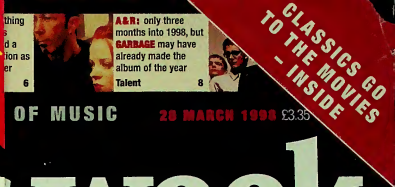




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FOR EVERYONE IN THE BUSINESS OF MUSIC 28 MARCH 1998 £3.35

# musicweek

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# fono

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**CAPPADONNA**  
**'The Pillage'**  
 Produced by the RZA and the Wu Elements

**MARCH 23<sup>rd</sup>**  
**FEATURING METHOD MAN, GHOSTFACE KILLAH & RAEKWON**

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**CLASSICS GO TO THE MOVIES**  
— INSIDE

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HMV

# musicweek

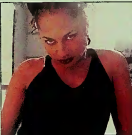
## Lottery poll votes Imaani for May 9

By Robert Ashton and Tracey Nell  
British hopes for scoring a double at Eurovision rest on Imaani, after the singer scooped 70,000 votes to win The Great British Song Contest (GBSC).

More than 250,000 members of the public voted in the poll — 25% up on last year. The result was announced on Saturday's National Lottery Live TV show.

The winning song 'Where Are You?' was written by Scott English, who co-wrote Barry Manilow's Mandy, and Phil Manikava and Simon Stirling, who write for OIT. Imaani will now go on to represent the UK at the Eurovision final in Birmingham on May 9.

"I think we have a Eurovision winner," declares GBSC music executive Jonathan King. "My one worry was that [Where Are You?] wouldn't be instant enough for



**Imaani: the public's choice**

Eurovision but what's managed to convert me is that Imaani is such a good performer."

Tracey Connolly, marketing director of EMI, which has released Where Are You? says there has been very strong reaction to Imaani from radio and TV. "Initially the project is Eurovision," she says, "but she is a very talented young lady and

certainly someone we could develop much further."

Saturday's result was extremely close with runner-up Alberta, who performed Don't It Make You Feel So Good (on RCA), clocking up 66,278 votes and third placed Sapphire with I'll Never Be Lonely Again (on Eternal) scoring 65,712. So far all four finalists have been released exclusively to Woolworths but have yet to make the charts.

The high standard of this year's contenders is reflected in the fact that all three labels are planning to develop them further. "I think all of them have potential," says King.

RCA A&R consultant Simon Cowell, who had two songs in the contest, says he has lined up TV slots for both Alberta and The Collective to run beyond Saturday's result.



Columbia yesterday (Sunday) kicked off a nationwide poster campaign to promote Kula Shaker's forthcoming and long-awaited new single, Sound Of Drums. The track, currently receiving airplay on Radio One and Virgin, is due out on April 20. The media campaign will later extend to full-page ads in the music press in the week of release. "We're pulling out all the stops to ensure Sound Of Drums is a success and have already had an encouraging response from retailers," says Columbia product manager Jo Cavanagh. The single will be followed by the second Kula Shaker album, provisionally titled Strange Folk, in the autumn.

## HMV scales down Direct

HMV is scaling down its HMV Direct home shopping service, HMV Direct, and merging it with its London Oxford Circus store's mail order department.

The subsequent closure of HMV Direct's Ruislip HQ — just two weeks after EMI sold HMV to the newly-formed joint venture HMV Media Group — could also spell redundancy for the catalogue executive's director and general manager Glen Ward (pictured) and around 20 of the company's 41 employees. Ward would not comment on the changes.

The move, following an annual review of HMV's business, sees west end divisional manager David Thomson take charge of the newly-structured operation at the retailer's flagship store.

HMV Direct was launched in 1996 to offer customers 200,000 titles over the phone.

A spokesman denies the move is in preparation for a subsequent flotation and says it is to make the best use of resources. "It's to do with economics, it's not like we are scrapping the brand," he says.

## Ministers meet McGee lobby

Two senior government ministers heard last week that their Welfare to Work initiatives will have a negative impact on the music business when they met an industry delegation headed by Creation boss Alan McGee.

Employment minister Andrew Smith and culture secretary Chris Smith agreed to meet McGee, IMF chairman John Glover and Planet 24 managing director Waheed Alli after they expressed misgivings that the New Deal will strangle creativity by forcing musicians into employment or education.

Creation spokesman Andy Saunders, who was also at Thursday's meeting at the Department of Education and Employment, says it was very positive. "We're not counting our chickens. There are still a lot of complex issues to be resolved, but it shows they are taking us seriously," he says.

There will be another meeting of the group in April.



**CAPPADONNA**  
"The Pillage"  
Produced by the RZA and the Wu Generals

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Paul Du Noyer - MOJO



# Blaxill and C4 spearhead television boost for music

by Tracey Snell

Music is further increasing its profile on TV with Channel Four giving the go-ahead to a new weekly chat show and Granada Media Group gearing up for more music programmes.

Granada's move follows the appointment of Ric Blaxill to the newly-created post of head of music at Yorkshire TV and executive producer of music and entertainment development for Granada Media Group.

His arrival comes three months after he quit Independent, where he was A&R director for 12 months. Blaxill, whose background is deeply rooted in TV and radio - he is credited with rejuvenating TOPP and is the creator of LWT's Friday Nights All Right - says his job is to build Granada's profile in music.

"There is going to be more of a commitment from ITV to putting



Blaxill: providing new ideas

music on telly. It will be looking to Granada Media to provide ideas," says Blaxill, 35.

Blaxill will report to Yorkshire TV director of programmes John Whiston but will work across the entire Granada group of companies (Granada, Yorkshire, Tyne Tees and

LWT). He will pitch programmes to the ITV network via the group.

Andrea Worfor, joint MD of Granada Productions, says Blaxill's appointment is part of a greater commitment to music programming by the group, which has produced such groundbreaking shows in the past as *The Tube* (made by Tyne Tees for Channel Four).

"We have a rich Sixties, Seventies and Eighties music archive but these hasn't been much in the Nineties. It's about time we got going again," says Worfor.

Blaxill is declining to reveal the proposals he is working on but says he believes TV is currently lacking a music programme - especially showcasing new talent. "[Music television] is stuck in second gear. The formats haven't changed. It needs a new level of excitement put in it," he adds.

Meanwhile, Channel Four has

given the green light to the *Jo Whitley* show, which starts a 10-week run from Wednesday April 15. The 45-minute programme will go out at 11pm and be repeated late on Fridays. Whitley will be accompanied in the studio by three guests, who will chat about the week in pop and discuss new releases and videos. There will also be one or two live performances a week. The first show features Massive Attack and Garbage's Shirley Manson.

Graham Smith, commissioning editor for entertainment at Channel Four, hopes the show, which is being produced by At It Productions, will attract more than 300,000 viewers.

Damian Christian, director of promotions at Universal, welcomed the new shows. "Ric and Jo are both really into bands and any little window for breaking new acts is really positive," he says.

## newsfile

### SIX AXED AT EMI CLASSICS

Six staff have been made redundant from EMI Classics following the merger of its UK and International marketing divisions. The layoffs involve two staff from the UK operation at Brook Green and four from International at Baker Street. President of EMI Classics worldwide Richard Lytton says the move is designed to eliminate duplication and is not an effective closure of EMI Classics' UK marketing division. The newly-merged division will be based at Baker Street, with 50 staff. No further changes are planned.

### FINE QUILTS POLYGRAM BOARD

David Fine is resigning from PolyGram's supervisory board after two decades with the group. Fine, who started his career at Turtone Records in South Africa in 1951, joined PolyGram in 1979 as MD of the company's UK operations, rising to president and CEO worldwide in 1987. He joined the supervisory board in 1991. The move will not affect Fine's chairmanship of the IPI, which he has held since 1991.

### EAVIS IN GLASTONBURY TALKS

A Mendip District Council planning meeting today (Monday) will decide whether Glastonbury organiser Michael Eavis can accommodate more than 100,000 festival-goers for the first time at this year's event, to be held on June 26-28. Eavis also plans to add a new stage for unsigned bands and will have facilities to broadcast the World Cup live.

### CIN ADDS MORE SEMINARS

CIN is extending its programme of chart rules seminars for record label staff. The first seminar this year, which may include the changes to singles formats and tracks currently under discussion, will be at the BPI on April 7. Places are limited and anyone wishing to attend should call 0171-334 7333.

PolyGram Classics and Jazz has clinched a multi-label worldwide agreement to release new non-soundtrack music by legendary film composer John Barry. In the first deal of its type to be agreed by Barry, PolyGram has acquired the rights to his next three non-film projects, with the option to release further recordings. Worldwide president of PolyGram Classics and Jazz Chris Roberts (pictured with Barry, far right), who struck the deal, says, "This collaboration will allow John to pursue other musical ideas which are his PolyGram with access to his film projects." Decca is releasing the first album, called *The Beyondness Of Things*, under the deal on April 24. *NW Classical Talent Extra p13*



## Three lose jobs in Creation cuts

Creation Records, the UK's biggest independent, last week made three staff redundant.

David Bagnall in A&R, artist liaison Jenny Dowler and marketing assistant Karen McClintock have all left, the company confirmed.

Bagnall signed Three Colours Red and was involved with artist development along the board.

Creation, set up by Alan McGee in 1983, has had phenomenal success with Oasis but observers believe it may have over-expanded. Managing director Mark Taylor says, "The three people who have left will be missed but we employ 40 people and in the grand scheme of things this is a minor realignment."

## New faces and distribution mark ZTT's independence

ZTT is entering its new phase as an independent - following its split with Warners - with a fresh team and distribution deal with 3mV/Pinnacle.

Co-owner Jill Sinclair is bringing in Harvey Leonard, a former label head at Fujii International Productions, to replace Claire Leadbetter, who is leaving the company after four years, as general manager.

Sinclair says Leonard will take charge of day-to-day tasks ranging from marketing to production. "He'll be there to deal directly with suppliers and all the other jobs label managers do," she says. Before joining ZTT Leonard worked in A&R at Virgin's Circa until moving to Fujii in 1994. "ZTT is far bigger in scale. We've got a great roster of acts," he says.

Other personnel changes include the elevation of Fraser Ealey, who has handled promotions for the group for four years. He is becoming the label's first head of International and will run

the overseas licensing deals currently being negotiated in north America, Europe and Asia.

"We are very close to signing some licensing deals and once we have done that, I will be able to plan the releases, because sometimes we might want simultaneous releases on the same day throughout the world," says Ealey.

Remiker Adam Clough, who operates as Science Fiction and has remixed material for ZTT artists Propaganda, is also linking with the label again as part of the four-strong A&R team under Trevor Horn.

Sinclair adds that the label has also signed a permanent deal with 3mV/Pinnacle after their handling of ZTT's recent Shane MacGowan project. "They did that as a one-off. But they did such a good job that all our releases will go through them," she adds.

The next ZTT release is expected to be 808 State's Pacific single on April 27 followed by the group's album on May 18.

## Bjork leads Cads battle for prizes

The marketing campaigns for Bjork, Aohewi and Spiritualized are among those scoring multiple nominations in MW's Creative And Design Awards (Cads) next month.

There are 26 categories in the awards. The category for most creative use of new media attracted fierce competition. The five nominees are Dance Enjoy, Eve, Fantasy Record Label, Radiohead - BackWeb and Raft TV.

In the advertising group, the best ad campaign award features four nominations: Finley Quaye, Ministry Of Sound - The Annual III, Radiohead's OK Computer and Spiritualized's Ladies and Gentlemen. We Are Floating In Space.

In design and packaging, Bjork, BT, James' Whiplash campaign, Mono and Super Furry Animals have all been nominated in the best design of a series of sleeves award. Among the three sections comprising the special awards, Michel Gondry, Sophie Muller, Dom and Nick, Pedro Romhanyi and Hammer and Tonga are fighting it out for the honour of best director.

The event takes place at the London Hilton on April 6.



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## REASONS FOR OPTIMISM

These are tough times for the UK. Not only have we suffered a poor first quarter release schedule, signs of belt tightening are everywhere. This week alone we carry stories of HMV, Creation and EMI Classics all trimming costs. Faced with such a situation, it is important to be able to take a view of the prospects for the business.

My view is that medium- and long-term prospects remain good for the UK industry. Some of that's a hunch, but it's also based on comparing the performance of the UK business with its peers across the continent.

The reality is that the UK is still taking the lead on virtually every industry initiative you can think of. Take awards shows: comparative figures from our new magazine *Info* this week, show the Brits TV show scored a higher audience share than the equivalent shows in France, Sweden, Germany and even the US. The Brits is now the leading TV music awards show in the world.

Or take our relationship with government: every industry association in Europe is now trying to emulate the success of the BPI in lobbying government.

Finally – and most topical – there's Eurovision. Having seen the sterling work done by Jonathan King and the BBC in creating a vehicle to generate genuine hits, the rest of Europe is now following suit. None of this should be cause for old-style British arrogance, but it should give us optimism that the industry is actually doing what it ought. The reality is that the quality of release schedules does vary. Occasional adjustments in the size of the business are inevitable. Growth is never guaranteed. But if the fundamental structure is right, it means we will be in a position to take advantage of it when conditions improve. *Steve Redmond*

## PAUL'S QUIRKS

## ANDY'S: TRUE TO THE INDIE SPIRIT

The question I was most often asked at the recent *MIV* awards, besides who was buying the drinks, was why does Andy's keep winning the best independent retailer award? Surely with so many shops they shouldn't be classed as an indie? Well in my book as long as Andy and Billy keep signing the cheques and aren't owned by a multi-national or plc then they are Indies.

They make their own decisions, stock whatever they want and like every other independent in the country they stand tall on the service they give to their customers. When they make a mistake, it's their money that goes down the drain and when they get it right they re-invest in their business. Overall I suppose the simplest answer to the question is that they are the biggest and best known indie and the people who do the voting don't have the time or the resources to visit every music store in the country. Andy's have worked long and hard to achieve their reputation and anyone who wants to emulate them and challenge their position have a lot to do if they want to knock them off the top spot.

The demise of this year's London Music Week surprised many industry pundits but on reflection maybe the signs were already there with exhibitors not being quite certain who they were going to attract. The event really needed another two years to find its feet and determine exactly which parts of the industry it was catering for. Maybe A&R radio, publishing, live music and retail don't sit happily side-by-side in one environment and as retailers have been asking for their own showcase for many years perhaps the time is right to stage a retail event in its own right.

If all the record companies can be persuaded to share a common venue then it should be possible to preview all the new product on offer all in one day. If wholesalers, promotion companies, shopfitters and other retail systems suppliers want to join in then so much the better.

Watch this space.

*Paul Quirk's column is a personal view*

## Promoters slam short-term agenda

Promoters and managers have accused record companies of a short-term approach which disregards the importance of live performance.

The accusation came during a heated debate between record company executives, promoters and artist managers at the 10th International Live Music Conference in London (March 12-15).

Managers in particular expressed dissatisfaction at record company attitudes to tour budgets and artist schedules, while promoters claimed labels often disregard artists' live itineraries in favour of TV appearances.

The debate, titled Record Companies: Face The Music, was chaired by promoter Harvey



**Goldsmith: stop short termism**  
Goldsmith who claimed chart-driven short-termism is damaging the UK live music industry.

Rick Dobbis, president of Continental Europe at PolyGram International, replied, "Quick success is not an evil thing. Everybody wants an act to progress swiftly but the most important thing is the long-term prospects of the artists."

radio in cash plea  
digital age

by Tracy Snell  
Commercial radio is calling for cash help from the government to help it bear the £35m a year cost of setting up digital services.

The Commercial Radio Companies' Association wants national stations to be allowed to retain the tax they pay on advertising revenue to the Treasury for a period of five years to pay for the transition to the new digital format.

The CRA makes its proposal in a statement to coincide with the Radio Authority advertising the first and only commercial national multiplex licence tomorrow (Tuesday).

The multiplex – or band of digital frequencies – will simulcast the three existing national services (Classic FM, Virgin Radio and Talk Radio) and will also be able to accommodate up to five new digital radio stations.

Paul Brown, CRA's chief executive, says the industry is preparing to participate in digital radio but has identified four shortcomings in the current regulations:

- insufficient spectrum to enable all local commercial stations to participate should they wish;
- too many restrictions on ownership of radio stations;



**Debating digital: CRA's Brown (left) and Emap's Schoonmaker**

- inflexibility in the capacity available for data services; and
- a lack of financial assistance to help broadcasters meet the cost of paying for the additional infrastructure required.

"[Tackling] these four things would help commercial digital radio get underway immediately," says Brown.

The CRA's response was agreed at a board meeting in London last Wednesday. Among those attending were Sheila Porritt, managing director of Melody and Andy Mollett, finance director of Virgin Radio. ■  
Tim Schoonmaker, chief execu-

Penguin starts  
classical label

Book publisher Penguin is to launch a classical music label in conjunction with PolyGram label Decca.

The new label, Penguin Music Classics, will carry the Penguin logo and source product from Decca Records as well as Philips and other PolyGram music catalogues. Its first releases, to be announced shortly, will be distributed through PolyGram later this year.

Decca president Roger Lewis says, "The Penguin Music Classics series will be distinctive and highly innovative, helping to take classical music to a much wider audience. We believe they will have tremendous appeal to consumers familiar with the Penguin Classics series." ■



tive of Emap Radio Group Management, says the future of radio is clearly digital but the migration from today's analogue services will take a long time, not least because digital radio sets are currently expensive.

"It is likely to be 10 years before any real revenues come out of this," says Schoonmaker. "We are looking at applying for the national multiplex as part of a consortium with the Daily Mail and NTL, but it is too early to say what will come out of our research."

A spokesman for the Radio Authority says it is aware of commercial radio's concerns.

## Teletubby power helps Woolies post record profit

Strong music sales helped retail giant Kingfisher achieve record £520.5m pre-tax profits in 1997.

Three of its subsidiaries selling music – Woolworths, Entertainment UK and The Music and Video Club (MVC) – directly benefited from the buoyant demand for singles, albums and other entertainment products for the year to the end of January.

The High Street store Woolworths increased profits by 25% to a record £105.1M, thanks partly to big sales of records and videos from top-selling artists such as Spice Girls and the Teletubbies (pictured right).

"Collectively we sold more than 1m Spice Girls records, be it albums or singles," says a



Woolworths' spokesman.

Woolworths also says it has extended a mail order trial project involving the sale of music and entertainment products.

Entertainment UK consolidated its position as Britain's leading distributor of entertainment products with a 22% sales uplift against an estimated 12% growth in the combined music, video and multimedia markets.

MVC saw a surge in sales at its 47 stores (up 13 from the previous year), putting the chain well on the way to achieving its goal to become a leading entertainment retail brand.

"It's good to see our strategy proving so successful," says Kingfisher's chief executive, Sir Geoffrey Mulcahy.

"Investment in stores such as Woolworths is clearly paying off and our retail brands are forging ahead," he adds.



# Natalie takes top slot in radio launch

Natalie Imbruglia's Torn on RCA has emerged as the top-rated UK signed track in the first Euro Hit 100 published by the new *Music Week* sister magazine. The track was played 1,443 times last week on the 100 Euro Hit 100 radio stations across Europe, putting it ahead of All Saints, Spice Girls, Robbie Williams and the Lighthouse Family.

The new magazine, which was distributed to more than 7,500 industry executives last week, is the first to offer accurate airplay data right across Europe. The charts are based on the electronic monitoring of a total of 560 radio stations in 15 countries.



Editor-in-chief Steve Redmond says, "fono is not a radio magazine. It's broader than that. It's about records and music and referring the European industry a reliable guide to which hits are really happening."

As well as the exclusive Euro Hit 100 and 15 national charts, fono also offers breakdowns of market share by company and by source of repertoire.

These reveal that the UK was the most domestically-oriented market in Europe last week with UK acts accounting for 65% of the airplay chart last week.

Importantly, the data also shows which territories are most and least amenable to UK repertoire.

Last week UK acts accounted for 43% of the Irish and 36% of the Belgian airplay charts, but only 15% of the Dutch chart, with the average being 26%, nearly five points below the average share taken by US artists. Overall, however, UK and continental acts account for around two thirds of the charts.

"Our data consistently shows the strength of UK and Continental repertoire," says Redmond.

Radio One DJs Zoe Ball, Chris Moyles and Clive Warren were among a packed audience of presenters, producers and celebrities at the launch of Morcheeba's Big Calm album at London's Ronnie Scott's last Tuesday night. The Indochina act played a six-song set featuring the first single, *The Sea*, from the group's second album in addition to the tracks *Fear And Love* and *Over And Over*. Morcheeba also previewed *Blindfold*, the second single scheduled for release on March 30. A label spokesman says the group, currently mid-way through an eight-date UK tour, are expected to make an appearance on the National Lottery show on April 1 before embarking on a mini-tour of the US.



# Industry thumbs up Brown's budget

by Robert Ashton  
Chancellor Gordon Brown has given the music industry another clear signal of government support after unveiling a budget which will help stimulate investment in the business.

Despite scrapping foreign earnings deductions and thereby closing a tax loophole some rock and pop stars have exploited, Brown's proposals have been widely welcomed by tax experts and the artist managers who employ them.

One of the most significant moves is Brown's promise that the Treasury will examine the system of foreign tax credits. Mike Donovan, head of Entertainment Accounting International, says this has always been a problem for touring bands having to pay tax in the country they perform and again in the UK. Because some countries rather than net earnings and gross are only entitled to a tax credit up to the usually lesser amount they pay in the UK, it means many groups effectively pay tax twice. "This is a big problem for touring bands so it is potentially good for the music industry that Brown has said he will look at it," says Donovan.



Bicknell: budget approval

Sloane and Co's David Sloane points to the reduction in the two levels of corporation tax - from 21% to 20% and 31% to 30% for larger companies - as a real flip to labels and publishing operations. "It will make a heck of a lot of difference and many companies are now neglecting places like Jersey to use the UK for tax planning purposes," he says.

Sloane also adds Brown has encouraged increased investment in CD manufacturing plants and recording studios because the write-off value of equipment will be increased.

Another benefit to the music industry is that more relief will be

given to capital gains tax if a person has held shares in a company for more than 10 years. "This means there will be more incentive to invest in bands and also to buy and sell publishing companies," says Sloane.

Damage Management's Ed Bicknell, manager of Dire Straits, says the most important thing is that the budget is not expected to dampen consumer spending. "The first thing to go when people have less money in their pockets is leisure activities such as music," he says.

By abolishing foreign earnings deductions Brown has stopped schemes which have allowed some artists to avoid paying tax in the UK. Donovan says that tax experts can establish complex overseas employment agreements, which do not pay artists while they are resident in the UK and only release funds when they move abroad to tour or do publicity work. But IMF chairman John Glover says it will have a negligible effect on the music business, impacting just a tiny handful of superstars. "I think it was only when artists were taxed at 95% that they needed these schemes or lived outside the country for years," he says.

# Radio One appoints new editor

Lorna Clarke, who quit as programme director of Kiss 100 last September, has been appointed editor of Radio One.

Clarke will head Radio One's Music Entertainment department, replacing both to newly-promoted controller of Radio One Andy Parfitt and head of BBC Music Entertainment Trevor Dann. She will take up the position on April 1.

Clarke replaces Kate Marsh, who had been editor since 1995. In January took the new role of development executive, New Channels (BBC UK and BBC Choice).

Says Parfitt, "When I took on the job of controller, Radio One, the first thing I did was talk to Trevor Dann about how BBC Music Entertainment, which supplies 70% of Radio One's output, and the net-

work could work even more closely together. I am delighted that the first step towards achieving this is Lorna's appointment at Radio One.

"This is a natural progression for me," says Clarke, who has been replaced at Kiss 100 by Mark Matthews. "At Kiss I was discovering new music genres relevant to our audience. At Radio One I'll be working closely with Trevor and Andy consolidating what they've done in terms of the new music policy."

Marsh, who also begins her new role in April, says she will be looking at ways of generating new business for the BBC's new channels, which include UK TV, a joint venture between the BBC and Flextech, which may launch a dedicated music channel.

# Face publisher launches new title with music mix

Waggon, publisher of *The Face*, is to launch a new male monthly magazine featuring a regular 25-page music section.

*Deluxe* goes on sale from April 2. The launch issue features Pulp on the cover and also includes articles on Cornershop and Tori Amos.

"Music is integral to *Deluxe's* approach," says editor Andrew Harrison. "We'll carry lengthy music features and reviews and feature everyone from Spiritualized to Celine Dion."

Despite the competitiveness of the men's magazine market, Harrison insists there is room for another title. "We plan to go



beyond the 'birds and bees' approach of the lad mags," says Harrison.

# newsfile

**TONES JOIN LOVE THIS**  
Barry Tomes, one of the men at the centre of Roger Cook's TV exposé of the music industry, has been appointed international licensing consultant to Love This International. Tomes, who initially helped The Cook Report investigate the business before criticising its methods, says he has around 150 titles to license around the world and in addition to Mike Stock and Matt Aitken material he will also take on tracks from other labels.

**BEYON STEPS UP AT SONOPRESS**  
Tom Bevins is being promoted from sales and marketing director to UK general manager of software and audio manufacturer Sonopress UK. Bevins, who joined the Bertelsmann-owned group nine months ago from Mayking Multi Media, will take operational responsibility for the company's recently established Sonopress Fulfillment Centre.

**VIRGIN TO SPONSOR '98**  
Virgin Megastores is reinforcing its commitment to live music by sponsoring '98. It joins Virgin Trading (Virgin Vodka and Virgin Cola) in supporting the event, which is taking place simultaneously in Leeds and Chelmsford on August 22-23.

**V2 SIGNS UP SCOTT 4**  
Hilly-Tipped trio Scott 4 have signed to both V2's record and publishing divisions. "They're incredibly talented and are just the sort of band we wanted to sign," says V2 boss Jeremy Pearce. They are the third act - after Addict and Ben Harper - to sign such a deal. A new, as yet unnamed label, will be released later this year.

**REGGAE'S JUDE AHEAD DRIES**  
Seventies reggae artist Jude Dred has died after collapsing on stage in a performance he was 53. The former wrestler, bouncer and occasional Rolling Stones minder scored a string of hits with 'rude reggae' songs.

**SCOTT MACLACHLAN**  
Jive's head of A&R is Scott MacLachlan and not as spelled in the AW. March 7. Meanwhile, Carlton Home Entertainment's super budget label Hallmark is available to all retailers and not exclusively to Asda as reported in last week's mid- and low-price special.

**TITANIC SAILS ON**  
James Horner's Titanic soundtrack was certified twice platinum by the BPI last week as Lionel Richie's *Truly* - The Love Songs and *A Perfect Love* by the Bay City Rollers were awarded first time platinum. There were gold awards for Nina Simone's *Blue For You* - The Very Best Of, Space's *Tim Planet*, and the compilation *The Box '98*, The Eighties Mix, Funky Dives, Drip Drips, Drip Drips, Gorgeous and *A Perfect Love*. There was also a gold award for single *It's Like That*.

**dotmusic**  
The dotmusic website is now available at <http://www.dotmusic.com>

# PROFLE - GUT RECORDS & WILD CARD

## LOW GUT INSTINCTS ARE PAYING OFF

A talent for spotting the unlikely and then turning it into an international hit underpins the indie's reputation

Even the most successful independent labels rarely produce more than one multi-platinum act. Gut Records is currently its third. And if the buzz about its latest priority, Naomi, is correct, the fourth is just around the corner.

Gut - which is currently riding high in the albums chart with Space - was set up in 1991 by pluggier Guy Holmes, now 36, when his attempts to help Right Said Fred score a deal with a major founder due to lack of interest.

Taking the bull by the horns, he decided to put the record out himself - and sold nearly 5m units of their debut album around the world as a result.

Holmes's ability to spot a hit where bigger companies may fear to tread is a hallmark of the Gut operation. And his background as a former head of promotion at Island and then with his own successful promotions operation has clearly helped.

"I think the majors are very narrow-minded in their music tastes," says Holmes. "We have the freedom to sign whatever we believe in and our tastes are very broad."

I'm Too Sexy may not have been the most credible record around, but Holmes knows how to spot a hit.

Since that dramatic debut, Gut's artist roster has developed slowly. In 1992 Holmes signed Aswad (who have now disbanded) after they were dropped by Island and subsequently released the 1.5m-selling album Shine. But it would be another three years before the label's current hit act Space were signed.

Holmes is aware of the company's dependence on key acts, and the need for further successful signings, but says keeping its roster tight means it can exert greater control over quality and pay artists more attention.

"We will never grow beyond a roster of dependence on key acts," he says. "We don't want to be the biggest indie label. That's no fun." As the record label has developed,



Gut (from left): Guy Bolland, Bob Workman, Caroline Lewis, Guy Holmes, Shelley Rigg, Graham Stokes

Holmes has scaled down his own promotions activities, but he is still an active partner in Intermedia, which he owns with possibly the UK's most respected independent pluggier Nigel 'Spanner'

### CV: Guy Holmes

- 1978 - Joins United Artists (later acquired by EMI) as sales office assistant
- 1980 - promoted to EMI national promotions manager, responsible for acts including Talk Talk and The Stranglers
- 1982 - Joins Arista's promotions department, working with acts such as Haircut 100 and the Thompson Twins
- 1983 - Joins Clive Banks' promotions company Modern Media
- 1985 - follows Banks to Island Records as head of promotions
- 1988 - leaves Island to set up Gut

Sweeney. As well as outside acts such as U2, Simply Red and Jamiroquai, Intermedia also handles the Gut roster.

Holmes's ability to inject a sense of what will work on radio and TV into the A&R

### Reaction with Caroline Lewis

- 1991 - discovers Right Said Fred and sets up Tug label, I'm Too Sexy is an instant hit and the album sells 5m units
- 1992 - Aswad signed
- Jan 1995 - Space signed
- Sept 1996 - Space's debut album Spliders enters chart at number five and goes on to sell 500,000 copies
- 1997 - Jimmy Somerville signed
- March 1998 - Space's Tin Planet enters chart at number three and sells 400,000 units in its first week

process has led to an impressive strike rate.

Henry Semmence, managing director of Total, which distributed the Right Said Fred material, says: "80% of the records which came through Gut were a hit. That's a ratio some majors would die for."

Gut hopes to enhance that reputation later this year when it launches two new artists, Naomi and dance act Sound5, doubling the size of its roster.

"The most important thing for us is to build our roster," says Holmes.

Naomi's debut single Be My

Love will be released in June and an album is completed. She has already attracted press articles in Melody Maker, NME and Marie Claire, and secured airplay on Virgin and Xfm. Sound5, who will follow shortly after, are half-way through recording their album. Former London Records artist Jimmy Somerville, signed to Gut last year, will also release a new single in the summer.

Meanwhile, the immediate priority is to continue building Space's profile. Following the Top 10 success of Avenging Angels and The Ballad of Tom Jones, there will be three further singles from their Tin Planet album, commencing at the end of May with Begun Again, and a host of live dates.

Having taken the classic rags-to-riches music industry route from 16-year-old sales office assistant with United Artists to running his own label, Holmes now says he gets the biggest buzz out of A&R.

With two new artists to launch, others to sign and a Top Three album with Space, it is easy to see why.

Tracey Snell

## SLOW BURNER CATCHES FIRE

Never the most high-profile of labels, but Wild Card has been quietly spreading the R&B message

Some labels rocket to overnight fame on the back of a mega-selling artist. Others benefit from massive media hype. Then there are the slow-burners which, despite a profile so low as to be all but invisible, can end up shining the brightest.

Little-known Wild Card Records might be the archetypal slow-burner but in the space of just five years it has notched up 26 Top 40 hits and 3m album sales - no mean feat for a label with just three full-time staff. "It's very gratifying to have achieved so much in so short a space of time," says A&R director Colin Barlow.

An old-school soulboy reared on James Brown and Parliament, Barlow jumped at the opportunity to take the helm when the then PolyGram managing director Lucian Grainge decided to set up a specialist R&B publishing label in 1993 which soon evolved into a fully-fledged record label.

Early chart action came with acts such as Chisa Black, Nu Colours and Ultimate Kids who proved there was a market for homegrown R&B. "Their success put Wild

Card on the map and helped us build a name as a label providing a home to British R&B acts," he says. Barlow, speaking at the label's modest Hammersmith offices in London, once occupied by Gol Disc Records.

However, as so often proves to be the case, it was the success of one act - the Lighthouse Family - which transformed the label's fortunes. "Someone played Ocean Drive down the telephone to me," says Barlow. "It was so good I thought, 'There's got to be something wrong here.' But there wasn't. So I drove straight up to Newcastle to sign them."

The Lighthouse Family didn't take off straight away. Their debut single, Lifted, stalled in the lower reaches of the chart when it was first released in the spring of 1995. But following its re-release the following February, it made number four. A string of hits followed with both Raincloud and High going Top 10. Their first album,



The Wild Card team (from left): Colin Barlow, Lawrence Harvey and Lucian Grainge

Ocean Drive, shifted 1.8m units in the UK. Last year's follow-up, Postcards, has already sold 900,000 to date in Britain and close to 1m abroad.

The label's handling of the Lighthouse Family reflects Barlow's approach to management. "Some labels release too many records and don't push them hard enough," he says. "Our philosophy is to release fewer records but be more aggressive about promoting them."

One of the lessons he has learned in his five years at the Wild Card helm is that marketing homegrown R&B acts poses a special challenge. "It's a genre that has always been overlooked by the British music industry," he says.

Barlow will be drawing on all his experience to break two of Wild Card's most

## Wild Card: A polluted history

- 1993 - Wild Card launched
- 1994 - Chisa Black's Top five hit, Searchin', puts the label on the map
- 1996 - The Lighthouse Family score their first hit with Lifted
- 1997 - Both Lighthouse Family LPs are among the year's biggest sellers
- May 1998 - All releases his debut single; a new, yet to be decided, Lighthouse Family single also set for release
- June 1998 - Kele Le Roc releases her debut single

promising new acts. All and Kele le Roc, whose debut singles are released in the coming months.

"All is probably Britain's best live R&B act and we intend to show that he and Kele can go out there with a live band and blow away an audience. We're 100% behind both artists and we're convinced they've got a great future ahead of them," says Barlow.

The future looks promising for Wild Card, which can rely on the powerhouse muscle of Polydor to promote its small but growing roster.

Five years on, Barlow is bullish about the label's prospects and Lucian Grainge, now Polydor managing director, speaks the truth when he predicts: "This is just the beginning of the Wild Card success story."

York Moberly



## LETTERS

I realise that with the Spice Girls being British, your publication wants to praise them. However, suggesting to your readers that we should not be cynical about how "live" they are is just too much (First night, *MW*, March 7). Many people are perfectly well aware that the roller-skating, the hunky males, the costume changes and so forth are precisely designed to try to distract people from noticing the quality of the vocals – be they live or on tape.

I have noticed a tendency for numerous media people to suggest that we ought to forgive the Spice Girls anything because they are British and because they try hard. Well, that kind of attitude may well be suitable to excuse a poor performance by schoolchildren at a school play, but the Spice Girls are meant to be able to sing and dance – it is all part of what they get paid for, and excusing their flaws because they are "real troupers" is ridiculous.

As for your claim that they have sold 36m albums – who told you that? I have noticed before that *Music Week* appears to get its "facts" from Virgin Records or the Spice Girls' PR people. *7m* sold 18m, and the following has done nowhere near as well. It is on about 7m or 8m copies. That makes between 25m and 27m albums sold, and the rest of their 36m sales are singles sales.

There has not been as much interest in the second Spice Girls album as there was in the first, nor in the singles off it. Their number one British singles are easy, but having them on a global scale has evaded the group since Wannabe. It is their only genuine, across-the-board, international number one. The Beatles and Abba were much bigger than that, and I suggest that you look in German, Australian, Belgian chart books to see that I am right.

As to Oasis, well, they may be one of a tiny handful of acts with multiple number one singles for four years in a row. But, what has not been said by your magazine is that each of their four British chart-toppers only spent a week at number one. They are four of the worst-performing number one singles in British chart history. This also applies to Noel Gallagher's number one with Chemical Brothers' Setting Sun. Noel has yet to appear on any single that has hung on to the top spot for more than seven days. The way your publication reports on the act, anyone would think that they are forever number one. As for America, Oasis (with *Wonderwall*) have only spent a week in the American top 40.

Abba were, and are look set to remain, the world's top-selling group since The Beatles. For all the garbage that suggests we ought to support Oasis and Spice Girls (or basically being British), I am afraid that the British group are still way ahead, both in total sales and weeks at number one.

As to this ridiculous desire that you have to support acts who "make money for the industry", how does that square with the fact that Spice Girls stay out of Britain for months on end to avoid tax?

They show no desire whatsoever to see money flowing into Britain on their behalf when they are hardly ever here.

Colin Hughes,  
Manchester.

**N**ow that the Beatles has put a "think tank" together to see how the music industry can be assisted, I was wondering if any thought at all has gone into the raw material on which this whole business is founded.

Yep, I'm talking about the Little People, right at the bottom of the pile. The bands and artists who are least able to afford it, but who subsidise themselves to write/record/perform, not primarily in the hope of being "rich and famous" but as a means of expressing themselves creatively. It's what they do, like a painter paints, or a writer writes.

It's often done by people who are "unemployed"; they aren't scroungers – let's not pretend that there are the same number of jobs available as there are

people out of work. Give the jobs to the people who want and need them, and don't hassle creative people who are otherwise engaged. If they do become successful they will bring in more money and prestige for the country. If they don't, nothing's lost.

A way of legitimising it could be to reintroduce some sort of Enterprise Allowance Scheme, to allow not just musicians to get on with it, but any working artists.

And how about looking at how the development of raw material could be helped? Maybe a subsidy to promoters, so they can pay less well-known bands (at least expenses) to play?

Only the soundalikes are able to thrive in the present situation – which does not move music and new talent forward.

There is funding for accepted "special

preoccupation with short one-word names because the fact that longer names correlate strongly with higher record sales. US band names are, on average, three characters longer than their UK counterparts – a consequence of their greater litigious awareness and their readiness to learn from the history of the music industry.

The Band Register covers more than 100 countries, having over five years' experience of duplication problems, the world's largest (203,000-plus) band and artist name database and internet search engine, with a 100% record when it comes to resolving legal disputes and assisting with name buyouts. Most UK music industry lawyers support the Band Register and make use of our facility for checking names before allowing clients to proceed with signing contracts. Yet some lawyers continue to perpetrate the myth that UK and European

## WOMBLING ON THE WEB

I hose of us old enough (I prefer the term "nearby middle-aged" myself) to remember the battle between cassette and eight-track cartridge during the early Seventies can relate readily to the battle between DCC and MiniDisc as the next dinky little format to keep the audience interested in buying their product yet again on yet another carrier.

In the instance of cassette v cartridge, the better quality but more cumbersome cartridge lost out to the smaller but rotten-sounding cassette, with the result that the cassette rules for years, giving rise to a huge home taping problem which nearly crippled the music industry. Large corporations went through crises and laid off workers. In these more prosperous times we forget this. I personally think the damage to the industry by home taping was far in excess of the official figures. Even my own mother used to ring me up and say, "I love your new record, darling – I've taped it for all my neighbours."

It would be nice if our Captains of Industry could truly claim to be cleverer now than they were then. But the arrival of CD (albeit, I admit, partly brought about by those Captains of Industry) was what led the music industry into its recent profit and growth phase, and not a sudden and rapidly acquired surge of talent in artists and record company executives. What I am saying, in a nutshell, is that the fortunes of our industry seem to be predominantly



format led. Sure, skills in A&R and marketing are important, but look back and see just how our fortunes have followed those format-related trends. Who cares about home taping now? Not so many. Why? Because CD introduced a digital quality sound which could not be widely copied.

Fast forward to the development and growth of recordable MiniDiscs. This will be the first time a recordable digital format

got hammered for failing to check and take pre-emptive action. This is the one territory where we recommend trademarking in the form of federal trademarking at a cost of \$245. There are complications, however, as most UK bands are not eligible until they have a "presence" in the US – but we are working on this with plans for a new compromise service later this year.

It is true that Euro-trademark registration can help with stamping out copyright infringements but it is an expensive way of providing protection and relevant only to a tiny minority of bands (fewer than 0.5%) – whereas Nigel Parker says, "It's really important for smaller groups just starting out to register." The Band Register strongly opposes this notion and any proposal to commit unnecessary expenditure on behalf of bands.

The secret of protecting band names lies in good original name selection and good checking procedures. The vast majority of names go unchallenged, even where there are duplications across different territories. Less than 2% of bands reach national pre-eminence, and far fewer reach international pre-eminence. The Band Register database includes the vast

has been available to the general public on a wide scale. Watch your backs. We all thought the cassette was harmless.

Not that I want to be a prophet of doom but the biggest potential sinner for us is also likely – if mismanaged – to be our downfall, The Internet. Just like a beautiful new, big, gleaming motor car, it could take us forward to glory or dump us ignominiously in the mud like several thousand Toads of Toad Hall. I can see about 500 sites containing information on The Wombles and on my solo art work. Almost every lyric I have ever written is up there – without permission and downloadable for free (not that I really care as that level of access is just the tip of the iceberg). You can download complete digital recordings, too, and they're pretty good quality, – I realise that there is a great deal of work going into trying to make the downloading of information a licensable act (well, actually, it is already licensable under the 1988 Copyright Act) but policing it is the problem. People are trying systems which will effectively "lock" the information unless you pay for the "key" and many web sites have been closed down. But there are already millions of web sites. If we can't even catch up with the physical pirates, how will we effectively police such a wide area of communication as the internet? Mike Batt, London W2.

Interest? forms of musical performance so why not extend it. You could finance hundreds of band showcase nights for the price of one opera production.

Adam's Family (the band)  
Runcom,  
Cheshire.

**T**rademarking band names in the UK (up to £2,000) and in the EU (about £6,000) is anything but a panacea for solving disputes.

It is expensive and inefficient. If every band signed had such a fee added to their recordable company advance (as proposed by the IMF's legal adviser, Nigel Parker, *MW*, March 14), the total funds generated would be vastly in excess of the total cost of settling the relatively few disputes that bands run into, especially if they check their names for uniqueness with the Band Register before use. It is a veritable sledgehammer to crack a nut – and one that is of the UK's own making with an estimated 7% of the world's bands responsible for more than 40% of all duplications – due to the UK's

trademarking guarantees a trouble-free future. It does not.

- (1) Many names cannot be trademarked because there is a procedure of objection which should ensure that major bandnames already in use cannot be "stolen".
- (2) If a trademark is registered in violation of the existing ownership of the name, there is other recourse in law to prevent the trademark being upheld.
- (3) Many names that can be trademarked cannot be effectively defended (for example, surnames and first names which artists and bands are entitled to use as of right).
- (4) Trademarking fees are only the beginning. Further legal fees will be needed to "defend" the trademark – good lawyers maybe, but not for clients.
- (5) Trademarks are not automatically upheld in court.
- (6) UK bands that reach UK pre-eminence can defend themselves with passing-off actions more cheaply, providing they have selected their names wisely and checked them with the Band Register.

The territory they should be concerned about is the US where UK bands repeatedly

majority of bands whose names are trademarked and most bands with significant record deals on both sides of the Atlantic. In the past three years there have been twelve or more resolving 20 disputes with buyouts and settlements totalling about £60,000, but this is a tiny proportion of the total number of bands and groups (estimated at 600,000), most of whom will never have name buyouts unless they insist on having short one-word names (there are less than 500 words suitable for single-word band names).

Parker's proposal to increase recording advances to pay £6,000 for EU trademarking is a non-starter. The registration and defence of EU trademarks may be useful income for lawyers but it is wasteful for bands. Increased understanding is the way forward and we should be glad to cooperate with the IMF and BPI in setting up a contributory scheme to help bands and record companies meet the cost of defending names and copyright. Peter Whitehead, The Band Register, Oxford.



A pair of melancholic Swedes with a fondness for fusing jazz and classical hardy sounds like the recipe for a hit single. But that's exactly what Universal Music may have on its hands with Koop. Signed to Universal's fledgling Columbe D'Or imprint by commercial director John Pearson six months ago, the Swedish duo's haunting, ethereal track *Gloom* is already making an impact on XFM's DJ Gary Crowley as well as a growing number of radio producers and DJs including Kiss FM's acid jazz aficionado Gilles Peterson. *Gloom* is set to be released as a single shortly after the album *Sons of Koop* is put out in May, only the second release on Universal's eclectic, non-mainstream Columbe D'Or label which Pearson created last July.

Pearson, who previously put out material from Robert Fripp and Brian Eno on the Editions EG

**'I thought it'd be a collector's album but it's**

**become so much more than that' - Pearson**

Label, says, "When I first picked it up I thought it would be a collector's album for the more discerning listener, but it's become so much more than that. *Gloom* is just staggering and there are indications it could go Top 40."

Magnus Zingmark, 27, and Oskar Simonsson, 24, create music that is not easy to categorise:

- *Gloom* mixes samples of Debussy's orchestral piece *Prelude A L'Aurore* with D'Une Faune with modern electronic music touched by raw instruments;
- Absolute Space is a soft drum & bass outing with orchestral touches;
- Salvation features a soulful male voice;
- while Jellyfishes is strongly jazz influenced.

Recording half of the album in a cabin on an isolated island and the other half in a cellar in Stockholm in-between weekends of clubbing. Zingmark and Simonsson used around seven musicians with

instruments as diverse as double bass, trumpet and accordion. The album features three different singers, with the floaty vocals of Cecilia Ståln standing out on *Gloom*. Fello Swede Sina Nordenstam liked the track so much she agreed to direct the video for it. The first she has done for an artist other than herself.

"You could say we like classical music with a jazz feeling and jazz music with a classical feeling," says the pair. "We like the idea of mixing modern music with a classical theme."

After a 12-inch single in 1994 on Cleanup Records, *Sons of Koop*, which sold moderately well in underground circles, the duo were signed to Swedish label Superstudio, owned by Diesel Music, then to Columbe D'Or outside of Sweden.

Universal head of marketing Karl Badger aims to create a "scene" around the band in style magazines, as well as backing the release with national and specialist press advertising and radio support. For now the main aim is to educate people about the music, he says. The pair will be in the UK in early May for promotional interviews and, they hope, some Dling.

Any notion that Koop can be classified as ambient/easy listening electronica is wide of the mark - some of the tracks on the album are almost unsettling.

If others like the vibe, *Sons of Koop* - and in particular *Gloom* - could prove a surprise hit for Universal more miles from their Scandinavian cousins Aqua than anyone could have imagined.

Catherine Eade

**Artist:** Koop **Project:** album/single  
**Producer:** Koop **Studio:** Kooplund, Sweden  
**Songwriters:** Zingmark/Simonsson  
**Publisher:** D2  
**Releasing:** May 4/May 18

Stephen Jones meets Garbage to hear the rock album of the year

Garbage are paranoid. Anyone who has heard their new album may know that 1998 will be Garbage's year, but after 12 months locked inside Smart Studios in downtown Madison, Wisconsin only a week after they cut their second album, they have yet to gain the distance to realise it.

Curled up on her sofa in black furry snow boots, Scottish vocalist Shirley Manson is arguing over the expense of their worldwide tour - "we're not bloody U2 y'know" - with someone from their US label, Almo/Geffen. As a hardy realist conjures up various new styles of wig for her to peruse, Manson tells *Music Week* that she is nervous about how Version 2.0 (released on May 11) will be received.

"We were lucky with the first album," she says. "It's intimidating to have to put this album into perspective at this stage. We're not even sure of our own opinions. At this moment, it's like I never want to hear it again. For all we know it could absolutely bomb. I hope people get it."

Millions will "get" Version 2.0, the follow-up to 1995's 4m-selling debut *Garbage* and to which it is, in a word, superior. With three Grammy nominations, an MTV award and five worldwide smash hits under their belt, there has been no need for Garbage to search for a new direction. They have taken their distinct sound and expanded and refined it with more soul.

They've gone further in all directions: the pop songs are more pop; the mayhem is increasingly chaotic.

Mushroom MD Korda Marshall says, "It's a career-moulding album. They've found their sound and really honed it - Marshall is unbelievable. It's a record that couldn't have been made 18 months ago." He adds that as the label approaches its fifth anniversary in April, this record will deepen and strengthen its base. "The idea is not to get bigger like the majors, but better." Version 2.0 is a collision of hooks,



grooves and noise - packed with references to The Pretenders, Brian Wilson and Patti Smith - but, most importantly, it bulges, tunes; of 12 songs, seven are being talked about as potential singles.

Head of marketing Rob Jefferson says, "It's perfect pop music, and that's not a phrase that you bandy around. People's expectations are very, very high and they are not just going to be met, but exceeded."

"Garbage are like musical magicians. They've managed to take all the great bits of popular music since The Beatles and make this fantastic album. It will be a must-have album of 1998. It's music to take us into the millennium."

Manson, 30, oozes a new confidence, class and depth on the album and her voice has come into its own, soaring above the tracks while her increasingly personal lyrics run a wider range of the introspective and voyeuristic. It all makes the album a likely worldwide smash.

Garbage seem unconvinced, however. Steve Marker (guitars, bass) says, "We live in such an isolated bubble, it's easy to lose perspective and not know whether what we do is very good or bad. It can make you very paranoid. [The album] could go nowhere or it could really take us to a new level."

Butch Vig (drums, noise), one of the three producers-turned-musicians who with Manson made up Garbage, says, "Shirley's singing has really come on. She's a lot more confident than she was on the first record."

The first single, "Push It" (released on April 27), is vintage Garbage - a disco introduction to the album with all the band's nagging insistent qualities: smooth groove, noisy breakdown, intense



**'It's a career-moulding album. They've found their sound and really honed it' - Marshall**

## STEEL ALMAGON ON A&R

For the first time in its history the Evening Session is on tour this week, which is why I'll be missing from the pages of the next *Music Week*. In fact, even as you read this our bus will probably be between Glasgow and Manchester or en route to Leeds. I'm looking forward to Leeds because a) we're broadcasting our show from the tour bus, parked outside the cosy, Duchess of York, which I really like as a venue, and b) because I'm hoping to pick up a few tapes and CDs from the local Leeds scene which seems to be going through another mini-revival. Of the bands emerging, **Bedlam A Go Go** and **The Dandys** you'll know, but there is a new wave of groups close behind including the frothy "surf-pop" of the **Landspeed Loungers** -

seen live in London just over a week ago. The Loungers look like they're about to go 10-pin bowling. They make this buzzing, slightly loose pop racket which, damn it all, you can't really describe without using words like "irrepressible". For more details see authoritative new Leeds zine *Peel The Stain*, the latest issue of which also reviews over **Chest** and **Ripchord**... Supporting the Loungers, but not from Leeds, new foursome **Guidance** had a brace of cool label A&R folk on hand to give them the once over. It probably wasn't their best gig, as they battled with a rather mumbling crowd, but the demo still suggests good things. It's more waves of sound, rather than wall of sound, which could fit neatly into place later this year...Last, but not

least, the industry was out in force for **Laptop's** first "proper" UK show at the Highbury Garage. The band, led by Jessie Hartman formerly of Sammy, had been in rehearsal all week since arriving in the UK - apart from a day off to record a Radio One session (interrupted mid-take by a fire alarm at the Maida Vale studios). There is definitely something Eighties about them, although at the edges they run the gamut of US rock culture from the Talking Heads through to latterday lo-fi. Hartman herself is a funny, romantic lyricist as you can tell from the forthcoming single **Gimmie The Night**, due soon on indie label God Bless Records. Not sure of the release date, but it'll definitely be all over our tour bus compilation tape.



# BAGGAGE



Unlike the last album, the material was all recorded on to Apple Macs before finally being mixed on to analogue tape, which opened up a multitude of experimental routes for the producers to follow.

Duke Erikson, 46, (guitars, keyboards) says, "We were really making two albums in the beginning. The recording process can be so long and arduous. It's sometimes hours or days before there's any clarity or confidence. We didn't set out to create any specific thing. We started writing and it just all came together."

Marker, 38, reveals that after months of going off in a different direction every time they made a rough mix, it wasn't until Christmas that he thought the record was going to work. "The label kind of

chorus and Manson's sultry delivery. "We thought it opened the door on the record without misrepresenting us," says Manson, who has spent all but a few days of the past 12 months working on the album. "We have a distinctive sound and we are determined to hold on to our identity. But we didn't want to make a record that was similar [to Garbage]. We've grown as a band."

"She explains that everybody's role in the act has changed; from day one Vig's work on Nirvana's Nevermind led Garbage to be known as his band. "We've become a band after a year-and-a-half on a bus playing nearly every night. The boys trust me with more than they did before. We have a more intimate relationship," she says.

Push It, which has a video directed by the relatively unknown Andrea Glaccone (Death In Vegas), was one of the first tracks on the album to be completed. Work began 12 months ago on an island off America's West Coast following 18 months of touring. The album would not even be finished now had Manson not put her foot down about the producers' tendencies to tinker with recordings. None of them dreamed it would take a year, says Vig, 38.

Manson says, "We started work straight away but we didn't know where to begin. We spent a lot of time in bars talking about what we were going to do. We had no group direction but we all had things we wanted to do. I wanted to make the words more simple and bare-boned."

The ideas gelled by August when Mushroom bosses flew in to hear tracks, which forced the act to come up with demos. Marshall says, "It was great hearing 15 song ideas which developed over the months. Even then I was very excited, I could hear some classics."



A&R editor Stephen Jones meets Garbage in their studio in Madison

100,000 fans. All chains are reportedly thirsty in campaigns. Unlike the first album, there will be better co-ordination between tracks in each territory. The worldwide tour kicks off in May, which in the UK includes a handful of gigs in June and 7 In The Park and Reading over the summer before a major tour here at the end of the year.

Garbage are set to convince the world that their debut was no one-off – even if they don't realise it themselves yet.

Says Jefferson, "I guess they'll only realise how big this is when they sit back at the end of the year and see they are one of the top 10 acts in the world."

Stephen Jones

## Track by track

**TEMPERATURE WAITS** (possible single) – A bright-happy pop song with deconstructed guitar – curiously not one of the stand-out tracks – designed to bring listeners into the Garbage way of thinking with one of the opening lines: "I'm a wolf in sheep's clothing." Vig: "That's our Donna Summer/Issaacs Hayes number. Kind of proto-".

**I THINK I'M PARANOID** (likely second single) – A swaggering and rocky Elastic-guitar number – which Manson refers to as a demoted Michael Jackson track – with a very fractured breakdown. Vig: "It's about the music business. There's a line: 'I feel down, prop me up with another pill' which came from a bad day on the road when an associate told Shirley to take a pill to settle down. It didn't work."

**WHEN I GROW UP** (possible single and Mtv's favourite track) – Pure pop in a Strawberry Switchblade vein which reveals darker elements of another listens. Manson: "It's our Trojan horse." Vig: "It's fast – 140bpm – but then a lot of the tracks are. It's about refusing to be normal and having to live to your pressure."

**MEDICATION** – Orchestral guitars and one of Manson's stand-out vocal performances which she wrote from her bed when she fell seriously ill after the tour last March. Vig: "To me it sounds like therapy. About being on the road and having to deal with relationships; long distance coping."

**SPECIAL** (possible single) – A Very Pretenders and Beatles/Debbie Harry pop track. Vig: "There's a line at the end where Shirley is quoting Tak Of The Town. Shirley called Christie Hyde, who said she was a fan and said we could 'sample her voice, her music or, indeed, her arse'."

**HAMMERING IN MY HEAD** – Marker and Vig's favourite track. It's a swirling near-techno number with mad drumming. Strangely, it began as a solo number. Manson: "It was done in Japan and has a feeling of movement to it. It's our homage to Patti Smith."

**PUSH IT** (first single) – About ambition and trying to marry drive and ruthlessness with flit, it contains elements of U2's *Discotheque*, Madonna's *Vogue* and PJ Harvey's 60ft Queenie. Noisy looping undercurrents as Manson gently intones the title of the Beach Boys 1964 classic Don't Worry Baby. Vig: "It starts off as 'everything's going to be fine' and then kicks away. We tried to sample it and Shirley did try to copy it, but our label's attorney freaked out. So we sent a tape to Brian Wilson and he loved the song."

**THE TRICK IS TO KEEP BREATHING** (possible single) – Erikson's favourite track. Delightful breathy vocals, strolling bassline and probably one of Manson's most personal efforts to date, directed at a friend. Manson: "It's a song of allegiance. The title's from a Janis Garbage novel about suffering a nervous breakdown."

**DUMB** – A spiteful and mocking rock/industrial theme number. Vig: "It's about someone Shirley had a bit of a run in with. I doubt it'll ever get it, but that's why the title's called dumb." Manson: "It's a song about how people like to reflect themselves in others. And use sex to make themselves feel better." Vig: "It could be interpreted as a song about how it sounds like part of the rave culture in there. I can't explain it."

**WICKED WAITS** – Unusual tongue-in-cheek swingbeat number about trying your best. Manson: "It's our Tom-Waits-meets-The Clash-meets-Mas-West number. It's meant to be over the top."

**YOU LOOK SO FINE** (possible single) – Intropective, eerie fairground/soundtrack music with running and stumbling lyrics. Manson: "We had an idea that we wanted to break down the album and build it back up again." Vig: "We wanted something meditative and calming at the end. It's like The Carpenters, that rush of vocals."

## ONES TO WATCH

### MELIS

Betwys-Coed's Melis – pronounced Melith – take their name from the Welsh word for sweet. Their debut single *Diwlir* (pronounced Dewilther), means "take their name" and, despite the language hurdles, is being marketed by Mark Radcliffe among others on Radio One.

Intensely passionate about their background – they signed to Pinnacle Labels' Arctic on the top of Snowdon last summer – Melis play sinister electric pop tracks with a fierce mix of English and Welsh lyrics. *Diwlir* is released on March 30 and is taken from the album *Rumours And Curses* which is due out in June and has a particularly impressive sampler doing the rounds. The act centres around guitarist Paul Adams and vocalist Andrea Parker who previously released records on the Anakt label, including *SAC Makes Me Want To Smoke Crack Volume Two*.

### DAIE

Epic release Danish dance act Daze's debut single *Superhero* in the UK on April 6. It has already reached number one across Scandinavia.

Signed to Epic Denmark, the energetic pop trio are currently managerless but use Acus's management team as their booking agent. Their album *Super Heroes* was produced by Jonny Jam and Delgado, who also produced Acus.

Superhero went platinum in Scandinavia last year after becoming the fastest-selling local single of 1997 in Denmark, and hitting number one in radio and club charts.

Daze have already won the Best Dance Act Of The Year award at the Danish Grammys. Another of the act's songs, *Tighten Up*, however, will be the second single and is already familiar to users of cyberpet toys where it already features.

### BLUE DOG

Hot out of Camden's notorious talent heaven, The Barfly Club – where acts such as Cornershop, Kula Shaker and Skunk Anansie got started – is Blue Dog Records' new Blue Dog Singles Club.

Aiming to draw from the more than 1,000 acts which play the Barfly each year, the club will spotlight the most promising bands by releasing seven-inch singles on mail order subscription at £15 for six months and through independent retailers.

Nick Moore and Jeremy Ledlin, the team in charge of both the Barfly and the new Blue Dog, say they established the label's international licensing deal with V2 after it offered them the most independence. East London's Soda Faria kicked off the club's first release on March 9 with their double *Aside So Perfect/Dr John*. The next release will be by posters De Virtnas on May 4.



## THE UK HITS SO FAR

Track	Released	Chart pos.	Sales
View (limited edition)	March '95	29	1,000 sold out
Subhuman (limited edition)	August '95	59	3,000 sold out
Only Happy When It Rains	September '95	20	30,000
Garbage (album)	October '95	6	600,000
Queer	November '95	4	45,000
Stupid Girl	March '96	4	100,000
Milk	November '96	10	120,000

# CADS 98



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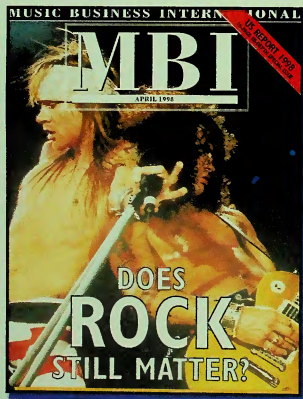
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# Rock in a hard place

So you can sing along to The Verve, Radiohead and Oasis. But how many songs do you know by US stars like Matchbox 20 or The Wallflowers, not to mention Germany's Rammstein? And what about Hootie? The UK is still rocking, but it's to a different beat – and it's not alone. Rock may be 30 years young, but its global sales are falling and it hasn't created any new superstars. Is rock in crisis – and should you care?



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## CLASSICAL

## angela GHEORGHIU

A devoutly religious, publicly shy Estonian composer may not seem an obvious music spinner, but Arvo Pärt has uncovered the existence of a mass market for contemporary spiritual music.

Munich-based ECM New Series has heavily invested in Pärt since the 1984 release of *Tabula Rasa*, which sold more than 25,000

ARVO  
PÄRT

copies in the UK. Pärt's haunting *Passio* also attracted a cult following in the late Eighties. His latest offering, the monumental choral *Kanon Pokajänen*, will be released on April 6.

According to ECM label manager Steve Sanderson at distributor New Note, the austere beauty and integrity of Pärt's work remain his strongest selling points.

"Arvo remains our top seller with the New Series," says Sanderson. "We're looking to ship at least 5,000 copies of the *Kanon Pokajänen* initially, and watch it build from there."

Full-page ads will appear in *Gramophone*, *Classic CD* and the *BBC Music Magazine*, complemented by prominent displays in several retail ads including HMV's regular *Guardian* panel.

"Arvo has a good reputation with the press, so we're confident we'll receive reviews in all the quality papers as well as specialist magazines," adds Sanderson. In addition, all 25 stores which are members of ECM's New Series dealership scheme will be running promotions and a catalogue of the composer's recordings.

Kanon Pokajänen received its world premiere at Cologne Cathedral last week (March 17) — a well-timed live performance to which key ECM retailers were invited.

"We wanted to get retailers enthused about the piece," says Sanderson. "It's a great advantage for us having the premiere so close to the release date, since it gives us the chance to allow retailers who support ECM product to feel involved with this great new Arvo composition." Andrew Stewart

Artist: Arvo Pärt Title: *Kanon Pokajänen*  
Label: ECM New Series Released: April 6

Even the finest opera singers stand or fall on their abilities to switch fluently from one language to another, with Russian basses expected to negotiate Verdi's *Il Tosca* in Milan, Brit sopranos to tackle Wagner's *German* at Bayreuth and American tenors to bellow go before a Parisian audience and deliver Massenet's *French*.

Angela Gheorghiu shows no trace of linguistic fear. For her latest Decca solo album the Romanian soprano explores a global list of songs in their original languages, moving beyond the reasonable challenge of French, German, Italian and English to include works in Korean, Japanese, Greek, Brazilian, Norwegian and Israeli.

"For sure I have a talent for languages," says Gheorghiu. "This disc is about me, changing countries and cultures all the time in my career. It was so important to get not just the words but the meaning behind them."

My World presents a typically unpredictable, highly individual follow-up to the singer's debut solo disc, an album of Italian and French opera arias that reached number three in the classical charts at the time of its

release in 1995.

Other young artists might have agreed to record a more mainstream, even "safe" programme.

"That's not in my character!" says Gheorghiu, which is why she is arguably the most exciting vocal talent to emerge in recent years.

"Of course, I accept advice," she admits. "But I really

**"This disc is about me, changing countries and cultures all through my career. It was so important to get not just the words but the meaning behind them"**

—Angela Gheorghiu

wanted to make this disc of these beautiful tunes to show my personality and the type of life I live." Although she has just signed an exclusive deal to record for EMI Classics, Gheorghiu's existing contract with Decca runs until the end of this year and promises to yield a further solo album and one complete opera set for the company.

"Angela is very much in the tradition of the great divas," says Decca's Dickon Stainer. "I'm confident about this new album, which is a very commercial product. Her strong persona comes across throughout."

The cover artwork for *My World* reflects Gheorghiu's sense of style and elegance, with the Dior-scented singer evoking memories of a less hectic age of glamorous, propeller-driven travel. Decca's marketing campaign will target women's magazines and the fashion pages of the daily press, with support from the usual specialist music papers, radio airplay and ads on both Classic FM and Melody.

"Some divas are more stylish than others," observes Stainer. "She clearly has the X-factor that sets her in the company of the great artists, whether classical or pop."

Fortunately, the singer's passion for travelling means that she is prepared to fill the gap between appearances at New York's Metropolitan Opera and her next opera production with an intense spell of interviews and media sessions in London.

Andrew Stewart

Artist: Angela Gheorghiu  
Title: *My World: Songs From Around The Globe*  
Label: Decca 458 360-2  
Released: April 20

## ANDREAS SCHOLL

When handsome 6'3" countertenor Andreas Scholl launches into song, connoisseurs all over the world are smitten by the angelic purity, power and intense musicianship of his voice.

Harmonia Mundi's April 6 release of Scholl's latest recording, *Bach's Cantatas* for solo alto — one of the toughest challenges in a countertenor's repertoire — sets a standard that many singers could only hope to match.

"This music demands many things at once, yet the secret is that it should sound effortless," says Scholl. "In one of the arias, I got to the end of a session and felt almost like crying. The piece was so mighty that I was just like an ant."

Harmonia Mundi has produced 12,500 copies of a Scholl sampler for *Gramophone*

subscribers, and the singer graces the cover of *Gramophone's* May issue. The label is also offering *Gramophone Blue Riband* classical dealers a 15% discount on Scholl's catalogue as part of its campaign to promote the new Bach recording to a specialist audience. It is simultaneously reducing Scholl's award-winning recording of Vivaldi's *Stabat Mater* to budget price and

packaging it with Harmonia Mundi's 1998 catalogue.

"It's a great way of getting our catalogue out there on the back of one of our best-selling CDs," says Harmonia Mundi UK sales and marketing manager, Ian Lambert. The Scholl campaign will target classical collectors before broadening out to reach Classic FM's listeners and readers of the *Classic FM* magazine. Lambert says the campaign will then focus

on Andreas as an attractive personality with an incredible voice. "The combination of all the press we've got in place plus scheduled appearances at Glyndebourne and the Proms this summer, should establish Andreas's name here," he says.

Lambert predicts initial sales for the Bach cantatas of around 5,000, which will register a healthy return on Harmonia Mundi's marketing spend. "We have decided to promote Andreas's career slowly, linking new releases with tours, media interviews and personal appearances," he continues.

Andrew Stewart

Artist: Andreas Scholl Title: *Johann Sebastian Bach Cantatas for Solo Alto*  
Label: Harmonia Mundi HMC 901644  
Producer: Jean-Marcel Golaz  
Released: April 6





The new classical music?: (clockwise from left) Titanic, The Crucible, The Edge and Titanic soundtrack composer James Horner

With movie soundtracks such as James Horner's Titanic and George Fenton's The Crucible topping the classical music charts, this new way of selling the genre looks set to continue being a runaway success

# THE TIP OF THE ICEBERG

If there had been a film industry in the late 1780s, then the chances are that Mozart, Haydn and many other well-respected "classical" composers would have been out in Hollywood producing original soundtracks (OSTs) for the movies rather than crafting catchy tunes commissioned by Europe's ruling classes. Sony's unprecedented success with James Horner's original Titanic soundtrack has rekindled record industry debate about definitions of classical music.

Certainly Sony Classical believes that its chart-topping album, which has so far sold over 600,000 in the UK and a further 1.5m copies worldwide, deserves to be considered a contemporary classic, despite the presence of pop singer Celine Dion at work on the movie's love theme.

And it's not the only classical label which

**"To deny that this sort of work is classical is a confirmation of the elitist image classical music has been trying to overcome" - Alison Wenham, BMG Cantier**

is unashamedly looking at the silver screen as a source of sales. Decca's dominance of the UK classical market in 1996 was boosted by the Braveheart soundtrack, another Horner score, last year's CMC returns registered four OSTs among the Top 20 best-selling classical crossover albums while other successful classical label releases include a special edition of the Star Wars trilogy scores, David Arnold's spectacular OST for Independence Day and George Fenton's for The Crucible (all on RCA Victor); a collection of salon music used in Titanic and performed by

I Saloni (Decca), David Hirschfelder's soundtrack for Shine (Philips) and Patrick Doyle's scores for Kenneth Branagh's four-hour Hamlet on Sony Classical. In short, OSTs have become a key component in the output of most major classical companies.

"Let's put it in perspective," says Chris Black, director of Sony Classical's UK division. "We put out one of the first great film soundtracks with Bernstein's

West Side Story in 1961, so we're certainly not jumping on the bandwagon here. Original motion picture scores have been a major part of CBS and now Sony for many years."

In the past, many eminent composers, from Korngold to Takemitsu, have stepped out of their familiar concert hall habitat to write for the movies. A more recent trend has seen classical record companies invest heavily in discs devoted to the works of

leading film composers, with John Barry, John Williams and Michael Kamen prominent among them.

"When people say that James Horner's work isn't really classical, I ask, 'What is it then?'" Black continues. "It's orchestral music commissioned for a specific purpose and written by a talented composer. I see this as no different from Mozart or Beethoven writing for a royal or noble patron. Does a

## Silva Screen branches out

In 1984 two soundtrack enthusiasts with extensive retail experience launched their own company devoted to movie scores. Silva Screen Records made swift progress after it acquired the European rights to the Crocodile Dundee soundtrack, while the label's directors Reynold D'Silva and James Fitzpatrick established their company's reputation for artistic and sound quality with albums featuring newly recorded scores by John Barry, Jerry Goldsmith, Nino Rota and other leading Hollywood composers.

At first, Silva Screen targeted product at soundtrack collectors, gradually broadening its output to appeal to a more mainstream audience. An acclaimed series of carefully planned, strikingly packaged film and television soundtrack compilation albums has

appeared over the last seven years, with worldwide sales for the label's Cult Files disc exceeding 100,000 units and other titles, Space And Beyond and Cinema Choral

and soon after prepared a new version of Maurice Jarre's Laurence of Arabia soundtrack in time for the reissue of David Lean's classic movie. "Since then we've avoided complete scores because they are so costly to record and don't sell as well as Laurence of Arabia did."

Silva Screen has invested in its own recordings of a vast library of film and television themes from which its compilations are drawn. The City of Prague Philharmonic and Crouch End Festival Chorus, hardly household names but two

nevertheless, appear regularly on the credit lists of albums which, says D'Silva, are presented and packaged and marketed as if they're pop releases even though the music is most often genuinely classical soundtrack material.

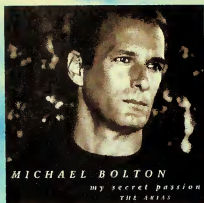


Classics among them, attracting healthy five-figure retail sales. "We started making our own recordings when it became more difficult to license D'Silva. In 1989 the company recorded Jerome Moross's score for The Big Country





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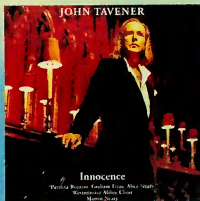
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## CHART COMMENTARY

by ALAN JONES



Robbie Williams joins the exclusive group of artists to register five Top 20 hits from an album this week, debuting at number three with *Let Me Entertain You*. It sold over 70,000 units last week, and is the second highest charted hit from the album, trailing only *Old Before I Die*, which peaked at number two – though the biggest hit by far, of course, is *Angels*, which finally peaked at number four

## SINGLE FACTFILE

its 11th week in the chart, and is still very much a feature of the Top 40 after 16 weeks, declining just two notches this week to number 23, having topped 750,000 sales on Saturday. The success of *Let Me Entertain You* gives new impetus to Williams' *Life Thru A Lens* album, which holds at number four this week, scant reward for a 26% increase in sales.

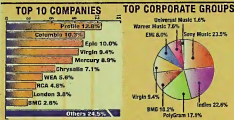
**R**un-DMC are comfortable chart champs but sales of *It's Like That* dipped by a third this week, and there's a very real possibility that they will have to yield right of way to **Celine Dion** again next week. Celine's *My Heart Will Go On* single increased its sales substantially again last week, and returns to number two. In a six-week chart run (1-2-2-1-3-2) it has sold 885,000 units, and should top **1m** by next weekend, or shortly thereafter.

US R&B sensations **Destiny's Child** debut at number five with their first UK single *No No*. They're the ninth all-girl group to have a hit in 1998, following the **Spice Girls**, **All Saints**, **Vanilla**, **Eternal**, **Alaune**, **Solid Harmonie**, **Cleopatra** and **N-Tyce**.

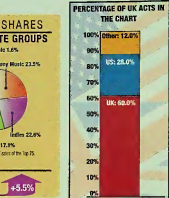
All Seeing *It's wacky version of Best Goes On* debuts this week at number 11, this beating by 18 places the highest position attained by **Sonny & Cher's 1967** original. The All Seeing *I* version contains the sampled vocals of **Cathy Rich**, who was 12 when she recorded the track (on her father **Buddy Rich's** album *The Saint Face*). A

## MARKET REPORT

### AT A GLANCE WEEKLY MARKET SHARES



rather less well-known oldie revived to good effect is **Here's Where The Story Ends**. Originally recorded by **The Sundays** on their 1990 album *Reading Writing & Arithmetic*, it was unearthed by, and now provides the first



Top 40 hit for **Tin Tin Out**. It's the second recent hit featuring vocalist **Shelley Nelson** – she reached number 14 with *Re-Assured's* *Treat Infamy* last month. Despite her high profile, the singer currently has no recording

contract of her own, though interested parties should note that she is represented by **Mike Hrano** (01923 896975).

**Kylie Minogue** seems to have got the upper hand once again in the battle of the Minogue sisters. **Dannii** climbed as high as number four with *All I Wanna Do*, the first single from her current album *Girl*, but had to settle for number 15 with *Everything I Wanted* and this week enters at 24 with *Disremembrance* – only a week after **Kylie's** latest, *Breathe*, debuted at number 54.

The **Great British Song Contest** was won by **Where Are You, Sung by Imaani**. It will, of course, now go on to become a hit, though it has been conspicuously unable to breach the Top 75 so far – having debuted at number 96 last week. It has now slipped to number 99. The songs it defeated to become Britain's Eurovision Song Contest entry are also charting, with the **Collective's** *When We're Alone (We Dream)* at number 93, **Alberta's** *Don't It Make You Feel So Good* at number 106 and **Sapphire's** *I'll Never Be Lonely Again* at number 116.

## THE YEAR SO FAR...

### TOP 20 SINGLES

Rank	Single	Artist	Label
1	MY HEART WILL GO ON	CELINE DION	EPIC
2	DOCTOR JONES	AQUA	UNIVERSAL
3	NEVER EVER	ALL SAINTS	LONDON
4	BIRMFUL OF ASHA	CORNEGROUP	WILJA
5	ANGELS	ROBBIE WILLIAMS	CHRYSALIS
6	IT'S LIKE THAT	RUN-DMC VS JASON NEVINS	SM&E COMMUNICATIONS
7	FROZEN	MADONNA	MAVERICK
8	TOGETHER AGAIN	JANET JACKSON	VIRGIN
9	HIGH	LIGHTHOUSE FAMILY	WILD CARD
10	YOU MAKE ME WANNA...	USHER	LAFAZE
11	PERFECT DAY	VARIOUS ARTISTS	CHRYSALIS
12	BAMBOOIE	BAMBOO	VC RECORDINGS
13	GETTIN' JIGGY WIT IT	WILL SMITH	COLUMBIA
14	TRULY MADLY DEEPLY	SAVAGE GARDEN	COLUMBIA
15	ALL AROUND THE WORLD	OASIS	CREATION
16	RENEGADE MASTER BLON	WILDCHILD	HI-LIFE
17	MULDER AND SCALLY	CANTONIA	BLANCO Y NEGRO
18	ALL I HAVE TO GIVE	BACKSTREET BOYS	JIVE
19	STOP	SPICE GIRLS	VIRGIN
20	TOD TOO MUCH	SPICE GIRLS	VIRGIN

Rank	Single	Artist	Label
21	IT'S LIKE THAT	Run-Dmc vs Jason Nevins	Sm&e Communications
22	MY HEART WILL GO ON	Celine Dion	Epic
23	LET ME ENTERTAIN YOU	Robbie Williams	Chrysalis
24	STOP	Spice Girls	Virgin
25	NO NO NO	Destiny's Child	Columbia
26	FROZEN	Madonna	Maverick
27	HERE'S WHERE THE STORY ENDS	Here's Where The Story Ends	VC Recordings
28	ANGEL ST	Angel St	Hi-Life
29	TRULY MADLY DEEPLY	Savage Garden	Columbia
30	FATHER (Feat J)	Father (Feat J)	Real Jam
31	BIRMFUL OF ASHA	Corneagroup	Wilja
32	DO YOU WANT ME	Do You Want Me	Mersey
33	ANGELS	Robbie Williams	Chrysalis
34	BIG MISTAKE	Nicolas Inoué	RCA
35	HIGH	Lighthouse Family	Wild Card
36	TOGETHER AGAIN	Jewel Jackson	Virgin
37	NEVER EVER	All Saints	London
38	HOW DO YOU LIVE	Leona Lewis	Curb
39	BALLAD OF TOM JONES	Ballad of Tom Jones	Out
40	UH LA LA LA	U2	Derecort
41	GETTIN' JIGGY WIT IT	Willie Soak	Mersey
42	DISREMEMBRANCE	Dannii Minogue	Universal
43	IF YOU WANT ME	Do You Want Me	Mersey
44	MY FATHER'S EYES	Eric Clapton	Mersey
45	NOT ALONE	Ernest Burt	Cosmos
46	REMEMBER YOU'RE A WOMBIE	Workin' Moms	Columbia
47	YOUR LOVE GETS SWEETER	Henry Gayle	Epic

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BMG

This Week	Last Week	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	7/12
1	1	<b>IT'S LIKE THAT</b>	Smile Communications SM 9052/SM 9054 (P) Rick McLean Jason Young (Shirley Ann) Wayne Clugston (Gavin) (W) (M)	SM	1
2	3	<b>MY HEART WILL GO ON</b>	Epica 855472/855547 (P) Robin Hood (Almanac/Horner/Fox/MJ/Blue Sky) Ricki Gordon/Horner/Jennings (W)	Epica	2
3	NEW	<b>LET ME ENTERTAIN YOU</b>	Chrysalis CDHSS 580/UTCS 5808 (E) Robbie Williams (Chamber/Powell) EMU/BMG (W) (Chamber/Powell)	Chrysalis	3
4	2	<b>STOP</b>	Virgin USDC2 1679/USC 1678 (E) Spice Girls (A&M) Wainwright Pacific/78/BMG (Spice Girls/Wainwright) (W)	Virgin	4
5	NEW	<b>NO NO NO</b>	Columbia 855522/855594 (SM) Desiree's Girls (PolyGram/Japan/Decca) (Various Artists) (Various Artists) (W)	Columbia	5
6	5	<b>FROZEN</b>	Maverick W 04320/W 0433 (P) Mickie Most (Mickie Most/Dave Leonard) Warner Chappell (Sammy Davis Jr) (W)	Maverick	6
7	NEW	<b>HERE'S WHERE THE STORY ENDS</b>	WR Recordings WR 30/WR 30 (E) Tin Tin Out featuring Shelley Long (Tin Tin Out) (WR) (Whitaker/Gavins) (W)	WR	7
8	NEW	<b>ANGEL ST</b>	M People 74231/64182/74231/64184 (BMG) The Roots (A&M) (Various Artists) (Various Artists) (W)	M People	8
9	5	<b>TRUPLY MADLY DEEPLY</b>	Columbia 855622/855624 (SM) Savage Garden (Fisher) (EMI) (Hayes) (Jones) (W)	Columbia	9
10	NEW	<b>FATHER</b>	Dart Jam 58522/58525/58528 (P) Lionel Richie (A&M) (Various Artists) (Various Artists) (W)	Dart Jam	10
11	NEW	<b>BEAT GOES ON</b>	frfr CD&C 334 (P) The All Stars (The All Stars) UCC/Warner-Chappell (Sammy Davis Jr) (W)	frfr	11
12	NEW	<b>THIS IS HARDCORE</b>	Island CD 895/CS 895 (P) Pulp (Thomas) (Island) (Cocker/DaSilva/DaSilva/McKenzie/Walby) (W)	Island	12
13	2	<b>SAY WHAT YOU WANT/INSANE</b>	Mercury MERC 499/MERC 499-1 (P) Iron Maiden (PolyGram/EMI/BMG) (M. Chase/Sales) (C. Smith) (C. Smith) (W)	Mercury	13
14	7	<b>WHEN THE LIGHTS GO ON</b>	RCA 74231/64182/74231/64184 (BMG) Sade (Epic) (Various Artists) (Various Artists) (W)	RCA	14
15	8	<b>BIRMFUL OF ASHA</b>	Wija WJA 812/WJA 812/W 812 (W) Crimson (Singh) (Wija) (Manna) (Singh) (W)	Wija	15
16	10	<b>UH LA LA LA</b>	Dance Pool ALEX 120/ALEX 11MC (SM) Alexa (Rohde) Extravaganza (Zanetti/Aquino) (W)	Dance Pool	16
17	12	<b>HOW DO I LIVE</b>	Durb/The Hit Label CUBCK 30/CUBK 30 (GRP/WP) Lahona (Various Artists) (Various Artists) (W)	Durb	17
18	13	<b>REMEMBER YOU'RE A WOMBLE</b>	Columbia 855622/855624 (SM) The Wombles (Epic) (Epic) (W)	Columbia	18
19	NEW	<b>WEIRD</b>	Mercury 385/812/855040 (P) Hanson (Rohde) Warner-Chappell/PolyGram (Hanson/Hanson/Hanson/Chid) (W)	Mercury	19
20	6	<b>BIG MISTAKE</b>	RCA 74231/64182/74231/64184 (BMG) Neville Stirling (Columbia) (Various Artists) (Various Artists) (W)	RCA	20
21	NEW	<b>DISREMEMBRANCE</b>	WEA 13320/WEA 1332 (W) Danni (Haskell) (Sung) (Green/Masterson) (W)	WEA	21
22	11	<b>THE BALLAD OF TOM JONES</b>	Cap CDGUT 18/CAUGUT 18 (P) Space with Garys of Casanova (Whitney) (Duffell) (R. Scott) (Spence) (W)	Cap	22
23	14	<b>ANGELS</b>	Chrysalis CDHSS 580/UTCS 5802 (E) Robbie Williams (Chamber/Powell) EMU/BMG (W) (Chamber/Powell)	Chrysalis	23
24	NEW	<b>IM GONNA MISS YOU FOREVER</b>	UAW PopEd 009825/UT0270293/UT0 (P) Ariana Carter (Curb) (Sony) (Ari) (Carpal) (W)	UAW	24
25	3	<b>DOCTOR JONES</b>	Universal UMD 8045/UMC 8067 (BMG) Aussie (Various Artists) (Various Artists) (Various Artists) (W)	Universal	25
26	9	<b>YOU'RE STILL THE ONE</b>	Mercury 385/812/855040 (P) Shena (Twin) (Laurie) (Laurie) (W)	Mercury	26
27	NEW	<b>NOT ALONE</b>	Creation CRESCD 289/CREC 289 (BMG) Bernard Butler (Butler) (PolyGram) (Butler) (W)	Creation	27
28	16	<b>EVERLASTING LOVE</b>	warnersasp WESP 0303/WESP 0303 (W) The Cool from Gary's (Cool) (EMI) (Cassidy) (Gardner) (W)	warnersasp	28
29	4	<b>GETTIN' JIGGY WIT IT</b>	Columbia 855555/855556 (ISA) Willie Bobo (A&M) (Various Artists) (Various Artists) (W)	Columbia	29
30	25	<b>NEVER EVER ♪</b>	LONDON LOND 40/LONCS 40 (P) Lisa Innes (McVey) (Harmel) (MCA) (Rowlands) (W)	LONDON	30
31	NEW	<b>SANTA MARIA</b>	All Around The World CDGLBE 163/CDGLBE 163 (TRG/W) The All Stars (The All Stars) UCC/Warner-Chappell (Sammy Davis Jr) (W)	All Around The World	31
32	23	<b>SHOW ME LOVE</b>	RCA 74231/64182/74231/64184 (BMG) Robin (Pop/Martin) Heavy Rotation (Choir) (BMG) (Robin) (W)	RCA	32
33	14	<b>BREATHE</b>	Deconstruction 74231/64182/74231/64184 (BMG) Kylie Minogue (Bert) (Vainiki) (Deconstruction) (Mushroom) (BMG) (Mushroom) (W)	Deconstruction	33
34	22	<b>BE ALONE NO MORE</b>	Northwinds 74231/64182/74231/64184 (BMG) Ariana Carter (Curb) (Sony) (Ari) (Carpal) (W)	Northwinds	34
35	17	<b>DESTINY CALLING</b>	Fontaine JIMCO 139 (P) James (Kames) (OTI) (PolyGram) (Booth) (Glen) (Davis) (Hinton) (Barton) (W)	Fontaine	35
36	28	<b>TOGETHER AGAIN ♪</b>	Virgin USDC2 1679/USC 1678 (E) Janet Jackson (J&M) (EMI) (Jackson) (Lewis) (Gardner) (W)	Virgin	36
37	20	<b>IM READY</b>	ADM 8233/8235/8235/8234 (P) Bryce Adams (Linnard) (Adams) (Linnard) (Adams) (W)	ADM	37

This Week	Last Week	Title	Artist (Producer) Publisher (Writer)	Label CD/Cass (Distributor)	7/12
38	NEW	<b>WHERE DO I STAND?</b>	Columbia 855572/855573 (SM) The All Stars (The All Stars) UCC/Warner-Chappell (Sammy Davis Jr) (W)	Columbia	38
39	NEW	<b>DREAM ANOTHER DREAM</b>	East West EW 1350/1350 (W) Rush (PolyGram) (Epic) (W)	East West	39
40	17	<b>HIGH</b>	Polygram 589142/589148 (P) Lighthouse Family (Patten) (PolyGram) (Lighthouse) (W)	Polygram	40
41	18	<b>THE ANGEL AND THE GAMBLER</b>	EMI CDDEM 507/-1 (E) Los Moches (Warner) (Zomba) (Horn) (W)	EMI	41
42	7	<b>ALL I HAVE TO GIVE</b>	Jive JIVEC 445/JIVEC 445 (P) Backstreet Boys (Full Force) (Zomba) (Full Force) (W)	Jive	42
43	6	<b>LET ME SHOW YOU</b>	Duty Free/NC Recordings VCR 31/VCR 31 (E) Camilla (Camara) (Lal) (Duty Free) (EMI) (Camilla) (W)	Duty Free	43
44	3	<b>HOLLER</b>	Epica 855472/855547 (P) The Roots (A&M) (Various Artists) (Various Artists) (W)	Epica	44
45	3	<b>CLEOPATRA'S THEME</b>	WEA WEA 13320/WEA 1332 (W) Cleopatra (Mendes) (Decca) (EMI) (Cleopatra) (W)	WEA	45
46	32	<b>WHO AM I</b>	Greensleeves GRECD 588/GRECD 588 (S) Beats Max (Hanging) (Staring) (Various Artists) (Various Artists) (W)	Greensleeves	46
47	3	<b>SHE LEFT ME ON FRIDAY</b>	Polygram 589424 (P) Shelby Stone (Street) (PolyGram) (Gibson) (Wainwright) (Lack) (Baraka) (W)	Polygram	47
48	5	<b>TREAT INFAMY</b>	frfr CD 333/CS 333 (P) Rest Assured (Rest Assured) (A&M) (Larger) (Richards) (W)	frfr	48
49	17	<b>TELEUBIETHS SAY EH-OH! ♪</b>	BBC Worldwide Music WEA 0202/Music 0008 (BMG) The All Stars (The All Stars) UCC/Warner-Chappell (Sammy Davis Jr) (W)	BBC Worldwide Music	49
50	NEW	<b>TROUBLED GIRL</b>	Manhattan Music PLESMC 31 (P) Katie (Various Artists) (Various Artists) (Various Artists) (W)	Manhattan Music	50
51	NEW	<b>PLANET VIOLET</b>	Logic 74231/64182 (BMG) Natin (Natin) (PolyGram) (Chappell) (CZ) (Natin) (W)	Logic	51
52	34	<b>RUDE BOY ROCK</b>	Creation HARD 310/HARD 310 (BMG) Eminem (Various Artists) (Various Artists) (W)	Creation	52
53	NEW	<b>WHAT CAN I DO</b>	Atlantic AT 0202/AT 0202 (W) The Corns (Corn) (PolyGram) (The Corns) (W)	Atlantic	53
54	2	<b>THE WORD IS LOVE (SAY THE WORD)</b>	AM/PM 58222/58222/58224 (P) Voices of Life (Hudson) (MCA) (Hudson) (W)	AM/PM	54
55	4	<b>YOUR LIFE IS GETTING SWEETER</b>	Epic 855605/855606 (SM) Eminem (Various Artists) (Various Artists) (W)	Epic	55
56	NEW	<b>LOOK WHO'S PERFECT NOW</b>	Virgin USDC2 1679/USC 1678 (E) Transistor (Transistor) (EMI) (Chrysalis) (Wainwright) (Patten) (W)	Virgin	56
57	2	<b>THE PROMISE</b>	Innocent Virgin SIMC 1/51 (E) Eminem (Various Artists) (Various Artists) (W)	Innocent	57
58	1	<b>YOU MAKE ME WANNA</b>	Lafayette 74231/64182/74231/64184 (BMG) Lionel Richie (A&M) (Various Artists) (Various Artists) (W)	Lafayette	58
59	2	<b>MY OWN SUMMER (SHOVE IT)</b>	Maverick W 04320/W 0433 (P) Deborah (Various Artists) (Various Artists) (W)	Maverick	59
60	NEW	<b>PRIX CHOC - REMIXES</b>	Different DIF 007/00 (W) Eminem (Various Artists) (Various Artists) (W)	Different	60
61	19	<b>PERFECT DAY ♪</b>	Chrysalis CDDEM 507/-1 (E) Various (The Music) (PolyGram) (Hudson) (W)	Chrysalis	61
62	14	<b>TOO MUCH ♪</b>	Virgin VSCRD 169/VSCRD 169 (E) Spice Girls (A&M) (Wainwright) (Pacific) (Spice Girls/Wainwright) (W)	Virgin	62
63	23	<b>BARBIE GIRL ♪</b>	Universal UMD 8045/UMC 8067 (BMG) Aussie (Various Artists) (Various Artists) (Various Artists) (W)	Universal	63
64	7	<b>TRULY</b>	RCA 74231/64182/74231/64184 (BMG) Steven Houghton (Wright) (Rohde) (Rohde) (W)	RCA	64
65	9	<b>MULDER AND SCULLY</b>	Balance Y Negro NEG 105/NEG 105 (W) Catalina (Various Artists) (Various Artists) (Various Artists) (W)	Balance	65
66	8	<b>WHEN I NEED YOU</b>	UAW PopEd 009825/UT0270293/UT0 (P) Willie Bobo (A&M) (Various Artists) (Various Artists) (W)	UAW	66
67	15	<b>AIN'T THAT JUST THE WAY</b>	Widlar CASTAS 2307/CASTAS 2307 (W) Lucha (Lucha) (Barni) (Lucha) (Papakostas) (Vocals) (MCA) (Lucha) (Barni) (W)	Widlar	67
68	NEW	<b>GLAM RAY</b>	Slim SAKINT 3202/-1 (SM/W) Aussie (Various Artists) (Various Artists) (Various Artists) (W)	Slim	68
69	NEW	<b>THE MOST TIRING DAY</b>	Parlophone CD 8601/-1 (E) Deed (Deed) (EMI) (Deed) (W)	Parlophone	69
70	2	<b>YIM</b>	Multiple CD/MLTY 31/CA/MLTY 31 (TRG/W) Yim (Yim) (A&M) (Various Artists) (Various Artists) (W)	Multiple	70
71	6	<b>ONLY THE STRONGEST WILL SURVIVE</b>	Creation CRESCD 289/CREC 289 (BMG) Hanson (Rohde) (Warner) (Chappell) (PolyGram) (Hanson) (W)	Creation	71
72	5	<b>TELEFUNKIN</b>	Talstar CDSTAS 294A/CDSTAS 294 (W) N-Tyce (Byrnes) (Sony) (ATV) (T. Byrnes) (T. Byrnes) (W)	Talstar	72
73	4	<b>THE UNFORGIVEN II</b>	Vertigo METD 71 (P) Marilyn (Black) (Hedder) (Loch) (PolyGram) (Creeping Dawn) (Hedder) (Loch) (Hammitt) (W)	Vertigo	73
74	NEW	<b>WATCHING YOU</b>	Parlophone CD 8601/8601 (E) Eric (Eric) (Warner) (Chappell) (Mendes) (Horn) (W)	Parlophone	74
75	3	<b>MY BODY</b>	East West EWSCTD 382/UC 382 (W) Levent Swales (G) (Alamy) 2000/Toni Robi (Alamy) (Browder) (Swales) (W)	East West	75

As used by Top of The Pops and Radio One

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## CHART COMMENTARY

by ALAN JONES

Madonna's Frozen and Cornershop's Brimful Of Asha remain at one and two for the third week in a row. The gap between them has diminished considerably, with Frozen shedding 100 plays and 3m listeners in the last week, while Brimful Of Asha is experiencing an unexpected upturn in support, adding 128 plays and 2m listeners four weeks after it topped the chart. Both records received 2,047 spins on the Music Control panel last week, with Madonna retaining the title by gaining just 400,000 more audience impressions.

Record labels frequently release double A-sided singles but almost always one or other side emerges to dominate at radio, that's not quite the case with the fifth hit from Texas' multi-platinum White On Blonde album, which couples the remixed Say What You Want (All Day Every Day) with Insane. The latter title was the initial leader but lost its lead to Insane last week. This week they both move up the chart, with Say What You Want's 44-36 move closing the gap on Insane, which moves 33-23. Their combined audiences would place the single in eight

## AIRPLAY FACTSHEET

● The Spice Girls' Stop has done just that. After galloping to number three on the airplay chart it is losing support. It could be their lowest-charting airplay hit, following Wannabe (number two), Say 'n' You'll Be There, 2 Become 1, Who Do You Think You Are (all number ones), Spice Up Your Life and Too Much (both number two).

● Robbie Williams' Angels is still getting twice as many plays as his new single Let Me Entertain You (1,443 to 717) though the gap between them on the chart is closing.  
● Ultra Nate's Free resumes its Top 50 career, returning for a 43rd week of chart action at number 48. Ultra's new single Found A Cure crawls 41-37.

place on the airplay chart. As it is, the split vote seems likely to deprive either side from reaching the Top 10 — something all previous White On Blonde singles have managed. Radio One is firmly behind Say What You Want, giving it 23 plays last week, compared with just three for Insane. Virgin preferred Insane, spinning it 16 times, compared with five plays for Say What You Want — and even these were for the original, Wu-Tang-free mix.

Number one on the sales chart for a fortnight, Run-DMC's 's Like That sprouts 20-7 on the airplay chart, a move due largely

to its performance at Radio One, where it was played 38 times last week. That's the highest tally for any record at Radio One for at least two years, and delivered more than half of the record's 41m impressions.

Radio One more or less mirrors the national picture on Billie Myers' debut single Kiss The Rain, playing it 22 times last week. As a result it jumps 28-13 on the station's "most played" list, while moving 25-14 nationally thanks to a 56% jump in plays, compounding the 100% increase in support it experienced the previous week.

## MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES

TOP 10 COMPANIES TOP CORPORATE GROUPS



Figures show 100 weeks by 75 of all artists on the Top 50, and average plays shared by 4,100 artists on the Top 50.

## ATLANTIC

Rank	Title Artist Label	No. of plays
1	SONNET The Verve (Mercury)	80
2	GETTIN' JIGGY WIT IT Will Smith (Columbia)	80
3	BIG MISTAKE Nas/la Intergo (J&R)	75
4	FROZEN Madonna (Mercury)	68
5	UN LA LA LA (Sney Soft)	68
6	STOP Spice Girls (Virgin)	61
7	THE STRONGEST WILL SURVIVE Run-DMC (Mercury)	58
8	BALLAD OF TOM JONES Space One	51
9	BRIMFUL OF ASHA Cornershop (BMG)	49
10	YOU MAKE ME WANNA... Usher (J&R/Capitol)	48

## NORTH WEST

Rank	Title Artist Label	No. of plays
1	FROZEN Madonna (Mercury)	80
2	STOP Spice Girls (Virgin)	80
3	TRULY MADLY DEEPLY Cornershop (BMG)	68
4	BRIMFUL OF ASHA Cornershop (BMG)	68
5	SHOW ME LOVE Ruffalo (Mercury)	68
6	LET ME ENTERTAIN YOU Robbie Williams (Mercury)	61
7	IF YOU WANT ME Midge Mackie (Mercury)	58
8	BIG MISTAKE Nas/la Intergo (J&R)	51
9	SONNET The Verve (Mercury)	49
10	ANGEL ST M People (BMG)	48

## HEART 106.2

Rank	Title Artist Label	No. of plays
1	MY HEART WILL GO ON Celine Dion (Epic)	45
2	HIGH LIGHTHOUSE Family (Wind/Capitol)	45
3	NEVER EVER Al Sares (London)	45
4	ANGEL ST M People (BMG)	40
5	SOMEBODY ELSE'S GUY Co. La Pavois (BMG)	40
6	ANGEL ST M People (BMG)	39
7	TOGETHER AGAIN Jewel Jackson (Mercury)	39
8	FROZEN Madonna (Mercury)	29
9	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)	28
10	YOU MAKE ME WANNA... Usher (J&R/Capitol)	27
11	WHAT CAN I DO The Cars (J&R/Capitol)	27

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## RADIO ONE

Rank	Title Artist Label	Aud	No. of plays
1	IT'S LIKE THAT Run-DMC vs Jason Nevins (Smile Communications)	22535	33
2	BALLAD OF TOM JONES Space One	18952	27
3	BRIMFUL OF ASHA Cornershop (BMG)	18312	32
4	LET ME ENTERTAIN YOU Robbie Williams (Mercury)	16388	16
5	BEAT GOES ON All Seeing (London)	16224	25
6	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)	15233	23
7	STOP Spice Girls (Virgin)	14853	26
8	TREAT INFAMY Ruffalo (Mercury)	14857	25
9	WINE & GRACE Prince (Nonesuch)	14620	24
10	NOT ANIMAL Bernard Butler (Creative)	14623	25
11	FROZEN Madonna (Mercury)	14023	28
12	SAY WHAT YOU WANT [ALL DAY EVERY DAY] Texas Featuring Wu-Tang Clan (Mercury)	12983	18
13	KISS THE RAIN Billie Myers (Universal)	11984	15
14	FATHER LA Dada J (Def Jam/Mercury)	10174	19
15	WHEN THE LIGHTS GO OUT 5 (J&R)	10154	25
16	FOUND A CURE Ultra Nate (J&R/Capitol)	10133	26
17	BIG MISTAKE Nas/la Intergo (J&R)	10387	20
18	MOVE ON UP Trickstar (A&M)	10387	20
19	BE ALONE NO MORE Acoustic Level (Northwestside)	9736	19
20	LOVE SHY Kristina Bland (Rovato)	8746	18
21	SHOW ME LOVE Ruffalo (Mercury)	8387	21
22	WEIRD Hanson (Mercury)	8183	17
23	TURN IT UP Busta Rhymes (Epic West)	10222	6
24	THE IMPRESSION THAT I GET Mighty Mighty Bosstones (Mercury)	10220	20
25	CORPSES Love Exposure (Polygram)	10183	16
26	THE WORD IS LIFE [SAY THE WORDS] Violence Of Life (A&M)	7280	12
27	GETTIN' JIGGY WIT IT Will Smith (Columbia)	7172	25
28	CORPSES Love Exposure (Polygram)	10220	20
29	ALL THAT MATTERS Louie (Epic Australia/EMI)	8815	15
30	SOUND OF DRUMS Kala Shankar (Columbia)	7965	13
31	MULDER & SCULLY Santana (Bluesy 7 Record)	8223	3
32	AIN'T GOIN' TO GOA Axlins 3 (Bluesy 7 Record)	8744	16
33	AIN'T GOIN' TO GOA Axlins 3 (Bluesy 7 Record)	7040	15

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## RADIO 106.2

Rank	Title Artist Label	Aud	No. of plays
1	BRIMFUL OF ASHA Cornershop (BMG)	38223	1684
2	FROZEN Madonna (Mercury)	36130	1920
3	STOP Spice Girls (Virgin)	33086	1629
4	MY HEART WILL GO ON Celine Dion (Epic)	29418	1476
5	TRULY MADLY DEEPLY Savage Garden (Columbia)	28476	1438
6	ANGELS Robbie Williams (Mercury)	24185	1472
7	TOGETHER AGAIN Jewel Jackson (Mercury)	29238	1279
8	HIGH LIGHTHOUSE Family (Wind/Capitol)	28682	1307
9	BIG MISTAKE Nas/la Intergo (J&R)	22222	1171
10	ANGEL ST M People (BMG)	20168	883
11	NEVER EVER Al Sares (London)	27053	1169
12	SHOW ME LOVE Ruffalo (Mercury)	20120	1081
13	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)	25291	903
14	AIN'T THAT JUST THE WAY YOU FEEL Leticia McNeil (Widow)	20002	905
15	KISS THE RAIN Billie Myers (Universal)	21569	935
16	INSANE Texas (Mercury)	18225	791
17	BE ALONE NO MORE Another Level (Northwestside)	12221	887
18	SONNET The Verve (Mercury)	12342	857
19	BALLAD OF TOM JONES Space One	12405	857
20	GETTIN' JIGGY WIT IT Will Smith (Columbia)	14833	728
21	TORN Nas/la Intergo (J&R)	11884	746
22	IF YOU WANT ME Midge Mackie (Mercury)	11851	746
23	YOU MAKE ME WANNA... Usher (J&R/Capitol)	16933	638
24	UN LA LA LA (Sney Soft)	10553	663
25	IT'S LIKE THAT Run-DMC vs Jason Nevins (Smile Communications)	15737	632
26	IF YOU'RE STILL THE ONE Shania Twain (Mercury)	14567	672
27	LET ME ENTERTAIN YOU Robbie Williams (Mercury)	12419	337
28	HOW DO I LIVE Louie (Epic Australia/EMI)	13813	373
29	TREAT INFAMY Ruffalo (Mercury)	9349	632
30	ALL THAT MATTERS Louie (Epic Australia/EMI)	9349	632

© Music Control UK. This record by title number of plays on all four main UK radio stations from 00:00 on Sat 19 Mar 1998 until 23:59 on Sat 20 Mar 1998



28 MARCH 1998

music control UK

STATION A-Z

This Week	Last 2 weeks	Week on chart	Peak position	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	1	6	6	<b>FROZEN</b>	<b>Madonna</b>	<b>Maverick</b>	2047	-5	67.35	-4
2	2	9	19	BRIMFUL OF ASHA	Cornershop	Wuijia	2047	+7	66.94	+3
3	4	5	4	STDP	Spice Girls	Virgin	1760	n/c	61.28	-3
4	18	4	7	HERE'S WHERE THE STORY ENDS	Tin Tin Out	VC Recordings	1098	+52	50.99	+24
5	7	7	8	TRULY MADLY DEEPLY	Savage Garden	Columbia	1696	+19	43.33	+21
6	4	5	2	MY HEART WILL GO ON	Celine Dion	Epic	1661	-10	41.75	-10
7	20	4	1	IT'S LIKE THAT	Run-D.M.C. vs Jason Nevins	Smile Communications	809	+63	41.19	+52
8	3	18	23	ANGELS	Robbie Williams	Chrysalis	1433	-10	39.44	-7
9	12	13	5	BALLAD OF TOM JONES	Space	Gut	890	+11	38.72	+7
10	14	10	18	TOGETHER AGAIN	Janet Jackson	Virgin	1407	+2	37.57	+9
11	21	4	26	BIG MISTAKE	Natalie Imbruglia	RCA	1314	+7	38.50	+4
<b>HIGHEST CLIMBER</b>										
12	23	18	1	LET ME ENTERTAIN YOU	Robbie Williams	Chrysalis	717	+77	38.21	+71
13	11	16	40	HIGH	Lighthouse Family	Wild Card/Polydor	1346	-8	35.60	-5
14	25	26	2	KISS THE RAIN	Billie Myers	Virgin	801	+56	35.22	+39
15	14	11	20	GETTIN' JIGGY WIT IT	Will Smith	Columbia	953	-3	35.16	+6
16	8	9	27	SHOW ME LOVE	Robyn	Ricochet	1123	-9	33.73	-15
17	18	20	3	ANGEL ST	M People	M People/BMG	1154	+16	33.07	+13
18	13	6	19	NEVER EVER	All Saints	London	1107	-12	32.75	-10
19	27	28	5	HOW DO I LIVE	Learned Rimes	Curb/The Hit Label	684	+10	27.89	+17
20	16	12	11	YOU MAKE ME WANNA...	Usher	LaFace/Arista	831	-9	27.68	-16
21	24	17	6	TREAT INFAMY	Rest Assured	FtR/London	730	-6	27.16	-6
22	9	8	8	SONNET	The Verve	Hut	652	-15	24.76	-52
23	31	21	11	BEAT GOES ON	All Seeing I	London	309	+29	24.31	+23
24	13	18	10	TORN	Natalie Imbruglia	RCA	742	-5	23.76	-10
25	19	25	4	BE ALONE NO MORE	Another Level	Northwestside	863	-17	22.98	-20
26	12	22	2	MY FATHER'S EYES	Eric Clapton	Reprise/WEA	458	+22	22.89	+49
27	17	26	2	WHEN THE LIGHTS GO OUT	S	RCA	592	-8	22.78	-34
28	25	24	2	INSANE	Mercury	Mercury	635	+3	22.39	+19
29	21	19	7	YOU'RE STILL THE ONE	Shania Twain	Mercury	666	-9	22.37	-19
30	30	31	3	ALL THAT MATTERS	Louise	1st Avenue/EMI	644	+61	21.98	+32
31	28	22	21	AIN'T THAT JUST THE WAY	Lutricia McNeal	Wildstar	917	-7	21.91	-21
32	39	41	2	NOT ALONE	Bernard Butler	Creation	201	+40	20.96	+24
33	24	35	18	BITTER SWEET SYMPHONY	The Verve	Hut	388	-5	20.58	-15
34	42	48	2	READ MY MIND	Conner Reeves	Wildstar	443	+40	19.40	+23
35	45	51	3	WHINE & GRINE	Prince Buster	Island	405	+10	19.01	+26
36	44	48	4	SAY WHAT YOU WANT (ALL DAY EVERY DAY)	Texas Featuring Wu Tang Clan	Mercury	303	+34	18.86	+23
<b>BIGGEST INCREASE IN PLAYS</b>										
37	41	142	1	FOUND A CURE	Ultra Nate	AM-PM/A&M	531	+122	18.35	+12
38	22	15	3	MULDER & SCULLY	Catatonia	Blance Y Negro	473	-53	17.56	-51
39	57	50	1	I'M READY	Bryan Adams	A&M	384	+16	17.35	+50
40	45	100	1	UH LA LA LA	Alexia	Sony	754	+39	16.87	+86
41	37	34	14	BAMBOOIE	Bamboo	VC Recordings	307	-35	16.59	-4
42	52	91	3	LA PRIMAVERA	Saeh	Multiply	364	+34	16.30	+34
43	30	28	5	IF YOU WANT ME	Hinda Hicks	Island	732	-16	15.05	-38
<b>BIGGEST INCREASE IN AUDIENCE</b>										
44	45	81	1	BREATHE	Kylie Minogue	Deconstruction	412	+69	14.21	+101
45	51	50	1	MOVE ON UP	Trickstar	A&M	226	+29	13.73	+11
46	50	57	1	DESTINY CALLING	James	Fontana/Mercury	404	+31	13.48	+24
47	55	64	1	FATHER	LL Cool J	Def Jam/Mercury	279	+20	13.37	+14
48	12	28	43	FREE	Ultra Nate	AM-PM/A&M	459	+2	13.02	+8
49	58	57	1	ALL I WANT IS YOU	S11	Ginga/Virgin	274	+51	12.62	+9
50	32	22	8	ALL I HAVE TO GIVE	Backstreet Boys	Jive	537	-27	12.56	-51

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

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

TOP 10 GROWERS			
Pos.	Title Artist (Label)	Total plays	Increase in no. of plays
1	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)	1098	375
2	KISS THE RAIN Billie Myers (Universal)	851	321
3	IT'S LIKE THAT Run-D.M.C. vs Jason Nevins (Smile Communications)	809	314
4	LET ME ENTERTAIN YOU Robbie Williams (Chrysalis)	717	312
5	FOUND A CURE Ultra Nate (AM-PM/A&M)	531	292
6	ALL THAT MATTERS Louise (1st Avenue/EMI)	644	288
7	UH LA LA LA Alexia (Sony)	754	212
8	BREATHE Kylie Minogue (Deconstruction)	412	168
9	ANGEL ST M People (BMG)	1164	159
10	TRULY MADLY DEEPLY Savage Garden (Columbia)	1696	159

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

TOP 10 MOST ADDED			
Pos.	Title Artist (Label)	Stations last week	Stations this week
1	REMEMBER YOU'RE A WORMIE The Wombles (Columbia)	15	50
2	SAY WHAT YOU WANT (ALL DAY EVERY DAY) Texas Featuring Wu Tang Clan (Mercury)	21	53
3	DESTINY CALLING James (Fontana/Mercury)	38	33
4	BREATHE Kylie Minogue (Deconstruction)	24	58
5	I'M READY Bryan Adams (A&M)	41	60
6	YESTERDAY Was Not Was (Precision Organisation/Mercury)	7	26
7	IT'S LIKE THAT Run-D.M.C. vs Jason Nevins (Smile Communications)	44	62
8	ALL MY LIFE K-Ci & Jodey (MCA)	21	39
9	ALL THAT MATTERS Louise (1st Avenue/EMI)	38	52
10	UNDER THE BRIDGE All Saints (London)	5	21

28  
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1998

# singles



- 1 **IT'S LIKE THAT**  
Bliss-Dance Vs. Jason Nevins
- 2 **MY HEART WILL GO ON** Celine Dion Epic
- 3 **LET ME ENTERTAIN YOU** Robbie Williams Chrysalis
- 4 **STOP** Spice Girls Virgin
- 5 **NO NO NO** Destiny's Child Columbia
- 6 **FROZEN** Madonna Maverick
- 7 **HERE'S WHERE THE STORY ENDS** Tin Tin Out (featuring Shelley Nelson) V2 Recordings
- 8 **ANGEL ST** M People M People
- 9 **TRULY MADLY DEEPLY** Savage Garden Columbia
- 10 **FATHER LL** Cool J Def Jam



- 11 **BEAT GOES ON** The All Seeing I frr
- 12 **THIS IS HARDCORE** Pulp Island
- 13 **SAY WHAT YOU WANT/INSANE** Texas (featuring The Wu, Tang Clan) Mercury
- 14 **WHEN THE LIGHTS GO OUT 5** RCA
- 15 **BRIMFUL OF ASHA** Cornershop Wiiija
- 16 **OH LA LA LA** Alexia Dance Pool
- 17 **HOW DO I LIVE** LeAnn Rimes Curb
- 18 **REMEMBER YOU'RE A WOMBLE** The Wombles Columbia
- 19 **WEIRD** Hanson Mercury

# THE OFFICIAL CHARTS

music week  
AS USED BY  
**TOTP**

**BBC** RADIO 1



28  
march  
1998

# albums



- 1 **LET'S TALK ABOUT LOVE**  
Celine Dion Epic
- 2 **TITANIC (OST)** James Horner Sony Classical
- 3 **RAY OF LIGHT** Madonna Maverick
- 4 **LIFE THRU A LENS** Robbie Williams Chrysalis
- 5 **TRULY - THE LOVE SONGS** Lionel Richie Motown/PolyGram Tr
- 6 **URBAN HYMNS** The Verve Hut/Virgin
- 7 **LEFT OF THE MIDDLE** Natalie Imbruglia RCA
- 8 **PILGRIM** Eric Clapton Duck
- 9 **TIN PLANET** Space Ga
- 10 **POSTCARDS FROM HEAVEN** Lighthouse Family Wild Card/PolyGram



- 11 **MAVERICK A STRIKE** Finley Quaye Epic
- 12 **WHITE ON BLONDE** Texas Mercy
- 13 **ALL SAINTS** All Saints Mercury
- 14 **TALK ON CORNERS** The Corrs Atlantic
- 15 **GOLD - GREATEST HITS** Abba PolyGram
- 16 **SPICEWORLD** Spice Girls Virgin
- 17 **THEIR GREATEST HITS** Hot Chocolate Epic
- 18 **BIG CALM** Maroon 5 Intouch
- 19 **NEAPOLIS** Simona Minds

# Rolling Stone

28 MARCH 1998

## brits party on through miami event

UK delegates arriving back home last week from the Miami Winter Dance Music Conference were heralding the event as a success, with the British presence stronger than ever. Both in terms of the growing strength of UK music in the US and the number of UK delegates now attending, the British are increasingly dominating the annual event.

This year saw an increase in the variety of music showcased at the event, which is usually dominated by garage and house. Many people pointed to Roni Size's live appearance at Talkin' Loud's party as one of the event's highlights. Norman Cook, Grooverider and Gilles Peterson also managed to compete with the American house mafia.

"You definitely heard different things this year rather than just the usual garage," says Guy Moot, senior A&R at EMI Publishing. "Overall, I felt it was better than last year. There were fewer time-wasters and it was more businesslike."

However, it was the garage

scene that as usual provided this year's big tunes. While no tracks were as dominant as Ultra Nate's 'Free' last year, the records most regularly mentioned were DJ Pierre's 'Horn

Song' and Mousse T's 'Horny'. The key parties included Danny Tenaglia's Twisted's party at Grove Jet; Maxi/Jakin' Loud's party at the Raleigh Hotel; Nervous's breakfast party and Tony Humphries party at Club Lua (where he allegedly announced his retirement). There was drama when the police decided to shut both Masters At Work party at G'Nesh and the Sony/ Mixmag party at the Sony Building.

As usual, the British excelled themselves at partying in Miami. The difference between the US and UK dance scenes was neatly summed up by Manifesto's Luke Neville.

"The Brits were on one side of the pool getting on with it and the Americans were on the other trying to sell their wares while everyone ignored them," he says. Dorado managing director Ollie Buckwell agrees. "Most people now accept that Miami's about going there and hanging out and meeting people like that rather than doing formal meetings," he says.

## inside:

[2] SEVEN DAYS IN DANCE: ADDI MERRILL reveals what caught her eyes and ears in Miami 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] JOCKS ON THEIR BOX: JON & DAN KAHUNA



**buzz chart number ones**

CLUB:	'FUN' Da Mob feat Jocelyne Brown (iCredible)	p3
URBAN:	'NOBODY BETTER' Tina Moore (Delirious)	p6
POP:	'LA PRIMAVERA' Sash! (Multiply)	p8
COOL CUTS:	'BELIEVE' Goldie (ttr)	p4



delighted to have such a key magazine as a partner," says Kiss 100FM managing director Mike Soutar. "This is a great example of the way two different brands can work together to create a unique and exciting initiative."

Mixmag is to launch its own weekly radio show on Kiss 100FM. Mixmag's Big Tunes, which will be broadcast on Sunday evenings between 5pm and 6pm starting on April 5. The show will be presented by Mixmag editor Dom Phillips (pictured) and DJ Pete Wardman and will be the first time that a dance magazine has expanded into broadcasting. "We're always looking at ways to expand the Mixmag brand," says Phillips. "This show will let people hear the music that Mixmag's writing about and as we're both owned by Emap it seemed like a natural development." The show will feature the biggest tunes of the moment across a variety of genres and will include guests and interviews. "We are

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- 11 21 DISMEMBER
- 11 22 THE BALLAD
- 21 23 ANGELS R
- 21 24 I'M GONNA
- 15 25 DOCTOR J
- 19 26 YOU'RE ST
- 27 NOT ALON
- 16 28 EVERLAST
- 24 29 GETTIN' J
- 25 30 NEVER EVE
- 31 SANTA MARI
- 23 32 SHOW ME
- 14 33 BREATHE K
- 22 34 BE ALONE
- 17 35 DESTINY C
- 30 36 TOGETHER
- 20 37 I'M READY
- 38 WHERE DO
- 39 DREAM AN
- 37 40 HIGH Light

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

VOLUME TWO



# brighton radio hit by new dance wave

Brighton is to have its own dance-oriented radio station from this Friday with the launch of Surf 107FM. The station's appearance neatly dovetails with a general interest in the 'Brighton sound' exemplified by the recent successes of Norman Cook and the Brighton-based Skint Records.

Surf 107FM has been set up by Eugene Perera who helped launch Kiss 102 and 105 and previously ran a special licence station in Brighton as Festival FM which ran from 1990-93.

Surf 107FM will broadcast to Brighton and surrounding areas with a potential audience of 300,000 in the station's survey area. The station has been awarded an eight-year licence.

The new station's programming will mix dance and alternative music. "Daytime will be a mixture of dance and indie pop. It'll be the more commercial stuff that's reached the chart," says Perera.

Evenings will be dominated by dance programming with specialist dance shows between 7pm and 10pm followed by a nighty mix show between 10pm and 11pm.

"We'll be using the mix show to try out up and coming DJs from the Brighton area and then develop them into proper shows," says Perera. "We want a more rapid turnover of shows than stations like Kiss. So we can keep up with new developments."

DJs lined up for shows include Norman Cook, John Digweed, Sarah Chapman, Russ Dewbury and Midfield General, as well as guest appearances from Carl Cox, Graeme Park and Gordon Kaye. "I've worked with Festival Radio in the past and look forward to working with Surf 107 in the future," says Kaye.

# [7 DAYS IN DANCE]

## addi merill savage & best



"Thursday: arrived in MIAMI quite early and booked into the Delano. Friday: get LISA LOUD out of bed to celebrate my birthday. Spend day in champagne frenzy, ending up at MICHAEL CAINE'S brasserie. Saturday: reach the conference. Avoid large Americans swamping the poolside. Spend the day working the new KAHUNA CUTS material and hooking up US dates for them. Sunday: have lunch with SHERYL ROBERTSON and ANDY THOMPSON from VIRGIN and then meet KATE from TALKIN' LOUD. Fall asleep and miss GIANI STEPS party. Gunned. Monday: work all day then go to NIXMAG/SONY party on the roof of the Sony building. DANNY RAMPLING and ROGER SANCHEZ DJ but the police shut it down before SASHA can play. Hit Subliminal Club for ERICK MORRILL's party. With Lisa so we're whisked into VIP area and meet ROY DAVIS JR who I gush over. Next DANNY TENAGLIA's party at Groove Jet. Pogo on dancefloor with DAVE BEER, PAUL HARRIS and Mercury's LUKE NEVILLE. By 7am I'm dancing on the bar. Tuesday: back at the conference by the pool the Brits look wrecked while the Americans are still talking about the internet. Later DMCR have a party at the Marlin. Then 25 of us go to dinner at the Forge with the Prince family. On to the SKINT/THE END party where I find trouble brewing between the club owners and the Brit promoters and DJs. I do my UK bit and peace prevails. Ends up as best night of the week. I must have met ARTHUR BAKER at some point in the week because when I see him at the party we're on first-name terms. Wednesday: finish champagne and head to the airport with BARRY ASHWORTH from THE DUB PISTOLS. Unbelievably I see JOHN MAJOR who I accost and wish a happier life. Get back to UK and sleep for two days."

D-Disco is the name of a new dance imprint being launched by Arista. The label's first full release will be the German house anthem 'Superstar' by Novy (pictured) vs Eniac, which has already been a huge hit on the continent and looks likely to be similarly successful here. The label will be run by Arista dance A&R Terry Donovan and will be the first time in several years Arista has had its own dedicated UK dance imprint. "D-Disco is a lot to do with positivity and not being jaded by the fact that we've all been doing this music for 10 years now," says Donovan. "This music isn't going away and it needs the opportunity to develop, get better and get more musical."



The label will concentrate on club-orientated music rather than pop dance. "It will be club tracks and club tracks that have the potential to turn into hits," says Donovan. "But we're not going to be wacking pop things on the label to give them a bit of credibility."

Novy vs Eniac's 'Super Star' has already received extensive radio support from Pete Tong, Judge Jules and Graham Gold, and was originally picked up by Donovan last June. "I just decided to let it do what it had to do for quite a long period," he says. "The good thing is people have started supporting it. So it's not like the big tune of the week going in and out of the dance chart."

Forerunning singles on D-Disco will include 'The Final' by Phil Fuldner and 'Mind' by Tom Craft. Donovan will also continue putting out releases on the techno imprint Filth which has handled LPs by Christian Vogel, Jeff Mills and Joey Beltram. Future releases will include albums from Surgeon and Green Velvet.

## SHOP TO TART

1st Floor, 76 Band Street, Maidstone, Kent ME14 1SJ, tel/fax: 01622 693143  
Tart Records has just moved two doors up from where it started, and as well as keeping Maidstone printers supplied with house, UK and garage tapes it's also showing up as a local watering hole. From Thursdays to Fridays, Tart stays open till 11pm, selling vinyl and DJing to the public who can relax in its fully licensed bar.

- The top 10 tracks flying out of Tart this week are:
- 1. 'Can U Feel It' Perpetual Motion remix CLS (white label) ●
  - 2. 'DJ Disco - Dirty Disco Dubz' Do Itachno
  - 3. 'Schonheit' white label ●
  - 4. 'Wizards' Solid Torts (Skiz Sluts Records) ●
  - 5. 'Who Got The Funk' (DJ Tonka remix) The Funk Junkies (Circus Rhythmic) ●
  - 6. 'Come On' (DJ Pooch remix) Chocolate Boy Recordings (white label) ●
  - 7. 'Subliminal' The Kebabheads (US Subliminal) ●
  - 8. 'Uptightin' Silvio (Ecoz 2 Play) ●
  - 9. 'To The World' Organ (Multiple) ●
  - 10. 'Trunkin' Meekz' Sheezam (Trippal Trust) ●
  - 11. 'Only Me' Hyperlogic (US) (white label) ●

## [LABEL]

**HISTORY:**  
Set up in late 1995 by Dorado boss Ollie Buckwell as an experimental dance offshoot, Filter was originally A&R'd by Ross Allen and Charlie Lexton, whose first signings to the label were Kid Loops and Box Saga. With releases from 'The Fire This Time', DJ Q and Sunship, the label soon built a reputation for itself. It has so far released one compilation, 'Killing Music', featuring previously vinyl-only releases plus D\*Note's 'Waiting Hopefully' and Whicane's 'Offshore'. After its release, the Lexton brothers joined forces as Special Projects to

release the label's first artist album, 'Kid Loops Vs Cool Breeze', which was followed by LPs from DJ Q, Sunship, Amalgamation Of Soundz and Kid Loops. "The label is about progressive electronic dance music that cuts through traditional genres," says Buckwell. "Discos with techno, drum & bass with jazz, hip hop with dub. It's really important to mix it up."

**SPECIALIST AREAS:**  
Underground dance  
**KEY ARTISTS:**  
DJ Q, Kid Loops, Sunship, The Amalgamation Of Soundz, The Fire This Time, Box Saga

**LAST THREE RELEASES:**  
'City Life' Sunship; 'Keyvan's Paper' The Amalgamation Of Soundz; 'Face The Music' DJ Q  
**COMING UP:**  
'Heaven' Sunship; 'I Love The Future' The Fire This Time; 'Still Dancing On John Wayne's Head' (mini CD album) The Fire This Time

**RETAILER'S VIEW:**  
'Wicked label, their releases are really across the board so they fit in with our policy really well, what's it's house, drum & bass or jazzy' - Moonbeams, Eastern Bloc

## [FOCUS]

**FILTER**  
76 Brewer Street, London W1R 3PH, tel: 0171-287 1689, fax: 0171-287 1684, e-mail: info@dorado.net, web: www.dorado.net

11 ITSU  
2 MY HEARTY  
3 LET ME ENT  
4 STOP Spice  
5 NO NO D  
6 FROZEN Mar  
7 HERE'S WHERE I  
8 ANGEL ST M  
9 TRULY MAD  
10 FATHER LL C  
11 BEAT GOES  
12 THIS IS HAR  
13 SAY WHAT YOU  
14 WHEN THE  
15 BRIMFUL O  
16 UR LA LA L  
17 HOW DO LL  
18 REMEMBER  
19 WEIRD Hana

## [BEATS &amp; PIECES]

Well done to **STRICTLY RHYTHM** which cleaned up at the Miami Winter Conference, winning five awards including best indie label for the sixth year running and numerous prizes for Ultra Kate's 'Free'. Congratulations also to **ROKAWO's SHARON TOBUTT** who has been promoted to senior press officer. Among other things Sharon pulled off the coup of getting the Wu Tang Clan on

the cover of **Time Out**. **MISSDEMEANOURS** is the name of a new weekly Wednesday night at The Saint in London's West End. Hosted by Virgin's Caroline Prothero and DJ Lottie, the evening is free and features an impressive line-up of DJs. DJ Harvey played at the opening night and future weeks will see Derek Deharge and Dan & Jon Kahuna play... Last week saw the **NOTTING HILL ARTS CLUB** celebrate its first birthday. Phil Asher and Patrick Forge provided the music... **JUNIOR SANCHEZ** is doing a UK tour which will include the following dates: Red Box, Dublin (April 3); Shine,

Belfast (4); Culture, Tall Trees, Yarm with Roger Sanchez (9); Tribal Function, Edinburgh (10); and Cream, Liverpool and Golden, Manchester (11)... **DIY** are launching a more eclectic downtown label to be called **DI-VERSIONS**. The label will kick off with a showcase album called 'Saver Chilled' out in May with a limited edition sampler out in April. **EQUATOR**, a new world music joint, starts on March 27 featuring DJs Mo, Joe Hagen and Andy Kershaw. It will be held on the last Friday of every month at 20-22 Weaver Street, Ladbrooks Grove, London W6. Admission is £6.

## on the airwaves

(by caroline moss)



For those of you who might have wondered what I was gabbering on about last week, **RM** ran the previous week's Dance Airplay 40 by mistake. Normal service is resumed this week, and we have a new number one after four weeks at the top for Will Smith. All Seeing 1's 'Beat Goes On' climbs two places to pole position and looks set for a long life on the airwaves.

The rest of the top five has done a gentle reshuffle, with not even **ULTRA MATE'S** 'Found A Cure' gaining entry, though she has moved up six places to six. Great vaults up the chart are a bit of a rarity these days, but **RUN DMVC VS JASON NEVINS** manages a climb of seven to seven with 'It's Like That' while 'Say What You Want (All Day Every Day)' by **TEXAS FEATURING WU TANG CLAN** climbs eight to 14, both moves no doubt due to their CINE sales chart entries of numbers one and four respectively.

There's another good spread of new entries this week, with the highest, **WYCLEF JEAN'S** 'Gone Till November, in at 20'. 'La Primavera' by **SASH** in at 23; **STATE OF MIND'S** 'This Is It' at 29; **USHER'S** 'Nice & Slow' at 30; **CLUB 69'S** 'Much Better' at 35; **LORD TARO AND PETER GUN'S** 'Deja Vu (Uptown Baby)' at 37 and **FATIMA RAINEY'S** 'Hey' at 40.

Congratulations to Surf 107 which goes on air in Brighton this Friday - it's about time that such a happening part of the country got its own radio station and it'll be interesting to see what appears on its playlists over the next few weeks.

Dance highlights on Radio One over the next week include a live session by Massive Attack on Jo Whitley's Friday show from 12 noon to 2pm. On Thursday the Live Music Update reports from the Puff Daddy and Massive show in New York (8.30pm-8.40pm) while on Saturday, DJ editor Chris Mellor investigates the state of house music in House Ain't Dead from 9pm-10pm.

## dance airplay forty

THE UK WAC RHYTHM	Label
1 4 BEAT GOES ON All Seeing 1	London
2 6 BRIMFUL OF ASHA Coershaw	Wija
3 12 GETTIN' JIGGY WIT IT Will Smith	Columbia
4 5 4 THE WORD IS LOVE (SAY THE WORD) Veles Of Life	A&M
5 4 4 GET LOVELY Jason Jackson	Virgin
6 12 FOUND A CURE Ultra Mate	AMP/M&M
7 14 5 IT'S LIKE THAT Run DMC vs Jason Nevins	Smile
8 6 6 YOU MAKE ME WANNA... Usher	Lafayette/Arista
9 8 7 TREAT INFAMY Ret Assured	Hill/London
10 9 3 FREAKY Madonna	Maverick
11 11 5 HERES WHERE THE STORY ENDS Tin Tin Out	VC Recordings
12 10 6 IF YOU WANT ME Hinda Hicks	Island
13 16 3 ANGEL ST M People	M People/BMG
14 22 6 SHY WIKI WIKI (ALL OUR EVERY WIKI) Ken Booze	Wing
15 10 3 TURN IT UP Busta Rhymes	East West
16 10 6 NO NO NO MY DREAMS The Gipsy	Columbia
17 21 2 NOBODY BETTER TIME Meese	Delirious
18 23 2 R U SLEEPING Indo	Azula/Satellite
19 40 2 SOUNDS OF WICKEDNESS Tazart	Logic
20 17 2 GONE TILL NOVEMBER Myel Jean	Ruthouse/Columbia
21 17 7 BE ALONE NO MORE Another Level	Northwestside
22 15 3 FATHER LI Cool J	Def Jam/Mercury
23 15 1 LA PRIMAVERA Sash!	Multiply
24 18 6 MOVE ON UP Trickster	A&M
25 10 2 WHO AM I Braxton Man	Grease/Atlantic
26 10 5 THE PROMISE Ewanice	Innocent
27 25 4 UN LA LA LA Alexia	Sony
28 28 2 RUDE BOY Ricki-Lorraine	Concrete/Deconstruction
29 24 1 THIS IS IT State Of Mind	Ministry Of Sound
30 14 2 FREE UR LOVE Puff Daddy & Faith Evans	AMP/M&M
31 21 1 WHINE & GRINE Prince Buster	Island
32 30 40 I'LL BE MISSING YOU Puff Daddy & Faith Evans	Bad Boy/Arista
33 21 1 NICE & SLOW Usher	Lafayette/Arista
34 22 6 BAD BOY Wildchild	Polygram
35 22 1 MUCH BETTER Club 69	Tested
36 28 17 NEVER EVER All Choice	London
37 22 1 OSHA WU (O'PUN WU) Lord Tariq & Peter Dinklage	Columbia/Mercury
38 23 2 SOMETHING GOOD ON Tade Terry	Manitoba/Mercury
39 30 5 WATCHING WINDOWS Roni Size Talvin' Little/Mercury	Virgin
40 12 4 HEY Fatima Rainey	Coalition

Statistics published between 08.00 on 13.03.98 and 24.00 on 18.03.98. Kiss 100, Galaxy 102, Galaxy 105, Galaxy 104, Choice (London & Birmingham), Vibe FM, Music Centre UK, 58-59 John St, London EC1M 6MS. Tel: 0171-736-8995.

## pete tong playlist



'AND THE BEAT GOES ON' All Seeing 1 (Rn) ● 'HERES WHERE THE STORY ENDS (CANARY REMIX)' Tin Tin Out (VC Recordings) ● 'GIVE ME THE NIGHT (DJ PHAT'S REMIX)' George Benson (DMC) ● 'TO THE WORLD' O.R.G.A.N. (Multiply) ● 'FIRE IT UP (REMIX)' Busta Rhymes (Elektra) ● 'NO WAY (CLEAN)' Fresh Power (white label) ● 'HEAVEN (Eola Records)' ● 'DISCO DANCING (CLUB DIVINE MIX)' Plastik (Ultraoud) ● 'CAN U REAL IT PERPETUAL MOTION REMIX' - C.S. (white label) ● 'TV SKINNES (PUMP EPY)' DJ Godfather (Twilight 7 Records) ● 'TWISTED SHAK' Rick & Maked (60 Degrees North) ● 'CAN I GET A WITNESS' Ann Nesby (AMP/PM) | 'TILL HOUSE YOU (BIRNIN REMIX)' The Jungle Brothers (Harlock/Gee Street) ● 'CAN'T HELP MYSELF' Lucid Delirious ● 'THE SEDUCTION OF ORPHILUS (TILT'S MYTHOLOGICAL MIX)' Tilt (white label) ● 'ENERGY' Discoids (Tremolo) ● 'WORK STATION' DJ Looney Tune (Lightning Records) ● 'THE DAY WILL COME' Quake (white label) ● 'LOVE IS SO NICE' Urban Soul (VC Recordings) ● 'THE FREAKS COME OUT' Cevin Fisher (Subversive) ● 'THE ULTIMATE' Funky Chood (Fire Island) ● 'FEEL IT' The Tempters feat Moya (Time/Peppert) ● 'STRINGS OF LIFE' Ralph's Rosalia (Nine Grooves) ● 'TRIBUTE TO JAZZY JAY' Bronx Dogs (white label) ● 'MUSIC MAKES YOU LOOSE CONTROL' Les Rhythmes Digolites (Wall Of Sound) ● 'JUST LET GO (SHARP MIX)' - Petra & Co (Lifting Cars Records) ● 'BELIEVE (GROOVERIDER MIX)' Goldie (Rn) ● 'KAW-LIGAR' The Residents (Rn) ● 'PART 1' Digital Monkeys (white label) ● 'GREUCE 2000' Greuce 2000 (Massive Drive) ● 'THE BAND!' Marco Zaffarano (Silver Planet) ● 'WATERS' Toucher (white label) ● '7' Molesta (white label).

AS FEATURED ON RADIO ONE'S THE ESSENTIAL SELECTION WITH PETE TONG ON FRIDAY 20 MARCH (approx 9pm)

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16 28 EVERLAST

24 29 GETTIN' J

25 30 NEVER EVE

31 SANTA MARI

23 32 SHOW ME

14 33 BREATHE K

22 34 BE ALONE

17 35 DESTINY C

30 36 TOGETHER

20 37 I'M READY

38 WHERE DC

39 DREAM AT

37 40 HIGH Light

28  
march  
1998

# THE OFFICIAL CHARTS

28  
march  
1998

## hot vinyl

on the decks: **chris finan** ronnie herel.  
**danny mcmillan** ralph teej

### TUNE OF THE WEEK



**LORD TARIQ & PETER GUNZ 'DEJA VU' (COLUMBIA) (R&B)**  
This US hit is definitely one for the old Steely Dan fan, art-inch'n' their classic 'Black Cow'. As simplistic as the looped groove may be, the boys do it infinite justice with an 'Uptown Baby' sing-a-long crowd-participating chorus that'll cook up atmospheres big time. Huge! ●●●●● RH

**JCD**

**'Shout to the Top'**  
Fire Island  
featuring  
**Loleatta Holloway**

the new single out 30th March  
on 12". CD, MC

MIXES BY INDUSTRY STANDARD, FRANKIE KNUCKLES, CLUB 69

**CHARLOTTE 'BE MINE' (EMI) (R&B)**  
Midlands-born Charlotte, starting a solo career after writing and performing with Soul II Soul, is responsible for this big tune currently blowing up in the R&B world. The beats are seriously smoking in all the mixes, Steve Anthony and Cuttfisher & Joe getting the top honours, while vocally Charlotte is extremely dynamic. Having had a sneak preview of the album she's definitely an artist of substance too. ●●●●● RT

**KILLER LOOP 'THE BLUE HOUR' (THE END) (HOUSE)**  
Mr C and Layo again keep up their quest for quality with a smooth techy piece of floor burnin' house. As you would expect with these two, the game plan is simple - moody production, a cracking bassline and funky percussion. On the flip Reverberation head honcho Asad Rizvi turns in a stunner of a mix - filtered breakbeats roll out into full-on early morning tech-funk. Stammin'! ●●●●● DM

**WILDCHILD 'BAD BOY' (POLYDOR) (HOUSE)**  
This is another posthumous release for Wildchild, after the massive success of 'Renegade Master'. Aside from the US mixes on promo, there is an excellent 12-inch featuring UK mixes. Canny's mix has a superb drum build intro, with stabbed vocal repeats held up by strong underlying string rises. The break kicks in with a fierce electro rasp sequence and a subtle touch of vocal time-stretching. Tall Paul's mix is full of deft scratches, long sirens and pre-set Euro sounds for the crossover between full-on and commercial play. Hopefully both these mixes will be available on the final 12-inch. ●●●●● CF

**2 PAC 'DO FOR LOVE' (JIVE US) (RAP)**  
The much-missed 2 Pac gets a remix on 'Do For Love' from Soul Shock who choose Bobby Caldwell's classic 'What You Won't Do For Love' as the foundation. The end result is a smooth dancefloor gem that commands the same impact as 2 Pac's 'California Love'. Nice tune! ●●●●● RH

**ORGAN 'TO THE WORLD' (MULTIPLY) (HOUSE)**  
This Pizzaman-sampling Euro driver has been very popular on the continent and is now set for a Multiply release. It's very Three'N'One-sounding in arrangement and currently has only two mixes, with more to come from Tony De Vit and Truman & Wolfe. It is main-set material, with extremely hooky layered synths building well - one large break and off it goes again. Very much set for peak-time club play. ●●●●● CF

**REBBIE JACKSON 'YOURS FAITHFULLY' (MJJ/EPIC) (R&B)**  
Signed to Michael's MJJ label, Rebbie Jackson sounds like a fresh new voice on the block, though she is of course his elder sister. The main mixes are by Cuttfisher & Joe who give 'Yours Faithfully' that choppy Brit pop soul sound groups like Damage have already taken into the UK charts, while Stonebridge give the infectious melody a more refined, free-flowing R&B flavour. ●●●●● RT

**NOVY VS ENIAC 'SUPERSTAR' (D-DISCO) (HOUSE)**  
Already a Top 10 hit in Germany, this track has made its way across the Channel for Arista sister label D-Disco's first release. Tom Novy's cut-and-paste disco-funk pounder covers three promos with contributions from Jason Nevins and Birmingham's Funky Diablo among others. It is the simplicity of the infectious head-nodding piano-backed 'My Superstar' shouts that do the trick, with an optional female vocal if required, proving that there's a definite current trend towards good dance tracks that don't rely on out-and-out pace. ●●●●● CF

**HYBRID AD 'STEP DRAGON' (PUSH) (ALTERNATIVE)**  
Ex-drum & bass maniac Neil Pollard returns once again, this time taking his sound into Dave Tipper territory - and while he was at it he managed to rope in Tipper on the remix duties. 'Step Dragon' is a dark, twisted piece of work where melody and subtlety go straight out the window. You are treated to Recco-like bass tones and chunky beat edits that drag you punching and screaming into its own little world. Fetch the doctors - this man's sick. ●●●●● DM

**GEARWHORE 'PASSION' (ASTRALWERKS) (HOUSE)**  
The fifth release in the United Sounds of Astralwerks series, 'Passion' by Chicago-based Brian Natoraski continues the label's high standards. There are four mixes screaming with dreamy acid breaks, squelchy 303 basslines, deep house grooves and a roaring Harley motorbike. Solid. ●●●●● CF

**1 IT'S L!** FOUR-DIGIT VS

3 MY HEART

4 LET ME EN'

5 STOP Spiced

6 NO NO NO

7 FROZEN M!

8 HERE'S WHERE

9 ANGEL ST

10 TRULY MAT

11 FATHER LL

12 BEAT GOES

13 THIS IS HA

14 SAY WHAT YOU

15 WHEN THE

16 BRIMFUL O

17 UH LA LA U

18 HOW DO IT

19 REMEMBER

20 WEIRD HAN



Compiled by alan Jones from a sample of 10,000 UK charts (10,000 UK charts) (see 071-929-841) (upfront house)

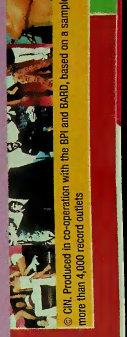
Pos	Weeks on Chart	Artist	Label
1	32	FUNK (DJ SNEAK) BASEMENT JAXX/TODD EDWARDS/DJ KRUST MIXES) Da Mob featuring Jocelyn Brown	Incredible
2	6	SUPERSTAR (JASON NEVINS MIXES) NOVY VS ENIAC	D.Discography
3	22	SOUNDS OF WICKEDNESS (TZANTZIS/PIRELOT/N'I PLAY MIXES) DaM	Legs
4	23	THIS IS IT (M&S/DILLON & DICKINSON/BIRTHDAY FOY/MJ COCKS MIXES) State Of Mind	Sound Of Ministry
5	13	READY FOR A NEW DAY (RHETT/M MASTERS/DILLON & DICKINSON/PEAVEY/TODD TERRY MIXES) Todd Terry	Manifesto
6	14	RIPPED IN 2 MINUTES (TINY TRAVO/SOPHIA/REGINALD MIXES) A Vs B	Positiva
7	3	GET LONELY (JASON NEVINS MIXES) Janet	Virgin
8	14	HOURS TO SAVE THE EARTH (TROUPER/ENTHUSIASTS/DMSKI MIXES) Tomski	Xtremagang
9	8	DOWN WITH THE UNDERGROUND (JUDGE/JULES/GROOVE/IGAZ/COULIN/TEVENDALE MIXES) Trevor Reilly	Manifesto
10	10	TO THE WORLD O.R.G.A.N.	Multiply
11	11	THE INSIDE (SOL BROTHERS/CING MIXES) Andy Lamb featuring Michelle Weekes	Cleveland City
12	4	SHORT TO THE TOP (FRANKIE KNUCKLES/CUB GARDUSTRY STANBAR/ROACH MOTO MIXES) Fire Island led Laketa Holloway	Janey Jay's Own
13	5	BADBOY (TALL PAUL/CHRYL/DO SNEAK/RAKIM/RAX/WILDCAT MIXES) Wildchild	Polydor
14	15	BE MINE (STEVE ANTHONY/CUTPATER & JOE MIXES) Durratta	Iskerm
15	2	MAMA USED TO SAY (FATHERS OF SOUND/CURTIS & MOORE MIXES) Azure	Virgin Series/Parlophone
16	24	HIGH NOON (ISB MIX)/DEEPER Serious Dancer	Fresh
17	17	HEAVEN (CUTPATER & JOE/WANDER/ANGEL/GOTEL/WILD CATS MIXES) Kinane	Coalition
18	23	SOKAKI 'WET' (DILLON & DICKINSON/DE VITT/TOTAL/STEVE THOMAS MIXES) Ninety Nine Allstars	99 North
19	23	R U SLEEPING (BLIMP & FLEGG/GRANT/STONEBROOK MIXES) Inds	Asini/Salsaline
20	10	WE LIVE AS ONE (MIXES) Plastic Gangsters featuring Ce Ce Rogers	Playola
21	10	WOODOO BELIEVE DANCE	Sum
22	10	HOLD ON TIGHT (NALIN & KANE/HELLO/TROPICAL/DAIBACK LUKE MIXES) Lambda featuring Martha Wash	Sum
23	19	LAST NIGHT A DJ SAVED MY LIFE (ROGER SANCHEZ/FRANCIS KIPROHECY MIXES) Syik 13	OVUM
24	10	YOU CAN'T HAVE MY LOVE (TONY MORAN/STORM/WESTON 10 MIXES) Deep Nation	Evocative
25	7	4 WINDOWS (SHARPEA MIXES) Si	Hot! Cheats
26	27	MOVE ON UP Teckler	AM-PM
27	11	ONLY ME (HYPER/LEGION/ANT KITCHI MIXES) Hyperlogic	Tiny Trax
28	12	LA FRIM/VERA/MEGAMIX Sash	Multiply
29	11	STOP (DAVID MORALES/STRETCH & VERN MIXES) Spice Girls	Virgin
30	21	NOBODY BETTER (DEM ZEKELY/G/BLACKSMITH MIXES) Tina Moore	Delicious
31	28	PLAYMATE PUZZLE (DILLON & DICKINSON/PLANET NICE MIXES) Discotecs	Heat/Tr
32	13	4 CLUB LONELY (DEM ZEKELY/DANGER MIXES) Groove Connection 2	Locked On/XL Recordings
33	10	EVERYTHING RMB	Low Spirit
34	11	BELIEVE (SOL BROTHERS/GROOVE/VERIDOR/GROOVE CHRONICLES MIXES) Galdie	fr
35	18	LET ME ENTERTAIN YOU (STRETCH & VERN/MOTHER/AMETHYST/FLEX KRU MIXES) Robbie Williams	Chrysalis
36	10	BITCH (MIXES) The Hellfire Club	React
37	31	NEED YOUR LOVIN' M.A.S. Project	Club Tots
38	14	FIND ME A LOVE (MR PINK/KNUCKLES/HEADZ/BASSCAMP/BURLEY MIXES) Basscamp	Champion
39	25	HERE'S WHERE THE STORY ENDS (TIN TIN OUT/LINK/CANNY/MANSA MIXES) Tin Tin Out featuring Shelley Nelson	VC Recordings
40	58	LIFE IN MOND (MANANA REPUBLIC MIXES) Birtola	Echo
41	5	LOVE SAY (CLIP JAM/RHYTHM MASTERS/FOOD EDWARDS MIXES) Kristine Bland	Reverb
42	10	FALLING D-Inflection	Eternal
43	46	I'LL NEVER BE LONELY AGAIN (TONY DE VIT & SIMON PARKES/SOLAR STONE/ENOMANIA MIXES) Sapphire	Ethel
44	60	BEAT GOES ON All Seeing 1	Earth
45	30	THE ROOF (DAVID MORALES MIXES) Mariah Carey	Columbia
46	36	IT'S LIKE THAT (JASON NEVINS MIXES) Raw-D-M.C. Vs Jason Nevins	Smile
47	39	WHERE DO WE GO? (ARMAND VAN HELDEN/ORIGINAL MIXES) Warmate Project	Eruption
48	28	THE WORLD IS LOVE (STEVE 'SILK' HURLEY/MOJIBE TAMELY G MIXES) Voice Of Life	AM-PM
49	10	DARK FORCES (MIXES) Attitude & Lord Kaes	UPiR
50	10	STAY (BROOKLYN FUNK/BLACKSMITH MIXES) Mica Paris	Capitempo
51	10	TURN BACK TIME (LOVE TO INFINITY MIXES) Aqua	Universal
52	10	STONED ISLAND ESTATE (LES RHYTHMS DIGITAL/LESS/DIGITAL/REGULAR FRIES/TRANQUILITY BASE TRANSMISSION) Glamorous Holigan	Artrib
53	40	THE WAVE (TALCHER/VAJES MIXES) Sash	Additive
54	10	DOO BE LA DEE (MARK PICHOTTI MIXES) Total Touch	Arista
55	13	GET UP (ON THE DANCEFLOOR) (DIRTY DUDE/BAKIN' BROTHERS/VITO BENITOS MIXES) Discs Dude	Rumour
56	32	THE BEAT (DREAM/KNICK & ARENA 51 MIXES) Dreamon	Downby/Tr
57	10	POLICEMAN SKANK Audioslave	Mother
58	10	FOUND A CURE (MOOD II SWING/FLUFF INTENTION/ERIC MORILLO MIXES) Ultra Nate	AM-PM
59	35	TROUBLED DRIL (BOBIS FLUG/SCH & MICHEL LANGENHART/UTERUS/ILL INTENTION/CHARLES/MASTERS AT WORK MIXES) Kean Ramirez	Warlock
60	34	EVERYBODY (MR PINK MIXES) Frankie Carbone	Playola

[commentary]

by alan Jones



Three weeks ago, I cited the activities of MARTHA WASH. JOCELYN BROWN and LOLETTA HOLLOWAY, pointing out that these rather competent disc divas were frequent visitors to the club chart. The observation was triggered by Ms Holloway reaching number one via her guest spot on FIRE ISLAND'S 'Shout To The Top'. Little did I know that Fire Island would be replaced at number one by Todd Terry's 'Ready For The New Day' - which features the aforementioned Ms Wash in tandem with ANTONIETTE ROBERSON - and that this week Todd and his pals would, in turn, be replaced at the summit by DA MOB'S 'Fun' - featuring, as if you hadn't already guessed, Jocelyn Brown. Said record soars 33-1 this week, narrowly defeating NOVY VS ENIAC'S 'Superstar', which was last week's highest debut and made all the early running this week. The Da Mob single is the first release on new Sony label InCredible, and represents a major triumph in dance division vice-president Lynn Cosgrove, who was lured to Sony from the Ministry Of Sound and has found number one club (Da Mob) and Pop Tip (ALEXIA'S 'Uh La La La', a Dancepool release) records in since joining Sony at the end of October... While Brown backs, Holloway and Wash are at it again. Martha is featured on LAMBDA'S 'Hold On Tight', which debuts at number 22, courtesy of a sample from her RCA album cut 'Give It To You'. Due on the extremely hot Multiply label, it has already been a big hit in France. Meanwhile, Loletta Holloway is picking up pre-promo plays on 'Lifting Me Up', a pop-almed cut she has recorded for Sunshine State. Pre-promo? Well, it's not been serviced to DJs on 12" yet but does appear on CD Pool's Pop Beats 5, one of four different CD promos (the others are Club Beats, Street Beats and Underground Beats) geared to subscribing DJ members by CD Pool, the Tim Riddling/Rob Sawyer company. Like the White Discs' CD/Minidisc promos, which have been mentioned here previously, CD Pool's CD promos are having a considerable effect, and other useful additional promotional thrust... Club chart breakers this week: BEBE WINANS, SVEN VATH, SISTER SUCK, MAN WITH NO NAME, EARL 16, FUNK EPX, BETY HARPER, SUE QUEEN, DJ CAMI, JOHAN S/B/EASTIE BOYS and SHAZZAM.



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**READ MY MIND: NOBODY BUT YOU**  
Mixes by Booker T, Tony De Vit, Brooklyn Funk and Groove Chronicles

CONNER REEVES

30.3.98

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6	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
BIG MISTA	DISMEMBER	THE BALLAD	ANGELS R	I'M GONNA	DOCTOR J	YOU'RE ST	NOT ALON	EVERLAST	GETTIN' JI	NEVER EVE	SANTA MARI	SHOW ME	BREATHE K	BE ALONE	DESTINY C	TOGETHER	I'M READY	WHERE DC	DREAM AT	HIGH Light	



28  
march  
1998

THE OFFICIAL CHARTS

28  
march  
1998

the **TOP CHART** 28.03.98

THE OFFICIAL CHARTS ARE BASED ON THE SALES OF ALBUMS AND SINGLES IN THE WEEK ENDING 28.03.98

Pos	Weeks	Title	Artist
1	3	NOBODY BETTER	Tina Moore
2	8	BE MINE	Charlize
3	14	NO NO NO	Destiny's Child
4	7	TURN IT UP/IF IT UP/RHYMES GALORE	Busta Rhymes
5	3	I GET LONELY	Jared Jackson
6	11	WHAT YOU WANT/WILL THEY DIE 4 U?	Nas
7	28	GONE TILL NOVEMBER	Wyclef Jean
8	1	STAY	Mica Paris
9	6	THE ROOF	Nanah Carey
10	4	I WAS	Charlene Smith
11	6	NOBODY'S BUSINESS	Peace By Piece
12	10	7 WHERE YOU ARE	Robson Patterson
13	5	BEST DAYS	Juice
14	15	NICE & SLOW	Usher
15	NEW	NOBODY BUT YOU	Conner Reeves
16	12	TOO CLOSE	Next
17	24	BEEP ME #11	Missy Mademaman Elliott
18	NEW	ALL MY LIFE	K-Ci & JoJo
19	15	NASTY BOY	Kolorious B.I.G.
20	17	5 I NEED YOUR LOVE	Keni Burke
21	25	DA JONESEZ	Shivuhire Rize
22	14	9 HOLLER	Ginuwine
23	NEW	MONEY, POWER & RESPECT/IF YOU THINK I'M JIGGY (REMIX)	The Lex
24	23	3 LAST NIGHT A DJ SAVED MY LIFE	Syrik 130
25	NEW	THE PILLAGE (LP)	Capadocia
26	16	5 I DUNN	Chico DeBarge
27	27	6 DON'T LEAVE ME HANGIN'	Cameille Dupuis
28	32	5 PERFECT DAY	Sylvia Powell
29	23	3 CAUGHT UP (LP)	Original Soundtrack
30	19	7 MAN BEHIND THE MUSIC	Gus Pen
31	21	8 REWIND	Colelia
32	NEW	THE BREAKS	Nadavud
33	NEW	IN THE LINE OF FIRE (LP)	Fat! Fat!
34	NEW	YOU DUNN HAVE TO WORRY	Mani Stand
35	18	6 WHO AM I	Besame Bun
36	30	2 FALLING	D-Influence
37	NEW	JUST A MEMORY	7 Hole
38	31	5 OFF THE HOOK	Judy Watley
39	NEW	CALLIN'	Amari
40	37	2 I WANT YOU BACK	Jackson 5

Label
Delirious
Rhythm Series/Parlophone
Columbia
Eldora
Virgin
Puff Daddy
Columbia
Columbia
Columbia
Indehcia
Bianco Y Negro
Universal
Chryslis
LaFace
Wildstar
Arista
East West
Universal
Puff Daddy
Expansion
Universal
Epic
Puff Daddy
Ozam
Razer Sharp/Epic
Universal
Deconstruction
Mo'Nique
Interscope
Big Life
Warner Bros
Relativity
East West
GreenStreet
Echo
Craze
Atlantic
Tommy Boy
Motown

**[commentary]**  
by Tonyfasides

TINA MOORE holds on at number one, but is chased hard by CHARLIZE, flying the flag for UK R&B. Under the same banner, it's good to see MICA PARIS back in the chart with this week's highest new entry. Shooting straight in at number eight, 'Stay' is the first release from Mica's much-anticipated debut *Coventry* LP. Just in front of Mica at seven, The Fugees' WYCLEF JEAN jumps 21 places with 'Gone Till November', the track radically reworked from its album form. Something of a grower...GINUWINE REEVES is straight in at 15 with 'Nobody But You', but his previous form suggests he won't be stopping there...Even though it's downtime, K-CI & JOJO'S 'All My Life' is a tune with legs, and a new promo of moxie looks set to keep the pot boiling...THE LEX return with the US promo of 'Money, Power & Respect', featuring Lil' Kim, the main track is unaltered from the album but the flippa has a remix of 'If You Think I'm Jiggy'. On the underground hip hop scene, without a doubt the biggest MC of recent time has been Rakim's M.O.S. DEF who will be making his first visit to the UK on Monday 20 April to appear at Subterania. Mos Def's latest single 'Body Rock' features Tribe Called Quest's Q-Tip and Tash, and is taken from his new Rawkus LP 'Lyrical Abuse' which sees a release on May 4. Also featured on the LP are De La Soul, OC, Kool Keith and Jurassic 5...



the **TOP CHART** 28.03.98  
(handbag)

Pos	Weeks	Title	Artist
1	4	LA PRIMAVERA/MEDAMIX	Sash!
2	3	STOP	Spice Girls
3	4	SUPERHERO	Daze
4	NEW	TURN BACK TIME	Aqua
5	NEW	FUN	Da Mob featuring Jocelyn Brown
6	5	4 SHOUT TO THE TOP	Fire Island featuring Loleita Holloway
7	NEW	RIPPED IN 2 MINUTES	A V's
8	18	UH LA LA LA	Alicia
9	28	2 I'll NEVER BE LONELY AGAIN	Sapphire
10	6	MY HEART WILL GO ON	Deja Vu featuring Tashin
11	7	FROZEN	Madonna
12	17	1 I GET LONELY	Joni
13	3	TRUE TO US	Vanilla
14	6	5 AIN'T GOIN' TO GOA	Alabama 3
15	11	3 BOOGIE NIGHTS	Discos Daze
16	20	3 THE MAN WHO SOLD THE WORLD/THE WHOLE OF THE MOON	Boyz Of A New Age
17	NEW	HEAVEN	Kinane
18	NEW	SOUNDS OF WICKEDNESS	Tzani
19	33	IT'S LIKE THAT	Ron DMC Vs Jason Nevins
20	18	2 THIS IS IT	State Of Mind
21	25	2 SUPERSTAR	Navy Vs Eniac
22	12	5 WHATEVER	Jackie 'O'
23	NEW	CLOSE TO YOU	Jacque Claude
24	16	6 ANGEL ST	Hi Fidelity
25	7	6 ALL THAT MATTERS	Louise
26	NEW	SEXY BOY	Bon Bon
27	NEW	100 BE LA DEE	Total Touch
28	NEW	YOU CAN'T HAVE MY LOVE	Deep Noddy
29	30	2 LOVE IS IN THE AIR	Discayne
30	9	6 DISMEMBRANCE	Danni
31	NEW	WOODOO BELIEVER	Dahara
32	NEW	SORT OF LOUVER	Infernal
33	23	2 DOWN WITH THE UNDERGROUND	Treasure Reilly
34	NEW	THERE'S NO OTHER WAY	Jackson
35	NEW	STARS	Kamouflage
36	17	5 HOW DO I LIVE	LeAnn Rimes
37	21	3 READY FOR A NEW DAY	Todd Terry
38	27	2 MOVE ON UP	Trickster
39	14	4 WHEN THE LIGHTS GO OUT	Siva
40	34	2 BE MINE	Charlize

Label
Multiply
Virgin
Epic
Universal
INCREDIBLE
Junior Boy's Own
Positiva
Dancepool
Eternal
Almighty
Maverick
Virgin
EMI
Elemental
Eastside
Kinone
Qualition
Logic
Sam'e
Sound Of Ministry
D.Disc/Mixide
Euphonic
Kinone
M People
Kinone
EMI
Arista
Evocative
Academy Street
Eternal
Sum
Flex/EMI
Manifesto
Academy Street
Branded
Curly/The Hit Label
Manifesto
AM-PM
RCA
Parlophone

**[commentary]**  
by alan jones

Encore une autre bleedin' fois: After three number two hits on the CHN chart, SASH! are limbering up and looking for a number one hit with 'La Primavera'. If the Pop Top success is anything to go by, it will do it. It remains top this week for the third consecutive week, and is far ahead of nearest rivals the SPICE GIRLS. If Sash! are to be topped next week, ARIKA are the act to do it. They have this week's highest debut, entering at number four with 'Turn Back Time'. By anyone else's standards, that's not bad. But by Aqua's that's a disappointment. Both of their previous singles - 'Barbie Girl' and 'Dr Jons', for those who have been in an intergalactic jaunt these past few months - debuted at number one, though each also faded quickly. For what it's worth, the Love To Infinity mixes of Turn Back Time sound rather more durable and have even achieved a modicum of upfront crossover, hence the record's number 51 placing on that chart this week...At first glance, the 19-8 and 33-19 climbs registered by A V'S 'Uh La La La' and 100 BE LA DEE'S 'Its Like That' might appear a triflu clod. Promos dominate the Pop Top chart - only 10 of the Top 40 have been released yet - but these two records are both commercially available Top 10 hits. But that's exactly why they are climbing the chart again. Both were serviced to pop DJs, but the D's returned to our chart include many who weren't lucky enough to get a promo, and had to wait until the release date to buy 'em, play 'em and, consequently, chart 'em.



- 1 IT'S L! (Puff-DMC Vs)
- 2 MY HEART
- 3 LET ME ENT
- 4 STOP Spice
- 5 NO NO NO
- 6 FROZEN M
- 7 HERE'S WHERE
- 8 ANGEL ST I
- 9 TRULY MAD
- 10 FATHER LL

- 11 BEAT GOES
- 12 THIS IS HA
- 13 SAY WHAT YOU
- 4
- 7 14 WHEN THE
- 8 15 BRIMFUL O
- 10 16 UH LA LA U
- 12 17 HOW DO IT
- 13 18 REMEMBER
- 19 WEIRD HA

**SEVEN**  
Two clubs spearheaded the current craze for freestyle breakbeats: the Heavenly Social and Big Kahuna Burger. Back in '95 Dan and Jon Kahuna put on DJs who weren't afraid to experiment musically, including the Chemical Brothers. Since then the scene has expanded, but the Kahunas still offer some of the best club nights, including a monthly residency at Mars. They are also masters of a top tune – their next single Bright Morning White comes out next month on Kahuna Cuts

# JOCKS dan & jon kahuna ON THEIR BOX

FIG: GP



## top[10]

**'WHITE MAN IN HAMMERSMITH PALAIS'**  
**THE CLASH (CBS)**  
"Funky reggae rock from the original beat punks. It came out in 1978 and my brother bought it for me as a seven-year-old when I was a nipper and I've treasured it dearly ever since. It's still quite skankin' nowadays." Dan

**'STEPPERS DELIGHT EP' SMITH & MIGHTY (UNKNOWN)**  
"I can't remember the label but it was drum & bass before it became a media genre. The sub-bass in this could move houses. I think it came out around the late Eighties or early Nineties. I bought it before I was a DJ and I played it out when I first started DJing. You can play it any time today." Jon

**'PUBLIC STATE T-POWER (S.O.U.R.)**  
"When I was getting heavily into the West Coast breakbeat sound a mate of mine played me this one night and it blew my head off. That mix of hip hop and drum & bass which became known as 'jump-up' was so fresh and exciting then, around early '96. It was right up my street. It's something not many people have heard before and it fits perfectly with the Micky Finn/Aphrodite stuff." Dan

## THE KAHUNAS' STEAMIN' 10

- 1 'HERE WE GO NOW (MAGNUM FORCE REMIX)' DJ Kool Haiz (The Chicken Shop (Ghetto Audio))
- 2 'DOME SOME DAMAGE' Urban DK (Critical Mass)
- 3 'YOU CAN'T STOP' Progression (US Nervous)
- 4 'BETWEEN THE EYES' Soul Of Man (Finger Licks)
- 5 'TORN OPEN' Co-Fusion (West Music)
- 6 'PRESSURE' DJ Cam (Infernumable)
- 7 'FILTER MADNESS' DJ Franika Gee (Mafafist)
- 8 'AIR' Dal Woz (Infernumable)
- 9 'LIKE THAT' Thee 412 (Free)
- 10 'GET FUNKY' Progression Funk (Heavenly)

**'ACPERIENCE' HARDFLOOR (HARTHOUSE)**  
"Probably the only record that has never left our box. In fact this came out before we even had a box. Playing two copies works a treat." Jon

**'SOON (WEATHERALL MIX)' MY BLOODY VALENTINE (CREATION)**  
"The drugs do work! A zeitgeist-defining moment in dance music. It was the first track to fuse indie guitar sensibilities with E culture that actually worked and it meant something courtesy of Andy Weatherall (you're a bit of a fan). This was off the 'Glide' EP. It came out around 1990. It was a big Balearic monster so I've got to pick your moment to play it." Jon

**'I FEEL THE EARTH MOVE' CAROLE KING (A&M)**  
"I'd never heard of Miss King until we got mates with all the Heavenly lot and spent a good few music-obsessed hours with them. This is one of the best, something to jig around in to the DJ box at the end of the night." Dan

**'ENERGY FLASH' JOEY BELTRAM (R&S)**  
"Absolutely essential, deep, massive house track from the early Nineties. Like GJ Bolland's 'Horse Power' it sounded like nothing else when it came out. It still sounds totally unique." Dan

**'SONG TO THE SIREN' DUST BROTHERS (WHITE LABEL)**  
"A track that seemed so natural but would now be called 'big beat' – ah well! A classic in anyone's book." Jon

**'MAD MONKS ON ZINC' THE HOLY GHOST (WHITE LABEL)**  
"This was known as 'intelligent techno' – I don't know about that but this was one of a bunch of records that I think sent Weatherall and others into a completely new direction, which was nice. It's one to play near the end of the night really. I think it came out in 1991." Jon

**'ADVENTURES ON THE WHEELS OF STEEL' GRANDMASTER FLASH AND THE FURIOUS FIVE (SUGAR HILL)**  
"The original and still utterly inspiring cut-and-paste cooker. You can guarantee that any party will rock to this and you can play it at any time. The classic in our box." Dan

[COMPILED BY SARAH DAVIS. TEL: 0181-440 2300]

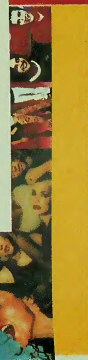
## [cv]

**BORN:** Dan: October 7, 1971, Leeds. Jon: May 22, 1970, Dewsbury. **LIFE BEFORE DJING:** Dan: "Media & communications student at university; marketing records for Beat Wax, Concrete and Heavenly." Jon: "Industrial plastics salesman." **FIRST DJ GIG:** Dan: "Fallen Angel, Maximum, 1991." Jon: "Big Kahuna records for Beat Wax, Concrete and Heavenly." **MOST MEMORABLE GIG:** Best – Dan: "The second time we played Big Beat Boutique was amazing. It was Burger when it was in Finsbury Park, in May 1995." Most – Dan: "The second time we played Big Beat Boutique was amazing. It was lunacy." Jon: "Munich in February this year. There were 600 Germans, a lot of throwaway techno, and we played for six hours." **Worst – Dan:** "World Dance last year. It was near City Airport and there were five rooms mainly playing really hard drum & bass, my room included. There were about 12 people in there and I played a bit of hard and went down a bit and finished at Sam and then was made to write out the name, artist, label and catalogue number for every track I played." Jon: "Doing a party with Tom and Ed (Chemical Bros) and Tim Burgess DJing. It was a dodgy unlicensed pub in Goswell Road. The police raided it but as Tom had put on 'Settling Sun', it was just when he'd made it. That was a bit of a downer." **FAVOURITE CLUBS:** NY Sushi, Shafteilly, Back Beat, Leeds; Electronics, The Gallery, London; Big Beat Boutique, Brighton; Big Kahuna Burger, London. **HOT THREE GIGS:** The Bomb, Nottingham (March 27); Golden (28); Blue Note (April 3). **DI TRAGEDY:** Dan: "Schizophrenic freestyle." Jon: "Mina is taking the wrong record out." **LIFE OUTSIDE DJING:** Artists: FC Kahuna's 'Bright Morning White' (out on their own label, Kahuna Cuts, on April 6; remixed: The High Fidelity's 'Come Again' (Plastic Recordings) out soon. Dan: "Football, cinema, reading, playing guitar." Jon: "Gardening, cooking, fine wine."

6	20	BIG MISTAK	21	DISREMEME	31	SANTA MARIA
7	21	THE BALLAD	22	ANGELS' RoF	32	SHOW ME L
8	22	THE ANGELS' RoF	23	TM GONNA 1	33	BREATHE K
9	23	DOCTOR JO	24	YOU'RE STI	34	BE ALONE N
10	24	NOT ALONE	25	EVERLASTI	35	DESTINY CA
11	25	GETTIN' JIG	26	NEVER EVER	36	TOGETHER A
12	26	NEVER EVER	27	NEVER EVER	37	IM READY B
13	27	NEVER EVER	28	NEVER EVER	38	WHERE DO I
14	28	NEVER EVER	29	NEVER EVER	39	DREAM ANO
15	29	NEVER EVER	30	NEVER EVER	40	HIGH Lightn



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the **COOL CUTS** [chart]



**COOL CUTS HOTLINE**  
THE FASTEST WAY TO HEAR THE BEST UPFRONT DANCE MUSIC

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- |    |      |  |                   |             |
|----|------|--|-------------------|-------------|
| 1  | (1)  | <b>BELIEVE</b> Goldie <i>(Photek, Grooverider and Groove Chronicles on the mix)</i>  | ffrr              | Code - 1855 |
| 2  | (3)  | <b>SUPERSTAR</b> Novy vs Enlac <i>(Big Euro club hit now out here with mixes from Jason Nevins)</i>                                      | D:Disco           | Code - 1867 |
| 3  | (4)  | <b>JUST LET GO</b> Petra & Co <i>(Eighties club classic in new mixes from Tall Paul, Craig Daniels and Sharp)</i>                        | Lifting Cars      | Code - 1868 |
| 4  | (8)  | <b>LONG AS I CAN SEE THE LIGHT</b> WARD 10 Monkey Mafia <i>(Anthemic ballad flipped by a tough beat workout featuring Silvah Bullet)</i> | Heavenly          | Code - 1870 |
| 5  | (6)  | <b>PACIFIC STATE/CUBIX</b> 808 State <i>(Classic club tunes get new mixes from Grooverider and Monkey Mafia)</i>                         | ZIT               | Code - 1857 |
| 6  | NEW  | <b>FEEL IT</b> The Tamperer <i>(With The Jacksons' 'Can You Feel It' riff and new mixes coming from Sharp)</i>                           | Time/Pepper       | Code - 1831 |
| 7  | NEW  | <b>THE FREAKS COME OUT</b> Cevin Fisher <i>(Cevin Fisher goes deep and long)</i>   | Subversive        | Code - 1832 |
| 8  | NEW  | <b>CAN YOU FEEL IT</b> CLS <i>(Todd Terry classic given the London treatment by Industry Standard and Perpetual Motion)</i>              | Northwestside     | Code - 1833 |
| 9  | NEW  | <b>MUSIC MAKES YOU LOSE CONTROL</b> Les Rythmes Digitales <i>(Simple but effective electro groove)</i>                                   | Wall Of Sound     | Code - 1834 |
| 10 | (7)  | <b>POLICEMAN SKANK</b> Audioweb <i>(Excellent guitar-fuelled indie big beat mash-up)</i>   | Mother            | Code - 1869 |
| 11 | NEW  | <b>MORE De'Lucy</b> <i>(With mixes from Hippie Torales and Martin Mendoza)</i>   | Deconstruction    | Code - 1835 |
| 12 | NEW  | <b>TRIBUTE TO JAZZY JAY</b> Bronx Dogs <i>(Funky old skool vibes)</i>  | Kontraband        | Code - 1836 |
| 13 | NEW  | <b>FROM THE FRONT OR FROM THE BACK</b> K-Alexi <i>(Superb underground track with house mixes from Mike Dunn and Paul Johnson)</i>        | Nepenta           | Code - 1837 |
| 14 | (10) | <b>UP AND DOWN</b> The Outfit <i>(Melodic and soulful garage tune with big potential)</i>  | Smokin' Beats     | Code - 1871 |
| 15 | NEW  | <b>MAYHEM 32</b> Splintax <i>(Return of the SUAD crew in blistering style)</i>   | Shut Up And Dance | Code - 1888 |
| 16 | NEW  | <b>THE STAR AND THE WISEMAN</b> Ladysmith Black Mambazo <i>(With top mixes from Roger Sanchez and Kings Of Tomorrow)</i>                 | AM:PM             | Code - 1889 |
| 17 | NEW  | <b>CHICAGO'S MOST WANTED</b> Ralphi Rosario <i>(Four-track EP from one of Chicago's legends)</i>   | Just' Trax        | Code - 1830 |
| 18 | NEW  | <b>ONLY ME</b> Hyperlogic <i>(Hardbag classic gets a makeover from Rhythm Masters)</i>   | Tidy Trax         | Code - 1891 |
| 19 | NEW  | <b>HERE COMES THAT SOUND</b> Hardy Hard <i>(Catchy funky house groove)</i>   | Low Sense         | Code - 1832 |
| 20 | NEW  | <b>USF Baby</b> Mammoth <i>(Four-track EP from one of Hull's funkiest outfits)</i>   | Pork              | Code - 1833 |



A guide to the most essential new club tunes as featured on this 'essential selection', with full track broadcast every Friday between 6pm and 1pm. Compiled by DJ feedback and data collected from leading DJs and the following stores: city soundcity, inguine groove, black market, big mix, (online), eastern bloc, underground (warehouse), 2nd floor, pensive, 2 (2pm), 3 beat live, (p), flying (newcastle), global beat (p), massive (online), arcade (p), (p), (p).



fm namecheck...

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28  
march  
1998

THE OFFICIAL CHARTS

28  
march  
1998



**'Ere we go, 'ere we go ...**

The Music Week Five-A-Side Football Challenge starts this Sunday (29 March).

Heats will be played at Highbury on 29 March and 6 April to find out who will go on to the big final at the Match Of The Day Live exhibition at the NEC in Birmingham.

For information about last minute entries to the tournament, call Active Entertainment on tel: 0181 466 8959 and ask for an entry form for the Music Week Five-A-Side Football Challenge.



5!



- 1 **IT'S L!** Run-DMC vs
- 2 **MY HEART**
- 3 **LET ME ENT**
- 4 **STOP** Spice
- 5 **NO NO NO**
- 6 **FROZEN** M2
- 7 **HERE'S WHERE**
- 8 **ANGEL ST**
- 9 **TRULY MAD**
- 10 **FATHER L!**



- 11 **BEAT GOES**
- 12 **THIS IS HA**
- 13 **SAY WHAT YOU**
- 14 **WHEN THE**
- 15 **BRIMFUL O**
- 16 **UHLA LA U**
- 17 **HOW DO I**
- 18 **REMEMBE**
- 19 **WEIRD HA**

6 **20** **BIG MISTAKE** Natalie Imbruglia  RCA




11 **21** **DISREMEMBRANCE** Danni  Eternal



11 **22** **THE BALLAD OF TOM JONES** Space with Ceys of Catalonia  Bat




21 **23** **ANGELS** Robbie Williams  Chrysalis



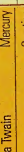
11 **24** **I'M GONNA MISS YOU FOREVER** Aaron Carter  Ultra Pop/Fidel



15 **25** **DOCTOR JONES** Aqua  Universal



19 **26** **YOU'RE STILL THE ONE** Shania Twain  Mercury




11 **27** **NOT ALONE** Bernard Butler  Creation



16 **28** **EVERLASTING LOVE** The Cast from Casualty  WarnerEsp



24 **29** **GETTIN' JIGGY WIT IT** Will Smith  Columbia



25 **30** **NEVER EVER** All Saints  London



11 **31** **SANTA MARIA** DJ Milano feat. Samantha Fox  All Around The World



23 **32** **SHOW ME LOVE** Robyn  RCA




14 **33** **BREATHE** Kylie Minogue  Deconstruction

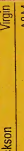


22 **34** **BE ALONE** NO MORE Another Level  Northwestside



17 **35** **DESTINY CALLING** James  Fontana



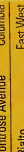
30 **36** **TOGETHER AGAIN** Janet Jackson  Virgin




20 **37** **I'M READY** Bryan Adams  A&M



11 **38** **WHERE DO I STAND?** The Montrose Avenue  Columbia





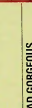
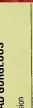
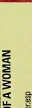
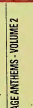
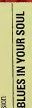
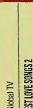
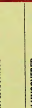
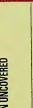
11 **39** **DREAM ANOTHER DREAM** Rialto  East West



37 **40** **HIGH** Lighthouse Family  Polydor



# compilations

- 1 **THE FULL MONTY (OST)** 5 **11** CLUBLIFE  
RCA Victor 
- 7 **2** **SUPERWOMAN** 8 **12** **KISS SMOOTH GROOVES 98**  
Virgin/EMI 
- 11 **3** **PEE TUNGBAY GEORGE - DANCE NATION 5** 11 **13** **DROP DEAD GORGEOUS**  
Mystery Of Sound 
- 2 **4** **THE BOX** 16 **14** **POWER OF A WOMAN**  
Telstar TV 
- 6 **5** **READY STEADY GO! - SIXTES MOTOWN SOUND** 9 **15** **SPEED GARAGE ANTHEMS - VOLUME 2**  
PolyGram TV 
- 3 **6** **FANTASTIC 80'S!** 10 **16** **A LITTLE BLUES IN YOUR SOUL**  
Columbia 
- 11 **7** **PERFECT DAY** 11 **17** **SMYTH THE BEST LOVE SONGS 2**  
Columbia 
- 4 **8** **OH! WHAT A NIGHT** 14 **18** **CARIBBEAN UNCOVERED**  
Columbia 
- 11 **9** **SIMPLY THE BEST DISCO** 17 **19** **THE SOUL ALBUM II**  
WarnerEsp 
- 11 **10** **INTO THE BLUE** 12 **20** **IN THE MIX 98**  
PolyGram TV 



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**VOLUME TWO**  
everyday

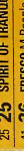


15 **21** **COME ON OVER** Shania Twain  Mercury

10 **22** **RETURN TO THE LAST CHANCE SALOON** The Bluetones  Superior Quality/A&M

20 **23** **SAVAGE GARDEN** Savage Garden  Columbia

22 **24** **OK COMPUTER** Radiohead  Parlophone

25 **25** **SPIRIT OF TRANQUILITY** Various Artists  Global Television

41 **26** **FRESCO** M People  A&M

19 **27** **BIG WILLIE STYLE** Will Smith  Columbia


26 **28** **TRAMPOLINE** Mavericks  Mica Nashville

23 **29** **UNPLUGGED** Bryan Adams  A&M

32 **30** **OCEAN DRIVE** Lighthouse Family  Wild Camp/Polydor



18 **31** **MELTING POT** The Charlatans  Beguins Baroque

32 **32** **POP SYMPHONIES 2** James Last & His Orchestra  Polydor

29 **33** **BLUE FOR YOU - THE VERY BEST OF** Nina Simone  Global Television

27 **34** **LIKE YOU DO... THE BEST OF** Lightning Seeds  Epic

31 **35** **BACKSTREET'S BACK** Backstreet Boys  Jive

28 **36** **INTERNATIONAL VELVET** Catatonia  Blanco Y Negro

36 **37** **THE FAT OF THE LAND** The Prodigy  XL Recordings

42 **38** **PAINT THE SKY WITH STARS - THE BEST OF** Enya  Polygram

34 **39** **UNFINISHED MONKEY BUSINESS** Ian Brown  Polygram

30 **40** **WORD GETS AROUND** Stereophonics  V



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# CHART COMMENTARY

By ALAN JONES

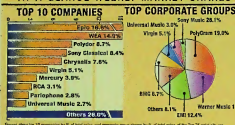


After a gap of 12 weeks, Celine Dion's Let's Talk About Love returns to the chart, summit by virtue of an enormous 142% increase in sales last week. Now on its fifth week at number one, the album sold nearly 89,000 units to take its 18-week tally to more than 1,280,000. There are several reasons for this surge, including renewed advertising, the continuing success of its third single My Heart Will Go On and Mother's Day, which helped many MOR albums, and was the main factor behind the steep rise in demand for Lionel Richie's Truly - The Love Songs album, which returned to its peak position, jumping 16-5.

The Corns' wholesome family style makes them ideal fare for Mother's Day too, though the impressive moves made by Talk On Corners (50-14) and Forgiven Not Forgotten (113-49) probably owe more to their current tour and the televising of the concert which they performed at the Royal Albert Hall on St Patrick's night. Talk On Corners debuted at number seven last November but its current chart placing is its highest since, though it

## MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES



has sold over 128,000 units. Forgiven Not Forgotten peaked at number 36 two years ago, and is similarly in its best chart position since. It has sold slightly better - about 133,000.

## SALES UPDATE



# COMPILATIONS

The Full Monty returns pole position this week, its third week at the summit, though the most successful of a raft of albums aimed at Mother's Day, Virgin/EMI's Superwoman, surges 7-2 and came close to topping it. The hot tip for next week, however, is Dance Nation 5, the latest Ministry of Sound compilation to feature the mixing skills of Boy George and Pete Tong. The album debuts at number three, after selling nearly 31,000 units last week - a fine opening volley, though it has the potential to sell a great many more, as the last Boy George/Pete Tong mix album, The Annual III, has thus far sold 503,000 units in just five months.

One of the best performers on the compilation chart in the last month has been Virgin/EMI's Caribbean Uncovered,

which has moved 12-10-14-18. Comprising more than three dozen tropical delights though primarily reggae, it is the musical companion to the highly successful Sky One TV documentary series, which regularly attracts an audience of a million - a sky high for Sky. The album has sold 25,000 units so far, even though it includes a lot of overworked tracks.

Meanwhile, two albums in the Top 10 consist of classic cuts from the disco era. Columbia's Oh What A Night at number eight and Warner-esp's Simply The Best Disco at nine both revisit the Seventies, and many tracks appear on both albums. The success of movies like Jackie Brown and Boogie Nights help to ensure that the appeal of albums like these is relatively undiminished by the passage of time.

## ALBUM FACTFILE

Simple Minds have one of the finest album chart records of any act. From 1982's New Gold Dream (81, 82, 83, 84) to 1995's Good News From The Next World, every single one of the eight albums they released on the Virgin label reached the top three, with five of them going all the way to number one, including four in a row. Newly signed to Chrysalis, they resumed their singles chart career a

fortnight ago by peaking at number 18 with Gitterball - the exact same position in which their last Virgin single, Hypnotised, peaked in April 1995. But their return to the album chart is rather more disappointing, with Neapolis debuting this week at number 19. Unless it improves, it will be their lowest-charting album since their Arista compilation Celebration peaked at number 45 in 1982.

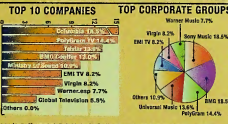
versions of contemporary hits. It's Last's 62nd charted album in 31 years, his first for three years, and his highest charting since in Harmony reached number 26 in 1994. It's rather more difficult to understand why Ginuwine's reissued Ginuwine... The Bachelor hasn't been more successful. Originally released last year, the young R&B star's album has thus far spawned four Top 20 hits - Poly (number 16), Tell Me Do U Wanna (number 18), When Does Cry (number 10) and Holler (number 13), the latter hit arriving only a fortnight ago. Yet the album fell short of the Top 75 when first released, and even though it was reissued last week with a bonus album of mixes, its debut this week at number 74 is underwhelming, to say the least. Contrast this with Morcheeba, whose second album Big Calm is this week's highest debutant at number 18, massively improving on the number 70 peak of their only previous album, Who Can You Trust? Yet their most successful single reached only number 40 - and that was a couple of years ago.

# THE YEAR SO FAR... TOP 20 ALBUMS

1 URBAN MYNDS	THE NERVE	HUT
2 TITANIC - OST	JAMES HORNOR	SONY CLASSICAL
3 LIFE THRU A LENS	ROBBIE WILLIAMS	CHRYSALIS
4 ALL SAINTS	ALL SAINTS	LONDON
5 LET'S TALK ABOUT LOVE	CELINE DION	EPIC
6 POSTCARDS FROM HEAVEN	LIGHTHOUSE FAMILY	WILD CARD
7 RAY OF LIGHT	MADONNA	MAVERICK
8 WHITE ON BLONDE	SPICE GIRLS	MERCURY
9 SPICEWORLD	SPICE GIRLS	MERCURY
10 MAVERICK A STRIKE	FANLEY QUARE	EPIC
11 TRULY - THE LOVE SONGS	LIONEL RICHIE	VIRGIN
12 LEFT OF THE MIDDLE	NATALIE IMBRUGLIA	MOTOWN/NOGRAM TV
13 AQUARIUM	AQUA	UNIVERSAL
14 OK COMPUTER	RADIOHEAD	PARLOPHONE
15 BACKSTREET'S BACK	BACKSTREET BOYS	AVE
16 LIKE YOU DO... BEST OF	AVE	EPIC
17 BIG WILFIE STYLE	WILL SMITH	COLUMBIA
18 THEIR GREATEST HITS	HUT CHOCOLATE	EMI
19 THE BEST OF	WHAM	EPIC
20 GREATEST HITS	ETERNAL	EMI

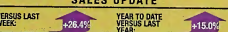
## MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES

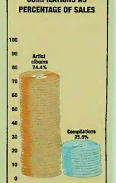


has sold over 128,000 units. Forgiven Not Forgotten peaked at number 36 two years ago, and is similarly in its best chart position since. It has sold slightly better - about 133,000.

## SALES UPDATE



## COMPILATIONS AS PERCENTAGE OF SALES



# VIRGIN RADIO CHART

1	THE ARTIST	Label	27	UNFINISHED MONKEY BUSINESS	Blue Beat
2	LIFE THRU A LENS	Robbie Williams	28	PAINT THE SKY WITH STARS - THE 7TH TIME	USA
3	TIN PLANET	Scala	29	WHEN I WAS BOSS FOR THE FIRST TIME	Compass
4	PILGRIM	Onyx	30	MARCHIN' ALREADY	Open Circle
5	LEFT OF THE MIDDLE	Natalie Imbruglia	31	REMASTERS	Zagaya
6	URBAN MYNDS	The Nerve	32	LEONIE LEICHT - THE VERY BEST OF	Jonas
7	MAVERICK A STRIKE	Fanley Quare	33	DAVE NAVES & DUSTY DODD	Jonas
8	WHITE ON BLONDE	Spice Girls	34	YAN HALEY 3	Jonas
9	RETURN TO THE LAST GREAT SALON	Thelma Houston	35	JAGGED LITTLE PILL	Atlantic
10	OK COMPUTER	Roadshow	36	FORGIVEN, NOT FORGOTTEN	The Corns
11	SAVAGE GARDEN	Sanctuary	37	BLUR	Parlophone
12	MELTING POT	The Chameleons	38	GREATEST HITS	Flower Box
13	TALK ON CORNERS	The Corns	39	THE VERY BEST OF... THE EXPES	Elektra
14	NEAPOLIS	Simple Minds	40	BIG WHEE NOW	Yazoo
15	BIG CALM	Morcheeba	41	EXPERIENCE NINEONE - THE BEST OF	Capitol
16	UNLUGHED	Open Circle	42	SPICE GIRLS	Mercury
17	LIKE YOU DO... THE BEST OF	Lightning Seeds	43	SET PEPPERS	London
18	THE BEST OF THE BROS	Bros	44	RUMOURS	Flower Box
19	WORD GETS AROUND	Charlene	45	GREATEST HITS	Capitol
20	THE BENDS	Suburban	46	SPIDERS	Sage
			47	WHAT'S THE STORY	MORNING GLORY



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The Last Week	Title Artist	Label/CD (Dist./Retailer) Cass/Vinyl	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
1	LET'S TALK ABOUT LOVE * Celine Dion (Mercury/Starline/Warner/Atlantic/Hermosa/UK) 485152 (SM)	Epic 485152 (SM) 485151	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
2	TITANIC (OST) * James Horner (Homon/Fantasy)	Sony Classical SK 62131 (SM) S21312	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	
3	RAY OF LIGHT * Madonna (Mercury/Starline/Warner/Atlantic/Hermosa/UK) 485152 (SM)	Maverick 60246842 (AV) 5362494/49334941	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75		
4	LIFE THROUGH A LENS * Robbie Williams (Chrysalis/PolyGram) 538302 (SM)	Chrysalis CDCR 87 (AV) TCCH 817-7	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75			
5	TRULY... (THE LOVE SONGS) * Lionel Richie (RCA/Redemption) 74215446 (BMG)	Motown/PolyGram TV 538302 (SM) 538302-2	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75				
6	URBAN HYMNS * The Verve (PolyGram) 538302 (SM)	Hu/HITM CDHUT 45 (E) HUTMC 45/HUTLP 45	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75					
7	LEFT OF THE MIDDLE * Natalie Imbruglia (Thorn/Atlantic) 74215446 (BMG)	RCA 74215446 (1) 74215446-2	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75						
8	PILGRIM Eric Clapton (Clapton/Clelie)	Duck 53624672 (TV) 10624673/10624671	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75							
9	TIN PLANET * Sade (Whitney/Space)	Gut GUTTN 5 (V) GUTMC 5	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75								
10	POSTCARDS FROM HEAVEN * Lighthouse Family (PolyGram)	Wild Card 485179 (P) Lighthouse Family CD/SM	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75									
11	MAVERICK A STRIKE * Felix Gray (Mercury/Starline/Warner/Atlantic/Hermosa/UK) 485152 (SM)	Epic 485152 (SM) 485151/485151-2	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75										
12	WHITE ON BLONDE * The Notorious B.I.G. (A&M) 485152 (SM)	Mercury 5345152/45154 (F) 485152/485154-2	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75											
13	ALL SAINTS * All Saints (Parlophone)	London 820319 (F) 820319-2	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75												
14	TALK TO CORNERS * Guns N' Roses (Geffen) 74215446 (BMG)	Atlantic 757753/757531/757531-4 (W) Guns N' Roses CD/SM	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75													
15	COLD - GREATEST HITS * Aha (Arista) 74215446 (BMG)	PolyGram 5170077 (P) 5170077/517007	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75														
16	SPICEWORLD * Spice Girls (Stansard/Royal/Abolite)	Virgin DQ 2850 (E) TV 2850/V 2850	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75															
17	THEIR GREATEST HITS * Hot Chocolate (Mercury)	EMI CD 7595062 (1) TCDM731/CDM731	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75																
18	BIG CALM Morcheeba (Mercheba/Norima)	Intochina ZEN 017XDC (P) ZEN 017XDC/017XDC	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75																	
19	NEAPOLIS Simple Minds (Burmah/Wash)	Chrysalis 492721 (E) 492721-2	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75																		
20	AQUARIUM * Aqua (Linn/Delgado/Parlophone/Variety)	Universal UMG 6520 (BMG) Aqua Linn/Delgado/Parlophone/Variety	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75																			
21	COME ON OVER * Shania Twain (Capitol)	Mercury 314533022 (P) 31453302	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75																				
22	RETURN TO THE LAST CHANGE SALOON * The Bluesmen (Lonestar)	Sageer/Dunham/MH BULED 108/BLUM 308/BLUM 068	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75																					
23	SAVAGE GARDEN * Savage Garden (Fisher)	Columbia CK 6755A (SM) 4978194-	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75																						
24	OK COMPUTER * Radiohead (Capitol/Parlophone)	Parlophone TCCP 90203 (E) TCCNDA12/02NDA12	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75																							
25	SPIRIT OF TRANQUILITY Hemion of Lemnos (James)	Global Televisions RADM 78 (BMG) RADM 78	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75																								
26	FRESCO * M People (PolyGram)	M People (BMG) 74215446 (1) 74215446-2/74215446-1	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75																									
27	BIG WILLY STYLE * Willie Nelson (Columbia)	Columbia 488624/488624-80821 (SM) Will Nelson (P) 4747/Trackers/Warner/Atlantic/Hermosa/UK	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75																										
28	TRAMPOLINE Miaow (Mercury)	Mca Nashville UMG 0466 (BMG) LNC 84554	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75																											
29	UNPLUGGED * Bryan Adams (Mercury/Starline/Warner/Atlantic/Hermosa/UK) 485152 (SM)	A&M 540514 (F) 540514-2	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75																												
30	OPEN DRIVE * Lightbox Family (Parlophone)	Wild Card/PolyGram 527872 (E) 527872-4	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75																													
31	MELTING POT * The Orchestra (Decca)	Beacons Broque/BBCD 198/8260 (1) The Orchestra (Decca) 198/8260/198/8260-1	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75																														
32	POP SYMphonies 2 James Last & His Orchestra (Last/Linn)	PolyGram 539542 (4) 539542-4	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75																															
33	BLUE FOR YOU - THE VERY BEST OF * Nine Simons (Various)	Global Televisions (BMG) RADM 78/RADM 78-1	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75																																
34	LIKE YOU DO... THE BEST OF * Lightbox Family (Parlophone)	Epic 4850342 (SM) 485034	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75																																	
35	BACKSTREET BACK * Backstreet Boys (A&M)	2 Live CHIP 1866/1866-1 (P																																																		



28 MARCH 1998



# AMERICAN CHARTWATCH

by ALAN JONES



The big debate in America is whether or not singles cannibalise album sales. Many record companies feel they do, which is why 2 of the biggest international hits of last year – Will Smith's *Men In Black* and the Cardigans' *Lovestof* – were never released as singles in America.

Recently, the pressure has been on Virgin to release *The Verve's Blister Sweet Symphony* as a single. Widely known after being used in a Nike TV advert and serviced to both rock and mainstream radio, it has helped generate nearly a million sales of the Urban Hymns album – but Virgin has tentatively surrendered and released it as a single. As a result they have the highest new entry on the Hot 100 this week at number 13 (the eight other new entries are all hits by Afro-American acts) but demand for Urban Hymns has slumped, pushing the album down eight places to number 41. Meanwhile, BMG has had major success with UK-based Natalie Imbruglia's *Torn* – currently climbing the airplay chart Top 10 – but refuses to release it as a single, with the result that Natalie's *Left Of The Middle* makes its US album chart debut this week at number 10, after selling no fewer than 64,257 copies last week.

Eric Clapton fares even better, debuting at number four with *Pilgrim*, which sold more than 168,000 copies last week. The Titanic

soundtrack is still docked at the top for the 10th week in a row, selling 448,000. Celina Dion returns to second place, after selling 225,000 copies, while Madonna's *Ray Of Light* slips a notch to third place, but has sold 569,000 units in a fortnight, making it one of her fastest starts ever.

The biggest movers are the Michael Crawford and Sarah Brightman albums, both of which now make spectacular progress. Crawford's *On Eagle's Wings* soars 166-57, while Brightman's *Time To Say Goodbye* climbs 147-71.

And British duo Mono continue to prosper. Their single *Life In Mono* got stuck at number 70 for three weeks and has now dipped to 74, but their album *Formica Blues* is making steady progress, moving 180-174-164-137 thus far.

## ACTS IN US AND UK ALBUM CHARTS

	US	UK
Eric Clapton <i>Pilgrim</i>	New-4	6-8
Spice Girls <i>Spiceworld</i>	15-17	17-16
The Verve <i>Urban Hymns</i>	33-41	7-6

# ARTIST PROFILE: BILLIE MYERS

by YORK MEMBERY



Four years ago, bus conductor's daughter Billie Myers was working for a London insurance company. Now the striking songstress looks set to shoot to worldwide stardom with her emotional, Chrissie Hynde meets Tracy Chapman blend of melodic rock.

Boosers at Universal Music International started plotting just how best to achieve this goal last year, and six months on everything is going according to plan. Stage one involved breaking Coventry-born Billie in America, and the Top 20 Stateside success of her debut single *Kiss The Rain* has provided a launchpad for its international take-off.

"The second stage is a six-week promotional European tour which began with a UK showcase at Ronnie Scott's last week featuring her full band," says Universal International's head of international marketing, Katie Farmer.

The next five weeks will see Billie visit all the major European territories to perform acoustic sets in front of local press representatives, radio professionals and music business personnel. The 27-year-old will also spearhead a continent-wide media campaign focusing on television, radio, the music press and women's magazines.

"Things have started to happen really quickly and airplay is already building, so much so that we believe Billie could break big across Europe, not just in one

or two territories," says Farmer.

Despite the fact that she had to cross the Atlantic to first find success, Myers has not forgotten her roots, and her understanding of the UK and European scenes led to her pushing Universal to shoot a new promotional video to accompany the single's European release.

"I wasn't entirely happy with the American video and didn't feel it was quite right for Europe," says Myers. "When you work with some video directors they forget that when someone writes a song they have a vision. The new European promo reflects the real me far more accurately."

Following her European promotional jaunt, Billie will spend a week in Japan, where her American success has already created a buzz, before returning to Europe for a two-week summer tour coinciding with the release of the second single, *Tell Me*, from her album *Growing Pains*.

## TRACKWATCH BILLIE MYERS

- A-listed in Holland
- Playlisted in Germany
- Climbing the airplay charts in Scandinavia
- Launch of album this week and second single in June

# UK WORLD HITS

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

## AUSTRALIA

- 1 (1) NEVER EVER  
All Saints  
London
- 2 (10) YOU SEXY THING  
T-Sharp  
WEA
- 3 (16) I WANNA BE THE ONLY ONE  
Eternal  
EMI
- 4 (20) TOO MUCH  
Spice Girls  
Virgin
- 5 (21) DA YA THINK I'M SEXY?  
N-Tronica/Red Stewart  
Festival  
Source: ARIA

## AUSTRIA

- 1 (2) BREATHE  
Midge Ure  
Arista
- 2 (14) ANGELS  
Robbie Williams  
Chrysalis
- 3 (10) SOMETHING...CANDLE IN THE WIND '97  
Elton John  
Mercury
- 4 (16) NEVER EVER  
All Saints  
London
- 5 (22) MY FATHER'S EYES  
Eric Clapton  
Source: EMI

## GERMANY

- 1 (14) BREATHE  
Midge Ure  
Arista
- 2 (25) ANGELS  
Robbie Williams  
Chrysalis
- 3 (20) NEVER EVER  
All Saints  
London
- 4 (26) TOO MUCH  
Spice Girls  
Virgin
- 5 (23) DA YA THINK I'M SEXY?  
N-Tronica/Red Stewart  
Source: Music Control

## NETHERLANDS

- 1 (1) NEVER EVER  
All Saints  
Mercury
- 2 (16) GLEOPATRIK'S THEME  
Compagite  
WEA
- 3 (10) ANGELS  
Robbie Williams  
Chrysalis
- 4 (22) STOP  
Spice Girls  
Virgin
- 5 (28) S.E.X.I.A.  
Staps  
Source: Stichting Mega Top 100

## SWEDEN

- 1 (2) NEVER EVER  
All Saints  
London
- 2 (14) STOP  
Spice Girls  
Virgin
- 3 (16) SOMETHING...CANDLE IN THE WIND '97  
Elton John  
Mercury
- 4 (22) ANGELS  
Robbie Williams  
Chrysalis
- 5 (28) S.E.X.I.A.  
Staps  
Source: GUMPH

# Highbury beckons ....

The heats for the Music Week Five-A-Side Football Challenge will take place on Sunday 29 March and Sunday 4 April at Highbury. The winners from the heats will go on to play at the Match Of The Day Live Exhibition at the NEC in Birmingham on 19 April.

For information about branding opportunities at Highbury, please contact the Music Week Sales Dept on tel: 0171 620 3636.

For information about last minute entries to the tournament, call Active Entertainment on tel: 0181 466 8959 and ask for an entry form for the Music Week Five-A-Side Football Challenge.

In association with  
**Active**  
ENTERTAINMENT

music week





### MID-PRICE

This	Last	Title	Artist	Label (distributor)
1	1	<b>PABLO HONEY</b>	Bluethead	Parlophone COPCS 7360 (E)
2	2	<b>PARKIE</b>	Ricardo	Food FOODCD 10 (E)
3	3	<b>TRACY CHAPMAN</b>	Tracy Chapman	Elektra ETKMCD (W)
4	8	<b>EXIT PLANET DUST</b>	The Chemical Brothers	Junior Boy's Own XOUSTCD 1 (E)
5	11	<b>SECOND COMING</b>	Stone Roses	Geffin GEF 2405 (BMG)
6	5	<b>DOOKIE</b>	Green Day	Reprise 39262626 (E)
7	7	<b>THE GREAT ESCAPE</b>	Blur	Food FOODCD 14 (E)
8	3	<b>TANGO IN THE NIGHT</b>	Flanigan	Warner Bros WX 652 (W)
9	10	<b>MMXXC A.D.</b>	Enigma	Virgin International CNVR 1 (E)
10	14	<b>BEFORE THE RAIN</b>	Eternal	EMI DEMO 1102 (E)
11	15	<b>I SHOULD COCO</b>	Supergass	Parlophone COPCS 7373 (E)
12	18	<b>GREEN</b>	Warner Brothers S2952 (W)	
13	10	<b>GREATEST HITS</b>	Flanigan Mac	Columbia 467109 (SM)
14	13	<b>TRANSFORMER</b>	Lu Road	RCA NR0886 (BMG)
15	17	<b>MONSTER</b>	REM	Warner Bros 3X6245702 (W)
16	4	<b>DOCK OF THE BAY - DEFINITIVE...</b>	Ods Redding	Atlantic 954817102 (W)
17	4	<b>SONGS OF SANCTUARY</b>	Adriamus	Venture/Virgin CDVE 925 (E)
18	10	<b>BILLYS BROTHERS</b>	Original Soundtrack	Atlantic 736232762 (W)
19	15	<b>ELEGANT SLUMMING</b>	M People	Deconstruction T42210672 (BMG)
20	15	<b>BRIDGE OVER TROUBLED WATER</b>	Simon And Garfunkel	Columbia 462482 (SM)

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### COUNTRY

This	Last	Title	Artist	Label (distributor)
1	2	<b>COME ON OVER</b>	Shania Twain	Mercury 31430302 (P)
2	1	<b>TRAMPALUM</b>	Mavericks	MCA Nashville UM0 8456 (BMG)
3	3	<b>SEVENS</b>	Garth Brooks	Capitol 850992 (E)
4	4	<b>YOU LIGHT UP MY LIFE</b>	Leann Rimes	Curb CURCD 04 (GRP/V)
5	5	<b>SONGS OF INSPIRATION</b>	Daniel O'Donnell	Ritz RITZCD 086 (P)
6	7	<b>MOVING ON UP</b>	Charlie Landsborough	Ritz RITZCD 086 (P)
7	6	<b>THE WOMAN IN ME</b>	Scottie Lee	Southern Tracks STKCD 3 (GRP/V)
8	8	<b>MUSIC FOR ALL OCCASIONS</b>	Shania Twain	Mercury 522892 (E)
9	9	<b>BLUE</b>	Mavericks	MCA MCD 11344 (BMG)
10	6	<b>LOVE SONGS</b>	Leann Rimes	Curb CURCD 028 (GRP/V)
11	10	<b>WITH YOU IN MIND</b>	Kenny Rogers	Virgin KENYVCD 3 (E)
12	10	<b>NO FENCES</b>	Charlie Landsborough	Ritz RITZCD 007 (P)
13	12	<b>TIMELESS</b>	Garth Brooks	Liberty CDP 759562 (E)
14	16	<b>IF IT PICES THE NIGHT</b>	Daniel O'Donnell & Mary Duff	Ritz RITZCD 70 (P)
15	15	<b>IF I DON'T SAY WRONG</b>	Garth Brooks	Liberty CDEST 2142 (E)
16	17	<b>EVOLUTION</b>	Mindy McCreedy	BNA 742152826 (BMG)
17	17	<b>EVERYWHERE</b>	Alison Krauss & Union Station	Roadster ROLCD 036 (BMG)
18	17	<b>SUNDAY MORNING TO SUNDAY NIGHT</b>	Marina McBride	MCA 0780637492 (BMG)
19	17	<b>EVERYWHERE</b>	Tim McGraw	Curb CURCD 09 (GRP/V)
20	17	<b>SUNDAY MORNING TO SUNDAY NIGHT</b>	Matraca Berg	Rising Tide RTD5347 (BMG)

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### BUDGET

This	Last	Title	Artist	Label (distributor)
1	1	<b>14 GREATEST HITS</b>	Hot Chocolate	EMI GGG CDGLD 104 (E)
2	2	<b>MOTOWN CHARTBUSTERS - VOLUME 3</b>	Various	Spectrum 551192 (P)
3	4	<b>PETTY WOMAN - THE BEST OF</b>	Roy Orbison	463302 (SM)
4	4	<b>THE MUSIC STIL GOES ON</b>	Various	Spectrum 551192 (P)
5	5	<b>THE COLLECTION</b>	Michael Ball	Spectrum 551712 (P)
6	6	<b>THE BEST OF</b>	Boney M	Candem 7432147811 (BMG)
7	7	<b>MOTOWN CHARTBUSTERS - VOLUME 1</b>	Various Artists	Spectrum 556142 (P)
8	3	<b>DISCO MANIA</b>	Crinson CRINCD08 (EUK)	
9	8	<b>SHARING THE NIGHT TOGETHER - THE BEST OF THE VERY BEST OF</b>	Various	CDGLD 105 (I)
10	9	<b>THE VERY BEST OF</b>	T Rex	Crinson CRINCD04 (EUK)

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### ROCK

This	Last	Title	Artist	Label (distributor)
1	3	<b>YIELD</b>	Pavel Jan	Epic 489235 (SM)
2	1	<b>CRYSTAL PLANET</b>	Joe Satriani	Epic 489472 (SM)
3	5	<b>NEVERMIND</b>	Nirvana	Geffin GGC 2425 (BMG)
4	2	<b>UNDISCOVERED SOUL</b>	Richie Sambora	Mercury 538072 (E)
5	4	<b>REMASTERS</b>	Led Zepplin	Atlantic 75042152 (W)
6	6	<b>NIRNDR</b>	Green Day	Reprise 50246742 (W)
7	7	<b>EXPERIENCE HENDRIX - THE BEST OF</b>	Jim Hendrix	Telstar TV TTCD 2636 (W)
8	8	<b>STOOSH</b>	Shawn Ansania	One Little LITTLE 7749 (5020), Polygram 35624820 (E)
9	9	<b>AROUND THE FUR</b>	Duff McKagan	Maverick 35624820 (E)
10	10	<b>SHAKEBITE LOVE</b>	Mothead	SPV Recordings SPV 0651892 (W)

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### XFM

This	Last	Title	Artist	Label (distributor)
1	1	<b>IT'S LIKE THAT</b>	Rue-DMC Vs Jason Nevins	Smile Communications SM9002 (P)
2	13	<b>THIS IS HARDCORE</b>	Prisp	Island CID 695-572-231-2 (P)
3	24	<b>BEAT GOES ON</b>	All Seeing I	Itz FC0334 (P)
4	20	<b>NOT ALONE</b>	Bernard Butler	Creation CRESCD289 (JMV/V)
5	2	<b>BRIMFUL OF ASHA</b>	Comeshop	Willij WJUCD 1 (W)
6	22	<b>DREAM ANOTHER DREAM</b>	Rialto	East West EW156CD1-39862286-2 (W)
7	12	<b>WOK UP THIS MORNING</b>	Alabama 3	Elemental ELM41CD51 (P)
8	25	<b>78 STONE WOBBLE</b>	Gomez	Polydor 503 5544 (P)
9	17	<b>CORPSES</b>	Jan Brown	Creation CRESCD289 (JMV/V)
10	21	<b>SEX AND CANDY</b>	Marcy Playground	KML CDE46058 (E)
11	23	<b>BRIGHT MORNING WHITE</b>	FC Kahuna	Kahuna Cats EKUCD504 (P)
12	16	<b>LOVE THIS LIFE</b>	Annie Christian	V2 EDE0500133 (P)
13	18	<b>SHACK IT UP</b>	Foxx Townshend	Echo ECHO 47 (P)
14	14	<b>THE IMPRESSION THAT I GET</b>	Mighty Mighty Bosstones	Big Rig/Mercury 574843 (P)
15	29	<b>REVOLVING</b>	U2	Fire 9142E 121 (P)

This	Last	Title	Artist	Label (distributor)
16	16	<b>CRACKING UP</b>	Jesus & Mary Chain	Creation CRESCD282 (V)
17	17	<b>THE WANTING SONG</b>	Peddieles	Fine Art/AM FINEKCD (V)
18	6	<b>MY OWN SUMMER (SHOVE IT)</b>	Dafones	Maverick WJDCD20 (P)
19	19	<b>FALLURE</b>	Audiohead	Mother MUMCD116 (P)
20	19	<b>BLINDFOLD</b>	Shirley	Cheeky CHEKCD 023 (BMG)
21	21	<b>THE BALLAD OF TOM JONES</b>	Morcheeba	Indochina IDD7020 (P)
22	26	<b>HIGH MOST</b>	Space Feat. Cerys	Cur CUCD118 (P)
23	27	<b>PRIX CHOC</b>	Jimmy Page & Robert Plant	Mercury PRCD2 (P)
24	27	<b>BROKEN SOUL</b>	Elienne De Cecy	Different DIF CD (V)
25	25	<b>FADED</b>	Catherine Wheel	Chrysalis CHS 5086 (E)
26	26	<b>WHERE DO I STAND?</b>	Ben Harper	Virgin VUCD194 (E)
27	28	<b>A WASTE OF THINGS TO COME</b>	Montrose Avenue	Columbia 645 9777 (SM)
28	28	<b>SOMEWHAT FOR THE AFTERLOW</b>	One Minute Silence	Big Car ABB1555CD (JMV/V)
29	28	<b>SATURDAY TEENAGE KICK</b>	Everclear	Capitol 4 34501 2 (E)
30	30	<b>DOUBLE LIVE ASSASSINS</b>	Junkey XL	Roadrunner 2245345 (P)

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### INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	<b>IT'S LIKE THAT</b>	Rue-DMC Vs Jason Nevins	Smile Communications SM9002 (P)
2	2	<b>BRIMFUL OF ASHA</b>	Comeshop	Willij WJUCD 1 (W)
3	10	<b>NOT ALONE</b>	Bernard Butler	Creation CRESCD 289 (JMV/V)
4	3	<b>THE BALLAD OF TOM JONES</b>	Space featuring Cerys	Cur CUCD118 (P)
5	1	<b>FM GONNA MISS YOU FOREVER</b>	Aaron Carter	Ultra Pop/Epic/009525 ULP (P)
6	4	<b>WHO AM I</b>	Baena Man	Greenmaverick GRECD 588 (SRD)
7	5	<b>RIDE! BOY! ROCK</b>	Liztork	Concrete RARO 312 CD (W)
8	6	<b>PRIX CHOC, REMIXES</b>	Super Discoteque	Different DIF 007CD (V)
9	7	<b>ALL I HAVE TO GIVE</b>	Backstreet Boys	Jive JIVECD 445 (P)
10	8	<b>GLAM RAID</b>	Space Raiders	Skin SKINT 3020 (JMV/V)
11	11	<b>EVERYTHING GOES AROUND THE WATER</b>	Dedee	Creation CRESCD 289 (JMV/V)
12	6	<b>FLORIBUNDA</b>	Mother's Pride	Chemikal Underground CHEM 1122CD (P)
13	11	<b>ONLY THE STRONGEST WILL SURVIVE</b>	Hurricane #1	Heat Recordings HEATCD 013 (V)
14	14	<b>STEP RIGHT UP</b>	Mainstream	Creation CRESCD 289 (JMV/V)
15	15	<b>ROCK 'N' ROLL PADDY</b>	Shane MacGowan And The Popes	ZTTZ MACE 3002 (JMV/V)
16	8	<b>GIVE ME RHYTHM</b>	Black Connection	Xtremegames/Epic 9691485 EXT (P)
17	15	<b>MY HEART WILL GO ON</b>	Claudia	ZYX ZYX 8706 (ZYX)
18	9	<b>WHEN I NEED YOU</b>	Willi Melor	ZYX ZYX 8706 (ZYX)
19	19	<b>HERE WE GO NOW</b>	DJ Kool Meez Crooklyn Clan	Kahuna Cats KUCD502 (JMV/V)
20	17	<b>HOLD IT DOWN</b>	John S	White Label JS88 901 (ADD)

All charts © CIN

### INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	<b>TIN PLANET</b>	Space	Gun GUNCD 3 (V)
2	10	<b>BIG CALM</b>	Morcheeba	Indochina ZEN 0777X (V)
3	2	<b>MELTING POT</b>	The Charlatans	Beggans BARECD 108 (V)
4	3	<b>WORD GETS AROUND</b>	Strogonomics	V2 VBR 100438 (JMV/V)
5	5	<b>DEKANSANDRANODROKANDROLL</b>	Frisperlebers	Wall Of Sound WALLCD 015 (P)
6	4	<b>WHEN I WAS BORN FOR THE 7TH TIME</b>	Cornahop	Willij WJUCD 105 (V)
7	6	<b>BACKSTREET'S BACK</b>	Backstreet Boys	Jive GUN 186 (P)
8	7	<b>THE STONE ROSES</b>	The Stone Roses	Silvertone ORECD 502 (JMV/V)
9	8	<b>(WHAT'S THE STORY) MORNING GLORY?</b>	Oasis	Creation CRECD 199 (JMV/V)
10	10	<b>SPIEDS</b>	Oasis	Cur GUNCD 1122CD (P)
11	11	<b>BE HERE NOW</b>	Oasis	Creation CRECD 219 (JMV/V)
12	12	<b>LADIES &amp; GENTLEMEN WE ARE MEETING IN ITZCD</b>	Spiritized	Dedicated DEDCD 04 (V)
13	17	<b>DEFINITELY MAYBE</b>	Oasis	Creation CRECD 199 (JMV/V)
14	20	<b>STOOSH</b>	Skunk Ansania	One Little LITTLE 7749 (5020), Polygram 35624820 (E)
15	15	<b>AARON CARTER</b>	Aaron Carter	Ultra Pop/Epic/009525 ULP (P)
16	16	<b>GENIOMATIC</b>	Epic	One Little LITTLE 7749 (5020), Polygram 35624820 (E)
17	3	<b>TAT</b>	U2	Fire 9142E 121 (P)
18	13	<b>CRYSTAL BALL</b>	U2	Fire 9142E 121 (P)
19	19	<b>THE COMPLETE</b>	TARPAK	BC BCT 987CD (P)
20	20	<b>DOUBLE LIVE ASSASSINS</b>	The Stone Roses	Silvertone ORECD 505 (P)
			WASP	Apocalypse SAPCD 101 (P)

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R&B  
REPORT

by ALAN JONES



In America, new sensations **Destiny's Child**'s debut single **No No No** took 17 weeks from debuting on the R&B chart to reaching number one, finally toppling **Usher's Nice & Slow** last week having sold more than 1m copies along the way. After proving itself in the clubs – it was number one on PM's urban chart for several weeks – and despite only limited support from radio (it's number 80 on the airplay chart) it's on a much steeper curve here, and debuts at number one this week after massively outselling all other R&B singles in specialist shops. Comprising four 16-year-olds – Beyoncé, Kelly, La Tavia and LeToya –

the Texan girls' debut album, entitled simply **Destiny's Child**, is already out there, and is number one on the R&B album chart.

The record **No No No** replaces at number one is **Another Level** by **Be Alone No More**, which has hung around the top five ever since it was released, and returned to number one last week. It's perhaps the best example of a quality British R&B record released this year, as its tenacious hold on both the R&B and pop chart have proved.

One of the reasons the R&B chart was introduced was to foster homegrown talent like this, and in that respect it has succeeded, as evidenced by the fact that no

fewer than eight of the Top 20 records are by British acts, among them **Cleopatra**, **Flyin' Quaye** and **Hinda Hicks**. The chart tends to have a much lower turnover than any of the other weekly sales-based singles charts that appear in *RAW*, as the inclusion (after 27) of **Puff Daddy & Faith Evans** ('I'll Be Missing You suggests, it's hard to imagine that there's anyone left to buy it, but it still clings to chart life exactly nine months after it was released.

**Lutricia McNeal** is the chart's second oldest resident. Having debuted at number one in the end of November, her debut single **Ain't That Just The Way** slips 4.1-6

record, its lyrics relating the true story of how his father shot his mother and grandfather. It's the second single from his Phenomenon album, following up the title track, which reached number nine on the CIN singles chart, and number one on the R&B chart.

● It also topped the R&B and pop charts a little over a year ago, with its unique styling of the old Chaka Khan hit, **Ain't Nobody**, which he recorded for the movie **Beavis & Butt-Head** in America.

Unusually, the current R&B chart includes just one import – **What You Want**, the upcoming **Max Featuring Tom** single, which debuted last week at number 25 and now moves up to number 24. The record it replaces as the most popular import is **No No No**, which was being imported in quantity, and was number 19 last week, sales collapsing when the domestic version hit the shops last Monday.

## R&amp;B SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	NO NO NO	Destiny's Child	Columbia 665982 (SM)
2	NEW	FATHER	LL Cool J	Def Jam 5685282 (F)
3	3	GETTIN' WYF IT	Will Smith	Columbia 665982 (SM)
4	2	SHOW ME LOVE	Robin	RCA 7421356022 (BMG)
5	1	BE ALONE NO MORE	Another Level	Northwestside 742021591382 (BMG)
6	5	NEVER EVER	All Saints	London C300420 (F)
7	8	TOGETHER AGAIN	Janet Jackson	Virgin 92922 (S) (E)
8	4	EMILLER	Ginuwine	Polygram 5691482 (F)
9	11	HIGH	Lighthouse Family	Epic 665982 (SM)
10	7	YOUR LOVE GETS SWEETER	Flyin' Quaye	WEA WEA 13332 (W)
11	9	CLEOPATRA'S CALLS	Cleopatra	LaFace 7421356022 (BMG)
12	10	YOU MAKE ME WANNA...	Lester	East West E 39877 (W)
13	6	MY BODY	Lynden David Hall	Coshero CD2000L33 (E)
14	10	DI QUALITY?	Lutricia McNeal	Wildstar CDSTAS 2907 (W)
15	14	AIN'T THAT JUST	Hinda Hicks	Island CID 688 (F)
16	14	IF YOU WANT ME	Rahsaan Patterson	MCA MCST0 48073 (BMG)
17	13	WHERE YOU ARE	N-Types	Telstar CKXSTAS 2544 (W)
18	15	TELEFUNKIN'	Universal UMT 56710 (BMG)	
19	17	IGGIN' ME	Chico DeBarge	Karlsruhe GUS KUTS 0505 (SM/VP)
20	NEW	HERE WE GO NOW	DJ-Kool Meets Crooklyn Clan	Northwestside 7421356022 (BMG)
21	22	WISHING ON A STAR	Jay-Z featuring Gwen Dickey	Interzone INT 95562 (BMG)
22	21	MAN BEHIND THE MIRROR	Queen Ann	WEA WEA 14001 (W)
23	23	MUCH LOVE	Shoelace Ft. Total	Bad Boy RB1291421 (Import)
24	25	WHAT YOU WANT	Max Featuring Tom	MCA 665982 (SM)
25	4	HOW COULD I (INSECURITY)	Ca-Ca Penetration	A.M. PM 86251 (F)
26	28	SOMEBODY ELSE'S GUY	Puff Daddy & Faith Evans	Puff Daddy/Arista 74331499102 (BMG)
27	28	I'LL BE MISSING YOU	No Authority	Epic 665982 (SM)
28	20	DON'T STOP	Puff Daddy & The Family	Puff Daddy/Arista 74321581372 (BMG)
29	27	IT'S ALL ABOUT THE BENJAMINS	Schoolly D & Joe Dada	Mother MUMCD0 89 (F)
30	18	THE PLAYER		

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

## R&amp;B FACTFILE

● It's good week for The Smiths on the R&B chart. Will is still getting jiggy at number three, while James – better known as LL Cool J – debuts at number two with his latest single **Father**.

● Borrowing heavily from George Michael's **Father Figure**, and extracting restriction for George's use and abuse of R&B cuts like **Forget Me Not**, **Father** extends LL's UK chart career to 1.1 years. Compared with a much of LL's previous output, **Father** is a pretty dark

record, its lyrics relating the true story of how his father shot his mother and grandfather. It's the second single from his Phenomenon album, following up the title track, which reached number nine on the CIN singles chart, and number one on the R&B chart.

● It also topped the R&B and pop charts a little over a year ago, with its unique styling of the old Chaka Khan hit, **Ain't Nobody**, which he recorded for the movie **Beavis & Butt-Head** in America.

## DANCE SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	BEAT GOES ON	The All Seeing I	Riz FX 334 (F)
2	NEW	IT'S LIKE THAT	Ren-AMC vs Jason Nevins	Sm's Communications SM 80851 (P)
3	NEW	TROUBLED GIRL	Karen Ramirez	Manifesto FESX 31 (F)
4	NEW	FATHER	LL Cool J	Def Jam 569289 (F)
5	NEW	HERE'S WHERE THE STORY ENDS	Tin Tin Out featuring Sheryl Nelson	VC Records VCST97 (F)
6	NEW	THE WORD IS LIVE (SAY THE WORD)	Willie D	A.M. PM 92520 (F)
7	2	TEARS	Roni Size/Repräsent	Talkin Loud TLU 31 (F)
8	2	TEARS	Underground Solution 4	Liberty/Deconstruction LIB12 030 (P)
9	NEW	THE PROMISE	Essence	Virgin SHNT 1 (E)
10	NEW	PLANET VIOLET	Nalin Inc	Logic 742159570 (BMG)
11	NEW	GLAM RAID	Savage Rudies	Skin SSK 240 (S) (P)
12	NEW	FLOORING	Mother's Pride	Hard Recordings HEAT21 013 (V)
13	NEW	ATMOSPHERIC	Calyx	Moving Shadow HSD 118 (SR)
14	NEW	CHASE	Trance Atlantic Airwaves	Virgin DINST 189 (E)
15	NEW	GLOBAL ACCESS/MYRAD	Blu Mar Ten	Looking Good LGR 013 (P)
16	NEW	HERE WE GO NOW	DJ-Kool Meets Crooklyn Clan	Karlsruhe GUS KUTS 0505 (SM/VP)
17	NEW	FELIT	Tempora feat Myka	Sony S 107 (A&D)
18	NEW	MAKE THE WORLD GO ROUND	Shanty B	Champion CHAMP 12333 (SM/IMP)
19	NEW	STEP INTO OUR WORLD	DJ SS Psy M44	Formation FORM1203 (SR)
20	NEW	EXPERIENCE	Tuff Jam	Case Time 12CT 012 (IMP)

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## DANCE ALBUMS

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	RAY OF LIGHT	Madonna	Maverick 0302468471/8302468474 (W)
2	NEW	PETE TOMBROY/GEORGE - DANCE NATION 3	Various	Ministry Of Sound - DJ/MC'S (SM/IMP)
3	3	HEAVY METAL	Kidch Project	Gulfon GUS 240314 (BMG)
4	NEW	CITY DELIRIOUS	City Delirious	Concrete HARD 221/F (SM/IMP)
5	NEW	WITCHING WINDOWS	Destiny's Child	Columbia 665982 (SM)
6	NEW	WATCHING WINDOWS	Roni Size Repräsent	Talkin Loud TLU 31 (F)
7	NEW	GUNWINE...THE BACHELOR	Ginuwine	Epic 4483314 (E)
8	NEW	BEST OF BOTH WORLDS	Devina	RCA CD 2432 052892 (BMG)
9	NEW	QUANTUM MECHANICS	Rinôçérôse Hardwax	RIN 101 (SR)
10	8	SPEED GARAGE ANTHEMS - VOLUME 2	Various	Global Television - RACMC 83 (BMG)

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## MUSIC VIDEO

This	Last	Artist/Title	Label/Cat. No.	This	Last	Artist/Title	Label/Cat. No.
1	NEW	GARY BARLOW/Open Book	BMG Video 7420257861	13	13	ORIGINAL CAST/Buffy/Buffy's Holy Story	Video Collection V0356
2	1	SPICE Girls/Girl Power - Live In Istanbul	Virgin V2340	14	16	ORIGINAL CAST/Recording Summer Holiday	Video Collection V4134
3	2	CLIFF RICHARD & CASH/Heart Of A Lion	Video Collection V4134	15	15	VARIOUS ARTISTS/Fantasia Live At The GEMX	Fantasia Video FAN006
4	3	MICHAEL FLATTER/Close Of The Dance	WL 4188	16	17	SPICE Girls/Special Official Video Volume 2	Dray Video V2340
5	5	CHERRY BLOSSOM/Smiling The Voice	Readman/RCA 94951540	17	NEW	ELVIS PRESLEY/The Storm	Warner Music Video V5894963
6	NEW	GAREN BROOKS/Live From Central Park	Video Collection V258	18	15	FANTASIA/Fantasia Live At The GEMX	Warner Music Video V5894963
7	6	LIVE BACK RECORDING/Live Misericordias In Concert	Epic 425952	19	11	PANTERA/Pantera 2	Riz 51728765
8	2	MICHAEL JACKSON/Dmons	Riz 81787911	20	NEW	DANNI/DONNELL/The Classic Live Concert	Riz Productions Ltd 81787911
9	2	DONALD O'DONNELL/The Gospel Show - Live From The Point	Video Collection V355	21	NEW	ROSTIE AND ALLAN/Fester & Allan	Telstar Video T4 0091
10	10	BILL WHELAN/Readman/Now Show	Masking In Action XE2601	22	NEW	DANNI/DONNELL/Darby And Friends Live	Riz Productions Ltd 81787911
11	4	FRANK SINATRA/My Way	Video Collection V258	23	NEW	CLINE/DONNELL/My Love Live Concert	SMV Epic 207772
12	7	BACKSTREET BOYS/Backstreet's Back - Behind The Scenes	Video Collection 24727	24	NEW	CLINE/DONNELL/My Love Live Concert	SMV Epic 207772
13	12	FRANK SINATRA/My Way	Live 24021	25	14	HOT CHOCOLATE/Very Best Of	Music Collection 112002
14	9	FRANK SINATRA/My Way In Concert	PMI/MPI 941240	26	14	BACKSTREET BOYS/Backstreet Boys	Video 74202
15	NEW	JOE LONGTHORNE/Live In Concert					

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MUSIC WEEK 28 MARCH 1988

## VIDEO

This	Last	Title	Label/Cat. No.
1	1	THE FULL MOONTY	Fox Video V0356
2	2	THE LEXY'S - FLEW US - EMELY	Fox Video V0356
3	4	BRASSÉD OFF	Vegetim V4134 (V)
4	3	ROMÉD + JULIET	Veit Video 414200
5	6	PETER PAN	Walt Disney 0027457
6	NEW	X-FILES - FORENSIC EVIDENCE - VOLUME 2	Riz Video R303
7	5	TELEFUNKIN' - NURRYERY VIDEOS	BBC 800306383
8	10	THE MUSICAL PARTNER	Miramax 5652415
9	17	EVITA	Epic 5162205
10	NEW	THE LAND BEFORE TIME V	CIC Video V12930
11	12	MATILDA	Columbia TriStar 0124320
12	4	DERTY DANCING	Riz Independent V42325
13	NEW	HARVEY - DANCING LIPS	BBC 800306383
14	6	TELEFUNKIN' - FAVORITE TRINOS	BBC 800306383

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## Decca gets behind the OST explosion

&gt;&gt;&gt; continued from p14

composer have to be dead for two hundred years and have an Austrian name to be considered classical.

As a result of the Titanic phenomenon, Sony is confident it will leapfrog over all its competitors to top the classical marketshare table for the first quarter of 1998. But, says Black, this success will also enable the major to underwrite the costs of developing new classical talent on its full price label.

"We can now afford to spend more money promoting those younger performers

Decca is to release **THE MICHAEL KAMEN SOUNDTRACK ALBUM**, a compilation of themes and extracts from movies such as *Die Hard*, *Highlander* and *Robin Hood Prince of Thieves* on April 26.

"The success of projects such as *Braveheart*, *Shine*, *The Piano* and even *Amadeus* have all helped bring soundtracks into the classical arena," says Dickon Stainer, Decca UK's head of marketing. "There's now a perception that modern composers are not just writing inaccessible 'lawnmower' music. We want to treat the work of movie composers with the respect it deserves." Consequently the label has become more closely involved than ever before in the commissioning and costing of film scores. It has recently invested heavily in John Barry's OST for Bebban Kiron's film *Sweep From The Sea* and contracted the composer to record his first non-movie score for several decades.

Although seven-figure sums are routinely bid for mass-market movie soundtrack rights, Stainer suggests that

definitions of classical music for both public and record labels alike. "As an industry we were discriminating against young composers who found that films offered the only chance for their music to be heard by a large audience. To deny that this sort of work was classical was, I think, a rather patronising confirmation of the elitist insight the classical industry has been trying to overcome."

Certainly it is true that the first time that most people hear a symphony orchestra is

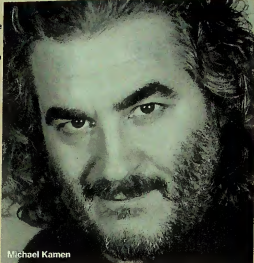
the classical record business is not about to take wild risks. "The key is to find a script that could have the cinema-goer wanting to buy an album associated with the film. I'm sure that the emotional pull of *Titanic* or *Braveheart* had that effect. We would also look to work with composers, like John Barry and Michael Kamen, who have a strong voice and have influenced the development of film music."

Decca's Kamen compilation boasts "powerful new orchestrations" and a first-class company of musical talent, including Kate Bush, the Seattle Symphony Orchestra and some of London's finest film session players. The company's future Kamen plans include a disc of the composer's forthcoming Millennium Symphony.

Kamen, who studied at New York's Juillard School of Music, is critical of those who dismiss the work of his and

at the cinema. Yet it remains to be seen whether the new respect afforded movie soundtracks will have an effect on the live side of the classical industry and that the public will be drawn in greater numbers to concert performances of movie-derived music, such as the forthcoming tour of James Horner's music or the John Barry concert at the Royal Albert Hall on April 18.

Meanwhile Sony Classical hopes to



Michael Kamen

other modern film composers as derivative or backward-looking.

"Fortunately, I was never conditioned by intellectual subdivisions between 'commercial' and 'serious' music," he says. "As long as you speak with an honest voice it shouldn't matter whether you're writing a shampoo commercial or a symphony."

capitalise on the increased synergy between the film, sellthrough video and music businesses by releasing a second Horner album to coincide with *Titanic*'s appearance on video at Christmas. As these trends continue, it is clear that the classical majors are poised to make the greatest use of exploiting the relationship between successful movies and the popular appeal of their original soundtracks.

Andrew Stewart



## CLASSICAL

## 35 TO FOLLOW...

JS BACH: St Matthew Passion, Netherlands Bach Society/Van Veldhoven (Channel Classics CC5 11397 3CD). Out now. Recorded live last year in Utrecht, this features a gloriously authentic performance from Andreas Schoell and heart-melting

singing from tenor Gerd Türk. BRITEN: Billy Budd, The Ring Orchestra/Nagano (Erato 3984-21631-2 2CD). Out now. This compelling first recording of the original version of Britten's sea-faring opera features Thomas Hampson's strong portrayal of Melville's tormented sailor and inspired work from the cast-strapped Halle orchestra under Kent Nagano.

EXTEMPORÉ: Orlando Consort, Perfect Houseplants (Linn UKD 078). Out now. Perfect Houseplants and the Orlando Consort create a convincing blend of plain and inspired work from the cash-strapped French polyphony and free-wheeling modern jazz-styled improvisations.

FRITZ REINER CONDUCTS RICHARD STRAUSS. Chicago Symphony Orchestra/Rainer (RCA Victor 09026 68635 2 5CD). Out now. Rainer's early stereo recordings of Strauss orchestra music and scenes from the finest classical albums in RCA's Living Stereo release catalogue.

VIVALDI: Sonate da Camera. L'Arte dell'Arco/Hogwood (Deutsche Harmonia Mundi 05472 77350 2). Out now. Chris Hogwood and his Italian group deliver great

performances on ancient instruments belonging to the same Venetian orphanage where Vivaldi was music master.

THE AGE OF EXTRAVAGANCE: Virtuoso Music From Iberia And Italy. Jeremy West, Timothy Roberts, Paula Chateaufauf, Frances Kelly (Hyperion CDA 66977). Out now. Thrilling music, superbly played, from a period of patronage that makes Derry Irvine's parliamentary redecorations look like the work of a child.

JS BACH: St Matthew Passion. Various solists, Orchestra of the 18th Century, Frans Brüggen (Philips 454 434-2 3CD). Out now. Brüggen's profoundly moving, intensely dramatic interpretation is one of the finest recordings yet of Bach's Easter masterpiece.

DANCE OF THE ANGEL: Slava Grigoryan, Eduard Grigoryan (Sony Classical SK 63011). Out now. The dazzling technique shown by this young Russian guitarist is surpassed only by the passion he puts into an irresistible programme of Nuevo Tango and Brazilian bossa nova pieces.

ELGAR/WALTON: Cello Concerto. Janos Starker, Philharmonia Orchestra, Leonard Slatkin (RCA Victor Red Seal 09026

61695 2). Out now. The 73-year-old Starker commands respect with his lyrical, often introspective approach which reaches right into the heart of these classic English works.

BENJAMIN FRANKEL: Violin Concerto in Memory of The Six Million, Viola Concerto, Serenata Concertante, Queensland Symphony Orchestra, Ulf Goeschler, Werner Andreas Albert (CPD 999 422-2). Out now. CD's unmissable survey of Ben Frankel's music continues with a heart-achingly committed performance of the Violin Concerto, dedicated to the memory of Holocaust victims.

HENZE: Ninth Symphony. Berlin Philharmonic, Ingo Metzmacher (EMI Classics CDC 5 56513 2). Out now. Recorded live at last September's world premiere, Henze's uncompromising and challenging Ninth Symphony evokes shocking images of Nazi oppression. LASSUS: Penitential Psalms. Henry's Eight (Hyperion CDA 67271/2 2CD). Out now. A capella vocal ensemble Henry's Eight animates the subtle word-play and bold musical contrasts in Lassus's seven psalm settings.



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Source: \*ABC Jan-Dec '97 \*\*NSM - April '96 based on 1.5 readers per copy

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*The biggest selling force in classical music.*



## CLASSICAL

**LEONTYNE PRICE:** Arias from *Aida*, *Il Trovatore*, *Madam Butterfly*, *La Rondine*, *Un ballo in maschera* and *Tosca*. **Opera Opera Orchestra**, Oliviero de Fabritis, **Arturo Casalis** (RCA 09026 68883 2). **Out now.** The superb sound quality of this Living Stereo reissue of Price's so-called Blue Album makes it a must for all opera fans.

**LORIN MAZEL:** Works for Violin, Violoncello and Flute. **Lorin Mazel, Mstislav Rostropovich, James Galway**, Bavarian Radio SO (RCA Victor Red Seal 09026 68789 2). **Out now.** The multi-talented Mazel appears as both conductor and violin soloist in a grand selection of his most attractive compositions.

**MISIA: GARRAS DOS SENTIDOS.** *Misla* (Eato 3084-22731-2). **Out now.** The queen of fado explores the explicit light and shade of Portugal's most sensuous art form.

**MY FAVOURITE CHOPIN.** *Van Cliburn (RCA Victor 09026 68813 2)*. **Out now.** Joyful stuff from the American pianist, recorded in 1961 and here given the full Living Stereo remastering treatment.

**OBRECHT:** *Missa Caput, Salve Regina.* Oxford Camerata, **Jeremy Summerly** (Naxos 8.553210). **Out now.** The Oxford Camerata are in fine voice on a selection of 15th-century Flemish compositions.

**JOHN RUTTER:** *Requiem.* Choir of King's College, Cambridge, **Stephen Cleobury** (EMI Classics CDC 5 56605 2). **Out now.** Hottly tipped by *Classic FM*, the King's chorists' angelic delivery of Rutter's accessible, appealing music deserves chart success. Backed by a significant radio and press campaign.

**I SALONISTI: THE LAST DANCE.** *I Salonisti (DHM 05472 77377 2)*. **Out now.** Subtitled as "Music For A Vanishing Era", this disc offers a nostalgic musical snapshot of palm court elegance and fin de siècle style.

**MAX STEINER:** *King Kong, Moscow Symphony Orchestra, William J Steinberg* (Marco Polo 8.223763). **Out now.** Often raucous, rarely subtle, Max Steiner's complete original score to the 1933 horror pic gets a brilliant first digital recording.

**TAKEKITSU:** *From Me Flows What You Call Time, Twilight By Midnight, Requiem, Nexus*, Pacific Symphony Orchestra, **Carl St Clair** (Sony Classical SK 63044). **Out now.** The sophisticated stillness and other-worldly qualities of Takekitsu's scores contribute to the success of this mensural album.

**JG GRAUN:** *Concertante Music with Viola da Gamba, Ensemble Baroque de Limoges, Christophe Colin* (Audi CDs Astree 8617).

**April 6.** Christophe Colin and company recreate the spectacular orchestral sounds heard at the Berlin court of Frederick the Great.

**MAHLER:** *Symphony Number 4.* City of Birmingham Symphony Orchestra, **Amanda Roccofort, Sir Simon Rattle** (EMI Classics CDC 5 56563 2). **April 6.** Rattle leads the CBSO through a classy and convincing performance of one of Mahler's trickier compositions.

**VIVALDI:** *Gloria, Magnificat, Akademia, Concerto Italiano, Rinaldo Alessandrini* (Opus 111 OPS 30-195). **April 6.** Alessandrini breaks traditional speed limits to produce a refreshing and individual version of Vivaldi's familiar Gloria.

**STRIKING A BALANCE:** **Colin Currie, Sam Walton, Robin Michael** (EMI Classics CDZ 5722672). **April 6.** Virtuoso playing from the young Scottish percussionist presented here on EMI's critically successful Debut series.



**THOMAS ADÈS:** *Living Toys.* Various musicians/Adès (EMI 572271 2). **April 6.** The outstanding young British composer merits a second release in EMI's attractive Debut series with this frantic, impassioned and nightmarish score.

**RENAISSANCE MASTERPIECES VOLUME IV.** Choir of New College, Oxford/Higginbottom (Collins Classics 150592). **April 6.** Edward Higginbottom's magical history tour of Renaissance choral repertory reaches Palestine's Rome and

offers a sublime recording of the papal composer's finest settings.

**VAUGHAN WILLIAMS:** *Pilgrim's Progress.* Various soloists, orchestra and chorus of The Royal Opera, **Richard Hickox** (Chandos CHAN 9626 2CD). **April 15.**

Recorded immediately after Hickox's acclaimed performances with the Royal Opera, this war-torn, powerfully performed set should prove to be another award winner for Chandos.

**TARTINI:** *The Devil's Sonata.* **Andrew Manze** (Harmonia Mundi HMU 907213). **April 15.** A virtuoso violin performance from Andrew Manze suggests that Tartini really did make a pact with the Devil before composing his fiendishly difficult sonata.

**ROSSINI:** *Il Turco in Italia.* Cecilia Bartoli, chorus and orchestra of La Scala, Milan/Chailly (Decca 458 924-2 2CD). **April 20.** Bartoli's full-on, fiery performance is given superb support by a La Scala orchestra under conductor Riccardo Chailly.

**EINAUDI:** *Le Onde.* Ludovico Einaudi (BMG Records 74321337022). **May 11.** Italy's answer to Michael Nyman evokes images of waves, breezes, shadows and "objects or fragments carried by the sea", through his gently unfolding piano themes.

**GOUNOD:** *Roméo et Juliette.* **Angela Gheorghiu, Roberto Alagna, Orchestre Caplote de Toulouse, Michel Plasson** (EMI Classics CDC 5561232). **May 11.** The big spring-time release for EMI Classics, backed by an extensive marketing campaign and featuring terrific performances from Angela Gheorghiu and her tenor husband.

**MOZART:** *Zaide.* Various soloists, The Academy of Ancient Music, **Paul Goodwin** (Harmonia Mundi HMU 907205). **May 11.** A rare chance to hear Mozart's score to the unfinished operetta *Zaide* or *The Harem*, given a first-rate performance by singers, **Olef Bär** and **Herbert Lippert** among them. **Andrew Stewart**

## VENTURE RECORDS PRESENTS



Gattaca - Michael Nyman

"...Laudably impressive"  
"A thoroughly lovely score" *New York Times*



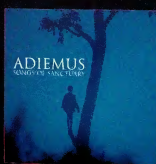
Medieval Babes - Salva Nos

No. 2 *Classical crossover chart* (Nov. Dec. 97) (CN)  
No. 8 *Top selling Classical album* 1997 (CN)  
No. 7 *Classic FM Classic Countdown* of the year 1997



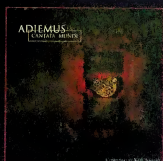
Becoming - Michael O'Suilleabhain

"The key figure in Irish Contemporary music"  
The Scotsman



Adiemus - Songs of Sanctuary

No. 1 *Classical crossover chart* (July 97 - CN)  
No. 5 *Top Selling Classical album* 1997 (CN)  
No. 2 *Classic FM Classic Countdown* of the year 1997



Adiemus II - Cantata Mundi

No. 1 *Classical specialist chart* (Feb./Mar. 97 - CN)  
No. 3 *Top selling Classical album* 1997 (CN)  
No. 1 *Classic FM Classic Countdown* of the year 1997



The Piano - Michael Nyman

No. 1 *Classical crossover chart* (June 97 - CN)  
No. 20 *Top selling Classic Countdown* of the year 1997

## SINGLEREVIEW

**MORCHEEBA: Blindfold (Indochina 1D070CD).**

Following its positive reactions to their passionate second album *Big Calm*, Skye Edwards and the Godfrey brothers highlight their new, confident musical direction with this single, on which Skye's graceful vocal performance caps an easy, lazy and mellow acoustic groove. With good press and radio airplay, *Morcheeba* could be destined for their first chart success as they prepare to tour the US and Europe. **2.5**

**MASE FEAT. TOTAL: What You Want (Puff Daddy/Arista 74321 578 7721).** The bad boy rapper of the moment has produced another catchy, laidback groove. More slick production from New York's finest is complemented by the smooth vocals of label-mates the all-female R&B trio Total. What You Want arrives on the back of the US Top 25 and UK Top 10 success of the last single *Feels So Good*, taken from the same *Harlem World* album. **3.5**

**SOLID HARMONIC: I Want You To Stay (Virgin JIVECD 452).** Strong a woman genre of girl group overkill, but Solid Harmonic (SHE) are better prepared than most for the chart battle and should have no problems navigating their second hit with this melodic mid-tempo chugger. Co-written by former heavy metal man Max Merin, who has also penned some of the Backstreet Boys' most memorable tunes, it has sweet and very tight harmonies from the girls, some a little redundant of Abba — and that can't be bad. **2.5**

**PELVIS Hang My Hat (Sofantia SET047).** The debut single from the Dublin three-piece is an off-kilter wander through distorted vocals, delicate guitars and a catchy melody. It's a great tune but it is unlikely to get a lot of airplay, though it is bound to get a few spins on student radio and Xfm. Support from the music weeklies may help build the band over time. **2.5**

**TINA MOORE: Nobody Better (Delirious 74321571612).** Tina Moore's distinctive wailing vocal line is matched by an excellent cut-up breakbeat garage mix from D2 and a funky R&B mix from Blacksmith. It's less immediately catchy than the Top 10 *Never Gonna Let You Go*, but certainly matches up to its predecessor in terms of quality. **3.5**

**DAZE: Superhero (Epic 665735/4/2).** Produced by Aquo mentors Johnny Jam and Delgado, fellow Danes Daze have come up with a European classic, though cynics might regard it as just a predictable rehash of the *Bardie Girl* sound. The trio's first single is already a smash on the continent and is released in the UK hot on the heels of Danish Grammy wins. Pulsating and

## SINGLE of the week

**Busta Rhymes: Turn It Up (East West E3847CD)**

Turn It Up would have seemed the most unlikely of Busta Rhymes' singles to have crossover success but it looks set for just that thanks to heavy radio rotation on Radio One which has so far put it on its B-list. It's a particular favourite with the *DJs* it's already been record of the week on *Zoe Ball* and *Kevin Green's Breakfast Show* and on Xfm's *Drivetime* show with Ian Camfield. It's all down to the incredibly catchy *Fire It Up* remix, the first track on the CD single, which imaginatively samples the uptempo theme from the *Eagles* TV series *Knight Rider*. Aside from that it's the usual amazing hip hop vocal gymnastics but it's still



not the best from the *When Disaster Strikes* album: East West must be considering *One*, the beautiful collaboration with Erykah Badu. **2.5**

infectious, *Superhero* is a totally danceable hit. The kids will love it, with its 'eeh yeh oh' chorus hook, although adults may be reaching for the sick bag. **2.5**

**MIGET: Invisible Ballroom (Radarside TINYCD57P).** Opening with quirky keys, *Invisible Ballroom* soon kicks into top gear, revealing an incredibly infectious and enthusiastic punk-pop fusion with a lively hook. Although it's heavy in places the listener is never allowed to forget how strong the tune really is. Low-key release *All Fall Down* reached number 57 in January and this single should be in the order of

whether *Miget* will beat *Symposium* for the title of top band. **2.5**

**ADDICT: Monster Side (Big Cat Records ABB1G05CD).** A dark offering about the struggle to control the alter-ego, *Monster Side* is the third single taken from Addict's debut album *Stones* — co-produced by the band and Red Hot Chili Peppers and Henry Rollins desk man Dave Diamond — which is set for release on April 29. Addict are more than capable of producing a raucous, confident guitar sound, but this track, however well-intentioned, does not do them justice. Although it fails to stand out from an otherwise excellent album set, *Monster Side* will consolidate Addict's growing reputation as the new British rock act to watch. The band are in the final stages of a co-headline tour with Carrie. **1.5**

**PM DAWN FEAT. KY-MANI: Gotta Be...Movin' On Up (Gee Street GEE 500137 3).**

This track has all the right ingredients for a Top 10 hit at the very least. First, there's PM Dawn's laidback, mellow radio-friendly rapping style at its best; then there's a familiar and favourite backing beat from imagination's Eighties hit *Just An Illusion*; and then you have Ky-Mani Marley, yet another son of the reggae legend, Bob Marley, who sounds



uncannily like his father. All these are well blended to create a fine piece of commercial rap. There's a bonus mellow track called *Perfect* which is also worth listening to. *Gotta Be...Movin' On Up* is attracting dancefloor interest — it's already featured in the top 10 of the *Road Cool Cuts* chart. It's been a radio hit in many European countries, including the Netherlands and France, and is featured on the soundtrack to the film *Senseless* which is released next month. **2.5**

**MOKE: Wheel In Motion (Dorado DOR087CD).** The promising four-piece from South London follow up the encouraging *My Desire* single with another taster prior to the release of a debut album and accompanying promotional tour. This single is shaped around a strong but simple guitar riff in a style which fuses rock and hip hop into a fresh sound bolstered by John Hugg's fine vocals. This cannot be ignored. **3.5**

**FC KAHUNA: Bright Morning White/Killing Time On The 15th Floor (Kahuna Cuts KCUTS 004).** A string quartet opens this uplifting light-favoured big beat track, which benefits from Propellerheads-style live drums and bass. *Killing Time...* is a darker electrono number which should get club crowds body-popping. An A-listing by GLR and an appearance on Mary Ann

Breezblock *Blowout* tour should add to interest in what could be Kahuna Cuts' biggest tune yet. **2.5**

**GLAMOROUS HOOLIGAN: Stone Island Estate (Arthob/Coalition ART004CD).** Big horn samples, a dub reggae bassline and angry rapping give this track a dark Orwellian feel reminiscent of *Tadpole*. Quality remixes include an electro mix from Les Rhymes Digitales and a surprisingly laidback version by Regular Guys, who somehow manage to evoke both Daniel Lanois and David Holmes in their production. Tour dates as support on the *Dust Junks*' April tour should add impetus to the release. **3.5**

**ALEX WHITCOMBE & BIG C: Ice Rain (Xtravaganza 009075EXT).** Noted remixers Alex Whitcombe and Big C, ace *Qattara*, had a Top 40 hit in March 1997 with *Come With Me*. *Ice Rain* has been released in some way — it was originally released in 1996 on *Skinny Malinky* — but never realised its real potential. Now the big, piano-driven house track is back with new mixes. In keeping with *Xtravaganza*'s ambient trance style, and could see the chart placing it deserves. **1.5**

**BASSCAMP: Find Me A Love (Champion ChampCD334).** This pumping Northern house track featuring high-octane vocals and the faster *Knockheads* mix should work at clubs like *Trade*, while the *Murk-style* Bury mix should appeal to deeper dancefloors. It's reached the top five of the *RM* club chart and should be set for modest chart success. A *Frank* retail campaign should help sales. **3.5**

**WILDCHILD: Bad Boy UK Mixes (Polydor CD5716072).** Renegade Master is a hard act to follow, not only because of Fatboy Slim's monster remix but because the original song sounds so simply excellent. Unfortunately, *Bad Boy* is not the same calibre of tune and although the remixes work hard they won't lift it up to big hit status. The *Tall Paul* house mix is the most

commercial and radio-friendly and should see some action while DJ Sneak's moody reggae mix is the most innovative. To promote the single, there are ads in all the specialist music press and *Jomaks* will be a club PA tour on March 27 which will be marketed as a tribute to the late Roger Wildchild MacKenzie. Each club will be offered for the single. **1.5**

**SNIPER: Crossfeeder Dominator (Bullion BULL114CDS).** No wonder these guys are ripe for an imminent signing. Prewied on the recent *Big Beat Elite Repeat* compilation and with increasing *Radio One* and *Xfm* support, this single comes at you like a water-front charge in the Streets of San Francisco complete with ubiquitous wh-wh guitar, horn stabs and distorted jump-wh shouts. **3.5**

**ASTRID: No Reason (Fantastik Plastic FPO08).** Delightfully melodic summery jungle from a young Glasgow-walste of *Jangle* four-piece arriving out of the ashes of *Kite* and *Monster* and last seen supporting *Beile & Sebastian*. The subtle charms of this three-track EP are gradually revealed after repeated plays, in a similar way to fellow Scots *Teentage* *Fanclub*, but their sound is closer to an upbeat *La's*. **2.5**

**ASIAN BUB FOUNDATION Buzin' (Ifrrz FCD 335).** Welcome to the future *Dubnote*: *ADJ* serve up a radical blend of sounds, if not a whole philosophy. Produced by Brendan Lynch, *Buzin'* mixes rapping with snatches of traditional Indian singing, mental jungle loops, a nice chord progression on the guitar and a hasp punk energy that kicks throughout. Remixed by *Crustal* and *Dylan Rhymes*. **2.5**

**THE HIGH FIDELITY: Come Again (Arista/Plastique Recordings FAEK02CDS).** The sumptuous follow-up to last year's *Ascribed To A*

TV is as equally erratic in its punk/pop mentality, although far more restrained. The former *Soup Dragon* has done us proud — more so than on the recent *Fierce Panda* release *One Side Of The Razor* — and the endorsing video no less lacks style with a take on the seminal *Fives* music show *Beat Club* and an appearance by *TRex* member *Mickey Finn* as a sleazy *German TV* presenter. Expect a tour soon. **3.5**



## ALBUM of the week

**RIALTO:** *Rialto* (EastWest 0830-19745-2). This self-titled debut is among the best rock/pop albums of the year so far. The nod to atmospheric Sixties TV themes or The Ipcress File soundtrack is given a thoroughly Nineties twist and jerk, and the result is an instant British classic. Whether it's the swinging Sixties-style opener, Monday Morning 5:19 — which should have been a smash hit — with its undertones of Noel Harrison's *Windmills of Your Mind*, or the bittersweet Love Like Semtex, the album pitches and rolls through the ups and downs of life and love. Spector-esque



production values pervade songs like Broken Barbie Doll and Untouchable, while the band's wistful side is evident on the gentler new single *Dream Another Dream* and *Summer's Over*. Tell people to go out and buy it now. **3.5**

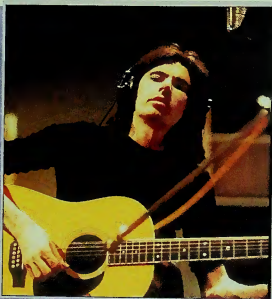


CD while retailing for £9.99 and is the focus of a strong marketing campaign with reviews confirmed in most main lifestyle, music and student press and competitions have been organised on specialist dance shows. **3.5**

**LOVE SPIT LOVE: Trysome Eatone** (Maverick 9362-46590-2). Looking more than a little like Nicky Wire's older brother, the former Psychedelic Fur vocalist's mascara-drenched face stares out from the cover of this, his first solo album for Madonna's label. Still in possession of a gorgeously cracked wood-wettery wine, Richard Butler's songs are littered with bemused dysfunctionals, ironic non-sequiturs and thin-lipped self-pity. Butler and writing partner Richard Fortus have produced their best post-Furs set, with more childlike melody and angular guitars than a stick shaker needs. It opens well and finishes better, and in between it's the sound of Richard Butler. **3.5**

**ERIC MATTHEWS: The Lateness Of The Hour** (Sub Pop SPCD404). Cool Hand Eric's back on Sub Pop via WEA. With a fresh gang including former-Jellyfish guitarist Jason Faulkner, bassist Spooky Ruben, his brothers Wes and Steven and The 451

the past 10 years, while one wonders why anyone allowed them to record X-Ray Eyes. Sanity is restored with tracks like *Cold Grey Light Of Dawn* and *In Thee*, but only because they sound like the Cult's great songs of 20 years ago. Unfortunately this album has you scrambling for your battered copy of their 1976 album *Agents Of Fortune* to hear what they were really like. A



Philharmonic Orchestra, Matthews' haunting sotto voce and bright trumpet are still to the fore. However the tunes bleed together into one meandering mass, without much light and shade, and nothing of particular note stands out. All this laidback retro jazz flirting ultimately reveals Matthews to be merely treading water in the wee small hours. **3.5**

**BLUE ØYSTER CULT: Heaven Forbid** (SPV CD085-18932-1). BOC's first studio album in over a decade sees the band's founder members Eric Bloom, Donald 'Buck Dharma' Roeser and Allen Lanier reunited and pounding out 12 new songs of varying quality. Signed to the German label SPV,

Heaven Forbid perhaps lacks something to be desired. The opener, *See You In Black*, shows they have been listening to too many Extreme records over the past 10 years, while one wonders why anyone allowed them to record X-Ray Eyes. Sanity is restored with tracks like *Cold Grey Light Of Dawn* and *In Thee*, but only because they sound like the Cult's great songs of 20 years ago. Unfortunately this album has you scrambling for your battered copy of their 1976 album *Agents Of Fortune* to hear what they were really like. A

European tour is being planned for later this year, but let's hope they play their oldies. **3.5**

**GOING STARR: Moment Of Truth** (CoolTempo 859 0322). Starting out by paying homage to the jazz genres on *Jazz Thing* back in 1990, Guru and DJ Premier gained respect and soon became renowned as one of the guiding forces behind Nineties rap music, creating credible and innovative hip hop. In contrast to Guru's jazzmattaz project, *Going Starr* became raw and hard-edged in style and increasingly street-oriented. This latest album remains sparse and minimalist in its beats, accompanied by jazz licks and chic splashes of soul, while Guru's cultured and suave vocal style complements the grooves perfectly, further proving *Going Starr* can still carry it off. **3.5**

**THE FANTASTIC PLASTIC MACHINE: The Fantastic Plastic Machine** (Banglow Bung 030-1/2). This is the brainchild of Japanese DJ and producer Tomoyuki Tanaka, a name allied to Tokyo's trendy Shibuya scene. We embark on a quirky and cosmopolitan musical journey almost retro in style, perched stylistically perhaps somewhere between Air and United Future Organisation. It's probably a little too diverse for commercial success but elegant, enjoyable and extraordinarily catchy nonetheless. **3.5**

## Our scoring system

Our new 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 12 (lowest) in both cases.

**BERNARD BUTLER: People Move On** (Creation CRECD221P).

Following the heady *Stone* days, his brief collaboration with David McAlmont and 15 minutes of near-fame with The Verve, Bernard Butler appears to have undergone a transformation with this, his debut solo album. Sounding like a born-again convert to folkcy and progressive rock, Butler weaves together a series of laments and regrets whose musical roots lie deep in the soul of Crosby Tillis Nash & Young — You Just Know — or the Albatross-era Fleetwood Mac inspired opener, *Woman I Know*, or even the James Taylor-like *You Light The Fire*. Only on the album's first single, *Stay*, which reached number 12, and the latest, *Not Alone*, do we get a glimpse of the old bombastic Butler. But this is no bad thing: the album is a groover and the acknowledgement of bygone days of structured, meaningful songs eventually works wonders. **3.5**

## ALBUM reviews



**VARIOUS: Hi Octane** (MCI CD10 003) Calling itself a snapshot of the big beat scene, this dark and atmospheric compilation includes a good selection of some of the big players of the moment including The Freestylers and Philadelphia Bluntz. It's been mixed by DJ star Dave Tipper, who recently signed a major artist deal with Higher Ground/Sony, and he includes some of his own tracks and remixes. This double

This week's reviewers: Simon Abbott, Yinka Adegoke, Dominic Benham, Dugald Blair, Michael Byrne, Hamish Champ, Sarah Davis, Alan Jones, Stephen Jones, Sophie Moss and Dean Pattison.

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## RETAIL FOCUS: FOPP

by Karen Faux

For the informed, regular music buyer, a visit to a Fopp store is nothing less than a treat. Clear signage and expert organisation mean that a sought-after vinyl obscurity is as easy to locate as the latest mainstream release. Currently the thriving store chain has stores in Edinburgh, Glasgow, Aberdeen, Sheffield and Leamington Spa and has plans to expand.

With such music-hungry and knowledgeable customers, Fopp has to work hard to meet their demands. "When you walk into a Fopp store you will find that the majority of the campaigns are demand-led and exclusive to us," says general manager Peter Ellen.

Pulp's This Is Hardcore is one single which is doing the business in a big way. Bulk racked at the front of all the stores, it has been steaming out since its release last Monday. Meanwhile, new entries on Fopp's album chart are Lionrock's City Delirious, Morcheeba's Big Calm, Simple Minds' Neapolis and compilation New York Reality Check 101. "We compile a weekly company-wide chart purely as an internal sales tool,"



Fopp: the vinyl hunter's paradise

says Ellen. "Although we don't display an in-store chart, the way the product is racked reflects the previous week's sales."

Fopp recently purchased 250,000 units of Acid Jazz catalogue which it is now promoting with a vengeance. "All of the stores have given it a strong showing and so far the product has been moving fast."

## VINYL TOP 10 OF THE PAST 12 MONTHS

- 1 Miles Davis – Bitches Brew CBS
- 2 Heachunter – Survival Of The Fittest Sony
- 3 Bob Dylan – Blood On The Tracks Sony
- 4 Marvin Gaye – What's Going On, Tamla Motown
- 5 The JB's – Food For Thought People
- 6 John Coltrane – Blue Train Blue Note
- 7 Kraftwerk – Trans Europe Express Capitol
- 8 Lalo Schifrin – Mission Impossible Yerve
- 9 Roy Ayers – Coffy Ody P
- 10 Alice Coltrane – Journey To Impulse Satchidanada

Source: Fop data

Other special offers include a 4AD promotion with titles from £2.99 and a PolyGram re-masters campaign featuring Cream, The Who and Van Morrison with CDs at £6.99. Fopp is also featuring ECM world, jazz and classical releases on its listening posts. All of the store's PoS is created in-house and it uses special signage which can

accommodate descriptive reviews. "Our stores generally feature hundreds of special deals at any one time," says Ellen. "We have the space to do a variety of campaigns justice. Our biggest shop is Edinburgh which has 2,500 sq ft arranged over two floors and room for more than 3,000 bulk displays."

Vinyl sales continue to be extremely important for Fopp, maintaining a steady 15%-30% of sales. The chain is just about to launch an Impulse vinyl promotion offering the label's classic jazz catalogue on high quality vinyl.

"We're representing the likes of Charlie Mingus and John Coltrane to fly out," says Ellen. "Vinyl lends itself very well to wall displays because of the large format sleeves and this one will use the classic sleeves of the Sixties and Seventies to maximise impact."

On April 11 Fopp is re-opening its Sheffield store which was formerly franchised to Warp Records. "We recently bought the business back and are now committed to re-developing it and bringing it into line with the Edinburgh and Glasgow flagship stores," says Ellen.

## IN-STORE THIS WEEK

Anlys Records

Radio single – Louise; Windows – Iron Maiden, James, Skull Duggery

campaign with three CDs for £21; In-store and press ads – Classics For Pleasure promotion with two CDs for £10; Wagner promotion, Simple Minds, Joe Satriani, Talk Talk

ASDA

Singles – Sash!, Prince Buster, Ian Brown, Louise, Janet Jackson, 911, North & South, Trickster; Albums – James, New Hits 98, Teletubbies, Club Nation, Non Stop Dance, Club Culture Exposed, George Martin, Yanni, Kylie Minogue, Destiny's Child; Video – Babylon 5

Polo

In-store – chart promotion with two CDs or videos for £22. Motley's Day promotion featuring free book with selected videos and CDs, two for £10 on budget CDs and videos, buy a mid price Sony CD and get a free three-hour blank tape, The Full Monty, Friends

FARRINGDON'S

Windows – Naxos campaign with three CDs for £12, Titanic, Elgar's Third Symphony, Sophie Muttar; In-store – Naxos campaign, Elgar, Bruce Ford

HMV

Single – Sash!; Windows – James, The Lost World; In-store – Ian Brown, Prince Buster, Eric Clapton, Louise, 911, Spice

Iron Maiden, George Martin, Kylie Minogue, Shania Twain; Press ads – Van Halen, Gang Starr, Lionrock; Posters – New Hits 98, Ultimate Disco, Simple Minds

MENZIES

Singles – Louise, 911, Sash!, Eric Clapton; Windows – March sale, James, Yanni, George Martin, Iron Maiden; In-store – Louise, 911, Sash, Eric Clapton, Teletubbies

MUSIC

In-store – Sensor, Lhoog; Selecta listening posts – Alabama 3, Haystack, Morcheeba

NOW

Single – 911; Albums – Teletubbies, Iron Maiden, George Martin, Yanni, Iron Maiden, New Hits 98, Club Nation, Ultimate Disco Mix; In-store – MCI Showtime promotion with free sampler, four Naxos CDs for £10.

ourprice

Singles – Janet Jackson, 911, Sash!, Louise, Eric Clapton; Albums – Pressure Drop, Lionrock, Van Halen, Marc Cohn; Windows – Iron

Maiden, James, Destiny's Child; In-store – Space, Morcheeba, Club Nation, Ultimate Disco Mix; Press ads – George Martin, New Hits 98, Louise

TOWER

Singles – Louise, 911, Janet Jackson; Windows – Kylie Minogue, Yanni, Iron Maiden, Eric Clapton, James, Jackie Brown, The Lost World; In-store – Madonna, The Doors, Ian Brown

MEGASTORES

Singles – Janet Jackson, 911, Sash!, Trickster, Prince Buster; Windows – Dance Nation, soundtracks promotion;

In-store – John Martyn, Yanni, James, Iron Maiden; Press ads – Cappadocia, DJ Honda, Kiliah Priest, Aishya, Arab Strap

WH SMITH

Singles – Sash!, 911, Janet Jackson; Album – Yanni; Windows – Yanni; In-store – Simply The Best Disco, Teletubbies

WOOLETHS

Singles – North & South, Sash!; Album – James; In-store – Modocna, Kylie Minogue, Eric Clapton Bluesnotes, Fantastic 80, Oh What A Night, selected CDs at £9.99



## BEHIND THE COUNTER

KEITH BARNES, Barneys, St Neots, Cambridgeshire

"My shop is 10 years old this year and I reckon it's one of the smallest High Street shops you could come across. Although it's very much a hole in the wall that doesn't stop us carrying a tremendous amount of stock and people seem to really enjoy the character of the place. On the whole, business is pretty good and we've won the loyalty of real music lovers. This week Morcheeba's Big Calm has sold very well in its limited CD-ROM package and Van Halen's Van Halen 111 has also been selling steadily. It's good to see Finley Quay's album sales picking up again on the back of Sony's renewed TV advertising and Madonna's *Ray Of Light* is still going strong.

Singles sales represent a large part of our business and we have about 100 releases racked out around the counter area. We try hard to keep prices at £1.99 for a CD single. M People's Angel Street

and All Seeing I's Beat Goes On look as if they are bound for the Top 10 and we're also doing well with Pulp and Robbie Williams. Sales are still buoyant for last week's *Run DMC* and *Texas* singles and we're currently taking lots of pre-orders on Ian Brown's forthcoming *Corpus* which has been enjoying hefty airplay.

Multi-buy offers are very important to the success of our store. We usually have special offers around 2,000 titles at any one time and there is always plenty in them to appeal to our customers who are over the age of 30.

At one time I did consider opening another store in a neighbouring town, but in the end I decided it was too risky. This store does very well, but it is a continual battle with prices and special offers to keep our customers interested. Luckily, I've got a great team and can still say I really enjoy doing what I do."



ANDREW PARSONS, EMI senior rep for West End, Herts and Essex

"The business has definitely become more competitive in the past few years with more people trying to sell music into the stores than ever before. I handle about 38 calls a week of a hole in the wall proportion are indie. Our service is now very carefully targeted to this sector and we value their input. We co-ordinate their promotions under the On-site umbrella and have had great results when it comes to developing new artists.

This week Robbie Williams' Let Me Entertain You has kicked in nicely and its part 2 – featuring The Full Monty medley performed with Tom Jones – promises to be a winner when it is released in April. Parlophone has been persevering with Liverpool act Ooch for about 18 months and it seems their current single, The Most Tiring Day, is the one to really move them on. Both retail and the media have picked up on it and MTV has been playing the

video. The album Subtles is out on March 30 and will be featured on our Soundtapes listening posts.

There is quite a lot of awareness out there for Neil Tennant's new album project, 20th Century Blues, which features covers of Noel Coward songs. The first double A side single, featuring Shola Ama, Craig Armstrong and Divine Comedy, should help to pave the way for it. We've also got the new Louise single next week. It's a really radio friendly track and retailers will undoubtedly sustain their strong support for her.

"I'm out on the road five days a week and I do all my paperwork in the evenings. Although the traffic in London is a nightmare I do a lot of walking around the West End with a heavy record bag which is definitely beneficial to my fitness regime. It's good to pick up the buzz in the centre of town and get a feel for what is happening."





Table of music releases with columns for artist, title, genre, and release date. Includes entries like 'LARRY SANDY BUTTER BROWN' and 'THE BEATLES'.

Table of music releases with columns for artist, title, genre, and release date. Includes entries like 'MARRISSE THE MATHON COLLECTION' and 'MARRISSE THE GOLDEN PROVERB'.

SINGLES RELEASES FOR 30 MAR-5 APRIL, 1998: 167 ● YEAR TO DATE: 1,977

Table of singles releases with columns for artist, title, genre, and release date. Includes entries like 'LARRY LONDON KICK ME Out In Front' and 'SHEENA EASTON'.

Table of singles releases with columns for artist, title, genre, and release date. Includes entries like 'LIVE IN THE REALM OF A MAD SCI-FI' and 'LARRY LONDON'.

Previously listed in alternative format

SINGLES TITLES A-Z

Large table listing singles titles alphabetically from A to Z, including artists and release information.

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 Fax: 0171-921 5984  
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## APPOINTMENTS

### SALES DIRECTOR

Middle East Music / Interactive

Our client based in the Middle East is one of the most rapidly growing privately owned companies. It is involved in the Management of Intellectual Property Rights and the manufacture, marketing, sale and distribution of CDs.

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Please send, fax or email a full CV to: Trulink Appointments, Willows House, PO Box 422, Chalfont St Giles Bucks P8 4AT  
 Fax 01494 762049 email trulink@pnc1.co.uk



### TELEVISION PROMOTION

The One Little Indian Group of companies is seeking an energetic charismatic professional to be responsible for the promotion of a broad roster of challenging artists, both new and established, to UK television. The successful applicant will definitely have a passion for music and be able to secure television appearances on the basis of musical and artistic merit. A proven track record and an established network of contacts are essential.

Please apply in writing with a current CV to:  
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 One Little Indian Records  
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 London SW11 3SJ  
 e-mail Angus@indian.co.uk

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**music week**

## DISPLAY ADVERTISEMENT SALES EXECUTIVE

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You must be able to demonstrate a solid advertisement sales background in classified or display. An interest in the music industry would be an advantage; flair and determination are essential.

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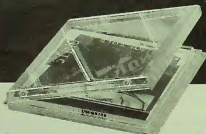
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All the movers and shakers, big wheels and ball breakers were in attendance at AIR STUDIOS last week. In fact, anyone who is anyone tipped up to break a bottle or two with SIR GEORGE MARTIN at his bash to celebrate retiring as a knob twiddler. Dooley can report that he enjoyed a fine glass of sweet sherry with DAVE BADDIE before George collared the comedian for a photo op (1) and a discussion of exactly how those lyrics to the new version of Three Lions have been changed. But George couldn't help himself when STEVE LEWIS was trying to deliver a tribute, advising the Echo boss to step slightly back from the mike for better delivery. "Once a producer always a producer," quipped the silver-haired one. Sir George and LADY JUDY also got to tie their kangaroos down with sporting ROLF HARRIS (2) and his old mucker RINGO and lovely wife BARBARA BACH (3) before seeing Noddy Holder on to the milk train up to Brum (thankfully not pictured).



Remember where you heard it: Tittle-tattle has it

that Rob Dickins is enjoying running East West so much he might not even bother hiring an MD...Following Natalie's breakthrough for BMG in the US, we hear Richard Griffiths is set to exploit the company's wealth of European repertoire in the UK. And keep an eye out for some new hirings...Rumbblings from Dublin suggest a new role for highly-rated PolyGram MD Paul Keogh... Time to invest in a shredding machine: following John Reid's writ against a snooper who had been rummaging through his bins trying to get dirt on Elton, managers and labels are being warned that a second snooper is on the prowl, this time based in the West Country and posing as a journalist...So Roger Ames is set to return to London. But in what role?...Congratulations to Dave Sholin and Max Talloff,

respectively former Top 40 and Alternative editors at our US sister Gvine. Max has joined Al Cafaro at A&M, while Dave will work the west coast for Johnny Barbis at Island... Jonathan King showed an unaccustomed self-control when it came to this Saturday's Great British Song Contest announcement. Though phone lines closed a week ago, fearing leaks, he instructed polling company Audioclick not to tell him the result until minutes before the Lottery show went on air... Meanwhile, Eternal's Euro pop king Steve Allen believes he has already topped next year's Eurovision winner. "I had a group in here today like the Brotherhood Of Man. I reckon they'll be our entry next time and they'll win it," gushes the Toffees fan. But this from a man who is under the impression that Everton still have a place in the Premiership next season...The things people have to do. At last week's BMG Music Publishing bash, former Eurythmic Dave Stewart and Specials/Fun Boy Three/Colourful/ etc, etc, front man, Terry Hall, pitched up to lend a promotional hand, though they hadn't

Not known for outwardly displaying his lighter side, Hall's expression - as he and Stewart dutifully scrummed down with an Alfred Hitchcock, a Marilyn Monroe and an Elvis lookalike for that all-important photo opportunity - could have turned milk sour. Poor soul... Talking of football, after last week's call for the industry to unite behind Ian McCulloch's Official World Cup song, it seems not everyone is rallying around. It transpires that London now has two rivals, with Eternal preparing to release

Dario G's Carnival De Paris, which, as the title suggests, celebrates the World Cup, and WEA itself putting out Meat Pie, Sausage Roll (C'mon England) by Grandad Roberts, which started life as an Oldham song but has been reworked as an anthem for the lads. Dooley's not so sure London's Colin Bell will be over the moon at the competition. But a WEA spokeswoman says, "I'm sure the nation is big enough for more than one anthem"...The final word on soccer. Big Eden Blackman, director of promotions at SizeNine, was celebrating a triple header last week after his lucky Leeds team put five past the mighty Rams on Sunday. His week got better when Run DMC vs Jason Nevins, a song he has been working, went straight in at number one. And to cap it all, Blackman took a bookie for £25 at Cheltenham...

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recently. But there were still plenty of folks who didn't miss the Nashville-based singer's electric half-hour set including, from left, WEA UK director of international and US repertoire, PHIL STRAIGHT, managing director WEA UK MOIRA BELLAS, manager HERB JORDAN, BETH, and Ronder Music's MD RICHARD THOMAS. Never mind, Elton, Radio Two was on hand to record the event for posterity.



Elton John, who has recently taken to covering BETH CHAPMAN's Sand And Water, may not have been able to make it to the Grochu Club for her showcase

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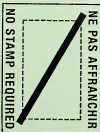
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