



**RADIO:** Pluggers' reads answered as **POLLYGRAM**'s Jim Moir pledges to give hits more spins  
R2 backs music 5



**A&R:** After 40 years in the business, just why did **DR JOHN** hook up with the cream of UK rock?  
Talent 8



**BLUES:** Hopes are running high for **PETER GREEN** as the legendary guitarist returns to top form  
Talent extra 12

**PLUGGERS FACE THE PLAYLIST PLAYOFF - P28**

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# musicweek

## Kennedy: imports threaten jobs

by Tracey Snell  
PolyGram UK chairman and chief executive John Kennedy says government policy on sterling has led to a plague of grey imports of CDs which is threatening jobs in the music industry.

In his keynote address to the Radio Academy Music Radio '98 conference last week, Kennedy said that he thinks Tony Blair has made an impressive start, but he hopes the government "knows what it is doing" with the economy. "I always used to think that a strong pound was a very good

thing," he said. "But now I, along with my other record company colleagues, know about the downside of a strong pound - imports by the bucket load."

Kennedy says it is impossible to sustain investment in artists, recording costs, video costs, tour support, as well as ad campaigns when freedom of trade within the EC results only in the sale of identical cheap imports.

Record companies do not usually get much sympathy and I suppose I don't expect much now," said Kennedy. "But we are



**Kennedy: import concerns**  
an industry and the problems I am facing are being faced by other manufacturing industries and the net result in their industries

even more than our own will be job losses and job losses in tens of thousands."

This, he added, could put the economy on the road to recession. "Each time I see an imported CD being sold, it's not just PolyGram UK's coffers I fear for - it's the employment figures in this country."

Kennedy's keynote encouraged greater co-operation between record companies and radio stations. He called for the introduction of a "box office" singles chart, based on sales value

rather than volume and for a reduction in formats from three to two to encourage the concept of real hits rather than fan base hits. He also said BBC Radio would benefit from a greater overlap between the Radio One and Two playlists.

"There appears to be almost a golden rule that records should not be on both playlists. That must be wrong," said Kennedy, who confessed to wanting a Radio One-and-a-Half instead of Radio Two with increased rotation and consistency of presenters.

## EMI storms on despite cut in publishing lead

EMI Music's lead at the top of the publishing league table narrowed slightly in quarter one, despite increasing its market share.

The publisher took a 29.7% share for the three months, up 11.2% on 1997's closing period, as it claimed a 62.5% interest in the Celine Dion hit My Heart Will Go On which was the biggest-selling single of the quarter.

On albums alone it improved quarter-on-quarter from 30.2% to 35.6% and on singles from

23.5% to 26.1%.

Warner Chappell, runner-up for the fourth consecutive quarter, increased its share by 26.3% to take 13.9% in the quarter and cut EMI's lead by 0.1% to 15.8%. PolyGram was pushed down to fifth place on 7.3% by BMG and MCA as BMG claimed half shares in All Saints' Never Ever and Robbie Williams' Angels and MCA boasted 58.3% of Aqua's Dr Jones, the quarter's second biggest hit.

● Full details next week

## Sinclair flies flag for women in music

ZTT chief Jill Sinclair hopes to encourage more women to join and excel in the music industry after becoming the first woman from the business to be shortlisted for the Neve Clitquot Business Woman Of The Year Award.

Sinclair, managing director of the holding group SPZ, which includes the ZTT record label, rehearsal facilities, recording studios, publishing and management, has been shortlisted alongside four other finalists for this Wednesday's award.

"I'm chuffed as women," says Sinclair. "I'm thrilled and very flattered to be in such company and I think it shows the



**Sinclair: thrilled and flattered**  
music industry is being taken seriously. I think this shows it is possible for women to succeed in the business."  
Sinclair puts her success down to the broad base of her business

interest: turnover at SPZ has increased 132% over the past three years to just under £13m. But, she is not surprised that women from the creative side of the music industry have not until now been shortlisted in the 25-year history of the award. "There really aren't that many women who are eligible," she says. "The award is also very much geared to performance."

The other contenders are Saatchi and Saatchi joint chief executive Tamara Ingram, BAA London Gatwick Airport managing director Janis Kong, The White Company managing director Christian Rucker and Pearson chief executive Marjorie Scardino.



Gloria Estefan returns with a new album on June 1, boasting a more contemporary sound and a new image. Described by her label Epic as a pop dance album with retro and latin flavours, the new release, Gloria, will be a priority for Sony this quarter. It will be preceded by the single Heaven's What I Feel on May 18 and features mixes by dance music producers such as Soul Solution, AKA Bobby Guy and Ernie Lake. Epic is supporting the release with an extensive press and TV marketing campaign, including an appearance on the BBC's National Lottery programme on May 13.

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#### Press, TV & Radio

- Reviews / features in: • Arena • Big Issue • Daily Express • Deluxe • Esquire • The Face • FHM • The Guardian • GQ • JD • The Independent • Kerrang • Loaded • Melody Maker • Mojo • Music Week • Neon • NME • The Observer • Q • Record Collector • Select • Sky • Sunday Telegraph • Sunday Times • Telegraph • Time Out • The Times • Uncut • Vox • What's On • The Wire
- Confirmed live performances on Later - 8/5, VHI - 17-18-21/5, XFM session - 11/5, Ozma feature - 12/5  
Appearances on TFI Friday, Jo Whalley TV Show, MTV and Mary Anne Hobbs to be confirmed

#### Advertising & Marketing

- Press adverts in  
Vox - 29/4  
Q - 1/5  
NME - 6/5  
Guardian Guide - 9/5  
NME - 13/5  
Time Out - 12/5  
The Independent - 15/5  
Mojo - 15/5
- BR poster sites from 18/5
- National Flyposting from 14/5
- London Underground poster sites and escalator sites from 15/5
- XFM radio advertising from 11/5
- 12k mailshot to database of Nick Cave And The Bad Seeds Family Tree arriving 9/5

#### Live

- Glastonbury Main Stage - 28/6

#### Back Catalogue

- Mid-Price campaign to run from June

#### Video

- 2 hour compilation video featuring all promo videos including some never previously seen footage and exclusive interviews with the band

Recordings Paul and Linda McCartney were working on shortly before Linda's death will see the light of day, their spokesman confirmed last week. Geoff Baker says since the Seventies Linda, who died aged 56 on April 17 after a three-year battle against cancer, had been writing her own songs but other commitments had previously got in the way of them being recorded. "Before they went on holiday to America they got together in the studio to record a bunch of them and because there's been so many requests from fans these will be released as an album," he says.



## BPI forces R1 website to remove audio clips

Radio One has been forced to remove music clips from its web site following an approach from the BPI.

The station has taken down streamed audio broadcasts from its Listening Booth section which features archived material from shows including Steve Lamacq's Evening Session.

"The BBC has agreed to remove material from the Radio One web site as a temporary measure while it is in the process of negotiating licences with individual record companies," says a Radio One spokesman. He was unable to say how long it would be before the service is resumed.

## newsfile

### FULLER JOINS RICH LIST

Former Spice Girls manager Simon Fuller, whose fortune is estimated at £20m, is among the new arrivals in this year's Sunday Times Rich List. He is joined in 880th place by Telstar Records founders Sean O'Brien and Neil Palmer, and Pink Floyd manager Steve O'Rourke who are all new entries. The Moon Zoidler's Vince Power makes his arrival at joint 668th with £30m in the list which ranks Paul McCartney as the top music millionaire at 15th with an estimated £500m.

### SMITH TAKES GALAXY 105 POST

Chrisyals Radio's Yorkshire station Galaxy 105 has been appointed Jay Smith as its new head of music. Smith, who presents a four-hour 10pm programme Sundays to Thursdays, replaces Luis Clarke who has moved to Manchester's Key 103 as mid-morning weekday and Saturday presenter.

### WILLIAMS DIES, AGED 40

Mark Williams, a former UK general manager of Virgin and Arista, died last week after a two-year battle against cancer. He was 40. Williams had most recently been working in New York as VP of international at PolyGram Holding Inc, responsible for Mercury, Island, Motown and Def Jam. He also formed his own label Vision Music in 1994. Friends and colleagues say he had a passion for music and will be sadly missed. Williams leaves a wife and two children from a previous marriage.

### THAMES WINS EXPORT AWARD

CD, cassette and vinyl export Thames Distributors has won the 1998 Queen's Award for export achievement after increasing its exports business by nearly 300% in three years. The company, founded in 1979 and based in Hounslow, specialises in nostalgia music, vinyl releases, classical and international titles.

# BPI highlights piracy risks of streamed audio on web

by Tracey Snel

The BPI is warning record companies about new piracy risks in uploading music on the internet.

A study carried out on behalf of the BPI has found that audio broadcasts which are streamed can be recorded on to a computer's hard disk, then be burned on to a CD.

Jolyon Benn, operations executive at the BPI, says, "There is a belief that [streamed] Real Audio and Liquid Audio are secure barriers. We'd refute that."

The study was carried out by consultants Net Searchers International, which has been working with the BPI on its internet watch programme. It concentrated on Real Audio streaming technology.

Lorna Gradden, a director of the firm, says, "We have made recordings of Real Audio as it is being processed by the computer's

## MIF ACTION ON THE NET

The Music Industry Forum is setting up an industry working group to look at the threats and opportunities posed by the internet. The group is expected to comprise two or three MIF members, whose tasks will include creating a joint music industry paper discussing various aspects of the internet.

sound card. You need software to do it but the software is relatively easy to obtain on the internet."

She agreed the general perception is that streamed files cannot be recorded, adding that the quality of the recordings made during the tests was superior to radio broadcast. The firm has now passed on its findings to the BPI.

Streaming is widely used by



Benn: leading BPI campaign

record companies with a web presence as the audio cannot be downloaded - Virgin Records recently uploaded Massive Attack's new album *Mezzanine* in full. Revelations that it can be recorded as it is transmitted will cause concern, particularly as the quality of the technology improves.

One source at a major label says although Real Audio gives sites

owners the option for streamed broadcasts to be recorded, switching off that function is no guarantee. "We turn that option off but there is nothing to stop people plugging a tape recorder into the speaker output of a computer," he says. "Eventually the quality of streamed music will be as good as CD. It is a worry."

Dave Malmstrom, technical engineer at Real Networks, developer of Real Audio, rejects the claims. "As far as we know it is impossible to record audio streamed from a Real server," he says.

Liquid Audio says its system will become more secure later this year when it introduces encrypted streaming. It is also looking at watermarking technology. In the meantime, it urges labels only to stream portions of the content or degrade the audio quality.

## Nelson takes senior role at PolyGram promotions

PolyGram has promoted Mercury's Martin Nelson into the newly-created role of promotions director to help focus the promotional effort of its labels.

Nelson, who has been Mercury's director of promotions for the past 12 years, broken only by an 18-month spell working with Malcolm Gemrie on The White Room, says his new job is being created by PolyGram chairman/ceo John Kennedy to bring a "keener edge" to the group's promotional efforts.

Based at Sussex Place and reporting to PolyGram divisional managing director of commercial marketing Brian Berg, Nelson adds he will work across all the PolyGram labels.

"The operational parameters of the job will be fully defined once he takes up the post on May 1. This has never been done before; it's completely new so it will largely depend on me," says Nelson, who has had a major hand in the recent revitalisation of Mercury with acts such as Texas and Romi Size.



Nelson: focusing PolyGram efforts

Berg says there are various projects arising from Mercury, Polydor, PolyGram Commercial Marketing and PolyGram Classics which will need to utilise Nelson's skills.

Nelson will be bringing nearly 30 years of music industry experience to his new task, having started his career in 1970 straight from college as an agent before moving into regional promotions at EMI. He later worked at CBS, Epic and Phonogram.

A new head of promotions at Mercury is expected to be appointed shortly.

## 3MV expands with publishing venture

Distributor 3MV is setting up a publishing division to create a long-term business for itself and expects to start signing writers within the next few months.

3MV Music Publishing will be run by Guy van Steene, former head of A&R at Complete Music, and based at London Bridge.

Marketing manager Roger Quail says, "A lot of the work we do in sales and marketing has a short-term benefit; in a way you're only as successful as your next hit. By becoming involved in the ownership of copyrights we are creating a long-term business for ourselves."

He adds the venture will not divert resources away from 3MV's core distribution, sales and marketing business.

During his five years at Complete, van Steene signed several acts including Dugout, Stereolab and Tindersticks. Quail says 3MV's deals with 40 labels - including Creation, Nude, Ministry of Sound, and Skint - provide an opportunity to pick up on emerging talent.



## HOW TO RUN AN EVENT

Overall there may be too many events in the industry, but there can never be enough good events which deliver real value and information. A case in point was last week's excellent Music Radio conference. Top speakers; a well-thought-out programme; and even a showcase with three potential hit acts. Well done to everyone involved.



Inevitably one panel at Music Radio '98 had to focus on charts. But equally inevitably little progress was made. As one perceptive speaker pointed out at last Thursday's debate - everyone interested in the chart, from labels to retail and radio, has an entirely different interest in and expectation from the chart.

Having myself provoked and engaged in many discussions about the chart, my conclusion is that - barring some cataclysm - any positive changes to the singles chart will be evolutionary. And ultimately they can only be driven by market forces. Our story (right) tracking the pronounced slowing of the chart in the first quarter of this year seems to bear this theory out. It may be unfortunate, but in a business as competitive as music no amount of reasoned debate can substitute for the inexorable logic of the bottom line.

Music Radio's chart debate at least had the controversy Major Capital's Wildstar label to liven it up. It is hard to fault Capital for its opportunism, but many of those complaining now are simply sick that they didn't have the idea first. The real problem lies with legislation which allows potentially anti-competitive links between labels and radio. As it stands there is nothing to stop one or more of the majors buying a radio station and playing only their own copyrights. Can this be right? *Steve Redmond*

## TILLY

## EMI'S AMAZING PAYDAYS...

It's amazing how EMI ever makes any profit. Old 'Lucky Jim' Fifield gets a compensation package of £12m and he has already earned about £34m over the past five years. Last year, EMI is reputed to have paid out £30m to Charles Koppelman, the former head of EMI-Capitol in America. The mind boggles at what the likes of Ken Berry and Martin Bandier will be worth in the future. I wonder what the poor old shareholders think of all this?

Ken Berry is quoted as saying he wants more acts that can match the success of the Spice Girls - I think every single record executive worldwide is looking for the same thing. It's astounding that five good-looking girls singing 100% pop songs have taken the world by storm, including America. It proves my theory of many years standing, that strong images and nursery rhyme lyrics are what we want, what really, really want!

I see my old mate, Clive Black, an ex-EMI managing director, is back. Six months ago it was supposedly with 'Return Of The Mack' Morrison, but I guess now he's coming in jail Clive had to find a substitute. Yes, and he's going up with the man almost guaranteed not to be going away - the immortal Sir Cliff Richard.

So Clive will be going on making black rap records to holler-than-thou, clean-cut songs with nice images. I wonder if EMI are financing this? Maybe Cliff & Clive (it sounds like "Derek & Clive lives") will give Ken Berry some of these acts he's looking for in the future.

Lastly, it is reassuring to see the industry taking action against unlicensed music being used on the internet. There is a growing use of infringing recordings, particularly MP3 files on the worldwide web, and so it's good that the BPI is taking action on sites in the UK. It's hard enough trying to market, promote and sell records in the ever-changing market in 1998 without the added treat of small-time operators downloading music for free.

Remember, it is illegal in Britain to copy any recordings.

Tilly Rutherford's column is a personal view

# Long-stay singles help slow charts

by Paul Williams

The number of singles directly entering the Top 10 has fallen dramatically as a succession of big-selling hits have established themselves with long stays on the CIN chart.

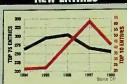
Forty-three releases became instant Top 10 hits in the first quarter of 1998 compared with a record-breaking 62 in the same period last year, representing a year-on-year fall of 30.1%. Top 75 entries as a whole fell to their lowest level since 1993.

Although industry executives are cautious about concluding the current trend indicates chart turnover is finally slowing down, they say the presence of so many long-running hits is welcome.

"We have this phenomenon where the big records are selling like never before," says London Records marketing director Colin Bell. "It's now not unusual to have singles selling between 600,000 and 700,000 units and going on to become million sellers. A few years ago you might have only had one million seller in a year."

Bell believes the decision of TOP producer Chris Cowley to repeatedly feature the most popular records on the programme has helped sustain big-selling hits such

## FIRST QUARTER NEW ENTRIES



Savage Garden: hanging on

as All Saints' Never Ever. "Never Ever was on TOP constantly from the end of November to the middle of February. In the old days that

would never happen. You would have one performance, a week off and if you were really lucky you might get a third TOP appearance," he says.

The All Saints chart-topper was one of a handful of hits which kept other new releases from the Top 10 and in the first quarter helped to push up the average TOP 10 lifespan from 2.3 weeks to 2.7 weeks year-on-year, a figure which will rise as releases such as Céline Dion's My Heart Will Go On and Savage Garden's Truly Madly Deeply complete their TOP 10 runs.

Additionally, the number of records dropping out of the Top 10 after a solitary week fell sharply in the period. More than half (56.4%) of all TOP 10 entries in last year's first quarter disappeared after a week, compared with just 37.2% this year.

Columbia general manager and head of A&R Dave Balfes says in the case of his own company's Savage Garden hit, the fact the act were relatively unknown has helped the track's longevity.

"If you haven't got a fan base you get a chart position which is sometimes more meaningful because you don't have that big first week which is very hard to climb back from," he says.



Mother's Ballroom: pub rock, Nineties style

## Pub circuit opens up for newly-signed acts

Firkin Brewery is spending £2.5m on the creation of a new nationwide gig circuit for newly-signed and development acts.

The Murphy's Maker Breaker Circuit will take place within Firkin's chain of pubs, beginning May 9 when V2's Annie Christian starts a tour of 20 venues. The brewery is investing £2.5m on refurbishment, sound and light systems.

Firkin's entertainment manager Michael White, who is putting the project together, claims it is the first tour circuit of its kind and will provide a great opportunity for new acts to build up their fan bases.

"We have a customer base of 38 to 35-year-olds and what we're trying to do is give them something extra as far as entertainment is

concerned," he says.

The circuit's launch follows a six-month trial last year when artists including Annie Christian, Dorado's Moko and Fire's Libido played various venues. For the forthcoming dates, China's Caesar will appear from May 18 with Mother's Ballroom from May 23 and Almo Sounds' Imogen Heap from June 20.

Murphy's Irish Stout has been secured as a sponsor for the venture, while IPC's Melody Maker will help select artists as well as providing advertising and editorial support.

In addition, current releases by participating acts will be added to the jukeboxes in 175 of the brewery's outlets and be free to play.

## World music label relaunches with coffee shop tie-in

World music specialist Putumayo is relaunching in the UK after signing a distribution deal with Half Moon Bay and linking up with coffee chain Costas.

Senior vice president of marketing David Hazan claims that the partnership with Costas is the first of its kind in the UK.

In the next few weeks, the company's Music From The Coffee Lands compilation will be sold at the counter of Costas's 80 UK stores. Buyers will also be eligible for a free cup of coffee.

"Music From The Coffee Lands, which retails at £12.99 and features tracks from Colombia, Brazil and Mexico, will take Putumayo's UK range to 14 titles. Hazan says that total will soon be enhanced by a number of new releases, including Women Of Spirit.

"A lot of growth is coming from the alternative market," he says. "Baby boomers don't go to record stores any more. Look at the bookstores, the reality is customers want music and can get it from bookstores."

Peter Thompson, commercial director at non-traditional outlet specialists Half Moon Bay, says the deal means the distribution will handle the record label's business in both traditional and other outlets such as gift shops. "We find that there is a huge knock-on effect from non-traditional outlets to sales in traditional music stores," he says.

## Capital accused of favouring its own record label

Capital Radio's joint venture record label is distorting independent radio's Pepsi chart, it was claimed last week.

At a lively debate on the nature of Top 40 at the Radio Academy Music Radio '98 conference, the station was accused of favouring artists signed to Wildstar, which it jointly owns with Telstar.

Jonathan King, who made the charge, said radio station ownership of labels was a worrying development. King said, "We are now faced with a cross-ownership situation which is horrendous."

Capital retorted that there is nothing illegal in its ownership of Wildstar and denied any wrongdoing with its playlist policy.

The Radio Authority says it is perfectly legal for radio stations to own record companies. "However we can look at these things if we feel something isn't right," says a spokeswoman. She said the authority had not received any formal complaints regarding Capital's ownership of Wildstar.

Capital's Park group director of programmes at Capital Radio, later dismissed King's remarks as "one man's opinion".

Gordon McNamee, founder of Kiss and dubbed the godfather of dance music, was honoured with one of radio's most prestigious awards last Thursday when he picked up the annual Radio Academy award for outstanding contribution to music radio. Jamiroquai's Jay Kay handed him the award at London's Cafe de Paris in recognition of a pioneering DJ career which began in his early teens and saw him launching his first pirate radio station in 1983. His Kiss FM venture finally won an IFLR licence to broadcast legitimately in London in 1989 with McNamee remaining at Kiss following its acquisition by Emap. He left last year to set up a multimedia operation Gordon Mac Ltd.



# Hits get more spins as P2 backs music

by Paul Williams

Radio Two is increasing support for its most popular tracks after record companies complained they were not getting enough plays.

Station controller Jim Moir announced the policy change at last Thursday's (23) Radio Academy Music Radio '98 conference in London as he urged the record industry to change its attitude and recognise the growing musical influence of the station.

Under the new policy the heaviest rotation rate will increase from 10 to 15 plays a week to up to 20. Pluggers say the current rate has not been enough to get their records across to the station's audience.

"It has been received wisdom that our audience listen for so long that an increase in rotation would bore them," he said. "However, as we adopt a more sophisticated view of the audience and adopt a more tactical method of music scheduling we, I



Moir: pledging changes

believe, can increase rotation."

Moir, whose changes at the station have included adding Johnnie Walker, Steve Wright and Paul Gambaccini to the schedule, claimed the station's support of acts such as The McFlysicks, Savage Garden and Leona Lewis was helping them to have hits.

"Would Sharon Osbourne have made it without Radio Two support?"

Would Celine Dion be as big as she is without the editorial support she receives on Radio Two? Moir asked. He added that Radio Two was the UK's most listened to station with a 13% share and around 8.6m listeners a week.

But, he added, while more people are listening to the station and its audience make up its broadening, the record industry remains behind the times in its attitudes towards Radio Two. "I find that strange for an industry which earns its money and reputation through predicting future tastes and trends," he said. "Why is it that Radio Two seems to have escaped your attention? Why is it that Radio Two remains a secondary target?"

He said that on numerous occasions he has wanted to feature artists on the station who were touring or who had a new single or album only to be told that either the management or the record company did not see them as a Radio Two artist.

## Critics slam Xfm as too alternative

Xfm's music programming has come under attack from industry executives for playing too many unfamiliar records.

The alternative station was accused at last Thursday's Radio Academy Music Radio '98 conference of marginalising itself with untuned indie tracks and having characterless presenters who simply announce records.

London Records managing director Colin Bell said, "Not all alternative music is good. You need to mix the alternative hits with it."

A&M managing director Osman Erlep said he wants the station to be successful, but feels it has a music policy which belonged to the Eighties.

The station's managing director Chris Parry said the aim is to make it an exclusive station. "Ultimately we're out to entertain people," he added.

# Seagram: no takeover plans

Seagram is insisting that any renewed speculation that the Canadian drinks and entertainment giant is in talks with EMI or is now interested in making a bid for PolyGram is just that - speculation.

The group, which has been persistently linked as a possible suitor for EMI since the latter split from Thorn in 1996, has rebuffed City rumours that it may make a play for PolyGram if Philips, which owns 75% of the group, sells its share.

The rumours came after PolyGram reported a 87% fall in net income for the first quarter of 1998. "It is merely speculation that we are in talks with EMI," says a Seagram spokeswoman. "There is absolutely nothing in the PolyGram rumours."



Levy: music sales down 6%

Shares in EMI rose from 465.5p at the beginning of the week to 511p on Wednesday as rumours intensified that - after numerous false dawns - a takeover was imminent. EMI had earlier denied that executive chairman Sir Colin

Southgate would be meeting Seagram executives after he flew to the US on Monday (20).

The speculation was further triggered after the markets surveillance department at the Toronto Stock Exchange halted trading in Seagram stock when it rose 36 to a 52-week high of \$59.75. A TSE spokesman says Seagram refused to comment on the reasons for the high share price, which had dropped back to \$55.85 last Wednesday.

PolyGram president Alain Levy blamed the anticipated first quarter under-performance on "a soft pop music release schedule". He said the lack of major and local releases meant music sales were down 6% on last year.

**BORDERS UNVEILS MUSIC PLANS**  
US store chain Borders plans to stock up to 55,000 pop, jazz, classical, soundtrack and world music titles in its first UK store. Merchandise manager Patti Russo says London's Oxford Street branch, which opens on August 1, and the Brighton and Glasgow outlets, which open in the autumn, will also feature a chart. However, she says whether it will adopt the official UK or Borders' own chart has yet to be decided.

**FIENNES SIGNS WEBSONGS DEAL**  
All Saints producer and co-writer Magnus Fiennes has signed a long-term publishing deal with WebSongs. It follows a sub-publishing agreement between the Camden-based publisher and Warner Chappell to handle worldwide administration and collection. WebSongs director Kip Trevor says WebSongs will be responsible for the day-to-day handling of Fiennes, younger brother of Radio 1 host, in addition to Fiennes's work with All Saints and other pop acts, the deal will encompass his work on film scores, such as the upcoming Sound.

**BAFTA BOOST FOR ROMEO & JULIET**  
EMI has recorded an increase in sales of the OST of William Shakespeare's Romeo and Juliet after Nellee Hooper, Craig Armstrong and Marius De Vries won the Anthony Asquith award for achievement in film music at last week's Baftas for their work on the film soundtrack of the same name. Sales of the Vol 4 album, released on March 10 last year, now stand at about 320,000.

**MANNERS JOINS BMR BOARD**  
Richard Manners, managing director of PolyGram Island Music, is joining the eight-strong board of British Music Rights, the body fighting for the legal interests of songwriters and composers. BMR director general Nanette Rigg says Manners' input on the issues facing its members will be invaluable. BMR is poised to unveil a manifesto in the next few weeks to outline the areas it plans to tackle.

**NAMES LINE UP FOR CAPITAL**  
All Saints, Boyzone, Conner Reeves, Eternal, Natalie Imbruglia and Simple Minds will be among the acts appearing at the 95.8 Capital FM Party in The Park for The Prince's Trust on July 5. Capital sold 40,000 tickets on the first day of sale last Friday.

**ALL SAINTS IN PLATINUM BOOST**  
All Saints' self-titled debut album reached the quadruple platinum mark last week as Eternal's Greatest Hits and Robbie Williams' Live Through Us won their third BPI platinum awards. Celine Dion's My Heart Will Go On became the first single released this year to hit double platinum status, while Louise's Woman Me became a platinum album and gold awards went to In My Life by George Martin/Various and Pete Tong's Essential Selection compilation.

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# WOMAN'S WORLD

The best sellers of the Nineties show female acts in the ascendancy – and explains that Spice Girl Brit award

The Brits can have experienced few more contentious issues in its history than this year's decision to give the Spice Girls a special award for outstanding international achievement.

But anyone still doubting the justification of this honour should take a glance at the newly-compiled list of the world's biggest selling albums of the decade which clearly illustrates their huge sales popularity over and above other UK acts in the Nineties.

With global sales of around 18m units, Spice takes its place as the joint fifth most successful album of the period in a chart of 46 albums which have sold more than 10m copies. The only other UK representatives are Elton John, Oasis, Genesis and Eric Clapton.

"It demonstrates just how well the Spice Girls have done," says Media Research Publishing's Cliff Davis who has put together the chart for his latest work, *Rock Accounts 1998*. "Everyone takes the rise out of them. But 18m sales of Spice is an unbelievable achievement."

Although an all-female act are its highest-placed representatives, the UK music

industry's general lack of success at producing internationally-popular female artists appears to be its greatest disadvantage. Three of the four biggest albums in the Nineties chart are by solo female artists – Céline Dion, Mariah Carey and Alanis Morissette – while heading the list is the 30m-selling *Bodyguard* soundtrack which predominantly features Whitney Houston.

In all, 14 of the albums ranked are by female acts, representing a powerful 42% of sales on the list. Yet the only UK entry here is the Spice Girls, a situation that does not look much rosier on a companion list of UK-only albums in the same publication which includes just two albums apiece from the Virgin quintet and Annie Lennox, as well as one each from Sade and Lisa Stansfield.

But RCA head of international Anna Broughton, whose company's roster includes Lennox, believes the UK is improving in that area, so an opinion backed up by the 3m sales so far achieved by UK-signed Natalie Imbruglia's first album *Let Of The Middle*.

## NINETIES' BIGGEST SELLING ARTIST ALBUMS WORLDWIDE

Pos	Title/Artist (Label)	Sales
1	BOYDWARD (OST) Houston/Various (Arista)	30m
2	FALLING INTO YOU Celine Dion (Epic)	25m
3	MUSIC BOX Mariah Carey (Columbia)	24m
4	JAGGED LITTLE PILL - A Mariah Carey (Newline)	23m
5	DAYDREAM Mariah Carey (Columbia)	18m
6	DANGEROUS Michael Jackson (Epic)	18m
7	SPICE Spice Girls (Virgin)	15m
8	II Boys II Men (Motown)	15m
9	THE SIGN Ace Of Base (Arista)	14m
9	CROSS ROAD - THE BEST Of Bee Gees (Mercury)	14m
9	SO FAR SO GOOD Bryan Adams (ADM)	14m
9	THE COLOUR OF MY LOVE Celine Dion (Epic)	14m
9	LION KING (OST) E. Jaha/Various (Walt Disney)	14m
9	PLEASE HAMMER... MC Hammer (Capitol)	14m
9	NEVERMIND Nirvana (Geffen)	14m

Up to end of 1997. Source: Media Research Publishing

## NINETIES' BIGGEST SELLING UK ARTIST ALBUMS WORLDWIDE

Pos	Title/Artist (Label)	Sales
1	SPICE Spice Girls (Virgin)	3.6m
2	LION KING (OST) E. Jaha/Various (Walt Disney)	1.4m
3	WHAT'S THE STORY... Gals (Creation)	1.2m
4	WE CAN'T DANCE Genesis (Virgin)	1.1m
5	UNPLUGGED Eric Clapton (Reprise)	1.0m
6	SPICEWORLD Spice Girls (Virgin)	8m
7	GREATEST HITS Eurythmics (RCA)	8m
7	STARS SIMPLY Red (East West)	8m
7	ANTHOLOGY 1 The Beatles (Apple/Parlophone)	8m
7	AND IN HEAVEN Queen (Parlophone)	8m
7	VERY BEST OF Elton John (Rocket/Mercury)	8m

Up to end of 1997. Source: Media Research Publishing

Predictably, US acts dominate the international list, making up 67% in total, compared with 14% for second-placed Canada and 11% for the UK in third position.

Oasis and the Spice Girls aside, it is the old guard which the UK has relied on for a large part of the decade who have achieved the biggest sales.

Just 23.8% of the albums on the UK list are by artists making their first chart appearance in the Nineties, compared with 52.2% on the international countdown, including 11 debut albums. Additionally,

artists of Sixties vintage contribute 17.5% of the UK list, but just 6.5% in the equivalent worldwide survey.

Despite the apparent over-reliance on old stagers, the UK industry can take comfort from the fact that, as the decade has progressed, success with breaking acts internationally seems to have gone up a gear. Of the 15 albums on the UK list by artists who charted for the first time in the Nineties, 10 were released in 1995 or later.

Notably, it is the US performance of UK acts which gives the clearest indication of success on the world stage with just a handful of albums on the UK-only list not being big sellers in America as well. "Once you have America you have a great global perspective," says Virgin Records head of international marketing Lorraine Barry. "If Take That, who were incredibly successful in pockets and regions, had had American success as well they would be much higher up in the list."

Although only eight albums by five Nineties UK acts have made the US top 10 in the decade, all of those artists have made their mark on the *Billboard* Top 10 in 1996 or 1997, suggesting things are improving. Equally encouragingly, the five acts – Bush, Chumbawamba, Oasis, The Prodigy and Spice Girls – cover a number of genres.

While competition from countries outside the US and UK may have rapidly increased during the Nineties, the benefits of breaking an act globally have also shot up because of better communications and more markets.

"The world is a much bigger place now," says Barry, whose company heads the UK list with 15 of the 63 albums. "Just by cracking South East Asia you can add quite a lot of record sales you wouldn't have had before."

And with the UK scoring with everything from out-and-out pop to experimental dance music, the industry here seems well placed for the next millennium. **Paul Williams**

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## THE MARKET CAN BOOST SALES

by Tracey Snell

Many Music has begun selling MiniDisc titles via the internet as a new survey challenges suggestions that online retailing will cannibalise High Street sales.

The major has teamed up with online retailer IMVS to set up an online shop on an official MD site ([www.minidisc.com](http://www.minidisc.com)). Titles advertised on the store's front page include Finley Quayle's *Maverick A Strike* at £12.33 and Céline Dion's *Let's Talk About Love* for £12.81.

The move comes just two months after Island Records began selling albums via its internet site following a tie-up with IMVS and coincides with a survey suggesting that online retailing, rather than taking business away from the High Streets, is encouraging consumers to purchase more music.

The survey, based on traffic to the IMVS site, says 91% of customers who have used the service plan to purchase more music as a result of being able to buy online (see pie chart left). This compares with 66% for video titles. Christopher Codrington, managing/marketing director at IMVS, which claims 63,000 page requests a day on the site, says, "There will not be a cannibalisation of High Street sales. The titles people are buying from our store are mainly back catalogue titles that are increasingly difficult to find in the High Street."

According to the survey, 93% of repeat customers say the range of products available will increase their purchase of back catalogue. Jeremy Collingwood, operations and product director at IMVS, says, "We are selling a lot of obscure Seventies rock and pop. Titles on the Beat Goes On re-issues label and Spooky Tooth on Island."

Other online stores selling both chart and back catalogue titles are likely to experience a similar pattern. One possible reason chart albums may be selling less online is because of extra costs, such as postage, packaging and VAT charges have been added, these items tend to be more expensive than on the High Streets, where they are heavily discounted. For example, Massive Attack's new album *Mezzanine* was available on the IMVS site at £10.49 but would actually cost £14.42 with the additional charges.

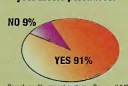
One finding IMVS was not expecting was



IMVS's Codrington, chairman David Windsor Clive and Collingwood (l-r)

### Spending plans of those buying music over the internet

Will buying on-line increase your music purchases?



Sample profile: repeat customer Source: IMVS

Will the range of products increase your purchase of back catalogue?



Sample profile: repeat customer Source: IMVS

the fact almost three quarters (73%) of customers are accessing and buying from home. "This is a powerful statement as they are buying in their own time. We assumed people would be doing it from the office where online time is free," says Codrington.

He adds that IMVS will be investigating this discovery further. "Our thoughts are that people are buying from home because they haven't got time to go and browse in the shops. Undoubtedly convenience is a factor. Our repeat customers are very loyal," he says.

The average purchaser is male, married or living with a partner, aged 25-34 and in full-time employment in a senior management or professional position. "We are slightly disappointed that conversion of female visitors to purchasers isn't higher. We've got

to work on that one," says Codrington.

IMVS plans to use the results to target customers more precisely. "Our partners will also be interested to see these results," says Codrington. The figures are based on a sample of 833 customers in the first quarter of 1998, although the same study involving 2,404 individuals has been going on since October 1997 with similar results.

The BPI, which last week denied a report that it was considering ways of preventing US-based online music retailers from selling to UK buyers, says it is undeniable the market for selling music electronically is growing but its recent Music Buyers Survey of 3,235 adults did not detect any significant activity in this area. How it will develop though, is anyone's guess, it says.

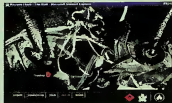
One company which is taking a stab at that is market research firm Jupiter, which is predicting online sales of music around the world will grow to more than \$1.6bn by the year 2002, roughly 1.5% of the market.

## WEBSITE of the week

### MASSIVE ATTACK

([www.massiveattack.co.uk](http://www.massiveattack.co.uk))

Massive Attack officially unveiled their new web site last Wednesday (22) following a ground-breaking teaser campaign. In the three weeks up to its launch, the new album *Mezzanine* was previewed bit by bit until the whole album could be heard online. The design reflects the dark tone of *Mezzanine* with video clips of *Teardrop* and *Rising Son*. Particularly impressive are the animated clips of five tracks using the downloadable software, Shockwave Flash. Over the next few weeks the site will feature interviews and audio clips from Massive Attack's previous albums.



web site of the week is selected by dotmusic  
<http://www.dotmusic.com>

## NEWS

written by Tracey Snell

Sean Michel Jarr (pictured) will release an interactive CD next month, featuring tracks from his *Oxygene* albums

mixed by DJs from around the globe. *Odyssey Through 02* revisits *Oxygene 7-13*, featuring new and older remixes from DJs including Hani, Apollo 440, The Sunday

Club and TK. The music is mixed together to give the feel of a club vibe, says Epic, which releases the album on May 11. The interactive section enables computer users to create their own animated online paintings. For example, each key on the computer's keyboard activates an image and effect as the music is played.

Epic will release a single for any new remixes. *Oxygene 98*, updated and re-recorded with Apollo 440, in June to coincide with the World Cup.

Louise has launched an official web site, to which the EMI artist is adding her own personal touch. The site features Louise discussing her latest projects and a diary keeping fans informed of her day-to-day activities. There is also a Louise screensaver to download, as well as an application which remains active on the PC to automatically notify fans of any new information uploaded on the site. The site can be found at [www.louise.uk.com](http://www.louise.uk.com).

## JAMtv offers video on-demand

A video-on-demand service offering a library of more than 400 titles will be launched on the internet this week.

Full-length videos of current releases from Chemical Brothers, No Doubt and David Bowie will be among those available on the service, which is being introduced by JAMtv Corp through its US-based Rolling Stone Network ([www.RollingStone.com](http://www.RollingStone.com)) and JAMTV ([www.jamtv.com](http://www.jamtv.com)) sites.

More than 100 record companies, largely North American labels, have granted permission for their videos to be used. Bart Klutznick, director of artist relations at Rolling Stone Network, says, "We are working with labels, such as Interscope, Hollywood, Death Row, Fantasy, 4AD, Grand Royal, Mammoth, Matador and Truemaque."

The company has yet to secure deals with any of the majors, as they continue to exercise caution over such new-media developments. However, says Klutznick, "We have been speaking with many of the majors about various possibilities to add their full-length clips in the future."

It will be free to view the videos, which can be viewed at multiple speeds. The service is being networked by the RealNetworks Real Broadcast Network.



JAMtv: more than 400 videos to view

Rolling Stone Video-On-Demand will also offer artist information, a facility for rating the videos and on-demand footage from JAMtv concert webcasts. Visitors will also be able to purchase CDs.

JAMTV says unlike TV, which is confined to a general programming, the internet offers unlimited shelf-space for developments such as video-on-demand. The UK plans to launch a similar service on its UK web site in June.

## Parlophone acts get enhanced CD push

Parlophone has put together enhanced CDs for the forthcoming singles from Everclear and its hotly-tipped R&B act Beverley Knight.

Made It Back, which is out on May 18, is Knight's debut single for Parlophone's Rhythm Series imprint and is believed to be the first enhanced CD from an R&B artist to be released commercially. The CD features four tracks – the single and three remixes – plus the enhanced section. This includes the video to *Made It Back* in full-screen.

Meanwhile, the company has put together two enhanced CDs for Everclear's *Everything To Everyone*, the first single and title track from the band's third album. The CDs feature different videos, a scrolling image gallery and trackable lyrics. Ian Sharner, head of music entertainment at AMXDigital, which developed the enhanced section for the Everclear single, out on April 27, doubts the new CIN chart rules for singles will damage the enhanced CD market. "From what record companies tell me, that is certainly not the case," says Sharner. "Some people don't like putting lots of remixes on singles so, if anything, those are more likely to be dropped."





A renowned photographer.

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PureSSence's 1996 debut album may not have received the sales to complement its critical acclaim but it generated enough support at Island and throughout the industry to see them through.

And with the soaring guitar-rock on their new record *Only Forever* combining the shimmer of *The Verve*, the pulse of early Stone Roses and the angst of Radiohead, topped by the startling vibrato-toned voice of James Mudricki, the quartet's time may have come.

After their debut, spirits were lifted as soon as Dave Gilmour, Island's A&R manager at the time, heard the new demos. As veteranated producer Mike Hedges recalls, Gilmour's enthusiasm was so contagious Hedges was almost convinced to take on the project even without hearing the tapes. Hedges says, "I didn't think anyone could do

Mudricki adds, "It's a more optimistic album too; the people we worked with were a lot more confident and, as a band, we knew our arse from our elbow this time, so we were better at compounding what we want to get across — namely the soul and the spirituality of the music."

Hedges agrees that it's an "incredibly strong" second album and at least two tracks under his supervision testify to the band's vast leap in commercial potential. "It usually takes years for a band to mature to the level they're at," he adds.

Released on May 11, *This Feeling Is* the first single from the sessions, which Radio One DJ Simon Mayo made his single of the week. The even stronger it

Doesn't it

Matter

Anytime

will be

released

before *Only*

*Forever*,

which is

scheduled

for late July.

The album

will certainly find

its kind of place

in the market place

this time around,

given the

"It's part of my gig to pass somethin' on, like the old guys passed stuff on to me," says Mac Rebbean, aka Dr. John, of one of the most intriguing musical projects of the year.

The man with more than 40 years

experience in the

music business —

piano-playing

inspiration to

everyone from the

Rolling Stones to

Beck — and the

richest, fullest voice

on the recent Perfect

Day single — he

proclaims it

"Pollect" — has been

working with members

of the current

generation of British

rock, including Spiritualized, Supergrass

and Paul Weller.

The resulting Parlophone album, *Anutha*

*Zone*, released on June 8, is an

atmospheric brew of swamp-funk and edgy

blues, updating the style of his earliest solo work in the late Sixties and early Seventies.

For Parlophone managing director Tony

Wadsworth it represents the achievement of

a long-held ambition. "I wanted to see

whether there was a chance of recapturing

the dark intensity of [first

album] *Gris-Gris*, one of

my all-time favourite

albums," he says.

When it became evident

Wadsworth could strike a

deal with Rebbean's

previous label, the

American independent

GPR last year, he jumped

at the chance to sign

him. And then with

producer John Leslie he

chosse some tracks from

almost 100 unrecorded

songs that Rebbean had written over the

past decade.

After recent albums covering traditional

fare and standards — such as the Grammy-

winning *Going Back To New Orleans* —

# PURESSENCE

that. But he was absolutely right, the demos were fantastic. Their songwriting had come on leaps and bounds, and James's vocals were brilliant. One of the main things that draws me to bands is the chance to work with a classic-sounding vocalist."

Due to prior commitments (the new Manic Street Preachers album included), Hedges was only able to produce four tracks. His old associate Dave Eringa produced six more with Primal Scream

(and ex-Stone Roses) bassist Mani and ex-Roses producer Simon Dawson handling one each.

Island A&R director Nick Aston, who took the reins from Gilmour (now at Independent), says, "They recorded in batches so they didn't have to have all the songs before they started, and their writing benefited from that. I liked their first album but *Only Forever* is so much more realised, the finished article, and it has a scope and a depth that can really appeal to people."

decidedly post-Britpop climate. Angel says, "Their first album was hardly *Parlophone*, was it? Some journalists wrote them off before just because they weren't jolly or ironic, but this album coincides with bands whose music is neither of those things. If Embrace and Unbelievable Truth can be successful, so can PureSSence."

Mudricki adds, "People are listening out for songs these days, rather than what bands are wearing. This album will dispel any doubts, and people will hear us as just a great band."

As *The Verve* and Oasis know well, a little bit of northern confidence can go a long way. **Marin Aston**

**Artist:** PureSSence **Label:** Island **Project:** single/album **Songwriters:** PureSSence **Studio:** Chateau De La Rouge Motte, France; Rockfield, Wales, Revolution, Cheshire; Great Linford Manor, Bedfordshire **Publisher:** Chrysalis **Released:** May 11/July '98

**"Their songwriting had come on leaps and bounds, and James's vocals were brilliant" — Hedges**



# STEVE LAMACQ ON A&R

In a route to see Manchester's much-tipped Doves and London postpops-Astronaut last week, it suddenly hit me that I've been going to the Kentish Town Bill & Gate for 11 years now. That is my entire life at school all over again. Eleven years. It left me a bit stunned. Other venues have come and gone but the Bill & Gate has been an A&R hangout since my days as a fanzine writer. As a big venue it's had its ups and downs, reaching a high during the late Eighties/early Nineties Hype Club era when the likes of Jesus Jones, Blur, Carter and The Primitives all passed through. Now it seems to be undergoing something of a resurgence. Last week's Club Panda night showcased three bands you'd reasonably want to see, starting with

**Rothco**, who I missed because of work but who prompted some rave reviews with their three bassists and Mogwai-esque soundscapes. **Astronaut**, meanwhile, have become more focused, although still a wee bit stilted in places. They remind me of **Furniture**, a little enigmatic, a little awkward, but some good swooping songs along the way. **Headliners Doves** I've heard lots of positive stories about — but no-one mentioned quite how loud they were. If you've seen them already, are your ears still ringing? Whatever I was expecting, it wasn't this. An admit, aggressively-woven mesh of guitar sounds played by three guys intently thrashing away at their instruments. What you get are these mesmerising, boldly-structured instrumentals

pushed along by a stern drumbeat. To be honest, I was shocked by how provocative they were...Anyway, if I've been hanging around north London too long, that's nothing compared to John Peel's association with the BBC's Maida Vale studios, home of the famous Peel Sessions. The big man was back there last week after a lengthy absence, not only to present his show but to introduce **Junk and Fantasmagroover**, the two guest bands at the showcase/relaunch of Studio 3. Is this the first time there's been an A&R buzz gig actually in a recording studio? Both bands have fuelled more interest after their sets, but at some cost. A passing BBC source said the studio now "smells like a brewery." A bit like the Bill & Gate then.



hop can all be heard during the day on Radio One. If we get daytime radio play, on top of the fact that 150,000 people bought the first album because they wanted to,

Echo is fortunate to be facing a Radio One that has drastically changed in

antics during their three-year absence. The Sheffield duo were a huge hit with press across the board when they first emerged in 1995, but despite all the acclaim for their records and live shows, daytime radio almost totally ignored them.

Of their three singles to date, even the twice-released *Fun For Me* was given short shrift, and it remains Moloko's only Top 40 hit (it reached 36 in May 1996). But driven by reviews and word-of-mouth albums, Róisín Murphy and Mark Bryson's debut album *Do You Like My Tight Sweater?* shifted 150,000 albums worldwide, almost wholly in Europe, including UK sales of nearly 60,000.

Echo's A&R head Darren Woodward is confident all this now sets the foundations for Moloko to further impress at home with their new single *Flipside* (released May 25). He says, "Big beat, drum & bass and trip-

## ONES TO WATCH

Wadsworth says, "We talked about making an album of a different kind, and I thought there was something to be gained from collaborations with younger musicians because there were so many who respect him and owe him a debt."

That is illustrated by Weller's cover of Rebekkah's early classic *Walk On Guided Splinters* on the *Stanley Road* album, and Rebekkah herself guesting on one track on Spiritualised's acclaimed *Ladies & Gentlemen We Are Floating In Space* album.

Those artists were approached together with Supergrass, who Rebekkah met after sharing billing on *Later With Jools Holland* (Holland also plays on the album) and members of *Portishead*, *Primal Scream* and the *Beta Band*. Half the album was recorded over several days in January at Abbey Road, where a film crew also captured the sessions, and the rest in New York.

Rebekkah says, "It's some kind of retro manoeuvre, but it's also the opposite of *deja vu*. I wasn't even aware some of the cats who played were into the old stuff until afterwards."

Members of Spiritualised join Rebekkah on *Hello God* and the brooding *John Gnis*, and Supergrass are on the pop-soulistic *Voices In My Head*. He adds, "I liked those kids [Supergrass] when I saw them play on *Later*... But I was surprised how funny they played on this one." Supergrass's Gaz told *MK*, "We really enjoyed playing on *MK*. It was a spiritual experience."

Always more interested in playing music than the recording process itself, Rebekkah says he preferred a tremendous live version of *Guided Splinters* by Weller on a bootleg tape than Weller's studio version.

Wanna Know with Weller and his band. There is no real question who's in charge, however, according to Wadsworth. "In the studio he's like a master of ceremonies. Gaz and Mick from Supergrass said they learnt so much watching him arranging the horn parts," he says.

That will be evident in the film, hopefully to be screened later this year. It should also give the album a sizeable promotional push, reinforcing the recognition factor established by the *Perfect Day* video. Wadsworth says Rebekkah signing to Parlophone and his involvement in the BBC project is pure coincidence, but it acts as the prelude to a fascinating new chapter to his long career.

Rebekkah describes the record as "a sound painting of New Orleans, odes and parables to my goddamned home town." It's summed up by Sweet Home New Orleans, a delicious stunner, and new single *Chickadee* that ends the LP.

Along the way the album's title has changed in recent weeks from *John Gnis to Music*. From Another Level to *Anutha Zone*, because in making it Rebekkah talks about reaching a "whole nutra zone" — perhaps now where his collaborators might well also be found. **David Knight**

**Artist:** Dr John **Label:** Parlophone  
**Project:** album **Songwriters:** various  
**Producer:** John Leckie **Studios:** Abbey Road, London; Avator, New York **Publishers:** Warner-Tamela and Skull Music **Released:** June 15

"Paul Weller shocked the shit out of me. He came in and started playing 'It's the A&R guy, and gave me this song he thought I should play," he says. Consequently, Rebekkah covered John Marty's 'I Don't

walk. The mitigating circumstances include having taken time out to rebuild their home studio in Sheffield, tour in the US and Europe, and write and record.

Yet that break worked in their favour, Brydon explains. "We were able to play some new songs and then, on our return, decided we wanted to remix them. Echo have been the most supportive, unintrusive label, but Darren had suggested that the first mixes we did were too fussy, and he was right," he says.

Woodward can hardly contain his excitement for the new material. "Second albums are a tough time in a band's career, but hearing their new album was like hearing a new band — it's that fresh," he says.

While *Ripside* avoids release, a comprehensive press and 48-sheet poster campaign and an eight-date UK tour in early May is targeting those areas where Moloko may be their strongest support. The next single is likely to be *Knee Deepen*, a linky

ballad that will not be released until after the new album on June 15.

"It's a body of work that demands to be heard, rather than us play the pop single game," says Woodward. He is adamant that Moloko's commercial acceptance will come via awareness of the whole package. "The album artwork and the video have to be as innovative as the music. Look at Björk — her visual presentation is so great that it almost makes the music seem more mainstream."

But with Hammer & Tongue directing the promo for *Ripside* and Sheffield-based Designers Group handling all the other visuals, Moloko's comeback will be anything but mainstream. **Martin Aston**

**Artist:** Moloko **Label:** Echo. Project: single/album **Songwriters:** Brydon Murphy **Studio:** Bam, Sheffield **Publisher:** Chrysalis **Music Released:** May 25/June 29

the girl band mould. Certainly his *Aqua-mates-Chumbawamba* claims in *MW* earlier this year were not far wide of the mark.

Sinead, Undsay and Keavy have a laddish aura which should help them shake off the inevitable comparisons with All Saints and the Spice Girls. The dance moves especially smacked of the involvement of Hedges' partner — former New Kids On The Block manager Kim Glover. And, after all, the twins have grown up watching the progress of their brother, Boyzone's Shane.

Their debut single *C'est La Vie* — out-and-out pop (released on May 25) and already in the *Box top five* — was the strongest of four tracks, although the likely second single *Rollercoaster* was catchy enough to suggest this act will stay the course. Certainly Edde's strong vocals — a cross

between Tammy Wynette and Susannah (Bangles) Hoff — suggests the potential for a lengthy career. And all four looked equally confident performing the rocky *B-side*, *Five Four Girls*, as when they clasped finger-bells for the paucer *Top Y I Belong*.

On leaving, the guests — which included some very proud-looking parents who knew all the words — were presented with goodie bags containing a B\*Witched box of tapes. In reality, many already appeared spoiltbound by the act. **Stephen Jones**



## NEXT

The hip hop soul trio Next have made an impressive start following in the giant footsteps of other Minnesota home boys like Jam & Lewis and Prince.

After being discovered by Kay Gee of the rag group Naughty By Nature, their first single on Arista, *Butta Love* went gold in the US and their second — the *Billboard* Hot 100 number one *Too Close* — was certified platinum.

Their *Rotted Next* album was originally a low key release on Arista in the UK last summer to fend off imports and will be relaunched here on May 25, exactly a week after the release of *Too Close*.

## TIN STAR

V2's Tin Star turned out one of the most refreshing promos around in *Disconnected Child* at the end of last year; a hybrid of blues and hypnotic guitars not unlike The Beloved, but a step up from the competition.

The trio's debut release, *Fast Machine*, comes on May 18, around 11 months after they were signed by A&R head Dave Wibeley on the back of a demo. The key songwriters are brothers David and Tim Bricheno who turn their melodies over to Tim Gordry to lay to.

Three singles and a tour are planned before the *Tinli Kisser* album is released at the end of the year which is likely to be perceived as an intense reflection of life at the end of the century. **La Sola**



that's a great position to be in.

*Ripside* demonstrates Moloko's maverick charm, with its tempo shifts, jittery fusion of trip-hop, drum & bass and funk beats and inspired vocal trickery. But moreover it has more than one madly contagious hookline which confirms they are a pop act at heart.

Brydon says, "There are established pop ideas in there, but always some eccentricity pulling it

off to one side. That's what we excel in." On first listen, the new album *S.O.R.R.Y.* clearly doesn't suffer from the "difficult second album syndrome" — despite the

having already performed to an estimated 100,000 people on tour with 911 and at schools and under-18 discos around the country. B\*Witched were obviously in no hurry to showcase in London.

But all that advance preparation paid off at their appearance at The New London Theatre last Tuesday — the *Glow Worm/Epic* act put on one of the slickest shows of its kind for some time.

The four-emin-dick, 17- and 18-year-old Dublin girls took to the stage confident, capable and with no pretensions about their Irish folk-inspired brand of pure pop hip hop.

As *Smash Hits* features, says Kirstin Watson said afterwards, "We see a lot of showcases and this was one of the best. We love the girls. They are totally funky and are not trying to take themselves too seriously which a lot of kids can suss."

Label boss and manager Ray Hedges has clearly drawn on his own experience with boy bands (from Bros to Boyzone) to break



**Matthew Marsden — The Heart's Lone Desire (Columbia)** Coronation Street's mechanic Kim Matthew Marsden meets Nowels and Steinberg for a sure fire number one. (single, June 22)

**Rod Stewart — When We Were The New Boys (WEA)** A must-play album, not least for the covers of Oasis, *Primal Scream* and *Slunk Anansi*. (album, June 1)

**Smashing Pumpkins — Adore (Hut)** mellow return after three years sees the band in retrospective mood. (album, June 1)

**Bran Van 3000 — Drinking In LA (Capitol)** This wonderful track combines the rich vocals of diva Marianne with the Beck-like drawl of Jamie D. Santos. (single, May 18)

**Gyro — Fired Up (unsigned)** A stand-out, mature track on the latest copy of the increasingly better A&R CD (promo, out now)

**Dario G — Sunmache (WEA)** An inspired album, full of angles, which aptly sets the summer mood. (album, June 29)

**Esthero — Breath From Another (Columbia)** An addictive collision of styles from this Canadian duo. (album, July 9)

**Sprinkler — Leave Em' Something To Desist (Island)** Very summertime and very pop, although more than Soul II Soul II Soul with a chorus as addictive as a nursery rhyme. (radio edit, June 8)

**Pras Michel feat. OF Dirty Busted and Mya — Ghetto Superstar (Interscope)** Absolutely infatigable systems pop with a book courtesy of the anglically voiced Mya. Taken from the soundtrack for the Warren Beatty vehicle *Bulworth*, this has hit written all over it. (promo, out now)

## buddy GUY

Until the 1991 release of his debut, double Grammy-winning Silvertone album *Damn Right I Got The Blues*, Buddy Guy was one of the genre's best-kept secrets. Now that he has the profile to match his proficiency, Silvertone US A&R director Michael Tedesco believes that the veteran Chicago guitarist is uniquely placed "to bring authentic blues bang up to date".

For Guy's third Silvertone album, due in June, former Paisley Park producer David Z has refreshed and modernised Guy's rhythms, put together a backing band which includes Richie Hayward (drums), Steve Cropper (guitars) and Reese Wynans (keyboards), and steered him towards new songs by acts such as ZZ Top and Tony Joe White to accompany self-penned titles and a mould-breaking Mardi Gras-favoured version of Louis Jordan's *Saturday Night Fish Fry*. But the clearest indication of where Guy is setting his sights comes from the inclusion of a duet with US teenage blues sensation Jonny Lang on *Midnight Train*. Lang's debut A&M album *Lie To Me* has already been certified platinum in the US and his presence here is a clear invitation to MTV, radio and VH-1 to get Buddy Guy on board again too. That message will be further highlighted when Lang and Guy co-headline a US tour from July.

Following the controversy which surrounded his version of Marvin Gaye's *Trouble Man* on the 1993 *Feels Like Rain* album, Guy isn't afraid of the accusation that he is selling out.

"So I'm trying to stay close to the blues and at the same time come up with something that is good enough to attract some younger people," he says.

Buddy Guy will be promoting *Heavy Love* with a series of July dates in Manchester, Glasgow and London as part of an extensive European tour. As yet Silvertone is still planning its marketing campaign but it can be assured that Guy's steamy live performances can only win him more fans. Ian Nicolson

**'I'm trying to stay close to the blues and at the same time come up with something to attract younger people'**  
— Buddy Guy



**Act:** Buddy Guy **Title:** *Heavy Love* **Label:** Silvertone Records SVT 059118-2  
**Publishing:** Zomba Music Publishers **Studios:** Sound Kitchen, Franklin, TN  
**Release:** June 1.

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## peter GREEN

It may be 28 years since Peter Green was last in the charts, but the troubled guitarist who replaced Eric Clapton in John Mayall's Bluesbreakers, founded Fleetwood Mac and penned *Albatross*, *Man of the World* and *The Green Manalishi*, is still regarded with reverence in blues circles.

Next month Snapper's Artisan Recordings imprint will release *The Robert Johnson Songbook*, in which Green pays tribute to one of the pre-war legends who inspired so many British blues players in the mid-Sixties. Following on from 1996's *The Peter Green Splinter Group* live collection, the new album will mark a further comeback for the man who spectacularly quit the music business in 1970 to become a gravedigger.

Snapper believes that by focusing Green on one of his earliest influences they can ease the living legend even further back into the spotlight.

"We deliberately undersold the first album," says Snapper Music director Dougie Dudgeon. "The whole idea was to stay low-key until we had the next step ready, the studio tracks. But we've sold nearly 37,000 of the live set - and it's still selling hundreds a week - so now major retailers are coming to us expecting a result."

On the new album, Green is backed once again by the Splinter Group featuring Neil Murray, Roger Colton and Nigel Watson with a guest appearance by Free/Bad Company's Paul Rodgers and the Street Angels gospel quartet (last heard on Alabama 3's recent album). A superb launch party performance at Ronnie Scott's earlier this month guaranteed continuing support by tastemaking magazines *Q* and *Mojo* as well as quality nationals *The Times* and *The Daily Telegraph*.

"This time we've hired Steve Payne for radio and *Work Hard* for press, taken ads in the monthly music magazines and the quality daily press," says Dudgeon. "And we're very confident that the band playing live will do the rest."

Meanwhile, with his voice firming, his fingernails trimmed and the old sweet smile greeting a particularly sparkling phrase or memory, Greenie looks and sounds as though he's finally ready for another tilt at the top.

Ian Nicolson

**Act:** Peter Green's Splinter Group  
**Title:** *The Robert Johnson Songbook* **Label:** Artisan Recordings SARCD 002  
**Publishing:** Copyright Control

**Studios:** KD's, Acton, London  
**Release:** May 18



## BLUES

## BLUES

14  
TO FOLLOW...

**GERAINT WATKINS:** *Watkins Bold As Love* (Blueflue GWCD1). Out now. The first solo album in over 20 years from this former Tom Jones, Dave Edmunds, Rory Gallagher and Nick Lowe sideman reaffirms Watkins' status as the UK's premier New Orleans piano stylist.

**CHARLES BROWN:** *So Goes Love* (Verve 539 967). Out now. The last of the Forties Talk Of The Town blues stars hasn't put a foot wrong since he was rediscovered in 1990 and continues to shine on this mix of jump and cabaret gems.

**PINETOP PERKINS:** *Sweet Black Angel* (Gitanes/Verve 539 187). Out now. Former pianist Perkins is given authoritative support on this selection of post-war blues standards by guitarists Duke Robillard and Bob Margolin.

**SUSAN TEDESCHI:** *Just Won't Burn* (Tone Cool TC 1164).

May 4. This Massachusetts-based guitarist is an impressive new talent in the Bonnie Raitt and Etta James mould.

**WILLIE CLAYTON:** *Midnight Doctor* (Blueside WESF 102). May 4. This sweet-voiced veteran singer should score well with a soul-drenched selection with which MCI launches its new blues label.

**SMOKIN' JOE KUBEK:** *Take Your Best Shot* (Bullseye CD BB3600). May 4. Producer Jim Gaines has finely balanced Kubek's funk and jazz influences on the guitarist's sixth album.

**PAUL LAMB & THE KINGSLADES:** *John Henry Jumps In* (Indigo QXCD 512). May 18. A combination of polished performances and strong writing confirms the Paul Lamb & The Kingslades' status as the UK's top homegrown blues band.

**ROBBEN FORD:** *Authorised Bootleg* (Blue Thumb BTR 70 132). May 18. Retailers can expect consistent, year-round, consumer interest in a relaxed and intimate

unplugged performance by this celebrated

soul and blues guitarist.

as Keb' Mo' who are reclaiming American blues with modern instruments and elements of Nineties R&B.

**MIKE MORGAN AND THE CRAWL:** *The Road* (Black Top CD BT-1143). June 1. Reunited with molasses-voiced Lee McBee, these Texan roadhouse and juke joint specialists reloaded with R&B horns and Solomon Burke harmonies.

**RANDY McALLISTER:** *Diggin' For Sofa Change* (JSP CD 297). June 1. Ex-Charlie Mosewhite sideman adds strength to the overdue debut album by this distinctive Texan harpist and vocalist.

**DON BAKER:** *Just Don Baker* (Round Tower RTMCD91). June 8. This Dublin harp star – and actor, songwriter and guitarist – brings his mainstream influences to a mixed bag of pop, folk and blues. Irish success might just cross the water if television bites.

**VARIOUS ARTISTS:** *Every Woman's Blues* (Shanachie 9009). June 8. An all female line-up, which includes Rory Block and Saffire as well as Lucinda Williams and BB Queen, presents an eccentric but entertaining collection which should boost awareness in the rest of the Shanachie catalogue.

**JOHN HAMMOND:** *Long As I Have You* (Point Blank VPBCD44). July 19. Fifteen inclusive new songs should more than satisfy this veteran blues stylist's hardcore of existing fans.



Westside Records, the

standalone division of mid- and low-price specialist group MCI, is ramping up its attack on the blues market with a new label which, according to managing director Bob Fisher, will be dedicated to "quality contemporary blues".

The move follows MCI's purchase of the acclaimed Ace catalogue last year and marks the re-emergence of pioneering blues producer Mike Vernon and his partner agent Alan Robinson, whose Code Blue label deal with East West expired earlier this year.

"Even though we gave them Eric Bibb and Storyville, we realised that the Warner Music Group didn't really have the framework to deal with specialist product," says Robinson. "We were looking for music people with both money and blues ears, and Blueside gives us a much more realistic setting – all we have to do here is make good blues records."

The first release on the new label will be a collection of material by Willie Clayton – previously unreleased outside the US – on May 18. It will be followed by new albums

from Eugene "Hideaway" Bridges in June, the 70-year-old Big "Lucky" Carter in July and Otis Grand in September.

"It was serendipity really," says Fisher. "I left Castle to set up Westside as a collectors' compilation label for MCI but the plan was always to have an original label too. Then we heard that the Code Blue deal was looking shaky. It made immediate sense because Mike's a cost-effective producer, Andy's very aware of the European touring circuit, and we can offer appropriate resources, marketing and effective distribution in the UK and Europe, plus distribution through DNA in America."

Fisher intends Blueside to "grow organically" and release around six titles in 1998. But what Vernon and Robinson find most attractive about going into business with MCI is the group's understanding that money can be made on the inevitably low level of sales which most blues albums achieve. "They also have the resources to work releases which look like they could have a broader appeal too," says Robinson.

Ian Nicolson

## AS BLUE AS IT GETS



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## ON THE BLUESIDE

CHART COMMENTARY

by ALAN JONES



After becoming the longest running number one since the Spice Girls' debut hit Wannabe, Run-DMC's It's Like That is dethroned after six weeks at the summit by Boyzone's third number one hit, All That I Need. Amazing for a label as successful as Polydor, Boyzone are their only number one act since 1982, when The Jam topped with Beat Surrender.

1998 is proving to be an important year for Catalonia, especially lead singer Cerys. The group spread to their second straight top five record with Road Rage, just three months after reaching number three with Mulder & Scully. Between their own hits, Cerys found time to guest with Space on their number four hit The Blad of Tom Jones, giving her three top five hits already, with two-thirds of the year still to come.

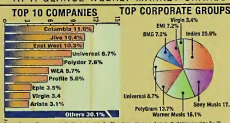
Another act consolidating its 1998 breakthrough are Steps, who sold

After outselling Run-DMC's It's Like That by 31% last week, Boyzone's All That I Need debuts at number one. It's their first chart topper, the others being Words and A Different Beat. They are only the second act from Ireland to have more than two number ones, emulating the estimable UB. Boyzone have equalled another impressive chart record by becoming only the second act ever to reach the

SINGLE FACTFILE

top five with their first 11 singles. Kylie Minogue did it first, but peaked at number six with her 12th single, What Do I Have To Do. All That I Need was written by American songwriters Evan Rogers and Carl Sturken, whose first UK success was Soldier Of Love, for Donny Osmond 10 years ago. Their biggest success hitherto was the Power Of A Woman, a number five hit for Eternal in 1995.

MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES

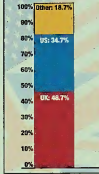


SALES UPDATE

VERSUS LAST WEEK: +22.9% YEAR TO DATE VERSUS LAST YEAR: +4.0%

300,000 copies of their debut hit 5-6-7-8, even though it climbed no higher than number 14. Their second hit, Last

PERCENTAGE OF UK ACTS IN THE CHART



Stock/Watersman/Dallin/Fahey song which peaked at a lowly 71 for Bananarama in 1992. To complete the ABC's/Steps/Bananarama triangle, the original Bananarama line-up (Siobhan/Keren & Sara) have reunited to record Abba's Waterford for the C4 TV programme/EMI album A Song For Eurotrash, a selection of Eurovision favourites given new interpretations by contemporary recording artists.

Tex-Mex favourites the Mavericks capitalise on their National Lottery Show appearance by landing their debut hit single Dance The Night Away, which enters this week at number nine. It's the third top 10 hit by a country act in less than three months, following Shania Twain's You're Still The One (number 10) and LeAnn Rimes' How Do I Live (number seven). Due to a technical error, last week's Year 50 Far chart did not include data for the whole week.

THE YEAR SO FAR... TOP 20 SINGLES

Rank	Artist	Title	Label
1	CELINE DION	MY HEART WILL GO ON	EPIC
2	RUN-DMC VS JASON NEVINS	IT'S LIKE THAT	SMJG COMMUNICATIONS
3	ADINA	DOCTOR JONES	UNIVERSAL
4	ALL SAINTS	NEVER EVER	LONDON
5	BRIMFUL OF ASIA	CONSPIRACIOUS	WOLFA
6	MADONNA	FROZEN	MAVERICK
7	ROBBIE WILLIAMS	ANGELS	CHRYSALIS
8	SAVAGE GARDEN	TRULY MADLY DEEPLY	COLUMBIA
9	JANET JACKSON	TOGETHER AGAIN	VIRGIN
10	LEIGH HOUSE FAMILY	HIGH	WILD CARD
11	LEANN RIMES	YOU MAKE ME WANNA...	LASACE
12	LEANN RIMES	HOW DO I LIVE	CURBYTHE HIT LABEL
13	SPICE GIRLS	STOP	VIRGIN
14	WILL SMITH	GETTIN' JIGGY WIT IT	COLUMBIA
15	VARIOUS ARTISTS	PERFECT DAY	CHRYSALIS
16	BAMBOO	RANBOSO	VC RECORDINGS
17	SASHI	LA PRIMAVERA	MULTIPLY
18	BUSTA RHYMES	TURN IT UP/RISE IT UP	ELEKTRA
19	OASIS	ALL AROUND THE WORLD	CREATION
20	WILDCHEILD	RENEGADE MASTER 38	HI-LIFE

PEPSI Chart

Rank	Artist	Title	Label
1	THE KATZ	ALL THAT I NEED	Mercury
2	BOB DYLAN	IF YOU WERE HERE	Capitol
3	THE SOUND OF DRUMS	Like a Shaker	Columbia
4	FEEL IT	Temper That	Paper
5	ROAD RAGE	Caravans	Banca 7/Reps
6	LAST THING ON MY MIND	Shops	Jive
7	TRULY MADLY DEEPLY	Savage Garden	Columbia
8	TURN IT UP	Busta Rhymes	Mercury
9	DANCE THE NIGHT AWAY	Mavericks	Mercury
10	MY HEART WILL GO ON	Celine Dion	Epitaph
11	KISS THE RAIN	Billy Wells	Universal
12	HIS HERS WHERE THE STORY ENDS	Tina Turner	VC Records
13	FOUND A CURE	Shops	AMF
14	LET ME ENTERTAIN YOU	Robbie Williams	Decca
15	HOW DO I LIVE	LeAnn Rimes	Quix
16	FROZEN	Madonna	Maverick
17	UNDER THE BRIDGE	At Stars	London
18	ALL MY LIFE	LeAnn Rimes	MCA
19	LA PRIMAVERA	Sashi	Multiply
20	STOP	Spice Girls	Virgin

To hear the chart hot-off-the-press on Monday morning, call 0891 805289. Calls cost 50p/min



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Pos	Title	Artist (Producer/Publisher)	Label	CD/Cass (Distributor)	7/12
1	<b>ALL THAT NEED</b>	Blayne V Negroe (Nigel) / MCA (Sogary/Burton)	Polydor 578724/569724 (F)	7/12	1
2	<b>IT'S LIKE THAT *</b>	Smile Communications SM 90652/SM 90654 (SM)	Mercury 578724/569724 (F)	7/12	2
3	<b>SOUND OF DRUMS</b>	Blayne V Negroe (Nigel) / MCA (Sogary/Burton)	Polydor 578724/569724 (F)	7/12	3
4	<b>FEEL IT</b>	Pepper 053032/053034 (F)	Mercury 578724/569724 (F)	7/12	4
5	<b>ROAD RAGE</b>	The Tarpeters featuring Moe (Fats) Warner-Chappell (Jackson/Ashton)	Mercury 578724/569724 (F)	7/12	5
6	<b>LAST THING ON MY MIND</b>	Spice Girls (Absolute) / Windward Pacific/WBMG (Spice Girls/Wakins/Wilson)	Mercury 578724/569724 (F)	7/12	6
7	<b>TRULY MADLY DEEPLY</b>	Saveage Grand (Paddy) (EMI) (Hoydon)	Columbia 66602/66602A (SM)	7/12	7
8	<b>TURN IT UP FIRE IT UP</b>	Bektira E 3647/ICE 3647 (W)	Mercury 578724/569724 (F)	7/12	8
9	<b>DANCE THE NIGHT AWAY</b>	MCA Nashville MCA 4081/MCA 4081 (M)	Mercury 578724/569724 (F)	7/12	9
10	<b>MY HEART WILL GO ON *</b>	Eric 665472/665474 (SM)	Mercury 578724/569724 (F)	7/12	10
11	<b>HOW DO I LIVE</b>	Curb The Hit Label CDUCX 3003/82 (R)	Mercury 578724/569724 (F)	7/12	11
12	<b>KEEP ON DANCIN' (LET'S GO)</b>	Positive CDTV 907/CTV 90 (F)	Mercury 578724/569724 (F)	7/12	12
13	<b>NOT IF YOU'RE THE LAST JUNKIE ON EARTH</b>	Capitol CDCL 306 (F)	Mercury 578724/569724 (F)	7/12	13
14	<b>KISS THE RAIN</b>	Universal UMG 56182/UM 56182 (M)	Mercury 578724/569724 (F)	7/12	14
15	<b>ALL MY LIFE</b>	MCA MCSTD 4807/MCA 4807 (M)	Mercury 578724/569724 (F)	7/12	15
16	<b>SPARK</b>	Ademic AT 0381/ADIC 031C (W)	Mercury 578724/569724 (F)	7/12	16
17	<b>FOUND A CURE</b>	WMPM 820845/820845 (M)	Mercury 578724/569724 (F)	7/12	17
18	<b>LA PRIMAVERA</b>	Melipon CMLM212/CM/LM212 (W)	Mercury 578724/569724 (F)	7/12	18
19	<b>SOUNDS OF WICKEDNESS</b>	Logic 7432/55842/7432/55842 (M)	Mercury 578724/569724 (F)	7/12	19
20	<b>EL PRESIDENT</b>	Roadrunner RR 22366 (F)	Mercury 578724/569724 (F)	7/12	20
21	<b>DEJA VU (UPTOWN BABY)</b>	Columbia 9658/2268782A (F)	Mercury 578724/569724 (F)	7/12	21
22	<b>KUNG-FU</b>	East West EW 155CD/EW 155C (W)	Mercury 578724/569724 (F)	7/12	22
23	<b>THE IMPRESSION THAT I GET</b>	Mercury 574842/574842A (F)	Mercury 578724/569724 (F)	7/12	23
24	<b>NICE &amp; SLOW</b>	LaFace 7432/55842/7432/55842 (M)	Mercury 578724/569724 (F)	7/12	24
25	<b>SAY YOU DO</b>	East West EW 124CD/EW 124C (W)	Mercury 578724/569724 (F)	7/12	25
26	<b>LET ME ENTERTAIN YOU</b>	Chrysalis CDCHS 5980/TCDS 5980 (E)	Mercury 578724/569724 (F)	7/12	26
27	<b>THE BAD PHOTOGRAPHER</b>	Creation CRESDO 250/CRESD 250 (M/W)	Mercury 578724/569724 (F)	7/12	27
28	<b>HERE'S WHERE THE STORY ENDS</b>	VC Recordings VC89 303/VC 30 (E)	Mercury 578724/569724 (F)	7/12	28
29	<b>STOP</b>	Virgin VSDOT 1679/VSD 1679 (E)	Mercury 578724/569724 (F)	7/12	29
30	<b>VISION INCISION</b>	SKIN SKINT 3032 (M/W)	Mercury 578724/569724 (F)	7/12	30
31	<b>BUZZIN'</b>	First FDDP 335 (F)	Mercury 578724/569724 (F)	7/12	31
32	<b>SUPERSTAR</b>	Sanrio 7432/55842/7432/55842 (M)	Mercury 578724/569724 (F)	7/12	32
33	<b>FUN</b>	Wendy 102/200 (M)	Mercury 578724/569724 (F)	7/12	33
34	<b>FROZEN *</b>	Maverick W 0433CD/0433 (W)	Mercury 578724/569724 (F)	7/12	34
35	<b>BEEP ME 911</b>	East West E 3953CD/E 3953C (W)	Mercury 578724/569724 (F)	7/12	35
36	<b>UH LA LA</b>	Dance Pool ALEX10/ALXEM (M)	Mercury 578724/569724 (F)	7/12	36
37	<b>WHAT YOU WANT</b>	Puff Daddy ALTA 1357/7432/5587A (M)	Mercury 578724/569724 (F)	7/12	37

Pos	Title	Artist (Producer/Publisher)	Label	CD/Cass (Distributor)	7/12
38	<b>I GET LONELY</b>	Virgin VSDOT 1683/VC 1683 (E)	Mercury 578724/569724 (F)	7/12	38
39	<b>NO NO NO</b>	Columbia 65592/65594 (SM)	Mercury 578724/569724 (F)	7/12	39
40	<b>I'M LEAVING</b>	Island DCD 83/CS 83 (F)	Mercury 578724/569724 (F)	7/12	40
41	<b>BRIMFUL OF ASHA</b>	Waka Waka 8120/WAJ 8120 (W)	Mercury 578724/569724 (F)	7/12	41
42	<b>BEAT GOES ON</b>	IFM FCD 334P/CS 334 (F)	Mercury 578724/569724 (F)	7/12	42
43	<b>VAUVOUM</b>	Parfecto PERF 159/CD 159 (E)	Mercury 578724/569724 (F)	7/12	43
44	<b>NOBODY BETTER</b>	BMG 7432/5587/7432/5587A (M)	Mercury 578724/569724 (F)	7/12	44
45	<b>GIVE A LITTLE LOVE</b>	Ritz RTZCD 315/RTZ 315 (F)	Mercury 578724/569724 (F)	7/12	45
46	<b>TELEVISIONS SAY EH-OH!</b>	Wakelife MCA 3033/3033 (M)	Mercury 578724/569724 (F)	7/12	46
47	<b>BIG MISTAKE</b>	RCA 7432/5587/7432/5587A (M)	Mercury 578724/569724 (F)	7/12	47
48	<b>BROKEN NEWS</b>	Chrysalis CDCHS 5030 (E)	Mercury 578724/569724 (F)	7/12	48
49	<b>BRICKS</b>	EMI 8656/82/8656/82A (SM)	Mercury 578724/569724 (F)	7/12	49
50	<b>WHEN THE LIGHTS GO OUT</b>	RCA 7432/5587/7432/5587A (M)	Mercury 578724/569724 (F)	7/12	50
51	<b>LONG AS I CAN I CAN SEE THE LIGHT</b>	Heavenly HMV 046 (M/W)	Mercury 578724/569724 (F)	7/12	51
52	<b>MATH</b>	VC Recordings VC8 32/VC 32 (E)	Mercury 578724/569724 (F)	7/12	52
53	<b>ALL VIBES I WANT YOU</b>	Virgin VSDOT 1681/VC 1681 (E)	Mercury 578724/569724 (F)	7/12	53
54	<b>HIGH NIGHT</b>	Fresh FRSHD 69/FRSH 69 (M)	Mercury 578724/569724 (F)	7/12	54
55	<b>JOURNEY TO THE PAST</b>	Atlantic AT 0230/AT 0232 (W)	Mercury 578724/569724 (F)	7/12	55
56	<b>DOCTOR JONES</b>	Universal UMG 8045/UM 8045 (E)	Mercury 578724/569724 (F)	7/12	56
57	<b>POLICEMAN SKANK... THE STORY OF MY LIFE</b>	MCA MCSTD 1001/MCA 1001 (M)	Mercury 578724/569724 (F)	7/12	57
58	<b>ALL THAT MATTERS</b>	1st Avenue/EMI CODE 5087/CEM 508 (E)	Mercury 578724/569724 (F)	7/12	58
59	<b>BE MINE</b>	Paraphone Rhythm CD/RTM 10/10 (RTM)	Mercury 578724/569724 (F)	7/12	59
60	<b>NEW LIFE IN MONK</b>	Echo ECDSD 440 (M)	Mercury 578724/569724 (F)	7/12	60
61	<b>I WANT YOU TO WANT ME</b>	Jive JIVECD 452/JIVE 452 (F)	Mercury 578724/569724 (F)	7/12	61
62	<b>READ MY MIND</b>	Wilder CDWLD 4/CDWLD 4 (W)	Mercury 578724/569724 (F)	7/12	62
63	<b>ANGEL ST</b>	M People/EMI/EMI 686 (M)	Mercury 578724/569724 (F)	7/12	63
64	<b>LET'S GET DOWN</b>	MCA MCSTD 4018/MCA 4018 (M)	Mercury 578724/569724 (F)	7/12	64
65	<b>THE BAD PHOTOGRAPHER</b>	Creation CRESDO 250/CRESD 250 (M/W)	Mercury 578724/569724 (F)	7/12	65
66	<b>SEX AND CANDY</b>	EMI CODE 5087/CEM 508 (E)	Mercury 578724/569724 (F)	7/12	66
67	<b>SAY WHAT YOU WANT/INSANE</b>	Mercury MERC 493/MERC 493 (F)	Mercury 578724/569724 (F)	7/12	67
68	<b>ALL I HAVE TO GIVE</b>	JIVE JIVECD 452/JIVE 452 (F)	Mercury 578724/569724 (F)	7/12	68
69	<b>YOU'RE STILL THE ONE</b>	Mercury 56843/356840 (F)	Mercury 578724/569724 (F)	7/12	69
70	<b>NEVER EVER</b>	London LOND 401/LONS 401 (F)	Mercury 578724/569724 (F)	7/12	70
71	<b>R U SLEEPING</b>	Sasha 7432/5587/7432/5587A (M)	Mercury 578724/569724 (F)	7/12	71
72	<b>YOU MAKE ME WANNA...</b>	LaFace 7432/5587/7432/5587A (M)	Mercury 578724/569724 (F)	7/12	72
73	<b>BABY GIRL</b>	Universal UMG 8043/UM 8043 (M)	Mercury 578724/569724 (F)	7/12	73
74	<b>RETRY</b>	RCA 7432/5587/7432/5587A (M)	Mercury 578724/569724 (F)	7/12	74
75	<b>HURRICANE</b>	Island CD1 6972 (F)	Mercury 578724/569724 (F)	7/12	75

As used by Top Of The Pops, Radio One and MTV

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15



CHART COMMENTARY

by ALAN JONES

Last week, **Tin Tin Out** darts at the top of the airplay chart with *Here's Where The Story Ends* looked numbered. On its third week at number one, its lead had shrunk from 14m to 8m audience impressions, with **Billie Myers** *Kiss The Rain* closing the gap rapidly after six weeks of sustained growth. But a slight decline in patronage of *Kiss The Rain* together with a wholly unexpected upturn in support for *Here's Where The Story Ends* gives the latter disc a 1.7m advantage in the latest frame.

Here's Where The Story Ends registers its

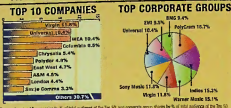
AIRPLAY FACTSHEET

After initially exploding 80-18, **Simply Red's** *Say You Love Me* is proving tougher to break than any of the act's last eight singles. It moved up one notch to number 17 last week, and improves one place again this week.

Under **The Bridge** and **Lady Marmalade** share joint top-billing as the new All

**Saints** single, but the cover is rapidly increasing its popularity relative to its partner. Last week it earned an audience of 44.713m from 2430 plays, while **Lady Marmalade's** 67 plays earned it just 1.948m. **Lady Marmalade's** biggest supporter was **Southern FM**, which played it 18 times - one fewer than **Under The Bridge**.

MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



highest tally of plays (2,045) and its biggest audience (nearly 7.8m) even though its sales have been in decline for five weeks. Its audience last week was the highest for ANY track this year, and its increase is largely due to the record's belatedly increasing popularity on Radio Two, where it was played nine times last week, attracting an audience of 10.468m, twice as many as the week before. Slight gains at Radio One and Atlantic 2452 explain much of the rest of the increase in support for *Here's Where The Story Ends*.

Meanwhile, 14 plays is enough to earn **Eric Clapton** top billing at Radio Two with *My Father's Eyes*. Though the single registered a total of 365 plays last week, those 14 plays earned 63% of its 20m audience for the record, which is hugely popular in Europe but - Radio Two aside - hasn't been one of Clapton's bigger hits on the UK airwaves.

After six weeks atop the Radio One chart, **Run-DMC** vs **Jason Nevins**'s *It's Like That* falls from grace this week. A single play that all but keeps it from sharing top billing with **Busta Rhymes**' *Turn It Up and Kula*.

**Shaker's** *Sound Of Drums*, with 28 plays it earned last week represent its lowest total at the station since it was released.

A group who are getting Radio One support for the first time ever are **The Corrs**. The Irish family group's cover of **Fleetwood Mac's** *Dreams* has been replaced by **Todd Terry** in much the same style as his retreat of *Everything But The Girl's* *Missing*, and that's enough for Radio One to bestow its blessing on the record, which it played 23 times last week. Number 13 on the Radio One chart, it vaults 60-36 nationally.

VIRGIN	
Title/Artist/Label	No. of plays
1 <b>HERE'S WHERE THE STORY ENDS</b> Tin Tin Out (Virgin Records)	26
2 <b>LET ME ENTERTAIN YOU</b> Robbie Williams (Chrysalis)	26
3 <b>KISS THE RAIN</b> Billie Myers (Atlantic)	25
4 <b>SOUND OF DRUMS</b> Kula Shaker (Columbia)	23
5 <b>BIG MISTAKE</b> Inabele Inabele (MCA)	23
6 <b>ROAD RAGE</b> Cassanova (Bona Vapour)	23
7 <b>MY FATHER'S EYES</b> Eric Clapton (Atlantic)	23
8 <b>BALLAD OF TOM JONES</b> Spic Span (Mercury)	25
9 <b>TOP OF THE WORLD (OLD OLD OLD)</b> Dumbarton (EMI)	22
10 <b>SONNET</b> The Verve (Jive)	22

MIDLANDS	
Title/Artist/Label	No. of plays
1 <b>TRULY MADLY DEEPLY</b> Savage Garden (Columbia)	29
2 <b>HERE'S WHERE THE STORY ENDS</b> Tin Tin Out (Virgin Records)	26
3 <b>KISS THE RAIN</b> Billie Myers (Atlantic)	25
4 <b>HOW DO I LIVE</b> LeAnn Rimes (Capitol)	25
5 <b>LET ME ENTERTAIN YOU</b> Robbie Williams (Chrysalis)	25
6 <b>FROZEN</b> Madonna (Mercury)	25
7 <b>UNDER THE BRIDGE</b> All Stars (London)	25
8 <b>ALL THAT I NEED</b> Boyzone (Polygram)	25
9 <b>INSANE</b> Tinashe (Mercury)	25
10 <b>HIGH</b> L'Expansive Family (Virgin)	24

SCOT FM	
Title/Artist/Label	No. of plays
1 <b>FOUND A CURE</b> Jason Nevins (Sonic Communications)	29
2 <b>IT'S LIKE THAT</b> Run-DMC vs Jason Nevins (Sonic Communications)	29
3 <b>STOP</b> Spic Span (Mercury)	28
4 <b>BRIMFUL OF ASHA</b> Cornershop (Wijiji)	28
5 <b>KISS THE RAIN</b> Billie Myers (Atlantic)	28
6 <b>HERE'S WHERE THE STORY ENDS</b> Tin Tin Out (Virgin Records)	26
7 <b>LET ME ENTERTAIN YOU</b> Robbie Williams (Chrysalis)	26
8 <b>BIG MISTAKE</b> Inabele Inabele (MCA)	26
9 <b>TRULY MADLY DEEPLY</b> Savage Garden (Columbia)	26
10 <b>I GET LONELY</b> Jason Jackson (Virgin)	26

RADIO ONE		BBC RADIO 1	
Title/Artist/Label	Aud.	No. of plays	SW
1 <b>TURN IT UP</b> Bushy Business (East West)	15237	31	29
2 <b>SOUND OF DRUMS</b> Kula Shaker (Columbia)	14743	22	29
3 <b>IT'S LIKE THAT</b> Run-DMC vs Jason Nevins (Sonic Communications)	10629	33	28
4 <b>THE IMPRESSION THAT I GET</b> Mighty Mighty Bosstones (Mercury)	10712	25	28
5 <b>FEEL IT</b> Tenseror feat. Maya (Pepper)	10689	16	27
6 <b>HERE'S WHERE THE STORY ENDS</b> Tin Tin Out (Virgin Records)	10414	25	26
7 <b>NOT IF YOU WERE THE LAST JUNKIE ON EARTH</b> Candy Varkalos (Capitol)	10483	22	26
8 <b>UNDER THE BRIDGE</b> All Stars (London)	10289	18	26
9 <b>ROAD RAGE</b> Cassanova (Bona Vapour)	11222	25	26
10 <b>NO WAY</b> Full-on-Defence (Deconstruct)	10599	11	26
11 <b>LET ME ENTERTAIN YOU</b> Robbie Williams (Chrysalis)	10176	22	24
12 <b>KEEP ON DANCIN' (LET'S GO)</b> Pepseshal Motion (Pepi/WorldEM)	10255	20	24
13 <b>DREAMS</b> The Cars (H&M/Atlantic)	9321	14	23
14 <b>ALL THAT I NEED</b> Boyzone (Polygram)	10856	21	23
15 <b>GONE TILL NOVEMBER</b> Wyclef Jean (Ruffhouse/Columbia)	10940	18	23
16 <b>PUSH IT</b> Garbage (Mercury)	12823	23	23
17 <b>SOUND OF WICKEDNESS</b> Franz (Jaguar)	10521	20	23
18 <b>KISS THE RAIN</b> Billie Myers (Atlantic)	10629	25	22
19 <b>FOUND A CURE</b> Jason Nevins (Sonic Communications)	12426	27	21
20 <b>LA PRIMAVERA</b> Sash! (Muhpup)	10561	14	21
21 <b>FM LEAVING</b> Lodge (Eand)	10561	17	21
22 <b>IF...</b> The Bluetones (Sagepub Quality/Asylum)	10450	17	19
23 <b>A ROSE IS STILL A ROSE</b> Aretha Franklin (Atlantic)	8522	13	19
24 <b>ALL MY LIFE</b> K-Ci & Jolo (MCA)	8002	21	18
25 <b>STOP</b> Spic Span (Mercury)	10022	14	17
26 <b>HELLY WATCH THE STARS</b> AW (Savage)	7884	14	17
27 <b>RAY OF LIGHT</b> Madonna (Mercury/Warner Bros)	8121	11	15
28 <b>SLEEP ON THE LEFT SIDE</b> Cornershop (Wijiji)	7055	13	14
29 <b>BEAT GOES ON</b> As Sailing (London)	6784	17	14
30 <b>NO NO NO</b> Drizilla's Child (Columbia)	7041	12	14
31 <b>NICE &amp; SLOW</b> Quire (Lafayette/Asylum)	6307	10	14

ILR			
Title/Artist/Label	Aud.	No. of plays	SW
1 <b>HERE'S WHERE THE STORY ENDS</b> Tin Tin Out (Virgin Records)	42781	1747	1299
2 <b>TRULY MADLY DEEPLY</b> Savage Garden (Columbia)	38119	1658	1075
3 <b>KISS THE RAIN</b> Billie Myers (Atlantic)	33143	1588	1649
4 <b>FOUND A CURE</b> Jason Nevins (Sonic Communications)	25536	1303	1366
5 <b>LET ME ENTERTAIN YOU</b> Robbie Williams (Chrysalis)	21092	1248	1341
6 <b>UNDER THE BRIDGE</b> All Stars (London)	20180	954	1245
7 <b>ALL THAT I NEED</b> Boyzone (Polygram)	20087	948	1179
8 <b>STOP</b> Spic Span (Mercury)	18674	1307	1103
9 <b>FROZEN</b> Madonna (Mercury)	20186	1020	1165
10 <b>IT'S LIKE THAT</b> Run-DMC vs Jason Nevins (Sonic Communications)	20445	1030	1143
11 <b>HOW DO I LIVE</b> LeAnn Rimes (Capitol/The Hit Label)	20245	655	928
12 <b>BIG MISTAKE</b> Inabele Inabele (MCA)	19326	1025	908
13 <b>MY HEART WILL GO ON</b> Céline Dion (Epic)	14227	1070	867
14 <b>ANGEL ST</b> M People (Mercury)	22002	800	828
15 <b>BRIMFUL OF ASHA</b> Cornershop (Wijiji)	14195	995	800
16 <b>SAY YOU DO</b> Ultra (East West)	11773	845	764
17 <b>HIGH</b> Lighthouse Family (Wild Card/Polygram)	20683	863	783
18 <b>ALL MY LIFE</b> K-Ci & Jolo (MCA)	16431	515	714
19 <b>FEEL IT</b> Tenseror feat. Maya (Pepper)	10580	347	681
20 <b>RAY OF LIGHT</b> Madonna (Mercury/Warner Bros)	15709	515	660
21 <b>ANGELS</b> Inabele Inabele (MCA)	12399	685	653
22 <b>INSANE</b> Tinashe (Mercury)	8084	732	637
23 <b>ALL THAT MATTERS</b> Louisa (Int. Agencies/EMI)	9427	879	617
24 <b>SOUND OF DRUMS</b> Kula Shaker (Columbia)	17923	365	604
25 <b>LA PRIMAVERA</b> Sash! (Muhpup)	10579	613	604
26 <b>I GET LONELY</b> Jason Jackson (Virgin)	14807	590	589
27 <b>TORN</b> Robbie Williams (Chrysalis)	15333	592	565
28 <b>SAID YOU LOVE ME</b> Simply Red (East West)	14828	419	558
29 <b>READ MY MIND</b> Carole Rovers (WILDcat)	9055	897	558
30 <b>SONNET</b> The Verve (Jive)	8201	663	519





2 MAY 1998

STATION  
A-Z

This Week	Last Week	Wks on chart	Pos on sales ch.	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	1	0	26	HERE'S WHERE THE STORY ENDS	Tin Tin Out	VC Recordings	2045	+4	77.86	+12
2	2	7	14	KISS THE RAIN	Billie Myers	Universal	1800	+3	60.55	-2
3	4	11	7	TRULY MADLY DEEPLY	Savage Garden	Columbia	1818	+3	51.90	+7
4	3	5	20	LET ME ENTERTAIN U	Robbie Williams	Chrysalis	1458	+5	51.72	+3
5	4	7	9	IT'S LIKE THAT	Run-D.M.C. Vs Jason Nevins	Smj's Communications	1136	n/c	44.86	-8
6	5	19	6	FOUND A CURE	Ultra Nate	AM-FM/A&M	1587	+4	44.80	-8
7	12	15	4	UNDER THE BRIDGE	All Saints	London	1430	+29	44.71	+29
8	3	13	34	FROZEN	Madonna	Maverick	1178	-2	43.63	-3
9	10	18	4	ALL THAT I NEED	Boyzone	Polydor	1258	+22	41.60	+14
10	16	14	5	SOUND OF DRUMS	Kula Shaker	Columbia	712	+61	41.54	+38
11	7	4	13	STOP	Spice Girls	Virgin	1144	-19	37.92	-25
HIGHEST CLIMBER										
12	41	21	3	FEEL IT	Tamperer Feat. Maya	Pepper	872	+83	37.57	+140
13	18	32	5	TURN IT UP	Busta Rhymes	East West	570	+9	32.76	+9
14	9	9	12	MY HEART WILL GO ON	Celine Dion	Epic	961	-21	31.15	-34
15	17	27	10	HOW DO I LIVE	LeAnn Rimes	Curb/The Hit Label	964	+40	27.69	+5
16	15	3	9	SAY YOU LOVE ME	Simply Red	East West	586	+33	27.59	n/c
17	21	46	3	ALL MY LIFE	K-Ci & JoJo	MCA	799	+33	26.20	+7
18	11	11	8	LA PRIMavera	Sash! Multiply	738	-8	25.92	-36	
19	39	41	4	THE IMPRESSION THAT I GET	Mighty Mighty Bosstones	Mercury	346	+112	25.53	+57
20	25	31	30	HIGH	Lighthouse Family	Wild Card/Polydor	815	-8	24.97	-7
21	13	9	14	BRIMFUL OF ASHA	Cornershop	Wijija	882	-26	23.99	-40
22	14	13	4	I GET LONELY	Janet Jackson	Virgin	783	-3	23.87	-37
23	24	21	4	ROAD RAGE	Catatonia	Blanco Y Negro	499	+79	23.48	+1
24	25	14	23	BITTER SWEET SYMPHONY	The Verve	Hit	459	+22	22.45	-23
25	28	28	3	RAY OF LIGHT	Madonna	Maverick/Warner Bros.	758	+32	22.42	+24
26	27	32	8	ANGEL ST	M People/BMG	804	-5	22.31	-3	
27	47	21	3	DANCE THE NIGHT AWAY	Mavericks	MCA	387	+299	22.20	+73
28	19	19	21	ANGELS	Robbie Williams	Chrysalis	674	-4	21.99	-4
29	46	42	2	GONE TILL NOVEMBER	Wyclef Jean	Ruffhouse/Columbia	387	+51	21.47	+61
30	25	29	9	BIG MISTAKE	Natalie Imbruglia	RCA	977	-14	20.61	-11
31	48	15	2	NO WAY	Freakypop	Deconstruction	619	+62	20.17	+62
32	30	16	7	MY FATHER'S EYES	Eric Clapton	Reprise/WEA	255	-48	20.10	+7
33	18	17	7	ALL THAT MATTERS	Louise	1st Avenue/EMI	636	-43	19.27	-37
34	34	26	3	NOT IF YOU WERE THE LAST JUNKIE ON EARTH	Dandy Warhols	Capitol	209	+66	19.14	+37
35	87	39	1	TURN BACK TIME	Aqua	Universal	424	+72	18.78	+165
36	50	18	1	DREAMS	The Corrs	143/Lava/Atlantic	421	+181	18.72	+81
37	48	38	3	SOUNDS OF WICKEDNESS	Tazart	Logic	307	+48	18.20	+15
38	35	34	28	TORN	Natalie Imbruglia	RCA	589	-4	17.81	-15
39	32	16	2	SAY YOU DO	Ultra	East West	798	-8	17.51	-13
40	38	42	3	WHERE ARE YOU?	Imean!	EMI	280	+30	17.51	+7
41	58	28	2	IF...	The Bluetones	Superior Quality/A&M	462	+112	17.16	+60
BIGGEST INCREASE IN PLAYS										
BIGGEST INCREASE IN AUDIENCE										
MOST ADDED										
42	28	44	1	STRANDED	Lutricia McNeal	Telstar	230	+448	16.64	+658
43	26	28	10	BALLAD OF TOM JONES	Space	Gut	509	-39	16.36	-42
44	34	33	5	PUSH IT	Garbage	Mushroom	253	+3	16.00	-18
45	33	15	7	DANCE GOES ON	All Seeing I	London	384	-23	15.67	-52
46	38	38	1	A ROSE IS STILL A ROSE	Aretha Franklin	Arista	301	+166	15.67	+107
47	49	29	3	ALL MY LOVE	Queen Pen	Universal Vibe	280	+17	14.90	+22
48	42	46	5	NO NO NO	Destiny's Child	Columbia	275	+11	14.87	+1
49	61	53	1	I'M LEAVING	Lodger	Island	77	+20	14.46	+40
50	64	2	24	NICE & SLOW	Nice	LaFace/Arista	385	+4	14.25	+4

© Music Control UK. Certified track sales data from 00:00 on 30/04/98 to 23:59 on 05/05/98. (Discs entered on radio/TV charts based on sales data from 00:00 on 30/04/98 to 23:59 on 05/05/98.)

© Audience Research. A: Audience increase 20% or more. B: Audience increase 10% or more. C: Audience increase 5% or more. D: Audience increase 1% or more.

## TOP 10 GROWERS

Pos.	Title Artist (Label)	Total plays	Increase in no. of plays
1	FEEL IT Tamperer Feat. Maya (Pepper)	872	421
2	UNDER THE BRIDGE All Saints (London)	1430	325
3	DANCE THE NIGHT AWAY Mavericks (MCA)	367	275
4	HOW DO I LIVE LeAnn Rimes (Curb/The Hit Label)	964	274
5	DREAMS The Corrs (143/Lava/Atlantic)	421	271
6	SOUND OF DRUMS Kula Shaker (Columbia)	712	270
7	IF... The Bluetones (Superior Quality/A&M)	462	244
8	NO WAY Freakypop (Deconstruction)	619	238
9	YOU THINK YOU OWN ME Hinda Hicks (Island)	418	227
10	ALL THAT I NEED Boyzone (Polydor)	1258	225

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

## TOP 10 MOST ADDED

Pos.	Title Artist (Label)	Station last week	Station this week	Accs
1	STRANDED Lutricia McNeal (Telstar)	5	22	14
2	ROAD RAGE Catatonia (Blanco Y Negro)	49	38	12
3	DREAMS The Corrs (143/Lava/Atlantic)	40	32	11
4	ON TOP OF THE WORLD (HOW DOES IT FEEL) England United (London)	30	11	11
5	WISHING I WAS THERE Natalie Imbruglia (RCA)	22	9	8
6	LOVE LETTERS All (Wild Card/Polydor)	27	11	8
7	A ROSE IS STILL A ROSE Aretha Franklin (Arista)	35	21	5
8	RAY OF LIGHT Madonna (Maverick/Warner Bros.)	58	48	4
9	SAY YOU LOVE ME Simply Red (East West)	43	36	4
10	M&C IT BOX Bevis & Toke (Red Bull Records/Rhythm Series/Dom)	12	4	4

© Music Control UK. Chart shows tracks including greatest number of stations added (not included in those with more than 1 play).

2

may  
1998

## THE OFFICIAL CHARTS


**music week**  
 AS USED BY

**BBC RADIO 1**

## singles


**1 ALL THAT I NEED**  
En Vogue

Polygram

- |   |                       |                             |                       |
|---|-----------------------|-----------------------------|-----------------------|
| 1 | IT'S LIKE THAT        | Run-DMC Vs Jason Nevins     | Simple Communications |
| 2 | SOUND OF DRUMS        | Kula Shaker                 | Columbia              |
| 3 | FEEL IT               | The Tempters featuring Maya | Pepper                |
| 4 | ROAD RAGE             | Catanzonia                  | Blanco Y Negro        |
| 5 | LAST THING ON MY MIND | Steps                       | Jive                  |
| 6 | TRULY MADLY DEEPLY    | Savage Garden               | Columbia              |
| 7 | TURN IT UP/FIRE IT UP | Busta Rhymes                | Elektra               |
| 8 | DANCE THE NIGHT AWAY  | The Mavericks               | MCA Nashville         |
| 9 | MY HEART WILL GO ON   | Celine Dion                 | Epic                  |



- |    |                                          |                   |           |
|----|------------------------------------------|-------------------|-----------|
| 11 | HOW DO I LIVE                            | LeAnn Rimes       | Curb      |
| 12 | KEEP ON DANCIN' (LET'S GO)               | Perpetual Motion  | Positiva  |
| 13 | NOT IF YOU WERE THE LAST JUNKIE ON EARTH | The Dandy Warhols | Capitol   |
| 14 | KISS THE RAIN                            | Billie Myers      | Universal |
| 15 | ALL MY LIFE                              | K-Ci & JoJo       | MCA       |
| 16 | SPARK                                    | Tom Amos          | Atlantic  |
| 17 | FOUND A CURE                             | Ultra Nate        | AMP/PM    |
| 18 | LA PRIMAVERA                             | Sashi             | Multiply  |
| 19 | SOUNDS OF WICKEDNESS                     | Trans             | Lonic     |


**1 MEZZANINE**  
Massive Attack

- |    |                               |                           |                  |
|----|-------------------------------|---------------------------|------------------|
| 1  | LIFE THRU A LENS              | Robbie Williams           | Chrysalis        |
| 2  | WALKING INTO CLARKSBURG       | Jimmy Page & Robert Plant | Mercury          |
| 4  | THE BEST OF JAMES             | Fontana                   | Fontana          |
| 13 | INTERNATIONAL VELVET          | Catanzonia                | Blanco Y Negro   |
| 2  | LET'S TALK ABOUT LOVE         | Celine Dion               | Epic             |
| 3  | TITANIC (OST)                 | James Horner              | Sony Classical   |
| 6  | URBAN HYMNS                   | The Verve                 | Hut/Virgin       |
| 7  | RAY OF LIGHT                  | Madonna                   | Maverick         |
| 8  | ESSENTIALS...THE VERY BEST OF | George Benson             | Warner esp./Jive |



- |    |                    |                        |               |
|----|--------------------|------------------------|---------------|
| 5  | IN MY LIFE         | George Martin/Varioust | Echo          |
| 9  | ALL SAINTS         | All Saints             | London        |
| 23 | TRAMPOLINE         | The Mavericks          | MCA Nashville |
| 16 | SAVAGE GARDEN      | Savage Garden          | Columbia      |
| 20 | TALK ON CORNERS    | The Corrs              | Atlantic      |
| 16 | SOULFLY            | Soufly                 | Readtuner     |
| 10 | LEFT OF THE MIDDLE | Natalie Imbruglia      | RCA           |
| 11 | FRESCO             | M People               | M People/BMG  |
| 19 | GROWING PAINS      | Billie Myers           | Unkasal       |



# HEADSWIM

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CD2 Features extra tracks Dead (donedifferent) plus Beneath A Black Moon and Holy Ghost (live)  
Cassette features extra track No Ticket

See Headswim on tour in May and June

# From

2 MAY 1998

## tribe called quest take on the world with new album

A Tribe Called Quest gave *RAM* an exclusive interview last week about their forthcoming LP. The group have also announced that they will be playing a UK date at London's Brixton Academy on July 15 with Gang Starr, and will be playing with the Beastie Boys at various UK festivals.

The band's new album 'The Love Movement' will be released on July 13, preceded by a single, 'Against The World', on June 22. The concept behind LP, says beat

maestro Ali Shaheed, is to offer an alternative to the 'player' rap that's been dominating the US rap scene of late. "The concept is to talk about the emotion of love," he says. "Love for love's sake rather than to live for the love of things like champagne or cars. You hear a lot of that in hip hop at the moment with people just rapping about getting paid."

However, the LP's message won't knock the edges off the group's sound. "It's not a happy sound," says Shaheed. "It's still hip hop, it's still A Tribe Called Quest." Indeed, many will be shocked by the LP's stripped-down and raw production, exemplified by

'Against The World'. The *Face's* Ashley Heath - one of the few journalists to have heard the record - says, "It's a really bare single, just vocals and bass and drums. I was shocked at how minimal it sounded. It's so anti-crossover."

Rapper D Tip says, "We wanted to be more minimal so the sparsity would bring out the strength of what we're saying." However, the LP does feature a big party tune, 'Rock Rock Y'All', featuring rapper Mos Def. Other guest rappers on the LP include Busta Rhymes, Redman, Jane Doe and Punchworth. *RAM* asked the Tribe whether they feel pressure to replicate the US number one success of their last LP, 1996's 'Beats, Rhymes And Life'. "We just do what we do," says Shaheed. "We don't really worry about what's going on around us and we've always stuck to that."



## barton leaves decon to focus on cream

Deconstruction to concentrate on Cream, the company he runs with partner Darren Hughes. "The decision to leave Deconstruction became inevitable given the sheer scale of Cream's future plans and the unprecedented opportunity for growth," he says. Having kept a low profile for the past two years, Cream has re-emerged with the Creamfields festival, which it is running this weekend in association with the Mean Fiddler. There are also rumours that the Liverpool-based club will soon be opening a club in the capital. These will be tanned by the opening of a London Cream office where Barton will be based. Buzzart will take up the new role of co-managing director alongside Darren Hughes. One of his first tasks in his new role will be to find a new label for the Cream-branded compilations, which were previously on Deconstruction but will now be seeking a new home.

## inside:



[2] SEVEN DAYS IN DANCE: NICK HALKES reveals what caught his attention this week

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

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

[7] JOCK ON HIS BOX: RAY KEITH



buzz  
chart  
number  
ones

CLUB: 'ANYTIME' Na-Birth (Locked On/XL Recordings) p5

URBAN: 'A ROSE IS STILL A ROSE' Aretha Franklin (Arista) p6

POP: 'MY HEART WILL GO ON' Celine Dion (Epic) p6

COOL CUTS: 'RAY OF LIGHT' Madonna (Maverick) p8

# MONKEY MAFIA SHOW THE BOSS

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11 19 SOUNDS OF WICKEDNESS 12art

20 EL PRESIDENTE



21 DEJA VU (UPT)

22 KUNG-FU 187

23 THE IMPRESSIO

24 NICE & SLOW

25 SAY YOU DO

26 LET ME ENT

27 THE BAD PH

28 HERE'S WHERE TH

29 STOP Spice C

30 VISION INCR

31 BUZZIN' Asite

32 SUPERSTAR

33 RIN DA Mob

22 34 FROZEN Mar

14 35 BEEP ME 911

23 36 UH LA LA LA

26 37 WHAT YOU I

19 38 I GET LONEL

27 39 NO NO NO D

40 I'M LEAVING



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

## [7 DAYS IN DANCE]

nick halkes director, positiva/emi dance



"Bank Holiday Monday: had a much needed lie-in and recovered from the Sunday night's clubbing having got in at 7am. The highlights were **SUNNYSIDE UP** and **THE GARDENING CLUB**. Tuesday: In the morning had a Positiva/EMI UK label meeting, followed by a Positiva A&R meeting. The vibe on **PERPETUAL MOTION** is really strong. Heard some new **BRAINBUC** tracks and the final cut for the new **BBE** video. Had a good chat with **INGO** at **PUBLIC PROPAGANDA** in Germany. Went to see comedian **LENNY BEIGE** at **MADAME JO JO'S**. Definitely recommended. Wednesday: lunch with **DEBBIE** and **COLIN** who promote **FREEDOM** at Bagley's and ran the **CROSSTRACK** label. Confirmed plans for a Positiva residency at the club and heard a few new productions in the studio. Had a quick spirit around the record shops - **BLACK MARKET**, **CHOCIS** and **TRAX**. Spent the afternoon concentrating on **ADAM F**-related bits. Confirmed that Adam will headline the dance day at the **ROSKLIDE FESTIVAL** which is excellent. Thursday: **AL RHODES** came in with some **OFFSIDE** demos. Did some edits at the Master Room and had a meeting with the head of business affairs. In the evening I went to **THE FRIDGE** to check out **JON CARTER** and **PHILADELPHIA BLINTZ**. Friday: picked up **KEVIN ROBINSON** from Positiva and went to **ZAGREB** where a promoter and local EMI licensee had organised some club nights at which we DJ'd. The first party was in a club called **KULUSIC** which went really well. We played the harder side of house. Saturday: did some sightseeing and then drove to **SLOVENIA**. That night we played at a huge Ibiza-style club called **ABASSADOR GAVIOLI**. We finished our set and then heard one of the local DJs play an amazing promo and decided to take an offer when we got back. Sunday: flew back to the UK, got home at 5pm and crashed out."

187 Lockdown had double cause for celebration last week, having not only scored a Top 10 hit with "Kung Fu" but also having been nominated for a prestigious Ivor Novello songwriting award for their previous track 'Gunman'.

The duo - Danny Harrison and Julian Jonah (pictured) - were surprised by their chart position. "We were quietly confident but you never know and we were disappointed when we didn't get any national radio support. So we were really surprised when we went in at nine," says Harrison. He points to Kiss 100 and support for the video on The Box and MTV as effectively breaking the track.

"Gunman" will now be re-released. "We're going to go with that again now we're hanging out in the Top 10 with Robbie. There's no stopping us now. 187 Lockdown the movie's next," says Harrison.

187 Lockdown's 'Gunman' is one of three tracks nominated in the new dance category at this year's annual Ivor Novello songwriting awards, alongside Olive's 'You're Not Alone' and Dario G's 'Sunshine'. The duo were surprised when they found out they'd been nominated. "I thought they'd frown on people like us but I think it's really good that they recognise that the younger generation have a new way of doing music," says Harrison.



## SHOP 10

imperial music.  
bristol

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Imperial Music opened 18 months ago with the aim of providing a 'no attitude' service in Bristol's city centre. The store stocks drum & bass, leftfield, beats, techno, funk and jazz. "Bristol people have good ears, and we wanted the shop to reflect that," says owner Mark Stumbles. The shop offers new and second-hand vinyl and CDs, a loyalty discount scheme and two listening posts, and the staff include local DJs Mr Craig and Mattioli.

The Top 10 tracks flying out of Imperial Music this week are:

- "Music LP" Sounds of Canada (Wax)
  - "Miles From Home" Pacify (Wo Wax)
  - "Bamboozle" Sly F (Ebony)
  - "Funknugulation LP" Various (Ninja Tune)
  - "Cheeky Quator" Bullmint (Punk)
  - "Day Trip to Berlin EP" Various (Punk & Sundry) or Jazzistic 5 EP (Jumble)
  - "Oh La La" Waseguyz (Wall Of Sound)
  - "Interconnect EP" Jempter (Freerange)
  - "Au Pair" Krieger (KAR)

## amsterdam dance event keeps growing

The date for next year's Amsterdam Dance Event has been fixed for 22-24 October 1999. This will be the

third and biggest dance event to date and will be taking place in a new venue - the Felix Meritis, an arts centre based in a 17th century theatre in central Amsterdam.

The organisers are predicting that there will be around 1,000 delegates from around the world attending this year's event. "The first two years were big successes and the event has a profile now," says Pieter Van Andrichen, one of the event's coordinators. "It's still a small convention so we're not concerned with how many people we get but making sure they're the right ones."

There will be subtle changes at the forthcoming convention, building on the response to what's been offered in previous years. "Last year we noticed that people weren't too interested in the exhibition stands," says Van Andrichen. "So this year we're going to try out a networking lounge with listening booths." There will also be the usual panels, meetings and keynote speeches on issues of importance to the dance industry.

There will also be less club nights at this year's event. "There were so many things on that business people were finding it hard to arrange to meet other people in the evenings. Overall the program will be more focused," says Van Andrichen. The three main venues for night time events will be the Paradiso, the Milkweg and the Escape.

Registration is now open with the first deadline for reduced-rate registration being June 1. Full information is available from the Amsterdam Dance Event on +31 35 621 87 48, or online at <http://www.amsterdam-dance.nl>.

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
ALL TIME	IT'S LIKE THAT	SOUND OF D	FEEL THE T	ROAD RAGE	LAST THING	TRULY MAD	TURN IT UP	DANCE THE	MY HEART V	HOW DO LI	KEEP ON DA	NOTIF YOU WER	KISS THE RA	ALL MY LIFE	SPARK Ton A	FOUND A CU	LA PRIMAVE	SOUNDS OF

# [BEATS & PIECES]

FRR is celebrating its 10th birthday with a range of limited edition 12-inch EPs. There will be 10 releases, each of which will contain four tracks representing FRR's output each year from 1988 to 1997. The 12-inners will each be a limited edition of 5,000 specially packaged and individually numbered. The first two are floating around now and feature tracks from Lil Louis, Jamie Principio,

Ralph Rosario featuring Richie Rich, Joe Smooth, Frankie Knuckles, D Mob and Electro. So get blagging now or alternatively wait until the autumn when all the tracks will be featured on a compilation...**JAMIE BLOOM**, the owner of Cafe De Paris, has announced that he will be relaunching the legendary Studio 54 in New York. The Cafe will also be running a monthly residency at the Salle Wagram club in Paris in collaboration with Ben & Andy from Boilerhouse...**SUBVERSIVE RECORDS** has signed a worldwide admin deal with MCA Music and has also bagged a major distribution

deal in the US and South America with Universal. This will be in collaboration with Spain's Max Music and will make Subversive one of the few British labels to have major support for their US releases...A new West London house and garage session, **LIQUID**, will be launching this Friday (May 1) at 10 High Street, Ealing. The launch will see DJ Mackintosh return to the decks in the capital for the first time in years. DJ residents for the night will be Dennis Valentine, Danielle Montana, Rochelle De Lori, Jamie Richards and Dezy Dee.

## on the airwaves

(by caroline moss)

The aptly-named 'Bea A Long Time' by the **FOG**, which has been around since 1992, is this week's star performer, crashing into the Dance Airplay 40 at 13. The track, which featured in many a DJ's box in its original incarnation on Miami Soul, has been given a makeover by Full Intention, the band behind the UK remix of Ultra Nate's smash 'Found A Cure'. The Fog are Ralph Falcon and Oscar G, who've been responsible for a variety of remixes including the Spice Girls, Madonna and Pet Shop Boys. The track is the first major signing for Nick Hansen at Telstar dance label Pukka, and is out on May 18.

"We've had a lot of support from all the Galaxy stations, Kiss 100, Vibe FM and Choice Birmingham," says Charley Byrnes at Size Nine. They're working the track "It's also looking good for Radio One for next week, and Capital, and the track's shaping up to be a big radio hit."



Only two other new entries join The FOG this week - 'Under The Bridge' by **ALL SAINTS**, in at 19, and 'You Think You Own Me' by **HINDA HICKS** at 27. But there are some pretty big tracks poised to make their debuts in a week or two, including **MOUSSE**'s 'Horny', which is shaping up to be a big radio hit, **DEBIE PENDER**'s 'Movin' On' and **MJ COLE**'s 'Sincere'.

A new record is set this week by **ALL SEEING**'s 'Beats Goes On' which begins its sixth week at the top, beating former champion Notorious B.I.G.'s 'Mo Money Mo Problems' which managed five weeks last August/September. The rest of the chart remains pretty static, with the exception of two high climbers which have picked up more airplay after their national Top 40 entries last week. **MISSY ELLIOTT**'s 'Beep Me 911' climbs 25 places from 36 to 11, and **187** **LOCKDOWN**'s 'Kung-Fu', which achieved a bit of a jump by entering the national Top 40 at nine, jumps 23 places from 39 to 16.

## pete tong playlist



**BASHAS ULTRA VIOLET MIX** (Madonna (Merced)) • **TOO DEEP** (Jewel Jackson (Merid)) • **REKOLUTION** (Santana (Lepid)) • **BACK JACK** (Tina Turner (Merid)) • **I PUT A SPELL ON YOU** (Sonique (Serious)) • **GOOD LOVE** (Richard F. Schmitz) • **DISCO DANON!** (Plastic (Astral)) • **BRING IT ON** (N'Dea Davenport feat. Guru & Premier (V2)) • **FOUND A CURE** (Ultra Nate (JAM/PM)) • **WHEN I FALL IN LOVE** (Aussie (Incredible)) • **ENERGY** (Discobeds (Premier)) • **SOUND STATE** (CONTROL) (Sons Of Mind (Ministry Of Sound)) • **WATER** (Fathers Of Sound (white label)) • **FUSIDIO** (Moloko (Epic)) • **TEARDROPS** (Lovevision (Fresh)) • **THE ONE AND ONE** (DOMINATOR) (The Swimmer (Spin)) • **1998** (Binary (Aquarius)) • **LOOKING FOR LOVE** (DAVE'S FIND YOU BUY) (Keren Ramirez (Manifesto)) • **BURNIN'** (Baby Bumps (Delirious)) • **YOU'RE THE ONE FOR ME** (Train (Phonix)) • **A DAY IN COPACABANA** (Cricco Costelli (Junior Boys Own)) • **SOUL GRABBER PT 2** (Soul Grabber (Aquarius)) • **BIG SHOT** (Kerematin) • **THE FINAL** (Fat (Fulcrum (Kosmo))) • **STOPPING SYSTEM** (S&M (Duty Free)) • **COOL HOOD** (B.L.D. (white label))

AS FEATURED ON RADIO ONE'S THE ESSENTIAL SESSION WITH PETE TONG ON FRIDAY 24 APRIL (8am-1pm)

## dance airplay forty

FW	LAST WEEK	TRACK	ARTIST
1	1	BEATS GOES ON	All Seeing I
2	2	I GET LONELY	Janet Jackson
3	6	TURN IT UP	Busta Rhymes
4	10	IT'S LIKE THAT	Ram OC vs Jason Nevins
5	3	FOUND A CURE	Ultra Nate
6	3	FEEL IT	The Temptations feat. Maya
7	7	SOUNDS OF NICKEDNESS	Zand Logic
8	10	HERE'S WHERE THE STORY ENDS	Tia Tina OJ WC Records
9	8	FROZEN	Madonna
10	5	7 I'M SLEEPING	Indo
11	36	BEEP ME 911	Missy Elliott
12	11	NO WAY	Freepower
13	-	BEEN A LONG TIME	The Fog
14	13	ONE TWO	Notorious B.I.G.
15	24	LET'S GET DOWN	JT Freeze
16	4	KUNG-FU	187 Lockdown
17	15	WHAT YOU WANT	Mase feat. East West/Circle
18	23	FUN DA Mob feat. Jocelyn Brown	MC/Rebel
19	-	UNDER THE BRIDGE	All Saints
20	21	ALL MY LIFE	K-Ci & JoJo
21	28	NICE & SLOW	Usher
22	17	SMUT TO THE TOP	The Firm feat. Loleita and Jay-Z
23	25	LA PRIMAVERA	Sasha! Multiply
24	17	NOBODY BETTER	Tina Moore
25	14	SUPERSTAR	Navy vs. Eddie
26	11	NO NO NO	Destiny's Child
27	-	YOU THINK YOU OWN ME	Hinda Hicks
28	33	I'VE BEEN MISSING	You Put Daddy & Faith Evans
29	27	BRIMFUL	Dr. Asha Cornershop
30	38	KEEP ON DANCIN'	(Let's Go) Popsical Meltem
31	29	A ROSE IS STILL A ROSE	Azealia Franklin
32	26	THIS IS IT	State Of Mind
33	20	READY FOR A NEW DAY	Yvette Tuffe Manifesto/Mercury
34	31	AIN'T THAT JUST THE WAY	Ladine McNeal
35	8	PROFESSIONAL	Widow T. Amos
36	18	YOU MAKE ME HUNGA...	Usher
37	30	MUCH BETTER	Club 1939
38	25	GET IN	Black Bill Smith
39	22	MEN IN JACKET	Wet It Will Smith
40	34	NEVER EVER ALL Saints	Louis

Station releases between 00:00 on 15.04.98 and 24:00 on 22.04.98. List: 100. Galaxy 102. Galaxy 105. Galaxy 106. London & Birmingham. Info: PM. © 1998 Capitol. 04.30.98. 04.30.98. London/CM. 04.30.98. 04.30.98. 04.30.98.

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25 LET ME ENT  
26 THE BAD PH  
27 HERE'S WHERE IT  
28 STOP Spice  
29 VISION INCI  
30 BUZZIN' Ase  
31 SUPERSTAR  
32 FUN DA Mob  
33 FROZEN Mike  
34 BEEP ME 911  
35 UH LA LA LA  
36 WHAT YOU U  
37 I GET LONELY  
38 NO NO NO  
39 I'M LEAVING

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

2 may 1998

# THE OFFICIAL CHARTS

2 may 1998

## hot vinyl

On the decks: andy beevers, chris finan, ronnie herel, james hyman, danny mcmillan, ralph lee, ziad (pure groove)

### TUNE OF THE WEEK



**BEVERLY KNIGHT 'MADE IT BACK' (PARLOPHONE) (R&B)**  
It seems Beverly Knight is none too pleased with her former record label (judging by her indirect onslaught on this track. Nonetheless, it is all you would expect with Dodge on production chores – a chunky groove (assisted by an extremely hooky guitar loop) with a bassline to match. Meanwhile, Redman flexes those lyrical skills as only he can and Knight sings it like it is. This tune is huge and will certainly be a monster summer groove if Parlophone manages to release it by then. ●●●● RH

**JAMIE ANDERSON 'GANGSTA BOOGIE (REMIXES)' (ARTFORM) (TECHNO)**  
Bristol's leading techno artist returns with a fine package of remixes that follows the Dave Angel reworkings of his 'Dolphin' release. Here the Netherlands' Steve Rachmad, upcoming producer Adrian Yamaguchi and Jamie himself give 'Gangsta Boogie' the once-over. Rachmad wins the trophy on this one with a tech-house flavour and warm production that should just about melt every dance space it occupies. ●●●● DM

**TARAL 'HOW CAN I GET OVER YOU' (MOTOWN) (R&B)**  
From the trimmed-down roster at the old Motown regime, Andre Harrell's signing delivers a perfect fusion of soul and hip hop with LL Cool J providing the spoken word. A Foster McElroy penned copyright to 'Why You Treat Me So Bad' adds an air of familiarity to this standout cut from the album, LL Cool J himself producing a couple of tougher, big beat-driven new urban mixes here. It's nothing new or inspired, just as good as it gets of its type and much more memorable than most – especially the more subtle Nerved Out Mix which sounds like a future classic. ●●●● RT

**SCOTT GROOVES 'EXPANSIONS' (SOMA) (HOUSE)**  
If any dance record could be considered sacrosanct, then Lonnie Liston-Smith's 1975 jazz-funk classic 'Expansions' must be a strong contender. However, Detroit's Scott Grooves manages to pull off this cover with a helping hand from Roy Ayers, who supplies smooth vocals and shimmering vibes that work wonders with the reverential house update of the original hustling rhythm with that famous bassline. NY's underground hero Joe Cassell delivers a jazz-infused ever-evolving epic of a remix, while London's men of impeccable taste, the Ballistic Brothers, serve up a supremely cool techno-jazz-funk fusion that takes over from where Mad Mike Banks' amazing 'Windwalker' left off on "Red Planet 6". Also look out for Scott Grooves' excellent 'Pieces Of A Dream' LP due out on Soma at the end of May. ●●●● AB

**ELISHA LA VERNE 'I'M NOT DREAMIN' (AVEX) (R&B)**  
Sweet acoustic guitar vibes, drifting keys, and a phat drum break are the ingredients that back this UK soulstress's sweet vocal tones. The song is intricately structured and incredibly well produced, courtesy of Japanese production wizard T Kura. It should work for both mainstream radio and the underground soul headz. Lovely tune! ●●●● RH

**ALL SAINTS 'LADY MARMALADE' (FFRR) (HOUSE)**  
Coming as a double A-side with 'Under The Bridge' on the commercial release, 'Lady Marmalade' is promoted with lots of mixes over two 12-inches, with the more prominent being the Mark Piccolotti and Sharp versions. Piccolotti provides a laidback, funky US groove with fine production, while Sharp find time for two more top angles in dub and vocal format in their blueprint percussive style and sound the best for the upbeat club set. ●●●● CF

**JDS 'LONDON TOWN' (PEPPER) (HOUSE)**  
Fusing the old skool hardcore vibe with Tempo O'Neil's 'Destination London Town' ragga shouts, a buzzing bassline and soaring synths, this erupting hard house stomper is already a firm Cream favourite. Choice A&P-ing sees mixes from Serious Danger and Perpetual Motion, the former applying trademark procs and slightly sinister bassline whilst the latter takes its time to build before the breakdown. Pepper is clearly a label to watch. ●●●● JH

**BUMP & FLEX 'LONG TIME COMING' (HEAT) (HOUSE)**  
This is a very crisp, feel-good garage release in four versions. Both the Big Up version and original are pretty similar, joyfully featuring a very catchy play on the vocal sampling and distortion. Nu-Birth change the scene a little, altering the melodic content but still keeping with the fresh feel, while the Dick Da Groove mix is a reproduction of the original without the backbeat. ●●●● CF

**'FULLSCOPE' (MANTRA) (ALTERNATIVE)**  
This lot seem to be making waves through the deeper end of the dance scene with their emotive sounds and intricate musical layers. On the fourth release they slip through various styles that incorporate downtempo smoke-drenched atmospherics and the four-to-the-floor of deep house. The standout track is the breakbeat- and jazz-dipped 'King Of The Beach'. Quality. ●●●● DM

**ALEX WHITCOMBE & BIG C 'ICE RAIN' (XTRAVAGANZA) (HOUSE)**  
More consistent quality house from Xtravaganza. The Holotropic Epic Vocal mix is just that – huge wind-ups and breaks, stacks of hooks and full-on in between. The Xtravaganza 12-inch mix is in the same vein, but with the piano break featuring more at the start, while the original is typical Big C-sounding, with strong emphasis on piano lines and at an easier pace. ●●●● CF

**MICA PARIS 'STAY' (COOLTEMPO) (GARAGE)**  
Mica Paris delivers powerful lyrics with the assistance of some fine production in the form of mixes by Booker T and K-Klass. The latter's K-Klassic mix is just that, a classic soulful/disco outing using ingenious string arrangements and chorus vocals to create an epic dancefloor feel. While Booker T keeps the upbeat vibe, he goes for more attack, conjuring an excellent swinging mix sure to find many supporters for those who are more into the garage groove. ●●●● Z

**BROCK LANDERS 'SMACK MY DICK UP' (WHITE LABEL) (BEATS)**  
Blur's Song 2 has had its fair share of covers lately, but this allegedly meets with Damon's approval and rightly so. It's a sort of rock-meets-thrash-guitar-meets-gabba-rag that somehow blends together wonderfully, and doesn't rely on a house-by-numbers rehash. Blur's sample is the main hook, and its versatility and playability in the most varied of sets has seen this do no wrong up to now in the cheering crowd department. ●●●● CF

**ZODIAC TRACKS 'NORTH STAR' (CHECKPOINT) (ALTERNATIVE)**  
Release number nine for the Checkpoint camp – and what a tasty little beggar it is too. Originally released in 1994, this electro thumper will have you chasing around in your bedroom and jiggling your hips in all directions. There are plenty of android voices, and that old faithful 808-kick-drum never seems to let the side down. On the flip 'The Thrill Seekers' – aka Rad Rice and Checkpoint head honcho Nec Watson – take their mix into techno territory. Check it out. ●●●● DM

**MUKI VAPOURHEADZ 'DON'T PLAY DEAD' (POW) (HOUSE)**  
Featuring the David Arnold and Björk 'Play Dead' sample that has given it a high profile, this track has now been cleared by said artists. All four mixes make full use of the 'Play Dead' strings at their breaks, with various arrangements and builds. The commercial edit is a condensed version of the Emotional Overload mix which is the strongest mix on promo. It has lots of potential, but will depend on radio support for that all-important Woolies shelf placing. ●●●● CF

**1 ALL TH**  
*Byronne*

1 IT'S LIKE THAT  
2 SOUND OF D  
3 FEEL THE I  
4 ROAD RAGE  
5 LAST THING  
6 TRULY MAD  
7 TURN IT UP  
8 DANCE THE  
9 MY HEART V

10 HOW DO I LI  
11 KEEP ON DA  
12 NOT IF YOU WER  
13 KISS THE RA  
14 ALL MY LIFE  
15 SPARK Tor A  
16 FOUND A CU  
17 LA PRIMAVE  
18 19 SOUNDS OF

[commentary]  
by alan jones



An underground garage anthem when first serviced to clubs last summer,

**NU-BIRTH**'s excellent 'Anytime' nevertheless did well enough in the clubs - it peaked at number 12 on the **PM Club Chart** - to encourage Locked On XL Recordings to try again. With new house mixes by the Rhythm Masters and a two-step underground version by Dem 2 joining the Top Jam and Gant mixes, it has proven even more popular this week, and ascends to the top of the chart this time, replacing **ARETHA FRANKLIN**'s 'A Rose Is Still A Rose' which, having topped the chart by default last week, now tumbles to number seven. (It could actually have been worse for Aretha, as she hangs on to her Urban Chart crown by just a single point from Arista staples **NEXT**, **NU-BIRTH** - aka remixers and producers **187 Lockdown** - are likely to succeed their club chart throne next week, however, with the combination of **BYRON STINGELY** and Manisto likely to prove a winner yet again on Stingily's new single 'Testify...'. Likely to prove a much bigger G1 chart hit than any of the above, **ALL ABOUT**'s new single is storming up the club charts, with their take on LaBelle's hit 'Lady Marmalade' springing 19-5 on the upfront chart, and debuting at 33 on the Pop Tip chart, while the other side of the commercial release, a cover of the Red Hot Chili Peppers' hit 'Under The Bridge' closes in on the Urban Chart crown, vaulting 33-4... It's a mixed week for **ALEX WHITTCOMBE & BIG C**, whose 'Ice Rain' single slides from its peak of number seven all the way down to number 21 but who - with 'Angelic' (It says here) vocalist Sarah Dwyer - debut at number 15 as **GITTA** with 'The Truth', the follow-up to last year's hit 'Come With Me', and anchor in the seemingly endless stream of Positiva label bits. One notch behind - at number 16 - comes another debut, 'Carnaval de Paris' by **DARIO R**, which has the dubious distinction of being the first World Cup-related entry of 1998. It features the 'Sunshiney' chapples playing a variety of 'live' (real) instruments representing every country taking part in the football festivities.

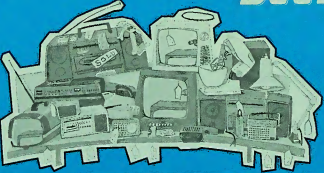


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[upfront house]

Pos	LP	WMC	Tracklist	Label
1	6	2	<b>ANYTIME (RHYTHM MASTERS/DEM 2/JAM GANT MIXES) Nu-Birth</b>	Locked On/XL Recordings
2	4	3	<b>BREN A LONG TIME The Fog</b>	Pukka
3	1	5	<b>TESTIFY (BABY BLUE/DON CARLOS/JAZZ-A-GROOVE/FORTHRIGHT/BLACK HORNET MIXES) Byron Stingily</b>	Positiva
4	8	3	<b>DEEPER LOVE (SYMPHONIC PARADISE) (NALLI &amp; KANE/TRANS/COOL BRITAINA MIXES) BBE</b>	Manisto
5	19	2	<b>LADY MARMALADE (SHARIPARK PICCHITTI MIXES) All Saints</b>	London
6	3	0	<b>LOVE IS SO NICE (COLOUR SYSTEM IN/DJ TONKA MIXES) Urban Soul feat. Cayli Jefferson/Troyeta Knox</b>	VC Recordings
7	1	3	<b>A ROSE IS STILL A ROSE (LOVE IN MY MIND/RETROPHONY WIGOS/LONDON CONNECT/DEBRT EAGLE/LAREN HLL MIXES) Aretha Franklin</b>	Arista
8	5	3	<b>DEEPER LOVE (TALL PAUL/RUFF DRIVER/HYSTERIC/EGOSOCIAL SECURITY MIXES) Ruff Driver</b>	Inferno
9	18	2	<b>DIN DA DA (KAM/CLUB 69/MI COLE/ROCKAWAY ALL STARS MIXES) Kevin Aviance</b>	Distribution
10	20	2	<b>JAY JOY (KUPPER/STOUT GARCIA MIXES) Dean Hines</b>	Mushtrom
11	12	2	<b>PARADISE (RED JERRY/FARMATRION/DIP/ROPER HAZE MIXES) Mira</b>	HoJ Cheons
12	1	2	<b>I GOT A MAN (ANTONIO CLAMAR/GRACE ACOSTA/JANE PHILLIPS/AVANCE MIXES) Champagne Carter</b>	Parml-lee
13	NEW	NEW	<b>LIFTING ME UP (SUNSHINE STATE/CURTIS &amp; MOORE MIXES) Loretta Holt</b>	Sunshine State/Eagle
14	7	3	<b>GET UP, STAND UP (LOVE DE VITSUPER/EGOSOCIAL MIXES) Plummy Phantom</b>	Club For Life/Distribution
15	NEW	NEW	<b>THE TRUTH (GATT/PARADISE) (TAUCKER MIXES) Dattara</b>	Positiva
16	15	2	<b>CARNIVAL DE PARIS (TALL PAUL/SURFERS MIXES) Dada G</b>	Eternal
17	15	2	<b>WHAT AM I GONNA DO (DILLON &amp; DICKINS/SPACEBASE99 ALL STARS MIXES) Spacebase</b>	Higher State
18	24	1	<b>IN MY MIND (STONEBRIDGE/TALL 2/HLC MIXES) Antiloop</b>	Fluid/Polydor
19	4	0	<b>CAN YOU FEEL IT (PERPETUAL MOTION/TODD TERVILSA MARIE EXPERIENCE/INDUSTRY STANDARD MIXES) C.L.S.</b>	Crossroads/Beat/Safe/Itals
20	21	2	<b>NO WAY Freaglor</b>	Deconstruction
21	2	2	<b>ICE RAIN (RETROPHONY/ALX WHITTCOMBE &amp; BIG C MIXES) Alex Whittcombe &amp; Big C</b>	Xtravaganza
22	12	6	<b>TO THE WORLD (LIFTING CLUB EXPERIENCE/LOVE DE VITUM/FRAN &amp; WOLFF/SALOMON &amp; POCOMO MIXES) O.R.G.A.N.</b>	Multiply
23	10	0	<b>KEEP ON DANCIN' (LET'S GO) (MR.SP/SPRINGMAN/SCUB BROTHERS MIXES) Perpetual Motion</b>	Crossroads/Positiva
24	14	0	<b>LOVIN' YOU (CURTIS &amp; MOORE/ORIGINAL/UNITO DUB MIXES) URM</b>	Logic
25	NEW	NEW	<b>UNDERSTAND THIS GROOVE (SECURA/UNIT 307 MIXES) Frankie</b>	Pepper
26	14	0	<b>FEEL IT (DIRTY FROTTEN/SCOUNDRELS/S-HARP MIXES) The Tamperers feat. Maya</b>	Parl
27	13	3	<b>DOIN' PUP DEAN (EMOTIONAL OVERLOAD/HARD AS NAIL/SUBLENA VENTURA MIXES) Vapourheads</b>	Manisto
28	14	0	<b>VOYAGER 1.58 (DEVI/SHARPER/KNOS MIXES) Mc Spring</b>	Cultivation
29	14	6	<b>HEAVEN (CUTFATHER &amp; JOE/WAND/DANNY TENAGLIA/PAUL GOTEL/WILD CATS MIXES) Kinane</b>	Twisted UK
30	51	2	<b>UNTIL THE DAY (LUDS 69/MAW/SUPERCHUM MIXES) Funky Green Dogs</b>	AM-PM
31	26	0	<b>FOUND A CURE (MOORE II SWING/PLU INTENTION/VERIK/ROX/MOJO MIXES) Ultra Nate</b>	Istland
32	35	4	<b>YOU THINK YOU OWN ME (BROOKLYN FLUNK/DEB/BOOKER T/MASTER MIXES) Hinda Hicks</b>	Calumbia
33	NEW	NEW	<b>MY ALL (DAVID MORALES MIXES) Marian Carey</b>	Wildcard
34	23	3	<b>LOVE LETTERS (TODD EDWARDS/INDUSTRY STANDARD/PHIL DANIEL/SLEE MIXES) Ali</b>	AM-PM
35	NEW	NEW	<b>SINGERE (MI COLE MIXES) MI Cole</b>	AM-PM
36	25	0	<b>LET ME LOVE YOU FOR TONIGHT (SOUL BROTHERS/CRESSENDO MIXES) Kariya</b>	Sidewalk Music Inc
37	27	3	<b>LONDON TOWN (JDS/SERIOUS DANCER/PERPETUAL MOTION/MS MIXES) JDS</b>	Pepper
38	NEW	NEW	<b>YOU ARE SOMEBODY Fall Intention</b>	Sugar Daddy
39	36	2	<b>MOVIN' ON (FULL INTENTION/PARAMOUR MIXES) Debbie Pender</b>	AM-PM
40	31	2	<b>IT'S OVER, IT'S UNDER (VICTOR CALDERON MIXES) Dulle Head</b>	NCA
41	25	3	<b>I'VE BEEN TO A MARVELOUS PARTY (TROUSER ENTHUSIASTS/SHARPP/OLOGAZ/PIANK MIXES) The Divine Comedy</b>	EMI Planet 3
42	NEW	NEW	<b>SKYSRAPER (HUFF &amp; HERB MIXES) Instastella</b>	German Peppermint Jam
43	38	4	<b>HORNY Mousse T</b>	D/Disco/Arista
44	37	0	<b>SUPERSTAR (JASON NEVINS MIXES) Nory vs Enias</b>	Fonda Rae
45	35	2	<b>GET INTO YOU (DAPUNKS/STARZ/KEY/KUPPER/DEEP BROTHERS/KERRI CHANDLER MIXES) Deep Brothers feat. Fonda Rae</b>	Arbore
46	NEW	NEW	<b>I PUT A SPELL ON YOU Sonique</b>	Serious
47	NEW	NEW	<b>ALL I AM (YUM YUM/BLACKBURN/ST/CAPRICORN/PEOPLE VS. DJ NEW ELEVEN MIXES) Capricorn</b>	Serious
48	NEW	NEW	<b>PUBLIC 808-38 (GROOVERIDER/808 STATE MIXES)/UBIN 98 (MONKEY MAFIA MIX) 808 State</b>	Spinn
49	33	3	<b>MY HEART WILL GOES ON (SOUL SOLUTION/RICHIE JONES/TONY MORAN/MATT PISO MIXES) Celine Dion</b>	Cap
50	34	3	<b>THE MUSIC'S GOT ME (BASS BUMPERS MIXES) Brooklyn Boucse</b>	Club Top
51	45	2	<b>I'M RUFFIN' '98 MC Duke</b>	Polydor
52	23	4	<b>ALL THAT I NEED (TROUSER ENTHUSIASTS/PIZ DANUK MIXES) Bryzone</b>	Malarkey
53	52	0	<b>HOW SLOW IS NOW (HYBRID/LOTT/ROPER/WHOOSH/DEE FINGERS MIXES) Inner Sanctum</b>	Stress
54	46	3	<b>DO YOU FEEL IT? Soundalace</b>	LaFace
55	NEW	NEW	<b>NICE &amp; SLOW Usher</b>	One Little Angel
56	44	3	<b>ROUND AND ROUND (SALY CITY ORCHESTRADUST JUNKYS/MAN/CLH/HARMONIC SYSTEMS/BROWN &amp; SLOPPY MIXES) ManBREAK</b>	Widesville
57	43	1	<b>FLIN (BOOKER T/CANDY G/SD/SNEAK/ASSEMBLY JARROTT/EDWARDS/J/KRUST MIXES) Da Mob feat. Jocelyn Brown</b>	Control/Edel
58	NEW	NEW	<b>FIGHT FOR YOUR RIGHT (TO PARTY) (MIXES) N.C.C.</b>	Control
59	39	5	<b>Y4-RO-KE (RHYTHM MASTERS/MERLIN L &amp; CHUCK MELLOW MIXES) NC Tribe feat. Sabine Kapfinger</b>	ZYX
60	37	2	<b>TOO CLOSE (ORIGINAL/PHATBOY/LONDON CONNECTION/BUTTA LOVE (YOU GOT THE LOVE REMIX)) Next</b>	Control

hardcore beatbox action with **DeeJay Punk-Roc**



**My Beatbox**

new single includes mixes by Big Audio Dynamite & Roc Raider

debut album out may

11.19 SOUNDS OF

20	EL PRESIDENTE
21	DEJA VU (UPT)
22	KUNG-FU 18
23	THE IMPRESSO
24	NICE & SLOW
25	SAY YOU DO
26	LET ME ENT
27	THE BAD PH
28	HERE'S WHERE IT
29	STOP Spice
30	VISION INCL

31	BUZZIN' Asc
32	SUPERSTAR
33	FIN Da Mob
34	FROZEN Mkt
35	BEEP ME 91
36	UH LA LA LA
37	WHAT YOU I
38	I GET LONELI
39	NO NO NO D
40	I'M LEAVING



the **BANCHAR** 02 05 98

Wk	LP	Wk	TRK	Artist	Label
1	1	4	A	ROSE IS STILL A ROSE	Ariola
2	2	14		TOO CLOSE	Next
3	3	12		WHAT YOU WANT/ILL THEY DIE 4 U?	Blaze
4	35	2		UNDER THE BRIDGE	All Saints
5	7	4		DEJA VU (UPTOWN BABY)	Lord Tariq & Peter Gunz
6	9	3		SECOND ROUND K.O.	Caribou feat. Mike Tyson
7	6	4		YOU THINK YOU OWN ME	Hinda Hicks
8	21	4		LOVE LETTERS	All
9	27	1		LET'S RIDE	Nomell Jordan
10	4	5		STAY	Mica Paris
11	9	5		TURN IT UP/IRE IT UP/RHYMES GALORE	Busta Rhymes
12	12	7		GOIN' TILL NOVEMBER	Destiny's Child
13	20	3		ZOOZ	Dr. Dre & LL Cool J
14	8	5		ALL MY LIFE	K-Ci & JoJo
15	17	10		OFF THE HOOK	Jody Watley
16	4	6		MADE IT BACK	Bevry Knight
17	13	8		GET LONELY	Janet Jackson
18	39	2		STRANDED	Laurica McNeal
19	19	10		SHORTY (YOU KEEP PLAYING WITH MY MIND)	Imajin
20	10	5		ALL MY LOVE	Queen Pen feat. Eric Williams
21	15	6		NOBODY BUT YOU	Comer Reeves
22	4	6		CURIOUS	L.S.G.
23	26	4		I WANT YOU BACK	Jackson 5
24	35	2		TRACES OF MY LIPSTICK (LP)	Xscape
25	10	6		HEARTBEAT	Kathy Aoo
26	3	7		ANYTIME	Brian McKnight
27	34	5		ROYALTY	Cong Star
28	10	10		NICE & SLOW	Usher
29	19	19		NO NO NO	Destiny's Child
30	11	8		BE MINE	Charlole
31	11	8		STILL NOT A PLAYER	Big Pun
32	35	2		RIDE AWAKENING	Cucuba Brazav
33	14	6		NOBODY BETTER	Vena Moore
34	10	6		BABY THIS LOVE I HAVE	Desert Eagle Discs
35	10	6		STRATEGIC	Kwestmann
36	32	5		HOW CAN I GET OVER YOU	Tanal
37	23	5		WINEY, POWER & RESPECT/IF YOU THINK YR JIGGY (REMIX)	The Lox
38	24	2		JOY	Dem Hines
39	10	6		WHAT'S THE DEAL	AZ
40	25	5		YOURS FAITHFULLY	Rebbie Jackson

**[commentary]**  
by Tony Iversides

Absolutely no change with our top three but the omnipresent **ALL SAINTS** invade our chart with the R&B mixes of 'Under The Bridge'. Full marks to the Ignorants for their excellent mix. Camouflage's resident MC Jean Paul features on the rap with more than a touch of Timbaland going on in the production... Wildcard's UK hopeful **J11** jumps into the Top 10 at eight and is closely followed by **HEART EL**... **UNDER THE BRIDGE** featuring Master P... **JIVE KIDDY GUN**... **HEART EL**... this week's highest new entry at 19 featuring labelmate Keith Murray on the remix... Just out of the top 30 is **BIG PHUN'S** 'Still Not A Player'. I must admit I have a rather large soft spot for Big Pun's LP with some breathtaking rhyming taking place and guest appearances from Mobb Deep, Busta Rhymes and Fat Joe... **WYCLEF JEAN** will be appearing at London's LA2 this Wednesday (April 29) alongside John Forte, the Refugee Camp and the man of the moment Camibus... Support would be appreciated for a charity night at London's Subterania on May 10 in aid of... an organisation which helps sufferers from sickle-cell anaemia. The line-up for the event includes Soul II Soul, Rampage, Dream Team, Lewis Parker, Paul Johnson and Phoebe One... **COMBUSTION** will do a short UK tour in May with dates at Pleese & Firkin, Bristol (May 15); Glasgow, King Tots (16); and Jazz Cafe, London (19 & 20).

the **CHART** 02 05 98

(Compiled by Alan Jones from a sample of more than 600 CD returns - fax: 0171-523 2881)

Wk	LP	Wk	TRK	Artist	Label
1	1	3		MY HEART WILL GO ON	Epic
2	2	4		FEEL IT	Pepper
3	10	3		YOU'RE STILL THE ONE	Almighty
4	35	2		JOY	Mushroom
5	4	3		I DON'T KNOW WHAT I'D DO	Euphoric
6	8	3		A ROSE IS STILL A ROSE	Arts
7	3	3		DEEPER LOVE	Festiva
8	10	8		ANGELS	Almighty
9	14	2		BEEN A LONG TIME	Punks
10	5	3		GET UP, STAND UP	Club For Life/Distinctive
11	6	5		SECRET LOVE	Evocative
12	6	5		TURN BACK TIME	Universal
13	18	4		KISS THE RAIN	Klone
14	30	2		IN MY MIND	Fluid/Polydor
15	10	3		CARNIVAL DE PARIS	Element
16	10	3		ANYTIME	Meltdown
17	23	8		IT'S LIKE THAT	Sanjle
18	11	5		KINGS PU FIGHTING	All Around The World
19	17	3		BETTE DAVIS EYES	Academy Street
20	10	5		NOBODY DOES IT BETTER/HOLDING OUT FOR A HERO	Branded
21	10	5		SLEEP ON THE LEFT SIDE	Wuja
22	24	4		FOUND A CURE	AK-PM
23	10	5		MY ALL	Columbia
24	15	2		LAST NIGHT A DJ SAVED MY LIFE	Dum
25	12	4		TO THE WORLD	Multiply
26	19	9		LA PRIMAVERA/MEGAMIX	Multiply
27	33	3		SPECIAL WORLD	Mapack Eye
28	10	5		ANYTIME	Locked On/XL Recordings
29	20	3		I'VE BEEN TO A MARVELLOUS PARTY	EMI
30	10	5		WHERE HAVE ALL THE COWBOYS GONE?	Klone
31	6	5		HEARIN'	Capitol
32	10	5		TESTIFY	Maniselo
33	10	5		LADY MARMALADE	London
34	26	6		SOUNDS OF WICKEDNESS	Little
35	23	4		LET'S LIESH/SHO DO I LIE?	Academy Street
36	13	6		FUN	Incredible
37	25	5		VOULEZ VOUS	Inferno
38	10	5		MY HEART WILL GO ON	Almighty
39	10	5		ANGELS	Sirestone
40	16	4		KEEP ON DANCIN' (LET'S GO)	Crossrpx/Polyvia

**[commentary]**  
by Alan Jones

It's getting mighty close at the top, but for the third week in a row **CELINE DION's** heart goes on, leaving **THE TAMPERER** to fill the runner-up position again. These two still leave the rest standing, though **ROCHELLE'S** 'You're Still The One' (10-3) and Deni Hines' 'Joy' (35-4) are showing a fair amount of muscle... Meanwhile, a private battle is developing between **UTOPIA** and **LAWRENCE**, who chart rival **NRG**ised covers of the Robbie Williams hit 'Angels' this week. Utopia, on the Almighty label, are off to a flying start, nabbing the highest debut honours at number eight, while Lawrence's disc, on new Clubscene imprint Eurozone, is the chart's 11th and lowest new entry, at number 39. The distance between the two records is probably not a fair reflection of their relative popularity, however, since the Utopia version reached DJs much earlier... Three other remakes enter the chart this week: **DEBIE'S** covers of Carly Simon's hit 'Nobody Does It Better' and Bonnie Tyler's 'Holding Out For A Hero' double-header is in at 20, while **ATLANTA'S** take on Paula Cole's 'Where Have All The Cowboys Gone?' arrives at 30, three places in front of **ALL SAINTS'** jam 'Lady Marmalade'... Last year we reported on David Morales' upcoming retirement from mixing. It hasn't happened, though he has reduced his workload, and now works with only favoured clients and friends. One such is **MARIAH CAREY**, whose new single 'My All' is one of his finest mixes, and debuts at number 23.

2 may 1998

1 ALL TH...  
Byzance

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

HOW DO I...  
KEEP ON DA...  
NOT IF YOU WER...  
KISS THE RA...  
ALL MY LIFE...  
SPARK! Tori A...  
FOUND A CU...  
LA PRIMAVER...  
SOUNDS OF F...



Absolutely no change with our top three but the overview is slightly more varied on chart with the R&B mixes of 'Infor the Bridge'.

Full marks to the organisers for their excellent mix. Cambridge resident Mr. Jean Paul features on the track with more than a touch of Tambling going on in the production... Wildcard's UK hopeful... jumps into the Top 10 to eighth and is closely followed by... at nine with the solidly West Coast-style 'Let's Ride' featuring Master P... Five Kiddy group... sets this week's highest new entry at 10... 19 featuring labelmate Kelly Rowland on the remix... Just out of the top 30 is... Pohl's 'Still Not A Player'... I must admit I have a rather large-cut spot for Eric Burdon's LP with some bargain-basement rhyming taking place and guest appearances from Moby Deep, Busta Rhymes and Pat... '... (John... ) will be appearing at London's L2... (Wednesday, April 29) alongside John Forns, the Refugee Camp and the man of the moment... Caribou... Support will be offered for a charity night at London's Subterranea on May 10 or 11... London... an organisation which helps sufferers from sickle-cell anaemia. The line-up for the event includes... '... (Soul, Rampage, Dream Team, Lewis Parker, Paul Young and Phoebe One... ) will be doing a short UK tour with dates at: Fiesec & Frinkin, Bristol (May 15); Glasgow, King Taps (16); and Jazz Cafe, London (19 & 20).

[commentary] by alan jones

It's getting mighty close at the top, but for the third week in a row... CELINE DION's heart goes on, leaving THE TAMPERERS to tie the runner-up position again. These two still leave the rest standing, though ROCHELLE's 'You're Still The One' (7-10) and De La's 'Joy' (35-49) are showing a far amount of muscle... Meanwhile, a private battle is developing between UKO and LAWRENCE, who chart rival WOTAGE covers of the Robbie Williams hit 'Angels' this week... Utopia, on the other side of the spectrum, is off to a flying start, nabbing the highest debut honours at number eight... While Lawrence's disc, on new Chlorophyll Impassioned... is the chart's 11th and lowest new entry, at number 39... The distance between the two records is probably not a fair reflection of their relative popularity... However, since the Utopia version reached 63 as much earlier... Three other remainers enter the chart this week... DEZIERE's covers of Carly Simon's hit 'Nobody Does It Better' and Bonnie 'The Bird Dog' For A Bear's double-bubble disc as in 20, while ATLAS take on Paula Cole's 'Where Have All The Cowboys Gone?' arrives at 30, three places in front of ALI SANTO's '... Like My Franchise'.

Last year we reported on David Morales' upcoming retirement from mixing, it hasn't happened, though he has reduced his work... and those who are only interested in artists and friends... One such is MARHAR DARE, whose new single 'My Air' is one of his finest mixes, and debuts at number 23.

[REVIEWS]

One of the original hardcore innovators, Ray Keith is currently one of the prime movers on the drum & bass scene. His DJing takes him around the world and he makes music under a host of names. He records for many labels and collaborates with artists including Dillinja and Phobek. He's currently working with several acts on a new V Records album. He also regularly hosts Radio One's One In The Jungle show — catch him next on April 27.

top [10]

PACIFIC STATE (GROOVERIDER REMIX) 008 STATE (27)

'They started in '88 and it's gone full circles in 10 years, and now they're back with this Grooverider remix. It's a bad remix, it's luff, but it still represents what we had. Grooverider did it against two months ago and I had it on a dubplate and now I've got it in white label. It's coming out in a couple of weeks.'

METROPOLIS / DIRTY HARRY ADAM F (F-JAM3)

'It's Adam... He's so musical. He does a background of proper music, a background of funk, soul and jazz, and you can tell it in his music. A lot of people thought he wasn't going to be best he's here to stay. Now he's got the new 008 State, Björk and Busta Rhymes. Now drum & bass isn't just a London thing... It's a worldwide thing... It's like an artform, you have to practice, and we've practised.'

'SWITCH STEAMIN' 10

- 1 'ORIGIN UNKNOWN PRESENTS SOUND IN MOTION' BVP (Various)
- 2 'PACIFIC STATE (GROOVERIDER MIX) 008 STATE (27)
- 3 'BROWN PAPAR B&B' RONZI SIZE (TALKIN' LOUD)
- 4 'DARK STAR' Dave Sadler (Dancer)
- 5 'SINGLESIZE EMI' Breakbeat (UK)
- 6 'SWEATY' PSTASY (Mo Wax)
- 7 'HARD NOIZE' Test 2 (Best pressing)
- 8 'DICE RHYTH' Dyan (Dropout Society)
- 9 'FUNK MILK JACKET' (Juice)
- 10 'EL NINO' (V Records)/Philly Beat

PIPER 'HUCKS' L

The track's slammier... I got a lot of respect for Johnny... He's been doing music for 10 years and he's still doing it.

# JOCK ray keith ON HIS BOX



'REALM' LTJ BUCKE (LOGICAL PROGRESSION)

'It's slow-down, jazzy, deejay drum & bass thing... I've been playing a lot, especially abroad. When you go abroad you can experiment it better... you can play down tempo drums & bass. London's not so good-minded. During the past six weeks I've been to Italy, Germany and Switzerland and it's gone down wickedly there... I played it at Munich and Frankfurt and they're up for it... I haven't! And I play it in his club in Italy, ruff as well.'

'BROWN PAPER B&B' RONZI SIZE (TALKIN' LOUD)

'There's three mixes: Ronzi's original, Ronzi's remix with Moby Dyanette and Phobek's remix. So wherever you are in the country you can play it... It's an older crowd who can play the Phobek mix. It's a little roller, or if you're playing to youngsters you can play Ronzi's original or his remix. They're all so versatile.'

'SAD EMOTION' ANDY C (RAM)

'I play various cuts on the album... There's three or four tracks that I really like... On the reason I think it's good is because he's the first one to do an album which you can play out, can play on the radio and listen to at home... He already did it with his album 'Speed Of Sound' and now with this album, he's done it twice... To retain consistency of quality on two albums is great.'

'PULP FICTION' ALEX REESE (METALHEADZ)

'It's just a classic. One break, one bassline and it just rolls... It's going down with it.'

'V CLASSICS' VARIOUS (V RECORDINGS)

'This is the only album you can carry out with you and you can play all the tracks off it anywhere... Bryan and Frosty have been around for years producing drum & bass and discovering people like Ronzi Size and Kruz... They're very important to the scene and the album includes Dillija, Phobek, Lemmy D, Kruz, Robi Size and Swo... At the end of the day what V does is bringing everyone on it, everyone gets a piece... This funky roller gets the V sound... You could go up to a club and land the LP which is a difficult thing to do with most albums.'

'TEST 2' (TEST PRESSING)

'I'd just listen to this track... you'll know who produced it... It's harsh, horrible, nasty and groggy... I've been playing it on the past couple of weeks, places like Heiter Skeller, and I was leaving...'

'THE ADDI TUNE' DILLINJA (VALVE)

'This has been on dubplate for nearly two years and when it came out last year it smashed it... It's slammier... Dillinja's an innovator in drum & bass, like Lemmy D... They don't get as much credit as they should...'

(COMPILED BY SARAH DAVIS; TEL: 0181-648 2320)

[c/v]

BORN: August 19, 1967, Calchester, Life BEFORE DRUGS: "Worked my dad, worked in a factory, worked as a sea/trimmer but in clothes shops... I worked at City Sounds for four years and I've been working in Black Records for five years... FIRST DJ GIG: "I've been DJing since I was 15 and I started in pubs and schools... My first break in B&B at the Krug Club at Buxton in London... FAVORITE ACTS: The Earl, London Avenue, Rudestone, Hotie Cash, Badgones, Lately, Movement, London... NEXT THREE GIGS: Tulsa, New York (April 30), Crowhedge, Hannover Grand, London (May 1); Full Cycle, Bristol, Bristol (2); DJ TRADEMARK: "I'd had been off and riffs and people always ask me if I ever contacted and I said 'I'm Life OUTSIDE DRUGS... Artist debut 12 inch 'Mr V' single on V America; track on 'Panic' V album... All out soon... REMARK: 'On (V Recordings): "Respect for Remedy" (Mixing) (Shawdog); "Bored" (Traveling Man); "Traveling Man" (Humpy); "The Way We Move" (Dawn Oshere); "Over Three Years" (Black Beat Recordings); "Last Steps" (Deed Wax); "Dank Angel" and "Dread Recordings"; "Castles"; "Penny Black" — tracks by Nookie and Twisted Angel; UFO — records to come... "I also like spending time with my son and watching football..."

11 HOW DO I FEEL  
12 KEEP ON DAI  
13 MOTO  
14 MISS THE RIVER  
15 ALL MY LIFE  
16 SPARK (on A)

17 FOUND A R  
18 LA PRIMAVERA  
19 SOUNDS OF  
20 EL PRESIDENTE  
21 DESA VO (LPT)  
22 KUNG-FU 18  
23 THE IMPRESSION  
24 NICE & SLO  
25 SAY YOU DO  
26 WE DON'T  
27 THE BAD PH  
28 HERB'S WREATH  
29 STOP SPACE  
30 VISION IN

31 BUZZIN' ASK  
32 SUPERSTAR  
33 RUM DOB  
34 FROZEN M&K  
35 BEEP ME BIT  
36 WHAT LA  
37 WHAT YOU  
38 I GET LONELY  
39 NO NO NO  
40 I'M LEAVING

© CDN Produced in co-operation with the BPI and BADC, based on a sample of more than 4,000 record quantities.



11 HOW DO I FEEL  
12 KEEP ON DAI  
13 MOTO  
14 MISS THE RIVER  
15 ALL MY LIFE  
16 SPARK (on A)

[chart]



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1	<b>NEW</b>	<b>RAY OF LIGHT Madonna</b> (With mixes from Sasha, Victor Calderone and William Orbit)	<b>Maverick</b>	☎ Code - 1945
2	<b>NEW</b>	<b>STARDUST Thomas Bangalter</b> (Dart Punk's Thomas on a solo outing)	Route	☎ Code - 1946
3	(5)	<b>BURNIN' Baby Bumps</b> (Disco cut-up mix of 'Disco Inferno')	Delirious	☎ Code - 1934
4	(4)	<b>MILES FROM HOME Peshay</b> (Funky, driving bass groove with a mix from Underdog)	Mo Wax	☎ Code - 1923
5	(5)	<b>PUSH IT Garbage</b> (Grunge-beat track with mix from Boom Boom Satellites)	Mushroom	☎ Code - 1935
6	<b>NEW</b>	<b>MASQUERADE Gerideau</b> (With mixes from MJ Cole, D.O.P. and Ruff Driverz)	white label	☎ Code - 1947
7	<b>NEW</b>	<b>SPEND THE NIGHT Danny J Lewis</b> (With mixes from Serious Danger, H-Man and New Horizons)	XL	☎ Code - 1948
8	<b>NEW</b>	<b>1998 Binary Finay</b> (Big trance tune from last year gets a Paul Van Dyk remix)	Aquarius	☎ Code - 1949
9	<b>NEW</b>	<b>FLIPSIDE Moloko</b> (A multitude of mixes from All Seeing I, Herbert, Aphrodite, DJ Krust and more)	Echo	☎ Code - 1950
10	(7)	<b>LOVE SO NICE Urban Soul</b> (Smooth garage tune with mixes from Colour Systems Inc and DJ Tonka)	VC/King Street	☎ Code - 1936
11	(17)	<b>THE ONE AND ONLY DOMINATOR The Swimmer</b> (A familiar sample with pumping house mixes from Aquarius)	Spirit	☎ Code - 1941
12	<b>NEW</b>	<b>COLOURED ONLY Laurent Garnier</b> (An old-school house feel on this production)	F Communications	☎ Code - 1951
13	<b>NEW</b>	<b>LOOKING FOR LOVE Karen Ramirez</b> (Summery groove ahead of Karen's debut album)	Manifesto	☎ Code - 1952
14	<b>NEW</b>	<b>LOVE THEME FROM SPARTACUS Terry Callier</b> (Roy Davis Jr on the mix)	Talkin' Loud	☎ Code - 1953
15	<b>NEW</b>	<b>NEVER GIVE UP Curtis &amp; Moore</b> (Smooth garage cut of their own from the hot remix duo)	Swing City	☎ Code - 1954
16	<b>NEW</b>	<b>TEARDROPS Lovestation</b> (Unusual but effective cover of the Womack & Womack classic)	Fresh	☎ Code - 1955
17	<b>NEW</b>	<b>BETWEEN THE EYES Soul Of Man</b> (Funky bass from Justin Rushmore and Jem Panufink)	Finger Lickin'	☎ Code - 1956
18	<b>NEW</b>	<b>DREAMS The Corrs</b> (Cover of the Fleetwood Mac classic that's winning some surprising followers)	East West	☎ Code - 1957
19	<b>NEW</b>	<b>BABY (YOU BRING ME UP) Y-Tribe</b> (Featuring mixes from Fire Island)	Deconstruction	☎ Code - 1958
20	<b>NEW</b>	<b>STRAIGHT AHEAD Aubrey</b> (Twisted, funky techno groove)	Offshoot	☎ Code - 1959

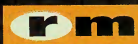


A guide to the most essential new club tunes as featured on 10's "essential selection", with Pete Tong, broadcast every Friday between 6pm and 9pm. Compiled by DJ feedback and data collected from leading DJs and the following stores: city sound/young/burn groove/black market/hay/mix (London), eastern bloc/underground (Manchester), 23rd precinct/topp (Lisbon), 3 beat (Liverpool), flying (Newcastle), global beat (Cardiff), mazzee (Oxford), arcade (Nottingham).

rm namecheck...

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- 1 **ALL TH** *Boyz n the*
- 2 IT'S LIKE THAT
- 3 SOUND OF D
- 4 FEEL IT The
- 5 ROAD RAGE
- 6 LAST THING
- 7 TRULY MAD
- 8 TURN IT UP/
- 9 DANCE THE
- 10 MY HEART V



- 11 HOW DO I U
- 12 KEEP ON DA
- 13 NOT IF YOU WEB
- 14 KISS THE RA
- 15 ALL MY LIFE
- 16 SPARK Tori
- 17 FOUND A CL
- 18 LA PRIMAIVE
- 19 SOUNDS OF

# 20 EL PRESIDENT Drugstore



# 21 DEJA VU (UPTOWN BABY) Lord Tariq &amp; Peter Gunz



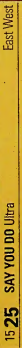
# 22 KUNG-FU 187 Lockdown



# 23 THE IMPRESSION THAT I GET The Mighty Mighty Bosstones



# 24 NICE &amp; SLOW Usher



# 25 SAY YOU DO Ultra



# 26 LET ME ENTERTAIN YOU Robbie Williams



# 27 THE BAD PHOTOGRAPHER Saint Etienne



# 28 HERE'S WHERE THE STORY ENDS Tim Oar featuring Shelby Lynne



# 29 STOP Spice Girls



# 30 VISION INCISION Lo Fidelity A-listers



# 31 BUZZIN' Asian Dub Foundation



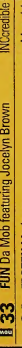
# 32 SUPERSTAR Novy Vs Eniac



# 33 FUN Da Mob featuring Jocelyn Brown



# 34 FROZEN Madonna



# 35 BEEP ME 911 Missy 'Misdemeanour' Elliott



# 36 UH LA LA LA Alexia



# 37 WHAT YOU WANT Mase featuring Total



# 38 I GET LONELY Janet Jackson



# 39 NO NO NO Destiny's Child



# 40 I'M LEAVING Lodger



# compilations

# 1 NOW THAT'S WHAT I CALL MUSIC! '99

WBA

# 2 CLUB HITS '98



9 CLUB NATION

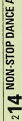


Vigyn/GMI

# 3 THE BEST...ANTHEMS...EVER!

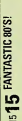


13 OH! WHAT A NIGHT



Columbia

# 4 NEW HITS '98



12 NON-STOP DANCE ANTHEMS



Riesler TV

# 5 PETE TONG ESSENTIAL SELECTION



15 FANTASTIC '80'S!



Columbia

# 6 THE BEST HIP HOP ANTHEMS...EVER!



17 101 SPEED GARAGE 2



Cable Communication

# 7 THE FULL MONY (OST)



18 SUPERWOMAN



Vigyn/GMI

# 8 FRIDAY NIGHT FEVER



18 CONNECTED



PolyGram TV

# 9 URBAN RHYMES



19 BIP! IT'S THE REAL SOUND OF UNDERGROUND



Vigyn/GMI

# 10 PETE TONG'S BOY GEORGE - DANCE NATION '98



20 PERFECT DAY

Columbia

# SIX BY SEVEN

THE BEST OF THE REAL SOUND OF UNDERGROUND

THE BEST OF THE REAL SOUND OF UNDERGROUND

THE BEST OF THE REAL SOUND OF UNDERGROUND

THE BEST OF THE REAL SOUND OF UNDERGROUND

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THE BEST OF THE REAL SOUND OF UNDERGROUND

THE BEST OF THE REAL SOUND OF UNDERGROUND

# 17 20 POSTCARDS FROM HEAVEN Lighthouse Family



# 12 21 THIS IS HARD CORE Pulp



# 14 22 SPICEWORLD Spice Girls



# 15 23 MAVERICK A STRIKE Finley Quaye



# 18 24 WHITE ON BLONDE Texas



# 25 MY SECRET PASSION - THE ARIAS Michael Bolton



# 19 26 PILGRIM Eric Clapton



# 27 THE SHAMEN COLLECTION The Shamen



# 24 28 OK COMPUTER Radiohead



# 21 29 AQUARIUM Aqua



# 32 30 RETURN TO THE LAST CHANCE SALOON The Bluetones



Super Quality/ASB



# 25 31 BIG WILLIE STYLE Will Smith



Columbia

# 33 32 COME ON OVER Shania Twain



Mercury

# 22 33 BIG LEAGUE MOVIE ON BERNARD BUTLER



Creation

# 34 34 BIG CALM Morcheeba



Indochina

# 31 35 TIN PLANET Space



Gut

# 27 36 TRUUV - THE LOVE SONGS Lionel Richie



Mowwow/PolyGram TV

# 37 PHILOPHOBIA Arab Strap



Chemical Underground

# 29 38 MELTING POT The Charlatans



Beggars Banquet

# 39 THE BEST OF 1974/1979 David Bowie

EMI

# 30 40 SGT PEPPER'S LONELY HEARTS CLUB BAND THE Beatles

Parlophone

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

CHART COMMENTARY

by ALAN JONES



Robbie Williams' reign atop the album chart is comprehensively brought to a halt after a fortnight, with sales of Life Through A Lens last week of just 26,000 being comprehensively overwhelmed by Massive Attack's Mezzanine which debuts in pole position, (see panel).

Selling a couple of thousand less than Robbie, Jimmy Page and Robert Plant, debut at number three with Walking In The Skyscape, their second post-Zeppelin collaboration. Even though the first, No Quarter, traded on their mighty past - it was essentially a collection of unedited versions of some of the group's most popular tracks - it peaked at a comparatively low number seven. Walking Into Skyscape offers fans something different, and has been helped enormously by factors like the duo's appearance on *Top Of The Pops* and the release of a hit single - something No Quarter lacked - in the form of Most High, which reached number 27 a couple of weeks ago.

MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES

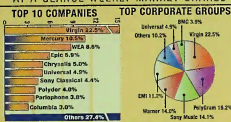
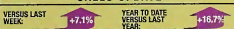


Figure shows top 10 companies by % of total sales, and corporate groups by % of total sales of the top 20 labels only.

SALES UPDATE



Fueled by the success of their latest single Road Rage, Catatonia's International Velvet album sells 13.5, the highest

Helped, no doubt, by their current sell-out tour and considerable radio support for Teardrop, the first single, Massive Attack finally land the number one album they've always threatened to have, with their third LP Mezzanine debuting in pole position this week after selling 86,000 copies - some 60,000 more than its nearest rival - last week. Their debut album, 1991's Blue Lines,

ALBUM FACTFILE

peaked at number 13, while 1994's Protection reached number four. A darker album than their previous efforts, Mezzanine includes vocals from reggae veteran Horace Andy and Elizabeth Fraser (Cocteau Twins) as well as Grant Marshall and Robert Del Naja of the band. Mezzanine is the first Massive Attack album to come out before any of its singles - Teardrop explodes today (26th).

in which it debuted in February. With 20,000 copies it sold last week, the album has now sold over 110,000 copies.

Congratulations to Universal, who have broken the Billie Myers album growing, Paines on the strength of just one single, Billie's Kiss The Rain single, which peaked at number four, has sold over 160,000 copies in the last month, and proved potent enough for over 3,000 punters to invest in the album last week, earning it a number 19 debut. Billie is the first new British female to land as much as a Top 75 album thus far in 1998.

Though consistent singles chart makers for several years, James has only done one single sell more than 200,000 copies - their 1991 singalong Sit Down. Their best of album is destined to outsell even that, and is clearly setting in for a long chart career. After debuting at number one, the album has sold 186,000 copies in five weeks, and is a major success for the band and Mercury.

COMPILATIONS

Another easy triumph for Now That's What I Call Music! 39, which sold 69,000 copies last week, more than four times as many as the new runner-up, Tetstar's Club Hits 98, which debuts at number two. Though Now! 39 is suffering slightly from a highly competitive marketplace, it has sold almost as many copies in its first three weeks as its Spring '97 counterpart Now! 36. Now! 39 has sold 360,000 copies so far, while Now! 36 sold 367,000 copies in the same time frame last year.

The Jackie Brown soundtrack paces at number 11 this week - the first time since it's release that it hasn't climbed the compilation chart. Its chart progress to date: 78-58-44-39-26-19-11-11. It's rare for any album to climb the chart for

so many weeks in a row, and even rarer for a soundtrack, though it's quite easy to see why Jackie Brown followed the trend. Its debut before the film was released was a tribute to director Quentin Tarantino and the good taste he has shown selecting music for previous soundtracks. It started to gather steam as the movie went on limited release, and expanded as the film made more screens. Thus far, Jackie Brown has sold nearly 30,000 copies. The tracks featured on it include Who Is He (And What Is He To You) by Bill Withers, a remake of Street Life by Randy Crawford, Natural High by Bloodstone and Holy Matrimony (Letter To The Firm) by Fox Brown, though its main drawing card is Bobby Womack's Across 110th Street.

MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES

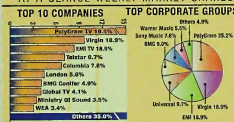
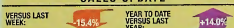
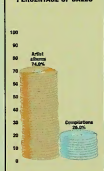


Figure shows top 10 companies by % of total sales of the top 20 and corporate groups by % of total sales of the top 20.

SALES UPDATE



COMPILATIONS AS PERCENTAGE OF SALES



THE YEAR SO FAR...

TOP 20 ALBUMS

Rank	Artist	Label
1	URBAN HYMNS	NUT
2	TITANIC - OST	SONY CLASSICAL
3	LIFE THRU A LENS	CHRYSALIS
4	LET'S TALK ABOUT LOVE	EPIC
5	ALL SAINTS	LONDON
6	RAY OF LIGHT	MAVERICK
7	POSTCARDS FROM HEAVEN	WILD CARD
8	WRITE ON BLONDE	TEXAS
9	SPICEWORLD	SPICE GIRLS
10	MAVERICK A STRIKE	FINLEY GALE
11	LEFT OF THE MIDDLE	NAUAIL MBRULLA
12	TRUZY - THE LOVE SONGS	LIONEL RICHIE
13	AQUARIUM	MOTOWN/POLYGRAM TV
14	OK COMPUTER	UNIVERSAL
15	THE BEST OF	PALLOPHONE
16	FRESCO	FORTANA
17	BIG WHEEL STYLE	M PEOPLE
18	BACKSTREET BOYS	WAVE
19	LIKE YOU DO... BEST OF	COLUMBIA
20	THEIR GREATEST HITS	JIVE

VIRGIN RADIO CHART

Rank	Artist	Label	Rank	Artist	Label
1	LIFE THRU A LENS	Virgin	21	THE BENDS	Parlophone
2	THE BEST OF James	Parlophone	22	UNWISHED MONKEY BUSINESS	Parlophone
3	URBAN HYMNS	NUT	23	OCEAN COLOUR SCENE	Parlophone
4	WALKING INTO SKYSCAPE	Virgin	24	LIKE YOU DO... BEST OF	Epic
5	INTERNATIONAL VELVET	Columbia	25	MARCHIN' ALREADY	MCA
6	Savage Garden	Columbia	26	REMASTERS	Atlantic
7	LEFT OF THE MIDDLE	Virgin	27	LEMON LEGEND - THE VERY BEST OF	Parlophone
8	THIS IS HARDCORE	Island	28	BLUR	Parlophone
9	MAVERICK A STRIKE	Epic	29	IF BUBBLES	Parlophone
10	TALK ON CORNERS	Atlantic	30	THE BEST OF 1947-1979	EMI
11	WHITE ON BLONDE	Mercury	31	WORD GETS AROUND	VIS
12	PILGRIM	Duck	32	JAGGED LITTLE PILL	MCA
13	OK COMPUTER	Parlophone	33	THE BEST OF THE	Epic
14	PEOPLE MOVE ON	Columbia	34	UNPLUGGED	Columbia
15	GOING DOWN	Virgin	35	PAINT THE SKY WITH STARS - THE BEST OF	MCA
16	MELTING POT	Begonia	36	THE DARK SIDE OF THE MOON	EMI
17	BIG CALM	Mercury	37	WHEN I WAS A BOY FOR THE FIRST TIME	Columbia
18	RETURN TO THE LATCH HOOKS	Sony	38	YOU'RE SO SOMEONE LIKE YOU	Atlantic
19	SPYGLASS	Parlophone	39	THE VERY BEST OF...	Epic
20	TIN PLANET	Get	40	RUBBER SOUL	Parlophone



TRACK OF THE WEEK

by STEVE HEMSLEY

Stop may have been the single that halted the Spice Girls' run of number ones, but it has still been one of the most successful airplay records of the year so far.

Following the Christmas number one Too Much, the more uptempo Stop was the 13th most popular track in the first quarter, receiving 10,523 plays and reaching an audience of just under 400m. This meant it played a significant part in ensuring Virgin started 1998 with the industry's most successful plugging team.

At the end of February, Stop was the highest climber on the airplay chart, jumping from 34 to 14 as it led the Top 10 Growers list. Within a week it was Radio Two's fifth most popular song with nine plays and was enjoying 21 spins on Radio One as total weekly plays exceeded 1,200 and it rose to number four on the airplay rundown.



SPICE GIRLS: STOP

THE TOP 10 PLAYERS BEHIND STOP

Station	Plays
Atlantic 252	404
Alpha 103.2	397
Rock FM	353
Power FM	339
Radio City	308
96.9 Vibe FM	294
52.5 Wink FM	292
Red Dragon FM	289
Key 103	284
Clyde 4 FM	281

Source: Music Control up to the week beginning 22/04/98

Stop appeared in the MTV Top 10 for the first time at number six in early March and was already among the favourite video choices on the Box.

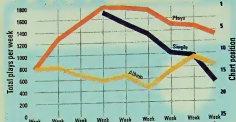
Director of promotions, Tony Barker, says the video was an essential part of his plugging team's strategy because they knew they would not have access to the girls who would be starting their tour when the song was released.

It was in the third week of March that Virgin's hopes of seeing the act celebrate another number one on the CIN sales chart were dashed by Run DMC vs Jason Nevins, and Stop had to settle for a debut at two. At this point, however, airplay was at its strongest as total plays topped 1,700 a week and the audience moved towards 63m. Stop was still generating 20 plays a week on Radio One and the video was shown on the

Chart Show and on Top Of The Pops, where producer Chris Cowey incorporated coverage of the act's live performance in Dublin.

Airplay support remained static over the next couple of weeks as the song held on to the number three spot on the airplay chart and peaked at number two on the IRL Top 30 behind Madonna's Frozen as the single crept slowly out of the Top 10. The song demonstrated its longevity throughout last month and plays were slow to tail off on national and regional radio. This helped prop up sales of the album Spiceworld which bobbed around within the album Top 20.

It was not until the end of last month that the airplay audience for Stop dipped under 50m, and even then the track was still the third most popular song among radio stations in Scotland.



MTV

- 1 You Are Not Alone
- 2 IT'S LIKE THAT Run DMC vs Jason Nevins
- 3 TURN IT UP/IF IT Ain't Busta Rhymes
- 4 I GET LONELY Janet Jackson
- 5 LET ME ENTERTAIN YOU Robbie Williams
- 6 FROZEN Madonna
- 7 PUSH IT Garbage
- 8 BOOM BOOM N-Type
- 9 FOUND A CURE Ultra Nate
- 10 TRUZY MADDY DEEPLY Savage Garden
- 11 LA PRIMAVEIRA Sash!

Most played videos on MTV UK, w/e 22/4/98  
Source: MTV UK

THE BOX

- 1 MY HEART WILL GO ON Celine Dion
- 2 C'EST LA VIE B\*WITCHED
- 3 IT'S LIKE THAT Run DMC vs Jason Nevins
- 4 LAST THING ON MY MIND Steps
- 5 STOP Spice Girls
- 6 ALL MY LOVE K-Ci & JoJo
- 7 TRUZY MADDY DEEPLY Savage Garden
- 8 WHEN THE LIGHTS GO OUT Five
- 9 COME INTO MY LIFE Gala
- 10 UNDER THE BRIDGE All Saints

Most played videos on The Box, w/e 22/4/98  
Source: The Box

STUDENT RADIO

- 1 You Are Not Alone
- 2 PUSH IT Garbage
- 3 CLASSIC NO. 3 Mover
- 4 EL PRESIDENT Drupture
- 5 DON'T STOP Ballroom
- 6 TEAR DROP Massive Attack
- 7 IF... The Bluetones
- 8 NOT IF YOU WERE THE LAST JUNIOR ON EARTH Dandy Warhols
- 9 THIS FEELING Purezza
- 10 MUSIC MAKES YOU CONTROL Les Rythmes Digitales
- 11 SOLVED Unbelievable Truth

The Chartory Fuse Student Radio Network Chart is compiled from the playlists of more than 40 student radio stations, w/e 22/4/98

TOP OF THE POPS

- 1 All That I Need Boyzone; Sound Of Drama Kula Shaker; Road Rage California; Last Thing On My Mind Steps; Dance The Night Away Mavercik; Not If You Were The Last Junkie On Earth Dandy Warhols; Keep On Dancing (Let's Go) Perpetual Motion; Spark Ton Arno

ITV CHART SHOW

- 1 Maybe I'm Dumb Money Mark; Glamazon Groovesauce Pacific 808 State; Not If You Were The Last Junkie On Earth The Dandy Warhols; Nice & Slow John; The Wives Shred Seven; So-called Women Linda McCartney; Come Together Spinalized; Ray Of Light Madonna; Dance The Night Away Mavercik; Road Rage California; Sound Of Drama Kula Shaker; All That I Need Boyzone

THE PEPSI CHART

- 1 Performance: All That I Need Boyzone; The Bad Photographer St Elmo; Videos: If The Bluetones; Stop Spice Girls

RADIO ONE PLAYLISTS

A LIST B LIST As Featured

- BIG RADIO!** Under The Bridge All Saints; B...Bluetones; All That I Need Boyzone; Road Rage California; Life Ain't Easy Cowboys; Dreams (Tea's Radio Mix) The Corrs; Not If You Were The Last Junkie On Earth Dandy Warhols; Come Back To What You Know Emancipate A Rosa Is A Little Rose Anouk Krupnick; No Way Frodo Downer; Push It Garbage; Game Till November Mykell Jean; Sound Of Drama Kula Shaker; My Leaving Lodger; Ray Of Light Madonna; The Impression That I Get Mighty Mighty Bosstones; Kiss The Bitch Right; Found A Cure Ultra Nate; Keep On Dancing! Perpetual Motion; Turn It Up (Remix) Busta Rhymes; It's Like That Run DMC vs Jason Nevins; Feel It Temposh; Foot, Moya; Here's Where The Story Ends Tin Tin Out; Sounds Of Wickedness Tazart; Let Me Entertain You Robbie Williams
- B LIST** Kelly Rowland The Stars (Eve Venion) Air; Turn Back Time Aqua; A Presidential Is Never Disappointed The Audience; California Screamin' Corras; Sleep On The Left Side Comber; Everything To Everyone Everclear; You Think You Know Me Hinder; Let's Ride Montell Jordan; Jangle Brother Jungle Brothers; Terorism Massive Attack; Stranded Loudon McClain; All My Love Queen Piers; Get Up, Stand Up Prunty Phazon; This Feeling Purezza; Do You Really Want Me Robyn; Deeper Love Ruf Drezak; The Wives Shred Seven; Say You Love Me Simply Red; The Bad Photographer St Elmo; Nice And Slow Usher
- As Featured** Love Letters All; Spunk Ton Arno; Bad Old Man Boyband; Drinking In LA Run Van 3000; Sincere Mi Cole; Got My Got Collapsed Lung; It's Over I's Under Orloughn; El President Drupture; Notini Personal Dust Jukes; Butter Made Headspin; \*Made It Back Beverly Knight (feat. Redman); Strategic Weezer; Victim Inaction Lu Fiasco All Stars; Stay Africa Fash; \*No Hedges Hair (Radio Edit); Super Furry Animals; A Trip Into Spice Spaceman; \*Come Together Spiritualized; \*Last Thing On My Mind Steps; Say You Do Ultra; \*Oh-La-La The Wiggles;

MTV UK PLAYLISTS

- MTV** Heavy: It's Like That Run DMC vs Jason Nevins; Turn Me What You Want Mase feat. Total; Prozac + Remix / Ray Of Light Madonna; Let Me Entertain You Robbie Williams; I Get Lonely + TNT Remix; Janet Jackson Feet; Backstreet; Under The Bridge All Saints; Turn It Up (Remix) / Fire It Up Busta Rhymes
- Hot:** Deep Me; Missy Elliott feat. Sash; Me, No, No + Album Version; Destiny's Child; Miss 'N' Slow Usher; Game 'Til November + Remix; Mykell Jean; La Primavera + Mavercik Sash; Kiss The Rain + Lha Bille Myers; All That I Need Boyzone; Found A Cure California; El President; Organized; Road Rage California; Feel It The Temposh; Foot, Moya
- Razz:** Kiss; Superstar; Hoy vs Eniac; Not If You Were The Last Junkie On Earth The Dandy Warhols; California Screamin' Corras; Push It Garbage; Kelly Watches The Stars All
- Breakout Extra:** Truzy, Maddy, Deeply Savage Garden; Sounds Of Wickedness Tazart; The Impression That I Get The Mighty Mighty Bosstones; Tear Drop Massive Attack; Boom Boom N-Type
- Breakers:** Bitch Of Asha Corney; Norman Cook; Remix; Bee's Honey; The Story Ends Tin Tin Out; Shit!y Nelson; Blow The Cookies; Norman Cook; Kang Fu 187 Loudon; To Cross
- Next:** R...The Bluetones; You Think You Know Me Hinder; Kiss; Solved Linda McCartney; Life Ain't Easy; C'Est La Vie; Drinking In LA Run Van 3000; C'Est La Vie B\*Witched; All My Love Queen Piers

\*Denotes an addition

2 MAY 1998

## AMERICAN CHARTWATCH

by ALAN JONES



The noise you hear is the American charts taking a snooze. Never as dynamic as their British counterparts, the charts this week are...well, dull. The top 23 singles simply shuffle around internally, with six records not moving at all, including Top Close by Next, which retains pole position. Of the 10 records in the chart by Brits, only three are going up - **Billie Myers'** Kiss The Rain (33-31), **Elton John's** Recover Your Soul (50-60) and **Mark Morrison's** Moan & Groan (86-85). **Deja Vu's** dance version of My Heart Will Go On holds at 89, while the remainder are all going down, but gently. An 11th single, **Duke's** So In Love, is threatening to break through, but has dipped from its peak position of number two in the breakers list, and may not have the necessary strength to make that final push.

The album chart is even more stagnant, with the Titanic soundtrack sailing away with the honours for the 15th week in a row. It sold 270,000 copies last week, and, like the movie, is now in decline - though its US ship-out (about to top 10m) and retail sales (7.57m) are phenomenal, and have taken just 22 weeks. The highest new entry is Canadian R&B newcomer Tami's self-titled first album, which debuts at a lowly 65, a couple of weeks before her 22nd birthday. The British contingent is once again led by **Eric Clapton** (down 11-13), while the other

Brits in the Top 100 are the **Spice Girls** (Spiceworld 18-20, Spice 39-41), **Chumbawamba** (34-44), **The Verve** (54-56) and **Radiohead** (70-71) - all heading south. Indeed, the only bright spots in the whole chart are provided by the **Propellerheads**, who climb 133-120 with dedicated and rocknroll thanks to continued support from college radio, and **Pulp's** This Is Hardcore, which debuted at 114 a fortnight ago, only to disappear from the Top 200 the following week. It establishes a second front, returning to the chart at 200, as the title track gets support from MTV sister station WZ.

There is, at least, the promise of a new entry by a British act next week. **Jimmy Page & Robert Plant's** second post-Zeppelin collaboration Walking Into Clarksdale is expected to debut in the top five.

## ACTS IN US AND UK ALBUM CHARTS

	US	UK
<b>Billie Myers</b> Growing Pains Spiceworld Pulp	96-101	NEW-19
<b>Spice Girls</b> Spiceworld	18-20	14-22
<b>Pulp</b> This Is Hardcore	RE-200	12-21

## ARTIST PROFILE: CLEOPATRA

by PAUL WILLIAMS



Anytime, any place, anywhere, Cleopatra are ready to perform in their bid for world pop stardom. And that includes the confines of an aeroplane as the astonished passengers of a flight to San Francisco discovered earlier this month as they waited for their plane to take off.

"I had to go on the plane intercom to introduce them," says WEA's head of International Hassan Choudhury who adds the girls decided to stage an impromptu performance after being told the plane's take-off was delayed.

While such confidence may be remarkable for a trio so young and inexperienced in the world of music promotion, they have every right to feel confident at the moment. No less than Madonna has taken them under their wing following their signing to Maverick in the US two months ago. She even insisted on introducing them when they appeared on a Nickelodeon US special along with Hanson, Puff Daddy and Aerosmith. "I had to pinch myself when it happened," says Choudhury. "The most amazing thing was afterwards they did a press conference and Madonna refused to go anywhere without them."

The show came as part of an extensive three-week promotional visit to the US which also included 20 radio station trips, MTV, CNN, WJW and Warner Brothers TV appearances and the securing of a Disney

special which will be filmed over five days in the Bahamas and will be shown on the Disney Channel in 120 countries.

Cleopatra's Theme, a Top 20 hit around much of Europe, will go to American radio on April 28 and to stores on May 19 on the back of 300,000 pre-sales. Their first album Comin' Acha will be issued there on June 16. Just a few weeks after the UK.

Concentrating next month on Spain, Italy and Germany before returning to the UK for the rest of the month, they then head back to America for the whole of June to coincide with the release of the album. After that Japan, South East Asia and Australasia await as they move to cover much of the rest of the globe in less than a year.

"I wish all my artists happened like this," says Choudhury. "The fact is it was only January when their first record came out in England and they're already in America. Even the Spice Girls took longer than that."

TRACKWATCH  
CLEOPATRA

- Cleopatra's Theme Top 20 in Netherlands
- Previously Top 20 in six other European countries
- Up from 39 to 28 on Australia
- US release for single May 19

## UK WORLD HITS

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

AUSTRALIA	AUSTRIA	GERMANY	NETHERLANDS	SWEDEN
1 (1) NEVER EVER All Saints London	1 (1) NEVER EVER All Saints London	1 (1) HIGH LightHouse Family Polydor	1 (1) I WANT YOU TO WANT ME Solid Harmonie Zomba	1 (1) SOMETHING CANDLE IN THE WIND '97 Elton John Mercury
2 (1) S&B Sugs Libertarian/Bony	2 (1) STOP Spice Girls Virgin	2 (1) BREATHE Midge Ure Arista	2 (1) STOP Spice Girls Virgin	2 (1) STOP Spice Girls Virgin
3 (1) YOU SEXY THING T-Shin WEA	3 (1) BREATHE Midge Ure Arista	3 (1) STOP Spice Girls Virgin	3 (1) SAY WHAT YOU WANT Tina Turner Mercury	3 (1) NEVER EVER All Saints London
4 (1) PRINCE BE THE ONLY ONE Element EMI	4 (2) ANGELS Robbie Williams Chrysalis	4 (1) SPICE GIRLS All Saints London	4 (1) CLEOPATRA'S THEME Cleopatra Warner Music	4 (1) WHEN THE LIGHTS GO OUT Five RCA
5 (1) THE RUCS DON'T WORK The Verve Source/ABR	4 (1) MY FATHER'S EYES Eric Clapton Source/ABR	5 (1) ANGELS Robbie Williams Chrysalis	5 (2) DEEPER Serious Strains Source/Sirring/Mega Top 100	5 (1) I WANT YOU TO WANT ME Solid Harmonie Zomba

## KEEP AN EYE ON THE FUTURE

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SPECIALIST

2 MAY 1998

DANCE REPORT

by ALAN JONES



Relatively unknown in her home country, American dance diva Jocelyn Brown...

NUMBER ONE FACTILE former Madonna buddy Jellybean's label. She can also be heard singing...

If you thought the Top 75 singles chart was the most volatile, you clearly haven't been paying attention to the dance chart...

The volatility isn't just confined to the number one either as over the last eight weeks the dance singles chart - a Top 20 - has played host to 98 new entries...

The 12-inch single may represent only about 7% of singles sales on the average week but it's still king on the dance chart...

records that usually rise to the top. This week's number one, for instance, is the aptly-named Tough At The Top by E-Z Rollers.

A tough drum and bass track released on Moving Shadow - a veteran of the scene with eight years and the score with 100 records under its belt - it ranks only 81st on the overall singles chart but tops the dance chart by dint of selling 22% more copies in specialist outlets than the number two record...

margin of 25 to one across the country as a whole.

The dance album chart also features the underground sound, but this week's long awaited major release, Massive Attack's Mezzanine is sufficiently credible to be selling hugely in specialist outlets as well as mainstream ones...

R&B SINGLES

Table with columns: This Last, Title, Artist, Label, Cat. No. (Duo/duo), Chart position.

DANCE SINGLES

Table with columns: This Last, Title, Artist, Label, Cat. No. (Duo/duo), Chart position.

DANCE ALBUMS

Table with columns: This Last, Title, Artist, Label, Cat. No. (Duo/duo), Chart position.

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

VIDEO

Table with columns: This Last, Artist, Title, Label, Cat. No., Chart position.

MUSIC VIDEO

Table with columns: This Last, Title, Artist, Label, Cat. No., Chart position.

SINGLE reviews



**LUTRICIA McNEAL: Stranded (Wildstar WILD2973).** This follows November's Top 10 hit Ain't That Just The Way, which went on to spend 15 weeks in the Top 30, selling more than 350,000 copies. Being an even poppier number, Stranded is destined for similar success. It opens with a gospel choir and quickly moves into a catchy chorus which radio will adore. Radio One has B-listed it and it features on Capital's A1 list. The video is currently being played on the Box and MTV and interviews have been set up at the Big Breakfast. **3 3**

**NIN'O FEAT. KALLAGHAN: Right Before My Eyes (Heart Records TONY002).** This update of an underground garage classic released in 1989 by Patty Day is set to take the dance scene by storm. The remix is bound to attract the same attention as the original with its uplifting chorus and catchy melody. Remixed by two of London's most high-profile garage DJs, Norris 'Da Boss' Windsor and Grant Nelson, it's destined to be a club anthem for '98. **2 2**

**IMANI COPPOLA: I'm A Tree (Columbia 66601542/5).** After the Donovan-influenced Top 40 hit Legend Of A Cowgirl — which appeared to have been an even bigger hit — this is another infectious slice of slightly off-the-wall yet knowing pop against a loopy duress from the classics, this time The Doors' Soul Kitchen. It's a little disposable, but it hints that Coppola is more than just a one-hit wonder. Radio has not yet warmed to it, but it has a winning video. **3 3**

**PURITY: Bullets For Women/Pheromone Tommy Boy TBC07458).** Tommy Boy's first UK signing is this all-girl trio with a scorching, industrial sound. Bullets For Women is a Prodigy-style breakbeat onslaught with grungy guitar, while Pheromone adopts a dark Metalheadz-style drum & bass sound with fierce sub-bass. While it seems unlikely that Purity's sound could break through in the traditional drum & bass market, their industrial posturings could be enough to cross over into the fanbase of acts such as The Prodigy or the Chemical Brothers. **3 3**

**SIMPLY RED: Say You Love Me (East West EW1940).** Commercial radio's favourite dating is back, but after the disappointment of his last studio effort Life, the pressure is really on Mick Hucknall to produce the goods. However, on the evidence of this first single, anyone hoping for something as spectacular as Stars or Fairground could be in for a disappointment. With its negligently catchy hook, Say You Love Me is a typically lush Simply Red affair, well-crafted, superbly produced and topped by a trademark Hucknall vocal, but it's nothing that hasn't done before and better. A Top 20 airplay hit already, this is a virtually guaranteed to be a huge smash but is unlikely to have real staying power. **2 2**

**BOOM-BOOM MANCINI: Arguments And Alcohol (Almo Sounds CDALM054).** This

SINGLE of the week

**PURESSENCE: This Feeling (Island CID688/572208-2).**

A welcome return from a band who feature in this week's Talent pages. As far back as 1996 they were heralded as important by *Melody Maker* and worthy of ranking alongside the likes of *Q* magazine — and 1998 things are getting better. The adorably-pained voice of lead singer James Mudriczki soars over this single from the epic and triumphant forthcoming album *Only Forever*. Not only was This Feeling produced by Mike Hedges (Manic Street Preachers), but *Primal Screen* bassist (and ex-Stone



Rose) Mani produced two of the tracks in CD1. This record is emotional, spiteful and can't help but lift you, and has a huge sound. Forthcoming gigs include Manchester University on May 7 and London Dingwells on May 14. It's a Simon Mayo record of the week and is likely to jump on to many a playlist after a Chart Show exclusive and healthy MTV and GLR support. **2 2**

band are a rejuvenation of sorts — from one-time Radiohead tour supporters Julie Dolan to a guitar pop act named after the US boxing champion. The London-based New Zealanders may be unfairly ignored by some in the media for that reason alone, but this is a great tune produced by Steve Power (Robbie Williams, Babyfino). Crisp and observational, it deserves to cross over. The funky *Be-Side* Presence has to be one of the strongest of the year. **3 2**

**LOWFINGER: Chocolate Tool Set (Rodeo Meat Recordings RM001).** Three ex-members of Rub Ultra have joined up with remix duo Bolick & Spargler. Theickie is a name for themselves remaining acts such as Alabama 3 and Mono and they are currently said to be musing over contracts after an A&R buzz. But this laidback, limited-edition tune on their own label lacks enough of a funky edge and makes you wonder what material they might be holding back. **3 3**

**SKYLAB: Magenta (Eye Q EYEUK 028).** SkyLab's last EP before the September release of their album *The Love Ritual* finds them in typically unconventional territory. Crocodile #1 is a brutal lo-fi groove swimming in guitars, yelping and surreal vocals, while a standout track Magenta is a mellow echo-laden jam. An edit of 1997's Bite This tops off this intriguing package, which is rather hit-and-miss and unlikely to win them any new fans. **2 2**

**CHUMBAWAMBA: Top Of The World (Ole Ole Ole) (EMI CDEM 511).** Anarcho-poppers and Labour Party's children Chumbawamba return with Top Of The World, not to be confused with the similarly-titled official World Cup written by Ian McCulloch. With its 'Ole Ole Ole' chant and verses that ransack rock, it's a ravers and the like, it comes across as a close relative of last year's Tubthumping, but is not carried off with anywhere near the same panache. Nevertheless, it's still absurdly



catchy and will be heard chanted from many a pub corner and football terrace during the World Cup and beyond. **2 3**

**THE FOG: Been A Long Time (Pukka CDPUKK161).** Telstar's new Pukka imprint debuts with this remixed version of this classic club tune from 1992. Full Intention's mix works a treat with its classic Saturday night disco-house sound with phased vocals and funky bassline, while Y-Tribe take the track into garage territory with equally successful results. The track is currently in the top five of the *RM Club Chart*. **3 3**

**DENI HINES: Joy (Mushroom MUSH00CP).** The future looks bright for Deni Hines. Selling out her own dates, releasing a critically-acclaimed debut album, Pay Attention, and providing support for the Lighthouse Family throughout their European tour, the Australian-born diva has certainly kept busy. Here she sings her way through an uptempo, well-constructed and bouncy soul/R&B groove and deserves to build on her two Top 40 breakthrough singles of 1997. Carrying the track on to the more specialist dancefloors are remixes by Eric Kupper, Full Crew and Scott Garcia. **3 3**

**SUPERIOR: Being You (Virgin VSCD11648).** Vocally sounding like a left-of-centre Debbie Harry, this promising debut from Camden singer-songwriter Sue Goodacre takes its cue from late Seventies new wave with a strong, rousing melody riding over heavily-defined guitars and a moody delivery from Goodacre herself. Her first album, *Germ Free*, is set to follow in the autumn. **3 3**

**BLAKE: Doctors, Dentists And Architects/Rebirth (TCR REN3024).** In a move away from the bass-heavy sound that has defined Rennie Pilgrem's TCR label

so far, this release is a slice of breakbeat with strong ambient drum & bass influences. Lush synth sweeps meet a crisp beat and clean breakbeats add to the interest throughout. Effectively spanning the gap between breakbeat, drum & bass and techno, it deserves to break out among TCR's established market. **3 2**

**ROBYN: Do You Really Want Me (RCA 74321 582982).** Opening like a speeded-up Strawberry Fields Forever, this third Robyn single quickly moves into bright and breezy pop territory with a fluffy, chik-like melody and the Swede sounding unannoyingly at times like a pre-pubescent Michael Jackson. Produced by Falcon, whose credits include Neneh Cherry & Youssou N'Dour's Seven Seasons, the single should have little difficulty following Show Me (Blue) into the upper reaches of the chart. **3 3**

**DE VIRPASHA: If You Want It (M20 DE BDGSC002).** This London-based outfit find indie-pop in its purest form. Shades of Airhead and even Lennon are in evidence on this simplistic, well-structured and easygoing tune. Changing tempos and bridges add to the charm. Its success will probably be best judged by the amount of radio attention it receives as it will be available only as a limited-edition seven-inch. Chart them live in May as they embark on dates around London. **3 3**

**THE HORMONES: Don't Let Them Get You Down (V2 VVR5001583).** A sparkling second single from this new band. Taking the form of a play on different lines and topics from American sitcoms, it brews up an irresistible mix of Beach Boys melodies, Big Star guitar riffs and a Bop pop mood. Press attention should be heightened by the



Xfm should help this single create a wider awareness in anticipation of their album, *Tonight You Are The Special One*, released later in the month. **2 2**

**EARL BRUTUS: Universal Plan (Fruition FRUXX7/572 239-2).**

The shouty dozens of Camden's watering-holes are back on form with their third single for Fruition. Recent shows such as the *NME Brats*, and airplay from both Radio One and of their album,



rounds things up with Tricky rasping over Martina's interpretation of Blondie's Heart Of Glass. All in all it's a typically challenging, dark package which is unlikely to have major radio support, while extensive press coverage is assured. **2 2**

**TRICKY: Broken Homes/Money Greedy (Island 572982).** After a year's absence, Tricky returns unchanged musically from 1996's Pre-Millennium Tension album. PJ Harvey and a gospel choir guest on Broken Homes to great effect while Money Greedy piles on the breakbeats and guitars. Anti Histamine

# ALBUM of the week

**GARBAGE: Version 2.0** (Mushroom MUSH29CD).

The eagerly-awaited follow-up to their anonymously-titled 1995 debut, *Garbage's* second album marks further musical maturity and progress. *Version 2.0* has a distinctive new sound with an almost experimental feel, but the material remains typically *Garbage*—brimming with confidence and oozing depth. With an ever-increasing profile since the 1996

Top 10 singles *Stupid Girl* and *Milk* and very positive press reactions and strong airplay for the new single *Push It* (Radio One A-list, The Box number one), *Version 2.0* looks set to be a success. It should be at least a match for their *Ensemble* debut on the charts. The musical influences are varied, innovative and intriguingly fused with some extraordinary disco elements. Best of all Shirley Manson's sultry vocal performances perfectly complement the music, making it their most creative work to date. **[A-]**



fact that the band appear in an upcoming episode of Top US sitcom *Friends*. Expect to hear more of this lot. **[A-]**

**DUB PISTOLS: Unique Freak** (Concrete HARC3370DJ). The Dub Pistols' charismatic Barry Ashworth, one of the original beat terrorists, is now gaining sophistication. *Unique Freak's* grumpy, minimal power is contrasted with a downbeat rap by New Yorker TK Lawrence. Ashworth is working hard for this single, gaining Radio One specialist support. He's touring shops around the UK and no festival is without a Dub Pistols live set this summer — *Glastonbury* to Phoenix to Universe, they'll be there. **[A-]**

**FUNKY GREEN DOGS: Until The Day** (Twisted UK TWCD-10034). Remixed from Funky Green Dogs' *Get Fired Up LP*, *Until The Day* is a typically classy house effort from the Murk duo, aka Ralph Falcon and Oscar Gaetan. Peter Rauhofer's Club 69 mix takes the track into thumping house territory, while Masters at Work produce a tracky dub that'll prove effective in the mix. Tom Stephan adds a UK mix, but it doesn't really take the track anywhere. **[A-]**

**QATARIA: The Truth** (Positiva CDTIV82). Noted house remakers Andy Cato and Alex Whitcombe — aka Qattara — return with their own track, this time featuring vocals from Sarah Dwyer. However, their buzzing trance sound doesn't sit altogether happily with the vocals, and further remixes by Tomski and DJ Taucher don't rectify that situation. But the duo are a primum album act for Positiva, their single *Ice Rain* on *Xtravaganza* is in the Top 10 of the *RM Club Chart*, and should be one to watch. **[A-]**

**BEENE MAN Foundation (Jet Star SVS50032)**. Less underground-sounding than Beene's last single, *Who Am I* (which came out on Greenleeless), *Foundation* moves along jauntily enough courtesy of upbeat production by Sly & Robbie, but is unlikely to repeat its predecessor's Top 10 success. There's a cheery version of Bobby Brown's My Prerogative titled *Bad Mind Is Active* on the flip. Beene Man is due to play four dates in London over the May bank holiday weekend. **[A-]**

**MANBREAK: Round And Round (One Little Nation 20877CD)**. Reissued following its release late last year, this energetic guitar dance groove should benefit from its excellent remixes by Salt City Orchestra, Richard Brown/Mark Bell and the Dust Junks which have taken it into the Top 40 of the *RM Club Chart*. A tour in late March supporting the Dust Junks should have raised ManBREAK's profile, as should dates in April with Smash Mouth and the Space Monkeys. **[A-]**

**TERRY CALLIER: Love Theme From Sparacus** (Tahiti's Loud TLD32). The first single from Callier's acclaimed comeback album *TimePeace* has been given a new lease of life via remixes from 4Hero and Roy 7 — who have maintained the beauty of the original — plus a re-vocalized house version from Roy Davis Jr. A revived interest in the legendary artist forced a return for the honeytoned Chicago singer-writer to London for sell-out dates. Ultimately, Callier's touching — sometimes chilling — voice is pure class. **[A-]**

**LOVEBABIES: Blue Earth Angel (V2 VVS5001283)**. This debut single from a duo who hail from Middleborough and Canada is a musing, pouting song with Jen Clark's sweet and steamy vocal harmonies balanced by innovative fractured guitar chords from Bob Bradley. Undrunk by occasional funk and deep beats, it creates an atmospheric mix which trends a fine line between ambient and dark. **[A-]**

**COLLAPSED LUNG: Eat My Goal** (Deceptive BLUFF 060CD). You can still hear this echoing around football grounds around the country on a Saturday afternoon. It's reissue of the 1996 Top 30 single, a shouty, airy and extensible tune used in the advertisement campaign for Coca-Cola which will continue through the summer. It's timed well to catch the summer World Cup madness in the international football. Chris Moyles record of the week when he sat in on Radio One's *Breakfast Show*. **[A-]**

**SUPERCHARGER FEAT. NSO FORCE: Tick Like A Bomb** (Indochina ID069CD). The Leeds punk hop delirious duo return with more block rockin' jump-jump jams, this time

**DJ CAM: The Beat Assassinated** (Columbia 48951012).

The French dance invasion continues with Parisian hip hop hero DJ Cam's latest album. The Beat Assassinated sees Cam mixing new influences into his brow-walting degrees of sass. Mellow drum & bass seeps into Hardcore Freestyle and works, but full-on speed garage track *Pressure confuses and knocks the album's mood off-balance completely. However,*

with the BPIs kept under control and smoky atmospherics in check, DJ Cam breezes past his competition with relaxed ease. **[A-]**

enlistering the help of London crew NSO Force who rap effectively over a barrage of beats, bopping basslines and a plethora of metallic guitar riffs. It's possibly a little generic for the purists, but it sounds divine on a huge sound system and suggests their second album may see them leaving behind the shadowy second-division world of big beat wannabes for the Premiership. **[A-]**

**MONTELL JORDAN: Let's Ride** (Def Jam S68 662-2). Following both critical acclaim and platinum sales, the soul man showcases a new maturity to add to his proven versatility. This is a downtempo song featuring sugary vocals delivered over a cool, laidback wah-wah funk style hook, plus contributions from Master P and Slick The Shocker. It's unlikely to match the success of his *This Is How We Do It*, but it's still a quality outing. Radio has already picked up on the track, which is on the Radio One B-list. **[A-]**

## ALBUM reviews

**ARETHA FRANKLIN: A Rose Is Still A Rose** (Arista 0782189872). Franklin's latest album has kept her individual sound while enabling her to work with contemporary producers such as Sean 'Puffy' Combs, Dallas Austin and Jermaine Dupri. But the best effort is her work with Lauryn Hill on the forthcoming single *A Rose Is Still A Rose*, where she has delivered a new classic soul sound. A mix of ballads, R&B and uptempo sounds, the album will appeal to old fans and new, but doesn't contain any tracks as stunning as the single. **[A-]**

**DUSTLAB: Quality Best Hers** (Shifty Disco SHIFTY9802). This young, good-looking guitar trio must be pure for a signing on the basis of the tight pop melodies on this very *Out-of-order* album. They are experienced John Peel sessioners, have appeared on a *Damaged Goods* release, featured on *The Evening Session* during last year's *Sound City* and are currently touring all over the country. **[A-]**

**NICK CAVE AND THE BAD SEEDS: The Best Of (Mute CDMTE14)**. A stunning collection of Cave's best and most accessible songs over nine of his last albums, focusing mainly on the later period and avoiding *Birthday Party* territory. Diehard fans will already have all of his albums, but this will attract many who have

only ever dabbled. Old Nick still sounds as good as ever. **[A-]**

**SONIC YOUTH: A Thousand Leaves** (Geffen GEF023). Well into their second decade, age has not withered, nor greatly altered, Sonic Youth's brand of New York art rock. Still the masters of guitar feedback and dissonance, there are some epic wigouts on this, including the 11-minute *Allen Ginsberg* (with *Beats* and *Sunshine*). But there are not enough concise moments of greatness like the superb *Sunday*, and despite all the hype, this really is a very tired-sounding comeback. **[A-]**

**VARIOUS: Dave Pearce Presents Dance Anthems** (Manifesto 5590-02). Based around his Sunday evening *Radio One* *568 Dance Anthems*, this mix CD by the former *Kiss FM* DJ and current *Sun* columnist Dave Pearce combines club classics by Lil Louis and Future Sound of London with upfront tracks by MJ Cole and Ruff Drezzer. The first of a new compilation series and a priority for PolyGram, it will be backed by a major campaign including press ads, posters and TV advertising — as well as by numerous promotions on *Beats* and *Flow*. **[A-]**

**VARIOUS: Tuff Jam Presents Underground Frequencies Volume Two** (Satellite 7432156462). The follow-up to the critically acclaimed — and 75,000-selling — first volume of Tuff Jam's underground garage mix series, this is up with the high standards of the first, with anthems by artists such as Kristine Brind, Indo and Tina Moore, as well as several of Tuff Jam's own productions. **[A-]**

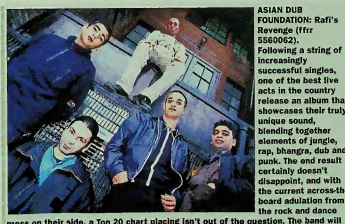
**VARIOUS: Journeys Into Trance** (ICI DCD006). This double CD, mixed by top trance DJ and *Mixmag* journalist Sid Shanti, is a compilation of the best tunes from 1995-97. Trance has a strong, fan-based appeal, so with tracks from key labels including Matsuuri, Transient and Kooyote and top artists such as Disco Volante, Foot and Shanti himself, backed with a major PR campaign with confirmed reviews in most music mags, and a retail price of £9.99, it should sell well. **[A-]**

**VARIOUS: Recordings Of Substance Present Cocktails** (Recordings Of Substance HEMP19CD). This intoxicating mix of quality jungle and drum & bass stretches the genre's parameters and stars underground names such as James Hardway, Maguelic, Jorus, The Old Toot and Omnicore. Highlights include remixes by Justice, T-Power and Witchman, who is destined for big things when he sorts out his new deal. **[A-]**

## Our scoring system

Our scoring system gives two ratings: one for chart potential (in blue) and one for the *MV* verdict (in red). Ratings are from **[A-]** (highest) to **[D-]** (lowest) in both cases.

This week's reviewers: Simon Abbott, Dugald Baird, Michael Byrne, Sarah Davis, Catherine Eade, Stephen Jones, David Knight, Sophie Moss, Ric Naylor, Dean Patterson, Simon Ward and Paul Williams.



**ASIAN DUB FOUNDATION: Ruff's Revenge** (ftr 5560062).

Following a string of increasingly successful singles, one of the best live acts in the country release an album that showcases their truly unique sound, blending together elements of jungle, rap, bhangra, dub and punk. The end result certainly doesn't disappoint, and with the current across-the-board adulation from the rock and dance

press on their side, a Top 20 chart placing isn't out of the question. The band will feature in *The Big Issue*, *Vox* and *Dazed & Confused* in the run-up to release. **[A-]**

track of the quarter:  
ROBBIE WILLIAMS



Chrysalis head of media Katie Conroy says the Angels single was the turning point for Robbie Williams as it convinced people to buy the album *Life Thru A Lens*, which hit the top spot on April 12 after 23 weeks in the chart.

"We knew we had Angels up our sleeve and that it would have broad appeal. It was the song that finally crossed him over to a wider audience," says Conroy (pictured).

The label had expected radio support for Angels to tail off after Christmas when it was kept off the top of the festive airplay chart by Natalie Imbruglia's  *Torn*, the biggest airplay song for the fourth quarter.

Nevertheless, by the end of January, Angels was still receiving 1,700 plays a week in the regions while Atlantic 252 had begun its traditional late support by spinning the track around 70 times a week.

In February, Angels reached the top of the airplay chart, and at the beginning of March it was still the second most listened to song, reaching a weekly audience of 58m-plus.

By this time the album *Life Thru A Lens* had spent 17 weeks in the chart and was at number six. It achieved platinum status at the start of the quarter when it spent consecutive weeks at number three before rising to number two. It went double platinum in the middle of March.

Before the three months were up, Angels was joined in the airplay chart by new single *Let Me Entertain You* which debuted at number 25, although Angels remained at number five. It was not until the first week of April that *Let Me Entertain You* achieved a higher airplay chart position, although Angels was still one of the Top 20 radio favourites.

As radio develops more sophisticated ways of researching its audience, pluggers have to work ever harder to convince stations to drop huge airplay hits in order to play their follow-ups.

It should therefore come as no surprise that the promotions teams behind some of radio's most popular records during January to March by acts such as Robbie Williams, All Saints and Natalie Imbruglia expect the same tracks will reappear in the next airplay quarter study, even though further singles by each will doubtless have passed their peak in the C IN sales chart.

A prime example is Williams' track *Angels*, the top radio song in the first three months of 1998, which proved to be an enduring success for Chrysalis even though the label half expected it to be little more than a Christmas hit. Nevertheless, the track has continued to test well among radio listeners and is still holding its own against Williams' subsequent, and more rocky, release *Let Me Entertain You* on the airplay chart.

For other labels such as London and RCA, the battle to convince regional radio to switch to new songs

has been even harder. All Saints' latest single *Under The Bridge* has been slow to grow on the iLR network while *Never Ever*, the second most successful song by audience in the first three months, was still in the airplay Top 20 in the week prior to Easter. Pluggers preparing for their holiday break at RCA must have also been puzzled to see Natalie Imbruglia's *Torn* - the sixth biggest track - rise to 17 as her new single *Big Mistake* slipped from 10 to 19.

London Records head of radio Laura Hendry says it has been an uphill struggle to get regional radio to replace *Never Ever*. "It is difficult for labels to move release dates for acts such as All Saints because their promotion schedules are so tight," she adds. "Under The Bridge was first played by Radio One who, like the Capital group stations, continue to play many new songs first. More local stations must be prepared to put two tracks from the same artist side-by-side on the playlist."

Whatever promotions teams think about radio's reluctance to switch to new tracks, they are aware that stations playing proven favourites have a positive effect on album sales, as Chrysalis discovered for Robbie

Williams' *Life Thru A Lens* (see breakout panel).

Virgin Records had an excellent three months, with director of promotions Tony Barker celebrating more Virgin singles in the Top 25 of the airplay chart for the first three months of 1998 than any other company. This was mainly thanks to radio support for the Spice Girls, with *Stop and Too Much* both featuring in the Top 25, and to the airplay success of VC Recordings artists *Bamboo* and *Tin Tin Out*.

All promotions for VC Recordings are handled by the national Virgin team of Tony Barker and Mick Garbutt and regionally by Martin Finn, Jason Bailey and Lianne Woods.

"It's good to see that it is not just established acts that are making the



The problem of trying to persuade radio stations to abandon a huge airplay hit to allow the

PLAYLIST

**'More local stations must be prepared to put two tracks from the same artist side-by-side on the playlist' - Laura Hendry**

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out break

Although Independent plugging company Out Promotion has an established artist roster that includes Nick Cave and The Bad Seeds, New Order, Coolio and Moby, it is also working hard to break new acts.

It has been promoting Big Cat Records band Grandaddy - who released their debut album Under The Western Freeway at the end of last year - to UK radio. The album was re-released last week and their single, Laughing Stock, has just completed a six week stint on the XFM A and B lists.

"Grandaddy have recorded a session for the station and are booked to record a Radio One session for John Peel on May 13 when they return to the UK to tour," says Out MD Nicki Kafelas (pictured).

Her promotions team have also secured radio support for Liverpool band Clinic whose Monkey On Your Back single has been played by the Evening Session and John Peel on Radio One and by XFM and GLR in London. "We are enormously proud of the more mainstream interest we've managed to get for them," says Kafelas.



PLAY-OFF

The same artist's new single to come through were greater than ever in the first quarter, says Steve Hemsley

Together Again by Janet Jackson was worked by Intermedia's national team (shown) led by Nigel Sweeney (far left) and Virgin in the regions

airplay headlines. This is a tribute to the hard work of VC head Andy Thompson whose label has emerged as a significant force in the dance arena," says Barker.

He adds that the radio success of Tin Tin Out's Here's Where the Story Ends, at 19 for the quarter, was particularly pleasing. "It crossed over so many radio genres, with Heart in London one of the first to play it before it went to XFM and Rados One and Two," says Barker. "It is rare for a record to appeal to so many different music stations."

Barker believes much of his team's success is due to the fact that Virgin probably out-sources less of its promotions business than any other major. "We prefer to keep as much as possible in-house," he says.

One of the independent companies that Virgin does employ is Nigel Sweeney's Intermedia National, which has been among the best-performing national plugging companies for four of the past five quarters. For the first three months of 1998, Intermedia National had three songs in the Top 25, including Janet Jackson's Together Again which it promoted nationally and in London on behalf of Virgin, and which was the most played track over the three months. Virgin's in-house team handled the regional promotion for Together Again, giving them five tracks in the Top

airplay 25 for the quarter.

Intermedia National faced similar problems with Spice, an act it promoted on behalf of Guy Holmes' Gut label.

"Here's Where The Story Ends crossed over so many genres, from Heart to XFM to Rados One and Two" - Tony Barker

the record and radio industries have different agendas and stations kept playing Avinger Angels even though we had to get the Ballad Of Tom Jones out because of worldwide commitments," says Holmes. Eventually both Spice tracks made it into the Top 25 for the quarter.

Another pleasing sight for Sweeney was the success of regional independent Jo Hart PR, a company of which he is a founding director. Still less than a year old, Jo Hart PR has built up a strong reputation and has a client list for regional radio that includes Simply Red, M People, Bernard Butler and Finley Quayle.

Director Jo Hart has steadily expanded her team which now includes Claire Courtney, Jenny Humpage, Tas Georgio and, from Creation Records, Karen McIlmurray. In the first three months of the year Jo Hart PR was one of six companies with two songs in the Top 25.

The other plugging teams to score a double were the in-house departments at Polydor, Columbia and WEA and independents

TMP and Intermedia Regional.

One company that professes to help independent and in-house

pluggers reach a wider audience of decision-makers is The CD Pool, which sends out four CDs a month to subscribers: Street Beat, Club Beat, Pop Beat and Underground Beat.

Its Street Beat CD is mailed to 125 radio programmers and DJs and the format included three of the first quarter's Top 25: Lighthouse Family's High (Wild Card/Polydor), Usher's You Make Me Wanna... (LaFace/Arista) and Ain't That Just The Way By Lutricia McNeal (Wild Star).

The CD Pool was formed four years ago by Tim Rudling who says, "It is one of the best ways to get new tracks in front of DJs and heads of music at stations who receive lots of promos every month. We ensure they get songs six weeks upfront and because they subscribe they find time to listen."

Initiatives such as The CD Pool may convince radio stations to playlist new songs earlier than they might otherwise, but programmers remain reluctant to replace quality songs until their audience, and therefore their advertisers, get bored of hearing them.

TOP 25 AIRPLAY HITS - FIRST QUARTER 1998

Pos	Title/Artist (Label)	Plays (000s)	Audience (000s)	Promo Companies
1	ANGELS Robbie Williams (Chrysalis)	20984	651585	National/Regional Chrysalis/Chrysalis
2	NEVER EVER All Saints (London)	21883	614169	London/London, Jo Hart
3	HIGH Lighthouse Family (Wild Card/Polydor)	20631	587401	Polydor/Polydor
4	TOGETHER AGAIN Janet Jackson (Virgin)	22244	583951	Intermedia Nat/Virgin
5	BIRNELL OF ASIA Camerloop (VIVA)	15647	574889	Beggars/Beggars, Metanta Inc
6	TORN Natalie Imbruglia (RCA)	16294	522333	RCA/TMP
7	FROZEN Madonna (Warwick)	12564	487448	WEA/WEA
8	GETTYN JIGGY WIT IT We Smith (Columbia)	128653	428953	Columbia/Columbia
9	YOU MAKE ME WANNA Usher (LaFace/Arista)	12480	422958	Arista/Jo Hart
10	ALL AROUND THE WORLD Dots (Creation)	13053	417454	Anglo/Anglo
11	RYE HEARTY WILL GO ON Outta Doin (Epic)	14198	394424	Epic/Epic
12	AIN'T THAT JUST... L. McNeal (Wildstar)	16048	385382	Bellitant/Red Alert
13	STOP Spice Girls (Virgin)	10923	384599	Virgin/Virgin
14	MILDER & SCULLY Catalonia (Blanco Y Negro)	9221	304402	Appearing/WEA
15	TRULY BRAVLY DREMLY Savage Garden (Columbia)	12084	338337	Columbia/Columbia
16	AVENGING ANGELS Space (Gut)	8040	330330	Intermedia Nat/Intermedia Bag
17	ALL I HAVE TO GIVE Backstreet Boys (Jive)	9011	304402	Jive/Jive
18	BABY CAN'T HOLD YOU Boyzone (Polydor)	37003	303302	Polydor/Polydor
19	HERE'S WHERE THE... Tin Tin Out (VC Recordings)	6081	297344	Virgin/Virgin
20	SONNET The Verve (Hut)	7701	295534	Appearing/Wear Davies
21	BAMBINOQUE Bamboo (VC Recordings)	9381	282217	Virgin/Virgin
22	AMNESIA Chumbambamba (EMI)	8413	265857	EMI/EMI
23	BALLAD OF TOM JONES Space feat. Cerys (Oxys)	5269	253982	Intermedia Nat/Intermedia Bag
24	SHOW ME LOVE Roxy (Hollywood)	9387	252453	RCA/TMP
25	TOP MUCH Spice Girls (Virgin)	9075	231744	Virgin/Virgin

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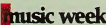
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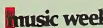
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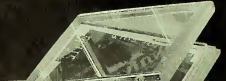
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# RETAIL FOCUS: BADLANDS

by Karen Faux

The fact that Badlands' customers in Cheltenham have to walk past a Virgin and an HMV to get to the store in a side street shows that it has something special. Owned by brothers Philip and Steven Jump, it has traded profitably for over a decade on the basis of competitive prices and friendly, knowledgeable staff. Its younger, Huddersfield counterpart has a similar success story to tell, with the emphasis very much on a broad product range at good value prices.

Each of the Cheltenham store's three floors have their own department heads who manage chart, indie, dance and vinyl product. Manager Kane Jones reports that chart sales are currently building. "They now account for about 25% of sales," she says. "We've expanded the chart wall and it now has four racks on the right as you come in. There is a lot more scope to maximise the impact of chart displays."

Massive Attack's Mezzanine has been the week's biggest album performer although the store has also shifted plenty of copies of Arab Strap's Philophobia and Page & Plant's



Badlands believes that huge across-the-board appeal for Mezzanine by Massive Attack (pictured) will steer it to substantial long-term sales. "It has powered out this week and everyone - including all the staff here - think it's great. The band are playing in Gloucester next week and being from Bristol, there is a big local buzz about them," says Kane Jones. "We've got an unmissable window display which will probably stay up for quite a while."

Walking Into Clarkdale. "A lot of customers were asking for Page & Plant after they performed on TFI Friday, and subsequent sales have not disappointed," says Jones.

## BADLANDS HITS

Walking Into Clarkdale  
Page & Plant  
Softly Softly  
Life You A Lens Robbie Williams  
Best Of 1974-79 David Bowie  
Sound Of Drums Kula Shaker  
El President Drugstore  
Vision Inclusion Lo-Fidelity Alistars  
Road Rage Catalonia  
Bunn Aslan Dub Foundation

"We've just put up a sizeable in-store display for it which will probably remain for three or four weeks."

Hotly-tipped forthcoming albums are advertised on a noticeboard over the main counter and mentions are currently up for Ultra Nate, Lou Reed, Tor Amos, Garbage, Lo-Fidelity Alistars and a compilation video for Radiohead. "We're also offering upcoming albums from Embrace and The Unbelievable Truth at £11.99 on pre-orders," says Jones.

Singles are packed with vinyl and Badlands maintains a £1.99 price point for CDs. This week Kula Shaker, Tor Amos, Drugstore, Catalonia and The Dandy Warhols have made it a healthy week for the format. Jones reports that local loyalty has clinched Kula Shaker's supremacy while Drugstore have received a boost from a recent gig in Cheltenham. "The live scene in Cheltenham is really beginning to take off now," he says. "Venues such as Axiom and The Attic are getting some good acts in and building a strong following. The 60T Dolls recently performed at the latter and we're currently selling tickets for Menswear and Senser."

## IN-STORE THIS WEEK

### Acoustic Records

Windows - three EMI CDs for £21; In-store and press ads - Faure Requiem, Verve Jazz including The Tubby Hayes Quintet, Stan Getz and Gregg Karukas, Mozart Horn Concertos, Lyricists Lounge, The Cramps, United Dance, Catherine Wheel, David Bowie, Marcy Playgroup, Souf Fry, Terry Callier, Everclear, Steve Hackett, Quiet Sun, Dandy Warhols, Drugstore

### ASDA

Singles - All Saints, Manchester United, Aretha Franklin, Garbage, Madonna, Massive Attack, Bluetones, Queen Pen; Albums - Kiss Garage Anthems, Ultra Nate; Videos - Friends, Fifth Element

### Boots

In-store - Easter promotion featuring free spoken word cassette with selected videos including Emma and Pride And Prejudice, two Boots exclusive CDs for £12, selected classical CDs at two for £15, Wombles, Star Trek

### FARRINGTONS

Windows - Nigel Kennedy, Philips Duo series, Deutsche Grammophon Originals series, Titanic; In-store - Nigel Kennedy, Scoop, Naxos campaign with three CDs for £12

### HMV

Singles - All Saints, Madonna, Massive Attack, Garbage; Windows - Spice Girls, K-Ci & JoJo; In-store - Billie Myers, Fifth Element; Press ads - Lou Reed, Solid Harmonie, Skinny, Asian Dub Foundation, Dandy Warhols; Posters - John Barry, David Bowie

### MENZIES

Singles - Massive Attack, Garbage; In-store - Massive Attack, Billie Myers, Connected, David Bowie, Kula Shaker

Selecta listening posts - Babybird (single), Moke, Senser, New Radiant Storm King, Peaceville 10th Anniversary (albums)

### NOW

Singles - All Saints, Madonna, Aqua, The Unbelievable Truth; Albums - Kiss Garage 98, Best Of Pure Groove

### our price

Singles - Garbage, Madonna, Aretha Franklin, Babybird; Albums - Senser, Skinny, Windows - Michael Bolton, Billie Myers, K-Ci & JoJo, Garbage, Madonna, All Saints; In-store - Massive Attack, Morcheba, Chart Plus promotion; Press ads - Lou Reed, Marcy Playgroup, Chart Plus promotion

### TOWER

Singles - Massive Attack, Everclear; Windows - Michael Nyman, Ultra Nate, Massive Attack, John Barry, singles range; In-store - James, Madonna, Plu, Ultra Nate, Massive Attack; Press ads - Ultra Nate, John Barry, Nick Cave, Tor Amos; Posters - Connor Reeves, Spice Girls, St Etienne

### MEGASTORES

Singles - Garbage, Everclear, Queen Pen, California Screaming; Windows - full-price campaign, singles range promotion; In-store - Ultra Nate, All Saints, Massive Attack, K-Ci & JoJo, Impulse Jazz, Sony Classics; Press ads - Marcy Playgroup, Moke, Lyricists Lounge, Lewis Parker, Jungle Brothers, Public Enemy, Gracie Of Film, Drugstore, Everclear

WHSMITH Single - Massive Attack; In-store - Billie Myers, George Benson; Listening posts - Ultra Nate, Queen

WOOLWORTHS Singles - Madonna, Bluetones; Album - Kiss Garage Anthems; In-store - Ultra Nate, Shamen, Catalonia, Mavericks; Selected CDs at £9.99 including Wham!, John Lennon and Lightning Seeds, CDs from £2.99 and tapes from £1.99; Press ads - Andrea Bocelli, The Mavericks, Catalonia



PAUL TURNBULL, manager, Fopp Edinburgh

"I've worked with Fopp for 11 years, starting off as a partner, and then progressing from assistant manager to manager. This is the biggest store in the chain with 2,500 sq ft over two floors.

This week Massive Attack's Mezzanine has been our best seller and we've also done very good business with Arab Strap's Philophobia. Both have been prominently displayed in our chart racking areas and the vinyl formats have also been steaming out. We've got a big in-store display board for Page & Plant's Walking Into Clarkdale which has helped to maximise its sales.

It's been a pretty good week for singles. Kula Shaker and St Etienne have been neck and neck followed by The Dandy Warhols and Catalonia. We try to retail all CD singles at £1.99 which means that people prefer to come to us for them.

We recently put in new racking which has allowed us to expand our mid-price

## BEHIND THE COUNTER

promotions and we've been doing particularly well with a Sony campaign that features classic albums from Leonard Cohen, Janice Joplin and Bob Dylan. We've also had a good reaction to Vital's promotion that features the various videos of Cafe Del Mar and Dope On Plastic. There's a Ninja Tune campaign coming up to tie in with a compilation which includes acts such as Coldcut and DJ Food.

Looking ahead, albums from Embrace, Garbage and Virgin's Logical Progression III will all be big. We intend to do a preview for the latter. We did a playback for Massive Attack's Mezzanine a few days before it was released and 300 people turned up.

Inventory working in this store because there is plenty of scope to change the look of the store with new merchandising on a regular basis. We recently introduced plinths in the middle of the floor as a vehicle for more aggressive promotions and customers certainly make a bee-line for them."



DAVE MANSFIELD, 3mv rep for West Midlands

"I do 52 calls a week that take in Derby, Birmingham, Wolverhampton and Crewe and reckon I do about 800 miles. I'm currently driving around in a Peugeot 404 that desperately needs a service. My customers are right across the board, ranging from big HMVs and Virgins in Birmingham to indie stores like Bridge in Walsall and Funky World in Stafford.

In Birmingham there's a marked preference for R&B and soul whereas Wolverhampton goes for indie guitar in a big way. Big beat is really taking off throughout the region which is great as I love the music.

Summer release schedules are generally looking pretty quiet for retailers - although luckily we've got Garbage's new album coming up which should keep them going. We've also got the Lo-Fidelity Alistars forthcoming album How To Operate With A Blown Mind. We did a playback last week at Birmingham's Sputnik club with about 50 or

## ON THE ROAD

so people. It was great fun and everyone really liked the album.

St Etienne's single The Bad Photographer looks like being a top 20 for us this week and it is paving the way for pre-sales on the forthcoming album. They played on TFI Friday last week and that really seems to have helped. Serious Danger's High Noon is doing really well in our dance stores after a lot of airplay on Birmingham's Choice FM.

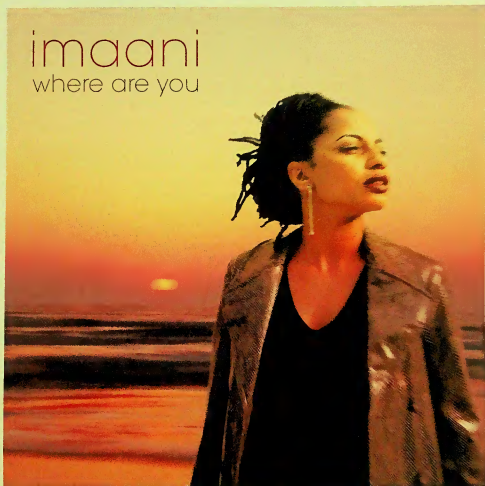
Bernard Butler's album People Move On has really picked up on the back of his recent Lata performance and a lot of people up here are asking when he is going to play live. I'm shifting a lot of copies off the car and that looks as if it will continue.

It seems that retailers have had a bit of a rough ride so far this year and the multiples are very choosy about what they will take at the moment. The World Cup seems to have put the dampers on release schedules and it could be a pretty quiet period ahead."



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as eurovision fever hightens you can read about imaani in your favourite daily paper, weekend supplement  
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