



**NEWS:** The bookies are already putting **THE VERVE** up as the Mercury Music Prize favourites at 2/1  
Virgin hat-trick 5



**A&R:** The Full Monty and Titanic showed **FILM SOUNDTRACKS** have the potential to capture the charts  
Talent 8



**A&R:** Three years in the making, finally the **UNKLE** project is ready, and its timing could not be better  
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# musicweek

## Online revolution looms with the disc-free player

*PHIL SWERN*

## Top songwriters explain all at ITC

by Tracey Snell  
A revolutionary new Walkman-style music player which is being touted as the next possible music format has made its first appearance in the UK.  
The device, called MPMan, is capable of digitally storing up to 60 minutes of recorded music in its memory without the need for a cassette or CD. Manufactured by Korean firm Saehan, it is not yet available in the shops but can be ordered via the Internet for as little as \$299 (£187).  
Robert Lord, a sales agent for MPMan at US software company Nullsoft, says the company has sold several thousand MPMan

devices in the past six weeks alone, including units to UK consumers.  
Privately some senior record executives are already saying that the player, or a device like it, could become the long-awaited new format the industry needs. However, the MPMan has one huge caveat – the MP3 technology it uses for compressing digital files is used almost exclusively for music piracy on the Internet.  
International record industry trade body the IFPI estimates there could be up to 80,000 infringing MP3 files on the internet at any one time. Recent investigations have uncovered sites



**Garnett: MPMan concerns** offering pre-release recordings of top artists such as Madonna, Eric Clapton and Garbage. The number of legal MP3 sites is tiny in comparison.  
Nic Garnett, IFPI director general

al and chief executive, says, "At this stage the MPMan has to be a major concern and we are looking into the legal situation. The vast majority of MP3 sites on the net are unauthorised and shouldn't be there; therefore neither should the MPMan."  
"When there is a legitimate use for this technology I am sure our members will embrace it," he adds.  
One such legitimate use of MP3 emerged last week as US-based Hollywood Records, a division of Walt Disney, became the first record company to release a single using MP3 for free-download on the internet.

Graham Gouldman, one of 100+ celebrated songwriters will help bring the song theme alive at next month's In The City by revealing the stories behind hits such as I'm Not In Love.  
Gouldman and around half a dozen other top songwriters including The Lightning Seeds' Ian Broudie will be star attractions at ITC's Unplugged Interviews, which will be held over two days during the September 12-16 event in Manchester.  
Meanwhile, Wall Street financier David Pullman, the man who created the Bowie Bond, will be speaking at a session called Turning Your Songs Into A Pic.  
The Internet and web retailing will also be heavily represented with panels including Cyberlegging and protecting rights on the Highway.

## Top London job goes to Cokell

A decade after joining London Records, Laurie Cokell is taking over as managing director with a mission to break more artists.  
Cokell, formerly general manager, has taken over the reins from Colin Bell who is leaving to become managing director of Elton John Management. His elevation coincides with plans to move from the company's Hammersmith base in London to new three-storey offices in Old Church Street, Chelsea, in mid-November. It also comes amid speculation that Roger Arnes may take the company to a new major home with the expiry of its deal with PolyGram.  
The company is currently enjoying a successful run, with Asian Dub Foundation shortlisted for the Mercury Music Prize and All Saints enjoying Top 10 status in the US with Never Ever. "Things are looking very good at the moment," says Cokell.  
He adds that he would like the label to be more innovative in its approach to promoting records to radio and TV. In an effort to achieve this, he is promoting head of TV promotions Sacha Cowlam to head of TV and radio promotions and creative manager Alan Parks to creative director.  
● All Saints International artist profile, p23



Topic Records signing Eliza Carthy has followed in the footsteps of her mother Norma Waterson by being shortlisted for this year's Mercury Music Prize. The folk singer's Red Rice is one of two albums which have not yet charted to appear in the shortlist of 12, announced last Tuesday (July 28). The other is Proverbs And Songs by veteran jazz saxophonist John Surman, whose record company ECM is confident that he will now reach a much wider audience. "It's going to make a tremendous difference. It doesn't get bigger for us than the Mercury Music Prize," says Steve Sanderson, label manager for ECM at distributor New Note. "We've ordered another 2,000 copies of the album and I think we're going to have some great exposure for UK and the label." Full story, p5.

## Warner Chappell cuts EMI's lead

Warner Chappell up in its best performance for more than two years to cut EMI Music's lead at the top of the publishing league table by more than half during the second quarter.  
Warner Chappell's 100% claim of It's Like That by Run DMC Vs Jason Nevins, the period's biggest-selling single, helped it to a 17.8% share to take second place behind EMI, which registered 24.4%.

PolyGram leapt above BMG and MCA to take third place with 10.3%, while Sony moved from sixth to fourth place with 9.0%.  
Despite seeing its lead cut down to 6.6 percentage points in the second quarter of the year, EMI enjoyed a resounding 16.2% lead in *MW*'s first six-monthly publishing figures. Warner Chappell took second spot with 12.1% and BMG was third with 9.1%.  
● Full details next week

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EMI/Chrysalis is hoping to build on the strong fanbase the Fun Lovin' Criminals carved out with their platinum-selling debut by launching a two-pronged marketing campaign to support the group's new album 100% Colombian, released on Chrysalis on August 24. EMI/Chrysalis senior marketing manager John Leahy says Come Find Yourself, which sold more than 4m copies worldwide, made many people aware of the New York group and the first phase of the campaign will incorporate press and TV advertising and a strong retail campaign to snare them again. "The new album is probably more accomplished and we want to make sure that people who bought the first album buy this one," says Leahy. The second phase of the campaign is likely to include cinema advertising, and will be launched around the release of the second single, Big Night Out, on October 5.



### Trojan Souls project will receive release

George Michael's Trojan Souls project will eventually be released. It was confirmed last week. The project, which began in 1994 and involves Michael recording new songs with artists such as Aretha Franklin, was put on hold four years ago amid Michael's legal problems with Sony. According to the singer's cousin Andreas Georgiou, recording is 50% complete and the album should appear "early in the next millennium". Meanwhile, Georgiou has resurrected the Hardback label which was originally due to release the album. It will operate alongside his Aegean companies.

**ZNELNIK TAKES NEW BMG ROLE**  
Strauss Zelnick, president and coo of BMG Entertainment North America, has been promoted to assume worldwide music responsibilities for Bartelmann. In his new role as president and coo of BMG Entertainment, Zelnick will report to Michael Dornemann, who is relinquishing the day-to-day coo role. BMG Entertainment International president/coo Rudi Grassner will report to Zelnick.

**BPI-BARD VENTURE KEEPS CIN NAME**  
The UK sales chart is to retain the CIN name, despite the passing of the charts contract to the new Bard-BPI joint venture, Music Industry Chart Services. At a Mics board meeting last week, directors decided to continue to use the CIN name. The copyright designation on the charts in Music Week therefore reverts to CIN on this week.

**POLYDOR PROMOTES FARQUHAR**  
Polydor's acting head of international Alastair Farquhar, who has overseen the international success of acts including the Lighthouse Family, has been promoted to head of international. Farquhar joined the company as international product manager from A&M in 1990.

**THE ARTIST CONFIRMS UK DATE**  
The Artist is set to play his first UK concert since March 1995 when he performs at Wembley Arena on August 26. Special guest will be Sty & The Family Stone bassist Larry Graham.

**CHRYSLIS FACES RA TEST**  
Chrysalis Radio has confirmed it has no interest in buying Choice FM London following its £6m bid announced two weeks ago to buy the station's Birmingham service. The proposed acquisition, which is facing a Radio Authority public interest test because Chrysalis owns 100.7FM in Birmingham, could result in Choice moving into the nearby Heart studios.

# HM reviews Capital link after Telstar online deal

by Tracey Snel  
HMV is reviewing its relationship with Capital Radio following the London-based station's announcement last week that it is to create an online record store in a joint venture with Telstar.

HMV Europe managing director Brian McLaughlin says, "One minute you think you're in some sort of long-lasting sponsorship and the next minute you find you're in competition. It is a major disappointment that no-one at Capital told us about this. Up until now they have been a first-rate partner."



McLaughlin: disappointed at deal concert promotion with last month's Party in the Park. "It's becoming more important than ever to get an artist on their playlist," says one senior major label source.

McLaughlin adds that Capital's move is "part of a disturbing trend" in the industry. "Because of this new channel [the internet] opening up, everybody overnight thinks they can become a retailer," he says.

HMV's position regarding Capital will be reviewed at a board meeting within the next few weeks. "I hope in the meantime that someone from Capital will come and talk to us," says McLaughlin.

Capital plans to start selling CDs via its seven websites from September 1. Initially the sites will offer 30,000 chart and back catalogue titles, which will be delivered to customers from Telstar's distribution centre in Enfield within three days. This is expected to increase to 250,000 titles within months. Capital will also advertise the service on its stations.

News of the deal came as a shock to HMV, which sponsors the HMV Hits Half Hour on Capital, promotes its in-store and advertises on the station. HMV is expected to launch its own online record shop later this month.

### McDonald cruises on thanks to retail boost

Focus Music International is pointing to huge TV exposure and a strong retail presence for the continuing sales success of Jane McDonald's debut album.

The self-titled release looked set yesterday (Sunday) to beat off a challenge from The Corrs' Talk On Corners to claim a third successive week at number one.

"This has been a retail-led album," says Focus Music product manager Alison Butters. "We've concentrated on keeping a high profile in all the retail chains."

Initial sales were sparked off by a documentary on the BBC series The Cruise which starred McDonald. Screened three days before the album's release, it was watched by around 10m people and helped the record to debut at number one. Other key TV appearances have included McDonald hosting the midweek Lottery programme and singing on GMTV.

The first single from the album, a cover of the Gills Black hit 'You're My World', will be released at the end of September and a UK tour will begin on October 14.

## Tesco set to stock music in wider range of outlets

Tesco is targeting lapsed music consumers with an expansion of its music retailing activities at its Metro, Superstore and Extra chains.

The retailer has begun offering Top 40 albums at seven of its 40 Metro stores. If successful, the pilot could be extended to the remaining 33 sites.

Tesco is also planning to roll out entertainment product areas to a further 30 Tesco Superstores between now and February 1999. The move, part of an expansion of non-food product lines, follows a successful one-year trial at 25 stores which began early last year.

The 1,500 sq ft entertainment areas offer Top 75 CD albums, Top 40 cassettes and around 200, mainly MOR, back catalogue titles. Tesco says all 200 of its Superstores will eventually be fitted with these non-food shopping areas.

Music buying manager Sam Brown says Tesco's music and video sales increased 40% last



Tesco: targeting lapsed buyers year. "We are pretty confident we will sustain this growth because we are making it more convenient for lapsed customers to buy music," she says.

Brown further revealed that Tesco will be expanding back catalogue product lines by 10% at its two 10,000 sq ft Extra hypermarkets in Pitsea, Essex and New Malden, Surrey. These stores currently stock around 500 back catalogue albums, with prices starting at £13.99, and Top 75 chart CDs. A third Extra store is due to open in Cardiff in September.

Astrid

Boy For You

Decca Album  
http://www.deccarecords.com



## FACING A FORMAT REVOLUTION

Ask most senior executives about the biggest problems facing the music industry and chances are that the lack of a second format to replace CD will feature highly on their lists.

DDC – remember that? – was a disaster, while MiniDisc is now making modest inroads but is years away from reaching mass exposure.

So should we be getting excited about MP3 and the new MPMan player?

The simple answer is 'yes'. The pocket-sized player has immediate 'razzle' appeal because it doesn't require a disc to play digital-quality music. And its internet link will be the key reason why it may take off – and do so more quickly than CD or any previous technology in the music industry's history. Just think how rapidly Netscape exploded from nowhere to become (briefly) the web browser of choice.

But it is the very nature of the net that also gives real cause for alarm. Online piracy is rampant and spreading because of MP3. The disclaimer on one MPMan agent's website – 'MPMan should not be used for any illegal activities' – is plain cheeky; that is precisely what many people will do. Frankly, there is little that the record industry can do about it. All the relevant industry bodies are rightly attempting to use the law to tackle offenders where possible, but the scale of the problem may make it unmanageable. An alternative approach is to take on the pirates at their own game. By making in-demand music available in MP3 – at a price – companies could actually speed up the technology's advance and create a new revenue stream. It won't happen overnight. But for once it is not overstating the case to describe its potential as revolutionary. One last thought for the people behind the MPMan, though. Please change the dreadful name.

Alex Scott

## PAUL'S QUIRKS

## INDIES: THE TIDE HAS TURNED

Despite assurances from the supermarkets and music sales directors that expanding the retail sector would "grow the market", the latest industry figures indicate that all they have achieved is a dilution of sales throughout existing retail stores. The indie sector though, despite all the gloom merchants' predictions, appears to have bucked the trend and regained some of the share lost in recent years.

The stronger indies should now go from strength to strength and some are even expanding and moving into areas of the High Street previously the exclusive reserve of the multiples. Others are planning refits and upgrading their stores, confident in themselves that they are here for the long term.

The only cloud on the horizon appears to be the alternating hot and cold attitude of some suppliers. I suppose it's only to be expected in an industry where every company appears to have peaks and troughs, but sometimes it's difficult to understand why Indies appear to be favoured of the month one minute and invisible the next.

The answer could lie with the growth of the Internet. We have already seen some labels releasing product exclusively via this medium.

How long will it be before a major distributor sets up a retail site and attempts to cut out the High Street stores altogether? Some companies obviously think that their new releases and back catalogue don't get full exposure and would like to make them available directly to the customer. Let's hope they realise that if this happens retailers may feel that they are facing unfair competition and react accordingly.

The new joint venture set up by the BPI and Bard to manage the chart presents an important opportunity for the industry to unite behind an official chart. If the true potential of one national Top 40 is to be realised we all have to support and display the same chart in store. If we can achieve this it will be a step forward for retailers and should mean an end to customer confusion caused by some stores' fantasy charts.

Paul Quirk's column is a personal view

## Music strong as weak yen hits Sony Corp

Sony Corp's music division was one of the shining stars in last week's first quarter results which saw the group warn of dipping net income for the forthcoming year.

The depreciation of the yen – since last year it has fallen approximately 1.31% against the pound – and strong growth from the music business group, which increased revenues by 26% to ¥175bn (£75m) for the three months ended June 30 1998, helped Sony increase overall sales by 13.1% to ¥1.637bn (£7bn). However, operating income for the same period fell 4.9% from ¥97.3bn (£42.15m) to ¥92.5bn (£40.7m).

Sony Music posted a 100.6%

## SONY CORP: FIRST QUARTER RESULTS

	1997	1998	Change
Operating revenue	¥1,430bn (£619.19bn)	¥1,637.7bn (£7,00bn)	+13.1%
Operating income	¥97.3bn (£42.15m)	¥92.5bn (£40.7m)	-4.9%

Three months ended June 30, 1998. Source: Sony Corp

Increase in operating income to ¥8.3bn (£35.9m) thanks in part to the performance of releases such as Gloria Estefani's *Gloria*, Ricky Martin's *Vuelve* and the Godzilla OST. Carryover sales from Celine Dion's *Let's Talk About Love* and Will Smith's *Big Willie Style* also contributed.

The weakness of the yen means

that Sony estimates it will improve sales and operating revenue for the year ending March 31 1999 by 5% to ¥7,100bn (£30.7bn). But it is less optimistic about operating income and net income, which it forecasts will fall by 10% and 3% respectively, partly because of poor electronics sales in regions such as Asia and Brazil.

## New digital TV deal sees growth in MTV channels

by Tracey Snell  
MTV Networks Europe plans to launch three genre-based UK music channels next year available via digital TV.

The news follows a deal announced last week between MTV and BSkyB, which has agreed to carry the existing MTV, VH1 and M2 services plus the three new channels on its digital platform.

MTV has yet to announce the themes of the new channels, although dance music is likely to be one of them. "A dance channel would make a lot of sense. It comes up quite frequently in our focus group research," says Michiel Bakker, managing director of MTV and VH1 UK and Northern Europe. Other possible genres include indie-rock and "pure" pop. Bakker hopes to confirm details within the next three months.

MTV and VH1 last Saturday (August 1), although consumers will not actually be able to access the services until digital set-top boxes become available on October 1. M2 will begin digital broadcasts on October 1, followed by the three new channels in the middle of next year.



Bakker: in the digital age

Bakker says MTV is also hoping to roll out the latter services to digital cable networks when these become available.

Interactive music TV channel The Box has already announced plans to launch on the BSkyB digital network and add new music channels, although it is not clear when The Box will launch Magic, its rival to VH1 which had been expected this spring.

Bakker acknowledges that some existing MTV viewers may switch to the new services, but believes the bigger impact will be in attracting new subscribers. "There is scope to corner a genre much better. We are also looking at packaging the chan-

nels in a dramatically different way to MTV – the way we use on-air graphics for example," he says.

Bakker says the new channels will also enable MTV to offer advertisers a "razor sharp" focus on a specific audience.

He declined to put a figure on the likely number of subscribers for the new services, saying much depends on the take-up of digital sets. However, he believes digital will be as big as the analogue market is today within five years.

MTV and VH1 currently have the potential to reach firm cable and satellite homes.

● MTV Networks parent company Viacom last week reported better than expected results for the second quarter ended June 30, 1998. It posted a loss from continuing operations of \$3m (£1.9m) or five cents a share compared with a loss of \$1.4m (£0.8m) – eight cents a share – the year before. Analysts had been estimating a loss of eight cents. Revenues for the period were \$3.32bn (\$2bn), a 10% increase on last year's \$3.03bn (£1.5bn), while operating profits, excluding extraordinary charges, rose 43% to \$200.4m (£126m).

## PRS tackled on new data collection plans

The PRS is coming under growing pressure to release further details about the impact on its members of forthcoming changes to its data collection and distribution policy.

At a meeting in London last Tuesday, the PRS gave a presentation on the changes to the Music Publishers' Association. MPA chief executive Sarah Faulder says the meeting raised a number of issues which need further investigation. In particular the changes to live music distribution.

The PRS is planning to replace its significant venue list with a scheme that will involve applying sampling methods to small and medium-sized venues.

John Cooter, distribution and data review manager at PRS, says, "We're very happy to assist the MPA in furthering their understanding of the distribution and data review recommendations."

## HMV overtakes Woolworths as 'most popular' music store

HMV has topped Woolworths as the UK's most popular music store for album purchases, according to latest BPI figures.

The annual Music Buyers survey, conducted for the BPI by BMRB, shows that 19% of the 3,235 sample of music buyers surveyed earlier this year bought their last album at a HMV store compared with 17% who shopped at Woolworths.

BPI research manager Chris Green says this is the first time since the figures were first compiled in 1992 that HMV has been market leader. Last year 14% bought their last album from HMV, compared with 18% at Woolworths.

HMV Europe managing director Brian McLaughlin says the results because it is "the first time since these surveys were introduced



[that] a specialist music chain now needs the list for album purchasing."

However, Woolworths remains the pre-eminent store for singles purchases. The music buyers survey shows 25% of singles were bought at the retailer, although HMV, in second place by 15%, improved its share by two percentage points on 1997. Some 15% of respondents bought singles at Our Price.



# Virgin celebrates hard-rock head Mercury shortlist

by Paul Williams  
Virgin Records has captured a quarter of the places on this year's Mercury Music Prize shortlist to give it the best showing yet by a record company in the contest's seven-year history.

The company scored with the Verve's Urban Hymns, Massive Attack's Mezzanine and Gomez's Bring It On in the nominations announced last Tuesday (July 26) at the Royal London Commonwealth Club. This is the first time one company has been responsible for more than two shortlisted albums.

Virgin president Paul Cornoy says the result reflects the quality of music his company has been producing. "For a number of years we've hoped and prayed for various artists to get nominated and usually have been somewhat disappointed. But we're not surprised this time because music we've felt these albums are remarkable pieces of work," he says.

Urban Hymns, which has sold more than 2m units in the UK, has become a 2/1 favourite with bookmaker William Hill to win the Technics-sponsored competition with another Virgin release.

## MERCURY '98: HOW THE ODDS STACK UP

- 2/1 **THE VERVE:** Urban Hymns (Hut/Virgin)
  - 5/1 **MASSIVE ATTACK:** Mezzanine (Virgin)
  - 6/1 **CATATONIA:** International Velvet (Blanco Y Negro)
  - ROBBIE WILLIAMS: Life Thru A Lens (Chrysalis)
  - 9/1 **ASIAN DUB FOUNDATION:** Ruffa Ruffa Ruffa (Virgin)
  - 10/1 **LONDON:** GOMEZ: Bring It On (Hut/Virgin)
  - 11/1 **CORNERSTONE:** When I Was Born For The 7th Time (Wija)
  - 12/1 **PROPELLERHEADS:** Decksandrumsandrockandroll (Wail Of Sound); PULP: This Is Hardcore (Island)
  - 16/1 **JOHN SURMAN:** Proverbs And Songs (ECM); ELIZA CARTHAY: Red Rice (Topic); 4-HERO: Two Pages (Talkin' Loud)
- Source: William Hill



Mercury contenders: Gomez (top) and John Surman

Mezzanine, second favourite at 5/1, followed by Catatonia's International Velvet (Wetona) and Robbie Williams' Life Thru A Lens (Chrysalis) at 6/1. Williams' presence makes him the first artist to be shortlisted as part of a group (Take That's Everything Changes in 1994) and as a solo artist.

Besides Virgin, both Island and Mercury offshoot Talkin' Loud are also celebrating triple competition triumphs. The inclusion this year of Pulp's This Is Hardcore makes them

the first act to appear three times with all three of their Island albums now having been shortlisted. And Talkin' Loud, which won last year with Roni Size/Reprazent's 161, outside New Forms, is present for a third successive year, this time with 4-Hero's Two Pages.

"Talkin' Loud is a label which creates trends rather than follows them," says Mercury Records managing director Howard Berman.

Three debut albums appear on the list: Gomez's release; the

Propellerheads' Decksandrumsandrockandroll (Wail Of Sound); and Rafi's Revenge by Asian Dub Foundation (ffrr/London Records), one of two UK Asian bands to be shortlisted. The other Asian nominee is Cornerstone, in the running with the Wilja-issued When I Was Born For The 7th Time.

Eliza Carthy's Red Rice (Topic Records) and John Surman's oratorio Proverbs And Songs (ECM) complete the list, but there is no room for last year's biggest-selling album, Be Here Now by Oasis, nor the much-fancied Maverick A Strike by Finley Quayle and All Saints' self-titled debut.

The shortlist has been expanded this year from the usual 10 to 12 titles, which chair the judges Simon Frith says reflect the rise in quality of entries and the emergence of dance as a valid album format.

As in previous years, a sampler CD containing one track from each of the 12 nominated albums is being put together and will be released on August 24 at £4.99. This will be supported by a joint Bard/BFI retail campaign.

The winner will be announced on September 16.

**STRONGSONGS SIGNS TO EMI**  
Telstar Entertainment Group's music publishing arm StrongSongs has signed a three-year worldwide sub-publishing deal with EMI Music. The new arrangement will give 12-month-old StrongSongs representation in every EMI territory outside the UK and Eire. Telstar group board director Graham Williams says StrongSongs wanted to increase the potential of its roster of writers, which includes Mark and Ivor Reid and Jonathan Beckford, the team behind E17.

**SWITCH FOR SANDALL'S R3 SLOT**  
Mixing it, the 45-minute Radio Three programme co-hosted by Virgin's director of press Robert Sandall, is moving from its 10.45pm Monday night slot to Saturday night. Sandall, who has presented the show for eight years, says the eclectic nature of the radio programme will not change, but it may feature more world music.

**ONE-STOP VIDEO CATALOGUE TO OPEN**  
Video duplicator Cinram is moving into direct retail distribution with the planned opening of a new 45,000-sq-ft store in the Midlands. The new facility, which is expected to become fully operational in September, will be linked directly to the company's manufacturing plant enabling the group to integrate manufacture, storage and shipping. Cinram UK director of customer services Anif Karim says the investment will allow the company to offer a one-stop service to its clients, who include Columbia TriStar Home Video, Sony Music Entertainment and PolyGram Video.

**R1 TO STAGE FRESH WELSH GIG**  
Radio One is staging a free music festival in Wales later this year as part of its recently-declared ambition to expand its live coverage. Radio One Live takes place on September 13 at Coed-y-Parc in Caerdydd and is being billed as Europe's biggest free tented music gig. More than 10,000 people are expected to attend.

**DJ FOX RE-SIGNS WITH PEPSI CHART**  
The Pepsi Chart celebrated its fifth birthday yesterday (August 2) as presenter Dr Fox agreed a new two-year deal to front the show. In the last Rajar audience analysis the Pepsi Chart had a net reach among listeners aged four and over of 3.0m a week, compared with 2.4m for the Radio One Top 40 show.

**MORE PLATINUM FOR LIGHTHOUSE**  
Lighthouse Family's Ocean Drive last week won its sixth platinum award from the BPI. The band also collected their fourth platinum award for Postcards From Heaven, matching the honour given to Robbie Williams' Life Thru A Lens. Platinum awards went to Boyzone's Where We Belong and The Mavericks' Trampoline, while the compilations The Best Summer Party... Ever and the single Dance The Night Away by The Mavericks and Geoff Supastar by Pras Michel featuring DJ Dirty Bastard & Mya turned gold.

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## Majors to add video element to websites

EMI and Sony are planning to launch video jukeboxes on the internet later this year.

The EMI jukebox will be available on the Parlophone web site ([www.parlophone.co.uk](http://www.parlophone.co.uk)) from September, featuring up to 20 artist videos. Each clip will be at least one minute in length, double that of most audio clips. Videos featured will be rotated regularly to cover all artists on the label's roster.

Sony is aiming to add a video showcase section to its UK site ([www.sonymusic.co.uk](http://www.sonymusic.co.uk)) within the next two months. Initially it will feature 30-second clips of up to eight artist videos but these will be added to and archived each month, creating an online video library.

PolyGram Island Music has signed hotly-tipped pop R&B act The Honeyz to a long-term worldwide publishing deal. Senior director and general manager Kate Thompson clinched the deal with the First Avenue/Mercury act after being alerted to them by their co-manager and First Avenue managing director Oliver Smallman. Their co-written debut single, Finally Found, (released August 24) has gained a Radio One B-listing and has featured on MTV's Buzz Bin. Pictured (from left) are Smallman, Celena (Honeyz), PolyGram UK chairman/ceo John Kennedy, Naima (Honeyz), Thompson, Heavenly (Honeyz), and Mercury Records UK managing director Howard Berman.



## Asda looks to Epos sales boost

Asda is predicting its music and video sales could increase by up to 20% following the supermarket's decision to switch to the Epos recording system.

The retailer, whose music and video sales for the year to May 1998, began rolling out the new system last week.

Buying manager for entertainment Andy Spafford says the process should be completed by the end of this month.

Asda announced the switch to Epos at its autumn presentation to the music and video industries at London's Planet Hollywood last Wednesday (July 29). Tesco and Sainsbury are already monitoring their stock levels electronically, while Safeway is set to switch to Epos at the end of the month.

Spafford says the move, which will link it into its supplier EUK's

system, will finally move it away from its current "Dickensian" system under which staff in all its stores physically have to count how many of each product they already have in stock before re-ordering.

He adds that simply by installing the system Asda expects to see the value of sales rise by "at least 10%-20%". Overall, the company's music and video sales have grown by 12% since 1993, compared with the market as a whole expanding by 30%.

At the presentation the supermarket outlined a new, updated look to its Pocket The Hits TV advertising campaign.

It also revealed plans for a Christmas catalogue containing music alongside other products which will be delivered to 3m households in the autumn with 1m further copies available in store.

## MCPS prosecution brings 'landmark' pirate victory

MCPS is celebrating what it calls a "landmark victory" after a retailer was convicted of importing 1,500 pirate CDs.

Southwark Crown Court last Thursday (August 30) found 39-year-old Martin Watson, who runs Underground Sounds in Leeds, guilty of eight copyright offences concerning pirate albums by the likes of Oasis, Pulp and Simply Red.

Customs officers seized a batch of CDs destined for Watson at Heathrow Airport in December 1996. The court heard the defendant was paying £5-£6 for each of the Israeli-manufactured recordings and then selling them for £12. After the hearing, MCPS anti-piracy officer Chris Stabler said Watson's conviction represented an



**Pulp: pirate problems**  
important change in the attitude taken by the courts. "Knowingly dealing in illegal products is now seen as a form of theft and the courts are more willing to consider these as criminal offences with appropriate penalties as well as forfeiture and destruction of all product," he said.





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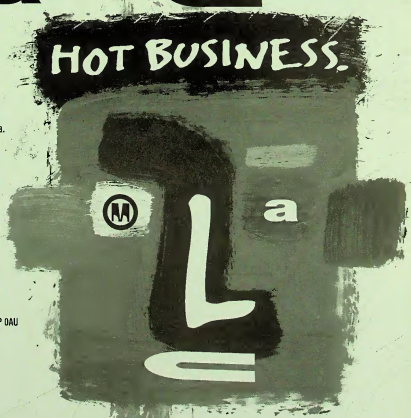
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## LETTERS

## PUT THE JOLLY FARMER MYTH TO BED

So the dust – or rather the mud – has settled on another Glastonbury. Now we can look back, isn't it about time we stopped cutting Michael Eavis this slack? Would agents book bands in any foreign festival where the working facilities are so appalling? To read about agents having to deliver their acts to the stage in their own 4X4 vehicles because the entire area is covered in crap cannot be acceptable.

I could go on but anyone who had the misfortune to work there knows well enough how bad the facilities are – only one production phone/fax line, no trackway, poor working entrance facilities, and so forth.

I've done this event six times now and it's basically the same every time. This event happens in spite of the organisers, not because of them. The only way it works is because bands and their crews work against the odds stacked against them by Michael Eavis.

It is not good enough for Eavis to say the event is in a field and therefore when it rains it gets muddy. It rains in European fields as well but somehow they manage to create facilities which you can work in, where bands can walk to a stage without getting covered in crap. As for spending £75,000 on drainage after last year, what did that cover? A few vehicles with some hard-core patches. This event generates a minimum of £12m. It is a business operation, not a farmer opening his field



once a year. Can we please put to bed the idea Eavis is a jolly farmer. Glastonbury is supposed to be a premier event in the live calendar. Isn't it about time agents (and bands) started telling him that unless he improves his facilities he will not get the bands he needs?

Please can we stop pretending this is fun and do something. Kevin Hunter, b.b.b. Productions, Arlesey, Beds.

Last week's editorial, (MW, August 1) addressed whether Radio Three offers 'value for money' or not.

The BBC is looking to cut costs, up ratings and compete head-on with Classic FM.

Being a fan of radio, I know that pop music, quite rightly, gets huge exposure through Radios One and Two, Virgin, Atlantic, and an enviable network of independent stations right across the country, and no one would argue that the public shouldn't have access to popular culture over the airwaves. Classical music, however, has Classic FM and Radio Three alone.

It seems that Radio Three justifies its 'whopping slice' of the BBC cake through providing a unique educational and cultural function in its commitment to live music, to classical and, above all, to challenging new music that doesn't fit in a 'box'. And let's not forget its commitment to speech and drama.

Those of us involved in marketing classical do not enjoy the luxury of a multitude of stations committed to our particular product area.

Promotional opportunities for non-pop music are severely limited. Robbing Radio Three to pay Radio One may be good news for the pop industry, but not so good for all those of us involved in the classical industry.

Let us not forget that the 'chattering classes' (Radio Three and Four listeners who are licence fee payers), who may be 'up in arms' if money is re-located to Radio One, also make up part of our potential target market.

Many of them do buy classical records, a market itself worth more than £65m last year. Mark Wilkinson, marketing manager, Philips Music Group, London W6.

on Webster's column (Let's take on Which? Now, MW, July 25) makes very interesting reading.

I am not sorry that Music Week and the music industry are disturbed by our recent review of CD prices and our assertion that UK consumers are still paying over the odds. However, I am a little concerned that such a well-researched piece of work can produce such a hysterical response.

Prior to the publication of Jon Webster's inflammatory rant, Music Week itself failed miserably to contest any of the findings of the Which? survey of CD prices, at best, quoting the music industry as describing our 300-store, nine country, survey as 'wishy washy'.

As for Webster's accusation that we rely on 'press releases full of sensationalist quotes' to get our point across, in fact the Which? research into CD prices was not press released.

The article was picked up by the media because like all Which? reports it was comprehensively researched, well written and topical. It is hardly our fault that the combined PR forces of the music industry appear to be no match for Which?.

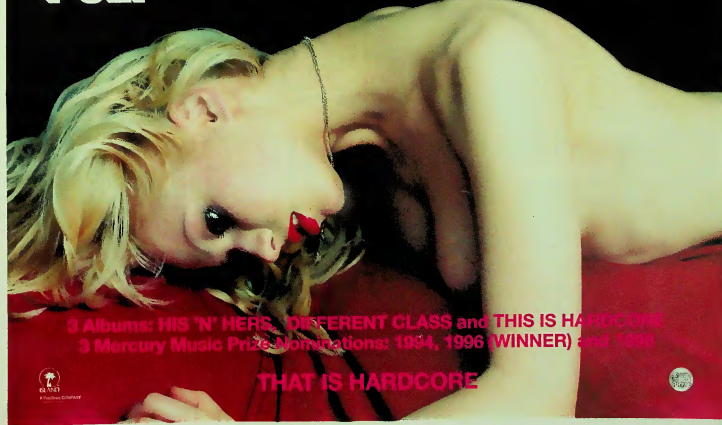
The Consumers' Association is a not-for-profit organisation with no other purpose than to provide information for its subscribers and campaign on behalf of all consumers. All our activities are self-funded through the publication of Which?.

Perhaps it is time for Music Week and the music industry to acknowledge that the debate surrounding CD prices has emerged from the fact that UK consumers are fed-up with paying such high prices.

While Which? research may have sparked this debate into life, it is the daily reality of high CD prices that is keeping the issue alive.

Sheila McKechnie  
director,  
Consumers' Association,  
London NW1.

PULP



3 Albums: HIS 'N' HERS, DIFFERENT CLASS and THIS IS HARDCORE  
3 Mercury Music Prize Nominations: 1994, 1996 (WINNER) and 1998

THAT IS HARDCORE



## UNKLE

Over-budget, over-blown and well overdue—there have been times when Mo Wax's forthcoming UNKLE album *Payence Fiction* has seemed closer in spirit to a movie production like *Waterworld* or *Titanic*, rather than a record.

Co-produced by label boss James Lavelle and best auteur DJ Shadow (also the co-songwriter on each track), the album is finally released on August 24. Three years in the making, it remains Mo Wax's biggest release yet and one of the most eagerly awaited of the year. Indeed, its delayed timing is now likely to boost sales given the current prominence of guest vocalists including Radiohead's Thom Yorke. The Werve's Richard Ashcroft and The Beastie Boy's Mike D.

Changes in personal and musical direction peppered the album's three-year production while the closure of Mo Wax's PolyGram licensee A&M UK on the eve of the LP's release, and a transfer to Island Records, have erected a fresh set of hurdles.

Mo Wax director Steve Finan makes no bones about the difficulties posed by A&M's disappearance. "It's been very, very painful and difficult," he says. "I was in America doing promotion last week and was having to get to know people at Island at the same time as organising this huge promotional campaign."

However, both Lavelle and Finan are determined these obstacles will not affect an album which for Lavelle represents a chance to lift Mo Wax on to a new level. "It's a chance to step up, to reach a whole new group of people and to work with a great video director [Jonathan Glazer]," he says. Finan is dismissive of rumours that the album cost up to £2m or more ridiculously over budget. "It's no more out of shape than a normal record of this size," he says.

The whole marketing campaign, which was eventually finalised last week, features a number of typical twists. Although destined for a mainstream audience, *Payence Fiction* will be accompanied by the extravagant packaging for which Mo Wax has been famed. The album's artwork has

been created by legendary New York graffiti artist Futura 2000, who also created a set of UNKLE character toys.

Following the album's release in August, the first single, "Rabbit In The Headlights" featuring Thom Yorke, will be released on October 12. The single package will feature remixes by Massive Attack and Sixties veteran David Axelrod. But, because of its length, it will not qualify for the singles chart, Finan says. "A lot of the time with Mo Wax we've made a conscious decision not to go near the chart. People who buy our records want them when they want them and not when a record company wants them to."

The second single, which will come in the New Year, has not yet been confirmed.

There is speculation that it will be Nursery Rhyme featuring the hotly-tipped Badly Drawn Boy, although he is on the verge of launching his career on XL with his own EP in October. Failing that, it could well be Bloodstain featuring Alice Temple. Mo Wax has no rights to release Ashcroft's track as a single.

While the plot for the UNKLE album has now been finalised, Mo Wax's future is still unsettled. With its three-year deal with A&M/PolyGram expiring shortly, it could find itself in limbo. Although the UNKLE album is being released through Island, Mo Wax has not moved into the company and is being run as a separate operation at present. Finan says, "Once I'm convinced the changes are finalised at PolyGram we'll continue negotiating."

There will be no shortage of other potential suitors for a label which is finally translating hip credentials into albums that can sell at a mainstream level. Virgin narrowly missed out on signing Mo Wax first time around and is rumoured to be a strong contender, as is the new independent music venture being put together by former A&M MD Osman Erap.

However, much will depend on Lavelle's attachment to artists DJ Shadow and Money Mark, who will remain at PolyGram. With no decision likely until the New Year, for the moment at least Mo Wax's future is truly *Payence Fiction*. Tony Farsides



The men from UNKLE with Thom Yorke (below left) and Badly Drawn Boy



## STEVE LITTLE ON A&amp;M

When I was writing a fanzine and, for a few months, managing a band, I used to imagine that the music industry was a party which I didn't have an invite for. It was backstage, it was free records, it was Mamma without a care in the world. But the mother of all parties was going to be when we finally got signed to a major label which had bent over backwards to meet our every whim and folly. Once the signatures had been scribbled on contracts, in a boardroom that was a mile long and full of people in casual suits all fawning over us, we'd casually adjourn to a fleet of taxis waiting to take us to the Big Signing Bash. Here we'd drink champagne from minor executives' shoes and bore accountants senseless with our

ambitions to break the States. It was all nonsense of course but it was a nice dream. Do bands still lust after this sort of thing? The answer is, not all of them. Having recently finalised contracts with Island, *Laptop's* leader Jessie Hartman (formerly of US tunesmiths Sammy) promptly decided to give the whole signing party thing a swerve and stay in New York to write more songs. Good attitude. If I was managing a band these days, I'd rather get a free photocopy than a crate of wine. Meanwhile, *Laptop's* "by proxy" signing is a promising one. Aterall, here are a band who were dabbling with subtle Eighties influences before The Wedding Singer and Run DMC gave us an Eighties revival. At the very least, Hartman's fabulous shirt

collection will keep us entertained for ages... Much interest in the Evening Session's recent Record of the Week by Edinburgh-based duo *Scuba 2* (calls and faxes both from listeners and A&R staff). The single, *California Paranoia*, is a scorching mix of beats and brass, with an almost psychedelic quality. It's on Odd Records, which will be issuing the track as a limited edition on August 17 in the hope it gets the funding for a full-scale release in the future... Finally, staying in Scotland, here's a little gem I picked up at T in The Park—*Buddha Crush* with a beautiful, fuzzy, swirling Byrds-ish song called *Don't Want To Know*. If you listen to tapes in your car, this is the one for that summer drive into the office. Trust me...

## SOUNDTRACKS

The absence of compilations means that soundtracks are bigger business than ever in the US—four currently sit comfortably in the *Billboard* Top 10—but similar success is gradually being emulated in the UK.

In 1997, the Top 10 OSTs in the UK sold a bumper 1.72m units between them, led by Madonna's *Evita* and The Full Monty's *Hot Chocolate*-driven smash. Already so far this year there has been the Titanic phenomenon—currently the third best-selling album of the year, even beating Celine Dion and *All Saints*—not to mention the continuing success of *The Full Monty*, which is also one of the Top 10 sellers. And they keep coming, with *Grease* at number four in the combined albums chart last week.

Meanwhile, the much-hyped revival of the UK film industry means more soundtrack projects, let alone film productions, are originating out of the UK. Keenly awaited is the soundtrack to *The Avengers*, released on August 10, just before the film's UK launch, although the film was produced by Warner Bros in the US, the soundtrack has a strong UK element thanks to the guiding role of top British producer Marius de Vries.

Of those still in the pipeline, none is expected to be bigger in 1999 than the follow-up to *Four Weddings And A Funeral* being compiled by Island's Nick Angel for producer Marius de Vries. The Working Title production starring Julia Roberts and Hugh Grant, tentatively called *The Notting Hill Project*. Equally, EMI's soundtrack to the Film Four production *Acid House* will give the UK music industry another chance to inject British bands into the film mainstream. "It's become very competitive in the past few years," says independent music consultant Liz Gallacher, in

reference to the number of labels pitching to compile OSTs. "The ideal projects like *Transposing* and *The Full Monty* where the music and the film really work together are what everybody wants. We hope to make a good album every time, but it can be a struggle."

With past credits including *The Full Monty*, Gallacher is currently working on projects as diverse as Kenneth Branagh's *The Theory Of Flight*, Anna Friel's *Lans and Girls*, Kate Winslet's *Hidesious Kinky*, the Denis Nielsen story *Killing For Company* and the Boy George/Culture Club biopic *Take It Like A Man*.

Nick Robinson, the EMI A&R manager working on the soundtrack for *Acid House*, adapted from the book by *Transposing* author Irvine Welsh, stresses that artists can reap the rewards. "Good exposure in a soundtrack does wonders for an artist's sales, although we won't be including EMI acts at the expense of the film," he says.

Undoubtedly the highest-profile soundtrack release at the moment after *Evita* and *Lost In Space* is *The Avengers*, which is packed with original British-led music and whose Stateside-first budget extended into seven figures, although that unusually high figure has not prevented it suffering the typical perils of planned OSTs.

Despite reported difficulties with the film, Atlantic Records is hoping that from the moment of the launch party at London's Leopard Lounge on August 17, it will be a raging success.

First and foremost, the project has been dominated by the input of de Vries, one of the UK's most credible mainstream producers, feted for his work with Massive Attack, Bjork and Madonna—not to mention the Romeo And Juliet OST. He originally met with producer Jerry Weintraub to discuss finding songs to match the film's images. "When I walked into Jerry's



## ONES TO WATCH

on further singles until it becomes clear how the film is performing. The Utah Saints track with Iggy Pop will definitely be released in the New Year but it is still unclear whether it will be on East West or their Echo label, which has been waiting for the film to be released to relaunch their career.

Recording the score that accompanies the film – in the case of *The Avengers* orchestrated by American Joel McNeely – plus new, original material that can be adapted to both score and OST is never cheap. As a result film producers go shopping for partners to share the cost in exchange for soundtrack rights.

Film makers often argue that labels should absorb all the music-related costs of a soundtrack project because of the huge sums that they can make from successful OSTs. To a degree they have a point. "Every time *Pretty Woman* gets a play on Sky, the soundtrack sales jump again," says Vivien Beber, manager at EMI Premier Soundtracks (soon to become EMI Soundtracks). "And we regularly promote for rental and self-through video releases."

But labels suggest music should be more than just an afterthought. "What the music industry needs to say is, 'Everyone agrees that if the film doesn't work the album isn't likely to,'" says Gallacher. "We're getting involved earlier and earlier in projects, but that's usually as a result of the director or producer wanting our input."

"It makes sound commercial sense to include songs that give you the chance of a hit single, but having special songs like that in the UK is a rarity because it is hard to find the budget," she adds.

Ultimately, the music industry's main problem remains its lack of control over what music eventually appears in the film. "It's rare for the OST to be more than a promotional tool for the movie. On *The Avengers*, everybody's mission was to make the music work in every context," says De Vries. Nonetheless, last week it looked like he had ended up in exactly the opposite position at the 11th hour, when the executive producers decided to drastically reedit the film for aesthetic reasons.

The result was that no music was included in the film and only one minute of Grace Jones and 30 seconds of Ashtray Command and Sugars' tracks featured over the end credits (Merz's track originally ran over the end credits). The album is now being released under a "music from and inspired by the motion picture" tag.

Whatever happens now with the soundtrack is anyone's guess. The album is as imaginatively compiled as any, with *De Vries'* mix of big beats and his suavely twisted take on the familiar offering strong marketing potential. But, as he says, "Our plan does not revolve around the singles. It revolves around the film."

Ian Nicolson



**INSPIRED ARTISTS: (FROM TOP) GRACE JONES, BABYBIRD, RONI SIZE AND ANNIE LENNOX; OPPOSITE, SUGGSPOSES STEED-LIKE FOR THE FIRST SINGLE FROM THE SOUNDTRACK**



New York office he said, "I've made \$100m in the movies and I don't intend to lose any of it," says de Vries, who A&R'ed the record with Craig Kallman and Darren Higman at Atlantic in the US, ending up as executive producer, producer and an artist.

What makes the project particularly interesting is that by pulling in many favours he got a diverse collection of artists – Sinead O'Connor, Roni Size, Babybird, Grace Jones, Annie Lennox, Stereo MCs, Utah Saints with Iggy Pop – to record new material for the album, when several of those names have not been heard from in years.

The soundtrack also marks de Vries' debut as a solo artist; his reworking of the *Avengers* Theme opens the album, hitting all the right memory buttons while pumping up the clubbable syncope, though de Vries is not keen for it to be released as a single ("It's not really me," he says).

"The philosophy right along was that we couldn't just go retro – it had to be more what that twisted Sixties mind-set would do equipped with Nineties technology," says de Vries. "And we tried to keep it as European, not Hollywood, as possible."

Grace Jones in particular takes the Shirley Bassey challenge head-on and triumphs with Storm, having written the words and recorded the vocals a week after the track was recorded by de Vries' *Avengers* house band, the Rhythm Radio Session Orchestra. "We hadn't even considered Grace until just two or three weeks before we had to record the vocal, when I read an article in *Rolling Stone* saying she had already been offered the track," says de Vries.

For all the big names involved, it is clear that creating a cohesive album proved a struggle for de Vries as he juggled submitted material like *The Verve* Pipe, Sugar Ray and Size's tracks with original grooves and songs written especially for the project.

And he found himself having to deal with typical problems arising from contractual obligations which have prevented the release of some first-choice potential hit singles. U2's Adam Clayton and Howie B recorded a track for the project, as did PJ Harvey, Radiohead and Jamiroquai, but their contributions – described by de Vries as "brilliant" – became unavailable following inability to reach agreement over rights.

Meanwhile, Sinead O'Connor decided to hold back her original love theme to the film for her own forthcoming untitled Atlantic album, instead signing Ashtray Command's *Summer's End*. And Grace Jones, the Utah Saints and the Stereo MCs could not be considered as potential singles for a variety of availability and contractual reasons. It's not even certain whether Merz's *Many Weathers Apart* – the only track not specially recorded for the soundtrack but chosen by de Vries because "he's going to be huge" – will see general release on his Epic label.

Indeed this is how the 11th-hour inclusion of a track from Sugars' forthcoming album *The Three Pyramids Club* (released by WEA on September 7) became the best opportunity to find a top 10 single for the UK. The track, 1, was out for release on August 31, was only submitted two weeks before de Vries closed the album.

Indeed, no firm decisions will be taken

**ROCK OSTs HAVE SOLD IN THE UK**

Title	Sales
<i>Evita</i> (1997)	394,159
<i>Full Monty</i> (1997)	373,918
<i>Romeo And Juliet</i> (1997)	328,703
<i>Trainspotting</i> (1997)	249,367
<i>Men In Black</i> (1997)	174,651
<i>Space Jam</i> (1997)	155,026
<i>Pulp Fiction</i> (1997)	99,446
<i>Trainspotting 2</i> (1997)	68,982
<i>Titanic</i> (1998)	71,636
<i>Jackie Brown</i> (1998)	50,387
<i>Romeo And Juliet 2</i> (1998)	19,738
<i>Boogie Nights</i> (1998)	20,135
<i>The Blues Bros</i> (1998)	20,420

Figures represent year of release

**JEYMES**

Seal's London-based 26-year-old brother Jeymes Samuel was last week signed in practical secrecy by Epic/550 Music in the US to a worldwide deal. The talented singer/songwriter – whose pop/soul material has an alternative edge – was brought to the attention of the label by manager Mike Dixon.

The deal was struck in a matter of weeks in a team effort led by president Polly Anthony and head of A&R Koz Utsumiyo, but no material is expected until 1999.

**B B MAK**

These three friends' self-produced, four-track sampler is set to cause a buzz among A&R departments everywhere, not least for their soulful harmonies.

Mark (aged 19), Christian (24) and Ste (20) from Manchester, Wigan and Liverpool respectively, write all their own material and their live acoustic sets are reportedly impressive. Currently unsigned, unmanaged and unpublished.



**Mansun – Being A Girl (Parlophone)** An addictive release which sounds like early Police (single, August 24)

**Steps – Step One (Jive)** The fun pop LP of 1998 (album, Sep 14)

**Khadja – Here We Go (Low)** Wyclef Jean and Funkmaster Flex share production duties on this newcomer (promo, tbc)

**Divine Comedy – Fin De Siecle (Sextant)** Possibly the surprise album of the year for many, in a league of its own (album, tbc)

**Ash – sampler (Mushroom/Infectious)** A rock-ed selection of tracks from their forthcoming album revealing a new direction (sampler, tbc)

**Faithless – God Is A DJ (Cheeky)** A more than welcome return for this versatile dance act (single, August 24)

**Tina Arena – If I Was A River (Columbia)** Another huge Diane Warren hit is on the cards (single, September 21)

**Blille – Honey To The Bee (Innocent)** A stand-out track from one of the R&B/pop albums of the year (album track, tbc)

**Robbie Williams – Millennium (Chrysalis)** An addictive record with intelligent sampling taste (single, September 7)

**Babyion Zoo – All The Money's Gone (EMI)** And who said we weren't going glam in 1998? (single, tbc)



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TUMI MUSIC

# SINGLE of the week

**THE HONEYZ: Finally Found (First Avenue/Mercury RNZCD3).**

The debut single from former *MW* Ones To Watch, The Honeyz — namely Heavenly, Celena and Niama — is a real beauty, suggesting this act will be strong contenders in the pop R&B stakes. The song showcases the girls' vocal ability, riding a laidback melody that becomes increasingly addictive on each listen. The song has rightly achieved Radio One B-list status, and promises much more to come. **A+**



This was a record of the week for Radio One's Mark Radcliffe, and the band have supported acts as diverse as Alisha's Attic, theaudience and Hanson. Unfortunately, their Britpop style sounds slightly dated, so commercial success is questionable. **A-**



**WEAKNESS IS ONE OF YOUR BUSINESS (Hut HutCD103).** Embrace stick to their string-laden rock formula which has seen their chart positions

improve with each of their five previous releases. Included over two CDs are four new songs and recordings, including two tracks from their widely reported Abbey Road session. Radio One will put the track on its B-list, and with an MTV special on the band planned for the week of release, they should achieve their first top five in time for their UK tour in September. **A-**

**MORCHEEBA: Part Of The Process (China WONGCD2097).** Following their spellbinding Glastonbury appearance, Morcheeba return with this laidback track featuring country-style steel guitar and Cajun fiddle alongside Skeye's vocals. It is currently

on Radio One's As Featured list and the Radio Two playlist, and appearances on the National Lottery show as well as V98 should add to the band's profile. Despite uninspiring singles since — their last outing, the limited edition *Blindfold*, reached 56 — and this looks like it could be their biggest success yet. **A-**

**DANNY TENAGLIA FEAT. CELEDA: Music Is The Answer (Twisted UK DANNY1).** A stand-out track on Tenaglia's current Tourism album, this uplifting single blends classy vocals by Celelda with classic house sounds and slices of the candid disco classic Dancin' And Prancin'. It's currently in the top 20 of the *RM* Club Chart thanks to mixes by Tenaglia himself, and new mixes from Deep Dish and Farley & Heller should further broaden its appeal. **A-**

**TUMBLEWEED: Third Degree Burns (Turquoise TQCD002).** Featured on the new Children's BBC series *The Fame Game*, this debut single was written by Charly Coombes (vocals), the younger brother of Supergrass' Gaz. Furthermore, it also has the guidance of the Band Register's Peter Whitehead overseeing the release on his fledgling label. But with little radio support, how they come across on camera could determine the result. **A-**

**THE CORRS: What Can I Do (Atlantic/Lava/143 Records AT00444CD 7567-84152-2).** Taken from their million-selling album *Talk On Corners*, What Can I Do peaked at 53 on its first outing in March. This re-released version, which follows the band's recent long-running Top 10 cover of Fleetwood Mac's Dreams, is produced by Tin Tin Out. The track lacks the warmth of the original, but Andrea Corr's vocals shine through the rather spartan sound and the chorus's hook remains as infectious as ever. **A-**

**GALA: Come Into My Life/Freed From Desire '98 (Big Life BLRD147).** After Top 10 hits with *Freed From Desire* and *Let A*

*Boy Cry* in the last half of 1997, the Italian diva is back with this single, in which a quirky intro moves into a funky chorus with a typically pedestrian vocal. A popdance remix by the Sleaze Sisters ups the tempo, while the duo also provide a bouncy new mix of *Freed From Desire* that's attracting club plays. However, it has received little radio attention as yet, and seems unlikely to match the chart success of its predecessors. **A-**



**D-INFLUENCE: Rock With You (Echo ECHOCD56).** After writing Ultra Nate's Top 20 hit *New Kind Of Medicine*, the London soul act return with this close but

nevertheless stirring cover of the Michael Jackson classic. It's typically classy stuff, with smooth production only slightly roughened by raw interjections from JP. House and R&B mixes are forthcoming. Mousse T. Their last single *Magic* reached number 45 in October last year, but this should take them much, much higher. **A-**

**JOHNSON: It Could Be (Higher Ground HIGH97).** This debut single is an enviable simple tune, reminiscent of Del Amitri's *Nothing Ever Happens*. An acoustic-driven gem of a song, neatly falling somewhere between folk and soul in its influences, the gentle flute accompaniment adds to the natural feel of the recording whose pleading, simple chorus alone deserves to win the duo friends at radio. **A-**

**GORKY'S ZYGOTIC MYNXC: Let's Get Together (In Our Minds) (Fontana CDS562792).** This second single from Gorky's forthcoming album is a world away from the brilliantly individual *Sweet Johnny*, which peaked at 60 in the UK singles charts earlier this year. Let's Get Together has a more commercial feel to it, and is currently on Radio One's As Featured list. It could attract a more mainstream audience than GZM are accustomed to. **A-**

## SINGLE reviews

**ELECTRACY: MORNING AFTERGLOW (MCA MCSTD04184).** These West Country boys have been steadily attracting interest since June when their indie/pop debut single *Lost In Space* reached number 60. With *Morning Afterglow* they justify the attention with a ballad which has picked up a Radio One As Featured playlisting and TV exposure from the likes of *The Chart Show*. It's slower than some of their other material and could be their breakthrough. **A-**

**ROY VEDAS: Fragments Of Life (Mercury MERCJ504).** Written by Frank Di Mauro and Maxi Trusso, this track evokes memories of *White Town's* *Your Women*, but lacks such a catchy hook. The use of vocoded vocals makes it a love-it-or-hate-it affair for listeners, but some broadcasters are playing it for novelty value. **A-**

**HILLMAN MIXX: I've Had Enough (Mercury MERC62827).** Five-piece Hillman Mixx pick up the baton of list songs from *The Beloved* and Billy Joel with this ode to the more offensive aspects of life.

Gillian Welch  
HELL AMONG THE YEARLINGS

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MUSIC WEEK 8 AUGUST 1998



**THE ALOOF: What I Miss The Most** (East West EW179CD). The return of the haunted datschall stars reveals a more song-based sound than appeared on 1996's *Sinking* album, with Ricky Barrow's vocals taking centre stage over a melancholic backdrop. So far only *Fm* is supporting this track, but by the end of the year it's possible other stations may have realised they made a mistake by ignoring it. **3.5** **CD**

**16B Falling** (Eye Q YEQU027CD). *Falling* is the third single to be lifted from the much-praised album *Sounds From Another Room*. The laidback electronics of the original are complemented by remixes from Two Lone Swordsman and Deep Dish. **3.5** **CD**

**AGNES: Dumb** (Island CID11057237-2). Agnes' take on Garage-style guitar-driven pop is more effective than most. However, stripped of the production, the song has a hollow ring to it. Not even mixes by Steve Osborne and Neil McLellan can save the day, although the sub-Mazzy Star *B-side* Country III shows a little more depth. **3.5** **CD**

**ALDA: Real Good Time** (Wildstar STAS2978). Teen mags have rightly taken to this Icelandic pop artist whose song could be a summer anthem with one of the catchiest hooks since Billie and B\*Witched. Her cartoon crust image hasn't been embraced by Radio One, but the label's co-owner Capital has had her on its A1 playlist since May 15. **3.5** **CD**

**WHALE FEAT. BUS 75: Crying At Airports** (Nut Hut C102). Part trip-hop, part gentle ballad that samples Neneh Cherry's Buffalo Dance, *Crying At Airports* takes a while to get into, but when it finally makes an impact it is a big one. With its soulful chorus, it's a bit of a departure for the Swedish band. However, without strong airplay backing (it's only receiving spot plays on Lamacz's Evening Session at present) it's unlikely to beat last single *Four Speakers'* peak of number 69. **3.5** **CD**

**MARK STEWART: Consumed - The Remix Wars** (Mute CDMUTE 213). As something

of an extreme noise terrorist, ex-*POP* Group member Mark Stewart has gathered together like-minded sonic anarchists for remix duties for his 1996 *Consumed* tune. Remixers include Johnny Ultranivance, The Program and Alec Empire. The results are a mix of hardcore gabba and dark-core drum & bass that's as tough as it gets. **4.5** **CD**

## ALBUM reviews



**RECOMMEND** **THE AUDIENCE: the audience** (Mercury/Elefite 556 771-2). After a string of festival dates leading up to the album's release - not to mention an expected Top 20 debut with *I Know Enough (I Don't Get Enough)* on Sunday - the act's self-titled debut should be seen as a victory for both them and their label. Sophie Ellis-Bextor's vocals, best experienced on the stunning *I Got The Wherehithal*, proves an interesting departure from many of their contemporaries. A growing fanbase will be attracted to a limited edition double-pack vinyl and CD containing acoustic and piano recordings, and different versions of the album tracks. *A Melody Maker* cover last week will also help. **4.5** **CD**

**THE HORMONES: Where Old Ghosts Meet** (V2 VVE1001652). Perky guitar pop meets angelic harmonies on this debut from The Hormones. A wide range of tunes, from rabble-rousers to gentle ballads, mark this act as something to watch, and traces of *Big Star*, the Beach Boys and the melodic charm of early Beatles make this an enjoyable debut. Given the right press and radio support they could do well. **4.5** **CD**

**SINEAD LOHAN: No Mermaid (Grapevine GRCD239)**. The runaway success of *The Corrs* has opened up the market for this kind of upbeat folk crossover. The 27-year-old Cork singer's second album is an

## ALBUM of the week

**ESTHERO: Breath From Another** (Sony Work Group 48973164).

One of the more unusual bodies of work to come out of Canada, *Breath From Another's* bold collision of styles - hip-hop, indie, rap, R&B, drum & bass - narrowly beats acts such as Hinda Hicks, the audience and Purescence for album of the week.

So effectively do the floaty vocals of 19-year-old Esthero partner Doc's musical wanderings - Latin-tinged, shimmery pop and the odd burst of classical strings even rub shoulders with a harder rap on the title track - that its appeal should prove to be international. Singles are yet to be released, but radio could do well to ignore the inevitable Björk comparisons when this act begin their UK assault in September. **4.5** **CD**



effective blend of traditional songwriting with modern arrangements. **4.5** **CD**

**HINDA HICKS: Hinda** (Island SP4506). This album of disco, Seventies retro and soulful ballads neatly showcases Island's latest R&B hopeful. Acclaimed producers such as the Marvin Gaye collaborator Leon Ware and Tommy Farragher (Mary J Blige) share songwriting credits, and anyone who has enjoyed her Top 25 single *You Think You Own Me* should be looking out for this. **4.5** **CD**

**MARIOUS: Big Kahuna Kicks One** (Kahuna Cuts KCUTS009). The Kahuna Cuts label arose from the success of London's Big Kahuna Burger club, which says Norman Cook, was the inspiration behind his Fatboy Slim productions. So it's fitting that this compilation of Kahuna acts kicks off with a Fatboy Slim mix: it also includes fabulous breakbeat workouts ranging from warm and chunky to cool and vinyl from label founders Dan and John Kahuna (FC Kahuna), Fuselage and Language Lab. **4.5** **CD**

**AI PEOPLE: Fresh Juice** (Hydrogen Dukebox DUKE046). Putting the funk back into the nu soul of British beatsters, AI People - aka Simon Bowling and Marti Early - have concocted a heady brew of old school trainer-rattling, hip-shaking disco and breakbeats. Despite their low profile, their underground status and the sheer quality of this material has resulted in HMV charging the album before its release, while Virgin Our Price has it on its listening posts. **4.5** **CD**

**PURESCENCE: Only Forever** (Island CID8064). James Mudrutz possesses a voice that is more than haunting with his sheer power and memorable

vibrato and on this, *Purescence's* second album, it is solidly backed by 12 excellent songs. The single *This Feeling* (which peaked at 33) and new release *It Doesn't Matter Anymore* which was due to go Top 40 on Sunday, are strong and anthemic, sitting well beside other bellers such as *Past Believing* and *Sharpen Up The Knives*. A nationwide tour in September and support from the music papers should help prolong this album's life. **4.5** **CD**

12 - 16 SEPTEMBER 1998 MANCHESTER

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## Delayed releases

Releases previously reviewed in *Music Week* now set for release on August 17 include: **FOE FIGHTERS: Walking After You** (Elektra) (reviewed in July 4 issue) **MARIA NAYLER: Love Is The God** (Deconstruction) (July 18) **A TRIBE CALLED QUEST: Find A Way/Steppin' It Up (Ira)** (July 18) **AKIANA: Special Kind of Something** (Virgin) (August 1) **TALVIN SINGH: Traveller** (Island) (August 2)

## Our scoring system

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

## Hear new releases

Audio clips from the releases marked with this icon can be heard on dotmusic at: [www.dotmusic.com/reviews](http://www.dotmusic.com/reviews)

This week's reviews: Dugald Baird, Michael Byrne, Hamish Champ, Catherine Eade, Tom FitzGerald, Chris Griggs, Stephen Jones, Sophie Moss, Simon Ward and Paul Williams.

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### CHART COMMENTARY

by ALAN JONES

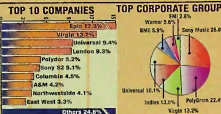


The Spice Girls' *Viva Forever* easily retains its pole position this week, registering its second week at number one immediately ahead of a triumvirate of movie-related hits - Puff Daddy's *Come With Me* (from *Godzilla*) at number two, Pras Michel's *Ghetto Supastar* (from *Sulwairn*) at number three and Apollo 440's title track from *Lost In Space* at number four. *Viva Forever* sold 112,000 copies last week, and more than 300,000 copies in the last fortnight. The Spice Girls have spent 20 weeks at number one in a little over two years, and are just one week away from equalling the Nineties record of 21 weeks set by Take That. Their cumulative singles sales also topped the 6m mark in the week, and, at 6.1m they have sold more singles than any other act in the 90s except for Elton John, whose 7.1m total is largely due to *Candle In The Wind 1997/Something About The Way You Look Tonight*.

As mentioned above, Apollo 440's hit

### MARKET REPORT

#### AT A GLANCE WEEKLY MARKET SHARES



Figures are in % of sales for full 52 weeks of the Top 10, and compare graphically by full 52 weeks of the Top 10.

#### SALES UPDATE



single is taken from the movie *Lost In Space*. The film is based on the Sixties TV series of the same name, and the tune, by

### SINGLE FACTFILE

The monster movie *Godzilla* gave Jamiroquai their first ever number one a fortnight ago but fails to deliver a second this week, Puff Daddy having to settle for the number two slot with *Come With Me*. Based on Led Zeppelin's *Kashmir* - a track from their 1975 album *Physical Graffiti* - and featuring Zep's Jimmy Page on guitar, *Come With Me* sold nearly 61,000

copies last week. The import edition of the single, which was number 75 last week disappears from the Top 200, unable to compete on price with the domestic release. Much the same fate is likely to befall Stardust's *Music Sounds Better With You*, a French import which climbs 74-68 this week. With *Rayzone's* *No Matter What* also out today, Stardust will probably have to be content with a number two hit.

called *Lost In Space* among the 30,000 or so hits to pass through the chart since 1953 until this year, we've now had three *Lost In Space* hits in a matter of weeks - all different songs. First off, much-vaunted new band *Electric Blue* reached number 60 with their song of that name in June. Last month the *Lighthouse Family* joined in with their single of the same name, which peaked at number six last week but there will be a fourth *Lost In Space* hit soon - *Space* contributed a new song with that title to the movie soundtrack.

But for the fact the Spice Girls issued *Viva Forever* at the same time, *Will Smith* would have been celebrating his second solo number one last week with *Just The Two Of Us* - but there's no second chance for Will, who slides 2-8 this week. The artist formerly known as *Erish Prince* is clearly a fan of Bill Withers, as *Just The Two Of Us* is the second Withers cover he has charted in the past few weeks.

## THE YEAR SO FAR... TOP 20 SINGLES

1 MY HEART WILL GO ON	CELINE DION	EPIC
2 IT'S LIKE THAT	RUN-DM.C. VS. JAY-N	SMS COMMUNICATIONS
3 C'EST LA VIE	B'WITCHED	SPIC
4 TRULY MADLY DEEPLY	SAVAGE GARDEN	COLUMBIA
5 HOW DO I LIVE	LEANN RIMES	CURB/THE HIT LABEL
6 3 LIONS '98	BADELLE/SKINNER/LIGHTNING SEED	EPIC
7 DOCTOR JONES	AQUA	UNIVERSAL
8 NEVER EVER	ALL SAINTS	LONDON
9 FEEL IT	TAMPERER FEAT MAYA	PEPPER
10 BRIMFUL OF ASHA	CORNERSTONE	WILMA
11 GHETTO SUPASTAR [WHAT IS WHAT YOU ARE]	PRAS MICHEL FT GDB & MVA	INTERSCOPE
12 FROZEN	MADONNA	MAVERICK
13 WINDALO	FAT LES	TELSTAR
14 ANGELS	ROBBIE WILLIAMS	CHRISLIPS
15 UNDER THE BRIDGE/LADY MARMALADE	ALL SAINTS	LONDON
16 DANCE THE NIGHT AWAY	MAK'RICKS	MCA NASHVILLE
17 HONEY	MOUSE T'S VS HOT'N'JUICY	AMFM
18 THE BOY IS MINE	BRANDY & MONICA	ATLANTIC
19 VIVA FOREVER	SPICE GIRLS	VIRGIN
20 TOGETHER AGAIN	JANET JACKSON	VIRGIN

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1	VIVA FOREVER	Spice Girls	Virgin
2	COME WITH ME	Jamiroquai	Mercury
3	GHETTO SUPASTAR [WHAT IS WHAT YOU ARE]	Pras Michel	Mercury
4	LOST IN SPACE	Apollo 440	Mercury
5	LIFE IS A FLOWER	Run-DM.C.	Mercury
6	FREAK ME	Arrested Development	Northwestlake
7	I CAN'T HELP MYSELF	Laurie R. King	Delicious
8	JUST THE TWO OF US	Will Smith	Delicious
9	DEEPER UNDERGROUND	Jamiroquai	Mercury
10	SAVE TONIGHT	Leigh Day	Polygram
11	THE BOY IS MINE	Brandy & Monica	Atlantic
12	LOOKING FOR LOVE	Arrested Development	Mercury
13	LIFE ON ICE	Run-DM.C.	Delicious
14	HONEY	Mouse T's vs Hot 'n' Juicy	Amfm
15	STRANDED	Laurie R. King	Delicious
16	C'EST LA VIE	B'Witched	Cap
17	NEW KIND OF MEDICINE	U2	Mercury
18	LOST IN SPACE	Lighthouse Family	Ward
19	UNDER THE BRIDGE/LADY MARMALADE	All Saints	London
20	NO MATTER WHAT	Raymond	Real

## BIM SHERMAN

### WHAT HAPPENED

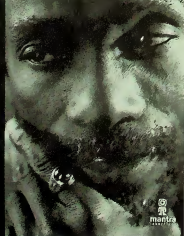
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# GOSSIP

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Table with 5 columns: Rank, Title, Artist (Producer), Publisher (Writer), Label CD/Cass (Distributor). Includes entries like Viva Forever, Ghetto Sparatist, Lost In Space, Life Is A Flower, Freak Me Out, I Can't Help Myself, Just The Two Of Us, Deeper Underground, Save Tonight, C'est La Vie, My Oh My, The Boy Is Mine, What We Want To Do, Teardrops, Immortality, Burning, Get The Feelin', Horny, Deep Money, Life, How Do I Live, Looking For Love, You're The One That I Want, I Know Enough I Don't Get Enough, Money, Strange Love, Everybody Dance The Horn Song, Caffe Del Mar, 3 Lions '98, Mas Que Nada, You Make Me Feel Like Dancing, New Kind Of Medicine, Dance The Night Away, Sleazy Bed Track, Boys Better, Be Careful.

Table with 5 columns: Rank, Title, Artist (Producer), Publisher (Writer), Label CD/Cass (Distributor). Includes entries like The Heart's Love Desire, Kiss The Girl, Windaloo, Boys Of Summer, I Wasn't Built To Get Up, Far Out, The Rockafeller Skank, Lost In Space, My Desires, It Doesn't Matter Anymore, Gunnam, I Think I'm Paranoid, Intergalactic, Rendez-Vous 98, Carnaval De Paris, Mas Que Mancada, Move Your'N, Say It Once, Tell Me, You'll Never Love Me If You Don't, You Do Love Me, Oh Romeo, Feel It, Stranded, My Time, You'll Never Walk Alone, How Does It Feel To Be On Top Of The World, Runaway Skies, Lover, Stardust, Foundation, Can't Let Her Go, Thinking Of You, I'll Be Home For You, Countdown Back, The Bridge Lady Marmalade, All Stars, That's All I Need.

TITLES A-Z

Index table with 2 columns: Title, Rank. Lists all titles from the main chart in alphabetical order with their corresponding chart positions.

As used by Top Of The Pops and Radio One

Advertisement for leopatra featuring the single 'Simply Red - The Air That I Breathe'. Includes the text 'THE NEW SINGLE OUT NEXT WEEK', 'AS FEATURED ON THE SKY YOU LOVE FOOTBALL TV COMMERCIAL', 'I want you Back the new single out 10th August', and 'DISTRIBUTED BY WARNER MUSIC UK'. Includes a small image of the single cover.

## CHART COMMENTARY

by ALAN JONES

The Spice Girls failed to reach the top of either the sales or the airplay chart with **Stop** — it reached two on the CIN sales listing and three on the Music Control airplay chart — but managed to top both charts simultaneously this week with **Viva Forever**. In its second week atop the singles chart, the Spice Girls' latest roars to the top of the airplay chart — and I mean roars. It explodes 4-1 with an audience of more than 78m, the highest listener figure of any number one this week. It reached 10m more pairs of ears last week than runner-up **Eagle-Eye Cherry's**

**● Torn** by Natalia Imbruglia has spent 42 consecutive weeks on the airplay chart, and has had a bit of a resurgence recently, improving its chart position for three weeks in a row to reach number 28 last week. It dips to number 33 this week, though its tally of 608 plays is superior to all but 24

Save Tonight. Adding 19m in a week, **Viva Forever** has benefited enormously from the patronage of Radio 2, where it sets a new modern era record with 24 plays and an audience of 19.29m last week, one play and nearly a million listeners more than **Ace Of Base's** *Life Is A Flower*. Radio 2 also played a crucial role in the Top 50 debut of Emeraldale actress **Malanda Burrows'** latest single **Don't Leave Me, Allotting** it 13 plays for an audience of 13.53m. With a total of only 21 plays across the entire Music Control panel, **Don't Leave**

records on the chart. **● Despite** reaching number four on the sales chart, **John Travolta** and **Olivia Newton John's** *You're The One That I Want* reissue has found airplay very difficult to come by. It climbed only as high as number 68 on the Music Control listing before going into reverse.

Me not only had fewer plays than any record in the Top 50 — **Theudence's** *I Know Enough* came closest with 124 plays — but also the lowest by far in the Top 100.

And as powerful as Radio 2 plays were to the song, the other eight plays it received were of almost no value whatsoever, attracting a total audience of just 119,000. To put it another way, the Radio 2 plays delivered 99.1% of the track's total audience.

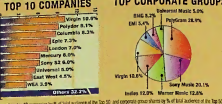
Having had **Jamiroquai's** *Deeper Underground* at the top of its playlist the

previous week, Radio One switched its attention to **Puff Daddy's** *Come With Me* — also from the movie *Socilla* — last week, playing it 32 times. It's the second Puff Daddy single to top the Radio One list, doing so exactly a year after *I'll Be Missing You*. The highest new entry on the chart this week is Millennium, the introductory single from **Robbie Williams'** upcoming album *I Was Expecting You*, which, helped by the familiar string sample from *You Only Live Twice*, debuts at number 19, with immediate support coming from all the usual suspects.

## AIRPLAY FACTSHEET

## MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES



VIRGIN		No. of plays
1	IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT (New Power Generation)	45
2	COME BACK TO WHAT YOU KNOW (Genesis)	39
3	I THINK I'M PARANOID (The Notorious B.I.G.)	37
4	SAVE TONIGHT (Eagle Eye Cherry)	37
5	DEEPER UNDERGROUND (Jamiroquai)	35
6	THE AIR THAT I BREATHE (Savage Garden)	35
7	WISHING I WAS YOUR GIRL (Natalia Imbruglia)	33
8	3 AM (Madonna)	32
9	I WASN'T BUILT TO GET UP (The Suprematists)	29
10	IF YOU'LL BE MINE (Baby Bird)	22

MIDLANDS		No. of plays
1	SAVE TONIGHT (Eagle Eye Cherry)	45
2	LOOKING FOR LOVE (Roxanne Barrett)	37
3	LOST IN SPACE (Lightshade Family)	37
4	LIFE IS A FLOWER (Ace Of Base)	35
5	VIVA FOREVER (Spice Girls)	35
6	NO MATTER WHAT (Beastie Boys)	33
7	LIFE (Sade)	32
8	STRANDED (Lionel Lincoln)	29
9	DREAMS (The Corrs)	29
10	HORNY (Mousse T's Hot 'N' Jelly)	22

SCOT FM		No. of plays
1	HERE'S WHERE THE STORY ENDS (Tin Tin Out)	23
2	ANGEL ST (The Roots)	21
3	STOP (Spice Girls)	21
4	HIGH (Lightshade Family)	21
5	TRULY MADLY DEEPLY (Savage Garden)	17
6	ANGELS (Roxanne Barrett)	17
7	HOW DO I LIVE (Lionel Lincoln)	16
8	YOU'RE STILL THE ONE (Shania Twain)	14
9	KISS THE RAIN (Bryan Adams)	13
10	FROZEN (Madonna)	13

© Music Control. Data compiled from Radio 2 on Sat 30 July 1988 and 24.8m on Sat 1 August 1988. © Music Control. Data compiled from the regional radio stations in the Midlands on Sat 30 July 1988 and 24.8m on Sat 1 August 1988. © Music Control. Data compiled from the regional radio stations in the South on Sat 30 July 1988 and 24.8m on Sat 1 August 1988.

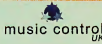
# RADIO ONE

		This Week	Last Week	Acc. Wk	No. of plays
1	COME WITH ME (Puff Daddy)	17200	27	32	30
2	SAVE TONIGHT (Eagle Eye Cherry)	18120	27	30	30
3	DEEPER UNDERGROUND (Jamiroquai)	17030	31	30	30
4	IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT (New Power Generation)	16300	26	29	29
5	VIVA FOREVER (Spice Girls)	18818	24	27	27
6	GHETTO SUPERSTAR (That Is What You Are)	15990	30	27	27
7	MAS QUE NADA (Robben Ford)	16420	23	26	26
8	I KNOW ENOUGH (I Don't Get Enough)	19200	25	26	26
9	JUST TWO OF US (US Girls)	11080	16	22	22
10	LOOKING FOR LOVE (Roxanne Barrett)	13430	23	21	21
11	MUSIC SOUNDS BETTER WITH YOU (Sade)	11167	17	21	21
12	INTERGALACTIC (Beastie Boys)	9874	28	21	21
13	LIFE IS A FLOWER (Ace Of Base)	12852	25	20	20
14	DEEP MENCE (Spank)	18512	18	20	20
15	STRANGE GLUE (Gazoline)	10510	18	19	19
16	MYSTERY (Times)	10669	9	19	19
17	I CAN'T HELP MYSELF (and Dear Sir)	7890	22	18	17
18	I WASN'T BUILT TO GET UP (The Suprematists)	11631	25	17	17
19	BURNING (Baby Burns)	10881	17	16	16
20	IF YOU'LL BE MINE (Baby Bird)	8687	17	16	16
21	NEEDIN' YOU (David Morales)	7651	1	16	16
22	MILLENNIUM (Robbie Williams)	11763	0	15	15
23	FREAK ME (Another Level)	7778	24	15	15
24	NO MATTER WHAT (Savage Garden)	7089	16	15	15
25	I WANNA BE YOUR LADY (Roxanne Barrett)	10147	15	13	13
26	BECAUSE WE YOU (Baby Bird)	8218	11	13	13
27	HORNY (Mousse T's Hot 'N' Jelly)	7161	9	13	13
28	ROCKAFELLA SKANK (Fabrizio)	7065	12	13	13
29	CAFE DEL MAR '88 (Energy)	7042	12	13	13
30	LOST IN SPACE (THEM)	7032	15	13	13

		This Week	Last Week	Acc. Wk	No. of plays
1	SAVE TONIGHT (Eagle Eye Cherry)	41220	1781	1882	30
2	VIVA FOREVER (Spice Girls)	36512	3527	1800	30
3	LOOKING FOR LOVE (Roxanne Barrett)	37454	1804	1722	30
4	LIFE IS A FLOWER (Ace Of Base)	28452	1512	1646	30
5	LIFE (Sade)	28452	1207	1259	30
6	STRANDED (Lionel Lincoln)	25861	1397	1211	30
7	HORNY (Mousse T's Hot 'N' Jelly)	25817	1071	1205	30
8	NO MATTER WHAT (Savage Garden)	23081	788	1195	30
9	LOST IN SPACE (Lightshade Family)	21873	1154	1170	30
10	JUST TWO OF US (US Girls)	26209	749	1161	30
11	THE BITE MY MINE (Beady & Monica)	23432	983	1126	30
12	TO THE MOON AND BACK (Savage Garden)	14838	794	1059	30
13	THE HEART'S DESIRE (Lionel Lincoln)	18225	1037	564	30
14	GHETTO SUPERSTAR (That Is What You Are)	21528	883	563	30
15	NEW KIND OF MEDICINE (Ultra Naté)	10681	1010	522	30
16	FREAK ME (Another Level)	16448	918	522	30
17	DREAMS (The Corrs)	10569	956	521	30
18	DEEPER UNDERGROUND (Jamiroquai)	10562	837	528	30
19	IMMORTALITY (Celine Dion)	13111	634	778	30
20	C'EST LA VIE (Natalia Imbruglia)	12873	612	714	30
21	WISHING I WAS THERE (Natalia Imbruglia)	10484	564	683	30
22	TORN (Natalia Imbruglia)	13940	659	581	30
23	FEEL IT (Temperate Feet)	14622	565	570	30
24	UNDER THE BRIDGE (All Saints)	14622	565	570	30
25	TRULY MADLY DEEPLY (Savage Garden)	13251	642	529	30
26	EVERYTHING'S GONNA BE ALRIGHT (Sovereign)	13083	413	523	30
27	I WASN'T BUILT TO GET UP (The Suprematists)	13485	446	523	30
28	ANGELS (Roxanne Barrett)	11049	555	515	30
29	GOT THE FEELIN' (JRC)	8914	589	510	30
30	HOW DO I LIVE (Lionel Lincoln)	8236	532	507	30



8 AUGUST 1998



STATION A-Z

This Week	Last Week	Wk on chart	Peak Pos	Title	Artist	Label	Total plays	Plays + or -	Total audience	Audience + or -
1	1	1	1	<b>VIVA FOREVER</b>	Spice Girls	Virgin	1962	+32	78.68	+32
2	2	1	9	SAVE TONIGHT	Engle Eye Cherry	Polydor	2054	+5	68.12	+5
3	1	7	11	LOOKING FOR LOVE	Karen Ramirez	Manifeste/Mercury	1899	-6	67.06	-6
4	3	8	7	LIFE IS A FLOWER	Ace Of Base	Mega/London	1733	+9	65.22	+3
5	5	8	3	GETTO SUPASTAR (THAT IS WHAT YOU ARE)	Pras Feat D'Orty Bastard & Mya	Interscope	1204	+6	66.35	-1
6	7	18	6	NO MATTER WHAT	Boyzone	Really Useful/Polydor	1257	+49	44.48	+6
7	8	25	4	DEEPER UNDERGROUND	Jamiroquai	Sony SZ	1044	+7	44.54	+3
<b>HIGHEST CLIMBER</b>										
8	28	25	4	JUST THE TWO OF US	Will Smith	Columbia	1258	+58	39.71	+55
9	13	3	12	LIFE	Des'ree	Sony SZ	1334	+3	39.52	+2
10	15	7	10	THE BOY IS MINE	Brandy & Monica	Atlantic	1370	+11	39.12	n/c
11	14	12	12	HORNY	Mousse T Vs Hot 'n' Juicy	AM-PM/A&M	1304	+9	36.03	+2
12	9	11	6	THE HEART'S LONE DESIRE	Matthew Marsden	Viper/Columbia	996	-10	34.73	-18
13	11	5	15	STRANDED	Lutricia McNeal	Wildstar	1326	-14	32.80	-24
14	16	28	4	I WASN'T BUILT TO GET UP	The Suprematones	Food/Parlophone	650	+15	30.92	+2
<b>BIGGEST INCREASE IN PLAYS</b>										
15	21	0	2	IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT	Manic Street Preachers	Epic	514	+132	29.87	+19
16	8	38	5	NEW KIND OF MEDICINE	Ultra Nate	AM-PM/A&M	1046	-10	29.86	-41
17	15	10	5	FREAK ME	Another Level	Northwestside	1038	-1	29.79	-18
18	10	8	13	LOST IN SPACE	Lighthouse Family	Wild Card/Polydor	1243	n/c	29.76	-37
<b>MOST ADDED</b>										
19	8	8	1	MILLENNIUM	Robbie Williams	Chrysalis	395	n/c	29.79	n/c
20	23	22	4	COME WITH ME	Puff Daddy Featuring Jimmy Page	Epitaph	424	+72	25.04	+20
21	23	47	3	THE AIR THAT I BREATHE	Simply Red	East West	431	+66	26.96	+17
22	22	51	3	MAE OUE NADA	Echobeatz	Eternal/WEA	399	+8	26.33	+6
23	22	50	3	TO THE MOON AND BACK	Savage Garden	Columbia	1127	-32	25.40	-39
24	21	84	2	EVERYTHING'S GONNA BE ALRIGHT	Sweetbox	RCA	600	+29	24.64	+34
25	18	41	4	BOYS OF SUMMER	Don Henley	Geffen	445	-11	24.20	-12
26	27	15	5	IMMORTALITY	Celine Dion With The Bee Gees	Epic	782	+13	23.27	+1
27	28	32	2	STRANGE GLUE	Catatarina	Bianco Y Negro/WEA	452	+38	22.19	+22
28	25	80	1	MYSTERIOUS TIMES	Sash! Feat. Tina Cousins	Multiplay	481	+44	21.53	+7
29	53	30	1	WHAT CAN I DO	The Corrs	143/Lava/Atlantic	479	+87	20.80	+56
30	17	34	6	I THINK I'M PARANOID	Garbage	Mushroom	536	-6	20.51	-49
31	19	13	11	C'EST LA VIE	B'witched	Greenworld/Epitaph	739	-14	20.32	-34
32	29	43	18	UNDER THE BRIDGE	All Saints	London	614	+3	19.16	-12
33	28	31	42	TORN	Natalie Imbruglia	RCA	608	+1	19.14	-16
<b>BIGGEST INCREASE IN AUDIENCE</b>										
34	47	81	1	MUSIC SOUNDS BETTER WITH YOU	Stardust	Virgin	307	+54	19.05	+75
35	27	17	5	BECAUSE WE WANT TO	Billie	Innocent	502	-17	18.56	+5
36	24	26	37	BITTER SWEET SYMPHONY	The Verve	Hut	501	-8	18.08	-1
37	43	208	1	FINALLY FOUND	Honeyz	1st Avenue/Mercury	348	+43	18.01	+50
38	25	64	2	THE ARMS OF THE ONE WHO LOVES YOU	Xscape	So So Def/Columbia	147	-6	17.19	-8
39	24	29	25	ANGELS	Robbie Williams	Chrysalis	556	-10	16.35	-44
40	46	22	12	FEEL IT	Tamparee Feat. Maya	Pepper	660	-15	16.28	+5
41	25	23	15	DREAMS	The Corrs	143/Lava/Atlantic	901	-16	16.22	-42
42	43	42	3	I KNOW ENOUGH (I DON'T GET ENOUGH)	Theadence	Ellefitte/Mercury	124	+46	15.75	-5
43	29	23	25	HERE'S WHERE THE STORY ENDS	Tim Tim Out	RD Recordings	442	-19	15.08	-17
44	14	53	1	I CAN'T HELP MYSELF	Lucid	Delicious/iffrr	251	+56	14.59	+14
45	46	27	17	RAY OF LIGHT	Madonna	Maverick/Warner Bros.	458	-27	14.56	-2
46	81	72	1	IF YOU'LL BE MINE	Baby Bird	Echo	258	+111	14.37	+15
47	57	61	1	I WANNA BE YOUR LADY	Hinds Hicks	Island	259	-17	14.12	-10
48	34	38	1	TEARDROPS	Loveation	Fresh	523	+78	13.96	+43
49	9	6	1	DON'T LEAVE ME	Maiandra Burrows	Warner Esp	21	n/c	13.65	n/c
50	41	30	12	ROCKAFELLER SKANK	Fatboy Slim	Skint	250	+40	13.53	-21

**Music Control UK**  
 monitors these stations 24 hours a day, seven days a week. 2 Ten FM; 3 Top 40 Radio; 4 Alpha 102.5 FM; 5 Atlantic 102.5; 6 BFM; 7 BBC Radio 1; 8 BBC Radio 2; 9 BBC Radio 3; 10 BBC Radio Scotland; 11 BBC Three; 12 BBC; 13 BBC; 14 BBC; 15 BBC; 16 BBC; 17 BBC; 18 BBC; 19 BBC; 20 BBC; 21 BBC; 22 BBC; 23 BBC; 24 BBC; 25 BBC; 26 BBC; 27 BBC; 28 BBC; 29 BBC; 30 BBC; 31 BBC; 32 BBC; 33 BBC; 34 BBC; 35 BBC; 36 BBC; 37 BBC; 38 BBC; 39 BBC; 40 BBC; 41 BBC; 42 BBC; 43 BBC; 44 BBC; 45 BBC; 46 BBC; 47 BBC; 48 BBC; 49 BBC; 50 BBC; 51 BBC; 52 BBC; 53 BBC; 54 BBC; 55 BBC; 56 BBC; 57 BBC; 58 BBC; 59 BBC; 60 BBC; 61 BBC; 62 BBC; 63 BBC; 64 BBC; 65 BBC; 66 BBC; 67 BBC; 68 BBC; 69 BBC; 70 BBC; 71 BBC; 72 BBC; 73 BBC; 74 BBC; 75 BBC; 76 BBC; 77 BBC; 78 BBC; 79 BBC; 80 BBC; 81 BBC; 82 BBC; 83 BBC; 84 BBC; 85 BBC; 86 BBC; 87 BBC; 88 BBC; 89 BBC; 90 BBC; 91 BBC; 92 BBC; 93 BBC; 94 BBC; 95 BBC; 96 BBC; 97 BBC; 98 BBC; 99 BBC; 100 BBC; 101 BBC; 102 BBC; 103 BBC; 104 BBC; 105 BBC; 106 BBC; 107 BBC; 108 BBC; 109 BBC; 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1105 BBC; 1106 BBC; 1107 BBC; 1108 BBC;

8

august  
1998

## THE OFFICIAL CHARTS


  
 AS USED BY
   


  
 albums

 8  
 august  
 1998  
 singles

 1 **VIVA FOREVER**

Spice Girls

- |    |  |               |
|----|--|---------------|
| 2  | COME WITH ME Puff Daddy Featuring Jimmy Page                                   | Epic          |
| 3  | ERETIC SUPRSTARS THAT IS WHAT YOU ARE feat. Michel Levanon, USB & Immanuel MVA | Hearstige     |
| 4  | LOST IN SPACE Apollo Four Forty  | Stealth Somic |
| 5  | LIFE IS A FLOWER Ace Of Bass   | London        |
| 6  | FREAK ME Another Level   | Northwestside |
| 7  | I CAN'T HELP MYSELF Lucid  | ffrr          |
| 8  | JUST THE TWO OF US Will Smith  | Columbia      |
| 9  | DEEPER UNDERGROUND Jamiroquai  | Sony SZ       |
| 10 | SAVE TONIGHT Eagle-Eye Cherry  | Polybr        |



- |    |                                       |                |
|----|---------------------------------------|----------------|
| 9  | C'EST LA VIE B <sup>2</sup> -witched  | Glow Warm/Epic |
| 6  | MY OH MY Aqua                         | Universal      |
| 13 | THE BOY IS MINE Brandy & Monica       | Atlantic       |
| 10 | BECAUSE WE WANT TO BILLIE             | Innocent       |
| 14 | TEARDROPS Lovestration                | Fresh          |
| 15 | IMMORTALITY Celine Dion with Bee Gees | Epic           |
| 17 | BURNING Baby Bumps                    | Delirious      |
| 18 | GOT THE FEELIN' Five                  | RCA            |
| 19 | HOBAN Monique T. Vs. Bob & Bailey     | BMG/RCA        |



FINLEY QUAYE  
ULTRA STIMULATION  
3RD AUGUST

FEATURING ULTRA STIMULATION, ULTRA STIMULATION  
ULTRA VIBRATIONS, WHITE PAPER, TOO MANY GUNS,  
COLOURS OUT 2 X CO. NC. WWW.FINLEYQUAYE.COM

 1 **JANE MCDONALD**

Jane McDonald

- |    |   |                         |
|----|---|-------------------------|
| 2  | TALK ON CORNERS The Corrs               | Atlantic                |
| 7  | INTERNATIONAL VELVET Cavatonia          | Blanco Y Negro/Atlantic |
| 6  | POSTCARDS FROM HEAVEN Lighthouse Family | Wild Card/Polybr        |
| 3  | DESIRELESS Eagle-Eye Cherry             | Polybr                  |
| 4  | LET'S TALK ABOUT LOVE Celine Dion       | Chrysalis               |
| 10 | LIFE THRU A LENS Robbie Williams        | Mushroom                |
| 8  | VERSION 2.0 Garbage                     | Grand Royal/Parlophon   |
| 5  | HELLO NASTY Beastie Boys                | East West               |
| 9  | BLUE Simply Red                         |                         |

- |    |   |          |
|----|---|----------|
| 12 | 11 WHERE WE BELONG Boyzone              | Polybr   |
| 11 | 12 URBAN HYMNS The Verve                | Hut/Virg |
| 14 | 13 LEFT OF THE MIDDLE Natalie Imbruglia |          |
| 15 | 14 ATOMIC - THE VERY BEST OF Blondie    | Epic     |
| 13 | 15 THE GOOD WILL OUT Embrace            | Hut/Virg |
| 21 | 16 SPICEWORLD Spice Girls               | Virgin   |
| 16 | 17 FIVE Five                            |          |
| 17 | 18 ALL SAINTS All Saints                | London   |
| 18 | 19 DAY OF LIGHT Madonna                 | Atlantic |

# RM

8 AUGUST 1998

## mercury prize shortlist boosts dance albums

years. "We now make records for the Mercurys," jokes Paul Martin, Talkin' Loud's head of A&R. "I thought Roni winning last year could work against us. I do think they genuinely try to put across a cross-section of what's happening and I think 4Hero stood out as an example of a dance album."

Following Roni Size & Reprazent's victory in last year's Mercury Music Award, this year's competition has seen one of the strongest dance music showings yet in the list of nominees. The dance and club-related acts on the 12-strong shortlist include 4Hero, Massive Attack, Asian Dub Foundation and the Propellerheads.

The head of the judging panel, Simon Frith, confirmed that more dance records were put forward than ever before. "The old distinctions between the dancefloor and the stadium are finally laid to rest and we can only rejoice," he says. "Talkin' Loud, which last year won the prize with Roni Size, is once again nominated this year with 4Hero's double album 'Two Pages'. The panel describe the album as, "a new setting for the collective virtuosity of jazz and drum & bass". It is the fourth nomination for the Mercury imprint, with the Young Disciples and Courtney Pine having made the shortlist in previous

years. "We now make records for the Mercurys," jokes Paul Martin, Talkin' Loud's head of A&R. "I thought Roni winning last year could work against us. I do think they genuinely try to put across a cross-section of what's happening and I think 4Hero stood out as an example of a dance album."

Talkin' Loud recognises from first-hand experience the value of getting a Mercury nomination. "It's difficult trying to take underground music into the mainstream and the Mercurys help you do this without compromising," says Martin.

Wall Of Sound receives its first nomination with the Propellerheads' Decksandrumandrockandroll album. The nomination comes as one half of the group, Alex Gifford, is convalescing from illness and is thus all the more welcome. Wall Of Sound is planning to repromote the album as a result of the nomination. "One of the great things about the Mercury Awards is that they do a lot of work and marketing themselves. We'll definitely be doing things as well," says Ken Marshall, Wall Of Sound's label manager.

## inside:



[2] SEVEN DAYS IN DANCE: ROGER SANCHEZ reveals what caught his eyes and ears in Miami this week

[3] RADIO: the Top 40 Dance Airplay countdown; ROSS ALLEN's playlist

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

<b>buzz</b>	<b>URBAN:</b> 'TOP OF THE WORLD' Brady head, Mase (Atlantic) p6
<b>chart</b>	<b>PDP:</b> 'MYSTERIOUS TIMES' Sam! feat. Tim Cousins (Mully) p6
<b>number</b>	<b>CLUB:</b> 'IN MY LIFE' Jose Nunez (Sound Of Ministry) p7
<b>ones</b>	<b>COOL CUTS:</b> 'GYM TONIC' Bob Sinclair (Yellow) p8



As long predicted by RM, renowned DJ Gilles Peterson has left Kiss 100FM to join Radio One. Peterson had been filling in for Andy Kershaw on Monday evenings on Radio One over the past few weeks while still doing his long-running Sunday evening Kiss 100 FM show, but last week resigned from the London dance station. Peterson will now fill in on Kershaw's new slot from 12pm to 2am until November before being given a slot of his own - Kershaw is currently taking extended leave.

"Kiss has been really good to me but the more natural station for me now is Radio 1 because they have a vision I share about investigating the more experimental side of music," says Peterson. The DJ, who has previously presented on Jazz FM and Radio London as well as pirate stations, will now be broadcasting nationwide for the first time. "I find it really exciting that students in Leeds will be able to tune in when they're revising," he says. "The scene I've been involved with has always been perceived as a very M25-orientated thing, so this is great." Peterson says his show will retain the name Worldwide for the moment. "It'll be an eclectic, tasteful and smooth flow," he adds.

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with TOMMY MONTELLE • CUTFATHER & JOE • STEVE ANTONY • MASTELJAM • PHIL DA COSTA  
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# KINANE

SO FINE

10th AUGUST  
 2 CDs & Cassette featuring mixes by  
 LISA MARIE EXPERIENCE • SHARP BOYS  
 FRANKIE KNUCKLES • MR PINK



20 DEEP MENA

22 21 LIFE Dies! ree

30 22 HOW DO I L

20 23 LOOKING FO

16 24 YOU'RE THE ONE

25 I KNOW ENDOU

12 26 MONEY Cha

11 27 STRANGE G

28 EVERYBODY E

21 29 CAFE DEL M

28 30 3 LIONS '98

19 31 MAS QUE N

32 YOU MAKE ME FEEL

23 33 NEW KIND C

31 34 DANCE THE

35 SLEAZY BED

36 BOYS BETTE

27 37 BE CAREFUL

32 38 THE HEART'S

24 39 KISS THE GI

34 40 VINDALOO F



# 17 DAYS IN DANCE

David Morales DJ and producer



## new awards show unity of garage scene

A sure measure of how British garage has become a major force is the first Under-... ground Dance Awards which took place last Monday at the Vibe Bar. Organised by the venue's director Alan Miller with Gemma Newland and Adrian Lucky, the event attracted 350 people representing a broad cross-section of the UK dance music industry including Shola Ama, Lynden David Hall, Damage, Trevor Nelson, Gordon Mac and Ritona Mitra, who all presented awards.

"The idea was to give a cohesive unity to the whole garage scene, which is often perceived as fragmented," says Miller. "We want to help create a profile for UK garage and take it to the next level, giving recognition to those who've made it happen and lend it a platform to take it further."

Polls were canvassed from the general public by radio, dance press and flyers, and the winners were: DJs favourite DJ - Norris 'Da Boss' Windross; venue of the year - Coliseum; flyer of the year - Exposure; promotion company of the year - 200 Promotions; caner of the year - DJ Danny Foster (Underground Solution); pirate radio station of the year - Freek FM; best independent record label - 500 Records; best record shop - Release the Groove; club DJ of the year - EZ; MC of the year - Creed; tune of the year - 'N n' G 'Right Before My Eyes' (Heat); regional club night of the year - It's A London Thing (Kingston); most shaggable DJ - Spooky; best newcomer DJ/producer - Booker T; lifetime achievement award - Timmi Ram Jam (Sundays at the Aquarium).

The Underground Garage Awards 1998 went out live over the internet and were filmed by Club@Vision for broadcast later this month.

## SHOP TO deal real.

**London**  
6A Noel Street, London W1V  
6RB, tel: 0171-734 8689 fax:  
0171-734 8979  
Deal Real has been open for 18 months and is a vinyl and US and UK hip hop specialist. It sells a lot of mix tapes, has a mail order service and its own record label. "There's been a lot of quality UK product this year which has sold well," says co-owner Peter Bond. The shop has a large DJ clientele including DJ Pogo, Swiri, Andy Smith and NIK. Hip hop DJ Shortee Blitz works in the shop.

The top 10 tracks flying out of Deal Real this week are:  
THE MULTIAK Gong Star (Noe Tylak) • 'SEMPERPAR' Black Star (Blackcat) • 'LOVE MOVEMENT' Tibe Colled Quest (live) • 'GHETTO APOSTLES' Shobazz The Disciple (Jmg) • 'WMM U SEE IS WHAT U GET' Xabi (Noe) • 'CIA XUE CIA' CUE (Fip Mode) (Noe) (live) • 'CHEAPSKATE' Sparty Thizz (Kolumba) • 'HIDDEN GREAT' Giant (P-Jays) • 'EXTRA EXTRA' Puffy (Mokwe) • 'THE BLESSIN' Mood Swingz (Row Stack)

"Saturday: woke at 6am. Tape an hour for my RADIO SHOW. It's three hours and goes out on New York's **KTU 103.5** on Saturday nights from 12pm to 3am. Washed car and went to gym. Had breakfast and went to friends. Chilled and did all those things you're not supposed to admit to. I had no action going on that evening so I **WENT TO BED** at 9pm - I'm sorry excuse for a club. Decide to stay home. A **LADY FRIEND** called and we went to the beach. Did studio session for **KATHY BROWN** called 'Joy' and finished at 8am. Monday: Woke up late. Bought digital phone and went to office. **HUNG LOOSE** for rest of day. Tuesday: up at 6am and did another hour of the show. Then spent the rest of the day at an **AMUSEMENT PARK** with my **SOUL** and other relatives. Wednesday: saw **JUDY WEINSTEIN** at **DEF MIX**. Lunch with **LOUIE VEGA**. It's often hard to catch up so it's good to sit down and touch base. Began work on new **BOSS TRACK**. Thursday: arrived in **Puerto Rico** for a vacation. The Marriott wasn't up to my standard so I moved to a new hotel. Went to the beach with the **WORST MUSIC** which was my new cellphone. Stayed by pool all day. Went to some club with the **WORST MUSIC** - I could ever hear and someone sprayed water on my shirt. The DJ was playing 'GREASE' - it was so corny I was waiting for **ELVIS**. Then out of nowhere he played one of my tracks, 'In The Ghetto.'



After years in the wilderness, the legendary Kurtis Mantronix has re-emerged. Apart from a forthcoming new album of his own, 'I Sing The Body Electro', Mantronix has mixed a house version of EPMD's 'I Sing The Sheriff', sampling rap classics 'Strictly Business', which recently topped **RM's Cool Cats** chart. Mantronix originally emerged in the mid-Eighties as one of the architects of modern dance music through hits with his own group Mantronix and singer Joyce Simms. In 1990 he had a UK number one with 'Got To Have Your Love'. Explaining his absence from the music scene, Mantronix says, "I was going through a period of not exactly burnout but I just felt I didn't have anything to contribute. What I was hearing didn't inspire me and I was having problems with my old record company."

The new album brings the producer's story up to date. "It's a revisit of some sorts to the stuff I was doing in the past, with parts of old tracks like 'Baseline' and 'King Of The Beats' reworked," he says. "Then it's also a continuation of what I'm doing with new tracks." This will be followed by a Mantronix album which will be in a more R&B/pop style. "I'm investigating ways of doing something a little different from what's out there at the moment," he says. It was Priority Records that approached Mantronix with the idea of the EPMD remix. "Ten years ago when I was head of A&R at Sleeping Bag we signed EPMD," he says. "It wasn't my idea to do a remix with a house beat. I wouldn't have thought of doing it myself. I'm not putting it down but it wasn't my idea." "Strictly Business" by EPMD vs Mantronix is out today, as is Mantronix's new single, 'Mad' by Mantronix vs Gee. The album 'I Sing The Body Electro' will be released on Oxygen Music Works on September 28.

## [LABEL]



## [FOCUS]

**CONCRETE**  
Bedford House, 69-79 Fulham High Street, London SW6 3LJ tel: 0171-384 2236 fax: 0171-374 7900

**HISTORY**  
Deconstruction imprint Concrete Records was launched in 1995 by Vanessa Rand, former Decon head of club promoters. The idea was born from Rand's clubbing experiences at the now legendary Heavenly Sunday Social club, where acts such as the Chemical Brothers mashed together beats, breaks and sounds in an energetic new sound. The album 'Dead Elvis' by Death In Vegas, the brainchild of DJ Richard Fearless, is the brand's biggest success so far, selling more than 100,000 copies worldwide. Lionrock's 'Rude Boy Rock' single is the label's biggest

chart success, turning Justin Robertson's band into stars. The label is currently working on the Dub Pistols, and new material is promised from ex-Grid star Richard Norris and new signing Strata 3, in co-operation with Brighton's Bush label. Concrete was involved in this summer's successful Big Bang tour and its artists work hard on shop promotion tours. "I'm trying to build strong bases around the country, rather than build artists through the London hype media thing," says Rand. "It's hard work but you get results in the end." **SPECIALIST AREAS:** Alternative dance music

**KEY ARTISTS:** Death In Vegas, Lionrock, Dub Pistols **LAST THREE RELEASES:** 'Rude Boy Rock', 'City Delirious', 'Scarlat' Swing', all by Lionrock **COMING UP:** 'Cyclone', Dub Pistols; 'Point Blank', Dub Pistols; Death In Vegas album **RETAILER'S VIEW:** "A couple of years ago they brought out five storming tunes in about four months. After that everybody kept their eyes open for the label. It's a very strong label for us. They work very closely with shops and did a Dub Pistols launch here which was good." - Neil Hinchley, Catapult, Cardiff

# 1

- 1 **VIVA!** Spice Girls
- 2 **COME WITH ME**
- 3 **CREATIVITY**
- 4 **LOST IN SPACE**
- 5 **LIFE IS A FLIGHT**
- 6 **FREAK ME A BIT**
- 7 **I CAN'T HELP MYSELF**
- 8 **JUST THE TIT**
- 9 **DEEPER UNITE**
- 10 **SAVE TONIGHT**

- 11 **CEST LA VIE**
- 12 **MY OH MY**
- 13 **THE BOY IS MINE**
- 14 **BECAUSE WE CAN**
- 15 **TEARDROPS**
- 16 **IMMORTALITY**
- 17 **BURNING BE**
- 18 **GOT THE FEELING**
- 19 **HORNY MON**

## [BEATS &amp; PIECES]

SARAH HB has resigned from presenting the networked Ministry Of Sound radio shows. Sarah is going to concentrate on her voiceover work for BBC One, Bravo and Fox and various other projects... Sound Of Ministry have signed **CEVIN FISHER'S** 'The Freaks Come Out' which has been bubbling since the spring. The track will be r/st-released with new mixes from the Sharp Boys and

Phat Manhattan... **VIBE NATION** and **DOWN THERE PROMOTIONS** are expanding their mailing list. The firms deal with promos from acts such as Molecular, 3 Minute Culture, Darkside, EH2 and more... Top, established, discerning and reliable returning DJs will need apply. Applications should be made to DJ Egg, DTP, Box 2A, Leeds LS8 1LW, fax: 01206 500167/013 266 9981... Greencore Publishing, the company behind such club-oriented publications as the *UK Club Guide* and the *Promoters Handbook*, is moving with the times. Noticing the shift away from clubs and

towards bars, its next publication will be the **LONDON BAR GUIDE**. According to the press release, "Dis is no longer fads and clubs like Ministry Of Sound, Renaissance, Cream and Golden are either selling out, going commercial, moving abroad or hanging on by the skin of their teeth..." Good to hear that **MOVING SHADOW** is doing a second volume of its '98.1° CD compilation which retailed at 99p and sold more than 65,000 copies. The CD is mixed by Rob Playford and features new tracks from Don & Roland, Flytronix, and E-Z Rollers. It will be released on August 24.

## on the airwaves

[by caroline mess]



It's taken two weeks after its number one chart entry for **JAMIROQUAI's** 'Deeper Underground' to show up on the Dance Airplay 40, but it's this week's highest new entry at a very respectable 12, mainly thanks to Galaxy 101 in Bristol which has the track on mega rotation. 'Deeper Underground' has had limited support from the other two Galaxies but none of the other monitored stations is given with it.

"Jamiroquai is such a cool Galaxy artist, and this track has a brand new feel to it," says head of music at Galaxy 101, Mike Cass. "It's got a much rockier edge to their previous releases, and with the hype of the movie it was bound to be a huge success." The station has been behind 'Deeper Underground' since late May and plans to keep it on its A-list for the coming few weeks.

The three other new entries are all R&B-flavoured, with **WILL SMITH'S** 'Just The Two Of Us' debuting at 22, **CHARLI BALTIMORE'S**

'Money' in at 34 and **D-INFLUENCE's** Michael Jackson cover 'Rock With You' scragging in at 40. DJ Alliance Whitehead, currently at number 30 in the Dance Airplay 40 as Whitehouse with 'Am'1 No Mountain High Enough', adds another string to his bow by taking on his first radio show. Whitehead will present the Galaxy network's new dance chart, due to air across all three stations from 6pm to 8pm every Saturday from August 22.

Kiss FM has also announced several changes to its programming schedule. Tall Paul and Seb Fontaine gain a peak time slot on Saturdays from 9pm to 11pm, moving from their previous slot at 2am on Fridays; Paul 'Trouble' Anderson's garage show moves to Thursdays from midnight to 3am and London's young R&B/hip hop crew Firing Squad impressed the station so much with their recent guest shows that they've been given a regular slot on Saturdays from 4am to 6am.

## danceairplayforty

THE NEW TOP 40

LAST WEEK

- |    |    |                                 |                               |                    |                 |
|----|----|---------------------------------|-------------------------------|--------------------|-----------------|
| 1  | 10 | GHETTO SUPASTAR                 | Pras feat. ODB & Mya          | Interscope         |                 |
| 2  | 4  | MUSIC SOUNDS BETTER WITH YOU    | Stardust                      | Virgin             |                 |
| 3  | 13 | THE BOY IS MINE                 | BRAVE & Monica                | WEA International  |                 |
| 4  | 5  | FEEL IT                         | Tampere feat. Maya            | Pepper             |                 |
| 6  | 10 | LOOKING FOR LOVE                | Karen Ramirez                 | Manifesto/Mercury  |                 |
| 6  | 13 | HONEY                           | Mousse T vs Hot 'n' Jelly     | AM-PA/AM           |                 |
| 7  | 7  | EVERYBODY DANCE (THE BORN SONG) | Barban Beter                  | Polygram           |                 |
| 8  | 15 | GUNMAN                          | 137                           | Lockdown           | East West Dance |
| 9  | 14 | TEARDROPS                       | Loveaction                    | Fresh              |                 |
| 10 | 5  | FREAK ME                        | Another Level                 | Northwestside      |                 |
| 11 | 13 | STRANDED                        | Lutricia McNeal               | Wildstar           |                 |
| 12 | 2  | DEEPER UNDERGROUND              | Jamiroquai                    | Sony S2            |                 |
| 13 | 22 | MYSTERY                         | Times Tash feat. Tina Cousins | Multiply           |                 |
| 14 | 27 | 4 CAN HELP MYSELF               | Lucy                          | Delirious/ffrr     |                 |
| 15 | 11 | ROCKAFELLER SKANK               | Fatboy Slim                   | Skin               |                 |
| 16 | 7  | NEW KIND OF MEDICINE            | Ultra Nate                    | AM-PA/AM           |                 |
| 17 | 25 | DEEP RENAISSANCE (SPANX)        | D'Menace                      | Interno            |                 |
| 18 | 5  | MAS OUD HADA                    | Ehzeezab                      | Eternal/WEA        |                 |
| 19 | 21 | MY ALL                          | Mariah Carey                  | Columbia           |                 |
| 20 | 8  | TAKE CONTROL                    | Steele & Young                | Sound Of Ministry  |                 |
| 21 | 11 | UNDER THE BRIDGE                | Al Salsas                     | London             |                 |
| 22 | 23 | JUST THE TWO OF US              | Will Smith                    | Columbia           |                 |
| 23 | 23 | YOU MAKE ME WANNA...            | Usher                         | LaFace/Arista      |                 |
| 24 | 20 | FOUND A CURE                    | Ultra Nate                    | AM-PA/AM           |                 |
| 25 | 12 | THE FUTURE OF THE FUTURE        | (SHE'S GOLD) Deep Blue        | ESB Distribution   |                 |
| 26 | 24 | NO MONEY NO PROBLEMS            | Natourus B.I.G.               | East Boyz/Isola    |                 |
| 27 | 24 | GETTING READY WITH IT           | Will Smith                    | Columbia           |                 |
| 28 | 31 | CAFE DEL MAR                    | 137                           | Energy 52          |                 |
| 29 | 29 | BURNIN' KISS                    | N-Kiss                        | Parlophone         |                 |
| 30 | 26 | A NOT NO MOUNTAIN HIGH ENOUGH   | Whitehouse                    | Revord             |                 |
| 31 | 33 | 10 GO DEEP                      | Janet Jackson                 | Virgin             |                 |
| 32 | 23 | IT'S LIKE THAT                  | Rum DC & Jason Nevins         | Smile              |                 |
| 33 | 2  | I WANNA BE YOUR LADY            | Hinds Hinds                   | Island             |                 |
| 34 | 20 | MONEY                           | Charli Baltimore              | Entertainment/Epic |                 |
| 35 | 19 | 2 STRONG                        | Liquid                        | Higher Ground      |                 |
| 36 | 24 | REMEMBER ME                     | Blue Boy                      | Pharm              |                 |
| 37 | 15 | DOT TIL IT'S GONE               | Janet Jackson                 | Virgin             |                 |
| 38 | 10 | 57 I'LL BE MISSING YOU          | Pat Duffy & Faith Evans       | Bad Boy/Isola      |                 |
| 39 | 36 | 11 IT'S ALRIGHT                 | Deal Hines                    | Mushroom           |                 |
| 40 | 2  | ROCK WITH YOU                   | D-Influence                   | Echo               |                 |

Singles reissued between 08.01 and 23.07.98 and 04.02 and 29.07.98: Kiss 101, Galaxy 102, Galaxy 103, Galaxy 104, Choice (London & Birmingham), Vibe FM, Music Centre UK, 55 St. John St, London EC4M 4AE, tel: 0171-356 6566.

## ross allen playlist



Buc Fifty (Soul Assassins import) • TOP OF THE WORLD/Brandy feat. Mase (Atlantic promo) • WELL WICKED/ Mix Master Mike (Asphodel) from the album 'Am'1 Theft Device' • PREDICTABLY UNPREDICTABLE/ Urban Species (Talkin' Loud label) • SUGARCRAFT/ YUKA HONDA REMIX/ Mideakal, Martin & Wood • BIRMBALZ/ CAROLINA/ Luciano/Pamela (Soul jazz from the album 'Bubuacade Capetoul' • HAPPY DAYS/ Norford feat. Michelle Wallace (Emergency) • WHY YOU WANNA BE LIKE THAT/ DR SCRATCH STOMP MIX/ Patti Austin (Real time promo) • COME TOGETHER (WEATHERHEAD & TINNWOOD MIX) Spiritualized (Dedicated) • YOU'VE BEEN TALKIN' BOUT MY BABY/ The Serfs (EMI) from the album 'The Early Bird Cafe' • DEATH & TAXES/ Walt Dickerson (Prestige) from the album 'This Is Walt Dickerson' • BRAGGIN' & BOASTIN'/ Jungle Brothers (See Street/42) from the album 'Straight Out The Jungle' • PULL THE PUNCHY/ London Electricity Company (Hospital promo) • TLL FIRM FUNK The Aloof (East West promo) from the album 'Seeking Pleasure'

AS FEATURED ON **GLR'S DESTINATION BI** WITH **ROSS ALLEN ON MONDAYS TO WEDNESDAYS (8PM-10PM)**

• Pete Tong is expanding live from Ibiza this week so his playlist was unavailable in advance

# rewind (find a way)

## Beverley Knight

THE SINGLE

OUT 10.08.98

19th AUGUST

19th READINGS ALLIANCE

19th KENNEDY SCOTTS BIRMINGHAM

19th MANCHESTER GRAND LONDON

Featuring mixes from **Eric Burdon & The Animals** - plus exclusive tracks from **Rudie T. Smead**, **Russ Secor** with **Never Notion**

CD1-CD2-TC

20 DEEP MAMA

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27 39 KISS THE GI

28 40 VINDALOO F

OUT NOW!  
TOMMY MOURMELLE • CUTFATHER & JOE • STEVE ANTONY • MASTERJAM • PHIL DA COSTA

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hot vinyl

On the decks: brad beatnik, andy heffners, tony farisides, chris finan, james hyman, danny mamilian, ziad (pure groove)

TUNE OF THE WEEK



**BRANDY FEAT MASE 'TOP OF THE WORLD' (ATLANTIC) (R&B)**  
After the Top 10 success of 'The Boy Is Mine', Brandy returns with perhaps the most club-friendly track from her excellent second album. It's produced by Rodney Jerkins and features Mase with one of his typically outlandish raps on the intro. Further interest is added to this singer/rapper duet by press reports that Brandy and Mase are, in fact, now an item. Leaving behind the Timbaland-style beats of the rest of the album, 'Top Of The World' is a bassline-heavy cut that sounds almost like a Bad Boy production. Definitely a grower and certainly a club hit already. ●●●●● TF

**BLAZE 'MY BEAT' (SLIP'N'SLIDE) (GARAGE)**  
This was one of the standout tracks on the 'Basic Blaze' album thanks to its Last Poets-style rhymes and synth piano flowing freely over the funky four-to-floor beats and Afro percussion. The excellent original mix is joined on the double-pack promo by Frankie Valentine's classy guitar-embellished extended mix, plus the beatnik business of his Studio 21 Mix, which sets off the poetry with bongos, while the deep house underpinning keeps things current. Derrick Carter delivers a straightforward house interpretation, with his driving beats and acid thwittings working well with the vocals, while the Rainy City crew complete the package with their latin-tinged City People Mix. ●●●●● AB

**RAY KEITH 'DO IT' (V RECORDINGS) (DRUM & BASS)**  
An absolute stunner that borders on the tech-step and jump-up styles with its steely beats and that synth bass. It's prestigious right from the first beats and the vocal sample is just enough to keep it flowing. On the flip, there's a beautifully jazzy remix of 'The Reckoning' that takes drum & bass even further towards the old skool without sounding dated. ●●●●● BB

**BSD RESEARCH 'GENUINE ELECTRIC FUNK MACHINE EP' (HARD HANDS) (ALTERNATIVE)**  
'Erb 6' kicks off with sharp percussive beats and live bass. There's not much in the way of breakdowns, just relentless charging for peak-time dancing. Over on side two the wax remains hot with 'Genuine Electric Funk' and 'Tornado Funk' both simmering away at near boiling point. ●●●●● DM

**DAX 'BROOKLYN'S THEME' (TRIPOLI TRAX) (HOUSE)**  
Tripoli Trax seems to do no wrong in its own market, and this track is no exception. 'Brooklyn's Theme' boasts crisp percussive builds with minimal melody, with the rising energy at each level. 'Space Theme' features on the flip, with an F1 remix which enlists the help of a subtle Seventies riff. ●●●●● CF

**HEFNER 'AN EVENING WITH HEFNER' (INERTIA) (ALTERNATIVE)**  
Not to be confused with the indie outfit, this Hefner is a certain Lee Jones who makes lush, intricate, jazz-influenced, drum & bass tinged music that has few counterparts save for the work of label-mates The Mighty Strinths. 'An Evening With...' is a three-part symphony with the layered strings providing the link

between the shuffling first instalment and the more rolling second part. Saving the best until last, the final third is a more spaced-out composition with indecipherable but mesmerising vocals. It is joined on the flip by the more overtly drum & bass sound of the well-crafted 'Actiontacks'. ●●●●● AB

**BOB SINCLAIR 'GYM TONIC' (YELLOW)**  
Blowing up off the 'Paradise' double album is this relentless French-fried disco funk groove with a snapping beat which lays the foundation for a cheeky encore from a Jane Fonda workout session. Produced by Bob with help from Thomas Bangalter, half of Daft Punk, who is also responsible for the Stardust smash, this is guaranteed to keep your dancers flexing as they carry out Jane's instructions... "2,3,4,5,6,7,8, and back!". ●●●●● JH

**168 'FALLING' (EYE D) (HOUSE)**  
This lovingly crafted, shimmering house gem from the 'Sounds From Another Room' album is joined by new mixes from Two Lone Swordsman and Deep Dish. The former take things deeper with their sub-aqua sounding treatment, while the latter bump up the beats on their minimal/epidemic side. ●●●●● AB

**KILO 'ADVENTURES OF THE BUSHWACKER' (KAHUNA) (ALTERNATIVE)**  
This four-tracker explores the breakbeat in its many guises with 'No Backup' being a serious wall of beats that blend scratching and some tasteful filtering. But it's 'Autoloud' that does the business. Part electro, part funk with a dash of techno thrown in, it makes for a perfect record for those who like to fill between electro and breakbeat. Full marks for a label which seems to be getting better with every release. ●●●●● DM

**NEW HORIZONS 'SWEET DJ RELEASE' (500 REKORDS) (GARAGE)**  
Synonymous with quality underground garage, 500 Rekords' latest offering is just that: three mixes all with grooves as tight/leat as smooth as can be, with vocals courtesy of Antoina. New Horizons provide mixes that are upbeat, deep and funky all at the same time. ●●●●● Z

**BILLY HENDRIX 'THE BODY SHINE EP' (HOJO CHOONS) (HOUSE)**  
Billy Hendrix, one of the many guises of Sharam Jay/Three W One, presents two versions of the title track. Already popular on import, 'Body Shine' has all those Three W One sounds which are now popular due to their mix of Energy 52's 'Cafe Del Mar'. There's a familiar build-up and a well-tested break hook. 'Funky Shine' is the alternative, with a sampled strummed guitar over a funkier beat. ●●●●● CF

**PLASTICA 'DISCO DANCIN' (FFRR) (HOUSE)**  
The filtered house revival grooves on. On this track, the guitar loop and bassline from Sister Sledge's 'He's The Greatest Dancer' gets the full underground-sounding breakdown and build treatment from Belgium's Plastica. A little more uplifting and energetic is Mr Pink's 'Psyber Disco Mix' which hammers out the beats before breaking down neatly. It then storms into a nice twist on the original guitar lick groove and adds a vocal hook. Simple but very effective. ●●●●● BB

**ANADA SHANKAR 'JUMPIN' JACK FLASH' (OUTCASTE) (ALTERNATIVE)**  
The rediscovery of Ravi's cousin's sitar-fuelled funk classics from the early Seventies has already led to the reissues of 'Streets Of Calcutta', 'Dancing Drums' and 'Light My Fire'. Now his seriously psychedelic interpretation of the Stones' 'Jumplin' Jack Flash' gets the 12-inch treatment complete with its very dreamy female chorus and bubbling Moogs. There are no new remixes on the promo, but when the original is this good, who needs them? ●●●●● AB

**THREE MILE ISLAND 'LIPOUSION' (SLALOM) (ALTERNATIVE)**  
Slalom reaches release number four in fine style with this cross-section of tracks from Dan Powell and Paddy Kemp. The life cut touches the parts that most jazz-inflected cuts fail to reach, with warm brooding bass slithering comfortably among the sound effects and primed-up beats. Stuff. ●●●●● DM

**DA HOOL 'BORA BORA' (MANIFESTO) (HOUSE)**  
Following on from 'Meet Her At The Love Parade', Da Hool relies on the same ingredients with mixes from Jonesey and Montero. There's certainly a commercial aspect to the Da Hool mixes, with the same prominent synths playing the key role, while Jonesey provides a fast-paced upbeat mix, with more emphasis on the percussion and beat. It will probably do well on the back of 'Love Parade' - albeit

1 **VIVA** Spice Girls

2 **COME WITH ME**

3 **3** **GRETO SURPRISE**

4 **4** **LOST IN SP**

5 **5** **LIFE IS A FL**

6 **6** **FREAK ME**

7 **7** **I CAN'T HEL**

8 **8** **JUST THE T**

9 **9** **DEEPER UN**

10 **10** **SAVE TONIC**

11 **11** **C'EST LA V**

12 **12** **MY OH MY**

13 **13** **THE BOY IS**

14 **14** **BECAUSE W**

15 **15** **TEARDROPS**

16 **16** **IMMORTAL**

17 **17** **BURNING B**

18 **18** **GOT THE FE**

19 **19** **HORNY MON**



with a shorter life — although 80,000 copies sold in Europe over the past three weeks tells a story. ●●● CF

**DEFENDER 'METAL BOX EP' (WHOLE NINE YARDS) (ALTERNATIVE)**

The second release from the label carries on its good work. Breakbeats collide with unexplored stylings and imagination. Trainspotters may know some of Ian Hicks' material under his electro after-goo Danny Rose. This is mostly fairly rapid but it'll probably make its way into techno jocks' boxes as a result. ●●●● DM

**FLINT 'EVERYBODY'S FUNKIN' (FINGER LICKIN') (ALTERNATIVE)**

The follow-up to 'Jungle Freak' is quite simply an unbeatable party groove with its simple punchy loops, choppy beats and urgent female shouting. 'Everybody's Funkin'' sample. Instrumental and bonus beats are of course a useful tool and if this one don't move you, rigor mortis has set in. ●●●●● JH

**DOMINION 'LOST WITHOUT YOU' (WHOOPE) (HOUSE)**

One of the most consistent independent labels comes up with its strongest release to date. Nigel Dawson's 'Lost Without You' is a truly original piece in its original form, spacious in arrangement and thoughtful in its steady builds. The Human Movement mix gives it a real edge, with a very effective backbeat and bass combination, sorting out the dreamy female vocal lines and creating an epic feel at the peak with very strong chord sequences. It's a release that will find favour and appeal across the board. ●●●●● CF

**JAZZANOVA 'CARAVELLE' (JCR GERMANY) (ALTERNATIVE)**

The long-awaited follow-up to 'Fecim's Flight' is a high-speed jazz dance instrumental with layers of lively percussion propelling forward some very cool keys. It bravely steers well clear of the regulation drum & bass or downtempo options and instead brilliantly updates the classic jazz sounds that used to fill the floor at the Talkin' Loud Sunday sessions at London's Dingwalls. On the flip, 'Introspective' is a sumptuous slice of lounge jazz that will appeal to fans of Air's early work. ●●●● AB

**HECTOR'S HOUSE FEATURING BERRI 'COME AND GET MY LOVIN' (3 BEAT/SATELLITE) (HOUSE)**

Good punchy house in stacks of versions as 3 Beat and Satellite team up again. Tidy Trax present two Untidy versions, with the Untidy Dub coming across in its usual sample repeat mode while the Untidy Disco Remix is more downtempo and less bounding. Graham Gold's remix will prove popular with its cross of strong hooks and drum sequences, while Matt Darey goes all out with infectious chord loops, well-placed vocal samples and timely kick-ins. ●●●●● CF

**TRASHCAN JACK 'MAGNIFICENT SEVEN' (WHITE LABEL) (HOUSE)**

Two cheeky sample heads are behind this naughty little take on The Clash's classic tune. Bouncy samples and breakbeats rattle alongside the original tune making it more a remix of the original rather than a new version. Radio jocks are already on board so expect a little fun with this one. ●●● BB

**CHICANE 'STRONG IN LOVE' (XTRAVAGANZA) (HOUSE)**

The past year or two have been very good for Nick Bracogirdle, and his summer offering for '98 is a continuation of his individual style. There are two solid club mixes of a brilliant song, headed by the original mix which is an almost laidback piece with female singer Mason providing the vocal. The Disco Citizens remix is a little harder with less of the song included, and will feature in more underground sets. Very radio-friendly and infectious, it's a tune that'll be going around your head as soon as you hear it. ●●●●● CF



N'N'G FEAT. KALLAGHAN

**N'N'G FEAT. KALLAGHAN 'RIGHT BEFORE MY EYES' (HEAT) (GARAGE)**

A collaboration by two prominent members of the UK's underground garage scene, Grant Nelson (producer) and Norris 'Da Boss' Windross (DJ) sees them cover Patti Day's 'Right Before My Eyes' with a great effect. Whether you like your garage straight four-on-the-floor or with a two-step feel, there are mixes here that suit both styles. All this with those superb lyrics and top production. ●●●●● Z

**LAJ 'THE CRUNCH' (NUPHONIC) (HOUSE)**

Occasional IqT Boy and Mottl man Raj Gupta goes it alone on this track which builds gradually from its simple warped funk loops into a deeply dubby disco excursion held together by taut percussion. The equally equally 'Over And Over' was produced with the IqT's Dan Tjyer, and it shows with its tripped-out wah-wah guitar and layers of drums creating a more live feel. ●●●● AB

**MOA 'MEMORY CLOUD' (TOMMY BOY) (ALTERNATIVE)**

At times sounding like a more polished Nicolette, Icelandic singer Moa delivers her truly sparkling vocals over this melodic slice of 'jazz-tronica'. Focused remixes come from J-Majik and Atica Blues, the former an aqua-sleeping drum & basser, the latter head-nodding hip-hop whose instrumental is that tad bit scratchier. ●●●●● JH

**DIESEL & JARVIS 'URBAN HEIGHTS' (DISCOCADINE) (HOUSE)**

Gloriously lush disco house beats fill the grooves as a Ballistic Brother and the Jus' Trax man join forces. There's no let-up in the solid beats on the two mixes (including one by Discocadine's 'Starline'). The flip 'Turnaround' is a more conventional disco tune without the hammering beats and has distinctive Sunday morning appeal. ●●●● BB

**SILICONE SOUL 'ALL NIGHT LONG' (SOMA) (HOUSE)**

This follow-up to the Glasgow outfit's well-received debut, 'The Strip', brings to mind some of Soma's former protégés and is none the worse for it. 'All Night Long' combines a deep-but-funky bassline and sparse disco-led percussion to create a techno-boogie crossover sound not a million miles from that of DJ J. Over on the flip, 'Sly Guy' is a DnB Punk-ish slab of warped disco that's going to get plenty of dancefloor exposure, while the more original 'Midnite Rambler' is a relaxed late-night delight with its warm guitar themes. ●●●● AB

**BEST OF THE ALBUMS**

**VARIOUS 'KING OF THE BEATS 2' (TEAM/MUSHROOM) (HIP HOP)**

There are plenty of hip hop compilations doing the rounds at present. This is one of a series that aims to put classics alongside newer names, as well as stretching the boundaries a little by including the Chemical Brothers, Future Sound Of London and The Prodigy. From the old school, there's Run DMC, Public Enemy, Extra Ts and the Ultra Magnetic MCs alongside UK names such as London Posse and Bomb. The Bass. Of the new crews, Amazon's breakfast classic 'King Of The Beat' lives up to its name and the Bronx Dogs' 'Tribute To Jazzy Jay' is a fab funky groove. Possibly better than volume one, this is a treat. ●●●● BB

**SWAG 'COLLECTED WORKS 1995-1998' (JUS' TRAX) (TECHNO)**

Sheffield's Richard Brown and Chris Duckfield have quietly put out a string of quality techno-flavoured works tracks in recent years and this compilation proves just how prolific they were. They may have originally been made primarily for the dancefloor — none have titles, just versions — but together they make a cracking album. In the same way that Farley & Heller have appealed to the house crowds, their label-mates Swag went straight for the techno jugular. If you haven't tasted them yet, 'Collected Works' will seem like a banquet of delights. ●●●●● BB



CHICANE

19 NUNNY MAMA  
20 DEEP MENDS



22 21 LIFE Dies ree  
20 22 HOW DO IT  
20 23 LOOKING FO  
16 24 YOU'RE THE ONE  
25 I KNOW ENOUGH  
12 26 MONEY Char  
11 27 STRANGE GI  
28 EVERYBODY O  
21 29 CAFE DEL M  
28 30 3 LIONS '98 E



19 31 MAS QUE N  
32 YOU MAKE ME FEEL  
23 33 NEW KIND O  
31 34 DANCE THE  
35 SLEAZY BED  
36 BOYS BETTE  
27 37 BE CAREFUL  
32 38 THE HEARTS  
24 39 KISS THE GIR  
34 40 VINDALOO F



TONY MAMRELLA • CUTFAHER & JOE • STEVE ANTONY • MIKEL JAM • PHIL DA COSTA  
Produced by: Tony Mammella, Cutfaher & Joe, Steve Antony, Mikel Jam, Phil da Costa  
Photo: Tony Mammella, Cutfaher & Joe, Steve Antony, Mikel Jam, Phil da Costa

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

8 August 1998

# THE OFFICIAL CHARTS

8 August 1998

## the **BANCHART** 08.08.98

Pos	Weeks	Title	Artist	Label
1	5	3	TOP OF THE WORLD	Atlantic
2	28	2	HORSE & CARRIAGE	Live
3	1	3	FIND A WAY/STEPPI'N' UP	Elektra
4	2	3	NO ONE ELSE COMES CLOSE	Live
5	8	3	ROCK WITH YOU	Live
6	4	4	BE CAREFUL	Interscope
7	10	2	BEHIND THE FRONT (LP)	Universal
8	9	3	STAY A WHILE	Jive
9	24	3	REASONS	Parlophone/Rhythm Series
10	24	3	REWIND (FIND A WAY)	Arista
11	16	3	HEBE ME AKE AGAIN	So So Def
12	12	3	MAKE IT HOT	Gold Mind/East West
13	12	3	LIFE IN 1472	Island
14	7	5	I WANNA BE YOUR LADY	Universal
15	13	3	WOULD I LIE	Coltango
16	3	6	CAREFREE	Arista
17	11	3	THE FIRST NIGHT	Big Life
18	6	4	EYES DON'T LIE	Avex
19	15	3	GIVE ME A REASON	Parlophone/Rhythm Series
20	29	4	SKIN	1st Avenue/Mercury
21	11	3	IN THE STREET (SUMMERTIME)	Loose
22	22	3	SAMPLER	Greenleafs
23	11	3	HEADS HIGH	So So Def/Columbia
24	11	7	THE ARMS OF THE ONE WHO LOVES YOU	Interscope
25	14	8	MONEY	Columbia
26	26	11	WITH ME	Mercury
27	19	2	DAYDREAMING	MJ/Epic
28	14	2	WILDSTYLE EP - WILDSTYLE/BABY, THIS FEEL I HAVOFF THE DESERT	House
29	21	5	FEEL MY DESIRE	Connected
30	11	3	IT'S TRUE	Interscope
31	11	3	COME WITH ME	Epic
32	20	2	STREET CINEMA (LP)	Ruffhouse
33	22	6	ARE YOU THAT SOMEBODY?	Blackground/Atlantic
34	25	6	YOU'RE NUMBER ONE/LET UNDER CONTROL	Right Track
35	28	2	I WANT YOU BACK '98	Doot
36	11	3	I AMN'T HAVIN' THAT	Malown
37	31	7	ONCE IN A LIFETIME	Priority
38	17	5	SUMMER LOVE (IT'S ALRIGHT)	Mecca Recordings
39	33	2	I'LL COME RUNNING	Doot
40	39	2	FIRST FAMILY 4 LIFE	Chrysalis
				Relativity

**[commentary]**  
by Tony Iarsides

All change this week, and some quality records throughout the ranks. **BRANDY** makes it to the top of the chart with the suitably-titled 'Top Of The World'. Meanwhile, **CAN RON** jumps a huge 27 places to this week's number two. This means the omnipresent **MASE** provides cameo raps on both our top two records this week. Steve Jarvis's new label will make his debut in the top 10 with **KLESHAY**'s 'Reasons'. That's followed by another UK offering, **DEVERLEY KNIGHT**'s 'Rewind', which I personally prefer to its predecessor 'Made It Back'... Highly desirable is the four-track sampler from **JERMAINE DUPRI**'s '1472' album. It contains the track 'Sweetheart' featuring **MARDIAN GARY**, which is set to be huge. Dupri also features as producer of **RODNEY'S** Love Hangover-sampling 'First Night', which enters at 17. Tamaland and Missy Elliott provide one of their finest creations to date for **NICOLA**'s 'Too Hot' at 16. This is the first release on Missy's label **Gold Mind**... **FUNKMASTER FLEX** is releasing his first mix show CD on LCD/RTA and a tasty three-track sampler is currently promoting it. It comprises a **WU TANG** freestyle, an **A TRIBE CALLED QUEST** track and a **Wyclef/Flex** joint production. 'Here We Go' by **KHAGIDA FEATURING PRODUCT**, which is similar in style to **PRAS**' 'Ghetto Supastar'... Finally, it's good to see **MR VEGAS**'s ragga smash and former **RM** 'Tune Of The Week' 'Heads High' enter the chart at 23.



## the **TOP CHART** 08.08.98

Pos	Weeks	Title	Artist	Label
1	1	1	MYSTERIOUS TIMES	Multiply
2	2	2	COME INTO MY LIFE/FREED FROM DESIRE	Big Life
3	5	3	EDGE OF HEAVEN	2 Unlimited
4	9	4	LAURA	Wak
5	2	2	YOU'RE MY HEART, YOU'RE MY SOUL	Modern Talking
6	22	2	IT'S ALRIGHT	Dani Hines
7	3	3	AIN'T NO MOUNTAIN HIGH ENOUGH	Jacoby Brown
8	7	3	YOU'RE MY WORLD	Jane McDonald
9	14	2	REAL GOOD TIME	Aldo
10	15	2	BORA BORA	Da Hood
11	11	3	IN MY LIFE	Jose Nunez feat. Otshavia
12	8	3	SO FINE	Kuane
13	8	3	YOU KNOW HOW TO LOVE ME	Respect feat. Jackie Jesse
14	11	3	SOMETIMES	Yin Yin Out feat. Shelley Nelson
15	13	3	CALIFORNIA DREAMING	High Jinx
16	11	3	SUMMERTIME/IN THE STREET (SUMMERTIME)	Honeyz
17	17	3	NEEDIN' YOU	David Morales presents The Face
18	11	3	WORK IT UP	Sleaze Sisters
19	11	3	THE REAL THING	Tony Di Bart
20	11	3	WITH THIS RING LET ME GO	Malicia Phil Jay presents Heaven 17 meets Fast Eddie
21	4	4	INSTANT REPLAY	Gambatracks feat. Paco Ruvix
22	11	3	HONEY	Moby
23	11	3	ALRIGHT WITH ME	Sherrette May
24	11	4	STAY	Dreamhouse
25	3	3	THE RHYTHM IS MAGIC	Isabel
26	20	5	TRULY MADLY DEEPLY	Chknate
27	11	3	TO LOVE YOU MORE	Rappant feat. Rochelle
28	31	6	ATOMIC '98	Blonde
29	23	6	EVERYTHING'S GONNA BE ALRIGHT	Sweetbox
30	8	3	I BELIEVE IN MIRACLES	Hi-Fidence
31	18	2	GOD IS A DJ	Relativity
32	32	3	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	Sassy Q
33	19	3	EYES DON'T LIE	Yoni
34	29	5	EL NIÑO	Agnell & Nelson
35	19	2	TOGETHER FOREVER	Dano
36	24	2	TEMPERATURE/DESCENDING HEAVEN/PENHOUSE & PAVEMENT	Queens 17
37	11	3	THE DAY WILL COME	Eagle feat. Marzia Rae
38	11	3	SPACE INVADERS	Hill 'N' Hide
39	27	4	STAY IN THE SUN	Kenickie
40	25	7	DO YOU LOVE ME BOY	Kent-Ann

**[commentary]**  
by Alan Jones

It's still tight at the top, where **SASHI** continue to bask in the glory of their fourth number one Pop hit in five releases, and remain a short head in front of **GALA**. **W 2 UNLIMITED** at three, **NEK** at four and **MODERN TALKING** at five, the entire top five is made up of continental acts for the first time ever. Aussie **DEW HIBES** is sixth, and American **JODELYN BROWN** seventh, leaving Brit **JANE MCDONALD** to take eighth place. Number one for three weeks recently, **BLONDE**'s 'Atomic '98' had slipped as low as number 31, but recovers slightly and now holds 26th position. A month after it was scheduled to be commercially released as a single it has disappeared from the EMI schedule and is now apparently unlikely to come out. That being the case, the Kat People mix which appears on the 12-inch promo, will be a rarity. The other mixes on the promo both appear on the 'Atomic - Best Of Blonde' album released a couple of weeks ago... The longest-running hit on the chart is 'Do You Love Me Boy' by Irish newcomer **KEITH JAY**, which holds the title after just seven weeks in the Top 40 as several long-term residents drop out to make way for a dozen new entries. Despite her club success - 'Do You Love Me Boy' reached number two - **Kerryn Ann**'s single is noticeably absent from the Top 40 of the sales chart this week - though this may be due to the fact it is priced at more than £4 in some shops, the highest price I've yet seen for a regular UK CD single.



8 August 1998

**1 VIVA!**  
Spice Girls

**2 COME WITH ME**

**3 Ghetto Supastar**

**4 LOST IN SPACE**

**5 LIFE IS A FREAKY THING**

**6 FREAK ME 4**

**7 I CAN'T HELP**

**8 JUST THE T**

**9 DEEPER UNI**

**10 SAVE TONIC**

**11 C'EST LA VIE**

**12 MY OH MY**

**13 THE BOY IS**

**14 BECAUSE W**

**15 TEARDROPS**

**16 IMMORTAL**

**17 BURNING B**

**18 GOT THE FE**

**19 HONNY TOO**

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

Pos	Artist	Label
1	IN MY LIFE (JOSE NUÑEZ/ERIC KUPFER/DANNY J LEWIS MIXES) Jose Nuñez	Sound Of Ministry
2	GOOD IS A DJ (ROLLO & SISTER BLISS/SHARP BOYS/SERIOUS DANGER MIXES) Faithless	Cheeky
3	ALRIGHT WITH ME (MARK PICCHOTTI MIXES) Shanellie May	Virgin
4	THE DAY WILL COME (QUAKE/LUCID/JULES MIXES) Quake	fir
5	AINT NO MOUNTAIN HIGH ENOUGH (DAVID MORALE/DRONEZ/PUMP FRICTION VS. PRECIOUS PAUL MIXES) Jaclyn Brown	Nicaragua
6	IT'S ALRIGHT (BOOKER T&THE GUYBROW-INFLUENCE MIXES) Deni Hines	Mushroom
7	THE REAL THING (KNUCKLEHEAD/ZIMLON/HEADS+HEADS/UNSEEN MIXES) Tony Di Bart	Cleveland City
8	RODOLFO & SISTER BLISS/SHARMA, JEWETT/BEAM & HARDY FARHAD/PRODDIE & MICKY FINN/BEAMER MIXES) Moby	Mule
9	SOMETIMES (MATT DAREY/BOB BLUES/CAMPA/ANNA MIXES) Tin Tin Out with Shelley Noales	V2 Recordings
10	NEEDIN' YOU (DAVID MORALE MIXES) David Morale presents The Face	Capitol
11	SO FINE (FRANKIE KNUCKLES/HARSH BOYS/AR PINKUS/MARIE EXPERIENCE MIXES) Kinane	Azul/Mandelic
12	REACH FOR THE SKY (GRANT NELSON/JON RILEY/TOM SIMONELLI MIXES) 70s Age	Executive
13	BORA BORA (AKUJUNSEY/MONTERA MIXES) Doi! Do!	Manifesto
14	HEAVEN I NEED (JAHARI S MIXES) Social Security	Diverse
15	SUMMERTIME (LOVE TO INFINITY/BOOKER T&THE GUYBROW - IN THE STREET (SUMMERTIME) (IGNORANTS MIXES) Honeyz	1st Avenue/Mercury
16	STEP 2 ME (GRANT NELSON/JON RILEY MIXES) Grant Nelson Project feat. Jean McClinton	Swing City
17	MUSIC SOUNDS BETTER WITH YOU (Shardad) French Rosie	French Rosie
18	MYSTICIOUS TIMES (SASHUICHU & NORMAN/OTTO TERRY/TIN TOUT/BABY BLUES/SUPERSTRING MIXES) Seals feat. Tina Cousins	Mutiny
19	MUSIC IS THE ANSWER (DANCIN' & PRANCIN') (DANNY TENAGLIA MIXES) Danny Tenaglia feat. Celeda	Twisted United Kingdom
20	HONG KONG AFFAIR (UK GOLD/ETA/FLAETHI MIXES) Sergio	Reverb/Foreign Policy
21	HOME (ORIGINAL/TROUSER ENTHUSIASTS/SKLM MIXES) Trilly	Paral. Inc.
22	AMAZON DREAM (ARSCAPERA/DELTA/TROPIC MIXES) Ainsape	Xtravaganza
23	DISCO DANCING (PLASTIKAMER PRANK MIXES) Plastik	Ultrazone
24	JEWELZ AND DIAMONDS (DA FUNKSTARZ MIXES) Sihah Bullet	Artbeat
25	SUMMERTIME (HELITROPIC/QUIETMAN MIXES) Surge feat. Sally Strawberry	Millennium
26	STORM (MAN WITH NO NAME/ROLLER/CASTER MIXES) Storm	Positiva
27	EL NIÑO (MATT DAREY/AGNELLI & NELSON MIXES) Agneli & Nelson	RGB/Xtravaganza
28	RESOLVE ME (JAMIE MYERSON/ANGEL MORGANS/INTREBRED MIXES) Jamie Myerson feat. Carol Tripp	Ovum Recordings/S2
29	CHAIN OF FOOLS (BEL MIXES) B.F.L. Project	Riddler Records
30	KICKIN' HARD (KLUBBHEADS/PROJECT/ROLLER/CASTER/DJ DISCOMARCO V & BENJAMIN MIXES) Klubbheads	Wonderboy
31	EYES DON'T LIE (COLOUR SYSTEMS INC. MIXES) Trace	Big Life
32	QUAQUAQUA (PROPHETS OF SOUND/AWADISON OSPINA/EARL MIXES) Tanimoodi	Distinctive
33	MY DESIRE (CLUB ASYLUM/OREGEM TEEM/TIM DELUXE MIXES) Amira	Slip 'N' Slide/V2 Recordings
34	REAL GOOD TIME (SLEAZE SISTERS/SUNBRIDGE MIXES) Aida	Wildstar
35	THE ULTIMATE (GROAD) (TALL PAUL MIXES) Family Chord feat. Nick Skitz	Fire Island/Dir
36	RAIN (CASCADE/BRANBLE/PERPETUAL MOTION MIXES) Brainble	Positiva
37	DEJA VU (E-SMOOVE/MI COLE MIXES) E-Smooove feat. Latazha Walters	AM-PM
38	TEMPORARY MASTERS MIXES/ENDING LEARN (MORCHON/MAY/PRODUCE & PROMVENT (P/DIY/OT/WHAN MIXES)/PROOTHER SISTERS (JANE MILES) 17	Epic
39	INSTANT REPLAY (RHYTHM MASTERS MIXES) Gambalraeks feat. Paco Rivaz	Evocative
40	EVERYBODY DANCE (THE HORN SONG) (CLUB ASYLUM MIX) Barbara Tucker	Positiva
41	THE BODY SHINE EP- BODY SHINE/FUNKY SHINE/Billy Herndon	Hot Choccos
42	PLANET ROCK (DUC PIPER/SUMMER/STONER/PIPER/PIG & SCREE/ACCASAS MIXES) Ahla Barbatosa & The Soul Sents Force	Mr Wax/Pascan
43	DANCE (JENNY FONTANA/ANDREEM TEAM/MATOR MIXES) Club Culture feat. Michael Whitehead	Big Bang
44	OUT OF CONTROL (FLUKE/B-POLAR MIXES) The Rolling Stones	Virgin
45	DANCING WITH YOU (FULL INTENTION/H.C.O. MIXES) Bini & Martini	Azul/AM-PM
46	DONT CHOD WANNADO IT ALL NIGHT -Total	99 Degrees
47	I KNOW ENOUGH (PWF MIXES) Theaandence	Elette
48	STOPPING SYSTEM (DANIS/PAW/16 MIXES) 16	Dry Free
49	REAL GOOD (DOOLEY/SWAGERS & MORGAN/STRETCH KING MIXES) Hi-Rise	Mutiny
50	NEW KIND OF MEDICINE (DARIO MORALE/S/DANNY TENAGLIA-INFLUENCE/ALBERT CASBERA MIXES) Ultra Nate	AM-PM
51	THE RHYTHM IS MAGIC (KAPP/NO-BIRTH MIXES) Isabel	French Yellow
52	PARADISE (LP) Bob Sinclair	Priority/Parthenos
53	STRICTLY BUSINESS (MAKTRONIK MIXES) Maktronik vs EPMD	Casa Nostra
54	SLUT (I LIKE TO BE NAKED) Big Moke	Phuzz/3 Best/Satellite
55	I BELIEVE IN MIRACLES (LISA MARIE EXPERIENCE/TIMESTRETCH KING MIXES) Hi-Rise	Manifesto
56	SOUL BOSSA NOVA (THE FAB & THE GROOVY MIXES) The Cool, The Fab & The Groovy pres. Quincy Jones	Raw Sienna
57	WORK IT (AL DINO & FLORES MIX) 7th District Inc. & Michael Prober	Spirit Recordings
58	DIANGO (MR SPRING MIX) The Swimmer	Collapsing
59	CAREFREE (FULL INTENTION MIXES) Mica Paris	Eternal
60	SUNMACHINE (DARIO G/GEHOBARTZ MIXES) Dario G	

**OUT NOW!**

**TOMY MANDRELLE • CUTFATHER • JOE • STEVE ANTONY • MASTERJAM • PHIL DA COSTA**

Remixes: Tomy Mandrelle, Cutfather, Joe, Steve Antony, Masterjam, Phil da Costa

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# music week directory 1998

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24 23 LOOKING FOR

25 24 YOU'RE THE ONE

26 25 KNOW ENOUGH

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37 36 BOYS BETTER

38 37 BE CAREFUL

39 38 THE HEART'S

40 39 KISS THE GIR

41 40 VINDALOO Fa



08.08.98

# the COOL CUTS

[chart]


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- |    |            |  |                           |               |
|----|------------|--|---------------------------|---------------|
| 1  | (3)        | <b>GYM TONIC</b> Bob Sinclair <i>(The 'aerobics' track from Bob's album that's blowing up all over)</i>  | <b>Yellow</b>             | ☎ Code - 2098 |
| 2  | (2)        | <b>WHEN I FALL IN LOVE</b> Abacuss <i>(Catchy housed-up ballad aimed at the charts)</i>  | <b>INCredible</b>         | ☎ Code - 2117 |
| 3  | (1)        | <b>PSYENCE FICTION</b> U.N.K.L.E. <i>(Four years in the making and ready to explode)</i>   | <b>Mo Wax</b>             | ☎ Code - 2119 |
| 4  | <b>NEW</b> | <b>SOMETIMES</b> Tin Tin Out <i>(With mixes from Matt Darey, Baby Blue and Camisra)</i>  | <b>VC</b>                 | ☎ Code - 2130 |
| 5  | <b>NEW</b> | <b>STRONG IN LOVE</b> Chicane <i>(Epic pop-dance tune)</i>   | <b>Xtravaganza</b>        | ☎ Code - 2131 |
| 6  | (5)        | <b>PSYCHOUT</b> Slacker <i>(Long-awaited return from the Slacker duo)</i>  | <b>Jukebox In The Sky</b> | ☎ Code - 2118 |
| 7  | (5)        | <b>DEJA VU</b> E-Smoove <i>(Cool garage tune with mixes from MJ Cole)</i>  | <b>AM:PM</b>              | ☎ Code - 2119 |
| 8  | <b>NEW</b> | <b>DREAM ON</b> Art Of Noise <i>(With mixes from Way Out West)</i>   | <b>ZTT</b>                | ☎ Code - 2132 |
| 9  | (9)        | <b>MY BEAT</b> Blaze <i>(With mixes from Derrick Carter and Frankie Valentine)</i>   | <b>Slip 'N' Slide</b>     | ☎ Code - 2120 |
| 10 | <b>NEW</b> | <b>NEED GOOD LOVE</b> Tuff Jam <i>(With mixes from Santiago Blue and Todd Edwards)</i>   | <b>Locked On/XL</b>       | ☎ Code - 2133 |
| 11 | (12)       | <b>ROCK WITH YOU</b> D-Influence <i>(Mousse T gives this Michael Jackson cover a lift)</i>   | <b>Echo</b>               | ☎ Code - 2122 |
| 12 | <b>NEW</b> | <b>MOTHER FU#KIN</b> REAL Prisoners Of Technology <i>(Fearsome drum &amp; bass with an unforgettable drop)</i>                                   | <b>Fresh Kutt</b>         | ☎ Code - 2134 |
| 13 | <b>NEW</b> | <b>C'MON</b> CINCINNATI Delakota <i>(Original funky lo-fi sounds)</i>  | <b>Go Beat</b>            | ☎ Code - 2135 |
| 14 | <b>NEW</b> | <b>SUNHUMP</b> Viridian <i>(Dutch funky trance track)</i>  | <b>Glow</b>               | ☎ Code - 2138 |
| 15 | <b>NEW</b> | <b>SHE'S DANCIN'</b> Hugstar <i>(Cheeky Bee Gees number from the Burger Queen)</i>   | <b>Pneumatic</b>          | ☎ Code - 2137 |
| 16 | <b>NEW</b> | <b>EQUILIBRIUM</b> Anthony & Georgia <i>(Another classic Euro tune surfaces with new mixes)</i>  | <b>Kickin'</b>            | ☎ Code - 2138 |
| 17 | <b>NEW</b> | <b>HOOTIN' &amp; TOOTIN'</b> Kiez Kidz <i>(Sharp's mix is a winner on this package)</i>  | <b>Club Tools</b>         | ☎ Code - 2139 |
| 18 | <b>NEW</b> | <b>REVENGE OF THE KILLER BEES</b> Aíro Moreira <i>(Legendary Brazilian percussionist in a soundclash with Ashley Beadle, Justice and others)</i> | <b>Melt 2000</b>          | ☎ Code - 2140 |
| 19 | <b>NEW</b> | <b>GOT TO GET UP</b> Carpe Diem vs Afrika Bambaata <i>(Bambaata's rap gets a new twist)</i>  | <b>Multiply</b>           | ☎ Code - 2141 |
| 20 | <b>NEW</b> | <b>TERMINATE</b> Jon The Dentist <i>(Tough hard house with a mix from Yves Deruyter)</i>   | <b>Additive</b>           | ☎ Code - 2142 |

**BBC RADIO 1**  
 12-19pm

 a guide to the most essential new club tunes as featured on 11ers' "essential selector", with party long, broadcast every Friday between 6pm and 8pm. Compiled by DJ Feedback and data collected from leading DJs and the following tracks: **01** House Of Kingdom groove/Black mix/Kidz/Kiez (London), **02** Western Black/Blackgroove (Manchester), **03** 2000/Paradise/Spice Girls, **04** Heat (Liverpool), **05** Flying (Liverpool), **06** Global Beat (Manchester), **07** Massive (London), **08** Smoke (London), **09** Myths (London), **10** Camisra (London), **11** ...

**GLOBAL** **massive!**
**rm namecheck...**

 editor: **alex scott** • contributing editor: **lenny farinella** • writer: **caroline mace** • design/photo editor: **elena robertson** • sub-editor: **david bald** • editor in chief: **steve reid** • sales director: **rudi blackett** • deputy group sales manager: **judith rivers** • sales desks (advertising): **lenny monaghan** • **sally thompson** • production manager: **leuliso slovoana** • creative assistant: **kid amon** • ad production controller: **robert clark** • editorial/ads tel: **0171-820 9538** • subscription enquiries for minimum week: tel: **0171-921 5906/5957** • record mixer - ISSN 1301-2100 • website: <http://www.dorfmusic.com>

## The Cool Cuts Hotline


**0891 515 585**
**The Cool Cuts Hotline is updated every week at midnight on Sunday**

Brought to you by record mirror and frontier media, the hotline offers you the chance to hear any track on the chart. You can select tracks in any order by using the codes attached to the chart and skip backwards and forwards through the tracks, so you won't waste time listening to mixes you've already heard. If you want to be among the first to hear the hottest tracks of the week, call the Cool Cuts Hotline now. Details about how to use the Cool Cuts Hotline can be found above the Cool Cuts Chart.

**8**  
**august**  
**1998**
**THE OFFICIAL CHARTS**

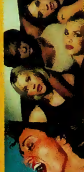
MW

**8**  
**august**  
**1998**
**SI**

**1 VIVALDI**  
 Spice Girls

**2 COME WITH ME**
**3 CRETEO SPANISH**
**4 LOST IN SPACE**
**5 LIFE IS A FLIGHT**
**6 FREAK ME**
**7 I CAN'T HELP**
**8 JUST THE TWO OF US**
**9 DEEPER UNTO**
**10 SAVE TONIC**
**11 C'EST LA VIE**
**12 MY OH MY**
**13 THE BOY IS IN THE GIRL**
**14 BECAUSE W**
**15 TEARDROPS**
**16 IMMORTAL**
**17 BURNING B**
**18 GOT THE FEEL**
**19 HORNYY MO**
**20 DEEP MENACE**
**21 DANCE**

20 **DEEP MENACE** D'menace



22 **21** **LIFE** Des'ree



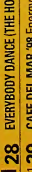
30 **22** **HOW DO I LIVE** LeAnn Rimes



20 **23** **LOOKING FOR LOVE** Karen Ramirez



16 **24** **YOU'RE THE ONE THAT I WANT** John Travolta & Olivia Newton-John



25 **25** **I KNOW ENOUGH (I DON'T GET ENOUGH)** Theaudience



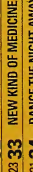
26 **26** **MONEY** Charli Baltimore



11 **27** **STRANGE GLUE** Catatonia



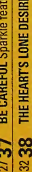
28 **28** **EVERYBODY DANCE (THE HORN SONG)** Barbara Tucker



21 **29** **CAFE DEL MAR '98** Energy 52



30 **30** **3 LIONS** '98 Baddiel & Skimmer & Lightning Seeds



19 **31** **MAS OJE NADA** Echobeatz



32 **32** **YOU MAKE ME FEEL LIKE DANCING** The Chrome Generation featuring Leo Sayer



33 **33** **NEW KIND OF MEDICINE** Ultra Nate



34 **34** **DANCE THE NIGHT AWAY** The Mavericks



Sony SZ



Curby/The Hit Label



Manifesto



Polydor



Epic



Blanco Y Negro



Positiva



Hooj Choons



Epic



External



AM.FM.



MCA Nashville



Capitol



Jive



Viper/Columbia



Mastroom



Telstar



# compilations

1 **FRESH HITS '98**  
Various Artists/Global TV/Sony TV

9 **11** **THE BEST SUMMER PARTY...EVER!**  
Virgin/EMI

3 **2** **BEST DANCE ALBUM IN THE WORLD...EVER!**  
Virgin/EMI

3 **3** **GREASE (OST)**  
Polydor

4 **4** **RELAX! THE ULTIMATE 80'S MIX**  
PolyGram TV

5 **5** **CUBBER'S GUIDE TO IBIZA - JULESTROM**  
Ministry Of Sound

6 **6** **KISS MIX '98**  
PolyGram TV

7 **7** **SPEED GARAGE ANTHEMS IN IBIZA**  
Global Television

8 **8** **HEART FULL OF SOUL**  
Columbia

9 **9** **IBIZA ANTHEMS**  
Telstar TV

10 **10** **MIXED EMOTIONS II**  
PolyGram TV

11 **11** **HOW THAT'S WHAT I CALL MUSIC! '98**  
EMI/Virgin/PolyGram

12 **12** **GOODZILLA (OST)**  
Epic

13 **13** **HARDCORE HEAVEN - VOLUME 4**  
Hewson Music

14 **14** **100% SUMMER MIX '98**  
Telstar TV

15 **15** **SISTERS OF SWING '98**  
PolyGram TV



23 **21** **MEZZANINE** Massive Attack

20 **22** **TRAMPOLINE** The Mavericks

22 **23** **AQUARIUM** Aqua

27 **24** **SAVAGE GARDEN** Savage Garden

19 **25** **LUTRICIA MCNEAL** Lutricia McNeal

44 **26** **BIG WILLIE STYLE** Will Smith

24 **27** **THE BEST OF James**

25 **28** **MY WAY - THE BEST OF Frank Sinatra**

26 **29** **OCEAN DRIVE** Lighthouse Family

31 **30** **NEVER S-A-Y NEVER** Brandy

Atlantic



29 **31** **WHITE ON BLONDE** Toxicas

64 **32** **OK COMPUTER** Radiohead

42 **33** **TITANIC (OST)** James Horner

32 **34** **BIG CALM** Morcheeba

38 **35** **SITIM ON TOP OF THE WORLD** LeAnn Rimes

34 **36** **SUPERNATURAL** Des'ree

28 **37** **WHEN WE WERE THE NEW BOYS** Rod Stewart

68 **38** **BRING IT ON** Gomez

37 **39** **GOLD - GREATEST HITS** Abba

33 **40** **TIN PLANET** Space

Gut



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

**TONY MOMRELLE**  
LET ME SHOW YOU  
OUT NOW!

With  
**TONY MOMRELLE • CUTFAHER & JOE • STEVE ANTONY • MAESTRIAMI • PHIL DA COSTA**

Produced and performed by Tony Momrelle, Cutfaher & Joe, Steve Antony, Maestriami, Phil da Costa

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### CHART COMMENTARY

by ALAN JONES



Maintaining a place in the top three for the 11th week in a row, it entered the medals table on 30 May, and has since moved 3-3-3-3-2-1-2-3-2-2), the Corrs' Talk On Corners album has proved remarkably successful for the Irish group, really taking flight after it was re-pressed to include their recent hit single *Dreams*. Last week it simultaneously topped half a million sales at retail and double platinum status, the

### ALBUM FACTFILE

letter in recognition of shipments of 600,000 copies. It is currently selling around 25,000 copies a week, and is likely to increase that and enjoy a third run at number one in the near future, as album builds on their upcoming single *What Can I Do*. Remixed with admirable restraint by Tin Tin Out, it enters the top 50 of the airplay chart this week at number 29, leapfrogging *Dreams*, which is ranked 41st.

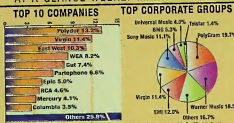
ane McDonald continues to reap the rewards from her prominence in the BBC documentary series *The Cruise*, spending a third week atop the listings with her self-titled debut album. It sold a further 29,000 copies last week, to bring its cumulative sales to more than 100,000. That's three times as many as the next biggest seller by a new British female artist this year - *Billie Myers' Growing Pains* having sold 34,000 - though the likelihood of McDonald winning a Brit award are probably remote.

On a very quiet week, the chart's highest new entry comes from Roadrunner band *Fear Factory*, who debut at number 20 with *Obsolète*. The Los Angeles-based band have yet to chart in America but previously reached number 27 in the UK with their 1995 album *Demolition*, which has sold almost 40,000 copies so far. *Obsolète* sold a little over 7,000 last week.

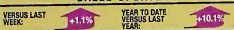
Meanwhile two of the high profile new

### MARKET REPORT

#### AT A GLANCE WEEKLY MARKET SHARES

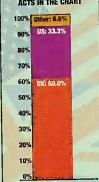


#### SALES UPDATE



entries to the US album chart this week make much quieter UK debuts. *Jermaine Dupri's* *Life In 1472* and the Wu-Tang Kids

#### PERCENTAGE OF UK ACTS IN THE CHART



considerably on this once his upcoming single *Sweetheart* is released. It features vocals from *Mariah Carey* - though it will probably lose her telephone message intro in which she enquires of Dupri "you fucking tonight?" along the way. Meanwhile, ZPac's latest posthumous album in his *Own Words* debuts at number 65. Comprising primarily of an interview with the star, it does, however, also feature a handful of rap tracks, all previously unreleased. Its appearance has acted as an aide memoir for record buyers, and sales of his back catalogue increased noticeably last week, with his most recent album *R U Still Down?* (Remember Me) more than doubling its weekly sales to re-enter the Top 200 at number 143.

Outstanding sales and airplay of *Vive Forever* have helped sales of the *Spice Girls' Spiceworld* album to revive considerably. Moving 24-21-16 in the last fortnight, it has lifted its sales by nearly a third.

### COMPILATIONS

resh Hits 98 is the number one compilation for the sixth straight week, and the number one album overall for the fourth time, having sold a further 36,000 copies last week. That's almost twice as many as the *Best Dance Album In The World...Ever! Volume 8*, which eases into second place ahead of *Grease*, which held the runner-up slot for three weeks, but now slides to number three.

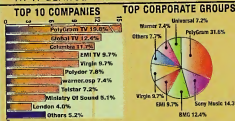
The highest new entry is PolyGram TV's *Relax! The Ultimate 80's Mix*. One of numerous recent compilations to focus its attention on the Eighties, which have become rather fashionable of late, it's a double album featuring 36 tracks segued into two mixes, among them ABC's *Poison Arrow*, King's *Love And Pride* and Big In Japan by *Alphaavie*. Aside from the fact it is mixed, one of its biggest attractions is the

inclusion of several difficult to find 12-inch mixes, including *Shout* by *Teens For Fears*, *Sometimes by Erasure* and the rarely seen *New York Mix of the Frankie Goes To Hollywood* hit which inspired the album's title.

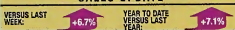
A best of the year tally of seven soundtrack albums are among the top 50 compilations this week, with *Grease* still leading its more contemporary rivals by some distance. In fact, the 19,000 copies it sold last week are three times as many as *Godzilla* sold in being the number two soundtrack and the number 16 compilation overall. The other soundtracks in the Top 50 are the *Wedding Singer* (number 24), *The Full Monty* (number 28), *City of Angels* (number 44) and *Lost In Space* (number 47).

### MARKET REPORT

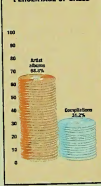
#### AT A GLANCE WEEKLY MARKET SHARES



#### SALES UPDATE



#### COMPILATIONS AS PERCENTAGE OF SALES



### THE YEAR SO FAR... TOP 20 ALBUMS

1 URBAN RHYMS	THE VERVE	HUT
2 LIFE THRU A LENS	ROBBIE WILLIAMS	CHRISYSL
3 LET'S TALK ABOUT LOVE	CELINE DION	EPIC
4 TITANIC - OST	JAMES HOBNER	SONY CLASSICAL
5 ALL SAINTS	ALL SAINTS	LONDON
6 RAY OF LIGHT	MADONNA	MARBUCK
7 POSTCARD FROM HEAVEN	LIGHTHOUSE FAMILY	WILD CARD
8 TALK ON CORNERS	CORRS	ATLANTIC
9 LEFT OF THE MIDDLE	NATALIE IMBRIGLIA	RCA
10 INTERNATIONAL VELVET	CANTONIA	BLANCO Y NEGRO
11 WHITE ON BLONDE	TEXAS	MERCURY
12 BLUE	SMOKEY ROBB	EAST WEST
13 SPICEDWORLD	SPICE GIRLS	VERDAS
14 THE BEST OF	JAMES	FONTANA
15 MAVERICK A STRIKE	FINLEY QUAYE	EPIC
16 AQUARIUM	AQUA	UNIVERSAL
17 TRUZY - THE LOVE SONGS	LIONEL RICHIE	MOTOWN/POLYGRAM TV
18 ON COMPUTER	RADHOUA	PARLOPHONE
19 MIZZANINE	MASCINE ATTACK	VERDAS
20 WHERE WE BELONG	BOYZONE	POYCOR

### THE YEAR SO FAR... TOP 20 COMPILATIONS

1 NOW THAT'S WHAT I CALL MUSIC! 38	VARIOUS ARTISTS	EMVIRING/POLYGRAM
2 THE FULL MONTY	ORIGINAL SOUNDTRACK	RCA VICTOR
3 FRESH HITS 98	VARIOUS ARTISTS	WARNER/GLOBALSONG TV
4 NEW HITS 98	VARIOUS ARTISTS	WARNER/GLOBALSONG TV
5 NOW THAT'S WHAT I CALL MUSIC! 39	VARIOUS ARTISTS	EMVIRING/POLYGRAM
6 FANTASTIC #1	VARIOUS ARTISTS	COLUMBIA
7 PETE TONG/BOY GEORGE - DANCE NATION 5	VARIOUS ARTISTS	MINISTRY OF SOUND
8 DIANA PRINCESS OF WALES - TRIBUTE	VARIOUS ARTISTS	DIANA MEMORIAL FUND
9 TOP OF THE POPS 1998 - VOLUME 1	VARIOUS ARTISTS	POLYGRAM TV
10 THE BEST...ANTHEMS...EVER! 2	VARIOUS ARTISTS	VIRGINEMI
11 IN THE MIX 38	VARIOUS ARTISTS	VIRGINEMI
12 CLUBBER'S GUIDE TO...JAZZ - JULES/TONG	VARIOUS ARTISTS	MINISTRY OF SOUND
13 RUNNY BROS!	VARIOUS ARTISTS	GLOBAL TELEVISION
14 ULTIMATE CLUB MIX	VARIOUS ARTISTS	POLYGRAM TV
15 THE ANNUAL III - PETE TONG & BOY GEORGE	VARIOUS ARTISTS	MINISTRY OF SOUND
16 MIXED EMOTIONS II	VARIOUS ARTISTS	POLYGRAM TV
17 GREASE	ORIGINAL SOUNDTRACK	POLYGRAM
18 THE EIGHTIES MIX	VARIOUS ARTISTS	GLOBAL/POLYGRAM TV
19 THE SOUND BY THE SEA	VARIOUS ARTISTS	VIC/REAR
20 THE BEST SIXTIES SUMMER...EVER!	VARIOUS ARTISTS	VIRGINEMI







8 AUGUST 1998

# AMERICAN CHARTWATCH

by ALAN JONES



In common with five other singles in the Top 10, **Five's** When The Lights Go Out and **All Saints' Never Ever** are static this week, at eight and 10 respectively, though both retain their bullets. **Brandy** & **Monica's The Boy Is Mine** is also a non-mover, albeit one which enjoys its 10th week at number one. **Cleopatra's Theme** by **Cleopatra** is static as well, though at the lower position of 26—and it's lost its bullet. The former dance chart number one, **You Only Have To Say You Love Me** by **Londoner Hannah Jones**, has more success and climbs 78-70. The number of hits by **Brits** on the Hot 100 reaches double figures as **Fabray Slim's** Rockafeller Skank debuts at 91.

On the album chart, the Beastie Boys' **Hello Nasty** remains at number one. It ended its second week in the shops with 936,887 sales, and passed the million mark last Tuesday (July 28) on its 15th day on release, reaching the figure faster than any other 1998 release. Its success underlines the increasing strength of rap in the Top 20 coming from hip-hop acts making their chart debuts. Leading the influx at number three is producer/turned-artist **Jermaine Dupri** with **Life**. In 1472, followed by Wu-Tang **Killa Bees' Swarm** (number four), **Cam'ron's Confessions Of Fire** (number six), **Mac's Shell Shocked** (number 11) and **Sunz Of Man's** The Last

Shall Be The First (number 20). The only other new entry to the Top 20 is also urban—**Gerald Levert's Love And Consequences**. With **Nate Dogg's** G-Funk Classics debuting at number 58 and **2Pac's In His Own Words** at number 127, black music accounts for eight of the 13 new entries. Urban music has long dominated the singles chart but is now taking hold of the once rock-dominated album chart.

There's another slew of rap albums due too, including the latest from **Snoop Doggy Dogg** and the **Mo Thugs Family**, with solo albums "coming soon" from 11 (9) members of the **Mo Thugs Family**, according to their own credits. The **Spice Girls' Spiceworld** continues to be the highest-ranked album by a British act, moving 36-38. Its closest rival remains the girls' debut album **Spice**, which also declines gently 58-62.

## CHITS IN US AND UK ALBUM CHARTS

	USA	UK
All Saints All Saints Spice Girls Spiceworld	87-84	17-18
Rob Stewart When We Were The New Boys	36-38	12-16
	100-108	28-37

# ARTIST PROFILE: ALL SAINTS

by PAUL WILLIAMS



All Saints' **Never Ever** took just a fortnight after release to reach the US Top 10, but any suggestions this is an overnight success could not be further from the truth.

"It's been a gradual climb," notes London Records' US president Peter Koepke, who points out the American company came on board back in the autumn and is only now looking to fully reap the rewards.

"We started working with All Saints last November and shipped I Know Where It's At to radio before Christmas," says Koepke. "That became a mid-chart hit and then we came back with **Never Ever** which we took to radio at the end of April and by the end of July it was in the Top 10."

The gradual progress of the band in the States following their first release there has been somewhat in contrast to the Spice Girls, whose debut album **Spice** crashed into the US Top 10 in its first week. All Saints' self-titled debut has only this week reached its current US peak of 84 after 16 weeks on the chart, prompting some suggestions in the UK press that all has not been well with the group's American campaign. Koepke, though, contradicts that suggestion. "There are records that come around like the first Spice Girls single that you just put out and people will buy it, but this has been a record that has built," he says.

That building has involved a number of trips

to America by the act, including performing with **Burt Bacharach** at a tribute concert to the composer in the spring and appearing on the influential TV show **Saturday Night Live**. In June they took part in radio stadium concerts in New York and LA, while they will be returning to the two US cities later in the summer to headline three charity shows.

Tracey Davidson, London's UK-based international product manager, adds **Never Ever** has been performing strongly at radio, helping the song reach Top 10 status in around 40 US cities. Publications ranging from **Rolling Stone** to the **New York Post** have come on board with positive coverage, though Koepke notes MTV has been reluctant so far to air the video.

Returning last week from a two-week trip to Latin America, the group are set to play a concert in Copenhagen on August 8 with its visits later on in the year and an eye on a full-scale world tour starting next spring.

## ALBUMWATCH ALL SAINTS

- **Never Ever** non-mover at eight with a bullet on **Billboard Hot 100**
- Single previously Top 10 in more than a dozen countries
- Album hits new US peak of 84 this week

# UK WORLD HITS

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

AUSTRALIA	AUSTRIA	GERMANY	FRANCE	SWEDEN
1 (1) HIGH Lighthouse Family Polydor	1 (1) LIFE Des'reo Sony S2	1 (8) CARNAVAL DE PARIS Eury G WEA	1 (8) LIFE Des'reo Epic	1 (26) GOT THE FEELING Fire BCA
2 (4) LAST THING ON MY MIND Steps Jive	2 (15) VIVA FOREVER Spice Girls Virgin	2 (10) LIFE Des'reo Sony S2	2 (10) LAZY MARMALADE All Saints London	2 (40) ROCKAFELLER SKANK Fabray Slim Sire
3 (10) C'EST LA VIE B'Witched Epic	3 (20) HIGH Lighthouse Family Polydor	3 (22) HIGH Lighthouse Family Polydor	3 (10) ANGELS Robby Williams Chrysalis	3 (18) LIFE Des'reo Epic
4 (11) I KNOW WHERE IT'S AT All Saints London	4 (21) CARNAVAL DE PARIS Eury G WEA	4 (17) CARANAVA Ultratone Kato Mercury	4 (26) CARANAVA DE PARIS Doris G Chrysalis	4 (22) VIVA FOREVER Spice Girls Virgin
5 (15) STOP Spice Girls Source: ARIA	5 (40) C'EST LA VIE B'Witched Source: IFFI	5 (20) ROCKAFELLER SKANK Fabray Slim Source: Media Control	5 (18) NEVER EVER All Saints Source: IFFI	5 (36) BECAUSE WE WANT TO Bille Source: IFFI

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## CLASSICAL SPECIALIST

This	Last	Title	Artist	Label (distributor)
1	1	ARIA - THE OPERA ALBUM	Andrea Bocelli	Philips 402332 (F)
2	1	ANHELO - ARGENTINIAN SONGS	Cara Siles/Delgado	Erate 39842132 (W)
3	4	THE PURE VOICE OF...	Emma Kirkby	Decca 469582 (F)
4	2	A SOPRANO INSPIRED	Lesley Garrett	Conifer Classics 7566951292 (BMG)
5	5	AGNUS DEI II	CNC Oxford/Highborn	Erate 398421692 (W)
6	7	MY SECRET PASSION - THE ARIAS	Michael Bolton	Sony Classical SK 5071 (SM)
7	6	VIVALDI: STABAT MATER	Scholl-Ensembles 415/Banchini	Marmosa Music MM021511 (P&M)
8	18	GABRIELI: STABAT MATER	King's Consort/Robert King	Hyperion CDA 67948 (S)
9	8	HOLST: SOMERSET RHYMPOSDION	RNO/O'Leary/Robert King	Nones 8535636 (S)
10	13	FLUTE DREAMS	Patricia Gallos	Deutsche Grammophon 4578102 (F)
11	10	CARMINÉ MEO	Emma Shoppin	EMI Classics 602806 (E)
12	20	THE KING'S COLLECTION	Choir Of King's College/Bury	Decca 460212 (F)
13	17	AGNUS DEI I	CNC Oxford/Highborn	Erate 60301432 (W)
14	16	RITTER/SCHUMER	King's College Choir/Debury	EMI Classics CDC 556692 (F)
15	12	JOHN TAVENER: INNOCENCE	Westminster Abbey Choir/Neary	Sony Classical SK 69613 (SM)
16	14	IMAGINED OCEANS	Karl Jenkins	Sony Classical SK 69662 (SM)
17	15	CHINA GIRL - THE CLASSICAL ALBUM 2	Wendisa-Mae	EMI Classics CDC 56882 (E)
18	9	ELEGY	Julian Lloyd Webber	Philips 467122 (F)
19	15	GREGORIAN SPIRIT	Calcat Abbey/Benedictine Monks	EZ ETC0049 (I)
20	16	VIVALDI: FOUR SEASONS	Nigel Kennedy	EMI Classics CDC55632 (E)

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## JAZZ & BLUES

This	Last	Title	Artist	Label (distributor)
1	1	THE BEST OF LATIN JAZZ	Vinava	Global Television RADCO 96 (BMG)
2	3	BLUE FOR YOU - THE VERY BEST OF	Nina Simone	Global Television RADCO 94 (BMG)
3	4	BADUZZI	Erykah Badu	MCA 120 520 (W)
4	2	MUNDU LATINO	Various	Columbia SONYTY 200 (SM)
5	7	GREATEST HITS	Kenny G	Arista 0782189182 (SM)
6	8	IN SEARCH OF THE LOST RINDOM	Ernest Ranglin	Palm Pictures PALMCD 201 (MVM/SM)
7	6	KIND OF BLUE	Miles Davis	Columbia CK 64935 (SM)
8	10	THE BEST JAZZ...EVER!	Various	Virgin YTYCD 33 (E)
9	5	RETURN OF THE...	Headhunters	Verve 520322 (F)
10	12	PIANO MOODS - THE VERY BEST OF	Oscar Peterson	Verve 527882 (F)

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## CLASSICAL CROSSOVER

This	Last	Title	Artist	Label (distributor)
1	1	TITANIC (OST)	James Horner	Sony Classical SK 62013 (SM)
2	2	MOST RELAXING CLASSICAL...EVER!	Various	Virgin/EMI VTCD0 155 (E)
3	3	BRASSAD OFF (OST)	G'n'thorpe Colliery Band	RCA Victor 9202566732 (BMG)
4	4	THE GREATEST CLASSICAL STARS ON EARTH	Various	EMI CDMTW 90 (F)
5	5	BEST CLASSICAL ALBUM IN THE WORLD...EVER!	Various	Castle Communications MBCSD 517 (BMG)
6	13	100 POPULAR CLASSICS	Various	London 4600902 (F)
7	6	THE BEYONDNESS OF THINGS	English CD/Bany	Deutsche Grammophon 4591472 (F)
8	9	TWILIGHT OF THE GODS	Various	Castle Communications PBXCD 505 (BMG)
9	11	100 POPULAR CLASSICS - VOLUME TWO	Various	Decca 430632 (F)
10	8	IN CONCERT	Various	Classix FM CFMCD 21 (BMG)
11	15	BREAKFAST BAROQUE II	Various	Virgin VTCD0 100 (E)
12	7	THE BEST OF BEAUMAIS IN THE WORLD...EVER!	Various	Virgin Classics CD0REAM1 (E)
13	12	NOCTURNE - MUSIC FOR DREAMING	Various	Classix FM CFMCD 20 (BMG)
14	17	OPERA HALL OF FAME	Various	Telarc Jazz CD0343 (E)
15	16	SATIE/GYMNOPEDIES/GYNOSSIENCES	Jacques Loussier Trio	440252 (E)
16	14	SONGS OF SANCTUARY	Adiemus	Virgin CD05 925 (E)
17	18	BRAVEHEART (OST)	LSJ/Homer	Decca 462552 (F)
18	10	BACH/ADAGIOS	Various	Erate 3986382 (W)
19	19	MOZART'S ADAGIOS	Various	Decca 460193 (E)
20	6	600 HOUSEKEEPING FT PUNTERS CLASSICS	Various	Conifer Classics 7569551252 (BMG)

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## ROCK

This	Last	Title	Artist	Label (distributor)
1	1	OBSOLETE	Fear Factory	Redrummer RR 7152 (F)
2	1	ADAGE	The Smashing Pumpkins	Virgin/EMI CD0UTX 51 (E)
3	4	GARBAGE	Garbage	Mushroom 013450 (MGM/SM)
4	2	WOMEN 8 - THE THREAT IS REAL!	Anthrax	Ignition IGM 740343 (F)
5	6	REMASTER	Led Zeppelin	Atlantic 7567894152 (W)
6	3	NEVERMIND	Nirvana	Geffe DC02 29425 (BMG)
7	5	THE COLOUR AND THE SHAPE	Foetus	Ronnet EST 7296 (E)
8	10	YIELD	Paul Jarrett	Epic 480352 (SM)
9	1	LIFE WAIT 'N' WAIT	Rancid	Epitaph 864072 (F)
10	3	CROSS ROAD - THE BEST OF	Ben Joni	Mercury 522832 (F)

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## XFM

This	Last	Title	Artist	Label (distributor)
1	1	SAVE TONIGHT	Eagle-Eye Cherry	Polygram 505962 (F)
2	1	COME WITH ME	Puff Daddy & Jimmy Page	Epic 666284 (S)
3	1	LOST IN SPACE	Aquilo 440	Health Sense 533052 (S)
4	7	STRANGE BLUE	Celentano	Blance Y Negro NEM11502 (W)
5	2	193 LOUCKELLEN SKANK	Gunsan	East West EWV1302 (W)
6	4	THE ROCKAFELLER SKANK	Fatboy Sim	SKINT SKINT35CD (MVM/P)
7	21	BOYS BETTER	Dandy Warhols	Paradehouse CDC085 (F)
8	1	I KNOW ENOUGH (I DON'T GET ENOUGH)	Theaudience	Elektra/Mercury AUDDCA (F)
9	10	I WASN'T BUILT TO GET UP	Supernaturals	Foat CD001012 (E)
10	8	FLAGPOLE SETTA	Harvey Danger	London LAS204 (F)
11	3	I THINK I'M PARANOID	Warehouse	Mushroom MUSH35CD (MVM/P)
12	5	SLEAZY BED TRACK	Bluztone	Superior Quality BLUE0110 (F)
13	5	INTERCALATEIC	Estimate Boys	Grand Royal CD0383 (F)
14	13	FAR OUT	Dezly Punk Roc	Independiente ISOM17MS (S)
15	13	SOUL BOSSA NOVA	The Cool The Fab And The Groovy	Mandate FESCD48 (P)

This	Last	Title	Artist	Label (distributor)
1	17	PURE MORNING	Placebo	Hut FLOOR002 (E)
2	1	IF YOU TOLERATE THIS...	Marie Street Preachers	Epic 666342 (E)
3	18	IT DOESN'T MATTER ANYMORE	Pureessence	Island CD070 (F)
4	15	MOVING TRUCKS	Bob Mould	Creation CRE25 (W)
5	6	ANGES	Massive Attack	Virgin WBRX19 (E)
6	18	9TH DEMO	Sweveredev	Sonic Wave Discs SWD03CD (MVM/P)
7	21	MY WEAKNESS IS NONE OF YOUR BUSINESS	Embrace	Hut HUT0103 (E)
8	23	HAPPY SONG #2	Quickspace	Kitty City CHOOSY04 CD (V)
9	14	CEMENT MIXER	Clinic	Aladdin's Cave Of Get GOLF0003 (V)
10	25	VINYL KILLED THE RADIO STAR	Presidents Of The USA	Maverick HWS05CD (W)
11	26	IF YOU'LL BE MINE	Slyfield	Echo ECHO06 (F)
12	19	LOVE UNLIMITED	Fun Lovin' Criminals	Chrysalis CDC55096 (E)
13	20	ROSSIE & JIM	Grand	Che CHE01 (E)
14	20	SICK OF GOODBOYS	Sparkehouse	Parlophone 480142 (E)
15	20	BEING A GIRL	Mansun	Parlophone CRE 690 (E)

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## INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	TEARDROPS	Lowestoft	Fresh FRSHD 05 (MVM/P)
2	10	BURNING	Baby Bumps	Headlines DELCD 10 (P)
3	3	CARE OF MMR '88	Energy 52	Decca/Dinos HDJ1 242 (F)
4	3	BE CAREFUL	Spank featuring R Kelly	Jive 9257452 (P)
5	1	YOU MAKE ME FEEL LIKE DANCING	Donna Serrano/Heather Lee/Say	Brothers Ony COBBV14 (P)
6	5	THE ROCKAFELLER SKANK	Fatboy Sim	SKINT SKINT 35CD (MVM/P)
7	2	KISS THE GIRL	Peter Andie	Mushroom MUSH 34CD5 (MVM/P)
8	4	I THINK I'M PARANOID	Warehouse	Mushroom MUSH 35CD5X (MVM/P)
9	1	RUNAWAY SKIES	Celso	Big Life LIVE 144 (V)
10	1	FOUNDATION	Beene Man	Shocking Vibes SWJCD5 1 (S)
11	1	RIGHT BEFORE MY EYES	N+G featuring Kallaghan	Heat Recordings HEAT 015CD (V)
12	6	MAO	Kurtis Mantronik	Oxygen Music Works OMW011PS 1 (P)
13	6	FEEL IT	The Tom featuring Kelly	Pepper 053062 (P)
14	7	HEART OF GOLD	Force & Styles featuring Kelly Llerena	Diverse VEVE 2CD (P)
15	12	LAST THING ON MY MIND	Steps	Jive 0151849 (P)
16	12	IT'S LIKE THAT	Ruh-DMC vs Jason Nevins	Sonic Communications SM0562 (P)
17	13	DO FOR LOVE	2Pac	Jive 0158192 (P)
18	10	WHO ARE YOU	Quickspace	Moving Shadow SHAD0W 121 (CD)
19	10	PRECIOUS LITTLE EP	Indian Popeman	King King Corp. KCKD07 GRCD (V)
20	8	DOG IN THE PIANO	Skint SKINT 36CD (MVM/P)	

All charts © CIR

## INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	2	VERSION 2.0	Garbage	Mushroom MUSH 25CD (MVM/P)
2	1	JANE BIRDONALD	Jane McDonald	Focus Music Int FMOCD 1 (V)
3	1	BIG CALM	Morchieba	Indochino ZEN 017CD (V)
4	7	WORD GETS AROUND	Stereographics	V2 VR 100068 (MVM/P)
5	6	TEN PLANET	Get Guttin's 4 (V)	China WOLCD 1086 (F)
6	4	RIALTO	Rialto	Echo ECHO 17 (P)
7	10	FORMICA BLUES	Mono	Beggans BBEQCD 198 (V)
8	3	MELTING POT	The Charlatans	Creation CRECD 188 (MVM/P)
9	18	(WHAT'S THE STORY) MORNING GLORY	Oasis	Creation CRECD 188 (MVM/P)
10	8	SPARKLE	Sparkle	Jive 021462 (F)
11	10	VA VA VOOM	Cinemas	Cooking Vinyl COOKCD 150 (V)
12	12	THE COMPLETE	The Stone Roses	Silverstone DRECD 525 (F)
13	18	DECKSANDRUMMONDOCKANDRILL	Propellerheads	Wall Of Sound WALLD 015 (V)
14	18	BE HERE NOW	Oasis	Creation CRECD 219 (MVM/P)
15	10	GARBAGE	Garbage	Creation CD 3160 (MVM/P)
16	10	ANTI-THREAT DEVICE	Mix Master Mike	Asphalt ASP 096CD (F)
17	17	R U STILL DOWN? [REMEMBER ME]	2Pac	Jive CH9195 (P)
18	18	DEFINITE MAYBE	Oasis	Creation CRECD 169 (MVM/P)
19	19	PEOPLE MADE ON	Bernard Butler	Creation CRECD 221 (MVM/P)
20	9	VOLUME 8 - THE THREAT IS REAL!	Anthrax	Ignition IGM 740343 (F)

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JAZZ & BLUES  
REPORT

by IAN NICOLSON



rest Ranglin has the hottest new title on the chart this time around. Only this time it's not playing his accustomed, cool, reggae-influenced and funky tunes. In search of The Lost Riddim is Ranglin's first album for Palm Pictures, the new label launched by Chris Blackwell to replace Island in his affections, and marks a new direction for the Sixties reggae guitar innovator.

Ranglin's immediate success is a promising sign for the label and proof that the man who signed Roy Music and Cat Stevens as well as Bob Marley and Prince Buster hasn't lost his outstanding ears, or

the ability to attract talent. And, typically for this A&R legend, Blackwell took the man he first signed in 1958 — and even hired to play guitar on My Love Lollipop — to Senegal in West Africa, to develop a relationship struck up with Senegalese guitarist and singer Baaba Maal a few years previously.

The two met while on tour in Europe during Ranglin's time recording for Island Jamaica Jazz. That label's *Below The Bassline* and *Memories Of Barber Mack* albums' fusion of reggae and democratic jazz are popular with African and African diaspora musicians, and Baaba Maal — the closest thing to an international superstar produced

by the World Music movement — has also just signed to Palm Pictures and released his own outstanding debut for the label, *Nomad Soul*, earlier this month.

The rest of the chart is dominated as usual by vintage artists and vintage releases. Only *Herbie Hancock's* return with the *Headhunters* on *Werve* — aided by buckets of press coverage and a series of high-profile Barbican concerts — breaks the stranglehold of releases by stars of the Fifties (if not before) and mid- or low-price compilations. Miles Davis' *Kind Of Blue* continues to sell well in its mid-price, remastered, speed-optimised, extra track

poetry and arrangements. And the loyalty of jazz fans has kept her profile ticking over despite an extended sabbatical since last November's *Live Album* while she produced her first son, Seven. Evidence of Badu's likely longevity came with her slow but steady progress up the UK pop chart when a low hundreds debut took several weeks to reach a Top 20 peak in February 1998. There's a sign of a new album until at least the middle of 1999.

version, and shows no sign of stopping at gold. *And Sinatra and Basie* at the Sands Hotel — a breezy, swinging set that deserved rouser love before Frank's death — Ella, Oscar Peterson, Nina Simone and Dinah Washington are just out of the Top 10.

The salsa boom continues to show in sales as well as sweat, and Global Television's *Very Best Of Latin Jazz* hangs on to the top without difficulty, outselling Global's own *Nina Simone* compilation by 3:1. The double album offers a crash course of breakthrough commercial successes for Latin dance jazz over the last 30 years.

## R&amp;B SINGLES

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	COME WITH ME	Puff Daddy featuring Jimmy Page	Epic 662845 (SM)
2	GHEETO SIPSTAR THAT IS WHAT YOU ARE	Phai/Mohit featuring ODB and Wenzel	Interscope IND 95553 (BMG)
3	JUST THE TWO OF US	Whit Smith	Columbia 662392 (SM)
4	FREAK ME	Andri Smith	Northwestside 7432/52382 (BMG)
5	DEEPER UNDERGROUND	Jamiroquai	Sony 52662182 (SM)
6	THE BOY IS MINE	Brandy & Monica	Alliance AT 00267 (AV)
7	MONEY	Cher	Epic 662278 (SM)
8	LIFE	Deftones	Sony 5216502 (SM)
9	BE CAREFUL	Spank featuring R.Kelly	Virgin 5201492 (PI)
10	NEW KIND OF MEDICINE	Ultra Nate	BMG 5027492 (PI)
11	LOST IN SPACE	Lightbourne Family	Polygram 5070393 (AV)
12	RUNAWAY SKIES	Coleby	Big Life BLFT 144 (V)
13	CANT LET HER GO	Boyz II Men	Musicone 8667952 (P)
14	INTERGALACTIC	Beastie Boys	Grand Royal/Parlophone CDCL 803 (E)
15	STRANDED	Luscious Jackson	Wilderstar NCX24 2933 (AV)
16	SAME TEMPO	Changing Faces	AMM 528169 (P)
17	MAD	Kurtis Martynok	Oxygen Music Works DMW/LKPS 11 (PI)
18	ONE	Black Eyes featuring Erykah Badu	Elektra E 383231 (AV)
19	UNDER THE BRIDGE/LADY MARMALADE	All Saints	London/LORDC 498 (P)
20	CASANOVA	Ultimate Kids	Mercury MNRCD 528 (P)
21	MAYAN	Mariah Carey	Columbia 666912 (SM)
22	WITH ME	Drifter's Child	Intercept IND 9556 (BMG)
23	ZOOM	Orly & LL Cool J	Island CD 706 (P)
24	DO FOR LOVE	2Pac	Virgin 5202716 (E)
25	LEAVE 'EM SOMETHING TO DESIRE	Janni Jackson	East West E 39492 (W)
26	GO DEEP	K'P & Poni	East West E 39492 (W)
27	SWING MY WAY	Wyclef Jean	Columbia 6568712 (SM)
28	GONE TILL NOVEMBER	Mary J. Blige featuring George Benson	MCA/MSD 48588 (BMG)
29	SEVEN DAYS	Roachford	Columbia 662392 (SM)
30	NAKED WITHOUT YOU		

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

## JAZZ &amp; BLUES FACILITE

## DANCE SINGLES

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	I CAN'T HELP MYSELF	Lucid	Mercury 526738 (SM)
2	EVERYBODY DANCE (THE HORN SOLO)	Barbara Tucker	Positiva 121V 96 (E)
3	RIGHT BEFORE MY EYES	N-J featuring Kallaghan	Heat Recordings HEAT 015 (V)
4	DEEP MENACE	D'mencia	Inferno TFR8 & DMV (SM)
5	MY DESIRE	Prospect Park/Carolyn Harding	RC Recordings VCR 81 (E)
6	MOWIN ON	Energy 52	AAJ-PP 5627 (SM)
7	CAFÉ DEL MAR '98	DeLay Fun-Roo	Hot 100 Choons H004 F47 (SM)
8	PAR OUT	Indieheads ISOM 177 (AV)	
9	BURNING	Delicious DELUX 10 (P)	
10	WHO DO YOU LOVE	Suey Palla featuring Angela Johnson	Mammoth FE5X 45 (P)
11	MAS JUE MANICADA	Ronaldinho's Revenge	AAJ-PP 5627 (SM)
12	BREAKFAST EAR	Brabantian ERA	XL Recordings XLR 87 (W)
13	PAR OUT	Lovevolution	FLP Recordings XLR 87 (W)
14	I KNOW YOU LOVE ME TOO!	Chris Raven	Additive 12 A002 (E)
15	MY TIME	Soukai	Wonderbar/AMM 52079 (P)
16	MONEY	Charli Baltimore	Epic 662278 (SM)
17	SWEET LOVE (GOT ME)	Ultimate feat Jacques Bennett	Uinda Vinyl UVA 047 (E)
18	BURNIN'	K-Lister	Parlophone 12K 2001 (E)
19	TAKE CONTROL	Steve D Mind	Sound Of Ministry MOS 124 (DMV/SM)
20	GUNMAN	Red 100	East West EW 177 (W)

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## DANCE ALBUMS

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	HELLO NASTY	Beastie Boys	Grand Royal/Parlophone 45522/214957234 (E)
2	ANTI-THIEF DEVICE	Mix Master Mike	Aphelios ASP 098LP (P)
3	NEVER SAY NEVER	Brandy	Atlantic 256730301/755910794 (W)
4	LIFE IN 4/2	JD	Epic 48312/14897124 (Impress)
5	TEARDROPS	4 Hero	Talkin Loud 568794 (P)
6	VISION OF PARADISE	Boyz II Men	Yellow YP 043 (Impress)
7	TOURISM	Dani Sinclair	Twisted UK TWL/P00051 (W)
8	EMERYA	Maxwell	Columbia 494201/495204 (SM)
9	SPARKLE	Spa1ke	Capitol 52214/025244 (SM)
10	HARDCORE HEAVEN - VOLUME 4	Various	Heaven Music HMLP 104/HMLMC 104 (RMG/P)

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## VIDEO

This Last	Artist Title	Label/Cat. No.
1	X FILES - FILE 12 - THE END	Fox Video V2045
2	BAYLON 5 - IN THE BEGINNING	Warner Home Video V20460
3	THE BFG	ThamesVideo Collection V10204
4	RY AWAY HOME	Columbia TriStar DVD4511
5	SPACEWORLD - THE MOVIE	PolyGram Video V20542
6	MISS BROWN	Miramax DVD1054
7	HERCULES	Walt Disney DVD1052
8	MEIN IN BLACK	Columbia TriStar DVD9214
9	CATS DON'T DANCE	Melrose M9146
10	JERRY SPRINGER - TOO HOT FOR TV	Cine Path DVD1054
11	DANTE'S PEAK	Cine Path DVD1054
12	THE FIFTH ELEMENT	Cine Path DVD1054
13	GREASE	Cine Video DVD1054
14	THE SHAWSHANK REDEMPTION	Video Collection V2041
15	SEVEN	Env DVD124
16	LEON	20th Century Fox DVD1054
17	STAR TREK - FIRST CONTACT	20th Century Fox DVD1054
18	THE BOMBING	20th Century Fox DVD1054
19	THE SIMPSONS - AGAINST THE WORLD	20th Century Fox DVD1054
20	BATHMAN & ROBIN	Warner Home Video V20543
21	THE LION KING	Env DVD124
22	EVITA	Env DVD124
23	SPAWN	20th Century Fox DVD1054
24	THE HARD WAY WITH A VENGEANCE	20th Century Fox DVD1054
25	CON AIR	20th Century Fox DVD1054
26	SKRAMP	20th Century Fox DVD1054
27	CHARLOTTE'S WEBB	20th Century Fox DVD1054
28	LIMELIGHT IMPOSSIBLE	20th Century Fox DVD1054
29	MARS ATTACKS!	20th Century Fox DVD1054
30	JACK AND THE GIANT BEACH	20th Century Fox DVD1054

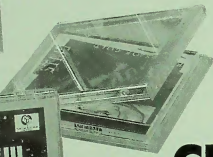
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## MUSIC VIDEO

This Last	Artist Title	Label/Cat. No.
1	YOUNG BOYS	Capitol 52214/025244 (SM)
2	FRANK SINATRA	Capitol 52214/025244 (SM)
3	THE BOMBING	20th Century Fox DVD1054
4	THE SIMPSONS	20th Century Fox DVD1054
5	CLIFF RICHARD & CAST	Video Collection V21245
6	REAR WINDOW	Video Collection V21245
7	THE BOMBING	20th Century Fox DVD1054
8	THE BOMBING	20th Century Fox DVD1054
9	SPICE GIRLS	Capitol 52214/025244 (SM)
10	SPICE GIRLS	Capitol 52214/025244 (SM)
11	DAVID BOWIE	Capitol 52214/025244 (SM)
12	THE BOMBING	20th Century Fox DVD1054
13	THE BOMBING	20th Century Fox DVD1054
14	THE BOMBING	20th Century Fox DVD1054
15	THE BOMBING	20th Century Fox DVD1054
16	THE BOMBING	20th Century Fox DVD1054

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# TIME TO SET OUT YOUR TAIL

A hard-pressed retailer may balk at the suggestion that a total refit is in order, but, as more stores are discovering, a shop redesign can soon pay dividends with more customers through the door. By Yinka Adegoke

That music retailers continue to open new stores throughout the UK and expand and refit existing branches is a reflection of a sector that is overall enjoying underlying health, despite the constant pressure on margins.

Indeed, two of the entertainment sector's biggest suppliers of shopfitting services, International Displays and Lift, report that they have never been busier. Meanwhile, Anrys Records has announced plans to open three more stores. MVD is to open a further 15 stores this year; and Tower Records has revealed that, in addition to opening five more full-size stores in the next two years, it plans to try out a new High Street format called Tower Express.

Entertainment retailers from major multiples through to one-man independents are clearly willing to invest the substantial amounts involved in opening and refitting stores. The average High Street music store of around 2,000 sq ft costs between £30,000 and £60,000 to refit, not including stock.

Retailers can go down one of two routes: they can personally oversee the project, co-ordinating the various fitters, designers, builders, carpenters and electricians, and the installation of display systems, listening stations and security; or alternatively they can use a one-stop shop service of the kind provided by companies such as Lift UK and International Displays.

Tower Records' Bayswater branch in London has recently been re-designed by Horizon Designs, the creative wing of retail consultancy group Management Horizons. Design director David Potts says, "We put together a concept or idea for the store and present it to the client. If they're satisfied we nominate shopping firms to come forward with their interpretations of the design."

On this occasion Manchester-based Cheshire Contracts won the tender. Project manager Richard Coventry says the partial store re-fit alone cost between £50,000 and £60,000. This included a new cafe area, two "chill-out areas", new book/magazine/CD promotion stands and graphic walls. "It costs at least 30% more to have the one-off designs that this job required," he says, explaining the high costs incurred.

Although Lift UK is capable of producing one-off equipment, managing director Robert Walker argues it is more than just clever designs that are taken into account by clients. "When we work with a retailer we're looking to design the store and its kit in such a way as to help generate a growth in turnover per square foot," he says.

Lift has already achieved positive results for several of its customers, including Trax of Christchurch, Hampshire. Trax wanted an image in keeping with the 21st Century and spent £18,000 on refitting racking and listening stations for the 1,250 sq ft store, and another £8,000-£10,000 on a Rangiers Computers Oscar system. Trax partner Nigel Brewer says he is pleased with the results. "In the six weeks since we re-opened there has been a huge uplift in sales," he says. "We completely bucked the trend during the

World Cup, and the time customers stay in the store has gone up significantly." Ranger Computers' managing director David Viewing says a modern store must have modern computerised till systems installed and advises having such systems fitted while the store is being built. The whole point is to have a more efficient system," he says. "Oscar manages both stock and master-bagging so it is far more efficient to have the system installed before the store is opened."

International Displays works almost exclusively with the entertainment retail sector and has been particularly busy recently. Project and sales co-ordinator Brian Watts says that 50% of its clients ask for advice on fittings.

"I don't think small independents should worry about the cost so much because it's often not as high as they might expect," says Watts. "Also, simple things like a £400 chartwall could treble sales of that product." ID has worked with Anrys Records on its last few openings and Watts estimates a typical Anrys store costs about £25,000 to refit with display kit alone, while a small indie could cost as little as around £5,000.

Anrys operations director David Jones says the typical new store size of around 2,000 sq ft to 3,000 sq ft must fit the kind of image that Anrys is trying to create. This involves air-conditioning, which costs between £10,000-£12,000, high quality

**'When we work with a retailer we're looking to design the store in such a way as to help generate a growth in turnover per square foot'**

**- Robert Walker**



International Displays:  
dedicated designer and  
manufacturer of specialist  
music, video, game and CD-Rom  
systems

Lift UK: different styles for Harrods,  
Trumps in Harlow and Trax in  
Christchurch (top to bottom)

## case study: eMMs Group

With new retail outlets constantly opening throughout the UK and Europe, there is always room for products which make retailers' working lives easier.

The eMMs Group of companies, a Dublin-based software specialist, has introduced a specialist product designed for independent home entertainment stores throughout southern Ireland which it aims to bring to the UK next year. The software system, Shuttle, was developed as a complete software solution and gives retailers access to chart information, product libraries, back catalogue and ordering in one package.

eMMs managing director Ronan Bairead says the team of developers spent time talking to independent retailers to find out what could be improved. "Independent retailers' desire to be competitive, but in a personal way, was the first thing we found, as well as their need to specialise rather than compete with people like Asda," says Bairead. "They also wanted a system which would enable them to identify better the products they could buy, to access back catalogue, order product and access sales information."

The company has a two-year relationship with Chart Track - southern Ireland's own chart compilers who are the equivalent to the UK's Millward



Brown - and Shuttle is now up and running in 25 independent stores in Ireland.

"Basically, we provide the software that manages the outlet," says Bairead. "It's a supply chain management system with a suite of different components and a specialist interface for music and video retailers."

Version 3.0 of the software was installed in the 25 stores in July and Bairead says a formal training programme set up by eMMs has meant all who work in the shops were able to use the system after a four-hour training session at the Dublin head office. The Windows-based product is also touch screen-compatible and when launched in the UK in 1999 will retail at around £395.

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## RETAIL SERVICES

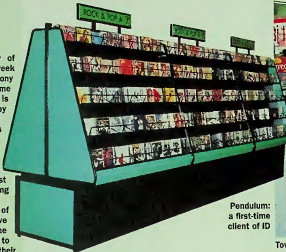
### case study: Pro.Loc

Pro.Loc, a worldwide supplier of security display cases, last week introduced a new case for Sony Playstation discs, the home entertainment product that is increasingly being stocked by music and video retailers.

The move signals the company's intention to expand its security capabilities for retailers. Pro.Loc general manager Mike Vickers says the company is currently focusing on a campaign to interest independent retailers in switching to live display.

"Only a tiny percentage of independent retailers have live displays compared with the multiples and we would like them to see how much it could help their business," says Vickers. "The multiples and supermarkets know what we can do for them but we often find we have to offer an advisory service to independent retailers."

Pro.Loc has in the past worked closely with one-stop operations including International Displays and Lift, and it continues to forge alliances with security suppliers such as Sensomatic and Apollo to provide a complete security solution. One of the company's current security projects is with WH Smith, for which it is working alongside one-stop shop International Displays, and Vickers says business is booming. "We've had 31 confirmations of installations for the next two months, and we haven't even hit the busy period yet," he says.



Pendulum: a first-time client of ID



Tower: planning a new High Street concept called Tower Express



Andys Records: planning a new High Street concept called Tower Express

carpeting, ceilings, lighting, counters and other costs not included in the display systems, which on average total around £60,000. The average Andys store costs between £80,000-£85,000 to fit from scratch.

Pendulum Records of Grantham is a first-time client of ID. Although the month-old store has two floors, it only uses the 1,000 sq ft lower floor for trading. Owner John Berry is a newcomer to the retail and music trade, but invested nearly £60,000 in the store, commissioning Nottingham-based architects Henry Mein Partnership to design the shop and oversee the majority of building work. ID designed the layout and supplied three Micro Video Services listening stations, racking for 8,000 CDs and a counter area for around £15,000. ID also put Berry in touch with W Solutions, which supplied the computerised

stock and till system and two CCTV cameras were also included in the price.

"It's less hassle to use a one-stop service," says Berry. "No one can blame anyone else for anything that goes wrong."

particularly in a small store."

However, security tagging specialist Sensomatic argues that security is going to be an important feature of any 21st Century entertainment retailer. Marketing director

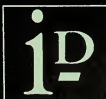
**'I don't think small independents should worry about the cost so much because it's often not as high as they might expect. Simple things like a £400 chartwall could treble sales of that product'**

**- Brian Watts**

One area in which many retailers appear to be willing to cut corners is security. Lift's Walker says, "I would rate listening stations and Epos ahead of security in a record store,

Mark Stafford says security is not as expensive as most retailers believe. "The market is going more and more towards open merchandising with live product, so our

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## supermarkets: what's in store?

The music departments in supermarkets such as Tesco and Sainsburys and department stores such as Alders and Selfridges have come of age. No longer after-thoughts in design and location in-store, they are taken very seriously as a way of attracting customers to other departments as well as generating strong sales in their own right.

The result has been a widening of product ranges and a focus on sales-per-square-foot efficiency, with many store owners taking a closer look at the way music departments are put together.

Now is primarily a concession chain, boasting 20 stand-alone stores and 26 departments within Alders and Debenhams. Managing director Steve Mandy explains that the first consideration when fitting out a concession store is that of limited space.

"You need high-density racking with thin fittings," he says. "The products need to sell themselves as much as possible so we make sure they are displayed face out at every opportunity." Now has achieved success with this method and was Debenhams' number one concession last year in terms of sales growth.

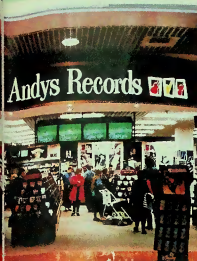
ID Displays project and sales co-ordinator Brian Watts, who fits the Now chain, says an average refit for the company costs around £25,000-£30,000. "Now has become a quality

player so there is a more sophisticated approach in enticing the customer," says Watts. "The layouts have created space for more product, but made it more open for easy access." Times have changed since concessions fittings were about squeezing as much product as possible into a small space with ceiling to floor racking.

Tesco is going down the European hypermarket approach with its music by creating much larger entertainment areas as part of its "Non Food World" areas - an approach which would have CDs lined up next to Calvin Klein underwear and Playstation video games. The nation's biggest supermarket dedicated 5,000 sq ft to entertainment

retailing at its year-old flagship Tesco Extra hypermarket store in Pitsea, Essex and is planning to do the same at the Tesco Extra in New Malden which will open later this year. The new music departments are not only larger, with between 500-600 titles compared with around 200 titles in traditional stores, but have entertainment-specific racking and listening posts. Tesco music buying manager Sam Brown says, "Browsing is the key to improving our music sales, so the stores have been laid out to encourage that."

The Tesco Non Food World concept will soon be in stores nationwide, with another 30 opening by February 1999 bringing the total to 55.



plans to open three more stores

taging systems are becoming more important," he says. "And it's about 15%-20% cheaper to get us involved from the start of the project." Sensormatic estimates the company could protect a store with one doorway, two cameras and about 30,000 CDs for between £7,000 and £8,000.

Most suppliers offer very competitive prices on their services and products so the cost of opening a new store depends, to a large part, on the product range, image and customer profile the retailer wants to develop for their store.

Ultimately, whether the retailer designs the store themselves, or calls in a one-stop service to do it, with or without security, with or without Epos, with or without listening stations, one constant remains - never losing sight of high sales and healthy profits.



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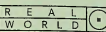
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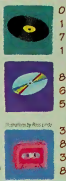
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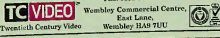
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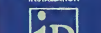
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# RETAIL FOCUS: FARRINGDONS

by Karen Faux

Since opening as a classical specialist in London in 1991, Farringdon's Records has had to adjust to the fact that its City worker customers have much broader tastes than originally thought. While the Leadenhall Market store devotes two thirds of its space to classical releases, it is branching out in other directions due to popular demand. "We now have a decent-sized rock and pop department and are developing our range of blues, country and world music," reports general manager Chris Toth.

The shop provides an upmarket ambience for its customers, most of whom are aged 35-plus. It does not sell singles or computer games and reports that demand for videos is limited. On the classical front, it mixes an ongoing flow of discount promotions with strong displays for full-price releases. "The big news at the moment is Andreas Scholl who is performing at Glyndebourne and will be appearing at the Proms," says Toth. "Playing his current Bach Cantatas in-store has generated massive interest."

Toth also high hopes for the success of a



Farringdon's: upmarket ambience and classical music have proved to be successful

Harmonia Mundi promotion which is re-launching its budget label Musique D'Abrord with two CDs for £10 deal. On the rock side, he reports that Finley Quaye and

Massive Attack are both currently strong sellers and Jacques Loussier's latest album *Playing Sate* has successfully bridged the gap between classical and jazz tastes.

## ROYAL FESTIVAL HALL BESTSELLERS

- 1 Baaba Maal Nomad Soul (Palm Pictures)
- 2 Ladysmith Black Mambazo Heavenly (Gallo Music International)
- 3 Hugh Masekela Black To The Future (Sony)
- 4 Blues Brothers Band Blues Brothers 2000 (BMG)
- 5 Blues Brothers Blues Brothers Complete (Warner)
- 6 Gilberto Gil Quanta Gente Voz Var (Warner)
- 7 Take Six Brothers (Warner)
- 8 Take Six Join The Band (Warner)
- 9 Marisa Monte Great Noise (EMI)
- 10 Gilberto Gil Quanta (Warner)

For Farringdon's other outlet in the Royal Festival Hall, the aim is capitalise on the venue's concert schedule with imaginative marketing and promotions. Artist signings have become popular with some classical stars – such as Russian pianist Yevgeny Kissin – prompting after-show queues stretching from one side of the building to the other. One of its most successful recent campaigns worked in tandem with the venue's *Serious Summer* world music week. Using the store's purpose racking and end panels it created spectacular displays for the featured performers' catalogue and fuelled big business for the likes of Baaba Maal and Ladysmith Black Mambazo.

Farringdon's is just about to launch an initiative in conjunction with the South Bank Centre which will enable consumers to sample the Festival Hall's future performers on listening posts: "It's the idea of try before you buy a ticket," says Toth. "The incentive is that when customers book a ticket they get a discount on the relevant disc. We're expecting the scheme to be a runaway success."

## IN-STORE THIS WEEK

### Andy's Records

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**Single** – Sash!; **Album** – Ultimate Club Mix 2; **In-store** – Boyzone, David Morales, Hinda Hicks, Placebo, Solid Harmonie, Fun Lovin' Criminals, Club Class, 60s Summer Mix 2, Best Rare Anthems Ever, Santana, music and video summer sale



**In-store** – Summer Music promotion, Another Perfect Day, two children's videos for £10, Cats Don't Dance promotion, Relaxation range promotion, July sale, two CDs for £12 and two tapes for £10 on Boots' exclusive range

### FARRINGDONS

**Windows** – Alexia, Des'ree, Emma Kirkby, Rute Rhodes; **In-store** – Carlton and BBC CDs at £4.99 or two for £10, Nocturne, Nimbus as label of the month



## BEHIND THE COUNTER

DANIEL PAINTER, manager, Now, Runcorn, Cheshire

"This store has been open for nine months and is just starting to get a really good feel to it. We're situated in Runcorn's main shopping centre and at the moment we're the only home entertainment store here, which is definitely a bonus. So far, the school holidays have proved an extremely busy period and we are doing particularly well with PlayStation games.

The store is split fairly evenly between music, video and computer games and there is a lot of flexibility to adjust display space according to the output of releases. We've changed the store around about three times since it opened in order to find the best layout, and as we have a lot of floor-space there is plenty of scope to experiment.

In our video department we try to stock as wide a range as possible and it covers everything from Manga to Disney. This week *Saban To Die* is the Movie, we've recommended releases and we sold out on its first day.



**Singles** – 4 Hero, Finley Quaye, Boyzone, Fun Lovin' Criminals, Hinda Hicks; **Windows** – two CDs for £20, three videos for £15, Massive Attack, Master P; **In-store** – Club Class, Sharkey, Ultimate 60s Mix; **Press ads** – Hinda Hicks, Missy Elliott, Rakim, Klubb Headz, Whitehouse, Fun Lovin' Criminals



**Singles** – Sash! feat. Tina Cousins, Solid Harmonie; **Windows** – sale with three CDs for £12, Club Class



**In-store** – Mono; **Select listening posts** – Mono, LHOQQ, Larry Heard, Funk 21, Supercharger



**Singles** – Fun Lovin' Criminals, Boyzone, Placebo, Stardust; **Albums** – Now! 40, Best Rare Anthems Ever, Ultimate Club Mix 2, 60s Summer Mix 2; **Video** – That Thing You Do, She's The One



**Singles** – Sash!, Fun Lovin' Criminals, Placebo, Hinda Hicks, Finley Quaye; **Albums** – Mono, Greensleeves Reggae Sampler 18, Ringo Starr, Ibiza Summer Anthems 98, Santana; **Windows** – Carl

Cox, Eagle-Eye Cherry, Jane McDonald, three CDs for £21; **In-store** – Now! 40, Heart Full Of Soul, 60s Summer Mix 2; **Press ads** – 60s Summer Mix 2, Sweetbox, Solid Harmonie



**Singles** – Fun Lovin' Criminals, Beverley Knight, Juice, Kavenna, Stardust, Finley Quaye, BabyBird; **Windows** – Ken Kesey, Ultimate Club Mix 2; **Freebies**; **In-store** – MCI and VCI sale, Virgin Classics; **Press ads** – Freestyles, Ultimate Dance Mix Vol 2; **Posters** – Beastie Boys, singles range



**Singles** – Hinda Hicks, Sweetbox, Solid Harmonie, Fun Lovin' Criminals, Tony Montrelle; **Windows** – If Files, Baria & Katozovic; **In-store** – Boyzone, Santana, Armageddon, Now! 40; **Press ads** – Lost in Space OST, sale, Apollo 440

**WHSMITH** Singles – Sash!, Placebo; **Albums and windows** – Another Perfect Day, Jane McDonald

**WOOLWORTHS** Singles – D'Menace, Groove Generation featuring Leo Sayer; **Album** – Heart Full Of Soul; **In-store** – Jane McDonald, Speed Garage Anthems In Ibiza, Celine Dion, Festival Selection with CDs at £13.99 or two for £22



## ON THE ROAD

PHIL CURTIS, Fulforce rep for SE London, Kent, Sussex and Surrey

"I'm on the road every weekday and sometimes Saturdays as well. If the midweek charts indicate that a release is close to a high chart entry it can be important to get out there on the busiest day of the week and ensure that dealers don't run out of stock.

Most of the dance shops I deal with are concentrated in south London, while elsewhere most indie deals in a real mix of product – anything from R&B to more traditional kinds of music.

A lot of them are pretty strong on classical which means there's plenty of scope for Telstar's classical releases.

This week our priority has been to maximise business for Celeste's album *Run Away Sky* on Big Life and it has been going extremely well.

Telstar albums which are being strongly supported in-store this week include Ibiza Anthems and 100% Summer Mix '98.

Jane McDonald's eponymous number one album shows no signs of slowing down and Lutricia McNeal's debut is also still steaming out.

We've just finished pre-sales on one of our biggest records this year, which is Sash!'s *Mysterious Times* single.

A new project that is shaping up nicely is the single from new band Double Six, on Mute, which has been getting some great reaction at retail.

Other current projects are upcoming singles from Tash and Agnelli & Nelson which are both expected to go Top 10.

I'm looking forward to seeing the Manic Street Preachers play in Margate next month and prospects are looking good for their forthcoming single *If You Tolerate This Your Children Will Be Next*. Radio One has been giving it plenty of airplay and it should go top five when it's released on August 24, no problem."

When in Rome do as the Romans, or in this case as ELTON, to judge by the tasteful Versace robes donned by Sony mouthpiece GARY FARROW and JOHNNY BARRIS, president of Island US, the label which handles Rocket Records. The stylish pair were spending a few days as guests of Mr John at his south of France pad to discuss life, death, the All shuffle and the music biz. Well at least they weren't wearing sarongs like David Beckham, another recent guest chez Elton. We all know what happened to him.



Remember where you heard it: Okay, Sean and Julian have both followed their old men in to the record business. But surely travellers to that great Mancunian fayre ITC will be in for an even bigger treat when another son of a great unveils his plectrum at the event. Dooley won't spoil the surprise, but this one's a real 20th Century boy...Last time Dooley was in Strauss Zelnick's office a few months ago he had a teach-yourself-German book in his briefcase. Looks like those lessons paid off handsomely for BMG's new worldwide music chief...Interesting story about one Benjamin Pell, hacker to the stars, in the current issue of *Punch*. Most interesting of all is what the "satirical" magazine left out. Why could that be?...Chrysalis boss Chris Wright

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be revealed how new London boss Laurie Cokell got into the music biz. He was playing rugby in the early Eighties and wanted a job that wouldn't make too many demands on his time for booze and scrums. The music business – as a sales rep – seemed ideal...BPI director general John Deacon was left fuming a few weeks back when the BBC interviewed him about the recent *Which?* report, but failed to incorporate his interview in the broadcast programme, adding that no-one from the music business would comment on pricing. However, the scourge of the Cook Report had sweet revenge after receiving a grovelling apology from the BBC's chief executive news Tony Hall, who claims to have reprimanded all those involved...Catch V2 Music Publishing at their new address from Monday. The group is moving from its Holland Park Avenue offices to 99c Talbot

promises big things for the company's 30th birthday bash next month. Procul Harum's Gary Booker is readying a top session band that will back assorted Chrysalis stars belting out their hits from the past three decades, while guests will be able to sample culinary delights from each decade – Indian for the Sixties, Italian for the Eighties and Pacific Rim for the Nineties...Now it can

Road, West 11. The telephone number has not been changed... Former Asda music king Steve Gallant must have known he was on to a hiding to nothing when he decided to attend the supermarket's music and video presentation last Wednesday in his new guise as PolyGram commercial chief. First to turn on him at the Planet Hollywood bash was his old chief exec Alan Leighton who, suitably dressed in Brazil shirt and baseball cap, joked he had already declined a request from the PolyGram man for his job back... Meanwhile, Leighton made the most of having some big record company movers and shakers in front of him by plugging one of his favourite new bands: **Sophomore**. His son happens to be a member...Which high-profile Mercury nominee had to rely on a phone call from none other than Dooley to hear that they had been nominated for a prize because their company's director of communications forgot to relay the message?...Which up-and-coming broadcaster is considering quitting his day-time A&R job because of other work pressures?...Elsewhere within the same company a sister label may soon bring new definition to its A&R team...The BPI needs more sponsors for its "holes" golf day in aid of fighting music piracy on August 26 at Foxhills, Surrey.

Interested parties should contact Libby Griffin on 01869-245133...



Once upon a time you had to spend years in medical

school before qualifying as a doctor. Now all it seems to take is to get yourself on a TV programme and they automatically issue you with your own stethoscope. About to give DR FOX a run for his money is PHIL SWERN – not the sort you'd expect to be giving out specimen bottles – who's landed the role as *stato man* on ITV's new Saturday morning show *SMTV...LIVE*. Rechristened DR POP, he donned his smartest tie to join forces last Monday (July 27) with, from left to right, ANT, executive producer CONOR MCANALLY, presenter CAI, DEC and producer RIC BLAXILL for the media launch of the show at the Q Bar in West Soho.

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Fourth Floor, 8 Montague Close, London SE1 9UR.  
Tel: 0171-620 3636. Fax: 0171-401 8035

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