



NEWS: Following the announcement of booming music sales, **ASDA** is now to sell music on-line
Music sales boom 4



JAZZ: JVO Victor is planning a tribute to **JACO PASTORIUS**, one of the first jazz stars to cross over to rock
Talent extra 8



ARR: A cast of top stars has assembled for **LYND WEBBER's** album of Whistle Down The Wind
Talent 11



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Morris opens the door to US

by Ajax Scott

Doug Morris, the newly-confirmed global chief of the combined PolyGram and Universal companies, has pledged that UK and other European acts will receive a greater shot at US success through the new operation than any company has ever offered before.

Morris was finally named as chairman and ceo of the new company last Monday. As expected, Jorgen Larsen was appointed chairman and ceo of Universal Music International.

Morris says "unequivocally" that foreign repertoire will receive a big US push. "International artists are going to be given much more of an opportunity to fly here," he says. "It's interesting because very often the inter-

national guy doesn't report to a record person. But music is international. I will understand it."

Although the merger of the two companies still has to be cleared by the regulatory authorities in the US and Europe - a process expected to take up to six months - Morris and Larsen have to act quickly to reassure artists and executives that the move will enhance rather than threaten their careers.

"Whenever another person takes over there is always a tendency for people to say this is bad, we're going to be the tail of the dog. That's not the case here," says Morris. "I have enormous respect for the PolyGram company. That's where all the beef is."

Larsen says. "There's a lot of negative talk about restructuring,



Morris: respect for PolyGram

As soon as you mention the word people imagine the worst. That's not what it's about.

"The first two key appointments were Universal people but it doesn't mean we have planned to replace PolyGram's senior management with our own people. Some will probably go

because that's statistically what happens, but not automatically to be replaced by Universal people," he adds.

A hectic series of plans is being developed to merge the two companies but nothing can be implemented until regulatory approval is received. Morris, who will travel to Europe within the "next couple of weeks," says that little or no structural change will take place this year in order not to disrupt the crucial fourth quarter release schedule.

The shape of the senior management structure will become clearer during the next few weeks. One unknown factor remains PolyGram music chief Roger Ames, who has been linked in press speculation to Warner Music. "I had dinner with Roger

the other night and I hope he stays. I hope he can come to an agreement. He's an excellent record executive. I would love to have him," says Morris.

Universal is expected to retain a stand-alone label identity in its largest territories such as the UK, Germany, Japan and France. However, whether the local Universal or PolyGram chief assumes overall responsibility is likely to be decided on a territory-by-territory basis.

● PolyGram UK is splitting its commercial marketing division into two sections with effect from next Wednesday (June 8). Brian Berg, currently PolyGram TV managing director, will head the new TV division as MD, while Gary Richards becomes divisional director of PolyMedia UK.



Robbie Williams became the first artist to win the Levi's Nordoff-Robbins Music Therapy original talent award on two occasions when he picked up the award again at the Silver Clef Awards luncheon at the Inter-Continental Hotel in London last Friday (June 26). Besides Williams, who first won the award as part of Take That in 1993, honours went to Jamiqou's Jay Kay, who collected the prestigious Silver Clef award, Deep Purple, who were given the special achievement award, Chris De Burgh, who won the HMV International award, and Sir Cliff Richard, who received the Silver Accolade award. At the ceremony, Sir Cliff took a gentle swipe at radio programmers for ignoring his and other veteran acts' records. "These days there seem to be people like myself not getting any airplay. As the years go by it's going to get harder because nobody will play you don't get hits," he said. The event raised more than £300,000 for Nordoff-Robbins. See Dooley, p35

Plucky retailers beat threat of World Cup KO



expected first round sales performance, despite last week's reportedly slow start.

While business is undoubtedly quieter than normal, two weeks into the World Cup tournament sales of football-related singles plus a successful number of in-store campaigns have helped the industry avoid anything like the downturn which occurred during Euro '96.

"I thought it was going to be a lot quieter with games being played all the time, but it's not been too bad," says Matt Archer, who manages the Sounds Good To Me store in Filtwick.

CIN figures show 13% more singles were sold in the first two weeks of the tournament compared with the previous fortnight, while album sales dipped by 7% during the same period. However, during Euro '96 the opening two weeks saw both an 8% drop in singles sales and 6% for albums.

Virgin set to take Smiths stake

The Virgin group could take full control of Virgin Our Price within the next week, signalling the return to the chain of former managing director Simon Burke.

A deal is understood to be imminent between the group and WH Smith over Smiths' 75% stake in the chain which comprises 88 Virgin branches and 227 Our Price stores nationwide. Last year the Virgin group, which currently owns a 25% stake

in the chain, put in a £135m offer for Virgin Our Price, but this was rejected by Smiths.

If the purchase does go through, it would see the return to Virgin Our Price of Burke, who quit as managing director in 1996 to become chief executive of Richard Branson's Virgin Retail Group.

Burke is currently heading the negotiations for the Virgin group in the deal.

I THINK I'M PARANOID garbage
6.198

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breaking hits in europe

From the publishers of Music Week

Labels challenge their rivals to cut CD single dealer price

by Robert Ashton

Record companies are challenging their competitors to adopt a lower singles dealer price in a bid to put an end to 'harmful' discounts and free deals.

Under the new chart rules due to come into effect next Monday (July 6), the minimum dealer price for a CD single to qualify for the charts is reduced from £2.43 to £1.79.

Although labels cannot dictate the retail price of singles, many privately concede that the current practice of offering retailers discounts and free product to enable singles to sell for £1.99 are increasing record companies' costs while undervaluing artists. Instead they would like to see the price pegged at £2.99 or even £3.99.

By setting the £1.79 dealer price it is hoped one-for-one and two-for-one deals will be reduced; sweet-

HOW PRICES COMPARE

£1.79 DEALER PRICE
VAT on £2.99 retail price = 45p
£1.79 ppd + 45p VAT = £2.24
£2.99 - £2.24 = 75p profit for retailer

£2.43 DEALER PRICE PLUS TWO-FOR-ONE DEAL
With a two-for-one deal, unit cost = £1.62p
VAT on £2.99 retail price = 45p
£2.99 ppd + 45p VAT = £2.07
£2.99 - £2.07 = 92p profit for retailer

eners are demanded because retailers complain their margins are squeezed or non-existent if they are buying at £2.43 (plus VAT) and selling at £2.99 or £1.99. The £1.79 price would still leave them a margin (see box).
Universal commercial director



Roberts: deals are inevitable

John Pearson says his company will be adopting the new price in a bid to bring stability to the market. "We need to get some sort of sanity thoroughly approve of this positive step," he adds. Universal managing director and Chart Supervisory Committee member Nick Phillips

helped set the new rules.

Out Records managing director Guy Holmes says he will be trying out the new price on new artists.

However, other majors and independents are more cautious. The sales director at one major says he will be waiting to see what happens before making any decision, though he adds he will support the move if it helps eliminate deals.

Another industry insider, who has canvassed majors on the issue, believes few are 'jumping right in' with the new price, at least in the first week.

Although most labels are optimistic the lower dealer price will help reduce deals, they doubt it will put an end to them. Nucleo Records general manager Dave Roberts says it will maintain its dealer price at £2.43, adding, "you can't stop these deals happening".

Decon staff fall victim to BMG restructuring

BMG's recent restructuring has produced its first casualties. Isabelle Tractel - left as Deconstruction's head of press last Friday after her role disappeared under the new structure. In addition, Christian Wallis recently left Deconstruction's international department.

Under the June restructuring, backroom functions at Deconstruction, Northwestside and Boilerhouse are being folded in to an enlarged Artists' Department. Ian Dickson, who is leaving A&M to head a centralised department overseeing the release of UK repertoire overseas, is due to meet with his new team this week.



BMG Entertainment International has signed a manufacturing, distribution and marketing deal with The Artist, which bears fruit today (June 30) with the release of the Minneapolis-based singer's new 11-track album New Power Soul. Christoph Ruecker, BMG VP international marketing, hopes the deal will lead to a long-term relationship. "It's no secret he has been burned in the past and is careful about making long-term commitments, but we were to persuade him," he says. One future project Ruecker hopes to work on is an album in 1999 - in the title of the singer's 1983 hit - to celebrate the Millennium. Since splitting with Warner, The Artist has negotiated a variety of short-term deals, including EMI's agreement to distribute Emancipation in 1996. Ruecker concedes further cooperation may hinge on how well BMG follows through The Artist's ideas, but it has already managed to speed up production, releasing New Power Soul just 12 days after receiving the master tapes.

Trust snaps up Castle despite Morgado bid

Castle Communications was finally sold at auction last week to its preferred bidder, Rutland Trust, but only after the price was raised to beat off a challenge by former Warner Music Group chairman Robert Morgado.

The London-based turnaround specialist clinched the back catalogue specialist for \$28.5m (£17m). It had originally offered \$27.5m at the first auction held in May, when its offer was preferred to those from Snapper Music and Californian-based 411 Music.

At last Thursday's auction, Rutland became a sole challenger in the form of Maroley Media Group, the company formed by Morgado following his exit from Warner.

Under the auction rules, the losing bidders had four weeks to beat Rutland's offer or be bid at least \$2m more. Steve Zelin, vice president of The Blackstone Group, which put the auction together, says, "They [Maroley] had bid higher - the \$2m increment - and had expressed a willingness to go even higher but they could not close quickly."

ITC seeks atmosphere of 'urban Glastonbury'

THE EVENT ORGANISERS

In The City is adding a new element, resurrecting another section and expanding four others to create the music convention's largest gathering since it started in 1992. ITC Black Unsigned is being added to the September 12-16 conference in Manchester to promote and reflect the importance of black music, which has previously been represented almost exclusively through the event's club aspects.

Acoustically, which has been dropped for the ITC's held in Dublin and Glasgow, is also being reintroduced at 10 venues featuring a mix of established and unsigned singer-songwriters from a broad spectrum of music.

In The City Live, In The City Live Unsigned, Dancing In The City and the showcase element are being enlarged with some 500 bands. DJs and artists expected to perform in more than 50 venues from the restaurant Mash & Air to the club Sankey's Soap. Early bookings include the Dandy Warhols and the Levellers. The Dancing ITC may

ITC Live: Chris Yorke at 51M
ITC Unsigned: Phil Saxe
ITC Black Unsigned: Nadine Andrews at Blue Records
Dancing ITC: Steve Smith and Peter Orgill at Ear To The Ground
Acoustically: Colin Sinclair and Lee Donnelly at Castlefield Events Showcases; promoter Phil Jones

include a large open-air event in the Castlefield area.

ITC co-founders Yvette Livesey and Tony Wilson say the convention will be centred around different areas to help create an 'urban Glastonbury' atmosphere: showcases will predominantly centre on Canal Street, the 54 bands on the Unsigned programme will play at venues in the Northern Quarter district and Acoustically will be staged in Castlefield. "ITC is the last festival of the season and we're now getting towards the urban Glastonbury we've wanted," says Wilson.

newsfile

FIVE SCORE ALBUM SUCCESS

Five's current was set to hit new highs on both sides of the Atlantic this week with an expected UK number one album and their first US top 30 hit. The RCA signings looked in place yesterday (Sunday) to enter the chart at number one with their self-titled debut album, going one better than Take That with their first RCA album in 1992. In the US, where the band are on a promotional visit, their single When The Lights Go Out moves this week from 44 to 29 on Billboard's Hot 100 chart.

ORGANISERS POSTPONE PRIDE '98

The organisers of Pride '98 now plan to run the festival on August 15. The event, which was postponed last week, was originally due to take place on July 4 and had run into criticism for charging admission for the first time to cover the estimated £440,000 cost of putting on the show. A spokesman for organiser Pride Events UK says some of the 18 acts lined up for the original event, including 911, B'witched, Kavana, Kim Mazelie, may move to the later date. The march which traditionally takes place before the music event will continue to go ahead as planned on July 4.

BPI EXTENDS POPKORN DEADLINE

The registration deadline for the BPI stand at Popkorn has been extended until July 3. For further information and costs call Vivika Thomas on 0171-287 4222.

TRUST BOOSTS YOUTH MUSIC SKILLS

A new Youth Music Trust (YMT) to help encourage and develop music skills was launched last week by the Culture Secretary, Chris Smith. The YMT, whose trustees will include Sir Elton John, Mick Hucknall and Lesley Garrett, will aim to raise money from the private sector in addition to £10m of Lottery funding to help pay for instruments and teaching.

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A STEEP LEARNING CURVE

As a journalist it is sometimes tempting to be cynical, especially when executives talk about "business as usual" at a time of change. But as the merger of Universal and PolyGram trundles on, "business as usual" really is the only approach their staff can take during the most unusual time in music industry history. Talking to some of those overseeing the process, what is most striking is what a steep learning curve it involves. No-one has ever attempted such a task. It is one thing to look at a company from the outside, but another altogether to get to know how it works, its culture and its people.

Right now the situation is rather like an arranged marriage, with senior players still curious yet slightly embarrassed in one another's company. The difficulty is that the relationship must blossom quickly. No structural change will happen until next year, but the shape of things to come must be decided and outlined to those involved soon, not least to strengthen morale. No wonder rivals are rubbing their hands with glee.

It is inevitable that some senior PolyGram executives, let alone more junior staff, feel trepidation in the face of Edgar Bronfman Jr's stated aim of squeezing \$300m savings from the combined operation worldwide. But thinking about what might happen in the future rather than what needs to be done now would be a mistake. Just look at the UK, where PolyGram's three remaining labels must get busy working out how to incorporate parts of A&M.

On a global level, a small team is being created to decide key structural changes. No-one from PolyGram is yet on that team. Apparently there will be. When that happens it will send out an important message to staff – and maybe make it easier to conduct business as usual.

Alex Scott

WEBBO

TIME TO RETHINK SINGLE RELEASES

It always seems that many broadly cultural things originating in the US eventually find their way to Europe and become accepted.

In the music business the situation is often the reverse. We embraced CDs and non-longbox packaging, CD singles and so forth only after our American friends.

Unfortunately we also exported our bad habits of free singles followed by the inevitable consequence of ultra-low pricing.

Now Universal in the US has gone one step further. For each store they calculate how many copies of each single have been purchased in the first 15 weeks of a single's life (wow! 15-week singles – makes our 10-hour singles look a bit silly doesn't it?); then calculate how many singles that account has sold during the first 20 weeks. If there is a difference, implying the store has stock left, they issue a credit to that store, minus a small handling charge, for the stock they hold. The store then sells off the excess cheaply or bins them as they have cost them next to nothing. Both parties then have no hassle of having to deal with returns of unsaleable singles.

The above only applies to genuine singles formats, not extended CD singles. The record company doesn't want singles back as it cannot sell them off like deleted albums since there is nothing as worthless as a stiff single. The retailer saves all the paperwork and money tied up in stock, while the record company processes the returns.

Could this catch on here?

Well, frankly, I think the record companies in most cases should opt out the middle-man retailer. Instead of shipping their singles free or with a ridiculous deal, then crediting those that have been purchased, why not just stop releasing the single in the first place? It's no excuse to say that the singles are already pressed – have the guts to admit that the plot needed to make a single a success doesn't exist – and cancel the release.

Jon Webster's column is a personal view



Asda moves on-life as music sales boom

by Paul Williams

Asda is set to transform the range of music it sells with the launch of an on-line shopping service and a digital TV home shopping channel.

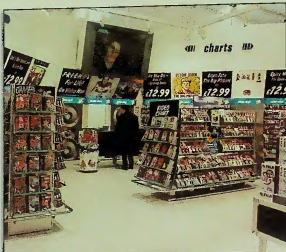
The supermarket revealed the plans last week after announcing a 19% year-on-year increase in its music and video sales to £144m, the fifth successive year it has experienced such a significant rise.

Asda, which already claims around 7% of album sales and between 8% and 10% of the singles market, is now looking to increase its presence further by offering a range of more than 1.2m CDs, videos and books as part of an on-line home shopping service. It is expected to be launched towards the end of the year.

Andy Spofforth, Asda's music and video buying manager, says the launch will bring the supermarket in line with High Street music retailers. "We Smith has just bought the Internet Bookshop and Virgin Our Price and HMV are planning their own launches so this is to ensure we keep pace with the changes in the market," he says.

The on-line service will also allow Asda, which currently sells chart singles and albums and selected back catalogue in store, to increase its music range to 100,000 titles. This far exceeds the 1,500-2,000 lines stocked by the chain's biggest stores.

"One of the things we've never



Asda: Increasing its music range to 100,000 titles

been able to offer, due to lack of space or the size of the department in some of our stores, is access to a bigger range. If customers want that they can access the range either on-line in store or on the internet at home," says Spofforth.

He adds that CD prices on-line will match those in store. It is anticipated that the majority of orders will be delivered within a four-day period.

The service will be followed by a digital TV home shopping channel,

though details have yet to be announced. In advance of this, the supermarket will be unveiling its Christmas range through a series of six-minute satellite TV programmes to be screened in early autumn on an as-yet-unannounced channel.

"We know how we can encourage our customers to spend more money in store, it's now about reaching customers who don't already shop with us," says Spofforth.

MPA's James under fire as rival goes for top job

Stephen James' presidency of the Music Publishers Association will be put on the line at next week's AGM following a challenge to his leadership.

EMI Music Publishing financial director and MPA council member Tom Bradley is mounting the first presidential challenge for seven years because he says the MPA needs a clear and strong mandate in what he calls a critical year.

"We are facing a dangerous precipice. People are getting excited about music going on-line and [Creative Intellectual Property] Alan McDee is forecasting the end of record labels. Therefore the MPA has got to be very focused and have a view of where it is going to maintain its unity," says Bradley.

James, chairman of DeLamus, was elected in July 1997. Although the MPA constitution allows for presidents to be challenged annually, their terms have historically run for three or four years.

A publishing insider says the challenge follows some criticism of James' leadership style. "Maybe we need a more genteel approach," he says. "But we don't want a bitter contest which could split the organization."

James says he welcomes Bradley's move and the healthy debate it will create, though he



Bradley: mounting a challenge

sees the motivation for the challenge stems from his move to reduce the cost of membership for smaller members while asking larger companies such as EMI to pay more. "We have lost a lot of members because of the cost of subscription," he says.

All 142 members of the MPA will be eligible to vote at the July 7 meeting at London's British Library, which will also include the election of 10 new council members.

Music a priority for digital radio

Classic rock and dance music look set to receive a higher profile on national radio after a GWR-led consortium emerged last week as sole bidder for the digital licence.

Following the passing of the applications deadline last Tuesday (June 23), the Radio Authority confirmed it had received just a single bid from Digital One, a consortium comprising GWR, cable group NTL and Talk Radio.

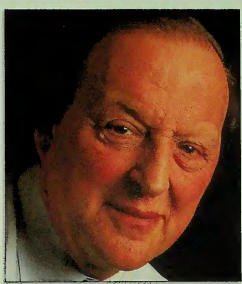
In addition to the three existing national stations – Virgin Radio, GWR's own Classic FM and Talk Radio – Digital One is proposing to broadcast seven new channels, four of which will be music-led.

Classic Gold Rock will broadcast hits and popular album tracks from the Sixties onwards; Soft AC will be a female-biased, adult contemporary service; Teen & Chart Hits will sit somewhere between Radio One and Capital FM; and Club Dance will play classic and other dance material. The non-music services will be rolling news, sports, plus a plays, books and comedy service.

Digital One chief executive Quentin Howard says, "We believe it's a fabulous blend of programming. I think we can take on the BBC." The BBC has been running test digital radio services since 1995.

The consortium will invest £9m over the 12 years of the licence and plans to launch services officially in October 1999. It expects 40% of UK households will own a digital set by 2009.

Radio Two is preparing a tribute to the best-known voices of British Jazz. Benny Green, who died last week aged 70. The programme, scheduled for 3pm on September 27, will be presented by jazz broadcaster Russell Davies and will coincide with a series saluting one of Green's favourite singers, Frank Sinatra. Saxophonist Green (pictured) will be remembered by generations of listeners as the voice of their Sunday afternoons. As one of Radio Two's main jazz presenters since 1978, and compere of the long-running Radio Two Jazz Score quiz, he broke down barriers between musicians and listeners with a fund of wit and anecdotes he picked up playing with the likes of Stan Kenton, Ronnie Scott and Lord Rockingham's Eleven. A critic for *The Spectator*, *Observer* and *Punch*, Green also worked on a string of West End musicals, including *Oh Mr Porter* (1977) and *Bashville* (1987), and published 27 books (spanning music, biography, cricket and two novels), as well as winning a Sony Gold Award for best musical series in 1984. "Benny will be much missed as a connoisseur of great music, and an insightful, illuminating analyst of the art of songwriting," says BBC Radio Two controller



V2 hires new staff for in-house promotions

V2 Records has created an in-house promotions department as part of a series of new appointments across its operations.

The department is headed by Neil Ashby, who previously ran his own promotions company Ashby Media & Management. Kate Liggins, also from Ashby Media, joins as promotions manager.

Elsewhere in the company, V2 has appointed Simon Lewis, formerly of Hit & Run Music, to the new post of finance director, while Chrissalis marketing director Richard Engler joins as head of marketing, replacing Sean Byrd, who died in March. All four report to general manager David Steele.

"As the company has grown, so too has the staff. We didn't want to be management heavy when we started," says Steele.

news file

CA SLAPPED OVER BRATS SHOWS
Channel Four has fallen foul of the ITC's sponsorship code over its coverage of the NME Brat Awards. The regulatory body says it found an "excessive number" of references to the music publication in the series of awards programmes which were broadcast in January. Channel Four told the ITC it believed the references were acceptable as NME was different from other possible commercial sponsors because of its role in the music industry. However, it accepted there was a "lack of spontaneity" in some of the bands' references to the journal.

CHINA OPTS FOR NET FOR RIATTO
China Records will miss out on a chart position with Rialto's debut single for the label, a reworking of Monday Morning 6-9, after deciding to release it exclusively via the internet. The single is due out on July 6, just a week before the band's debut album. China managing director John Benedict says he is not concerned about a chart placing - internet sales do not qualify under current rules - but stresses the internet campaign does not set a precedent for other releases. "We didn't have the time or the inclination to put the single through retail. The internet tied-in very neatly," he says.

OLDFIELD RETURNS WITH BELLS 3
Mike Oldfield is to tag his first live performance in the UK for five years next month to showcase new material from his forthcoming album *Tubular Bells 3*. The open air concert will take place at Horse Guard's Parade in London on September 4, three days before the album's release on WEA.

ROCKET ROLE FOR MACKILLOP
Derek MacKillop, former creative manager at John Reid Entertainment, has been appointed executive vice president/general manager at Rocket Records, its highest ranking US executive. MacKillop will oversee all the functions of the label, which was reopened in 1995 after Elton John signed a multi-album deal with the label and Island. Prior to joining Rocket, MacKillop ran his own management company, Middle Brow Management, and had co-produced *The Lord Of The Dance* show starring Michael Flatley.

EDEL ON THE MOVE
Edel Records has moved from its Brook News offices into new premises in Camden Town. The new address is 22 Oval Road, London, NW1 7DT, tel: 0171-482 4848, fax: 0171-482 4846.

PLATINUM FOR FRANK
Frank Sinatra's *My Way* is the Best Of was awarded its first platinum disc by the BPI last week. A Massless debut of The Heavy Harts hits, won a silver award, while Dario G's *Carnaval De Paris* became the latest WOTG Cup-related single to land an award when it went silver.

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PPL set to give artists £2m performance pay

by Tracey Snell

Record companies have avoided a costly copyright tribunal battle after reaching a landmark deal over the distribution of millions of pounds in royalties earned by artists from TV and radio performances.

The agreement, announced last week, establishes the basis on which payments will be made to featured and non-featured artists such as session musicians during the next two years. It follows tough negotiations between the record company-owned collective society PPL and rival artists' groups AURA and PPhra.

PPL agreed to share all money it collects from the broadcast of records and videos in a 50-50 split with artists in December 1995, following 18 months of talks over the EC Rental Directive.

Previously, PPL had made ex-gratia payments directly to featured artists and paid an annual lump sum to the Musicians' Union, which co-founded PPhra.

The Directive, which came into effect on December 1, 1996, gave

WHO GETS WHAT

Performers can decide their own allocations on a particular track when all agree. However, when this does not happen a formula has been arranged which treats featured and non-featured artists separately. Each will receive only one payment per track.

Featured performers will receive 65% of the revenue collected for a track, except for symphonic works where the conductor will be allocated 32.5% as the single featured performer. The balance will be paid into a fund for non-featured performers according to how many performed on a track. If

individual artists the statutory right to payment. However, it did not stipulate how the money is to be divided.

PPL chief executive Charles Andrews says the deal is historic. "It means performers' organisations and record companies are working together in a way that was



unthinkable two years ago," he says. "In particular what this does is build a good platform for taking matters forward. There are so many common interests now."

Under the distribution policy, featured and non-featured artists are treated separately (see box above). In addition, two reserve funds will

be established to cover claims arising from instances such as when a track has not been identified, but is subsequently proved to have been played on radio or television. A number of issues remain unresolved, however, most notably PPL's fee for the collection and distribution of funds.

The first year's payments under the agreement will take place in February 1999. PPhra estimates the figure could top £12m - a sum described as "highly speculative" by PPL - and is urging performers to register with the organisation as quickly as possible.

"We have established the basic position which unlocks the funds," says PPhra chief executive Anne Rawcliffe-King. "And we've reached it without having to go to a copyright tribunal which would have delayed payments for a further five years."

John Glover, chairman of the IMF, which co-founded AURA, says, "It's a policy we've all agreed on. It's not perfect, it's only temporary but the Motion. We've done it. It's so performers will get paid."

'Wrong' bill blamed for scratched Jam

The Lighthouse Family's Paul Tucker has blamed the cancellation of the Jam in The Park concert in August on the promoter failing to assemble a compatible bill alongside the Newcastle act.

In a letter published in this week's *MW*, Tucker says he grew concerned "when it became apparent that the promoter [Mean Fiddler] could not put the bill together as promised."

Band co-manager Phil Mitchell says, "Mean Fiddler promised us premier league acts."

Mean Fiddler managing director Mick O'Keefe disputes the band's claim. "Nothing can be served by this. It's an issue between the promoter and them," he says. ● Letters, p34

Fat Les: he'll be back by Christmas



Fat Les, determined not to become a one-hit wonder, is working on his football anthem 'Vindaloo'.

Actor Keith Allen, creator of the imaginary Fat Les character, has already begun writing new material. "There are definite plans to bring out a Christmas single and there are talks of an album," says Adam Tutton, label manager for Allen's record company Tilteneck/Telstar. Telstar originally licensed Vindaloo on a one-off basis but it is understood that the relationship between the company and Tilteneck, formed by Allen, actor Damien Hurst and Jan Kennedy, is to be extended further. Allen is believed to be writing the



Fat Les on a turkey tip single, which is likely to have a Christmas theme, in collaboration with a British reggae artist. His

Vindaloo project featured Blur's Alex James and Hirst.

Meanwhile, Telstar is gearing up for its biggest release schedule for many years and is preparing to move to new offices in London as it continues to shift its focus from compilations to artist development. Priority releases over the coming months include debut albums by Lutricia McNeal and the new-look E17, as well as a new album by Sash! and a re-packaged version of Connor Reeves' Earthbound.

Next spring Telstar's music division will move to larger premises in Soho. Marketing director Adam Hollywood says, "The Multiply label is currently based at a separate building. Everything will be moving together for the first time and there will be more space to expand."

WHAT PRICE MUSIC IN THE HIGH STREET?

Title/Artist	HMV	Virgin	Our Price	Smiths	Woolies	Asda	Tesco	The CD Shop	Boots
TOP 20 ARTIST ALBUMS									
TALK ON CORNERS: The Corns	13.99	13.99	13.99	13.99	13.99	12.99	12.99	11.99	13.99
BLUE: Simply Red	14.49	13.99	13.99	13.99	13.99	12.99	12.99	11.99	13.99
WHEN WE... Rod Stewart	14.49	13.99	13.99	13.99	12.99	12.99	12.99	11.99	13.99
THE GOOD WILL... Embrace	13.99	13.99	13.99	13.99	13.99	12.99	12.99	11.99	13.99
TRY WHISTLING... Neil Fien	14.49	14.49	14.49	13.99	13.99	13.99	12.99	11.99	13.99
LIVE THRU A... R Williams	14.49	13.99	13.99	13.99	13.99	12.99	13.49	10.99	13.99
OUR FRIENDS: The Nerve	14.49	14.49	14.49	13.99	13.99	12.99	12.99	10.99	13.99
WHERE WE... Boyzone	13.99	13.99	12.99	13.99	13.99	12.99	12.99	11.99	13.99
LEFT OF... N Imbruglia	13.99	10.99	10.99	12.99	13.99	12.99	12.99	10.99	13.99
TRAMPOLINE: Mavercats	13.99	13.99	13.99	13.99	10.99	12.99	12.99	10.99	13.99
MY WAY: Frank Sinatra	13.99	13.99	13.99	13.99	13.99	12.99	13.49	10.99	13.99
POYS... Light Family	14.49	12.99	12.99	13.99	12.99	12.99	13.49	10.99	13.99
ROY OF LIGHT: Madonna	13.99	12.99	13.99	13.99	12.99	12.99	12.99	10.99	13.99
ALL SAINTS: All Saints	13.99	12.99	13.99	13.99	13.99	12.99	12.99	10.99	13.99
INTERNATIONAL: Catalonia	13.99	13.99	13.99	13.99	13.99	12.99	12.99	10.99	13.99
LET'S TALK... Celine Dion	14.49	14.49	14.49	13.99	12.99	12.99	13.49	10.99	13.99
THE BEST OF: James	13.99	13.99	13.99	13.99	13.99	12.99	12.99	11.99	13.99
OCEAN DRIVE: Light Family	14.49	10.99	10.99	13.99	12.99	10.99	12.99	10.99	13.99
THE HEAVY... Madness	14.49	14.49	14.49	13.99	13.99	12.99	13.49	10.99	13.99
PHILOSOPHER... V Morrison	13.99	10.99	10.99	n/a	n/a	n/a	1.99	n/a	13.99
WHITE ON BLONDE: Texas	9.99	12.99	10.99	13.99	10.99	10.99	12.99	11.99	10.99
NEVER SA-Y... Brandy	13.99	13.99	13.99	n/a	n/a	n/a	n/a	11.99	n/a
ADDIE: Smashing Pumpkins	14.49	14.49	14.49	13.99	13.99	12.99	13.49	11.99	13.99
ST... Larkin Rise	13.99	13.99	13.99	13.99	13.99	12.99	12.99	11.99	13.99
TITANIC: James Horner	14.49	14.49	14.49	13.99	13.99	12.99	12.99	10.99	13.99
AVERAGE PRICE	14.27	13.95	13.91	13.94	13.51	12.86	13.12	11.79	13.86
AVERAGE OVERALL PRICE FOR A CHART ARTIST CD IN SWINDON									13.47
TOP 20 DOUBLE CD COMPILATIONS									
THE BOX HITS 98 - VOL 2	15.99	15.99	15.99	15.99	15.99	14.99	15.49	13.99	15.99
BEST SIXTIES SUMMER...	13.99	15.99	15.99	15.99	15.99	14.99	15.49	13.99	15.99
MASSIVE DANCE: 98 VOL 2	15.99	15.99	15.99	15.99	15.99	14.99	15.49	13.99	15.99
TOP 39	16.99	16.99	16.99	16.99	16.99	15.99	16.49	14.99	16.99
THE ULTIMATE SUMMER...	15.99	15.99	15.99	15.99	15.99	14.99	15.49	13.99	15.99
SMASH HITS - SUMMER '98	15.99	15.99	15.99	15.99	15.99	14.99	15.49	13.99	15.99
DAVE PEARCE PRESENTS...	15.99	15.99	15.99	15.99	15.99	14.99	15.49	13.99	n/a
TOP OF THE POPS 1998 VOL 1	15.99	15.99	15.99	15.99	15.99	14.99	15.49	13.99	15.99
BEST OF 100% PURE...	15.99	15.99	15.99	n/a	n/a	n/a	n/a	15.49	13.99
FANTAZIA - BRITISH...	16.49	15.99	15.99	n/a	n/a	n/a	n/a	15.99	14.99
AVERAGE PRICE	16.14	16.09	16.09	16.12	16.09	15.09	15.09	14.59	16.12
AVERAGE OVERALL PRICE FOR A DOUBLE COMPILATION CD IN SWINDON									15.71
CATALOGUE									
OPEN ROAD: Gary Barlow	16.99	16.49	16.49	12.99	13.99	12.99	13.49	n/a	13.99
ARREY ROAD: Beatles	16.99	16.49	16.49	15.99	15.99	14.99	14.99	n/a	14.49
UNPLUGGED: Eric Clapton	15.99	15.99	15.49	15.99	10.99	9.99	12.99	n/a	10.00
RECURRING... Crowded House	16.99	16.49	16.49	13.99	10.99	9.99	14.99	n/a	n/a
TRAVELLING... Jamiroquai	16.99	16.49	16.49	15.99	9.99	9.99	9.99	n/a	13.99
LENNON LEGACY: John Lennon	16.99	16.49	16.49	15.99	10.99	10.99	14.99	n/a	13.99
WISH YOU... Pink Floyd	16.99	16.49	16.49	15.99	15.99	15.99	15.99	n/a	14.49
WILDEST DREAMS: Tina Turner	16.99	16.49	16.49	15.99	15.99	15.99	15.99	n/a	13.99
ACHTUNG BARY: U2	16.49	15.99	15.99	15.99	15.99	15.99	9.99	n/a	13.99
END OF... Wet Wet Wet	16.49	15.49	15.49	15.99	10.99	14.99	13.99	n/a	10.99
AVERAGE PRICE	16.79	16.29	16.29	15.49	13.19	13.99	13.18	n/a	13.24
AVERAGE OVERALL PRICE FOR A CATALOGUE CD IN SWINDON									15.19

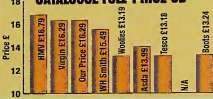
AVERAGE PRICE OF TOP 75 ARTIST ALBUM CD



AVERAGE PRICE OF TOP 10 DOUBLE CD COMPILATION



AVERAGE PRICE OF BACK CATALOGUE FULL-PRICE CD



There have been fewer bigger tests of retailers' nerves on chart pricing in the past 12 months than the on-going World Cup tournament in France.

With much of the nation's attention focused on a competition that stretches over five weeks, it must have been tempting for dealers to slash the prices of their most high-profile titles in an attempt to lure lapsed customers back into their stores.

But, while the High Street is aggressively fighting to win every price of business it can during the World Cup, HMV's latest pricing survey confirms it is mostly on back catalogue titles that the battle is being waged. Despite the prevalence of football-themed discount campaigns ranging from a three-for-£22 offer at HMV to a 50p PolyGram promotional push across the retail sector, chart prices are now at their most consistent levels for years.

"Most people are maintaining sensible prices on chart albums," says BMG sales director Richard Story.

Rod Maclean, Virgin Our Price's senior product manager for chart music, says that while cutting chart prices may be tempting during an event such as the World Cup, there is really little point to it. "If people are staying at home watching the football, the fact you're slashing the price of your top titles to £10.99 will only be known to the few customers you've already got in," he says.

Such is the consistency of chart pricing at present that the average prices of artist albums and double CD compilations are virtually the same as when our last survey was carried out in March. Top 25 artist titles averaged £13.47 in the survey carried out in Swindon last October (June 22), compared with £13.49 in the previous survey carried out in Peterborough on March 9, although there were two notable factors which affected the latest result: the presence of local indie The CD Shop, whose recently low prices brought down the overall average, and Van Morrison's double album The Philosopher's Stone, which raised the figure again. If the independent store's prices are excluded, the average

STABILITY IN CHARTS

The World Cup is affecting record sales patterns, but retailers have so far resisted the temptation to slash prices



Van Morrison rises to £13.69, up on the last survey, while omitting the Van Morrison title takes it to £13.36.

The Morrison factor also raises the average artist album prices at HMV, Virgin and Our Price, with Virgin and Our Price's averages falling £14.03 and £13.57 respectively from the last survey once the release is excluded, ignoring the album. HMV's average drops to £14.02, although that still makes it the dearest among the retailers surveyed. This position has much to do with HMV's widespread use of the £14.49 mark-up - it is selling 10 of the Top 25 titles at this price - compared with only six at this price point at Virgin and Our Price and none at all at WH Smith, Woolworths and the supermarkets. Thirteen other Top 25 titles are £13.99 at HMV, with the



Texas Morrison album and Texas's White On Blonde the only exceptions, reduced here and elsewhere as part of a PolyGram campaign.

As expected, Asda and Tesco remain far cheaper than the High Street retailers, although this time Asda surpasses its rival to become the cheaper of the two. Asda averages £12.88, compared with £13.12 at Tesco, although the supermarkets are both comfortably £1 cheaper on most chart titles than the specialists and High Street multiples such as Smiths and Woolies.

According to Asda's music and video buying manager Andy Spofforth, there was much jockeying for position on price when the supermarkets first arrived on the scene, but since then the market has calmed down. "We are certainly trying to maintain

our price position at the moment because of our Permanently Low Prices edict. We don't have to be the lowest - we won't do £9.99 chart CDs like some of our competitors - but we have to be competitive," he says.

However, beating Asda and Tesco hands down on price in this survey is The CD Shop, an independent which opened on the outskirts of Swindon last September and tries to attract customers by selling chart CDs around £2 cheaper than its rivals. "We have got to draw people away from the town centre. The only way to do that is by being cheaper," says store manager Leigh Barnett, who faces competition from HMV, Virgin, Our Price, Smiths and Woolies.

The indie is also charging about £2 less for double CD chart compilations, a sector which accounts for around a quarter of all the UK's album sales and which remains as consistent on price as ever. Most such titles surveyed are marked up at £15.99, while the £16.99 price which was beginning to creep in during the last survey has not caught on to any significant degree. In fact, the only album in this survey costing £16.99 is Now 39, which appears at this price in six of the nine stores featured. This consistency extends to the singles market, although for all the wrong reasons: new releases at £1.99 remain as widespread as ever.

While there is little heavy discounting activity on chart albums, the use of price is a different story and continues to be the focus of retail campaigns, including several World Cup-linked promotions. These include a three-for-£21 campaign at Virgin and a two-for-£20 Our Price offer.

Maclean is cautiously optimistic that the prices will remain stable over the next few months, although he fears it could change as the market gets busier. "When the release schedule takes off again in late August, I'd like to think people will remain sensible on pricing, but it all depends on the more aggressive retailers," he says.

Until then, at least, the best strategy should be making the most of the most consistent level of CD pricing for several years.

Paul Williams



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JAZZ

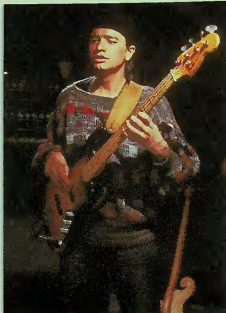
JACO PASTORIUS

NEW NOTE AT 10



Young American Stacey Kent is due to appear at Ronnie Scott's in London later this month to promote a new CD on Alan Bates' independent UK-based label Candid. While studying at the Guildhall School of Music, Kent ended up singing with the Ritz Hotel's swing orchestra and, on her new album *The Tender Trap* (Candid CCD 79751), she breathes fresh life into standards made famous by Billie Holiday, Frank Sinatra and Nat King Cole.

Legendary bassist Jaco Pastorius was one of the first jazz stars to make his mark in rock. He died in 1987 at the age of 36 after a lifelong struggle with depression and drug addiction. However, during his short musical career he made key contributions to timeless albums such as Weather Report's *Heavy Weather*, Joni Mitchell's *Hejira*, Pat Metheny's *Bright Size Life* and Ian Hunter's *All American Alien Boy*. Japanese label JVC Victor is hoping that the combination of Pastorius's reputation, music and a clutch of famous friends will lure elusive crossover pop-to-jazz fans into exploring its forthcoming *Tribute to Jaco Pastorius* release.



though promotion for the album will centre around the press and musical communities' admiration for a truly influential player.

Ian Nicolson

Artist: Various Artists Title: *Tribute to Jaco Pastorius* Label: JVC Victor (b) Publisher: Various Producer: Gil Goldstein Studio: Various Released August 1998

July will mark the 20th anniversary of New Note, the UK distribution company set up by former PolyGram imprint manager Eddie Wilkinson and Mole Jazz founder Graham Griffiths to "give jazz, classical and world music the specialist service they deserve". The pair's original plan was to fill a gap in the market that the majors were failing to cover. Success followed when two prestigious US-based labels, GRP and Concord, switched their licensing from PolyGram to the new company, giving New Note an instant catalogue of more than 750 vinyl and CD albums, including the 3,000-selling Fabulous Baker Boys soundtrack and steady-sellers such as Lee Ritzenour's *Colour Rit*.

"The biggest compliment for us is that we started with ECM, Concord and GRP, and we're still handling them today," says New Note joint managing director Griffiths. "That's proved to be crucial over the past 10 years."



Wilkinson (left) and Griffiths: filling a gap in the market

Committed to providing a full service operation combining marketing, press and sales, the New Note team is now 15 strong. Based in Orpington, New Note now handles nearly 3,000 jazz, classical and world releases.

New Note's distribution partner is UK Independent Pinnacle, whose managing director Tony Powell has been happy to steer jazz and blues labels in its direction. "New Note has really carved a niche for itself in the market," he says. "Their enthusiasm is second to none and there's nobody who can touch them at what they do."

Ian Nicolson

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Handwritten signature and initials.

JAZZ

HERBIE HANCOCK

Since his first hit, Watermelon Man in 1962, Herbie Hancock has dominated jazz keyboards the way the late Miles Davis once dominated the horn. Oscar-winning scores and pop hits such as Rockit may have followed, but to many he remains best known for his 1973 album *Headhunters*, one of the best-selling jazz records of all time.

This week sees the release of a long-awaited *Return of the Headhunters* CD and the launch of a new jazz label, Hancock Records, headed by Herbie and his manager David Passick, which is designed to feed new talent through to the *Verve*, *Verve Forecast* and *Antilles* labels.

On the new album, Hancock is joined by a combination of original *Headhunters* plus newcomers such as rising guitar star *Jk*, and guest appearances by former *Brand New Heavy* diva *N'Dea Davenport* and rapper *Trevaunt Hardson* from *The Pharcyde*.

"The idea is to build a bridge between the feel of the original band and the R&B and hip-hop styles of today," says PolyGram head of jazz *Richard Cook*.

Cook's campaign will focus on DJ-only remixes, features in *Straight No Chaser*, *The Times* *Metro* section and the cover of

the July issue of *The Wire*. But the *Headhunters*' reputation is such that *Rob Hallett* from promoter *Marshall Arts* has been able to book them into prime spots at this year's *Glastonbury Festival*. "Herbie's as relevant today as he was 20 years ago," says Hallett. "There are people sampling his stuff everywhere, and we thought, why not have the original if we can get it?"

Hancock is also due to appear twice as part of the *Barbican's* *Inventing America* series – first with his acoustic Quartet on July 18 and then as *The Headhunters* the following evening.

"Unfortunately, it has proved impossible to fit in any TV appearances on this trip," says PolyGram's Cook. "But we are delighted that *Radio Three's Jazz On Three* will be recording the *Barbican Headhunters show* for broadcast on July 23."

Meanwhile, *Sony Jazz* released a mid-price 20-bit remastered version of Hancock's *In Concert* duets double album with *Chick Corea* on June 15. *Ian Nicolson*

Artist: The *Headhunters* Title: *Return of the Headhunters* Label: Hancock 5390282
Publishers: *Bilsom* and *Various* Producer: *Herbie Hancock* Studio: *various* Released: out now.

JAZZ

10

TO FOLLOW...

PEREZ PRADO: Our Man In Havana (Camden 588102). Out Now. Outstanding 25-track mid-price compilation contains the TV ad soundtrack "bits" and 20 more winners from the king of mambo. **JUAN CARLOS ALFONSO Y SU DAN DEN: Salsa en Atré** (Tumi Music CD069). July 20. A potent new album from the hottest salsa and son act in Cuba features three Havana number ones and could yet give global warming a good name.

MILES DAVIS: The Complete Birth of The Cool (Capitol Jazz 494 5502). June 29. These much-reissued recordings now include the 11 seminal 1948 live airchecks from New York club *The Royal Roost*, previously available as *The Prebirth Of The Cool*.

ELLIS MARSALIS TRIO: Twelve's It (Columbia CSK 41088). July 6. A bluesy, piano-driven live set from *Marsalis Sr* proves that he fully deserves the recognition usually reserved for



Branford and *Wynton*. **ACOUSTIC ALCHEMY: Positive Thinking** (GRP 99072). Out Now. These early 1998 recordings proved to be the last by the late British composer *Nick Webb* and his fellow-Alchemists, guitarists *Greg Carmichael* and *John Parsons*.

BRAHM, SURMAN, HOLLAND: Thimar (ECM 1641). Out now. ECM expects great things from this improvised world jazz collection which blends oud, reeds and bass into a uniquely ethereal yet propulsive sound.

ANTONIO FORCIONE/SABINA SCIUBBA: Meet Me In London (Naim naimcd021). Out Now. Jazz FM's favourite acoustic guitarist *Forcione* teams up with German singer *Sciubba* on a dramatic selection of R&B covers and Latin-flavoured originals.

THE YOCKAMA ALLSTARS: Dew Drop Out (Hammill HNCD 1422). Out Now. A great recreation of the sound and spirit of *Fifties New Orleans* rhythm and jazz should give producer *Joe Boyd* yet another left-field hit. **DON SEBESKY: Remember Bill** (RCA VICTOR 68929). July 6. Celebrated arranger *Sebesky* employs *Bill Evans'* former sidemen alongside young turks to salute the memory of the late great US pianist.

LENA HORNE: Being Myself (Blue Note box). July 27. A brand new album from the 81-year-old legend is sure to appeal to torch song fans of all ages. *Ian Nicolson*

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SINGLE of the week

JAMIROQUAI: Deeper Underground (Sony S2 6662182)

With no other releases planned for this year, mainly due to the band writing new material for their next studio album due in Spring 1999, this is a must for Jamiroquai fans. It's the first single to be released from the US blockbuster *Godzilla* and coincides with the film's UK opening the same week. Following on from their last singles successes and 6m-selling album *Travelling Without Moving*, *Deeper Underground* is uptempo with a fuzzy groove and characteristic jazz-funk roots. Accompanied by an impressive 51m video and with meaty remixes from Roger Sanchez and Jamiroquai carrying it onto the dancefloors, this single looks set to achieve major chart activity. **3.5**



Want for Texas and wrote Gabriella's Give Me A Little More Time. **3.5**

BARBARA TUCKER: Everybody Dance (The Horn Song) (Positive CDTV196). This DJ Pierre production, licensed from Strictly Rhythm, has been boosted by the addition of vocals by Barbara Tucker. It swings along thanks to Tucker's uplifting vocals and a funky sax sample and it's catchy enough to have a wide appeal while staying true to the late 's New York garage roots. **3.5**

MATTEN PURRESENCE: It Doesn't Matter Anymore (Island CID073/572 309-2). An uplifting, addictive groove produced by Mike Hedges, this track has even more commercial appeal than the band's previous singles, including the Top 40 single *This Feeling*, which earned the band cult status. James Mudricz's incredible voice still takes you places you thought only David McAlmont and Andrew Montgomery could take you and this single is another top up the charts. **3.5**

BILLIE MYERS: Tell Me (Universal UNDE50211). After the phenomenal success of Kiss The Rain, Myers brings us this catchy rock'n'roll tune, the second single to be released from her debut album *Growing Pains*. Tell Me was cowritten with David Austin and has been Blasted at Radio One and screened on MTV and The Box. **3.5**

PETER ANDRE: Kiss The Girl (Mushroom Records MUSH34CDSP1). A far cry from the number one *Flava and Andre's* other pop single, *Kiss The Girl* is a slow, smooth and sultry song that could provide Andre with a comeback after disappointing chart positions on recent singles. It's included in the soundtrack for the Disney movie, *The Little Mermaid*, due to be re-released this summer. **3.5**

FOO FIGHTERS: Walking After You (Elektra EA1000 7559641002). Slow and melodic and driven along by a pleasant acoustic guitar line, this is a far-from-typical Foo Fighters release. Assisted by GUR, it's the first single to be taken from the soundtrack for the X-Files film to be released in August, and as such is the band's only expected release this year. Their last single *My Hero* reached 21 at the start of this year. **3.5**

RADIATOR: Break Shine (Chrysalis CDCMS095). Radiator's first single made a surprise entry at 94 in the charts. This second single is an infectious rock song with a gut-trembling bassline and relentless beat and features a mix by Charlie Clouser of *The Hot Chick* Nails. **3.5**

ASTRID: I Am the Boy For You (Nude NU 36CD1). Astrid's refreshing change of direction since her departure from former Nude act Goya Dress is testament to her talent and versatility. This catchy, highly melodic pop tune will stay in your head for days. Astrid's debut album, *Boy For You*, is set for release on August 10. **3.5**

JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN: You're The One That I Want (Polydor 0441332). Number one for nine weeks in 1978, this remains one of all time. UK's 10 biggest-selling singles of all time. Back now to tie in with the re-release of the film *Grease*, it's likely to become a big hit all over again. If the song goes as far as the top five, it will be *its third* such appearance in the top five within three seven years ago as part of the *Grease* Megamix. **3.5**

LEANN RIMES: Looking Through Your Eyes/Commitment (Curb/The Hit Label CUBX32). Rimes' How Do I Live last week logged its 18th week on the chart, despite having climbed to no higher than the number seven. For the following two songs have been selected from the 15-year-old's current album, *Looking Through Your Eyes* presses all the right, albeit schmaltzy, emotional buttons, while *Commitment* is mid-tempo country. The first song, already a Billboard Top 20 hit, features on the soundtrack of the 200 hit feature, *the sound track of the Magic Sword* and should lead Rimes back into the Top 20. **3.5**

THE THREE TENORS: You'll Never Walk Alone (Decca 460798). Following the success of *Seasons Done* during the 1990 World Cup, the Three Tenors are back with their operatic version of popular soccer anthem *You'll Never Walk Alone*. It's a timely release — Carreras, Domingo and Pavarotti are appearing in a concert beneath the Eiffel Tower to be screened immediately before the World Cup Final on July 12. **3.5**

ALBUM reviews

ENTERTAINMENT: BELIAN AO Co: Estate Style Entertainment (S2/Friendly Fire Communication 80LM4PC). This debut album is marked by its diverse styles, with its 12 tracks combining hip-hop, punk and dub. Co-produced with the band and Neil McLean, who has worked with The Prodigy, its no-nonsense style shouts straight from the hip, confronting such subjects as unemployment, paranoia, drugs and death. The band's last single, *Season No.5*, managed to reach 57 in the UK. **3.5**

EAGLE-EYE CHERRY: Desires (Polydor CD 837296-2). Another member of the Cherry music clan, Eagle-Eye easily matches anything his more famous sister Neneh has done with this debut UK album. There are influences from Bob Dylan to Neil Young in his thoughtful balladic rock. From the brilliant uptempo ballad opener, the new single *Save Tonight*, to the closing title track (written by Eagle-Eye's father, the late Don Cherry), it's great fun. **3.5**

RED SNAPPER: Making Bones (Warp

WARPCD56). The critically-acclaimed 1996 album Prince Bimew was always going to be a tough album to follow (peaking at number 80) but here Red Snapper excel. Progressing into raw, hard-edged territory while retaining their trademark double-basslines, there is a sense of confidence evident throughout this album. **3.5**

RIALTO: Rialto (Chine WOLDC01086). After the opening track and last year's single *Monday Morning 5.19*, the hooky guitar pop of Dream Another Dream takes the listener back to lead singer Louisa Eliott's previous incarnation as the pre-Britpop combo Kinky Machine. Echoes of their last album *Bent* are evident, but the rawness of Kinky Machine has been replaced by a more mature and commercially viable sound with touches of Terry Hall figuring strongly. **3.5**

BLONDIE: Atomic — The Very Best of Blondie (EMI4949962). This 21-track Best Of traces Blondie's career from the New Wave days of *X Offender* and *Hanging On The Telephone* to the pop days of *Nature and Atomic*. Blondie scored 14 Top 40 singles between 1978 and 1982, including five number ones. Also included are two remixes of *Atomic* as well in the *Coca-Cola World Cup TV commercial*. **3.5**

TRANSISTER: Transister (InterScope Interscope 30). The indie rock band's debut album ranges from catchy, uptempo Garage-like tunes to ethereal tracks that highlight Keeley Hawkes' stunning voice. Their first single, *Look Who's Perfect Now*, was playlisted by Radio One and charted at number 50. The album is already winning healthy sales in the US on Interscope. **3.5**

VARIOUS: On the Floor At The Boutique — Mixed By Fatboy Slim (Skin BRASSIC9CD). Skin took time to capitalise on Norman Cook's current high profile both as an artist and as a remixer with this compilation showcasing his skills as a DJ. However, rather than taking the route of selecting obvious big beat hits, Cook mixes an eclectic blend of party funk, rap and disco, including tracks by Fred Wesley, Jungle Brothers and Out La Roc, as well as Cook himself, Fatboy Slim's single *Rockefeller Skank* recently reached the Top 10, and album sales should be boosted by the legendary status of the Brighton club from which the album takes its name. **3.5**

Our scoring system

Our scoring system gives two ratings: one for chart potential (in blue) and one for the *MW* verdict (in red). Ratings are from **3** (highest) to **1** (lowest).

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This week's reviewers: Michael Byrne, Dugald Baird, Hamish Champ, Catherine Eade, Stephen Jones, Stephanie Krahn, Sophie Moss, Joanne Maddox, Ric Naylor, Dean Pattenden, Paul Williams and Simon Ward.

ALBUM of the week

LUTRICH MCNEAL: Lutricia McNeal (Wuthich Records CDW1165). Lutricia McNeal's come a long way in the six months since she first burst onto the scene with *Ain't That Just The Way*. Together that single and its follow-up *Stranded* have sold 550,000 copies in the UK alone and enjoyed a phenomenal 20 weeks in the Top 30, not to mention topping the playlist chart. On her debut album, gospel influences can be heard in *Crossroads*, and *When You Know* is a standout summary of elements of R&B, soul, pop, hip hop and house. It's likely to be Telstar's biggest album for five years. **3.5**



andrew lloyd webber's STLE DOWN THE WIND

Any musical written by Lord Andrew Lloyd Webber and Bat Out Of Hell author Jim Steinman is guaranteed to be huge. But *Whistle Down The Wind*, their first collaboration which is due to open at London's Aldwych Theatre on July 1, could also spawn the biggest ever crossover show album.

Stars such as Meat Loaf, Boy George, Tom Jones, Boyzone and Tina Arena have all been drafted in to record songs from the musical, which will form one of the first standalone albums from a musical. A&R'd by Tris Penna, managing director of Really Useful Records — a division of Lloyd Webber's Really Useful Group — and set for release in September, the project is expected to produce at least four hit singles. The first single, *Whistle Down The Wind* by multi-platinum Australian artist Tina Arena, entered the chart at 24 last week.

"It's a unique project because it's the first time a standalone album has been made from a musical as well as a cast recording," says Penna. "With two of the biggest songwriters around and the artists we've got, it's going to be huge."

Lloyd Webber has already enjoyed considerable chart success in the past with musicals as diverse as *Joseph And The Amazing Technicolor Dreamcoat*, *Evita*, *Cats* and *Phantom Of The Opera*. Songs from these projects have also propelled artists including Elaine Paige, Jason Donovan, Madonna, Sarah Brightman and Michael Crawford into the Top 40, while *Phantom Of The Opera* alone has generated \$2.6bn in ticket sales worldwide and been seen by 108m people since 1986.

But *Whistle Down The Wind* is already being described as potentially the most successful in mainstream chart terms, due to the variety of high profile artists involved. Boyzone's single *No Matter What*, which is expected to hit the top three following its release in August, is already rapidly becoming one of the most-played tracks on I.R. *Meanwhile Virgin* (due to release a *Meat Loaf* single from the show later in the year) will be the first material from his new album. And the third Really Useful/Polydor single in September will be a collaboration between Tom Jones and

Sounds Of Blackness.

Lloyd Webber and Steinman have been friends since the mid-Eighties, when the English composer approached the songwriter and producer with a view to collaborating on *Phantom*. Steinman, who is best known for his work with the likes of Meat Loaf, Bonnie Tyler and Celine Dion, did some songwriting projects with the composer but had to withdraw due to other commitments, a move he now describes as "one of the worst business decisions of all time".

When Lloyd Webber approached him in 1994 with an idea for a musical version of the 1961 film starring Alan Bates and Hayley Mills, about a prisoner on the run who a group of children believe is Jesus Christ, Steinman was immediately interested. "I'd seen the film twice when I was a kid and I was in love with Hayley Mills, so for me it was perfect," he says. "I wanted to set it in the Deep South, to capture the same essence as Tennessee Williams and *To Kill A Mockingbird*, and to write a musical that wasn't for old people



Whistle Down The Wind line-up (clockwise from top left): Andrew Lloyd Webber, Tom Jones, Tina Arena, Sounds Of Blackness, Boy George, Meat Loaf and Boyzone

and their parents — a musical that had mainstream appeal."

For his part Lloyd Webber, who is currently holed up in rehearsals with media interviews on hold, intended to write a new show which would also have hit singles by top contemporary artists.

What they have produced is a musical that Steinman believes has pop appeal, while he says the artist album is the kind of project that should accompany all musicals.

"The division between mainstream pop and musicals has been very damaging. Musicals should be the music of the streets as they were in the Thirties and Forties and Andrew has been an integral part of making that happen again," he says.

Other artists singing on the album include Bonnie Tyler, The Everly Brothers and Michael Ball, and further names are still in the studio recording. "We're still looking for two or three other artists but we've got an amazing cast already," says Steinman.

Boyzone's Stephen Gately, who sings the ballad *No Matter What*, says the Really Useful Group contacted him after Lloyd Webber had heard about his love of musicals, and he jumped at the chance to get involved. "I wasn't sure about the song itself until I went into the studio and started to subsequently perform the ballad live at the Royal Albert Hall in April for Lloyd Webber's 50th birthday celebrations.

With Penna A&R'ing, Boyzone re-recorded the song with Steinman adding Roman Keating's vocals for the finished single. "I think musicals have become more credible,

like the recent productions of *Chicago* and *Grease* — they appeal to a younger audience," adds Gately.

The album project saw Penna, Lloyd Webber and Steinman flying all over the world to meet artists, with the bulk of recording being done in Los Angeles, New York and London's Abbey Road studios. Steinman says all three made suggestions about which artists to use. Lloyd Webber knew Tina Arena, who had appeared in Australia's version of the musical *Joseph...* while Boy George is a friend of Penna.

"We all threw names around," says Steinman. "Andrew

asked for Meat Loaf and Bonnie Tyler, I suggested Sounds Of Blackness and the company had already contacted Tom Jones. The songs the artists have done are quite different from the originals, but retain their essence."

Meat Loaf's *A Kiss Is A Terrible Thing To Waste*, for example, is an epic, soaring anthem that is not dissimilar to the Virgin artist's recent hits and remains close to the original theatre song, while Tom Jones and Sounds Of Blackness's *Vaults Of Heaven* is "reworked up" with added rhythm and a gospel element compared to the stage show's more hymn-like version. "The songs have been brought up to date with a more Nineties feel," says Penna.

Polydor managing director Lucian Grings says so far everything has followed the plan that was hatched 18 months ago. "It's great that we've got such a breadth of artists and were able to get Boyzone excited about it,"

he says. "It's a terrific project, and it's great that there will be four singles by different artists from a musical on TV and radio and Christmas. That will be a first."

Polydor is pulling out all the stops to promote the album nationally, according to marketing executive George McManus. "The biggest kick off to the campaign has been TV screening Andrew's birthday celebrations which had artists singing songs from past musicals and from *Whistle Down The Wind*," he says. "We re-released *The Very Best Of Andrew Lloyd Webber* on the back of that TV show and the album went to number four in

the compilation charts." The musical's cast recording should be released by Really Useful/Polydor as a double album by the end of the year and *Whistle...* is likely to show on Broadway next year. The album project also marks the start of a busier future schedule for Really Useful Records, which, with Penna at the helm, will increase the number of releases aimed at the Top 40. Penna also plans to start another imprint for contemporary artists.

With Boyzone's ballad *No Matter What* sure to prove a popular taster for the *Whistle Down The Wind* artist album, signs are that the first tasting of the prolific songwriting duo behind the project could prove to be as commercially successful as it is ground breaking.

Catherine Eade Artist: various **Label:** Really Useful/Polydor **Project:** singles/album **Songwriters:** Lloyd Webber/Steinman **Producer:** Lloyd Webber/Steinman **Various Studios:** various **Publisher:** Really Useful Group **Released:** August/September 98

'The division between mainstream pop and musicals has been very damaging. Musicals should be the music of the streets as they were in the Thirties and Forties and Andrew has been an integral part of making that happen again' — Jim Steinman

LODD WEBBER: THE MUSICALS

- 1968:** *Joseph and the Amazing Technicolor Dreamcoat*
- 1970:** *Jesus Christ Superstar*
- 1975:** *Jeeves*
- 1976:** *Evita*
- 1980:** *Tell Me On a Sunday*
- 1981:** *Cats*
- 1982:** *Song & Dance*
- 1984:** *Starlight Express*
- 1986:** *The Phantom Of The Opera*
- 1989:** *Aspects Of Love*
- 1993:** *Sunset Boulevard*
- 1998:** *Whistle Down The Wind*

SCORECARD

Tori Amos: Blocked by a full band, she herself described a memorable performance as one of her best. **7/10**

Ian Brown: Beginning to make sense of his album live — though a question mark still hangs over his voice. **5/10**

Cliche: Impressive, rocked-up Beach-Bo sound from unsigned Liverpoolians. **6/10**

Young Offenders: Energetic performance reflected festival spirit. A cover of I Love Rock & Roll proved glam ain't dead. **7/10**

Stereophonics: Grave-throated rock from the valleys, their originality set them apart from the easy comparisons. **7/10**

Lalka: Showed what happens when too many ideas meet too few tunes. **4/10**

Supernaturals: A key early performance — deserved a higher billing. **7/10**

Ben Harper And The Innocent Criminals: Cool and laid-back folk/blues mix from the righteous LA lyricist. **7/10**

Rialto: The crowd didn't take easily to the Sixties throwback act, whose dull approach didn't match expectations. **6/10**

Scott 4: A stand-out, country-tinged set with influences from Tom Waits to Beck. The first act to dare to wear a cowboy hat. **7/10**

The Unbelievable Truth: Failed to impress with a painfully dull set. **4/10**

Kristin Hersh: One of the first to pack out the new band stage during the day, and one of the first to earn a genuine encore. **7/10**

Six By Seven: Mesmerising set of epic songs. One of the festival's best gigs. **8/10**

Catatonica: Their sound was whisked around too much by the wind but Cerys' rolled RnB and gutsy performance broke through. **7/10**

Portishead: Hugely popular despite being an hour late. Needed a more relaxed atmosphere to maximise enjoyment. **6/10**

Embrace: Anthemic songs — Danny Lockman's voice is coming on. **6/10**

Obberman: Impressively poppy debut with occasionally gritty resonances. **6/10**

Countenance: Like an indie Spandau Ballet, a sure-fire act to watch. **5/10**

Finley Quaye: Inspired scat-scrapping and pop over the course of a set. **6/10**

Lightning Seeds: Playing just before the England, they served up a much-appreciated greatest hits set. **5/10**

Primal Scream: Back with a new drummer to play a blinder. **8/10**

Two Fighters: Up against England's World Cup qualifier, Dave Grohl's noisy rock held its own (unlike Matchbox 20). **6/10**

James: Pulled the audience and adoring crowd, daring people to Sit Down in the mud. **5/10**

Hothouse Flowers: Big comeback on the main stage lifted the crowd's spirits. **6/10**

Idelwid: Short and sharp due to inclement weather, but punchy enough to get dazed punters jiggling in the mud. **7/10**

Ziontra: Quality dub-drenched set that won't offer a clock locking for more reggae than *Glastonbury* provided. **6/10**

Rory Harris: Irritating enough before he arrived, he started singing a song about rain, before plunging into Perfect Day. **4/10**

Kenickie: Worked the crowd well with effortless Northern wit — but overall too many unfamiliar tracks. **5/10**

St Etienne: Beautifully framed by a double raincoat appearing over their heads. **6/10**

Robbie Williams: Mr Entertainer held *Glastonbury* in his hand with his songs, rap-style and Geri's Spice jokes. **8/10**

Blair: No Vin-Loo but loads of Parklife, Girls And Boys and "woo hoos". **8/10**

Plebeio: Disappointing before a crowd standing in four inches of water. **5/10**

Ultrasound: Big sounds from a big man in a slightly big band. **6/10**

theaudience: Sounded a little too much like their record. **5/10**

Manus: Energetic, loud and adored — an explosive set but only one new song. **8/10**

Underworld: A kicking return. No significant new progress, but still brilliant. **6/10**

Fatboy Slim: One of few dance acts who could pack the 15,000-capacity tent. **7/10**

Jesus And Mary Chain: Not the angry young men they were, but still blowing a new generation away. **8/10**

WASHED OUT BUT

Three weeks after British music had been declared dead, a washed-out *Glastonbury* Festival did not exactly provide the best opportunity for a revival.

Wetter and subsequently muddier than last year's ill-fated event, the sodden fields of Worthy Farm, Milton were not the best places for bands to showcase their talents. The audience's interest waned so much because of the storms that a game of 'guess which disease will break out first' replaced the annual rumours of which rock god would make a surprise appearance.

However, plenty of acts took to the stages bracing of the much overrated Dunkirk Spirit to counteract the music critic gloom-mongers. And most of the 100,000-plus festivalgoers were just as determined to enjoy the mix of match musical menu that *Glastonbury* presents.

By Saturday night, acts as diverse as Portishead, Catatonica, Space, Embrace, Jesus, Stereophonics, The Lo-Fidelity Allstars, Finley Quaye, Cornesport, Supernaturals, Primal Scream, Kenickie, The Lightning Seeds, Underworld and Roni Size And Reprezant had aptly demonstrated the breadth of talent alive in British music today. However, the weather did underline that several of these and many more of the guitar-orientated acts are guilty of a nascent problem in British music today — the inability to put on an entertaining, value-for-money show.

Too many acts seemed to believe that they can get away with just standing on the stage brandishing their Gibsons and a slightly androgynous attitude, and put the world to rights with their sound. Crowds — especially rain-soaked crowds who can't move their feet to dance. Let alone sit down and mellow out to the tunes — expect a show. And a memorable one at that.

It's a problem that can partly be attributed to the excess of festivals in the UK, which has given major acts the excuse to appear only a handful of times a year, and spend up-and-coming bands too few opportunities to get out on the road and learn how to rock. This might not only be putting pressure on some of the country's smaller venues, but has coincided with the emergence of a generation that appreciates a DJ set over a live set, (as aptly demonstrated by the enthusiastic reaction to DJ sets by The Chemical Brothers and others in the 15,000-capacity Dance Tent, despite its mutation into a massive swampy swimming pool).

It may be that there is a need for more tour-oriented A&R rather than simply a chase for the next signing — an opportunity that presents itself now with the overall sense of flux in the industry. The beguiling Blur and — Mr Entertainer himself — Robbie Williams, know how to put on a show that can be self-indulgent but still click with the masses (see box, above right), but they were not the only ones.

Early on, the much underrated Supernaturals led the way with the right idea of playing to the audience rather than at them. They entered fully into the festival spirit by wearing what looked like reject cheer chef uniforms for their pop-rock set that was crowned by a slowed-down-to-a-crawl Kenickie was. Mr Entertainer, Nineties glam rockers The Young Offenders' velvet-trousered frontier Cman was, likewise, aptly energetic for the big rock'n'roll numbers in a set topped off by their swinging backspins, singles. And although Kenickie was engaged in an uphill struggle playing less spiky, previously unheard material, they did well by playing up to the crowd and adjusting their set whenever the sun broke through the



Hothouse Flowers inspire the ritual *Glastonbury* mud dance

sombre clouds.

Developing talent became one of the notable progressions this year with the introduction of the New Band Stage, which, being undercover, proved a great stage for first-time acts at the festival. For all that it suffered from the poor weather delaying its bands' arrival times on stage, it gained by forcing people fleeing the rain to enjoy music they would not otherwise have experienced.

Its only downfall (aside from misguided

compering) was that the line-up was, for some, questionable, if not comical. Acts like the Blowaway Six By Seven, the country-tinged Scott 4 and the feisty Idelwid (whose jaw-dropping set was cruelly cut to just 20 minutes because of the weather causing delays to their arrival from Roskilde) were arguably new; each demonstrated a determined fortitude by enticing a willing audience response they were probably envied by the likes of Ultrasound, who played The Other Stage in a downpour that

B E H I N D T H E

When Ben Folds Five flew in from the US to play *Glastonbury* last year only to be told that their stage had been closed, it summed up 1997's festival — known as *the Year Of The Mud* — in its entirety.

But despite worse weather, this year the organisers achieved the phenomenal feat of getting every act onto the Main and Other Stages, almost on time. Three months of solid preparation notwithstanding, this was an achievement indeed.

The man behind those two stages, Dick Tee of Berkshire-based Dick Tee Entertainment, will carfully be able to look back on his first *Glastonbury* as production manager with pride. His responsibilities include organising 150 production staff and 100 security staff, as well as handling sound, lights, staging, the back sections, all site infrastructure and artist liaison.

"The buck stops here basically. It's very weird and a very steep learning curve, but we were prepared for this. It's like the rock industry meets farming," says Tee, who was invited on board at Christmas by promoter Michael Eavis after organizing the annual *Glastonbury* Classical Extravaganza.



Dick Tee: using the tractor factor

His last event was 30 fashion shows at Eavis' Court and next week he is putting on *The Trenchloves and Hot Chocolate* in a park in Essex, but more than ever for *Glastonbury* he had to be a man for all seasons.

One of the most difficult aspects was shifting backstage equipment, on top of keeping the stage areas moving and unflooded. "We have a central store of equipment and are having to bring in Herbie Hancock and Tony Bennett's grand pianos by farm tractor, because the lorries are getting stuck. It took four tractors to get Embrace out who were

WHAT THEY SAID

NOT WORTH THE TRIP

BLUR AND ROBBIE BOTH RETURN WITH SOMETHING TO PROVE

Throughout the festival there were only two acts that most people agreed they wanted to see in the name of pure entertainment – Blur and Robbie Williams. And both, being no strangers to re-invention and attention-seeking, had their similarities in that they were comeback gigs of sorts.

Blur have gone through several changes since their baggy early days and, having not played Glastonbury since 1994, had alot to live up to. Robbie, on the other hand, was making a reappearance with a different agenda. As he himself said, he was sacked from Take That after his 1995 appearance, and this time he had everything to prove to the most unlikely of audiences, despite his ever-increasing crossover appeal.

Both performances were packed with tons of thousands of people, and from the off Robbie – who strode out to the Star Wars theme – set the tone by launching into a riotous Let Me Entertain You. As the final notes died away, he paused, looked out at the crowd and brazenly announced: "I'm Robbie Williams. You are Glastonbury, and I am shitting myself." But he clearly wasn't – determined to entertain whether the crowd wanted it or not.

Infectiously charismatic, he pranced around the stage, playing to the audience at every turn. And they

greatly reduced their potential audience. But they, and indeed, many of the acts on the bill, were already signed and were curiously balanced by appearances from other veterans like Ian Brown (three years after The Stones Roses infamously pulled out of what might have been a life-saving main stage headline), Kristin Hersh, The Jesus And Mary Chain and Gorke's Zygotic Myno.

It proved the best opportunity of all for the even more unknown acts like Clinic,



Blur: in a field of their own

soaked it up. Highlights predictably included the Spinal Tap-esque potted history of Take That (backed by two Spake Zarathustra), the thrash version of Take That's Back For Good, a cover of The La's There She Goes, and – inevitably – Angels ("Everyone on E will love this...").

It was a tough act to follow – not least with Tricky appearing in between in surprisingly buoyant mood – but the anticipation for Blur was justifiably high. After all, this was the act which last year retired from live performance (Damon Albarn eventually agreed to return for Glastonbury after persuasion from the other three members).

No orchestral entrances for Blur though. "Right then," Damon proffered, "you ready?," as the opening bars of

Doves and Oberman and added fuel to the argument for the addition of another covered stage next year, for completely fresh and unsigned acts or, more honestly, an old man's – or more politely, old hands' – stage.

Friday contained arguably the weekend's best line-up – and the worst scheduled at close of play with Ian Brown, Portishead, Primal Scream, Embrace and The Chemical Brothers all on various stage at the same time. Surprisingly, it did not lose out as

1994's Girls And Boys threw the crowd into a frenzy.

A succession of old skool hits from Blur's five-track back catalogue followed: On Your Own, Beethoven, End Of The Century... If anything, it seemed like all the right tunes but not necessarily in the right order – the crowd seemed to wake up again several tracks later for There's No Other Way, only for their minds to wander again. The crowd's enthusiasm for the group to be at a tangent with less well-known tracks – coupled with a front-row barrier crush which halted the set mid-song – soon waned. This was despite the funky experimentation of South Park (written for the cult cartoon of the same name).

Two nights earlier at a secret gig in Bath, Blur had played a truly exceptional set that had caught them at their most relaxed. At Glastonbury, if only they could have got Song 2 out of the way earlier than the final encore – thankfully the rumours of an impromptu Vindaloo performance proved false – they might have heightened the atmosphere further still.

Instead, the gloom of the night took over people's emotions. As everyone trudged away it was clear Glastonbury was, by a hair's breadth, looking like belonging to Robbie Williams. Against the odds, he had proved it was a stage on which he was born to play.

much as might have been expected by clash with England's World Cup qualifier. One of the best live acts in the country, Asian Dub Foundation, took last minute advantage of a spare slot (given up by an act who refused to play during the football) to enjoy a welcome from an estimated 10,000-strong audience, which took to their mix of melodic chatting, breakbeats, guitar riffs and roots-style bass.

Despite criticism of the lack of big names playing this year – some observers highlighted major UK acts touring who were still noticeable absences such as Radiohead, The Prodigy, The Verve, Massive Attack and the Manic Street Preachers – many of those that did appear were Glastonbury veterans. For acts like Nick Cave And The Bad Seeds, Pulp and Spiritualized (all of which were still due to perform as MW went to press) it was a chance to capitalise on glorious past appearances. And some, like Catatonia, Kenickie and Ben Folds Five on The Other Stage, made a brave and nerdy appearance this time round, having been cancelled last year when the stage became structurally unsafe.

For others it was a return to Glastonbury with a much different setup, such as Ian Brown, the other ex-Stone Roses Mani (bassist with Primal Scream), sometime New Order bassist and ex-Ravage man Peter Hook (with Monaco) and ex-Suede guitarist Bernard Butler (as a solo performer).

They, above all, proved that some artists can still enjoy career longevity. While some critics are arguing that festivals will be dead by the 21st century, this Glastonbury weekend proved it can stay ahead of the field and not sink in it. If some acts can only become more entertaining, by the time the next Glastonbury comes around British live music scene will surely have no need for a dose of Viagra.

Stephen Jones

Additional reporting: Simon Abbott and Michael Byrne

"It's not my idea of fun. My grandad fought in the trenches in the First World War and I can see what he had to deal with. I'm going home on the tour bus with Blur. Is British music dead? Just ask Kildwick." Food Records' Andy Ross



"It's possibly the most beautiful event I've ever been to... but possibly the best. That British music is dead is rubbish – people are enjoying themselves. The Supernaturals and The Young Pinders were the best because they realise that you have to try a lot harder to win over a questioning audience at festivals." Helder Skelter agent Ian Huffman

"I was on my way to see The O when my contact lens fell out and I looked down at the mud and turned back shouting 'Bollocks!' Then we were interviewing and my headphones fell apart in the rain." Radio One's Steve Lamacq



"It's been great. Primal Scream were excellent because they had a lot of spirit considering... You just need to go and see them, Manzanor and Robbie Williams perform to see British music isn't dead." Parlophone A&R director Miles Leonard

"It's been fabulous. Not since I worked in a cow farm have I enjoyed so much effluence. But above all else, I feel it's where I belong." Columbia A&R manager Olivier Bezdard (pictured with Columbia's Fran de Takats)



"I don't like festivals because live music from rock bands wasn't meant to be played in fields. British bands are going to have to learn how to entertain more and that's the problem. American bands know how to play the rock and roll game – that's why bands like Aerosmith have a career." Chrysalis A&R manager Ian Walker

"I'm glad I brought my wellies. But the thing here is that it doesn't matter, even though it's worse than last year. For Tom Amos it was the best gig I've ever seen her do because this audience didn't know why they were there to do and were completely blown away. She was just sex and rock'n'roll." East West marketing director Elyse Taylor



"The number one, two and three in-demand bands are clearly not playing this year, but there's still the breadth of talent. It's about 100,000 people turning up in the mudiest section of Britain to watch these bands – and the bands people are buzzing about are British." Higher Ground label manager Mark Conway



"It's fine. It was all that shit last year about the 'Dunkirk Spirit'. For the Melody Maker it kind of hit us yesterday (Friday) lunchtime and now we don't give a shit, even though the sleeper coach is sinking." Melody Maker's Ben Knowles (pictured watching that match with Pat Pope and Robb Bresnack)



W E S C E E S

THE GLASTONBURY DAILY



John Harris: war reporting

stuck in the mud and needed to get to a ferry for Roskilde," says Tee.

"And for the rain which drains to the front of the stage, we've got three or four farm tractors in the pit pumping out water next to the medical facilities where people are coming over the barriers for treatment."

Agents similarly claim they have coped well. Value Added Talent's Clive Underhill-Smith enjoyed getting on acts such as Portishead, despite them having reached the stage an hour late.

"I've just been shooting around trying to get artists on stage and fortunately I

have a four-wheel drive," says Underhill-Smith. "The main problem in the dance tent was that a lot of rain came in and had to be cleaned up. Also sewerage was spilt – apparently someone pressed the wrong button on a tanker which then blew rather than sucked, forcing the tent to close during the Sunday daytime."

"The problem was Health And Safety said to put down a lot of straw but they had the Fire Officer said we'd have to have trained fire stewards then on standby."

Among all the heavy media coverage (from BBC TV and Radio's live coverage to The Guardian-sponsored live webcast), Select's team shone through by producing a 16-page daily newspaper with a 50,000 print run. "It's like war reporting; we all feel proud," says editor John Harris. "The biggest problem is when the electricity goes off. We've a back-up generator but only for 15 minutes, so it gets a bit hairy."

The editions carried reviews, photo-spreads, and line-up information as well as breaking news and exclusive gossip like when Bar (ex-Happy Mondays and Black Grape) was arrested and whisked off site. "In these conditions people need to know what to do when things go wrong," adds Harris.

CHART COMMENTARY

by ALAN JONES



● 911 register their ninth hit this week with *How Do You Want Me To Love You?* Written by US songwriters Carl Sturken and Evan Rogers, who also penned Boyzone's recent chart-topper *All That I Need*, it continues their streak of consecutive Top 10 hits, which now stands at seven. However, its number 10 debut is a little disappointing - it seems likely to spoil their sequence of five hits, which started with *The Day*

SINGLE FACTFILE

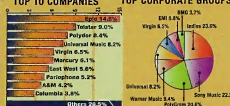
We Find Love (four) and continued via *Bodyshakin'* (three), *The Journey* (three), *Party People*... *Friday Night* (five) and *All I Want Is You* (four). The only boy band with a longer current streak of Top 10 hits than 911 is the Backstreet Boys have also had seven Top 10 hits. 911's only album to date, *The Album*, peaked at 13. Their second album *Moving On*, is due in July.

Football fever continues to dominate the chart, with *Baddiel/Skinner* and the *Lightning Seeds*' 3 Lions '98 and *Vindaloo* by *Fat Les* taking the top two positions for a third week. Both are in steep decline, however, and while there were 11 football-related hits in the Top 75 last week, there are only eight this week. Among these are two new entries - *Jamaica United's Rise Up* (54) and the *Wimbledon Choral Society's* interpretation of *Faure's Pavane*, which serves as the theme to BBC coverage of France '98.

It's a big week for new releases by boy bands, with 911, Ultra, Hanson and *Cods Red* all debuting their latest hits - though, in this overcrowded genre, all have reason to be somewhat disappointed by their chart positions. *Cods Red* had consecutive Top 40 hits last week with *Can We Talk* and *There Somebody Out There* and continue their inquisitive line with *What Would You Do If*, though rather less successfully, making a

MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES



Quote: sales by 10 companies by % of total sales of the Top 75 last week; group shares by % of total sales of the Top 75.

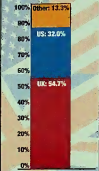
SALES UPDATE



number 55 debut. Ultra are the newest boy band on the block, and must have been delighted by the number 11 success of their

first single, *Say You Do*, in April. Despite heavy media coverage, their second single *Say It Once* debuts more modestly, at 16.

PERCENTAGE OF UK ACTS IN THE CHART



911 stretch their run of consecutive Top 10 hits to seven, but the number 10 debut of their latest single *How Do You Want Me To Love You?* suggests it won't make the top five, something their last five singles all managed to do. Finally, Hanson got huge kudos not just for their extreme youth and the fact they write their own songs but also for the fact that their debut album *Of Nowhere* has spawned five hits. Even so, each of their hits to date has peaked lower than its predecessors - after starting their career a year with the number one hit *Mimbo*, they've peaked at four with *Where's the Love*, at five with *I Will Come To You* and at 19 with *Weird*. Thinking Of You debuts this week at number 23.

The *Beastie Boys* have the week's highest debut, entering at five with *Intergalactic*. The introductory single from their new album *Hello Nasty* is the veteran rappers' first hit in four years, and their biggest to date, beating the number 10 peak of 1987's *She's On It*.

THE YEAR SO FAR... TOP 20 SINGLES

1 MY HEART WILL GO ON	CELINE DION	EPIC
2 IT'S LIKE THAT	RUN-DMC VS JASON NEVINS	SABIE COMMUNICATIONS
3 TRULY MADLY DEEPLY	SAGEE GARDEN	COLUMBIA
4 DOCTOR JONES	AOLIA	LONDON
5 NEVER EVER	ALL SAINTS	LONDON
6 HOW DO I LIVE	LEANN RIMES	CURJ/THE HIT LABEL
7 BRIMFUL OF ASHA	CORNERSHOP	WILJA
8 FROZEN	MAEDINA	MAVERICK
9 FEEL IT	TAMPERER FEAT MAYA	PEPPER
10 ANGELS	ROBBIE WILLIAMS	CHRYSALIS
11 C'EST LA VIE	SWITCHED	EPIC
12 UNDER THE BRIDGE/LADY MARMALADE	ALL SAINTS	LONDON
13 3 LIONS '98	BADDIEL/SKINNER/LIGHTNING SEED	LONDON
14 TOGETHER AGAIN	JANET JACKSON	EPIC
15 HIGH	LIGHTHOUSE FAMILY	WILD CARD
16 YOU MAKE ME WANNA...	USHER	LACE
17 DANCE THE NIGHT AWAY	MANWERKS	MCA NASHVILLE
18 STOP	SPICE GIRLS	VIRGIN
19 LAST THING ON MY MIND	STEPS	JIVE
20 VINDALOO	FAT LES	TELSTAR

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PEPSI Chart

1	3 LIONS '98	Baddiel & Skinner & Lightning Seeds	Label: Epic	21	DANCE THE NIGHT AWAY	Manwerks	Label: Epic
2	VINDALOO	Fat Les	Label: Telstar	22	CARNAVAL DE PARIS	Comet	Label: BMG
3	C'EST LA VIE	Switched	Label: Epic	23	HEY! HEY! HEY! THE STORY SONGS	Tea Set	Label: WEA
4	ONTO SUPRIMA (THE WHAT?!)	Archie & Jay	Label: Parlophone	24	HOW DO I LIVE	Leann Rimes	Label: Columbia
5	INTERGALACTIC	Beastie Boys	Label: Grand Royal	25	RAY OF LIGHT	Madonna	Label: Maverick
6	SAVE TONIGHT	Enya	Label: Polygram	26	ROCKELLER SKANK	Fatboy Slim	Label: Virgin
7	BOHNY	House of Vani 'N' Jerry	Label: A&M	27	GO DEEP	Janet Jackson	Label: Sire
8	GOT THE FEELIN'	Cher	Label: RCA	28	LET ME ENTERTAIN YOU	Robbie Williams	Label: Chrysalis
9	LOOKING FOR LOVE	Karen Bennett	Label: Mercury	29	SAY IT ONCE	Say It	Label: East West
10	HOW DO YOU WANT ME TO LOVE YOU?	911	Label: Sings	30	SAY YOU LOVE ME	Singly Red	Label: Epic
11	STRANDE	Laurie Holland	Label: WEA	31	ANGELS	Robbie Williams	Label: Chrysalis
12	LIFE IS	David Sand	Label: Decca	32	BITTER SWEET SYMPHONY	The Verve	Label: Hut
13	THE BOY IS MINE	Brandy & Monica	Label: Atlantic	33	LIFE IS A FLOWER	Ace Of Base	Label: Polygram
14	DREAMS	The-Cornells	Label: Atlantic	34	TOO MUCH, TOO LITTLE, TOO LATE	Shawn Stockman	Label: Wild Card
15	LIST IN SPACE	Ultimate Family	Label: WEA	35	HIGH	Lighthouse Family	Label: WEA
16	UNDER THE BRIDGE/LADY MARMALADE	All Stars	Label: Mercury	36	COME BACK TO WHAT YOU KNOW	Enrique	Label: EMI
17	FEEL IT	Temperer Feat Maya	Label: Pepper	37	WHISTLE DOWN THE WIND	The Roots	Label: EMI
18	TRULY MADLY DEEPLY	Savage Garden	Label: Columbia	38	BEGIN AGAIN	Steps	Label: EMI
19	TURN BACK TIME	Asia	Label: Universal	39	GONE TILL NOVEMBER	Wycle D'Jean	Label: Ruffhouse
20	WISHING I WAS THERE	Little Mix	Label: RCA	40	NO MATTER WHAT	Robbie Williams	Label: Polygram

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CHART COMMENTARY

by ALAN JONES

The airplay chart is normally extremely stable and slow-moving, but the leadership of the chart changes hands for the fourth week in a row, as Karen Ramirez's Everything But The Girl cover *Looking For Love* replaces *8-2*. The record's audience of 5.1m is very low for a number one record, and it's not the most-played track on any of the five biggest stations in the UK - Radio Two, Radio One, Capital, Atlantic 252 or Virgin 1215 - though its sublime quality is earning it extremely widespread support. It's the 44th release

● Karen Ramirez's *Looking For Love* initially topped the Club Chart and picked up support from specialist dance stations but has moved swiftly since crossing over, after an initial hiccup. It's progress to the top: 37-44-18-13-4-1.
● Radio One's current number one, *Rockefeller Skank*, has spent six weeks among the

but first ever airplay chart number one for Phonogram label Manifesto.
After 12 weeks as the dominant side of the latest *All Saints'* single, *Under The Bridge* has slipped below *Lady Marmalade*. Under *The Bridge* slides 18-25 this week, while *Lady Marmalade* rises 24-23 - its highest position to date. Among the stations preferring *Lady Marmalade* now is Radio One, where it was played 22 times last week, compared to just seven spins for *Under The Bridge*. If airplay for *Under The Bridge* and *Lady Marmalade* were added

station's 10 most-played records, the last three at number one.

● The Beastie Boys' *Intergalactic* is the highest new entry to the sales chart - at five - but is ranked only 37th on airplay, with 28 plays from Radio One making up more than 75% of its total audience.

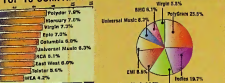
together, they would rank fifth on the chart.
Fatboy Slim's *Rockefeller Skank* sets a new record for Radio One, with 38 plays last week. Ranking 15th on the C19 sales chart, *Rockefeller Skank* was played nine times more than any other track at Radio One last week - also a record.
Two tracks from the upcoming *Andrew Lloyd Webber musical Whistle Down The Wind* are climbing the Top 50. **Tina Arena's** *True*, which peaked at 43 on the sales chart last week, climbed 44-46, while *Boyzone's* *No Matter What* climbs 53-50.

The *Boyzone* track, which is not featured on their latest album, is due for release as a single in the third week in July, and is off to a particularly fast start at Capital, where it ranks third this week with 45 plays.
Vindaloo is running 3 Lions an increasingly close second in the battle for sales honours but the gap between the airplay generated by the two records remains vast. 3 Lions dips 1-3 this week, while *Vindaloo* still can't curry favour with programmers, and meanders 16-20, with only half the audience.

AIRPLAY FACTSHEET

MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES



Figures are for 4 weeks to 4% total audience of the Top 10, not necessarily those of the Top 100.

ATLANTIC

Rank	Title/Artist/Label	No. of plays
1	SAY IT ONCE (See/Once)	85
2	LEAVE 'EM SOMETHING TO DESIRE (Singer)	55
3	3 LIONS '98 (Bard & Deane & Lightning Seeds)	53
4	DIZZY MOON (Warner)	50
5	HORNY (Response To You) (Jay's Army/Phonogram)	49
6	LOOKING FOR LOVE (Karen Ramirez/Manifesto)	48
7	THE CITY IS MINE (Jay's Army/Phonogram)	47
8	THE BOY IS MINE (Brandy & Monica/Atlantic)	42
9	ROCKFELLER SKANK (Fatboy Slim/Phonogram)	41
10	DEETS (SUGAR) THAT IS WHAT YOU ARE (See/Once)	40
11	CANT SEE ME (See/Once)	40

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NORTH WEST

Rank	Title/Artist/Label	No. of plays
1	LIFE (Response To You) (Jay's Army/Phonogram)	45
2	STRANDED (Leticia McNeil/Warner)	44
3	FEEL IT (Temperance Live/Phonogram)	44
4	HORNY (Response To You) (Jay's Army/Phonogram)	44
5	DREAMS (The Corrs/Atlantic)	41
6	LOOKING FOR LOVE (Karen Ramirez/Manifesto)	40
7	C'EST LA VIE (See/Once)	40
8	GONE TILL NOVEMBER (Wycle D'Jean/Atlantic)	40
9	RAY OF LIGHT (Madonna/Maverick)	39
10	WISHING I WAS THERE (Hole/Intergalactic)	39

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HEART 106.2

Rank	Title/Artist/Label	No. of plays
1	ANGELS (Robin Williams/Chrysalis)	45
2	FROZEN (Madonna/Intergalactic)	44
3	NEVER EVER 8 (All Saints/Atlantic)	44
4	HIGH (Lighthouse Family/World Circuit/Polygram)	44
5	ANGEL ST (Peggy/Phonogram)	41
6	TOGETHER AGAIN (See/Once)	39
7	MY HEART WILL GO ON (Celine Dion/Phonogram)	39
8	BABY CAN I HOLD YOU TONIGHT (Boyzone/Phonogram)	29
9	MISS THE RAIN (Bibi Meeks/Intergalactic)	28
10	HERE'S WHERE THE STORY ENDS (Tin Tin Out/Phonogram)	27

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RADIO ONE

BIG RADIO 1
19.99%

Rank	Title/Artist/Label	Aud	No. of plays	SW	TV
1	ROCKFELLER SKANK (Fatboy Slim/Phonogram)	20144	35	38	28
2	HORNY (Response To You) (Jay's Army/Phonogram)	17531	27	29	27
3	LOOKING FOR LOVE (Karen Ramirez/Manifesto)	16360	19	28	28
4	THE CITY IS MINE (Jay's Army/Phonogram)	15283	21	28	4
5	C'EST LA VIE (See/Once)	14281	29	27	27
6	COME BACK TO WHAT YOU KNOW (Embrace/Phonogram)	13749	25	26	26
7	3 LIONS '98 (Bard & Deane & Lightning Seeds/Phonogram)	1524	24	26	9
8	THINKING OF YOU (Hoopla/Phonogram)	1524	18	26	9
9	SAVE TONIGHT (Eagle Eye Cherry/Polygram)	1524	18	26	9
10	LOOKING FOR LOVE (Karen Ramirez/Manifesto)	1347	23	24	10
11	THE BOY IS MINE (Brandy & Monica/Atlantic)	1499	28	23	10
12	FEEL IT (Temperance Live/Phonogram)	1487	23	24	10
13	RAY OF LIGHT (Madonna/Maverick)	1536	26	22	11
14	LADY MARMALADE (All Saints/Atlantic)	1283	22	22	14
15	TOD MUCH, TOO LITTLE, TOO LATE (Silver Sun/Polygram)	1179	21	22	14
16	GOT THE FEELIN' (S'Pica)	1030	15	21	17
17	BEGIN AGAIN (S'Pica)	1030	15	21	17
18	CARNIVAL DE PARIS (Doris D'Amico/WEA)	1184	23	19	18
19	HOW DO YOU WANT ME TO LOVE YOU? (S'Pica)	930	17	19	19
20	VIN-DA-LOO (See/Once)	837	24	17	19
21	I THINK I'M PARANOID (Embrace/Phonogram)	1305	11	16	21
22	I'LL HOUSE YOU (See/Once)	3750	13	15	22
23	IT'S LIKE THAT (Busta Rhymes/See/Once)	878	19	13	24
24	WISHING I WAS THERE (Hole/Intergalactic)	1079	25	11	24
25	TURN BACK TIME (See/Once)	1030	15	13	25
26	THE HEART'S LONG DESIRE (Matthew Morrison/Columbia)	688	8	13	27
27	LOST IN SPACE (Lighthouse Family/World Circuit/Polygram)	1030	10	12	28
28	GO DEEP (Jared Jackson/Virgin)	6616	11	12	28
29	DONT COME HOME TOO SOON (Dad Project)	7113	17	11	29
30	ROAD RAGE (Catinot/Bianco Y Negro)	651	12	11	29
31	THE ROCK (Defekate/See/Once)	482	7	11	30
32	LEGACY (Madonna/Phonogram)	4254	9	11	31

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ILR

Rank	Title/Artist/Label	Aud	No. of plays	SW	TV
1	STRANDED (Leticia McNeil/Warner)	3637	1622	1630	44
2	LOOKING FOR LOVE (Karen Ramirez/Manifesto)	2329	1164	1456	44
3	LIFE (Response To You) (Jay's Army/Phonogram)	2240	1276	1376	44
4	3 LIONS '98 (Bard & Deane & Lightning Seeds/Phonogram)	2775	1354	1369	44
5	DREAMS (The Corrs/Atlantic)	3053	1412	1355	44
6	TURN BACK TIME (See/Once)	2674	1417	1377	44
7	C'EST LA VIE (See/Once)	2127	1115	1161	44
8	WISHING I WAS THERE (Hole/Intergalactic)	2218	1300	1120	44
9	HORNY (Response To You) (Jay's Army/Phonogram)	2544	1129	1115	44
10	LOST IN SPACE (Lighthouse Family/World Circuit/Polygram)	2612	926	1092	44
11	FEEL IT (Temperance Live/Phonogram)	2672	1312	1056	44
12	TRULY MADLY DEEPLY (Savage Garden/Columbia)	2492	1016	922	44
13	GOT THE FEELIN' (S'Pica)	1587	713	916	44
14	HERE'S WHERE THE STORY ENDS (Tin Tin Out/Phonogram)	2188	557	886	44
15	SAVE TONIGHT (Eagle Eye Cherry/Polygram)	1168	654	871	44
16	LET ME ENTERTAIN YOU (Robin Williams/Chrysalis)	1649	1005	823	44
17	THE BOY IS MINE (Brandy & Monica/Atlantic)	1836	742	807	44
18	HOW DO YOU WANT ME TO LOVE YOU? (S'Pica)	1498	738	800	44
19	UNDER THE BRIDGE (See/Once)	1648	802	797	44
20	RAY OF LIGHT (Madonna/Maverick)	1743	951	783	44
21	LADY MARMALADE (All Saints/Atlantic)	1189	716	729	44
22	TOO MUCH, TOO LITTLE, TOO LATE (Silver Sun/Polygram)	828	544	696	44
23	VIN-DA-LOO (See/Once)	1242	709	696	44
24	SAY YOU LOVE ME (Silver Sun/Phonogram)	1146	655	652	44
25	DANCE THE NIGHT AWAY (Monie Love/MCA)	1204	635	684	44
26	LIFE IS A FLOWER (See/Once)	1405	586	582	44
27	ANGELS (Robin Williams/Chrysalis)	1672	471	533	44
28	CARNIVAL DE PARIS (Doris D'Amico/WEA)	1055	439	528	44
29	GO DEEP (Jared Jackson/Virgin)	1143	346	415	44
30	HIGH (Lighthouse Family/World Circuit/Polygram)	1263	558	657	44

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4 JULY 1998

music control UK

STATION
A-Z

This Week	Last Week	Wks on chart	Pos. on sales ch.	Title	Artist	Label	Total Plays	Plays % + or -	Total Audience	Audience % + or -
1	1	1	1	LOOKING FOR LOVE	Karen Ramirez	Manifesto/Mercury	1655	+24	51.00	+14
2	2	2	2	HORNY	Mousse T Vs Hot 'n' Juicy	AM-PM/A&M	1347	n/c	49.59	+2
3	1	9	11	3 LIONS '98	Baddiel & Skinner & Lightning Seeds	Epic	1480	-3	49.54	-23
4	2	1	10	STRANDED	Lutricia McNeal	Wildstar	1705	+1	49.19	-13
5	5	16	7	LIFE	Des'ree	Dusted Sound/Sony SZ	1484	+8	43.40	-4
6	16	6	3	C'EST LA VIE	B'witchad	Epic	1241	+3	43.13	+9
7	7	9	10	DREAMS	The Corrs	143/Lava/Atlantic	1481	-5	41.52	-7
8	4	12	30	FEEL IT	Tamperer Feat. Maya	Pepper	1182	-24	40.96	-13
9	12	11	5	THE BOY IS MINE	Brandy & Monica	Atlantic	1037	+8	40.45	+4
10	19	27	4	SAVE TONIGHT	Eagle Eye Cherry	Polydor	973	+34	39.97	+39
11	23	28	5	LOST IN SPACE	Lighthouse Family	Wild Card/Polydor	1184	+34	38.17	+47
12	1	9	71	WISHING I WAS THERE	Natalie Imbruglia	RCA	1201	-19	35.15	-25
13	11	10	12	RAY OF LIGHT	Madonna	Maverick/Warner Bros.	883	-20	34.54	-14
14	14	30	7	ROCKAFELLER SKANK	Fatboy Slim	Skint	579	-8	33.37	-8
15	7	7	10	TURN BACK TIME	Aqua	Universal	1227	-23	32.40	-26
16	22	44	3	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	Pras Feat Of Dirty Bastard & Mya	Interscope	578	+54	32.26	+75
17	13	5	18	HERE'S WHERE THE STORY ENDS	Tin Tin Out	VC Recordings	1001	-8	30.81	-21
18	17	20	4	GOT THE FEELIN'	5	RCA	988	+24	30.44	-7
19	15	12	15	LET ME ENTERTAIN YOU	Robbie Williams	Chrysalis	882	-22	30.24	-32
20	18	12	4	VINDALOO	Fat Les	Turbulence/Telstar	729	-10	25.36	-30
21	21	19	20	TRULY MADLY DEEPLY	Savage Garden	Columbia	948	-11	25.33	-6
BIGGEST INCREASE IN PLAYS HIGHEST CLIMBER										
22	43	122	2	LIFE IS A FLOWER	Ace Of Base	Mega/Polydor	504	+200	24.82	+73
23	38	35	4	LADY MARMALADE	All Saints	London	793	+1	24.53	+3
24	23	18	8	COME BACK TO WHAT YOU KNOW	Embrace	Hut	422	-10	24.47	-7
25	16	13	15	UNDER THE BRIDGE	All Saints	London	886	-27	23.55	-32
26	29	20	4	TOO MUCH, TOO LITTLE, TOO LATE	Silver Sun	Polydor	720	+20	23.50	+4
27	20	14	12	SAY YOU LOVE ME	Simply Red	East West	652	-14	23.22	-17
28	36	37	3	GO DEEP	Janet Jackson	Virgin	993	+30	22.71	+29
29	38	43	20	ANGELS	Robbie Williams	Chrysalis	550	+10	21.69	+30
30	27	48	3	CARNAVAL DE PARIS	Dario G	Eternal/WEA	570	+19	21.35	+3
31	20	26	4	MY ALL	Mariah Carey	Columbia	475	-2	19.86	+2
32	28	22	11	DANCE THE NIGHT AWAY	Mavericks	MCA	529	-7	19.29	-8
33	10	28	22	BITTER SWEET SYMPHONY	The Verve	Hut	488	-8	18.89	+1
34	34	29	6	WHEN	Shania Twain	Mercury	405	-16	18.44	+4
35	46	33	19	HOW DO I LIVE	LeAnn Rimes	Curb/Hiz/London	819	+7	17.74	+9
36	16	101	1	THE HEART'S LONE DESIRE	Matthew Marsden	Columbia	216	+70	17.69	+85
37	42	18	7	INTERGALACTIC	Beastie Boys	Grand Royal/Capitol	153	+22	17.55	+15
38	40	54	2	THINKING OF YOU	Hanson	Mercury	195	+38	17.13	+22
39	57	81	1	CLOSEST THING TO HEAVEN	Lionel Richie	Mercury	298	+8	16.86	+39
40	41	52	17	IT'S LIKE THAT	Run-D.M.C. Vs Jason Nevins	Smile Communications	341	+2	16.71	+9
41	44	42	17	TORN	Natalie Imbruglia	RCA	422	+2	15.15	+1
42	56	95	7	SAY IT ONCE	Ultra	East West	401	+46	15.11	+13
43	43	4	21	BEGIN AGAIN	Space	Gut	264	+7	15.03	-1
44	29	32	26	HIGH	Lighthouse Family	Wild Card/Polydor	501	-19	14.94	-32
45	20	21	11	GONE TILL NOVEMBER	Wyclef Jean	Ruffhouse/Columbia	443	-33	14.86	-44
46	48	51	2	WHISTLE DOWN THE WIND	Tina Arena	Polydor	245	+15	14.37	+5
BIGGEST INCREASE IN AUDIENCE										
47	16	0	1	I THINK I'M PARANOID	Garbage	Mushroom	116	+100	13.98	+101
48	54	47	18	ALL THAT I NEED	Boyzone	Polydor	413	+13	13.48	+8
49	27	17	6	DOH LA LA	Rod Stewart	Warner Bros	294	-59	13.39	-28
50	52	105	1	NO MATTER WHAT	Boyzone	Really Useful/Polydor	277	+8	12.94	+3

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TOP 10 GROWERS

Pos.	Title Artist (Label)	Total Plays	Increase in no. of plays
1	LIFE IS A FLOWER Ace Of Base (Mega/Polydor)	694	463
2	LOOKING FOR LOVE Karen Ramirez (Manifesto/Mercury)	1655	317
3	LOST IN SPACE Lighthouse Family (Wild Card/Polydor)	1174	200
4	SAVE TONIGHT Eagle Eye Cherry (Polydor)	978	246
5	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) Feat Of Dirty Bastard & Mya (Interscope)	578	228
6	IMMORTALITY Coline Dion With The Bee Gees (Epic)	268	193
7	GOT THE FEELIN' 5 (RCA)	988	154
8	TO THE MOON AND BACK Savage Garden (Columbia)	239	174
9	VIVA FRODO BAGGINS Girls (Virgin)	260	173
10	FREAK ME Another Level (Northwestside)	211	161

© Music Control UK. Chart shows tracks showing greatest increase in plays

MUSIC WEEK 4 JULY 1998

TOP 10 MOST ADDED

Pos.	Title Artist (Label)	Total Plays	Plays this week	Spins this week	Acts
1	VIVA FRODO BAGGINS Girls (Virgin)	260	49	30	19
2	LIFE IS A FLOWER Ace Of Base (Mega/Polydor)	694	42	37	7
3	I WASH'T BUILT TO GET UP The Superlatives (Food/EMI)	10	10	7	7
4	NO MATTER WHAT I DO VIVI Melior (Jive/Unich)	18	9	5	5
5	ZORBA'S DANCE LDC (Virgin)	12	6	5	5
6	JUST THE TWO OF US Will Smith (Columbia)	35	27	4	4
7	FREAK ME Another Level (Northwestside)	211	36	23	4
8	SAVE TONIGHT Eagle Eye Cherry (Polydor)	978	49	49	3
9	NEW KIND OF MEDICINE Ultra Nuts (AM-PM/A&M)	33	22	3	3
10	IMMORTALITY Coline Dion With The Bee Gees (Epic)	268	26	21	3

© Music Control UK. Chart shows tracks showing greatest number of station adds

4
july
1998

THE OFFICIAL CHARTS

singles

iwW music week
AS USED BY



- | | | |
|----|--|----------------|
| 1 | 3 LIONS '98
Bardot & Skinner & Lightning Seeds | Epic |
| 2 | VINDALOO Fat Les | Telstar |
| 3 | C'EST LA VIE B*witched | Glow Worm/Epic |
| 4 | CHERRY SUPERSTAR WHAT YOU ARE For Alibi/Young Jeezy & Memphis AKA | Interscope |
| 5 | INTERGALACTIC Beastie Boys
Grand Royal/Parlophone | |
| 6 | SAVE TONIGHT Eagle-Eye Cherry | Polydor |
| 7 | HORNY Mousse T Vs Horn'Juicy | AMPM |
| 8 | GOT THE FEELIN' Five | RCA |
| 9 | LOOKING FOR LOVE Karen Ramirez | Manifesto |
| 10 | HOW DO YOU WANT ME TO LOVE YOU? 911
Ginga/Virgin | |

- | | | |
|----|---|----------------|
| 10 | THE BOY IS MINE Brandy & Monica | Atlantic |
| 8 | CARNAVAL DE PARIS Dario G | Eternal |
| 6 | LOST IN SPACE Lighthouse Family | Polydor |
| 15 | LIFE Des'ree | Sony SZ |
| 12 | THE ROCKAFELLER SKANK Fatboy Slim | Skinet |
| 16 | SAY IT ONCE Ultra | East West |
| 14 | DANCE THE NIGHT AWAY The Mavericks | MCA Nashville |
| 18 | SURFIN' USA Aaron Carter | Ultra Pop/Edel |
| 16 | EXTRANEY Lavellia MacNeal | |
| 17 | HOW DO I | |

4
july
1998

albums



- | | | |
|----|--|-------------------|
| 1 | TALK ON CORNERS The Corrs | RCA |
| 2 | BLUE Simply Red | Atlantic |
| 12 | POSTCARDS FROM HEAVEN Lighthouse Family | Wild Card/Polydor |
| 4 | THE GOOD WILL OUT Embrace | Hut/Virgin |
| 6 | LIFE THRU A LENS Robbie Williams | Chrysalis |
| 3 | WHEN WE WERE THE NEW BOYS Red Stewart | Warner Brothers |
| 8 | WHERE WE BELONG Boyzone | Polydor |
| 9 | LEFT OF THE MIDDLE Natalie Imbruglia | RCA |
| 7 | URBAN HYMNS The Verve | Hut/Virgin |

- | | | |
|----|---|----------------|
| 11 | EMBRYA Maxwell | Columbia |
| 15 | INTERNATIONAL VELVET Catalonia | Blanco Y Negro |
| 13 | RAY OF LIGHT Madonna | Maver |
| 14 | ALL SAINTS All Saints | Lonc |
| 5 | TRY WHISTLING THIS Nail Finn | Parlophon |
| 10 | TRAMPOLINE The Mavericks | MCA Nashville |
| 11 | MY WAY - THE BEST OF Frank Sinatra | Repr |
| 16 | LET'S TALK ABOUT LOVE Celine Dion | |

Matthew Marsden,
The Heart's Lone Desire.



CD1, CD2*, MC.
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Matthew's website: www.matthewmarsden.com
*includes free poster of Matthew.



1720

om

4 JULY 1997

megadog bites back with beach festival

Amid the doom and gloom sparked by the number of cancelled festivals and big gigs this summer, the Megadog organisation has announced a new three-day event, the Beach Festival. The 10,000 capacity event will take place on August 14-16 at Carlyon Bay near St Austell in Cornwall.

Megadog head honcho Bob Dog says he is unconcerned with the failure of other festivals and doesn't think the Beach Festival will suffer a similar fate.

"To be honest we've been waiting to see them fail. Having worked at these places and seen their attitude towards the punters and bands I'm not surprised they fail," he says. "To have a successful event you need loyalty to the event and to you as promoters. What we're trying to do is be nice to the business but nice to the punter as well."

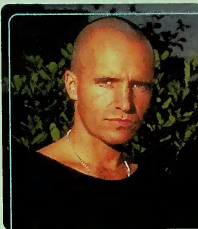
The festival will take place on a mile-long stretch of beach with open-air stages and indoor areas presenting a mixture of live music and club events. Acts confirmed for the festival include

Bentley Rhythm Ace, 808 State, Dust Juniors, Headriltaz, Asian Dub Foundation, Lionrock, Monkey Mafia, Zion Train, and Adam F. The Beach Festival will intentionally be kept to the 10,000 capacity; with tickets priced at £50, this is expected to be viable both in terms of ticket sales and finance.

"One of our advantages is that we have very strong links with production," says Bob Dog. "We've got a lot of respect and people can cut us a lot of slack. Also, whilst there will be big names performing a lot of the people we've got on the bill aren't name players."

The licence for the event was finally granted by the local Cornish council last week after objections by locals were fully addressed. Since Cornwall is one of the most economically depressed regions in the country, if this event is successful Megadog will look for EU grants and Lottery funding to help in future years. "I think there's a lot of mileage to be made from teaming up these areas with events like this," says Bob Dog.

Tickets and information on the event are available from Wayhead on 0115 912 9180 or Ticketmaster on 0990 34 44 44.



Mystery still surrounds the departure of Darren Hughes (pictured) from Cream, the Liverpool club empire he co-founded and ran with James Barton. Cream confirmed that Hughes had departed with a simple one-line statement stating, "Darren Hughes has left Cream to pursue other interests". Barton and Hughes formed their partnership in the late Eighties running acid house warehouse parties in Liverpool before launching Cream. One of the country's foremost clubs, more recently Cream pulled off the successful one-day dance festival Creamfields in May with the Mean Fiddler Organisation. Hughes took on the day-to-day running of Cream when James Barton moved to London in 1994 to work as an A&R man at Deconstruction and was regarded as the club's visionary. Barton recently returned to Cream full-time having resigned from Deconstruction to concentrate on what Hughes will launch a new club venture from Deconstruction to concentrate on with new backers. In general Northern clubs are experiencing a period of upheaval at the moment. Many of the biggest clubs have experienced big drops in attendance to the extent that a summit meeting was recently held to discuss their problems.

inside:

[2] SEVEN DAYS IN DANCE: STREETBOY reveals what caught his attention at the World Cup this week

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

[4-6] HOT VINYL: all the tunes of the week, the latest reviews and DJ Tips

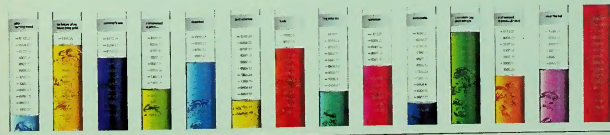
[7] JOCK ON HIS BOX: DERRICK MAY



club	CLUB:	'I CAN'T HELP MYSELF' Lucie (Delirious)	p5
urban	URBAN:	'WITH ME' Destiny's Child (Columbia)	p6
pop	POP:	'ATOMIC '88' Blondie (EMI)	p6
cool cuts	COOL CUTS:	'I CAN'T HELP MYSELF' Lucie (Delirious)	p8

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- 06 07 98
- limited 3 x vinyl

— 12 years in and somebody's finally made a house album you'll want to listen to all the way through. and play again and again... washington's finest make the first truly great house album. 5/5. mixmag



17 20 HOW DO I...

- 21 BEGIN AGAIN
- 22 NAKED IN THE
- 23 THINKING O
- 11 24 DIVA Diana R
- 19 25 KING OF FIGHT
- 20 26 WORLD CUP
- 20 27 ZORBA'S DA
- 18 28 MY ALL Mar
- 13 29 GO DEEP Ja
- 21 30 FEEL IT The
- 31 FUEL Metallica
- 32 BAD GIRL D.
- 24 33 WHISTLE DO
- 25 34 LAST THING
- 27 35 UNDER THE
- 36 THE STRUTT
- 28 37 TRULY MAD
- 38 BODY BUMPI
- 39 CIRCUS Eric
- 29 40 DREAMS Th

© CHN. Produced in co-operation with the BPI and B&O, based on a sample of more than 4,000 record outlets

organisers postpone pride '98

The annual Pride rally on Clapham Common, which has become a major event in the dance calendar,

will be going ahead this year despite organisational problems. The original date of Pride, Saturday July 4, was cancelled but the event is now being rearranged for August 15. The annual Pride march through London organised by the Stonewall group will, however, be going ahead on the original date of July 4.

This year will be the first time that Pride has charged the public to attend the event, and rumours had spread that slow sales of the tickets, priced at £5, was the reason for the cancellation. However, the organisers say that complications with Lambeth Council, which owns Clapham Common, were to blame. "The postponement was due to cashflow problems," says a spokesperson for Pride Events. "Lambeth council demanded £300,000 to be paid by June 22. By postponing it until August it will allow us to organise cashflow."

The organisers say that charging for the event has become necessary for various reasons. "It was requested by the council because charging for the event makes whoever puts it on responsible for security," says the spokesperson. "Also the rent for the Common has been put up from £20,000 to £150,000. Plus bonds and things. This takes the figure to £300,000. The licence was granted so late that we couldn't raise that much in such a short period of time."

No details are yet available of which clubs will be taking part in this year's event, but Radio One was to have been broadcasting from a tent of its own featuring shows from DJs Judge Jules and Danny Rampling plus an Essential Mix by Tony De Vit live from the Common.

The hotline number for tickets is 0870 121 0121. General information is available on 0171-274 8644.

[7 DAYS IN DANCE]

streetboy steve jackson's morning glory, kiss im



"Saturday: First time I've been up before 3pm for ages on a Saturday. Met **STEVE JACKSON** and the crew at **WATERLOO** to catch the Eurostar to **FRANCE** for **WORLD CUP '98**. Sunday: Arrived in **MARSEILLES** and drove to the campsite. Let everyone else set up the gear while Steve and I played an eight-hour back-to-back set from our **CAMPER VAN** for the England fans. Monday: First **streetboy mission**: go into town and **BLAG TICKETS** for the first **ENGLAND GAME**. Mission accomplished. England 2, Tunisia 0. Tuesday: **MAMMAL** from **Morning Glory** woke everyone up for the snow so I told him to **GET LOST**. Mission: to get into someone else's **TENT** and **HAVE A KIP**. Accomplished thanks to **SMOOPY HIPPIY** who I told to get the bacon on. In the evening we drove to **MONTPELLIER**. Wednesday: Went to the **ITALY VS CAMEROON** game dressed in a **SMALL OUTFIT**. Got in trouble with the crowd when I got stuck in the turnstile. Thursday: The satellite dish **BURNED OUT** during the show so Steve did it all on the mobile. I still had to do a mission: I went to a **CHEMIST** with a phrasebook and instead of saying I had an **EARRACHE**, I told her I had an **ERECTION** that I needed some cream for, and also that I had **"LE CACA"**. Later drove to **ST ETIENNE**. Friday: Final show from France and we got the **CHAMPAGNE** out. Fell asleep in the sun, got burned. Final mission: to **CHARGE PEOPLE ADMISSION** for using the **CAMPSITE LOGS**. One bloke I interrupted **MID-MOVEMENT** wasn't too pleased. A 15-hour drive with only one stop: **HOLLAND VS KOREA** in the car park at Calais. Yeah. Dark."

Deejay Punk-Roc (pictured) might not yet have breached the Top 40 but his blend of electro and breakbeats has hit a nerve with UK audiences and critics. July 20 will see the release of Brooklyn-born Roc's third single 'Far Out', which will build on the buzz built by his first single 'My Bealbox' and his current album 'ChickenEye' and hopefully break Roc's chart duck. Better known for his hard-edged material, Roc's album also features quieter moments like 'Far Out' and he doesn't want to get categorised. "I've never headed in one particular direction," he says. "It's kinda like a big pot into which I throw everything and hope that something good comes out." For an artist with such an anti-authoritarian sound and image, Roc attributes much of his success to a six-year stint in the army which he joined at 16. "The army took me off the streets and instilled a discipline in me that enables me to do what I'm doing now," he says. "I was

stationed in Japan, Germany and England for a while and travelling around so much really broadened my mind." Currently touring the US with The Prodigy, he will be undertaking a three-month residency at The End in the autumn. Deejay Punk-Roc's 'ChickenEye' is released on July 20.



This will shape up to be one of the Summers' Big Hits! Update



Tall Paul Mix

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- The top 10 tracks flying out of Concepts this week are:
- **'BURNIN'** K Klax (Parlophone) • **'TAKI CONTROL'** Shaz Cl Mind (Sound of Mystery) • **'YOU ME LOVE'** DJ Dado & Michelle Weeks (V) (Roc-A-Fella) • **'RUFFNECK'** Freshy (Fresh Records) • **'NEEDN' YOU'** David Morales presents The Face (A&U) • **'RONALDO'S REVENGE'** Ronaldo's Revenge (A&U) • **'LOOKING FOR LOVE'** Karen Ramirez (Mantra) • **'THREE DRIVES'** Greece 2000 (J&R Choral) • **'EVERYTHING'S GONNA BE ALRIGHT'** Sweet Box (B&A) • **'NAKED IN THE RAIN'** '98 Blue Pearl (Motorky)

Concepts, 4 Framwellgate Bridge, Durham DH1 4SJ, tel: 0191-383 0745, fax: 0191-393 0112

Now in its second year of trading, Concepts describes its dance counter as "small but lively". Although the shop specialises in UK house and garage and US imports, Durham's large student population trumps its drum & bass and jungle sales during term time, and the store also does well with Top 40 dance and hi-energy covers.

1 **13 LION** Braddell & Sklar

2 **VINDALOO F**

3 **C'EST LA VIE**

4 **GETTY SUPERSTAR**

5 **INTERGALAC**

6 **SAVE TONIG**

7 **HORNY MOUT**

8 **GOT THE FEEL**

9 **LOOKING FO**

10 **HOW DO YO**

11 **THE BOY IS**

12 **CARNAVAL**

13 **LOST IN SP**

14 **LIFE** Das'nee

15 **THE ROCKA**

16 **SAY IT ONC**

17 **DANCE THE**

18 **SURRIN' US**

19 **EXTENDED**

20 **HOW DO YO**

[BEATS & PIECES]

Please note that the **RONALDO'S REVENGE** track we mentioned last week is not titled 'Mas Due Nada' but simply 'Ronald's Revenge.' As we mentioned the week before Peer Music had stopped AM-PM releasing a version of 'Mas Due Nada'... Wall Of Sound has announced its first signings since the Propellerheads joined the label in 1996. The new recruits are **THE STRIKE BOYS**

who hail from Nuremberg in Germany and mix electro-funk with old and new school breaks. The group's debut album 'Selected Funks' originally turned up on import via their own Nixal label and will now be getting a full release on Wall of Sound on August 31. A single 'The Rhythms' will precede it on August 3. Deconstruction will after all be releasing **DEEP DISH'S** collaboration with Everything But The Girl, 'The Future Of The Future (Stay Gold)', commercially. A release date has been set for August 31 while Deep Dish's album 'Junk Science' will be out on July 6. DJ **ALISTER**

WHITEHEAT has signed a record deal with Reverb Records. His first release will be a cover of 'Ain't No Mountain High Enough'... Howie B's label **PUSSYFOOT** nearly came a cropper with its new compilation 'Suck It And Sore', which features tracks with titles like 'Atomic Fuck Machine' and 'Jenny Cum Latex'. So shocked were the people at the pressing plant at this deluge of erotic electronics that they'd bowed out and refused to press it. Finally persuaded to do so, they then refused to let listening checks on the album and insisted their name was taken off the packaging.

on the airwaves

(by caroline moss)



I'm not even going to point out how static the Dance Airplay 40 remains this week. There's only really high new entry though: **ALL SAINTS'** 'Lady Marmalade' is in at 14 due to all three Galaxys, especially from Galaxy 101 in Bristol. Just one question: why? After all, it's been out since April.

The best person to answer this is John Dash, Galaxy 101's new programme director who joins the station after four years at Piccadilly. "Under The Bridge" has been doing so well and gets such a good response from our listeners," he says. "Playing 'Lady Marmalade' is another way of keeping it going. Also, our breakfast show DJ Sully Bailey adores it and has stayed with it." The only other new entry is **D MENACE'S** 'Deep Menace (Spank)', which is in at 28. Meanwhile, **FATBOY SLIM'S** 'Rockafeller Skank' remains a respectable leap into the hard-to-crack top five, moving 8-2.

David Dunne fans will be pleased to learn that the erstwhile Galaxy 102/105 head of music and presenter - now head of music at MTV - has a new show on Atlantic 252. Dunne's new show, which goes out on Fridays from 8pm to 9pm and Saturdays from 8pm to 10pm, is called BPM and will showcase the latest in dance music, with the final hour on Saturdays dedicated to guest DJs in the mix. Past transmissions through May featured sets from Paul Oakenfold, Tall Paul, Deep Dish and Jon Carter. The show also starts a UK club tour this Saturday which culminates at Deceadence in Ibiza on September 13.

After presenting more than 25 hours of *Glastonbury* shenanigans last weekend, Radio One's coverage was to have moved to the Gay Pride this Saturday. However, with the postponement of the event (see news story opposite), the planned Essential Mix by Tony De Vit live from Pride has been cancelled and replaced by a mix by DJ **Sonique**.

danceairplayforty

THE NEW WEEK'S

- | 1 | 8 | HONEY MONSIEU | We Had 'N' Juicy | AM/PM/AM | | |
|----|----|-------------------|----------------------------------|--------------------------------|--------------------------|---------------|
| 2 | 6 | ROCKAFELLER SKANK | Fatboy Slim | Sivkt | | |
| 3 | 12 | FEEL IT | Temperer tent. | Maya | | |
| 4 | 5 | LOOKING FOR LOVE | Karen Ramirez | Manitesto/Mercury | | |
| 5 | 8 | THE BOY IS MINE | Branan & Monica | WEA International | | |
| 6 | 9 | DIETRO SUPASTAR | Freddie AI | Dirty Bastard & Mya Interscope | | |
| 7 | 10 | UNBROKEN | The Bridge All Saints | London | | |
| 8 | 4 | SPEND THE NIGHT | Dan J Lewis | Locked On | | |
| 9 | 10 | 5 | GO DEEP | Nicky Jackson | Virgin | |
| 10 | 11 | 5 | THE RHYTHMS | Whiteheat | Reverb | |
| 11 | 7 | 5 | KONE TALL | Neville West | Janez Ruffhouse/Columbia | |
| 12 | 4 | GET DOWN | Stephen Simmonds | Parlophone | Rhythm Series | |
| 13 | 20 | 4 | TEARPOPOUS | Loveation | London | |
| 14 | 14 | 1 | LADY MARMALADE | All Saints | Fresh | |
| 15 | 23 | 0 | FOU FOR LOVE | 2Pac | Amaru/Jive | |
| 16 | 19 | 9 | SINCERE | MJ Cole | AM/PM/AM | |
| 17 | 24 | 3 | BRING IT ON | N'eva Daventport | V2 | |
| 18 | 19 | 19 | HERE'S WHERE THE STORY ENDS | Tin Tin Out | WEA Records | |
| 19 | 23 | 28 | BEA ME | Wendy - Usher | LaFace/Arista | |
| 20 | 17 | 10 | MAKE A LONG TIME | The Frog | Puka | |
| 21 | 21 | 6 | SPILL ON YOU | Sonique | Serious | |
| 22 | 15 | 19 | IT'S LIKE THAT | Roy DMG vs Jason Nevins | Smile | |
| 23 | 21 | 2 | NEW KIND OF MEDICINE | Ultra Nate | AM/PM/AM | |
| 24 | 14 | 7 | RAY OF LIGHT | Madonna | Maverick/Warner Bros. | |
| 25 | 25 | 2 | STRONG LIQUID | Higher Ground | Virgin | |
| 26 | 18 | 9 | MADE IT BACK | Beaver Knight | Parlophone | Rhythm Series |
| 27 | 13 | 8 | MOVIN' | On Deable Pender | AM/PM/AM | |
| 28 | 22 | 1 | DEEP MENACE (SPANK) | D Menace | Inferno | |
| 29 | 30 | 4 | DOH LA LA | The Whiskys | Wall Of Sound | |
| 30 | 28 | 3 | DREAMS THE CATS | | 143/Lava/Atlantic | |
| 31 | 29 | 16 | FOUND A CURE | Ultra Nate | AM/PM/AM | |
| 32 | 38 | 4 | MY WAY | Allyson Arista | LaFace/Arista | |
| 33 | 26 | 6 | HE GOT GAME | Public Enemy | Def Jam/Warner | |
| 34 | 35 | 5 | STRANDED | Lutricia McNeal | Wicetart | |
| 35 | 27 | 25 | GETTIN' JIGGY WIT IT | Will Smith | Columbia | |
| 36 | 37 | 2 | MY ALL | Mariah Carey | Columbia | |
| 37 | 40 | 39 | 100 MONEY | NO OWNERS B.I.G. | Bad Boy/Arista | |
| 38 | 33 | 10 | YOU THINK YOU'D BEEN HINDA HICKS | | London | |
| 39 | 32 | 33 | I'LL BE MISSING YOU | Paul Brady & Faith Evans | Bad Boy/Arista | |
| 40 | 16 | 16 | NEVER GONNA LET YOU GO | Tina Turner | Delirious | |

Stations monitored between 03.00 on 18.08.96 and 24.00 on 24.08.96. Plus 100. Galaxy 102, Galaxy 105, Galaxy 101, Choice 103, London 6, Birmingham 1, Vibe FM, Radio 102, Galaxy 105, Galaxy 101, Choice 103, Lincs 104, Tel 0171-536 6996.

pete tong playlist



OF TECHNOLOGY/TMSI REMIX? Beatsteaks (Grand Royal) • 'L NINO' Agnelli & Nelson (Xtravaganza) • 'YOU'RE BEAUTIFUL' Modestep (Coda Productions) • 'JUMPING JACK FLASH' Ananda Shankar Orchestra • 'ANGEL' Massive Attack (Virgin) • 'MY FUNNY VALENTINE' FIRE (ISLAND VOCAL MIX) Big Muff (Smile) • 'NEEDY' YOF David Morales presents The Face (Manifester) • 'MOVIN ON (MATTHEWS MOVIN MIX)' Prospect Park feat. Carolyn Harding (AM/PM) • 'WICKED' Hosi vs Chris Isaacs (white label) • 'SAY WHAT YOU WANT' D'Nevo NYC (Recordings) • 'COMIN' BACK' The Crystal Method (E2) • 'DREAM MISSION' Global Transmission (Spot On) • 'OUR DAY WILL COME' Quake (F1) • 'NO ME GUSTAR' Parlophone (Black & Blue) • 'THE JOURNEY' Charles Docks (519 N Side) • 'Toym Tark' Thomas Bangalter vs Bob Sinclair (Tellow) • 'MAS QUE NADA' Ronaldo's Revenge (AM/PM) • 'NO MORE MUSIC' DJ Lucien (New) • 'SUBBOS JUNTOS' Rocall 22 (Champion) • 'WOLANTARY' White House (white label) • 'LOST IN SPACE' L'OROCRO MIX Apollo 440 (TV/Epic) • 'TREAKS COME OUT' ISHAREM REMIX? Cevin Fisher (Subversive) • 'STRICTLY BUSINESS' EPMO vs Marrantik (Priority/Playland) • 'I CAN'T HELP MYSELF' Lucid (Delicious) • 'HALLUCINATE' LEFTFIELD HIGH ON VOCAL MIX? Inner City (F1) • 'THE BEASTIN' AFAR' Laurent (London) • 'PSYCHOUT' Sucker LTD • 'FOR AN ANGEL' '98 Paul Van Dyk (Deviant) • 'STORM' IMAN WITH NO NAME REMIX? Storm (Postiva) • 'BRIGHTNESS' Aquapunk meets Junk Project (JMO)

AS FEATURED ON RADIO ONE'S ESSENTIAL SELECTION WITH PETE TONG ON FRIDAY 28 MAY 1996 (P.1)

muki
cabin fever

COGO AND THE BEANS fair play

Released July 6th '96 @ 12"

Includes remixes by Ben Jaminin, Redkins and The Next Men
Taken from the forthcoming album 'Faces From The Music House'

www.begon.co.uk

17 20 HOW DO I

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25 34 LAST THING

27 35 UNDER THE

36 THE STRUTT

28 37 TRULY MAD

38 BODY BUMP

39 CIRCUS Eric

DREAMS TH

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[commentary]

by alan jones

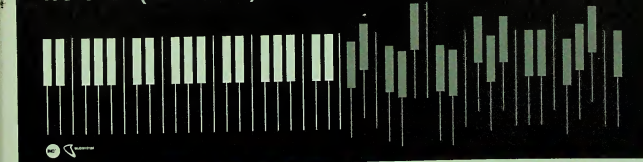


Support for LUCID's 'I Can't Help Myself' is exactly the same this week as it was a week ago but that's just enough for it to move 3-1, narrowly defeating BARBARA TUCKER's attempts to debut at the summit with 'Everybody Dance', a vocal adaptation of the popular garage import. The Horn Song' by The Don. Barbara is already 11% ahead in London, and was judged the number one record by more DJs, but Lucid was in more charts, and thus accumulated more points, though the margin of their victory was just 2%. Barbara is favourite to top the chart next week, though she will undoubtedly face major competition from SOUVLAKI's 'My Time', K-KLASS's 'Burnin' - new at five and six respectively - and 'Needin' You' by DAVID MORALES PRESENTS THE FACE, which sprouts 43-17, even though it was mailed too late for many of our DJs to chart it this week... Last week, RONALDO'S 'REVENGE' version of 'Mas Que Nada' was the only one in the chart - this week it's one of five. Still, Ronaldo's Revenge recording slips 45-50 this week, and is joined in the chart by ECHOBEATZ' cover on Eternal - the version preferred by - and recorded in conjunction with - the song's publishers; and a Takin' Loud promo featuring three original Sixties recordings of the genre, courtesy of TAMBA TRIO, SERGIO MENDES and the song's writer JORGE BEN... Edinburgh-based label Fire Island has hitherto been more visible in the Pop chart, where its FUNKY CHAD single 'The Ultimate' peaked at number 20 way back in January. It has since been picked up by some of the country's most influential DJs and has left its pop roots behind. Now licensed to ffr, it makes its upfront chart debut this week at number 12. Virgin's unpeppered reworking of the MADNESS back catalogue has led them to unleash two very different 12-inch promos to clubs. The first, featuring a selection of garage mixes of 'One Step Beyond' by RIP, is picking up the more upfront DJs' support, while the other, which highlights mixes of 'The Prince' by Wubbie U, is more pop-aimed... Breakers just outside the chart include the latest promo from CLUBBERS DELIGHT, BIN & MARTINI, RUFFHECK, DE CE PENISTON, SWEN VATH, ULTRA HATE, MICA PARIS, DIRTY WHATE, BOY, FIFTER FUNK and AQUILLA.

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Wk	NEW	Wks	THRU	LAST
1	3	2		
1	3	2		
0	2	NEW		
0	3	2		
0	4	10		
0	5	NEW		
0	6	NEW		
0	7	6		
0	8	14		
0	9	10		
0	10	2		
0	11	NEW		
0	12	NEW		
0	13	5		
0	14	NEW		
0	15	19		
0	16	4		
0	17	43		
0	18	22		
0	19	20		
0	20	21		
0	21	5		
0	22	NEW		
0	23	14		
0	24	28		
0	25	13		
0	26	2		
0	27	NEW		
0	28	2		
0	29	11		
0	30	14		
0	31	NEW		
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Pianoheadz It's Over (Distortion) RM #1 / DMC #1 12"/2x CD Out Now



- 17 20 HOW DO U
- 18 21 BEGIN AGA
- 19 22 NAKED IN T
- 20 23 THINKING O
- 21 24 DIVA Dema I
- 22 25 KING RI RIG
- 23 26 WORLD CUP
- 24 27 ZORRAS DA
- 25 28 MY ALL Mar
- 26 29 GO DEEP Ja
- 27 30 FEEL IT The
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- 30 33 WHISTLE DO
- 31 34 LAST THING
- 32 35 UNDER THE
- 33 36 THE STRUTT
- 34 37 TRULY MAD
- 35 38 BODY BUMPK
- 36 39 CIRCUS Eric
- 37 40 DREAMS Th

04.07.98

the **BANCHAR**

[commentary] by tony farisidis

[Six]

It's a good week for UK music in our chart, as two British artists, **PHOBIA ONE** and **ROACHFORD**, make their debuts in our Top 10. Xscape rise to number five from 10, helped no doubt by a promo from 'The Arms of the One That Loves You' with yet more mixes from that man of the moment Jemini Dupri... This week's highest new entries see the return of two UK soul veterans. **MOEL MCKEY** enters at number 19 with 'You're Number One', while right behind him is **NICKA PARIS** with 'Carefree'. 'Carefree' is of course a reissue of Mica's two-year-old debut for her current label Cooltempo. Produced by the Ronin posse, the track picked up a hefty following the first time around... **ALIYAH** is in at number 33 with a new track, 'Are You That Somebody', taken from the 'Doctor Doolittle' soundtrack. That features a lot of Timbaland-related material, including a great new Ginuwine track. My favourite merchants the **S9 BOYZ...** **WYCLEF JEAN** returns again with the latest round in the Cornbus vs Lil Cool J battle, 'What's Cief Got To Do With It'. Meanwhile, his Fugees partner **LAURYN HILL** will be in London this week launching her debut solo album... Word has it that **D'ANGELO** will finally be releasing the follow-up to his debut album 'Brown Sugar' (three years and counting). Those who've heard his new material say it's heavily hip-hop based.

UK	IRL	Wks	Title	Artist	Label
1	1	6	WITH ME	Destiny's Child	Columbia
2	6	3	FREAK ME	Another Level	Satellite/Northwestside
3	2	3	MONEY	Charli Baltimore	Universal
4	3	6	SEVEN DAYS/ROUND AND ROUND	Mary J Blige	So So Def/Columbia
5	10	2	THE ARMS OF THE ONE WHO LOVES YOU	Xscape	LaFace
6	5	6	MY WAY/YOU MAKE ME WANNA	Usher	Perspectives/A&M
7	17	2	STRAWBERRIES	Smooth	Merca Recordings
8	20	2	ONCE IN A LIFETIME	Pluchie One	Drum
9	16	2	THE REASON GETTIN' INTO IT	King Britt presents Sykk 130	Columbia
10	15	3	NAKED WITHOUT YOU	Rochford	Interscope
11	7	9	MY ALL	Mariah Carey	Arista
12	4	8	GRETO SUSIPASTAR (THAT IS WHAT YOU ARE)	Pras Michael feat. Of Dirty Bastard and Mya	Jive
13	3	3	GRASS AIN'T GREENER	De-Ryuus	Yam Yum/Epic
14	9	4	DO FOR LOVE	ZPac	Universal
15	11	4	HAV FLETTY LP	Original Soundtrack	Parlophone/Rhythm Series
16	12	3	NO GUARANTEE	Chic DeBange	Parlophone/Rhythm Series
17	21	5	GET DOWN	Stephen Simmonds	Right Track
18	23	13	MADE IT BACK	Revelay Knight	Cooltempo
19	10	5	YOU'RE NUMBER ONE/LOVE UNDER CONTROL	Moel Mckey	Virgin
20	15	6	CAREFREE	Nicka Paris	East West
21	8	6	GO DEEP	Jant Jackson	Motown
22	17	7	THE BOY IS MINE	Brandy & Monica	Motown
23	4	4	BANANAS	Queen Latifah	Motown
24	29	6	CAN'T LET HER GO	Boyz II Men	Mercury
25	16	5	ANYTIME	Rion McKnight	Cooltempo
26	14	5	LUXURY: COCOURE	Maxwell	East/West
27	26	5	CRESCENT MOON	Lynzee David Hall	RCR
28	32	3	STILL NOT A PLAYER	Big Punisher	Coolest
29	22	5	ONE/RHYMES GALORE	Busta Rhymes feat. Erykah Badu	Luva/RCA
30	31	2	LET ME SHOW YOU	Tony Morrison	A&S Soul
31	4	0	DOWN (LP)	Link	V2
32	4	0	BRING IT ON	N'Dez Davenport	Blackground/Atlantic
33	10	1	ARE YOU THAT SOMEBODY?	Aliyah	Columbia
34	10	1	WHAT'S CIEF GOT TO DO WITH IT?	Wyclef Jean	Arista
35	18	23	TOO CLOSE	Next	Jerv
36	38	9	REASONS	Kie Shay	Domme
37	16	3	MY FAMILY SAY	Nicki Hall	Jive
38	6	3	LOVELY DIAZ/SUMMERTIME	Jazzy Jeff & Fresh Prince	Unhouch/A&M
39	33	4	BODY BUMPIN' YIPPIE YI-YO	Public Announcement	Jive
40	25	10	SHORTY (YOU KEEP PLAYING WITH MY MIND)	Imaya	Jive

04.07.98

the **POP CHART** (handbag)

[commentary] by alan jones

A club chart and pop chart number one when first released in 1980, **BLONDIE**'s 'Atomic' takes its belated chance of tapping the Pop Tip chart this week, debuting in pole position. Released to tie-in with the use of the original in a Coca-Cola World Cup ad, and transferred from its traditional home of Chrysalis to EMI, 'Atomic' is massive for pop DJs in its new mixes, provided by Tall Paul, Xenomania and Kat People, and pushes **MARTHA WASH**'s 'Catch The Light' into second place with ease... It's a good week too for the Almighty label, whose removers have a stake in five of the top 15 records, those being **KEANI ANI**'s 'Do You Love Me Boy', **DONNA SUMMER & GIORGIO MORODER**'s 'Carry On', **SAVAGE GARDEN**'s 'To The Moon And Back', **ABBACADABRA**'s 'Summer Night City' and **SOX**'s 'This Is How We Party... This Is How We Feel Like Dancing'. Debuting at number 30 this week, it's the 16-year-old's debut single. Jive-Stock is a new signing to Mercury whose vocals are somewhat redundant of Michael Jackson, and he stands a good chance of becoming Britain's first native-born teenage solo R&B star... **KELLY FLOREANA**'s is a Pop Tip chart regular with N-Trance but she is currently on loan to **FORME & STYLES**, a former hardcore outfit from Essex, who've decided to go in a more mainstream direction. They've come up with a winner first time out in 'Heart of Gold', which is in its second week in the Top 10.

UK	IRL	Wks	Title	Artist	Label
1	1	1	ATOMIC '88	Blondie	EMI
2	2	4	CATCH THE LIGHT	Martha Wash	Legic
3	17	2	DO YOU LOVE ME BOY	Keani-Ani	Irish Raglan Record
4	2	4	OH MY OH	Aqua	Universal
5	3	5	CARRY ON	Donna Summer & Giorgio Moroder	Almighty
6	10	1	EVERYTHING'S GONNA BE ALRIGHT	Sweetbox	RCR
7	7	4	DIVA	Dane International	Dancepop
8	10	1	TO THE MOON AND BACK	Savage Garden	Columbia
9	2	3	HOW CAN I RELY ON YOU	Philip Bailey	Sunshine State
10	5	3	HEART OF GOLD	Force & Styles feat. Kelly Floreana	Diverse
11	8	2	DELICIOUS	Kulay	INCredible
12	12	2	BOUNCE WITH THE MASSIVE	Tanz	Legic
13	21	3	SUMMER NIGHT CITY	Abbacadabra	Almighty
14	4	3	ALL NIGHT LONG	Lionel Richie	Mercury
15	12	6	THIS IS HOW WE PARTY	Soap	Columbia
16	6	3	YOU MAKE ME FEEL LIKE DANCING	The Phat Group Corporation feat. Leo Sayer	Brothers
17	30	1	HOLD ON TO LOVE	Alison Limerick	Jammin'
18	14	7	HORNY	Musica 'Tvo Hrd' N' Juicy	AK-PM
19	22	3	SONG 2	Devo/rak	Kluge
20	15	2	I CAN'T HELP MYSELF	Lucid	Indirect/Delirious/FM
21	1	2	MY TIME	Sawaki	Wunderbox
22	13	5	CAFE DEL MAR '88	Energy 52	Hosj Classics
23	11	7	TEAR-DROPS	Lovestation	Fresh
24	16	5	EVERY TIME WE TOUCH	Fortunen 14	Fire Island
25	23	3	JAPANESE BOY	Sushi	Brand
26	26	1	SORROW TOWN	Peach	Mute
27	18	5	FREAK ME	Another Level	Satellite/Northwestside
28	15	5	TOO MUCH LUV	Edwin Starr	Logic
29	26	3	NO GOOD FOR ME	Brice Hayne	Mercury
30	28	1	DIDN'T I TELL YOU TRUE	Thomas Jules-Stock	Euphoric
31	24	6	HOT STUFF	Who's Eddie	Columbia
32	19	5	THE HEART'S LONE DESIRE	Matthew Marsden	Multiply
33	37	2	LOVER	Richard McFarlane	Dancepop
34	4	2	GIMME LOVE	Alexia	Eternal
35	16	2	CARNIVAL DE PARIS	Dario G	Pepper
36	20	13	FEEL IT	The Temprer feat. Maya	Epic
37	17	1	'S LET LA VIE	B'witched	VC Recordings
38	28	9	THE STRUTT	Bambino	Academy Street
39	29	9	SUMMER NIGHTS	Blue Cream & DeCaprio	Big Life
40	31	7	WANNA GET UP	2 Unlimited	Big Life

1 3 LION (Bandaid & Sh)

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4 4 GRETO SUSIPASTAR

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17 17 DANCE THE

18 18 SURRY US

19 19 STANDED

20 20 HOW DO YO

Detroit, 1987, and the face of dance music was about to change for ever. Derrick May, along with fellow conspirators Juan Atkins and Kevin Saunderson, gave birth to techno, a futuristic, minimalist sound that made people realise machine-driven music could also be deep and emotional. The revolution began with 'Nude Photo', released under the name Rhythm Is Rhythim, on his own Transmat label. It was followed by 'Strings Of Life' which is an anthem for the house and techno crowd. Now he's back with 'Innovator', a new collection of classic techno tunes for fans of that distinctive deep Detroit sound

JOCK

derrick may
ON HIS BOX

FIG CP

top[10]

ROLAND 808 DRUM MACHINE/ROLAND 909 DRUM MACHINE

"Without these machines none of this would exist. Neither would I! Why? For the simple fact that I used to use these live in my sets, as many DJs do today."

'SUENO LATINO' SUENO LATINO (DFC)

"After hearing the original it was a delight to do a remix, but it was also an injustice to 'E2-E4'. It was an opportunity to show people I wasn't just a tech-head."

'NO UFOS' MODEL 500 (METROPLEX)

"This is the track that would show all of us the way. This was the first time that 808 and 909 drum machines were used together in a composition. It was the true blueprint."

'E2-E4' MANUEL GOTTSCHING (WHITE LABEL)

"The first time I heard this record it totally enlightened me to the concept of electronic dance music. Outright beautiful!"



DERRICK'S STEAMIN' 10

- 1 'TROPICAL TRIBAL CHOCOLATE CHERRY BEATS' Think Pink (Fish Jacket)
- 2 'MYN 230 (RIP)' Technoise (Planet E)
- 3 'UNKNOWN TITLE' Jorge Zamacona's Mosaic Efforts Vol. 1
- 4 'THE WORLD WILL ROCK' Black Jazz Chronicles II (Nuphonic)
- 5 'DOPE STUFF' Black Jazz Chronicles (Nuphonic)
- 6 'A THING CALLED' Jackson & His Computer Band (Freshly Squeezed)
- 7 'BRUTAL' Samba (Neue Welten)
- 8 'TOMCAT' Chaz Vincent (Planet E)
- 9 'PUMP IT UP FREAKING STYLE' Art Jukka (Svek)
- 10 'GUY THE JAZZ' De-Phazz (Listening Pearls)

'OPTIMO' ARIST UNKNOWN (99 RECORDS)

"A true club classic. It stands beyond the test of time."

'DISCO CIRCUS' MARTIN CIRCUS (PRELUDE)

"I grew up on this track as a kid. If you were a DJ in Detroit in the early Eighties and you had this record you were considered to be the shit! Plus, it was a classic!"

'THE SOUND' REECE & SANTONIO (KMS)

"Another Music Institute track, one that was born at the Institute."

'FRENCH KISS' LIL LOUIS (WHITE LABEL)

"Timeless."

'MUSIC TAKES YOU AWAY' LIL LOUIS (DANCEMANIA)

"Ron Hardy played it. It was one of the first records I ever remixed and it became a Music Institute classic."

'TIME TO JACK' CHIP E (WHITE LABEL)

"This was the first of many to come. It was the original jack house bassline, and it was the track to have back in those days."

(COMPILED BY SARAH DAVIS. TEL: 0181-948 2290)

[cv]

BORN: "Detroit, Michigan, 1963. Month and day not important!" LIFE BEFORE DJING: "I was a kid. Being a kid, doing things kids do: dreaming, loving my mother, having my mother scream at me." FIRST DJ GIG: "For Darryl Tiggs at the downstairs pub. I played records such as 'Trans Europe Express' and The Busboys. People bood. Ken Collier played one record and blew us away - 'The Double-Dutch Bus'. After that we came back with a vengeance." MOST MEMORABLE GIG: *Best* - "The Music Institute on a typical Friday night with the lights off. Everyone moving like one fluid motion in the ocean. Amazing!" *Worst* - "None." FAVOURITE CLUBS: "I don't have any. They all look the same, smell the same, same people in them. I don't go to clubs when I'm not working." NEXT THREE GIGS: Velvet Underground, London (July 23); Pure, Edinburgh (24); Gushy, Portsmouth (25). DJ TRADEMARK: "I love the music." LIFE OUTSIDE DJING: Artist names: Rhythm Is Rhythim and Mayday, new album 'Innovator' out now on R&S. "Life outside music? I have one!"

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38 BODY BUMP

39 CIRCUS Eric

29 40 DREAMS TH



29 40 DREAMS TH

© CHN. Produced in co-operation with the BPI and BARD, based on a sample of more than 4,000 record outlets

the **COOL CUTS** [chart]

04.07.98



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1	(2)	I CAN'T HELP MYSELF Lucid (Available at last after six months of anthem status)	Delirious/frr
2	NEW	STRICTLY BUSINESS EPMD & Mantronik (Superb revamp of the Eighties rap classic)	Priority/Playland
3	(1)	NEW KIND OF MEDICINE Ultra Nate (With mixes from the heavyweights - Morales and Tenaglia)	AM-PM
4	NEW	STAR CHASERS 4 Hero (With a double-pack of mixes from MAW)	Talkin' Loud
5	(8)	I WANT YOU FOR MYSELF Kings Of Tomorrow (Smooth garage production)	Yoshitoshi
6	(6)	EVERYBODY DANCE Barbara Tucker (DJ Pierre's 'Horn Song' gets a vocal from Barbara)	Positiva
7	NEW	FREAKS COME OUT Cevin Fisher (Excellent new mixes from Sharp and Phat Manhattan)	Subversive
8	NEW	LOST IN SPACE Apollo 440 (With mixes from Jason Nevins, DJ Cam and Lionrock)	TVT/Epic
9	NEW	THE REALITY Anthony Moriah (Another disco delight from Full Intention)	East West
10	(5)	YOU'RE THE ONE FOR ME Prelude feat. Clive Griffin (Faithful cover of the D Train classic)	Sugardaddy
11	NEW	MOUNTAIN White House (Alistair Whitehead's cover of 'Ain't No Mountain High Enough')	white label
12	NEW	SUBIMOS JUNTOS Recall 22 (Big cheese anthem for the summer)	Champion
13	NEW	FLOWER ON THE MOON Pinochello (With excellent pumping mix from Whoop)	Fluid
14	(19)	MAD Kurtis Mantronik (With both hip hop and house tracks from Kurtis)	Oxygen
15	NEW	OUT OF CONTROL Rolling Stones (Fluke turn out some excellent dubs)	Virgin
16	NEW	I WANNA BE YOUR LADY Hinda Hicks (Curtis & Moore on the mix)	Island
17	NEW	UNIVERSAL EXPERIENCE EP DJ HMC (Deep hypnotic groove from Down Under)	Primary
18	NEW	1 2 3 4 Mrs Wood (With mixes from Mark NRG, Vincent De Moor and Usual Suspects)	React
19	NEW	DIGITAL DISTORTION DAT (Dubby breakbeat electro workout)	Coast
20	NEW	LAMENT Badmarsh & Shri (Eastern influences on this deep, funky groove)	Outcaste

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CD Code - 2072
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CD Code - 2077

BBC RADIO 1
17-19pm

a guide to the most essential new club tunes as featured on this "essential selector" with prize tags, broadcast every Friday between 1pm and 5pm. Compiled by (4) feedback and data collected from leading DJs and the following stores: city sounds/ny ny pure groove/bat music/straz (London), eastern labz/underground (Manchester), 2316 production (Laguna), 3 beat (Liverpool), Flying Saucers/acid, glass beat (Bradford), massive (London), arctic (Leeds/Sheff), rhythm syndicate (Leeds/Brighton)



namecheck... **collab:** alex scott • **combinations:** tony fernandes • **vector:** caroline mess • **disco/ny ny:** paulo • **hena rebertson** • **sub-atomic:** elugal baldi • **action in chief:** stave redmond • **collab:** red blanket • **disco group:** gipsy members • **collab:** jethi revere • **collab:** tony mess (openings) • **tony mess/ny ny:** tony mess • **collab:** billy thompson • **promotions:** basic • **louis stroms** • **action assistant:** kiki amar • **ad production:** robert clark • **collab:** robert clark • **0171-620 3636** • **advice:** open/ny ny pure groove/bat music/straz for more music news, toll: 0171-523 5200/0171-523 5200/0171-523 5200 • **wood/ny ny:** lisa holt/ny ny • **website:** <http://www.dnfmusic.com>

WINK
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(featuring the Interproters)



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Remixes by: Boom Boom Satellites, GonsterMacher, Optical and Allen Placer
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www.joshwink.com

1 3 LION **11 THE BOY IS**
2 VINDALOO F **12 CARNIVAL**
3 C'EST LA VIE **13 LOST IN SP**
4 GERTI SUNSTAR **14 LIFE Des ree**
5 INTERGAL **15 THE ROCKA**
6 SAVE TONIG **16 SAY IT ONC**
7 HONRY Mon **17 DANCE THE**
8 GOT THE FE **18 SURFIN' US**
9 LOOKING FO **19 STRANDED**
10 HOW DO YO

17	21	BEGIN AGAIN Space	Gut
18	22	NAKED IN THE RAIN '98 Blue Pearl	Melarky/Big Life
19	23	THINKING OF YOU Hanson	Mercury
20	24	DIVA Dana International	Dance Pool
21	25	KING RI FIGHTING Bus Stop featuring Carl Douglas	All Around The World
22	26	WORLD CUP '98 - PAVANE Wimbledon Choral Society	Telegraf
23	27	ZORBA'S DANCE LCD	Virgin
24	28	MY ALL Mariah Carey	Columbia
25	29	GO DEEP Janet Jackson	Virgin
26	30	FEEL IT The Tempters featuring Maya	Pepper
27	31	FUEL Metallica	Vertigo
28	32	BAD GIRL DJ Rap	Higher Ground
29	33	WHISTLE DOWN THE WIND Tina Arena	Really Useful/Polygram
30	34	LAST THING ON MY MIND Steps	Jive
31	35	UNDER THE BRIDGE/LADY MARMALADE All Saints London	VC Recordings
32	36	THE STRUT Bamboo	Columbia
33	37	TRULY MADLY DEEPLY Savage Garden	A&M
34	38	BODY BUMPIN' (YIPPIE-YI-YO) Public Announcement	Duck
35	39	CIRCUS Eric Clapton	Atlantic
36	40	DREAMS The Corrs	Atlantic

compilations

1	FRESH HITS '98	www.esq1.com/Globet TV/Sony TV
3	11 MASSIVE DANCE '98 - VOLUME 2	PolyGram TV
8	12 ALLEZI OIAI! OLE!	Columbia
7	13 THE ULTIMATE SUMMER PARTY ALBUM	PolyGram TV
10	14 DAVE PEABEE PRESENTS DANCE ANTHEMS	PolyGram TV
4	15 NOW STOP HITS	Teletar TV
2	5 THE BEST SIXTIES SUMMER EVER!	Maverick
6	6 IN THE MIX '98	Virgin/EMI
4	7 NOW THAT'S WHAT I CALL MUSIC! '99	Virgin/EMI
5	8 THE VERY BEST OF ANDREW LOYD WEBBER	Reprise
6	9 ALL ABOUT THE BEST VOICE ANTHEMS IN THE WORLD '98	RCA Victor
1	10 THE BOX HITS '98 - VOLUME 2	Teletar TV
1	11 FANTASTIC '80'S! - 2	Columbia

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22	21	NEVER S-A-Y NEVER Brandy	Atlantic
36	22	SPICEWORLD Spice Girls	Virgin
21	23	WHITE ON BLONDE Texas	Mercury
27	24	MEZZANINE Massive Attack	Virgin
31	25	VERSION 2.0 Garbage	Mushroom
28	26	AQUARIUM Aqua	Universal
26	27	GOLD - GREATEST HITS Abba	Polygram
24	28	SITTIN' ON TOP OF THE WORLD LeAnn Rimes	Columbia/Label/London
25	29	TITANIC (OST) James Horner	Sony Classical
29	30	SHANIA TWAIN	EMI
23	31	ADORE The Smashing Pumpkins	Hut/Virgin
44	32	LIFE WON'T WAIT Rancid	Epitaph
34	33	TIN PLANET Space	Gut
34	34	UNFINISHED MONKEY BUSINESS Ian Brown	Polygram
37	35	ARCHIVE 1967-75 Genesis	Virgin
20	36	SAVAGE GARDEN Savage Garden	Columbia
19	37	THE PHILOSOPHER'S STONE Van Morrison	Exile/Polygram
40	38	THE HEAVY HEAVY HITS Madness	Virgin
35	39	THIS IS HARDWARE Pulp	Island
35	40	LET IT RIDE Shed Seven	Polygram

CHART COMMENTARY

by ALAN JONES

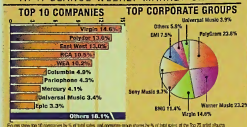


Five's self-titled debut album sold just enough copies last week (29,700) to dethrone **The Corrs' Talk On Corners** (27,600), these two albums selling considerably more than any other.

The most impressive move within the chart is the **Lighthouse Family's** 12-4 jump with **Postcards From Heaven**, which registered a week-on-week sales increase of 115%, partly due to the success of the album's latest single, **Lost In Space**, and partly because of publicity surrounding the group's participation in the Memorial Concert for the Princess of Wales. Released nine months ago, **Postcards From Heaven** has sold 880,000 copies, going some way to proving that its phenomenal predecessor **Ocean Drive** - 1.35m sales to date - is no fluke. **Bob Dylan's** latest album, **Time Out Of Mind**, registered an impressive 71% increase, and climbs 113-60, as a result of the veteran's involvement in **Glastonbury**. With airplay beginning to snowball for **Viva**

MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES



Forever, and the video for the song premiered on TV last week, the **Spice Girls' Spiceworld** album also made excellent

Six months ago **Five** were complete unknowns. Now, after scoring three consecutive Top 10 singles in a row, they have the number one album in the UK with their self-titled debut, which sold nearly 30,000 copies last week to capture pole position. They're the first boy band to have an album debut at number one since **Hanson** did so exactly a year ago. The 17 track album includes all three **Five** hits to date - **Slam Dunk**

ALBUM FACTFILE

(**Da Funk**), which reached number seven, **When The Lights Go Out** (number four) and **Got The Feelin'**, which debuted at number three three weeks ago. The three singles have all sold over 200,000 copies, with **Got The Feelin'** poised to become the biggest seller of the lot. **Five** are the first new RCA act to debut at number one with their first album since **Robson & Jerome** in 1995, and the first group on the label to have a

sales by 5% to move 84-75.

While her hit duet single **The Boy Is Mine** has sold more than 240,000 copies in the past five weeks, **Brandy's** album **Never Say Never** has made a quieter but still impressive start to its chart career. After debuting at 21 a fortnight ago, it dipped a place to 22, but now returns to 21. In three weeks it has sold more than 20,000 copies - more than **Brandy's** first self-titled album has sold since its release four years ago.

Major hit singles seem beyond them but **Morcheeba's** album **Big Calm** has sold more than 64,000 copies since it was released in March. Never rising higher than 18 in the chart, it has spawned two minor hit singles - **Blindfold** reached 56, and **Let Me See** peaked at 46 - while itself selling at a steady rate. Some of the album's buyers are Radio 2 listeners, seduced by the charms of **Let Me See**, which has been a big hit on the station in its 1963 mix, which includes **Barachar** style strings.

COMPILATIONS

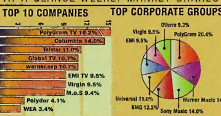
The busiest week of the year in the compilation sector sees five new entries on the top six, with **Fresh Hits 98**, the latest **Warner Music, Global (RCA)**, and **Sony** collaboration, making a huge impression at number one, selling more than 75,000 copies - three times as many copies as its nearest challenger, namely the **Ministry Of Sound's Clubbers Guide To Ibiza**. **Fresh Hits 98** - which includes tracks like **Feel It** by the **Tamperes, Dio** by **Danz International** and **Ghetto Supastar** by **Tras Michel** - replaces **The Box Hits 98 - Vol 2**, which has the most spectacular fall ever from the compilation summit falling 1-10.

Madonna's Maverick label had a major success with its **Jackie Brown** soundtrack, which increased its sales for 10 consecutive weeks, and sold more than 60,000 copies earlier this year. Now it's

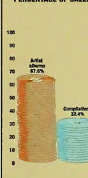
getting similar results from the **Wedding Slinger** soundtrack, which has climbed 23-19.15 thus far. The audio companion to the **Adam Sandler** movie that is currently top of the box office chart, it contains 14 tracks, of which 10 are Eighties recordings by British acts, among them **Culture Club's** **Do You Really Want To Hurt Me**, the **Smiths' How Soon Is Now** and **Billy Idol's** **White Wedding** - among the most memorable moments is probably the remake of **Raggs** **Delight** by **Sugarhill Gang** featuring '70 something actress **Ellen Dow**. Considering the fact that, by its reckoning, the movie is stuffed with 38 songs, the soundtrack album could easily have been more generously proportioned, with **Adam Sandler's** own pastiches and **Alexis Arquette's** version of **Do You Really Want To Hurt Me** obvious additions.

MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES



COMPILATIONS AS PERCENTAGE OF SALES



THE YEAR SO FAR... TOP 20 ALBUMS

- 1 URBAN MYSTMS
- 2 LIFE TUNO & LENS
- 3 TITANIC - OST
- 4 LET'S TALK ABOUT LOVE
- 5 ALL SAINTS
- 6 RAY OF LIGHT
- 7 POSTCARDS FROM HEAVEN
- 8 LEFT OF THE MIDDLE
- 9 WRITE ON BLONDE
- 10 TALK ON CORNERS
- 11 SPICEWORLD
- 12 INTERNATIONAL VELVET
- 13 MAVERICK & STRIKE
- 14 THE BEST OF
- 15 AQUARIUM
- 16 BLUE
- 17 TRUZY - THE LOVE SONGS
- 18 DK COMPUTER
- 19 MIZZANINE
- 20 PRESCO

- THE VERVE
ROBBIE WILLIAMS
JAMES HORNOR
DELINÉ DION
ALL SAINTS
MADONNA
LIGHTHOUSE FAMILY
NATALIE IMBRUGLIA
TRAS MICHEL
DORS
SPICE GIRLS
CATOCHINA
PINKY GIARDI
JAMES
ANITA
SIMPLY RED
LONEL RICHIE
RADIOHEAD
MASSIVE ATTACK
M PEOPLE

- HUT
CHRYSALIS
SONY CLASSICAL
EPIC
LONDON
MAVERICK
WILD CARD
RCA
MERCURY
ATLANTIC
VIRGIN
BLANCO Y NEGRO
EPIC
FONTANA
UNIVERSAL
EAST WEST
MOTOWN/POLYGRAM TV
PARLOPHONE
VIRGIN
M PEOPLE

THE YEAR SO FAR... TOP 20 COMPILATIONS

- 1 NOW THAT'S WHAT I CALL MUSIC 39
- 2 THE ROLL MOUNTY
- 3 NEW HITS 98
- 4 NOW THAT'S WHAT I CALL MUSIC 38
- 5 FANTASY '98
- 6 PETE TONGBOY GEORGE - DANCE NATION 5
- 7 DIANA PRINCESS OF WALES - TRIBUTE
- 8 IN THE MIX 98
- 9 ULTIMATE MIX
- 10 TOP OF THE POPS 1998 - VOLUME 1
- 11 FUNKY DIVAS
- 12 THE BEST... ANTHEMS... EVER!
- 13 THE ANNUAL III - PETE TONG & BOY GEORGE
- 14 THE EIGHTIES MIX
- 15 THE SOUL ALBUM II
- 16 CLUB NATION
- 17 SPEED GARAGE ANTHEMS - VOLUME 2
- 18 THE BOX HITS 98
- 19 SUPERWOMAN
- 20 KISS SMOOTH GROOVES 98

- VARIOUS ARTISTS
ORIGINAL SOUNDTRACK
VARIOUS ARTISTS
VARIOUS ARTISTS
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VARIOUS ARTISTS
- EMI/VIRGIN/POLYGRAM
RCA VICTOR
WARNER/GLOBAL/SONY
EMI/VIRGIN/POLYGRAM
COLUMBIA
MINISTRY OF SOUND
DIANA MEMORIAL FUND
VIRGINE/EMI
POLYGRAM TV
POLYGRAM TV
GLOBAL TELEVISION
VIRGINE/EMI
MINISTRY OF SOUND
GLOBAL/POLYGRAM TV
VIRGINE/EMI
VIRGINE/EMI
GLOBAL TELEVISION
TELSTAR TV
VIRGINE/EMI
POLYGRAM TV

TRACK OF THE WEEK

by STEVE HEMSLEY

The issue of Capital Radio's involvement in the Wildstar label has been raised again by the exceptional level of airplay allocated to Lutricia McNeal's track Stranded by the group's stations.

Wildstar is a joint venture between the Capital Group and Telstar. The top 10 stations to play Stranded are all owned by Capital, including its latest acquisition Red Dragon FM in Cardiff.

Capital FM has led the support with more than 400 plays since the track entered the airplay chart at number 42 on May 2. The record achieved the biggest increase in audience (+65%) and the biggest increase in plays (+12%) of any song and also topped the Most Added list when it was played by an extra 14 stations.

Capital's group programme director



LUTRICIA McNEAL STRANDED

THE TOP 10 PLAYERS BEHIND TURN BACK TIME

Station	Plays
Capital FM	408
Invicta FM	374
Power FM	374
96.4FM BRMB	367
Southern FM	359
Atlantic 252	295
Red Dragon FM	280
Key 103	262
Fox FM	254
Choice FM	241

Source: Media Research Ltd. Airplay up to the night beginning 21/6/98

Richard Park is ultimately responsible for AS&R at Wildstar and he is on record as saying that no artist on the label will be played "recklessly".

The promotions teams behind Stranded say rival radio groups and the BBC have picked up on the track because it is such a strong radio record.

Billy Macleod, director of The Partnership responsible for national promotion, says, "It is an excellent pop song in the purest sense. It was a strong follow-up to A*1 That Just The Way and appealed to everyone."

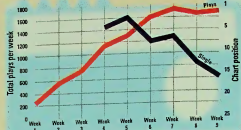
Alison Martin, a director at regional promotions company Red Alert, admits there was some early resistance to the track because of Capital's involvement, but that the song was ultimately too strong to ignore. "Lutricia helped boost airplay by doing

interviews via ISDN links for different radio groups," says Martin.

Stranded entered the CIN sales chart on May 23 as the highest new entry at number five. This was also the week that the song re-entered the Radio One Top 30 as the plays rose from nine to 21 over seven days.

By the end of May, the track was top of the airplay chart but dipped temporarily to number two in the first week of June - when it was replaced by Tempos featuring Maya's Feel It - before returning to the top spot.

The audience for the song touched 60m in the middle of June as it became one of the most popular songs on Radio Two with 11 plays a week. It was also at number one on the Radio One playlist with 22 spins.



MTV

- | Rank | Title/Artist |
|------|--|
| 1 | INTERGALACTIC Beastie Boys |
| 2 | GO DEEP Janet Jackson |
| 3 | MY ALL Mariah Carey |
| 4 | COME BACK TO WHAT YOU KNOW Embrace |
| 5 | HORNY '98 Massive T. Rex '98 '98 Jay-Z |
| 6 | ROCKAFELLER Skunk Fat Boy Slim |
| 7 | STRANDED Lutricia McNeal |
| 8 | VINDALOO Fat Les |
| 9 | RAY OF LIGHT Madonna |
| 10 | LEGACY Messia |

Most played tracks on MTV UK/Media Research Ltd. w/e 24/6/98

Source: MTV UK

THE BOX

- | Rank | Title/Artist |
|------|---|
| 1 | VINDALOO Fat Les |
| 2 | C'EST LA VIE '98'98 Richard |
| 3 | ZORBA'S DANCE LCD |
| 4 | YOU'VE GOT THE FEELIN' Five |
| 5 | 3 LIONS '98 Skinner & Baddiel & Lightning Seeds |
| 6 | LET THE MUSIC HEAL YOUR SOUL Bruce Alvares |
| 7 | MY HEART WILL GO ON Collie Dixie |
| 8 | THE BOY IS MINE Brandy & Monica |
| 9 | GHETTO SUPERSTAR Pras |
| 10 | KUNG FU FIGHTING Bus Stop |

Most played tracks on The Box, w/e 24/6/98

Source: The Box

STUDENT RADIO

- | Rank | Title/Artist |
|------|------------------------------------|
| 1 | ANGEL Massive T. Rex |
| 2 | JAYOU Lucretia |
| 3 | NEEDED 23 Glamorous Hooligan |
| 4 | TEENAGE BLOOD The Needles |
| 5 | I'LL HOUSE YOU '98 |
| 6 | INTERGALACTIC '98 Paranoic Garbage |
| 7 | INTERGALACTIC Beastie Boys |
| 8 | MONDAY MORNING 5.19 |
| 9 | STRANGE GLUE Catastonia |
| 10 | SUNDAY Sonic Youth |

The Carbury Post Student Radio Network Chart is compiled from the playlists of more than 60 student radio stations. w/e 24/6/98

TOP OF THE POPS

- Thinking Of You Hanson; Surfing USA Aaron Carter; Begn Again Spice; Say It Once Ultra; Life '98 '98; Honey '98 Houston '98; Red '98 '98; Jay-Z; How Do You Want Me To Love You '91; Save Tonight Eagle-Eye Cherry; Intergalactic Beastie Boys; Ghetto Superstar Pras; Naked In The Rain Ultra Pearl; 3 Lions '98; Baddiel & Skinner & Lightning Seeds; Draft lineup for 3/7/98

ITV CHART SHOW

- Take Control State Of Mind; Strange Ultra; Catalonia; Begn Again Spice; Say It Once Ultra; Come New Boy Images; Nice; New Kind Of Medicine Ultra; I Think I'm Paranoic Garbage; Viva Forever Spice Girls; Can I Kick It A Tribe Called Quest; How Do You Want Me To Love You '91; Save Tonight Eagle-Eye Cherry; 3 Lions '98; Baddiel & Skinner & Lightning Seeds; Playlist Video: Bitter Sweet Symphony The Verve

Draft line-up dated 27/6/98

THE PEPSI CHART

- Performance: Looking For Love Aaron Carter; Because We Want To Billie; How Do You Want Me To Love You '91; Videos: Intergalactic & Play For The Right Beastie Boys; 3 Lions Skinner & Baddiel & Lightning Seeds

Draft line-up date 1/7/98

RADIO ONE PLAYLISTS

A LIST

- Got The Feeling '98; How Do You Want Me To Love You '91; Life In A Flower Age Of Grace; Lady Marmalade All Spicework; Freak Me Another Level; C'Est La Vie '98; Witched; Intergalactic Beastie Boys; Fall In Love With Me Booth and the Bad Angels; The Boy Is Mine Brandy & Monica; My All (Monie Love/Cat Mix) Mariah Carey; Save Tonight Eagle-Eye Cherry; Come Back To What You Know Embrace; The Rockfeller Skunk Fatboy Slim; I Think I'm Paranoic (Single Remix) Garbage; Thinking Of You Hanson; '98 House You '98 Jazmyne; Brandy; The Rockfeller Skunk Fatboy Slim; Love Desires Martha Wash; Ghetto Superstar Pras; Michelle; Honey '98; Mousie T. v. Hut '98; Jay-Z; Looking For Love Aaron Carter; Begn Again Spice; Feel It Tempos feat. Maya; Say It Once Ultra

B LIST

- Money Charlie Baltimore; Because We Want To Billie; Strange Glue Catastonia; Bad Girl (Radio Edit) DJ Rap; Spunk (Radio 1) Eddy 'Mencia; The Reck Delicate; Mos Def; Kade Embrose; Lur Dup The High Fidelity; Go Deep Janet Jackson; Deeper Underground Junique; Last In Space Lighthouse Family; Tell Me Little Myers; New Kind Of Medicine Ultra; A Tribute To Our Ancestors Rubabuddin; Be Careful Spicework; Viva Forever Spice Girls; Take Control State Of Mind; I Weren't Built To Get Up The Supernaturals; Music Symposium; How Much I Think Of You Wilco

As Featured

- One Of The People Adam's Thing; 'I Know Enough (I Don't Get Enough) The Audience; No Matter What Boyz; I Think He's Got Me Go Boyz; I Don't Breakdown Eva Simons; Eat, Feat The Beat Cavaliers; Soul Bossanova; Soul; The Fish & Groovy presents Quincy Jones; With Me Destiny's Child; My Weakness Is None Of Your Business Crooked; Cat On A Hot Tin Roof; 'His Goo Goo Dolls; 'Ragdoll; Sila Harvey; Garbage; Jurassic 5; B.M.D.J.; Rock Ladies; Strong Liquid; 'I Can't Help Myself Luck; 'Nedra; U David Morales; feat. The Pace; When In Rome (Do The Jerk) Rockal From The Critic; Settle Down Unloveable Truth

MTV UK PLAYLISTS

- HEAVY: Under...Lady.../Never Ever/1 Feet... My All (Morales Remix) Mariah Carey; Go Deep Janet Jackson; Vindaloo/3 Lions '98/Canaval De Paris Fat Les; Lightning Seeds/Dario G; Come Back To What You Know Embrace; Rockfeller Skunk Fat Boy Slim; HOT: Walking.../Big Mistake/Tom Nacelle; Inbrigit; Honey '98 Houston '98; Red '98 '98; Stranded Lutricia McNeal; With Me Destiny's Child; The Strait Bamboo; Dreams The Corrs; Save Tonight Eagle Eye Cherry; Looking For Love Aaron Carter; Deeper Underground Junique; '98 House You (Hemmes Remix) Jungle Brothers; Video Killed The Radio Star Presidents Of The U.S.A.; BUZZ BIN; Bad Girl DJ Rap; Hit 'Em Wit Da Hoe Missy Elliot; Intergalactic Beastie Boys (BlackM) Cuckoo; I Think I'm Paranoic Garbage; BREAKOUT EXTRA: Game '98 November (Remix) Wydel Jean; How Do You Want Me To Love You '91; Wyclef Jean; How Do You Want Me To Love You '91; Breakout Special; Gummy 187 Lockdown; Because We Want To Billie; BREAKOUT EXTRA: Ray Of Light Madonna; The Boy Is Mine Brandy & Monica; Get The Feeling; A Live Version Five; My Way Ultra; This Is How We Party S.O.A.P.; Leave 'Em Suffering To Desire Spicework; Too Much, Too Little, Too Late Silver Sun; Lovely Day Jazz '98; The Fresh Prince; Freak Me Another Level; The Heart's Love Desires Martha Wash; M.D.M.; Brock Landers; Legacy Hanson

R1 playlist for week beginning 29/6/98

4 JULY 1998

AMERICAN
CHARTWATCH

by ALAN JONES

The British presence in the US charts has been extremely muted recently, but a mixture of old and new campaigners are making significant inroads in both the singles and albums charts this week.

On the Hot 100, Five's debut hit *When The Lights Go Out* has the biggest increase in sales of any record in the chart, and jumps 44-29 as a result.

Meanwhile, Britain has two girl groups in the Hot 100 for the first time - Cleopatra's make a very sturdy debut with *Cleopatra's Theme* entering the chart at number 60 while the *Solo Girls* sixth US Top 20 single, *Stop*, continues to make progress, climbing 19-16. It's finally beginning to attract airplay too, giving considerable assistance to the albums *Spiceworld* and *Spice*, which both claim bullets again this week and advance 51-40 and 72-60, respectively.

Rod Stewart registers his first Hot 100 entry for three years, as *Ooh La La* debuts at number 48. Rod last hit the chart in 1995, when *Leave Virginia Alone* peaked at number 52. *Ooh La La* is getting plenty of support from Adult Top 40 and Adult Contemporary stations, although Mainstream Rock stations have adopted his *Oasis* cover *Cigarettes And Alcohol* instead. The success of *Ooh La La* has yet to feed through to Rod's album, *When We Were*



The New Boys, which dips 56-73.

While the multi-artist *Have Plenty* soundtrack is the album chart's highest new entry, at 39, the highest ranked debuts by individual recording acts are veteran *Bits* Ringo Starr's *Vertical Man* at 61, and *Van Morrison*'s *The Philosopher's Stone* at 87.

Vertical Man is Starr's debut Mercury album, and its success is a welcome early birthday present for Ringo, who is 58 next week. It's Ringo's 10th charted album, his first to make the Top 200 since 1983's *Stop And Smell The Roses*, and his highest sales position since 1976, when Ringo's *Rotogravure* reached 28. Among the guests on the album are fellow former Beatles George Harrison and Paul McCartney, as well as Alanis Morissette.

ACTS IN US AND UK
ALBUM CHARTS

Van Morrison The Philosopher's Stone Radiohead OK Computer Tricky Angels With Dirty Faces	NEW-87 30-37 165-165 53-49 132-185 127-150

ARTIST
PROFILE:
EAGLE-EYE CHERRY

by PAUL WILLIAMS



The UK has been one of the last European territories for Eagle-Eye Cherry to crack, but it is from here that his journey to international stardom is being plotted.

Polydor's UK operation snapped up the singer-songwriter in March for the world outside Scandinavia and America after he landed two number one singles in his native Sweden and four Swedish Grammi Awards. "We've been chasing Eagle-Eye for about a year," says Polydor's acting head of international Alastair Farquhae. "He's an outstanding artist with a hit record, comes from a family with a great musical heritage, is hard working and good looking as well."

These qualities have helped Cherry to widen his success from Sweden to the rest of Scandinavia and then elsewhere in Europe. "It just spread south going into the low countries, Holland, Germany, Italy and Spain. The record's huge," says Farquhae.

The record in question, Cherry's debut album *Desireless*, has already peaked at two in Sweden, reached the top 20 in the Netherlands and was a top 40 hit in Germany, France, Norway and Switzerland. Meanwhile, the single *Save Tonight* last week climbed to 34 in Germany, its top 20 in France and stands at four in *NME*'s sister magazine *Juno*'s Euro Hit 100 chart. Yesterday (Sunday) it charted in the UK

where the album will follow in a fortnight. Farquhae says, "We've concentrated on establishing credibility and building him from there into a mainstream act. We've tried to position him as a genuine singer-songwriter."

Following a promotional schedule that has taken him to the key European territories, he will be playing a series of festivals this summer before a tour of theatre venues kicks in this October. In addition, he will undertake his first promotional trip to Australia and New Zealand next month to coincide with the album coming out there, with Asia being targeted for release and a visit in the first quarter of 1999. Apart from Brazil, where it is being issued in July, Latin America will also be going with the album next year.

Given the success so far, Farquhae believes Polydor UK has an act with a very long future. "He's a long-term career artist," he says.

ALBUMWATCH

EAGLE-EYE CHERRY

- *Desireless* currently top 30 in France and Switzerland
- Single *Save Tonight* top 10 in France, 34 in Germany
- Single at four in *Juno Euro Hit 100*
- European festival dates this summer

UK WORLD HITS

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

AUSTRALIA

1	11	S.A.T.B.	
		<i>Steps</i>	Jive
2	10	<i>Lighthouse Family</i>	Polydor
3	11	<i>BIG MISTAKE</i>	
		<i>Maxine Ibrahim</i>	RCA
4	10	<i>STOP</i>	
		<i>Save Girls</i>	Virgin
5	21	<i>KENZIE WHERE'S IT AT</i>	
		<i>All Saints</i>	London

Source: ARIA

AUSTRIA

1	81	<i>HIGH</i>	
		<i>Lighthouse Family</i>	Polydor
2	125	<i>SAY YOU LOVE ME</i>	
		<i>Simply Red</i>	East West
3	101	<i>UNDER THE BRIDGE</i>	
		<i>All Saints</i>	London

Source: IFPI

GERMANY

1	81	<i>CARNIVAL DE PARIS</i>	
		<i>David G</i>	WEA
2	113	<i>HIGH</i>	
		<i>Lighthouse Family</i>	Polydor
3	143	<i>CANONVA</i>	
		<i>Ultimate Kes</i>	Mercury
4	154	<i>UNDER THE BRIDGE</i>	
		<i>All Saints</i>	London
5	83	<i>SAY YOU LOVE ME</i>	
		<i>Simply Red</i>	East West

Source: Media Central

NETHERLANDS

1	81	<i>CANONVA</i>	
		<i>Ultimate Kes</i>	Mercury
2	81	<i>GOT THE FEELING</i>	
		<i>Five</i>	RCA
3	116	<i>HIGH</i>	
		<i>Lighthouse Family</i>	Polydor
4	81	<i>SAVE WHAT YOU WANT</i>	
		<i>Roseau Wu Tang Chen</i>	Mercury
5	113	<i>CANONVA DE PARIS</i>	
		<i>David G</i>	WEA

Source: Stichting MaaT Top 100

SWEDEN

1	101	<i>GOT THE FEELING</i>	
		<i>Five</i>	RCA
2	133	<i>UNDER THE BRIDGE</i>	
		<i>All Saints</i>	London
3	123	<i>WHEN THE LIGHTS GO OUT</i>	
		<i>Five</i>	RCA
4	134	<i>HIGH</i>	
		<i>Lighthouse Family</i>	Polydor
4	138	<i>ALL THAT I NEED</i>	
		<i>Byronne</i>	Polydor

Source: GR/IFPI

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THE OFFICIAL UK CHARTS SPECIAL LIST



4 JULY 1998

MID-PRICE

This	Last	Title	Artist	Label (distributor)
1	1	TRACY CHAPMAN	Tracy Chapman	Elektra EKT400 (W)
2	3	REPUBLICA	Republica	Deconstruction 7423141024 (BMG)
3	5	BROTHERS IN ARMS	Dire Straits	Vertigo 604592 (F)
4	11	RESERVOIR DOGS	Original Soundtrack	MCA Music 10793 (BMG)
5	9	SECOND COMING	Stone Roses	Geffen GED 2403 (BMG)
6	7	ELEGANT SLUMMING	M People	Deconstruction 7423142942 (BMG)
7	NEW	DREAMLAND	Robert Miles	Deconstruction 7423142942 (BMG)
8	2	SONGS FOR SWINGIN' LOVERS	Frank Sinatra/Various	Capitol C 946739 (E)
9	17	WHAT'S GOING ON	Marvin Gaye	Mercury 530622 (F)
10	18	ROCK OF THE SKY - DEFINITIVE COLLECTION	Dixie Redding	Atlantic 84607284 (W)
11	15	GREATEST HITS	Bob Dylan	Columbia 460807 (SME)
12	12	THE BLUE BROTHERS (OST)	Various Artists	Warner Bros 761471 (F)
13	NEW	THE TWIN JAYS - SCOTTER WORLD CD ANTHEMS	Sony CM4835 (S2MW)	
14	13	COOKIE	Green Day	Reprise 83025522 (W)
15	19	KIND OF BLUE	Miles Davis	Sony CM4835 (S2MW)
16	NEW	TAPESTRY	Cerole King	Columbia CD 32110 (SME)
17	NEW	SOUTHSIDE	Texas	Mercury 838172 (F)
18	8	PICTURE BOOK	Simply Red	East West 902120932 (W)
19	NEW	THE DOORS	Elektra K 974072 (W)	
20	NEW	BLOOD ON THE TRACKS	Bob Dylan	Columbia 4678423 (SME)

© CIN

COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	TRAMPOLINE	The Mavericks	MCA Nashville UMD 8046 (BMG)
2	2	SITTI'N' ON TOP OF THE WORLD	LaDon Rivers	Carli/Hit Label/London 596202 (F)
3	3	COME ON OVER	Shania Twain	Mercury 314363032 (F)
4	4	IF YOU SEE HIM	Ruba Mcentre	MCA Nashville UMD 8208 (BMG)
5	NEW	A LONG WALK HOME	Dwight Yoakam	Reprise 832469182 (W)
6	5	SONGS OF INSPIRATION	Daniel O'Donnell	Rca RIT28CD 700 (F)
7	6	MUSIC FOR ALL OCCASIONS	Mavericks	MCA MCD 1134 (BMG)
8	7	SEVENS	Garth Brooks	Capitol 856592 (E)
9	8	CLOSING IN ON THE FIRE	Waylon Jennings	Ark 21 ELD0065 (BMG)
10	9	FURTHER DOWN THE ROAD	Charlie Daniels/Various	Rca RIT28CD 0865 (F)
11	8	IF YOU SEE HER	Brooks & Dunn	Arista Nashville 0282218852 (W)
12	10	BACK WITH A HEART	Olivia Newton-John	Universal UMD 80487 (BMG)
13	12	THE WOMAN IN ME	Shania Twain	Mercury 522882 (E)
14	NEW	OUT THERE	Jimmie Vaughan	Epic 497232 (SME)
15	11	YOU LIGHT UP MY LIFE	LeAnn Rimes	Curly/The Hit Label CURCD046 (RMG/F)
16	13	WITH YOU IN MY MIND	Charlie Daniels/Various	Rca RIT28CD 0078 (F)
17	15	NO FENCES	Garth Brooks	Liberty COP 795532 (E)
18	16	MOVING ON UP	Scotter Lee	Southern Tracks STACD 3 (GDP/FF)
19	18	BLUE	LeAnn Rimes	Curly/The Hit Label CURCD046 (RMG/F)
20	14	THE LIMITED SERIES	Capitol 494572 (E)	

© CIN

BUDGET

This	Last	Title	Artist	Label (distributor)
1	NEW	ESSENTIAL IBIZA	Various	Beechwood ESSECD 5 (BW/RMG)
2	1	801	Various	Moving Shadow ASRADOWN 801002 (SME)
3	NEW	ESSENTIAL ACID JAZZ	Various	Beechwood ESSECD 6 (BW/RMG)
4	2	14 GREATEST HITS	Hot Chocolate	EMI Gold CDGOLD 1004 (E)
5	NEW	FROM A DISTANCE	Elaine Paige	Capitol 860712 (E)
6	NEW	AIRBAG/HOW AM I DRIVING?	Radiohead	Capitol 860712 (E)
7	NEW	HOLST! THE PLANETS/WALTON/FACADE	PO/Ormandy	Sony Classical SMC9 CD40 (SME)
8	NEW	PRETTY WOMAN - THE BEST OF	Roy Orbison	Columbia 462252 (SME)
9	NEW	SALUTE TO ABBA	Various	Hallmark 304772 (TC)
10	NEW	THE BEST OF	Willie Nelson	Columbia 471582 (SME)

© CIN

ROCK

This	Last	Title	Artist	Label (distributor)
1	NEW	LIFE WON'T WAIT	Rancid	Epitaph 80472 (F)
2	2	NOBODIE	The Smashing Pumpkins	HitVirgin COMHTX 51 (E)
3	1	ADVERSE	Nirvana	Geffen DGC 24425 (BMG)
4	4	DIABOLUS IN MUSICA	Garbage	D 31450 (I)
5	3	DIABOLUS IN MUSICA	Siberia	Columbia 491302 (SME)
6	NEW	SOULY	Soulfly	Roadrunner RR 8748 (F)
7	NEW	ELECTRIC LADYLAND	Skunk Anansie	One Little India TPLP 8520 (F)
8	5	WALKING INTO CLARKSDALE	Jim Henson's Experience	MCA MCD 1160 (BMG)
9	6	SO FAR SO GOOD	Jimmy Page & Robert Plant	Mercury 558242 (F)
10	8	SO FAR SO GOOD	Bryan Adams	ARM 501572 (F)

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XF

This	Last	Title	Artist	Label (distributor)
1	8	INTERLACTIC	Bonnie Boys	Grand Royal/Capitol CDG883 (E)
2	1	THE ROCKAFELLER SKANK	Felony Slim	Skint SIKNT 35CD (SMV/F)
3	NEW	SAFE TONIGHT	Engle-Tips Club	Polygram 569892 (F)
4	2	SECOND ROUND K.O.	Cashie	Universal 10054198 (E)
5	NEW	FUEL	Mentelica	Vertigo 746716 (F)
6	NEW	BAD GIRL	DJ Rap	Higher Ground HIGR58CD (SME)
7	6	BANG ON!	Aspen Productions	Will II Sound WALL0439 (V)
8	NEW	BLACK WHITE	Aspen Dub Foundation	Hit F0307 (F)
9	1	SOBER	Draper	Roadrunner RT 2235 (F)
10	NEW	BEGIN AGAIN	Silver Sun	Cap CD017919 (V)
11	5	"TOD MUCK, TOO LITTLE, TOO LATE"	Spence	Polygram 569192 (F)
12	3	CAN'T SEE ME	Iris Brown	Polygram 444852 (F)
13	7	COME BACK TO WHAT YOU KNOW	Endorse	Hit 901030 (E)
14	18	LEACY	Muscat	Parlophone CD9491 (E)
15	10	WHEN IN HOME (DO THE JERK)	Ronan From The Crypt	Elemental ELEM0477 (F)

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This	Last	Title	Artist	Label (distributor)
16	23	WHO DO YOU LOVE?	Mojave 3	4AD BAD06712 (E)
17	4	A LITTLE SLEET	Paip	Island CD0708 (F)
18	15	YOU'VE GOT TO SAY YES	Embrace	Hit HUT0261 (E)
19	14	EVERYONE SAYS YOU'RE SO FRAGILE	Hil Hirt	Foal CD0700113 (E)
20	19	LIAR	Royal Trax	Dominion D02802 (F)
21	12	SMACK MY DICK UP	Rock Raiders	Parlophone PAM0125 (F)
22	22	I THINK I'M PARANOID	Gerbage	Mushroom MUSH35CD (SMV/F)
23	25	CLARINET	Delgados	Chemikal Underground CHEM40CD (V)
24	16	A CHANGE OF HEART	Bernard Butler	Creation CRECD203 (SMV/F)
25	22	PERVICT	The Smashing Pumpkins	Hit HUT0261 (E)
26	NEW	BIRM BIRAM	Sweatdriver	Creation CRECD203 (SMV/F)
27	8	HE GOT GAME	Smashin' Pumpkins	Hit HUT0261 (E)
28	27	THE SUBMISSION SONG	Palms	Sonic Ware Discs SW0950CD (SMV/F)
29	NEW	MAMEM	Royal Trax	Hit HUT0261 (E)
30	NEW	"GO ON THEN ENLIGHTEN ME WHY DON'TA"	Agent Suro	Almo CD044M (F)
			Salako	Freshkavava FNTS (SMV/SH)
				Jepster JPC026 (F)

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INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	THE ROCKAFELLER SKANK	Felony Slim	Skint SIKNT 35CD (SMV/F)
2	NEW	NAKED IN THE RAIN '98	Blue Pead	Melody/Big Life MLK07 (V)
3	NEW	BEGIN AGAIN	Spence	Cap CGXUT 019 (V)
4	NEW	SURFIN' USA	Aaron Carter	Ultra Pop/Epic 069885 ULT (P)
5	3	FEEL IT	The Tarpenter featuring Mayo	Parlophone 053002 (E)
6	5	DO FOR LOVE	ZPac	Jive 0518512 (F)
7	6	LAST THING ON MY MIND	Steps	Jive 0518482 (F)
8	2	SHOBY (YOU KEEP PLATIN' WITH MY MIND)	Imajo featuring Keith Murray	Jive 0518482 (F)
9	NEW	NAGASAKI BADGER	Disco Citizens	Xovogangz/Earl 001955 EXT (P)
10	9	THE GREAT ESCAPE	England Supporters' Band	V2 VVR 500163 (SMV/F)
11	4	NO MATTER WHAT I DO	Wiz Mellow	Jive 054012 (F)
12	8	THREE DRIVES	Shiskey	Hosj (Chooses) RHOCD 30 (V)
13	NEW	PRODUCE OF SOCIETY	Run-DMC Vs Jason Nevins	Sonic Communications SMO952 (F)
14	11	IT'S LIKE THAT	Will II Sound	Wall Of Sound WALL 0439 (V)
15	10	BANG ON!	Bernard Butler	Creation CRECD 203 (SMV/F)
16	7	A CHANGE OF HEART	Felton D' Soul/Sheena Lion	Reunited Music REND 80 (A20)
17	14	EATER	Deceptive BLUFF 6002 (V)	
18	14	I WANT MY GOAL	Collapsed Soul	Reunited Music REND 80 (A20)
19	13	I PUT A SPELL ON YOU	Sonique	Serious 0688 0612 (CD)
20	15	FIGHT FOR YOUR RIGHT (TO PARTY)	NYYC	Control 000454 COM (P)

All charts © CIN

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	NEW	LIFE WON'T WAIT	Rancid	Epitaph 80472 (F)
2	2	VERSION 2.0	Garbage	Mushroom MUSH 25CD (SMV/F)
3	3	TIN PLANET	Space	Gut GUT15 (V)
4	1	RIG CALL	Marchebs	Indochina ZEN 017024 (F)
5	6	GARBAGE	Strenuous	Mushroom D 21450 (SMV/F)
6	7	WORD GETS AROUND	Bernard Butler	Creation CRECD 221 (SMV/F)
7	8	PEOPLE MOVE ON	Lo Fidelly Artists	Skitn BRASSIC 850 (SMV/F)
8	5	HOW TO OPERATE WITH A BLOWN MIND	George Martin/Various	Creation CRECD 203 (SMV/F)
9	4	IN MY LIFE	Felony Slim	Skint BRASSIC 850 (SMV/F)
10	14	BETTER LIVING THROUGH CHEMISTRY	Money Mark	Skint BRASSIC 850 (SMV/F)
11	12	JURASSIC 5	Jurassic 5	Skint BRASSIC 850 (SMV/F)
12	11	NASA DAVENPORT	Madonna	Skint BRASSIC 850 (SMV/F)
13	14	(I HATE) THE STORY (MORNING GLORY?)	Nada Davenport	Skint BRASSIC 850 (SMV/F)
14	15	STOOSH	Creation CRECD 203 (SMV/F)	
15	16	THE BEST OF	Skunk Anansie	Skunk Anansie CD 1550 (V)
16	18	THE BEST OF	One Little India TPLP 8520 (F)	
17	18	LADIES & GENTLEMEN WE ARE FLOATING IN SPACE	Neil Cave & The Bad Seeds	MCA LCOM12E 4 (V)
18	15	R U STILL DOWNY (REMEMBER ME)	Spiritualized	Dedicated DECD 034 (V)
19	NEW	GREATEST HITS	ZPac	Jive 0518482 (F)
20	NEW	GREATEST HITS	Jazz Jell & Fresh Pence	Jive 0518482 (F)

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4 JULY 1998

COUNTRY REPORT

by IAN NICOLSON

Country album sales – principally powered by singles from New Country artists **Shania Twain**, **LeAnn Rimes** and **The Mavericks** – continue to track or beat the overall trend. Meanwhile, new releases from long-term core artists **Reba McEntire** (steady at number four), **Brooks & Dunn** (bouncing 14 to 8 to 11) and **Waylon Jennings** (up 9 from 17) are selling at familiar rates.

The Mavericks racked up 1.000 more copies (23,000) this fortnight than in the previous period and are still outperforming Rimes by 2:1. The left-field Miami band have now reached 160,000 units for



Trampoline, while mainstream media and tour exposure should bring platinum within sight. **Dance The Night Away** has passed its peak and drops back to 32 on the airplay chart this week. As a result, MCA has put back the follow-up, **I've Got This Feeling**, until September 14. The band return to the UK to play the Capital Radio/Prince's Trust Party In The Park on July 5 ahead of a September tour.

Twain, whose pop-country single when she slipped out of the Top 40 on the sales chart this week, may recover if airplay steadies and successfully introduces her punchy album sound.

R&B FACTFILE

- Robert Redford's *Horse Whisperer* and Robert Duvall's *The Apostle* films – and their new country OSTs (MCA and Universal) – will kick off new albums by Lucinda Williams (Mercury) and Gillian Welch (Almo Sounds), as well as hotly-tipped newcomer Alison Moorer.
- Last weekend's *Mail on Sunday's* You magazine feature on Mindy McCready (BMG) opened an unashamedly pop campaign for her July single *Oh Romeo* (in

high rotation on Radio Two since May).
● Shania Twain and the Mavericks are both booked for the Capital Radio Party In The Park on July 5.

● Mark Hezlen will co-present VH1 Country with Trisha Yearwood (pictured) from 12 August to the end of the month, and with McCready for September. Yearwood's new MCA album (out on July 13) is expected to debut in the Top 30, while the Songbook greatest hits LP has topped 40,000 sales.

With new albums from Vince Gill, Trisha Yearwood, Pam Tillis, BR5-40, Emmylou Harris and Dolly Parton due, the immediate success of Reprise's *Dwight Yoakam* (debuting at five this week), as well as Jennings suggests established artists are not being damaged by CMTV's absence, while Eighties rock to country crossover pioneer Yoakam is clearly holding on to his core audience: country 103.6 and specialist airplay for Jennings will be helped by his new album's idiosyncratic fusion of rock, blues and country, and cameos by Travis Tritt, Sting, Sheryl Crow and Mark Knopfler, although the veteran singer's unavailability for

personal press may dent total sales.
LeAnn Rimes is still picking up significant airplay for her next single. Commitment, however (or is that months, CMT?) before release, while How Do I Live has bounced back yet again, jumping five places to 35 on the airplay chart. Her current album is nudging 40,000 sales in just five weeks, and is dragging both her previous releases back up the chart. Meanwhile Ritz starlets Daniel O'Donnell (Songs... has now sold 215,000 copies) and Charlie Landsborough maintain UK-oriented country artists' profile, and continue to sell almost as many cassettes as CDs.

R&B SINGLES

This Last	Artist	Label/Cat. No. (Distributor)
1	INTERGALACTIC	Boyz n the Bay Grand Royal/Panophone CD, R2 (E)
2	GHEAT SUPPAST THAT IS WHAT YOU ARE	Pras/MCA featuring QD8 & Intergalactic/MCA
4	THE BOY IS MINE	Brandy & Monica Atlantic AT 0627 (V)
2	LOST IN SPACE	Destiny F Polygram 70392 (V)
5	LIFE	Lighthouse Family Sony S2 6655302 (SM)
8	STRANDED	Destiny F Whistler CAS15 283 (SM)
7	DEEP	Lorica McNeal Virgin V5027 1840 (E)
8	BOY BUMPIN' (YIPPIE-YI-YO)	Public Announcement AAM 826972 (V)
9	MY ALL	Mariah Carey Columbia 666252 (SM)
11	UNDER THE BRIDGE/LADY MARMALADE	Alli Starkey London LOND4 408 (F)
11	CRESCENT MOON	Lynden David Hall Cooltemp COCD01 333 (E)
12	DO FOR LOVE	ZPac Jive 51812 (P)
13	GONE TILL NOVEMBER	Public Enemy Columbia 668712 (SM)
14	SHORTY YOU KEEP PLAIN' WITH MY MIND	Imajin featuring Keith Murray Jive 52312 (V)
15	CLOSEST THING TO HEAVEN	Lionel Richie Mercury 589112 (V)
9	SECOND ROUND KO	Universal UNI 63198 (BMG)
17	THE CITY IS MINE	East West E 39492 (V)
14	SWING MY WAY	K-P & Envy MCA/MSTD 4876 (BMG)
16	ALL MY LIFE	K-C & JoJo Def Jam/Mercury 568851 (F)
15	HE GOT GAME	West Astor 742358071 (BMG)
21	TOO CLOSE	Nipsey Def Jam CD25 AS231 (V)
17	800M BLOOM	Deceptice WEA WEA 1980 (V)
23	LIFE AIN'T EASY	Public Enemy Epic 3401855A (Import)
24	COME WITH ME	Puff Daddy & Jimmy Page Gee Street Gee 500433 (BMG/V)
25	UNIQUE BROTHER	Junior Brothers East West E 38427 (V)
23	CURIOUS	Lavett Smith Gill Elektra E 38402 (V)
27	TURNS TURN IT UP/RE IT UP	Busta Rhymes Gee Street VRS 536323 (BMG/V)
22	BRING IT ON	N'Dea Davenport BNA 40273 (F)
27	ANYTIME	Boyz n the Bay RCA 743215282 (BMG)
23	DO YOU REALLY WANT ME	Robyn

© G.N. Compiled from data from a panel of independents and specialist multipliers.

DANCE SINGLES

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	INTERGALACTIC	Boyz n the Bay Grand Royal/Panophone T201 R2 (E)	
2	MOSQUEADE	Geidauze Inferno TFERM 7 (V)	
3	NAKED IN THE RAIN '98	Blue Pearl Mal+Art/Big Life M4K7 (V)	
4	800 GIRL	DJ Rap Higher Ground HIGHS 87 (SM)	
5	THREE DRIVES	Green 2000 Hojo Chocuous HOJ 63 (V)	
6	GHEAT SUPPAST THAT IS WHAT YOU ARE	Pras/MCA featuring QD8 & Intergalactic/MCA Intergalactic INT 9550 (BMG)	
7	SPEND THE NIGHT	Danny J Lewis Locked On LOCK 87 (V)	
8	LOOKING FOR LOVE	Karin Ramirez Maddesta FE33 44 (V)	
9	THE ROCKAFELLA SKANK	Fallico Slim Slings SKINT 35 (BMG/V)	
10	HONEY	House of V's/Hot/Julie A.M.P.M 562071 (V)	
11	THE STRUTT	Bamboo VC Recordings VORT 35 (V)	
12	CARNIVAL DE PARIS	Dario G Eternal WEA 162 (E)	
13	5 GO DEEP	Janet Jackson Virgin V52 1840 (E)	
14	NACASAI BADGER	Disco Citizens Xtravaganza CD 82156 (EKT LP)	
15	BODY W/ROUND	DJ Addition Public Announcement AAM 562971 (V)	
16	BOY BUMPIN' (YIPPIE-YI-YO)	Canibus AUSA 5159 (BMG)	
17	SECOND ROUND KO	Canibus Atlantic AT 0087 (V)	
18	THE BOY IS MINE	Clay A Locked On LOCKE005 (ADD)	
19	Cloud 9	DJ Krust Full Cycle FCY 01 (SRD)	

DANCE ALBUMS

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	EMBRVA	Maxwell Columbia 483422/438204 (V)	
1	NEVER SAY NEVER	Brandy Atlantic 757832031/756183204 (V)	
2	WANT W/ THE DRAGON	Dope Dragon DRAGON 1 (SRD)	
4	CURBER'S GUIDE TO L.A.Z.A. - JULY/STING	Various Artists Ministry Of Sound - M/SOUND 3 (BMG/V)	
5	HAV PLENTY	Original Soundtrack Epic 449134 (SM)	
6	MEZZANINE	Virgin WBLP 414 (SM)	
7	WIND (BEST)	Various Epic 4511214 (SM)	
8	MOON (BEST)	Global Underground VGU 0071 (SRD)	
9	THE BEST OF 100% PURE GROOVES	Telstar TV-TVMC2657 (V)	
10	MEDICINE A MY PAIN	Cooltempo CD21501/CD2184 (E)	

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MUSIC VIDEO

This Last	Artist	Label/Cat. No.	Weeks On Chart
1	VARIOUS ARTISTS: Andrew Lloyd Webber <i>50th Birthday</i>	PolyGram Video 0513923	16
2	FRANK SINATRA/Mya	Video Collection V4247	17
3	MICHAEL FATELLI/On The Dance	VLC 0183	18
4	CLIFF RICHARD & Cast: <i>Headfirst</i>	Video Collection V3175	19
5	RADIOHEAD/Television Commercial	Panorama MP 9497365	20
9	SPICE GIRLS: <i>Spice - Official Video Volume 1</i>	SMV Epic 54132	21
6	MICHAEL JACKSON/ <i>Lightning Seeds</i> (Vols 1-5)	VLC 03308	23
7	BOYZ N THE BAY/ <i>800M Bloom</i>	SMV 03042	24
8	RADIOHEAD/ <i>KNOWLEDGE</i> (Lightning Seeds 3-5)	Video V42367	25
10	SPICE GIRLS: <i>Spice Power</i> - Live In Istanbul	Universal V42367	26
6	AQUA: <i>The Aqua Diary - Official Aquanation Video</i>	Video Collection V3028	27
12	LIVE CAST RECORDING: <i>Live Miscellaneous In Concert</i>	VLC 02176	28
13	SPICE GIRLS: <i>Spice Power</i> (reissued)	Video V42367	29
14	THE ROLLING STONES: <i>Bridges To Babylon 1998</i>	Gene Destan 02224	30
15	CLIFF RICHARD: <i>Cliff At The Movies</i>	PolyGram Video 02843	30

MUSIC WEEK 4 JULY 1998

VIDEO

This Last	Title	Label/Cat. No.	Weeks On Chart
1	SPICEWORLD - THE MOVIE	PolyGram Video 0513930	16
2	HEROES	WB Disney 027322	16
3	JERRY SPRINGER - TOO HOT FOR MEXICO	WB Home 149116	16
4	BORING BORING ARSENAL/Official Video	Parade 740123	16
5	STAR TREK: <i>VOYAGER</i> - Live In L.A.	CD Video VHSR27	16
6	WILF BRIDGES: <i>Back To Back</i>	PolyGram Video 2700	16
7	THE SMIFANS - <i>AGAINST THE WORLD</i>	Video 2365	16
8	MEN IN BLACK	Columbia TriStar 078510	16
9	BABYFANS - <i>VOLUME LAS</i>	Warner Home Video 37639	16
10	CON AIR	Screen Gems 101564	16
11	THE FIFTH ELEMENT	Parade 90201	16
12	SMOKE	Warner Home Video 52324	16
13	STAR TREK: <i>SPACE WARRIORS</i>	CD Video VHSR87	16
14	BATMAN & ROBIN	Warner Home Video 50760	16
15	ONE FLEW ALONE - <i>Warming The Beds</i>	WB Home 96132	16

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The reputation of UK recording studios is attracting a growing number of foreign clients, both through word of mouth and via new media such as the internet. By Nick Tesco

homes from HOME



Marcus Studios: hosting successful artists such as Eternal (inset)

Although the strong pound may have raised the cost for foreign acts wanting to record in the UK, many overseas artists still look to UK studios, particularly residential facilities, for the best results.

But although overseas business has traditionally been regarded as the icing on the successful studio manager's cake, many are finding it difficult to shoehorn them into diaries already full with British acts. However, with a possible domestic downturn on the horizon, there is a growing suspicion that a more aggressive approach is needed to encourage foreign artists and labels to use UK facilities.

Foreign clients traditionally represent around 25% of Ridge Farm's bookings, according to studio manager Ann Needham. "People want to record here because the UK is hot at the moment," she says. "So far this year, that figure is down because we're so busy with UK acts. If we weren't, then we'd probably be out there chasing overseas clients."

Beverly Sharpe, studio manager at Marcus Studios in London, is another person who agrees that overseas customers usually account for a healthy proportion of annual turnover.

"Foreign labels do tend to check out where successful records have been recorded," she says, pointing to acts such as Eternal, Louise and Gabrielle which have recorded there in the past couple of years. "In most cases, it's the producer who controls where those acts record," she continues, reporting that legendary heavy rock producer Chris Tsangarides has booked one of Marcus' four studios for a year to work with a series of bands from as far afield as Korea and Brazil.

But while the majority of overseas clients will remain unknown outside their own countries, their business can represent an important source of revenue. Surprisingly few UK studios actively market themselves abroad, relying mainly on reputations built up by word of mouth.

a family affair

At the end of 1997 Hanson, the teen band from Texas, moved in to Hook End Manor (pictured right) to record their American Christmas album for Mercury. The album was produced by Mark Hudson, who has worked with Aerosmith and Phil Ramone, and engineered by Paul Wright.

The band booked the studio for almost two months and the entire Hanson family – mum, dad and six kids – moved in en masse. The studio proved a good venue for the rock'n'roll Van Trapps not only for its top-quality recording facilities, but also for its proximity to Legoland, Windsor Castle

Many now rely on the internet as a cost-effective vehicle for advertising. Pete Winkelman at Great Linford Manor has used the net to carry all the studio's brochure information as well as a history of Great Linford Manor and its desk, which is the biggest vintage Neve in Europe.

"The number of international hits we're getting is growing," says Winkelman. "In the past year foreign clients have represented around 10% of our client base. We hope the website will help us build on that for the future."

On the other hand, Sarm group studio manager Lola Weldner is a firm believer in promoting overseas, and is used to buying space in US and Far Eastern magazines spotlighting all Sarm's UK studios and its residential facility at Hook End in particular.



and London. The old manor, complete with duxing-like cellars and a tree house, was a wonderland for the young stars and their siblings too.

It was Mercury UK head of A&R Alan Pell who recommended Hook End to Hanson's A&R man in the US, Steve Greenberg. The trio made a big impression on everyone, including studio manager Lola Weldner. "They're great kids, very talented and really lovely," says Weldner. "Everyone was upset when they finished, as were the boys themselves." Nick Tesco

Decisions by foreign labels and artists to record in the UK, she says, are now based on quality of facility as opposed to economic benefit, and studios with strong reputations continue to pull in overseas clients.

"It's important to keep the name in front of people," she says. "Most top studios record in the UK, so they are continuing to record at Hook End or Sarm West couldn't care less what the pound is doing. They're major artists and exchange rates just don't enter into the equation. They're looking for atmosphere."

This, of course, is one quality which UK residents have in abundance. If there is a decline in domestic demand imminent, they hope there will be no shortage of foreign acts willing to take advantage of it.

STUDIO NEWS

The 1998 ICRG Gramophone Awards saw Abbey Road's classical remastering department walk away with two trophies.

The best historical compilation award went to a 12-CD set of Russian recordings from 1950-74 by legendary cellist Mstislav Rostropovich for EMI Classics. This project, which involved the restoration of recordings which remained underground during the Cold War, was remastered and engineered by Andrew Walter.

The second winner, and editor's choice, was a 10-CD set of recordings by Danish singer Ashley Skalet, again engineered by Andrew Walter. The recordings were restored from 78rpm records and original master tapes.

Abbey Road Studios has reopened its Penthouse mastering suite (pictured above) following a redesign and refurbishment by John Flynn of the Acoustic Design Group assisted by Sam Toyoshima.

The duo has entirely overhauled the

studio layout, building a new control room in place of the old recording area. An AMS Neve Capricorn large-format digital mixing console has been installed, capable of accommodating a 120-track mix using two digital 48-track machines with an analogue 24-track machine. The control room also features 5.1 surround sound monitoring via the first installation of BAW's new Nautilus 801.

Angel Studios has picked up a BAFTA for best film score for 20th Century Fox's Romeo & Juliet just a month after winning an Oscar for The Full Monty soundtrack. The score was composed and produced by Craig Armstrong, Nellie Hooper and Marius De Vries and was recorded live by resident engineer Gary Thomas onto Sony digital with a 70-piece orchestra and 40-strong choir. The score included some pre-programmed material via Logic and ProTools and was mixed by Jeff Foster in Dolby six-way surround sound.

Studio manager Gloria Luck says, "The second award in as many months must

prove we are doing something right. We are very pleased for Gary, who did a great job as usual."

Beethoven Street Studios in West London (pictured below) has relaunched under new management of Darren Tal. The studio has positioned itself to offer a one-stop service under one roof.

The newly designed Yellow Building has a 350 sq ft control room and 300 sq ft live room featuring a Soundtracs Jade 48-channel semi-automated console, Otari MTR90 and Alesis ADAT, with a selection of permanent outboard equipment including Massenberg, Neve, Lexicon, AMS and Urei.

Beethoven Street Mastering – formerly Sound Design Digital Services – offers a full range of post-production and duplication audio services including digital editing, CD preparation and mastering, DAT and real-time cassette duplication.

For further details contact Liz Fairly on tel: 0181-960 1088, fax: 0181-960 5231.

One of the highlights of May's AES convention in Amsterdam was SSL's entry into the digital console market with its Axiom-MT console. Axiom-MT is targeted as a digital mixer and remixer for both DVD surround and traditional multichannel formats.

Built into an SL 9000 frame and featuring fully dynamic automation and snapshot system, the Axiom-MT can extend to 96 channels if required. The console will start shipping in October in roughly the same price bracket as a similarly configured SL 9000.

Computer games company Smart Dog has purchased a Yamaha 03D digital mixing console from Active Sound in Watford for soundtrack production on Sony Playstation games. The completed soundtrack is mastered on Tascam DA20 and loaded back into the 03D so it can be normalised, dumped to PC and finally output to CD using a Yamaha 02R4 Smart Dog musician Gerard Gourley's work features on recent Playstation releases Tennis Arena and Circuit Breakers. Caroline Moss

Ronald Prent



on **BASF**
tape

"If the choice is left to me, I use BASF Studio Master 900 *maxima*. It is such a high-class analogue tape that I could not find a better one even after comparing several tapes with it. You get a super performance from BASF Studio Master 900 *maxima* even when you push up the level. The clarity is phenomenal. I don't use anything else now."

Ronald Prent has had success as a recording engineer working with such artists as **David Bowie, Police, Elton John, Def Leppard, Iron Maiden, Peter Dinklage, Jule Nölge, Rammstein, Guano Apes and Fury in the Slaughterhouse.**



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

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BASF

STUDIO update

Neville Farmer reports on the latest studio activities



Ingrid Jacoby: recording at Hurstwood Farm

Ingrid Jacoby

Not many people record the music of Korngold, and very few would expect to record Korngold on a cobnut farm in Kent. But that's what concert pianist Ingrid Jacoby has done for Carlton Classics, using Hurstwood Farm's unique Bosendorfer recording system.

In the early 1900s Austrian-born Eric Korngold was hailed a child prodigy by proclaimed European composers such as Mahler, Strauss and Puccini. But in common with many Jewish musicians and artists he

fled to the US in the Thirties to escape the Nazis, and ended up in Hollywood writing scores for movies such as *The Prince and The Pauper*, *Kings Row* and *The Adventures Of Robin Hood*.

Concert Artists Guild award-winner Jacoby approached Carlton Classics to record rare repertoire she discovered while working in the US and suggested Hurstwood Farm as the location. The studio is owned by registered Bosendorfer piano dealer Richard Dain, who regularly uses his barn to hold recitals or record up-and-coming young pianists during the months when it is not filled with nuts. "I don't really run it as a fully commercial operation," he says. "I just invite people I like to work here."

The Hurstwood Farm studio is well-equipped for piano recordings, with Bruel and Kjaer 4006 microphones, a Focusrite Red 8 pre-amplifier, a Prism Dream AD1 analogue-to-digital converter and mastering on Sony PCM 2800 DAT. But its unique feature is Britain's only recordable Bosendorfer SE Imperial. This £120,000 concert grand piano has the facility to store and recall every tiny movement of the hammers. This not only means that a pianist can record and edit the actual

performance but the engineer can play it back through the piano to record onto tape at a later date. The system has many technical advantages. "It gives much more control to the artist during the performance because you don't have to worry about the engineer," says Jacoby. Different microphone positions can also be tried without wasting the pianist's energy, and by recording to tape in the dead of night, ambient noise can be cut to a minimum.

Artist: Ingrid Jacoby **Project:** Album - Korngold Piano Music **Label:** Carlton Classics **Producer/Engineer:** Richard Dain **Studio:** Hurstwood Farm Studios, The Hurst, Crouch, Borough Green, Sevenoaks, TN15 8PA, tel/fax: 01732 882709

Culture Club

A Culture Club reunion has long been rumoured. But although none of the individual band members would deny that money has played a part in persuading them to get back together, their recent sessions at Roundhouse Studios suggest that music has played a key role too. "I'm not doing this reunion like some Gerry And The Pacemakers tour," says Boy George. "I'm doing this because I want to make another good Culture Club album."

The band, which enjoyed number ones with *Do You Want To Hurt Me* and *Karma Chameleon* in the early Eighties, tried to reform once before eight years ago with Peter Asher producing, but the material recorded never saw the light of day. One of the songs from the Asher sessions, *I Just Wanna Be Loved*, will be the single to launch Culture Club's reunion album, which is a live studio concert recorded for the VH1 series *Storytellers*, in New York.

The 48 tracks of Ampex 499 tape are being re-mixed at Roundhouse, a favourite studio of co-producer John Themis and George, with their favourite in-house engineer, Jon Musgrave. "We've mixed 15 tracks in eight days," says Themis. "We've enhanced the tracks a little bit but they're basically as they were recorded." The sessions have largely involved running the tracks through the SSL desk and adding various effects. Drop-ins or corrections have been kept to a minimum. The new single was originally intended to feature only live instruments. But at the last moment Themis and Culture Club guitarist Roy Hay, who has developed a successful career as a film writer, most recently composing the score to *Fitz*, America's

version of the TV series *Cracker*, decided to add a drum loop using Cubase on the studio's old Atari ST.

Artist: Culture Club **Project:** Live album, single and TV concert mix **Label:** Virgin **Producers:** Culture Club and John Themis **Engineer:** John Musgrave **Studio:** Roundhouse Recording Studios, 91-94 Saffron Hill, London EC1N 8QP, tel: 0171-404 3333, fax: 0171-404 2347, e-mail: roundhouse@stardiamon.com

Manna

Producer Mark Dodson says he always prefers to record in secluded studios and so is confident that Surrey's Ridge Farm will prove ideal for Liverpool three-piece Manna, who have just begun to record their debut album for Polydor UK.

Dodson is particularly enamoured of Ridge Farm's live area which was once an old barn. "There'll be no ProTools on this album. I'm not a fan of all that. Performance is everything," he says. "I found that out with The Who and I know that when everything gels the listener can hear it."

Dodson will be recording straight down to 48 tracks of Ampex 499 on two Studer machines, monitoring with his new and very clean Proke speakers.

Ridge Farm has acquired an SSL 9000 console since Dodson last worked there, so he is expecting the Manna sessions to be a learning curve for him too. Although he usually prefers a Neve console, Dodson says he has heard great things about the 9000 and wants to give it a try. The producer spent four weeks in Liverpool working with the band on arrangements and the studio and play around with sounds that will make the final results more unusual. "Manna are a very diverse band, sometimes a bit Led Zeppelin-esque, sometimes with a touch of Neil Young. It's an exciting project," he says.

The plan is to record one song at a time, which might seem an uneconomical way of working, but Dodson believes the music will benefit. "It will allow us to concentrate on one song at a time and so it will be easier to be objective about things," he says.

Artist: Manna **Project:** Album **Label:** Polydor **Producer:** Mark Dodson **Studio:** Ridge Farm Studios, Rusper Road, Capel, Surrey RH5 5SHG, tel: 01306 711202, fax: 01306 711626

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Culture Club session: Musgrave, Themis and Hay



Ridge Farm Studios: playing host to new Polydor UK signings Manna

RETAIL FOCUS: **AINLEYS**

by Karen Faux

None could accuse Ainleys of being unimpassioned about its in-store presentation. One of the strengths of the Leicester independent is its imaginative flair and flexibility when it comes to regularly updating displays. It is currently reverting its singles department to expand its offer and manager Wayne Allen anticipates that the section will acquire a whole new look. "The store is constantly on the move with various areas being given a face-lift every six months or so," he says. "It is very important to keep the offer looking fresh so that customers don't have a chance to get bored."

The interior of the shop is modern and colourful with an emphasis on unmissable images. To counter the fact that CD sleeves represent such a small canvas for display purposes, Ainleys wall-mounts large, perspex-framed photographs of record sleeves and builds giant collages of artists by cutting up flyposters and piecing the bits together to fit its wall space. "We try to magnify the product we stock and bring



Ainleys: focusing on fresh presentation

people's attention to it," says Allen. "There is nothing worse than customers not being able to find what they want."

Design awareness is carried through to its window displays where a generous amount of space allows it to be adventurous. Ainleys' windows currently feature a flooring of artificial grass to complement current catalogue promotions with a football theme. Allen reports that this season's generous

quota of discount promotions are proving extremely worthwhile. "On the whole business is not exactly brisk, but we are a lot busier than we would have been if we hadn't had these campaigns," he says.

This week's singles business has been lively with the biggest sales coming from the Beastie Boys, Pras and Fat Les. There has been less about in terms of new albums although Five's debut has performed

AINLEYS FACTS

● Ainleys started life as a television store in the village of Melton 30 years ago

● It was the first retailer to win the Music Week Award for Best Independent Store in 1991. It also scooped the award the following year.

● Its co-owner Richard Wootton is the longest-serving chairman of Bard with three years in the job

respectably and compilations such as Fresh Hits 98 and The Box 98 Vol.2 are proving steady sellers. Chart album sales are being given a boost by Ainleys Price Smash campaign, which reduces their price to £10.99 each.

While Ainleys has resisted the temptation to diversify into product areas such as computer games, its video department is a thriving part of the shop. Its wall of nine video screens helps to attract heavy traffic and its latest campaign features films such as Groundhog Day and Boyz in the Hood at £2.99.

Ainleys prides itself on the fact that it has been a pioneer of the in-store PA. "We've been doing them for over 10 years and they have named artists as diverse as Engelbert Humperdinck, Lenny Kravitz and Radiohead," says Allen. "Our policy is to support artists early in their career and very often we have booked them for PAs before they have achieved their break. We've got a good reputation with record companies for making our PAs successful and we always get a good turnout."

IN-STORE THIS WEEK**Ainleys Records**

Radio single – Stephen Simmonds; Windows – Matthew Marsden, two CDs for £22; In-store and press ads – Billie, Ether, Des'ree, Jon Bejerman and Mike Reed, Ian Dury, Steve Miller, The Kinks, Masters At Work, Buddy Guy, Roy Orbison, Spooky Tooth, Incredible String Band, Soug Sahm, Roberto Alagna

ASDA

Singles – Matthew Marsden, Jungle Brothers, Brock Landars, Mansun, Cloak, Lil Cool J, Mary J Blige, Ricky Martin, Jean Michel Jarre, Billie; Albums – Lionel Richie, Best Summer Party Album, Des'ree, Ibiza Anthems, Beach Boys, Sisters Of Swing, Dario G

Boots

In-store – three classical CDs for the price of two, three for two on Boots exclusive range, PolyGram World Cup promotion, two CDs for £1.00 across selected rock and pop range, Disney promotion, three videos for the price of two, Rugrats

FARRINGDONS

Windows – BBC Imperial Classics with two CDs for £9; In-store – Alfred Brendel, Jose Carreras, BBC Radio Classics, Jacques Loussier

HMV

Singles – Mansun, Brock Landars, Matthew Marsden; Windows – Des'ree, Lionel Richie, Dario G; In-store – Matchbox 20, Trade; Press ads – Sugarcube, Alexis, Le Flow

MENZIES

Singles – Billie, Matthew Marsden, Mansun, Camira; Windows – Sale, Live 4 Ever, Lionel Richie; In-store – Ministry Of Sound Clubbers' Guide To Ibiza, Lionel Richie, sale

NEWCASTLE

Selects listening posts – Partisan, Melys, Rocket From The Crypt, Mon, Caesar

"NOW"

Singles – Mansun, Another Level, Destiny's Child, Bamboo, Billie; Albums – Lionel Richie, Best Summer Party Album In The World, Ever, Sisters Of Swing 98, Ibiza Anthems, Des'ree; Video – All Saints

ourprice

Singles – Matthew Marsden, Billie, Mansun, Busta Rhymes, Cloak; Albums – Ether, Bernard Butler, Yes, Stompt, Billy Bragg & Wilco; Windows – Dario G, Five, Spice Girls, Ministry Of Sound, diverse, Tower Records; In-store – Trade, World Cup singles, Best Punk Anthems, Celine Dion promotion

TOWER

Singles – Mansun, Billie, Transistor; Windows – Beastie Boys, Billie, 911, Return Of The Headhunters; In-store – PolyGram sale, Beastie Boys, Rod Stewart; Press ads – Return Of The Headhunters, Beastie Boys

MEGASTORE

Singles – Billie, 2 Unlimited, Busta Rhymes, Brock Landars; Windows – mid-price promotion, Ministry Of Sound Clubbers' Guide To Ibiza; In-store – Trade, Live 4 Ever, Dario G, Des'ree, Ibiza Anthems, Minidisc, two Disney videos for £15, three Columbia Tristar videos for £21; Press ads – Billie, Badlam Ago Go, City Of Angels

WHSMITH

Singles – Billie, Matthew Marsden; Album – Des'ree; Windows – Des'ree, Ministry Of Sound Clubbers' Guide To Ibiza; Listening posts – Emma Shacklin, Peter Cox, Billie

WOOLWORTHS

Singles – Matthew Marsden, Cloak; Album – Des'ree; In-store – Matthew Marsden, Alexis, Lionel Richie, Festival Selection with CDs at £13.99 or two for £22, selected CDs at £10.99 or two for £20, sale CDs from £2.99 and tapes from £1.99

**KEVIN THOMAS, co-owner, Arcade Records, Nottingham**

"I'd describe our shop as an archetypal indie. It is definitely one for real music fans rather than casual buyers."

We tend to get an older age group shopping with us regularly and our current best-sellers are releases such as the Genesis box set, Neil Finn and Dr John. Having said that, we maintain a very wide stock and our windows always feature around 85-90 releases so that people can get a view of what is currently out.

Historically Nottingham hasn't been that brilliant for turning out musical talent although local band Sunhouse, recently signed to Sony's Independent, are making their mark with their debut album Crazy On The Weekend. The record has a great cover which features the Chinese take-away, in a suburb of Nottingham, from which they took their name.

We try to stock as wide a range of product as possible and there is a lot of people

BEHIND THE COUNTER

coming in to buy albums from the Sixties, which was the era of my youth. This week which is the first of our three re-issued albums by the Walker Brothers have been flying out. Magazines such as Record Collector and Mojo have done a good job in stoking interest in them.

Our best-selling singles have been Eagle-Eye Cherry's Save Tonight and DJ Rap's Bad Girl. On the pre-release from a lot of people are asking about forthcoming albums from Jon Mitchell and Rialto. The latter's prospects look promising because they cover a wide age group. I reckon there is a real need at the moment to stir the blood of people who have got out of the habit of buying music. The powers that be in the industry should get together and mastermind a prime-time television series based on the history of popular music. Lots of bands would see their sales soar through the roof."

**CRAIG CHUTER, PolyGram rep for the West End**

"The pace can get pretty frenetic at times around here, although at the moment life is comparatively quiet. Most of my sales activity is centred on indies and I enjoy the fact that the range of stores is very diverse. Tower Records falls into the indie category because they buy at store level and I also deal with established smaller stores such as Sister Ray and Selectadisc in Soho, along with department stores such as Selfridges and Harrods. As far as the multiples are concerned, a lot of my time is spent ensuring that product is racked, priced and profiled correctly."

We held a very successful showcase for Eagle-Eye Cherry a couple of weeks ago at the Notre Dame Hall in Leicester Square and it was good to see both retailers and record getting behind the single early on. We're hoping for a Top 10 entry which will boost prospects for the forthcoming album, entitled Desireless.

Another priority at the moment is the new album from Pureness. Only Forever, which will benefit from a second single, It Doesn't Matter Anymore, released on July 13. Hinda Hicks is also shaping up nicely, with her last two singles having gone into the top 25 and there is a lot of interest in her forthcoming debut album.

Our listening posts are mainly used to provide exposure for new singles and they are changed every week. This week we've got Sprinkler's second single, Leave Them Something To Desire which has had loads of TV and radio coverage, and should definitely be a chart-buster. There's also Delakota's single The Rock, which is out on July 6.

Next week we've got a product presentation in Blackburn which will give us all the background on what is up and coming as the autumn begins to kick in. We're expecting to see a lot of releases that will get us keyed up and raring to go."

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On occasion you will be required to brief external contributors, in addition to briefing art studios with concepts for compact disc covers and commissioning writers for compact disc booklets. You will monitor the progress of the musical production process in accordance with distributors' deadlines, checking and approving each stage of the design and production process. Close liaison with the Music Executive will be necessary to verify documentation of tapes and provide information to assist with the preparation of label copies.

You will have a minimum of three years experience within the music industry. Sound musical knowledge and objective judgement combined with commercial acumen will be essential. Technical knowledge of sound recording and an understanding of the record business from an A&R and marketing viewpoint will also be required.

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For an application form please contact Human Resources, Room A3062, Woodlands, 80 Wood Lane, London W12 0TT. Tel: 0181 576 3199. Application forms to be returned by July 7th.

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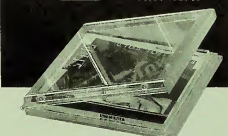
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