PolyGram in net sales first

by Tracey Snell

PolyGram has become the first major record company in the UK to start selling music via the internet.

In a move which will be closely watched by other labels and retailers, Island Records and A&M's dance label AM/FM have set up an online music shop on their sites (www.island.co.uk) and (www.amfpm.co.uk). The titles available encompass the whole of the labels' current and back catalogues.

The move follows a deal between the labels and IMP, an internet music and video store, which has also struck an agreement with Dedicated Records and sources the majority of its product through distributor Golds.

The Island and AM/FM online music stores feature 'buy it now' options, which customers click on to place their orders using a credit card. The icons provide a link to the IMP's site, which will process the order and deliver titles within 72 hours.

Island managing director Marc Marot says the prime reason for offering the service is to make the label's back catalogue more widely available rather than competing with retailers.

"We are not doing this to sell U2 and Pulp. In these tough times retailers can't afford to stock so much of the back catalogue," he says.

"We got thousands of e-mails from people every week and many of them say 'I want to get this particular record.' So the idea is that we put the price of records online, which for chart albums works out slightly more expensive than in the High Street.

"Until now the majors in the UK have resisted selling music on the internet, partly for fear of upsetting retailers, but also because of the difficulties involved in online trading in Europe and the fact that CDU does not recognise internet sales as legitimate.

"A source at one major label, which is testing the concept in the US, says, 'Every country in Europe has different release dates, prices and tax laws. There are no country boundaries, so you can't stop orders coming in.'"

However, with HMV, Tower and Virgin Retail all planning to launch mail order internet services over the next few months the situation is expected to change.

Tower managing director Andy Law says, "I think the internet is going to form an integral part of music retailing in the future. But for now everyone is going off and doing their own thing, and what they're doing is going to be such an insignificant part of their revenue. I still believe retailers can market music better than record companies."

Music comes out top in breakfast war

Music radio was the winner of the battle for breakfast between Virgin Radio and Radio One as more than 1m new listeners tuned in during the fourth quarter of last year.

The latest Rajar figures show Chris Evans attracted an extra 657,000 listeners as the audience for Virgin's flagship show rose to 1.9m, while Radio One's new team of Zoe Ball and Kevin Greening added 400,000 to take its reach to more than 6.5m.

Director of BBC Radio and controller of Radio One Matthew Bannister says the figures were extraordinary for a new format that remains a music show, while Virgin's programme director Geoff Holland says the station's audience should continue to rise once the rest of the daytime schedule is revamped.

RCA battles Eternal for UK's Euro finalist

RCA and Eternal are fighting it out to back the UK's representative in the Eurovision Song Contest after signing two of the finalists.

Don't It Make You Feel So Good by Alberta (RCA), I'll Never Be Lonely Again by Sapphire (Eternal), When We're Alone (We Dream) by The Collective (Eternal) and RCA are bidding) and Who Are You? by Immani (unsigned) were voted as the favourite four of eight semifinalists by Radio 2 listeners last Friday (6).

Mixed reaction as Boss gets NW licence

Border Radio Holdings has fought off competition from Capitol, Cheyenne Radio and 18 other applicants to win the butty-contested second north-west regional FM licence.

The Radio Authority announced last Thursday (6) that it had chosen the Border TV-owned group which is planning to put Boss FM on air by September 1 this year. In all, the RA received 21 bids, a total second only to the 25 it handled for the London licence won a year ago by XFM.

John Myers, managing director of Border Radio Holdings, says the new station's output will be based on the group's north-east station Century Radio with a 60/40 mixture of adult contemporary music and news.

"We'll be going for the 25-plus age group and we won't be playing new acts or new bands. We will play established acts in the chart and ensure every track we play is well-known," he says.

News of Border's win has received a mixed reaction from the industry with Simon Ward, Anglo-Pluggings' regional radio promotions assistant, expressing disappointment that there will not be any openings for new artists.

"The major labels are going to have plenty of releases for the station, but it's the smaller labels and bands who are going to find it difficult," he says.

However, Malcolm Hill, Parlophone's director of promotion, believes Boss will provide a much-needed opportunity for older acts who, in some cases, can only rely on Radio Two for support. "We're pretty well served for new music with Radio One and what XFM's doing and ILR is catching up with indie as well," he says.

Ken Garner, radio critic for The Express On Sunday, says Border has a good track record of winning licences, having won a north-east licence for Century and a centre Holland licence in a joint bid with Gramplan in the last four years. "It's a testament to their research and their programming skills," adds Garner, who lectures on media at Glasgow Caledonian University.

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Sonic backs Palmer for new broadband based label

by Robert Ashton

Sonic is completing a hectic month of deal-making after striking a partnership with Channel 4, and has lined up Disco Volante to fund a new record label.

Palmer's new venture, Disco Volante, will be funded by Channel 4's new promotion and distribution company, Sonic Independent Network Europe (SINE) and have offices in both London and Los Angeles with Palmer taking the pivotal role as head of the new owned, and A&R director.

Only last week nude extended its deal with Sine and in January the Sony division, which has a stake in Creation and Independiente, linked with Brighton-based Skint (see profile, p6).

Palmer, who left the Island group after 12 years last year, has signed one act – Santessa, a female singer signed to John Campbell's JC Music management – and is looking to seal deals with two other bands.

However, he says the new label will probably not sign many more than half of the acts it has on the books in the City.

The PALMER STORY

1961: joins ATV Music as an accounts clerk
1963: DJ at clubs such as The Wag
1963: joins Island as club promotions assistant
1964: sets up 4th & Broadway with Ashley Newton and goes on to sign bands such as Trouble Funk
1966: joins CBS as A&R manager working with Muhl Winwood.
1968: Returns to Island as head of A&R at 4th & Broadway and signs Mica Paris, Stomu Mii & The Wild Bunch
1976: appointed to Island board
1984: signs Sticky
1984: signs Sticky
1984: leaves Island to become a consultant with Virgin America

Piracy was unwitting, manufacturer claims

The UK CD manufacturer accused of making records for the black market has claimed he did not know what the term "bootlegging" meant.

Alan Watkins, director of PC Wise, was appearing at Mervyn Crown Court last week giving evidence. He is accused of illegally producing 406,000 bootleg CDs between 1994 and 1996, covering 279 titles from the likes of Blur and Pulp.

In court Watkins said, "The BPI had to explain 'bootlegging' to me. I had no idea, I had no background in it'. He added he did not know it was an illegal recording.

The jury was also told that Watkins had pocketed more than £135,000 out of the alleged swindle. He dismissed the concept of stealing money "as a matter of principle" and claimed he had not realised audio CDs were being made at his factory.

The judge directed the jury to record a verdict of not guilty for both Watkins and PC Wise in regard to one charge against the Copyright, Design and Patents Act, of recording the Bob Dylan song One Too Many Mornings. The trial continues.

Pluggers praise C5 show for freshness of approach

Pluggers are predicting a long life for Channel 5's new chart show, C5 Top of the Pops, after enthusiastically praising the freshness of the first show.

They say the 30-minute Pepsi Chart already looks like developing its own unique identity due to its club setting and careful balance of videos and live performances.

"It thought it was absolutely fantastic," says RCA's head of TV Saara Reff. "Half an hour gone and having the audience around which the mixture of the bands and videos, and having the audience around which it is not too bad." Reff liked the mixture of the bands and videos, and having the audience around which it is not too bad. The debut programme, which included performances by Aqua, Chumbawamba and Robbie Williams, attracted an overnight audience of 700,000 for the first screening at 8pm last Wednesday (4) with the repeat following at 10.30am on Saturday (7).

Robbie McIntosh, Columbia's promotion director, praised the atmosphere of the show. "It was fast-paced, exciting and had a real live feel to it," he says.

Julian Spear, A&M's senior director of promotions, says the show reminded him of The Tube. "As an overview, things are looking good at the moment," he says. "What Chris Coke is doing at the show is good and with the success of the TOTP Friday as well it's never been better for music on TV."

PPL referred to OFT in royalty complaint

PPL referred to OFT in royalty complaint

PPL faces its second Monopolies and Mergers Commission inquiry in 10 years following a complaint to the Office of Fair Trading.

In addition to challenging the royalty rate PPL wants to impose on three of its satellite radio stations, Retail Broadcast Services has written to the OFT claiming PPL is abusing its position.

RBS claims PPL wants Granada FM, GMT and Homebase FM to accept a licence which will cost more to operate than those issued to LRB stations.

However, a PPL spokesman says PPL won't be treating them as different to the rest. "We think they are trying their arm," he says.

HMV set to close Irish HQ

HMV is to close its head office in Ireland on June 25 which could mean up to 20 redundancies. HMV Ireland and managing director Alan Townsend was made redundant last week and the retailer says the majority of staff in the office will also lose their jobs. It adds it remains committed to its six Ireland stores.

Europe managing director Brian McLauglin says he greatly regrets the redundancies, but the savings will allow HMV Ireland to secure its position in an increasingly competitive market.

Chappell's manager Pat Harrison dies

Pat Harrison, the former manager of the Chappells of Bond Street music shop, has died after a long battle with cancer. Harrison, 66, was central in introducing a high-profile marketing and advertising campaign to the store.

Former colleagues Trevor Chenery says she helped turn Chappells into a retailer with wide-ranging appeal selling records, tapes, instruments and sheet music.

Suicide verdict in Hutchen case

INXS's lead singer Michael Hutchence took his own life after taking a mixture of alcohol and drugs, concluded a New South Wales coroner last Thursday (7). The 37-year-old frontman was found dead last November in his hotel room in Sydney. No inquest will be held.

Robbie takes platinum single award

Robbie Williams last week became the first ex-Take That member to have a platinum solo single when Angels reached the 600,000 mark. BPI gold awards went to Ian Brown's Unfinished Monkey Business, James Horner's Titanic soundtrack and the compilation Ultimate Club Mix with silver awards going to Morcheeba's Who Can You Trust, Usher's My Way and the compilations In The Mix 98 and Simply The Best Love Songs 2.
**COMMENT**

Bass FM misses its chance...

It is depressing to hear John Myers, the man behind the North-West's new regional FM station Bass FM, declaring: "We won't be playing new acts or new bands". There's no crime in wanting to programme easy-on-the-ear mainstream music. It would be unrealistic to expect the average commercial radio operator to be a fervent supporter of cutting edge sounds. But to close the door on anything new before the station has even got its equipment plugged in demonstrates an extreme degree of narrow-mindedness. Presumably this means Bass would have steadfastly refused to play Natalie Imbruglia's 'Torn' and Conner Reeves' 'My Father's Son' before they reached the chart - even though both tracks were obviously tailor-made for its audience. How can Myers be sure his audience of over-25s are so conservative? It's hard enough to find outlets for new mainstream acts in the overcrowded Liverpool/Manchester family. Bass, serving the crucial North-West region, could have provided a significant opportunity - if it had adopted a less safe and more imaginative stance.

...But Pepsi gets it right

In contrast, CS's first Pepsi Chart was very promising. Not ground-breaking - but nothing we haven't seen before, but an engaging 30 minutes, TOTP's and the ITV Chart. Show both manage to cover more ground in that time (the Pepsi Chart featured five acts, while last week's TOTP's had seven) but I suspect profile on this show, with its mix of tube-style personality presenters, live music and aim of 'hipness', will grow to count for a lot. Certainly, Rossetti's schedule is up a notch in comparison with his gutsy performance. The best thing about the Pepsi Chart, however, (the worst is its clumsy name) is its slot. At 8pm on a Wednesday night, music buyers may actually be around to watch it.

Sealina Webb

**PAUL'S OURKS**

CD prices: let's nail the issue now

Whenever CD prices are mentioned, people in our industry tend to duck for cover, knowing what's next. Consumer magazines and TV programmes such as Every Time They Investigate the Issue. Some retailers CD prices: let's nail the issue now

by Tracey Snell

London Music Week is taking shape, with conference speakers, artists and the like involved in the organisation of the live event preparing to make their selection of unsigned bands. An A&R committee for the unsigned programme has been set up and listening sessions have started in preparation for the final selection. A final announcement will be made in mid-March. The bands will play at various Islington venues between April 25 and May 1.

A conference programme comprises DT Con- certs' Geoff Eliss, Clare Pettenden from Radio One's Evening Session, D-Influ- ence's Kwame Kwaten, Melody Maker's Ben Myers, the Barfly Club's Nick Moore and Music Week's Stephen Jones. It is chaired by Live conference manager Birdi Binning.

With less than three weeks to go before the application deadline for the unsigned event (February 17), bands not yet entered are being encouraged to send their tapes in as soon as possible.

**US station dismisses 'Oasis to split' stories**

Influential US radio station K-Roq has hit out at what it calls the "blatantly incorrect" UK press coverage of its recent interview with Noel Gallagher.

The Los Angeles station's rebuff follows Oasis, Creation and management company Ignition all week totally dismissing a series of stories which appeared in eight daily newspapers, including The Daily Mail and the Sun. Reichardt had said in the interview the group would split after their world tour. It was also claimed in the press coverage that the whole group was set alight by the Soho Monica pub where the interview was taking place, but only Noel Gallagher turned up. However, Gene Sandbloom, K-Roq's assistant programme director, says the entire band was not expected and could not, in any case, have been accompanied by the venue. "Our goal was to mir- roir Noel's solo performances during the tour," he says.

Sandbloom adds the Oasis翠enver described LiL as "in the interview as 'the greatest singer in the world' and was looking forward to going back into the studio with the whole band to record the next Oasis album. Creation says the UK "split" stories have not affected the band's 12th sold-out US tour. The band's manager Nineties adds, "It's growing tired of the British press and radio's willingness to exaggerate any old hack's efforts on the wire to undermine and discredit what the band's great achievements in both the US and the UK in the last four years."

**NEWS**

**Live event planned as VH-1 repositions**

A live music event is set to be the focus of a package of initiatives designed to give VH-1 a temporary image and bolster its reputation within the industry.

Plans for the outdoor event were revealed last week by Tim Robinson, VP of programming and production, and Stephen Ireland, head of talent and artist development, to gather head up a new VH-1 team.

According to Ireland, the event will differ from established festi- vals in that it will concentrate on the types of bands performing which will reflect VH-1's 25-44 target age group. "There is an audience out there who will be up for it," says Ireland.

A number of promoters have been approached but VH-1 stresses plans for the event are "fairly embryonic". Contemporary music now represents 70% of its playlist with Nineties the rest at 30%. It was previously a 50-50 split. Themed days such as its Wham! Day on December 4 and new promotions have been introduced, together with the marketing tag "music that makes you feel good" and a new logo.

Robinson says the reason for the changes are two-fold: anticipation of fresh competition this year - The Box is due to launch its Magic channel in April - and a natural matur- ing of the three-year-old VH1.

The repositioning is said to have led to a 26% year-on-year rise in rat- ings in the first quarter, while Barh figures showing an audi- ence reach of 7.3m for that period.

"In the past I think VH1- has dependent on the signposting, programming and production. We are now being very overt about it," says Robinson. "But I don't want to give the impression we are turning our backs on breaking new acts."
The Box branches out with compilation CDs

by Tracey Snell

The Box will launch into the compilation market next month with the release of a hits package in collaboration with Telstar.

The Box Hits 98 is due to hit the shops early next month - just weeks before the channel gears up for its TV expansion - and will feature 40 tracks which, according to chief executive Vincent Metcalfe, reflect The Box's playlist. "The tracklisting is still in a bit of flux at the moment as we want to have as many current hits as possible," he says.

Tracks confirmed so far include Aqua's Doctor Jones, which by January 29 had spent nine weeks at the top of The Box chart, Oasis's All Around The World and Lily's Nanny In Manhattan, which is released today (9).

The CD is the joint fruit of a collaboration between The Box and Telstar and will be closely watched by the industry. Not only has The Box become extremely influential - it is credited with helping to break the Spice Girls - but it is also planning to release four compilations a year. The Box's profile will be further raised over the next few months when it extends its satellite service and launches an interactive digital channel. "This is a branding exercise," says Money of the compilation CD. "Our reach is now 6.3m people, so the brand name is big enough to support something like this."

Money also says that several of The Box's retail advertisers and sponsors - including HMV and Virgin Retail - have the channel playing in-store.

Managing director Ed Heine says Gummer's exit allows him to promote Annette Barrett and Jane Dyball to the board in élavation to A&R manager specialising in R&B and working teams. Pictured above, from left, are Mike Sault, Heine, Annette Barrett, Jane Dyball's department from BMG Publishing and bar moving the publisher's tenue to business affairs respectively. Hilary Pateren joins with compilation CDs.

Key staff step up in Heine's restructure

Warner Chappell managing director Ed Heine has announced his first reorganisation since taking control of the publishing company two years ago, with eight personnel changes including two board appointments.

The moves also fill key positions left empty by two senior executives last year - deputy managing director and director of commercial and business affairs Andrew Gummer and general creative manager UK repertoire Sas Metcalfe.

Heine says Gummer's exit allows him to promote Annette Barrett and Jane Dyball to the board in their new roles as executive director, creative and commercial and executive director, legal and business affairs respectively. Hilary Pateren joins Dyball's department from EMI Publishing and bar manager David Coban also comes on board.

Alison Donald, who is promoted to general manager A&R, will oversee the UK A&R department and takes over many of Metcalfe's responsibilities following her departure to EMi as A&R director. Donald will work with Mike Saul, who is promoted to the new position of creative director. The final two moves in the rejig are Rhonda Ostram's move from A&R manager specialising in R&B and the appointment of Adrian Jolly as a talent scout.

RE NEWSFILE

Spice Girls score US Top 10 double

Spice Girls have become the first UK act in more than 20 years to have two simultaneous Top 10 albums in America. They achieve the rare feat this week as Spice World climbs to number three and their first album Spice climbs to 10. Their fifth US single, Too Much, is the highest new entry on Billboard's Hot 100, at 22.

Moir and Kennedy to address RA event

Radio Two controller James Moir and PolyGram chairman and ceo John Kennedy are to address the Radio Academy's forthcoming Music Radio 98 conference at Belfa in London on April 23, making it the first time the event has had two keynote speakers.

New exchange rate service for music

London-based foreign exchange dealer Exchange Direct has set up what it says is the first 24-hour currency desk dedicated to the music and other entertainment industries. The company claims the service is able to offer more competitive exchange rates than the big banks.

Date set to celebrate Barry Lazell's life

Friends and colleagues of journalist and researcher Barry Lazell, who died in January aged 50, are invited to a celebration of his life taking place on Wednesday, February 18 at London's 100 Club in Oxford Street. Anyone wishing to attend the event, which has a 10.45am for 11am start, should ring Pete Compton or John Maxis at MRB on 0171-731 3555 or Roger Dogson at Diamond on 0171-731 8551.

Raz Gold moves into management

Raz Gold, the former EMI UK A&R manager behind the signing of high-profile poet Murray Lachlan Young, is switching from A&R activities in record labels to establish his own management company, Goldpush.

New rights role for Sir Alastair Hunter

Sir Alastair Hunter, an external director of the Performing Right Society, is due today (Monday) to take up the newly-created role of British Music Rights chairman.

Costello in multi-label PolyGram deal

Former WEA artist Elvis Costello last week signed a multi-label worldwide recording deal with PolyGram which will see his pop projects issued through the channel playing in-store. Mercury and other musical ventures through the PolyGram Classics & Jazz division. Costello's first PolyGram project will be a Burt Bacharach collaboration which is set for release on Mercury.
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Brighton big beat beefed up by Sony’s investment deal

The Capital’s Best Connected Venue

SIGNING ON (BACK ROW FROM LEFT): TORSTEN LUTH (SINE), MARK CHUNG (SINE), ALESSANDRA SANTORE (SINE), TIM JEFFREY (LOADED), FRONT FROM LEFT: MARK MCBURLEEN (ENL), JIM RED (SKINT/LOADED), DAMIAN HARRIS (SKINT)

Lost summer, at 3ww’s first annual conference in Brighton, homeboys JC Reid and Damian Harris stole the show with a presentation which stunned all that is appealing about their label Skint Records.

Self-deprecating and good humoured, Reid and Harris’s performance was packed with incident; fumbled notes, amusingly muddled slides and inevitable football references entertained an industry audience containing representatives from many other 3ww clients, including suspiciously, Nude and Creation.

But it was the quality of the music on display which impressed and has since attracted substantial investment in the company from Sony Independent Network Europe (MW, January 17).

“They make great music, it’s that simple,” says Sine senior vice president Mark Chung, who overawed the deal.

“The marketing potential for this music around the world is very strong, not least because it can be promoted via live performances, but also through the club scene. We can work a sort of marketing pincer movement.”

Sony has injected a five-figure sum into Skint and the company from which it sprang, Loaded, in return for a stake understood to be as high as 45% and international rights. The investment is upped to $1 in favour of Skint in recognition of Reid’s and Harris’s A&R skills in a genre which appears to be a genuine new dance/rock hybrid.

While it is apparent that the big beat tag fails to encapsulate the breadth of music being produced by Skint, there are elements which link acts such as Fatboy Slim, Bentley Rhythm Ace, Lo Fidelity Allstars and Cut La Roc. Their self-described “raw but tech” qualities are embellished with an enthusiasm for old skool hip hop, wistful amateurishness and a willingness to experiment across a diversity of musical styles.

Significantly, commercialisation is not far from the surface, a fact spotted early on by Parlophone when its unsuccessfully pursued Harris and Reid in 1998. “It just wasn’t us,” says Harris.

“We were really small then and basically our jobs would have been signing artists to different labels rather than running our own.”

Opting for a one-off signing of BRA to Parlophone, the Skint duo dipped out of a full-scale deal and were tipped off about Sine by 3ww, which has strong relations with the Sony division via clients Nude and Creation.

“I’ve known Damian since we both worked in Rounder Records in Brighton years ago,” says 3ww label manager Mark McQuillan. “He sent us a white label of Fatboy Slim’s Santa Cruz when he was launching Skint and it was totally different to the other stuff around at the time.”

McQuillan says word-of-mouth and selective press coverage has created “a coolness” about Skint which has now filtered through to retail: major chains and specialist indies have been quick to lend in-store support which has propelled the likes of Fatboy Slim’s Better Living Through Chemistry album to 60,000-plus sales.

While Reid describes Skint as “moderately shambolic” and himself and Harris as “naively competent”, the pair are fiercely protective when it comes to retaining independence in the wake of the Sine deal.

“We’ve got a pretty strong roster at the moment, but we can’t stop ourselves signing and releasing things,” says Harris.

But it is in the likes of the prolific Fatboy Slim, Hardknox and the deranged but oddly-tipped Lo Fidelity Allstars who have undoubtedly appealed to Sine.

Paul Gorman

THE BRIGHTON BELLES

1992: Loaded founded in Brighton by DJ/ journalist Tim Jeffrey and partner JC Reid.
March 1996: emerging out of the clubs local club scene centring on the Big Beat Boutique night, Loaded label manager Damiano Harris launches Skint Records with Fatboy Slim’s Santa Cruz.
Autumn 1996: talks start for a Skint label deal with Parlophone.

Jan 1997: Parlophone talks collapse, but the major signs BRA and subsequently relaunch the acts’s sell-out debut album.
Spring 1997: starts discussions with Sine following recommendation from 3ww.
May 1997: big beat goes nationwide as BRA attract media attention following storming performance at Essential Music Festival in Brighton.
Sept 1997: Lo Fidelity Allstars’ Disco Machine Gun single chart at number 50.
Jan 1998: Sine deal signed.
Fleetwood Mac

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Breakfast battles tempt listeners as radio beats the summer blues

The headlines were all about Zoe versus Evans, but the underlying trend is optimistic.

If breakfast is the most important meal of the day, then it is certainly the most vital time for the nation's radio stations.

Hence the interest shown at last Friday's Rajar announcement when the battle for early morning listeners dominated the press conference. It over-shadowed what was an encouraging fourth quarter for all radio after a dismal summer when the industry experienced its lowest overall listening figures since 1992.

The latest figures reveal that total reach rose from 39.8m to 40.2m over the three months as the much-vaunted competition at breakfast between Radio One and Virgin encouraged thousands to tune in again.

The Zoe Ball and Kevin Greengrass combination retrieved 400,000 listeners for the Radio One breakfast show to take it past 8.5m, while Chris Evans added 657,000 listeners to push the audience for Virgin's peak slot up to 7.8m.

For Radio One it meant no-one was talking about another – if tiny – 15,000 fall in its overall weekly reach to 9.4m, while the network's share fell from 10.1% to 9.9%. Year-on-year Radio One's performance is down from a reach of 10.6m and a share of 12.4% - which it was really about how the new breakfast team might continue to build.

Director of BBC Radio and controller of Radio One Matthew Bannister is optimistic about the next few months. "This is a significant achievement for what is a new show and still a music show," he says. "We have still to see the effect of other changes to the schedule with Judge Jules and Dave Pearce's new drivetime show."

Virgin's overall national reach has jumped from 8.2m to 4.0m, and a spokesperson for the station says its aim now is for its FM arm to try to break Capital FM's dominance in London.

Capita's Chris Tarrant still has the largest breakfast audience in London and can attract an extra 300,000 listeners in the fourth quarter despite the new competition. This compares with just 14,000 new city listeners tempted by Ball and Greengrass (602,000) and 163,000 by Evans (607,000).

The competitive London market makes Xfm's performance in its first Rajar survey encouraging after its marketing and promotional campaign planned for last autumn was so badly affected by going on air on the day after the Princess of Wales' death.

New director of sales Chris Perry says his more up-to-date research puts the audience today at nearer 350,000 and he is confident the station can attain its overall target of 500,000 with the help of a £0.5m marketing campaign this year.

"When we launched we had a real difficulty. It was a very strange time and a very disturbed market and awareness of the station didn't get to the sorts of levels we needed. Since then listenership has steadily grown."

Xfm's arrival has had an effect on GLR which saw its weekly reach fall to 380,000 from 349,000 a year ago. Assistant editor-Jude Howells says the station will continue to play indie music, but will broaden its playlist.

Elsewhere in London specialist music station Country 102.6AM recorded a market share of 0.8% - higher than the 0.7% recorded by Xfm and Jazz FM.

In the battle for the classical audience, Classic FM posted its highest results to date with reach up 10.9% at 4.9m, while Radio Three enjoyed a fourth quarter share of 1.4%, up from 1.1% in three months. With its reach rising from 2.9m to 3.0m it meant its audience has returned to the level of a year ago.

Both stations have announced changes with Classic+2's new schedule beginning at the start of this Rajar period in September. Radio Three's revamp, which began in January and concentrates on live music with its Sound The Century project will not register until the next results.

While Radio Three was putting itself on the back, Radio Two was content to still have the highest share of any national network at 13%. It made a conscious decision last year to change its music policy to target the 25-44 age group and its reach was up 200,000 quarter on quarter to 8.8m - the same as a year ago. Star performers included its own breakfast show when Terry Wogan attracted an extra 100,000 listeners (8.0m) and Steve Wright's two weekendIS boxing programmes that each picked up an additional 200,000.

Elsewhere, Atlantic 252's policy of heavy rotation of more than 70 plays a week for some chart tracks noticed 32,000 more listeners every week. This took its reach to 5.2m, but this is still 300,000 down on a year ago.

The fourth quarter, along with the second quarter, is when the stations with an audience of less than 300,000 are included in the Rajar survey.

This time the best local performers were Broadland 102 which, since the second quarter, has added 33,000 listeners to 345,000, Orchard FM which saw its reach jump 39% to 110,000, and Wyver FM where a relaunch helped increase its audience by more than 40% to 107,000.

Overall, local commercial radio gained 420,000 new listeners taking its total audience to 23.4m, although its share was down from 40.4% to 39.5%. At the same time, BBC local radio attracted 444,000 extra listeners to 8.6m - pushing its weekly reach ahead of Radio Four - and increased its share from 8.8% to 9.6%.

In the wider tug-of-war between commercial and the BBC, the independent sector came out on top for the fourth quarter running with 49.5% of the market compared with the BBC's 47.9%.
Music industry-related companies of all shapes and sizes have now hooked up to IT but it is “intranets” – individual company networks using the internet as a carrier – which are likely to be the next revolution, says lan Nicolson

“Go Go”

“A computer on every desk in the company? That’s never happened here. This is the rock ‘n’ roll business!”

That’s the way one IT systems manager for a major UK-based multinational label describes his company’s perspective back in 1986. Twelve years later, that same highly successful company now boasts a fully integrated system which is capable of providing staff at all levels with detailed access and up-to-the-minute contractual, financial, production, sales and distribution information almost at a keystroke. It utilises a mix of in-house programming and software packages which will allow it to adapt flexibly to changing market conditions and trading positions.

The creative side of the music industry has never been afraid to embrace new technologies. Now companies of all sorts, ranging from major and independent record labels and distributors to two- and three-person PR specialists, find that electronically-delivered on-screen information is the key to both productivity and profitability – and are prepared to invest heavily to bring themselves up to speed. Keith Grant, director of recently established KG Press & Communication, cites two reasons why more than 60% of his company’s start-up costs have been IT related.

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“The first is to make a splash by providing a better level of service than the competition,” he says. “The second, and perhaps even more significant reason, is that IT is central to our ability to provide high quality with a small number of service staff.”

But whatever the size or the focus of the operation, says Pinnacle Distribution’s group management information systems manager Terry Ironside – who came to music from a telecoms background – the aim must always be to enhance business operations and give better value to the customer.

“In any industry, IT is a key element,” he says. “Of course, it’s crucial to identify customer needs and then acquire the software products and the systems that enable us to respond to them quickly. But it goes further than that...”
that, if, for example, you offer them the opportunity to interrogate your systems directly, then you must ensure that you provide the optimum connectivity via ISDN or modern telephone.

But its intranets – company-wide private networks that use the internet as a carrier – and the ability they give individual staff members to gain immediate access to relevant information from a variety of different departmental databases and act upon it which are likely to have the next revolutionary effect upon the way the music industry operates. The steady adoption of e-mail has broken the most new ground to date, says China Records marketing manager Jonathan Bunney.

"Thanks to e-mail, our Toronto-based artist Charlene Smith can approve or generate sleeve, packaging or marketing ideas almost instantaneously," he says. "Meanwhile, our dedicated websites for Zion Train and The Levellers – which the bands themselves maintain and design – are proving a genuinely useful source of fanbase response which we can then harness in our marketing campaigns."

Nevertheless Bunney has a five-year reminder for companies hoping that e-mail, websites and bulletin boards will solve all their operational or communication issues. "There is one danger with systems like e-mail," he says. "They can look people to their desks, and then you stop talking to each other."

Not surprisingly, it's the major record labels that have developed the most sophisticated and versatile IT systems. Although their implementation and purchasing strategies vary widely, giants such as EMI and PolyGram now recognise that the ability to deliver accurate day-to-day or week-to-week management information on sales, airplay, production, scheduling and distribution has become an essential weapon in the modern music company's armoury.

Indeed, many labels regard this as one of the most important ways that they can do to resist the changes in the music industry. For example, George Jeffrey, management information services director at PolyGram UK, says, "One of the things which makes the music industry different from almost every other industry is the speed with which we need to be able to respond to the market." He says, "When something like the Elton John tour kicks off, we need to be on the case immediately."

Over the past 10 years, many record companies' IT structures have grown organically as individual employees have developed their own systems to suit their own purposes. But as the companies have grown so accustomed to obsolete software packages they are reluctant to change. PolyGram's new e-mail policy now allows for no unapproved applications and its 8,000-plus employees all use a dedicated suite of core applications such as Novell GroupWise for communications, Lotus 1-2-3 for spreadsheets and finance, and WordPerfect for word processing.

"We try to keep a very close eye on what is on our network," says Jeffrey. "It has to be secure, reliable framework which can allow anybody from any part of the company to feel familiar with anybody else's basic kit in case they need to work from another office."

While the past five years have seen a massive growth in the industry's reliance on e-mail, the digital revolution has reached further than the electronic delivery of facts and figures. EMI's Jonathan Bender reports that over the past two years 30 of the company's offices round the world have been connected with permanent ISDN lines which allow them to exchange packaging and marketing support materials.

"As part of our Rainbow initiative, we standardised packaging specifications on a worldwide basis to minimise unnecessary production costs," he says. "Now we can change made in 'The UK' to 'Made in the USA' on a single disc of a mouse button because Bender, the major has halved its reprographics bill.

Companies with smaller-scale problems operate more personal approaches. With the feel for how head of multimedia technology at Virgin, recalls joining the label in the mid-Eighties: "When we were putting an IBM mainframe 'as big as a room' – which..."
Whatever your product, you are looking for the best.

Production controlled by professionals, manufactured on the very latest machinery, finished on our 6 colour screen printers with packing fully automated.

Our team can provide the latest in CD formats. For CD Audio, CD ROM, CD+G, Video CD, Enhanced CD, CD Extra and DVD; with pre-mastering, mastering and reprographic services in-house and a printer on our doorstep, we can fulfill all your requirements.

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was supposedly dedicated to the accounts department — spent much of its CPU time processing and printing address labels for the marketing department. Shevin’s immediate reaction was to purchase new hardware better suited to the task in hand. Thereafter began a steady process of identifying how those everyday operations which could be more efficiently handled by computers and devising imaginative software solutions to the problems encountered.

“Our first customised project was to replace a manual bar code check digit generation process involving the boss and a calculator with a simple program that in six months became a sort of mini-catalogue system by default,” she says.

A company audit by accountants Peat Marwick Clindtouk in 1987 threw extra weight behind Virgin’s move to boost its IT awareness. As a result Virgin’s then finance director Tomenn Lister committed the label to replace its bureau-based royalty accounting system with an in-house equivalent. The Virgin Royalty System is now on-line not only in the UK, but also Germany, Austria, and Switzerland and under evaluation in Spain and Portugal.

In 1998 Virgin operates a comprehensive set of largely in-house systems covering almost all operational requirements.

“Our systems are designed to coordinate service providers such as manufacturing and distribution with the label’s operations,” says Shevin. “Because we’ve never been big on outsourcing endless reports, we give individual users access to structured areas of what we call our Catalogue System database so that they can find the information they require for themselves. We don’t run an authoritarian system at Virgin. We’re driven by identified needs. If a department can show how a new software package will benefit, then we’ll either buy it or write it ourselves.”

There’s no question that the IT issue is now high on the list of music company management priorities. Not just for the benefits and savings it offers but also because the consequences of late or mistaken implementation are, in the jargon of the IT industry, “mission critical”. In other words, finding the correct IT solution could easily make the difference between company success and failure. Ian Nicolson

MW New Media Awards

Entries are coming in for the UK Music Week New Media Awards, which take place at the London Hilton on April 6. Staged by Music Week and on-line magazine dotmusic as part of the Music Week Creative & Design Awards (C&D), the awards recognize creativity and effectiveness for those in the industry creating websites, enhanced CDs, CD-ROMs, or any other creative application of interactive media for music.

There are four categories: Best Music Website, Best Artist Website, Best Website Design and the new category Most Creative Use of New Media. Now in their second year, the New Media Awards are judged by a panel of industry and design executives and senior music industry figures.

“These awards provide a benchmark to gauge the best in new media in the music industry and recognize creative excellence,” says dotmusic commercial manager Chris Sice.

Last year websites originating from Virgin dominated the awards, with the Spice Girls picking up the Best Artist Website with Everything But The Girl, with The Raft website and Channel 3 as joint runners up. Other awards went to A2X Digital for Women’s Perfecto website and the official Pulp website, while Capital FM won the Best Music Related Radio Station Award.

This year the competition promises to be hotter than ever, with the majority of record companies boosting websites and more cutting-edge new design concepts hitting the fore. “There were a lot of sites launched early on that were just a glorified advertising hoardings. Now they achieve a promotional purpose as well as attracting more users to their designs,” says Sice.

The New Media Awards judging panel will be on the lookout for how a site reflects the image of the band or artist. Originality of concept design, visual impact and technical skill will be deciding factors, as well as intuitive navigation and the sense of community the site engenders.

dotmusic, the UK’s most popular music magazine on the Internet, currently attracts more than 100,000 worldwide users per month, and Sice says the number of visitors voting for the Readers’ Choice New Media Award has been staggering. The category received more than 20,000 votes last year and has become one of the most popular features on the site. Last year’s winner was the fan site Spice Shack, and visitors can vote this year through the dottedmusic.com/readerschoice.html site.

In the first of a regular series, the dotmusic site is also running exclusive features on some of the brightest new media ideas for the music industry. To see dotmusic “on tour” the site can be visited on http://www.dottedmusic.com/uk

Sites that record companies and media agencies are encouraged by the increasing amount of traffic visiting music-related websites and adds that, as the number of visitors increases, so does the record companies need to keep up the production of interesting and useful cutting-edge websites.

“Sites are becoming more and more inventive in conveying the message a company wants to get across as well as being more daring in their design,” he says.
DOCdata N.V. is a leading independent producer of audio and multimedia CD's and provides related services, with facilities in the Netherlands, France, Germany, United Kingdom and the United States.

DOCdata also provides industrial automation software design and consulting services and designs and builds production systems based on optical and laser technology.

DOCdata N.V. is listed at the Amsterdam Exchanges (AEX) under symbol DOCD and at the NASDAQ Stock Market ticker symbol DOCDF.
One of the topics which will dominate conversation at this year’s Milla trade fair in Cannes will be the future of the enhanced CD format.

The hybrid carrier was effectively launched at last year’s event but has since enjoyed mixed fortunes with UK record labels. Nevertheless, many manufacturers have been surprised at the level of interest shown in it.

“AT MILA last year there was tremendous confusion about enhanced CD,” says Dave Wilson, production manager for the PolyGram Manufacturing and Distribution Centre. “But with the uptake of Windows 95, it’s become relatively straightforward for modern PC users to access the material without compatibility problems.”

MDG’s Blackburn plant has been responsible for manufacturing the growing numbers of PolyGram single releases by acts such as Sheryl Crow and INXS which have included enhanced elements and Wilson points to the Rom element on Elton John’s recently-released Recover Your Soul single (pictured below) which, he claims, sets new standards in this area.

“Although the watchword is Darragh Delewis, for meew we’ve just finished a version of Aqua’s single Dr Jones which includes the video on it,” he says.

Doccdata boasts its own multi-media studio where Rom material for enhanced CD use can be developed and designed by the in-house team. Doccdata works with artists and label marketing departments on the look and content of the enhanced CD elements, although the watchword is simplicity.

“The trend is definitely towards putting a video and a discography on the disc,” says Barker. “Labels don’t want to confuse the buyer with too many interactive layers or too much emphasis away from the music.”

ELTON JOHN
THE BIG PICTURE

News

Toshiba has announced the UK release of the first DVD-ROM drive-equipped notebook PC. The new video, sound and data-carrier format is part of a full-featured portable – the Tecra 710DVD – built around a Pentium MMX 233MHz processor, an optional integrated digital video-conferencing camera, stereo speakers, MPEG-2 decoding, switchable drives and a £4,000-plus price tag to match.

News

Use a mobile phone to pick up e-mail

For music-makers and marketers unable to access e-mail services on the move, London-based company Digital Mail is planning to offer an e-mail-to-GSM mobile phone translation as part of its “free for life” offer for UK residents.

Digital Mail is to offer e-mail stored on a floppy disc sent to the user by post for around 50p per e-mail, and will also be offering a fax-delivered service. Digital Mail plans to target its new service, Email For Everyone, to the estimated 500,000 mobile phone users in the UK without regular access to e-mail services.

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At MPO-AMERIC, we have been perfecting our craft for over forty years. That experience and our global network of sales offices and plants on 3 continents, have made us the largest independent CD manufacturing group in the world. When unfaltering digital quality, international expertise, reliability and friendly professional service is what you're after, call on us. We can make a world of difference in perfect harmony.

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AMMA: These Days (Easy Jam EJCD5009). This talented 17-year-old singer's third single, following the regional success of "Crazy On You," is a more up-tempo, catchy R&B number. 

KAREN RAMIREZ: Troubled Girl (Manifiesto 5743227). There are shades of Sade on this first silky, laten-flavoured single by the Manifiesto singing-sourcerer — albeit with more spark in the production. Dance remixes by Way Out West and B-side: Drupage should help sales in advance of an album release in June. 

SERGEI (The Promise Innocent Sweden). The first signing to Virgin's new Innocent imprint is Ricky Simmons and Steve Jones, aka Chaka and the Space Brothers. Their anthemic synth sound and uplifting vocals are met by gentle breakbeats which successfully freshen up the formula. 

BLACK CONNECTION: Give Me Rhythm (Xtarguzza 901610 EXT). This Seventies-style house track features all the right disco stylings to emulate the success of Bambouque in the Top 40. 

DJ DADD: Coming Back (Indisnon TADCD 247). This big0 sleigher has climbed no. 1 in Dada's native Italy and could see success here. 

SALSA LINE: Let's Do It Again (Polydor 527-132-2). More representative of Salsa Tank's ambient output than their recent move into darker breakbeats, Angels Landing is marked by heavily vocals, Spanish-style guitars and soaring synth swells. 

NO AUTHORITY: Don't (655592). The Californian teen band championed by Michael Jackson sound fresh and crisp on this very catchy, midtempo soul song. Ideal radio material — and a name to watch out for. 

STEVE STOTT: Model T (Mute CND048). Packed, deady dancefloorers will be moving this unrelenting chunk of New York-influenced techno. 

SPACE: The Evil Of Tom Jones (CND011). An inspired pairing, Space's Tommy Scott and Catatonia's Cerys Matthews 

HINDA HICKS: FUNKY SINGLE. are at other's throats throughout much of this chilling but wittily-written single which has a gorgeous tune to match. Space are heading for their biggest hit yet. 

BLUSH: Feel My Vibe (Amorbus AMCB5001). A surprise single and early KLF thrown in, this debut single from the pop trio is an attention-grabbing as any first outing can be. It's just too catchy to ignore. 

LUCE DRITTER: Different Drum (edit) (0159501). Dritters' new single covers the Stone Roses' classic with grace and originality. It may not be tough enough to mix it with Meredith and Alanis, but the melody and chorus have proven appeal. 

BALL ROOM: Bionic (Mother M1M1M). A dreamy-guitar indie student favourite bolstered by jangling vocals and strings that rock DM-clad feet back and forth. This limited edition single sets up a promising future. 

JAMES HBF: Be Strong Now (Rut'98/6299). A week. Dedicate debut acoustic track by Smashing Pumpkins guitar star is simply delightful. 

NATALIE INSEGURITA: Big Mistake ( RCA 7421512793). Soothing and sultry vocals, more Merisette than a Texas, and a dream of guitar song to challenge Maxime for number one spot. And she wrote it herself. 

HINDA HICKS: If You Want Me (Island CFE0501). This funky track from the singer-songwriter and darling of R&B/soul critics lacks the passion Hicks is able to deliver live. 

MEREDITH BROOKS: What Would You Say (Capitol CDSP156). A mellow offering from the British hitmaker. This is a soulful melodic tune that reinforces the songwriting skills first heard with Bitch. Her second release is preceded by a tour of the UK. 

LEVELLERS: To Real (China WODE2951). The Brighton ensemble continue their string of radio-friendly hits with a track that overays sampled bass and breathiness to full throttle. A massive hit — indeed a likely number one... While Giorgio Moroder was writing and producing classic records for Donna Summer, some of the excellent records he put out under his own name were virtually ignored including The Chase, the haunting electro-disco theme from Midnight Express. It has now been recorded by Enigma's Michael Cretu and pal Jens Gad under the name "Trance Atlantic Air Waves." Remaining faithful to the original melody, it's likely to beat the number 48 peak of Moroder's original...N-Tyce's latest is a funky jill-swing track called Telefunkin'... Co-written by former Brand New Heavies vocalist Siedah Garrett, it's a muscular but accessible song which will attract pop, dance and urban music fans... Rob Doogan is apparently not familiar with the vocal stylings of Chris Rea. That doesn't stop his gruff vocal on Furious Angels sounding like a dead ringer for the Geordie. 

ALAN JONES: TALKING MUSIC. Recording a song containing the lyric "stop right now, thank you very much", the Spice Girls leave themselves open to critics' jibes, but the truth is that Stop is probably one of the stronger tracks on Spiceworld. Affectionately tipping its hat at Motown, it's simple and sweet, and gives them an outstanding chance of stretching their opening streak of number ones to seven. The inclusion of their Ain't No Stoppin' Us Now duet with Luther Vandross is a worthwhile bonus too... 

NEW TUNES: Issue 21 (1998). This splendid debut, including adrenaline-fuelled singles Never-Nevers and Hurricanes, puts Warnetts beyond the reach of their Brats peers. 

VARIOUS: Atlantico Speak (Critical Athenea). DA label collective Atlantico are riding high in the big beat scene and their screechy, funk-up-sound comes across loud and clear. 

ALBUMS OF THE WEEK. 

WARMBEAK: Future Signs (This War Upstairs 524 354-2). This splendid debut, including adrenaline-fuelled singles Never-Nevers and Hurricanes, puts Warnetts beyond the reach of their Brats peers. 

This week's reviewers: Simon Abbott, Douglas Baird, Sarah Davis, Catherine Eads, Stephen James, Carl O'Brien, Andy Nicol, Rick Naylor, Dean Patterson, Paul Vaughan and Paul Williams.
James Horner's music for the movie Titanic becomes the first British hit album to make No.1 on the Official UK Chart, surging 5.5 this week. The album, which is also the first ever number one for Sony Classical, sold 52,000 copies last week, 4,000 more than The Verve's Urban Hymns, which dislodged More Than That by 20,000 sales but its powerful start to 1998 has lifted its sales to nearly £1.5m, about £50,000 more than Horner's. Before being dethroned by Titanic, Urban Hymns had spent six weeks in a row at number one, to add to the five it registered immediately after its release last October. Its overall tally of 11 weeks at number one is bettered only by two albums in the nineties - the Spice Girls' Spice (9 weeks) and Simply Red's Star (12 weeks) - and equalled by Meat Loaf's Bat Out Of Hell II. Back Into Hell and Alanis Morissette's Jagged Little Pill. Thus far, Urban Hymns has spent its entire career in the top three, a record not broken by the Backstreet Boys' latest All I Have To Give, which debuts at number two. All I Have To Give is the Backstreet Boys' eighth straight Top 10 release and their fifth in a row to make the top five, both totals being superior to the current trend for all the band's hit boy bands except Boyzone. It's also the third top three hit in as many releases from their Backstreet's Back album, which has sold 500,000 copies in the sixth months since its release but, which has surprisingly dropped 10 places in the last fortnight, slipping 15-21-26.

Meanwhile, the latest girl group to make its presence felt is Cleopatra. The Manchester sisters are the youngest of the girl groups to chart - Yonia is 13, Cleopatra is 15 and Zainam is 17 - and the second highest charting group comprising solely girls. Their record is the first single to feature a song written by the middle sister whose name is also that of the group. For obvious reasons, whatever Elton John chose as his new single was likely to have insignificant sales compared to the history making Candy In The Wind 97. In the event, Recover Your Soul makes a respectable début at number 11, though in its first week sales are barely 1% of the first week sales of Candy In The Wind. Its success, however, makes Elton the only act so far to have enjoyed a new hit every year in the nineties. Even more impressively, Elton has had a hit each and every year since his 1971 debut Your Song. If Elton can maintain his record for three more years it will top the record of 20 consecutive years of hits enjoyed by Frankie Avalon from 1956 to 1985, though whether "enjoyed" is the correct word for an artist who died several years before his run came to an end is debatable.

The fading glory of being named the number one album in C'mon Music Of The Millennium programme sees the Stones Roses' self-titled 1989 debut album climb 25-35, while the group's former lead vocalist Ian Brown's début solo album Unfinished Monkey Business debuts at number four. It's not just the highest new entry of the week - it's the highest new entry of 1998, and its success - it sold 40,000 copies last week accompanied by 862,000 listeners this week, the Lighthouse Family's High (10th week) and Janet Jackson's Together Again (13rd week).

With Natalie Imbruglia's Torn holding eighth place in its 18th week on the chart, things are getting pretty stale. Lower down, Aqua's Doctor Jones is finally getting airplay more frequently than 11th week, and rockets 95-27, while returning hero Madonna's Frozen is the highest new entry into the Top 50 at number 51. Doctor Jones moved out of intensive care thanks to a major increase in support from Radio One - where it was played 12 times last week, compared to only twice the week before - and earned 11 spins at Capital. Frozen managed to survive 13 weeks at number one, after which, between them, which, between which, delivered slightly under half of the 12.5m audience enjoyed by the record. Frozen's early success suggests that radio stations' response to Madonna's latest single - Another Suitcase In Another Hall - was due to the song's unfashionability, not the artist's. Madonna's first Evita single, Don't Cry For Me Argentina, peaked at three on the airplay chart but Another Suitcase In Another Hall fell short of the Top 50, despite peaking at number seven on the CIN (sales) chart. The most added record at radio a fortnight ago, Aussie duo Savage Garden's Truly Madly Deeply, moved up 69-38, while the heavy metal Twisted Sister's We're Not Gonna Take It Anymore by a mere 1% of the 53m listeners this week, the Lighthouse Family's High (10th week) and Janet Jackson's Together Again (13rd week).

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1. DOCTOR JONES

2. NEW

3. CLEOPATRA’S THEME

4. NEVER EVER

5. ANGELS

6. HIGH

7. MULDER AND SCULLY

8. TOGETHER AGAIN

9. ALANE

10. LE DISC JOCKEY

11. WISHING ON A STAR

12. MEET HER AT THE LOVE PARADE

13. RECOVERY MASTER 99

14. IT STARTED WITH A KISS

15. DESIRE

16. RENEGADE MASTER 99

17. IT'S TIME TO DANCE

18. RECORD YOUR SOUL

19. CHORUS LINE

20. AIN'T THAT JUST THE WAY

21. ALL AROUND THE WORLD

22. AMNESIA

23. THE INNOCENTS

24. SOMEBODY ELSE'S GUY

25. TORN

26. BLACKHOLE

27. THE KING OF LONDON

28. SYLVIE

29. HOW COULDN'T I?

30. SKY’S THE LIMIT

31. BARBIE GIRL

32. NEVER NEVER

**TOP 75 SINGLES**

14 FEBRUARY 1998
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label/CC</th>
<th>Format</th>
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<tr>
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<td>James Horner (Composer)</td>
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<td>CD/Vinyl</td>
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<td>Hill/Williams</td>
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<td>I'M YOURS</td>
<td>Elton John</td>
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<td>AQUARIUM</td>
<td>The Verve</td>
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<td>WHITE ON BLONDE</td>
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<td>Parlophone</td>
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<td>MY WAY</td>
<td>Frank Sinatra</td>
<td>Columbia</td>
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<td>LEFT OF THE MIDDLE</td>
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<td>BE HERE NOW</td>
<td>The Verve</td>
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<td>THE BLUE CAFE</td>
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**TOP COMPILATIONS**

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<th>Title</th>
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<tr>
<td>HARDCORE HEAVEN - VOLUME 3</td>
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<td>ONE WORLD</td>
<td>EMI</td>
<td>CD/Vinyl</td>
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<td>DIANA PRINCESS OF WALES</td>
<td>EMI</td>
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<td>THE ALL TIME GREATEST LOVE SONGS II</td>
<td>Virgin</td>
<td>CD/Vinyl</td>
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<tr>
<td>THE BEST CLUB ANTHEMS EVER II</td>
<td>EMI</td>
<td>CD/Vinyl</td>
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<tr>
<td>THIS IS MY NIGHT</td>
<td>RCA Victor</td>
<td>Polygram</td>
</tr>
<tr>
<td>TRAINSPOTTING (OST)</td>
<td>Columbia</td>
<td>CD/Vinyl</td>
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**ARTISTS A-Z**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Album/Label</th>
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</thead>
<tbody>
<tr>
<td>Adams</td>
<td>Breathless</td>
</tr>
<tr>
<td>Albarn</td>
<td>The Good Earth</td>
</tr>
<tr>
<td>Anwar</td>
<td>Hero</td>
</tr>
<tr>
<td>Atwood</td>
<td>The Blackened Earth</td>
</tr>
<tr>
<td>Barden</td>
<td>The Blue</td>
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</table>
AIRPLAY PROFILE

STATION OF THE WEEK
Ram FM’s programme controller Rob Wagstaff is not someone to shy away from the fight for listeners in the competitive world of commercial radio. As head of the GWR-owned station based in Derby he drew up his battle plan a year ago, focusing his offensive on the breakfast show. “Breakfast is the battleground for radio and we must get it right. This is the time of day to use the music to get people listening by creating a ‘must-listen’ show. We stress to the presenters that if they aren’t playing good music then the speech content has to be entertaining and informative,” he says.

Wagstaff joined Ram FM a year ago from Trent FM where he was programme controller for three years. The group then decided he should swap roles with Ram’s previous high-profile programme controller Dick Store. “The idea was to bring a fresh approach to both stations, and my main aim when I came here was to make Ram more focused on music,” says Wagstaff.

Like all GWR stations, Ram’s playlist is governed by the group’s advanced listener system rather than the CISN chart. Nevertheless, a study of its most-played songs reveals that the three stations still follow some of the same tracks. Now both tracks last week were in the sales Top 10. “We rely on the research to see what is tasting well,” Natalie Inglis of TGI’s is a good example of how important research is because it has been out a long time but remains hugely popular. It is the type of track our listeners still will select on the jukebox when they go out. The same

TRACK OF THE WEEK
SPACE: AVENGING ANGELS

Intermedia had TV as much as radio to thank for the extensive airplay of Space’s ‘Avenging Angels.’

This song entered the airplay chart at number 47 on December 13, in a week that the video was previewed on The Chart Show and the band performed on This Morning. Over the next six weeks, Space would appear or have their video featured on various programmes including Top Of The Pops, The Big Breakfast, TFI Friday, Sky News and Live And Kicking, as well as enjoying nearly 20 plays a week on MTV.

All this helped raise the song’s profile at local radio, which was slow to pick up on a track that was an early favourite with DJs, Radio 1, Virgin and Capital FM in London. The regional stations offering the most support were MR&M and Red Dragon, although total plays monitored by Music Control never got above 1,200 a week.

Radio One playlisted ‘Avenging Angels’ more than a month before release and ejected the song from 20 times a week throughout most of December and January. Support on Virgin was even more prolific, with

between 25-42 plays recorded every seven days.

The audience reached on national radio was enough to keep Avenging Angels in the Top 20 on the airplay chart, while the video and radio support reinforced sales of the single which entered the official UK chart on January 20. When it slipped to number eight the second week, it was still one of the biggest popular songs on Radio One with 28 plays.

By the time the single had left the Top 20 sales chart it was receiving more than 40 spins a week on Virgin, while Atlantic 252 had increased its weekly rotation from 48 to 60.

Steve Humble
### TOP 50 AIRPLAY HITS

**14 FEBRUARY 1998**

#### TOP 50 AIRPLAY HITS

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Total Plays</th>
<th>Increase %</th>
<th>Top Twenty Plays</th>
<th>Increase %</th>
<th>Audience</th>
<th>Increase %</th>
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#### TOP 10 GROWERS

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist (Label)</th>
<th>Title</th>
<th>Total Plays</th>
<th>Increase No. of Plays</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Celine Dion (Epic)</td>
<td>&quot;My Heart Will Go On&quot;</td>
<td>776</td>
<td>450</td>
</tr>
<tr>
<td>2</td>
<td>Backstreet Boys (Jive)</td>
<td>&quot;All I Have to Give&quot;</td>
<td>265</td>
<td>200</td>
</tr>
<tr>
<td>3</td>
<td>Spice Girls (Virgin)</td>
<td>&quot;Stop&quot;</td>
<td>231</td>
<td>200</td>
</tr>
<tr>
<td>4</td>
<td>Take That (Polydor)</td>
<td>&quot;Can't Stop Us Now&quot;</td>
<td>207</td>
<td>175</td>
</tr>
<tr>
<td>5</td>
<td>N'Sync (Reprise)</td>
<td>&quot;Bye Bye&quot;</td>
<td>191</td>
<td>160</td>
</tr>
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#### TOP 10 MOST ADDED

<table>
<thead>
<tr>
<th>No.</th>
<th>Title (Artist)</th>
<th>Total Plays</th>
<th>Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;You're Still the One&quot; (Shania Twain)</td>
<td>325</td>
<td>60</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Torn&quot; (Kurt Cobain)</td>
<td>295</td>
<td>55</td>
</tr>
<tr>
<td>3</td>
<td>&quot;Stay Another Day&quot; (The Traveling Wilburys)</td>
<td>269</td>
<td>48</td>
</tr>
<tr>
<td>4</td>
<td>&quot;All About Your Love&quot; (Soul II Soul)</td>
<td>243</td>
<td>45</td>
</tr>
<tr>
<td>5</td>
<td>&quot;If I Could Have It All&quot; (Rita Ora)</td>
<td>231</td>
<td>40</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Every Little Thing&quot; (Bob Marley)</td>
<td>220</td>
<td>35</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Shut Up and Dance&quot; (The Black Eyed Peas)</td>
<td>218</td>
<td>30</td>
</tr>
<tr>
<td>8</td>
<td>&quot;Stronger&quot; (Kanye West)</td>
<td>215</td>
<td>30</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Can't Stand the Rain&quot; (Bob Dylan)</td>
<td>207</td>
<td>25</td>
</tr>
<tr>
<td>10</td>
<td>&quot;Rockstar&quot; (G-Eazy)</td>
<td>206</td>
<td>25</td>
</tr>
</tbody>
</table>

**More details available on the Music Control UK website.**
THE OFFICIAL CHARTS - 14 FEB

SINGLES

1 DOCTOR JONES Aqua Universal
2 ALL I HAVE TO GIVE Backstreet Boys Jive
3 CLEOPATRA'S THEME Cleopatra WEA
4 YOU MAKE ME WANNA... Usher LaFace
5 NEVER EVER All Saints London
6 GETTIN' JIGGY WIT IT Will Smith Columbia
7 ANGELS Robbie Williams Chrysalis
8 HIGH Lighthouse Family Polydor
9 MULDER AND SCULLY Catatonia Blanco Y Negro
10 TOGETHER AGAIN Janet Jackson Virgin
11 ALANE Wes Epic
12 LE DISC JOCKEY Encore Sum
13 WISHING ON A STAR Jay-Z featuring Gwen Dickey Northwestside
14 BAMBOOGE Bamboo VC Recordings
15 MEET HER AT THE LOVE PARADE Da Hool Manifesto
16 RECOVER YOUR SOUL Elton John Rocket
17 RENEGADE MASTER 98 Wildchild Hi-Life/Polydor
18 IT STARTED WITH A KISS Hot Chocolate featuring Errol Brown EMI
19 DESIRE BBE Positiva
20 CRAZY LITTLE PARTY GIRL Aaron Carter Ultra Pop/Edel
21 HIDEAWAY 1998 De'lacy Slip N'Slide/Deconstruction
22 5,6,7,8 Steps Jive
23 PERFECT DAY Various Chrysalis
24 ALL THAT JUICE WAY Utah MC Neal

ALBUMS

1 TITANIC (OST) James Horner Sony Classical
2 URBAN HYMNS The Verve Hut/Virgin
3 LIFE THRU A LENS Robbie Williams Chrysalis
4 UNFINISHED MONKEY BUSINESS Ian Brown Polydor
5 ALL SAINTS All Saints London
6 POSTCARDS FROM HEAVEN Lighthouse Family Wild Card/Polydor
7 YIELD Pearl Jam Epic
8 LET'S TALK ABOUT LOVE Celine Dion Epic
9 TRULY - THE LOVE SONGS Lionel Richie Motown/PolyGram TV
10 AQUARIUM Aqua Universal
11 INTERNATIONAL VELVET Catatonia Blanco Y Negro
12 OK COMPUTER Radiohead Parlophone
13 WHITE ON BLONDE Texas Mercury
14 DECKSANDRUMSANROCKANDROLL Propellerheads Wall Of Sound
15 SATURNZ RETURN Goldie ffr
16 MY WAY Usher LaFace/Arista
17 BIG WILLIE STYLE Will Smith Columbia
18 BLUE FOR YOU - THE VERY BEST OF Nina Simone Global Television
19 MAVERICK A STRIKE Finlay Quaye Epic
20 LEFT OF THE MIDDLE Natalie Imbruglia RCA
21 SPICEWORLD Spice Girls Virgin
22 WHEN I WAS BORN FOR THE 7TH TIME Corneshop Wilja
23 BE HERE NOW Oasis Creation
Cream and the Mean Fiddler have been granted the licence for their outdoor Creamfields event on Saturday 2 May. The venue has been revealed as The Bowl on the Matterly Estate, near Winchester in Hampshire. The event will have a capacity of 40,000 and run from 1pm to 6am.

Darren Hughes, director of Cream, says, "We were always confident that there wouldn't be a problem with obviously very important that we've got it. We can now start firming things up." The Bowl is best known for being the first place to sprout crop circles and was previously used as a venue during the World War Two for General Eisenhower to address US troops. "It's an unbelievable site," Hughes says. "It's a completely natural bowl in this valley with three sealed sides."

Creamfields will consist of nine different arenas featuring house in its various forms as well as techno, trance, big beat, drum & bass, hip hop and disco. The emphasis will be on celebrating club culture. "The ethos behind Creamfields is that we feel there's a chance to represent club culture. This will be a very different event from anything that's gone before. We want to push the pendulum back and put the DJ centre stage," says Hughes. He says he has no interest in competing with other outdoor dance events.

The event will also try to be genuinely nationwide even though it's situated in the south. "It's the beginning of the summer and I think it'll be the first big outdoor event of the year," says Hughes. "We're definitely looking to mobilise the north-of-London club scene." The line-up, expected to include most of the UK's biggest DJs, will be announced in the coming weeks.

Big rock records have a nasty habit of providing the inspiration for dance tracks six months down the line. Nirvana's 'Smells Like Teen Spirit', Blur's 'Girls & Boys' and Oasis's 'Some Might Say' are just some of the guitar-fests that have been pitched up and aimed at the dancefloor. The latest victim is The Verve's 'Bitter Sweet Symphony' whose string line forms the main inspiration for Relent Assured's 'Treat Infamy' which seems assured of a Top 10 placing on release. The track is the work of the Caseys production trio — Laurence Nelson, Nick Carter and Alistart Johnson — who have completed remixes for the Space Brothers, Wildchild, Dina Carroll and Tin Tin Guti, amongst others.

Having completed the track half seriously, the boys felt it on a showcase tape and didn't think much of it until a bidding war for the track kicked off between several record companies. The track was eventually signed to London's ftm, which had musicians from Trinity College Of Music re-record the string line, and are now rush releasing the track next Monday (16).
heavenly birds are on the pull for new talent

Legend: However, while there were plenty of girls to be found on the dancefloor there were precious few to be found behind the decks. Heavenly is determined to rectify this situation with the launch of its latest club venture, Lectorium, which starts on Friday 27 February. The club will feature a room called Heavenly Birds which will have only female DJs and will be run by Heavenly's premier 'birds' Chloe Walsh and Tash Lee (pictured). The duo are now seeking female DJs to play in the room and need women playing all types of music. "For some reason all the girls we seem to be coming across either play just drum & bass or full-on house. We need girls who can fit a more 'anything goes' party vibe," says Walsh. The room will then work as a channel to get more women on in the main room at Lectorium and other Heavenly events. "It won't be that girls won't be able to play in the other room but we're actively seeking more girls to play at our clubs and the Heavenly Broz room will be a place where you can hear them first," says Walsh. Any female DJs interested in becoming Heavenly Birds should contact Chloe or Tash at Heavenly on 0171-694 2998.

Perfect for 98

Perfecto Flugito Presents:

Perfecto

Last week saw one of reggae's biggest stars, Beenie Man, arrive in the UK for a week of promotional activity including a reception at the Jamaican embassy in London. The reception saw Beenie Man pick up his MOBO award as the best international artist of the year and was given the award by Jamaican high commissioner Derrick Heavens. Beenie Man should stay in the news with his single 'Who am I' (released next Monday) looking set to provide him with a Top 40 hit with extensive radio support from Radio One, Kiss FM and Choice FM. Following the huge success of his 'Dance Hall Queen' duet with Chevelle Franklin last year, Beenie Man is currently enjoying a high in his career. "I need the support of the national press and to make the news in England - the capital of the world - was the best," he says. "Last time I was here the press said, 'Yes, Beenie Man. Everything cool.' Tonight the press are saying 'best thing in reggae' - not even in Jamaica are they saying that. Highest feelings and respect to you all." Jet Star will also be promoting Beenie Man's latest album 'Many Moods Of Moses' this month. The album showcases the range of his talents to the full, featuring tracks with Sly & Robbie, Buju Banton and Lady Saw.

Shop to hard to find, birmingham

PO Box 590, Castle Bromwich, Birmingham, B36 ITT, tel: 0121-393 7774, fax: 0121-393 7774

Set up by Jason Kirby in 1991. Hard To Find prides itself on its ability to recognise and stock down that elusive record. In-store, the shop boasts seven Technics SL 1200s with personal listening posts and a back catalogue of 60,000 records in its warehouse. A 52-page free catalogue is available and hard to find's website at http://www.hard.to.find.co.uk has a searchable database.
on the airwaves
(by caroline mossa)

Well I’m pleased to report we have our first dance radio smash of the year. Best Assured’s Vine-sampling ‘Treat Infamy’ on London comes in at five, making it the joint highest new entry ever, the other being last October’s Propellerheads/De(build collaboration ‘OMNIS’. All three Galaxy stations and Kiss 100 have given heavy support behind the track, which is destined for certain Top 10 success and radio longevity.

“It went straight onto our A-list as soon as we got our hands on it around two weeks ago,” says Galaxy 105 programme controller Andy McPherson, who says a buzz had already started in London, and says everyone has gone mad for it. “It’s like what used to happen in plugging a few years ago,” he says. “Two weeks ago I serviced Radio One with some seven-inch singles of the track before the CDs were ready. These days you expect to work a track for a few weeks before it gets any airplay, but the seven-inch was played on the Jo Whiley show the very same day.” The track is also being played on Kiss 100 and Xfm, and regional support, which is just beginning to kick in, should ensure an entry on the Airplay 40 before long.

peter tong playlist

(*with mes from *Round Robin) • ‘HERE’S WHERE THE STORY ENDS’ Tin Tin Out No. 1 • ‘FIND A CURE’ Ultra Note (A&M/P) • ‘CULS BE’ white label (‘ROCK BOY’ License No. 5) • ‘SLEEPING BUM’ FLEX MIX’ Indica • ‘SINCE’ Mi Cole (Mega) • ‘EVERYTHING (NAIL & KANE MIX)’ School Breaks (Kidz Breaks) • ‘WHERE YOU ARE’ Rahsahn Patterson (MCA) • ‘MORE’ De.Lucy (Deconstruction) • ‘FORCER LOVE’ Reflection Team Part 1, Mos Def & Mr Morton (Phonique) • ‘MUSIC’ Star Qwan (TiTus) • ‘THAT’S IT’ State Of Mind (Ng) • ‘RESTING’ The Mission Boys (New Chocolate) • ‘THE BIG BROTHER IS WATCHING YOU’ Boy George, John Kelly, Seb Fontaine, DJ Heaven, Tony McNeal Wildstar S (Columbia) • ‘NOBODY’S BUSINESS’ RONI SIZE MIX’ Pressure Drop (Columbia) • ‘TREAT INFAMY’ on London (Verve-Well)

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Steve 'Silk' Hurley scored the first ever house number one when 'Jack Your Body' hit the top spot 11 years ago. Since then he's developed into a leading producer and remixer. As well as remixing Quincy Jones, Prince, Michael Jackson and numerous others, Hurley has launched successful artists such as Ce Ce Peniston and Chantay Savage. He's currently enjoying a club hit with the Voices Of Life's 'Word Is Love'.

IT'S BEEN 11 YEARS SINCE YOU ENJOYED YOUR FIRST BIG SUCCESS AND YOU'RE STILL GOING STRONG WHEN A LOT OF YOUR CONTEMPORARIES FROM CHICAGO SEEM TO HAVE FALLEN BY THE WAYSIDE. WHAT'S THAT SECRET OF YOUR LONGEVTY?

"The first thing would be that I'm doing what I love. I have a passion that makes me patient dealing with the ups and downs of the music industry. If you don't have that passion those would be enough to put you off. The other thing is that when I first started I would only use the black keys on the piano. So, I've been basically just learning my craft - doing remixes of people like Prince and Michael Jackson. In phase two of my career the longevity has been because I learning my craft doing remixes of people like Prince and Michael Jackson. So, I've been basically just that which taught me lessons I will never forget. You can't be flavour of the month all the time so if you know the business you know how to get through those periods.

YOU'VE ALWAYS HAD A DISTINCTIVE SOUND, WAS THAT A CONSCIOUS DECISION TO DEVELOP YOUR OWN STYLE OR DID IT JUST EVOLVE?

"When I was young I worked really hard at being a good DJ. I was always looking for something that would make me stand out so that I would get booked to play at a party. So, I've always been about trying to be unique and I carried that on with my own music. The only time I stopped was when the business started to dictate about trying to be unique and I carried that on with my own music. The first thing would be that I'm doing what I love. I have a passion that makes me patient dealing with the ups and downs of the music industry. If you don't have that passion those would be enough to put you off. The other thing is that when I first started I would only use the black keys on the piano. So, I've been basically just learning my craft - doing remixes of people like Prince and Michael Jackson. So, I've been basically just that which taught me lessons I will never forget. You can't be flavour of the month all the time so if you know the business you know how to get through those periods."

YOU'RE ALSO ONE OF THE FEW US PRODUCERS WHO'S SUCCESSFULLY MANAGED TO DO BOTH HOUSE AND R&B.

"Well, musically my sound doesn't change that much. I concentrate on songs and melodies and that's the same in both my house and R&B tracks. It's just the BPMs that vary. I just look at the production as being a backdrop."

HOUSE IN GENERAL SEEMS TO HAVE GOTTEN LESS SONG ORIENTATED - WHAT DO YOU THINK ABOUT THAT?

"The original Chicago house scene was all about great songs that didn't fit into the mould of radio at the time and used to get played in the clubs instead. Things like Positive Force's 'We Got The Funk' or Geraldine Hunt's 'Can't Fake The Feeling'. That's one of the things that bothers me. What I call house other people seem to call garage. House started out being vocal-based, gospel-influenced. Then the more tacky things started coming out. 'The Word Is Love' is considered garage rather than house which is a strange thing for me. It confuses me but to me I suppose house is more of a feeling than a name - when you hear it you know it."
As Coldcut, Matt Black and Jonathan More have been redefining the boundaries of music since the acid house days. Their Stealth club night, backed up by their Solid Steel Kiss FM show, became a platform to unleash a barrage of trip hop, jazzy beats and funkylines on the world. Along with their Ninja Tune record label, they are also at the forefront of multimedia technology with Hex Media, creating sound and vision scenarios in clubs while Black VJs/DJs via his laptop

**top[10]**

*MODULAR MIX* AIR (SOURCETLAB)

"Possibly FrogHop's finest moment so far! This came out in 1996 and my girlfriend Julie bought it for me - she's a techno DJ. It has a horn riff that sounds like it's been sampled from some urbanR&B classic, it might be a Miles Davis tune. It's a good example of a few very classy elements put together in an interesting way." Matt

*IRON LEG* MICKEY & THE SOUL GENERATION (MAXWELL)

"This came out in 1969 and it's one of the tunes that was really big on the rare groove scene from 1982-86 when I was DJing with Norman Jay. It's stupid organ and funky drums. It's got a great intro — one long organ stab before it crashes in with a really dirty beat. Many a dark cubbyhole has been shake-and-finger-popped by this seven-inch blasting through the Good Times Sound System! I play it now at Stealth if I want to change direction." Jonathan

*MORE SONGS ABOUT BUILDINGS AND REVOLUTIONARY ART* CARL CRAIG (SSR)

"Sublime moments from the reel techno Illuminati's favourite son. This is real techno, it's got qualities like élegante simplicité and soul. Real man meets machine music. It's the shittings that do it!" Matt

**COLDCUT'S STEAMIN' '10**

Matt software choices for a digital jockey:

- KEWTH, HBV202D DIGILOGIC (Propellerhead/Steinberg)
- PLAYTIME, BADASS FUNK GENERATOR (Diysound)
- SUPER COLLECTOR SOFTWARE SYNTHS (James McCartney)
- SOUND MAKER SAMPLE EDITOR (Micron)
- GQLZIN, DIGITAL JOCKEY (Gobos/Hex-in-a-box direct + 200 Mb of samples)

Jonathan:

- 10DEED* Fugly (Dataisk)
- MAMETRO PORTABLE PLANTS IV & JUICE ASSEMBLE (Big Step)
- AMIGA VOR FAVOR* Bob Accent (der Berga)
- CHILDREN AT PLAY* Max Tornos (Warp)
- ELEMENTS OF TWIST* Space (Waxtrophonix)

*3 IS THE MAGIC NUMBER* MULTIPLICATION ROCK (WW)

"This came out in the Seventies and it's such a wicked tune. It's the original inspiration for the De la Soul track of the same name. It's a record for opening a set or changing a groove and for making people remember why they came to a club — to smile and enjoy themselves. It's guaranteed to bring a smile to all." Jonathan

*FLYING HIGH* MIXMASTER MORRIS (RISING HIGH)

"This came out around 1992/93. The ambient ambassador's début album remains high above the rest. He's a close friend of mine and his incredible knowledge of music and ability to be an international ambassador for the music is unique. He strides where most ambient artists toddle. When I go to a club I want to lie down and go to sleep. That's my idea of a good time and this record is good for that." Matt

*PEOPLE HOLD ON* EDDIE KENDRICKS (TAMLA)

"This underrated classic LP contains 'Girl You Need A Change Of Mind', 'Eddie's Love' and 'People Hold On'. He's got a fantastic voice. It's a precursor to techno in a way. And with 'Eddie's Love' it really helps if you need cheering up!" Jonathan

*MAGNETIC GEOGRAPHY* JAMES ASHER (BRUTON)

"A rare Moog library music monster slug-like funkier! Library music produced for TV and radio is a hitherto-untapped source of gems. It was rarely mass-produced or sold." Matt

*MUSIC FOR ROBOTS* FORREST JACKERMAN (SCIENCE FICTION)

"This is a Sixties track and one side is 20 minutes of electronic music, the other side is a song about robots. It's a total electronic flipped-out skirpser, artholive, dark easy ambientcore! It's a brilliant record for putting on in the background and merging stuff." Jonathan

*MUSIC FOR 18 MUSICIANS* STEVE REICH (ECM)

"Jon first played this to me in a dodgy pirate station, Network 21, in 1987. I didn't know what to play on the station. It was a (fairly leftfield set-up. Jon said 'It'll be OK, put this on.' We did, and after it we put on a Lee Scratch Perry dub track, and 'Music For 18 Musicians' showed the connection between dub and systems music and ambient. The real systems don rocks on. Amazing live." Matt

*ANYTHING BY FELA RANSOME KUTI* (BUMPY)

"'Expensive Shit' or 'Shikara' are probably my favourites. I'd put them on in the days when I've been given horrible warm-up sets. I used to find that a lot of warm-up DJs would come in and hit you with all the big tunes — there was no musical equivalent of foreplay! I'd come in and bosh these on and I could guarantee that by the next second the people would be dancing. It's nice to set the scene before the business." Jonathan

*THE MAGIC NUMBER* MULTIPLICATION ROCK (WW)

"Jon first played this to me in a dodgy pirate station, Network 21, in 1987. I didn't know what to play on the station. It was a (fairly leftfield set-up. Jon said 'It'll be OK, put this on.' We did, and after it we put on a Lee Scratch Perry dub track, and 'Music For 18 Musicians' showed the connection between dub and systems music and ambient. The real systems don rocks on. Amazing live." Matt

*BOOM* MULTIPLEX ROCK (WW)

"This is a Sixties track and it's such a wicked tune. It's the original inspiration for the De la Soul track of the same name. It's a record for opening a set or changing a groove and for making people remember why they came to a club — to smile and enjoy themselves. It's guaranteed to bring a smile to all." Jonathan
TUNE OF THE WEEK

CORNERSHOP 'BRIMFUL OF ASHA' (WMUA)
(ALTERNATIVE)
Re-released surely due to the Norman Cook remix promised before Christmas, this gently jangly big beat brew certainly hooks with its "Everybody needs a bosom for a pillow" mantra. With the recent successful touch Fatboy Slim added to Wildchild, there will be no problem with this achieving a similar chart position. Seriously a monster! ● ● ● ● JH

matt thompson's

FOLLOW THE TIPS FOR THE WEEK

1. "LION" Fridge (Output)
2. "POLITICIAN" [THE PRICES REMIX] Toddler (Jazz Fudge)
3. "CONTACT" Terranova (K7)
4. "BLACK HOLE (LIVE MIX)" 1592 (Eye Q)
5. "MICROPHONE FIEND" Kid Loops (Filter)
6. "ENDLESSNESS (JIMPSTER REMIX)" (Deit)
7. "YENDI" Photek (Science)
8. "THE UNSTABLE MOLECULE" Instinct 217 (Thrill Jockey)
9. "CASA NOSTRA" Giappo (Criminal Communications)
10. "INTO A SEPARATE SPACE" Morgan Geist (Phono)

Matt Thompson
(Nearest in Jack Da Hee Box)
November issue dated October 4, 1997

HOUSE TUNE OF THE WEEK

REST ASSURED 'TREAT INFAMY' (FFRR) (HOUSE)
There are several Verve-sampling tracks to choose from at the moment, but this is easily the most in demand. Laurence Nelson, Nick Carter and Alastair Johnson's full-on acid intro'd monster seems to have cleared the sample hurdle with ease. Big breaks with Enigma chants midway through before the downtempo bit that everyone knows has its own spot. Not difficult to imagine how massive this will be played out, and no great surprise when it goes Top 10 either. ● ● ● ● ●

COLOUR GIRL 'TEARS' (4 LIBERTY) (GARAGE)
Getting played by all the top garage DJs, this has in fact been promoted since last year, appearing in mixes from Underground Solution and The Dream Team. A typical slice of UK garage, it shines its way along with Colour Girl's catchy "Tears that I cry" vocals providing the hook. Simple but catchy. ● ● ● ● ● Z

WUBBLE U 'PETAL' (IINDOLENT) (HOUSE)
This over-promoted but nevertheless very good triple set of 12-inches begins with the original mix, a Rez-like builder with plenty of clicking beats and hooks such as "It's difficult these days to get good grooves" and the shrill female vocal "If you believe in love, I believe in love". Stanley Unwin also crops up for novelty value and after Melody Maker proclaimed this one of the worst singles ever, it has the potential to be a spring smash. Fontaine & Verne, Murk and the Freestylers all combine their sound with some of the elements of the original, but the original stands out on its own anyway. ● ● ● ● ● JH

ESSENCE 'THE PROMISE' (INNOCENT) (HOUSE)
Another Chakra/Space Brothers production and blueprint for new Virgin label Innocent. Mixes over two 12-inches from Tony De Vit, So Brothert and Space Brothers with the latter being perhaps the most accessible. Familiar synth lines with substantial vocal support, and the main vocal as the focal point. Another credible club track built around a song. ● ● ● ● ● CF

PIANHEADZ 'DISTORTION' (SUBLIMINAL) (GARAGE)
Eric 'More' Morillo and Jose Nuñez are the production duo behind this tough US garage release. At the heart of this lies an incessantly energetic piano riff that twists and turns its way through a multitude of fx and short breaks. That riff reminiscent of Alcatraz's 'Give Me Liv' is driven along by one of the toughest grooves to come out of NYC this year, giving us a track that seems to build and build endlessly on. ● ● ● ● ● Z

MARK WILLIAMS 'LOWFORCE' (TORTURED) (TECHNO)
Billy Nasty invites Mark Williams, aka Acorn Acts, into the harsh stable of Tortured to let loose three prime cuts of tech-funk. 'Lowforce' delves into the realms of Dave Angel-esque melodic synths and echoes coupled with a tough underpinned percussive drumtrack. On the flip both 'Atomic Toms' and 'Back To The Future' have got rubbed into the grooves for some added punch on the dancefloor. Class. ● ● ● ● ● DM

LIHOUD 'LOSING HAND' (ECHO) (BEATS)
Echo's Icelandic act makes its debut with a sweeping downtempo tune hallmarked by a stirring guitar motif and...
<table>
<thead>
<tr>
<th>Track Number</th>
<th>Track Title (Artist/Remixers)</th>
</tr>
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<tbody>
<tr>
<td>1.01</td>
<td>Give Me Rhythm (Full Intention/Hamburger Liebe/Geometric Groove/Smolin/Leo/Smokin' Juke Mixes) (Bong Connective)</td>
</tr>
<tr>
<td>1.02</td>
<td>Troubled Girl (Dj T-G</td>
</tr>
</tbody>
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alternative cuts

1. OPTIMUS PRIME (UNDERDOGG REMIX)/DATA (BARKUS)
   That's how it's to be.
2. LIKE WEATHER/LEYLAS (REPHLEX)
   Watch out for a monthly.
3. WATCHING WINDOWS (FROG SIZE NETS/BESTROMMEL) REMIX (DAWN SIZE (TALKIN LOUD))
   & Francis window meets a dischord paper bag.
4. F.T. TURTWISE (CITY SLANG)
   Most cuts under five minutes, interesting.
5. DARK JAZZER/BEL AIR PROJECT (FUTURE TALK)
   Brushed beats.
6. SWITCH/PLESHAY (NO NAX)
   Buzz builder.
7. THE PLAN/SAFETY KILT (KLEIN)
   Outta's here, met the big beat.
8. FLAME (FREAKIYAK MIX)/CRUSINATION (LITE)
   Another choice remix selection.
9. RIDE BOY ROCK/LIONROCK (CONCRETE)
   Breakbeat slow.
10. BATACANDA POR FAVOR/BOB AZZAM (MR BONO)
    One of the greatest drum attacks ever. Essential.

Complied by giles peterson
and thanks to the worldwide outlet shops: equipment 100% Original, Kiss 100% Great.

Björk-ish vocal. On the remix tip, Mr Dan (of Dust To Dust fame) contributes a chunky and funky beatfest that thankfully retains the cool guitar. Les Rythmes Digitales provide an average Eighties electro-pop mix while Bristol DJ John Stapleton and local act Receiver combine on the McMurdo Sound Slew mix which cleverly fuses dark dub and brooding beats. Finally, new boy Robin Twelftree delivers a velvety smooth jazzy version that's the most musical — and successful — interpretation of the bunch.

LYNDEN DAVID HALL 'DO I QUALIFY?' (REMIXES) (CD POOL) (R&B)
From Cooltempo's 'Nu Classic Soul' collection last year, this definitely qualified as being the truest to the so-called genre, especially from a British artist. For me this is also the best song from what became his début album and is truly worthy of its re-release here in new mixes.

Very catch with its original smooth grooves toughened and reconfigured in alternative mixes, the highlight is its extremely infectious chorus sung by another shining star among the UK soul fraternity.

LYNDEN DAVID HALL

Mystic Brew 'The Flavour of Fat City' (Album Sampler) (Fat City)

Fat City drop a tester 12-inch for their forthcoming compilation. Up first is Concrete Paco with 'The Great Raspberry Rip Off'. This collects together everything from Star Wars androids to the hook from 'The Message' by Grandmaster Flash. They manage to pull it off well with a heavy bassline and a perfectly executed hip hop break. On the flip the Jigmasters come correct with 'Keep On Rockin' with some fine rap business and the Trinidad Steel Drummers do a cover version of 'Cosy Strut' by Seventies group The Meteors.

Mandala 'Flowers Bloom' (V2) (Drum & Bass)

Originally out on Organic records in '96, Alex Reid's thunderous '96 remix now propels female vocalist Nicola's 'Sometimes, the reflection I see' main hook-line into post-'Feel The Sunshine' mode. The slower-crunching breakbeat original plus PFM's 'Secret Love' remix are included but it's Alex who gets the heads nodding.

Tipperr 'Twister' (Fuel) (Breakbeat)

The man they call Dave Tippertakes his own brand of breakbeat to the next level once again. 'Twister' comes in two mixes along with 'Get Up On Your Feet' on the flip. On 'Twister' Tippert manipulates the beats with precise execution, dropping in various parts and samples freely over his signature basslines. More of the same on the get 'Get Up On Your Feet', keeping the flip frequencies to the maximum and the sinister atmospherics on the correct side of darkness.

Next 'Too Close' (Arista) (R&B)

With soulful vocals, floating keyboards and subtle funky guitars, this sounds like a record from a different time and place though it's strangely contemporary. The bassline from Kurtis Blow's 'Christmas Rap' definitely provides the old school element, and the beats are non-hip-hop-derived straight fours, but the sophisticated accompaniment does not prevent this from being one of the best and crispest new street jams around.

Ramsey & Fen 'Lovebug' (Bug) (Garage)

Although this duo have been responsible for many successful remixes, this is one of their own productions and is currently one of the most sought-after tracks around. An effortlessly smooth groove, it glides along with a booming bass, intricate programming and catchy vocals. What you get here is the complete package: not just a garage groove, but a more complete song.

Excellent.

Garage Tune Of The Week

Logy

The Voice Of The Industry

Compiled by trevor nelson
and played on his Radio One show on Saturdays 3.30pm-6.30pm.
by tony larsides

A new number one, but little other action in the Top 10 bar B with the entry of Mase straight in at 10 with the R&B-ish 'What You Want' featuring Total and my own personal fave 'Will They Die 4 U?' featuring Puff Daddy and Lil' Kim...Promoted in the same envelope from Arista, NEXT's uptempo 'To Close' debuts at 12...QUEEN PEN finally makes the chart in her own right with 'Man Behind The Music', that track first surfacing in the autumn as a bonus cut on Blackstreet's 'Fixx' package. The UK promo features a new mix from Structure Ftize-Look out for Steve 'Silk' Hurley's excellent mix of 'Where Are You' by FASHAAN PATTEHSON - already receiving radio support, this could easily cross over...Last week saw the closure of Avex's R&B imprint ADEPT which was home to Lakiesha Berri, Elisha la Verne and Thriller U amongst others. Thriller LTs 'Flere I Come' will be the label's final release. Label head Steve Wren will remain al the Company until the end of February and in the meantime is trying to find a new home for Lakiesha Berri who has finished an LP. Any interested parties should call Steve on 0171-734 3682...

R&B TUNE OF THE WEEK

TERRY CALLIER 'LOVE THEME FROM SPARTACUS' (TALKIN LOUD) (R&B)
Chicago soul veteran Terry Callier returns with one of the coolest new promos about ahead of a much-anticipated new album. Vocally nothing has changed since his 'rare groove' cuts 'I Don't Want To See Myself Without You' and 'Ordinary Joe' from the Seventies, though on mixes presented here the mood is strictly 21st century R&B. Four Hero in particular create an awesome and refreshing, futuristic jazzy atmosphere, just short of blatant drum & bass with plenty of busy percussion brewing beneath Terry's richly textured hanging tones.

KALIGULA FEAT. MARSHALL JEFFERSON 'FEED THE LIONS (REMIX)' (PLEASURE) (HOUSE)
This one-sided piece comes straight out of the Pleasure musical library. Mark Bell, Paul Birchall and Marshall are the usual suspects and Blakkat is on the remix. If you like your house music quite tech-y then this will be up your out-de-jac. Sharp synths, though on mixes presented here the mood is strictly 21st century R&B. Four Hero in particular create an awesome and refreshing, futuristic jazzy atmosphere, just short of blatant drum & bass with plenty of busy percussion brewing beneath Terry's richly textured hanging tones.

SKY SPOONER 'RUBY INDIANA' (SUNBURN) (ALTERNATIVE)
The sixth release from San Francisco-based Hardkiss' offshoot label is a beautifully eclectic set that kicks off with the mellow beats, double bass and floaty vocals of 'Lucky Boy' which, musically at least, has a mid-period Talk Talk feel about it. The jazzy and chilled instrumental 'Elevator' marries drums, double bass and piano while 'Murder Song' has more of a hip hop feel with dreamy vocals. Finally, 'Everything' combines a funk bassline with gentle piano and a falsetto vocal. With the accent on songs rather than grooves, this is a very musical, inspiring collection.

[commentary]

Brooklyn Bounce

Clubs

The Real Bass

Including a killer mix from DJ Quicksilver & Nylons tuff-but-smoove Rumble In The Jungle remix.

OUT 16TH FEBRUARY 1998
DEEJAY PUNK ROC "MY BEATBOX" (INDEPENDIENTE)
Apparantly promo-only, this old school electro cut can also be found on the previously released 'Still Searchin' compilation on Airdog. Radio talk and sirens build to some sturdy Datt Punk-ish beats making it quite irresistible and ridiculously dancefloor-friendly. The sort of record that keeps Norman Cook awake at night.

NALIN I.N.C. 'PLANET VIOLET' (KOSMO/LOGIC)
A Kosmo import that now has Logic support for UK release. Not too much info coming in its promo form, but the artist's name gives a little away. Another excellent steady-paced trance-influenced house track that is blueprint Nalin & Kane, but with a harder feel. A deep pulsing bassline and moody keyboards topped with a distanced "Feel It" sample at the break resulting in a class production, backed up by mixes from BBE among others.

ULTRAMARINE 'ON THE BRINK' (NEW ELECTRONICA) (ALTERNATIVE)
The ground-breakers are back, on a new label and - more importantly - returning to the sound of their classic 'Every Man And Woman Is A Star' album. The title cut is a dreamy, Fila Brasilia-style fusion of shuffling beats and lazy keyboard melodies. 'Surfacing' is a more techno-fied and jittery take on the same while the Further Details mix of '4U' is an early Orbital-like house instrumental journey through textured beats and synth gurgles.

TEKARA 'BREATHE IN YOU' (BEAT) (HOUSE)
This combines two very popular styles at the moment - house and breakbeat. Breakbeat plays the major part in the Original mix, very light and atmospheric, with Lucy Cotter doing the wispy vocals. Matt Darey's Lost Tribe mix is the other option - a harder-edged conformist beat, warping bass and lots of power. Ms Cotter's part is still very much centrestage, and Matt Darey uses it well. A good market spread.

BLAZE "DIRECTIONS" (US SPIRITUAL LIFE) (HOUSE)
Although not as instantly appealing as some of their recent outings, the deep and challenging jazz-techno sound of 'Directions' shows that even after all these years Blaze are still prepared to lead from the front. Imagine Carl Craig playing 'Mr Hands'-period Herbie Hancock and you won't be far wrong. Currently there are only a handful of the single-sided Spiritual Life promos in the country, but a full release with additional mixes is planned for early this year. The name is true of Luchito's excellent jazz-flavoured 'Symbols Of Life' which has been slightly remixed from Nuphonic's sublime 'Spiritual Life Music' compilation.

NATIVE SOUL FEAT TROY WASHINGTON 'A NEW DAY' (JUS' TRAX) (HOUSE)
This disco-house fusion stands out from the crowd thanks to Troy Washington's well-treated gospel-inflected vocals, which ride on crunchy beats, an almost Moroder-esque bassline and distinctively dramatic string samples. It is the work of Dave Jarvis and Ben Mitchell, who have collaborated with Harvey & Diesel on the Moton Inc releases, including their neatly beefed-up version of Billy Paul's...
**ALTERNATIVE OF THE WEEK**

**KID LOCO 'SHE'S MY LOVER' (YELLOW) (BEATS)**

Already filled for his debut album released at the end of the year, the Kid will no doubt garner further praise as this gem is lifted from it. A beautifully soulful organ and shuffling beat combination is lopped with a drifting vocal. 'Pearly Girly Man' is a strings'n'all Air-style jazz hip hop cut while 'Cum On' has a very saucy female vocal sample over monumentally funky bonus beats. Finally, lest we forget, there's a stunning version of the lead track by fellow French beat maestros Rang, which adds sitar and Hammond organ into the mix.

---

**CONVERT 'NIGHTBIRD' (WONDERBOY) (HOUSE)**

Re-releases are now forthcoming for older and older records. Six years since it originally charted for A&M, Wonderboy run this track past us again with stacks of bassline. 'Don't Go Lose It Baby' is the only record that snuck past us the first time, so make sure you get this.

---

**VARIOUS 'DJ KICKS: SMITH & MIGHTY' (K7) (AMBIENT)**

Hardly has there been time to recover from the sheer brilliance of Tornnovo's 'DJ Kicks', when Smith & Mighty step forth with a Bristolian mix of dub, reggae and drum & bass that includes their own rare classics 'Walk On By' and 'Anyone' plus the usual exclusive DJ Kicks offering, in this case 'I Don't Care How I Get There, but I've Made the World Go Round'.

---

**VARIOUS 'KOMPILATION' (NOVAMUTE) (TECHNO)**

This 16-track double CD showcases five years of Mute's offshoot label, and contains cuts from Luke Slater, JB3, Speedy J, Plastikman and Steve Stoll. Novamute's solid style and tight roster puts it on a pedestal above similar sounding labels and this collection is clear proof.

---

**OUT 9 • 2 • 98 available on 2 CDs & MC featuring mixes by K KLASS, M&S, PAUL GOTEL, JOHN 'O0' FLEMING**

To hear 'business' call 0990 134 104
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1</td>
<td>SINCERE</td>
<td>MJ Cole</td>
<td>Smoothly sung underground garage tune</td>
</tr>
<tr>
<td>2</td>
<td>TREAT INFAMY Rest Assured</td>
<td>The Verve</td>
<td>The Verve's string breakdown will ensure this goes all the way</td>
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<tr>
<td>3</td>
<td>DISTORTION</td>
<td>Pianoheadz</td>
<td>Tough driving New York groove</td>
</tr>
<tr>
<td>4</td>
<td>TROUBLED GIRL</td>
<td>Karen Ramirez</td>
<td>Finally released after a two-year wait</td>
</tr>
<tr>
<td>5</td>
<td>R U SLEEPING</td>
<td>Indo</td>
<td>Back with hot new Bump &amp; Flex mixes</td>
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<tr>
<td>6</td>
<td>BEAT GOES ON All Seeing I</td>
<td>(Infectious jazzy groove set for the big time)</td>
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<tr>
<td>7</td>
<td>RUDE BOY ROCK Lionrock</td>
<td>(Skanking, funky workouts from Justin Robertson)</td>
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<td>8</td>
<td>NOBODY'S BUSINESS Peace By Piece</td>
<td>(Catching R&amp;B tune with garage mixes from the Dream Team)</td>
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<td>9</td>
<td>HAND IN YOUR HEAD Money Mark</td>
<td>(Excellent future funk plus a Dust Brothers mix of &quot;Cry&quot;)</td>
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<tr>
<td>10</td>
<td>MUSIC Size Queen</td>
<td>(Hard-edged New York-style house)</td>
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<tr>
<td>11</td>
<td>FROZEN</td>
<td>Madonna</td>
<td>(With mixes from Victor Calderone, Stereo MCs and William Orbit)</td>
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<tr>
<td>12</td>
<td>PLANET VIOLET</td>
<td>Naim I.N.C.</td>
<td>(With mixes from BBE, Nowy vs Eniac and DJ Tornmack)</td>
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<tr>
<td>13</td>
<td>RIDE THE PONY Soul Hooligan</td>
<td>(Funky cut’n’paste track)</td>
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<tr>
<td>14</td>
<td>MODEL T Steve Stoll</td>
<td>(Featuring a blistering mix from Carl Lekebusch)</td>
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<tr>
<td>15</td>
<td>SILENTLY BAD MINDED Pressure Drop</td>
<td>(With mixes from Rony Size and Stereo MCs)</td>
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<tr>
<td>16</td>
<td>BETTER DAY Presence</td>
<td>Salt City Orchestra</td>
<td>give this track some new life</td>
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<tr>
<td>17</td>
<td>SHE’S MY LOVER Kid Loce</td>
<td>(Inventive breakbeats from across the Channel)</td>
<td></td>
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<tr>
<td>18</td>
<td>TONIGHT I’M DREAMING Fitty Fifty</td>
<td>(Northern house production with a dub from Amethyst)</td>
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<tr>
<td>19</td>
<td>SOMETHINGS DO Plus 2</td>
<td>(Swinging disco-house groove)</td>
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<tr>
<td>20</td>
<td>RETRO PHUNKT/DOMINATOR Saiper</td>
<td>(Brash big beat production)</td>
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<td>No.</td>
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<tr>
<td>17</td>
<td>THE BLUE CAFE</td>
<td>Chris Rea / East West</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>BACKSTREET'S BACK</td>
<td>Backstreet Boys / Jive</td>
<td></td>
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<tr>
<td>20</td>
<td>THE VELVET ROPE</td>
<td>Janet Jackson / Virgin</td>
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<tr>
<td>15</td>
<td>MOON SAFARI</td>
<td>Air / Virgin</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>LIKE YOU DO...THE BEST OF Lightning Seeds</td>
<td>Epic</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>THEIR GREATEST HITS</td>
<td>Hot Chocolate / EMI</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>THE FAT OF THE LAND</td>
<td>The Prodigy / XL Recordings</td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>THE BEST OF Wham!</td>
<td>/ Epic</td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>OCEAN DRIVE</td>
<td>Lighthouse Family / Wild Card/Polydor</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>STANLEY ROAD</td>
<td>Paul Weller / Go!Discs</td>
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<td>35</td>
<td>THE stone ROSES</td>
<td>The Stone Roses / Silvertone</td>
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<td>PARKLIFE</td>
<td>Blur / Food/Parkphone</td>
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<td>37</td>
<td>PAINT THE SKY WITH STARS - THE BEST OF</td>
<td>Enya / WEA</td>
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<td>38</td>
<td>GREATEST HITS Eternal</td>
<td>/ 1st Avenue/EMI</td>
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<td>39</td>
<td>WORD GETS AROUND</td>
<td>Stereophonics / V2</td>
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<td>40</td>
<td>TRACY CHAPMAN</td>
<td>Tracy Chapman / Elektra</td>
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</table>

**TOP TWENTY COMPILATIONS**

- **1.** IN THE MIX 98 (Virgin/EMI)
- **2.** ULTIMATE CLUB MIX (PolyGram TV)
- **3.** THE SOUL ALBUM II (Virgin/Epic)
- **4.** LOVE (PolyGram TV)
- **5.** FUNKY DIVAS (Epic/PolGram TV)
- **6.** THE EIGHTIES MIX (Epic/PolGram TV)
- **7.** SIMPLY THE BEST LOVE SONGS 2 (Epic/PolGram TV)
- **8.** NOW THAT'S WHAT I CALL MUSIC! 38 (Epic/PolGram TV)
- **9.** THE FULL MONTY (OST) (Virgin/Epic)
- **10.** A PERFECT LOVE (Virgin/Epic)
- **11.** THE ANNUAL III - PETE TONG & BOY GEORGE (Virgin/Epic)
- **12.** HARDCORE HEAVEN - VOLUME 3 (Virgin/Epic)
- **13.** THE BRIT AWARDS 1998 (Virgin/Epic)
- **14.** MAXIMUM SPEED (Virgin/Epic)
- **15.** ONE WORLD (Virgin/Epic)
- **16.** DIANA PRINCESS OF WALES - TRIBUTE (Virgin/Epic)
- **17.** THE ALL TIME GREATEST LOVE SONGS - II (Virgin/Epic)
- **18.** THE BEST CLUB ANTHEMS...EVER! 2 (Virgin/Epic)
- **19.** THIS IS...SPEED GARAGE (Virgin/Epic)
- **20.** TRAINSPOTTING (OST) (Virgin/Epic)

**Commentary:** Bulletted titles are those with the biggest sales gains over last week.

---

**NADIA MOHSSEIN**

**YOU'VE GOT TO CRY**

Release Date
16th February

The Latest Recording Company
Catalogue No. CD RPM 0033
Distribution by BMG
US CHARTWATCH

The Spice Girls again. The Fab Five’s recent success at the box office and in the American Music Awards continues to have a favourable effect on their album, with Spice selling 100,000 units last week to hold at number three, while Spice returns to the Top 10 for the first time since September 27 last year, climbing 1-10 after selling another 58,000 units. Both albums are likely to fall next week, however, Spice has already a limousine grip on the Top 10 and its sales drop slightly last week, while Spiceworld can find no way past Caline Dion (236,000 sales) and the unshakable Titanic (90,000 more sales for 2.2m total) and will undoubtedly be held back by Pearl Jam’s new album, which will reported as doing “exceptional” business at the start of last week, and is likely to be next week’s highest debut.

The good news for the Spice Girls continues for the time being however, as they have the highest new entry on the singles chart. Too Much, the girls’ fifth UK single, debuts at number 32 – 10 places lower than the entry position secured by SpiceWorld’s first single, Spice Up Your Life, on November 8 last year, but lower than the three Spice singles. The Spice Girls have been present in the Top 40 ever since Wannabe made its debut just over a year ago.

After passing last week at number 30, Billie Myers’ single A Kiss The Rain is on the rise again, moving up to number 18, and triggering further sales of Myers’ début album Growing, of the border, and has now reached a dip of 20 weeks at number 12. The album also moves 6-2 in Canada – a national hit.

The Rolling Stones’ Bridges To Babylon album holds at number 114 but Mick Jagger and Keith Richard are coining it the ‘Gelderland’ of classic rock, and it advanced 30-23 after selling 42,000 units last week. That’s the highest position of the album’s 18-week chart career, and owes much to the Gayer-Itch Syndrome in Niki’s current advertising campaign. That song is claimed as a Jagger/vicky composition on the grounds that it samples And New Holiness’ instrumental ravelling of The Stones’ The Last Time, even though the strings it uses are part of Holiness’ scoring of the piece and have no melodic similarity to the original Stones recording. Though it survived at number one for a staggering 14 weeks, Elton John’s Candle In The Wind ’97/Something About The Way You Look Tonight is falling much more quickly than most number ones, having dropped 3-5-10-13-17 so far. Remarkably, the UK’s international marketing director Lorraine Barry explains, made it clear that “it’s the one song in the world of Top 40 radio that the public could really identify with.” The song, as its international marketing director points out, barely managed to scrape into four figures in some territories with their previous album Northern Soul.

However, Barry believes Urban Hymns has made a mark on the world almost totaly on the back of the music itself. “There’s no doubting it’s the quality of the record which is selling it and our job has been made easy because of it,” she says: “We’re really fortunate the media appreciated it as well and helped us do the job.”

In the USA, the album has been aided by Niki’s inclusion of Bitter Sweet Symphony in a US 1997 release, turning the song into a top 20 hit and sending the album up the chart. Since the ad started to run Urban Hymns, which first peaked at 68 back in October, has moved in the past month 10-36-19-13. With the album having now reached one in Ireland, Sweden and New Zealand and secured Top 10 status in 10 other countries, momentum will continue through the rest of the year. This could include a series of European dates and summer festivals, increasing Urban Hymns’ 4m worldwide sales.

“We’ve watched this just spread around the world,” says Barry. “It’s been down to the quality and the excellence of the album.”

Paul Williams

UK WORLD HITS

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

AUSTRALIA

1. *ANGELS* Robbie Williams Chrysalis
2. *YOU SEXY THING* T’Pain Chrysalis
3. *DAY THAT I’M SICKY* N-Trance/Sarah Brown
4. *TOO MUCH* Spice Girls Virgin
5. *EVERYTHING’S GOING TO BE ALRIGHT* Sony/ATV

NETHERLANDS

1. *NEVER ENDING* All Saints Island
2. *ANGELS* Robbie Williams Chrysalis
3. *TOO MUCH* Spice Girls Virgin
4. *CANDLE IN THE WIND* Elton John Mercury
5. *SAINT OF ME* The Rolling Stones Virgin

SWEDEN

1. *NEVER ENDING* All Saints Island
2. *ANGELS* Robbie Williams Chrysalis
3. *TOO MUCH* Spice Girls Virgin
4. *CANDLE IN THE WIND* Elton John Mercury
5. *SAINT OF ME* The Rolling Stones Virgin

ITALY

1. *BREATHE* Echo & The Bunnymen Virgin
2. *TOURNEE HOP* Sinergie Virgin
3. *ANEMIA* Virgin
4. *BREATHE* Echo & The Bunnymen Virgin
5. *TOURNEE HOP* Sinergie Virgin

NETHERLANDS

1. *NEVER ENDING* All Saints Island
2. *ANGELS* Robbie Williams Chrysalis
3. *TOO MUCH* Spice Girls Virgin
4. *CANDLE IN THE WIND* Elton John Mercury
5. *SAINT OF ME* The Rolling Stones Virgin

AUSTRIA

1. *SMASHING* The Prodigies Virgin
2. *ALL NIGHT LONG* Meat Loaf EMI
3. *TOO MUCH* Spice Girls Virgin
4. *CANDLE IN THE WIND* Elton John Mercury
5. *BREATHE* Echo & The Bunnymen Virgin

Artist Profile: The Verve

The legendary band have been praised for their musical prowess and have consistently produced hits throughout their career. Their album, Urban Hymns, continues to be celebrated for its unique blend of genres and emotional depth.

Virgin Radio Chart

1. *DOCTOR JONES* Aqua
2. *AMAZING* Aqua
3. *DANCE WITH A STRANGER* Aqua
4. *DISAPPEAR* Aqua
5. *SOMEONE ELSE’S GUY* Aqua

1. *TWO IN CHEESE* Aqua
2. *JUMPER* Aqua
3. *WISHING ON A STAR* Aqua
4. *EASY CAN I BE YOUR FRIEND* Aqua
5. *STORY OF LOVE* Aqua

1. *URBAN HYMNS* The Verve
2. *LIFE THRU A LEAK* Alanis Morris
3. *UNHINNED MONKEY BUSINESS* Alanis Morris
4. *OK COMPUTER* Radiohead
5. *TOO MUCH* Spice Girls

1. *SONNET* The Verve
2. *TIME OF YOUR LIFE* The Verve
3. *TOO MUCH* Spice Girls
4. *SYLVIE* Echo & The Bunnymen
5. *HOW COULD I (INSECURITY)* Richard Ashcroft

1. *RENEGADE MASTER* Wyclef
2. *YOU SEXY THING* The Verve
3. *TRAVELLING* Johnny Cash
4. *MEET HER AT THE LOVE PARADE* Tears For Fears
5. *AS LONG AS YOU LOVE ME* The Rolling Stones

Vinyl Record

1. *ALWAYS* The Verve
2. *URBAN HYMNS* The Verve
3. *LIFE THRU A LEAK* Alanis Morris
4. *UNHINNED MONKEY BUSINESS* Alanis Morris
5. *OK COMPUTER* Radiohead

1. *TIME OF YOUR LIFE* The Verve
2. *TOO MUCH* Spice Girls
3. *SYLVIE* Echo & The Bunnymen
4. *HOW COULD I (INSECURITY)* Richard Ashcroft
5. *RENEGADE MASTER* Wyclef

1. *YOU SEXY THING* The Verve
2. *TRAVELLING* Johnny Cash
3. *MEET HER AT THE LOVE PARADE* Tears For Fears
4. *AS LONG AS YOU LOVE ME* The Rolling Stones
5. *URBAN HYMNS* The Verve
<table>
<thead>
<tr>
<th>R&amp;B SINGLES</th>
<th>Artist</th>
<th>Label/No. (if available)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. CLEOPATRA'S THEME</td>
<td>Cleopatra</td>
<td>WEA WEA 1326CD (UK)</td>
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<tr>
<td>2. YOU MAKE ME WANNA...</td>
<td>Usher</td>
<td>LaFace 7242550063 (BME)</td>
</tr>
<tr>
<td>3. GETTING JIGGY WITH IT</td>
<td>Will Smith</td>
<td>Columbia 6689622 (SM)</td>
</tr>
<tr>
<td>4. NEVER EVER</td>
<td>Aaliyah</td>
<td>London/COLOIDCD 27 (B)</td>
</tr>
<tr>
<td>6. HIGH</td>
<td>Lighthouse Family</td>
<td>Polydor 561702 (F)</td>
</tr>
<tr>
<td>7. TOGETHER AGAIN</td>
<td>Janet Jackson</td>
<td>Virgin VS2084 100 (F)</td>
</tr>
<tr>
<td>8. SKY'S THE LIMIT</td>
<td>Salt N' Pepa feat. DJ Spooky</td>
<td>Def Jam/Def Jam/Rck 20560 (BME)</td>
</tr>
<tr>
<td>9. AIN'T THAT JUST</td>
<td>Lutricia McNeil</td>
<td>Witterst COSTAS 25181 (W)</td>
</tr>
<tr>
<td>10. SOMEBODY ELSE'S GUY</td>
<td>Ce Ce Peniston</td>
<td>AM/PM 521112 (F)</td>
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<tr>
<td>11. IT'S ALL ABOUT THE BENJAMINS</td>
<td>Puff Daddy &amp; The Family Puff Daddy/Forever 123739 (BMG)</td>
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<tr>
<td>12. HOW COULD I? (INSECURITY)</td>
<td>Rosashack</td>
<td>Columbia 9635482 (SM)</td>
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<tr>
<td>13. HAIL MARY</td>
<td>Mutziki</td>
<td>Interscope/NO BS 159 (F)</td>
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<tr>
<td>14. THE PRESSURE</td>
<td>Sounds Of Blackness</td>
<td>AM/PM 8216754 (F)</td>
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<tr>
<td>15. MAYBE I'M AMAZED</td>
<td>Carpenters</td>
<td>Circa 1366218 (E)</td>
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<tr>
<td>16. PRINCE IGOR</td>
<td>Warren G featuring Kokane</td>
<td>Def Jam/Mercury 205558 (BME)</td>
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<td>17. ALL NIGHT ALL RIGHT</td>
<td>Peter Andre featuring Sisqo</td>
<td>MCA ARISTA 7432692492 (BMG)</td>
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<tr>
<td>18. ONE STEP</td>
<td>K'Naan</td>
<td>Geffen/SVIR/GST 22318 (B)</td>
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<tr>
<td>19. FEEL SO GOOD</td>
<td>Mase</td>
<td>Puff Daddy/Arista 7421562442 (BMG)</td>
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<tr>
<td>20. ALL CRIED OUT</td>
<td>Aaliyah</td>
<td>Epic/9653175 (SM)</td>
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<tr>
<td>21. MY LOVE IS THE SHHH!</td>
<td>Somethin' For The People</td>
<td>Warner Bros 94022 (W)</td>
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<tr>
<td>22. I'LL BE MISSING YOU</td>
<td>Puff Daddy &amp; Faith Evans</td>
<td>Puff Daddy/Arista 7421562992 (BMG)</td>
</tr>
<tr>
<td>23. MEN IN BLACK</td>
<td>Will Smith</td>
<td>Columbia 9644842 (SM)</td>
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<tr>
<td>24. BUTTERFLY</td>
<td>Mariah Carey</td>
<td>Columbia 9682265 (SM)</td>
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<tr>
<td>25. THA DOGFATHER</td>
<td>Snoop Dogg &amp; Tha Dogg Pound</td>
<td>Interscope/NO BS 159 (F)</td>
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<tr>
<td>26. BEEN AROUND THE WORLD</td>
<td>Puff Daddy &amp; The Family</td>
<td>Puff Daddy/Arista 7421562992 (BMG)</td>
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<tr>
<td>27. MO MONEY MO PROBLEMS</td>
<td>Notorious B.I.G. feat. Faith Evans</td>
<td>Puff Daddy/Arista 7421562992 (BMG)</td>
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<tr>
<td>28. GHETTO HEAVEN</td>
<td>Family Affair</td>
<td>Perfecto PERF 15061 (F)</td>
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<td>29. TASTE OF THINGS TO COME</td>
<td>Barry Broom</td>
<td>Universal MASTERS 40590 (SM)</td>
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<td>30. PHENOMENON</td>
<td>LL Cool J</td>
<td>Def Jam/Mercury 9681172 (F)</td>
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<td>31. BOSTON</td>
<td>Busta Rhymes</td>
<td>Elektra E 38772 (C)</td>
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<tr>
<td>32. I WONDER IF HEAVEN'S GOTTED A GHETTO</td>
<td>2 Pac</td>
<td>Jive JIVECD 446 (F)</td>
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<tr>
<td>33. NO NO NO</td>
<td>Destiny's Child</td>
<td>Columbia 4040627 (Emp)</td>
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<td>34. HIGH TIMES</td>
<td>J Dilla</td>
<td>Sony BMG 81559920 (SM)</td>
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<td>35. IT'S GREAT WHEN WE'RE TOGETHER</td>
<td>Finley Quaye</td>
<td>Epic/CD 964526 (SM)</td>
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<td>36. JUST CRUISING'</td>
<td>Wild Smith</td>
<td>Columbia 9652048 (SM)</td>
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<td>37. ROXANNE '98</td>
<td>Sir Sing And The Police</td>
<td>A&amp;M 2595219 (F)</td>
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<td>38. PLAYERS CALL</td>
<td>Don Johnson feat. Soul Love</td>
<td>Tommy Boy/BOID 175 (E)</td>
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<td>39. 5 STEPS</td>
<td>Dru Hill</td>
<td>Island Black Music 12575 (F)</td>
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<td>40. GOOD GIRLS</td>
<td>Joe</td>
<td>Jive JIVECD 446 (F)</td>
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<tr>
<td>1. MEET HER AT THE LOVE PARADE</td>
<td>De Niro</td>
<td>Manhattan FEZ 269 (F)</td>
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<td>2. THE PRESSURE</td>
<td>Sounds Of Blackness</td>
<td>AM/PM 524071 (F)</td>
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<tr>
<td>3. HIDEAWAY 1998</td>
<td>De'real &amp; Le N'Slide/Reconstruction</td>
<td>7421561615 (BMG)</td>
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<tr>
<td>4. ABANDON ME</td>
<td>Yazz</td>
<td>East West DJ 15/7 (W)</td>
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<td>5. SCHONEBERG</td>
<td>Mani</td>
<td>Encore</td>
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<td>6. LE DISC JOCKEY</td>
<td>Sounds Of Blackness</td>
<td>Sintrax 7421562001 (BMG)</td>
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<td>7. DUPLATE CULTURE</td>
<td>ALEX</td>
<td>RAGING/SONIC/SCAB 1523 (BMG)</td>
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<td>8. BLUE FEAR</td>
<td>Amin</td>
<td>Crete Traxx/Traxx/8010108010801 (F)</td>
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<td>9. SOMEBODY ELSE'S GUY</td>
<td>Ce Ce Peniston</td>
<td>AM/PM 525111 (F)</td>
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<td>10. SPIN SPIN SUGAR</td>
<td>Sneaker Pimps</td>
<td>Clean Up CUP 047 (F)</td>
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<td>11. B-BOY STANCE</td>
<td>Trammps featuring Tony Fly</td>
<td>Rhythmag 134 (W)</td>
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<td>12. RECONNAISSANCE</td>
<td>Wildchild</td>
<td>Hi-Life/Polydor 2597391 (F)</td>
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<td>13. Y (HOW DEEP IS YOUR LOVE)</td>
<td>DJ Scott Project</td>
<td>Perfecto PERF 15067 (W)</td>
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<td>14. YOU MAKE ME FEEL (MIGHTY REAL)</td>
<td>Byron &amp; The Big Boys</td>
<td>Manifesto FEZ 38 (F)</td>
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<td>15. BRAIN IS THE WEAPON</td>
<td>Mark King</td>
<td>Trash Trax/TADEB01 (ADD)</td>
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<td>16. IT'S LIKE THAT</td>
<td>Run DMC feat. Jazzy Jeff &amp; The Fresh Kid</td>
<td>US/1 (F)</td>
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<td>17. DON'T STOP</td>
<td>Ruff</td>
<td>Inner City TFEBA 502 (TRC)</td>
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<td>18. SKY'S THE LIMIT</td>
<td>The Starstruck DJ/Def Jam/GST 22318 (B)</td>
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<td>19. CASUAL SUIT (SUSPENDING SPURR)</td>
<td>EMA</td>
<td>East West/FW 767 (W)</td>
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<tr>
<td>20. BAMBOOOGIE</td>
<td>Bammie</td>
<td>VC Recordings V297 (B)</td>
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<td>21. MOVIN ON</td>
<td>Debbie Pender</td>
<td>Azul AZU/BLB7 (ADD)</td>
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<tr>
<td>22. OG/GOOD/FREE LOVE 98</td>
<td>Juliana Roberts</td>
<td>Delicious 742156341031 (BMG)</td>
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<td>23. TEMPER TEMPER</td>
<td>Gostilo</td>
<td>Polydor 9653175 (SM)</td>
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<td>24. THE TWISTER</td>
<td>Viper</td>
<td>Hip Hop Heroes/DJ/SHY (F)</td>
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<td>25. NO NIGHTBIRD</td>
<td>Conrart</td>
<td>WonderBoy/AM/WM/BRO (F)</td>
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<tr>
<td>26. BUTTERFLY</td>
<td>TIIMBeansZ</td>
<td>Perfecto PERF 15067 (W)</td>
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<tr>
<td>27. ALANE</td>
<td>Wes</td>
<td>Epic/965317 (SM)</td>
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<tr>
<td>28. WARHEAD</td>
<td>DJ Kurist</td>
<td>V Recordings V025 (Vinyl)</td>
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<td>29. ONE STEP</td>
<td>K'Naan</td>
<td>Geffen/GST 22318 (B)</td>
</tr>
<tr>
<td>30. HOLD YOUR HEAD UP HIGH</td>
<td>Bondi Beach</td>
<td>Siren/SIREN/1477/F (F)</td>
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<table>
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<th>DANCE SINGLES</th>
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<tbody>
<tr>
<td>1. SATURNZ RETURN</td>
<td>Goffix</td>
<td>Fl1m 45980/98 (SM)</td>
</tr>
<tr>
<td>2. MY WAY</td>
<td>Usher</td>
<td>LaFace /LaFace (B)</td>
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<tr>
<td>3. DECKS AND DRUMS AND ROCK &amp; ROLL</td>
<td>Prodigy</td>
<td>Wall Of Sound/WALL OF SOUND 0151 (F)</td>
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<tr>
<td>4. REACTIVATED CLGO S</td>
<td>Various</td>
<td>Reactor/REACTOR/1147 (SM)</td>
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<tr>
<td>5. TIMEPEACE</td>
<td>Tyron Callier</td>
<td>Talkin' Loud 1348191 (W)</td>
</tr>
<tr>
<td>6. BIG WILLIE STYLE</td>
<td>Will Smith</td>
<td>Columbia 499842/4888424 (SM)</td>
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<tr>
<td>7. IN THE MIX '98</td>
<td>Various</td>
<td>Virgin/EMI/ATVCA/174 (F)</td>
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<tr>
<td>8. HOLICIN - THE SELF MEGAMIX</td>
<td>DJ Krush</td>
<td>V Recordings V040-99 (F)</td>
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<tr>
<td>9. ULTIMATE CLUB MIX</td>
<td>Various</td>
<td>PolyGram/V2860/TCV 2860 (E)</td>
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<tr>
<td>10. THE VELVET ROPE</td>
<td>Janet Jackson</td>
<td>Virgin V2860/TCV 2860 (E)</td>
</tr>
</tbody>
</table>

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**Heroin addiction.**

Detox 5 offers virtually pain-free, effective detox treatment for heroin and methadone addiction. The programme is available and affordable in clinics at Harrogate, Harrow and Sevenoaks and is supervised by consultant medical specialists with 24 hour registered nursing care. **Freephone: 0800 515282**

**Detox 5**

The 5 day opiates detox programme.
I would be hard to find a slower browser than Morcheeba's debut album Who Can You Trust?, which has just been certified silver in the UK over two-and-a-half years after its release.

It took 18 months to get into the Top 100 -- yet despite the lack of a Top 20 single in any territory, it has sold more than 300,000 copies worldwide.

Morcheeba's time as a well-kept secret should end with the release of Who Can You Trust? on March 16.

The record is a breathtakingly beautiful 11-track set demonstrating the band's increasingly mature songwriting and Chinese accents. It features more than 20 sales in one year for the album. They've come up with an artistically triumphal album. I think that's true, he says.

The worldwide release should also dispel any notion that Morcheeba are part of the trip hop mould. Chief songwriter, hip hop fan, former sound engineer and leader of the group Paul Godfrey says, "With the first album we were quite machiavellian. We knew we'd get a record deal with the trip hop label."

"But people hear it and it wasn't really what we were about. We knew we were more talented than the confines of trip hop, so after we'd finished recording Who Do You Trust? we decided to write some more basic songs."

Godfrey maintains that at least half the songs which appear on Big Calm were written by him and his brother, and ex-Brit school student Ross one inspired night as far back as Christmas 1995, fuelled by the buzz of recording the first album and a bottle of vodka. Produced in their own studio by the band and Pete Norris, who was the engineer for Trigger Hippie, their highest charting single to date which peaked at a disappointing number 40 in September 1996 -- Big Calm shows Morcheeba to be a tightly knit, self-sufficient unit.

Green, who signed Morcheeba in 1996 and has played a deliberately laid-back A&R role since, was never in doubt as to their potential. "They've come up with a different set of aspirations to your average new indie band. Listen to this description of the sound from their own press hand-out: "Distorted, soulful and *ed up, as if REM on smart drugs has crash-landed back in the American Underground with a degree from the University of Whiteboy Indie Swing under their belts."

Of course, you're never going to be able to live up to that and, to be honest, the first track sounds more like Frank Black singing than Michael Stipe, but there is a great tune on it called Blinded By The Horn...Next up from round Manchester way, come The Damian Shrub with a strong, stompy, melodic tape, but lads, you could light up your press shot...Meanwhile, Johnny Deluxe must be pretty committed to getting somewhere because this is the second cassette I've opened from them this morning. Caught In The Traffic starts pretty averagely but there is a great tune here called I'm Lazy But You Knew...Finally -- pausing only to mention a screamer of a song by young power-pop types Bones -- we arrive at the first of our star name lucky dip demos. Every so often we'll be getting top nice people to pull a demo from the rubble for us to review, so come on down The Bates. Your jiffy was picked from the pile by a blindedfied Jenny Ross (The Sunday Show). It didn't sound much on first listen, but actually So Far Out is a really good song. Keep working at it lads, because fate is obviously on your side.
The danger for London Records of involving Johnny Marr in producing one-time Britpop second leapers Marion's second album is that anything going to be retailed to the ex-Smiths' guitarist.

But after the release of their second album, 'Northern Star', the band's success continued to grow. "We're very happy with how things are going," said Marr. "Northern Star" proved to be a massive hit, reaching number one in the UK charts. The album's success was a testament to the band's musical talent and their ability to connect with audiences.

Marr's involvement with the album was significant, and his presence on stage was a highlight for fans. "It was great working with Johnny," said guitarist Ant McPartlin. "His influence was huge and it was a real honour to play with him." Marr echoed this sentiment, saying, "It was a real pleasure to work with Ant and the rest of the band. They're a great bunch of guys and I'm really glad I got to be a part of their journey."
RHYTHM SERIES

AFTER TWO YEARS OF PLANNING, PARLOPHONE UNVEILS ITS R&B LABEL

soon about two years ago and, encouraged by a return to live performances by artists such as Maxwell, D’Angelo and Erykah Badu, began pulling away from the producer-led genre. He says, “I had always listened to people like Earth, Wind & Fire, Stevie Wonder and the Chi-Lites. I felt we could produce that kind of artist-led genre in the UK.”

His first move was to get on board Jamie Nelson, a senior A&R manager and self-confessed Eazy-E soul boy, to start work on the new concept. Nelson says, “My brief was quite simple. Keith said the Rhythm Series is about great artists. He wanted me to sign and nurture great R&B artists for today and for the future.”

Winnowcroft’s main move was to bring in Lloyd Brown aka Daddy Bag as an A&R manager to help run the label day-to-day. Brown is an original pirate-day Kiss DJ and still has a late-night show on the station. “I got Lloyd in because I wanted someone who understood the real R&B underground and the mix world because it’s such an important feature of this genre,” says Woolnorton.

“With over 40,000 copies in Sweden alone and he has been nominated for several Scandinavian Grammys. Nelson says, “He’s a great artist whom I don’t think we could discover here. Sometimes we’ve got wrapped up in trying to be contemporaneous that Stephen just does his own thing. We are currently working with him to update and repackage the album for release later this year.”

The single that has been released is a soul-drenched, guitar-led mid-tempo groove which Simmonds wrote—say he is his May debut. Woolnorton is also very keen on Never Dry, which is the kind of slow, mature strings-led piece you would expect on a classic R&B album.

which contains The Verve, Radichead, the Manics and U2.”

Recording began at Revolution Studios just outside Manchester in February last year and proceeded rapidly with Marr massaging the band’s sound, adding guitars and rearranging songs.

Marr says, “They were really open to ideas, we clicked together. I wanted to capture their spirit and energy and you can hear it all in the first single, Miyako Hidayat. They had a steamy chorus and I came up with a middle eight and developed the verses a little to alter the mood of the music.”

Early indications as to the single’s reception are good. XFM has been playing it for weeks upfront and Radio One has begun to play it during the daytime.

Meanwhile, London’s crispy road is in no hurry to push the band, who are preparing to tour in early March, as the finished article. “It was always our intention to take a long-term view. I actually think the third album will be the one which really breaks them, although they’ve made huge leaps with this record. They’re just starting to reach out and be the band they can be.”

If Marron, Marron and London are right, then Miyako will surely be set to beat the band’s previous chart best, which reached number 17 in March 1998.

CHARLOTTE originally came to us to talk to Jamie Nelson about the possibility of doing some reissues for the label, having worked with acts such as Seal and Boney M. Charlotte says, “I was impressed with what the guys at Parlophone have accomplished in such a short space of time. I’ve heard a lot of rumors about what the music should sound like.”

The single Be Mine is a uptempo seal track which is due out on April 16. Other songs include the super Saturday which Charlotte co-wrote with Geoffrey Williams and which has huge crossover potential.

Brown sees his role as crucial to producing modern R&B music. “What mixers do is to try enhance good music with bad technology and put it in the direction where today’s R&B music is going,” he adds.

Brown oversaw the Rhythm Series’ first album called Groove Essentials, a compilation of solo acts, including Camilla Douglas and DeVocks, which he licensed from Best Factory in Canada. The reason Rhythm Series took on this project was to see where the distribution and sales problems were to be anticipated in the R&B market. It also has discussions with specialist radio stations about Chester and Kiss about the best way to deal with the problems.

Nelson explains that the other reason Rhythm Series handled the Groove Essentials project, and will probably take on others like it, is because it would allow talented acts to release one-off albums without massive contractual obligations to the label.

CHARLOTTE talks to Jamie Nelson about the possibility of doing some reissues for the label, having worked with acts such as Seal and Boney M. Charlotte says, “I was impressed with what the guys at Parlophone have accomplished in such a short space of time. I’ve heard a lot of rumors about what the music should sound like.”

The single Be Mine is a uptempo seal track which is due out on April 16. Other songs include the super Saturday which Charlotte co-wrote with Geoffrey Williams and which has huge crossover potential.

“Rhythm Series is also about a big pot with a lot of creativity. We’ve started from the viewpoint that we know nothing about this security and we’re covering all angles. We do want success early, but only as long as it doesn’t compromise the long-term future of the act or the label,” says Nelson.

The marketing team has developed a look for the label which is intended to convey quality (the logo even features a pound sign). Parlophone senior marketing manager Sue Lacey says, “We don’t want the label to be bigger that the artist but we want the Rhythm Series name to open doors for others too because people will associate the name with quality and talent.”

After two-and-a-half years of work on the project the team have covered all bases right down to a dedicated specialist sales, logistics and marketing team. With success it could be that the Rhythm Series eventually finds itself being mimicked by other labels.

Vinka Adapoke

ELECTRONIC CHARGED YEAR FOR MARR

After leaving The Smiths, Johnny Marr has produced a lot of guitar-wax with gifts, and the likes of Noisy Music, The Pretender's Simple Minds and The The. Electronic album in 1991 gave his writing and performing talents an outlet but production has never featured very high on his list of things to do, he says.

Ahead of the planned release of a third Electronic album this summer, Marr says, “I turned down quite a few offers over the winter. Some that have been really big, like to get on with the people, believe in the songs and really believe in the singer to work with them.

‘There’s a lot of emotional involvement for me in production. Once I start getting involved it really begins to take on a life of its own.”

More a of a beard, we’ve got a drum and bass band now,” he says. The gold first album, Electronic, reached number two in June 1991 on Factory and took five years to be followed up with The Pressure on Parlophone, which reached number eight in July 1996 and went silver. Yet the foursome are currently demoing material for a new album which Marr expects to have ready for release this summer. “We’re recording some stuff at the moment and ironically we’re looking for someone to produce it,” he says.

E-mail: with Marton, there are going to be more guitars but it’s the vibe we’re looking for and we like someone to capture that vibe.”

Marr also hopes Electronic will tour later in the year. “I’m kind of missing playing at the moment.”

The year could prove to be a busy one for the guitarist, who also plans for a solo project. “I’ve got so many bits of music lying around that I’ve got to get some order now,” he says.

A collaboration with his friend Bernard Butler may also see the light of day. “We’d like to play together but most of it is in private. However, there’s a movie coming out entitled The James Bond which we worked on a theme for together.”

Marron should be congratulated for gathering the ex-Smiths man.

Spring into Classics

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Famed for his Bond soundtracks, John Barry is now hoping to move his audience into the classical arena

After four decades as one of Hollywood’s favourite film composers, John Barry has taken time out from accompanying on-screen imitators to create his first orchestral work. The Beyondness Of Things, recorded for Decca by the English Chamber Orchestra and the composer, is scheduled for an early spring release, with the disc’s launch timed to coincide with the composer’s début at the BBC Proms at London’s Royal Albert Hall on April 8.

Barry’s innate feeling for drama and his oft-endowed film scores, such as those for the early Bond movies, Midnight Cowboy and Dances With Wolves, provide the musical blueprint for The Beyondness Of Things. But the new album’s dozen movements also deal with expatriate themes drawn from Barry’s own personal, as well as universal, experiences.

“I wrote The Day The Earth Fell Silent in 1941 as a reminiscence of the day I heard that John Kennedy had been shot, November 22, 1963,” says Barry. “I couldn’t believe that this young man at the apogee of his powers had been taken away from us by some dastardly plot. That entered the world of vanished tragedy.”

The work’s longest movement, Childhood Memory, recalls the wartime bombing of Barry’s home town of York and the killing of classmates at his private school. “My parents came to pick up our sister and I from school at 4 o’clock. A few hours later, the city was blasted and 40 of the children were killed. Nobody talked about it at the time and I still don’t know how to deal with something like that.”

Dido Stainer, Decca UK’s head of marketing, believes the relationship with Barry represents a golden opportunity to attract a soundtrack audience to classical repertoire.

“We certainly see ourselves at the forefront of the changing definition of classical toward a new tradition which comprises the work of John Barry have championed,” he says. Decca is also releasing the score for Beeban Kidron’s film Sweep, filmed on the sea, based on Joseph Conrad’s short story, Amy Foster.

“The good news for us is that Barry is so well known as a soundtrack composer,” adds Stainer. “There’s a significant group of people for whom each Barry release is an essential purchase. Our job on The Beyondness Of Things is to communicate to existing John Barry fans that he is now moving towards the classical arena.

The label expects that the Barry releases will broaden its audience base and attract potential new customers for its mainstream classical output. “This will mean actively seeking the support of Classic FM and drawing on our success with films like James Horner’s soundtrack to Braveheart, which has established itself as a film score in its own right,” says Stainer. AS

TITILE: The Beyondness Of Things ARTISTS: Tommy Morgan (harmonica) English Chamber Orchestra/Barry LABEL: Decca 460 0002-2 PRODUCER: John Barry STUDIOS: Abbey Road NO 1 RELEASE DATE: April 6
Competition remains intense in the classical sector, but it is a combination of astute marketing and good old hard work which is reaping the greatest dividends. Andrew Stewart reports.

Once more the combination of hard work and focused marketing has paid off for the UK's top-performing classical record companies.

CIN figures for the year ending 1997 show improved percentage returns from five of the Top 10 corporate groups, while lower down the listings, competition remains intense with 11 companies fighting for less than 10% of the total classical market.

Top-ranking PolyGram's single percentage point drop in market share allowed second-placed EMI (celebrating its centenary year with a 2% increase) to narrow the gap on its traditional rival. The 1.7% difference in market share stands as the closest margin between the companies in more than five years.

"1997 proved once again how one or two big sellers can totally transform the classical market," says PolyGram's Bill Holland. "Nevertheless I think everybody in the business agrees that we still suffer from poor distribution and related inaccessibility of classical products to a wide audience."

If any one company best overcame these difficulties over the past 12 months then, it was surely BMG Conifer, which increased its share of the corporate group marketshare by 0.3%. Its 6.1% of total UK sales helped it climb from seventh to fourth place in only its second full year of operation. The merger of the major BMG and Independent Conifer companies was always intended to challenge PolyGram and EMI's traditional dominance of the classical market, says managing director Alison Wenham.

"Putting together BMG and Conifer, we created a company that was capable of taking on the market leaders," she says. "Competition at the top must benefit everybody, since it can only help to expand the classical market. We have been given the freedom to run a set of business principles like we applied when we were independent, and that is now beginning to pay off."

Three of BMG Conifer's labels made significant gains. Conifer Classics was lifted into the Top 20, while RCA Victor and RCA Red Seal improved on their 1996 shares, too.

The successful release of opera diva Lesley Garrett's A Soprano Inspired helped boost Conifer Classics' performance in the last few weeks of 1997. The singer's debut album for the label captured the imagination of Christmas buyers and closed the year in fourth place in CIN's chart of Top 20 classical best-sellers. Garrett's brief, but comely, appearance on the BBC's Perfect Day video may also have contributed to the success of the Conifer disc.

Certainly the death of Diamond, Princess of Wales and the TV time dedicated to it by all the channels, left its mark on the demand for compilations and home recordings of music performed at her funeral service. Sony Classical's Westminster Abbey anthology of choral works by John Tavener, issued just before her day - which sold around 60,000 units at the time of its release in 1995 — registered a sixfold sales increase after the composer Song For Athena was sung at Diana's funeral.

The tribute album in honour of Diana, released by BBC Worldwide Music under licence from PolyGram Classics, dominated sales during the final quarter, although Virgin/EMI's showily marketed Most Relaxing Classical Album Evert Relaxation proved the year's best seller. Compilations and OSTs continued to command the chart of best-selling classical albums, while the market continued to respond well to the crossover sounds of Karl Jenkins' Adiemus as well as Sir Paul McCartney's heavily-promoted symphonic poem Standing Stone.

With the exception of Tavener, long-established classical composers were congested with anthologies such as the 100 Popular Classics from Castle Communications and Erato's admirable Agnus Dei disc. Undisguised pop marketing techniques from Ventura brought the Medieval Baebes into vogue. Despite outbursts from purist critics, the Baebes introduced songs from the Middle Ages to an eager new audience.

Among the independent specialist companies, Hyperion Records improved its 1996 standing by 33% and 0.4% representing a 33% improvement on 1996, while French-owned Harmonia Mundi increased its share by some 50% to finish in 20th position with 0.3% of the classical market.

Although the bullish rise of NHM in 1995 has been arrested by two successive annual falls, the company behind the budget Naxos label enters its second decade with only PolyGram and EMI bettering its 10.6% slice of the market. Judged against the CIN figures for individual label share, Naxos clearly attracts consumers with an ear for quality at bargain prices and remained such a strong contender that the label's 10.4% market share was only exceeded by that of first-placed Decca, top of the CIN league for eight of the past 10 years.
1997 End Of Year Report

STUDENT

BMG Conifer

SUBJECT

The Classical Music Market

1. PRACTICAL EXERCISES:
The year got off to a strong start with "The Puccini Experience" at No.1 in the Classical Chart and the release of David Helfgott's controversial recording of the "Rach 3". Some of the critics may not have liked it but the public certainly did with it reaching No.1 in the Classical Chart and going on to become one of the best selling classical discs of the year.

In February the company came over all evangelical with "Voices from Heaven" and it indeed seemed blessed achieving a chart position of No.5 in the classical crossover chart.

They were still in the heavens in March, although this time it was with the release of the Star Wars Trilogy Special Edition soundtracks.

The Force was definitely with them as the three albums dominated the classical charts during March and April.

In May David Helfgott was back with his solo album "Brilliantissimo" and the chart position was quite brilliantissimo too with the album going straight in at No.1 in the Classical Chart. Also in May a new album from one of Britain's most gifted young artists, Steven Isserlis, and one of our leading composers, John Tavener, "Svasti" went on to be named as one of the 10 Albums of the Year in the Mercury Music Prize and reached No.1 in the Classical Chart.

The summer months saw the debut release from perhaps the most gifted conductor of his generation Daniele Gatti, garnering enormous critical acclaim, as did new albums by other young BMA Classics artists Veselin Kasarova and Walter Meier.

It was time for more chart action in September and October with Trinity College Choir's "Choral Moods" going straight in at No.1 in the Classical Chart and the compilation "Complete Serenity" reaching No.4.

October also saw the launch of a major new joint venture initiative with Classic FM to create a completely new classical music label.

The year was rounded off in true style with BMG Conifer capturing the Christmas No.1 in the Classic FM Chart with Lesley Garrett - A Soprano inspired.

In fact the singer's first album for BMG Conifer proved to be her fastest selling ever; certified silver in just five weeks and becoming the fourth best selling classical album of 1997 on little over seven weeks sales!

2. THEORY:
Market share up from 6% in 1996 to 10.3% in 1997.

3. OTHER INTERESTS:
Jazz, world music, Broadway musicals - oh, and the best selling soundtrack album of 1997 - The Full Monty.

4. SUMMARY AND PROSPECTS:
We expect continued success in 1998. Look out for new albums from Eugeny Kissin, Veselin Kasarova, Evelyn Glennie, Daniele Gatti, Steven Isserlis, Nicholas McGeachan and Michael Tilson Thomas amongst others over the next few months.

* CIN Specialist Classical Chart  ** CIN Crossover Classical Chart  † from Millward Brown Classical Yearly Report 1997

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STOCK taking

Andrew Stewart reviews the hottest releases

Dichterliebe, Ian Bostridge, Julius Drake (EMI Classics 556575 21) Out now. The willowy English tenor with the compelling, richly expressive voice makes his lieder debut on EMI with a soul-searching account of Dichterliebe as well as equally poetic readings of Schumann’s songs.

TOURNEMIRE: Symphonies Nos 5 and 8, Liege Philharmonic, Pierre Barbaud (Valois Valois V4703 2 CD) Out now. The Frenchman’s final and rarely performed symphony echoes the grand scheme and orchestral riches of Mahler’s Symphony Of A Thousand and is a serious candidate for rediscovery of the month.


ELGAR/PAINE: The Sketches For Symphony No.5. BBC Symphony Orchestra, Andrew Davis (NMC D053; also mid-price downloadable disc NMC D052), February 15. Thanks to an incandescent performance from the BBC Symphony and its principal conductor, this could prove one of the year’s top selling and award-winning releases.

Composer Anthony Payne’s accompanying disc memoir explains how he fleshed out Elgar’s fragmentary sketches into a four-movement symphony.

SALIERI: Falstaff. The Madrigalists of Milan, Orchestra Guido Cantelli of Milan, Alberto Veronesi (Chandos CHAN 8013 2 CD), February 16. Peter Shaffer’s version of “Richard Strauss’ house opera” by Mozart’s swny enemy concently ignored the man’s compositional and theatrical skills. So this brilliant Chandos set should help readdress the balance.

EUGENY KISIN: Beethoven: Piano Sonata No.14 ‘Moonlight’, Franchetti, Choral and Fugue, Brumas: Paganini Variations (RCA Victor Red Seal 09026 68910-2), February 23. Rush-released to coincide with the outstanding young Russian’s UK concert debut, this live recording highlights the qualities of musicianship, spontaneity, technical mastery and sheer emotional depth that has put Kisin in a class of his own.

JS BACH: Complete Cantatas Vol.6, Gardiner Baroque Orchestra & Choir, Ton Koopman (Erato EK 19472-26193-23 CD), February 26. Koopman’s irresistible Bach series rolls on with the first instalment in his survey of JS’s Leipzig cantatas which all feature impeccable period trumpet playing and stylish singing.

NEW LONDON ORCHESTRA/COMP: European Light Music Classics (Hyperion CDA66998), February 28. Supplied Corp has already argued a persuasive case for classics of British light music, venturing further afield for its latest Hyperion offering and hitting the spot with a superbly idiomnic reading of Lehár’s Gold And Silver waltz.

TELEMANN: Orpheus, Soloists, Akademie für Alte Musik Berlin./Jacobs (Harmonia Mundi HMC 901618.19 2 CDs), February 28. The Orphées’ myth inspired Telemann to compose one of his finest operatic scores, recorded here for the first time by a crack cast and performed with irresistible commitment.


WAGNER & VENEZIA, Uri Caine Ensemble (Winter & Winter 910 013-2), February 28. Recorded live at Venice’s Hotel Metropole, Uri Caine and his coffee-house band translate Wagner’s greatest hits with a passion which should appeal to jazz fans.

VERDI: Operatic Arias. Roberto Alagna, Berlin Philharmonic Orchestra, Daniel Barenboim (EMI Classics 556567 2), March 2. Reports of Alagna’s self-destructive tendencies are disproved by these confident, classy and heart-stirring performances of rare and popular Verdi material on which he is supported by the musical might of Abbado’s Berlin orchestra.

DVORAK: Sonata in F major, Sonatina in G major, Four Romantic Pieces, Belli, Nocturne, Anthony Marwood, Susan Tomes (Harmonia Mundi HMC 901614-15 2CD), March 9. Artur Pizarro delivers some of his best performances with a body of deliberately austere, haunting piano works by Callot, Bacewicz, Vicent, and Frederic Mompou who anticipated the present fascination with music of still simplicity nearly 70 years ago.

VIVALDI: Concert For The Prince Of Poland. The Academcy Of Ancient Music, Andrew Manze (Harmonia Mundi HMC 901617-18 2CD), March 9. Vivaldi invites listeners to relive the experience of Prince Frederick Christian at the Opesdela del Re (1740) by recreating part of Vivaldi’s programme for the evening.

JS BACH: Mass in B minor. Collegium Vocale & Philippe Herreweghe (Harmonia Mundi HMC 901614-15 2CD), March 16. Philippe Herreweghe’s sublime interpretation of the St. Matthew Passion shows how the young choristers carry a sure grasp of this work s structure.

SIBELIUS: Complete symphonies. Orchestra of NHK Radio & Television/ Vänskä (BIS 681, 682, 683, 684, 918 5 CD), March 23. Following the critical acclaim for the first releases of Osmo Vänskä’s visionary cycle of the Sibelius symphonies, BIS offer the set complete for those who are already committed, filling music-making.


SCHUBERT: The Complete Impromptus. Maria Joao Pires (Deutsche Grammophon 457 560-2-4/CD), April 9. Playing the Impromptus for the first time in a couple of years, Barenboim shows that Schubert Impromptus unveil hidden aspects of the music’s interior character.

LAMENTA: The Lamentations of Empress Maria Theresa. Dallas Scholars (Philips 454 996-2). May 2. Unblemished choral singing from one of the most successful of all the current crop of early music groups, offering a sure means of contemplation for the severely stressed.

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Having signed Lord Of The Dance composer Ronan Hardiman as an artist in his own right, Polydor is backing his instrumental album Solas - due out next Monday - with TV advertising on Granada and radio spots on Classic FM. There will also be press ads in the Irish Post, an insert in 30,000 Lord Of The Dance programmes directing the public to a phone line where they can hear samples of the album, plus retail support.

From today this release will be repromoted with national TV ads on Channel Four, Five, Sky. There will be ads in the music and teen press, club nights and mailouts plus retail support. There will be ads in the music press and on Virgin, Our Price and HMV plus national posters. Radio ads will run on Jazz FM, Classic FM and Melody backed by press ads in specialist radio press.

There will be advertising in the specialist music press to support this release. Ads will run on Channel Four and Classic FM. There will be displays with selected retailers. Advertising will run on Channel Four and ITV and there will be radio ads on Kiss, Galaxy and dance stations. Radio ads on Jazz FM, Classic FM and Melody are backed by music and national press advertising.)

There will be national press advertising with the emphasis on women's pages to support this release. Advertising will run in the specialist music press. Radio ads on Kiss and Galaxy are backed by press ads in specialist dance and DJ titles.

Advertising will run in the specialist music press. Ads will run on Channel Four and ITV and there will be radio ads on Kiss, Galaxy and dance stations. An all-media campaign includes national Channel Four and regional ITV advertising and ads in the dance press.

There will be national advertising on Channel Four, regional TV advertising and ads on Sky Sport and UK Gold. An all-media campaign includes national Channel Four and regional TV advertising plus BR posters. Ads will run on Channel Four, ITV and UK stations are backed by ads in the Radio Times, Heat and More magazine.

Advertising on Sky, Channel Four and MTV is backed by specialist radio ads and retail displays. Ads will run on Classic FM and Melody backed by ads in the national press and Classic FM magazine.
NEW RELEASES
A strong crop of albums helped to make it the best week of the year so far. Fans turned up in their droves on Monday to purchase Pearl Jam and Ian Brown while solid business was also done with Mark Hollis, Catatonia, Robbie, Craig Armstrong and Best Love Songs II. Singles departments were similarly busy with Backstreet Boys, Hot Chocolate, Jay-Z, De La, Sound Of Blackness, Da Funk, Chompernaut and Warm Jars.

PRE-RELEASE ENQUIRIES

ADDITIONAL FORMATS
Ian Brown limited vinyl album in gatefold sleeve, Aqua CD2 single with CD-Rom, Backstreet Boys CD2 with bonus live tracks

IN-STORE
Windows – The Brits 98, Simply The Best Love Songs II, Lionel Richie, Fantasia Presents British Anthems, Nick Lowe, Fleetwood Mac, Ute Lemper; In-store – Bluetones, Ian Brown, trademarks, Catatonia, Craig Armstrong, Imane Cappella, Richard Marx, Seasons Of Life, U2, Catch, Celine Dion, Gary Barlow, A Perfect Love, DJ Quicksilver, Air, Hurricane #1

MULTIPLE CAMPAIGNS

Single – Celine Dion, Album – Simply The Best Love Songs II, In-store – Camilla, Ilios, Air, Bluetones, DJ Quicksilver, Catch, Hurricane #1, Stereophonics, Shote Aga, Fantasia Presents British Anthems, Drop Dead Gorgeous, Pure Rock Ballads, Richard Marx, Speed Garage Anthems Vol 2, Air

In-store – The Brits 98 featuring Robbie Williams, Richard Ashcroft and The Verve, Romeo And Juliet, Peter Pan, Valentine’s Day promotion offering free chocolate bars with selected CDs including Janet Jackson, Heartbeat and A Perfect Love and vixen Father Of The Bride, Martyn’s Wedding and Beaches

Windows – Music Of The Night, And The Band Played On, Tricia; In-store – Emirate and Classic for Promotional promise with two CDs for £1.99; Bruce Ford, Colin Davis Conducts Mozart

EXPOSURE

14.2.98
Live and Kicking with Will Mellor, BBC1: 9.30-10.30pm
The View featuring Mandie Lee, Channel 4: 19.00-20.30pm
Stuart Taylor featuring Geth Brook, VH1: 4.30-6.30pm
Gerard Kelly, Interview, hosted by Jimmy Kay, BBM: 6.30-7.30pm
National Lottery Draw featuring Boyzone, 19.30-20.30pm

18.2.98
The Pepsi Chart features Robbie Williams, Channel Four: 6.30-8.00pm
National Lottery Draw with Vixen, BBC1: 8.45-9.99

19.2.98
Lipstick Lunch featuring NTYce, Channel Four: 12.30-1.30pm

20.2.98
Live And Kicking Friday with Robin, BBC1: 4.30-5.45pm
Vivienne Westwood with Erol Brown, VH1: 10.16-11.15pm
Flava with Lawrence and Michelle Jackson, Channel Four: 12.05-1.29am

14.2.98
Gallagher And Yule In Concert, Radio Two: 5.30-9.30pm
Live From The Met: II Treasures featuring soprano, Jane Johnson, Radio Three: 9.00-2.00pm

The Essential Mix with Ian Pooley, Radio One: 2.45pm

15.2.98
100 Great Singers features Australian soprano, Lucile Papp, Radio Three: 4.45-5.00pm

RADIO

37
New release information can be faxed to Simon Ward on 0171-92...
APPOINTMENTS

International product manager c.£24k Kensington

eastwest records, part of the Warner Music Group, is looking for a Product Manager to help us expand our European market presence. This is an exciting opportunity for someone who can take a strategic approach to the development and execution of marketing plans for our new product line. The successful candidate will work closely with the Sales team to ensure that all marketing initiatives are implemented effectively and efficiently.

Your energy and imagination are vital, but your self-belief and thorough understanding of international record marketing will be the drivers that make the difference.

If you can thrive on an opportunity like this whilst bringing at least 3 years marketing experience and a thorough understanding of music product management, then we want you to hear from you.

Write with a CV and covering letter to: Victoria Bird, HR Manager, eastwest records, 40 Kensington Court, London W8 5OP. Email: hr_eastwest@ukwest.com

Talent doesn’t discriminate and neither do we. If you’re the best for the job, we’ll sign you.

Music is our passion. To ensure the continuation of our success in the UK, we are now seeking a

KEY ACCOUNT MANAGER

The position:
- Managing an existing sales team and support staff
- You will coordinate all sales activities.
- You will play an active role with key clients and other labels.

The person:
- Must have a successful sales track record in our business
- Strong contact and relationship development skills at all levels
- Creativity, coupled with imagination and commercial sense
- Enthusiasm in music

Besides, we wish to hear from candidates for our young and motivated team:

SALES ASSISTANT

The position:
- Strong phone and communication skills required.

Candidates should apply in writing:
Music Week
p. o. Box 108
Miller Freeman plc., Fourth Floor, 8 Montague Close, London SE1 9UR

ARTIST’S PA
£25,000
- Sharp, assertive, mature PA with music management exp. to support popular artists.
- To travel, able to offer complete commitment.
- Confident, good ad skills.

RECEPTION - MANAGEMENT
£13,000
- Well presented, confident, previous front desk experience.
- Expert in music industry.
- Enthusiastic with major background.
- HR needs.

MARKETING ASST. - UXBRIDGE
£16,000
- A full marking assistant role for ambitious, professional secretary.
- Experience in music industry.
- Strong relationship management skills.

PA - 20 HR WEEK TV STAR
£13,000
- Mature, articulate, accurate PA to support TV Presenter.
- Research and promotional experience valuable.

PRODUCT MANAGER
£25,000+benefits
- Strong business presence, with at least 2 years Product Management exp. 
- Organised and effective at managing projects.

BUSINESS AFFAIRS SECS
£10,000
- Strong administrative skills, previous experience in music industry.
- Familiar with legal aspects of workspace and music industry.

handle
0171 935 3585

MUSIC WEEK 14 February 1998
MDC Classic Music have vacancies for Management staff in their London shops. A good knowledge of classical music is required. Terms on application. Please send covering letter and CV to: Maxine Guilbert MDC Classic Music 124 Camden High Street London NW1 0LU

**APPOINTMENTS**

**PRODUCTION ASSISTANT**

Urgently Required by one of London's leading live Concert Promoters. Applicants must have some previous experience in a similar environment and be used to working under pressure. Salary negotiable. Please send CV to: Box Number 110 Music Week, 4th Floor, 8 Montague Close, London SE1 9UR

**OPPORTUNITY TO GET OUT OF THE BEDROOM**

NEW STUDIO/LABEL, WITH RESPECTABLE BACK CATALOGUE, SEeks YOUNG PROGRAMMER WITH ENGINEERING ABILITIES AND OWN OUTBOARD TO COLLABORATE WITH ESTABLISHED ARTISTS. KNOWLEDGE OF LIVE ANALOGUE RECORDING USEFUL. SO IF YOU HAVE BROAD MUSICAL TASTE & ABILITY TO WORK HARD SEND YOUR C.V. & OUTBOARD LIST TO BOX 105, 4th FLOOR, 8 MONTAGUE CLOSE, LONDON SE1 9UR NOW!

**RECORDING ENGINEER**

*(Radio Commercial Production)*

**Due to expansion, an Independent Record Label requires the following staff:**

**ASSISTANT LABEL MANAGER AND A&R CO-ORDINATOR**

Experience essential.

**ASSISTANT MARKETING MANAGER**

Dynamic and committed.

Send C.V. to: Box No 109, 4th Floor, 8 Montague Close, London SE1 9UR

**COURSES**

**BUSINESS TO BUSINESS**

**STUDIO SHOWCASE WILL BE FEATURED IN NEXT WEEK’S MUSIC WEEK CLASSIFIED FOR ADVERTISING RATES AND DEADLINES PLEASE CALL ANNE ON 0171 921 5937 OR FAX 0171 921 5984 TO PROMOTE YOUR STUDIO TO THE MUSIC INDUSTRY**

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*Going to WMC or SXSW?? We have blocks of seats at the best fares To Miami from Heathrow £299 plus £45 tax Hotels and apartments available To Austin from Heathrow or Gatwick from £399 plus £45 tax with stopovers and a Special Business Class fare also available CALL US on 0171 627 2200 FAX US on 0171 627 2221*
And you thought the World Cup was the only major football event this year...

1998 - World Cup year, and the year when you could be picking up your own football trophy! We’re looking for the fittest and fastest five-a-side footie teams to take part in the Music Week Five-A-Side Football Challenge. It’s an FA-approved nationwide tournament to find the top team in the UK music industry. Heats will be held all over the country, with professional referees to keep an eye on foul play. And, if your team is one of the 16 finalists from the heats you’ll find yourself playing at the National Arena in Birmingham in April as part of the BBC Match Of The Day Live event! Each team must have a maximum of 8 players and all players must be employees of the same UK music company (so no ringers please!). There’s not much time, so dig out your old boots and get into training for the hottest footie tournament of the year!

If you’d like to enter the definitive music industry football tournament, please fax your company name, address, contact name and telephone number to the Music Week Five-A-Side Football Challenge on 0181 466 8969 by 16 Feb 1998.
Remember where you heard it: It won't just be the roads around Docklands that are blocked come 6pm today as everyone makes their way to the Brits. It seems the waterways will too, as party revellers this year have chartered Thames boats to take them to the event. Telstar will be setting off from Putney Bridge at 5pm with Conner Reeves and N-Tyce on board, while The Sun has hired a resident boat. But those hoping to make the biggest splash by arriving in mini-cruisers, beware. There is a size restriction and boats too big will have to dock at Canary Warf and take a bus, which goes to show size is important after all. Virgin is apparently having an "exclusive" after-show do. If you haven't been invited and fancy gatecrashing, the venue is Harry's Bar, directly opposite the Arena...

Failing that, the Brit Awards party team has taken over the big Chinese boat (there's only one, apparently) and turned it into a casino, so if you forgot to do Saturday's Lottery, don't despair...Finally, the Docklands Light Railway will be running till 2am, giving the chessplayers who refuse to pay for a taxi home a few extra drinking hours...Gary Farrow wants to make it absolutely clear the title of his forthcoming interview with composer John Barry has "f**k Monkey in sight but there was plenty of Unfinished Business at Ian Brown's first public appearance at the Virgin Megastore in Oxford Street last week. The latest proved so popular that Virgin had to close the doors at one stage and put a premature stop to the autograph signing session because of the crowd...all" to do with him. "John Barry in conversation, yes, but Gary meets Barry...unbelievable. It sounds like when Harry met Sally," says a rather upset Mr Farrow. The only reply to that is yes, yes, yes...Julian Palmer, who obviously likes his classic motorbikes after naming his new label Disco Volante, is mixing in all the right company nowadays. He is taking new offices high up in the Hollywood Hills on Mulholland Drive "just around the corner from Jack Nicholson"..."Speaking of the Palmer, his old mucker Nellee Hooper might run into one of those Pogue Mahone situations after Palmer delivered the much-talked about US-act Furslide to Hooper's label. The same radio stations which eventually caught on that Pogue Mahone means kiss my ass in ye olde Irish lingo, may realise that Furslide means something equally naughty in ye newe New York patois...The country went World Cup crazy last week, what with Chumbawamba, Blur and Echo & The Bunnymen all reportedly in the running to record the England anthem. A rather less well publicised rumour, but one which nonetheless has as much credence, is that Decca has won the rights to record and release the Three Tenors concert worldwide outside the US. The concert, which is taking place in Paris on July 10, will mark the opening celebrations for the World Cup. The troops over at Decca were tight-lipped on the subject last week but watch this space...Alberta was pretty much the last person to find out she might be representing the UK at Eurovision because the 16-year-old schoolgirl was stuck learning her feminine nouns when news came through from the Great JK. "She was taking a French class and the teachers wouldn't let anyone go in," gushes JK. "That's what pop music should be all about"...Basking in the impending success of his work on Madonna's forthcoming Ray Of Light album, William Orbit has relocated to LA and is looking to sell his London studio. Contact Tracey on 001 310 200 1687...What do you call dozens of A&R men crowding the walls of the Water Rats? Whatever you like if your name is Merz, whose gig on Wednesday was one of the best by an unsigned act Dooley has seen for a long time. He even caught some A&R men dancing. Is this a record?...Hey kids, wanna glimpse of the hip and young faces behind your favourite fab and groovy dance广播器 Galaxy? Then don't touch that dial because the latest sounds from dubland could be comling to a north east frequency near you soon. And these, folks, are the trendy things who are gonna try to make sure Chrysalis Radio spreads its ever-growing Galaxy empire still further by spearheading the bid for the north east regional FM licence. The posse in the house are, from left to right,...
There are only a limited number of seats left for the show - please contact Louise Stevens or Lucia Nicolai on 0171 921 5982 or 5904 if you have not already booked your seats.

For information about sponsorship and branding opportunities at the show, call the Music Week Sales Dept on 0171 620 3636.