



NEWS: With its grand online plans unveiled, **TOWER** denies its High Street shops will suffer
Online store 3



MUSIC VIDEOS: As the axe falls on the **CHART SHOW**, what will be the impact for promo producers?
The final cut 6



A&R: BMG prepares to launch a maturer **REPUBLICA** as they bounce back with their second album
Talent 11



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FOR EVERYONE IN THE BUSINESS OF MUSIC

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Music Week

Singles raise summer spirits

by Robert Ashton

The value of singles shipments jumped by almost 10 percentage points more than volume in the second quarter, providing further evidence of the impact of big singles' extended chart life.

Meanwhile the volume of albums shipped jumped 9.2% in the period, although their value rose by a mere meagre 5.6%. Overall the total value of the UK market rose by a healthy 6.6%, casting further doubt on those who suggest the business is dying on its feet.

In the three months from April to June, the value of singles shipment rose by 13.1% to £28.7m compared with 12 months earlier.

while the number of units shipped increased by just 3.6%, according to BPI trade delivery figures released last week.

Most commentators attribute the difference to popular singles spending longer in the charts, although an increase in the average price of all four singles formats may have had some bearing. "There is more pop and crossover around which is staying for longer periods," says Andrew Powell, HMV singles buyer.

It's Like That by Run DMC vs Jason Nevins, the best-selling single of the quarter, illustrates the effect of singles with staying power. It was priced at £1.99 on CD during the first of its six

HOW THE INDUSTRY SHAPED UP IN THE SECOND QUARTER

	Apr-June 1998	Apr-June 1997	Apr-June 1998	% Change 1997/98
Singles units	18.1m	18.1m	18.7m	+3.6
Singles value	£28.6m	£26.3m	£29.7m	+13.1
Albums units	40.2m	36.9m	39.2m	+9.2
Albums value	£180.0m	£165.6m	£174.9m	+8.6
TOTAL VALUE	£208.6m	£191.9m	£204.6m	+6.6

Source: BPI

weeks at number one, rising to £3.40-£3.99 in the second week and beyond. Jon Sharp, international director at Profile, says the single has now sold more than 1m copies in the UK.

Virgin Records general manager Mark Hutton suggests the move to a higher price point by some labels has also had an impact on the

singles market, citing his label's release of Stardust - which was expected to enter the charts at number one yesterday (Sunday) - retailing at £2.99 as an example.

Both Hutton and London MD Laurie Cockell, whose label's How Does It Feel was one of four foot-ball-rated singles which between them sold more than 1m copies in

June alone, point to the number of retail campaigns as the reason behind the 5.6% increase in albums value, despite a 9.2% rise in units compared with the previous year.

Although some observers suggest this has helped labels and retailers through a quiet summer period that could have been worse than usual because of the World Cup, others suggest it could have negative side-effects.

Adrian Rondeau at Essex-based retailers Adrians believes record companies could be storing up future trouble because, although campaigns will increase shipment figures in the short term, they could kill future catalogue sales.

China Records has struck an innovative profit-sharing partnership with Zomba to enable it to mount the first TV advertising campaign in its 14-year history. The label has negotiated a 50:50 profit split on The Levellers' best of album One Way Of Life - due for release on October 26 - in exchange for Zomba providing a minimum of £300,000 worth of TV exposure to launch the Brighton band's greatest hits collection. China chairman Derek Green says with 11 top 40 singles there is enormous potential for the album, timed to coincide with the group's 10th anniversary. Green says he cut the deal with Zomba managing director Steve Jenkins because China does not have the resources to mount such a campaign alone.



Industry to face weekly grilling by BBC

The BBC is launching a series on its digital TV service in the autumn that will cast a critical eye over the workings of the industry - including the charts.

Inside Tracks will be a one-hour show that will aim to encourage heated debate about the music industry from studio guests and will also feature live bands, news, chart reports and interviews. It is one of a number of music programmes planned for BBC Choice, the public service channel that will broadcast across satellite, cable and terrestrial digital networks.

The show - to be hosted by Radio One's Kevin Greening and produced by BBC Music Entertainment - will go out on Sundays at 11pm with two half-hour repeats during the week.

BBC Choice is also planning live coverage of music events, including Glastonbury, while BBC Scotland is producing a half-hour daily show for Choice called The Beat Room. Next year MTV will launch three new music channels on BSkyB's digital network while The Box will be launching Magic, a rival to MTV's VH1.

Staff axe falls again at Creation

Creation Records is reducing staff numbers by nearly a third in an attempt to contain overheads during a sales slump.

The label, founded by Alan McGee in 1983, declines to name the staff members included in the rationalisation beyond announcing that six people have been made redundant, two are leaving out their notice and will leave shortly, and another two being switched to work with Paul Gallagher at nascent publishing wing Creation Songs. The job losses are believed to include backroom staff rather than those in A&R and marketing.



McGee: more cuts

Earlier this year Creation cut six jobs and in recent months the label - which is 49% owned by Sony Music and achieved sales of £50m last year - has scored few successes.

Primal Scream's Vanishing Point went gold, but albums by

both Super Furry Animals and Teenage Fanclub failed to achieve silver status.

Currently Creation has a roster of around 15 acts and its release schedule includes the forthcoming Liverpool Dockers compilation, as well as new albums by Bob Mould, the Boo Radleys and 3 Colours Red. More interest will be stirred by the Oasis B-Sides collection in November.

Creation spokesman Andy Saunders denies the company is being slimmed down in preparation for a sale of the remaining stake to Sony. "Nothing could be further from the truth," he says.

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*ABC Jan - June 1998 **Source: TNS 11-93 199

DreamWorks is forging an unprecedented partnership between the genres of country, R&B, pop and gospel music with top recording artists lending their talents to three albums for its forthcoming Prince Of Egypt animated film. Two inspired-by-albums and a separate OST are understood to be planned for worldwide release in mid-November. One of the former lines up country artists including Vince Gill, Wynonna, Randy Travis and Clint Black while the other includes Boyz II Men, Kirk Franklin, Jars Of Clay and DC Talk. Meanwhile high-level US discussions were continuing at press time between DreamWorks, Arista and Columbia over release plans for the soundtrack's first single. The track, performed by Whitney Houston and Mariah Carey, is understood to be filmed. When You Believe. It will also feature on greatest hits albums by both artists planned for release in November.



Des'ree's 'You Gotta Be' licensed for US steel ad

S2's Des'ree has licensed her 1994 Top 20 hit *You Gotta Be* for use in a US advertising campaign in a deal thought to be worth \$5m (£3.1m).

Steel Alliance, a grouping of more than 100 North American steel companies, is using the track in a \$100m ad campaign.

The deal follows a string of licensing successes for the artist. *You Gotta Be* has also been used by American Express, Sky News, VH1 and MTV in various promotions, while last week BBC News 24 began using Des'ree's current single *Life* as its theme tune.

Tower denies internet store will affect High Street chain

by Tracy Snell

Tower Records last week shrugged off suggestions that its online retailing will cannibalise its High Street music business as it unveiled the European end of what it claims is the world's biggest internet-based music store.

The European store, which will offer a catalogue of more than 600,000 music titles, will become operational from November. Initially it will concentrate on selling CD singles and albums, but will later branch out into other product areas including videos and books. Heading the European online operation is Eoin McGloughlin, who previously developed Tower's US site.

The product range compares with a current catalogue of around 250,000 music titles offered by Tower's US internet store, to which the European site will be linked in the future, and 200,000 titles stocked by the retailer's flagship UK shop in Piccadilly, London.

The scale of the site is the result

TOWER'S ONLINE PARTNER EXPANDS IN UK

MusicNet.net is to open a London office and is looking for a local managing director to help expand its business in Europe. "We have big plans for the UK," says MusicNet US and UK president Charlie Gilreath. Jimmy Devlin, the former Polygram UK managing director who is currently a director of Roadrunner Records, has been working as a consultant for MusicNet.net since March. Pictured right are (from left) Devlin, Eoin McGloughlin (Tower Online Services) and Tower Europe md Andy Lown.



of a tie-up between Tower and MusicNet.net, a US-based fulfilment operation whose huge online database spans music, books and other related products and which has secured distribution arrangements around the world. On receiving an order, MusicNet.net will check whether Tower already stocks the title; if it does not, it will

source it locally.

Customers will purchase products via a secure credit card transaction system capable of handling 150 different currencies. The site will offer a choice of five different languages (English, French, Spanish, Italian and German), audio samples and content from Tower publications.

Tower Europe managing director Andy Lown says the store will draw on Tower's 40 years of retailing experience. "I believe we're going to do significantly well on the internet," he says.

Rather than stealing custom from its High Street shops, Tower expects the site to generate incremental business since it will now have a presence with the estimated 130m internet users worldwide.

"Buying online is a totally different shopping experience [to the High Street]," says Tower's marketing director Espeth Thomson.

Tower is keeping several key elements of the site under wraps until closer to the November launch, not least the "contentious" issue of pricing. However, it is unlikely to undercut High Street prices.

HMV is expected to launch its own site later this month, while the Telstar/Capital Radio online retail joint venture will go online in September.

No immediate flotation for Virgin retail division

Virgin Entertainment, the music retailing and cinema arm of Richard Branson's business empire, intends to resist investor pressure to go public within two years.

A deal the division struck with venture capital investors obliges it to seek a listing for the retail and cinema division by the end of 2001. However, Virgin Group communications director Will Whitworth says it has no plans to go public for at least the next year. "There is an arrangement at present but it may not necessarily apply later on," he says.

The stance emerged last week as owner Richard Branson unveiled yet another plan to go to the capital markets, this time to alleviate the debt incurred in this summer's £145m buyout of WH Smith's 75% stake in Virgin Oris Price.

In October the Virgin Group will issue a high-yield dollar bond to raise £300m, a third of which will refinance the VOP acquisition. This was funded by an expensive £100m bridging facility that the



Branson: refinancing VOP buy-out group is anxious to pay off. The rest of the money raised will go towards expansion of cinema interests in the US and Japan.

Virgin's worldwide music retail sales totalled £750m last year, with operating profits at a slim £26m.

Meanwhile, Virgin insiders have confirmed that the V2 label will have cost £100m by the time it is expected to break even after the year 2002. In May V2 was the subject of a separate fundraising exercise, which pulled in £74m.

Box bans Big Life clips after call-rigging claim

TV music channel The Box removed three Big Life videos from its playlist last week after accusing the label of giving them unfair help.

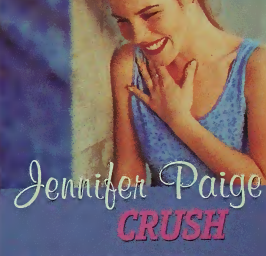
The music video channel electronically monitors all phone calls requesting videos to check for unusual volumes of calls from particular numbers, geographical regions or at particular times. It took action after noticing what it thought was a suspect trend.

Box chief executive Vince Monsey refused to confirm the label's identity or the tracks affected, but the company's latest factsheet mallot says, "We're aware from time to time that videos are 'helped' by over-excited managers, family members, friends and even a few record company employees." It is not known how long the boycott will run.

Big Life head of A&R Tim Parry says the label was told of the ban but dismisses any suggestion of cheating. He adds that Gala's new single *Come Into My Life*, released last week, is likely to be affected by the ban.

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PACK UP OR SHUT UP

Alan McGee's projection that record companies will go bust in 10 years looks likely to come back to haunt him. With Creation laying off a third of its workforce last week, the timescale for his company could be shorter than 2008.

The superficial reason seems basic: post-Oasis over-expansion compounded by a lack of hits, though some suspect McGee has simply lost interest in the record business.

Life can be tough for Indies once they grow beyond a certain size. Lack of catalogue means relying on hits, but ensuring consistent hits means not only sharp A&R but also a strong backroom team and, increasingly, heavy marketing spends. But despite the tough trading conditions many companies face, the outlook is not all doom and gloom – and particularly not in the Independent sector. Look at Beggars Banquet, which celebrates its 21st anniversary this week. As the label has consistently demonstrated – from Gary Numan to the Go-Betweens, from the Charlatans and the Cult to dance pioneers MARRS and the Prodigy – success is about combining a unique musical vision with a strong business sense.

And it is about following your instincts. Who would have predicted a Journey which began with the Lurkers' Shadow would lead to the Prodigy (not to mention new XL hopes Stroke and Badly Drawn Boy)?

Indie success also lies in flexibility and devising imaginative solutions to problems. This is what China and Zomba have done with their profit-sharing scheme for the Levellers' greatest hits – an example of indie spirit at its best.

Rather than predict doom, like the most prominent member of the indie community has done, the winners in the sector will succeed by concentrating on what they do best – applying to business the same imagination as they apply to music.

Alex Scott

TILLY

NEVER MIND THE BALEARICS

I'd love to copyright the word Ibiza. I've never seen so many albums supposedly containing the big tunes from the clubs on the island. Some of these so-called monster records haven't even been big in Blackpool, never mind the Balearics.

And it's not only the Ibiza compilations. Most dance albums are guilty of containing six or seven big records and then padding out the rest with trendy club cuts which no one wanted when they were released as singles.

Now I hear that the 18-30 holiday company (18-30 being the age, not IQ) is planning, through its Sundance offshoot, a September release for its own compilation which will feature the big tunes people have been dancing to during their holidays, not just in Ibiza but in all the big resorts.

Judging by the state of people featured in fly-on-the-wall TV documentaries such as Ibiza Uncovered, it's doubtful whether revellers will recall what they heard by the summer's end.

Then again, judging by press reports, not everyone who went to Ibiza as part of Radio One's much publicised live broadcast team would remember much either. What an outrageous waste of money – lucky DJs partying all night at our expense.

Talking of dance music, Virgin may be miffed it has only got the CD and cassette rights to the expensive-to-acquire-but-wonderful-nevertheless Music Sounds Better With You, by Stardust. The French record company, Roule, retained the 12-inch rights and this slab of single-sided vinyl has apparently already sold 60,000 import copies and could have been a Top 10 record on vinyl alone.

There is a worrying rumour that the third-party rights are controlled from France. This is something which more and more small labels from Europe and the US will probably try to do in future due to restrictive practices by some major labels which has spelled tracks for our territory. When this happens it can open financial ruin for smaller dance labels which rely on compilation income to survive.

Tilly Rutherford's column is a personal view



Palm clinches merger with Rykodisc

Palm Pictures has merged with Rykodisc in a move which reunites two industry veterans whose association goes back 30 years.

Palm was launched in May by Blackwell after his acrimonious split from PolyGram last year. Joe Boyd, head of A&R at Rykodisc Europe, first worked with Blackwell as a producer for Island in 1968. As well as Island artists such as John Martyn and Fairport Convention, Boyd has produced albums by top-flight international acts such as REM.

"I'm really excited to be working with such a great pioneer again," says Boyd, responsible for Rykodisc's 10-artist Hannibal



Blackwell: launched Palm in May

Imprint, which includes acts such as the McGarrigle Sisters and Cubanismo.

Palm Pictures says the merger will provide it with access to the

Independent label's marketing and distribution network in the US, while Boyd believes it will help raise the profile of Rykodisc in the UK.

Founded in 1983 in Salem, Massachusetts, by Don Rose and Arthur Mann, Rykodisc has a large catalogue business representing artists such as Frank Zappa and Elvis Costello. It also has the MGM soundtrack library.

It opened European head-quarters in Acton, west London, in the early Nineties and employs 18 staff on its main label, which handles acts such as guitarist Alvin Youngblood Hart, subsidiary imprints Hannibal and Tradition and catalogue sales.

Survey deals blow to the doom merchants

by Robert Ashton

The doom merchants who prophesied the music industry's demise have overplayed their hand, according to a survey which shows three UK sectors improved their performance last year.

The UK Record Industry Annual Survey 1998 reveals increased operating profits in the sectors of manufacturing, retailing and distribution and export between 1995/96 and 1996/97. Retail sales also rose steadily between 1992 and 1997.

Although the profits for major and independent record labels fell, the study shows the combined operating profits of the 124 companies surveyed dipped only marginally from £216.5m in 1995/96 to £209.1m in 1996/97, well ahead of the £127m reported in 1993/94.

The report's author Cliff Dane says the fall in trade deliveries in 1997 and the modest rise in retail sales between 1996 and 1997 has reignited the debate on the future of the business, encapsulated by the now infamous remarks of

HOW OPERATING PROFITS COMPARE

	Companies in sector	1996/97	1995/96	% change
Distributors/Exporters	23	£28.6m	£27.5m	+4
Manufacturers	10	£18.6m	£9.3m	+69.9
Retailers	7	£59.1m	£51.5m	+14.1
Major-linked labels	60	£12.9m	£4.2m	+207
Independent labels	24	£18.5m	£13.2m	+10.3
Total	124	£209.1m	£216.5m	-3.5

Source: UK Record Industry Annual Survey 1998

Creation president Alan McGee about labels dying within a decade.

Although Dane offers some evidence to back the pessimists' view, such as the liquidation of Dino Entertainment in 1997 and the demise of the Total Record Company in May this year, he says the most recent financial figures (companies submitted accounts between June 1996 and December 1997) prove the industry is holding up well. "There is no evidence yet of a significant downturn," says Dane. However, he concedes a bleak picture may appear when the time-delay in labels' reported accounts catches up.

The 60 independent labels

surveyed increased cumulative losses to £12.9m, but this was largely due to the £9.4m losses of Carlton Home Entertainment and V2 Music's £4.1m. Overall operating profits at the 24 major-linked labels surveyed fell from £132.1m in 1995/96 to £118.5m in 1996/97.

Roger Stuart, head of A&R at Beggars Banquet, whose holding group was one of the better performers with an operating profit of £1.3m in 1996/97, suggests some majors have had problems because they have tried to break new indie acts in the same way and with the same amount of resources as mainstream artists.

Boys LP to spread country message

The label behind last week's controversial countryside single is planning an album to push the new radical message from the sticks.

Cheltenham-based band Boys, whose post-hunting, shooting and fishing single Guardians Of The Land was expected to enter the Top 40 yesterday (Sunday), is releasing an album to push the new radical message from the sticks.

Cheltenham-based band Boys, whose post-hunting, shooting and fishing single Guardians Of The Land was expected to enter the Top 40 yesterday (Sunday), is releasing an album to push the new radical message from the sticks. Matthew Rymer, who produced Guardians, says there is a new movement in the countryside – evident in the 300,000-strong march in London earlier this year – which will be represented in the which will be represented in the which will be the voice of protest and this will be an opportunity to put across the message. It will be a more appropriate message than The Wurzels," he says.

Two Virgin Radio DJs depart as station focuses on more music

The departure of two Virgin Radio DJs, confirmed last week, has been linked to a reported format change at the station.

Drive-time DJ Robin Banks, who joined the station in 1996 before the arrival of Chris Evans, was told to leave on August 10. His departure came less than a week after Ray Cokes, a former MTV presenter who joined Virgin just three months ago, quit his evening show.

Virgin confirms the departures but refuses to comment further. However, one source at the station implies the outspoken DJs no longer fitted in with the station's profile. "The station is getting back to playing more music. That's the way you build your listening hours," he says. He adds that further changes to the presenter line-up are unlikely. The latest Rajar figures show



Evans: DJ departures

Virgin's reach rose 0.5% in the second quarter of this year to 4.2m, compared with 3.6m for the same period last year.

Until replacements for Banks and Cokes are found, in-house Virgin DJs are standing in.

Books slump as specialists boost gains in circulation

by Paul Gorman

The lack of major new rock releases by bands such as Radiohead and Oasis has been blamed for the continuing erosion of the circulations of IPC's once-dominant inks in the ABC figures released for the first six months of this year.

Figures show that Emap's niche title *Kerrang!* has outstripped IPC's *Melody Maker* for the first time, while sales of sister IPO title *NME* plummeted by 13.5% year on year to just above 92,000 copies.

Meanwhile, the strength of the UK pop scene is reflected in the performance of BBC Worldwide's *Top Of The Pops* magazine, which rose 3.4% compared with the first half of 1997 to 436,487. However, *TOP* suffered a 12.8% fall from the high of 500,983 in the last half of 1997, although publisher Lindsay Fox credits this to the media frenzy surrounding the Spice Girls last year.

TOP editor Ian McLeish says the rise of new pop acts such as Billie Piper and B*Witched has increased interest in magazines covering the

MUSIC TITLE ABC FIGURES

	Jan-June '98	% change
Kerrang!	41,600	+2.9%
Live & Kicking	281,889	+3.0%
Melody Maker	40,017	-11.5%
Metal Hammer	39,014	+9.0%
Ministry	71,168	+7.4
Mixmag	61,008	+7.7%
Mojo	75,084	+14.7%
Muzik	42,034	+8.4%
NME	92,367	-13.5%
Q	203,865	+8.5%
Select	74,525	-5.2%
Smash Hits	383,191	-0.3%
TOTP	436,487	+3.4%
Uncut	36,067	+7.7%

Source: ABC July-Dec '97

% change compared with Jan-June '97

genre. "This is a really exciting time for pop, as Boyzone proved by their recent first week sales," he says. "We are reaping the benefits of paying attention to detail, ensuring that every cover is right on the money."

Other pop publications also benefited: *TOP* strengthened *Live & Kicking* rose 3% to 281,889, while



McLeish: 'reaping benefits'

Attic Future's TV Hits rose 3%. However, *Smash Hits* fell 0.1% to 383,191.

Specialist magazines generally fared well. While both the Ministry Of Sound's newly launched spin-off *Ministry* and IPC's established *Muzik* made inroads in the dance area at the expense of Emap's

Mixmag (which fell 6.7% to 61,008), Emap's *Kerrang!* rose nearly 3% to 41,600 and Dennis Publishing's *Metal Hammer* jumped 9% to 39,014. "This is our seventh consecutive ABC rise," says editor Robyn Doretan. "It just goes to show that specialist titles can do well by sticking to what they know."

Emap's 'grey' magazine *Mojo* continues its upward trend with a jump of nearly 15% to more than 75,000.

"While the contemporary music scene is in the doldrums because of the lack of really major releases, people are filling the vacuum with a growing interest in back catalogue," says *Mojo* editor Mat Snow. Nevertheless, sister title *Q* appeared to be the biggest selling monthly magazine with an 8.5% leap to more than 203,865 copies, and *Select* continued to slide despite a redesign and marketing push with a fall of 5.2% to 74,525.

IPC's 1997 launch *Uncut*, which competes with *Muzik*, rose a 7.7% rise on the last half of 1997 to 36,067.

news file

MANSHIP SHIPPED ON THE NET
Tickets for Mansun's forthcoming mini-tour of Virgin stores were snapped up in record time last Wednesday (August 12). All 1,000 tickets to the shows, held in conjunction with NME, had gone by 1pm. Just an hour after they became available on NME's website. A Virgin Retail spokeswoman says, "It's definitely been the quickest sell-out of tickets we've seen."

V2 PUBLISHING SIGNS ROSES

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BOOKING APPOINTMENTS BOOKED

Revealed, the proposed 800-capacity live music venue in Leicester Square's former Swiss Centre, is appointing its first booking agent in preparation for its October opening. Former McKean's Group group events manager Neil O'Brien, who has been responsible for booking acts at the Brixton Academy and Shepherd's Bush Empire, says he plans to programme an eclectic mix of artists in the new Robert Earl- and MTV-backed venture.

LEESQ GETS THE FOR FORESIGHT

The marketing manager Nick Lees is leaving the company to join marketing agency Foresight as an account executive. The distributor does not plan to replace Lees directly but will create two new roles to cover former responsibilities. Dave Murray will become trade marketing executive of video games while a similar role will be created in music.

RI SOUND CITY AIDS LOCAL TALENT

Radio One Sound City has selected 110 local bands from a record 386 tapes submitted to play at this year's fringe event. Sponsored by Virgin Megastores, the event will run at five venues between October 24-31. Sound City coordinator Carole Grimshaw says acts not selected for the official fringe will be asked on how to promote gigs on an unofficial fringe. A website is being set up at www.soundcity98.co.uk

SPICE GIRLS GO PLATINUM

Spice Girls' *Viva Forever* was certified platinum last week, while Stardust's *Melancholy* - better known as *Music of the Spheres* - is first week's sales. Ace of Base's *Lisa* is a Flower also picked up a silver award. On albums, Skunk Anansie took a platinum disc with *Paranoid & Sunburnt*. Gold awards went to the compilation *Club Hits 98* and The Box Hits 98 Vol 2, while silverers went to Brandy's debut album *Never Say Never* and for the compilation *Totally Wicked*.

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In The City is hosting a set from Marc Bolan & the Son Rolan at next

month's conference. Bolan's unregimented outfit Rolan Bolan And The Brothers Bounce (right) are being invited to play by the US rights society BMI at its BMI Branch event at the Discotheque Royale on September 13. BMI executive assistant Natalie Hicks says Bolan junior's sound is far from glam: "His music is funky - he calls it urban rock," she says. The ITC live programme is being further bolstered by US rap group Cypress Hill, Goai and Six Pac - both managed by former Take That manager Nigel Martin-Smith - and Columbia-signed band The Getaway People.



Majors meet to discuss digital music distribution

Competition is heating up to win major-label support for a preferred technology to distribute music electronically.

Computer giant IBM last week confirmed that it is developing a "secure" digital distribution system codenamed the Madison Project. It says it has been holding secret negotiations with Sony and Warner to begin trials. The two majors declined to comment.

IBM says its Madison Project technology will be compatible with a number of existing audio compression systems but declines to say if or when it would become commercially available.

Record companies met with IBM two weeks ago to discuss digital music distribution, according to one source. "At the moment, it is not safe. The technology is hackable," says the source.

Music boosts Seagram profits

Boosted by the 20m-plus global sales of Aqua, Universal Music contributed a 30% rise in divisional profits for its parent company Seagram in the year to June 30, 1998, according to the US group's four-quarter results.

Revenue at Seagram, whose businesses includes spirits, wines and drinks as well as the Universal film studio, fell from \$6.2bn (£3.3bn) to \$4.7bn (£3.0bn) but film, leisure and music bucked the overall trend.

While film and leisure's income both rose 35%, music sales in the year to June rose from \$1.50bn (£938m) to \$1.52bn (£950m), with pre-tax earnings increasing from \$7.2m (£4.5m) to \$9.0m (£5.6m). In the fourth quarter music sales rose from \$323m (£202m) to \$377m (£236m) and pre-tax earnings from \$1.0m (£6.3m) to \$1.3m (£8.1m).

UNIVERSAL'S UK HITS

Many of Universal Music's successes have emanated from the US, although the biggest, Aqua's *Aquarium* which has now sold 560,000 copies in the UK, is of Scandinavian origin.

UK sales of country/swing act The Mavericks' *Trampoline* has surpassed those in their native US with a total of 315,000. Back's groundbreaking *Delays* has achieved UK sales of 320,000. No Doubt's *Tragic Kingdom* has scored 495,000 while new British artist Billie Myers, who is A&P's first UK act, has sold 70,000 copies of her album *Growing Pains* in this country.

The strong performance by the entertainment division helped boost Seagram's share price by 10% to

close at \$35 (£21.90) on the day the results were announced, offsetting the disappointing results from the drinks divisions, which has been affected by the Asia economic crisis. Seagram is shortly expected to make its final filing to the US Securities and Exchange Commission on its \$10.4bn (£6.5bn) bid for PolyGram.

It will then seek clearance from the European Commission.

Last week a delegation of senior Universal US executives were in London for a series of meetings to investigate options for the merger. In the absence of formal confirmation of further executive appointments at the merged music company, recent weeks have witnessed mounting speculation about who will occupy key roles in the combined entity in both the US and Europe.



Big promo spenders (from left): Jamiroquai's Deeper Underground; Dario G's Carnaval De Paris; and Placebo's Pure Morning

After more than 12 years on UK TV, the Chart Show will appear for the last time on Saturday (August 22), bringing to an end what has become something of a Saturday morning institution.

The brainchild of producer Keith Macmillan and his company Video Visuals, the Chart Show was first transmitted on Channel Four on April 11, 1986. It is being replaced by an ambitious three-hour Saturday morning extravaganza *SM7V: Live*, presented by Ant & Dec and produced by Ric Blaxill, the man credited with rejuvenating Top Of The Pops.

The end of the Chart Show spells the demise of the only dedicated showcase for pop promos on UK terrestrial TV. At a time when record company margins are being squeezed across the board, its imminent disappearance has focused attention on the role of music videos, often the most costly item of any single's marketing budget.

Most video budgets in the UK have been

THE FINAL CUT

...LIFE AFTER THE CHART SHOW

As the axe finally falls on the Chart Show, David Knight examines the impact of its demise

B*WITCHED UNDERLINE THE POWER OF THE PROMO

Music channels like MTV and The Box have been notable in programming - videos increasingly early compared with the Chart Show, which has inevitably tended to show videos no more than a week or two before release. And this in turn has had an impact on how video can help break acts.

Epic UK managing director Rob Stringer says the situation has changed during the past two years. "We are more conscious of the video delivery



date. My rule for new bands is to have a promo six to eight weeks before the record comes out," he says.

An example is B*witched's C'est La Vie. The promo,

directed by Alison Murray - a relatively inexperienced promo director, but renowned for choreographing and directing modern dance films - was budgeted at around £60,000 and made well ahead of the single's release date to build a pre-release buzz. According to Stringer, it was the reaction to the video on MTV and The Box that first made the label aware that it had a hit on its hands.

"Both MTV and The Box came on board eight weeks

before release," he says, "in fact video happened before radio. Undoubtedly the success of the video stimulated radio."

C'est La Vie went on to become a number one single and the third biggest seller of the year so far.

Meanwhile, Alison Murray has shot the video for B*witched's follow-up, Rollercoaster. Even though the record is not due for release until September 23, it will be shortly released to TV.

'Any situation where music drops from the TV landscape is a bad thing'

- Tony McGuinness, WEA

on a tight rein since the recession of the early Nineties, but there did appear to be a loosening of the purse strings last year, with the average budget edging up from

£30,000 to £40,000 and a relative surge of six-figure productions for more established artists - often with an unspecified amount of funds coming from the US. However, in recent months, producers report that business has again slowed.

All the same, industry estimates suggest that UK record companies spend upwards of £35m a year on promo videos.

"It's a bloody expensive investment," says Rob Stringer, managing director of Epic Records, whose artists include B*witched and Manic Street Preachers. "If you make four videos for an album it works out more expensive than making the record itself."

Whatever disputes the Chart Show may have had with record companies over the years on issues such as performance royalty payments, there is no doubting its importance. In particular it has been a key

outlet for reaching an audience of more than 2m people at each sitting on the busiest shopping day of the week.

"The Chart Show will be sorely missed. Any situation where music drops from the TV landscape is a bad thing. Our promotions department were devastated," says Tony McGuinness, marketing director at WEA.

Now with the axe falling, senior producer Philip Davey says, "We have several other projects bubbling under. But I suspect this will have a significant effect on the number of videos made in this country."

However, others suggest the impact will not be as great as it would have been five years ago. Where once it was the only outlet for screening videos - and could almost singlehandedly help justify the cost of a clip - the situation has changed. Now there are openings on terrestrial, cable and satellite networks, including the dedicated UK

version of MTV, VH-1, The Box and Carlton TV's Videotext.

"There are opportunities to have videos on the air all the time. Sad though it is, I don't think [the Chart Show's disappearance] will make us think twice about making videos," McGuinness says.

Carole Burton-Fairbrother, director of video at Virgin Records, the UK company that has commissioned most videos this year (see table), adds, "The end of the Chart Show is not going to make any difference to how many videos we make and how much we spend on them."

One of the reasons is the international perspective - probably the reason music video came into being in the first place. As Mark Crossingham, UK general manager of Interscope/Universal points out, "There are now outlets for video now. You have ZTV all over Scandinavia, TMF in Holland, Viva in Germany and MTV in America of course."

The policy of making videos that are appropriate as international marketing and promotional tools has paid dividends for Virgin (Spice Girls and The Verve) and Parlophone (Radiohead, Supergrass and Blur), while other labels have followed suit during the past two years.

But there are also trends that reflect the growing importance of MTV UK and The Box

relative to the Chart Show.

One is the increasingly common policy of making promos for priority acts way upfront instead of waiting to see what response a single gets and rushing to complete a video for the week of release. Recent examples include B*witched (see box above), Dario G, Cleopatra, All Saints and Blime. WEA's McGuinness says, "After the success of Sunshyne, MTV committed very early to Dario G's Carnaval De Paris."

Meanwhile, some larger labels are choosing to spend less on videos for new artists - typically £10,000-£20,000 - and more (£70,000-plus) for bigger acts. "That forty grand middle range has never worked," says one commissioner, "Videos have to be justified by sales."

Some promo producers also note that the Chart Show has lost the clout it once had. Adam Dunlop, executive producer at Oil Factory, says the programme is no longer the must-watch it once was. "In the past year people would much rather go for repeated viewings on MTV than a Chart Show exclusive," he says.

However, in one way at least, the imminent demise of the Chart Show has already had an effect: "We are no longer saying: 'Will it get on the Chart Show?'," says McGuinness.

GOSSIP

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TOP COMMISSIONERS

- 1 Virgin
- 2 Polydor
- 3 Sony
- 4 Island
- 4 Mercury
- 6 RCA/BMG
- 7 East West
- 8 Parlophone
- 8 EMI (and Chrysalis)
- 10 WEA

Source: PROMO

Labels that have commissioned most videos (Jan 15-July 28 '98)

HOW 1998 UK BUDGETS COMPARE

1 Jamiroquai - Deeper Underground	£750,000
2 Spice Girls - Stop	£290,000
3 All Saints - Under The Bridge/Lady Marmalade	£280,000
4 Pulp - This Is Hardcore	£170,000
5 Dario G - Sunmachine	£150,000
6 Lighthouse Family - Lost In Space	£150,000
7 Placebo - Pure Morning	£140,000
8 Tori Amos - Spark	£140,000
9 Massive Attack - Mezzanotte	£124,000
10 Rolling Stones - Tenth Avenue	£120,000

Leading videos for international acts are often jointly funded by UK and US labels
SOURCE: PROMO estimates based on industry sources



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AS FEATURED IN THE FILM
'THE AVENGERS'



SINGLE of the week

DELAKOTA: C'mon Cincinnati (Go Beat! 557 8612). Only two commercially available singles into their career and the duo of Cass Browne and De Murphy have left the critics speechless. This second single is a rework of one of their original vinyl demos — drops an addictive hook over a funky beat and a luring bass to conjure up a summer of a tune. **WAP! (WB)** hooks from the style press and radio (including an Evening Session last week), this slinky, laidback outing is certain to chart higher than the much-underplayed *The Rock*, which peaked at number 60 last month. **☆☆**



Boy Rock by using a ska rhythm, but somehow lacks the latter's energy and freshness. It was a favourite of DJs such as Norman Cook on white label and now, signed to London's Hfr imprint, it should see some success. **☆☆**

PAUL VAN DYK: For An Angel (Deviant DVNT24CD5). A favourite of DJ star Sasha, as well as Radio One's Pete Tong and Judge Jules, this authentic trance track looks set to give German DJ and producer Van Dyk the breakthrough he deserves. Remixed from a 1994 album track and boosted by Van Dyk's trademark swirling trance sound, it's also been remixed by a British's Why Out West. Van Dyk's last two singles both went Top 75, and following a highly remailing and DJing schedule in the UK, this should go a lot higher. **☆☆**

Fix You (which reached number 36 in June) and Stay In The Sun (which was up to Top 40 on Sunday). That is, they ooze potential but are let down by poor production. Kenicke will no doubt reach their potential in 1998. **☆☆**

RECORDED: WHALE! All Disco Dance Must End In Broken Bones (Hut CDHT52). There's a more dubby feel to some of the tracks on this undeniably lively second album from the Swedish trio. But the quirky, metal-tinged raucousness Whale are known for is always bubbling under. With their last single scraping the chart at number 69 last month, their chances of attracting a wider audience on their second album appear dubious. **☆☆**

VARIOUS: Lock, Stock And Two Smoking Barrels OST (Island CID8077). A mix of old and new material is interspersed with film dialogue à la Reservoir Dogs on this soundtrack to one of the — if not the — best British films of the year. Featuring acts from the Stone Roses, James Brown and Dusty Springfield to Robbie Williams, The Stooges and Lewis Taylor with Carleen Anderson, continuing positive reviews of the film could make this a surprise success. **☆☆**

SINGLE reviews



ALL SAINTS: Bootie Call (London LONCCD415). More R&B-favoured than their previous three singles, *Bootie Call* finds the four-piece in sassy, edgy form. Written by Shazny alongside producer K Gee, it's not their most poppy outing to date but it is sure to keep up their record to top five singles. **REASON** is going, held back only by the lingering popularity of Under The Bridge/Lady Marmalade; Radio One has given *Bootie Call* an A-listing. **☆☆**

RED SHAPPER: The Sleepless (Warp WAR1080D). Powered by a loopy, jazzy bassline, this downtempo single also features rapping from drum & bass star MC Det. A remix by original rave pioneers Shut Up And Dance adds subtle breakbeats to a vocal loop. A UK tour starting in October, along with Radio One airplay, should help sales. **☆☆**

MIX BY SEVEN: For You (Mantra MNT37CDJ/2V). This single from one of the better guitar acts to emerge in the past 20 months is a typically vibrant noisy affair released at the beginning of a 23-date UK tour. Both CD singles feature different recordings from Peel sessions. **☆☆**

HELEN LOVE: Long Live The UK Music Scene (Che Trading CHE82). The controversial act's amazing backlist effort has achieved daytime Radio One airplay for novelty value as well as an XFM A-list and predictable Evening Session support. Curiously, the press hasn't taken to it — although it's frankly doubtful that, as the lyrics suggest, Chris Evans and Shed Seven will save the UK music scene — but it's tongue-in-cheek fun. **☆☆**

producer Steve Lironi for his first new solo material since 1996's *The Lone Ranger*. This pop/ska hybrid is included in the Avengers soundtrack, but it will ultimately be seen as a return to Madness form and set the stage for Suggs' album *The Three Pyramids Club*. **☆☆**

BILLY HENRICH: Holy Shine EP (Hooj Choons HOOJ85CD). Body Shins follows up its number 12 placing for Energy 5.2's Cafe Del Mar with this big-sounding Euro's house track. If the sound is similar to its predecessor, that's because it's the work of Sharam Jay. As three N'One, who produced the most prominent mix of Energy 5.2, Body Shine has been a club favourite on import for some time, and is currently number two in the *UK Club Chart*. **☆☆**

HEAVEN SENT (Columbia XPCCD1028). It is no easy task to start a song with an acoustic trip-hop feel, throw in some classical guitar and build it into a rock chorus. But the combination of 19-year-old Esthero's voice and producer Doc is a creative force to be reckoned with and one which turns the familiar into the extraordinary. The Canadian duo provide an excellent introduction to their work with this debut single, evocative of Portishead, Björk and The Cranberries. **☆☆**

STRAW: Weird Superman (WEA 169CD). The debut single from these four Bristol lads — formed from the ashes of Arista signing effort — tongue-in-cheek lyrics, soaring vocals and psychedelic guitar make a potent package, and airplay from Radio One and Xfm could propel the band to the Top 40 success they deserve. **☆☆**

SPRINKLER: I Like You Just The Way I Am (Island DT57380). This catchy pop R&B track by rapper/producer Lucas and female vocalist Charהל has a great sense of humour and plenty of radio appeal. Lucas's cheeky rapping and the smooth groove are enhanced by Charהל's vocals. Their last single, *Leave 'Em Something To Desire*, reached number 45 in July. **☆☆**

CELEBRITY SHINE (Geffen GFT022346). The title track from Hole's forthcoming album is nothing but a great rock/pop song with an electrifying riff — the music is credited to Smashing Pumpkins frontman Billy Corgan and Hole guitarist Eric Erlandson — and distinctly fiery lyrics by frontwoman Courtney Love. It's been A-listed at Radio One, which has grasped the band's new-found overtly commercial direction. **☆☆**

Lenny Kravitz: I Belong To You (Virgin VUSCD138). This second single from Kravitz's album *Five* is an upbeat, lively love song which is likely to have a strong appeal at radio with its feelgood atmosphere and smooth production. However, Kravitz's recent singles have performed only modestly in the charts — if *You Can't Say No* reached number 48 in May. **☆☆**

CRITICAL MASS: The New Style (frr/Critical Mass 570275-2). Featuring vocals from regga star Cheshille. Cat, this big beat single follows in the path of Lionrock's *Rude*

ALBUM reviews

THE STRIKE BOYS: Selected Funks (Wall Of Sound WALLCD018). Wait! Of sound shrug off the shackles of big beat for its first signing since the Propellerheads joined the label in 1996. Licensed from Germany's Nuax label, it's a head mix of acid house and funk with a strong electro influence. Using elements of both Eighties and early Nineties music, it points the way forward into the next decade for the label. **☆☆**

PLACIDO DOMINGO: Por Amor (WEA 3984237942). Released on WEA rather than Warner Classics due to its crossover potential — see this week's *Talent pages* — Domingo, *Newswake's* 'King Of Opera', embarks upon another episode of his career with 16 romantic songs celebrating the 100th anniversary of Mexican composer Augustin Lara's birth. **☆☆**

QUICKSPACE: Precious Falling (Kitty Kitty Choozy13). Ever the darlings of the indie scene, Quickspace's second album will harry rattle the charts but will be received with delight by their many fans. Precious Falling mixes a fine blend of off-kilter experimentation with catchy tunes, and songs such as *Happy Song #2* (playlisted on GLR and Xfm) provide some poppy moments. The band recently recorded a Peel session. **☆☆**

KENICKE: Get In (EMI 4958512). This Sunderland band's follow-up to last year's frankly much-respected Top 10 debut album *At The Club* suffers from the same problem as its two recent singles: I Would

Releases previously reviewed in *Music Week* now set for release on August 24 include: **ALIYAH: Are You That Somebody (Atlantic)** (reviewed in August 15 issue) • **GOMEZ: Whippin' Cadillac (Virgin)** (August 15)

Our scoring system

Our scoring system gives two ratings: one for chart potential (in red) and one for the *MW* verdict (in blue). Ratings are from 1 (highest) to 5 (lowest).

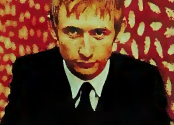
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This week's reviewers: Dugald Baird, Michael Byrne, Catherine Eade, Olaf Furniss, Stephen Jones, Sophie Moss, Simon Ward and Paul Williams.

Album of the week

THE DIVINE COMEDY: Fin De Siècle (Setanta SETCD057). The fourth full-length album from Northern Ireland's Divine Comedy finds frontman Neil Hannon and stranger Jobi Talbot more assured and confident of their own talents than ever before — making *Fin De Siècle* one of the standout album releases of the season. A headlong rush into the next millennium, the album is epic and baroque without once straying into pomposity. From the first single, *Generation Sex* (released on September 14) through the booming *Sweden*, Hannon's ear for layered sound marks him out as a latter-day Phil Spector. Millennial angst is propped up by the use of a 30-piece choir on *Here Comes The Flood*, and end-of-the-world imagery is rife throughout the 10 songs on this album. Even the sign-off tune, *Sunrise*, is a gloriously colourful and poetic take on Hannon's previous album's *It's Not An Evening Session* and Simon Mayo to Virgin Radio's Chris Evans (the *Divine Comedy* will also play live on TF) Friday shortly after the album's release). *Fin De Siècle* deserves to rocket to the top of the album charts and hang around for a considerable while. A modern-day masterpiece. **☆☆**





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REPUBLICA

BMG UK chairman Richard Griffiths' streamlining approach to the label's British operations looks fortunate for DeConstruction signings Republica, whose second album *Speed Ballads* is set to build upon their 1996 success in the UK and US. Griffiths says the decision to group the DeConstruction, Northwestside and Boilerhouse labels under the Arista umbrella allows far more focus on "those acts that we're keying in on". Among them are Republica — "They've made an incredible new album. They're right at the top of our priority list," he adds.

Griffiths has already established a centralised international operation for the new label grouping. "In my role as executive VP central Europe, the territories report to me, and I make it very clear to those heads what an important act Republica are. Not that I have to make it clear, because at a European meeting last week people were completely blown away. We have a British band that can break worldwide, and unfortunately there aren't many acts around like that at the moment."

Speed Ballads (released October 5) lives up to such hype with tracks such as *Faster Faster*, *Millennium* and the new single *From Faith With Love* (released September 14) — massive techno-pop tunes in the vein of their two 1997 hits *Ready To Go* and *Drop Dead Gorgeous* — as well as notable songwriting advances in the shape of *Try Everything* and *Luxury Cage* (the possible second single).

Worked on by the core line-up of vocalist Safran, guitarist Jonny Male (who has worked with *Stereolab* and *St Etienne*) and programmer Tim Dorney, the album is a huge leap forward in songwriting terms from their eponymous debut. The band have retained their dance influences and the big pop choruses, but the fact that three of the album's 10 tracks are ballads indicates the progress they have made as writers.

"After you spend all that time touring, you start to realise what your band is about, which in our case was pop," says Male. Not that the album, which was finished later than originally planned, had the easiest of gestations. "After being on the road for two years and road madness setting in, it got straight back into the studio took us a while adjust to," says Safran.

It did not help that musical and personal conflicts arose with original keyboardist Andy Todd. He subsequently left in October last year, just before the band embarked on a nine-month recording stint — but two months after writing had started.

Ultimately Todd's departure, combined with the arrival of Republica's first permanent drummer, Pete Riley, during last year's US and UK tour dates, has come to be seen as a positive. "We were being bullied into making music the rest of us weren't want, so after Andy went we started doing really good songs," says Safran. "And Pete, who's such a good drummer,



really helped change our sound." The album's producer line-up has had the same beneficial effect. Their debut album was self-produced, but this time Clive Langer and Alan Winstanley handled most of the honours, with Ian Stanley coming in at the close and *The Lightning Seeds*' Ian Brodie responsible for *Luxury Cage*.

Safran says, "We had the techno side of things sussied, but we needed help to improve our songs structures, and to get the vocals up. Everyone involved helped make our stuff better."

The album certainly looks like fully repaying DeConstruction co-managing director Pete Hadfield's initial faith in Safran as a star who now shows Richard Ashcroft and Cerys Matthews potential. He first came across her when she was fronting DeCom club act N-Joi; when she told Hadfield that the label should sign her too, he told her to go away and get a band together.

On receipt of a demo, Hadfield signed the newly formed Republica on the spot, encouraging her to add rock influences to her dance roots.

The breakthrough track was *Ready To Go*, which first took off in the US, enabling their success to be transferred back to the UK. Dave Nowik, RCA US's New York-based VP of

international A&R, says that when he first heard the track he recognised a winner, though he brought in remixer Ben Grosse to emphasise the song's rock element. The track subsequently became a Top 10 Modern Rock hit.

Despite the equally strong *Drop Dead Gorgeous* not following the trail into the

went straight onto the Capital A3 playlist last week and was embraced by Atlantic 252, while the label is also confident it will be picked up by Radio One.

In the US, the album release early next year will be helped by the fact that *Ready To Go* has been aired in a Mitsubishi Global television advert since the end of July, which has led to a 150% increase in sales.

There is little doubt that BMG and RCA have a potential worldwide smash on the cards. But Safran remains pragmatic. "Restructuring always affects bands, but the proof is in the pudding," she says. "We've built up good relationships with people here and abroad, and we hope we can carry on working with them."

If BMG wants the best out of the band, it had better pay attention to a star attraction.



'The band's terrific live act will be the key to European success' — Pete Hadfield

Modern Rock chart, the album sold 300,000 copies in the US (just slightly more than in the UK). "We were still left with a very strong perception and image of the band," says Nowik. "The band worked really hard, did several American tours, and have built a tremendous profile, which is a fantastic foundation for the new album."

Right now, Hadfield says he is focusing on developing success in the US and UK, with the rest of Europe less pressing. "Most major European radio stations have less of a rock bias," he says. "We're hoping that the band's terrific live act will be the key to European success."

In the UK, From Rush Hour With Love

Artist: Republica **Label:** DeConstruction
Project: single/album **Songwriters:** Safran/Male/Dorney **Studio:** Metropolis, Westside, Whitfield Street, The Strong Room, Hoxton HQ (all London) **Publisher:** BMG/Momentum/Warner-Chappell
Producer: Clive Langer & Alan Winstanley/*lan Brodie* **Live:** Ian Stanley **Released:** September 14/October 5

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If your name doesn't appear turn to page 15

johnson

Acoustic guitar-based songs, passionate vocals touched by delicate harmonies and subtle-but-icy settings from Sade keyboardist and Sweetback producer Andrew Hale are a long way from the crossover dance roster of Sony's "modern alternative club culture" label Higher Ground.

But striking contrasts suit Johnson—her image, songs and sound buck a whole slew of trends—and Sony Music UK chairman Paul Burger hears global potential.

"Johnson's music just cannot be ignored," says Burger. "It's compelling, unmistakable, emotional and exactly where mainstream radio will want to be." Johnson are Tiger Bayoum Noah (Johnson), who writes and sings, and ex-Ekte model and Miss Pearsa Ryan (Fitt) who writes, plays guitar and sings harmonies.

After years dancing and boxing in Wales for a living, Noah decided that what mattered most was his songs, while after a teenage career modelling in Europe and Asia, Ryan almost simultaneously gave up the catwalk for the creative life of a musician and writer.

Introduced by a mutual friend, they worked the London club and songwriter scene as Trick Baby for some years until BMG Music Publishing's Andrew Jenkins signed the duo in early 1997. He quickly approached First Avenue's Oliver Smallman and Denis Inkognito, who committed to a recording deal on First Avenue Records in mid-1997. Within weeks Smallman decided to sign the duo to a management deal as well.

Inkognito teased Higher Ground managing director Mick Clark with a 30-song demo and invited him to a showcase. Clark says he was "blown away" as soon as he saw them perform. Signing the duo to a six-album deal (as a Higher Ground/First Avenue artist), Clark led the project himself and selected

Hale because what he heard was "strings and percussion behind great songs."

After completing recording of their debut album *Hard Mouth* to feed (released August 31) at Sarm West, Smallman headhunted Miles Keller from EMI International to manage the band at First Avenue in March 1998, and Higher Ground began a series of showcases in London, Amsterdam and Paris. Keller says Columbia has already committed to releases in the USA, Benelux, France, Australia and, most importantly, the US.

In the UK, Spanner and Steve Morton are plugging radio and TV for Intermedia (the band have already played live-ops for Metro, Heart and City) while up-and-coming New York fashion photographer Carter Smith directed his first video using Seven and English Patient director of photography Danis Khronej (*Madonna's Frozen*) for Johnson's debut single *It Could Be* (released today).

Morton says MTV has been great, getting the duo in to play live and playing their video, and that radio was more successful than might have been anticipated. "It started off quite slow but all of a sudden Virgin and then Heart came on board," he says.

Johnson will be touring between now and Christmas with a string quartet, flute and percussion, "to let people see that this is a band with honesty, purity and dignity," says Clark. Or as Burger says, "we're just putting one foot in front of the other, because all Johnson need is time and brave radio programmers".

Ian Nicolson

Artist: Johnson **Label:** Higher Ground/
First Avenue **Project:** single/album
Songwriters: Noah/Ryan and various
Producer: Andrew Hale **Studio:** Sarm West
Publisher: BMG Music Publishing, CC, Tee
Songs and Warner Chappell Music
Released: August 17/August 31

talvin SINGH

That artists of the calibre of Underworld, the Chemical Brothers, Carl Craig and 4 Hero have been charged with remixing new material from master tabla player, DJ and producer Talvin Singh will not surprise many industry players.

The 28-year-old East Londoner, who has worked with artists such as Massive Attack, Björk and Bin Sherman, as well as running the hip Asian Underground club night *Anokha*, was last week declared by *D* magazine for its 18th birthday issue as destined to be one of the top 18 most important creative people of the next 18 years.

His debut solo album, *O.K.*, is released on Island on October 12, and A&R manager Ross Allen hopes it will spawn a raft of commercially successful dance remixes.

Allen, himself a DJ on GNR and for whom this is his first project at Island to see light of day, says the remixes could see the classically trained musician, who blends drum & bass with traditional Indian music, cross over to a wider audience.

"Talvin is a first-division artist and someone other artists respect, so all the people we contacted were really up for doing it," he says. "We wanted people who were sympathetic to the music and understood where Talvin was coming from, people who could retain the essence of the original."

The first fruits of Singh and Allen's choices for remixers—most of the album was recorded before Allen got involved and

they then both sat down and came up with ideas—is the single *Traveller* (released today, and an RM track of the week p4) with mixes from Talvin's Loud's Mercury Prize nominee 4 Hero, and Yellow Production's Kid Loco.

The track *Vikram And The Vampire* has been earmarked for the Underworld remix treatment, as well as original disco pioneer François Kevorkian, while A&D's Washington outfit TheVeneration have confirmed their intention to remix the title track *O.K.*

Singh, who is currently on a promotional tour around Europe, says, "I was only interested in using people who are sensitive to what I do—I have so much respect for Underworld and for the other remixers we chose. We're still waiting to hear whether everyone who wants to remix can do it."

The album itself is the result of more than nine months' work and Singh's travels around India, New York and Japan to find the best musicians and producers. It features the talents of US singer and musician Bill Laswell, who played on two tracks, and Ruyi Sakamoto playing electronic flute on the title track. Singh returned to his own studios in East London to produce and mix the album with engineer Tris Norwell who has worked with Dave Stewart, Youssou N'Dour and specifically with Neneh Cherry on *Mad* and David Holmes on *Let's Get Killed*.

"The album is a unique fusion of classical Indian with an understanding of

most victims of a knife attack would think twice before writing a love song in honour of their assailant but impulsive Mexican composer Agustín Lara scored a popular hit with *Morucha*, penned after he had been slashed across the face by a jealous lover.

Now, 100 years after the composer's birth, tenor Plácido Domingo is hoping for chart success with a new album devoted to Lara's impassioned art and to attract young audiences to the songs he learned as a boy in Mexico.

"Lara wrote really beautiful music," says Domingo. "Some of the songs, like *Granada* (likely to be the first single released around December) and *Solamente Una Vez*, may be known in England, but most of these pieces will not be familiar."

Besides crafting memorable melodies, Lara also found time to enjoy a series of stormy affairs with strikingly beautiful women, the actress María Félix among them. One dictionary entry explains that he learned to play the piano by ear and was engaged as "an entertainer in a Mexican house of tolerance", another that he died from injuries sustained after an alcohol-influenced fall.

Domingo worked closely with producer and arranger Bebu Silvestri to select 16 of

PLACIDO DOMINGO

Lara's finest songs, their style far removed from the work of Wagner and Verdi opera. The great dramatic tenor has little time for those who praise grand opera and dismiss Lara, or others who insist opera singers should stick to what they know best.

"I think that there's room for everything," he says. "Basically some music is easy for the ear to recognise and for people to imitate. When you talk about the most difficult areas of the operatic repertoire, few people can imitate and make good sense of an aria. But anybody can sing, better or worse, one of these popular melodies."

Although Domingo concedes that some of Lara's songs are better than others, he points to the merits of those offered on his



STEVE LAMACQ ON A&R

Following revelations about Britain's top soccer clubs considering proposals to join a new Euro Super League, I keep waiting for news that the top three record companies are secretly hatching plans to form a breakaway Super Chart. That would get rid of all those pesky independent dance tunes, wouldn't it. The thing is, I wanted to write a half-term report this week on the state of A&R in '98, but I kept coming back to the rising tide of new indie labels. It's not that I don't think the majors are doing a good job or that I underestimate their role, but I can't help but feel drawn to the

creative vision going on at the bottom level of the UK scene. The new indies may not be financially placed to compete with the majors, but the persistence and insight shown by most of them is admirable. Without labels like Glasgow's Andmoresound Records, we wouldn't have the new *Mae Meda* single, and without Org Records we wouldn't be holding the debut *Cay* record *Better Than Myself* which is surely set to fuel A&R interest with higher quarters. More than that it was reading the live ads in the music press last week that really spotlighted the new indies, many of whom are staging label

nights. Fortuna Pop Records, a diverse but cool little label, showcased *Mark 40* (subtle Blue Orchids-style guitar folk). **John Simms** (post-StereoLab fuzzy lo-fi tunes) plus *Twinkle* and *Airport Girl* at London's Bull & Gate last week. And coming up there's a Gringo Records night at the Highbury Garage, featuring assorted Essex noisekins headlined by *Hiramake Hi-Fi*, who are just about to release their second EP and record a Radio One session. It might not be any of these, but sooner or later this underground scene is going to produce something that will turn into one of this year's biggest buzzes...

ONE TO WATCH

DEBELAN MORGAN

VAZ/Motown artist Debelan Morgan's debut pop/R&B album *This Is Not Over* reveals a hidden songwriting talent on half of its 15 tracks as well as her massive five-octave range.

Co-produced with Grammy Award-winner Vassal Benford, Detroit-born Morgan also plays keyboards on her own and co-arranges its tracks. Her cover of the Motown classic *Ain't No Mountain High Enough* suggests she could aim for mainstream UK pop success without necessarily breaking through the street.

Although nothing has been scheduled for UK release yet, her single *I Love You* is released across Europe on September 4 and the album *This Is Not Over* hits the shops on the same day.



MUSIC WEEK PLAYLIST

Bryan Adams – On A Day Like Today (A&M/Mercury) glorious tune that sounds distinctly unlike a Bryan Adams track (*single, September 14*)

Culture Club – I Just Wanna Be Loved (Virgin) Lifting rock that could herald the Eighties revival (*single, October 5*)

Meat – All About The Money (Columbia) Catchy pop from this Swedish star who has yet to happen here (*single, October*)

OMD – Remixes (Virgin) Addictive remixes of Enola Gay and Souvenir by Sash! and Moty respectively (*EP, tbc*)

The Cardigans – My Favourite Game (Stockholm/Polydor) One of the standout singles in a busy month (*single, September*)

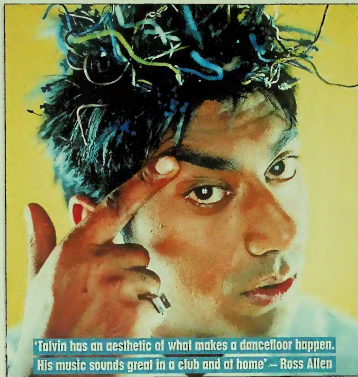
Sheryl Crow – My Favourite Mistake (A&M/Polydor) Enjoyable new track which requires repeated plays (*single, August 31*)

Merz – untitled (Lotus) Four enticing tracks on a limited-edition EP showcasing Merz's diversity (*single, late autumn*)

Jermaine Dupri feat. Mariah Carey – Sweetheart (Columbia) The standout pop cut from Dupri's album. This classy cover will appear on Mariah's hits set (*single, tbc*)

Ash – Nu-Clear Sounds (Mushroom/Infectious) Impressive promo in a magnetic metal wall (*album, October '96*)

Nicole Renee – Strawberry (Atlantic) Summery R&B self-written by this American newcomer (*US promo*)



"Talvin has an aesthetic of what makes a dancefloor happen. His music sounds great in a club and at home" – Ross Allen

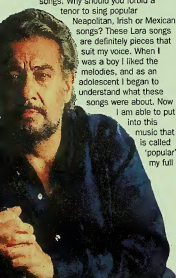
the Western club culture of the Nineties," says Allen. "Growing up in London means Talvin has an aesthetic of what makes a dancefloor happen. His music sounds great

at home and in a club." Signed by Island founder Chris Blackwell (they were introduced by former A&R man Trevor Wyatt) just before he left the label in

Por Amor disc. "It is good music. In all different epochs, there are very popular songs. Why should you forbid a tenor to sing popular

Neapolitan, Irish or Mexican songs? These Lara songs are definitely pieces that suit my voice. When I was a boy I liked the melodies, and as an adolescent I began to understand what these songs were about. Now, I am able to put into this music that is called 'populair' my full

knowledge of singing and expression. I don't say that it will be right for everybody, since it is more difficult to do than in classical repertoire." Por Amor is released on WEA Records rather than Warner Classics – a clear sign of its creation for a mass market. Anne Marie Nicol, Warner Music International's VP of artist development, says the album is pure Latin crossover. "It's on WEA Records rather than Warner Classics because this is not classical repertoire," she says. WEA is aiming the project first at three Tenors fans with radio advertising stretching from Classic FM to Heart and Melody, with a major retail presence and press ads in the *Mail* on Sunday and *Sunday Express*, as well as features in the *Sunday Times*, *The Guardian* and *The Independent*. Lara's expressive tunes could certainly be construed as classical if supported by different harmonies, instrumentalations and rhythmic accompaniments to those employed by arranger and producer Silvestri. "I feel it is a benchmark album for Latin crossover," says Nichol, "because it features one of the most famous producers, who has



"Why should you forbid a tenor to sing popular Neapolitan, Irish or Mexican songs?" – Plácido Domingo

1997, Singh says he was upset by such a change until he met UK managing director Marc Marot. "When I first started working with Marc it was incredible. He sat in my studio and we talked for six hours about music, and I knew then I was happy with him," says Singh. "He was the first person who heard O.K. and he loved it. He only gave it to certain people at Island to work in the different territories so it would create a buzz."

Promo-tour, including press and DJ sets, has happened in all European key territories and as far afield as Japan, Canada, India and across the US, where Singh supported Garbage on tour. Island, which is hoping the mixes will be embraced in Europe, reports that the response was excellent. A limited-edition version of up to 10,000 copies of O.K. will be released on September 14 for underground fans in a choice of a six-panel soft pack in a PVC wallet or gatefold vinyl album.

It's early days for radio but Traveller has received specialist support from Radio One and earned Singh a GLR session; he's also been asked to guest on Channel Four's forthcoming *Jo Whalley* series beginning mid-September. Allen firmly believes Singh's remixes too will create a buzz over the coming months, and although radio may prove a problem, Singh's ability to attract press inches will ensure record buyers know exactly what is coming up. Catherine Eade

Artist: Talvin Singh **Label:** Island **Project:** remixes/album **Songwriter:** Singh **Producer:** Singh **Publishers:** Chrysalis **Studio:** The Strongroom, London **Released:** August 17/October 5

worked with Luis Miguel and José Feliciano, and one of the greatest Latin tenors.

"Domingo has been doing crossover records for years, so this is not a big departure. I think the strength here is that the arrangements, performances and production are all of the highest quality."

The mix of Silvestri's Latino rhythmic and colourful instrumentation with Domingo's full-blooded singing should persuade Latin devotees. But does the tenor expect his efforts to reach the youth market?

"I cannot say about England, but in Mexico and South America it will reach young people. Maybe I will sing Granada with the Spice Girls in the video – then everyone will be dancing to that!" Andrew Stewart

Artist: Plácido Domingo **Label:** WEA **Project:** album/single **Songwriter:** Lara **Producer:** Silvestri **Studios:** Capital and Ocean Way in Hollywood, HT Factory in New York and Circle House, Extreme Music and After Hours in Miami **Publisher:** Peermusic **Released:** Aug 31/Dec 13

GARY, ATOM RECORDS. DIMITRIS, BUZZ RECORDS. GARETH & NEIL, SISTER RAY. SLEVO, ROGUE GALLERY (MUSIC) LTD. HENDRICK, SPIN CITY RECORDS LTD. CLIFFORD, THE STONE CITY DISTRIBUTION. DARRYL & NEIL, BOOGIE TRADE RECORDS. ANDRE, DEWEAYS RECORDS. J.P. VINYLY JAPAN (UK) LTD. RAY & ADRI, TRISTED NUGEL. RICHIE, USIANDER BOORSHOP LTD. SIZON, PAGE 41 RECORDS. BARRON, HELLOW DIES RECORDS. PAUL & SIMONETT, SOUNDING RECORDS. JAMES, SUNSHINE PLUS/HEAT BOX. MARTIN, ELVIS PRESLEY RECORDS BY MAIL. RICHARD, JOHN & WAGH, FREEZE. PETER, C.D.SHOP. JOHN, ENRIVED RECORDS & TAPES. DASTIN, CONTACT (UK) LTD. CHRIS, PURE PLEASURE MUSIC. JUSTIN & NICKI, ARKO'S LTD. YUSEF, MUSIC BOX. MARK, JOHN FAYNE RECORDS. JEFF & CHERYL, SCORPION RECORDS. DAVID, HEDGEHOG RECORDS. JOHN, INFORT LTD. DUNCAN, 101 RECORDS & TAPES. SIZON & GEORGE, UNDERGROUND SOLUTION. HETT, CAVEN RECORDS. TRACY & DAVE, BRIAN BELLY. SLEVO & RICHARD, HOLLOW DIES RECORDS. JOHN, MCKAY. JOHN, J.R. SUPPLIES. CHAS & LEO, STREETWALKER MUSIC. LUKO, BU TRAX CITY. ADRIAN, HO'S MUSIC MACHINES LTD. SWAN, COUNTRY. ANNY, ANNY RECORDS. MICHAEL & RENE, BARLINGS RECORDS. RACHEL, NICHOLAS T/A AUGSTIN. JENNY, NICHOLAS T/A AUGSTIN. MARK, GLANT RECORDS. MARK & RICHARD, IMPERIAL MUSIC. RACHAEL, ROONEY'S LTD. JOHN, CONTACT RECORDS AND TAPES. NEIL, SOUNDS. HE OLIVER & MARK, JOHN OLIVER. CHRIS, RHYTHM & BASS RECORDS LTD. URBAN COLLECTIVE. NELL & JOHN, DIFFRENT BILL & LOIS, QUANTERDICK. JULIAN, THE RECORD SHOP. MIKE, BOOGIE. TOM, WORLD VIBED RECORDS. ANDY, URBAN COLLECTIVE. NELL & JOHN, DIFFRENT CLASS. PIERCE, BRIDGPORT RECORD CENTRE. HANCOCK & PEARL, CASINVAL RECORDS. STEVE & RICK, CASABLANCA RECORDS. REAP, CATAPULT 1004. VINYL, KEVIN & MARK, DIVERSE MUSIC. GLENYS, RECORDS & CARDS. JEANNE, L.B.ADELPHI LTD. OWEN, CO RECORDS BUNKER. ALUN, CI.DY RECORDS. JOHN & ALLY, M J KNEE LTD. CRAIG, P.R.SOUNDS. ROGER, SOUND KNOWLEDGE. GUY & COLIN, STAND-OUT. SLEVO & DAVID, SULLIVANS RECORDS LTD. CHRISTOS & SIAN, DEBERTS REC. METT, MUSIC MANIA. LEO, JUNCLE (TRN). PAUL, ZEE OFF THE TRACKS. JO & PHIL, TRAINING POST. CHRIS, 45. RECORDS SHOP. RICK, TOWER SOUNDS. SLEVO, FAINTPOINT MUSIC LTD. COLIN, DOMINO RECORDS. BRIAN, THE RECORD CENTRE. FRED, BLAST MUSIC. MICHAEL, OCEANWAY. RICK & DARRYL, DNA RECORDS. LERRY, MUSIC BOX. ADELIE, POPSCENE. CHRIS & DARREN, SULLIVANS RECORDS. STEWART & GRANT, THE MUSIC FACTORY. PHIL JONES, CHRISTOPHERS. PHILLIP, SELECTA RECORDS. KEVIN, M.HOOKING GROOVES. JAMES, DOROTHY RECORDS. RICHARD & SPORT BILLY, FAT TRAC. SUSAN, CHANGING WORLD

If your name doesn't appear turn to page 25

RETAIL FOCUS: ONE UP

by Karen Faux

Aberdeen indie One Up is justly proud that it has been trading successfully since 1974 and is now on its third generation of customers. Many people who shopped there in the early days of punk are still coming through the doors and partner Raymond Bird puts this down to the fact that all ages and tastes are catered for. "We are currently the largest independent in the north of Scotland," he says. "Our customers stay loyal because they recognise we give good value for money."

One Up's current premises in the centre of the city are a sizeable 762 sq m on two floors with large indie, rock and dance departments complemented by specialist selections such as jazz, folk and blues. The shop does a roaring trade in second-hand CDs and vinyl which are mixed in with general product categories on both floors. Although One Up faces competition from nearby Virgin and HMV stores, Bird is not worried. "Our policy is to be cheaper than the neighbouring multiples and we say we will refund the difference if customers find otherwise," he



One Up: gaining loyalty by giving value for money

says. Discount campaigns retain a high profile, with full-price back catalogue featuring acts such as the Beatles, Pink Floyd, Jimi Hendrix

and RedHot currently being offered at two for £20. Bird is anticipating healthy interest in Creation's forthcoming mid-price promotion which features back catalogue

FESTIVAL FOCUS

Aberdeen's Alternative Festival comes to town every October and provides One Up with plenty of scope to run promotional tie-ins. This year it is hoping to secure Bernard Butler and the Stereophonics for in-store signings and will be devoting a large area of the shop to discount campaigns for the event's featured artists. "After 20 years the festival is still growing, with more acts and more attendees," says Raymond Bird. "Apart from presenting big names it also provides a much-needed platform for new local talent."

from Primal Scream, Si Erienne and Super Furry Animals, with the inclusion of a free sampler. "A variety of campaigns help to offer good looking fresh," says Bird. "An upcoming promotion from PolyGram entitled Festival Frenzy '98 has the bonus of a free sampler featuring Portishead, Roni Size and Shed Seven."

At the end of the month One Up will be creating a big splash for the Fun Lovin' Criminals' new album 100% Colombian, with both window and in-store displays. "It looks as if it is going to be really big for us, judging by the number of people who have been asking about it," says Bird. "There's also a lot of pre-release interest in the forthcoming album from UNKLE, which has benefited from substantial press coverage up here."

The summer's biggest-selling album has been the Beastie Boys' Hello Nasty. "We have had it racked very prominently along with back catalogue tagged between £12.99 and £7.99," says Bird. "It also benefited from exposure on our EMI Soundbite listening post and on the band's performance at T In The Park. It has been our number one album

IN-STORE THIS WEEK

Andy's Records

Single - Storm: Windows - Too Glamorous, two CDs for £22; In-store and Press ads - Too Glamorous, Supernaturals, Esthero, Joshua Bell, Janis Joplin, Mansun, Ingrid Jacoby, Pharoah Sanders, English String Music, Purescence, Ralph Vaughan Williams, Godzilla, Philadelphia, Mojo Workin' Blues, Hi Masters series

HMV

Singles - Aida, Jocelyn Brown, Kavana, Embrace, The Corrs: Albums - Three Tenors, World Moods, Janice Joplin, Off For Nut 2, Hinda Hicks, Fantastic Dance, Ultimate Country, Shine 10, Essential Summer Collection; Video - The Lady And The Tramp

Sire

In-store - Swan Princess with free puffin, two children's videos for £10, Cats Don't Dance, Three Tenors, July music sale, The Lady And The Tramp, comedy video promotion

FARKINGDONS

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

HMV

Single - The Corrs: Windows - Three Tenors, Hinda Hicks, Essential Summer Collection, Lady And The Tramp, X-Files soundtrack; In-store - Morcheeba, A Tribe Called Quest, Kavana, Embrace, Foo Fighters, Jocelyn Brown; Press ads - Storm, D-Influence, Paul Van Dyk, The Aloof, Moby, Wiseguy, Steps

MENZIES

In-store - Solid Harmonie, The Corrs, Wicked, Korn, Sinead Lohan, sale with three CDs for £12, Club Class

NOW

In-store - Mono: Selects listening posts - Mono, Lhooc, Larry Heard, Supercherry

NOW

Single - Kavana: Albums - Essential Summer Collection, Ultimate Country, World Moods, Shine 10; In-store - two Laurel and Hardy videos for £12, two EMI Gold CDs for £10, Star Trek: Das Boot, Winnie The Pooh, The Corrs

our price

Singles - Embrace, Aida, The Corrs, Morcheeba, Kavana; Albums - a duodecimo, Sinead Lohan, Purescence; Windows - Essential Summer Collection, Three Tenors, Hinda Hicks, The

Lady And The Tramp, Korn; In-store - two CDs for £20, Ibiza Uncovered 2, Ultimate Country; Press ads - Shine 10, Ultimate Country, Janis Joplin, Purescence

TOWER RECORDS-HEAS-HEAS

Singles - Morcheeba, Kavana; Windows - Saturday Night Fever, Community Gospel Choir, Three Tenors, WE A Sale; In-store - Beastie Boys, Virgin Classics, WEA sale; Press ads - Virgin Best Of, Community Gospel Choir, Mercury Music Prize

MEGASTORES

Singles - Morcheeba, Kavana, The Corrs, Foo Fighters; Windows - festivals promotion with two CDs for £20, recommended Mojo and select ranges; In-store - Shine 10, Essential Summer Collection, Purescence, Three Tenors, Brian May; Press ads - Morcheeba, Kavana, The Corrs

W H SMITH

Singles - Aida, The Corrs; Windows - Janice Joplin; In-store - Fantastic Dance; Listening posts - World Moods, The Avengers, Sinead Lohan, Saturday Night Fever

WOOLWORTHS

Singles - The Corrs, Jocelyn Brown; Album - Hinda Hicks; In-store - Three Tenors, Aida

BEHIND THE COUNTER

PAUL MERITT, manager, Onyx Music, Bath

"Onyx Music took over from Rival Records after the company went bust just over a year ago. I was one of the original sales team and was pleased to be offered a job after the takeover. Bath is a great place to be and the store is now a lot more chart-orientated and promotionally led.

There have been quite a few big singles this week. People were asking for Stardust's music video Better With You at least a month prior to release and its sales have so far been up to scratch. Cleopatra's I Want You Back has been selling really well to all the kids on holiday and it is good to see sales of Savage Garden's single To the Moon And Back giving the album a new lease of life.

While this time last year we had the Oasis album which sold 250 units in its first week, this summer's chart albums have been comparatively slow.

We were quite surprised by the dismal

performance of Ringo Starr's new EMI album Vertical Man. Although it features some famous names and he recently performed on the National Lottery, it only entered the chart last week at 85.

However, the release of Korn's new album Follow The Leader on Epic should live things up next week and due to popular demand we've ordered a lot of the limited edition double CD.

We're currently running a campaign featuring current albums from Madonna, All Saints, Lutricia McNeal, Lighthouse Family and Garbage at £3.99. Garbage's Version 2.0 is currently our best-selling album.

While HMV has a much better site here in Bath, people still come to us because we have got the message across that we are much cheaper on chart CDs. We also have an appealing range of merchandise and, rather surprisingly, we're already doing great business with 1999 calendars."



ZOE LATHBURY, Pinnacle rep for the East Midlands

"In my year and a half with Pinnacle I have found this job totally enjoyable. There are some great indie shops in my area like Rock A Boom in Leicester, Left Legged Pineapple in Loughborough and Spinadisc in Coventry. The region is quite compact so everyone gets the attention they need.

There's a lot happening on the singles front at the moment. We've still got Agnelli & Nelson and Solid Harmonie in the chart and this week there has been no holding back Babybird's if You'll Be Mine. It's poppy and light - in a similar vein to their hit You're Gorgeous - and we're hoping for at least a top 15 chart entry. Prospects are looking hot for the new album There's Something Going On which is out on August 24.

Another single going well in this particular area is Joe's No One Else Comes Close, on Jive. R&B is very strong up here and although he has been away for a while he still seems to have plenty of fans.

ON THE ROAD

Morcheeba's Big Calm album has just enjoyed its 15th week in the Top 40 and has been a brilliant success. There is a new single out next week, Part Of The Process, which will keep the album up to speed. Rialto's album is another one which just keeps shifting the units.

It has been a good summer for our dance labels such as Outcaste, Jazz Fudge, Tommy Boy, Rawkus, Asphodel and Partisan. Outcaste's compilation is selling very well this week and reflects the fact that the Asian dance scene is now seriously taking off. I'm currently selling in a drum & bass compilation, New Perspective, from Partisan and it should be another winner.

With two number one singles from Run DMC and The Tamperer, 1998 has been an excellent year and we'll be rounding it off in the autumn with strong product from the likes of Steps, R. Kelly, A Tribe Called Quest and The Lovelliers."

TAPPING INTO THE LATIN BEAT

As developed markets flatten and Asia struggles with its economic crisis, attention is turning to Latin America, writes Paul Gorman

UK importers, exporters and distributors are out in force at this year's Midem Latino as competition hots up to grab a slice of the action in the emerging markets of Central and South America.

While high import duties and the relatively underdeveloped nature of the music business in the region combine to pose problems for overseas trading partners, many of the attendees are enthusiastic about the opportunities that are available. Among those companies attending the event this year are Beshive Trading, Caroline International, Lasgo Exports, Lightning Export, THE and Windong International.

Last year showed a 16% upturn in the volume of music sales in the Latin American markets, worth a total of \$2.5bn. The growth was powered by a range of factors: greater economic, social and political stability; an increase in general CD uptake;

and strong growth in individual countries.

Meanwhile, there are strong signs that demand for UK music – in particular pop and R&B acts such as the Spice Girls, All Saints, and the Lighthouse Family – which is doing well in North America, is extending south of the border (see breakout).

In Argentina, album volume leapt 37% to a value of \$385.7m last year, while the area's biggest market, Brazil, registered an 8% volume rise to a value of \$1.15bn. Mexico increased 10% in volume and 31% in value to \$472.4m, while Chilean units rose 7% to a value of \$59.9m. In Colombia, inflation accounted for a 31% increase in value to \$233m while units actually fell by 7% with CD sales particularly hard hit. Other smaller

markets that also suffered were Paraguay, which dropped 28% in volume but rose 35% in dollar terms to \$18.1m, and Peru, which lost 4% in unit sales but rose 11% in value to \$16.6m.

"Some of these markets are developing quicker than others and there is now a strong competitive element among exporters doing business there," confirms

Peter Lassman, managing director of Lasgo Exports. "That's the main reason we go to Midem Latino – to keep on top of what is happening throughout South America, and, at the same time, we can nurture relations with US customers who may also be plugged into those markets."

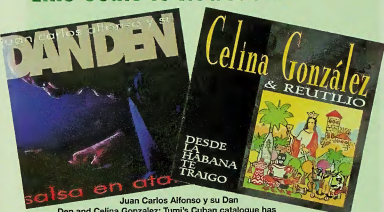
As in most other parts of the world, domestic repertoire is taking a bigger and

bigger slice of sales in Latin America, as underlined by new IPFI figures, which show that the share of market volume taken by local releases in Brazil moved from 61% in 1991 to 74% last year, and from 34% to 42% in Argentina. In an area of the world where statistical information is patchy, other markets displayed less marked, but nevertheless similar trends: between 1991 and 1995 in Paraguay, for example, domestic's value rose from 52% to 60%, while Venezuela witnessed a jump from 30% to 49% between 1995 and 1997.

"Domestic repertoire is on the increase, and, even in a rising market that's not good news because imports from overseas are having to compete against strong local releases," says Lassman, who explains that his company circumvents the problem by offering a diverse range of goods – not just audio, but also video titles, books and merchandising. However, such is the

'Although these markets have their ups and downs, overall they are quite stable' – Manfred Schmidt, Lightning Exports

Like coals to Newcastle



Juan Carlos Alfonso y su Dan and Celina Gonzalez: Tumi's Cuban catalogue has helped grow its business throughout Latin America

world music specialist Tumi Music, the focus of its presence at this year's Midem Latino is on striking direct distribution and licensing deals throughout South America.

"For us Midem Latino provides a chance to develop new business, compared with, say, Midem Cannes, which is more about catching up with existing clients and reinforcing relationships," says label manager Liza Dickson.

The Bath-based company's strong ties with Cuba have supplied an entry point to other Latin markets. Tumi's catalogue of around 80 titles includes such Cuban acts as Celina Gonzalez and Juan Carlos Alfonso y su Dan, while it recently released the critically acclaimed three-CD history of Cuban music, Las Leyendas de La Musica Cubana by Orquesta America with the Cuban All Stars.

Currently, the company's repertoire is exported to most Latin markets, although Tumi is represented by the state record company in Cuba which also owns

a number of retail outlets. "We've started talks with different companies in a number of countries and hope to make a lot of progress at this year's Midem Latino," says Dickson, who adds that better accountability is a factor that could sway Tumi in favour of majors in some markets.

Underpinned by a recently signed UK distribution deal with RMG/PolyGram, the company's priority releases at Midem include Alfonso y su Dan Der's new album *Salva En Atraz*, Celina Gonzalez's latest, *Desde La Habana Te Traigo* – which was showcased at her sell-out gig at the Royal Festival Hall in June – and Dick Timberby by Bobby Carrasces.

Dickson readily accepts that there is an element of selling coals to Newcastle in Tumi's sales drive in the Latin markets, but says this is no barrier to scoring sales. "This is a huge piece of the world where there is a great appetite for music from throughout the region," she says. "We actually sell a lot of Cuban music back to Cuba, for example, and know that a number of countries, especially Mexico, offer great potential." PG



Orquesta America: a Tumi re-export

A new frontier for UK pop

Pop, particularly from Britain, appears to be supplanting

rock and dance as the favourite genre among Latin American music fans.

In a region more commonly linked with giant stadium performances by acts such as Queen, Guns N' Roses, The Rolling Stones, and U2, the trailblazing success of the Spice Girls in North America has opened the door for the new raft of ten R&B acts south of the border.

A popular route for introducing a pop act to the Latin audience is to record a key track in Spanish. This approach also targets the sizeable Latino population resident in the US. Virgin's Spice Girls, who are handled directly through EMI in the region, got in there early with a new version of *Two Become One* a couple of years ago, followed by the Backstreet Boys, who re-recorded two of their hits in Spanish.

The Spice Girls' *Spiceworld* has sold close to 1m units in the region, including 120,000 copies in Argentina and 250,000 in Brazil, while a similar total has been achieved with Backstreet's *Back* by the Backstreet Boys, who are also represented by EMI as licensee for Zomba/IVE in Latin America. The Backstreet Boys' album has sold strongly in Mexico (50,000 copies), Argentina (240,000) and Brazil (250,000).

Tracy Davidson, International marketing manager at London Records, says promotional tours are a crucial means of raising sales. "There's a rule of thumb that sales will often double in the wake of promotion in these markets," says Davidson, who is currently assessing the impact of a tour by All Saints in the latter half of July. The quartet visited Mexico,

Brazil and Argentina, carrying out broadcast and press interviews, backed by competitors and retail tie-ins, and even some live performances, including a set at the Hard Rock Cafe in Mexico City.

"There is no singles market in any of the countries, so this type of promotion usually achieves results," adds Davidson. "We're confident that, given the burgeoning popularity of pop and R&B, the album will now start to do really well."

A key event in the annual pop festival at Viña del Mar, near Santiago in Chile, which acts as a showcase for both new and established acts across the region. "Pop is becoming bigger and bigger but it's very important to deliver the act," confirms Helen Gilliat of Virgin's International department.

The Backstreet Boys played Viña del Mar and achieved strong growth as a result, while the Spice Girls were introduced to the region with a performance at the Acapulco Festival in Mexico in April last year. Given the new pop sensibility, Virgin is also planning big things for Innocent's Billie, whose *Because We Want To* is being serviced to Latin radio this summer to coincide with the release of her debut album.

"A few years ago we were less confident about selling these types of acts but now they have really started to take off, and we're much more upfront in our promotional and marketing plans," Gilliat says. PG



CHART COMMENTARY

by ALAN JONES

Just as it did on the sales chart a week ago, **Boyzone's** No Matter What replaces the **Spice Girls' Viva Forever** at the top of the airplay chart. However, the margin of its victory is very small and any one of the top four records this week – **Eagle Eye Cherry's Save Tonight** and **Ace Of Base's Life Is A Flower** are the other two – could equally easily have emerged triumphant.

Radio 2 used to play only a small part in determining the airplay chart champion but since lightening its playlist a few weeks ago it has often played a crucial role. Such

AIRPLAY FACTSHEET

● **No Matter What** becomes **Boyzone's** latest airplay chart champ this week, reaching pole position on its eighth week in the **Top 50**. The track, from the new **Andrew Lloyd Webber/Jim Steinman musical Whistle Down The Wind**, was originally not earmarked as a single, and was only scheduled after **Capital Radio** started playing the song.

It made slow progress before being fully serviced, which explains its unusually hesitant start. From first detection to number one, its progress was: 52-50-47-22-18-7-45-5 ● **The Lighthouse Family** and **Apollo 440** hits **Lost In Space** – related only in title – are side-by-side on the chart this week at **31** and **30** respectively.

was the case this week – its most played record was **Life Is A Flower** (21 plays) followed by **No Matter What** (20), **Escape's** **The Arms Of The One Who Loves You** (19) and **Viva Forever** (18). Stripping Radio Two out of the airplay chart, **Save Tonight** – played only three times by the station last week – would be the number one airplay hit, with 10m more audience impressions than any other record.

Radio One, meanwhile, favoured **Stardust's** **Music Sounds Better With You**, playing it 34 times last week.

Simultaneously exploding all over Europe – it became the highest new entry to **ITW** sister magazine **fon's** Euro Hit 100 airplay chart last week, debuting at 33 – **Music Sounds Better With You** is the only new entry to the **Top 10** of the UK airplay chart this week, moving 22-10, as other stations join Radio One in appreciating its charms. On the IRL chart it makes an even more spectacular jump, improving 71-24.

Cleopatra's third Top Five sales hit, **I Want You Back** is another new single which commanded a massive increase in airplay,

and its 64-26 move makes it the highest new entry in the **Top 50**. It might be higher but for the widely-coveted reservation that the group's interpretation is almost – nuance for nuance – identical to the **Jackson 5** original. It's alright to remake old hits but the template should be remoulded at least a little.

Of all the tracks newly serviced to radio last week, the one which makes the biggest impression is the **Incidentals**, the introductory single from **Alisha's Attic's** upcoming second album, **Incidentals**. It debuts at number 38, with 11.2 monitored plays.

MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



Figures show top 10 categories for last week's sales of the Top 50, and represent percentage share of total sales of the Top 50.

VIRGIN		No. of plays
1	SAVE TONIGHT Eagle Eye Cherry (Polygram)	45
2	IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT Music Savers/Peaches (Epic)	44
3	DEEPER UNDERGROUND Jamiroquai (Sony S2)	43
4	MILLENNIUM Robbie Williams (Chrysalis)	41
5	THE AIR THAT I BREATHE Simple Red (East West)	39
6	COME BACK TO WHAT YOU KNOW Enigma (Decca)	37
-7	3 AM BACHMAN'S Reel Big Fish (Mercury)	30
-8	I WASN'T BUILT TO GET UP The Supremes/The Funky Bunch (A&M)	30
-9	WISHING I WAS THERE Natalie Imbruglia (RCA)	30
10	I THINK I'M PARANOID George Strait (Mercury)	29

NORTH WEST		No. of plays
1	SAVE TONIGHT Eagle Eye Cherry (Polygram)	45
2	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) Fun Feet Of Day Band & Mike Interscope	43
3	VIVA FOREVER Spice Girls (Virgin)	41
4	LIFE IS A FLOWER Ace Of Base (Mercury)	39
5	TO THE MOON AND BACK Savage Garden (Columbia)	37
6	LOOKING FOR LOVE Kenji Ruess (Mercury)	30
7	MILLENNIUM Robbie Williams (Chrysalis)	30
8	EVERYTHING'S GONNA BE ALRIGHT Swedeen (RCA)	30
9	JUST THE TWO OF US Wail Smith (Columbia)	29
10	FREAK ME Another Level (Northwestone)	28

ESSEX FM		No. of plays
1	TO THE MOON AND BACK Savage Garden (Columbia)	39
a2	MYSTERIOUS TIMES Soul For Soul (Mercury)	31
a2	FREAK ME Another Level (Northwestone)	31
a2	VIVA FOREVER Spice Girls (Virgin)	30
a4	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) Fun Feet Of Day Band & Mike Interscope	30
a4	NO MATTER WHAT Simple Red (East West)	30
a4	EVERYTHING'S GONNA BE ALRIGHT Swedeen (RCA)	27
a8	TEARDROPS Lovestration (Frost)	27
a8	JUST THE TWO OF US Wail Smith (Columbia)	26
a10	DEEPER UNDERGROUND Jamiroquai (Sony S2)	25
a10	MUSIC SOUNDS BETTER WITH YOU Stardust (Virgin)	25

RADIO ONE 93.8 RADIO 1 97.9

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#	Title Artist Label	Aud	UV	No. of plays	W	TW
1	MUSIC SOUNDS BETTER WITH YOU Stardust (Virgin)	19157	33	34	4	1
2	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) Fun Feet Of Day Band & Mike Interscope	18703	29	33	3	1
3	IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT Music Savers/Peaches (Epic)	16521	31	31	3	1
4	PURE MORNING Puscifer (A&M)	14619	18	29	4	1
5	I WANT YOU BACK Cleopatra (VIVA)	14428	10	27	5	1
a6	SAVE TONIGHT Eagle Eye Cherry (Polygram)	13940	26	26	6	1
a6	MYSTERIOUS TIMES Soul For Soul (Mercury)	12543	22	26	7	1
a6	MILLENNIUM Robbie Williams (Chrysalis)	12348	29	26	8	1
a9	NO MATTER WHAT Boyzone (Real Gone!/Polygram)	11579	19	25	9	1
a9	DEEPER UNDERGROUND Jamiroquai (Sony S2)	11382	27	25	10	1
a11	VIVA FOREVER Spice Girls (Virgin)	13438	25	23	11	1
a11	I CAN'T HELP MYSELF Local (Darius/Interscope)	11864	25	23	12	1
13	NEEDIN' YOU David Morales Presents The Face (A&M/Mercury)	10239	19	22	13	1
a14	COME WITH ME Rufus Wainwright Jimmy Page (Epic)	12247	27	20	14	1
15	LOST IN SPACE (THEME) Apollo Four Four (Decca/Sony/Epic)	10548	21	20	15	1
16	JUST THE TWO OF US Wail Smith (Columbia)	10085	17	19	16	1
a17	LIFE IS A FLOWER Ace Of Base (Mercury)	12264	17	18	17	1
a17	I WANNA BE YOUR LADY Hinds Hicks (Island)	9601	15	18	18	1
a19	BOOTIE CALL All Saints (London)	8708	11	17	19	1
a19	TO THE MOON AND BACK Savage Garden (Columbia)	8582	15	17	20	1
a21	IF YOU'LL BE MINE Babyface (Epic)	7680	17	16	21	1
a21	SOMETIMES The Not Out Boys/Melanie (VIC Recordings)	6481	9	16	22	1
23	MY WEAKNESS IS NONE OF YOUR BUSINESS (reprise) (RCA)	9011	19	15	23	1
a24	HORNY Mousse T's The Notorious B.I.G. (A&M/Polygram)	7827	13	14	24	1
a24	SPECIAL KIND OF SOMETHING Kwesi (Virgin)	7248	4	14	25	1
a24	GOD IS A DJ Fatheadz (Cherry)	6906	7	14	26	1
a27	EVERYTHING'S GONNA BE ALRIGHT Swedeen (RCA)	5106	9	12	27	1
a28	C'EST LA VIE (reprise) (Epic)	5104	9	12	28	1
a28	THE BOY IS MINE Brandy & Monica (Atlantic)	6738	11	12	29	1
a30	GENERATION SEX The Dixie Comedy Stars (Mercury)	8461	4	11	30	1
a30	DEVIL IN YOUR SHOES Sheena (Polygram)	5012	9	11	31	1

#	Title Artist Label	Aud	UV	No. of plays	W	TW
1	VIVA FOREVER Spice Girls (Virgin)	35429	1880	1708	1	1
2	LIFE IS A FLOWER Ace Of Base (Mercury)	35144	1782	1651	1	1
3	SAVE TONIGHT Eagle Eye Cherry (Polygram)	32950	1744	1650	1	1
4	LOOKING FOR LOVE Kenji Ruess (Mercury)	27760	1522	1605	1	1
5	NO MATTER WHAT Boyzone (Real Gone!/Polygram)	23628	1350	1579	1	1
6	LIFE IS A FLOWER Ace Of Base (Mercury)	20524	1330	1253	1	1
7	JUST THE TWO OF US Wail Smith (Columbia)	20155	1292	1226	1	1
8	TO THE MOON AND BACK Savage Garden (Columbia)	21229	1109	1159	1	1
9	MILLENNIUM Robbie Williams (Chrysalis)	28222	1565	1066	1	1
10	THE BOY IS MINE Brandy & Monica (Atlantic)	21883	1130	964	1	1
11	GHETTO SUPASTAR (THAT IS WHAT YOU ARE) Fun Feet Of Day Band & Mike Interscope	25419	1010	972	1	1
12	FREAK ME Another Level (Northwestone)	15002	843	906	1	1
13	STRANDED Luvic's McNeal (Wolfsound)	18024	1012	871	1	1
14	HORNY Mousse T's The Notorious B.I.G. (A&M/Polygram)	19510	957	811	1	1
15	MYSTERIOUS TIMES Soul For Soul (Mercury)	17989	534	848	1	1
16	WHAT CAN I DO The Cars (A&M/Atlantic)	21620	685	817	1	1
17	EVERYTHING'S GONNA BE ALRIGHT Swedeen (RCA)	22483	738	795	1	1
18	IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT Music Savers/Peaches (Epic)	19386	602	765	1	1
19	LOST IN SPACE Lighthouse Family (VIVA Decca/Polygram)	19103	958	738	1	1
20	THE AIR THAT I BREATHE Simple Red (East West)	19631	481	729	1	1
21	DEEPER UNDERGROUND Jamiroquai (Sony S2)	13669	704	682	1	1
22	CRUSH Jennifer Lopez (Epic)	16237	519	648	1	1
23	C'EST LA VIE (reprise) (Epic)	12372	617	589	1	1
24	MUSIC SOUNDS BETTER WITH YOU Stardust (Virgin)	12284	242	566	1	1
25	COME WITH ME Puffy Diddy Featuring Jimmy Page (Epic)	14162	458	520	1	1
26	HOW DO I LIVE Leann Rimes (Curb/Interscope)	9482	520	515	1	1
27	DREAMS The Cars (A&M/Atlantic)	11340	602	485	1	1
28	YOU'RE STILL THE ONE Shania Twain (Mercury)	6645	379	465	1	1
29	TRULY MADLY DEEPLY Savage Garden (Columbia)	10343	553	460	1	1
30	TEARDROPS Lovestration (Frost)	13364	414	452	1	1

22 AUGUST 1998

music control
UKSTATION
A-Z

This Week	Last 2 weeks	Wks on chart	Peak Pos.	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	1	1	1	NO MATTER WHAT	Boyzone	Really Useful/Polydor	1696	+15	68.03	+20
2	1	7	8	VIVA FOREVER	Spice Girls	Virgin	1840	-10	66.10	-18
3	2	11	14	SAVE TONIGHT	Eagle Eye Cherry	Polydor	1826	-5	65.24	n/c
4	4	8	12	LIFE IS A FLOWER	Ace Of Base	Mega/London	1754	-6	65.04	+4
5	3	12	40	LOOKING FOR LOVE	Karen Ramirez	Manifesto/Mercury	1764	-8	65.24	-17
6	8	12	3	MILLENIUM	Robbie Williams	Chrysalis	1166	+61	50.78	+23
7	18	15	0	IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT	Manic Street Preachers	Epic	910	+28	47.56	+24
8	6	5	10	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	Pras Feat 'O' Diddy Bastard & Mya	Interscope	1202	-3	46.96	+1
9	7	8	16	JUST TWO OF US	Will Smith	Columbia	1365	-4	40.77	-2
10	22	30	3	MUSIC SOUNDS BETTER WITH YOU	Stardust	Virgin	807	+74	40.53	+42
11	14	28	3	MYSTERIOUS TIMES	Sash! Feat. Tina Cousins	Multiply	1008	+36	39.43	+26
12	16	21	5	THE AIR THAT I BREATHE	Simply Red	East West	832	+45	38.85	+28
13	22	29	2	WHAT CAN I DO	The Corrs	143/Lava/Atlantic	890	+24	37.95	+38
14	9	7	21	DEEPER UNDERGROUND	Jamiroquai	Sony S2	853	-11	35.88	-14
15	18	27	8	TO THE MOON AND BACK	Savage Garden	Columbia	1255	-5	34.03	+14
16	19	28	4	EVERYTHING'S GONNA BE ALRIGHT	Sweetbox	RCA	825	+11	33.94	+15
17	11	10	18	THE BOY IS MINE	Bandy & Monica	Atlantic	1186	-14	32.44	-15
18	12	20	6	COME WITH ME	Puff Daddy Featuring Jimmy Page	Epic	599	n/c	30.13	-7
19	13	9	14	LIFE	De'rae	Dusted Sound/Sony S2	1337	-4	29.48	-8
20	17	8	2	SOMETIMES	Tin Tin Out With Shelley Nelson	VC Recordings	476	+11	29.07	-3
21	21	11	14	HORNY	Mousse T Vs Hot 'n' Juicy	AM-PM/A&M	947	-12	26.67	-10
22	26	17	13	FREAK ME	Another Level	Northwestside	1061	+7	24.34	-2
23	38	31	13	C'EST LA VIE	B*witched	Epic	615	-4	23.95	+31
————— HIGHEST CLIMBER —————										
24	44	35	2	PURE MORNING	Placebo	Hut	248	+61	22.74	+58
25	32	27	3	FINALLY FOUND	Honeyz	1st Avenue/Mercury	405	+7	22.42	+13
26	34	34	1	I WANT YOU BACK	Cleopatra	WEA	454	+52	22.15	+128
27	24	44	3	I CAN'T HELP MYSELF	Lucid	Delirious/frf	400	-10	21.19	-24
28	23	13	17	STRANDED	Lucricia McNeal	Wildstar	952	-17	20.02	-43
29	28	17	2	CRUSH	Jennifer Paige	Epic	856	+24	19.82	-17
30	33	13	11	LOST IN SPACE (THEME)	Apollo Four Forty	Stealth Sonic/Epic	328	-6	19.14	-5
31	28	18	12	LOST IN SPACE	Lighthouse Family	Wild Card/Polydor	808	-27	18.39	-38
32	43	47	3	I WANNA BE YOUR LADY	Hinda Hicks	Island	402	+42	18.05	+24
33	27	26	7	IMMORTALITY	Celine Dion With The Bee Gees	Epic	415	-67	17.90	-30
————— MOST ADDED —————										
34	39	34	1	NEEDIN' YOU	David Morales Presents The Face	Azuli/Mercury	342	+93	16.73	+85
35	41	38	4	THE ARMS OF THE ONE WHO LOVES YOU	Kscape	So So Def/Columbia	178	-1	16.01	-3
36	42	44	3	TEARDROPS	Lovevolution	Fresh	532	+3	15.83	+8
37	77	24	1	BOOTIE CALL	All Saints	London	340	+113	15.49	+82
————— BIGGEST INCREASE IN PLAYS —————										
————— BIGGEST INCREASE IN AUDIENCE —————										
38	22	630	1	THE INCIDENTALS	Alisha's Attic	Mercury	112	+60	15.48	+607
39	15	54	1	REAL GOOD TIME	Aida	Wildstar	382	+33	14.91	+21
40	48	147	3	MY WEAKNESS IS NONE OF YOUR BUSINESS	Embrace	Hut	145	+24	14.84	+12
41	47	45	3	IF YOU'LL BE MINE	Babybird	Echo	371	+8	14.65	+6
42	48	36	20	BITTER SWEET SYMPHONY	The Verve	Hut	431	-11	14.64	-9
43	31	14	8	I WASN'T BUILT TO GET UP	The Supernaturals	Food/EMI	435	-30	13.58	-57
44	23	0	1	WHY DON'T WE TRY AGAIN	Brian May	Parlophone	23	+109	13.56	+56
45	38	38	3	GOT THE FEELIN'	5	RCA	416	-4	13.41	+11
46	41	43	19	RAY OF LIGHT	Madonna	Maverick/Warner Bros.	370	+5	13.24	-9
47	31	41	16	DREAMS	The Corrs	143/Lava/Atlantic	536	-20	12.82	n/c
48	35	34	0	I THINK I'M PARANOID	Garbage	Mushroom	276	-30	12.75	-45
49	50	33	43	TORN	Natalie Imbruglia	RCA	399	-36	12.55	-42
50	51	18	0	GOD IS A DJ	Faithless	Chequy	131	+47	12.40	+109

Music Control UK

Station A-Z
 Airplay data from 20 tracks a day, unless shown a week, 20 tracks a day.
 SCR FM, Aire FM, Alpha 102 FM, Atlantic, 2017 FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100, BBC Radio 101, BBC Radio 102, BBC Radio 103, BBC Radio 104, BBC Radio 105, BBC Radio 106, BBC Radio 107, BBC Radio 108, BBC Radio 109, BBC Radio 110, BBC Radio 111, BBC Radio 112, BBC Radio 113, BBC Radio 114, BBC Radio 115, BBC Radio 116, BBC Radio 117, BBC Radio 118, BBC Radio 119, BBC Radio 120, BBC Radio 121, BBC Radio 122, BBC Radio 123, BBC Radio 124, BBC Radio 125, BBC Radio 126, BBC Radio 127, BBC Radio 128, BBC Radio 129, BBC Radio 130, BBC Radio 131, BBC Radio 132, BBC Radio 133, BBC Radio 134, BBC Radio 135, BBC Radio 136, BBC Radio 137, 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22

august
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singles

1 **NO MATTER WHAT**
Beyoncé

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|----|--------------------------------------|---|--------------------|
| 2 | MUSIC SOUNDS BETTER WITH YOU | Stardust | Polydor |
| 3 | TO THE MOON AND BACK | Savage Garden | Virgin |
| 4 | I WANT YOU BACK | Cleopatra | Columbia |
| 5 | MYSTERIOUS TIMES | Sash! featuring Tina Cousins | WEA |
| 6 | THE AIR THAT I BREATHE | The Simply Red | Multiply East West |
| 7 | EVERYTHING'S GONNA BE ALRIGHT | Sweetbox | RCA |
| 8 | VIVA FOREVER | Spice Girls | Virgin |
| 9 | CRETO SUPERSTAR THAT IS WHAT YOU ARE | Fra Fra, Michelle Learning, OGB & Introducing Nya | Interscope |
| 10 | COME WITH ME | Puff Daddy featuring Jimmy Page | Epic |



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|----|----|--------------------|---------------------------------|----------------|
| 6 | 11 | LOST IN SPACE | Apollo Four Forty | Epic |
| 9 | 12 | LIFE IS A FLOWER | Ace Of Base | London |
| 10 | 13 | FREAK ME | Another Level | Northwestside |
| 11 | 14 | SAVE TONIGHT | Eagle-Eye Cherry | Polydor |
| 4 | 15 | PURE MORNING | Placebo | Hut/Virgin |
| 17 | 16 | THE BOY IS MINE | Brandy & Monica | Atlantic |
| 8 | 17 | NEEDIN' U | David Morales presents The Face | Manifesto |
| 12 | 18 | JUST THE TWO OF US | Will Smith | Columbia |
| 16 | 19 | C'EST LA VIE | B*witched | Glow Worm/Epic |

THE OFFICIAL CHARTS

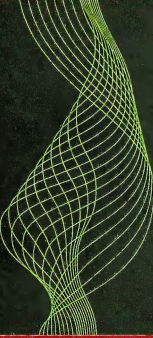
music week
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POPS!

BBC RADIO 1



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Ain't No Mountain
High Enough
The Original No.1
Club Anthem
Mixes: David Morales
Formats: 2xCD & 12"
INCREDIBLE™ Release
17/08/98



Taken from the forthcoming album
Jocelyn Brown - The Hits
INCREDIBLE™ Release 27/09/98

22
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albums

1 **TALK ON CORNERS**
The Roots

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|----|----------------------|-----------------------|-------------------|-----------------|
| 2 | INTERNATIONAL VELVET | Catania | Atlantic | |
| 7 | 3 | BLUE | Simply Red | Blanco Y Negro |
| 4 | 4 | POSTCARDS FROM HEAVEN | Lighthouse Family | East West |
| 5 | 5 | DESIRELESS | Eagle-Eye Cherry | Polydor |
| 6 | 6 | WHERE WE BELONG | Boyzone | Polydor |
| 9 | 7 | LIFE THRU A LENS | Robbie Williams | Chrysalis |
| 3 | 8 | JANE MCDONALD | Jane McDonald | Focus Music Int |
| 10 | 9 | VERSION 2.0 | Garbage | Mushroom |
| 8 | 10 | LET'S TALK ABOUT LOVE | Celine Dion | Epic |



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|----|----|----------------------|----------------------|------------|
| 16 | 11 | SAVAGE GARDEN | Savage Garden | Columbia |
| 12 | 12 | LEFT OF THE MIDDLE | Natalie Imbruglia | RCA |
| 11 | 13 | URBAN HYMNS | The Verve | Hut/Virgin |
| 14 | 14 | BIG WILLYE STYLE | Will Smith | Columbia |
| 15 | 15 | FLOWERS | Ace Of Base | London |
| 18 | 16 | RAY OF LIGHT | Madonna | Maverick |
| 17 | 17 | SATURDAY NIGHT FEVER | Original London Cast | Polydor |
| 17 | 18 | FIVE FIVE | | RCA |
| 19 | 19 | ALL SAINTS | All Saints | London |

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22 AUGUST 1998

kiss forced to cancel carnival stage

Kiss 100 has been forced to cancel its stage at this year's Notting Hill Carnival only weeks before the event.

For the past six years the station has occupied the Horniman's Pleasance site to the north of the main Carnival route. The appearance of artists such as Jamiroquai, Soul II Soul, Boyz II Men, Busta Rhymes, Finley Quaye and Wyclef Jean helped establish the Kiss stage as one of the most popular areas at Carnival.

However, last year the Horniman's Pleasance site began to be redeveloped. It was delays by the local council, Kensington & Chelsea, in deciding whether the area would be available for use during Carnival which apparently forced Kiss 100 to cancel its plans.

Nell Russell, Kiss 100's marketing manager says, "With less than four weeks until the event it is impossible for us to get the calibre of artists that the Kiss 100 stage demands. The council has denied the Carnival and tens of thousands of people who

come to see us the biggest and safest stage at the event.

Russell feels that Kiss helped pioneer the area around Horniman's Pleasance, providing important overspill for the Carnival

and providing another dimension to the event. "We put years of hard work into that site and it is with a real mixture of anger, frustration and regret that we've had to cancel," he says.

However, Kiss will still be broadcasting live from the Carnival and ironically has chosen this year to give its most comprehensive coverage.

Another regular fixture missing from this year's Carnival will be Tim Westwood's Radio One Rap Stage, which was situated under the Westway flyover at Portobello Green. Although popular, the site experienced severe crowd control problems last year. Radio One did try to move the stage to nearby St Mark's Park but this proved impractical.

"We deeply regret that we had to pull out of this year's Carnival," says a Radio One spokesperson. "It is very important for Radio One to have that exposure in London. Sadly we'd outgrown our old site and could not find a suitable alternative."



Times' features singer Tina Cousins, while the new album features contributions from Shannon, Dr Alban and Inka. Sash!'s 'Life Goes On' is released on September 7.

He might not be giving UNKLE or Massive Attack a run for their money in the credibility stakes but Sash! is proving not to be a flash in the pan. Last week Switzerland's biggest musical export shot straight into the charts at number two with his new single 'Mysterious Times' with a similar reception looking likely for his second album 'Life Goes On'.

Sash has now sold more than 8m singles and 3m albums worldwide and, unlike Robert Miles who enjoyed similar initial success, looks set to extend his popularity to a second album. "Sash! has managed to keep a proper balance between club and commerciality," says Moose, A&R manager at Sash!'s label Multiply.

"Unlike a lot of DJ-based producers he's not scared to go for commerciality. He still has credible mixes but he's had the balls to go commercial. Also, I think he's constantly reinvented himself with the featured artists he's used on his records." The current single 'Mysterious Times' features singer Tina Cousins, while the new album features contributions from Shannon, Dr Alban and Inka. Sash!'s 'Life Goes On' is released on September 7.

inside:

(2) SEVEN DAYS IN DANCE: CLARE GAGÉ reveals what caught her attention this week

(3) RADIO: the Top 40 Dance Airplay countdown; PETE TONG's playlist

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



buzz chart number ones

URBAN: 'HORSE & CARRIAGE' Cam'ron feat. Nas (Entertainment) p6
POP: 'WORK IT UP' S'izae Sisters (Logic) p8
CLUB: 'STRONG IN LOVE' Chicane feat. Mason (Xtremaganza) p7
COOL CUTS: 'DROWNED WORLD (SUBSTITUTE FOR LOVE)' Madonna (Naveric) p8



SKEERWIF

Le Quattro Stagioni EP
Released - 17.08.98

FSUK

- 13 20 I CAN'T HEL
- 15 21 DEEPER UNI
- 16 22 MAKE IT HOT NE
- 18 23 GOT THE LIF
- 19 24 BECAUSE W
- 25 HIT EM WI DA
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- 34 THIS BOY J
- 35 BORA BORA
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- 37 DEVIL IN YOU
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- 39 BOUNCE W
- 40 REWIND (FI



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[7 DAYS IN DANCE]

stereo mcs to relaunch their label

They might not have had a new album out since 1992 but the Stereo MCs are relaunching their own label. Formerly called Natural Response, it emerged in 1995 originally through BMG with artists such as Leena Conquest, Spectre, KT and Blackened.

Leaving BMG by mutual agreement last year, the newly-christened Response label will be run as an independent, and is being managed by The Stereo MCs' manager Keith Cooper. "All the creative decisions about who we sign and what gets put out will be made by the band," he says.

Although the label didn't enjoy any hits while at BMG, the label was widely respected for the quality of its releases, particularly Leena Conquest's seminal 'Boundaries' single and a dub-based album by Maranesh offshoot Spectre. The label was also the first to attempt to sign Finley Quay, losing out to Polydor and then Epic. Quay, however, was signed to the Stereo MCs' publishing company which is run through EMI Publishing.

Response has managed to re-sign many of the acts it had signed previously, with the label's first release being an EP from Blackened which is out on September 21. Another longstanding act, NT, have meanwhile been signed on from Response to Epic, although this will be an exception. "The label will be a proper entity, I'm not looking at it as a production company that just finds things and gives them away to majors," says Cooper.

Musically the label will continue to be diverse. "We're not trying to be a hip hop label or a soul label - we're trying to be a label with interesting things on it," says Cooper.

Among Response's first releases will be an EP of classic UK hip hop which will be followed by other EPs making available important but hard-to-get music.

The Stereo MCs have been active themselves recently with a track on the Avengers soundtrack and commitments for acts such as Pressure Drop and Madonna. However, there is still no date for a new album. "They're in the studio working and working on it. It's going to come out but we haven't got a firm date," says Cooper.

clare gage label manager/a&r, sound of ministry



"Wednesday: took **JOSÉ NUÑEZ** and **OCTAHVIA** who were over from the States to the **PHUTURE TRAX** office to do some interviews around their single 'In My Life'. Had dinner with **ANNA** and **JUDY** from **STRICTLY RHYTHM**. Thursday: had a weekly **A&R MEETING** at the Ministry to discuss singles projects and forthcoming albums. Then I headed down to **MATRIX STUDIOS** to visit **RICKY MORRISON** and **FRAN SIDOLI**, who are working on some new material for the label. Friday: off to **IBIZA** to shoot a video for **CEVIN FISHER**'s 'The Freaks Come Out' on Sound Of Ministry. Just about caught the plane. Then straight to **PACHA** for the Ministry night. **THE BASEMENT BOYS** and **JAZZY M** rocked it. I eventually checked into my hotel at 7am. Saturday: had an early start and long day with the film crew, though I did still manage to sneak off for an hour to the **BEACH**. Spent the evening on a **COCKTAIL FRENZY** in **BAR M** and then put on my dancing shoes for **CARWASH** at **ES PARADIS** - serious fun. Sunday: took a well-deserved **LIE-IN** and spent the day chilling. Met up with the **GARAGE CITY** posse for their night at Es Paradis. **BOBBI & STEVE**, **RICKY MORRISON** and **ROB WALLACE** were on the decks and it was good to see the gang. Monday: back in the office and had a solid day of meetings. Rushed home to watch **LAKESIDERS** and chill on the sofa. Tuesday: meeting with **SIZE 9** to work out a radio plot for Cevin Fisher and José Nuñez's singles. Finally had dinner with **ERICK MORILLO** at my favourite Japanese restaurant **NOBU**."

Trendy Hoxton Square in East London saw its biggest disruption since the demolition of the Blue Note when *Straight No Chaser* magazine celebrated its 10th anniversary by assembling friends and contributors past and present for a huge group photo. Started as a jazz magazine, *Straight No Chaser* quickly evolved to cover all forms of jazz-influenced music such as rap, soul, reggae and drum & bass. Its anniversary has been marked by a relaunch and redesign as well as a switch of distributor from Time Out to MMC. The new issue features Talvin Singh on the cover and a free CD featuring tracks from Island founder Chris Blackwell's new venture Palm Pictures. The magazine's current circulation of around 30,000 belies its influence, especially abroad. "Worldwide the magazine reaches the people that want it. We get the most amazing phone calls from all four corners of the globe," says Paul Bradshaw, *Straight No Chaser*'s founder, editor and publisher. The magazine is something of a talent school - Mo'Wax's James Lavelle, Talain' Loud's Gilles Peterson and Island's Ross Allen have all been columnists. Bradshaw is not tempting fate about whether the magazine will be around for another 10 years. "Who knows?" he says. "I'd like to retire. We'll keep going as long as we think there's a role for the magazine to play, which I think at the moment there is."

22 August 1998
THE OFFICIAL CHARTS
www.bbc.co.uk/1/hi/entertainment/1998/08/22_1998_charts_01.shtml

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20 Denmark Street, London W1V 7RJ, tel: 0171-734 7742, fax: 0171-734 7743
Central London's 1st Release The Groove has just been awarded the distinction of being voted best shop in the first Underground Garage Awards. Formed three years ago by party organisers Release The Pressure and the now-defunct garage store Dab & Grape, the shop has two floors of CDs and vinyl ranging from acts jazz beats through drum & bass, ambient, hip hop, house, garage and rare groove.

The top 10 tracks flying out of Release The Groove this week are:
10. **BLANK** & **KISS** (Groove Chronicle) • **SOUL** (Groove Underground Solution) • **BRIDGE** EP Deep Cover (white label) • **1ST CLASS** EP Chris Moc (white label) • **POWER** EP Sterling Style (OC Recordings) • **A LITTLE MORE LOVE** Roz White (5lp'n'Side) • **PUNK'S REVENGE** (white label) • **THE INBEGY** Astro Trax Team (white label) • **ROCK ACROSS THE STORM** Kenny Robson (WAX) • **WORK IT OUT** Bog & Ricky Nelson (Fat Boy)

22 August 1998

SI!

- 1 **NO M**
Boyzone
- 2 **MUSIC SOUT**
- 3 **TO THE MOO**
- 4 **I WANT YOU**
- 5 **MYSTERIOU**
- 6 **THE AIR THA**
- 7 **EVERYTHING**
- 8 **VIVA FOREV**
- 9 **CASTRO SUPR**
- 10 **COME WITH**
- 11 **LOST IN SPA**
- 12 **LIFE IS A FLO**
- 13 **FREAK ME A**
- 14 **SAVE TOMG**
- 15 **PURE MORN**
- 16 **THE BOY IS**
- 17 **NEEDIN' U D**
- 18 **JUST THE T**
- 19 **C'EST LA VIE**
- 20 **COM'N' HEL**

[BEATS & PIECES]

Well done to the legendary **TONY VEGAS** who won the London heat of the Technics World DJ Championships last week at the Jazz Café. Vegas, who won the championship last year, will now compete in the UK heat at The Shepherds Bush Empire on September 5. **STEVE PITRON** has now taken over the role of club promotions at Universal Music dealing with all dance releases on Universal,

MCA and Twisted. Laura Gateley will continue to handle the hip hop and R&B releases. Both are taking this opportunity to update their mailing lists. Any DJ wanting to apply should contact Cooke on 0171-535 2511 for an application form. **THE PROFILE AGENCY**, who specialise reping all forms of dance music, have opened a new office in Stoke. This is in addition to the agency's offices in London (0171-394 0012) and Liverpool (0151-709 1111). The new office will focus on college and university bookings and the number is 01782 868100... This month is the last

chance for DJs to sign up to the **FIRSTYLES MIXING CHAMPIONSHIP**. Organised in Brighton by the Positive Sound System, there are still places left in the drum & bass and freestyle heats which will take place in October with the final on Halloween. More info is available on 01273 276354... **BLACK MARKET** is starting a monthly Friday night at the Harver Grand on August 21. DJs include Kerri Chandler, Hippy Torales, Dave Piccini, and Kenny Hawkes... Finally, apologies to **DJ RAP**. The mix we mentioned in last week's Radio One story was not broadcast in the UK.

on the airwaves

(by caroline moss)



All dance stations without exception are celebrating this quarter's round of Rajars. Despite the grim summer and the draw of the World Cup, audience figures for the three Galaxy stations, Kiss 100, Choice Birmingham and Choice London are all up, and as mentioned last week, Vibe FM's first Rajars registered a 13% reach, 3% above its target.

Choice Birmingham's reach shows a one percentage point gain, up to 6%, giving it a total of 161,000 adults over 15. Choice London hangs on to its 7% reach while polling an extra 3,000 listeners. Kiss 100 hangs on to its 6% reach, achieving an 0.6% rise in audience to 636,000. And its excellent news for Chrissy's Radio's Galaxy network, which shows increases across the board. Galaxy 105 in Yorkshire holds onto its 13% reach, adding an extra 110,000 listeners to its total of 524,000 and gaining the most listening hours of any dance station, at 4.7m per

week. In Manchester, Galaxy 102 has achieved its highest-ever reach of 11%, a 2% gain, bringing it up to 303,000 and increasing its listening hours by 85%. And Galaxy 101 in Bristol has clocked up its sixth successive audience rise, achieving a huge 19% reach, up 2% with a weekly audience of 309,000.

Chrissy's puts its success down in part to a high-tech market research technique pioneered during the last US presidential campaign to gauge emotional responses to music and speech. This revealed that Galaxy's audience favoured high-profile presenters, with Boy George and Alister Whitehead emerging on top. So Galaxy has kept its listeners happy by renewing George's contract and signing up Whitehead for his first radio show.

As for the chart, this week's highest new entry is **SWEETBOX**'s 'Everything's Gonna Be Alright', which has been came by Vibe (indominably Vibe's Rajars won't affect the chart until next week).

dance & playforty

THE NEW

LAST

- 12 GHETTO SUPASTAR Pras feat. ODB & Mya Interscope
- 6 MUSIC SOUNDS BETTER WITH YOU Stardust Virgin
- 15 THE BOY IS MINE Brandy & Monica WEA International
- 4 LOOKING FOR LOVE Karen Ramirez Manifesto/Mercury
- 12 STRANDED Leticia McNeal Wildstar
- 4 MYSTERIOUS TIMES Sasha! feat. Tina Cousins Mute
- 3 JUST THE TWO OF US Will Smith Columbia
- 17 FREAK ME Another Level Northwestside
- 15 HORNY Housse T vs Hot 'N' Juicy AMP/PA&AM
- 4 HEEDY YOU David Morales present The Pace Act/Mercury
- 11 TEARDROPS Lovestation Fresh
- 12 THE RUMBLE OF THE RUMBLE (DITZ QUT QUT) Jay-Z feat. Diddy Da Funk Discography
- 6 FEEL IT Temperer feat. Maysa Pepper
- 7 I WANNA BE YOUR LADY Hinda Hinks Island
- 15 GUNMAN 187 Lockdown East West Dance
- 6 EVERYBODY DANCE (THE HOEN SONG) Baraka Taylor Post/Dun
- 6 I CAN'T HELP MYSELF Lucid Delirious/FitR
- 25 TAKE CONTROL State Of Mind Sound Of Ministry
- 23 SO FINE Kinima Coalition
- 30 ROCK WITH YOU D-Influence Echo
- 22 EVERYTHING'S GONNA BE ALRIGHT Sweetbox RCA
- 25 DEEP MENACE (SPANK) D'Menace Inferno
- 4 BUTTE CALL All Saints
- 27 FOUND A CURE Ultra Naté AMP/PA&AM
- 6 DEEPER UNDERGROUND Jam'nation Sony S2
- 35 YOU MAKE ME WANNA... Usher LaFace/Arista
- DOG-WOP (THAT THING) Larry Heard Rufous/Columbia
- 17 UNDER THE BRIDGE All Saints London
- 25 IT'S LIKE THAT Run-DMC vs Jason Nevins Sonlife
- 17 LADY MARMALADE All Saints London
- 59 I'LL BE MISSING YOU Pat Dadey & Faith Evans Bad Boy/Interscope
- 50 MONEY MO PROBLEMS Notorious B.I.G. Bad Boy/Interscope
- 19 NEVER GONNA LET YOU GO Tina Turner Delirious
- 2 FIND A WAY A Tribe Called Quest Jive
- 32 GETTIN' JIGGY WIT IT Will Smith Columbia
- 60 TO GET UP Afrika Bambaataa vs Carpe Diem Moby
- 4 FREE Ultra Naté AMP/PA&AM
- 25 SUNCHINE Starla G Earmal/NEA
- 9 NEW KIND OF MEDICINE Ultra Naté AMP/PA&AM

Statistics gathered between 02.00 on 06.08.98 and 24.00 on 12.08.98. Kiss 100, Galaxy 102, Galaxy 105, Galaxy 101, Choice London & Birmingham, Vibe FM, & Marie Costello. UK, 35-59. John J. London. CCJL MAN, Tel: 01783-236 699.

pete tong playlist



'STARDUST' Stardust (Virgin/Roula) • **'TEQUILA'** The Amigos (white label) • **'MORE THAN THIS'** Unknown (white label) • **'1 LIKE...'** Juliet Roberts (Delirious) • **'ANOTHER ONE BITES THE DUST'** Queen with additional vocals by Mykael Adam feat. Pras & Free (Discowork) • **'DISCOCO JORGINAL'** Mx! Blue Adonis (Bomba) • **'STORM'** Storm (Positiva) • **'1998 (MATT DAREY REMIX)** Binary Future (Positiva) • **'TALKIN WITH MYSELF (CANNY VOCAL 12)'** Electra 101 (Manifesto) • **'THERE IS LIFE ON MARS'** Buckwurz 3000 (white label) • **'RELAX (BLACKSMITH & R&B RUBY)** Dutch (Int) • **'THE ENDOR'** Actio Trust (Beam (white label)) • **'GOTTA BE MOVIN ON UP'** PM Down V2 (Gee Street) • **'DAFT RAP'** Unknown (white label) • **'HIGH (GUITA SPACE MIX)'** Prophets Sound (Sunflower) • **'TOUCH IT'** Monolith (Universal) • **'DAFT FUNK (UL SMALLSTARS MIX)'** JB Smallstars (Areobal) • **'UNKNOWN' T.A.C.T.** N in Joy (white label) • **'CLUB FOR LIFE '99'** Chris & James (white label) • **'THE WHOLE CHURCH SHOULD GET DRUNK'** The Feelgood Factor (Southern Fried) • **'FOXY'** Casual (white label) • **'CHANGES'** DJ Spin presents Jasper Street Company (Bossmen) • **'FUTURE OF THE FUTURE STAY DARK (REMIX)'** Deep Dish (Deconstruction) • **'BUENA VIDA'** Inner City (white label) • **'FLUNKY SHIT (MILDER'S EXCLUSIVE MIX)** MxMx Mix (The Prodigy IDMC) • **'DROWNED WORLD (SUBSTITUTE FOR LOVE)'** Madonna (Waverick) • **'WORK MI BODY (BEDWORK REMIX)** JOHN CARTER/ Monkey Mafia (Heavenly) • **'SUMMERSAUL'** Taste Experience feat. Natasha Pearl (Barrocco) • **'VIA ROMA (DREYER YASSANYI)** Oniro (white label) • **'DISAMING'** Armita (white label) • **'FOR AN ANGEL'** Paul van Dyk (Deconstruction)

AS FEATURED ON RADIO ONE'S THE ESSENTIAL SELECTION WITH PETE TONG ON FRIDAY 14 AUGUST 1998-1999

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| 13 | 20 | I CAN'T HELP | 15 | 21 | DEEPER UNE | 31 | 38 | GUARDIANS | 35 | BORA BORA | 39 | BOUNCE WI |
| 14 | 22 | MAKE IT HOT | 16 | 22 | GOT THE LIFE | 32 | 39 | THIS BOY J | 36 | IMMORTALS | 40 | REWIND (FE |
| 15 | 23 | GET THE LIFE | 17 | 23 | BECAUSE W | 33 | 40 | DEVIL IN YOUR | 37 | COME INTO | | |
| 16 | 24 | HIT EM HIT DA | 18 | 24 | HIT EM HIT DA | 34 | 41 | BOUNCE WI | 38 | BOUNCE WI | | |
| 17 | 25 | HIT EM HIT DA | 19 | 25 | HIT EM HIT DA | 35 | 42 | BOUNCE WI | 39 | BOUNCE WI | | |
| 18 | 26 | TEARDROPS | 20 | 26 | TEARDROPS | 36 | 43 | BOUNCE WI | 40 | REWIND (FE | | |
| 19 | 27 | GOT THE LIFE | 21 | 27 | GOT THE LIFE | 37 | 44 | BOUNCE WI | | | | |
| 20 | 28 | IF YOU'LL BE | 22 | 28 | IF YOU'LL BE | 38 | 45 | BOUNCE WI | | | | |
| 21 | 29 | HORNBY MOUT | 23 | 29 | HORNBY MOUT | 39 | 46 | BOUNCE WI | | | | |
| 22 | 30 | LIFE DES'VEE | 24 | 30 | LIFE DES'VEE | 40 | 47 | BOUNCE WI | | | | |
| 23 | 31 | I WANNA BI | 25 | 31 | I WANNA BI | 41 | 48 | BOUNCE WI | | | | |
| 24 | 32 | HOW DO I LL | 26 | 32 | HOW DO I LL | 42 | 49 | BOUNCE WI | | | | |
| 25 | 33 | GUARDIANS | 27 | 33 | GUARDIANS | 43 | 50 | BOUNCE WI | | | | |
| 26 | 34 | THIS BOY J | 28 | 34 | THIS BOY J | 44 | 51 | BOUNCE WI | | | | |
| 27 | 35 | BORA BORA | 29 | 35 | BORA BORA | 45 | 52 | BOUNCE WI | | | | |
| 28 | 36 | IMMORTALS | 30 | 36 | IMMORTALS | 46 | 53 | BOUNCE WI | | | | |
| 29 | 37 | DEVIL IN YOUR | 31 | 37 | DEVIL IN YOUR | 47 | 54 | BOUNCE WI | | | | |
| 30 | 38 | COME INTO | 32 | 38 | COME INTO | 48 | 55 | BOUNCE WI | | | | |
| 31 | 39 | BOUNCE WI | 33 | 39 | BOUNCE WI | 49 | 56 | BOUNCE WI | | | | |
| 32 | 40 | REWIND (FE | 34 | 40 | REWIND (FE | 50 | 57 | BOUNCE WI | | | | |

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

TONY MORRELE • CUTAWHER & JOE • STEVE ANTONIO • MARCELO JAM • PHIL DA COSTA

PHOTOGRAPHY BY PHILIP HARRIS

hot vinyl

(on the decks: andy beever,
chris finan, james hyman, danny mcmillan,
jeremy newall (release the groove))

TUNE OF THE WEEK



ASTRO TRAX TEAM 'THE ENERGY' (WHITE LABEL) (GARAGE)

Northwestside has just won the battle to sign this track, which has been causing a stir off limited test pressings with heavy rotation on dancefloors and radio alike. 'The Energy' is proving to have an instant appeal which will surely grow well in advance of its late September release date. Simplicity is the key for this catchy female vocal which leaves you singing, while the solid production with tuff bass and NY-style beats keeps you grooving. ●●●●●

JN

BOB SINCLAR 'ULTIMATE FUNK' (YELLOW/EAST WEST) (HOUSE)

'Gym Tonic' may be the album cut that is getting all the attention, but the next single from 'Paradise' is going to be 'Ultimate Funk'. It doesn't have the same instant novelty appeal, but it's still a fabulous slab of French funk with bits of Kraftwerk, Dapt Funk, filtered disco and old school rapping flying around in the mix. Alex Gopher's reworking twists things still further to create a less mainstream take. ●●●●●

AB

YOUNG GUNS 'ENJOY' (POW!) (HOUSE)

Pow! picks up an old Wham! sampling track and adds two new versions to the original. Rob Davis and Paul Gotel do the updates, introducing a bit of '98 refinement to the production while retaining the piano section that provides the main melody. The Wham! samples are still there (though more sparse in the dub), and the original and a radio mix complete the package. ●●●●●

CF

THE WISEGUYS 'START THE COMMO'TION' (WALL OF SOUND) (BEATS)

With its "Get up, get up...if you're serious and you got the notion, put the body in motion, man just do it and start the commotion" holiers, Hammond organ, Sixties surf-esque riffs and "Baa baa" vocals, this is almost a reworking of 'Ooh La La' and with its summery Beck feel, deserves to chart much higher than 'Ooh La La's unjostling 55 placing. Bonus track 'Fatal Fame' showcases Sense Live and Touché's rap roots. ●●●●●

JH

VARIOUS 'FREEZONE 5 EP' (SSR) (ALTERNATIVE)

This DJ Morphesus-complied four-track album sampler works wonders. Rae & Christian weigh in with a smooth production layered with vocal snatches and funky keyboard flutters. Elsewhere, Certificate 18's Klute & Hy-Ryze work their drum & bass flavours with melodic finesse. Also check Phosphorus for a well-deserved analogue injection on 'Saturated'. ●●●●●

DM

AXUS' ABACUS (WHEN I FALL IN LOVE) (INCREDIBLE) (HOUSE)

An interesting cover version of the Heytran & Young olde where the lyrics are rewritten over a reworked club melody. INCREDIBLE commissions a collection of versions from Colour System Inc, Skunkfunk, RIP and Baby Blue, plus a bonus 12-inch with two further mixes. The Colour System Inc Classic Vocal is the radio favourite, sounding very much like a Morales/Knuckles production, while the clubs will favour the Baby Blue mix, with a strong kick, a head-nodding bass repeat, cut-up vocal samples and a crescendoing synth round-up towards the end. ●●●●●

CF

HOUSE TUNE OF THE WEEK

SOCIAL SECURITY 'HEAVEN I NEED' (DIVERSE) (HOUSE)

Already popular due to a limited number of white labels issued earlier this year, the Ruff Driverz in one of their alter-egos get a full release through Diverse with two Johan 5 mixes. Both of Johan's Detox mixes have a funky house base, providing garage-themed alternatives to the driving original, which is a refined hard-house charger, mixing fierce beats with a rising synth loop that builds very well. Female vocals come from a certain ex-Grace songstress, and stand out strongly in each mix. ●●●●●

CF

ROZ WHITE 'A LITTLE MORE LOVE' (SLIP 'N' SLIDE) (GARAGE)

White follows her 1996 debut 'Bad For Me' with another quality release produced by Gusto in a traditional New Jersey vein, with guitar licks, tinkling piano and a moving bassline. Newcomers Solid Groove provide a vocal mix which retains the soul but with the depth of Deep Dish, while the dub takes you deeper still. Also look out for a limited release of the RIP/Below mixes where the boys deliver some polished mixes with more bounce to the sun! A hot package with something for everyone. ●●●●●

JN

JHELISA 'FRIENDLY PRESSURE' (SUNSHIP MIXES) (DORADO) (GARAGE)

It's best not to think of this as a remix of Jhelisa's finest moment, as it does the song no favours at all and there were plenty of more appropriate reworkings when the track first appeared three years ago. However, as a seriously bumping bit of UK garage, which just happens to use speeded-up chunks of that excellent scatty chorus, Sunship's From Midnight Mix works very well. The flip's Into The Sunshine Mix also does the trick with its crisp and bouncy sound. ●●●●●

AB

AMBIENT TUNE OF THE WEEK

TALVIN SINGH 'TRAVELLER' (ISLAND) (AMBIENT)

Proclaiming 'The world is sound', this incredibly emotional piece of music incorporates the fine talents of Cleveland Watkiss, Rakesh Chaurasia and the Madras Philharmonic Orchestra. In album form, it is pushed along by clear drum & bass. 4 Hero add strings and a raspy breakfast and Kid Loco subtly adds hip hop flavour while retaining the original's deep feeling. ●●●●●

JH

TONY DI BART 'THE REAL THING' (CLEVELAND CITY) (HOUSE)

Cleveland City's finest moment is thrust upon us again with a large package of mixes. Klubbheads, Jonesey, Knuckleheadz and Melonheadz amongst others provide the fresh angles, all very much club-aimed and tough-edged. Tony's vocal, the centrepiece of the tune's commercial success first time around, now sounds perhaps a little dated for club play, so a fair share of the mixes here are clubs with limited vocal samples. Of the Klubbheads, both Jonesey and the Klubbheads do an effective job, combining up to date ideas with little bits of Tony. Interesting to see how the radio mixes will sound on this one. ●●●●●

CF



TALVIN SINGH

SI!



- 1 NO MI Boyzone
- 2 MUSIC SOUND
- 3 TO THE MOO
- 4 I WANT YOU
- 5 MYSTERIOU
- 6 THE AIR THA
- 7 EVERYTHING
- 8 VIVA FOREV
- 9 CHESTN SUSP
- 10 COME WITH



- 11 LOST IN SPA
- 12 LIFE IS A FLO
- 13 FREAK ME A
- 14 SAVE TONIG
- 15 PURE MORN
- 16 THE BOY IS
- 17 NEEDIN' U D
- 18 JUST THE T
- 19 C'EST LA VIE
- 20 I WANT ME



BEBER

BREAKBEAT TUNE OF THE WEEK**BEBER 'CHIEF ROCKA' (MARINE PARADE)**

(ALTERNATIVE)

Optical—you may recall his work with Adam Freeland as Tsunami One—returns under his own name with this year's biggest No Skool breakbeat track. Beber has a knack of delivering the funk: 'Chief Rocka' contains all the right ingredients with a double-bass soundclash washed down with precision beats that devastate every time the needle hits the record. Watch it fly. ●●●●● DM

MANIC STREET PREACHERS 'IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT' (EPIC)

(ALTERNATIVE)

As part of a unique 'remix swap', Massive Attack reply to James Dean Bradfield's take on 'Inertia Creeps' by setting John Harris's gently thrashing guitars over slow hip hop beats. David Holmes opts for more of an epic with his Class Reunion Of The Sunset Marquis Mix, a mellow 'Model'-tinged workout that scraps all trace of the vocals and leaves only the melody intact. ●●●●● JH

EL MAGNIFICO 'THA NEW STYLE' (FFRR/CRITICAL MASS)

Pioneered by big beat DJs such as Norman Cook, the Freestylers and Ibiza La Roc, 'Tha New Style' is gaining momentum both here in the UK and in Ibiza on the back of the limited picture discs going around. Cheshire Cat provides the ragga-style vocals, and fresh mixes come from Athletico and Urban UK, with the original and Demo Dub being most accessible to a house audience. It's a flexible track that should do well due to its wide appeal. ●●●●● CF

VARIOUS 'THE WIDESCREEN VERSIONS SAMPLER' (CERTIFICATE 18)

(ALTERNATIVE)

Paradox & D.M.R. kick off proceedings on this album sampler with 'Zonation', which is remixed by themselves. The boys take it into the realms of distortion and darkness with innovative textures thrown in for good measure. On the flip, Midnight Funk Association tackle 'Irrampant' by Leeds, while Two Lone Swordsman twist Klute's 'Silent Weapons' into some deep madness. ●●●●● DM

PRAY FOR MORE FEAT. ANNETTE TAYLOR 'THIS TIME BABY' (DEFENDER)

(GARAGE)

François K and Matthias Heilbronn lend their golden touch to this cover of Jackie Moore's late Seventies disco smash to create a dramatic rendition with live elements combined with studio wizardry that take your breath away. They drop the kick drum halfway to create an extended percussive reprise to send the jazz dancers insane. A spectacular piece of vinyl. ●●●●● JN

JOCELYN BROWN 'AIN'T NO MOUNTAIN HIGH ENOUGH' (INCREDIBLE)

(HOUSE)

Following Whitehouse's excellent version, iNcredible presents its own cover of this track. David Morales provides the backbone of the mixes, with the Mountain's Club Mix, the Classic Mix and the radio version all pretty much along the same lines, utilising warm strings. Jocelyn's vocals in full and a classic beat. The two dubs that complete the package are a little more underground, but it's still difficult to get the DHL ad out of your head when this is played. ●●●●● CF

BEST OF THE ALBUMS**VARIOUS 'SUCK IT AND SEE' (PUSSYFOOT)**

(ALTERNATIVE)

Coincidentally Pussyfoot's 69th album release and catalogue number '0891' for the dirty anorak brigade, this double album sees label regulars such as Spacer, Naked Funk & Howie B himself contributing to a pornographic-themed sleazefest. Even if you decide on CD and not 12-inch vinyl, size does not matter as this compilation reeks of unadulterated noise sax! ●●●●● JH

VARIOUS 'BIG BEAT ROYALE' (KICKIN')

(BIG BEAT)

This Blue Planet Recordings-compiled 12-tracker, riding on the back of Brighton's Big Beat Boutique club night, ranges from the obvious crossovers such as the Freestylers' 'Ruffneck' and DeLay Punk-Roc's 'My Beatbox' to the less commercially known 'K.U.N.G.' and 'Electric Jesus'. Vinyl junkies will lap up the limited edition triple vinyl. ●●●●● JH

VARIOUS 'SONAR '98' (SO DENIS)

(ELECTRONICA)

This exhaustive but totally exhilarating quadruple CD collection showcasing Barcelona's annual Sonar event includes more than 50 tracks from acts such as Coldcut, Jeff Mills, François K, Prism and Surgeon. In an added subtle touch, the CDs match the event's running order! ●●●●● JH

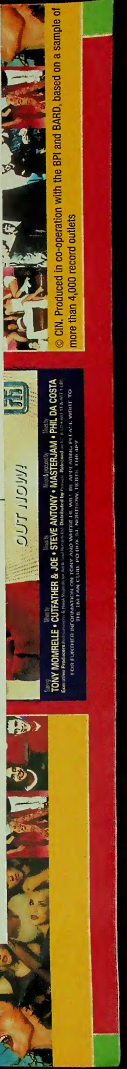
CHRIS GRAY 'FISH & LUVCONFUSION' (FRAGMENTED)

(HOUSE)

Chicago homeboy Chris Gray delivers his finest work to date. 'Fish & Luvconfusion' spins your mind in smooth twists with its strong emotional content and lush chord structure. Mr Gray works on a deeper level than most—some say he is the next Larry Heard—but to be honest his sound is more innovative like British deep house 168. Choice tunes to check are the album's working title 'Fish & Loveconfusion', 'Who 2 Luv' and the downbeat stunner 'Lost Dimension'. Genius. ●●●●● DM



october 1998 | Numa Rex





Pos	Weeks	Artist	Title	Label
1	4	HORSE & CARRIAGE	Cam'ron featuring Miss Brandy featuring Miss	Atlantic
2	5	TOP OF THE WORLD	Brandy featuring Miss Honeyz	1st Avenue/Mercury
3	11	IN THE STREET (SUMMERTIME)	Keyshia	Jive
4	3	REASONS	Black Eyed Peas & A Tribe Called Quest	Interscope
5	7	BEHIND THE FRONT (LP)	Joe	Jive
6	4	FIND A WAY/STEPPIN' IT UP	Monica	Arista
7	5	NO ONE ELSE COMES CLOSE	D-Influence	Etho
8	3	THE FRONT MIST	K-Ci & JoJo	Universal
9	5	ROCK WITH YOU	Queen Pan	Interscope
10	NEW	DON'T RUSH (TAKE IT SLOW)/ALL MY LIFE (REMIXES)	Frankmaster Flex	Leadi
11	12	IT'S TRUE	Beverly Knight	Parlophone/Rhythm Series
12	6	SAMPLER	Nicole featuring Missy Elliott	Gold Mini/East West
13	10	REWIND (FIND A WAY)	Ry Ruffin	Universal
14	13	MAKE IT HOT	My Vegas	Greenhouse
15	5	WOULD I LOVE	Intox	Big Life
16	17	HEADS HORN	Wyclef Jean	Ruffhouse/Columbia
17	23	EYES DON'T LIE	Luther Vandross	EMI
18	28	CHEATED (TO ALL THE GIRLS)/WHAT'S CLEF	Jermaine Dupis presents	So So Def
19	38	NIGHTS IN HARLEM	Rakim	Universal
20	14	LIFE IN 472 (LP)	Mica Paris	Coolempo
21	18	STAY A WHILE	Sparkle featuring R Kelly	Jive
22	35	CAREFREE	Charlette	Parlophone/Rhythm Series
23	22	BE CAREFUL	Kina Mahe	Z83
24	16	SKIN	Artha Franklin	Arista
25	19	NEVER KNEW	Honda Hicks	Island
26	21	HERE WE GO AGAIN	Rasta	Universal
27	27	I WANNA BE YOUR LADY	Levert Sweet Gill	East West
28	32	UNASSISTED	Nest	Arista
29	NEW	DOOR #1	Charli Baltimore	Entertainment
30	NEW	I STILL LOVE YOU	Blackground/Arista	Blackground/Arista
31	24	MONEY	Pras/Mitch featuring Of D'icy Bastard and Miya	Interscope
32	20	ARE YOU THAT SOMEBODY?	Sprinkler	Island
33	31	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	Chocopera	WEA
34	29	2 LIKE YOU JUST THE WAY I AM	Shonelle May	Virgin
35	NEW	I WANT YOU BACK	Filmprod Squad	East West
36	18	ALRIGHT WITH ME	Kelly Price	Island
37	NEW	CHA CHA CHA/WE GOT YOU OPEN	Ryton	Island
38	NEW	FRIEND OF MINE	Desert Eagle Discs	Island
39	NEW	DESTINY		Boiler House
40	36	WILDSTYLE EP: WILDSTYLE/6AMX, THIS LOVE I HATE/OFF THE RED		

As CAM'RON stays at the top of not only our chart but also various other ones, he looks set to follow the chart success of Charli Baltimore for Entertainment. Mixes come from Big Punisher, Sikk The Shocker and Charlie B, while apparently Tricky has done remarkably which are awaiting approval. Interestingly, Tricky seems to be getting props from the US rap world, as some who has seen Puffy performing "Come To Me" on his 'Live' video and mimicking the Bristol man's moves will know. Cam'ron's label-mate CHARLIE B & JOJO will have a new single out at the beginning of October, shortly followed by an album... THE HONEYZ climb to number three this week with the ignorant on the mix. The ignorant also perform the honours on this week's highest new entry, K-Ci & JoJo's "Don't Rush". No doubt Universal is hoping this will match the excellent job they did on the duo's previous single "All My Life...". On the subject of smart remixes, check out Rodney Jerkins' Dazehchild mix of LUTHER VANDROSS'S debut single for his new label EMI, which as well as Jerkins' features a cameo rap from Gang Starr's Guru... Jerkins also pops up as a remixer on THE PARTYS new single, a version of the Jackson 5 classic "I Want You Back" which enters at 35... Look out for the FLIMPING SQUAD's "Cha Cha Cha" at number 37, although I hope my favourite from their album, "Everybody On The Line", gets a release.



Pos	Weeks	Artist	Title	Label
1	2	WORK IT UP	Sleaze Sisters	Logic
2	3	ROCK WITH YOU	D-Influence	Etho
3	1	SOMETIMES	Tin Tin Out featuring Shelley Nelson	VC Recordings
4	12	STRONG IN LOVE	Chicane featuring Mason	Xtravaganza
5	19	OTE	Glória Estefan	Epic
6	7	SPACE INVADERS	Hi 'N' Hide	All Around The World
7	25	GET UP	W-9ra	Ramour
8	14	SUMMERTIME (THE STREET, SUMMERTIME)	Honeyz	1st Avenue/Mercury
9	11	THE MUSIC I LIKE	Alecia	Dancepool
10	18	I BELIEVE IN MIRACLES	Hi-Rise	Phuzi/Q Beat/Satellite
11	5	YOU'RE MY HEART, YOU'RE MY SOUL	Modern Talking	RCA
12	3	MYSERIOUS TIMES	Sash! featuring Tina Cousins	Multiply
13	21	CORE AND GET MY LOVIN'	Hector's House featuring Berni	3 Beat/Satellite
14	NEW	WATER WAVE	Dark Van Date with Enrico	Ciut, Tonic
15	13	COME INTO MY LIFE/FREED FROM DESIRE	Gala	Big Life
16	10	THE REAL THING	Tony Di Bart	Cleveland City
17	8	ENOLA GAY/SOVJENIR/ELECTRICITY/APOLLO XI	Orchestra! Manouevres In The Dark	Virgin
18	35	COME INTO MY LIFE	Newligners	MCA
19	NEW	TRACK ONE	Unit 43	White label
20	17	YOU KNOW HOW TO LOVE ME	Respect featuring Jackie Rawe	Albany
21	4	EDGE OF HEAVEN	2 Unlimited	Big Life
22	NEW	YOU AIN'T SEEN NOTHIN' YET	Bus Stop featuring Randy Bachman	All Around The World
23	30	NEEDY YOU	David Morales presents The Face	Acid/Monster
24	NEW	SAY SOMETHING	Mia Cheavis	Eagle Eye/Inventive
25	22	I'M IN THE MOOD FOR DANCING	Kelly Marie	Academy Street
26	29	IF I CAN'T HAVE YOU	Pauline Henry	Reverend
27	NEW	I CAN'T HELP MYSELF	Lucid	Indirect/Delinquent
28	25	YOU'RE MY WORLD	Janie McDonald	Focus
29	31	THE BODY SHINE EP	Billy Hendrix	Hoo! Cheons
30	37	BURNIN'	Baby Burnis	Dalicious
31	16	RAIN	Brain'ing	Passiva
32	23	YOU KNOW YOU MORE	Rapport featuring Rochelle	Albany
33	NEW	GOD IS A DJ	Favorite	Cokey
34	33	HORN	House T Vs Hot 'n' Juicy	AM-PM
35	24	Laura	Nolella/Phil Jay presents Heaven 17 meets Fast Eddie	Virgin
36	27	WITH THIS RING LET ME GO	Yada	Virgin
37	NEW	TAKE ME 'I'M YOURS	Da Host	Dominion
38	32	BORA BORA	Levatation	Manilesto
39	NEW	TEARDROPS	Big Daddi Turbo featuring Eric B & Rakim	Fresh Satellite
40	NEW	I KNOW YOU GOT SOUL		

Overthrowing TIP GUT OUT, SLEAZE SISTERS squeeze in at the top of the chart this week, the latter team's 'Work It Up' becoming the latest in an increasingly long line of number one Pop Tip hits for the Logic label. The gap between 'Work It Up' and D-INFLUENCE'S 'Rock With You', which is number two, is over 50%, and is sure to guarantee the Sleaze Sisters at least one more week at number one... After causing major mayhem on dancefloors across Europe, MARK VAN DALE WITH ENBRICO have this week's highest Pop Tip debut with 'Water Wave', which bears a writing credit of Jagger/Richard, and is indeed yet another version of the 'Last Time/ 'Bitter Soul Symphony/'Treat Infirm' string thing. It debuts at number 14 this week, 14 places ahead of the mysterious 'Track One' by UNIT 43. No label is yet claiming credit for this one, but it seems to be based on the melody of the obscure 'Wag On The Ball' soccer fiasco flogged to death by Chris Evans during the World Cup festivities... Closely emulating labelmates N-Trance, BUS STOP follow up their revival of Carl Douglas' 1974 hit 'Kung Fu Fighting' with a revival of another 1974 hit, also with the original lead vocalist aboard. This time it's the Bachman Turner Overdrive hit 'You Ain't Seen Nothin' Yet' which has taken their fancy - and its rapid adoption by the more mainstream venues suggests it will give them a handsome reward once commercially available.

22 August 1998

1 NO MI Boyzoma

2 MUSIC SOUL

3 TO THE MOO

4 I WANT YOU

5 MYSTERIOUS

6 THE AIR THA

7 EVERYTHING

8 VIVA FOREV

9 GHETTO SUPASTAR

10 COME WITH

11 LOST IN SPA

12 LIFE IS A FLO

13 FREAK ME A

14 SAVE TONIG

15 PURE MORN

16 THE BOY IS I

17 NEEDIN' U D

18 JUST THE TV

19 'CEST LA VIE

20 COME WITH

seven
the CHART 2.00.9
 (upfront house)

compiled by alan jones from a sample of more than 900 DJ returns - tel: (0171-624 2881)

Wk	Wks	Artist	Label
0	1	10	10
0	1	2	2
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0	1	54	54
0	1	55	55
0	1	56	56
0	1	57	57
0	1	58	58
0	1	59	59
0	1	60	60

[commentary]
 by alan jones

D-INFLUENCE have the luck to register a strong increase in support on both the upfront and Pop Top chart for their Michael Jackson cover 'Rock With You' this week but the misfortunes to lack the necessary firepower to turn it into a number one on either chart. Moving 6-2 on the pop chart, where it is far ahead of the Stazze Sisters' 'Work It Up', it is rather closer to the upfront chart summit - in fact, one more top five placing from our panel of DJs would have been enough to lift them into pole position. Instead, the winners by the narrowest of margins are CHICANE, whose 'Strong In Love' vaults 10-1. It's the second number one club hit for Alex Gold's Xtravaganza label this year - the first being 'Give Me Rhythm' by Black Connection, which topped the chart in February and subsequently went on to reach number 32 in the CHN sales chart. Chicanos should go further - they have had four straight top 10 club hits in the past 15 months, though 'Strong In Love' is the first to go all the way to number one, following number four hits with 'Sunstroke' and 'Offshore' and a number seven placing for 'Lost You Somewhere'. (These went on to peak at 21, 17 and 35 in the sales listings.) Offshore in particular has managed to remain fresh in the mind and on playlists, even being used regularly as backing music by London's Heart 106 as well as becoming an Ibiza anthem. 'Strong In Love' is more of a song than most Chicane tracks, with a female vocalist credited only as "Mason" joining instrumentalist Nick Bracegirdle, who is to all intents and purposes Chicane, and also operates as the Disco Citizens, under which name he had a number five club hit in June with 'Nagasaki Badger'.

With two number one club hits under her belt already this year, **KAREN RAMIREZ** returns to the chart with 'Special Love', which debuts this week at a more modest number 54. As the more-observant of you may have already gathered this is an archive release, which dates back to 1996, and is thus on the SI Projects label rather than her current imprint, Manifesto. It allows Karen a rather fuller expression of her vocal power and range than the sublime 'Looking For Love', and is no less the worse for it, with gospel-inflected vocals nicely complemented by a nervy garage mix. Not perhaps as polished as her Manifesto material but still worthwhile.



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



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13 20 I CAN'T BELIEVE

15 21 DEEPER UNTO

16 22 MAKE IT HOT

17 23 GOT THE LIF

18 24 BECAUSE W

19 25 HIT EM WITH DA

20 26 TEARDROPS

21 27 GOT THE FEE

22 28 IF YOU'LL BE

23 29 HORNY Mout

24 30 LIFE Des'ree

25 31 I WANNA BI

26 32 HOW DO I LI

27 33 GUARDIANS

28 34 THIS BOY JL

29 35 BORA BORA

30 36 IMMORTAL

31 37 DEVIL IN YOU

32 38 COME INTO

33 39 BOUNCE VI

34 40 REMIND (FI

22
august
1998

THE OFFICIAL CHARTS

22
august
1998

100

the **COOL CUTS** 22.08.98
[chart]



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- | | | | | |
|----|------------|--|------------------------|---------------|
| 1 | (2) | DROWNED WORLD (SUBSTITUTE FOR LOVE) Madonna <i>(BT and Sasha collaborate on a mix)</i> | Maverick | ☎ Code - 2143 |
| 2 | (1) | GYM TONIC Bob Sinclar <i>(The 'aerobics' track from Bob's album that's blowing up all over)</i> | Yellow | ☎ Code - 2098 |
| 3 | (3) | BEACHBALL Nalin & Kane <i>(Back again with a beefed-up new mix from Tall Paul)</i> | frr | ☎ Code - 2144 |
| 4 | NEW | THE ENERGY Astro Trax Team <i>(Hot UK-produced garage track)</i> | white label | ☎ Code - 2153 |
| 5 | NEW | 1998 Binary Finery <i>(Third time around with even more mixes and still hot)</i> | Positiva | ☎ Code - 2156 |
| 6 | NEW | ALL THE GIRLS RIP vs Red Rat <i>(Speed garage meets carnival time)</i> | Pepper | ☎ Code - 2157 |
| 7 | NEW | CLUB 4 LIFE '98 Chris & James <i>(Brand new mixes of this club classic)</i> | Stress | ☎ Code - 2158 |
| 8 | (8) | TALKING WITH MYSELF Electrice 101 <i>(In new mixes from The Beloved and Candy)</i> | Manifesto | ☎ Code - 2145 |
| 9 | NEW | AFTERHOURS 4 Tune feat. Ben <i>(Excellent stylish house tune)</i> | Groovivicious | ☎ Code - 2159 |
| 10 | NEW | ON TOP OF THE WORLD Diva Surprise <i>(YMCA-sampling disco/house track)</i> | Positiva | ☎ Code - 2160 |
| 11 | (10) | THE SLEEPLESS Red Snapper <i>(Featuring MC Det on vocals and a mix from Shut Up And Dance)</i> | Warp | ☎ Code - 2146 |
| 12 | NEW | ANGEL The Quest Project <i>(Now rocking with mixes from Trouser Enthusiasts)</i> | Island | ☎ Code - 2161 |
| 13 | NEW | SOOTHE Furry Phreaks <i>(With hot new mixes from 16B and Chicane)</i> | FSUK | ☎ Code - 2162 |
| 14 | NEW | TRADE EP Various <i>(With contributions from Tony De Vit, Malcolm Duffy, Pete Wardman and more)</i> | Trade | ☎ Code - 2163 |
| 15 | (19) | LOVELY Wagon Christ <i>(Bizarre but sublime breakbeat EP)</i> | Personal Stereo | ☎ Code - 2153 |
| 16 | NEW | SOLID Ground DJ Spen & Jay Street Company <i>(Superbly soulful gospel garage)</i> | Sol | ☎ Code - 2164 |
| 17 | NEW | BEAUTIFUL DAY House Of 909 <i>(With new mixes from Cevin Fisher)</i> | Pagan | ☎ Code - 2155 |
| 18 | NEW | REACH FOR ME Murk <i>(New mixes of the Funky Green Dogs from Matthew Roberts, Grant Nelson and D&D)</i> | 99 North | ☎ Code - 2166 |
| 19 | NEW | TRUE STORIES/COLD WAR Krust <i>(Soundscaped drum & bass grooves)</i> | Talkin' Loud | ☎ Code - 2187 |
| 20 | NEW | CUT TO ZERO/ACTIVATE X-Cabs <i>(Pumping trance from Aberdeen's finest)</i> | Hook | ☎ Code - 2168 |



a guide to the most essential new club tunes as featured on this "essential selector", with Pete Tong, broadcast every Friday between 8pm and 9pm. Compiled by
 © feedback and data collected from leading DJs and the following stores: city sound/hyphen/garage/black market/box/trax (London), western black/dragons/dance (Manchester),
 200/records/top (Liverpool), 3beats (Leeds), 5up (Newcastle), global beat (Bristol), massive (Leeds), Acady (Leeds), Antipodians, rhythm garden (Leeds)

rm namecheck...

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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.

SI!



- 1 **NO MI** Boyzone
- 2 **MUSIC SOUL**
- 3 **TO THE MOO**
- 4 **I WANT YOU**
- 5 **MYSTERIOUS**
- 6 **THE AIR TH**
- 7 **EVERYTHING**
- 8 **VIVA FOREV**
- 9 **GHETTO SUSAN**
- 10 **COME WITH**



- 11 **LOST IN SPA**
- 12 **LIFE IS A FL**
- 13 **FREAK ME A**
- 14 **SAVE TONG**
- 15 **PURE MORN**
- 16 **THE BOY IS**
- 17 **NEEDIN' U**
- 18 **JUST THE T**
- 19 **'EST LA VIE**

13 20 I CAN'T HELP MYSELF Lucid



Delirious/ffrr

15 21 DEEPER UNDERGROUND Jamiroquai



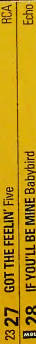
Sony/SZ

15 22 MAKE IT HOT Nicole featuring Missy "Misdemeanor" Elliott/Mo'Nique



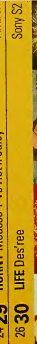
East West

15 23 GOT THE LIFE Korn



Epic

19 24 BECAUSE WE WANT TO Blilie



Innocent

15 25 HIT 'EM WITH DA HEE Missy "Misdemeanor" Elliott featuring Lil' Kim



East West

22 26 TEARDROPS Lovestation



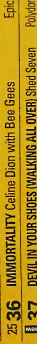
Fresh

23 27 GOT THE FEELIN' Five



RCA

15 28 IF YOU'LL BE MINE Babybird



Echo

24 29 HORNY Mousse T's Hot n' Juicy



AM/PM

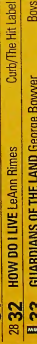
25 30 LIFE Das'nee



Sony/SZ

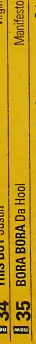


14 31 I WANNA BE YOUR LADY Hinda Hicks



Island

28 32 HOW DO I LIVE LeAnn Rimes



Curb/The Hit Label

15 33 GUARDIANS OF THE LAND George Boyner



Boys

15 34 THIS BOY Justin



Virgin

15 35 BORA BORA Da Hool



Manifesto

25 36 IMMORTALITY Celine Dion with Bee Gees



Epic

15 37 DEVIL IN YOUR SHOES (WALKING ALL OVER) Shred Seven



Polydor

compilations

1 NOW THAT'S WHAT I CALL MUSIC! 40 11 11 THE BEST RARE ANTHEMS IN THE WORLD... EVER
Virgin/EMI

2 IBIZA UNCOVERED 2 6 12 CARL COX - NON STOP 98/01
Virgin/EMI

3 FRESH HITS 98 13 CLUBLIFE 2
warrner.esg/Global TV/Sony TV
Telstar TV

4 TOTALLY WICKED 7 14 CLUBBERS GUIDE TO IBIZA... JULIESTONG
warrner.esg/Global TV/Sony TV
Ministry Of Sound

5 RELAX! THE ULTIMATE 80'S MIX 9 15 CLUB CLASS
PolyGram TV
warrner.esg

6 GREASE (OST) 15 16 THE BEST SIXTIES SUMMER... EVER!
Virgin/EMI

7 ULTIMATE CLUB MIX 2 12 17 HEART FULL OF SOUL
PolyGram TV
warrner.esg/Global TV

8 STREET VIBES 10 18 IBIZA ANTHEMS
warrner.esg/Global TV/Sony TV
Telstar TV

9 ROCK THE DANCEFLOOR 13 19 SPEED GARAGE ANTHEMS IN IBIZA
All Around The World
Global Liberation

10 BEST DANCE ALBUM IN THE WORLD... EVER! 8 14 20 MIXED EMOTIONS II
Virgin/EMI

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13 20 HELLO NASTY Beastie Boys



15 21 A TUNE A DAY The Supernaturals



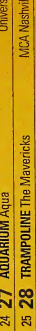
Food/Panophone

15 22 THE GOOD WILL OUT Embrace



Virgin

20 24 ATOMIC - THE VERY BEST OF Blondie



EMI

23 25 THE ULTIMATE COLLECTION Santana



Columbia

31 26 NEVER S-A-Y NEVER Brandy



Atlantic

24 27 AQUARIUM Aqua



Universal

25 28 TRAMPOLINE The Mavericks



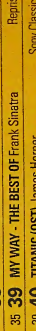
MCA Nashville

22 29 MEZZANINE Massive Attack



Virgin

26 30 OK COMPUTER Radiohead



Panophone

31 31 THE SKY IS TOO HIGH Graham Coxon



Transcopic

34 32 BIG CALM Morcheeba



Indubhina

27 33 THE BEST OF James



Fontana

38 34 MAVERICK A STRIKE Finley Quayle

Epic

36 35 BRING IT ON Gomez

Hut/Virgin

32 36 WHITE ON BLONDE Texas

Mercury

29 37 OCEAN DRIVE Lighthouse Family

Wild Camp/Polydor

30 38 LUTRICIA MCNEAL Lutricia McNeal

Wildfire

35 39 MY WAY - THE BEST OF Frank Sinatra

Reprise

39 40 TITANIC (OST) James Horner

Sony Classical

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

CHART COMMENTARY

by ALAN JONES



Switching to EMI after spending his entire hit career at Epic, Luther Vandross has made one of his better recent albums with *I Know*. But, with single yet, the record-buying public approached it with some trepidation last week. Fewer than 3,000 actually bought the album, which thus debuts at a lowly number 42, giving Vandross his lowest charting LP of new material since his 1984 breakthrough, *With Nights in Harlem* due as a

ALBUM FACTFILE

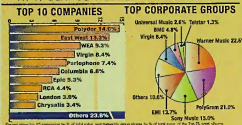
single, it should improve, but it's a further sign of his sharp decline - his *Covers* album reached number one in 1994 but the subsequent *Your Secret Love* peaked at 12, with *Together* with a couple of underperforming hits compilations, signalled Vandross's departure from Sony. Luther's not the only R&B veteran to have a difficult week - Mica Paris' first album in five years, *Black Angel*, debuts at 59 this week.

With rapidly increasing exposure for their upcoming smash hit *What Can I Do - It Climbs 23-13* on the airplay chart this week and was featured on the Lottery show on Saturday - *The Corrs'* *Talk On Corners* registers a 6% week-on-week increase in sales to retain its position at the top of the album chart, by a comfortable margin from Catalonia, who - after improving four weeks in a row - held at number two with *International Velvet*.

In a Top 10 with no new entries, the only significant upward movement is that of *Simply Red's* *Blue*, which advances 7-3, after registering a 29% hike in sales last week, primarily as a result of the attention given to the second Top 10 hit from the album, *The Air That I Breathe*.

The highest new entry comes from *Ace Of Base*, whose third album, *Flowers*, debuts at 15. The Swedish group topped the chart with their 1993 debut *Happy Nation*, though it took more than a year and extensive

MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



repackaging to get there. Their subsequent 1995 album *The Bridge* was a big disappointment, never climbing higher than

number 66. *Flowers* has already outsold its predecessor, and with the group's cover of the Bananarama hit *Cruel Summer* due to

COMPILATIONS

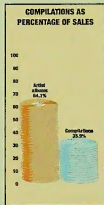
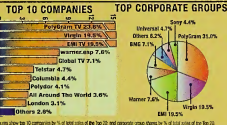
Skill outselling the number one artist album by the Corrs by a margin of more than four to one, and the number two compilation by a margin of more than six to one. *Now That's What I Call Music! 40* actually sold more copies last Monday than any other album sold in the entire week. It is - match - the number one compilation for the second week in a row, the 113,000 copies it sold last week taking its two-week tally to 266,000.

The highest of four new entries in the Top 10 is *ibiza Uncovered 2*, which debuts at number two after selling more than 18,000 copies. This is the follow-up to *ibiza Uncovered*, which was issued to accompany Sky's bacchanalian documentary on British holidaymakers. The original album was a great success and has sold more than 300,000 copies since

being released last September. The follow-up continues the theme, even though there is no companion TV programme - Sky has moved on to Greece *Uncovered* - and even though most of the tracks it contains were not even recorded when the series was shown, much less hits. Half a dozen tracks are common to both *Now! 40* and *ibiza Uncovered 2*, including *Los Umbrelleros'* *No Tengo Dinero*, which hasn't even been released as a single yet but which has an inevitability about it...

Grease remains the number one soundtrack, holding down sixth place on the compilation chart, but has a new runner-up in *Armageddon*, which capitalises on the popularity of Aerosmith's power ballad *I Don't Want To Miss A Thing* and the movie's successful cinematic opening, by sprinting 46-25 this week.

MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



THE YEAR SO FAR... TOP 20 ALBUMS

1	URBAN HYMNS	THE VERVE	HIT
2	LET'S TALK A LENS	ROBBIE WILLIAMS	CHRISLUIS
3	LET'S TALK ABOUT LOVE	CELINE DION	EPIC
4	TITANIC - OST	JAMES HORNOR	SONY CLASSICAL
5	ALL SAINTS	ALL SAINTS	LONDON
6	RAY OF LIGHT	MADONNA	MAVERICK
7	POSTCARDS FROM HEAVEN	LIGHTHOUSE FAMILY	WILD CARD
8	TALK ON CORNERS	CORRS	ATLANTIC
9	LET OF THE MIDDLE	NAZARIE IMBRUGLIA	BEA
10	INTERNATIONAL VELVET	CATANZIA	BLANCO Y NEGRO
11	BLUE	SIMPLY RED	EAST WEST
12	WHITE ON BLONDE	TEXAS	MERCURY
13	SPIEWORLD	SPICE GIRLS	VIRGIN
14	THE BEST OF	JAMES	FONITAMA
15	AQUARIUM	AQUA	UNIVERSAL
16	MAVERICK A STRIKE	RINLEY QUAYE	EPIC
17	TRULY - THE LOVE SONGS	LIONEL RICHIE	MOTOWN/POLYGRAM TV
18	ON COMPUTER	RADHADD	PARLOPHONE
19	MEZZANINE	MASSIVE ATTACK	VIRGIN
20	WHERE WE BELONG	BOYZONE	POLYOR

THE YEAR SO FAR... TOP 20 COMPILATIONS

1	NOW THAT'S WHAT I CALL MUSIC! 39	VARIOUS ARTISTS	EMI/VIRGIN/POLYGRAM
2	THE FULL MONTY	ORIGINAL SOUNDTRACK	BCA VICTOR
3	FRESH HITS 98	VARIOUS ARTISTS	WARNER/UNIVERSAL/SONY
4	NOW THAT'S WHAT I CALL MUSIC! 40	VARIOUS ARTISTS	WARNER/UNIVERSAL/SONY
5	NEW HITS 98	VARIOUS ARTISTS	WARNER/UNIVERSAL/SONY
6	NOW THAT'S WHAT I CALL MUSIC! 38	VARIOUS ARTISTS	EMI/VIRGIN/POLYGRAM
7	FANTASTIC 89'S	VARIOUS ARTISTS	COLUMBIA
8	PETE TONGUE/BOY GEORGE - DANCE NATION 5	VARIOUS ARTISTS	MINISTRY OF SOUND
9	DIANA PRINCESS OF WALES - TRIBUTE	VARIOUS ARTISTS	DIANA MEMORIAL FUND
10	CLUBBER'S GUIDE TO...IBIZA - JULY/STONKS	VARIOUS ARTISTS	MINISTRY OF SOUND
11	GREASE	ORIGINAL SOUNDTRACK	POLYOR
12	THE BEST...ANTHEMS...EVER! 2	VARIOUS ARTISTS	VIRGIN/EMI
13	TOP OF THE POPS 1998 - VOLUME 1	VARIOUS ARTISTS	POLYGRAM TV
14	MIXED EMOTIONS II	VARIOUS ARTISTS	POLYGRAM TV
15	IN THE MIX 98	VARIOUS ARTISTS	POLYOR
16	FUNKY DIVAS	VARIOUS ARTISTS	VIRGIN/EMI
17	ULTIMATE CLUB MIX	VARIOUS ARTISTS	GLOBAL TELEVISION
18	THE ANNUAL III - PETE TONGUE & BOY GEORGE	VARIOUS ARTISTS	POLYGRAM TV
19	THE BEST SIXTIES SUMMER...EVER!	VARIOUS ARTISTS	MINISTRY OF SOUND
20	THE EIGHTIES MIX	VARIOUS ARTISTS	VIRGIN/EMI

22 AUGUST 1998

WEEK	Pos	Title	Artist (Producer)	Label/CD (Distributor)	CAS/ Vinyl
1	1	TALK ON CORNERS	Altered 750131 (02) 750131 (04) (The Donny & Marie/Fred Fennell/News/Steve Berman)		
2	2	INTERNATIONAL VELVET	Blanc 7 Nigro 33842584 (W) Casanova (Donny/Daniel)		
3	3	BLUE *	Blanc 7 Nigro 33842302 (W) Casanova (Donny/Daniel)		
4	4	POSTCARDS FROM HEAVEN *	Wired Cat 4/94/294 (P) Lighthouse Family (Pencil)		
5	5	DESIRESH *	Polydor 537282 (P) Eagle-Eye Cherry (Kornen/Eagle Eye/Chris Allhand) 537282A-		
6	6	WHERE WE BELONG *	Polydor 557957/257398A- (P) Boyone (Eppes/Garlan/Rogers/Walton/Magnuson/Chris Allhand)		
7	7	LIFE THRU A LENS *	Chrysalis CDHR 6112 (P) Robbie Williams (Chambers/Power) 526762/6112 (P) TCOR 6127-		
8	8	JANE MCDONALD	Focus Music FM Record 1 (V) Jane McDonald (The Music Solutions/Jazz/Hedaya/Zahra/FMBC UK)		
9	9	VERSION 2.0	Mushroom MUSH 250D (SM/MP) (Garbage (D) Inlay) MUSH 250C/MUSH 250P		
10	10	LET'S TALK ABOUT LOVE *	5 Mercury 4891189 (SM) Colin Hay (Robbie/Howard/Robb/McCormack) 4891189		
11	11	SAVAGE GARDEN	Columbia 487161 (SM) Savage Garden (Fisher)		
12	12	LEFT OF THE MIDDLE *	RCA 742211/5132 (BMG) Natalia Imbruglia (Thornley/Daly/Walton/Rogers/Chris Allhand)		
13	13	URBAN HYMNS *	Hut/HVM CDHUT 45 (P) The Verve (Cooke/The Verve/Peter) HUTM 45/HUTLP 45		
14	14	BIG WIGGLE STYLE	Columbia 488622/389624/88623 (SM) Wet Wet Wet (Harty/Tactomart/Smith/Duggan/Jay All/Barclay)		
15	15	FLOWERS	London 556911/525691A- (P) Ace Of Base (Soren/Abbas/Jules Jensen/Catfish & The BowTie)		
16	16	RAY OF LIGHT *	Maverick 38246942 (V) Madonna (Madonna/Ortiz/The Vias/London) 38246942/38246841		
17	17	SATURDAY NIGHT FEVER	Polydor 557322 (P) Original London Cast (Wright) 557322A-		
18	18	FIVE *	RCA 743215/89762/7432158976A- (BMG) Five (Vanous)		
19	19	ALL SAINTS *	London 556911 (P) 556911B		
20	20	HELLO NASTY	Grand Royal Parlophone 465728 (E) Brand New (Brand New/Calisto Jay) 465728/465729		
21	21	TUNE A DAY	Foxtel/Parlophone 489065A- (E) The Saturdays (Smith) 489065A-		
22	22	THE GOOD WOOD UP	Hut/HVM CDHUT 46 (E) Enrique Iglesias (Enrique/Iglesias/O'Connell) HUTM 46/HUTLP 46		
23	23	SPICEWORLD *	Virgin CD 2850 (E) Spice Girls (Stannard/Rowe/Absolut) HUTM 2850/CD 2850		
24	24	ATOMIC - THE VERY BEST OF Blondie	EMI 419596 (E) Blondie (Chapman/Marcel/Nett) 419596A-		
25	25	THE ULTIMATE COLLECTION Santana	Columbia SONNY 470D (SM) SONNY 470C (V) Santana (Santana/Marius)		

26	31	NEVER S-A-Y NEVER	Affinity 756783/0329 (E) Brandy (Brandy/Kiefer/Cole/Larkin/Pearce) 756783/0329/7567830329
27	41	AQUARIUM *	Universal UMG 8502 (BMG) Aqua (Larrie/DeGard/Rosend/Norren/Variou) UMG 8502-
28	24	TRAMPOLINE *	MCA Nashville UMG 8095 (BMG) The Mavericks (Maly/Cole) UMG 8095-
29	17	MEZZANINE	Chrysalis/Virgin 44672X (E) Massive Attack (Massive Attack/Duguid) 44672X/44671A (P)
30	16	OK COMPUTER *	Parlophone CDNDATA 02 (E) Radiohead (Goddard/Hodkinson) TCNDATA 02/NDATA 02
31	31	THE SKY IS TOO HIGH	Transonic TRANCY 05 (SRD) Grichen Cocon (Cocon) TRN 05/TCN 05
32	22	BIG CALM *	Indechina ZEN 077XCD (P) Mirochaiba (Mirochaiba/Norris) ZEN 077XCD/077XLP
33	21	THE BEST OF * James	Fontana 558172 (E) James (Eto/Hagan/James) 558172A-
34	47	MAVERICK STRIKE *	Epic 488782 (SM) Finley Quay (Quay/Saeco/Quarmby) 488782A-488781
35	18	BRING IT ON	Hut/HVM CDHUT 49 (E) Gomez (Gomez) HUTM 49/HUTLP 49
36	20	WHITE ON BLONDE *	5 Mercury 534312/534314- (P) Tears For Fears (Fears/Swales/Swales & Co/Dunaway/Smith/Barney) 534312/534314
37	29	DEAN DRIVE *	Wild Card/Polydor 522022 (P) Lightbox Family (Pencil) 522022A-
38	5	LUTRICIA McNEAL	Wildstar CDWLS 5 (E) Lutricia McNeal (Papa/Leitz/Arco/Young/Bern) CAWIL 5-
39	28	MY WAY - THE BEST OF Frank Sinatra	Reprise 836427 (P) Frank Sinatra (Vanous) 836427/154-
40	39	JAMES (OST) *	Sony Classical SK 6313 (E) James Homer (Homer/Franz) SK 6313-
41	102	LOCO - GREATEST HITS *	Poly 517007 (E) Abba (Anderson/Jonas/Lind/Andersson) 517007A/10071
42	NEW	I KNOW	EMI 846982 (E) Luther Vandross (Vandross/Variou) 846982A-
43	12	SITIN' ON TOP OF THE WORLD	Curb/La Label/London 55820 (E) Linkin Park (Rock) 55820A-
44	2	DA GAME IS TO BE SOUL, NOT TO BE TOLD	Priority/CPY 10 (E) Soul II Soul (Soul II Soul/Johnnie/Barth/Jay/Black) 10/CPY 10
45	67	TWO PAGES	Talkin' Loud 583422 (E) 4 Non Blondes (4 Non Blondes) 583422A-
46	22	THE BEST OF *	Epic 490220 (SM) Wham! (Iremonger/Cow/Carter/Douglas) 490220A-
47	5	TRY WHISTLING THIS	Parlophone 495132 (E) Neil Finn (Finn/Finlay/Walke/Magnan) 495132A/495131
48	7	WE ROCK HARD	Freshkove FNTCD 4 (SM/MP) Freshkove (Freshkove/Funk Wizard/Jay/Barclay/FNTM 4/NTLP 4)
49	11	FALLING INTO YOU *	Epic 483722/483724- (SM) Celine Dion (Santana/Young/Gomez/Walton/Santana/Gomez) 483722A-483723A
50	14	THE BENDS *	Parlophone CDPCS 7372 (E) Radiohead (Lack) TCPCS 7372/CDPCS 7372
51	38	WORD GETS AROUND	V2 VNR 100438 (SM/MP) VNR 100439/VNR 100441

52	55	THE FAT OF THE LAND *	XL Recordings XL 48465 (E) The Primitives (Primitives) XL 48465/2/12/121
53	23	COME ON OVER *	Mercury 558002 (P) Shania Twain (Lumpkin) 558002A-
54	14	WHAT'S THE STORY MORNING GLORY? *	Creation CMVNY 04 (E) Creation CMVNY (Dane/Chris/Gallagher) CMVNY 04/CRELP 04
55	4	SUPERHERO!	Sony 52 409112 (SM) Diesel Two (Diesel/Various) 409114-
56	30	BLACK ANGEL	Creation CRECD 219 (SM/MP) Oasis (Morris/Gallagher/Sunshine/Quarley/Be) CRECD 219/CRELP 219
57	43	TIN PLANET *	Gut GUTTTN 5 (E) Space (Whaley/Spaey) GUTTTN 5-
58	34	BE HERE NOW *	Creation CRECD 219 (SM/MP) Oasis (Morris/Gallagher/Sunshine/Quarley/Be) CRECD 219/CRELP 219
59	NEW	BLACK ANGEL	Coatmaps 498132/495134/495131 (E) Max Playa (Lacosta/De/Concini/Carter/Be) 498132/495134/495131
60	RE	REMASTERS	Atlantic 756784 (E) Led Zepplin (Plant) 756784
61	54	COME FIND YOURSELF *	Chrysalis CDHR 6113 (E) Fun Lovin' Criminals (Fun Lovin' Criminals) CDHR 6113/CDLP 6113
62	43	WHEN WE HAVE THE NEW BOYS	Warner Bros 82624322 (V) Rod Stewart (Stewart/Saward) 82624322/82624320
63	7	LET IT RIDE	Polydor 557389 (P) Stee Nee (Street) 557389A-
64	35	COME DOWN	Capitol 552059 (E) The Dandy Warhols (Lush/Taylor) 552059/52058
65	18	SGT PEPPER'S LOHEARTS CLUB BAND	Parlophone (E) The Beatles (Martin) CDPT 748422/CPCS 7277/CPCS 7027
66	28	FORGIVEN, NOT FORGOTTEN	Atlantic 756782 (E) The Corrs (Foster/Corr) 756782A-
67	RE	LENOX LEGEND - THE VERY BEST OF *	Parlophone 821942 (E) John Lennon (Lennon/Ono/Spector/Duguid) 821942/821941
68	RE	IT'S MY LIFE - THE ALBUM *	Melody Maker 552161 (E) Soul II Soul (Soul II Soul/Melody Maker) 552161/552162
69	RE	JAGGED LITTLE PILL *	Maverick/Reprise 836249 (V) Alice In Chains (Moss/Moss/Moss) 836249/836248/836111
70	51	TRAVELLING WITHOUT MOVING *	Sony 52 409112 (SM) Jamiroquai (Jamiroquai/Moore) 409112/409114/409113
71	81	VERY BEST OF THE BEE GEES *	Parlophone 487822 (P) Bee Gees (Bebb/John/Robb/Variou) 487822A-487821
72	27	BUTTERFLY	Columbia 485532 (SM) Match Group (Combs/The Underdogs/Van/Abbas/Le) 485532A/485531
73	RE	REVOLVER	Parlophone CDPC 7401 (E) The Beatles (Martin) CDPC 7401/CPCS 7002
74	6	THE BOY IS MINE	Arista 078221 30112 (BMG) Morris Chestnut/Patricia Young/Bethesda/Smith/Smith) 078221/30112
75	RE	THE IMMACULATE COLLECTION	Sire 75552442 (E) Madonna (Madonna/Variou) VIK 75552442/370

CDs with * are available on cassette only. CD, LP, MP3 and DVD. The price of each CD, LP or MP3 is shown in brackets. The price of each cassette is shown in brackets. The price of each DVD is shown in brackets. The price of each MP3 is shown in brackets. The price of each CD, LP or MP3 is shown in brackets. The price of each cassette is shown in brackets. The price of each DVD is shown in brackets. The price of each MP3 is shown in brackets.

TOP COMPILATIONS

WEEK	Pos	Title	Artist	Label/CD (Distributor)	CAS/ Vinyl
1	1	NOW THAT'S WHAT I CALL MUSIC! 40	EMI/Virgin/PolyGram CDNXTV 49/CTV40V 49 (E)		
2	NEW	IBIZA UNCOVERED 2	Virgin/EMI VTCD 202V/VTCD 202C (E)		
3	2	FRESH HITS 98 *	warnertsp/Global TV/Sony MO00DD 98/MO00DC 98 (SM)		
4	NEW	TOTALLY WICKED	warnertsp/Global TV/Sony 398442/392384/426354- (V) 398442/392384/426354- (P)		
5	4	RELAX! THE ULTIMATE '80S MIX	PolyGram/EMI 565282/565285A- (P)		
6	13	GREASE (OST)	Polydor 66421/420414 (E)		
7	5	ULTIMATE CLUB MIX 2	PolyGram/EMI 565282/565282A- (P)		
8	NEW	STREET VIBES	warnertsp/Global TV/Sony BACD 5E/RACD 98 (BMG)		
9	NEW	ROCK THE DANCEFLOOR	All Around The World GLEBDC 98/LEBMC 98 (P)		

10	6	BEST DANCE ALBUM IN THE WORLD...EVER!	Virgin/EMI VTCD 196V/VTCD 196C (E)
11	11	THE BEST RAVE ANTHMS IN THE WORLD...EVER!	Virgin/EMI VTCD 203V/VTCD 203C (E)
12	3	CARL COO - NON STOP 98/01	fly 556302/255000A- (P)
13	NEW	CLUB LIFE 2	Telesat TV TVCD 296V/TVCD 296C (V)
14	7	CLUBBER'S GUIDE TO...IBIZA - JULIES TONG	Mystery Of Sound MISC53 (MISC53) (E) (SM/SM)
15	9	CLUB CLASS	warnertsp 398442/392384/426354- (V)
16	15	THE BEST SIXTIES SUMMER...EVER!	Virgin/EMI VTCD 203V/VTCD 203C (E)
17	12	HEART FULL OF SOUL	warnertsp/Global TV BACD 5E/RACD 98 (BMG)
18	10	IBIZA ANTHEMS	Telesat TV TVCD 296V/TVCD 296C (V)
19	13	SPEED RAGGE ANTHEMS IN THE SUN	Global Television RAD 98/RACD 98 (BMG)
20	14	MIXED EMOTIONS II	PolyGram TV 36534/2565340A- (P)

ARTISTS A-Z

WEEK	Pos	Artist	Label/CD (Distributor)	CAS/ Vinyl
1	1	ABBA	Capitol	4/75
2	2	ACE OF BASE	London	29
3	3	ALL SAINTS	London	34
4	4	ANSA	Capitol	39
5	5	BEETS BOYS	Capitol	39
6	6	BEATLES	Capitol	8
7	7	BECK	Capitol	4/38
8	8	BENEFIT	Capitol	4/38
9	9	BIG BROTHER	Capitol	11
10	10	BLONDIE	Capitol	11
11	11	BOB DYLAN	Capitol	11
12	12	BRITNEY	Capitol	11
13	13	BRITNEY	Capitol	11
14	14	BRITNEY	Capitol	11
15	15	BRITNEY	Capitol	11
16	16	BRITNEY	Capitol	11
17	17	BRITNEY	Capitol	11
18	18	BRITNEY	Capitol	11
19	19	BRITNEY	Capitol	11
20	20	BRITNEY	Capitol	11

22 AUGUST 1998

AMERICAN
CHARTWATCH

by ALAN JONES

Rap rules the US album chart for the fourth week in a row. After three weeks at number one the Beastie Boys' *Halo Nasty* dips to number three to be replaced at the summit by Snoop Doggy Dogg's *Da Game Is To Be Sold, No To Be Told*, which sold more than 519,000 copies last week. Both of Snoop's previous albums were number ones, with his debut *Doggystyle* selling a remarkable 893,000 copies on its first week in the shops in 1993.

Making a much quieter Top 200 bow, UK rookies **Five**'s self-titled debut album registers at number 187, four weeks after hitting the shops. Its debut coincides with the first problems encountered by their single *When The Lights Go Out*, which, after eight weeks climbing the charts and three weeks static at number 10, dips a notch to number 11. **All Saints**' *Never Ever* continues to grow, however, and advances another couple of rungs to number four. Their self-titled debut album also improves, reaching a new high of 71, with the **Spice Girls**' *Spiceworld* and **Spice** holding at number 40 and number 66 respectively. All Saints still have some way to go to become Britain's highest charting album act.

Lead-in with British Eighties hits, the soundtrack to the Wedding Singer crossed the million sales mark last week. Featuring 10 of our veteran campaigners (Culture

Club, David Bowie, Billy Idol and more) among its 14 tracks, the album continues its spectacular bounce. Having dipped so low as number 151 a fortnight ago, the former number five album climbed to 125 last week, and now dashes to number 71. Volume 2 of the soundtrack, which debuted at number 94 two weeks ago, climbs strongly too, coming to rest at number 42.

The revival of interest in music from the Wedding Singer is tied to the movie's release on video – and resulting publicity surrounding it. Both albums win sales awards, the original *Wedding Singer* being the charts' "Greatest Gainer" (awarded for the largest unit increase), and Volume 2 being adjudged the "Facetsetter" (awarded for the biggest percentage growth on the entire Top 200) for the second week in a row.

ACTS IN US AND UK
ALBUM CHARTS

Five	187	18
Spice Girls	40	23
Spiceworld	40	23
All Saints	71	19
All Saints	71	19

ARTIST
PROFILE:
BILLIE

by YINKA ADEGOKE

Not even Virgin's impressive international strike rate with pop acts including the Spice Girls and 514 could prepare it for the challenge that lay ahead with its new pop/R&B artist, 15-year-old Billie.

According to Virgin director of international marketing, Lorraine Barry, Virgin affiliates throughout the world were keen to take Billie on from day one after being introduced to them in February, but the fact that she is a school age meant she was not available to do as much promotion as many older acts.

In spite of this, Billie has made inroads into Europe, largely because of the Virgin affiliates' enthusiasm and the global vision of her manager Steve Blackwell. Virgin launched Billie's international campaign closer to home in Europe a full three months before the June 29 European release of her debut single *We Want To*.

Billie's UK profile had a headstart because of her appearance in the *Smash Hits* ads, from which she was discovered by Innocent managing director Hugh Goldsmith. The UK campaign began with promotional school tours and teen press articles, while in Europe Billie featured in teen magazines including *Top* in Norway, *Bravo* in Germany and *Okay* in Sweden.

The approach proved hugely successful in the UK with Billie's debut single charting at number one despite the relatively modest

airplay chart position of number 46.

"We learned from the Spice Girls that the kids are interested in the whole package and not just one good song. So though radio is very important, it comes almost secondary to magazines, the internet and youth TV," explains Barry.

So far European success has been harder to come by but phase two of the European campaign kicked off last month with visits to Spain and Belgium, as well as performances at the Water Festival in Stockholm and the ARD TV/Radio roadshow in Germany.

Billie's debut album, *We Want To Be*, is expected to be the biggest beneficiary of the promotional push as it is being released simultaneously across Europe and possibly the US on October 12.

Billie, meanwhile, is taking time out from her European promotional tour. Last week she took off to the USA and Canada for one-day and seven-day tours respectively.

TRACKWATCH

BILLIE

- Because *We Want To*, Top 20 in Denmark (airplay)
- #10 in Canada (airplay)
- Top 10 in Sweden (sales)
- Top 10 in Ireland (sales)

UK WORLD HITS

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

FRANCE	AUSTRIA	GERMANY	ITALY	SWEDEN
1 (1) Life De'Vine Epic	1 (1) Life De'Vine Epic	1 (1) Life De'Vine Epic	1 (1) Life De'Vine Epic	1 (1) Life De'Vine Epic
2 (6) WE ARE THE CHAMPIONS Queen EMI	2 (10) VIVA FOREVER Spice Girls Virgin	2 (10) VIVA FOREVER Spice Girls Virgin	2 (10) CARNIVAL OF PARIS Dino G WEA	2 (10) BECAUSE WE WANT TO Billie Virgin
3 (2) VIVA FOREVER Spice Girls Virgin	3 (21) SAVE TONIGHT Eagle Eye Cherry Polydor	3 (15) CARNIVAL OF PARIS Dino G WEA	3 (10) VIVA FOREVER Spice Girls Virgin	3 (10) STAY LAYE B'Witched Virgin
4 (1) SAVE TONIGHT Eagle Eye Cherry Polydor	4 (8) STAY LAYE B'Witched Epic	4 (16) SAVE TONIGHT Eagle Eye Cherry Polydor		4 (12) VIVA FOREVER Spice Girls Virgin
5 (14) LADY MARMALADE All Saints London	5 (30) CARNIVAL OF PARIS Dino G WEA	5 (26) THREE LIONS '98 Skunked+add+lightning Seeds Source: Media Control		5 (13) FREE KISS Another Label Source: GfK-IFI

DISTRIBUTION: Mike & Rachel, BANGBANG, Barry, UNICORN, Steve & Paul, BINARY STAR, Julian & Dennis, MUSIQUELIUM, ROGER, THE HART PARTNERSHIP, Kym & Sarah, HALL & DENNEY LTD., ZUMER, B & BAKER (ELEC & TV), ALAN, RADIO, CITY, JEM, POPP, FRED, BRITCOE RECORDS, John, SEVANS SOUND CENTRE, LINDA, B P H, Bigelow, Martin & Jim, HIGHWAY 61, Chris, PHOENIX ENTERTAINMENT LTD, Roy, MUSIC BEAT RECORDS LTD, M Pringle, PULSE RECORDS LTD, Chris, R P M RECORDS, Jason & John, HAD TO FIND RECORDS LTD, Simon, MERE GREEN RECORDS, JANE & RICHARD, ELITE RETAIL LTD, NICK, PLY, Clive, SOUND SOURCE, AL, RIO ALS RECORDS & TAPES, Phil & Millie, SOUNDS EASY, PAUL, HERITAGE SOUNDS (HALL, CRICK), Mark & Richard, ZEE FUNKINGOLD, Richard, MILLER SOUNDS, Wayne, ION RECORDS BAR, Mark & Richard, TRACKS, BARBARA, BOOTS COUNTRY MUSIC, Greg, KALIDOSCOPE RECORDS, Les & Tracy, BEHNDAD DEAN, Alan & Tony, ALAN PIG, Ian, MIRAL REC & CARD CENTRES LTD, Pac & Matthew, BOOTS COUNTRY MUSIC, Greg, DEBBIE, MELODY HOUSE, Sharon & Nick, HALIFAX C.D. CENTRE, Gary, PULCHON, Raz, FORTH FRANKLY RECORDS, Jason, HAPPY BEANS RECORDS, Carol, SOUNDS, Phil & Debbie, MELODY HOUSE, Sharon & Nick, HALIFAX C.D. CENTRE, Gary, PULCHON, Raz, FORTH HAVE RECORDS, Jamie, John & Lisa, GLOBAL BEAT, Colin, MOBILE RECORD SERVICE COMPANY, Mike, NUMBER NINE MUSIC & VIDEO, ELECTRAW RADIO, Mike, (NL), Malcolm, UPPOINT RECORDS, FRANK, FUNKY STREET, Austin, HOBBS RECORDS, Gary, THE CHART SHOP, ALL THE MUSIC QUARTER, KAC GEMINI RECORDS, Steve, NO QUARTER RECORDS, Derek & Tom, ANGLO AMERICAN MANCHESTER LTD, Mike, FAT CITY RECORDS, SMIGER, FELICIAN KEK

If your name doesn't appear
turn to page 38



CLASSICAL SPECIALIST

This	Last	Title	Artist	Label (distributors)
1	1	THE PURE VOICE OF...	Emma Kirkby	Decca 662832 (F)
2	18	ELGAR/PAYNE SYMPHONY NO 3	BBC Symphony Orchestra/A Davis	NMC MCMO 155 (CAG)
3	4	ARIA - THE OPERA ALBUM	Andrea Bocelli	Philips 462332 (C)
4	3	A SOPRANO INSPIRED	Lesley Garrett	Center Classics 750591292 (SMG)
5	2	ANHELO - ARGENTINEAN SONGS	Carla Bruni/Oligio	Esato 298421382 (W)
6	5	AGNUS DEI I	CNC Oxford/Higginbottom	Esato 298421592 (W)
7	14	KAUFMAN WILHELM/SOPHIA	Bournemouth SO/Pastor/Delak	Naxos 955272 (S)
8	6	VIVALDI'S TAQIAT MATER	Solo/Ensemble 41V/Banche	Hemmenia Music/HMC0511 (RM)
9	8	GABRIELI'S SPOSALEZIO	King's Consort/Robert King	Hyperion CDA 67048 (S)
10	10	RULE BRITANNIA	ENP/Leslie Festival Choir/Daniel	Naxos 955381 (S)
11	7	MY SECRET PASSION - THE ARIAS	Michael Bolton	Sony Classical SK 6307 (SM)
12	10	WALTON/BELSHAZZAR'S FEAST	Hompson/Rattle	EMI Classics CDC 566022 (E)
13	11	AGNUS DEI	CNC Oxford/Higginbottom	Esato 063014634 (W)
14	12	SALVA NOS	Medieval Baebes	Venture/Virgin CDVE 535 (E)
15	8	HOLLIS/SMET'S RHAPSODY IN VACATION	RSDO/Lloyd-Jones	Naxos 955386 (S)
16	13	JOHN TAVERNER: INNOCENCE	Westminster Abbey Choir/Neary	Sony Classical SK 6861 (SM)
17	15	IMAGINED OCEANS	Karl Jenkins	Sony Classical SK 6666 (SM)
18	16	THE CLASSICAL ALBUM 1	Vanessa-Mae	EMI Classics 555992 (E)
19	17	RITTER/ROSEM	King's College Choir/Diebuy	EMI Classics CDC 566022 (E)
20	19	MACKENZIE/SCOTTISH CONCERTO	Osborne/Scottish Solo	Hyperion CDA67122 (S)

CLASSICAL CROSSOVER

This	Last	Title	Artist	Label (distributors)
1	1	TITANIC (OST)	James Horner	Sony Classical SK 6321 (SM)
2	2	MOST RELAXING CLASSICAL ALBUM...EVER!	Various	Virgin/EMI VTDCD 155 (E)
3	6	BEST CLASSICAL ALBUM IN THE WORLD...EVER!	Various	EMI CDEMTVO 50 (E)
4	3	GRATED OFF (OST)	Gornathope Colliery Band	RCA Victor 0902568372 (BMG)
5	4	THE BRASSY CLASSICAL STARS ON EARTH	Various	Decca 643292 (P)
6	7	THE BEYONDNESS OF THINGS	English CD/Bary	London 460202 (P)
7	6	100 POPULAR CLASSICS - VOLUME TWO	Various	Castle Communication P16X0 55 (BMG)
8	10	TWILIGHT OF THE GODS	Various	Deutsche Grammophon 439142 (E)
9	9	BREAKFAST BAROQUE II	Various	Classica FM CFMCD 21 (BMG)
10	5	OPERA HALL OF FAME	Various	Classica FM CFMCD 25 (BMG)
11	11	100 POPULAR CLASSICS	Various	Castle Communication M5CSD 31 (BMG)
12	13	IN CONCERT	Various	Decca 434022 (P)
13	17	WITH A SONG IN MY HEART	Andrus	Comedia 7432140952 (BMG)
14	15	SONGS OF SANCTUARY	Various	Virgin CDVE 925 (E)
15	17	BACH ADAGIOS	Various	Erato 39843262 (W)
16	16	BERNSTEIN/SCHIMMER: WEST SIDE STORY	Te Krowa/Carrive/Barrington	Deutsche Grammophon 437192 (P)
17	16	THE PIANO (OST)	Michael Nyman	Venture DVD 919 (E)
18	10	BRAYEVART (OST)	LSD/Hamer	Decca 460012 (P)
19	18	THE VERY BEST OF GILBERT & SULLIVAN	D'Yate Carte	Decca 460012 (P)
20	18	THE BEST OPERA ALBUM IN THE WORLD...EVER!	Various	Virgin VTDCD 100 (E)

JAZZ & BLUES

This	Last	Title	Artist	Label (distributors)
1	1	THE BEST OF LATIN JAZZ	Various	Global Television RADC0 96 (BMG)
2	2	BLUE FOR YOU - THE VERY BEST OF	Nina Simone	Global Television RADC0 94 (BMG)
3	3	BOOZUM	Erykah Badu	MCA UK 5027 (BMG)
4	5	GREATEST HITS	Kenny G	Arista 078218912 (BMG)
5	4	MUNDO LATINO	Various	Columbia SONYTY 2CD (SM)
6	6	KNOW OF BLUE	Miles Davis	Columbia UK 9655 (BMG)
7	6	THE BEST JAZZ...EVER!	Various	Virgin VYCD 93 (E)
8	7	DIAMOND LIFE	Sade	Epic CD26064 (SM)
9	8	THE BEST OF	Ella Fitzgerald	MCA MCB30 1921 (EUK)
10	8	IN SEARCH OF THE LOST RIDDIM	Emam Banglin	Palm Pictures PALMCD 2001 (BMV/US)

ROCK

This	Last	Title	Artist	Label (distributors)
1	1	OBSCULE	Fear Factory	Roadrunner RR 8522 (P)
2	2	ADORE	The Smashing Pumpkins	Nut/Virgin CDUHTX 91 (E)
3	4	THE COLOUR AND THE SHAPE	Fox Fighters	Roswell EST 529 (E)
4	3	REMASTER	Liz Zepplin	Atlantic 75676452 (SM)
5	6	FEEL JAM	Nirvana	Epic 936352 (SM)
6	7	NEVERMIND	Nirvana	Celean DCC 2445 (BMG)
7	8	DOOKIE	Green Day	Reprise 93262792 (W)
8	5	GARBAGE	Garbage	Mushroom D 31460 (DMP/W)
9	10	STOOSH	Slunk Annsie	One Little Indian TPLP 85CDL (P)
10	8	CROSS ROAD - THE BEST OF	Bon Jovi	Mercury 525932 (F)

XFM

This	Last	Title	Artist	Label (distributors)
1	2	PURE MORNING	Piaccabo	Real FLOORCDB (E)
2	1	LOST IN SPACE	Apulo 440	Strength Sound 533XCD (S)
3	3	COME WITH ME	Puff Daddy & Jimmy Page	Epic 662248 (S)
4	4	SAVE TONIGHT	Eagle-Eye Cherry	Polydor 5695952 (F)
5	5	LOVE UNLIMITED	Funk Lovin' Criminals	Chryslis CDC55596 (F)
6	6	GOT THE LIFE	Korn	Epic 6663912 (SM)
7	17	IF YOU'LL BE MINE	Elisba	Echo ECK208 (P)
8	8	STAY A WHILE	Hakin	Universal UNDC403 (BMG)
9	7	STAR CHASERS	4 Hero	Talkin' LAD TLD306 (F)
10	10	DEVIL IN YOUR SHOES	Shed Seven	Polydor 562272 (F)
11	11	STAY IN THE SUN	Kerickie	EMI CDE2505 (F)
12	12	FRIENDS	Tiger	Trade 2 TRC0213 (F)
13	14	IF YOU TOLLBRATE THIS...	Miles - Street Preachers	Epic 664242 (F)
14	14	STRICTLY BUSINESS	Mantrenix vs EPMD	Parlophone/Playland CMR8502 (S)
15	24	BEING A GIRL	Mansun	Parlophone CDR 6953 (E)

This	Last	Title	Artist	Label (distributors)
16	6	BOY'S BETTER	Dandy Warhols	Parlophone CDCLR5 (E)
17	6	CELEBRITY SKIN	Hole	Geffen 05352246 (BMG)
18	13	THE ROCKAFELLER SHANK	Fatboy Slim	Skinet SKINTV75CD (DMP/W)
19	21	MOVING TRUCKS	Bob Mould	Creation CRE206 (V)
20	29	RAP IS REALLY CHANGING	Mucho Macho	Wigia WJ120 (W)
21	22	FOR YOU	Six By Seven	Mantra MNT123 (V)
22	20	EVERY SINGLE DAY	Dodgy	AAM/Mercury MEBR0512 (F)
23	20	ULTRA STIMULATION	Finey Quayle	Epic 660232 (SM)
24	11	STRANGE GLUE	Calatonia	Bianco Y Negro NEG123CD (W)
25	20	PARTY HARD	Pulp	Island CD171934 (F)
26	8	I KNOW ENOUGH (I DON'T GET ENOUGH)	Theaudience	Ellelre/Mercury A204 (F)
27	25	HONEY	Moby	Mute RCDMUT12 (F)
28	26	WHIPPIN' PICCADILLY	Gomez	Hit HUIT015 (F)
29	21	ULTRA SWARM'S GOOD	Swell	Beggans Banquet BR03205 (W)
30	23	CEMENT MIXER	Clint	Aladins Cave of Golf GOLFCD90 (C)

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributors)
1	2	TEARDROPS	Lovestation	Fresh FR50 65 (DMP/W)
2	3	COME INTO MY LIFE	Gala	Big Life BLR147 (V)
3	3	IF YOU'LL BE MINE	Babybird	Echo ECC508 (S)
4	3	NO ONE ELSE COMES CLOSE	Joe	Epic 952182 (S)
5	1	EL NINO	Agnelli & Nelson	Xtravaganza/Eel 091575 EXT (P)
6	5	CARE DEL MAR '98	Energy 52	Hoi Choons H00J46C (V)
7	4	BURNING	Baby Bumps	Delirious DC120 18 (P)
8	3	I WANNA LOVE YOU	Black Liza	Live 902194 (P)
9	6	ACADOO	Black Liza	NOW CDWAG 205 (S)
10	6	HEADS HIGH	M'Vegas	Comesolmes GRC200 (SAD)
11	9	THE ROCKAFELLER SKANK	Fatboy Slim	Skinet SKINT 35CD (DMP/W)
12	10	STOPPING SYSTEM	JS 16	Duty Free DF 001 (ADD)
13	6	BE CAREFUL	Sparkle featuring R Kelly	Live 0121462 (V)
14	10	THE RESURRECTION EP	Medway	Hoi Choons H00JCD6 (V)
15	10	BLOODCUT	Randick	Epiphany 10052 (P)
16	13	I THINK I'M PARANOID	Garbage	Mushroom MUSH 36CSD (DMP/W)
17	14	FEEL IT	The Tempter featuring Maya	Pepper 033002 (P)
18	7	1234	Mrs Wood	React CDREA2 121 (V)
19	11	KISS THE GIRL	Peter Andre	Mushroom MUSH 34CDS (DMP/W)
20	18	RIGHT BEFORE MY EYES	N4B featuring Kelaghan	Heat Recordings HEAT 05CD (V)

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributors)
1	1	VERSION 2.0	Garbage	Mushroom MUSH 29CD (DMP/W)
2	2	THE SKY IS TOO HIGH	Graham Coxon	Topic/Trancosons (SRD)
3	3	BIG CALM	Merchbeara	Indecision ZEN 070CD (P)
4	2	JANE McDONALD	Jane McDonald	Focus Music Int FMCD 1 (P)
5	4	WE ROCK HARD	Freestyles	Freshkanoa FNTO 4 CD (DMP/W)
6	5	WORD GETS AROUND	Stereophonics	V2 VR 100438 (DMP/W)
7	6	THE PLANET	Space	Gut GUTTIN 1 (V)
8	7	THE SWARM	Wo-Tung Kilo Bees	Wo-Tung WTK01CD (P)
9	7	(WHAT'S THE STORY) MORNING GLORY	DaVinci	Creation CRECD 189 (DMP/W)
10	11	MELTING POT	The Charlatans	Beggans Banquet BR000 189 (DMP/W)
11	9	RIALTO	Rialto	Chies WOLCD 1086 (P)
12	9	BE HERE NOW	Chies	Creation CRECD 219 (DMP/W)
13	8	THE COMPLETE	The Stone Roses	Silverstone BR002 335 (P)
14	10	BOY FOR YOU	Astrid	Noise NUB010CD (DMP/W)
15	20	SPIDERS	Space	Gut GUTTIN 1 (P)
16	13	DEKSDANDRUMSANDKROKANDROLL	Propagatheads	Wall Of Sound WALL018 015 (V)
17	17	PLACEBO	Placebo	Elevator Music CDLOR 1 (V)
18	12	DEFINITELY MAYBE	Oasis	Creation CRECD 189 (DMP/W)
19	14	BACKSTREET'S BACK	Backstreet Boys	Live CHP 118 (P)
20	16	BETTER LIVING THROUGH CHEMISTRY	Fat Boy Slim	Skinet BRASSIC 2CD (DMP/W)

22 AUGUST 1998

CLASSICAL REPORT

by ANDREW STEWART



A Soprano Inspired, a regular fixture in the classical specialist Top 10 since its release last November, is close to achieving gold sales status for Lesley Garrett. "It has been the fastest-selling Lesley Garrett record," says Brian Hopkins, sales and operations director for BMG Confcor, "and I would also suggest that it has been her highest maintained record."
Despite drawing criticism from the Daily Telegraph's Rupert Christiansen after her inclusion on a Decca compilation devoted to

CLASSICAL FEATURE

the "greatest performers of the century", the popular diva continues to chart consistently higher than any other classical artist in the UK market. Her next Confcor Classics album, scheduled for autumn release, will be tied to a major BBC television series presented by and featuring Garrett.
"Her public recognition goes from strength to strength," says Hopkins. "Lesley's achievement with A Soprano Inspired has been quite wonderful."

The purity of Emma Kirkby's voice has been noted since her London debut in 1974 and survives as a feature of the leading early music soprano's work today. Decca's latest Kirkby compilation, released on July 13 and currently topping the chart, marks the incorporation of the company's specialist L'Oiseau-Lyre label into the mainstream of its classical business.
"I'm delighted that L'Oiseau-Lyre has become part of mainline Decca," says Christopher Hogwood, principal conductor of the Academy of Ancient Music and accompanist in The Pure Voice of Emma Kirkby. "This is a direct result of the

success of what we have produced over the past 25 years, which in itself has brought record performance to a wider audience."
TV has boosted sales of another pure classical disc. Anthony Payne's reconstruction of Elgar's Third Symphony, a best-seller for the independent NMC label, rose to the top of the specialist classical chart following the work's live BBC broadcast from the Proms on August 13.
Alongside Kirkby's survey of baroque and early classical vocal music, the period-performance movement is also represented in the Top 10 by Robert King's spectacular two-disc set of Venetian ceremonial music

on Hyperion. Lo Spasalizio, and Andreas Scholl's Gramophone award-winning anthology of Vivaldi. The Harmonia Mundi policy of repackaging a leading full-price disc at bargain price in tandem with a copy of its catalogue stands among the shrewdest of recent classical sales initiatives, contributing to the steady growth in the company's UK market share.
James Horner's stubborn occupation of the crossover classical top slot could be in for a boost in the next quarter with the October 5 release by Sony Classical of Back To Titanic, a sequel to the block-busting movie's OST featuring a newly-composed

orchestral suite, a dialogue version of the Oscar-winning My Heart Will Go On and a sequence of Celtic music from below decks.
Although compilations remain keystones of the present specialist classical chart, the number of Top 20 discs devoted to the output of individual composers or unusual works has increased in recent months. The chart proximity of Sir Simon Rattle's EMI account of Beethoven's Feast, Michael Bolton's homage to grand opera, Vaughan Williams and Holst on Naxos, and obscure Scottish romantic piano concertos on Hyperion suggests that the market can still bear a broad range of repertoire.

R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	EVERYTHING'S GONNA BE ALRIGHT	Sweetbox	RCA 742326942 (BMG)
2	1	I WANT YOU BACK	Cleopatra	WEA WEA 172201 (W)
3	1	GHETTO SUPASTAR THAT IS WHAT YOU ARE	Puff Daddy featuring QD8 & introducing MKA	Interscope 10 8955 (BMG)
4	2	COME WITH ME	Puff Daddy featuring Jimmy Page	Epic 6576242 (S&W)
5	5	MAKE IT HOT	Nicole Kidman featuring Willamette	Epic 6576242 (S&W)
6	4	FREAK ME	Another Level	Northwestside 742326286 (BMG)
7	7	THE BOY IS MINE	Will Smith	Columbia 686292 (S&W)
8	5	JUST THE TWO OF US	Will Smith	East West 63041 (W)
9	6	HIT 'EM W/T DA HEH	Missy "Missadelante" Elliott featuring Lil' Kim	East West 63041 (W)
10	8	DEEPER UNDERGROUND	Jamiroquai	Sony 52 86821 82 (S&M)
11	3	I WANNA BE YOUR LADY	Hinds Hicks	Columbia 686292 (S&W)
12	10	NO ONE ELSE COMES CLOSE	Joe	Capitol 52 86821 82 (S&M)
13	12	THE ARMS OF THE ONE WHO LIVES YOU	Xscape	Columbia 686292 (S&W)
14	14	REWIND (FIND A WAY)	Beverly Knight	Parlophone Rhythm (E)
15	8	LIFE	De'neen	Sony 52 86821 82 (S&M)
16	10	I'LL COME RUNNING	Juice	Chrysalis CD502590 (E)
17	15	STAY A WHILE	Rakim	Universal UTM 52630 (BMG)
18	9	MONEY	Charli Baltimore	Epic 6576242 (S&W)
19	16	BE CAREFUL	Sparkle featuring R.Kelly	Jive 9521452 (P)
20	12	NEW KIND OF MEDICINE	Ultra Nae	AM/FM 5287498 (P)
21	14	LOST IN SPACE	Lighthouse Family	Polygram 52 86821 82 (S&M)
22	11	ULTRA STIMULATION	Filthy Quays	London/London 4081 (P)
23	17	UNDER THE BRIDGE/LAZ MARMALADE	All Saints	Motown 866292 (S&W)
24	15	CAN'T LET HER GO	Boyz II Men	Epic 6336301 (W)
25	19	ONE	Boyz II Men	Grand Royal/Parlophone CD3, CD3 (E)
26	18	INTERGALACTIC	Ludacris	Wildstar CXTAS 2973 (W)
27	16	STRANDED	Destiny's Child	Columbia 686292 (S&W)
28	24	WITH ME	Leticia McDowell	Columbia 686292 (S&W)
29	21	MY ALL	Mariah Carey	Columbia 686292 (S&W)
30	20	DO FOR LOVE	2Pac	Jive 9518512 (P)

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DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	BONA BONA	David Morales	Manifesto PESX 47 (P)
2	1	NEEDIN' U	David Morales presents The Face	Manifesto PESX 47 (P)
3	2	L'ENINO	Agnelli & Nelson	Xtremazone/Edel 00315M (E)
4	3	I CAN'T HELP MYSELF	Lucio	Delicious/FFR FX 308 (P)
5	5	STOMPING SYSTEM	JS16	Duty Free DFD 1 (ADD)
6	6	WHO ARE YOU	Conzi Tio	Moving Sounds/SIADCO 218 (GR)
7	7	THE RESURRECTION EP	Missy "Missadelante"/Elat Lutetia/Lil' Kim	East West 63041 (W)
8	7	SAT CHASERS	Midway	Hoops Coords H00 86 (W)
9	8	BIGHT BEFORE MY EYES	4 Hero	Talkin' Loud TLX 206 (W)
10	11	STAY A WHILE	N-G featuring Kallaghan	Heart Recordings HEAT 015 (P)
11	12	COME INTO MY LIFE	Rakim	Universal UTM 52630 (BMG)
12	4	KICKIN' HARD	Gale	Big Life LFL 147 (W)
13	20	ECHO DROP	Klubheads	Wonderboy/AMM W50Y 211 (P)
14	15	FAR OUT	Tako	Southeast SE 12001 (ADD)
15	19	EVEL KNEVEL	DeeJay Park-R	Independiente ISOM 171 (SM)
16	13	DEJA VU	Ceasaire & Deady Avenger	Wall Of Sound WLLD 040 (W)
17	9	MAKE IT HOT	E-Smoove featuring Lenana Watts	AM/FM 5287501 (P)
18	18	DID YOU HEAR ME?	Nicola featuring Missadelante/Elan Kiki	East West 63041 (W)
19	20	STRICTLY BUSINESS	Red Light District	Addive 12A0 025 (P)
20	17	STRICTLY BUSINESS	Mantronix	Parlophone 12R 6302 (E)

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VIDEO

This	Last	Artist/Title	Label Cat. No.
1	1	FREE WILLY 3 - THE RESCUE	Warner Home Video 5214895
2	6	JUMANJI	Columbia TriStar 0284238
3	1	THE BIG	Thames Video Collect 71924
4	5	PAWS	WVL 55002
5	4	FEAR AWAY HOME	Columbia TriStar 0284511
6	3	SWAN PRINCESS A MYSTERY OF ENCHANTED...	Columbia TriStar 0284519
7	3	BABYLON 5 - THE BEGINNING	Warner Home Video 5216849
8	4	THE FILES - FILE 12 - THE END	Columbia TriStar 0284510
9	6	MEN IN BLACK	PolyGram Video 5287443
10	10	SPICEWORLD - THE MOVIE	Miramax 0615024
11	7	THE BROWN	War Disney 0273822
12	12	EVITA	War Disney 0273822
13	8	HERCULES	PolyGram Video 5278983
14	14	BARNEY - IT'S TIME FOR COUNTING	Medusa MV046
15	10	JERRY SPRINGER - TOO HOT FOR TV	

MUSIC WEEK 22 AUGUST 1998

MUSIC VIDEO

This	Last	Artist/Title	Label Cat. No. (Distributor)
1	1	WOLFE/ABC/Lineas del Sur/Whitney Houston	Priority PTP/L 153P/PYMC 103 (E)
2	4	MICHAEL FLAHERTY/Leif/DT The Dance	VVA 42183
3	2	FRANK SINATRA/My Way	Video Collection VAC177
4	5	ALANIS MORISSETTE/Live	Warner Music Video 72629418
5	6	RAIDERS/2 Live/Comedians	Parlophone VMS9316
6	7	BYRONC/Somebody Else	WVL 521843
7	8	BECKY G/Boyz II Men	Video Collection VAC176
8	9	ICE CUBE/Real Gone/Real Gone/Smart	Video Collection VAC176
9	10	PETER ANDERSON/Live	PolyGram Video 5250033
10	11	SPICE GIRLS/Spice/Spice	Parlophone VMS9316
11	12	SPICE GIRLS/Girl Power - Live In Istanbul	VID182
12	13	CLIFF RICHARD & CASCADA/Another Day	Video Collection VAC176
13	14	SPICE GIRLS/Official Video	Video VMS9316 (Improm)
14	15	DAVID BOWEN/The Video Collection	VDC123

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competitive nature of business in the region that Lassman, like his counterparts, is unwilling to reveal details of what artists and labels are helping to drive exporters' turnover in the region.

Costs of exporting to these markets can be prohibitive - freight charges across such distances are very expensive - and there are high duties in countries that belong to the region's economic community Mercosur, which erects artificial barriers against entry of goods.

However, as Caroline's international manager Anthony Oliver explains, many Latin companies have set up buying operations in the US - usually in Florida - which allows them to acquire imports without having to pay duty.

'There's a lot of third-party business to be had' - Anthony Oliver, Caroline

"Effectively these companies re-export to their parent entities in, say, Brazil, and we don't have to pay duty," he says. "There's a lot of third-party business to be had."

Oliver says demand is high in Latin America for UK chart-oriented material, a function of the lack of any sizeable singles market which makes compilations very popular. "We sell segments and whole packages of pop/dance tracks for compilations by companies such as PolyGram or Virgin," says Oliver, who adds that the company also has distribution deals for its Prestige label. "This has been helped by a resurgence in interest in all-star CD singles in countries such as Brazil."

First hand account

Getting a foothold in the new and developing markets of Latin America carries inevitable risks, but for many UK distributors and exporters they are risks worth taking. Some are happy to continue using US companies to access the region, but a growing number are finding that dealing directly with importers in Argentina, Brazil and Mexico can pay dividends - once the creditworthiness of the retailers and wholesalers who make up the bulk of Latin customers has been fully established.



"Of course, if they are paying cash up front then it's no problem," says Nick Podgorski, sales/general manager at Caroline International. "However, if they want to open a new account then we have to vet them."

Indeed, insurance companies invariably make it a condition of their bad debt policies that South American concerns are credit scored and will either do this job themselves, albeit for an added fee, or employ international credit agencies to identify bona fide companies.

At present there are believed to be between 10 and 15 highly reliable importers operating in the region. Most expect to pay UK exporters on a 30-day basis in sterling or US dollars although, as Marcello Tammaro (pictured), director of International sales at the International, explains, that may change.

"Given that we can deal exclusively the Irish in punts and will be dual-invoicing our European customers in Sterling and

Ecus from January 1, 1999, perhaps at some point in the future we may be able to invoice in local currencies," he says.

For Tammaro and ITE, this may represent little more than an IT issue. The London company has already invested heavily in computer systems that have helped it grow Latin American business from

virtually nothing to nearly £1.5m in just 12 months. "All the leading shipping agents have terminals in our building so we can print out a quote immediately," he says. "Our customers can then calculate the retail price and have their stickers ready as soon as the goods arrive."

Although most invoices carry the words "ex-works", indicating that the customer is responsible for shipping arrangements using international agents such as Walker Freight and Kinetsu, exporting to South America is costly and margins rarely exceed 12%.

"The combination of things like faxing, packing and so on makes administration very expensive," says Brian Ottaway, purchasing manager at Windsor, who estimates that South American business accounts for approximately 10% of turnover. "Consequently we would be reluctant to process an order that was worth less than £1,000," he says.

Ottaway points out that UK exporters are often up against US competitors who can offer titles as much as 40% cheaper. "All the same, it is very profitable if you have the right product," he says.

Phil Ross

make compilations too expensive for some markets, says Beehive Tradings sales manager Alan Nazareth. He adds that the company is looking to strike more licensing deals for its own imprints - the new-age budget label Karma and mid-price world music specialist One Planet.

"It's still fairly new but there is a lot of licensing business to be done, especially on genres such as world music which are really beginning to take off," says Nazareth, who points out that the company's activities in the region are by no means a one-way traffic. "We buy from, as well as sell to, our partners in terms of both licensing and acquiring material for release over here."

While his turnover one-off dance titles form the basis of many exporters' business, according to Lassman, "pop is becoming increasingly strong" (see breakout page 15).

"We find that exports from individual UK indie helps create a buzz around certain acts, and the demand from both local labels and retailers is on the up," he adds.

Manfred Schmidt of Lightning Exports points out that increased economic stability is providing a more crucial attraction. "Although these markets have their ups and downs, overall they are pretty stable," he says. "This is because most local currencies are linked to the US dollar, which in turn is pretty stable in relation to sterling."

Set against the flattening of sales in the developed territories of the US, Europe and Japan, and the plummeting demand from the Asian Pacific region because of the continuing economic crisis, Latin America looks set to become the focus of increased attention from those pioneering companies who understand that a presence at Midem Latino is the key to unlocking the region's true potential.

SHIFTING THE BALANCE

While the majors may still dominate overall market share, the independents are gradually closing the gap, writes Steve Hemley

Evidence that the leading independent distributors can take on and beat the majors was seen again in the singles market in the second quarter, when Pinnacle jumped over EMI to claim a place in the top five companies.

Pinnacle distributed two number one singles between March and June - it's Like That by Run-DMC vs Jason Nevins (SMC Communications) and Feel by The Tamperer featuring Maya (Pepper) - to secure a market share of 11.5%.

This was up 40.2% on a year ago and ahead of EMI's 10.0% share, which slipped 48.5% from the same period in 1997 when it was the top singles company. Pinnacle's physical distribution deal with SMC ensured the latter also enjoyed a bumper singles quarter. Indeed, SMC increased its market share for the year by a massive 2.100% to 2.2% with chart hits including Garbage's Push It (Mushroom), Fatboy Slim's The Rockafeller Skank (Skinny) and 808 State's Pacific/Cubik (ZTT).

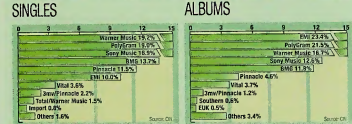
At the top of the market share table Warner Music led the way, moving up from fourth to first position over the year with a 19.2% slice, up 53.6%, despite having only one single in the top 10 for the quarter. Fat Les's World Cup hit Vindaloo (Telstar). It did distribute a host of other hit singles, however, including The Core Dramas (Atlantic), Brandy's Monica's The Boy Is Mine (Atlantic) and Dario G's Carnival De

Paris (Eternal/WEA). PolyGram lost to singles crown from last quarter but was responsible for the official England and Scotland World Cup songs and two tracks in the top 10 for the period: All Saints' Under The Bridge/Lady Marmalade (London) and LeAnn Rimes' How Do I Live (Capitol/The Hit Label) - although the marketing for the latter track was carried out by RMG.

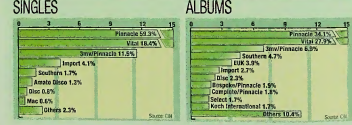
Of the majors, Sony Music recorded the biggest year-on-year rise, up 13.1% to 16.9%, thanks to the presence of four songs in the quarter's top 10: 8Witched's C'est La Vie (Epic), Baddiel & Skinner & Lightning Seeds' 3 Lions '98 (Epic), Savage Garden's Truly Madly Deeply (Columbia) and Celine Dion's My Heart Will Go On (Epic), the top-selling single of the year so far. Imports commanded 0.8% of trade for the second consecutive quarter, although this was up 14.3% from the 0.7% recorded a year ago.

EMI made up for its weaker performance in the singles market by once again topping the album market shares. Nevertheless, its 22.4% was down 5.6% on the same period in 1997. It managed to keep top spot by distributing the number one album for the quarter, Robbie Williams' Life Through A Lens (Chrysalis), as well as the year's top album so far - the Verve's Urban Hyms (Hut) - and 1998's biggest-selling compilation, Now 39 (EMI/Virgin/PolyGram).

TOP DISTRIBUTORS: SECOND QUARTER SNAPSHOT



TOP INDIE DISTRIBUTORS: SECOND QUARTER SNAPSHOT



PolyGram was unable to close the gap on EMI as its share also fell, down 2.3% in 12 months ago to 21.5%. It had album success with Boyz'n the Where We Belong (Polydor), the Best of James (Fontana) and All Saints' All Saints (London).

Warner distributed four of the top five albums for the period: Simply Red's Blue (East West); The Corrs' Talk On Corners (Atlantic); Catatonia's International Velvet (Blanco Y Negro); and Madonna's Ray Of Light (Maverick). This performance pushed the company's market share up by 96.8% on the year to 16.7% and moved it from fifth to third among the majors.

Sony Music's market share of 12.6% was its lowest since the third quarter of 1997, but was still 10.5% higher than a year ago. Dion's Let's Talk About Love (Epic) BMG recorded its lowest album market share for

over a year, down more than 30% on the second quarter of 1997 to stand at 11.5%. For its independents, Vital increased its share among all companies by 8.8% to 3.7% after significant orders for St Etienne's Good Humour (Creation), Money Mark's Push The Button (Mo Wax), Space's Tin Planet (Gut) and The Best of Nick Cave and The Bad Seeds (Mute). Meanwhile, SDC's hit with Paul Oakenfold - Live In New York (Global Underground), gained it a 0.6% share, up 20.0%, while SMC posted a 1.2% share thanks partly to a number one album with Garbage's Version 2.0, which was physically distributed by Pinnacle.

Pinnacle was the strongest independent, although its overall album share slipped 11.5% to 4.6%. It was kept busy supplying George Martin's In My Life (Echo), which has achieved gold status, and The Shamen's The Shamen Collection (One Little Indian).

3mv



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Working as One to be Number One

VALE A D'ED TRACINGS

Enhanced CD is the latest hi-tech addition to the record industry's marketing arsenal. Michael Arnold reports from the cutting edge

When the qualification rules for the singles chart were tightened earlier this year, one of the tools record companies enlisted as a sales-clinching sweetener for their product was the Enhanced CD, an audio CD with extra multimedia for viewing on PCs or Macs. With the latest government statistics revealing that almost one third of UK households now has a computer, the importance of the ECD as a marketing tool cannot be underestimated.

Although the technology has been available since the early Nineties, and despite production of ECDs tripling in the first half of 1998 compared with the previous six months, Music Week research has revealed that less than 15% of this year's Top 20 hits have contained enhanced elements. Currently, the most common way of enhancing a CD is through the inclusion of the promo video for the title track. Telstar took this approach when it released a second CD version of the Fat Les single Vindaloo, which proved extremely popular with buyers. Issued as a 100,000-copy limited-edition run, the CD sold out in four days, putting first-week sales of the CD1 version firmly in the shade.

Telstar's senior product manager Philip Seidl says the label's original plan was to produce a 30-minute video about the making of the record and promo, but Keith Allen was not available. But whatever the final content of that particular release, Seidl says he is impressed simply by the format itself: "The great thing about Enhanced CD is it's an extra marketing tool that also gives excellent value to the consumer, and is a bit of fun at the same time."

Taking the marketing strategy one step further, Virgin has been creating a buzz for its pop talent by using its C3 teen magazine website — the latest beneficiary being chart-topping 15-year-old Billie.



Spice Girls: the deluxe E-CD of Viva Forever marked the act's first foray into multimedia

Several months prior to the release of Billie's number one single Because We Want To, the C3 website cultivated a web presence for Virgin's youngest singing sensation, and fans are now voicing their approval of the ECD via the internet. "Young pop fans tend to be really reactive and we have had loads of e-mails from Billie fans telling us how great it is to have the video on the single," says Virgin Records creative and multimedia director Danny Van Ernden.

She envisages ECD as part of a bigger picture for Virgin's hit-making strategies. "We offer a complete new-media service for marketing, press and promotion of pop acts, and ECD is a way in which we can offer extra value and enhance the proposition of a purchase."

The trend continues apace with The Salvo Girls, whose deluxe ECD of Viva Forever marks the act's first foray into multimedia, as well as giving them their seventh number one record.

Universal has enjoyed a hat-trick of

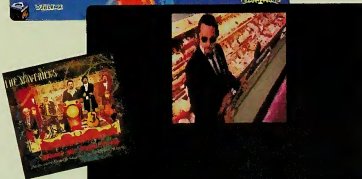
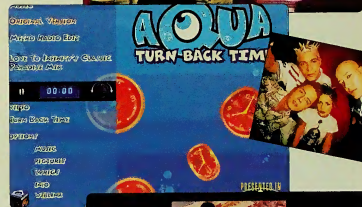
'Enhanced CD is an extra marketing tool that gives excellent value to the consumer'
— Philip Seidl, Telstar

number ones with Scandinavian pop sensation Aqua, whose acclaimed videos have graced the CO2 of each release. Having tested the waters with Marilyn Manson and Bush releases, Universal heads of marketing, Carl Badger, now uses ECDs to make some of the label's more outstanding promo creations available to fans. "We've done some great videos and because there are limited outlets for pop videos on TV, especially where you can see them from start to finish, an Enhanced CD is a convenient way for fans to view the complete video," he says.

MCA Nashville's The Mavericks were unusual in that video exposure as well as radio played a large part in ensuring a high demand for the E-CD release of their UK breakthrough single Dance The Night Away. According to the band's independent PR Richard Wootton, getting radio play for the band from stations other than Radio Two was tough until TOTP2 showed the video. "As a result of that, there was a huge amount of interest in the band and the video, and I think its inclusion on the CD certainly helped sales," he says.

One of the benefits of including an existing video on a CD single for acts that command the best (and most expensive) remainers in the business, is that the label often gets more value for money.

All Saints' single Under The Bridge/Lady Marmalade, a double CD featuring a raft of mixes, included the excellent promo on CD1. "The best mixes can cost a couple of grand, whereas the cost to us of putting the video on the All Saints single was around £1,000," says London Records product manager Keith Bennet. "Not only does it



work out cheaper, but it also allows us to make the most of a promo that we've spent a lot of money making."

Indeed, Bennett was so pleased with the results that the quartet's next single, *Bootie Call*, will also be issued as an E-CD.

One of the companies leading the way in E-CD development is Abbey Road Interactive. Now in its third year of operation, the London-based team has recently designed E-CDs for All Saints, Billie, George Michael and Eagle-Eve Cherry among others.

New business manager Christina Schonleber says the company has the best machinery and some of the most experienced designers in the field. "And because we're one of the few studios that can master E-CDs as well as design them, we offer a one-stop service that has real financial benefits to the client," she says.

The look and feel of the interactive elements — which tend to use the act's cover art and iconography — are created using Director, a package launched by leading US software developer Macromedia nearly 10 years ago. The company's UK technical product manager, Nick Austin, has seen E-CD become another important commercial use for the software. "It was originally designed to introduce moving images to company presentations, but is now the top authoring package for multimedia," he says.

"It allows designers to create an interface that is able to control the CD's audio tracks and synchronise them to animations, and if required, create a very complex multimedia package."

Most Abbey Road Interactive clients choose the video-only package for singles at a cost of £1,100, although extras can be

included, such as photo slideshows, lyrics and biographies. When designing an E-CD, end-user compatibility is the key, and Abbey Road uses Quicktime video compression, decoded by Quicktime's Movie Player software, available free for PCs and Macs.

Independent CD manufacturers have not been slow in recognising the potential of E-CD. Among those that offer complete in-house E-CD design and production is docData, whose order books have been filled over the past three months with releases by artists including Julian Lennon, Marc Almond and Dario G.

"Because of the resources we have here, we can either design and author an E-CD for pressing elsewhere, master one that has already been prepared, or offer a complete service ourselves," says Alex Cornin from docData's multimedia development department.

Currently, videos viewed on E-CDs measure just a few inches across. If viewed at a larger size they become heavily pixelated and extremely slow.

"As time goes by, video compression gets better and we learn how to push it to its limits for the best results, as with our more recent projects," says Abbey Road Interactive creative director Samantha Harvey. "As computers get faster and MPEG video cards become more widely available we'll be able to use MPEG compression, which will enable videos to run at much larger sizes."

And with the advent of DVD audio discs, which will allow considerably more disc space for multimedia enhancement, the convergence of music and video will become an even more common proposition for record-buyers.

Charting a Maiden voyage



Go

When EMI made plans to issue remastered versions of Iron Maiden's extensive back catalogue, the band's management company, Sanctuary, was keen to give the act's legion of international fans something over and above the usual promise of cleaned-up audio and extra tracks.

Having seen the possibilities of E-CD on two recently-issued Iron Maiden singles, manager Rod Smallwood decided to approach EMI about the possibility of hot-rodding the 12 forthcoming album releases with a wealth of multimedia extras.

"After we put the idea forward and explained that it had never been done before on this scale, EMI got quite excited about it," says Sanctuary's Dave Pattenden. Having won the label's blessing, Sanctuary sought a new media design studio to take on the project. AMX Digital was chosen not just for the quality of previous work, but because it also boasted an in-house Maiden fan. "He knew the sort of things a fan would want to see, so it was very helpful to have that input," says Pattenden.

Each album's multimedia track features two full-length promo videos, biographies, previously unseen photos, sleeve artwork, tour programme pages, a Pete Frame family tree, discographies, weblinks and an Eddie image gallery. It took a four-person

team at AMX Digital four weeks to complete, design and program the complete set. "It's the largest Enhanced CD project we've worked on, and the most unique," says designer Ian Shurmer. "All the enhanced content is accessed via a browser, which is used for all the albums, but features different graphics reflecting that period in the band's history."

In fact, to do justice to the scale of the project and the extensive use of video, AMX broke in brand new versions of its authoring and video compression software, and in doing so, set a new benchmark for E-CD video quality.

Due to be released in September at full price, EMI is understandably keen to make sure fans are aware of what they're getting for their money.

"All advertising will carry information about the enhancements, and we'll be working with Sanctuary to alert fans about the extras, which will include e-mailing visitors to the band's website," says EMI UK's senior marketing manager John Leahy.

The hi-tech community will also be targeted using a novel marketing ploy: "We're putting together a promo containing examples of the multimedia elements, which will be appearing on CDs cover-mounted on computer magazines," Leahy explains.

Michael Arnold

Stop

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The UK's premier Enhanced-CD design and production company (with over forty titles to its name, including Spice Girls, Boyzone, Foo Fighters, Iron Maiden, Dannii Minogue and Natalie Imbruglia), AMX is now offering a bespoke DVD design, production and mastering service.

For further information contact: **Ian Shurmer**
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 33. 2017 - Maiden World Tour
 34. 2018 - Maiden World Tour
 35. 2019 - Maiden World Tour
 36. 2020 - Maiden World Tour
 37. 2021 - Maiden World Tour
 38. 2022 - Maiden World Tour
 39. 2023 - Maiden World Tour
 40. 2024 - Maiden World Tour

Net gains from a personal service



In the run-up to the release of Radiohead's album *OK Computer* in June last year, Parlophone previewed tracks from the record at secret locations on the Internet that could only be found by registering with the label's web site.

The campaign was extremely clever since it enabled Parlophone to garner invaluable information about Radiohead's fanbase while promoting the album at the same time.

For the release of the Five single 'Got The Feelin' (currently enjoying its 10th week in the *MW* chart.), BMG adopted a similar idea, but time the hidden location was held on an Enhanced CD

and the content in question was exclusive video footage of the band and a personal message to fans.

The target audience of the BMG promotion was the 60,000 Five fans who are registered on the company's customer database – a list of names and addresses collected via e-mails, letters and other such correspondence.

Each fan on the list was assigned a personal identification number. This was hard-coded into every CD to create a secret area that could only be accessed via the codes. A week before the single's release on June 8, the fans were issued with their numbers.

Rob Wells, BMG's internet editor, says, "By physically tying the fans in to

the CD we can bring them closer to the artist. They love that."

The enhanced section was developed by multimedia specialist Graphico. Using different codes, Graphico was able to program the CD so that the name of each fan would appear in a message from the band. "That's the real gripper, being able to see their name on the computer's screen," says Wells.

Got The Feelin' is the first enhanced single from a UK record company to feature such a hidden section. But it won't be the last. Plans are already afoot for a second Five CD featuring exclusive content.

"We've decided to do another for the next single, Everybody Get Up [released

on August 24]. We're also putting more money behind this one. We've had positive feedback from both the fans and from the label as a whole. The CD has also been featured on the Big Breakfast," says Wells.

The next project will have to be on a bigger scale though, because BMG says its customer database has now grown to 80,000 Five fans.

"There will be a stage in a band's career when it just isn't feasible to do this as there is a limit to how many names we can physically fit on the CD. We don't know what the limit is but we haven't reached it yet," says Wells. Tracey Snell

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