	LEFT OF THE MIDDLE	Realis Intergalaxy	(MCA)	25	WHAT'S THE STORY MORNING GLORY	Don	(Mercury)
6	LEMON LEGEND - THE VERY BEST OF	Johnnie Adams	(Mercury)	26	STUPID STUPID STUPID	Black Grape	(Polygram)
7	THE VERY BEST OF Sing The Police	(MCA)		27	MOTHER NATURE CALLS	Cox	(Polygram)
8	BE HERE NOW	Dina	(Mercury)	28	DO IT YOURSELF	Sevensies	(Gothic)
9	QUEEN ROCKS	Queen	(Polygram)	29	SO FAR... THE BEST OF	David Coverly	(Mercury)
10	THE BIG PICTURE	Elton John	(Mercury)	30	TALK ON CORNERS	The Cars	(Mercury)
11	UNPLUGGED	Bryan Adams	(J&M)	31	HOMOGENIC	York	(Epic)
12	THE NAIL RAIL - THE BEST OF	Jenny Holm	(East Wind)	32	DEFINITELY MAYBE	Cox	(Mercury)
13	MARCHIN' ALREADY	Steven Oliver Score	(MCA)	33	LIFE THROUGH A LENS	Rock With Sun	(Epic)
14	SHERYL CROW	Sheryl Crow	(J&M)	34	WHATEVER YOU WANT - THE VERY BEST OF	Michael Jackson/Thriller 25	
15	RELOAD	Melanie	(Mercury)	35	TELL ME	Stories In Characters	(Mercury)
16	MAVERICK A STRIKE	Henry James	(Epic)	36	DESTINATION ANYWHERE	Benji & Jingles	(Mercury)
17	OK COMPUTER	Radiohead	(Polygram)	37	TRAVELLING WITHOUT MOVING	Jamiroquai	(Sony J2)
18	LOVE SONGS	Elton John	(Mercury)	38	BLUR	Blur	(Epic)
19	THE BEST OF Ben Dylis	(Columbia)		39	TRACY CHAPMAN	Tracy Chapman	(Mercury)
20	THE BEST OF 1961/1974	David Bowie	(Epic)	40	JAGGED LITTLE PILL	Beavis & Butt-Head	(Mercury)

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	TOGETHER AGAIN	Jamet Jackson	Virgin	VST 1876 (E)	
2	1	NEVER EVER	All Saints	London	CD.LONCD 407 (F)	
3	2	AIN'T THAT JUST	Laticia McNeal	Wildstar	CD.COSTAS 2907 (W)	
4	NEW	HIGH TIMES	Jamiroquai	Sony	SZ 9653706 (SM)	
5	NEW	BUTTERFLY	Mariah Carey		Columbia (SM)	
6	NEW	JUST CRUISING	Will Smith		Columbia (SM)	
7	3	5 STEPS	Dru Hill	Island	Blockbuster Music 12S 675 (F)	
8	5	WHO'S LOVING MY BABY	Shola Ama	Freshstreet/WEA	CD:WEA145 CD1 (W)	
9	4	A SONG FOR MAMA	Boyz II Men	Motown	CD:880732 (F)	
10	7	MISSING YOU	Mary J Blige	MCA	CD:MCSD 148371 (BMG)	
11	14	ANGEL OF MINE	Eternal	1st Avenue/EMI	CD:CDEM 482 (E)	
12	8	FIRM BIZ	Firm featuring Dawn Robison	Columbia	CD:661612 (SM)	
13	11	SOCK IT 2 ME	Missy 'Misdemeanor' Elliott	East West	E 38007 (W)	
14	9	I'R READY	Salt 'n' Pepp		fr: CD.FDOP 322 (F)	
15	16	NEVER GONNA LET YOU GO	Tina Moore	Delirious	7432151 1051 (BMG)	
16	10	EARTHBOUND	Conner Reeves	Wildstar	CD:CDWLD 0 (W)	
17	6	I WANT HER	Keith Sweat		Elektra E 38877 (W)	
18	12	IT'S GREAT WHEN WE'RE TOGETHER	Friley Danyé	Epic	CD:9653892 (SM)	
19	17	MEN IN BLACK	Will Smith	Columbia	CD:964882 (SM)	
20	13	BIZZI'S PARTY	Bizzi	Parlophone/Rhythm	12RH-YTHM 7 (E)	
21	NEW	I WANNA BE YOUR LADY	Hinda Hicks		Island 1252881 (F)	
22	23	I'LL BE MISSING YOU	Puff Daddy & Faith Evans	Puff Daddy/Arista	7432148 01 (BMG)	
23	15	ANOTHER DAY	Blackstreet	Lafayette	Columbia 6653766 (SM)	
24	20	PHENOMENON	L.Cool J	Def Jam/Mercury	5681171 (F)	
25	19	HOW COULD AN ANGEL BREAK MY HEART	Tori Braxton with Kenny G	LaFace	CD:742703982 (BMG)	
26	25	RAINCLOUD	Lighthouse Family	Wic Card/Polydor	CD:5717832 (F)	
27	18	APPLE TREE	Erykah Badu	Universal	CD:LUND 56159 (BMG)	
28	22	THE ONE I GAVE MY HEART TO/HOT LIKE FIRE	Aaliyah	Atlantic	AT 90177 (W)	
29	21	JUNGLE BROTHER	Jungle Brothers	Gez Street	GEE 5000496 (GMM/PI)	
30	23	I BELIEVE I CAN FLY	R Kelly		JIVE JIVET 415 (F)	
31	24	BEEN AROUND THE WORLD	Puff Daddy & The Family	Puff Daddy/Arista	7432153940 (BMG)	
32	31	NIGHT NURSE	Sly And Robbie featuring Snoop Rep	Earl West	CD:EW 12021 (M)	
33	24	NO DOUBT	702	Motown	8907281 (F)	
34	27	FELIN' INSIDE	Bobby Brown	MCA	MCST 40687 (BMG)	
35	25	FIX	Blackstreet	Interscope	CD:IND 97521 (BMG)	
36	NEW	YOU MAKE ME WANNA	Usher	LaFace	(Impost)	
37	28	I SAY A LITTLE PRAYER	Diana King	Columbia	CD:8651472 (SM)	
38	26	INVISIBLE MAN	98 Degrees	Motown	CD:8601092 (F)	
39	NEW	SPACE COWBOY	Jamiroquai	Epic	4277827 (SM)	
40	34	BIG BAD MAMMA	Foxy Brown/Dru Hill	Def Jam	5748781 (F)	

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

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	MY DESIRE	Amira	VC Recordings	VDRT 27 (E)	
2	NEW	THE THEME	Dream Team	4U/Amg/Deconstruction	4U319428 (BMG)	
3	NEW	I SURRENDER	Rosie Gaines	Big Bang	T88ANG 2 (TROW)	
4	NEW	FORGIVEN (I FEEL YOUR LOVE)	The Space Brothers	Manifesto	PE5X 36 (F)	
5	NEW	HIGH TIMES	Jamiroquai	Sony	SZ 9653706 (SM)	
6	NEW	TOGETHER AGAIN	Jamet Jackson	Virgin	VST 1876 (E)	
7	1	I THOUGHT IT WAS YOU	See-O-Sonique		fr: FX 321 (F)	
8	NEW	THE VANDAL	Dom And Matrix	Moving Shadow	SHADOWN117 (SRD)	
9	NEW	I'M A DISCO DANCER	Christopher Just		Sit Traa SL01 00 (W)	
10	2	IT'S OVER LOVE	Todd Terry presents Sharon	Manifesto	PE5X 37 (F)	
11	NEW	THE GROOVE	Global Communication	Dedicated	DL0BA 032 (V)	
12	NEW	READY	Bruce Wayne	Logic	7421527011 (BMG)	
13	17	GUNMAN	187 Lockdown		East West EW 1407 (W)	
14	15	SMACK MY BITCH UP	The Prodigy	XL Recordings	XLT 90 (W)	
15	8	BIZZI'S PARTY	Bizzi	Parlophone/Rhythm	12RH-YTHM 1 (E)	
16	9	FUNK MUSIC	Dave Angel		Island 1256 68 (F)	
17	4	FEELING GOOD	Huff & Herb	Planet 3	03Y 23181 (DISC)	
18	NEW	GUERRILLA SAMPLER	Various Artists	Jackpot	WIN022 (V)	
19	18	AIN'T NO WAY	Wash & King Tut	Joker	JOKER 52 (SRD)	
20	14	CALL ON ME	Johnny X	Higher State	12HSD 34R (E/S/BMG)	
21	12	AJARE	Way Out West	Deconstruction	7422151 1281 (BMG)	
22	7	DELIKUTT BEATS	Prisoners Of Technology	Fresh Kutt	PK 94 (SRD)	
23	3	OPEN YOUR MIND '97	U.S.U.R.A.	Maknyak/Sig	Life MKKT 4 (F)	
24	NEW	NEVER GONNA LET YOU GO	Tina Moore	Delirious	7432151 1051 (BMG)	
25	16	JUNGLE BROTHER	Jungle Brothers	Gez Street	GEE 5000496 (GMM/PI)	
26	11	5 STEPS	Dru Hill	Island	Blockbuster Music 12S 675 (F)	
27	9	ENTER THE SCENE	DJ Supreme vs The Rhythm Masters	Delinco	DEINT 40 (F)	
28	NEW	WHAT'S THE TIME	Dead Dred	Movin' + Groovin'	MOVING3 (SRD)	
29	23	CHOOSE LIFE	FF Project featuring Ewan McGregor	Positiva	22IV 84 (E)	
30	5	KEEP YOUR LOVE	Partisan featuring Nashe Pebb	Multiply	12MULY 2 (TROW)	

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	1	R U STILL DOWN? (REMEMBER ME)	2Pac	Jive HIP	1954HPRC 195 (F)	
2	8	ALL SAINTS	All Saints	London	~9280794 (F)	
3	NEW	MY WAY	Usher	LaFace	~7320080434 (BMG)	
4	2	METALHEADZ PRESENTS PLATINUM BREAKZ II	Various		fr: 8289861029866 (F)	
5	9	9 NEW FORMS	Basia Strepparant	Talkin Loud	548E031 594334 (F)	
6	3	18TH LETTER	Rakim	Universal	U2531132 (BMG)	
7	NEW	KISS ANTHEMS '97	Various Artists	PolyGram	~5550994 (F)	
8	NEW	GREATEST HITS	Eternal	1st Avenue/EMI	~8217984 (E)	
9	6	COLOURS	Adam F	Positiva	82122518212254 (E)	
10	5	HARLEM WORLD	Mase	Arista	6612720715612301 (A) (BMG)	

SPECIALIST CHARTS

13 DECEMBER 1997

MIDEM 98

18-22 January 1998

"THE HEARTBEAT OF THE MUSIC INDUSTRY"

Be part of the International Music Market – make contacts and sign deals, come to Cannes and meet over 10,000 Industry Professionals.

For information on attending or advertising at MIDEM contact Emma Dallas on 0171 528 0086 or fax 0171 955 0949.

VIDEO

This	Last	Artist/Title	Label/Cat No	16	24	ORIGINAL CAST RECORDING	Headline	Title	Label/Cat No		
1	3	MATILDA	Columbia TriStar DV72528	17	16	NEW	Video Collection V42135	1	1	SPICE GIRLS/Girl Power! - Live In Istanbul	Virgin VDC042
2	1	CINDERELLA	Walt Disney VDC0412	18	17	NEW	ThamesVideo Colinet V42132	2	1	CLIFF HITCHCOCK & CAST/HeartBeats!	Video Collection V42135
3	2	BATMAN & ROBIN	Walt Disney VDC04120	19	16	NEW	Video Collection V42135	3	2	MICHAEL FLUTE/Lead Of The Dance	VAL 41380
4	5	EVITA	Warner Home Video VDC04600	20	23	ROY CHUBBY BROWN - OBSCURE AND NOT HEARD	Video Collection V42135	4	3	FRANK SINATRA/My Way	Video Collection V42137
5	4	STAR WARS - TRILOGY	En VDC1235	20	18	TELEUBUBBES - HERE COME THE TELEUBUBBES	BBC BDC04196	5	3	DAMEL DUNN/Be The Sweetest Girl - Live From The	See VDC0101
6	6	SPICE GIRLS/Girl Power! - Live In Istanbul	Fox Video VDC047	21	13	TELEUBUBBES - DANCE WITH THE TELEUBUBBES	BBC BDC04297	6	5	BACKSTREET BOYS/Backstreet's Back... Backstreet The Series	2nd 7292
7	7	SPACE JAM	Virgin VDC049	22	12	THE NUTTY PROFESSOR	CIC Video VHR0111	7	4	BOYZONE/Somebody Else	VAL 53049
8	21	ALL DOGS GO TO HEAVEN 2	Warner Home Video VHS0497	23	18	OLIVER & COMPANY	Walt Disney Int. VHS04203	8	2	MICHAEL JACKSON/Ghosts	Epic 491532
9	8	BILLY CONNOLLY - TWO NIGHT STAND LIVE	Warner Home Video VHS0497	24	25	COLEMAN STREET - VIVA LAS VEGAS!	Walt Disney Int. VHS04203	9	7	HANSON, Sina, Tanya & Middle Of Nowhere	EMI ANP49141 CD
10	6	BROWNSVILLE - THE LAST WEEKEND	VAL 041225	25	20	EDDIE CLARKE - GLORIOUS	VAL 017643	10	10	SPICE GIRLS/Girls Official Video Volumes 1	Virgin VDC054
11	15	MURRAY'S MAGIC MOMENTS	Polymark Video V40740	26	22	JETHRO - THE BEAST OF BODMIN MOOR	Polymark Video V40740	11	6	RUSTEN AND ALLEN/Foster & Allen	TMW Video VHS1029
12	10	EMMERDALE - THE DINGLES DOWN UNDER	Asm Use AST0495	27	22	JINGLE ALL THE WAY	Fox Video 41522	12	10	WHAM!/The Best Of	Selmer EMI 200772
13	11	DRAGONHEART	BMG Video V42150090	28	19	CRIMSON TIDE	Hollywood Pictures 081490	13	10	BETT MIDLER/Los Vegas	Warner Video VHS0323
14	9	BOTTOM LIVE 3 - HODDAG'S ISLAND	CIC Video VHR010	29	19	WHEN WE WERE KINGS	Polymark Video V40400	14	17	UEC CAST RECORDING/Las Vegas In Concert	See Collector V0528
15	25	THEY THINK IT'S ALL OVER - FULL THROTTLE	VAL 055463	30	26	WINNIE THE POON'S MOST GRAND ADVENTURE	Walt Disney VDC0302				

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	OPEN YOUR MIND '97	U.S.U.R.A.	Malerly MLK04 (P)
2	2	LET A BOY CRY	Gala	Big Life BLR0140 (P)
3	3	DEMONS	Super Furry Animals	Creation CRESC0283 (SMV/V)
4	4	FEELING GOOD	Huff & Herb	Planet 3 CXY2080 (SMV/V)
5	5	CRUSH ON YOU	Aaron Carter	Ultraapp 089960501 (P)
6	2	AS LONG AS YOU LOVE ME	Backstreet Boys	Jive JIVE02434 (P)
7	4	5.6.7.8	Steps	Jive JIVE02434 (P)
8	6	ENTER THE SCENE	DJ Supreme Vs Rhythm Masters	Distribution DISNCD4 (P)
9	5	SING UP FOR THE CHAMPIONS!	Real United	Music Collection MANUCD02 (DISC)
10	3	JAMES BOND THEME	Moby	Mute CMU0210 (VDISC)
11	10	SIMPLE THINGS	Swemours SAW060 (P)	4AD BADD0192CD (VDISC)
12	10	THE BRIGHT LIGHT	Tanya Donelly	Creation CRESC0278 (SMV/V)
13	10	STAND BY ME	Dennis	Creation CRESC0280X (SMV/V)
14	6	START AGAIN	Teague Fancub	Ge Street GEE50048 (SMV/V)
15	5	JUNGLE BROTHER	Junior Brothers	R&S RS01718CD (SMV/P)
16	8	20 HZ (NEW FREQUENCIES)	Capricorn	Mushroom MUSI1610X (SMV/P)
17	5	LONELY	Peter Andre	Oasis Creation CRESC0215 (SMV/V)
18	19	WONDERWALL	Oasis	Creation CRESC0195 (SMV/V)
19	18	WHATEVER	Oasis	React CDREA019 (P)
20	13	SUNDANCE	Sundance	

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	BACKSTREET'S BACK	Backstreet Boys	Jive CHIRPE (P)
2	2	BE HERE NOW	Oasis	Creation CRECC0219 (SMV/V)
3	3	R U STILL DOWN? [REMEMBER ME]	ZPac	Jive CHIRPE (P)
4	4	WHAT'S THE STORY? MORNING GLORY!	Oasis	Creation EKS7391 (SMV/V)
5	7	LOVE IS FOR EVER	Billy Ocean	Jive BOC02 (P)
6	6	TELLY STORIES	Charlatans	Beggars Banquet BB002196 (VDISC)
7	5	HOMOGINIC	One Little Indian TPLP171 (CD)	
8	8	DEFINITELY MAYBE	Oasis	Creation ETK642 (SMV/V)
9	4	TIME	Peter Andre	Mushroom MUSH1810 (SMV/P)
10	9	WOW GETS ANOTHER	Stereophonics	V2 VHW10048 (SMV/V)
11	10	RAIN	Erasure	Mute COLPMU1238 (VDISC)
12	10	STOOH	Skunk Anansie	One Little Indian TPLP510 (CD)
13	19	RADIATOR	Peter Furry Animals	Shironeva OREZ02538 (P)
14	18	THE COMPLETE	Stone Roses	Snapper Music GDC0010 (P)
15	10	THE ULTIMATE	Gary Swifter	Tech ZAC MCG020 (SMV/P)
16	15	THE CROCK OF GOLD	Shane MacGowan And The Pogues	Mute COTUMM168 (VDISC)
17	11	I LIKE TO SCORE	Moby	Jive CHIRPE (P)
18	16	ALL THAT IZ	Swemours	Shantown SAWD0020 (P)
19	17	SING A POWERFUL SONG	Moby	Infectious INFECT480 (VDISC)
20	14	ONE DAY AT A TIME	Symposium	

MID-PRICE

This	Last	Title	Artist	Label (distributor)
1	1	THE WORST ALBUM (WORLD EVER) EVER!	Shironevas	East West ZBR020512 (W)
2	12	CHRISTMAS WITH DANIEL	Daniel O'Donnell	Ritz RITZ02307 (P)
3	2	ONE DAY AT A TIME	Symposium	Infectious INFECT480 (VDISC)
4	3	PABLO HONEY	Radiohead	Parlophone C0PCS 7366 (P)
5	4	ULTIMATE PARTY MEGAMIX	Various Artists	Cincoon CRIMC051 (EUK)
6	7	SOUTHSIDE	Texas	Mercury 8361712 (P)
7	6	THE WONDERFUL SOUND/PAN PICS	Various Artists	Cincoon CRIMB004 (EUK)
8	5	GREATEST LOVE	Various Artists	Cincoon CRIMM001 (EUK)
9	4	BROTHERS IN ARMS	Dino Straits	Vertigo 402482 (P)
10	6	TRANSFORMER	Loi Reed	RCA NU0606 (BMG)
11	10	BACK TO THE SIXTIES	Various Artists	Cincoon CRIMK17 (EUK)
12	11	ELEGANT SLUMMING	M People	Deconstruction 7421166782 (BMG)
13	12	TOGETHER	Cliff Richard	EMI CDEM 1628 (E)
14	16	HEART & SOUL	Various Artists	Cincoon CRIMB010 (EUK)
15	10	MOODS	Various Artists	Cincoon CRIMB003 (EUK)
16	10	A TASTE OF IRELAND	Various Artists	EMI CDF19182 (E)
17	10	HURRY DORY	Daniel Bowes	Columbia 462482 (EUK)
18	15	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	Cincoon CRIMK14 (EUK)
19	10	BEST OF KARAOKE	Various Artists	Speaking Volumes S36054 (P)
20	14	THE BEAST OF BODMIN MOOR	Jethro	

COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	LOVE SONGS	Kenny Rogers	Virgin KENY001 (E)
2	2	FURTHER DOWN THE ROAD	Charlie Landsborough	Riz RITZ0200495 (P)
3	3	SONGS OF INSPIRATION	Daniel O'Donnell	Riz RITZ0200709 (P)
4	4	COME ON OVER	Shania Twain	Mercury 8362022 (P)
5	5	YOU LIGHT UP MY LIFE	Leann Rimes	Curb CURE006 (GRP/V)
6	9	IF I DON'T STAY THE NIGHT	Mindy McCready	BNA 742132032 (BMG)
7	8	WITH YOU IN MIND	Charlie Landsborough	Riz RITZ0200678 (P)
8	6	BLUE	Leann Rimes	Curb CURE004 (GRP/V)
9	7	THE OTHER SIDE	Wynonna	Curb CURE002 (GRP/V)
10	11	TIMELESS	Daniel O'Donnell & Mary Duff	Riz RITZ0200707 (P)
11	10	LONG STRETCH OF LONESOME	Patty Loveless	Epic 488982 (SM)
12	17	SO LONG SO WRONG	Alison Krauss & Union Station	Rounder ROUNDCR005 (DIR)
13	17	THE SECRET OF LIFE	Graehen Peters	Curb CURE003 (GRP/V)
14	14	IN PIECES	Garth Brooks	Liberty C052211 (E)
15	10	NO FEELINGS	George Strait	Liberty COP75522 (E)
16	15	CARRYING YOUR LOVE WITH ME	George Strait	MCA Nashville MCA011536 (BMG)
17	19	SUNDAY MORNING TO SATURDAY...	Matraca Berg	Rising Tide RTDS044 (BMG)
18	12	EVOLUTION	Marina McBride	RCA 0782637512 (BMG)
19	20	THE WOMAN IN ME	Shania Twain	Mercury 522862 (P)
20	18	MUSIC FOR ALL OCCASIONS	Mavericks	MCA MCD1134 (BMG)

ROCK

This	Last	Title	Artist	Label (distributor)
1	2	QUEEN ROCKS	Queen	Parlophone 02X0912 (E)
2	1	BBC SESSIONS	Led Zeppelin	Atlantic 756780612 (W)
3	3	DESTINATION ANYWHERE	Jon Bon Jovi	Mercury (P)
4	4	REMASTERS	Led Zeppelin	Atlantic ATL0271 (P)
5	6	TRAGIC KINGDOM	No Doubt	Interscope INT99003 (BMG)
6	5	STOOH	Skunk Anansie	One Little Indian TPLP510 (P)
7	3	NIMROD	Green Day	Reprise 08267942 (P)
8	10	GLOW	Reef	Sony S2 480402 (SM)
9	8	EXPERIENCE HENRIKX - THE BEST OF	Jimi Hendrix	Telstar TV TVTC0206 (P)
10	9	NEVERMIND	Nirvana	Geffe (BMG)

SPOKEN WORD

This	Last	Title	Artist	Label (distributor)
1	1	THE BEAST OF BODMIN MOOR	Jethro	Speaking Volumes S36054 (P)
2	2	HANCOCK'S HALF HOUR 9	Various Artists	BBC 2BCC018 (P)
3	3	ROUND THE CORNERS	Original Cast Recording	BBC Radio Collection 2B8C2013 (P)
4	4	LAST GOOD SHOT OF ALL	Goons	BBC Radio Collection 5A014 (P)
5	5	TWO NIGHT STAND	Billy Connolly	Funny Business S36054 (P)
6	6	THE CLOTHES THEY STOOD UP IN	Alan Bennett	BBC Radio Collection 2B8C2042 (P)
7	7	MY SORRY I HAVEN'T A CLUE 3	Original Radio 4 Cast	BBC 2B8C 1888 (P)
8	8	CLASSIC FM - 100 VIVID POEMS	Various Artists	Hodder Headline (BESPOKE/P)
9	9	AUTOBIOGRAPHY	Dickie Dee	Hodder Headline HX700 (BESPOKE/P)
10	6	FULL CIRCLE	Michael Palin	BBC Radio Collection 2B8C2016 (P)

BEHIND THE COUNTER

MURRAY SCOTT, Fopp, Glasgow

"Every Christmas we seem to get busier and we're expecting the rush to start in earnest this weekend. There hasn't been much on the new albums from this week although singles have been busy with the Teletubbies and the Chemical Brothers. The Verve just keeps selling and there's no doubt it's our biggest album of the year. Natalie Imbruglia also seems to have established a strong fanbase and we're still doing well with her product. Fopp is currently running a poster campaign in the underground which underlines our discounts on many big albums. At this time of year it's important that we compete strongly on price. Judging by the number of people coming through our doors, people seem to have got the message that we are cheaper than the multiples based in the city centre."

ON THE ROAD

DAVID MCARTHUR, Vital rep for Scotland

"The Diana album is selling really well this week, while the Teletubbies single is going well in the chains and Asda. Otherwise it's The Verve and the other usual big albums that are still selling really well. We've got a development act on Gut called Naomi who is one to watch in 1998. From next week there's the Propellerheads and Shirley Bassey single, which we're looking to achieve a serious chart position, and a DJ Shadow mini mix album as well. The buzz on the Propellerheads is massive and we're expecting really big things from them. We've got a single from Space out on December 29 which is part of our new deal with Gut. The band took us down to Liverpool a couple of weeks back and let us listen to the new album. The more you hear it the better it sounds."

IN THE SHOPS THIS WEEK

NEW RELEASES

Teletubbies were all competing in singles departments with some stores suffering due to lack of stock. Demand was also hot for the Chemical Brothers' single in its limited format while Curve, Sheryl Crow, Janet Jackson and Mariah Carey were also strong performers. In a lean week for new albums, the Diana Tribute album notched up phenomenal sales and fans came out in force for Bryan Adams' Unplugged. The Transpatting soundtrack also stood out again following its TV screening.

PRE-RELEASE ENQUIRIES

Singles - Powerhouse, Smash Mouth, Bryan Adams, Puff Daddy, Propellerheads featuring Shirley Bassey, Vanessa-Mae, Leveellers, Spice Girls, Chicken Shed, Albums - Redwood, George Michael, Steve Earle

ADDITIONAL FORMATS

Jamaqueq CD2 single with bonus remixes, Chemical Brothers limited CD single with poster and sticker, Boyzone limited CD single with poster and bonus tracks

IN-STORE

Windows - Enya, Wham!, Lightning Seeds, Backstreet Boys, Kenny Rogers, Diana Princess Of Wales - Tribute, Propellerheads featuring Shirley Bassey, Simply The Best Christmas, Best Scottish Album In The World...Ever!, In-store - Propellerheads, No Doubt, Celine Dion, The Corrs, Leveellers, Vanessa-Mae, Björk, Robbie Williams, Sash, Lighthouse Family, Republica, Cold Chamber, Maria Callas, Algana and Gheorgiu

MULTIPLE CAMPAIGNS



Radio single - Vanessa-Mae; Windows - Sony Nice Price promotion, three CDs for £21; In-store - three CDs for £21, Republica, The Corrs, Hello Children Everywhere; TV ads - Sony Nice Price promotion (Chanel Four North, Anglia); Press ads - Nigel Kennedy, Maria Callas, John Field, Algana & Gheorgiu, The Ramones, Cold Chamber, World Of Sound, Hello Children Everywhere, The Corrs, Republica, Lisa Stansfield



Single - Bryan Adams; In-store - Celine Dion, Maureen Rees, Propellerheads featuring Shirley Bassey, Sting & The Police, U2, Leveellers, Christmas Top 100



In-store - Simply The Best Christmas, Diana, Princess Of Wales - Tribute, Lighthouse Family, Best Albums In The World...Ever promotion, Matilda, Cinderella, Evita, Star Wars, Nuts Professor, Space Jam, Coronation Street, Three for two on £10 CDs



Windows - Bob Dylan, Celine Dion, Most Relaxing Classical Album In The World...Ever!, Lesley Garrett; In-store - Roberto Alagna, Paul McCartney, Silence, Kennedy, Perfect Day/Lou Reed, Farringtons Christmas Collection promotion



Single - Propellerheads featuring Shirley Bassey, Windows - Christmas campaign; In-store - U2, No Doubt, Celine Dion, Björk, Busta Rhymes, Puff Daddy, Christmas campaign; TV ads - Enya, M People, Radiohead, Night Fever; Press ads - Guinness, Joe, Missy Elliott, Paul McCartney, Led Zeppelin, David Bowie



Singles - Celine Dion, Propellerheads featuring Shirley Bassey, Maureen Rees; Windows - chart CDs £19.99, Best Scottish Album In The World...Ever!; In-store - Diana - A Tribute, Gary Glitter



In-store - Björk, Chicane, Leveellers; Selecta listening posts - Saw Doctors, Skint sampler, DJ Fantasy, Pluto, Zeitgeist



Singles - Celine Dion, Propellerheads featuring Shirley Bassey, No Doubt, Björk; Albums - Big Hits, Jazz Club, Maximum Speed



Singles - Sting & The Police, Bryan Adams, U2, Celine Dion, No Doubt; Albums - Kenny Rogers, Janet Jackson, Medieval Babes, Rolling Stones; Windows - Wham!, The Verve, Spice Girls, Celine Dion, Eternal, Lightning Seeds, Oasis, U2; In-store - Spice Girls, Eternal, Lighthouse Family, Celine Dion, Oasis, Lightning Seeds



Singles - Propellerheads featuring Shirley Bassey, Vanessa-Mae, The Corrs, Leveellers; Windows - In-store - Spice Girls, Oasis, The Verve, Christmas campaign; Press ads - David Arnold, Spice Girls; Press ads - Freely Quise, Spice Girls; Radio ads - Eternal, Posters - Enya, The Verve, Rolling Stones, Janet Jackson



Singles - U2, Sting & The Police, Propellerheads featuring Shirley Bassey, Immaculate, Bryan Adams, Leveellers, Red 5; Windows and In-store - Immaculate Selection promotion, Christmas campaign; Press ads - Björk, Busta Rhymes, Lightning Seeds, Erykah Badu



Singles - Maureen Rees, Bryan Adams, Celine Dion, Diana - Enya, Backstreet Boys, Kenny Rogers; In-store - Robbie Williams, Simply The Best Christmas, Sash!



Singles - Leveellers, Celine Dion, Propellerheads featuring Shirley Bassey, Sting and Puff Daddy, Bryan Adams, U2, Leveellers, Björk; Albums - Oasis, Celine Dion, Spice Girls, Now! 38, Eternal, The Verve, Big Hits; Windows - Celine Dion, Wham!, Lightning Seeds, Mariah Carey; In-store - two Christmas CDs or three cassettes for £10, Perfect Gift CD at £13.99 or two for £25, Essential Collection CDs for £7.99 each or two for £15, tapes for £5.99 or two for £10

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Southport), Chaik's (Banbury, Oxon), Darrick's (Swansea), Fopp (Glasgow), Hillsborough Records (Sheffield), HMV (Brighton), Our Price (Dorset), Range Records & Tapes (Bromwich), West Midlands, Tower (Plymouth) and Virgin (Walsall). If you would like to contribute, call Karen Faux on 0181-543-6838.

EXPOSURE

TELEVISION

13.12.97

Live And Kicking features the Lighthouse Family, 9:15am-12.12pm
Nash! Cheryl Live 'N' Loud, MTV: 5.30-6pm
The Works: Overturns, Over-sexed And Over Her, behind-the-scenes with musical Chicago, featuring the Lemper and Ruthers
Collaxion: The Lightning Seeds, with all their hits, MTV: 7.30-9pm
National Lottery Draw with Eternal, BBC1: 7.50-8.10pm
Brits Girls featuring Sandie Shaw and Lulu, Channel Four: 9-10pm

Best Of The Tube with Eric Clapton, Wham!, and Yazoo, Channel Four: 2.30-3am
14.12.97
V97 highlights from this year's festival with Pavement, Foo Fighters, Echobelly and Beck, Channel Four: 3.40-4.10am
15.12.97
Schubert Bicentenary, celebrating the composer's work, Channel Four: 7.55-9pm
16.12.97
The O-Zone visits the Spice Girls in Las Vegas, BBC2: 7.10-7.30pm
17.12.97
Suede Live 'N' Direct, MTV: 7-9pm

RADIO

13.12.97

Britly Ray Cyrus In Concert, Radio Two: 5.30-6.30pm
Phil Collins Live In Concert From Earl's Court, Radio Two: 8-10.15pm
V97 highlights from this year's festival with Pavement, Foo Fighters, Echobelly and Beck, Gtetrasher club, Radio One: midnight-2am
14.12.97
Mark Goodier, talking to Sheryl Crow, Radio One: 9am-12.30pm
Oasis Live from Manchester's Nynox Arena, Radio One: 9-11pm
Trevor Nelson's Midnight Marauder Mix featuring Steve Clark, 11pm-1am

15.12.97

Andy Kershaw with a session from Robyn Hitchcock, Radio One: 8.40-10.30pm
16.12.97
John Peel with Eska in session, Radio One: 8.40-10.30pm
17.12.97
Jim Lloyd With Folk On Two featuring Peggy Seeger, and Ralph McTell, Radio Two: 8-9pm
John Peel presents Lance Gambini Trio, Radio One: 8.40-10.30pm
18.12.97
John Peel with Coldcut live, Radio One: 8.40-10.30pm

CAMPAIGNS OF THE WEEK

ARTIST OF THE WEEK



CELINE DION - LET'S TALK ABOUT LOVE

Record label: Epic. Media agency: DPA. Media executive: David Swannell. Product manager: Paul McGhie. Creative concept: In-house
Epic is promoting Celine Dion's album Let's Talk

About Love through to Christmas with a major campaign on ITV and Channel Four that includes co-op activity with retailers such as Woolworths, Asda, Menzies, Sainsburys and Tesco. Solus and co-op radio ads will run on IRL stations and there will be national press ads, including retailer co-ops, which will also tie in with her new single, The Reason, due out today. The campaign includes British Rail posters, in-store displays and TV appearances by Dion.

ARTIST/TITLE/LABEL

ARTIST/TITLE/LABEL	RELEASE DATE	TV	RAO	IRL	POSTER
TONI BRAXTON Secrets (Arista)	out now	●	●	●	●
GARTH BROOKS Sevens (Parlophone)	out now	●	●	●	●
COLD CHAMBER Cold Chamber (Road Runner)	out now	●	●	●	●
CELINE DION Let's Talk About Love (Epic)	out now	●	●	●	●
ENYA Box Of Dreams (WEA)	December 8	●	●	●	●
ETERNAL Greatest Hits (EMI)	out now	●	●	●	●
KENNY G Greatest Hits (Arista)	out now	●	●	●	●
LIGHTNING SEEDS Like You Do (Epic)	out now	●	●	●	●
LOUISE Woman In Me (EMI)	out now	●	●	●	●
CONNOR REEVES Earthbound (Wildstar)	out now	●	●	●	●
THE ROLLING STONES Bridges To Babylon (Virgin)	out now	●	●	●	●
SASH! It's My Life (Multiplay)	out now	●	●	●	●
VARIOUS Best Dance 97 (Telstar TV)	out now	●	●	●	●
VARIOUS Dance Tip (Global TV)	out now	●	●	●	●
VARIOUS Greatest Hits of 97 (Telstar TV)	out now	●	●	●	●
VARIOUS The Greatest Irish Album Ever Made (Telstar TV)	out now	●	●	●	●
VARIOUS Maximum Speed (Virgin EMI TV)	December 8	●	●	●	●
VARIOUS The No. 1 Christmas Album (PolyGram TV)	out now	●	●	●	●
VARIOUS Simply The Best (Warner/esp)	out now	●	●	●	●
VARIOUS Smash Hits 98 (Virgin EMI TV)	out now	●	●	●	●

Compiled by Sue Sillitoe: 0161-757 2255

COMPILATION OF THE WEEK

MAXIMUM SPEED

Record label: Virgin EMI TV. Media agency: MCS.
Media executive: Mark Holden. Product manager: Steve Pritchard & Peter Duckworth. Creative concept: New State



Radio advertising on stations such as Kiss, Choice, Galaxy and specialist IRLs will back Virgin EMI TV's Maximum Speed which is out today. The speed garage compilation will also be advertised in the music, style and specialist dance press and there will be a poster campaign in London and the South as well as promotion through clubs. Retail support in the run-up to Christmas will include co-op press advertising and tagging on radio campaigns.

CAMPAIGN

This album will be promoted until Christmas with regional TV and radio advertising.
Radio ads will run on Country 1035 and Scottish IRL stations plus music and national press ads.
Ads will run in Kerrang! with HMV, Terrorizer with Andy's and Metal Hammer, plus retail displays.
There will be national TV and radio advertising to support this release through to Christmas.
Ads for this boxed set will run in the national press with TV ads and posters for Enya's current album.
A 48-sheet poster campaign kicks off next Monday to support retailer co-op TV and solus radio ads.
National Channel Four and regional ITV ads are backed with national press ads and retail displays.
There will be extensive national TV and radio advertising promoting this release until Christmas.
Regional ITV ads including retailer co-op campaigns plus radio ads on IRL through to Christmas.
ITV advertising plus extensive IRL radio ads are backed with press ads through to Christmas.
From next Monday there will be a one-week campaign on ITV and Sky Sport to support this release.
Ads will run on Channel Four, ITV and dance radio shows. There will be in-store retail support.
There will be national Channel Four and regional ITV ads plus radio ads on specialist IRL stations.
Ads will run on Channel Four, Sky and ITV and on Capital, Atlantic, Kiss and the Pepsi Chart Show.
National Channel Four, regional ITV and satellite ads will back this release through to Christmas.
Regional ITV and IRL advertising plus a press campaign to back this release through to Christmas.
Specialist IRL stations and Kiss, Choice and Galaxy plus press ads and posters.
There will be heavy advertising through to Christmas for this perennial seasonal best-seller.
TV advertising through to Christmas is backed with promotion in the national press.
National radio and Channel Five, Channel Four and satellite ads, plus teen press advertising.

music week

Breaking Hits in America

the music week seminar · 15 January 1998 · RSA, London

1997 has been an exceptional year for British acts in the US: chart success for Spice Girls, a ground-breaking label deal for Prodigy, and a stream of video awards for Jamiroquai were among the many British achievements this year.

Success stateside demands hard work, impeccable timing and the right contacts. **Breaking Hits in America** is designed to equip you with the latest market information and the chance to consult some of the key players in the US record business.

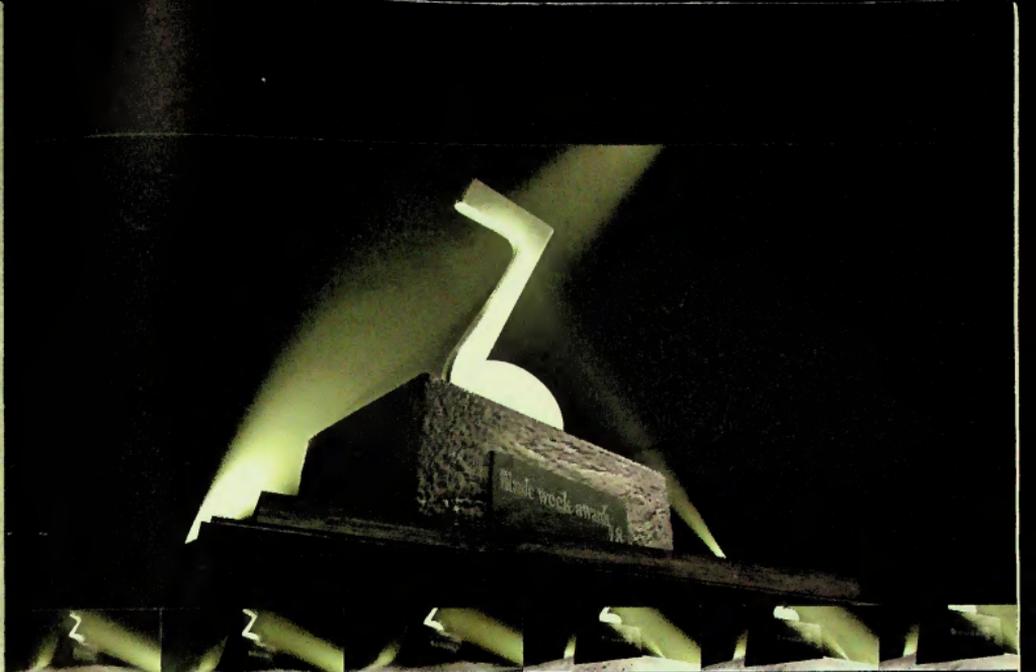
Make sure you give yourself a chance at success stateside in 1998 - find out about **Breaking Hits in America** now.

- The latest information about the US market presented by experts
- Produced in conjunction with leading US radio magazine, GAVIN
- Radio panel developed in association with Jeff McClusky & Assoc.
- In-depth sessions on the charts, retail, radio formats & stations
- Small-group sessions offering a chance to consult on specialist topics

in association with

GAVIN

For further information about attending this event, contact Louise Stevens on tel: 0171 921 5982 or fax: 0171 921 5984



music week awards ⁹⁸

MARCH 5 1998 GROSVENOR HOUSE HOTEL

SPONSORSHIP DETAILS ARE AVAILABLE NOW
ENTRY PACKS AND TABLE RESERVATION FORMS WILL BE DISPATCHED SHORTLY
TO MAKE SURE YOU RECEIVE MORE INFORMATION, CONTACT LOUISE STEVENS ON:

TEL: 0171 921 5982
FAX: 0171 921 5984

In a year when many predicted the UK dance industry would collapse, dance acts tightened their hold on the charts and new styles emerged to revitalise the scene, writes Claire Morgan Jones

Despite those pessimists who were convinced that the bubble was going to burst, dance continued to dominate the CIN singles charts in 1997. By mid-November more than 100 dance records had entered the Top 75 of which 56 reached the Top 20. Although only two were actually chart-toppers – The Chemical Brothers' 'Block Rockin' Beats (Virgin) and Aqua's pop dance smash Barbie Girl (Universal/UMD) – dance tracks frequently laid claim to the number two slot. These included Multiply artist Sash! who enjoyed three consecutive number two singles with Encore Une Foie, Ecuador and Stay, as well as Eternal/WCA's Dario G with Sunchyme and Big Life's Gala with Freed From Desire.

On the albums front, 1997 boasted spectacular number one electronic successes for the Chemical Brothers' Dig Your Own Hole and The Prodigy's The Fat of the Land for XL Recordings while other Top 10 releases came in the shape of The Brand New Heavies' Shelter (ffrr), Datt Punk's Homework (Virgin), Roni Size/Reprazent's New Forms (Talkin' Loud) and Sash!'s Its My Life – The Album (Multiply).

Sadly however, such high-profile chart positions were unable to halt the decline in across-the-board sales for dance releases. Official BPI figures for 1997 will not be available until the new year, but early indications are that dance is unlikely to hold the 24% share of singles and 9.9% of albums sales registered in 1996. But dance labels are far from despondent about the woe of sales and are further encouraged by the increased chart presence over the past 12 months of releases on independent imprints.

Multiply in particular has enjoyed a very satisfying year with Sash! as well as Top 40 hits with TJR's Just Gets Better, The Fabulous Baker Boys' Oh Boy and Basement Jaxx's Fly Life. Launched three years ago by Telstar, Multiply's progress has been a steady upward curve. Managing director Mike Hall says it is the independent's ability to manoeuvre quickly and efficiently which has ensured its success.

"Major acts sometimes too compartmentalised and have a structured hierarchy to work through," he says. "Indies can be more quickly and are more focused on their acts. At Multiply, once we sign something we give it our immediate and concentrated attention."

Edel subsidiary Xtravaganza is another

well-funded independent which enjoyed considerable success with dance in 1997. Its biggest hits came from Chicoree whose singles Offshore 87 and Xtravaganza sold over 100,000 units between them, while the act's album Far From The Maddening Crowd shifted almost 18,000 units.

"Xtravaganza has been successful because we have been able to plug into sound financial backing from the Edel group without having to go through its corporate structure," says Xtravaganza managing director Alex Gold.

But the year has also seen chart singles from much smaller independents, such as Glasgow-based Big Bang, which had a top five hit in May with Rosie Gibson's 'Closer Than Close. The record's success was largely due to it being adopted as one of the anthems of the 'speed garage' scene, which was probably the most important development in UK dance music this year.

"We knew it was a good record but exactly how well it did was a complete surprise," says Big Bang head of A&R Scott Gibson. "The speed garage angle was a tag that was put on Rosie Gibson by DJs and clubbers. It wasn't a case of us putting the record out to exploit a growing scene."

Another small independent, The Brothers Organisation, found it was still possible in 1997 to have a chart hit without the support of either Radio One or Top of The Pops. Its Dutch signing The Cousins sold over 100,000 copies each of Top 10 hits 'Ready Or Not' and 'Ain't Nobody' despite being virtually ignored by BBC Radio 1 and TV.

"It is still difficult as an indie to get exposure and I don't know why that is," says Ian Titchener. "The Brothers joint says that you don't need it to sell records."

Not all major labels, on the other hand, have found the dance market particularly easy over the past 12 months. A&M's biggest hit to date with Ultra Nite's Free, biggest hit to date at number five in the charts and sold over 400,000 units. But head of A&R Simon Durmo admits that the actually label had more chart hits in 1996.

"A lot of dance labels have found it a little difficult this year," he says. "People invested a lot of money in certain genres of music which didn't do as well as they hoped."

At EMI's Positiva, despite the Top 10 success of DJ Quicksilver and PF Project

MULTIPLYING SUCCESS

Thanks to Sash!, Telstar's dance offshoot Multiply has enjoyed the most successful period in its three-year history. Encore Une Foie, Ecuador and Stay all achieved number two in the singles chart and were certified gold.

As if that wasn't enough, Sash!'s Its My Life – The Album, initially released in July, re-entered the charts in November, climbed to the Top 10 and generated sales in excess of 230,000 units.

Multiply has also signed other underground tracks such as TJR's Just Gets Better and The Fabulous Baker Boys' Oh Boy, two releases which are regarded as prime examples of the emergent UK speed garage style. In contrast to

other label executives, Multiply managing director Mike Hall believes dance is both less risky, and less expensive than other types of music.

"I know it's a real cliché, but we only go after tracks we like," he says. "If a track is already big in Europe or doing well on import, then it's a pretty safe bet. What we've always done is to build the label image through design – having a strong logo, keeping the sleeves consistent – in order to raise people's awareness. In this business, strong branding often pays dividends."



Mike Hall



Rosie Gibson: success for Big Bang

POSITIVE ATTITUDE



PF Project: generating strong sales with Ewan McGregor

Next year Positiva will celebrate its fifth birthday with an impressive 1997 chart presence behind it. The EMI label is run by director of EMI Dance Nick Halkes and head of A&R Dave Lambert and is fuelled by a philosophy which Lambert describes as "an independent mentality within a corporate structure".

Over the past 12 months, Positiva has enjoyed Top 10 chart positions with two singles by DJ Quicksilver – Bellissimal and Free – another by BBE with Flash as well as, most recently, Choose Life by PF Project featuring Ewan McGregor. Benibus also enjoyed a number 11 hit with Nightmare and number 24 hit with Benedictus.

Alongside these chart-orientated acts, the label has also signed critically-acclaimed drum & bass artist Adam F with a view to developing him into a long-term album artist. Lambert sees this as a "maturing" move for the label.

"You don't want to keep chasing big singles because after a while you want to move on to something more long-term," he says.

The Positiva plan also includes the development of artists who play live and tour while keeping up a steady flow of chart hits. "The sales of something like the Sash! album proves that you can sell dance albums," says Lambert. "But the fact remains that the best way to sell a dance artist album is to have hits."



Dave Lambert: Positiva A&R and DJ

THE SOUND OF SUCCESS

Established in 1993, the Sound of Ministry label is headed by chief executive Mark Rodol and is just one facet of the highly successful Ministry of Sound organisation which incorporates a state-of-the-art nightclub, merchandising business and a range of media initiatives, including a website and Ministry, a lifestyle magazine due to be launched at the end of this year.

MOS music marketing muscle is further consolidated by a mailing list of 250,000 members, a weekly radio show broadcast on Kiss and Galaxy, regular Ministry of Sound club tours and TV advertising for its phenomenally successful Annual and Dance Nation compilation albums which attract star DJs such as Pete Tong, Boy George and Judge Jules. The label has also begun to enjoy top 30 singles success this year

and a top 20 hit for Brainiac, head of A&R Dave Lambert is equally cautious.

"It hasn't been easy and a lot of dance records seem to have under-performed in the charts," he says. "But I am impressed that we've maintained our UK hit rate this year."

Others, such as Warner's Eternal label, have split their priorities between gaining domestic success and maximising overseas sales of proven UK hits. A&R Steve Allen director points to Darlo G and Gina G, who has now sold over 1m singles worldwide, as proof of the effectiveness of an A&R policy based on "good ears and old-fashioned A&R that's very hands-on. I've always trusted the public's ears rather than those in the industry or the media," he says.

On the other hand Roni Size/Reprezent's surprise Mercury Music

with US diva Michelle Weeks who featured on Bobby D'Ambrosio's Moment of My Life as well as her own Don't Give Up release.



Mark Rodol

"As the label expands we will probably start to develop artists but on broader terms than most labels," says Rodol.

"For example we would view certain producers as artists in their own right. Dance music is full of one-hit wonders and it's left to the independents to capitalise on the desires of clubbers. Clubs are having an increasingly important part to play in breaking records."

Prize provided label Talkin' Loud with the opportunity to re-promote the album and quadruple its sales.

"The Mercury definitely made all the difference," says A&R manager Paul Martin. "It enabled us not only to present both Roni and the album to a whole new audience but it has also helped us to re-position the label."

Despite the clutch of high-profile hit albums, most labels, be they majors or independents, are cautious about launching dance album artists.

"The dance market is so fast moving, particularly at retail where the rack time for albums is often too short," says Xtravaganza's Gold. "An album either sells too quickly or doesn't sell within the allotted shelf time so the stock gets returned, which can be a big problem for an independent."

For majors the difficulty of creating a long-term dance album artist lies in the producer-driven nature of the genre. "Any dance album has to be exceptional," says AMP:PM's Dunmore. "To be brutally honest, most dance acts are studio-based and often don't stay around long enough to make an album which is strong enough to merit a release."

Nevertheless demand for dance on album has remained healthy during 1997 and there has been no shortage of compilation albums released to satisfy it. The year has already seen the twin releases of Virgin/EMI's Best Club Anthems... Ever! and The Best Disco Album in The World... Ever! titles, which have together sold nearly half a million units, while Teatar TV's A Decade of Ibiza 1987-97 and Clubland have each topped the 100,000 mark.

But the biggest success story in the UK dance compilations market over the past 12 months must surely be the Ministry of Sound label Sound of Ministry whose Annual if had nearly 600,000 sales and Dance Nations 3 and 4 more than 300,000 combined sales. The combination of the MOS branding and the use of celebrity DJ/mixers such as Pete Tong and Boy George has provided the majors and leading TV companies with their stiffest competition.

"What you're seeing is an acceptance of the fact that there are very few successful dance artists," says MOS chief executive Mark Rodol. "The compilations act almost like artist albums because of the strength of the Ministry of Sound identity."

Thus clubs which give exposure to dance artists are perhaps more important than the artists themselves. This factor has been used by clubs such as the Ministry of Sound and Cream to promote successful compilation albums by their star DJs. Such high-profile exposure, and the credibility it brings, can only help sales of both dance artists and the dance scene in general.

GOOD TIMING



Ultra Nate: spectacular success For PolyGram-owned label AM:PM, the highlight of 1997 was undoubtedly the spectacular success of Ultra Nate's top five single Free, which sold over 400,000 units. But other top 30 releases such as Finally by Ce Ce Peniston, Saturday by Discobopping emphasised the value of an A&R policy which, according to head of dance A&R Simon Dunmore, focuses on signing "quality records".

The year also witnessed the launch of a second A&M dance label, Diffusion, which Dunmore intends as a less chart-orientated, more club-centred offshoot. "The idea is to release good records that might be hits but are not under any immediate pressure to be hits," says Dunmore. No albums as yet have been released on AM:PM and this is an area that Dunmore intends to move into in the future, although he is in no hurry. "I'd like to sell albums but I'm not going

to force the issue, it depends whether the market wants them. The dance album market is still mostly a compilation market."



Simon Dunmore

course
THE GREAT NEW SINGLE



"BEST LOVE"
Out Now!
Distributed by the
Total Record Co. via Warner Music UK

Soul
THE BEST VOICES IN THE UK



"FREE"
OUT EARLY 1998
SOUL AND R&B AT IT'S BEST

THE BROTHERS ORGANISATION Music Village 11b Osiers Road London SW18 1NL
Tel: 0181 870 0011 Fax: 0181 870 2101 Email: Bros@keepcalm.demon.co.uk

SPEED thrills

Although it had been growing for at least a year into a highly lucrative niche area for several London record shops, 'speed garage' finally took off in the summer of 1997. Suddenly, as with jungle three years before, major labels, the media and trendwatchers all became excited about this latest form of dance music.

Out of the media spotlight, British remixer and producers had developed a form of garage music which rattled along faster than mainstream garage. Adding elements from ragga, they gave polished garage sounds a street edge which filled dancefloors at select London clubs. Nights like London's Twice As Nice and Sun City became the focus of the movement, and DJing and remix output such

as RIP, The Dream Team and Tuff Jam were its new champions.

Rosie Gaines' Top 10 smash Closer Than Close, on the Glasgow independent label Big Bang, is credited with pioneering the sound, although some purists believe that the track's pace and the predominance of Gaines' vocal disqualify it from being a true speed garage release.

Speed garage has evolved swiftly since the summer. The Dream Team and Tuff Jam were recruited to provide the key remixes to relaunch Soul II Soul, while RIP, who scored the scene's first



Tuff Jam: key UK underground garage DJs/remixers

breakthrough hit RipGroove under the name Double 99, re-released the track in October on the Satellite label and saw it surface in the Top 10.

Meanwhile The Dream Team, whose previous releases were on indie label 4Liberty, signed to Deconstruction and their current single The Theme trails the release of their second mix album, The Dream Team In Session Vol. II, which should help turn more listeners on to speed garage next year. Peter Lyle

EURO FILES



Robert Miles: Euro album success it may not have aroused as much media interest as speed garage or big beat, but Eurodance regained its position as the most dominant musical force in the singles charts thanks to a combination of timeless singles and timely developments in the distribution and broadcast sectors.

Two of the year's key singles, DJ Quicksilver's Belissima! and Encore En Foix by Sash!, were successes on import before they picked up UK licences with Positiva and Multiply respectively, thereby giving clubbers several months to become familiar with the tracks before they could buy them on the high street. Attention was further refocused on the Eurodance genre once tracks began to be regularly included on Danny Rampling's Saturday night show on Radio One.

Cross-media attention given the Ibiza 10th anniversary celebrations also played a crucial role in the re-promotion of European house. Sky TV broadcast Ibiza Uncovered, a documentary about the phenomenon, to coincide with the event. And as artists such as Robert Miles and Sash! make the transition to album artist status, Eurodance looks set for a long shelf life. Peter Lyle

TALENT
extra
DANCE

BEATING A BIGGER DRUM

The style that became known as 'big beat' in the second half of 1996 became a strong presence this year. With the Chemical Brothers as its leading light, big beat became a sound to be reckoned with not only in the UK, but also in the US, where its combination of breakbeats and punk attitude found fertile ground in the alternative scene's radio stations and audiences.

Under such classifications as 'myl house' and 'brt hop', big beat developed from the pioneering work of DJ Andrew Weatherall, whose productions and remixes had managed to succeed where others had failed in fusing dance music with indie rock. Many key players emerged from London's Heavenly Social club, where the eclectic music policy



Bentley Rhythm Ace: Skint Stars took in funk, hip hop, techno and rock.

After the Chemical Brothers helped the movement overground, the focus of attention switched to Brighton and the headquarters of the independent Skint label, from where acts such as Bentley Rhythm Ace, The Lo-Fidelity All-Stars and Norman Cook's outfit Fatboy Slim

began to fill a void left in dance culture following the demise of trip hop.

The other key big beat label of 1997 was Wall Of Sound, home of the Propellerheads who scored an impressive sequence of hit singles and proved that big beat's appeal stretched beyond dance culture. In contrast to the deadly seriousness of some dance music genres, big beat came with a good-time sensibility and enough kinship to indie rock to endear it to readers of next-oriented periodicals like Select and NME as well as the dance press. The tag 'big beat' looks set to stay, and with The Propellerheads releasing their first album in the new year, the music itself will undoubtedly grow in stature over the coming months. Peter Lyle

MERRY XMAS FROM POSITIVA*

A massive thank you to everyone who has supported our artists and their releases during 1997

Forthcoming Singles

Genz: Sound Bwoy Burial/All Night Long
BBE: Desire
Oattara: The Truth
DJ Quicksilver: Planet Love
Adam F: Music In My Mind

Forthcoming Albums

BBE: Games
DJ Quicksilver: Quicksilver

Adam F: Colours - out now

New range of Positiva merchandise available soon. Contact Merchandising Matters 0181 964 3047.

Positiva mailing list: PO Box 460, High Wycombe, Bucks HP12 4BR

For Positiva DJ/Tour bookings contact B&e: 0171 565 0015

www.dancesite.com
www.emination.com

Live: Monthly Club Residency Freedom, Blegley's Studio, London N11 next dates December 13th and January 24th

*Batteries Not Included



SIZE matters

With the June release of the double-CD *New Forms on Talkin'*, Loud/Mercury, Bristol-based recording artist, producer and remixer Roni Size achieved the kind of coverage that no drum & bass album had managed since Goldie's pioneering album *Timeless* in 1995.

Initially publications from *Touch* to the *Guardian* lauded *New Forms*, but its profile really took off after it was awarded the 1997 Mercury Music Prize at the end

of August. Although the album peaked at number nine, the award helped it achieve sales of 100,000 plus in the UK, and almost the same again in Europe.

The UK top 20 single *Brown Paper Bag* recently became Roni Size and Reprazent's debut US release, and



praise for the group's live appearances and for solo releases by other Reprazent members has made it obvious that the Mercury Prize is also the first chapter in the Roni Size story.

Peter Lyle

CHEMICAL REACTION



Tom Rowlands and Ed Simons first caught the ears of dance music fans as The Dust Brothers with their 1993 single *Song To The Siren*. In 1997 the word spread to a much wider audience through March-released chart topping single *Club Rockin'*. *Beats* and the number one album *Dig Your Own Hole* which was released a month later.

Although the Chemical Brothers' first album for Heavenly Records, *Dig Planet Dust*, notched up sales of over 200,000, demand for *Dig Your Own Hole* was stimulated as much by *Settling Sun*, the collaboration with Oasis' Noel Gallagher, which hit the number one spot in October 1996 and catapulted Rowlands and Simons on to the front pages of music magazines as varied as *Mixmag*, the *NME* and *The Face* and so underlined the breadth of the group's appeal.

Dig Your Own Hole was subsequently shortlisted for the Mercury Music Prize while the group's committed American fanbase has helped the album attain total worldwide sales of nearly a quarter of a million.

Peter Lyle

BANG ON TARGET

In October The Propellers released a limited issue single *Bang On!* which included *Dive!*, the soundtrack to a recent Adidas TV ad which will not appear on their forthcoming debut album. All 5,000 copies were sold within hours - a sure sign that this London-based big beat band have held on to their underground fanbase while crossing over into the mainstream.

Having made their name with the specialist media last year, Alex Gifford and Will White, aka The Propellers, entered the Top 75 with *Tako California*

early in the year, and followed its success with *Spybreak!*, which debuted in top five of the *RN Club Chart* and subsequently broke through to the Top 40.

Their success took a further leap recently with *On Her Majesty's Secret Service*, the collaboration with David Arnold which reached number seven

In October. The new single *History Repeating* continues the James Bond connection via guest Shirley Bassey, while the album *Decksandrill* set out to consolidate their success when it goes on sale in January 1998. Peter Lyle



STAYING ON



A year ago, Sash! was behind the counter of a record store in Germany pleading for time off to promote his music. Now he is looking back on European-wide success that has resulted in three consecutive UK number two hits on *Multiply* and a Top 10 album all achieved in little over six months.

Encore En Foix provided the blueprint for subsequent Sash! hits, managing to be hook-laden, radio and dancefloor-friendly in equal measures. Like his other singles, it featured a guest artist, Sabine Ohmes. Adrian Rodriguez appeared on the follow-up *Ecuador*, whilst the recent hit *Stay Say Sash!* was accompanied by Frankie La Tree.

Multiply's investment in press and TV advertising helped it *My Life*, the album that includes all three hits, to enter the album charts at number six in November after a low chart entry earlier in the year. Its success has paved the way for a busy 1998 for Sash!, who is planning to replicate this year's success with three new singles before releasing a second album in the summer. Peter Lyle

the distinct'ive sound of house vol. 2

Includes:

Massive Hits Of '97

Dj Supreme "This Wildstyle"

Hyper Go-Go "High"

Huff + Puff "Help Me Make It"

Adriana "Don't Think About It"

Stevie V "Dirty Cash"

Nit Birth "Anything"

Lakiesha Berry "Like This And Like That"

Dj'e Rule "Get Into The Music"

Karen Young "Hot Shot '97"

Dj Supreme Vs The Rhythim Masters "Enter The Scene"

Genit "Sound Bwoy Burial"

Suena Latino "Suena Latino"

American Billboard Dance No. 1's

Phunk! Phunkton "Get Up, Stand Up"

Kevin Aviance "Din Da Da"

—distinct'ive—
—distinct'ive

The New Album Out January 26th 1998

The Campaign

Extensive ILR Advertising

Priority airplay to include live mixes

by Richard Ford and collaborations

Ads in

Mixmag

Mercury Magazine

CV

TOR (Tower Records)

Extensive Nationwide Club Tour with

Jeremy Neely, Jon Pleased With It, Richard Ford

Distributed by Pinnacle

Cat No: DISCNO 39

EAN Code: 5028345003489

Ch No: DISCNO 38

Bar Code: 5028345003496

avetrax

FIRING UP THE CHART



The evidence of awards, end-of-year polls and worldwide sales figures say it all: 1997 was *The Prodigy*'s year. At the close of 1996, the group remained a major topic of conversation despite the absence of new product. It was the number one success of *Firststarter* and *Breathe*, and the emergence of singer and dancer Keith Flint as an in-demand frontman last year, *XL Recording's* *The Fat Of The Land* was one of the most highly-anticipated albums of 1997.

On its release in June, the album disappointed neither critics nor retailers and went straight into the UK charts at number one, selling nearly 1m units. *The Fat Of The Land* also topped the charts in 26 other countries, including the US, where it has sold 1.5m to date.

This year's *Glastonbury* festival provided a further showcase for the *XL Recordings* act, while three *MTV Europe* awards (best dance act, best alternative act and best video for *Breathe*) and a viewer's choice gown at *MTV USA's* awards has kept the spotlight on the group right up until the controversies surrounding the sleeve and video for the current single *Smack My Bitch Up*.

Peter Lyle

LOOKING FOWARD TO A DISTINCT'IVE NEW YEAR

ruling the AIRWAVES

TALENT extra DANCE



When Daft Punk's album *Homework* was released by Virgin at the end of January, it defied categorisation. Critics may argue whether their distinctive blend of dance music should be called big beat or mutant disco but it still proved an instant hit with clubbers.

With their inventive videos and tendency to wear masks when they perform, French musicians Thomas Bangalter and Manuel de Horman Christio have managed to break the link between dancefloor acceptance and sales. Heavy video rotation and TV broadcasts helped send their disco-influenced tracks *Da Funk* and *Around The World* to numbers seven and five in the UK Top 40, while their most recent single *Burnin'* reached number 30 in October. Meanwhile their album *Homework* reached number six in the charts and has since sold more than 90,000 units in the UK. A new single due in February should help Daft Punk develop their career further in 1998.

Peter Lyle

This year marked an unparalleled period of growth and change in dance radio and proved how important UK radio has become in crossing dance hits over to the mainstream.

An early landmark was the launch of Kiss 105 in Yorkshire in February. Joining Kiss 100, Kiss 102, Galaxy 101 and Choice in London and Birmingham, it became the country's sixth regional dance/urban station.

Despite being renamed Galaxy as part of owner Chrysalis Radio's October re-branding exercise, it remains a house music specialist and in tandem with its Manchester-based sister station was behind one of this year's biggest house hits, Dario G's *Sunshine*, which was first playlisted in July after massive response to its first airings.

Meanwhile Kiss 100 stuck to its promise to cut back on tracks that were more than two years old and emerged as a champion of speed garage. The station supported tracks such as Tina Moore's *Never Gonna Let You Go*, 187 Lockdown's *Gumman*, Double 99's *RipGroove* and Rosie Gaines' *Closer Than Close*, all of which enjoyed subsequent chart success.



Dario G: massive dance hit founded on radio airplay

"We spotted speed garage coming through the clubs a good nine months ago, and decided to go with it," says Kiss 100 head of music Simon Sadler.

Even on the country's non-dance stations dance music has had a particularly healthy year. Radio One strengthened its dance programming in February with Trevor Nelson and Dave Pearce each gaining a weekly show. Five months later Pearce was given a prime-time slot after Sunday's Top 40 chart run-down.

During the summer Radio One broadcast a series of programmes about dance centring on Ibiza's 10th anniversary and then, in a move which shocked many, poached DJ Judge Jules from Kiss and established him in prime Friday and Saturday evening slots.

Another Kiss DJ, Jeff Young, left the station for Capital Radio in July to host its first specialist show since Tim Westwood moved to Radio One in 1995. A month earlier DJs Norman Jay and Ross Allen both landed shows on GLR, the Radio Authority approved a pilot by Essex station Millennium FM to boost its weekend dance programming from three to 14 hours, while in London alternative music station Xfm launched in September, offering dance tracks alongside its staple indie rock output.

"We have a policy of playlisting alternative dance influenced by a rock rather than an R&B background," says Xfm programme coordinator Fraser Lewry.

The future for dance radio looks even brighter following the launch last month of dance station Vibe FM in East Anglia, while industry insiders expect at least a couple more dance licences to be granted next year with Choice FM in London and M3 in Glasgow among those bidding for them.

Caroline Moss



Moves to R1: Trevor Nelson, Dave Pearce and Judge Jules

Perfect for 98

PERFECTO RECORDS PRESENTS

BT
Flaming June
28.12.98 on 2 x CD and Vinyl includes:
Original Mix, HJLC, Remix, BT and PVO Mix BT and PVO Original Mix

Tilt featuring Zee
Butterfly
28.12.98 on 2 x CD and Vinyl includes:
Tilt's Masterplan Mix, Tilt's Mashed Mix, Some Freshness! Mix
(plus the Quadrasonic Mix of Freshness!) (Tilt's Proud Van Day)

DJ Scott Project
(How Deep Is Your Love)
02.02.99 on 2 x CD and Vinyl includes:
DJ Zee's Mix, Henry Journey Mix, HJLC, Remix, Tilt's D&L Remix

PERFECTO RECORDS PRESENTS

Mystica
Ever Rest
12.01.99 on 2 x CD and Vinyl includes:
Mystica Mix, Dario G's DJ Remix, Your De Funk Remix

Transa
Enervate
01.01.99 on 2 x CD and Vinyl includes:
Original Mix, DJ's At Work Mix, BT's Remix

Man With No Name
The New Zealand Club Mix
12.01.99 on 2 x CD and Vinyl includes:
Original Mix, DJ's At Work Mix, BT's Remix

PERFECTO RECORDS PRESENTS

Family Stand
Ghetto Heaven
05.01.99 on 2 x CD and Vinyl includes:
Jeff Ingham 12" Mix, Roger Bull Remix, Original Version Extended
Original Soul II Soul 12" Remix (with Jazzy B) & Edit
Toni Morrell's Family Stereo Remix, Soul II Soul Remix Acapella

Little Louie & Marc Anthony
Ride On The Rhythm
18.01.99 on 2 x CD and Vinyl includes:
Mr Roy's Cosmic Cottage Mix, Berlin's Rhythm Mix
No One's Nobody's Dub, Original Radio Mix, 10" W&W, RWD Dub,
Masters At Work Dub, No Birth Instrumental

Rubbadubb
The New Album Day in March

Rates: **Appointments:** £30.00 per single column centimetre (minimum 4cm x 2 cm)
Business to Business: £18.00 per single column centimetre
Situations Vacant: £12.00 per single column centimetre
Per Annum: £12.00 extra
 Published weekly each Monday, dated following Saturday
Copy Date: Advertisements may be placed until Thursday 12 Noon for publication Monday (space permitting).
 All rates subject to standard VAT



WE ACCEPT MOST MAJOR CREDIT CARDS

Cancellation Deadline:
 Wednesday 10 a.m. before publication Monday.
 To place an advertisement please contact:
Rudi Blackett
Music Week - Classified Department
 Miller Freeman plc, Fourth Floor, 6 Montague Close, London SE1 9UR
 Tel: 0171 921 5937
 Fax: 0171 921 5984
 All Box Number Replies to Address above

Repertoire Assistant

c. £14K Central London

BCA is a market leader in Direct Marketing in the UK, successfully opening mail order businesses in the book, music and computer software industries.

We are now seeking to recruit a Repertoire Assistant for our Music Division. Working as part of a dedicated team, the role will involve assisting the Repertoire Manager in the management of product supply, selecting and buying an appropriate range of titles in response to identified market trends, and ensuring that Club magazines and catalogues are produced accurately and on time.

Candidates will have a music industry or retail background and a thorough and varied knowledge of the music market; enthusiasm and interest in a wide range of popular music genres is essential. They must be numerate, methodical, PC literate in Word and Excel, and have good communication skills.

The salary will be supplemented by a range of company benefits, including generous discounts on all BCA products.

Please write enclosing full cv, to:

Shelley Sandler,
 Human Resources Department, BCA,
 87 Newman Street, London W1P 4EN.

BCA MUSIC CLUBS

ADMIN. ASSISTANT required by TIP RECORDS

A 2 month appointment is available with this leading trance label. You must be hardworking and able to work on own initiative. Computer literacy essential and general office duties - £200 p.w.

Send CV to:
TIP RECORDS
 UNIT 16, ACKLAM WORKSHOPS,
 10 ACKLAM ROAD,
 LONDON W10 5QZ
 FAX: 0181 960 5534

AUDIO POST PRODUCTION CO-ORDINATOR

Required by a new West London mastering facility.

All enquiries will be strictly confidential.

Please apply to Box No. MWK 411
 TTG, Miller Freeman PLC
 30 Calderwood Street,
 London SE18 6QH
 or phone - 0468 171495

music week

As of 12.12.97 Music Week classified will be moving to the following address and the contact will be as follows:

**RUDI BLACKETT, MUSIC WEEK, CLASSIFIED DEPARTMENT
 MILLER FREEMAN PLC, FOURTH FLOOR
 8 MONTAGUE CLOSE, LONDON SE1 9UR
 Tel: 0171 921 5957 Fax: 0171 921 5984**

music week

We are currently looking for the following staff to join the Miller Freeman Entertainment Music Group sales team, who sell on the market leading Music Week, RM, MBI, and other titles.

**Display Advertisement Sales Executive
 Classified Advertisement Sales Manager
 Classified Advertisement Sales Executive**

You must be able to demonstrate a solid advertisement sales background. An interest in the Music Industry would be an advantage.

Please send CV in strict confidence to:

**Rudi Blackett, Group Sales Manager
 Miller Freeman Entertainment
 Music Group**

**4th Floor, 8 Montague Close,
 London Bridge, London SE1 9UR**

An Equal Opportunity Employer

A **mf** Miller Freeman Publication

FINANCE AND ROYALTY ASSISTANT

The Beggars Banquet Group of Companies require a Finance and Royalty Assistant. The role will involve acting as a liaison between the Accounts Department and the Royalty department. The successful applicant will report directly to Financial Controller/Royalty Manager.

You must have:

- 2-3 years Accounting experience
- Excellent Reconciliation skills
- The ability to communicate effectively at all levels
- A willingness to learn and take responsibility

Familiarity with Royalty Accounting preferable but not essential. Salary range £16-£17k.

Send CV and covering letter to:

**Ronan Hartney
 Beggars Banquet**

17-19 Alma Road, London SW18 1AA

Rapidly expanding Record Distribution Company, all exclusive products, has a vacancy for a dynamic individual to take over established

VAN SALES

round within the M25. Company van is supplied. The right person must be a highly motivated, committed self-starter. Educated to O level standard, computer literate. Knowledge of Dance products and ability to perform as part of a young and energetic team. Good communication skills, time keeping, sense of humour and CLEAN DRIVING LICENCE essential. Must be London based.

Please write with CV and salary expectations to: **Intergroove, 43 Canham Road, Acton W3 7SR**
 For the attention of Steve Saunders - No phone calls please



PRODUCTION MANAGER

Required for Major Concert & Theatrical touring company. This very busy company presents 500 plus shows per year. The successful applicant will manage, negotiate and oversee all Technical & Administrative matters relating to the tours as well as Contract Costing, Support Performers & Musicians. Experience & Strong Technical Knowledge essential.

Please apply in writing with CV, stating present salary to: **The Directors**

The Flying Music Company Ltd.
 FM House, 110 Clarendon Road, London W11 2HR

SITUATIONS WANTED

Honours Graduate,
25, Sales & Marketing
 experience, moving
 from Ireland to
 London seeks
 opportunities.
 Contact by fax
01648 301912

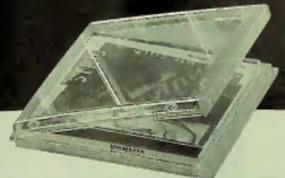
in store security cases

- maximum security for audio visual display
- compatible with all EAS alarm systems
- accommodates all important packaging formats
- enhances the look and feel of the product
- easy to use and fully guaranteed



contact Mike or Steve

Pro-Loc Europe
Royal Albert House
Sheet Street, Windsor
Berkshire SL4 1BE
Tel: 01753 705300
Fax: 01753 831541



POSTING RECORDS, CD's, CASSETTES, DAT?

Then use our
PROTECTIVE ENVELOPES

For ALL your packaging needs - call us NOW!!

Contact Kristina on: **0181-341 7070**

Widex of London - Stanhope House, 4 Highgate High Street, London NW3.
Telex: 267343 Fax: 0181-241 1178

CD Audio • CD Rom

Prime CDs Ltd.
Tel • 0171 700 3060
Fax • 0171 700 5544

100 • 300 • 500 • 1000
Package Prices On
Cassette Production • 2000
Contact Phil or Andy

One off CDs & CD-Roms
including on body printing
Runs of 10-100 • Call for details

Prime

Top Class Graphic Design
• Digital Mastering Studio
• Prime Multimedia Ltd.

Video • Graphic Design

BUSY STUDIO COMPLEX LEASE FOR SALE

NW London
Established Business
8,000 sq ft (approx)
3 Rehearsal Rooms/7 Recording studios, offices, storage
facilities & additional potential space. Adjacent tube station.
Lease £125,000. Rental £26,400 pa
01507 358002

Did you know that Lift have retailing systems for

CD's, computer games, CD-ROM, video, books, baseball caps, magazines, T-shirts ... and more!

PROVIDING IN-STORE SOLUTIONS TO THE MUSIC INDUSTRY

Tel: 01296 619451 Fax: 01296 832863 e-mail: sales@lift-uk.co.uk



Silver Road Studios

Audio Post-production for Broadcast

16 track hard disk recording, full MIDI interfacing
24 track ADAT, 24 track analogue, 80 channel total recall
Time-coded DAT, Analogue mastering to 30 ips 3/4" S.R.
Sync to picture, voiceovers, audio duplication
3 recording areas (1200 sq ft) visible from control room
All rooms acoustically isolated & air-conditioned
Video production, filming, editing & duplication
BBC Approved Facility

2 Silver Road, Wood Lane London W12 0181 - 746 2000

THE MUSIC STOREFITTING SPECIALISTS

CHARTWALL
MUSIC & VIDEO DISPLAYS
BROWSERS • COUNTERS
STORAGE

EXTENSIVE RANGE OR
CUSTOM BUILT
FREE STORE PLANNING
IN-HOUSE DESIGN &
MANUFACTURE &
INSTALLATION

ip

From stock or manufactured to your design. Profiles or embossed for a professional finish. Available in a brochure for a quotation ring.

Tel (01752) 253888
Fax (01752) 255665



PROFESSIONAL MERCHANDISE

CAPS
POLO SHIRTS
T-SHIRTS
SWEATSHIRTS
JACKETS
BAGS

We cover it all.

From stock or manufactured to your design. Profiles or embossed for a professional finish. Available in a brochure for a quotation ring.

Tel (01752) 253888
Fax (01752) 255665

INTERNATIONAL DISPLAYS

TEL: 01480 414204
FAX: 01480 414205

Impulse Music & Video, Victoria

REWARD CASH AVAILABLE

For the purchase of blank CDs, tracks, promotional samples/private releases, shop stocks/venues, etc., etc.

LP Records/Cassettes/Video/Cassette Covers
Many of our associates possess a complete and diverse service in the indie and music business nationwide. Distinct and a credit. Give us a call.

CHEAPO CHEAPO RECORDS LTD

53 Rupert Street, London W1
Tel: 0171-437 8272
noon-10.00pm

Thinking caps?

Phone:
TEL 01752 267902
FAX 01752 255663
Printed or Embroidered.



THINKING CAPS ALL THE TIME

BLACKWING THE RECORDING STUDIO

Customers include:
MARRS, Pylon, The Mental Col. Rida, Joss Stone, Tinseltown Underground, Suede, Sean O'Hagan & The High Llamas, The Chemical Brothers, Electric 6, Heavy Stereo, Teenage Fan Club, Dingo Bats, Jack HFI Douglas, Scavo, van Balgoun, Brontwood, Pauline Blacking, Warm Jets, S&P Blow Back, Snot, Lincorin.

180-1900 a year only
Dobley SR in all rooms
0171-261 0118
www.blackwing.co.uk

ARABESQUE DANCE DISTRIBUTION

Exclusive UK distributors of DMD, 3 Lanka, Cybertronic, Overdrive, Overdose, Energised, Fire, Hyper Hyper, Influence, MFS, Suck Me Plasma, Tetano, Virtual, Nexus, Romant, Bonanz Trance, Bonanz Classics, Matsuri Productions

ARABESQUE IMPORTS

Worldwide non parallel Dance, Rock and Pop Imports.

ARABESQUE DISTRIBUTION

Exclusive distributors of Baktabak CD cards and Music and Art

ARABESQUE EXPORT

Indie and major labels, budgets and overstocks.

LARGE BACK CATALOGUE ALWAYS IN STOCK

CONTACT US TODAY
NETWORK HOUSE 29-31 STERLING ROAD, LONDON W3 8JG
LX SALES TEL 0181 992 7732 FAX 0181 992 0340
INTERNATIONAL & BUYING TEL: 0181 992 0998 FAX 0181 992 0340

ENTERTAINMENT ACCOUNTANTS

Need Professional Advice?

Music Publishing
Artist Management
Concert Promoters
Record Companies

Consultation with no obligation
Freephone 0500 829 346



CHARTERED TAXATION PRACTITIONERS

.....Album, CD & Cassette Browser Dividers.....
from the market specialists...

MASSON SEELY & CO LTD
LEICESTER, DORHAM MARKET, NORFOLK, 22 2A
TEL 01366 382511 FAX 01366 385222



Improve sales with 60% referencing for the impulse buyer.

PROMOTIONAL CONDOMS

FOR...
"Candy on the go" AND!!
Tel: 0303 292 7956
Fax: 0303 292 7817

THE DAVIS GROUP

27 Music
CD Music
Cassette Bags

All types of record sleeves
All types of Audio Cassettes
Call **ROBBIE** on
0181 951 4264

CARRIER BAGS BY AIRBORNE

LEICESTER
TEL 0116 253 6136
FAX 0116 251 4485

JUKE BOX SERVICES

OVER 300 JUKEBOXES IN STOCK
All available on next day delivery
Contact ROY on
Tel: 0117 947 7272
Fax: 0117 961 5722
1 Grange Avenue, Bristol BS15 3PE
Credit cards accepted

NEUMANN LATHE FOR SALE

VMS 70 No Mods
SAL 74B
Sx74 Head
From S. America
Needs new Lyree motor
(from 3rd party)
Tenders to Alchemy
Fax: 0171 436 3735

Recording Studio premises to let.

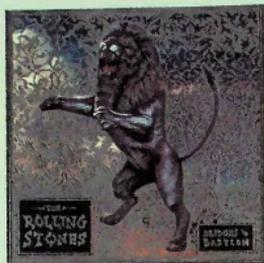
Fully converted warehouse.
Approx. 900 sq. ft. Camden area. Ready now for equipment installation.
5 year lease.
Tel: 01993 706501

CD CASES AT THE RIGHT PRICE!

TRACKBACK
For all types of CD & tape cases, record sleeves, master bags.
All available on next day delivery
Contact ROY on
Tel: 0117 947 7272
Fax: 0117 961 5722
1 Grange Avenue, Bristol BS15 3PE
Credit cards accepted

THE RECORDING WORKSHOP

Comprehensive range of inclusive 2 month high speed courses and limited recording & production techniques in small groups. Includes track studio in West London.
Hands on experience from the start. Beginners welcome. All aspects covered from MIX, COURSE, GAINING LIVE TO CD.
EFFECTS USE
MULTI-TRACKING, MIXING, etc.
Established since 1989
For Prospective:
0900 980 74 58
8 High Street, London W14 8JL



'APPY 'OLIDAYS TO OUR BELOVED CHINA PLATES



from those
bleedin' yanks at

sos management inc.
1997

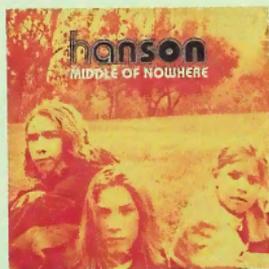


WE BREAK 'EM.



all hail the roster.

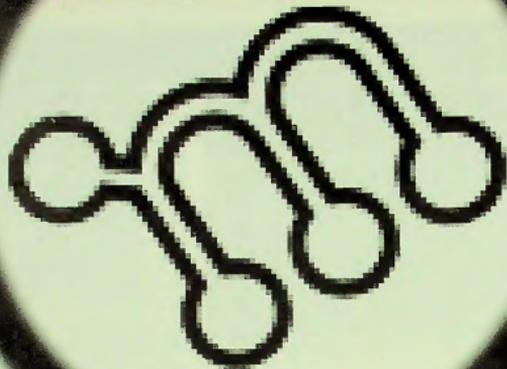
rich costey
jack dangers
duke erikson
wally gael
john gosling
steve marker
danny saber
butch vig
john x



8225 Santa Monica Blvd., West Hollywood, CA 90046, USA • TEL. 001 (213) 848 3200 FAX. 848 3205
Contact: Shannon O'Shea or Jillian Bailey

(subliminal message: sos "producers" are so hot it hurts)





MILIA '98. WHERE CONTENT COMES ALIVE.

NEXT FEBRUARY THE WORLD OF INTERACTIVE AND CONVERGENT MEDIA SHIFTS ON ITS AXIS TO CANNES. IT'S MILIA '98 - AND IT'S THE ONLY PLACE TO BE.

WHETHER AS AN EXHIBITOR OR VISITOR, MAKE SURE YOU SHOW. FOR MILIA IS THE ONE-SHOW. THE ONE YOU SIMPLY CANNOT MISS.

MILIA '98 IS THE GREATEST INTERNATIONAL DIGITAL MARKET PLACE. FIVE DAYS OF POWER DEALING, WHEN THE BUSINESS THAT REALLY MATTERS GETS DONE, RIGHT THERE.

A GLOBAL MEETING POINT FOR OVER 8,000 MOVERS FROM 50 COUNTRIES -- TOP CREATIVES, CONTENT PROVIDERS AND DECISION MAKERS MEET TO RECREATE THE INDUSTRY. **ON-LINE, GAMING AND MULTIMEDIA PLAYERS** INTERFACE WITH THOSE FROM TELEVISION, CABLE, TELECOM AND SATELLITE. NEW AND ENABLING TECHNOLOGIES AND CREATIVE IDEAS TAKE SHAPE IN THE BIRTHPLACE OF NEW ALLIANCES.

MILIA '98 IS **BIG ON CONTENT, HUGE ON INFLUENCE, MASSIVE IN DEALMAKING.** A WHOLE YEAR'S BUSINESS OPPORTUNITIES IN LESS THAN A WEEK! AND YOU'LL DO IT IN STYLE.

THE MILIA CONFERENCE PROGRAM PROVIDES THE PERFECT FORUM FOR EXCHANGING IDEAS WHICH SHAPE THE INDUSTRY FOR THE YEAR AHEAD. ALL IN AN AMBIANCE THAT'S INIMITABLY... CANNES.

BE THERE. SWITCH ON CONTENT, PLUG IN BUSINESS. CALL PETER RHODES OR EMMA DALLAS AT 0171 528 0086 AND BOOK YOUR PLACE RIGHT NOW.

PS. WHEN YOU CALL, ASK ABOUT YOUR CHANCES OF OBTAINING A DTI SUBSIDY TO HELP WITH THE COST OF EXHIBITING AT MILIA '98. YOU MAY WELL QUALIFY



milia'98

SWITCH ON CONTENT - PLUG IN BUSINESS

THE INTERNATIONAL CONTENT MARKET
FOR INTERACTIVE MEDIA

February 8-11, 1998
Palais des Festivals - Cannes - France
<http://www.milia.com>