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FEBRUARY 21 1998 £3.35



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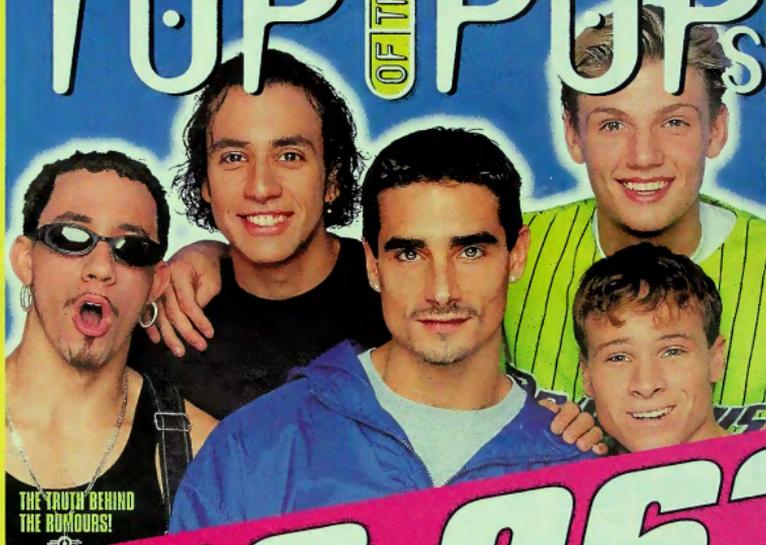


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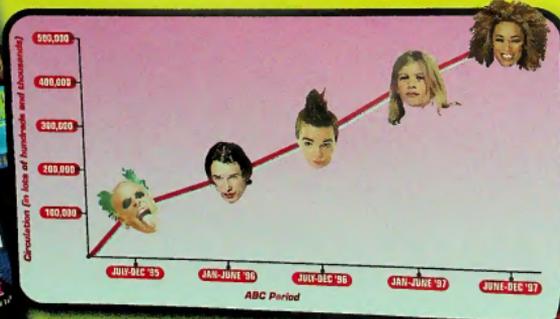
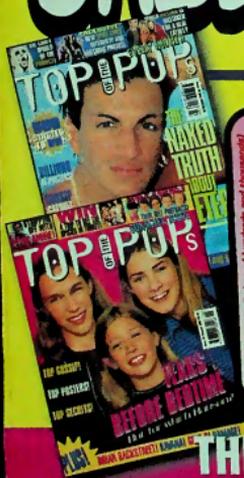
# THE UK'S NO 1 MUSIC MAGAZINE!



# TOP OF THE POPs MAGAZINE

OVER

# HALF A MILLION SALES EVERY ISSUE!



## THE UK'S NO 1 MUSIC MAGAZINE!

# MusicWeek

For Everyone in the Business of Music

FEBRUARY 21 1998 £3.35

## An-British Brits shine as BPI acts on protests

by Tracey Snell and Paul Williams

The BPI has condemned the assault on the deputy prime minister John Prescott by a member of "anarchist" pop group Chumbawamba at the Brits last week.

But organisers say that despite the controversy, the virtually all-British Brits was a resounding success.

BPI chairman Rod Dickens, who has written to Prescott expressing his regret at the attack, says: "It was a terrible thing to have happened. It spoiled what was a great celebration of British music and it shouldn't have happened."

An industry delegation, comprising Dickens, BPI director general John Deacon and Brits executive producer Lisa Anderson, met the deputy PM last Thursday (12) to offer their "sincere regrets" and smooth over any potential harm the incident may have done to industry-government relations. EMI has also issued an apology.

Deacon says Prescott felt strongly that he wanted a meeting to take place

to discuss his feelings about the incident, in which a bucket of iced water was thrown over him by Chumbawamba singer Nigel Hunter. The director general says that, despite what happened, the industry's standing with the government has not been harmed, nor has the possibility of senior politicians attending future Brits.

"John Prescott himself was at great pains to say he has great admiration for the achievements of the industry and was keen to stress that to us and that he really wanted to put the incident behind him as soon as possible," he says. However, both the incident with Prescott and the fact a protester was able to get close to the PM's wife Cherie Blair outside the venue have raised questions about security at the event.

The protesters were members of the Reinstatate Nigel Cook Campaign, which has accused PolyGram of profiting from "poverty" pay. According to Cook, PolyGram ordered his sacking from a CD packaging firm in Blackburn after he attempted to set up a union there, a

claim PolyGram categorically denies.

Two of the protesters were spotted inside the show wearing anarchist panes, which they claimed were supplied by Chumbawamba, prompting the Labour Party to call for a full-scale security review.

Deacon stresses security at this year's event was the strongest to date and the fact Hunter was immediately apprehended after the assault demonstrates how effective it was. "Events of this sort have their difficulties and if you're going to place security guards at every table then frankly the whole idea of the event is lost," he says.

Brits committee chairman Paul Conroy, who was angered by the incident, says the situation was made more difficult by the fact that it was caused by one of the artists. "If it had been a member of the public he would have had to have climbed over the pit which would have been somewhat difficult. It's so much more difficult because it was an artist," he says.

● Brits news, see p4, 5

## PC Wise guilty in bootlegs case

Another battle in the war against music piracy was won in a Merbyr Tydfil court last Tuesday when CD manufacturer PC Wise was found guilty of using false trade descriptions in a £6m bootleg operation.

The company and two other men, who had pleaded guilty to involvement in bootlegging more than 400,000 CDs between 1994 and 1996, are expected to appear shortly in court for sentencing. However, the company's owner and managing director Alan Watkins was found not guilty of knowingly manufacturing pirate CDs.

David Martin, head of operations of the BPI's anti-piracy units, says he is disappointed at the verdict reached on Watkins. "But the company has been found guilty and it will send a message to other manufacturers that any illegal activity will be punished," he adds.

Watkins maintains he was an unsuspecting dupe in the operation, which saw around 270 pirate titles produced by his factory. "It was our fault we did it, but I was unfortunately naive," he says. He adds the company's background is in CD-Rom manufacturing and he was not aware of all the checks needed for music manufacturing.

### THIS WEEK

3 EMI still ahead in publishing

6 MiniDisc: the patience pays off



7 Going into orbit with Madonna

9 Nymann: minimalism means more

35 Dooley: the brat's at the Brits



It was a double celebration for All Saints at the Brits last week. In addition to picking up two awards at London's Docklands Arena event for best single and best video, the band had just found out their self-titled debut album had sold 1m units in the UK. The album will be released on March 10 in the US, where the single I Know Where It's At is currently at number 42.



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## Pop puts fizz in teen titles as ABCs surge

Pop's resurgence has ignited the teenage music press market and helped propel *Top Of The Pops* magazine to more than half a million sales for the first time in its history.

With a 71% year-on-year increase pushing it to 500,983 sales for the second half of last year, BPC's *TOTP* magazine becomes the first teenage music title to top the half-million mark since Emap's *Smash Hits* in 1990.

However, the UK's biggest-selling music title only just extended its lead over its main rival, *Smash Hits*. The success of All Saints, Hanson, 911, Backstreet, Boyzone and Aqua in 1997 helped *Smash Hits* add 61.7% year-on-year to its ABC figure of 434,526 -

165,840 up on last year.

Outgoing *TOTP* editor Peter Loraine, who will be replaced by his deputy Ian McLeish when he moves to Polydor in April, attributes the incredible readership growth to pop music's rise over the past year, spearheaded by Spice Girls.

"We've had an A-list of pop stars and when one band has faded another has taken over," he says.

Gavin Reeve, Loraine's counterpart at *Smash Hits*, also credits pop's buoyancy as fueling his magazine's success. "A few years ago pop acts didn't have number ones, but now they do," he says. "Pop is on a boom."

The picture elsewhere in music mag-

azine publishing is less encouraging. Emap's *Q* and *Select* fell by 5% to 201,978 and 18.9% to 86,474 respectively, while IPC title *Vox* slumped by 31.1% to 55,042.

Sales of the in-kies - IPC's *NME* and *Melody Maker* - also declined. *NME* was down from 111,211 to 100,093 and *MM* dropped from 46,895 to 42,105. Emap's *Mujo* was the one bright spot, putting on 9% year-on-year to 70,425.

Jerry Perkinis, publishing director of *Q*, *Mujo* and *Kerrang!*, isn't unduly troubled by the mixed performance. "Last year wasn't a great year for music sales and we are linked," he says. "We are going to have to be more inventive editorially next year."



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## EMI leads publishing stakes as one-horse race continues

EMI Music is turning the publishing league table into a battle for second place after further widening its market share this year in the fourth quarter.

It received a 26.0% share during 1997's final period, more than double nearest rival Warner Chappell whose 11.0% share saw it narrowly overtake PolyGram to regain second place. PolyGram, which had a 10.8% share, was followed by BMG with 10.0% and MCA with 7.2%.

EMI, scoring its biggest share for more than a year, registered a 41.6% one-year rise. It had representation in 15 of the biggest 40 singles of the quarter, including 100% of Perfect Day,

the quarter's third biggest hit, to register 23.9% in that market with PolyGram finishing runner-up on 13.1% and Warner Chappell on 12.4%.

But it was with albums that the company was most convincing. Buoyed by the success of the period's biggest album, The Verve's Urban Hymns, it took a 30.2% album share, more than triple second-placed BMG.

As in the previous quarter, Elton John and Bernie Taupin finished as top songwriters on the back of their double A-sided number one Something About The Way You Look Tonight/Candle In The Wind '97, boosting both Warner Chappell and PolyGram's shares.

## New Virgin releases aid MiniDisc format

Sony's campaign to win back labels' support for its MiniDisc format has received a significant boost.

Next month Virgin Records will release 20 MD titles including the Spice Girls' Spiceworld and Janet Jackson's The Velvet Rope, the major's first releases on the format since its launch in 1992. Meanwhile EMI is considering re-entering the market. It is expected to announce its decision in the summer.

MD has been gaining momentum over the past few months, with top hardware sales reaching 1m units, the launch of a MiniDisc website and a concerted campaign by Sony to woo record companies.

See analysis, p6

# PolyGram profits rise as Levy examines net

by Tracey Snell

British and Irish artists including Elton John and U2 helped PolyGram to combat soft markets and post a 17% rise in year-end music sales last week.

Net music sales for the 12 months ending December 31 were £2,819m (NLG3,304m) while operating profit also rose 17%, to £396m (NLG1,307m). PolyGram's president and CEO Alain Levy says the results are "exceptional" in the light of the economic crisis in Asia and general difficulties in the music market. "Our music sales grew 8% in local currency, compared with 3% at best for the whole of the industry," Levy attributes the music sales growth to diversity of repertoire, a global presence, cost controls and a 1996 restructuring programme. During the year 38 albums sold over 1m units, four more than in 1996.

The death of Carl Wilson, one of the three brothers who formed The Beach Boys in 1961, has left a question mark over the future of the influential band. A spokeswoman for Los Angeles-based Capitol says no decisions have been made since the singer and guitarist's funeral on Tuesday (10). "It's all a bit early, but they certainly haven't said they are disbanding," she says, adding that Wilson, who was battling against lung cancer, was sometimes too ill to perform on the recent world tour and was replaced by a stand-in. No new material is believed to be in the pipeline because of the recent release of the Pet Sounds boxed set. Carl Wilson, second from right, is pictured with — from left — Beach Boys founders Mike Love, Al Jardine, Brian Wilson and Dennis Wilson.



## MCE deal boosts BSKyB music coverage

BSKyB is acquiring a 49% stake in Music Choice Europe in preparation for launching up to 60 new channels of CD-quality music in the summer.

A new venture — Sky Music Choice — is being created by BSKyB and its new MCE partners, Warner Music and Sony Corporation of America. Initially to provide BSKyB's 4m subscribers with seven analogue channels as part of their monthly pay-TV subscription. This service will be launched at London Music Week in April.

A further 50 channels will be made available in June as part of Sky's new digital service, although subscribers will probably have to pay a nominal fee for the services.

MCE director of sales and marketing Simon Bazalgette reveals the group has been talking to BSKyB since its launch in 1994, but the arrival of digital technology gave it the impetus to launch the new service. MCE currently provides genre-specific channels featuring everything from film music to heavy rock.

Bazalgette says the new service will also offer genre-specific channels, although decisions on content have yet to be made. "Although they are niche, with 60 channels you are talking about a mass service," says Bazalgette. MCE has linked with providers DFI, Stream and Canal Digital in Germany, Italy and Scandinavia respectively.

Bazalgette adds MCE, which is also carried on cable in nine European and Middle East countries, will continue to provide its service to UK cable groups.

### 1997 RESULTS ROUND-UP

	1997	1996	Annual % change
Net sales	2,819	2,403	+17.3%
Operating income	398	337	+17.8%
Operating margin	14%	14%	n/c
Operating margin*	14.4%		

\* Operating margin excluding charity recordings

Top of the sales league was Hansen's debut album Middle of Nowhere, which sold 8.4m units, while the group's Christmas album Snowed In generated a further 2.6m sales. U2's Pop sold over 5.6m units and Elton John's charity record Candle In The Wind '97, which PolyGram produced and distributed, sold over 33m units to become the biggest-selling single of all time.

The group as a whole reported a 17% increase in net sales to £3,362m (NLG11,095m) and a 9% rise in net

income to £238m (NLG787m). Music contributed 84% to total group turnover.

At the results announcement in London, Levy revealed that a board-level taskforce has been set up to investigate the potential of distributing music via the internet and create a global online strategy for the group. The taskforce includes the heads of PolyGram's music and film divisions, while UK chairman and coo John Kennedy and Island Records UK managing director Marc Marot will participate in meetings.

As revealed in MW last week, PolyGram has become the first major in the UK to start selling CDs via the net. "We are trying to establish a coherent policy so that the US and Europe are really interfacing," says Levy. "We are going to take three months to see what our position is on this."

Full Monty OST gains Oscar nomination  
The Full Monty, winner of the best soundtrack prize at last Monday's Brit Awards, has been nominated for an Oscar for best musical or comedy score. The Anne Dudley soundtrack faces strong competition from Anastasia, As Good As It Gets, Men In Black and My Best Friend's Wedding at the event, which takes place on March 23.

New VH-1 country series fills CMT gap  
VH-1 is reiterating its commitment to country music with a new six-month series on Wednesday nights at midnight. The move follows Gaylord Entertainment's recent decision to cease broadcasting the 24-hour CMT Europe cable network, and a spokesman for VH-1 says the channel will help fill the gap left by CMT. Forthcoming events on VH-1 include specials on Garth Brooks, Johnny Cash, Lyle Lovett and Melissa Etheridge.

### Compilations man Lawrence dies

TV compilations pioneer Norman Lawrence, whose first release 20 Star Tracks was issued on the Ronco label in 1972, has died aged 58. The Sydney-born businessman became MD of the Pink Floyd Group of companies in 1976 and formed Financial Management Ltd in 1981 providing financial advice and accounting and administrative services for the music industry. He is survived by wife Monica and two children.

### Midem confirms Miami event

Despite the recent cancellation of Midem Asia and doubts over securing Miami as a venue, Midem Latin America is returning to Florida for its second conference. The event will take place in Miami Beach from August 25-28. "Miami's magical charm and unique qualities make it a natural choice and the perfect host for an event," says Reed Midem chief executive Xavier Roy.

### Pinnacle Labels relocates premises

Pinnacle Labels, the Pinnacle group's record company operation, has moved out of Orpington and relocated to 333 Latimer Road in west London. The move, which comes into effect today (Monday), sees the division sharing premises with sister label Music For Nations. The telephone number is 0181 364 9544.

### Adam F signs publishing deal

Warner Chappell's Kehinde Olanrinmoye has made her first signing since being promoted to A&R manager last week — Positive drum & bass artist Adam F. Olanrinmoye, who also handles Shola Amu at Warner Chappell, says she plans to develop Adam F — who released his album Colours in November and is currently receiving airplay for his second single Music In My Mind — as an international songwriter.

### The Artist releases US album

No UK release date has yet been confirmed for the latest album from The Artist Formerly Known As Prince. The Crystal Ball, a four-CD collection, was released in the US on Valentine's Day through an exclusive deal with three retailers including Blockbuster Music's 6,000 stores.

### Valentine's gift for Love Album IV

The compilation The Love Album IV was certified platinum by the BPI last week as The Corrs' Talk On Corners and compilations In The Mix 8 and The Love Album turned gold. Silver awards went to Fleetwood Mac's The Dance, Lesley's Garrett's The Soprano's Greatest Hits, Chris Rea's The Blue Cafe and Will Smith's Big Willie Styles.

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# V Brits despise

by Paul Williams

The Brits ITV show became a victim of its own popularity after a BBC scheduling assault all sided nearly 3m viewers off the audience figure.

It found itself last Tuesday (10) up against EastEnders, which had been moved to a later timeslot, the hugely popular The Cruise and comedy One Foot In The Grave as BBC-1 launched an all-out ratings war against the most popular music TV programme of the year. In addition, the show lost out to Sky Sports 1 which captured an audience of around 800,000 for the England-Chile B international.

The overall result was a pre-video audience figure of around 6.6m, compared with 9.5m 12 months ago, with figures hitting a peak of 7.6m after EastEnders finished at 8.30pm.

Brits committee chairman Paul Conroy says, faced with the competition put up against the Brits, he is satisfied with the results. "We had very strong opposition mounted by the BBC with EastEnders and The Cruise which has broken

**Chumbawamba** - Tubthumping (4.00). Complete with shirts proclaiming "Sold Out", the show operators attempted to live up to their anarchist reputation by adding "New Labour sold out the doctors, just like they sold out the rest of us" to their huge hit single.

**All Saints** - Never Ever (3.50). The foursome gave an understated performance of their million-selling second single backed by the East London Choir before the awards flooded in. Texas was Method Man's (4.00) and Jay-Z was West (4.00). White On Blonde's first single was given a radical overhaul in this hybrid version which saw Sharenne Spiteri joined by the Wu-Tang Clan star. **Spice Girls** - Stop (4.30). The quintet (pictured right) initially turned Spice's monochrome as they set up stage in a stretched min to perform their Motown-pastiche new single before colour kicked in as they removed their coats to reveal

## Triumphing against the odds

On paper, it wasn't going to be a vintage Brits. No megastars, a bunch of significant no-shows and a nominations list which held very little hope of the controversy needed to fuel the media's interest.

The latter was soon put right by the pathetic antics of Chumbawamba and the rent-a-mob outside the venue, although neither were anything to be pleased about. This unwitting publicity boost aside, however, Brits chairman Paul Conroy and his team can be rightly proud of what they achieved last Monday night with some pretty unpromising ingredients.

Live, the show appeared to go off smoothly, but it was only on TV the following night that it became clear how well the alchemy had worked.

Two hours whizzed past as act after act delivered the goods on stage (personal highlights were the Spice Girls and, of course, that man Robbie), and the fact some acts didn't turn up proved to be a bonus, as their long faces and posturing would undoubtedly have put a dampener on the proceedings. All Saints' Shaznay's ecstatic tears, in contrast, made gripping viewing. The industry can take heart that a line-up of homegrown and relatively untested talent can put on such a good show - and attract nearly 7m peak-time viewers.

## Watch out for Terry Callier

There were performances to applaud at the Brits, but elsewhere in London a man was playing last week who put all the debate about which members of All Saints had their mics switched on firmly into context. Talkin' Loud's Terry Callier, a man whose 15 years in the wilderness put the comebacks of The Verve and Jazz look positively ordinary, was spectacular at the Jazz Cafe, his unique and touching blend of soul, jazz and blues deserving of a huge audience. His new album, *Time Peace*, should not be overlooked. *Selina Webb*

## WEBBO

### Here's to the stars of the Brits

Another year at the Brits. A good evening live and an excellent TV show. Maybe not all the biggest stars, but who cares with live performances like that? Some of the winners were debatable as far as I am concerned, but with the new voting academy which has been "tweaked", Texas, for instance, were never going to get recognised against the competition and the Spice Girls were discarded as last year's thing. They proved throughout their performance that they are far from dead. But if you have a voting system then I do find it odd that a new award is created for the Spice Girls when they were barely nominated. Sure have them on the show but creating fake awards just denigrates the voting system. And the highlights?

- Three young ladies called Cleopatra showing many more experienced people how to present an award without stumbling over every word - let alone their a cappella into which will put them in the minds of many in the mass market.
- All Saints for their performance and their emotion. They didn't quite steal the show like the Spice Girls did last year, but they were the best of the young guns.
- Robbie Williams and Tom Jones for a storming performance which brought the house down. And I'd like to say now that he might not have a major label deal, or even a deal, but outstanding contribution next year should go to the man who is probably as big now as he ever has been in the past 30 years - Tom Jones.
- The brave Texas/Method Man duet which was nearly fantastic but not quite.
- And finally the sight of a drummer leading a band from the back and playing like it was his last-ever gig. Mick Fleetwood kicked his band into a great performance and took the deserved recognition from a crowd who were, for a change, almost respectful.

*Jon Webster's column is a personal view*



# Ice and Spice catch the media attention

Spice, Ice and a tearful All Saints dominated the press coverage for the past seven days, says media interest in the event continues to be strong.

"Coverage inside the papers was exceptional," he says. "We had controversy, we had incident and we had the credibility factor with Finley Quayle surprisingly winning the best male award."

Doherty believes the coverage took on a somewhat different tone to previous years when interest was as likely to focus on what the acts were wearing as performing.

Radio and television were equally enthusiastic for the event which gained coverage on News At 10, The Big Breakfast, Channel Five, London Tonight and Sky News as well as Radio One, Capital FM and across ILR.

Nicki Chapman, director of Brillant! PR which handled TV and radio promotion, says, "Last year was a great show and people remember that so they were prepared to commit themselves earlier this year. Coverage continues to get bigger and bigger."

LD Publicity coo Bernard Doherty,

# All Saints power PolyGram to top slot

PolyGram may have been at the centre of protests outside the arena, but inside it was leading the celebrations.

The major took two awards last Monday (9) through London act, All Saints and one each from Mercury's Jon Bon Jovi and Island's U2 to claim the highest tally of the night. Another PolyGram artist, Mercury's Elton John, received the Freddie Mercury Award.

London managing director Colin Bell, who saw All Saints match the Spice Girls' 1997 achievements by winning the public-voted best single and best video awards, says, "We always thought Never Ever was a number one record when we heard the demo and everything we did in planning all this in the past year has been fulfilled," he says.

For the Spice Girls, only a special BPT award for their huge global success prevented them going home empty-handed, but their record company Virgin had yet another profitable night. It claimed both best album and best group for

## WHO GOT WHAT

**Best group:** The Verve (*Hut/Virgin*); **Best album:** Urban Hymns by The Verve (*Hut/Virgin*); **Best solo male:** Finley Quayle (Epic); **Best solo female:** Shola Ama (Frankstreet/WEA); **Best newcomer:** Stereophonics (V2); **Best dance act:** The Prodigy (XL); **Best single:** Never Ever by All Saints (London); **Best video:** Never Ever by All Saints (London); **Best soundtrack:** The Full Monty (RCA Victor); **Best international solo male:** Jon Bon Jovi (Mercury); **Best international solo female:** Björk (One Little Indian); **Best international group:** U2 (Island); **Best international newcomer:** The Eels (Gramercy); **Outstanding contribution:** Fleetwood Mac (Reprise); **Special award for worldwide sales:** Spice Girls (Virgin); **Freddie Mercury Award:** Elton John (Rocket Records).

Hut act The Verve, while the band also won the best producer award with Chris Potter and Youth.

Conroy says the band faced incredibly strong competition in their nominated categories. "It's thoroughly deserved and it's nice to be involved

in something which is becoming increasingly successful internationally," he says.

EMI, despite clocking up a hefty 10 nominations, missed out altogether, most notably with Radiohead who had been in the running in two categories.

Warner, failing to win a single award 12 months ago, took the best female prize for Shola Ama as well as the outstanding contribution award for Fleetwood Mac. Sony, last year's biggest winner with four gongs, had to settle for just one this time, the same as BMC and The Prodigy, who, respectively, won best film soundtrack and best international newcomer.

It was a good night for independent companies which tripled their representation from a year ago. XL's The Prodigy were named best dance act, One Little Indian's Björk became best international female for a third time and V2 turned its first nomination into an award with best newcomer winners the Stereophonics.

# makes its mark BBC rating war

ratings records," he says.

Initial Film & TV executive producer Malcolm Gerrie, whose company was responsible for the television show, says the Brits managed to cut back EastEnders' audience from the previous Tuesday and knock back the viewing figures of The Cruise which had recently topped Coronation Street from the top of the ratings chart. "If we'd lost audience during the programme I would have been depressed. The fact is we managed to increase the audience at the expense of One Foot In The Grave and The Cruise which has been getting 12m viewers. We knocked 3m off of that," says Gerrie who adds discussions are now in hand with Carlton to secure a repeat slot as soon as possible.

He points out the line-up was very challenging to an ITV audience since it did not include the usual quota of overseas superstars. "It was virtually an all-British show with a lot of new talent," he says. "Your average ITV audience doesn't usually sit down to watch Chumbawamba, The Verve, Shola Ama and even All Saints. They're big stars

within the music business but they haven't got through to middle England yet."

Overall, despite the audience drop, this year's show was declared a stunning success with the industry concluding it reflected a strong 12 months for British music. "The show was absolutely fantastic and probably the best one I've seen," says London Records managing Colin Bell. "Ben Elton was excellent and radiated sheer enthusiasm all the way through the show."

The diversity of the performances also won praise, even though a number of last year's biggest acts, such as Oasis, Prodigy and Radiohead, were absent. TOTP producer Chris Cowey, who produced last year's show, says, "It struck the right balance between selling the bands and being entertaining as well. It was great to see the Spice Girls who deserved to have their success celebrated. I loved All Saints. I thought the Texas thing was a really memorable Brits collaboration, while the Tom Jones and Robbie Williams duet was pure entertainment."

## HEARD AND HEARD AT THE BRITS



their more usual skinky outfits.

**Finley Quaye** - Sunday Shining (3:20). Just moments after picking up the best British male solo award, the Epic artist was reunited with his band to perform the Maverick A Strike out. **Shola Ama** and **Dave Stewart** - You Might Need Somebody (3:20). Ama's cover of the Randy

Crawford hit was given an acoustic overhaul via a strumming Stewart.

**Robbie Williams** and **Tom Jones** - The Fall Monty medley (3:00). The performance highlight of the evening in many people's eyes saw Williams opening with a cover of Steve Harley's Come Up And See Me (Make Me Smile) before The Voice himself emerged for a rousing You Can Leave Your Hat On. **The Verve** - Lucky Man (4:50). Despite being at the Briton Academy on the night, the band still made their live power felt with a beamed-in version of the Urban Hymns hit.

**Fleetwood Mac** - The Chain/Rhianon/Go Your Own Way/Don't Stop (2:50). The outstanding contribution winners rounded off the evening with four of their most famous tunes.

Figures are approximate broadcast times

# Sales pick up for stars of the show

Fleetwood Mac were looking to dance their way back into the chart yesterday (Sunday) on the back of their closing Brits performance.

By the end of business on Thursday (12), three of the Anglo-American band's albums had positioned themselves back in the Top 75 as retailers reported a surge in interest in the outstanding contribution winners.

Leading the pack for the group was last year's offering The Dance, followed by both Rumours and Tango In The Night, while the 1988 release Greatest Hits was also experiencing increased sales, helped by a new wave of followers of the band. **Jim Batchelor**, Virgin UK Price's music product controller, says, "A lot of younger people watching were not used to Fleetwood Mac, but their performance was so strong it has brought people in."

Woolworths is also doing particularly well with sales of the four albums, three of which are priced under £10. Backed by its biggest Brits promotion to date, the retailer is also reporting notable sales increases for All Saints, The Verve and The Fall Monty soundtrack which all form part of a two-for-£22 Brits offer.

Such has been the effect on sales of The Verve's Urban Hymns that the album was challenging yesterday (Sunday) to recapture the number one crown it lost a week ago to the Titanic soundtrack. "The Verve album has doubled in sales," says Claire Meyer, assistant manager of HMV's 363 Oxford Street store. "The Brits compilation also seems to be doing a lot better this year and has increased its sales," she adds.

Other big gainers included Finley Quaye, whose Maverick A Strike album was looking for a Top 10 place, and the Stereophonics whose Words Get Around was set to re-enter the album chart.

However, despite all the publicity the band generated, retailers were not reporting a noticeable lift in sales for Chumbawamba.

"It was the first all-British Brits for a long time. I thought it was very good that we could pull off that kind of variety with purely British acts" - Rob Dickens, Warner UK chairman.

"It's the best Brits yet, but the choice of people to present the awards was the worst ever. We got ourselves into a position of punt-a-product" - Clive Dickens, group head of programmes for Capital Radio

"I was very disappointed about Texas not getting any recognition at all. If one album took '97 by storm it was the Texas album" - Peter Reichardt, EMI Music managing director

"It was an exceptionally punchy and classy show which showed the very best of our industry" - Gary Farrow, Sony's VP of communications

"Ben Elton was brilliant again in that he struck the right balance between selling the bands and being entertaining as well. It's a fun business and you've got to have the ability to laugh at yourself a bit" - Chris Cowey, TOTP producer

"We were into extra time and then something happens like that" - Brits committee chairman Paul Conroy on the Prescott soaking near the end of the show

"Between Bjork's grapefruit, All Saints crying, Elton John's doily and Ben Elton getting lipstick on his cheek from Geri, you could not have asked for a better show" - Lisa Anderson, Brits executive producer

"Two of the winners are on their second record deal - Finley Quaye and All Saints. That is a pat on the back for the A&R community developing artists" - Steven Howard, managing director of Zomba Music Publishers



The Brits Fall Monty medley is set to feature on Robbie Williams' next single Let Me Entertain You which is set for release on March 17. Chrisalls Records managing director Mark Collen says, "We're waiting for a clearance from Tom Jones' record company, but everybody wants it to happen." Williams, pictured with Jones during their show-stealing Brits performance, will start recording his next album in April or May. The as-yet-unfilled record, to follow up to the platinum-selling Life Thru A Lens, will be released in November.



By  
Urusei  
Yatsura

March 2nd  
Che 76 • CD • LP • Cassette

Distributed by Warner Music (UK) LTD

AS SONY PATIENCE PAYS OFF - p6

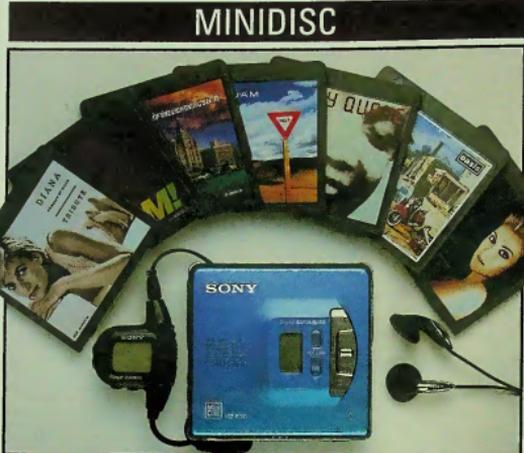
# Sony's patience rewarded as MiniDisc nears breakthrough

Not so long ago it looked as if the MiniDisc was destined to go the way of the eight-track cartridge and the quadrasonic disc. Millions of pounds appeared to have been spent on developing a technological white elephant. For once, it seemed, Sony, the creator of the format, was about to suffer a costly setback.

Fast forward to 1998 and the picture is very different. Sony has just celebrated the sale of the millionth MD player in Europe, while rival manufacturers such as Sharp and Aiwa are now producing machines. And it's predicted there will be 2.5m players in European homes (300,000 of them in Britain) by the end of the year.

Is it any wonder that Alan Phillips, vice president of Sony Music Entertainment Europe's new technologies marketing division, is excited. "Things are finally happening," he says. "Most retailers now realise the future is his, not tape. I'm convinced the MiniDisc is about to take off."

About time, too, some might say. Great claims were made of the new format when it first appeared at the end of 1992. But things started to go awry when Philips launched its rival tape-based DCC (digital compact cassette) system simultaneously – and a battle royal was to commence to establish which format would become the



## POTTED HISTORY

**Dec 92:** The MD is launched in major European territories amid much fanfare  
**1993-95:** the fight with Philips' rival DCC system to become the recognised replacement for the analogue cassette confuses the public and results in poor sales

**1996:** the MD appears to be gaining ground over the DCC  
**1997:** 500,000 MD players sold in Europe  
**Jan 98:** Sony celebrates the sale of its millionth MD player in Europe and predicts that a further 1.5m machines will be sold during the course of the year

recognised replacement for the analogue cassette.

"That confused the hell out of the public which decided to ignore both until a victor had emerged," says one observer.

But Sony now believes it is winning the battle. A new range of lightweight MD players, powered by chewing gum-sized rechargeable batteries, have been launched which are little bigger than a 2.5-inch diameter MD itself.

At the same time, prices of portable players and recorders have tumbled as little as £150 and £79 respectively, while you can pick up a blank, 74-minute-long MD for a fiver (most pre-recorded MDs retail at £14.99 – about the same as a CD – although Nice Price releases cost just £10.99).

"The result is that the MiniDisc is no longer only to be found in the homes of the well-off," says Phillips. "And with sales of CD players leveling off, the MD player market has enormous potential."

According to Phillips, "If the DCC isn't dead, it's awaiting burial."  
"It isn't dead," counters a Philips spokesman, who adds the two products serve different purposes. "DCC is not a viable product in the consumer market and it's still proving popular with the semi-professional music markets. The MiniDisc and DCC are two very different formats."

"This argument aside, surely the vast majority of music buyers are not going

to scrap their CDs and players within years of scrapping their record players and beloved collection of vinyl?"

**'I'm very impressed with the quality of sound offered by the MiniDisc. It's the format of the future'**

– Brent Hansen

"You've got to think of the MiniDisc in cassette terms," says Jonathan Morrish, vice-president of communications for Sony Music Entertainment Europe. "It's

something that can record but is on a disc, offers instant access to a track of one's choice, is durable – it's difficult to stretch or

tangle a MD – and is portable. The smallest a CD player is ever going to get is CD-sized which makes it far from ideal for in-car entertainment or going jogging."

A further boost to MiniDisc's long-term potential is that key sectors of the music and broadcasting industries are firmly behind MD technology. Brent Hansen, president of MTV Europe, says, "I'm very impressed with the quality of sound offered by the MD. It's the format of the future."

A growing number of artists are putting their demos straight on to MiniDisc, and most of Radio One's pre-recorded daytime output, be it

circle. We've got the hardware, now we need other companies besides Sony to put out the software. But we need music industry support to achieve that objective."

Last week, it emerged that Virgin, The Verve's record company, will re-enter the MD market with 20 new titles, and EMI is reconsidering its position.

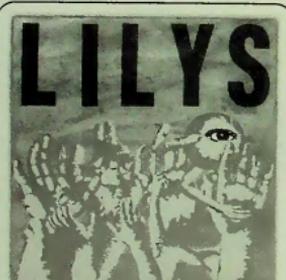
"Once you've got two or three of the majors on board you're talking about the beginnings of a whole new market," says Phillips. "And I see no reason why record companies should not put out singles on MD as the market develops."

Despite this, and the fact that only 200 or so retailers currently stock MiniDiscs – a problem it's hoped the setting up of a joint mail order business with Dixons will go some way to solving – Sony bosses are confident that within five years the MiniDisc will set up or overtake the cassette to become Europe's second music format after the CD.

"We've already seen a dramatic decline in the sales of pre-recorded cassettes," says Phillips. "I've thrown mine away."

Now all he wants is for the rest of us to do the same. And if he does, the MiniDisc won't just be poised for success, it will truly be a success.

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Make  
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Remastered and remixed album. Includes the hit single 'A Nancy In Manhattan' as featured on Levi's TV ad

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It's the stuff of freelance musicians' dreams, but within a week of posting his demos on spec to Maverick Records, William Orbit really did find himself working with Madonna.

Six months later the electronic dance pioneer had co-produced all but one of the tracks and co-written six of 13 songs on the Queen of Pop's exciting new album, *Ray Of Light*, which is set to become her best-selling record of the decade.

Having previously been working on soundtrack commissions with film production companies and on his fifth *Strange Cargo* album, Orbit—who in 1990 remixed *Justify My Love* for Madonna—says, "I wrote to Guy O'Seary. I was at a loose end looking for musical adventures. Madonna called back five days later and said she had been working on melodies and lyrics to my demos and asked whether I wanted to work with her."

Orbit says James Dewar, who signed him to Rondor Publishing in October 1994 after his deal with Eagle Songs lapsed, is obviously delighted. "I signed to Rondor for quite a lot of money and didn't really do anything. Next thing I've co-written *Ray Of Light*, and I think it's really something else. I'm so excited by it. I didn't expect any of this to come out the way it has," he adds.

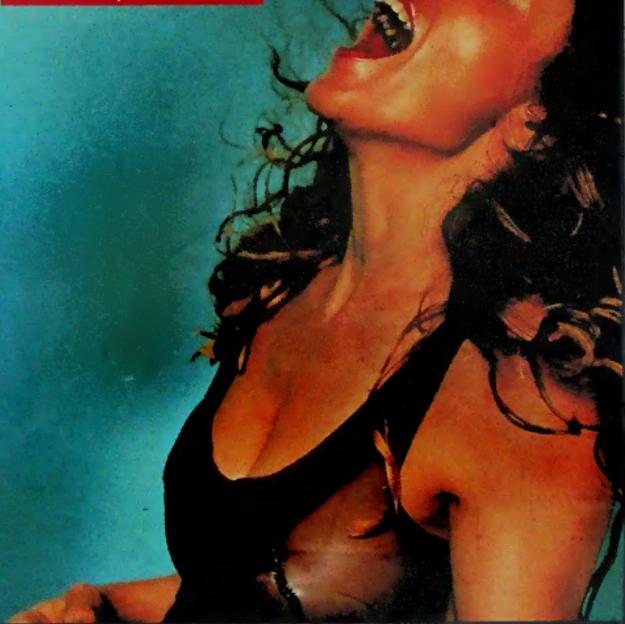
Not only is the pumping and psychedelic *Ray Of Light* (out on March 2) one of the most eagerly-anticipated albums of 1998, it is the most ambitious and introspective record of Madonna's career and her best since 1989's *Like A Prayer*. Unlike the first single *Frozen*—a ballad chosen to ease listeners into Orbit's touch—the album is a gripping, magical dancefloor adventure which cuts back to 1991's *Erotica*.

"When I heard *Justify My Love* I got drawn to her. That album *Erotica* was programmed with so many rhythms. Now it's come round to where it should go. Back to the line where she started and she's gone a step further," says Orbit.

From the restrained addictive opener *Drowned World* to the dancefloor killer *Ray Of Light* and the complex closing track *Mer Girl*, the album is a compilation of classic yet often understated tracks which convey the agony and ecstasy of her recent life. And her outstanding vocals demonstrate a new-found range developed during the *Evita* project.

WEA marketing director Tony McGuinness says, "There's a leap she's made which has made us so excited. A lot of people feel that. For her it's been a brave move but nobody gets as big as Madonna unless they make brave moves. She's singing better than ever. If it wasn't such a crap line I'd put Madonna continued on p8 >

**'William is a mad musical genius. I felt we had an incredible chemistry and an inspiring working relationship' – Madonna**



# MADONNA

HOT NEW ALBUM MAKES ORBIT'S DREAMS COME TRUE

## STEVE LAMACQ ON A&R

Here's another phenomenon, which isn't exactly new, but you can have fun spotting it the next time you're out at a gig. You know if you watch a band like *Symposium* there'll be an excitable mass of fans right at the front, wading through rivers of sweat and jumping on each other's heads—that's the Mosh Pit. But if you're at a "hot ticket" industry show, everything is turned on its head. The real crush probably starts halfway back, heading towards the door. Not so much Mosh Pit as Squash Pit... There's been at least a couple of big Squash Pits over the past fortnight. First there was the Merz show (more in a minute), then last week, the first London appearance of the year by new Mantra signings *Six By Seven*. The latter came from Nottingham and have a terrific

single out soon called 88-92-96—their first single doing the deal last year after interest from a number of top-ranking indie labels. They already have a good live reputation, which probably helps explain the Squash last week (although credit must go to support band *Formula One* as well, themselves back with a new record). Got a good tape too, handed to me in the gents, from the first band on *Guidance*, but more of them next week... *Merz*, meanwhile, are an odd kettle of fish. The low-key first single on Lotus Records sounds like a male version of Polly Harvey after listening to a batch of *Mo Wax* records. Curious, jerky leftfield indie-blues—but not another of the new Becks that some might have you believe. They already have dependable management in

place and a publishing deal being carefully handled by Simon Harris at EMI Music. Hence one big Squash—plus a lot of post-match telephone activity the day after the gig... The *Llama Farmers* have also played Squash at the Water Rats, where people were queuing up to check the band's next date at the Garage, although by all accounts it wasn't one of their best shows. However, the band are soon to be featured on the Evening Session's revamped Unsigned slot, playing live at our Maida Vale studios... Talking of which, the bods at Maida Vale are putting on an Unsigned Band Showcase in April with an invited audience and some beer. More details to follow soon.



ON TO WATCH

LHOOQ

Echo's stripped-up indie-rock band's *Lucky* debut single *Living Hand*, released by Mr Dan and out on March 23, suggests the act will be that country's first big post-rock success since the lead singer loves his school.

## Madonna continued on p7 &gt;

"Back On Top" on the posters but that has a awful double-entendre consequences."

The album was recorded at Larabee North Studios in LA last year when Orbitt—who lived broadcast and ate his work—soon found himself and Madonna were ideal collaborators.

The soundscaper says, "I was definitely taken aback by it all. She's got a very, very strong studio savvy, and, not having worked with producers, I was overwhelmed. To be around that kind of talent is very exciting and what I want to do."

"We're very similar. We've got this focus and drive. We all went through a lot of different moods recording this. Madonna's been doing this a long time and when she's in an expediting mind she wants to get moving now. I need that kind of kick up the arse to stop meandering about recording."

The 100m album-selling artist is recruited on four tracks with long-term collaborator Patrick Leonard (Live To Tell, Like A Prayer). It also includes collaborations with Marius DeVries, Rick Nowels and Suzanne Melvin. But it is very much Madonna and Orbitt's album.

Madonna tells *Music Week*: "William is a mad musical genius.

I loved the romances he had done for me in the past, so this time I wanted to bring him in from the inception of the project. It was everything I'd hoped for. I felt we had an incredible chemistry and an inspiring working relationship."

The single Frozen (out on February 23) is a prime example of the way Orbitt works by deconstructing songs, although that proved hard for Leonard to enjoy.

Orbitt says, "Pat did a great job being manful about it all. It was hard for him. I believe in deconstructing as much as possible but Madonna likes to pull away the layers even more than me, and at times I'd be like, 'we'll put some back in,' and she'd not want to. It was hard for Pat but he writes beautiful melodies and we were never going to destroy them."

Orbitt was surprised to be allowed input into choosing the track order.

which he says took longer than recording some of the tracks. "The order is as best as it could be, set as contradictions. We took a lot of CDs raw to listen to and choose—in the house, when driving around, listening to it hard, when not really

**Drowned World**—Dramatically sets up not only the complex electronic feel of the album, but finds Madonna swimming in sound as the return to her traditional themes of awakening and self-awareness. **William Orbit**: "It's one of my favourite tracks. You feel like you're drowning in it. I listen to it a lot, which is something I don't do [with other albums]. I can't resist it."

**Swim**: A lyrically heavy, guitar adventure about the struggle to keep your head above water in a stressful world. **WD**: "Very interesting vocals. The day she did it she got a call on the way to the studio that her next door neighbour [Veronica] had been murdered. Typically it was written before that but it is topical.

Musically my guitar is pretty retro—there's a lot of buzzing—and eventually we gave up trying to get it right."

**Ray O Light**—The title track—which is MW's favourite—is a serious dance jaunt which quickly plunges from sweet guitar into an indulgent disco number for listeners to go mad or simply away to. Will be massive. **WD**: "That's the one that which got everyone jumping and that's how I mixed it. We put a lot of emphasis on body language; we literally had a disco in the studio and it got people who don't naturally dance to dance. Engineer Pat McCarthy is a big man but he'd move and I'd watch that and mix it."

**Candy Perfume Girl**—Not that sweet a track. It's packed with beats, distorted sound and

campaign is handled in each territory, explains McGuinness. "She's not a passive artist. She's involved in all parts. She's always asking why we're

**'She's got very, very strong studio savvy and, not having worked with producers, I was overwhelmed. To what that kind of talent is very exciting'**—William Orbit

doing this and not doing that. It's not been so long since Dvita last year but for us it's important to capitalise on her return to form in the past three or four years; remind people what she was like before she became embroiled in her Sex thing," he says.

The marketing campaign has three main strands. First, there's her new-

## TRACK BY TRACK

circus-like music breaks with significant lyrical input by Melvin. **WD**: "We dived into an abyss of sound with this one. I let that one rip and the favour ripened as I listened to it. We had Marshalls in cupboards and lots and lots of other stuff going on. It's real! A real outburst."

**Skin Charring**—A very Eurodance-influenced, complex dance-floor stomper twisted from a Pat Leonard song. **WD**: "We were running vocals through hi-hats and all kinds of things. She likes that, deconstructed music. She loves repetition and simple sounds. You can make a lot of music with simple sounds."

**Nothing Really Matters**—Classic Madonna cut [another Leonard song with DeVries producing], which plunges from deep vocals into pop dance. **WD**: "That's real good. It's a straightforward dance pop song. Very happy lyrics. Very good."

**Sky Fits Heaven**—Heavy brass-band track peppered with hum-drumming and eerie synth sounds. **WD**: "Haven't you ever heard drums bellow? Well, it stands out but they are kind of mistakes. I'd fiddle for hours to get a little sound you can't hear right and spend a lot of time on something you get to hear right upfront."

**Shant/Ashtangi**—A Sanskrit poem which folds neatly into the pounding ethnic groove and soul of the track. **WD**: "She's heavily into yoga and exotic hardcore stuff and this came out of that. She's a very serious student and when a couple of the phrases got in the wrong order she was very persistent we got it right. It took more than four days—in one of the quick ones."

**Frozen**—The first single is one of the slowest songs and complete with sweeping orchestration, smacks of Leonard and Orbitt's

found "fresh" image, which McGuinness says involves WEA trying to get across "her personality not her body". Posters displayed around the country will be 96 sheets (the biggest possible) and many will be back-tilt (the most expensive). "She looks so amazing in those shots. It says: 'She's back, she's big and she's lovely,'" says McGuinness.

Second, there is the sound, and Orbitt's involvement alongside Leonard, which

McGuinness describes as "no newsworthy". And third, there's the issue of communicating where she's at. "This element is absolutely key. It's about where Madonna's at now. That's a classic new strand. For her, it's a fresh statement and important to remember—it's not the sound, it's the sound of the record."

Huge dance press coverage has earned vinyl seven-inch

Seven-inch hasn't been designed to set new sales records or smash down musical barriers.

Rather, it's a chance for Cairns to show that being a pop star songwriter in the Noel Gallagher sense isn't something he feels comfortable with.

"I've never considered myself a typical rock star, but there was a time—towards the end of the Topographical period and into the Infa-red Love—when I was thinking that maybe I could just pull it off. Deep down, I



listening. It became a constant dialogue." A 14th track, Has To Be,

which was co-written with Leonard, has been set aside because of Madonna's preoccupation with the number 13, although it does appear on the Japanese version which was shipped early. It's a stand-out track which is likely to appear on a B-side somewhere.

The choice of singles was conducted in London in early December at a playback organised by Madonna for heads of Warner from as far away as Australia and South America. Guests were asked what they thought of each track professionally and personally. It was here Madonna was convinced to go with Frozen and not the title track Ray O Light (the likely second single).

The Italian-American icon returns to London this week to perform on the National Lottery and Top Of The Pops. She says close attention to how the

Artist: Madonna; Label: WEA; Project: album; Songwriter: Madonna/Orbit/Leonard/Nowels and others; Studio: Larabee North Studios, LA; Producer: Madonna/Orbit/DeVries/Leonard/Patrick

**D**espite Irish act therapy having made inroads into a number of fanbases including rock, metal and indie, A&M and the band are taking nothing for granted with the release of their forthcoming sixth album.

Semi-Detached (out on March 30) features 12 tracks which represent a fresh chapter in the history of a group whose continued fascination with the darker side of pop has allowed them to build a healthy if angst-fuelled career on the fringe of musical trends.

Singer/guitarist Andy Cairns says, "People have tried to lump us in with all sorts of movements, including grunge, pop punk and goth, but at the end of the day we can have our own sound and we live in our own world."

Therapy's fourth album for A&M in six years is very much the black-sheep relation to their 1994 release

## THE THERAPY? GOING BACK TO THEIR ROOTS FOR SIXTH ALBUM

Troublegum, which notched up more than 100,000 UK sales in the wake of Top 10 single Screaming. Not only have they recalled the same producer, Chris Sheldon, but they have also rediscovered the all-for-one spirit that optimised the early days of the band when music alone was the message.

A&M marketing director Ian Ashbridge says, "Infa-red Love [their last album] sold 70,000 copies in the UK, but the reaction that our teams are getting at retail and at radio totally supports my belief that Semi-Detached has the potential to do a lot more."

Cairns adds, "During the recording of Infa-red Love it had got to the point where I would say, 'this is the song, end of story' but you only need to listen to the new album to know that that's not the case anymore."

Semi-Detached is a natural, noisy rock 'n' roll record created by a genuine band as opposed to a frontman and some other people who simply happen to be there."

The return of male-banding to the Therapy? camp has much to do with a new, expanded line-up that sees Cairns and bassist Michael McKean joined on stage and on record by former My Little Tumbone drummer Graham Hopkins and guitarist/collist Martin McCarrick, a one-time student at London's Royal College Of Music.

Spearheaded by the single Church and out on March 2 on CD, cassette and red



vinyl seven-inch) Semi-Detached hasn't been designed to set new sales records or smash down musical barriers. Rather, it's a chance for Cairns to show that being a pop star songwriter in the Noel Gallagher sense isn't something he feels comfortable with.

"I've never considered myself a typical rock star, but there was a time—towards the end of the Topographical period and into the Infa-red Love—when I was thinking that maybe I could just pull it off. Deep down, I

**DATE WATCH**  
RUN DMC vs JASON NEVINS  
A classic dance floor opener. It's like there's 2000 in the name. **Parade** Presses on semi-profile in the UK, and with more European success to boot sets up Nevins to be the Post Gorty of 1995.

input. **WO:** "The song is preserved in terms of its arrangement but made completely new, all rhythms and synths. You'll see us all [including the original orchestra] on the National Lottery. It'll be for a mass-appeal [though]." **Power Of Goodbye** - Another of the songs for Madonna fans [this time one of Nowels'], it is all keyboard and drums and circus-like swirls and stands out for its all-knowing lyrics. **WO:** "This track took a long time. I really did struggle. This was the midpoint of the tracks. There was a point on the album when I thought I was going to give it up. But like Robert the Bruce and the spider in the cave, I kept cracking away at it and then we were flying."

**To Have And Not To Have** - A delicate chant-like track in which Madonna's voice weaves together the melody. **WO:** "It was pretty straightforward, the sound just fell into place. Rico Conning put bells on and a great descending bell-line and I totally neglected him in the credits."

**Little Star** - A lullaby-like track not least for its lyrics, which show Madonna's daughter Lourdes as being the most important thing in her life. The most ambient track which has restrained beats and complex effects held back by sweeping strings. **WO:** "I had nothing to do with this track apart from being around when it was done. Marcus came in and sent down the corrido to come up with that. I walked by, loved it and gave them the thumbs up."

**Mer Girl** - From its landscape and the emotional resonances, this is a powerful ending to the album. **WO:** "I'm very proud of this one. I set out to do something complex and I felt like I'd pulled it off. It has a lot more structure than it would first appear. She sang it so incredibly beautifully - in one take - early in the project. It's just a moment in time I cherish. Most people don't get that on an album."

planned - an eight-page feature in *Q* and covers of the *Sunday Times* Culture section and *NME* are promised. But WEA is most pleased with the radio reaction to *Frozen*.

"Radio in the past 12 months made noises about what was not Radio One and what was Radio Two, and Madonna was one of the artists talked about then. Now we've found out it is a Radio One album we've delighted. There was a time when we were worried, but now she's on the Radio One and Radio Two playlists," adds McGuinness.

Oh, meanwhile, is left working on ideas for Madonna's band for an as-yet-unconfirmed tour of the US and finishing the *Strange Cargo* album. Having moved into a new studio facing the sea in LA, he is typically self-effacing. "I got a pretty good deal: six months working with a woman who is very creative. Could you ask for more than that?" Doubtful. **Stephen Jones**

# MICHAEL NYMAN

## CHANGING HOLLYWOOD'S ATTITUDES

In his former life as a music critic, Michael Nyman composed the term by which his compositions have been newly re-named (though):

And yet Virgin's *Venture Records* has proved that his distinctive brand of minimalism can register anything but minimal sales.

The 53-year-old composer, a veteran writer for the movies, recently created his first Hollywood score to accompany Gattaca, director Andrew Niccol's cautionary sci-fi tale of genetic engineering and social division. The soundtrack, performed by the Los Angeles Film Orchestra, is set for release on March 9, with *Venture* hoping to, at the very least, match the success of *Nyman's* score for Jane Campion's period piece *The Piano*, which sold 3.2m units worldwide including 176,000 in the UK.

Declan Colgan, the *Venture* A&R with sharp ears for classical crossover artists, is upbeat about the core *Nyman* albums and the wider market for sales of the composer's soundtrack albums. He says, "We've been working with Michael for nearly 10 years, so we've a pretty good idea of the core market. The *Piano* really opened people to his music and altered perceptions of what he's about. "There's an unusual amalgam of people who buy Michael's discs, which brings together those interested in modern classical music and those who are normally attracted to rock albums."

Hollywood's interest in *Nyman* is the latest sign that his music has achieved a happy marriage of apparently incompatible styles. Colgan feels the *Nyman* market has been broadened by the forward-thinking work of several rock composers, *Venture's* among them. He cites a list of adventurous classical composers, all supported in the early stages of their recording careers by labels associated with rock or pop.

Colgan adds, "Nyman, John Adams and Gavin Bryars were all on Brian Eno's Obscure label, for example. In my experience with *Venture*, we haven't distinguished between Michael *Nyman's*, the Medieval Baebes or *Adiemus*. We're not limiting our ambitions" and saying an artist like Michael is classical and will only reach X number of people. He's an artist we

believe in, therefore we feel he's worth selling to X, Y and Z."

The *Gattaca* album shows no hint of *Nyman* sacrificing his musical principles for a fast track or of abandoning the hard-edged sound so characteristic of his work. Prolonged exposure to *Hollywood*, however, has removed all traces of individuality from the work of many fine composers.

But *Nyman* has not been changed by his *Hollywood* experience. On the contrary, he says, his idea is to change *Hollywood*.

"The fact that both Phil Glass and myself were nominated for Golden Globe awards, Phil for *Kundun* and me for *Gattaca*, has already been seen as a sign of change," he says. "It's also only a small chink, maybe, but we do come up with a fresh sound and approach to film music."

He adds that his film scores, from those written for moud-breaking director Peter Greenaway to the soundtracks for *The Piano* and *Gattaca*, have preserved a rare distance from the onscreen emotional content. Meanwhile, convention dictates that love and action scenes are accompanied by appropriate mood music. "It's a case of persuading directors, producers and studios that the sort of thing Phil Glass and I write is fresh and different enough for them to risk taking a punt on it. That needs courage," says *Nyman*.

"In *Hollywood* the studios are looking at the soundtrack as a commodity, but the 3m worldwide sales

of *The Piano* proved it possible to create something fresh, individual and popular without making it saccharine sweet and over-stated."

Although *Gattaca* is more lyrical, softer even, than many of *Nyman's* previous film scores, its nature mirrors recent developments in his concert hall work. "It's distinctly *Nyman's* although I've responded to the instructions of an intelligent director. Maybe I'm getting more lyrical in my old age, but the style of

The *Piano*, Carrington and *Gattaca* have suggested that lyricism in my music, not the need to conform to suit *Hollywood*," he says.

He adds that he's drawn to work with creatively-minded directors, writers and others within the movie business, whether *Hollywood*-based or independent, and is busy talking to West Coast film companies and agents.

*Nyman* accepts the irony of being seen as too adventurous by conservative-minded film producers and too populist by the classical establishment.

He says, "I've always had this problem, and was under suspicion right from the time I wrote the soundtrack to *Greenaway's* *The Draughtman's Contract* in 1982. It no longer worries me what other people think, so long as I'm pushing forward the boundaries of my work."

Future generations of musicologists in search of trends in late 20th-century music will no doubt recognise Michael *Nyman* as a powerful force for change, an artist determined to reach large audiences without selling his soul.

**Andrew Stewart**

**X Artist: Michael Nyman** **Label: Venture** **Project: album** **Composer: Nyman** **Studio: Sony Scoring Stage, Culver City, California** **Producer: Nyman** **Director: Michael Nyman** **Label: Venture** **Project: album** **Composer: Nyman** **Studio: Sony Scoring Stage, Culver City, California** **Producer: Nyman**

promotion with a selection of more underground ideas - including first-day covers and a Church Of Noise remix by Messenger Goo Mark Burrows and John Litchfield - Ashbridge is hoping to reach out to the widest possible audience while at the same time rewarding the loyalty of the fans.

The vinyl version of *Semi-Detached* will certainly be of interest to the latter as between the various tracks split across six seven-inch singles, all of them bearing artwork by Paul Davies - an artist whose chosen medium is the yellow Post-it note - and all of them gathered together in a box, of which only 5,000 will be made.

In order to give the music the best chance to speak for itself, the first two singles and the album are scheduled for release in light formation. The result is what Ashbridge describes as a

seamless campaign that will hopefully keep *Therapy?* on the radio for a full 14 weeks.

"The plan is to go with the second single, which has yet to be selected, just five weeks after the album. That

"People have tried to lump us in with all sorts of movements. But we live in our own world" - Andy Cairns

way, the track in question can be delivered to radio the week that the album comes out."

In the meantime, *Therapy?* have

lined up two sets of dates for *March/April*, which - with the exception of a well-received unlabelled guest spot at recent *NME* Brats show in London - will be the first time the band have appeared live in the UK since headlining the Britton Academy in December 1995.

According to manager Gerry Harford, there could also be further dates in May. "If that does happen, it will mean that there are shows to support the first single and the album, and then the second single as well, which I'm sure will keep everyone happy," he says.

As far as *Therapy?* themselves are concerned, the current spate of activity is already a cause for celebration - especially as the new album properly reflects the ethos of the band by giving every bit as twisted as it is tame.

**Dave Bonatto**

her Various Released: Feb 23/Mar 2

course, I knew that I was lying to myself," says Cairns, a second generation punk with more regard for The Undertones than U2. Quite simply, *Therapy?* have gone back to their roots, and it's a move that's reflected in the marketing campaigns for both the single, which has already made it on to Radio One's As Featured list, and the album. By blending mainstream marketing tactics such as advertising, flyposting and club

**Act: Therapy? Project: single** **Album: A&M** **Songwriters: Cairns/McCannick/Sheppard/McCannick/Sheppard/Chapman** **Studio: Norton/Mole/2** **Producers: Chris Sheldon** **Publisher: MCA/Universal Released: Mar 2/Mar 30**

One to WATCH

PRINCE BUSTER 1987 aka track White & Blue in the new line 501 ad campaign soundtrack and will be re-released on Island on March 2.

## SINGLES

**CHICO DE BARGE: Iggin Me (MCA SAM13CD).** On the same tip as Maxwell and D'Angelo this soul artist follows his critically-acclaimed debut album with his first single release which has definite crossover potential. □□□□

**PHOEBE ONE: Ladies If You're With Me (Meca MECK1008).** Currently in her second week in the *RM* Urban Chart, this UK rap artist is making quite a mark for herself. Appearances alongside Usher during his tour and Kiss/Chinoise playlisting will help. □□□□

**SIMPLE MINDS: Glitterball (Chrysalis CHS5078).** The boys are back with a stripped-down, synth-led layered sound which suits Kerr's distinctive voice. A good chance of winning back fans and the dance remixes add that important coolness factor. □□□□

**RONI SIZE: Watching Windows (Talkin Loud 568692).** The Mercury Award winner and Brita nominee goes from strength to strength with this peerless fusion of beats, bass and vocals. □□□□

**ETHER: Watching You (Parlophone CD04J 6481).** They were unlucky not to have broken through with their last single, but this radio-friendly pop song should do for the Welsh band. □□□□

**KID LOCO: She's My Lover (East West SAM318).** Spiritual vibes ride high in this Eastern-flavored groove complete with sleek beats, sitars, acoustics and meditative vocals. □□□□

**ADINA HOWARD: (Freak) And U Know It (Meca Dan/East West E3917CD).** Kool & The Gang's Get Down On It provides the basis of this slice of R&B in which Howard is at her most sensual. □□□□

**KYLIE MINOGUE: Breathe (Deconstruction 7421 570132).** The singer unites with The Grid's David Ball on this soothing dance track which, despite getting working its magic, is too subtle to return her to the big league. □□□□



PHOEBE ONE: UK RAP TALENT

## LIONROCK: SKA-INFUSED BREAKBEATS

**YTRIBE: Baby You Bring Me Up (Deconstruction 742156302).** This update of the Commodores' Lady You Bring Me Up is a bouncy, skippy garage workout, with a jazzy remix on the flip. □□□□

**STEVEN HOUGHTON: Truly (RCA 742158352).** The Lionel Richie cover is the follow-up to the London's Barring star's hit *Wind Beneath My Wings*. It will be featured in the current series and is destined to be as huge. □□□□

**ROD DOUGAN: Furious Angels (Checkmate CHEK002).** Despite sounding spookily like Chris Rea trapped on a Peckham estate, this macabre strings-and-beat-driven piece soars towards the heavens. Elegantly gifted and twisted. □□□□

**BIM SHIERMAN: Earth People (Mantra MNT2CD).** BIM returns with ultra-smooth and tasteful, if unmemorable, psalm to spiritual unity. □□□□

**LIONROCK: Ruste Boy Rock (Concrete HARD1CD).** Justin Robertson grafts a number of ska samples onto some breakbeat skulduggery to create an infectiously groovy pastiche. □□□□

**PELVIS: Streetlight (Setanta SET043).** This delicate love song debut from the Irish band follows well-received low-key gigs in the UK. Melodic and very dreamy, although only available on collectible blue seven-inch. □□□□

**LOTTE: Empty (Adelphi ADL0702).** This Norwegian-born Londoner's compelling rock song with folk and early Eighties leanings suggests she is destined for the big time with eventual radio support, even though this haunting offering fails to kick off. □□□□

**MOVER: Tricolore (Superior Quality MOVE93CD).** It's not as instantly appealing as its predecessor *Move Over* but The Blueones' signings have a growing following and this guitar pop record has its fans at Radio One where it has been playlisted. □□□□

**FIVE: When The Lights Go Out (RCA 742156271).** The follow-up to *Slam Dunk* (Da Funk) is a slower blend of hip-hop, soul and rap and should be destined for the Top 10. □□□□

**THE DANDYS: You Make Me Want To Dream (Artificial Records 568352).** This exhilarating rock record places The Dandys somewhere between mid-Eighties Simple Minds and a testosterone-fueled Suede. □□□□

**PORTISHEAD: Only You (Go Beat 56947-2).** Beth Gibbons' vocals are in typically gothic form on this smoky single, accompanied by Geoff Barrow's loping bassline and hip hop scratching. □□□□

**HIBE-NATION: Life Of Dance (Eruption EP0102).** This amusing disco record from Irvine Welsh and Kris Needs is their first release on Creation's fledgling dance label. □□□□

**CARRIE: Molly (Island CD887).** This folksy rock song, boosted by suggestive lyrics, has been embraced at Radio One and Xfm, but is far too American-sounding to grab many UK fans. □□□□

**SHEP SEVEN: Infectious Single (The Dandys' You Make Me Want To Dream).** This exhilarating rock record places The Dandys somewhere between mid-Eighties Simple Minds and a testosterone-fueled Suede. □□□□

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**SINGLE OF THE WEEK**

**SHEP SEVEN: She Left Me On Friday (Polydor 5695412)** Unlike their peers the Sheds position themselves for the big time. Witter's chanting, Sean Ryder-inspired vocals interweave themselves with rousing guitar to produce a truly infectious single. □□□□

**ALBUMS**

**EMMA TOWNSHEND: Winterland (East West 21685).** This ethereal, fire, often dark, electro-folk-pop from Pete's daughter refuses to be pigeon-holed, while her lyrics are updated by Ross Cullum's riveting arrangements. □□□□

**IMANI COPPOLA: Chupacabra (Columbia CB 781).** This perky blend of pop and hip hop, currently big in the USA, is eclectic but never obscures Coppola's pure pop melodies. □□□□

**WUBBLE U: Where Wubble U (Indolent DGL046CD).** Chas'N Dave and The Small Faces meet pumping house and electro in this party pack filled with scorching acid lines, dub bass and mad deejay samples. (Smokin') □□□□

**LUIS: Better Can't Make You (The**

**Trading CHE76CD).** The Llys draw heavily on Sixties guitar/vocal sounds but add their own distinctive touch, producing a refreshing album. □□□□

**SAVAGE GARDEN: Savage Garden (Columbia 487161 2).** Huge already in the USA, the Aussie duo will find it tougher going here with this Eighties-sounding pop/rock debut which is strong on melody but somehow lacks depth and excitement. □□□□

**JEL All The Blinding Menace (Kantoon KR001).** JEL's debut album is a very rousing collection of retro-indie tunes. There are a few good tracks but overall Jel offer nothing new. □□□□

**THE WOMBLES: The Best Wombles Album So Far (Columbia 48956-2).** An addictive collection of classic Wombles numbers from the songwriter Mike Batt set to grow as the new series kicks in with TV promotion. Essential. □□□□

**DUST JUNKYS: Nothing Personal (Polydor CD057042).** It could be said it's all old hat - Hendrix-influenced guitars, rock drums and thumping basslines and rap vocals. But The Dust Junkys mix these styles with authority to produce an exceptional album. □□□□

**MORCHEEBA: Big Calm (China ZEM017CD).** An album that just gets deeper under your skin the more you hear it, the Cheek's second offering is a stunning pop/dub outing, with Sky's vocals the sweetest, you'll hear all year. □□□□

**ALBUM OF THE WEEK**

**MADONNA: Ray Of Light (WEA 59264847-2).** Madonna's back in form on this electronic dance album co-produced with Strange Cargo's William Orbit which deserves to be her biggest seller of the decade (see Talent). Exhilarating. □□□□

**ALBUM OF THE WEEK**

**Simon Abbott, Dugald Baird, Catherine Eade, Stephen Jones, Sophie Moss, Rick Taylor, Ian Nicolson, Dean Patterson and Paul Williams.**



## ALAN JONES TALKING MUSIC

Newly signed to Chrysalis after 16 years with Virgin, **Simple Minds** return with *Glitterball*, their first single in three years, and it's a rather restrained affair, with a laidback feel and a shuffling rhythm. It hardly compares with the anthemic glory of tracks like *Alive And Kicking* or *Belfast Child* but the inclusion of dance remixes of *Waterfront*, *Don't You (Forget About Me)*, *Love Song* and *Great Cities* should ensure a high-profile debut, possibly earning the group only its second ever top five hit...With *Air* flying high, France's last big thing, **Daft Punk**, return with *Revolution 909*, another endearing and idiosyncratic piece of disco funk, complete with phasing and other effects, including one which makes it sound like it's being played in a bedroom next door. Remixed to perfection by Roger Sanchez, it has a fat

and irresistibly bouncy sound that is likely to earn it a place in the Top 10...Before **BeBe Winans** became a pop star with Eternal's help, he was an established gospel/R&B/adult contemporary star with sister CeCe and their *Greatest Hits* album - an EMI/Sparrow collaboration - is a superb primer, full of soulful duets and first-rate songs. Mavis Staples and Whitney Houston are among heavyweight friends lending support, though the best track is Meantime, a delicately shimmering showcase for BeBe, while many others give CeCe equal chance to shine, and prove them to be one of the best contemporary duetists in the business...One of the greatest disappointments of last year was the non-release - after major club chart success and promotional mailing of two different CDs

featuring several top-notch mixes - of Remember by **BT**. A roof-raising epic house track, rather similar in style to Robert Miles' *One On One*, it boasts a killer chorus and a concise melody. A new mix by Sasha is probably unnecessary, and with the right breaks this will be a major hit...Mailed to DJs in a very limited edition and not thus showing up in our club chart, **Inner Sanctum's** *How Soon Is Now?* is based on the Smiths track of the same name - previously used to good effect in Soho's Hippychick - and sees Morrissey and Marr's finest re-born as a tough electronic monster which kicks more than a stable full of mules. Whether or not it's a hit is immaterial - it's records like this that keep the dance scene fresh...



Amidst a growing plethora of music industry awards - Grammys, American Music Awards, World Music Awards, Smash Hits, Q, Brats, etc - the Brits proved yet again they have the greatest impact, generating approximately 220,000 additional sales for participants last week. Though some of this growth can be attributed to hastily renewed TV campaigns citing the artists' Brits success, the fact remains that without these awards the sales would not have been made.

The biggest winners were **The Verve**, whose multiple success sent sales of their Urban Hymns album soaring from 48,000 a fortnight ago to 123,000 last week, an increase of over 150%. Other big winners were **All Saints'** self-titled debut (up 30,000), **Finley Quay's** *Maverick A Strike* (up 26,000), **Robbie Williams' Life Thru A Lens** and **Texans' White On Blonde** (both up 22,000). **Fleetwood Mac**, who won the outstanding distribution award, had no albums in the Top 75 last week but saw re-entries for *The Dance* (number 31), *Rumours* (52), *Greatest Hits* (54) and *Tango In The Night* (58), selling a total of 14,000 extra albums.

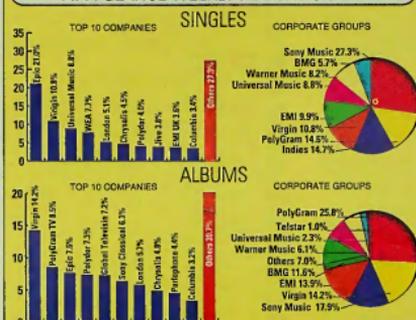
**Urban Hymns'** surge sent the album back to number one, its 12th week at that position, and brought to an end at least temporarily - the reign of the **Titanic** soundtrack, even though the **James Horner** album enjoyed a 58% increase in sales (from 52,000 to 82,000) as a result of its huge box office success. Meanwhile, **Celine Dion's** love theme from *Titanic - My Heart Will Go On* - debuted at number one on the singles chart, after selling more than 230,000 copies last week, more than twice as many as **Aqua's** *Doctor Jones*, which drops to number two after a fortnight at the summit. **My Heart Will Go On** is one of more than 90 singles to debut at number one, and, as well as sharing the record for fastest number one, **Celine Dion** also shares the record for the slowest - having taken 16 weeks from arrival to apex with her only previous chart topper, *Think Twice*, which was in the middle of a seven week stay at the summit exactly three years ago. The only other record to take 16 weeks to reach number one is **The Power Of Love**, by Jennifer Rush - a song Celine herself had a number four hit with in 1994.

The Brits had a minor effect on the singles chart too, pushing **All Saints** and **Robbie Williams** back to three and four respectively, while the **Spice Girls'** performance helped *Too Much Love* slip 15 places (51-36).

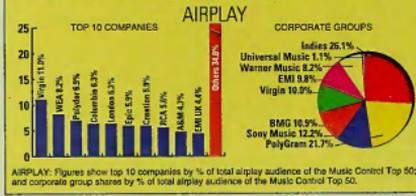
Imports rarely chart, and when they do it's usually because they're sanctioned by the record company of



## AT-A-GLANCE WEEKLY MARKET SHARE



SINGLES: Figures show top 10 companies by % of total sales of the Top 75; and corporate group shares by % of total sales of the Top 75. ALBUMS: Figures show top 10 companies by % of total sales of the combined Top 75; and corporate group shares by % of total sales of the combined Top 75.



AIRPLAY: Figures show top 10 companies by % of total airplay audience of the Music Control Top 50; and corporate group shares by % of total airplay audience of the Music Control Top 50.

the artist in question. Outstanding examples of this include Depeche Mode's *Little 15* (number 60, 1988) and the Clash's *Bank Robber* (number 12, 1980). This week, however, **Ru.D.M.C.'s** *It's Like That* debuts at number 70 on German (Columbia) import, and at number 136 on US (Sms) import, while the UK pressing of the track - also on Profile's *Smile* label - dips 90-108 ahead of next month's official re-release of the track. It's likely that the import sales are thus welcome. Another import currently being snapped up is 15-year-old **LeAnn Rimes'** *How Do I Live*. On Billboard's *Hot 100* for 36 weeks with more than

two million sales so far stateside, it's a country ballad which is number one on the maxi-singles chart (all extended formats, be it 12", cassette or CD) in America, thanks to dance mixes by RH Factor and Mr Mig. It is these mixes which secured the record a number 151 debut in the UK last week, climbing this week to number 122.

Finally, it's been an excellent week for the **Stereophones**. After picking up the best newcomers award at the Brits on Monday, they debut at number 14 with their new single *Local Boy In The Photograph*, which was originally released 11 months ago, and peaked at number 51.



The only three records in the Top 10 of the CHN chart for more than three weeks - **All Saints' Never Ever**, **Robbie Williams' Angels** and the **Lighthouse Family's High** - are showing even greater tenacity on the airplay chart, where they occupy the top three positions for the second week in a row, though a shuffling of the pack means that it's **All Saints** who are now number one, rather than **Robbie Never Ever** has been the most played record for the last three weeks but last week was the first time in its chart career it has had the biggest audience, and thus the number one slot. It tops the chart in its 15th week in the Top 50, taking longer to reach the summit than any previous record in the chart's history.

The time that has elapsed between **Never Ever** topping the sales chart and the airplay chart - five weeks - is also a record.

After spending 11 weeks at number one, **Natalie Imbruglia's Torn** continues to make a very slow decline. It dips 8-9 this week, and its enduring popularity is slowing the progress of her upcoming single *Big Mistake*, which was fully serviced to radio a couple of weeks ago, but has still to make the Top 50. It moves 13-59 this week, after picking up 274 plays. Surprisingly, the station usually considered the most conservative of all

**Atlantic 252** - played it 27 times last week, while giving **Torn** only two spins. It's very rare for singles to get significant plays on Atlantic 252 prior to release but Music Control's ranking of the Top 40 tracks played by the Dublin-based station last week includes five that have yet to hit the shops, with **The Verve's Sonnet** - due imminently on 12-inch only, apparently - getting most support, with 49 plays.

After rocketing 95-27 last week, **Aqua's Doctor Jones** has had a relapse, and tumbles to number 40. Having lost its perch atop the sales chart, it's unlikely it will recover, with 27 therefore likely to be its highest airplay chart position. Their debut hit **Barbie Girl** has also struggled on the airwaves, despite selling over 1.6m copies, reaching only number 15 on the airplay chart.

Swapping places with **Catania's Mulder & Scully** to become **Radio One's** new number one with 29 plays last week, **Cornealyn's** *Brinfael Of Acha* also moves into the Top 10 nationally, surging 12-7 on its fifth week in the chart. It has shown significant growth every week, but never more so than last week, with an extra 310 plays and 8m additional anonymous impressions. Meanwhile, **Celine Dion's My Heart Will Go On**, also sails into the Top 10, climbing 18-10.



# "Moving On Up"

The new album & video from the Worlds Leading Line Dance Entertainer  
Winner, *Linedancer* magazine readers 'Best Solo Artist'  
award 1998 - as seen on TV  
Released March 9th

**The Campaign**  
Full page colour ads in all the Country Press  
Three week Radio campaign - Country 035  
Nationwide tour March/April  
3 previous albums and a 6-track EP also available  
12,000 sales (and counting) in the UK in just six months.....  
CD & Video booklet include Line Dance notations.



Video - STKVJ  
Available from Disc Distribution

# TOP 75 SINGLES

21 FEBRUARY 1998

Label CD/Cass (Distributor)

TITLES A-Z

Rank	Title	Artist (Producer/Publisher)	Label	CD/Cass (Distributor)
1	<b>MY HEART WILL GO ON</b>	Celine Dion (Clash/EMI) (Clash/EMI)	EPIC 66554/28655/474 (SM)	7/12
2	<b>DOCTOR JONES</b>	Adina Lamm (Delgado/Travis/Norren) MCA/Warner-Chappell	Universal UMG 80457/UMG 80453 (BMG)	4/13
3	<b>NEVER EVER ★ 2</b>	Cheryl Cole (Singer) (Mercury)	London Records 403/NOVENS 407 (P)	4/13
4	<b>ABELS ★</b>	Robbie Williams (Chamber/Powers) EMI/BMG (Williams/Chamber)	Chrysalis CDGS 5072/CDGS 5072 (E)	4/13
5	<b>LET ME SHOW YOU</b>	Camilla (Camilla/Lush) EMI/Freebeat	VC Recordings VCD 31/VC 31 (E)	4/13
6	<b>ALL I HAVE TO GIVE</b>	East River Pipe (Pit/Force) Columbia	Jive 445/JIVE 445 (E)	4/13
7	<b>GETTIN' JIGGY WIT IT</b>	Willie Bobo (Singer) (Mercury)	Columbia 65555/65555/474 (SM)	4/13
8	<b>CLEOPATRA'S THEME</b>	Clay Aiken (Mercury)	WEA WEA 1380/WEA 133C (W)	4/13
9	<b>HIGH ○</b>	Light House Family (Phonix) PolyGram	Polygram 56914/56914 84 (P)	4/13
10	<b>SOLOMON BITES THE WORM</b>	Superior Duality (MM/BLUED) OK/BLUED (P)	Bluebird 067/067 (E)	4/13
11	<b>YOU MAKE ME WANNA... ○</b>	Joe (Joe) (Joe) (Joe)	Capitol 7432155/655/7432155/654 (BMG)	4/13
12	<b>PLANET LOVE</b>	De La Soul (De La Soul/EMI) (De La Soul/EMI)	Positive CDVIT 81/CDVIT 81 (E)	4/13
13	<b>SEX BOY</b>	Air (Duncker/Godin) MCA (Duncker/Godin)	Virgin CDVIT 88/CDVIT 88 (E)	4/13
14	<b>LOCAL BOY IN THE PHOTOGRAPH</b>	Stacy (Stacy) (Stacy) (Stacy)	V2 VOR 500123/V2 VOR 500123 (E)	4/13
15	<b>TOGETHER AGAIN ★</b>	Janet Jackson (A&M) (A&M)	Virgin VSDGS 1679/VS 1670 (E)	4/13
16	<b>A NANNY IN MANHATTAN</b>	Liza Minnelli (PolyGram)	Chalcoalition CH 710/CH 710 (E)	4/13
17	<b>MUCH LOVE</b>	Sheila E. (A&M) (A&M)	Blanca WEA 154C/WEA 154C (E)	4/13
18	<b>MULDER AND SCULLY</b>	Wesley C. Miller (Mercury)	Mercury 180C/180C (E)	4/13
19	<b>ONLY THE STRONGEST WILL SURVIVE</b>	Harmonix (P) (Mercury)	Creation CRE 285/CMV (W)	4/13
20	<b>ALANE</b>	Steph (Steph) (Steph) (Steph)	EPIC 66548/28654/84 (SM)	4/13
21	<b>BAMBOOLE</b>	Burton (Livingston) West (Casny/Funk)	VC Recordings VCD 29/VCD 29 (E)	4/13
22	<b>IT STARTED WITH A KISS</b>	Hot Chocolate (Mercury)	EMI CDHDT 107/CDHDT 107 (E)	4/13
23	<b>WISHING ON A STAR</b>	Vanessa Williams (Mercury)	Northwestside 7432155/655/7432155/654 (BMG)	4/13
24	<b>AIN'T THAT JUST THE WAY ○</b>	Luisa (Luisa) (Luisa) (Luisa)	Mercury 180C/180C (E)	4/13
25	<b>PERFECT DAY ★ 2</b>	Chrysalis (Chrysalis) (Chrysalis)	Chrysalis CDNEED 10/CDNEED 10 (E)	4/13
26	<b>MEET HER AT THE LOVE PARADE</b>	De La Soul (De La Soul/EMI) (De La Soul/EMI)	Manifesto FESCD 385/FS 385 (P)	4/13
27	<b>LE DISC JOCKEY</b>	Enrique (Enrique) (Enrique) (Enrique)	Mercury 180C/180C (E)	4/13
28	<b>RENEGADE MASTER 98</b>	Hi-Line (PolyGram)	Hi-Line Polygram 50292/50292/84 (P)	4/13
29	<b>YOU HORNES OF JERICO ○</b>	Arrested Development (Mercury)	Mercury 180C/180C (E)	4/13
30	<b>5,6,7,8 ○</b>	Steps (Steps) (Steps) (Steps)	Jive 445/JIVE 445 (E)	4/13
31	<b>CRAZY LITTLE PARTY GIRL</b>	Anna (Anna) (Anna) (Anna)	Mercury 180C/180C (E)	4/13
32	<b>RECOVER YOUR SOUL</b>	Steph (Steph) (Steph) (Steph)	Rocket 412/412 (E)	4/13
33	<b>TORN ★</b>	Natalie Imbruglia (Mercury)	Mercury 180C/180C (E)	4/13
34	<b>ALL AROUND THE WORLD</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
35	<b>BOOGIE</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
36	<b>TOO MUCH ★</b>	Spice Girls (Mercury)	Mercury 180C/180C (E)	4/13
37	<b>AMNESIA</b>	Charlene (Mercury)	Mercury 180C/180C (E)	4/13

Rank	Title	Artist (Producer/Publisher)	Label	CD/Cass (Distributor)
38	<b>DESIRE</b>	David (David) (David) (David)	Mercury 180C/180C (E)	4/13
39	<b>BARBIE GIL ★ 2</b>	Aqua (Aqua) (Aqua) (Aqua)	Universal UMG 80413/UMG 80413 (BMG)	4/13
40	<b>HELLO TIGER</b>	Yves (Yves) (Yves) (Yves)	Chalcoalition CH 752C/11 (E)	4/13
41	<b>BABY CAN I HOLD YOUR HAND</b>	Yves (Yves) (Yves) (Yves)	Chalcoalition CH 752C/11 (E)	4/13
42	<b>ENERVATE</b>	Trans (Trans) (Trans) (Trans)	Perfecta PERF 155C/11 (E)	4/13
43	<b>THE STORY OF LOVE</b>	OTI (Mercury)	Mercury 180C/180C (E)	4/13
44	<b>DIVE IN</b>	David (David) (David) (David)	Mercury 180C/180C (E)	4/13
45	<b>SOMEBODY ELSE'S GUY</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
46	<b>ANOTHER NIGHT IN</b>	Stacy (Stacy) (Stacy) (Stacy)	V2 VOR 500123/V2 VOR 500123 (E)	4/13
47	<b>GOTTA KEEP PUSHIN'</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
48	<b>HOW COULD I? (INSECURITY)</b>	Columbia 65562/65562/484 (SM)	Columbia 65562/65562/484 (SM)	4/13
49	<b>TELEBUSTIES SAY OH-HI ★</b>	BBC Worldwide Music (Mercury)	Mercury 180C/180C (E)	4/13
50	<b>SYLVIE</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
51	<b>TOURNEQUE</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
52	<b>TIME OF YOUR LIFE (GOOD HIDEAWAY)</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
53	<b>B-OY STATION</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
54	<b>HIDEAWAY 1998</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
55	<b>POLYESTERDAY</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
56	<b>FREE FREEDOM</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
57	<b>GOT FUNK</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
58	<b>SKY'S THE LIMIT</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
59	<b>NEVER NEVER</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
60	<b>SOMETHING ABOUT THE WAY... (CANDLE IN THE WIND 1997 ★)</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
61	<b>AVENGING ANGELS</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
62	<b>WIND BENEATH MY WINGS</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
63	<b>HIGHER THAN REASON</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
64	<b>I THINK I'M IN LOVE</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
65	<b>LUCKY MAN</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
66	<b>NO SURPRISES</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
67	<b>YOU MAKE ME FEEL (MIGHTY REAL)</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
68	<b>IT'S ALL ABOUT THE BENJAMINS</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
69	<b>MASQUEADER</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
70	<b>IT'S LIKE THAT</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
71	<b>SO GOOD, FROE LOVE 98</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
72	<b>TELL HIM ○</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
73	<b>CAN I READ</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
74	<b>PRINCE OF PEACE</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
75	<b>THE IMPRESSIONS EP</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13

As used by Top Of The Pops and Radio One

Rank	Title	Artist (Producer/Publisher)	Label	CD/Cass (Distributor)
1	<b>MY HEART WILL GO ON</b>	Celine Dion (Clash/EMI) (Clash/EMI)	EPIC 66554/28655/474 (SM)	7/12
2	<b>DOCTOR JONES</b>	Adina Lamm (Delgado/Travis/Norren) MCA/Warner-Chappell	Universal UMG 80457/UMG 80453 (BMG)	4/13
3	<b>NEVER EVER ★ 2</b>	Cheryl Cole (Singer) (Mercury)	London Records 403/NOVENS 407 (P)	4/13
4	<b>ABELS ★</b>	Robbie Williams (Chamber/Powers) EMI/BMG (Williams/Chamber)	Chrysalis CDGS 5072/CDGS 5072 (E)	4/13
5	<b>LET ME SHOW YOU</b>	Camilla (Camilla/Lush) EMI/Freebeat	VC Recordings VCD 31/VC 31 (E)	4/13
6	<b>ALL I HAVE TO GIVE</b>	East River Pipe (Pit/Force) Columbia	Jive 445/JIVE 445 (E)	4/13
7	<b>GETTIN' JIGGY WIT IT</b>	Willie Bobo (Singer) (Mercury)	Columbia 65555/65555/474 (SM)	4/13
8	<b>CLEOPATRA'S THEME</b>	Clay Aiken (Mercury)	WEA WEA 1380/WEA 133C (W)	4/13
9	<b>HIGH ○</b>	Light House Family (Phonix) PolyGram	Polygram 56914/56914 84 (P)	4/13
10	<b>SOLOMON BITES THE WORM</b>	Superior Duality (MM/BLUED) OK/BLUED (P)	Bluebird 067/067 (E)	4/13
11	<b>YOU MAKE ME WANNA... ○</b>	Joe (Joe) (Joe) (Joe)	Capitol 7432155/655/7432155/654 (BMG)	4/13
12	<b>PLANET LOVE</b>	De La Soul (De La Soul/EMI) (De La Soul/EMI)	Positive CDVIT 81/CDVIT 81 (E)	4/13
13	<b>SEX BOY</b>	Air (Duncker/Godin) MCA (Duncker/Godin)	Virgin CDVIT 88/CDVIT 88 (E)	4/13
14	<b>LOCAL BOY IN THE PHOTOGRAPH</b>	Stacy (Stacy) (Stacy) (Stacy)	V2 VOR 500123/V2 VOR 500123 (E)	4/13
15	<b>TOGETHER AGAIN ★</b>	Janet Jackson (A&M) (A&M)	Virgin VSDGS 1679/VS 1670 (E)	4/13
16	<b>A NANNY IN MANHATTAN</b>	Liza Minnelli (PolyGram)	Chalcoalition CH 710/CH 710 (E)	4/13
17	<b>MUCH LOVE</b>	Sheila E. (A&M) (A&M)	Blanca WEA 154C/WEA 154C (E)	4/13
18	<b>MULDER AND SCULLY</b>	Wesley C. Miller (Mercury)	Mercury 180C/180C (E)	4/13
19	<b>ONLY THE STRONGEST WILL SURVIVE</b>	Harmonix (P) (Mercury)	Creation CRE 285/CMV (W)	4/13
20	<b>ALANE</b>	Steph (Steph) (Steph) (Steph)	EPIC 66548/28648/84 (SM)	4/13
21	<b>BAMBOOLE</b>	Burton (Livingston) West (Casny/Funk)	VC Recordings VCD 29/VCD 29 (E)	4/13
22	<b>IT STARTED WITH A KISS</b>	Hot Chocolate (Mercury)	EMI CDHDT 107/CDHDT 107 (E)	4/13
23	<b>WISHING ON A STAR</b>	Vanessa Williams (Mercury)	Northwestside 7432155/655/7432155/654 (BMG)	4/13
24	<b>AIN'T THAT JUST THE WAY ○</b>	Luisa (Luisa) (Luisa) (Luisa)	Mercury 180C/180C (E)	4/13
25	<b>PERFECT DAY ★ 2</b>	Chrysalis (Chrysalis) (Chrysalis)	Chrysalis CDNEED 10/CDNEED 10 (E)	4/13
26	<b>MEET HER AT THE LOVE PARADE</b>	De La Soul (De La Soul/EMI) (De La Soul/EMI)	Manifesto FESCD 385/FS 385 (P)	4/13
27	<b>LE DISC JOCKEY</b>	Enrique (Enrique) (Enrique) (Enrique)	Mercury 180C/180C (E)	4/13
28	<b>RENEGADE MASTER 98</b>	Hi-Line (PolyGram)	Hi-Line Polygram 50292/50292/84 (P)	4/13
29	<b>YOU HORNES OF JERICO ○</b>	Arrested Development (Mercury)	Mercury 180C/180C (E)	4/13
30	<b>5,6,7,8 ○</b>	Steps (Steps) (Steps) (Steps)	Jive 445/JIVE 445 (E)	4/13
31	<b>CRAZY LITTLE PARTY GIRL</b>	Anna (Anna) (Anna) (Anna)	Mercury 180C/180C (E)	4/13
32	<b>RECOVER YOUR SOUL</b>	Steph (Steph) (Steph) (Steph)	Rocket 412/412 (E)	4/13
33	<b>TORN ★</b>	Natalie Imbruglia (Mercury)	Mercury 180C/180C (E)	4/13
34	<b>ALL AROUND THE WORLD</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
35	<b>BOOGIE</b>	Clay Aiken (Mercury)	Creation CRE 285/CMV (W)	4/13
36	<b>TOO MUCH ★</b>	Spice Girls (Mercury)	Mercury 180C/180C (E)	4/13
37	<b>AMNESIA</b>	Charlene (Mercury)	Mercury 180C/180C (E)	4/13

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# AIRPLAY PROFILE

## STATION OF THE WEEK

The compliments showered by the music industry on Xfm when it launched further fueled GLR's frustration at not being given sufficient credits for the music policy it has followed for years.

As a BBC local station it has to balance its music content with news and information programming, but 80% of its output is new and indie sounds that appeal to Londoners who are passionate about their music.

The station's assistant editor, Jude Howells, says most of GLR's audience are first-time buyers who may have grown up in the punk era and also like The Beatles, The Rolling Stones and Eric Clapton, but they are also huge fans of the new indie acts of today such as Frisky Quays, Stereophonics, Catatonia and Cornershop.

"A lot of BBC local radio stations are targeting the over-55s but we deliberately keep the age of our audience down by the music we play and our pop guides which provide a valuable service to our audience. If we were a magazine we would be a cross between *Q* and *Time Out*," says Howells.

Much of GLR's speech programming is also driven by the station's love of music and its audience's musical knowledge. "We try to make our speech witty and entertaining and it never fails to surprise me how much our listeners know about music. If we get a fact wrong there will always be someone who calls in to correct us," says Howells.

She says GLR broadens its programming mix 18 months ago - six

## 94.9 FM BBC GLR

### GLR TOP 10

Track/Artist (Label)	Plays
1 Carry On Spacelip (Sire)	10
2 Time Of Your Life (Capitol)	9
3 Brimful Of Asha (Carnegie) (Wig) 8	8
4 Your Love Gets Sweeter (Frisky Quays) (Epic)	7
5 Nancy In Manhattan The Llys (Chet)	7
6 Be Strong Now James (The Hurt) 7	7
7 Everyday Should Be A Holiday Dancy Walshs (Capitol)	6
8 What Time Is It? Durr Junks (Polydor)	5
9 Samet The New (Hut)	5
10 Mulder & Scully Catatonia (Blanco Y Negro)	5

Source: Music Control for week 10/2/98

months before Xfm played its first track - to reflect London's cosmopolitan tastes. The station has increased the amount of Asian underground music it plays, for instance.

The station's own research also demonstrates that more 15- to 24-year-olds are tuning in having initially been attracted by GLR's comedy programmes. "These are the people we will try to keep as our traditional audience ages," says Howells.

Whether Xfm manages to tempt GLR's core and loyal audience remains to be seen. The last *Raj* figures put GLR's reach at 303,000 - still ahead of Xfm's 234,000 - of which more than three-quarters are aged between 15 and 44.

Steve Hemsley

## TRACK OF THE WEEK

### LIGHTHOUSE FAMILY: HIGH

The radio appeal of the Lighthouse Family means that any of their singles released by Virgin/Capitol are almost certain to get significant airplay and have an extremely positive effect on album sales.

Nevertheless, following hard on the heels of Raincloud which topped the airplay chart and achieved a weekly audience of more than 7m at its peak, High had a lot to live up to.

It entered the December 13 airplay chart at number 27 as the third most added track, appearing on the playlists of 52 stations of which 35 were playing the song more than four times a week. Within seven days, plays on local ILR had jumped from just under 500 to nearly 900 as total stations above 1,000 and the number of stations selecting it rose to 74.

Over the next few weeks healthy airplay would help push the band's latest album *Postcards From Heaven* up into the top five, while ensuring Ocean Drive returned to the top 30. Radio One came on board late when High entered its top 50 on the January 10 chart, the same week that the single was confirmed as the highest entry on

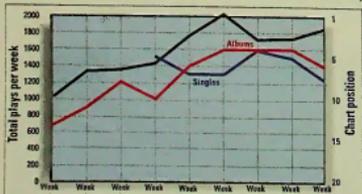


the CIN sales rundown at number five.

Its appearance on the singles chart had an immediate effect on airplay as weekly plays rose by 362 to almost 1,800. Radio One's support almost doubled to 19 plays a week while local stations continued their heavy rotation including Lovicita FM, Kiss 102, BRMG and Viking FM.

The song went on to receive more weekly plays rose by 2,000, although it was unable to match the audience levels enjoyed by Raincloud, having to settle for 6m at its peak. High did reach number two on the airplay chart in January but was kept off the top by Natalie Imbruglia's *Torn*.

Steve Hemsley



## BBC RADIO 1

### RADIO 1

### ILR

No of plays		W	TW
1	2	27	29
2	3	30	28
3	4	24	26
4	7	24	26
5	3	26	25
6	9	23	24
7	6	25	24
8	9	23	23
9	7	26	23
10	18	18	23
11	7	22	22
12	11	26	22
13	25	15	22
14	23	4	21
15	23	17	21
16	18	18	21
17	23	12	21
18	26	18	20
19	18	18	19
20	19	17	19
21	19	17	19
22	14	21	19
23	9	23	17
24	20	2	15
25	28	13	14
26	6	8	11
27	10	10	11
28	5	11	11
29	12	10	10
30	2	10	10
31	3	10	10
32	11	10	10

© Music Control UK. Titles ranked by total number of plays on Radio One from 00:00 on Sunday 8 February until 24:00 on Saturday 14 February 1998

No of plays		W	TW
1	1	1696	1680
2	3	1708	1687
3	7	1817	1800
4	4	1639	1564
5	20	1172	1352
6	7	1350	1330
7	5	1440	1316
8	12	1198	1236
9	9	1173	1171
10	19	1146	1164
11	9	1130	1164
12	18	1252	1120
13	17	810	1074
14	11	1044	952
15	13	888	857
16	23	849	836
17	15	834	772
18	14	836	763
19	21	674	719
20	24	615	669
21	18	634	634
22	22	603	607
23	29	528	607
24	29	518	547
25	27	561	527
26	26	594	501
27	19	799	499
28	25	589	497
29	23	570	492
30	3	238	485
31	3	238	485
32	3	238	485

© Music Control UK. Titles ranked by total number of plays on 46 mainstream independent local stations from 00:00 on Sunday 8 February until 24:00 on Saturday 14 February 1998

## VIRGIN

No of plays		W	TW
1	2	37	37
2	1	33	35
3	2	35	35
4	4	34	31
5	1	30	30
6	10	28	29
7	8	28	28
8	9	27	28
9	4	26	28
10	4	26	28

## ATLANTIC 252

No of plays		W	TW
1	3	81	86
2	1	85	83
3	2	84	82
4	4	73	79
5	1	44	70
6	3	71	56
7	1	50	51
8	1	50	50
9	1	50	50
10	4	28	48
11	4	28	48

© Music Control UK. Station profile charts rank titles by total number of plays per station from 00:00 on Sunday 8 February until 24:00 on Saturday 14 February 1998

MUSIC WEEK 21 FEBRUARY 1998

# TOP 50 AIRPLAY HITS

21 FEBRUARY 1998



Pos	Last	2 weeks	Wks on chart	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	2	2	15	<b>NEVER EVER</b>	All Saints	London	2031	-1	59.05	+1
2	1	3	12	ANGELS	Robbie Williams	Chrysalis	1714	-5	56.17	-4
3	3	3	11	HIGH	Lighthouse Family	Wild Card/Polydor	1614	-3	53.03	-7
4	4	4	14	TOGETHER AGAIN	Janet Jackson	Virgin	1566	-9	52.28	-4
5	5	1	7	YOU MAKE ME WANNA...	Usher	Leface/Arista	1468	n/c	49.07	-8
▲	6	19	21	ALL I HAVE TO GIVE	Backstreet Boys	Jive	1192	+34	46.55	+61
▲	7	12	17	BRIMFUL OF ASHA	Cornershop	Wijija	1356	+30	46.46	+20
8	7	7	7	AMNESIA	Chumbawamba	EMI	1216	-11	42.90	-10
9	4	5	16	TORN	Natalie Imbruglia	RCA	1400	-10	41.35	-11
▲	10	19	20	MY HEART WILL GO ON	Celine Dion	Epic	1438	+95	40.62	+56
11	1	13	5	MULDER & SCULLY	Catania	Bianco Y Negro	1084	-9	39.56	-6
12	15	14	17	GETTIN' JIGGY WIT IT	Will Smith	Columbia	1411	+3	38.81	-5
13	4	1	9	ALL AROUND THE WORLD	Oasis	Creation	1256	-26	38.78	-28
14	15	13	17	AIN'T THAT JUST THE WAY	Lutricia McNeal	Wildstar	1440	-4	33.63	-6
15	11	19	6	SOMEbody ELSE'S GUY	Ca Ce Peniston	A&M	985	-6	30.62	-27
16	15	9	11	AVENGING ANGELS	Space	Gut	760	-27	30.06	-26
▲	17	31	27	FROZEN	Madonna	Maverick	487	+40	29.78	+30
▲	18	23	20	SONNET	The Verve	Hut	691	+47	24.63	+13
▲	19	31	25	LEGEND OF A COWGIRL	Imani Coppola	Columbia	298	+33	23.63	+30
▲	20	28	24	ONLY THE STRONGEST WILL SURVIVE	Hurricane#1	Creation	402	+36	23.55	+17
21	15	28	15	BABY CAN I HOLD YOU TONIGHT	Boyzone	Polydor	823	-7	23.37	-9
▲	22	26	19	TREAT INFAMY	Rest Assured	Frrr/London	439	+88	22.61	+31
23	17	19	6	STORY OF LOVE	OTT	Epic	572	-53	21.73	-30
<b>HIGHEST CLIMBER</b>										
▲	24	43	28	CLEOPATRA'S THEME	Cleopatra	WEA	581	+74	21.31	+45
25	28	22	2	TRULY MADLY DEEPLY	Savage Garden	Columbia	852	+29	19.81	n/c
▲	26	28	2	WISHING ON A STAR	Jay-Z Featuring Gwan Dickey	Roc-a-fella/Northwestside	656	+6	19.55	-4
▲	27	45	21	YOU'RE STILL THE ONE	Shania Twain	Mercury	351	+8	19.24	+36
28	36	41	3	SHOW ME LOVE	Robyn	Ricochet	749	+8	18.74	+8
29	22	11	10	BAMBOOGIE	Bamboo	VC Recordings	902	-11	18.47	-23
30	31	22	1	IF YOU WANT ME	Hinda Hicks	Island	603	+84	17.49	+48
▲	31	27	13	LUCKY MAN	The Verve	Hut	565	-17	17.23	+3
▲	32	42	2	SOLOMON BITES THE WORM	Bluetones	Superior Quality/A&M	178	+13	17.17	+16
33	35	33	3	RECOVER YOUR SOUL	Eton John	Rocket/Mercury	441	+6	16.84	-35
▲	34	44	6	STOP	Spice Girls	Virgin	371	+415	16.25	+321
▲	35	43	1	BALLAD OF TOM JONES	Space	Gut	233	+120	15.72	+77
36	24	21	1	NANNY IN MANHATTAN	Lilys	Che	237	+29	15.71	-11
37	29	29	20	FREE	Ultra Nate	AM-PM/A&M	582	-11	15.38	-20
▲	38	34	0	HOW DO I LIVE	Laann Rimes	Curb/The Hit Label	257	+98	14.74	+80
39	28	46	3	EVERY DAY SHOULD BE A HOLIDAY	Dandy Warhols	Capitol	140	+30	14.69	-12
40	27	35	2	DOCTOR JONES	Aqua	Universal	754	+6	14.10	-38
▲	41	115	20	ALANE	Wes	Epic	482	+65	14.02	+188
42	29	29	16	PERFECT DAY	Various	Chrysalis	528	-14	13.93	-10
43	25	33	4	SYLVIE	Saint Etienne	Creation	425	-16	13.84	-29
<b>BIGGEST INCREASE IN PLAYS</b>										
<b>BIGGEST INCREASE IN AUDIENCE</b>										
▲	44	45	2	LOCAL BOY IN THE PHOTOGRAPH	Stereophonics	V2	140	+567	13.72	+1572
45	45	44	3	SEXY BOY	Air	Source	117	+3	13.73	-1
46	34	42	18	YOU SEXY THING	Hot Chocolate	EMI	443	-4	13.66	-5
▲	47	57	1	MEET HER AT THE LOVE PARADE	Da Hool	Manifesto/Mercury	117	+67	13.44	+30
▲	48	103	2	SHE LEFT ME ON FRIDAY	Shed Seven	Polydor	63	+75	13.11	+193
▲	49	55	14	HAND IN YOUR HEAD	Money Mark	A&M	194	+5	13.08	+20
50	15	12	9	SO GOOD	Juliet Roberts	Delirious	565	-45	12.56	-148

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## TOP 10 DROEYERS

Pos.	Title Artist (Label)	Total plays	Increase in no. of plays
1	MY HEART WILL GO ON Celine Dion (Epic)	1438	662
2	BRIMFUL OF ASHA Cornershop (Wijija)	1356	310
3	ALL I HAVE TO GIVE Backstreet Boys (Jive)	1192	301
4	STOP Spice Girls (Virgin)	371	299
5	BE ALONE NO MORE Another Level (Northwestside)	595	279
6	IF YOU WANT ME Hinda Hicks (Island)	603	276
7	CLEOPATRA'S THEME Cleopatra (WEA)	581	248
8	SONNET The Verve (Hut)	691	222
9	ANGEL ST M People (BMG)	274	215
10	TREAT INFAMY Rest Assured (Frrr/London)	439	205

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

## TOP 10 MOST ADDED

Pos.	Title Artist (Label)	Total plays	Stations	Added
1	YOUR LOVE GETS SWEETER Finley Quaye (Epic)	25	15	7
2	STOP Spice Girls (Virgin)	50	34	6
3	LEGEND OF A COWGIRL Imani Coppola (Columbia)	27	21	5
4	BIG MISTAKE People (Mercury)	41	22	5
5	ANGEL ST M People (BMG)	31	17	5
6	BREATHE Kylie Minogue (Decca/Conquest)	19	5	5
7	MY HEART WILL GO ON Celine Dion (Epic)	64	55	4
8	HOW DO I LIVE Laann Rimes (Curb/The Hit Label)	25	14	4
9	FATHER LIL COOL J (Def Jam/Mercury)	20	11	4
10	IF YOU WANT ME Hinda Hicks (Island)	50	42	3

© Music Control UK. Chart shows tracks having greatest number of stations added (as per or more plays)

AIRPLAY

Music Control UK weekly chart  
24 hours a day, seven days a week  
Asia FM  
Alpha FM  
FM Atlantic  
252 389 FM  
BBC Radio 1  
BBC Radio 2  
BBC Radio 3  
BBC Radio 4  
BBC Radio 5  
BBC Radio 6  
BBC Radio 7  
BBC Radio 8  
BBC Radio 9  
BBC Radio 10  
BBC Radio 11  
BBC Radio 12  
BBC Radio 13  
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21 FEBRUARY 1998

# THE OFFICIAL CHARTS - 21 FEB

100% **music week**

Y AS USED BY Y

**BBC RADIO 1**



**TOTP**

# SINGLES

## 1 MY HEART WILL GO ON

1	DOCTOR JONES	Aqua	Epic
2	NEVER EVER ALL SAINTS	All Saints	Universal
3	ANGELS	Robbie Williams	London
4	LET ME SHOW YOU	Camisra	Chrysalis
5	ALL I HAVE TO GIVE	Backstreet Boys	VC Recordings
6	GETTIN' JIGGY WIT IT	Will Smith	Jive
7	CLEOPATRA'S THEME	Cleopatra	Columbia
8	HIGH	Lighthouse Family	WEA
9	SOLOMON BITES THE WORM	The Bluetones	Polydor
10	YOU MAKE ME WANNA...	Usher	Superior Quality/A&M
11	PLANET LOVE	DJ Quicksilver	LaFace
12	SEXY BOY	Air	Positiva
13	LOCAL BOY IN THE PHOTOGRAPH	Stereophonics	Virgin
14	TOGETHER AGAIN	Jamet Jackson	VZ
15	A NANNY IN MANHATTAN	Liyas	Virgin
16	MUCH LOVE	Shola Ama	Che/Coalition
17	MULDER AND SCULLY	Caratonia	WEA
18	ONLY THE STRONGEST WILL SURVIVE	Hurricane #1	Blanco Y Negro
19	ALANE	Wes	Creation
20	BAMBOOGIE	Bamboo	Epic
21	IT STARTED WITH A KISS	Hot Chocolate featuring Errol Brown	VC Recordings
22	WISHING ON A STAR	Jay-Z featuring Gwen Dickey	EMI
23	AIN'T THAT JUST THE WAY	Lutricia McNeal	Northwestside
24			Wildstar
25			PERF

# ALBUMS

## 1 URBAN HYMNS

1	TITANIC (OST)	James Horner	Hut/Virgin
2	ALL SAINTS	All Saints	Sony Classical
3	LIFE THRU A LENS	Robbie Williams	London
4	TRULY - THE LOVE SONGS	Jonel Richie	Chrysalis
5	POSTCARDS FROM HEAVEN	Lighthouse Family	Motown/PolyGram TV
6	LET'S TALK ABOUT LOVE	Celine Dion	Wild Card/Polydor
7	WHITE ON BLONDE	Texas	Epic
8	MAVERICK A STRIKE	Finley Quayle	Mercury
9	AQUARIUM	Aqua	Epic
10	OK COMPUTER	Radiohead	Universal
11	BLUE FOR YOU - THE VERY BEST OF	Nina Simone	Parlophone
12	BIG WILLIE STYLE	Will Smith	Global Television
13	UNFINISHED MONKEY BUSINESS	Ian Brown	Columbia
14	THEIR GREATEST HITS	Hot Chocolate	Polydor
15	BACKSTREET'S BACK	Backstreet Boys	EMI
16	LEFT OF THE MIDDLE	Natalie Imbruglia	Jive
17	MY WAY	Usher	RCA
18	INTERNATIONAL VELVET	Catatonia	LaFace/Arista
19	SPICEWORLD	Spice Girls	Blanco Y Negro
20	BE HERE NOW	Oasis	Virgin
21	YIELD	Pearl Jam	Creation
22	WORD GETS AROUND	Stereophonics	Epic
23	MUCH LOVE	Shola Ama	VZ

imani  
coppola

LEGEND OF A COWGIRL



THE SINGLE  
OUT NOW



# r m

21 FEBRUARY 1998



It's been number one in Germany for six weeks and has also hit the top spot in Norway, Switzerland and Austria. Now 'It's Like That' by Run-DMC Vs Jason Nevins is set to be a hit in the UK with Profile re-releasing the record for March 9. Nevins is a New York DJ and has given Run-DMC's 1983 classic 'It's Like That' a housey facelift. Although various majors got their chequebooks out and were waving them in Profile's direction, the company eventually decided to put the track out itself. "Everyone was after it but there were legal complications in licensing it and demand was so big we decided to put it out ourselves," says John

Sharp, international director of Profile. Meanwhile, another bidding war recently ensued between London, Multiply and Festiva for trancey house stomper 'Organ To The World' by Organ. Multiply eventually won and Multiply MD Mike Hall predicts Organ will become the next Saah. "We paid quite a lot of money but when you hear a track like that you know you've got to get it," he says. "I think it will cross over and be a Top 10 record." Profile's Jon Sharp is predicting similar success for the Run-DMC vs Jason Nevins track. "Pre-sales haven't started but we expect a Top 10 hit," he says.

Kiss 100FM has announced TV personality Dani Behr will be one of the new presenters of its weekday drive-time slot. The news came in the week that the London station received excellent Rajar figures showing across-the-board increases in its listenership.

Behr will co-present a four-hour show between 4pm and 8pm with Janice Vee and Lorraine Ashdown who currently present the nightly World magazine programme. Behr says, "I am thrilled to be joining Kiss. Lorraine, Janis and I are going to add some bite in the afternoon."

Mark Matthews, Kiss's director of programming, says Behr's appointment is part of the station's ongoing drive to capture London's 16- to 24-year-old market. "Dani fits the match," Matthews says. "She's only 23 years old and we're a radio station for young Londoners. She's built her career doing credible music programmes so it seemed like a natural fit."

The apparently substantial deal agreed for Behr demonstrates the bullish confidence which Kiss MD Mike Soutar has instilled in the station since arriving last year. "We have great

## kiss signs behr as new figures show success

ambitions and we believe they're achievable," says Matthews. The appointment also comes against the background of a series of DJ departures from Kiss to Radio One.

Kiss's listening figures have shown across-the-board increases, with particularly strong daytime figures. Overall the station gained 134,000 more listeners, 75,000 of these being added over the weekday daytime period. Kiss is particularly eager to point out that its mission to increase its youth audience has paid off, with Kiss's reach in the 16- to 24-year-old age group increasing from 24% to 29%.

Mark Matthews ascribes the increases to Kiss's recent overhaul of its music policy. "The main factor has been the change we effected in our music policy by deciding to play records no older than two years," he says. "We've championed new music up front and then not been afraid to keep on playing those records once they've crossed over."

### inside:

[2] SEVEN DAYS IN DANCE: PATRICK FORGE reveals what caught his attention this week

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

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

[7] JOCK ON HIS BOX: IAN WILKIE



biggest chart number ones

CLUB:	'TROUBLED GIRL' Karen Ramirez (Manifesto)	p5
URBAN:	'BE ALOK NO MORE' Another Level (SofisticatedBunch)	p6
POP:	'FROZEN' Madonna (Maverick)	p6
COOL CUTS:	'SHOUT TO THE TOP' Five Island (Junior Boys Own)	p8

The Latest Recording Company Catalogue No. CD RPA 0033

Distribution by BMG

1998

THE BEST DISCO ALBUM IN THE WORLD - EVER

Remix/Reissues

ROMEO & JULIET (OST)

## REVOLUTION 909

THE NEW SINGLE  
16TH FEBRUARY

INCLUDES REMIX BY ROGER SANCHEZ  
AVAILABLE ON ALL FORMATS

FIGHT FOR YOUR RIGHT TO PARTY



16 FEBRUARY 1998

23	25	PERF
15	26	MEE
12	27	LE DI
17	28	RENE
11	29	THA
22	30	5.6.7.
20	31	CRAZ
16	32	RECC
29	33	TORP
25	34	ALL
11	35	BOO
51	36	TOO
26	37	AMN
19	38	DESI
36	39	BAR
11	40	HELL

Bulleted titles



Featuring  
Remixes by

**Ivor novellos**  
 recognise  
 dance music

For the first time in their 43-year history, this year's Ivor Novello Awards will feature an award for best dance song. The ceremony, one of the most prestigious in the music business

calendar, will take place on May 28 and the organisers are anxious to gather nominees for the new awards.  
 The award will run alongside the two other popular music categories - best song and best contemporary song. "We felt it was time to acknowledge what an important part of the music scene dance music has become. It's also something that we're very good at in the UK. To go on ignoring it would be wrong," says Gary Osborne, a council member of Basca, the organisers of the awards.

The awards are judged on songwriting merit rather than sales. "We have quite odd things winning the awards," says Osborne. "It's not necessarily about whoever sold the most." Anyone interested in entering a song should send it to: Dance Song Nominees, Ivor Novello Awards, Basca, The Penthouse, 4 Brook St, London W1Y 1AA.

Here's a picture of Bennie Man trying to karate chop members of the RM team for getting his picture wrong last week. In a comedy of errors worthy of a 'Carry On' film, we managed to mislay our specially commissioned picture of Bennie at the Jamaican Embassy right on deadline. A search revealed a picture in our files marked 'Bennie Man' which was hastily dispatched in its place. Only it turned out that it wasn't Bennie Man but (we think) Lieutenant Sillicie. Apologies all round.



**17 DAYS IN DANCE**

patrick forge dj & artist



"Tuesday: went **SWIMMING**. I couldn't keep up my schedule if I didn't swim. That evening DJed at **THE DOG STAR** for **RICHARD WELCH**. Brixton's and I at the moment and I enjoy that **SOUTH LONDON** connection. We play a ridiculous mix of stuff. Wednesday: went to **333 OLD ST** for a meeting with **NEIL** about our Saturday night **OFFCENTRE**. We're planning a compilation (I've also been doing another compilation for **BBE**). Got home and realised I'd double booked for Saturday but thankfully **PHIL ASHER** came to the rescue. Thursday: meeting with **TREVOR WYATT** at **ISLAND** and picked up acetates for the **REBIRTH OF COOL LP** I compiled for them. Met a friend, **KATE**, and went to a ridiculously posh art exhibition and then off to DJ for **SMOKE CITY** at the Jazz Cafe. Friday: touched base with both my partners **CHRIS** and **LEE** in our group **DE LATA** which was no mean achievement. Then DJed at mine and Phil Asher's weekly **INSPIRATION INFORMATION** club. It's my favourite gig. We both get the chance to play a lot of our old boogie favourites. Saturday: up much too early to get to the record shops before flying to **SCOTLAND**. I go to **ATLAS** and **RELEASE THE GROOVES**. Then managed to DJ at **BOOTHLAND** again at **GROOVE HOME** and **DUNDEE** at **HOMELESS** with a ride in a dodgy Jag in between. Sunday: woke up and had that 'Where am I?' experience. Got back to London and hooked up with Alex from the German label **JAZANOVIA** who played me some stuff that blew me away. Then off to **KISS 100FM** to do my show. Monday: stood on London Bridge with Chris from De Lata when our picture taken for a compilation on Sony France. Then in the evening I went to see **THE VERVE** at The Academy."

Spiritualized are expected to play at both of the huge outdoor dance events this summer. Having been confirmed as headliners for the Creamfields event in Hampshire on May 2, the popular indie dance group are also rumoured to be amongst the headliners for the Universe 98 weekend on May 23-25. In general, there has been a certain amount of crossover between the DJs and acts when preliminary line-ups were revealed for both the events last week. However, the two line-ups do demonstrate the different focus of each event. Creamfields have announced a DJ heavy line-up, featuring Pete Tong, Judge Jules, Paul Oakenfold, Carl Cox, Danny Rampling, The Chemical Brothers, Northern Exposure, Bob Jones, Jon Pleased Wimmin, Alistair Whitehead, Seb Fontaine, CJ Mackintosh, Roger Sanchez, James Lavelle, Tony De Vit and numerous others. Live acts will include Beth Orton, Way Out West, BT and The Freshcylars. Universe 98 have so far announced live acts Roni Size/Reprzent, Run DMC, Moby and Leftfield. Their DJ line-up so far includes Paul Oakenfold, Jon Carter, Jeff Mills, Sasha and sound systems from Miss Moneybags's and Grand Royal. Universe also confirmed their licence last week making it the first ever weekend-long licence to be awarded to a dance event.

"An anthem all over again!"

**hysteric ego**

want love  
 the remixes

THE TIMEWRITER, SOL BROTHERS, LES VISTEURS DJ SOIR, HYSTERIC EGO

12"/CD/CASSETTE



**SHOP TO WIN**  
 is.london

1 Northcote Road, Clapham Junction, London SW11 1NG, tel/fax: 0171-824 6556  
 IS celebrates its second birthday today (16) and has fast established itself as one of Clapham's favourite record stores. "Although we specialise in dance we don't laugh in people's faces. If they come in requesting the Spice Girls," says co-owner Steve Walker whose initials, along with that of partner Ian Heston, give the shop its name. Dance specialities include US house and garage, UK underground garage and drum & bass, as well as DJ merchandising.

The top 10 tracks flying out of IS this week are:

- \*STICKS AND STONES EP Kevin Youth (SJS) (Revisited) @ VOICES Again
- Revisited @ Communications @
- \*FUNKY JUNKY Crisco Costelli (SJS Kult) @
- \*SHE'S MY LOVER Kid Loco (Yellow) @
- \*IT'S LOVE REMIX! Naked Music NYC (SJS) @
- \*FOR DA CAUSE! Doc Scott (Revisited) @
- \*SON OF CHEEKY BOY Norman Cook (White Label) @
- \*BLACK MAHOOGNY Moodyman (SJS) @
- \*WITCHING WOODMAN! Acid Soul (Revisited) (Robin Loud) @
- \*SOUL SEARCHING VOL. F.D. Rosoul (SJS) Large @

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# the **2** CHART

(compiled by alan jones from a sample of more than 900 DJs across - see 012-512 2661)

21.02.98

(upfront house)

[commentary]

by alan jones



Manic Street Preachers registers its 15th number one in two and a half years, as KAREN RAMIREZ's 'Troubled Girl' assumes control. An 11% increase in its own support and a 25% decline in that of last week's number one, **BLACK CONNECTION's** 'Give Me Rhythm', give Ramirez a 28% cushion at the top, which is probably enough to ensure it remains at the head of the pack next week too... Among the chasing pack are sisters **DANNI** and **KYLIE MINOGUE**. 'Danni' maintains her recent high club profile by debuting at number nine with 'Disremembrance', while Kylie's 'Breathe' makes a much quieter debut at 45. But Ramirez's single, which includes excellent mixes from Todd Terry, has thus far been serviced on just one 12-inch, while Danni's has already been mailed in two 12-inch and two 10-inch editions, the latter size being reserved for mixes by Sharp, who were the top mixers of 1997 based on RM Club Chart performance, and who also show their paces as record company moguls, their Sharp Recordings being responsible for the number 41 debut of **KILLA GREEN BUDDS** 'Keep Sippin'', which has been gathering pace in recent weeks as a US Strictly Rhythm import... Perhaps the unstrictly record in our chart this week is **CORNERSHOP's** 'Brimful Of Asha', which has a 55% leap in support but only moves 31-23, having arrived in a very strong position of the chart. How strong? Well, the 321 points which the **ABSOLUTE's** 'Catch Me' earned represent a 6% increase week-on-week for the record, but it dips 14-17. An identical number of points would have earned it 10th place in our 10 January chart... **RUN-DMC's** 'It's Like That' has become a major continental hit in mixes by New York DJ Jason Nevins. A number one hit for six weeks in Germany, where it has sold more than 750,000 units, it has also reached number one in Austria and Holland, and has gone Top 10 in eight other countries. It's off to a great start, debuting at number 10 on the club chart this week, the initial mailing being supplemented by impatient and unserved DJs who have been buying German and US import copies of the single, giving it two places in the CIN (sales) Top 200 this week.

The Latest Recording Company Catalogue No. CD RPM 0039

Distribution by BMG

Pos	Artist	Label	
1	2	TROUBLED GIRL (BORN DLOSOSKI & MICHAEL LANGSEWY OUT WEST/ALL INTENT ON/DON CARLOS/MASTERS AT WORK MIXES) Karen Ramirez	Meridian
1	3	GIVE ME RHYTHM (FULL INTENTION/BURGER QUEEN/VIKTOR SIMONELLI/GRANDADRENALOM JUICE MIXES) Black Connection	Xtravaganza
0	3	5 PLANET VIOLET (B.B.E. ADAM VS ENAGU/DU TOMCRAFT MIXES) Nalin I.R.C.	Logic
0	4	2 KEY (MILK/IT RUSH/ROSE/FLY MOTION/JOY INTERNATIONAL MIXES) Fallima Rainey	Coalition
0	5	44 THE WORLD IS LOVE (STEVE 'SILK' HURLBY/MOSES KATZ/LL G MIXES) Voice Of Life	AM-FM
0	6	1 ANGEL ST (JOEY NEGRO/GENIUS 3 MIXES) M People	M People
0	7	13 FROZEN (VINCENT CALDERON/ESTEREO VCS/WILLIAM ORBIT MIXES) Madonna	Interscope
0	8	3 THE PROMISE (SOL BROTHERS/TOMY DE VITS/SQUAD BROTHERS MIXES) Essence	Essence
0	9	DISREMEMBRANCE (XENOMANIA/D BOPTROUSER/ENTHUSIASTS/SHARP MIXES) Danni	Eternal
0	10	18 IT'S LIKE THAT (JASON NEVINS MIXES) Run-D.M.C. Vs. Jason Nevins	Sanjze
0	11	1 BABY (YOU BRING ME UP) (ROOLES & LEVINS MIXES) Y-Tribal	Deconstruction
0	12	22 CHASE (NALIN & KANGU/DU QUICKSILVER MIXES) France Atlantic Air Waves	Virgin
0	13	4 MAKE THE WORLD GO ROUND (TOMY DE VIT/ARUCKLE/HEADZ/RAMSEY & FENOFFER DISH MIXES) Sandy B	Champion
0	14	3 OH LA LA (ALMIGHTY/FARGETTA/FATHERS OF SOUND MIXES) Alexis	Danotproof
0	15	11 REVOLUTION 909 (ROGER SANCHEZ & JUNIOR SANCHEZ MIXES) Daft Punk	Virgin
0	16	18 MUCH BETTER (FUTURE SHOCK/ROBERT DLOSOSKI/PETER RAUHOFFER MIXES) Club 69 featuring Suzanne Palmor	Twisted UK
0	17	14 CATO (M. JARAF/POCHOT/TIKAS MIXES) The Absolute	AM-FM
0	18	12 CATO (M. JARAF/POCHOT/TIKAS MIXES) France Atlantic Air Waves	1st Avenue/EMI
0	19	15 GET UP (ON THE DANCER/LOU) (DIRTY DUDE/BARKIN' BROTHERS/ANTO BENITOS MIXES) Disco Dude	Rumour
0	20	6 THE DUB ADDICT EP: WAKE UP YOUR MIND/DANGER/BOGA BEATS 1-Total	99 Degrees
0	21	26 LIFT ME UP (ROKSTONE/JON JULES & STEVE MAC MIXES) Gerns For Jem featuring Rachel McFarlane	Rokstone
0	22	17 GOTTA KEEP PUSHIN' (MIXES) 2 Factor	itr
0	23	31 BRIMFUL OF ASHA (NORMAN COOK MIXES) Cornershop	Heat Recordings
0	24	4 MOTHER'S PRIDE (TALL PAUL/8IG MIXES) Forthright	All Around The World
0	25	9 3 (TSUNAMI) Tsunami	Interscope
0	26	15 COMING BACK (BABY BLUE/LU DADO MIXES) DJ Dado	Firestorm
0	27	BOUNDARIES (BANANA REPUBLIC/TRICKY-O/NATION/DOPESKILL MIXES) Leema Conquest	Big Life
0	28	4 REWIND (STEVE 'SILK' HURLBY/KELLY GROB BEE MIXES) Celia	WEA
0	29	7 WANT LOVE (TIM WELP/ITER/SOL BROTHERS/LES VISTE/IRIS DU SOIR MIXES) Hysteric Ego	WEA
0	30	12 5 PETAL (ORIGINAL/CONTAINS 4 SERBIER/RECYCLED/BLACK MIXES) Wabble-U	Interscope
0	31	10 MIFERON (JUNIA/ACI/MILNE/SONI/BLONZ/MYKOT/RE/SON/GRAT DIES/F/RAZLA/MYCO/OT YOU FORGET ABOUT ME/JAM & SPON/KO/Skipka) Dreyck	Fume/WEA
0	32	16 THE FUTURE'S OVERRATED (ARJUN/HI BAKER/CUB/89PHIL DANE & SATTI MIXES/JIM SALIVA (AKARUNA MIX) Akaruna	Mushroom
0	33	3 DELICIOUS (COLOUR SYSTEM INC MIXES) Deni Hines featuring Don-E	Multiply
0	34	19 YIM (HYBRID/CATTARA/GRAHAM GOLD/SOURMASH MIXES) Jaz & Chophie	Perfecto
0	35	11 REMEMBER (MOOD II SWING/PAUL VAN D'YK/SASHABT MIXES) BT	Mainline
0	36	23 IF YOU WANT ME (BROOKLYN FUNKY/GEELINNY FONTAINE/PARKSTAR MIXES) Hinda Hinds	Island
0	37	2 KUNG-FU (187 LOCKDOWN/RAMSEY & FENOFFER/MS OF TECHNOLOGY & TMS 1 MIXES) 187 Lockdown	East West Dance
0	38	14 MUSIC IN MY MIND (DEEP DISH MIXES) Adam F	Positiva
0	39	1 WITH YOU (SCIENCE FRICTION/MIX/FLYING AWAY (STORM & TONI E. COSTA MIX) Smoke City	Jive
0	40	8 RUDE BOY ROCK/BEAT FOOT FORWARD/PUSH BOUT COCKTAIL Linncock	Concrete
0	41	17 KEEP SLIPPIN' (DJ FVSX/SHARP MIXES) Killa Green Birds	Sharp
0	42	1 SINCERE IN CUTE	Milbitz
0	43	4 TIME IS TICKING AWAY (DIRTY ROTTEN SCOUNDRELS/XENOMANIA MIXES) C-Block	Coalition
0	44	6 NAKED & SACRED (TRIP MIXES/GREGORIO/OTHER SIDE (SASHA MIX)) Maria Nayler	Deconstruction
0	45	10 BREATHE (TODD TERRY/SASHI/NALIN & KANE MIXES) Kylie Minogue	Deconstruction
0	46	24 BOOGIE (LOOP DA LOOP/KLIM/ONYL/NINPPA & HYSTERIX MIXES) Dive	WEA
0	47	25 MUSIC IN THE STREETS (PROOF MIXES) Main Connection	Rumour
0	48	2 TREAT MEANY MIXES) Rest Assured	itr
0	49	2 FUN Da Mob featuring Joezy Brown	Subliminal
0	50	10 TUTTI FRUITTI/JUMP Outta Order/Lea, Paul Kacs & George Benson	Warner Recs.
0	51	38 LET ME SHOW YOU (ORIGINAL/TALL PAUL MIXES) Camisa	VCM Records
0	52	5 ANGELS LANDING (THE LIGHTS/VICTOR IMPRES MIXES) Salt Tank	Jive
0	53	4 FLAME (MOOD II SWING/CRUSTATION/FREANIX MIXES) Crusation	itr
0	54	4 PURPLE (SASHA THE LIGHT MIX) Gas Gas	AOJ
0	55	7 THE PRESSURE (LATE 7N/GOODVIBES/PI/JOHN FISHER/FRANKIE KNUCKLES MIXES) Sounds Of Blackness	AM-FM
0	56	32 PLANET LOVE (DJ QUICKSILVER/ITRAX BOYZ/DEXTRUS MIXES) DJ Quicksilver	Positiva
0	57	6 BE ALONE NO MORE (ANOTHER LEVEL/JOURMON/STERSICOTT GARCIA MIXES) Another Level	Satellite/Northeastside
0	58	7 MOVIN' ON Debbie Pender	Azuli
0	59	4 MADAZULU (PHIL CAT/FABLO FLORES/BBE MIXES) Deep Forest	Saint George/Sony Music
0	60	5 OFF THE HOOK (SOUL SOLUTION/MASTERS AT WORK MIXES) Jody Watley	Atlantic

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Featuring

16 FEBRUARY 1998

# the URBAN CHART

Wk	Wks	Title	Artist
1	6	6	BE ALONE NO MORE
2	2	6	IF YOU WANT ME/WHEN YOU TOUCH ME THERE
3	1	4	HOLLER
4	10	2	WHAT YOU WANT/WILL THEY DIE UP
5	3	19	YOU MAKE ME WANNA...
6	27	9	NO NO NO
7	4	5	YOUNG SAD & BLUE/GHETTO SUPERSTAR
8	7	8	SHOW ME LOVE
9	13	2	MAN BEHIND THE MUSIC
10	9	5	THE WEEKEND
11	12	4	TOD CLOSE
12	5	5	DO I QUALIFY?
13	17	2	WHERE YOU ARE
14	34	2	UP AND DOWN/PARADISE
15	21	6	DON'T LEAVE ME HANGIN'
16	21	6	TELEFUNKIN'
17	26	3	FREAK (AND YOU KNOW IT)
18	5	8	GETTIN' JIGGY WIT IT
19	25	3	REWINN
20	20	4	NORDOY'S BUSINESS
21	15	5	MY BODY
22	16	6	4,3,2,1
23	18	10	MUCH LOVE
24	10	1	WHO AM I
25	11	7	WISHING ON A STAR
26	20	3	I'LL DO ANYTHING
27	27	2	DEJA VU (LIP/TOWN BABY)
28	10	1	THE ROOF
29	22	2	LIGHTS OUT
30	14	7	ONE STEP
31	24	4	LADIES IF YOU'RE WITH ME
32	28	3	EP
33	10	1	SAY WHAT YOU WANT (ALL DAY EVERYDAY)
34	29	3	PHONE TAPP/IRM BIZ
35	22	2	VENICE (LP)
36	30	6	LEVERT SWEAT GILL (LP)
37	19	5	DELICIOUS
38	36	6	SOMEbody ELSE'S GUY
39	13	1	DANGEROUS
40	33	4	OFF THE HOOK

**[commentary]**  
by Tony Tansides

Time for a bit of flag-waving, with Blacksmith's irresistible remixes of ANOTHER LEVEL's

Be Alone No More' helping the track to capture a well-deserved number one placing.

Fellow Brit **TRU** moves up to number two, and a special mention should also be given to another two British acts - **CAROLINA** and **FRANKIE** - who are this week's highest new entries, going in at 15 and 20 respectively.

**DEJAY & SHYMO**'s Barry White-sampling and Wyclef Jean-produced 'No, No, No', whose video was never off The Box over the New Year, has taken its time penetrating our charts, but finally lands into the Top 10 at six from 27. **GUSTY LAWRENCE** last hit our chart as guest vocalist on Rampage's excellent 'Take It To The Streets' - now she makes it in her own right, leaping up 20 places with her solo effort 'Up And Down'. Watch it rise - Congratulations to the **PHILIP** remix team who have the honour of being the first UK remix team to be loose on a Mariah Carey track. The boys have done three mixes for the promoted package of The Rock (Back In Time) including a very slick radio edit remix. The club mixes feature UK raps on one with Mobb Deep's original US rap on the other...Whist congratulations are in the offing, well then to **MEGA BULLET**'s street team who excelled themselves working Usher whilst he was over and are similarly active with Another Level and Hinda Hicks at the moment.



# the TOP CHART

(handbag)

Wk	Wks	Title	Artist	
1	2	FROZEN	Madonna	
2	1	OH LA LA LA	Alecia	
3	4	THE PROMISE	Essence	
4	1	ALL THAT MATTERS	Louise	
5	1	MY HEART WILL GO ON	Deja Vu featuring Tasmin	
6	1	BRIMFUL OF ASHA	Felicia Ramey	
7	33	2	MINUTE OF ASHA	Universal Citizen Federation feat. Sarah Brightman
8	2	STANISH PRODDERS	Sheryl Lee Ralph	
9	12	EVOLUTION (LP)	OJ Daico	
10	7	COMING BACK	Karen Ramirez	
11	9	2	TROUBLED GIRL	Taren Atlantic: Air Waves
12	28	2	CHASE	M People
13	1	ANGEL ST	JT Pinyaz	
14	5	4	LET'S GET DOWN	Blesh
15	34	2	FEEL MY VIBE	Wobble-U
16	12	4	PEARL	Natalie Browne
17	6	5	TORN	Dario G
18	3	4	SUNCHYME	Nalin I.N.C.
19	30	2	PLANET VIOLET	Outta Order feat. Total Kaos & George Benson
20	10	1	TUTTI FRUTTI JUMP	Y.Y.Rob
21	6	1	BABY YOU BRING ME	K.C. & The Sunshine Band
22	1	1	GET DOWN TONIGHT/THAT'S THE WAY I LIKE IT/COODIE SHEDS	S-Ence
23	35	3	FREE	Martha Wash featuring Pa'Pau
24	14	7	IT'S RAINING MEN	Byron Simply
25	9	1	YOU MAKE ME FEEL (MIGHTY REAL)	Adams & Gee featuring Antonia Lucas
26	17	2	JOY & PAIN	Blue Dream
27	1	1	DOWNTOWN	Danoli
28	4	4	DISMEMBRANCE	C-Block
29	8	4	TIME IS TICKING AWAY	Aqua
30	39	1	DR. JONES	Devarah
31	13	4	BITTER SWEET SYMPHONY/THE DRUGS DON'T WORK	Bianca Ambolin
32	40	11	LE DISC-JOCKEY	Emcee
33	1	1	VICTIMS	Blonde Ambition
34	21	13	BAMBOOIE	Danien
35	35	4	TIME WARP '98	Chances
36	1	1	THE WORLD IS LOVE	Another Level
37	38	6	LET ME SHOW YOU	Deep Forest
38	10	6	BE ALONE NO MORE	Da Root
39	11	6	MADAZULU	
40	19	7	MEET HER AT THE LOVE PARADE	

**[commentary]**  
by Alan Jones

Despite sounding a little suspect to these ears, the dance mixes of **MADONNA**'s latest magnum opus 'Frozen' find enough support among reporting DJs to propel the record to the top of the Pop Top chart this week, though only by the slenderest of margins...Formerly credible hip-hoppers **KALIPHZ** are now making delicious poppy records as 'Kalef', among them a smooth remake of Petula Clark's classic 'Downtown', which, rather surprisingly, works wonderfully well in a mellow and fairly sophisticated way and would make a fine follow-up to their recent Top 40 hit 'Sands Of Time'. Meanwhile, a less subtle dance version of the song debuts at number 27 this week for **BLUE DREAM**. The group is signed to Scotland's Academy Street label, and the record is initially very strong north of the border, ranking eighth among our Scots DJs. It's not the only familiar ballad to dance into the chart this week - **BLOODE AMBITION** abandon their Madonna fixation for what is apparently a remake of Culture Club's 'Victims', while **DEJA VU** are the first off the blocks with a cover of Celine Dion's new number one O.N.I.T. 'My Heart Will Go On', with debuts at 33 and five, respectively.

The record which will most likely succeed Dion at number one, **CORNERSHOP**'s 'Brimful Of Asha', is the highest climber this week, surging 33-7. It will find its mark harder to reach the top of the Pop Top chart however, as it has only a little more than half as much support as Madonna this week.



Friday night is Temptation night at Bristol's Lakota club, one of the country's best techno parties. And it wouldn't be the same without Ian Wilkie, who plays in the main room alongside guests like Carl Cox and Mr C. He started DJing in 1991, has played at Lakota since 1992 and was previously resident DJ for One Love and Solid State. Ian also records for the Lakota label as half of Area 7 and remixed Lakota's recent hot tune 'Hydra' by DBA

# JOCK

ian wilkie

## ON HIS BOX

PIC. GP

### top 10]

#### 'EVEN BETTER THAN THE REAL THING' (PERFECTO MIX) U2 (ISLAND)

"I really like U2 as a band and the Perfecto mix of this track has always done the job. This mix hits the spot. I play it in the middle of the set, and I play it quite a bit. I do quite a lot of classic sets at One Love and I play all my classic tracks there quite regularly."

#### 'ETERNA' SOMA (SOMA)

"This is a good tune to start off your set with. It's got a nice intro, lovely strings. Strings are always good! It was quite an influential record at the time, around 1992 or 1993. It was different-sounding, this was when progressive house was coming in. This was Soma's first release - at least I think it was - and it kicked the label. I've always been into Soma and I still appreciate what they're doing now."

#### 'FUTURE MR MONDAY (ELEVATION INC)

"This came out around 1989/90 and I first played it at Lakota about 1992 or 1993. I first heard Tony Humphries playing it and that's what influenced me to buy it. I heard it and I thought: 'Ooh, there's a spiky little number! It got re-released around 1994/95 on the Ministry of Sound's Open label. It fits into a classic set and it's a middle-of-the-set tune."

#### IAN'S STEAMIN' 10

- 1 ANEELS LANDING (Salt Tank (Hr))
- 2 'EVENBATE' (Tarsus (Perfecto))
- 3 'T.M.' (Jee & Chopin (Mullip))
- 4 'EYE BEE M (REMIXES) Commander Tom (Norns)
- 5 'PURPLE (SASHA VS THE LIGHT REMIX)' (Gas Girl (AG))
- 6 'CRYSTALLISE' (Flytrap (Lomb))
- 7 'INFECTIOUS (REMIX)' X Cabs (Hosk)
- 8 'KEEP HOPE ALIVE' Crystal Method (Gony SZ)
- 9 'TOGETHER' Tala vs Teacher (Neche Club)
- 10 'THE MAN WITH NO NAME (REMIX)' (Quiet Men (Pikajus))

#### 'WATER FROM A VINE LEAF' WILLIAM ORBIT (GUERRILLA)

"This is a deep tune. I liked a lot of his stuff. He was pretty influential in his production. I've been into his albums and this track particularly stands out. I play it at the beginning of a set, it's got a really nice intro and builds well, although it's a little bit slow, around 120-125 bpm."



#### 'PAPUA NEW GUINEA' FUTURE SOUND OF LONDON (JUMPIN' & PUMPIN')

"You can listen to this at home or play it at a club, it's so versatile. It's probably my favourite Future Sound of London track. I like it because it's a breakbeat thing with trancey lines through it and it's melodic. It's one of those tracks that seem timeless. You can play it any time, it's a track that fits any category."

#### 'LET YOUR BODY BE FREE' VOLCANO (OLYMPIC)

"This is a big track for me personally. I play it at One Love. It's a nice little vocal track and it came out around 1993 or 1994. It works well with the crowd. I played it on New Year's Eve and it went down a storm. Some of these tunes sound a bit dated, but pitched up they work well. Actually, I tend to pitch most things up!"

#### 'WAS THAT ALL IT WAS' (DAVID MORALES DEF MIX) KYM MAZELLE (SYNCPATE)

"This is a good song and a great end-of-the-night sort of track. The words bring back good memories. I recently heard Sasha playing it and it was a top night!"

#### 'WHEN I FELL IN LOVE' PROJECT FORTE (DISCOMAGIC)

"This is an old Italian record. I picked it up around 1991 or 1992. There's nothing really going on in this tune; it's a warm-up track, it's a mellow, Balearic sort of vibe. Discomagic released a lot of good stuff from around 1991 to 1994 and I bought a lot of things on the label. I was working at Time Is Right and I bought this there."

#### 'SONG OF LIFE' LEFTFIELD (HARD HANDS)

"This came out in 1993. There are so many good Leftfield records, I could have chosen four or five, but I like this for its rumbling bassline and the surprising reggae samples which are great. In fact, it was quite reggae-influenced all round because the bassline rolls in a reggae way, but then it's got the trancey elements that I like. You can play it anywhere."

#### 'DARK AND LONG' UNDERWORLD (JUNIOR BOYS OWN)

"This record is a big builder, it's got lovely stabs. It's hyped to the max and played by everyone but I do like the tune. It works well in early morning situations."

(COMPILED BY SARAH DAVIS. TEL: 0181-948 3250)

**BORN:** Glasgow, January 29, 1973. **LIFE BEFORE DJING:** Worked in Bristol record shop Time Is Right. **FIRST DJ GIG:** "1991 in a wine bar in Bristol. It was three weeks after I bought my decks and a friend asked me." **MOST MEMORABLE GIG:** *Best* - Trinity, Bristol, New Year's Eve 1993/4; *the Nightmarer Tour*, with Lakota and Rising High Records in 1995; *One Love*, Swindon, Christmas party 1994. **Worst** - "A Tuesday night in Southampton. I can't remember the name of the club. There weren't many people there and those that were, weren't enthusiastic." **FAVOURITE CLUBS:** Lakota, Bristol; Brunel Rooms, Bristol; Passion, Coalville. **NEXT THREE GIGS:** Lakota (February 20 and 27); Babylon, Bath (March 6). **DJ TRADEMARK:** "I jump around a lot, drink Jack Daniels and occasionally wear a kilt!" **LIFE OUTSIDE DJING:** Artist: Area 7 'Unknown Territory' (out now on Lakota); remixed DBA for Lakota. "Golf, sleeping, listening to alternative music, socialising".

### [cv]

23	25	PERH
15	26	MEET
12	27	LE DI
17	28	RENI
11	29	THA
22	30	5.6.7
20	31	CRA
16	32	RECK
29	33	TORI
25	34	ALL
13	35	800
5	36	TOO
26	37	AMN
19	38	DES
36	39	BAR
14	40	HELL

Bulleted titles



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1	NEW	SHOUT TO THE TOP	Fire Island (Cover of the Style Council classic with Loleatta Holloway on vocals)	Junior Boys Own	☎ Code - 1814
2	NEW	IT'S LIKE THAT	Run DMC vs Jason Nevins (Huge all over Europe and now with a full release here)	Profile	☎ Code - 1815
3	(6)	BEAT GOES ON	All Seeing I (Infectious jazzy groove set for the big time)	Earth	☎ Code - 1801
4	NEW	REMEMBER BT	(With mixes from Sasha, Paul Van Dyk and Mood II Swing)	Perfecto	☎ Code - 1816
5	NEW	NOBODY BETTER	Tina Moore (UK garage tune with mixes from Dem 2)	Delirious/RCA	☎ Code - 1817
6	NEW	WATCHING WINDOWS	Roni Size/Reprazent (With mixes from MAW, DJ Die, Bel Air and Ed Rush & Optical)	Talkin Loud	☎ Code - 1818
7	(8)	NOBODY'S BUSINESS	Peace By Piece (Catchy R&B tune with garage mixes from The Dream Team)	Bianco Y Negro	☎ Code - 1802
8	NEW	KEEP ON DANCING	Perpetual Motion (Tough pumping hardbag cut)	Crosstrax	☎ Code - 1819
9	NEW	FAILURE	Skinny (Original dubby breakbeat tune destined to be huge)	Cheeky	☎ Code - 1820
10	(9)	HAND IN YOUR HEAD	Money Mark (Excellent future funk plus a Dust Brothers mix of 'Cry')	Mo Wax	☎ Code - 1803
11	(10)	MUSIC	Size Queen (Hard-edged New York-style house)	Twisted	☎ Code - 1804
12	NEW	WATERFRONT	Simple Minds (Also with new versions of 'Theme From Great Cities' and 'Don't You Forget About Me')	Chrysalis	☎ Code - 1821
13	NEW	HERE'S WHERE THE STORY ENDS	Tin Tin Out (With mixes from KLM and Canny)	VC	☎ Code - 1822
14	NEW	BABY (YOU BRING ME UP)	Y-Tribe (Big garage tune now picked up for major release)	Deconstruction	☎ Code - 1823
15	NEW	DEAD HUSBAND	Deejay Pank Roc (Including a Mantronik mix of 'All You Ladies')	Independiente	☎ Code - 1824
16	NEW	HERE WE GO NOW	DJ Kool (Bashing electro beats)	Kahuna Cuts	☎ Code - 1825
17	NEW	THE FUTURE'S OVERRATED	Arkana (Featuring mixes from Club 69, Arthur Baker and Phil Dane & Matt Smith)	WEA	☎ Code - 1826
18	NEW	MY MATE PAUL	David Holmes (With mixes from Major Force and Stereo MCs)	Go Beat	☎ Code - 1827
19	NEW	PEAK TIME	Graham Gold (Bouncy progressive tune from the Capital Radio DJ)	Mo's Music	☎ Code - 1828
20	NEW	SMASH IT FUZZ	Townshend (B.R.A.'s drummer steps out on his own with mixes from All Seeing I and Cut La Roc)	Echo	☎ Code - 1829

**BBC RADIO 1**  
92-99am

a guide to the most essential new club tunes as featured on 11fm's "essential selection", with partying, broadcast every Friday between 6pm and 8pm. Compiled by dj headbanger and data collected from leading DJs and the following sources: city soundcity, m4mu, grooveback, marketday/prime (London), eastern underground (Manchester), 23rd precinct/foggo (Glasgow), 3 beat (Liverpool), flying saucers/21, global beat (London), massive (London), outside (Nottingham).



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Wild Card Double  
25 OCEAN DRIVE  
33 PERFECT DAY VARIOUS

- 23 **25** PERFECT DAY various Unysians
- 15 **26** MEET HER AT THE LOVE PARADE Da Hood Manifesto
- 12 **27** LE DISC JOCKEY Encore Sum
- 17 **28** RENEGADE MASTER 98 Wildchildt Hi-Life/Polydor
- 17 **29** THA HORNS OF JERICHO DJ Supreme All Around The World
- 22 **30** 56.7.8 Steps Jive
- 20 **31** CRAZY LITTLE PARTY GIRL Aaron Carter Ultra Pop/Edel
- 16 **32** RECOVER YOUR SOUL Elton John Rocket
- 29 **33** TORN Natalie Imbruglia RCA
- 25 **34** ALL AROUND THE WORLD Oasis Creation
- 11 **35** BOOGIE DIVE WEA
- 19 **36** TOO MUCH Spice Girls Virgin
- 26 **37** AMINESIA Chumbawamba EMI
- 36 **38** DESIRE BBE Positive
- 36 **39** BARRIE GIRL Aqua Universal
- 11 **40** HELLO TIGER Ureseli Yatsura Che/Creation

▶ Bulleted titles are those with the biggest sales gains over last week

## ← CORNERSHOP → Brimful of Asha

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16 FEBRUARY 1998



## TOP TWENTY COMPILATIONS

- 1 **1** LOVE PolyGram TV
- 7 **2** SIMPLY THE BEST LOVE SONGS 2 Warnerata
- 9 **3** THE FULL MONTY (OST) PolyGram
- 1 **4** IN THE MIX 99 Virgin BMG
- 9 **5** THE SOUL ALBUM II Virgin BMG
- 6 **6** DROP DEAD GORGEOUS Dada Television
- 2 **7** ULTIMATE CUB MIX PolyGram TV
- 10 **8** A PERFECT LOVE Warner/Broadway TV
- 10 **9** FANTAZIA - BRITISH ANTHEMS PolyGram
- 11 **10** PURE ROCK BALLADS PolyGram TV
- 11 **11** SPEED GARAGE ANTHEMS - VOLUME 2 Sony Europe
- 12 **12** THE BRIT AWARDIS 1998 Columbia
- 5 **13** FUNNY ONAS Island/Parade
- 14 **14** THE ALL TIME GREATEST LOVE SONGS - II Quanta
- 8 **15** THE EIGHTIES MIX Quanta
- 8 **16** NOW THAT'S WHAT I CALL MUSIC 38 PolyGram/Parade
- 17 **17** MOVIE LOVERS EMI
- 18 **18** THE LOVE ALBUM IV PolyGram
- 19 **19** THE BEST DISCO ALBUM IN THE WORLD - EVER Virgin BMG
- 20 **20** ROMEO + JULIET (OST) Virgin/Broadway

- 33 **25** OCEAN DRIVE Lighthouse Family Wild Card/Polydor
- 29 **26** LIKE YOU DO...THE BEST OF Lightning Seeds Epic
- 22 **27** WHEN I WAS BORN FOR THE 7TH TIME Cornershop Waijia
- 27 **28** THE VELVET ROPE Janet Jackson Virgin
- 14 **29** DECKS AND RIMS AND ROCK AND ROLL Propellerheads Wall of Sound
- 31 **30** THE FAT OF THE LAND The Prodigy XL Recordings
- 11 **31** THE DANCE Fleetwood Mac Reprise
- 32 **32** THE BEST OF Wham! Epic
- 25 **33** THE BLUE CAFE Chris Rea East West
- 11 **34** GREATEST HITS Richard Marx Capitol
- 34 **35** STANLEY ROAD Paul Weller Go/Discs
- 28 **36** MOON SAFARI Air Virgin
- 24 **37** PABLO HONEY Radiohead Parlophone
- 38 **38** GREATEST HITS Eternal 1st Avenue/EMI
- 15 **39** SATURNZ RETURN Goldie ffr
- 52 **40** FRESCO M People M People/BMG

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## NADIA MOHSSEIN



## YOU'VE GOT TO CRY

Release Date  
16th February

The Latest Recording Company  
Catalogue No. CD RPM 0033

Distribution by BMG

# INTERNATIONAL FOCUS

## US CHARTWATCH

James Homer's Titanic soundtrack remains firmly anchored at number one on the Top 200 album chart, after selling another 588,000 units last week. Its continuing high level of sales deprives Pearl Jam's fifth album, *Yield*, of its expected number one debut. The Seattle group reached number two with its 1991 debut *Ten*, and then receded off a hatrick of number ones with *Vitalogy* and *No Code*. As sold a staggering 590,000 units in its 1993 debut week but *Yield* sold just 359,000 last week. With Céline Dion's *The Truth About Love* (#41, 100,000 sales) in bronze position, Sony attains a rare top three shut-out.

**Spice Girls** are consequently pushed down to number four with *Spice World* despite another increase in sales (up 4,000 to 108,000) while tough competition forces Spice to slip 10-14. Too Much, the second single from the *Spice World* album, makes a vigorous charge into the Top 10, improving its 25,800 sales by 10,000 to 35,800, easily beating the disappointing number 16 peak of their last single, *Spice Up Your Life*, and restoring them to the Top 10, where all three singles from *Spice* peaked. Too Much was the highest new entry on the Hot 100 last week, and this week the honour again goes to a Brit, namely Jimmy Ray's, *Are You Gonna Get Us or Are You Gonna Leave Us*. US players for weeks, and makes a solid sales impact to land on the Hot 100 at number 26 — a timely confidence booster for Jimmy, who saw his second UK single *Go! To Vegas* slump from its disastrous number 48 debut position to nowhere this week.

The good news continues with London duo *Mono's* debut



single *Life in Mono* moving 92-81, issued in the UK in October 1996. It failed to make the chart at all here, as did their excellent follow-up *Sinema Girl*.

Comprising songwriter/producer Martin Virgo and singer Siobhan Da Marc, *Mono's* Ska-influenced pop/electrónica is going down exceptionally well in America. *Life in Mono* is getting considerable airplay and is also featured on the soundtrack to the movie *Great Expectations* (number 25 on the album chart), alongside cuts by fellow Brits Reef and Pulp and established American artists like Toni Amos and Iggy Pop. *Life in Mono* is also the debut US hit for *Mono's* label, Echo, which has had UK success with *Baby Bird*, *D-Force*, *Feeder*, *Jillian Cope* and *Moloko*, and is home to label co-owner George Martin's upcoming all-star Beatles tribute album.

Also moving up, *Blilly Myers* (18-15 with *Kiss The Rain*, spawning her Grammy, *Pains LP* to a 121-109 climb), and *All Saints* (44-42); while the sun continues to sit on *Chumbawamba's* (11-15), *Elton John* (17-22), *Gary Barlow* (56-59), *Sting & The Police* (73-75), *Olive* (75-84) and *David Bowie* (83-87).

Alan Jones

## UK WORLD HITS

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

AUSTRALIA	
1	YOU SEXY THING T-Shirt WEA
2	TUBTHUMPER Chumbawamba EMI
3	DA YA THINK I'M SEXY? A-Trance/Todd Stewart Festival
4	TOO MUCH Spice Girls Virgin
5	SOMETHING CANOE IN THE WIND '97 Elton John Mercury

NETHERLANDS	
1	NEVER EVER All Stars Mercury
2	ANGELS Robbie Williams Chrysalis
3	SLAM DUNK (DA FUNK) Five BMG
4	TOO MUCH Spice Girls Virgin
5	CANDLE IN THE WIND '97 Elton John Mercury

ITALY	
1	CANDLE IN THE WIND '97 Elton John Mercury
2	TUBTHUMPER Chumbawamba EMI
4	AMNESIA Chumbawamba EMI
5	BREATHE Midge Ure Act 5

CANADA	
1	CANDLE IN THE WIND '97 Elton John Mercury
2	SPICE UP YOUR LIFE Spice Girls Virgin
3	TOO MUCH Spice Girls Virgin
4	NEVER EVER All Stars Mercury

SWEDEN	
1	NEVER EVER All Stars Mercury
2	ANGELS OF SHINE Eternal EMI
3	SOMETHING CANOE IN THE WIND '97 Elton John Mercury
4	ANGELS Robbie Williams Chrysalis
5	SLAM DUNK (DA FUNK) Five BMG

AUSTRIA	
1	BREATHE Midge Ure Act 5
2	SOMETHING CANOE IN THE WIND '97 Elton John Mercury
3	DA YA THINK I'M SEXY? A-Trance/Todd Stewart EMI
4	SUNSHINE Dario G WEA
5	WOOBLES JAMMIS Joeocker EMI

## ARTIST PROFILE: ROBBIE WILLIAMS

Three months ago Robbie Williams' potential as a solo superstar seemed to be fading as rapidly as his album, *Swing When You Dream*. Doubters, though, had not reckoned on the healing powers of the Chrysalis artist's fifth single *Angels*, which has miraculously transformed *Life Through A Lens* from an album destined for the bargain bins to one of the biggest success stories of the year so far.

Now, on the back of an 11-week consecutive run to date in the UK Top 10, *Angels* is taking continental Europe by storm with a number six placing in Switzerland and nine in Germany as well as being a new entry at 10 in Italy. It is currently Top 20 in Austria, Denmark and the Netherlands and climbing in several other territories, while the album is now finally making its mark overseas.

While the dramatic turnaround in *Life Through A Lens'* fortunes on the back of one single may have come as a surprise to some, EMI's vice president of international marketing, Craig Logan, points out *Angels* was always the main focus for EMI. "We always believed that it would be a big hit," he says. "We've made a lot of growth with the singles we've already put out and worked with Robbie, but this is the one that's really establishing him."

With efforts fully concentrated on the UK, including an acclaimed Brits performance a week ago, Logan says Williams has not yet been available to promote the single in Europe. Despite playing five dates last autumn on the continent, he is only now coming on board to promote



*Angels* outside the UK with trips this month and throughout March lined up in all the major territories. "It's perfect timing really because now we're seeing it racing up the chart elsewhere," says Logan. "We're in a great position."

EMI's efforts to break Williams in Europe first before moving on elsewhere will be further emphasised this summer with festival dates being lined up, while promotion in other territories is set to begin for the next album which is due out later this year.

"This is just the beginning and we're going to keep cranking away," says Logan who is more convinced than ever that the singer has an extremely bright future ahead of him. "He could be the biggest star of his generation," he says.

Paul Williams

## TRACKWATCH: ROBBIE WILLIAMS

- *Angels* at nine in Germany
- New entry at 10 in Italy
- Top 10 in Switzerland, top 15 in Denmark
- Let Me Entertain You lined up as next single

## PEPSI Chart

#	Title/Artist	Label
1	MY HEART WILL GO ON Céline Dion	Sony
2	DOCTOR JOES Ace	Mercury
3	NEVER EVER All Stars	Mercury
4	ANGELS Robbie Williams	Chrysalis
5	LET ME SHOW YOU Céline Dion	AVC Recordings
6	ALL I HAVE TO GIVE Backstreet Boys	Mercury
7	GETTIN' JIGGY WITH IT Will Smith	Columbia
8	CLEOPATRA'S THEME Cleopatra	INRA
9	HIGH Lightbox	EMI
10	SOLDAMON BITES THE WORM Backstreet Boys	Mercury
11	TOGETHER AGAIN Janet Jackson	A&M
12	YOU MAKE ME WANNA... Janet	A&M
13	AIN'T THAT JUST THE WAY Lauryn Hill	World Circuit
14	MULDER & SCULLY Santana	Mercury
15	TORN Justin Timberlake	RCA
16	AMNESIA Chumbawamba	EMI
17	ALL AROUND THE WORLD Dots	Capitol
18	SOMEBODY ELSE'S Guy & Paterson	ABM
19	AVENGING ANGELS Space	EMI
20	BRIMPUL OF ASHA Carrara	WEA

#	Title/Artist	Label
21	BAMBOOZZIE Anissa	AV Recordings
22	THE STRONGEST WILL SURVIVE Trans-Siberian Orchestra	Capitol
23	BABY CAN I BELIEVE YOU TOMMY LEE & THE STONE ISLAND	Virgin
24	ALANE Vibe	Spice
25	WISHING ON A STAR Leo Sayer	Mercury
26	NANNY IN MANHATTAN Livs	Chd
27	MUCH LOVE Shai	INRA
28	PLANT LOVE DJ Quik	Chrysalis
29	LOCAL BOY IN THE PHOTOGRAPH Shaggy	BMG
30	SEXY BOY Ace	Mercury
31	PERFECT DAY Friends	Chrysalis
32	SONNET Verve	Mercury
33	TRULY MADLY DEEPLY Savage Garden	Columbia
34	RECOVER YOUR SOUL Clay Aiken	Chrysalis
35	STORY OF LOVE Ott	EMI
36	HOW COULD I'VE (INSECURITY) Around The Bend	EMI
37	LUCKY MAN The Verve	Mercury
38	FREE Lisa Lisa	J&M
39	YOU SEXY THING Nat Chubb	EMI
40	NO SURPRISES Redefined	Parade

## VIRGIN RADIO CHART

#	Title/Artist	Label
1	URBAN HYMNS The Verve	Chrysalis
2	LIFE THROUGH A LENS Robbie Williams	Chrysalis
3	WHITE ON BLONDE Travis	Mercury
4	OK COMPUTER Radiohead	Parlophone
5	UNFINISHED MONKEY BUSINESS Jamiroquai	Virgin
6	MAYERICK A STRIKE Frenny Green	Spice
7	INTERNATIONAL VELVET Chastity	Blanco Y Negro
8	YIELD Pearl Jam	Spice
9	LEFT OF THE MIDDLE Natalie Imbruglia	BMG
10	BE HERE NOW Bush	Chrysalis
11	WHEN I WAS BORN FOR THE 7TH TIME Corrosion of Conformity	Virgin
12	LIKE YOU DO... THE BEST OF Lighting Seeds	Spice
13	WORD GETS AROUND Supertramp	EMI
14	THE BLUE CAFÉ Dina Dine	East West
15	PABLO HONEY Redwood	Parlophone
16	STANLEY PARADISE Pearl & Her	EMI
17	PARKLEE Ray	Parlophone
18	PART THE SKY WITH STARS... THE BEST OF Jay	BMG
19	THE DANCE Redwood	Mercury
20	EVERY BEST OF Sing The Police	ABM

#	Title/Artist	Label
21	DIFFERENT CLASS Tracy Chapman	Blanco Y Negro
22	TRACY CHAPMAN Tracy Chapman	Blanco Y Negro
23	THE BENDS Radiohead	Parlophone
24	BLUR Blur	Parlophone
25	LENNON LEGEND... THE VERY BEST OF Julian Lennon	Parlophone
26	BLOOD SUGAR SEX MAGIK Red Hot Chili Peppers	Blanco Y Negro
27	MARCHIN' ALREADY Steve Caber	INRA
28	THE BIG PICTURE Elton John	Chrysalis
29	RECURRING DREAM... THE VERY BEST OF Coheed & Cambria	EMI
30	THE GREATEST HITS 1000	Blanco Y Negro
31	TALK ON CORNERS The Cars	Mercury
32	DOOKIE GREEN Day	Mercury
33	MOTHER NATURE CALLS Eric	Parlophone
34	TUBTHUMPER Chumbawamba	EMI
35	THE GREAT ESCAPE Blur	Parlophone
36	UNPLUGGED Bryan Adams	EMI
37	THE SINGLES Presidents	J&M
38	TANGO IN THE NIGHT Redwood	Mercury
39	DESTINATION ANYWHERE Jon Bon Jovi	Mercury
40	DO IT YOURSELF Redwood	Mercury

# R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	4	NEVER EVER	All Saints	London	CD/LONDON 407 (F)
2	1	CLEOPATRA'S THEME	Cleopatra	WEA	WEA 133CD (W)
3	3	GETTIN' JIGGY W/ IT	Will Smith	Columbia	985560Z (SM)
4	2	YOU MAKE ME WANNA...	Usher	LaFace	7432150665Z (BMG)
5	NEW	MUCH LOVE	Shola Ama	WEA	WEA 154CD1 (W)
6	6	HIGH	LightHouse Family	Polygram	9859149Z (F)
7	7	TOGETHER AGAIN	Janet Jackson	Virgin	VSCDG 1876 (E)
8	5	WISHING ON A STAR	Jay-Z featuring Green Day	Northwest	74219524Z (BMG)
9	9	AIN'T THAT JUST	Lutricia McNeal	Wildstar	COSTAS 2907 (W)
10	12	HOW COULD I? (INSECURITY)	Roachford	Columbia	985346Z (SM)
11	10	SOMEBODY ELSE'S GUY	Ce Ce Peniston	AM/PM	582511Z (F)
12	8	SKY'S THE LIMIT	The Notorious B.I.G. featuring 112	Puff Daddy/Arista	7432153189Z (BMG)
13	11	IT'S ALL ABOUT THE BENJAMINS	Puff Daddy & The Family	Puff Daddy/Arista	7432153192Z (BMG)
14	15	MAYBE I'M AMAZED	Carlton Anderson	Circa	YRCD 128 (E)
15	14	THE PRESSURE	Sounds Of Blackness	AM/PM	582487Z (F)
16	13	HAIL MARY	Makaveli	Interscope	IND 95575 (BMG)
17	16	PRINCE IGOR	Warren G featuring Sizzak	Def Jam/World Circuit	579865Z (F)
18	19	FEEL SO GOOD	Mase	Puff Daddy/Arista	7432152944Z (BMG)
19	17	ALL NIGHT ALL RIGHT	Feist And featuring Warren G	Mushroom	MUSHJ 1CD (M/P)
20	22	I'LL BE MISSING YOU	Puff Daddy & Faith Evans	Puff Daddy/Arista	7432153192Z (BMG)
21	18	ONE STEP	Khalid Priest	Geffen	GFSTD 22318 (SM)
22	20	ALL CRIED OUT	Allure	Epic	9852715 (SM)
23	23	MEN IN BLACK	Will Smith	Columbia	964960Z (SM)
24	35	IT'S GREAT WHEN WE'RE TOGETHER	Fisley Quaye	Epic	CD/985338Z (SM)
25	26	BEEN AROUND THE WORLD	Puff Daddy & The Family	Puff Daddy/Arista	7432153042Z (BMG)
26	21	MY LOVE IS THE SHHH!	Smoothie' For The People	Warner Bros	W94CD (W)
27	24	BUTTERFLY	Measha Carter	Columbia	9853395 (SM)
28	30	PHENOMENON	L.L. Cool J	Def Jam/Mercury	566117Z (F)
29	NEW	I BELIEVE I CAN FLY	R.Kelly	Jive	JIVET 415 (F)
30	NEW	YOU MIGHT NEED SOMEBODY	Shola Ama	Freakazee/WEA	(W)
31	28	GHETTO HEAVEN	Family Stand	Perfecto	PERF 156CD1 (F)
32	25	THA DOGGFATHER	Snoop Doggy Dogg	Interscope	IND 95550 (BMG)
33	27	MO MONEY MO PROBLEMS	Notorious B.I.G./Puff Daddy/112	Puff Daddy/Arista	7432153192Z (BMG)
34	32	I WONDER IF HEAVEN GOT A GHETTO	Z Pac	Jive	JIVECD 446 (F)
35	34	HIGH TIMES	Jamiroquai	Sony	S2 865370Z (SM)
36	39	5 STEPS	Dru Hill	Island/Black Music	1215 675 (F)
37	NEW	NICE & SLOW	Usher	LaFace	(Import)
38	37	ROXANNE '97	Sting And The Police	A&M	500455Z (F)
39	NEW	WHO'S LOVING MY BABY	Shola Ama	Freakazee/WEA	CD/WEA 145 CD1 (W)
40	36	JUST CRUISIN'	Will Smith	Columbia	985348Z (SM)

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# DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	LET ME SHOW YOU	Carmira	VC Recordings	VCR31 81 (E)
2	NEW	GOTTA KEEP PUSHIN'	Z Factor		ffr FX 329 (F)
3	1	MEET HER AT THE LOVE PARADE	Da Hood	Manhattan	PESC 35 (E)
4	NEW	PLANET LOVE	DJ Quicksilver	Positive	12TV 88 (E)
5	NEW	ENVIENATE	Transix	Perfecto	PERF 1507 (W)
6	4	ABANDON ME	Yazz	East West/EW	151T (W)
7	NEW	POLYESTERDAY	Gus Gus	4AD	BAD 80Z (V)
8	16	IT'S LIKE THAT	Ran-DMC Vs Jason Nevins	Solo Communications	SA905 (F)
9	NEW	THA HORNS OF JERICO	DJ Sagine	All Around The World	1001 088 184 (TRC/W)
10	2	THE PRESSURE	Sounds Of Blackness	AM/PM	582487Z (F)
11	3	HIDEAWAY 1998	DeLacy	Slip K1/Slip/Deconstruction	7432156105Z (BMG)
12	NEW	GOT FUNK	Funk Junkies	Evocative	EVOKE 1T (F)
13	NEW	BOOGIE	Dive	WEA	WEA 1471 (W)
14	NEW	STRETCHED	DJ Zinc	Trust Playa	12R 16 (V/NV)
15	9	SOMEBODY ELSE'S GUY	Ce Ce Peniston	AM/PM	582511Z (F)
16	5	SCHONEBERG	Marmion	ffr FX 324 (F)	
17	10	SPIN SPIN SUGAR	Sneaker Pimps	Clean Up	CUP 037 (F)
18	8	BLUE FEAR	Armin	Xtravaganza/Edel	009 140Z EXT (F)
19	7	DUBPLATE CULTURE	Soundscape	Satellite	74321552001 (BMG)
20	15	BRAIN IS THE WEAPON	Mark NRG	Tripoli/Trax	TRAX0231 (AOD)
21	NEW	THE IMPRESSIONS 909	Solar Stone	Hoq/Chocms	HOJ J 52 (V)
22	17	DON'T STOP	Ruff Drivers	Inferno	TFERN 1CD (TRC/W)
23	14	YOU MAKE ME FEEL (MIGHTY REAL)	Byron Singly	Manhattan	PESC 36 (F)
24	18	SKY'S THE LIMIT	The Notorious B.I.G. featuring 112	Puff Daddy/Arista	7432153192Z (BMG)
25	12	RENEGADE MASTER 98	Whitchild	Hi-Line/Polygram	9852791 (F)
26	6	LE DISC JOCKEY	Encore	Sum	TSUM 2 (TRC/W)
27	NEW	PUT YOUR FOOT DOWN EP	Fasabaja	Katuna Cuts	KCDTS 03CD (M/P)
28	NEW	REVOLUTION 909	Daft Punk	Virgin	VST 168Z (E)
29	13	Y (HOW DEEP IS YOUR LOVE)	DJ Scot Project	Perfecto	PERF 158T (W)
30	24	THE TWISTER	Viper	Hoq/Chocms	HOJ 59R (V)

# DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	2	MY WAY	Usher	LaFace	7330379434 (BMG)
2	NEW	SPEED GARAGE ANTHEMS - VOLUME 2	Various	Global Television	-RACMO 03 (BMG)
3	1	SATURDAY RETURN	Goldie	ffr 823901	823904 (F)
4	NEW	FANTAZIA - BRITISH ANTHEMS	Various	Fantazia	48A 1MC (M/P/SM)
5	3	DECKSANDRUMSANDROCKANDROLL	Phage/Herbert	Wall Of Sound/WALL	DIWALL 05 CD (M)
6	NEW	BRASSIC BEATS - VOLUME 3	Various	Skin	BRASSIC 04P (M/P)
7	NEW	ENFORCERS: THE BEGINNING OF THE END	Various	Reinforced	R9VETLP 2P (SRZ)
8	NEW	TIMBER	Calcutt & Hestatic	Ninja Tune	CD/ZNCD05 45A (V)
9	5	TIMEPEACE	Tony Carter	Takin Loud	532491 (F)
10	NEW	IN THE MIX VOL 1	True Playaz	True Playaz	TPPACD001 (F)

SPECIALIST CHARTS

21 FEBRUARY 1998

# music week awards 98

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## VIDEO

This Last	Artist/Title	Label/Cat No	16	10	THE SHAWSHANK REDEMPTION
1	ROMEO + JULIET	Fox Video V1439W	17	20	BLAISE AND BUTT-READ DO AMERICA
2	PETER PAN	Walt Disney CD2452	18	24	THE ROCK
3	HEARTBEAT - CHANGING PLACES	BMG Video V43214633	19	12	THE FIRST WIVES CLUB
4	GORDY	Walt Disney CD4392	20	26	TWIN TOWN
5	MALIBU	Columbia TriStar CD24512V	21	28	EVITA
6	SEVEN	Eiv EAG714	22	26	METRO
7	THE X FILES - FILE 9 - REDUX	Fox Video V276V	23	18	PREDATOR 2
8	ONLY FOOLS & HORSES - A ROYAL FLUSH	SBC DVD53370	24	22	TELEUBIES - DANCE WITH THE TELEUBIES
9	STAR TREK: VOYAGER - VOL 4.1	CC Video V49892	25	4	STAR TREK: DEEP SPACE NINE - VOL 6.1
10	THE ENGLISH PATIENT	Miramax CD63415	26	25	STAR WARS - TRILOGY
11	LEON	Touchstone CD40027	27	19	MISSION IMPOSSIBLE
12	CINDERELLA	Walt Disney DVD4103	28	27	TELEUBIES - HERE COME THE TELEUBIES
13	JERRY MAGUIRE	Columbia TriStar DV7093	29	21	ROSEMARY CONLEY - ULTIMATE FAT BURNER
14	ROYALD KIPPLING'S THE JUNGLE BOOK	Walt Disney DV74372	30	25	LAL MAIN STANDING
15	PREDATOR	Fox Video V515	31	20	

This Last	Artist/Title	Label/Cat No	16	10	THE SHAWSHANK REDEMPTION
1	MICHAEL JACKSON: GHOSTS	Epic 485752	1	1	MICHAEL JACKSON: GHOSTS
2	SPICE GIRLS: POWER - Live In Istanbul	Virgin Video V41383	2	2	SPICE GIRLS: POWER - Live In Istanbul
3	ALANIS MORISSETTE: Live	Warner Music Video V203649	3	3	ALANIS MORISSETTE: Live
4	DIANE VAMSI: Back Behind The Scenes	Virgin Video V2415	4	4	DIANE VAMSI: Back Behind The Scenes
5	CLIFF RICHARD: A CASTLE IN THE AIR	Video Collection V4255	5	5	CLIFF RICHARD: A CASTLE IN THE AIR
6	VARIOUS ARTISTS: The End Awards '98	Warner Music Video V2415	6	6	VARIOUS ARTISTS: The End Awards '98
7	U2: RATTLE AND BURN	Video Collection V228	7	7	U2: RATTLE AND BURN
8	FRANK SINATRA: My Way	Video Collection V2427	8	8	FRANK SINATRA: My Way
9	LEWIS AND CLARK: The Great West	Warner Music Video V236483	9	9	LEWIS AND CLARK: The Great West
10	SPICE GIRLS: Spice-Official Video Volume 1	Virgin Video V20254	10	10	SPICE GIRLS: Spice-Official Video Volume 1

## INDEPENDENT SINGLES

This Last	Title	Artist	Label (distributor)
1	ALL I HAVE TO GIVE	Backstreet Boys	Jive JIVE6245 (P)
2	I THINK I'M IN LOVE	Spiritualized	Dedicated SPRT 014C (V)
3	CRAZY LITTLE PARTY GIRL	Anita Carter	Ultra Pop/Epic 009695 ULP (P)
4	ALL AROUND THE WORLD	Dasis	Creation CRESCD 292 (SM/V)
5	SYLVIE	Saint Etienne	Creation CRESCD 279X (SM/V)
6	BLUE FEAR	Amin	Xtravaganza/Epic 0199146 EXT (P)
7	S.E.X.7	Slings	Jive JIVECD 58 (P)
8	I'LL BE THERE FOR YOU	Solid Harmonix	Jive JIVECD 427 (P)
9	AVENGING ANGELS	Space	Red CDGUT 16 (V)
10	CHILDREN OF THE NIGHT	Nakotami	Peach PUNCH 06 (P)
11	ALL NIGHT ALL RIGHT	Peter Andre feat. Warren G	Mushroom MUSIC 212C (SM/V)
12	SPIN SPIN SUGAR	Sneaker Pimps	Clear Up CDXMP07 (P)
13	BRING THE BEAT BACK/DONT...	TDV	TDV DVD 022C (V)
14	SANDS OF TIME	Kaleef	Unity Unity 016C (P)
15	THE TWISTER	Viper	Hot! Choona HOJDCD 59 (V)
16	IT'S LIKE THAT	Run-DMC Vs Jason Nevins	Smj Communications SMN652 (P)
17	WONDERWALL	Dasis	Creation CRESCD 215 (SM/V)
18	STAY	Bernard Butler	Creation CRESCD 281 (SM/V)
19	WHATEVER	Dasis	Creation CRESCD 195 (SM/V)
20	I FEEL DIVINE	S-J	React CDXREACT 113 (V)

## INDEPENDENT ALBUMS

This Last	Title	Artist	Label (distributor)
1	DEKANSBRUMSANDROCKANDROLL	Propellerheads	Capricorn
2	WHEN I WAS BORN FOR THE 7TH TIME	The Stone Roses	Capricorn
3	THE STONE ROSES	Strepitronics	Oasis
4	WORLD GETS AROUND	Backstreet Boys	Jive JIVE6245 (P)
5	BE HERE NOW	Kristin Hersh	4AD 4AD 803C (P)
6	BACKSTREET'S BACK	Bjork	One Little Indian TPLP 310C (P)
7	STRANGE ANGELS	Skunk Anansie	One Little Indian TPLP 56C (P)
8	DEBUT	The Stone Roses	Silverstone OREC2 521 (P)
9	PARANOIA & SUNBURST	Spiritualized	Dedicated DEDCD 034 (V)
10	TURNS INTO STONE	Bjork	One Little Indian TPLP 51C (P)
11	LADIES & GENTLEMEN...	The Charlatans	Beggars Banquet BB0C0 19 (RM/DISC)
12	POST/TELEGRAM	Deas	Creation CRESCD 189 (SM/V)
13	TELLIN' STORIES	Bjork	One Little Indian TPLP 71C (P)
14	(WHAT'S THE STORY) MORNING GLORY?	Sneaker Pimps	Clean Up CDU 020C (V)
15	HOMOGENIC	The Stone Roses	Silverstone OREC2 58 (P)
16	ADAGIETTO - ROMANTIC...	Deas	Setsuna SETCD 25 (V)
17	THE COMPLETE	Deas	Get GUTCD 1 (TUT)
18	CASANOVA	Dasis	Creation CRESCD 169 (SM/V)
19	SPIDERS		
20	DEFINITELY MAYBE		

## CLASSICAL SPECIALIST

This Comb	Title	Artist	Label (distributor)
1	CHINA GIRL - THE CLASSICAL ALBUM 2	Vanessa-Mae	EMI Classics CDC 566632 (E)
2	A SOPRANO INSPIRED	Lesley Garrett	Conifer Classics 7560513232 (BMG)
3	SALVA NOS	Medieval Barbes	Venture/Virgin CDVE 825 (E)
4	PAUL McCARTNEY'S STANDING STONE	LSD/Foster	EMI Classics CDC 566492 (E)
5	JOHAN TEJENBERG INNOVENCE	Westminster Abbey Choir/Venue	Sony Classical SK 56611 (SM)
6	AGNUS DEI	ChC Odor/Higbottom	Ennio 0630146342 (W)
7	GREGORIAN MOODS	Downside Abbey Monks/Choirboys	Virgin/EMI VYCD 171 (E)
8	ELGAR/VIOLIN CONCERTO	Solists/Birmingham SO/Rattle	EMI Classics CDC56432 (E)
9	PUCCHINI: ASIAS	Cura/Philharmonia Or/Domingo	Ennio 0630188392 (W)
10	BACH/THE CELLO SUITES	Yo-Yo Ma	Sony Classical SK26323 (SM)

This Last	Title	Artist	Label (distributor)
11	THE CLASSICAL ALBUM 1	Vanessa-Mae	EMI Classical 555392 (E)
12	MQZART/CLARINET, OBOE, FLUTE...	Ferrari/Daniel	Classico FM 7560551042 (BMG)
13	BAX/SYPHONY NO.1	RSNO/Lloyd-Jones	Naxos 8552625 (S)
14	PROKOFYEV: PETER & THE WOLF	Dana Edema/Mel So/Lanchbery	Naxos 8554170 (S)
15	HOLST:THE PLANETS/ST PAUL'S SUITE	RPO/Hanley	Royal Philharmonic TRP007 (TR)
16	ADAGIETTO - ROMANTIC...	RPO/Paskev	Classico FM 7560551072 (BMG)
17	TAUVENYER/PROTECTING WELLS...	Iserstein/US/Rohdewitz	Virgin Classics VCP7914742 (E)
18	GREAT ORGAN CLASSICS	William McVicker	Classico FM 7560551062 (BMG)
19	VIVALDI/FOUR SEASONS...	RPO/Carey	Royal Philharmonic TRP008 (TR)
20	VERDI: REQUIEM	Hungarian State Op/Mo/Orlando	Naxos: 85584445 (S)

## CLASSICAL CROSSOVER

This Last	Title	Artist	Label (distributor)
1	TITANIC (OST)	James Horner	Sony Classical SK 6231 (SM)
2	MOST RELAXING CLASSICAL...	Various Artists	Virgin/EMI VYCD 155 (E)
3	SONGS OF SANCTUARY	Adrianus	Virgin CDVE 805 (E)
4	MUSIC OF THE NIGHT - ESSENTIAL	Various Artists	Deutsche Grammophon 4751212 (E)
5	THE VERY BEST OF BERTINI & SULLIVAN	O'Daly/Cano Opera Company	Decca 6600102 (P)
6	THE VERY BEST OF GERSHWIN	Various Artists	Decca 6600102 (P)
7	SMOOTH CLASSICS	Various Artists	Classico FM CFMCD19 (BMG)
8	100 POPULAR CLASSICS	Various Artists	Castle Communication MBSCD 517 (BMG)
9	THE SOPRANO'S GREATEST HITS	Lesley Garrett	Silva Classics SILKYCD 3 (KO)
10	MAHLER: LOVE & GRIEF	Various Artists	Ennio 2984222 (W)

This Last	Title	Artist	Label (distributor)
11	HOOKED ON CLASSICS	RPO/Clark	Classico FM 7560551044 (E)
12	SILENCE	Various Artists	Sony TV SONVTYT 35C (SM)
13	BRAVEHEART (OST)	LSO/Horne	Decca 488292 (E)
14	THE GREATEST OPEN SHOW ON EARTH	Various Artists	Decca 488118 (E)
15	THE VOICES OF THE CENTURY	Maria Callas	EMI CDGALLAS 1 (E)
16	THE ENGLISH PATENT	Original Soundtrack	Janney FCD5001 (EHC)
17	ADRIENUS II - CANTATA MONDI	Milnes/Stockley/London Phil Orch/Jenkins	Classico FM 7560551042 (E)
18	ESSENTIAL OPERA	Various Artists	Classico FM 7560551042 (E)
19	VAUGHAN WILLIAMS - ULTIMATE...	BBC SO/Ovies	Classico FM 7560551042 (E)
20	THE ULTIMATE COLLECTION	Luciano Pavarotti	Decca 4580002 (E)

## ROCK

This Last	Title	Artist	Label (distributor)
1	YIELD	Pearl Jam	Epic 482862 (SM)
2	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 559264612 (W)
3	NIMROD	Green Day	Reprise 952467942 (V)
4	DOOKIE	Green Day	Reprise 952467942 (V)
5	DESTINATION ANYWHERE	Jon Bon Jovi	Mercury PHCD 1520 (V)
6	THE COLOUR AND THE SHAPE	Fat Fighters	Reprise 952467942 (V)
7	INFORMAC	Green Day	Reprise 952467942 (V)
8	ONE HOT MINUTE	Red Hot Chili Peppers	Warner Bros 552467942 (V)
9	KEEP THE FAITH	Ben Jovi	Vertigo 518242 (F)
10	MADE IN JAPAN	Deep Purple	EMI 871842 (E)

## BUDGET

This Last	Title	Artist	Label (distributor)
1	14 GREATEST HITS	Hot Chocolate	EMI Gold CDGOLD 1064 (E)
2	BEST OF THE '80S	Various Artists	Classico FM 7560551044 (E)
3	FUN WITH THE TELEUBIES	Cast Recording	BBC Young Collection (P)
4	THE PICK OF THE '60s	Various Artists	Classico FM 7560551044 (E)
5	CLASSIC ROCK ANTHEMS	Various Artists	Classico FM 98 (EUK)
6	BEST OF THE SIXTIES	Various Artists	Classico FM 98 (EUK)
7	BEST OF THE '80s - VOLUME 2	Various Artists	Classico FM 119 (EUK)
8	THE BEST OF	Bonny M	Candana 7432147512 (BMG)
9	ANAKIN	The Mamas And The Papas	MCA MCRD 19619 (EUK)
10		Various Artists	4AD TAD 3001C (V)

# “iring up the MAGINATION

Marketing departments are increasingly willing to spend money on original, quality promotional items that will help raise the profile of their acts with TV, radio and press – as well as retailers

One of the trickier tasks regularly facing record label product managers is coming up with ideas for promotional items striking enough to bring new single or album releases to the attention of radio and TV broadcasters, retailers and the music press.

The challenge is to match originality with practicality to produce items which recipients will consider either useful or valuable enough to keep using long after the record in question has run out of steam. Although relatively inexpensive items such as initialised notepads, mouse mats and other desk furniture have long been favourites, labels are not afraid to splash out when it suits their marketing strategies.

Island Records senior product manager Simon Quance is responsible for the marketing of the alternative pop band Warm Jets. To promote the second single, Never Never, he wanted something consistent with the imagery and artwork of the single and album. So he and his team chose lava lamps from Lead & Lighting in Camden, London, which had been etched with the Warm Jets name.

“We wanted something that would last and

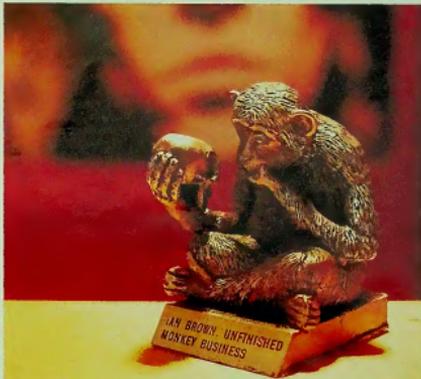
would be seen as having some real value,” says Quance. “We’ve given them away not just to those retailers who’ve supported the Warm Jets from day one but also to people like head of Radio One music policy Jeff Smith and Chris Evans.”

The Warm Jets lamps cost Island nearly £60 each and formed an important part in a promotional campaign which also included T-shirts, badges, CD samplers and posters.

“The basic idea is to get the right people sanctioning your image and logo,” Quance says. “There is no formula which guarantees a return on what you spend. But if Chris Evans was to put one on his desk on TFI Friday, then that would be more effective than any advertising I could buy.”

Columbia product manager Nadir Contractor applied similar thinking when he commissioned fashion designer Ksmados to produce 100 fleece jackets bearing Will Smith’s logo, each worth over £85, to promote the US star’s Big Willie Style album.

“It’s important to get merchandising that reflects the artist but it also has to be right for the media you’re



Polydor’s pewter monkey: promoting Ian Brown

going into,” he says. “That’s why we decided on these cool jackets which are now being used in an editorial competition in *Top of The Pops* magazine. A quarter page editorial there is worth a lot more than a whole page of advertising.” Polydor senior product manager Steve Lowes believes that it is always better to make a smaller amount of quality items that are relevant to the artist

“It’s important to get merchandising that reflects the artist but it also has to be right for the media you’re going into”

– Nadir Contractor, Columbia

and has applied the approach to the promotion of Ian Brown’s Unfinished Monkey Business album. “We approached Pagan, a Nottingham-based company who specialise in heavy rock accessories, to produce a limited run of specially crafted pewter Darwin monkeys,” he says. “The idea was to give them to those independent retailers round the country who were the most supportive of the release.”

Unfinished Monkey Business entered the C&A charts last week at number four, suggesting that the figurines did their job to perfection. But Lowes believes the real proof of how successful the monkeys were came during the weeks running up to release when he fielded calls from all over the music industry asking if he had any spare. “If jaded professionals think they’re worth having then they must be good, he reasons.

Original, quality merchandise can only raise the profile of the acts it promotes. Such targeted marketing succeeds in attracting attention in a way that a simple press release or T-shirt never could. Yinka Adegoke



## URBAN STYLE

The Verve have always maintained the coolest of images and were keen to ensure that none of the promotional items prepared by their record label for their Urban Hymns album should compromise it.

However, Virgin’s international marketing manager Orgie Agostine, who oversaw the project, remembers being impressed by the speed with which the band decided what they liked.

“We showed them a lot of things and they immediately went for a jacket which fitted with their whole look and image,” he says.

Singer Richard Ashcroft’s favourite was a green pullover jacket with a silver-grey polo fleece lining and navy and white stripes which was created from an original design by merchandise specialist Green Island.

“We then discussed the branding,” says Green

Island senior sales executive Steve Lucas. “The style lent itself to the new type of plastic encapsulated badge with The Verve’s name on it which was more appropriate than the basic branding on the back of the jacket. It also made the garment look more like something you’d get in a designer shop.”

Virgin distributed the jackets to its subsidiaries in over 40 territories worldwide where they were subsequently offered as prizes in radio competitions and to retailers as part of sales initiatives.

Agostine says it is difficult to quantify the success of the jackets as promotional tools but believes they played a key role in building international awareness of The Verve.

“This is exactly the sort of thing you need when you have an act which is one way or another unavailable for lots of personal promotion,” YA says.



Orgie Agostine

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# followers of FASHION

**A growing focus on individualised merchandising has benefited smaller companies which can turn orders round quickly and provide flexibility**

More than ever, today's fashion-conscious pop and rock acts insist that the merchandise offered their fans emphasises their individuality. As a result they ask for special branding on everything from caps, T-shirts and jackets to badges and keyrings.

"Gone are the days when we used to be tossed a cover of the album and told to lift the artwork off it," says Doug Hurcombe head of A&R at BIG Tours, which supplies a full range of merchandise to over 100 acts including The Verve, Blur and The Prodigy. "But introducing new ranges can be expensive and so sometimes you have to be ready to work on a smaller profit margin. Pricing can be very difficult to get right."

This shift in focus has done more than merely force merchandisers to be both more imaginative and cost conscious. It has also paved the way for smaller firms to gain a foothold in the market.

"It is often easier for companies of our size to turn around specially-designed branded wear in the short time that most bands want," says Chris Parkes, managing director of Merchandising for Life (MFL), which handles Waste, Radio-

head's clothing and accessories label, and is charged with producing items which follow designs suggested by band members and which they are happy to wear themselves.

For another merchandise supplier, Backstreet, proof of its success came when Ian Brown, formerly of The Stone Roses, was so pleased with a range of customised shirts designed to support

**"You have adjust the product to the demographics of the respective buyers"**  
- Jeremy Joseph, De-lux Merchandise

his Unfinished Monkey Business album that he insisted on taking a box home with him.

"We hoped that the clothing would be as cool and casual as Ian is himself," says Polydor senior product manager Steve Lewis, who commissioned the shirts. "But we didn't expect him to be quite so enthusiastic about them."

Jeremy Joseph, managing director of

De-lux Merchandise, believes that the distinction between fashion wear and souvenir items is fast disappearing, but there is still room for traditional items like the tour T-shirt.

"You have to adjust the product to the demographics of the respective buyers," he says. "On U2's recent Pop tour we had T-shirts because the fans who go to stadium and arena shows demand them."

In the dance arena, Soul II Soul are often credited with expanding the market for merchandise as a high-fashion brand through their string of London shops.

Companies such as London-based Impact Merchandise have kept abreast of the constantly changing demands of clubgoers for customised T-shirts, record shoulder bags and box bags. Impact recently produced about 100 three-quarter-length metallic-coloured puffer jackets for fashionable dance label Fantazia. The jackets have a small Fantazia logo on the front and back.

"We don't just stick designs on T-shirts," says Impact sales rep Mark Dixon. "The clients almost always know what they want so we have to be flexible to meet their needs." Yinka Adegoke

**WINNING HEARTS**



911: exclusive Valentine's poster

Virgin Our Price confirmed ongoing plans to expand its poster merchandising in 1998 when it revealed an exclusive one-off deal with boy band 911. The idea came from poster specialist A Bigger Splash, whose general manager Robert Graves says his company talked with members of the group, their merchandising agents ILS and Virgin Our Price's magazine product manager Sophie Watson-Smyths before deciding on a Valentine's Day theme.

"We designed the poster with the early teens female buyer in mind," says Graves.

Although 10,000 copies of the poster were put on sale at the start of this month in all the Our Price outlets to coincide with Valentine's Day, Watson-Smyths is confident the poster will continue to sell into the spring.

"This year we aim to ensure that our poster offers coincide with new releases and topical events," she says. "But they won't be restricted to music. We started to stock Titanic posters immediately after Christmas, while next month we'll be introducing World Cup posters in all our stores." YA

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# MILES CHRISTOPHER THOMAS KEMP

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"This is the Last Song..."

COLUMBIA

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# What makes great pop out of London, but not out of touch

A view from the control room:

It isn't anyone's job to epitomise popular culture, except for historians later. Popular music is popular because people want it. People want The Prodigy, they want Oasis, they want Spice Girls and they want Radiohead – an everyone from the likes to the BBC to Xfm to Mary Whitehouse could leave those they don't care for alone. By criticising them, they are criticising the fans – a huge group of people. Sectarianism between different styles is worse now than ever.

Good pop is attitude. The best pop must find new ways to say direct things to a lot of people. The best pop must also subvert what is accepted and so shock and distress conservative thinking. If this doesn't happen, everything stagnates. Pop is not about talent really, it's about statements. Skill is for footballers on the ball and you don't need skill to make great pop. You also don't need degrees or social connections to make real money at it.

On the other hand, if an artist does have talent and musicianship and passion and a great writer they will in the end do better than another artist who lacks one or more of these, but such an artist must make the best record they possibly can – to the very limit of their ability and bravery and they must be unique.

Looking at the charts for inspiration is the most common and worst commercial mistake. Their paymasters will look for the quick-and-easy return with the early releases, but anything less than great from the word go and the artist falls into the abyss from which there is virtually no escape.

These rules are true:

1. There is almost no major artist which did not start by appealing to

teenagers with records that amazed, delighted and shocked depending on who you were;

2. You can remember the very first singles by almost every great act and they were great;

3. Artists who give in to the temptation of lightweight releases regret it in the end and never make the all-time lists;

4. If you want to be big you must accept that most of the people who will buy your records are people you probably wouldn't like if you met them; and

5. Only release what you know is great in your heart.

As a post script and as a Brit Award judge who did vote for the Spice Girls as well as (for example) for Feeder, may I say that the whole business of the Brits chairman also being the Virgin boss and not just giving them a non-democratic award, but also making the press quotes to justify it, was embarrassing to me and very bad-looking and certainly wasn't consulted. I'm not surprised some artists got stuffy about it and didn't want to be part of it. Please don't let's go any further down this dodgy road. I'll let you know if I'm sacked.

Robin Millar,  
Hammersmith Grove,  
London, W6.

As one of the principal facility houses in the UK, I strongly object to the comment in last week's issue (Pro-Audio, MW February 7): "London currently houses a dozen top mastering facilities such as Townhouse.... These, and other provincial facilities such as... SRT... have the necessary technical resources to handle a wide range of music from boy bands to drum & bass."

I could understand such a biased statement being made by a competitor in central London, but as informed editorial it is very disappointing.

The use of the word provincial is particularly unwelcome as, according to the Oxford dictionary, it implies "unsophisticated or uncultured in manner of speech, opinion, etc." – an unsophisticated or uncultured person. To describe companies such as ours, which serve the mainstream music industry, as provincial is nonsense.

I suspect that in general, taking into account record companies, manufacturers, distributors and retailers, there are considerably more people employed in the industry today outside the traditional stronghold of central London. Would you describe Sony, Discronics, Nimbus, BMG, PolyGram or EMI as provincial companies? Maybe they are all in the business of producing regional folk albums (no offence to folk). The writer is clearly living in the past when the industry was indeed based in a street in Soho.

Our post production and mastering facilities span six studios, we have for example recorded more than 130 classical albums with the RPO and like

other professional companies, look towards a broad musical and customer base and see ourselves as a British company in an international market place.

David Richardson,  
managing director,  
Sound Recording Technology,  
St Ives,  
Cambridge.

"Pluggers praise C5 Chart Show" (MW, February 14).

Oh really? Maybe next week you could give the following a try:

"Fish praise water"  
"Saddam praises moustache"  
"North Bank praises Arsenal"  
"Geri praises lord"  
"Banks praise money"  
"Dogs praise sticks",  
Charlie Simmonds,  
Rascal.

I do not know Steve Gallant and I wish him well in his new job at PolyGram, but if anyone was in a high-profile supermarket like Asda and then slashed the price of CDs to below a bare minimum then sales would obviously increase dramatically, especially if he sent back everything he did not sell.

Independents over Christmas had to get the balance on stocking levels right without losing customers for under-ordering as well as knowing about PolyGram's full repertoire plus all the other labels' as well. Does this make them ever-qualified for the job?

Petrol is cheap in supermarkets now. However, in the Seventies there were 90,000 garages in the UK but now there are only 15,000. It makes you think, does it not – now where did I put that application form for the chairman of BMG?

Richard Alexander,  
Killer Sounds,  
Market Square,  
Rugeley,  
Staffs.

Please send all letters for publication to The Editor, Music Week, 6 Montague Close, London, SE1 8LR. Fax on 0171-401 8033 or Email to [news@musicweek.com](mailto:news@musicweek.com). We reserve the right to edit letters on grounds of length or on the basis of our laws.

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Each team can have a maximum of 8 players and all players must be employees of the same UK music company (artists are welcome!).

It's only £250 to enter, with £50 going to charity, but if you want to play you must enter your team by 20 Feb.

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## CAMPAIGNS OF THE WEEK

## ARTIST OF THE WEEK



## DJ QUICKSILVER - QUICKSILVER

Record label: EMI. Media agency: TMD. Media executive: Jo Young. Product manager: Helen Mitchem. Creative concept: in-house

EMI is backing DJ Quicksilver's debut album with a press and retail-led marketing campaign which will target teenage music buyers. The album, due next week, will be advertised in *Update*, *Record Mirror*, *Top Of The Pops* magazine, *Boyz*, *Wax* and *M8*. There will also be radio advertising on Kiss, Galaxy (in conjunction with Andy's), Clyde and Forth, and co-spread ads in *Ministry* with AMV's and *Smash Hits* with HMV. In-store, there will be displays at HMV, Virgin, Andy's, Now and Tower.

## COMPILATION OF THE WEEK

## CLUBLIFE



Record label: Telstar TV. Media agency: Pure Media.

Media executive: David Collins. Product manager:

Tyrone Berkeley. Creative concept: In-house

Clublife - the first of a new compilation series from Telstar TV - will be released on Monday and backed with national TV advertising on Channel Four and Channel Five and regional advertising on late night ITV. Radio advertising will run on Kiss 100 and Galaxy Bristol, Manchester and Leeds. There will be press ads in *Sky*, *Mixmag* and *Time Out*, an extensive poster campaign on the London Underground and in-store support from selected multiple and independent retailers.

## ARTIST/TITLE/LABEL

ARTIST/TITLE/LABEL	RELEASE DATE	TV	RADIO	POSTER	CAMPAIGN
SHOLA AMA Mach Love (WEA)	out now	●	●	●	From today this release will be promoted with TV ads on Channel Four, Channel Five and Sky.
BBE Games (EMI)	February 16	●	●	●	There will be ads in the music and teen press, club nights, database mailouts and retail support.
DAWN OF THE REPLICANTS One Head... (East West)	February 16	●	●	●	Ads will run in the music press and there will be listening posts at Virgin, Our Price and HMV.
DJ QUICKSILVER Quicksilver (EMI)	February 23	●	●	●	There will be radio ads on Kiss, Clyde and Forth and ads in the teen press, plus in-store support.
FAMILY STAND Connected (East West)	February 23	●	●	●	Radio ads will run on specialist R&B stations and there will be advertising in the music press.
RONAN HARDIMAN Salas (Polydor)	February 16	●	●	●	Ads will run on ITV Granada and on Classic FM. There will be displays with selected retailers.
TOM JONES The Very Best Of (London)	February 23	●	●	●	There will be national press advertising and PoS material will be available to all retailers.
ELVIS PRESLEY Blue Suede Shoes (BMG RCA)	February 23	●	●	●	Ads on Capital Gold, Classic FM and PicoRadio are backed with national press ads and retail support.
WARM JETS Future Signs (Island)	February 23	●	●	●	Music press ads are backed with London Underground and street posters and retail displays.
VARIOUS Best Disco Albums... (Virgin EMI TV)	out now	●	●	●	Ads will run on Channel Four and ITV regions. There will be ads on I&R stations and press ads.
VARIOUS Clublife (Telstar TV)	February 23	●	●	●	National Channel Four and Channel Five and regional ITV ads are backed with radio and press ads.
VARIOUS Drop Dead Gorgeous (Global TV)	out now	●	●	●	Ads will run on Channel Four, GMTV, Sky, Central and VH-1 are backed with radio ads.
VARIOUS Fantastic 80s (Sony TV)	February 23	●	●	●	TV ads on Channel Four, GMTV, Sky, Central and VH-1 are backed with radio ads.
VARIOUS Journey To The Amazon (Warner Classics)	February 16	●	●	●	Radio ads on Jazz FM, Classic FM and Melody are backed with music and national press advertising.
VARIOUS Kiss Smooth Grooves 98 (PolyGram TV)	February 16	●	●	●	An all-media campaign includes national and regional TV advertising and ads in the dance press.
VARIOUS One World (Global TV)	out now	●	●	●	There will be national TV advertising on Channel Four and regional ITV advertising.
VARIOUS Power Of A Woman (Telstar TV)	February 23	●	●	●	Ads will run nationally on ITV and Sky with radio ads and press ads in women's titles.
VARIOUS Pure Rock Ballads (PolyGram TV)	out now	●	●	●	The campaign includes national Channel Four and regional ITV ads, B&B posters and radio ads.
VARIOUS Speed Garage Anthems Vol. 2 (Global TV)	out now	●	●	●	National TV ads on Sky, Channel Four and MTV are backed with radio ads and retail displays.
VARIOUS Vox Humana (Warner Classics)	February 16	●	●	●	Ads will run on Classic FM and Melody and there will be ads in the press and <i>Classic FM</i> magazine.

Compiled by Sue Silliton: 0181-787 2255

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## BEHIND THE COUNTER

**HELEN BEARD, Omega Music, Northwich, Cheshire**  
 "We've done a roaring trade with Ian Brown's album which has been on a limited special offer of £12.99 for just this week. It's good to see the TV awarding of the Brit Awards giving a real boost to acts such as Robbie Williams and The Verve. The Stereophonics single and album have also both picked up on the back of it. In our singles department The Bluetones have been the week's best-seller and we're currently being battered with pre-release enquiries for Cornershop's *Brimful Of Asha*. New albums business is still a bit slow but the Charlatans' forthcoming *Best Of* promises to be a big one for us. We'll be doing a special price promotion with Beggars Banquet and advertising it locally. Business is definitely beginning to pick up now that January is out of the way. People have got a bit of disposable income again and they're ready to splash out for Valentine's Day."

## ON THE ROAD

## DEBBIE EDDINGS, LMR pr for South Coast

"It's still fairly quiet in the shops with Celine Dion the big one and everyone asking for Cornershop and Rest Assured which are both out next week. It's the usual beginning of the year lull, though it should improve with Cornershop, Rest Assured and Madonna. We're pressing singles by Marion and Theaudience which are both looking good. After the Brits everyone is talking about All Saints, Tom Jones and Robbie Williams. The All Saints and Texas albums are doing well which I'm sure have had an extra lift this week because of the Brits, while Never Ever's sales also seem to be increasing. The Brits is having a bit of an effect on sales, but will probably become more noticeable at the weekend. Up and coming for us are new albums from Plant and Page, Marion and James. I saw them at their album launch concert the other week which will be a live CD with the album."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

Singles continued on a roll for the second week with healthy sales from Air, Camisra, The Bluetones, Celine Dion, Liys, Stereophonics, Asian Dog Foundation and Hurricane #1. Albums business was slower although James hit, Titanic and Speed Garage Anthems Vol 2 were in hot demand. The Brits also helped sales for All Saints and Finley Quaye.

## PRE-RELEASE ENQUIRIES

Singles - Natalie Imbruglia, Madonna, Savage Garden, Dandy Warhols, Vito, Space, Add N To X, Primal Scream (limited 12" and seven-inch); Albums - Madonna, Dawn Of The Replicants, Prince, The Charlatans, Dope On Plastic 5, Warm Jets, Nick Heyward, BBE, DJ Quicksilver, Silts re-issues

## ADDITIONAL FORMATS

Feeder limited purple seven-inch, Gus Gus single in double Digipak, Pearl Jam limited album in Digipak

## IN-STORE

Windows - The Brits 98, Pink Floyd, Richard Marx, Celine Dion, Warm Jets, Grifter, Fleetwood Mac, Cornershop, Ute Lemper, Romeo And Juliet, Titanic, In-store - Speed Garage Anthems Vol 2, Fantazia Presents Brits Classics, Ocean Colour Scene, Dandy Warhols, Photek, Dust Junkeys, Feeder, Libido, Yo-Yo Ma, Catherine Wheel, Strangelove

## MULTIPLE CAMPAIGNS

## Andy's Records

In-store and Press ads - Richard Marx, Seasons Of Love, Dandy Warhols, Yo-Yo Ma, BBE, Against Sense, Spiritual Beggars, Unsane, Today's The Day, Virgin Classics, Hildegarde Von Bingen, Dawn Of The Replicants, Catherine Wheel, Cornershop, Strangelove, Will Bernard, Marc Johnson, Mark Ledford, Talkin' Verve, sale with CDs for £1.99-£9.99, tape clearout, Andy's Albums promotion with three CDs for £21; Radio ads - Deni Hines (Galtney 102/105, Vibe FM)

## ASDA

Singles - N-Tyce, Rest Assured, Milk Incorporated, Will Mellor, Savage Garden, Imani Coppola, Ocean Colour Scene, Cornershop, Another Level, Shania Twain; Albums - Cornershop, Aaron Carter, Best New Romantic Album In The World... Ever!, Elvis Presley, Thunder, Kiss Smooth Groove 98

In-store - The Brits 98 featuring Robbie Williams, Radiohead and The Verve, Romeo And Juliet, Peter Pan

## Sports

## FARRINGTONS

Windows - Music Of The Night, And The Band Played On, Titanic; In-store - Eminent and Classics For Pleasure promotion with two CDs for £10, Bruce Ford, Colin Davis Conducts Mozart



Singles - Cornershop; Windows - chart promotion, The Brit Awards 98, In-store - Dandy Warhols, Photek, Dust Junkeys, Imani Coppola, Savage Garden, Another Level; Press ads - Cornershop, Jay-Z, Byron Stingily, Usher, L'J Bakem, Nina Simone, Defonesse, Headwin; Posters - Soul Album II, In The Mix 98

Singles - Cornershop, Will Mellor, Ocean Colour Scene, N-Tyce; Windows - The Brit Awards 98 promotion with CDs for £12.99, two CDs for £14, Aaron Carter; In-store - Brits promotion, Aaron Carter, Kiss Smooth Grooves, Bonkers Silver Edition, Ute Lemper

In-store - Feeder; Selecta listening posts - The Ice Storm, Spiritual Beggars, Tip Singles Vol 3, Spiritual Cleansing, Libido

Singles - Cornershop, Another Level, Ocean Colour Scene, Deni Hines, Rest Assured, Feeder; Albums - Elvis Presley, Jay-Z, KC And The Sunshine Band, Divas, Aaron Carter

Singles - Cornershop, Will Mellor, Another Level, N-Tyce, Shania Twain; Albums - Doc Martin, Libido; Windows - The Brit Awards 98, Stereophonics, Finley Quaye, Radiohead, The Verve, Another Level, N-Tyce; In-store - Speed Garage Albums Vol 2, Drop Dead Gorgeous; Press ads - The Charlatans, Titanic, Lisa Loeb

Singles - Cornershop, Feeder, Daft Punk, Dandy Warhols, Deni Hines; Windows - WEA mid-price sale, Nick Lowe, Pink Floyd, Titanic, Warm Jets, Grifter; In-store - Ian Brown, Fleetwood Mac, Ute Lemper, Titanic, WEA mid-price sale, EMI sale

Singles - Photek, Another Level, Savage Garden, Shania Twain; Windows - The Brit Awards 98, New Artists Grant, Cornershop campaign; In-store - Thunder, Roachford, Stereophonics; Press ads - Cornershop, Feeder, Imani Coppola, Dandy Warhols

Singles - Shania Twain, Windows and In-store - Titanic, Celine Dion, Richard Marx

Singles - Cornershop, Will Mellor; Album - Aaron Carter; In-store - The Brits 98, Fantazia Presents Brits Anthems, Romeo And Juliet, Fleetwood Mac promotion with discounted back catalogue, two Brits-nominated albums for £22, over 100 CDs for £9.99 including The Beatles, Radiohead, Stone Roses, CDs at £7.99 buy three and get one free, CDs for £5.99 or three for £15

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Barnesley), Besties (Chesham), Fines (Leich-on-Sea), HMV (Dudley), Omega Music (Northwich), Our Price (Bury), Parrot Records (Carterbury), SpinADisc (Northampton), Tower (Piccadilly), and Virgin (Newcastle). If you would like to contribute, call Karen Faux on 0181-543 4830.

## EXPOSURE

## TELEVISION

## 21.2.98

Live And Kicking featuring Natalie Imbruglia and LaMn Rimes, BBC1: 9pm-12.12pm  
 Scratchy And Co with Will Miller, ITV: 9.25-11.30am  
 VH1 To 1: The Lighthouse Family, VH1: 5.30-6pm

## The National Lottery Draw features

Madonna, BBC1: 7.50-8.10pm  
 Yo-Yo Ma: Inspired by Bach - Sarabande, BBC2: 8.05-9pm  
 Oasis - All Around The World, on stage at Manchester's G-Mex, MTV: 8.30-9.30pm  
 2.2.98

Queen Live In Million Keyes, part of a special Queen Day, VH1: 3-4pm

## 24.2.98

Collection - Radiohead's The Bends, MTV: 6.30-7pm  
 The O Zone featuring Natalie Imbruglia and Hinda Hicks, BBC2: 7.10-7.30pm  
 27.2.98  
 Never Mind The Buzzcocks with Roachford, Cerys Matthews from Catatonia and Tommy Scott from Space, BBC2: 9.30-10pm  
 4th Annual Grammy Awards features performances from Celine Dion and Barbra Streisand, BBC1: 11.45pm-1.45am

## 21.2.98

Crowded House In Concert from 1996, Radio Two: 5.30-6.30pm  
 Crosby, Stills And Nash, documentary with Neil Young, Ahmet Ertegun and Joni Mitchell, Radio Two: 6.30-7.30pm  
 The Essential Mix World Tour With Carl Cox, live from Australia, Radio One: 2-4am  
 22.2.98  
 In Concert Live - Ocean Colour Scene, from Manchester's Apollo, Radio One: 9-11pm  
 23.2.98  
 Composer Of The Week - Schumann, Radio Three: noon-1pm

## RADIO

## 24.2.98

John Peel featuring Hell May Half Biscuit, Radio One: 8.40-10.30pm  
 Walking To New Orleans - The Fats Domino Story, Radio Two: 10-11pm  
 25.2.98  
 Ralph McTell presents Northumbrian piper and fiddler Kathryn Tickell, Radio Two: 8-9pm  
 26.2.98  
 John Peel presents Male Nurse, Radio One: 8.40-10.30pm  
 27.2.98  
 Pete Dinklage Essential Selection with Justin Robertson, Radio One: 6-9pm





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The MUSIC BUSINESS GOLF DAY will take place this year on Thursday 19th March 1998 At Wimbledon Park Golf Club, Wimbledon, London SW19.

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Four Vikings (1) are treated to the old one about a horse who goes into a bar and the barman asks, "What's with the long face?" Unable to keep their cool under sustained gags are, clockwise from top right, Universal head of A&R **Alfie Hollingsworth**, S2 marketing honcho **Mark Richardson**, **Perry Joseph** from Bug Films and **Sory** head of black music **Matt Ross**. Say hello to the bad guy, The man behind Usher's UK success, **Arista's Mervyn Lyn**, peers from behind another beauty (2). "Is that **Brian Harvey**? Yeah. Well, you can @?S right off mate. Ha ha ha." The unzipped manager **Tom Watkins** (3) has no trouble convincing RCA marketing whizz **David Joseph** that he isn't the golfing legend **Tom Watson**, Funnyman **Roland Rivron** and **Chris Baddiel** (4) share a blinding joke. Unfortunately, it's the only one they know. No comment (5). Ex-Arista bossman **Martin Heath** (6) works the room and presses the flesh with his trusty Mont Blanc. **Chris Tarrant** knows a good joke when he hears one, but he's gone and worn this one. Capital's main asset shares a pint with **Lisa l'Anson** (7) while his boss, **Richard Park**, shares a glass with, er, himself (8). **Connor Reeves** proves that **Voguing** never went out of style with the stylish (9). But his ridiculous foot attire seriously undermined his chances in the strike-a-pose competition against the **Aquaman** (10). By the look of big **JK's** whistle (11) his tailor must have got a good deal

**Remember where you heard it: The Brits** have more than **Lisa Anderson** and her production team to thank for a smooth-running show – they also have her **children**. Anderson's kids, who had come to watch this year's proceedings, unwittingly came to the rescue of one **Claudia Schiffer**, who was presenting an award, after she lost her ring-side seat. **Anderson** immediately leapt into action and moved her kids to another table further back. What a star...**Telstar** made sure no one missed out on its party. The label, which had hired a London barge to take guests to the event, had **The Disney Channel** on board filming events for live broadcast as they unfolded...**MCA Music's Paul Connolly** raised a toast with **Dooley** to celebrate the successful completion of his soon-to-be announced publishing deal with **All Saints**. More next week...**Videotech** is eating humble pie. After correctly predicting **Roni Size** would win last year's Mercury Music Prize, the weekly chart show decided to "put its reputation on the line" by giving its top tips for the Brits, like **Robbie** for best British male solo artist and **All Saints** for best British newcomer. Oops...**Dooley** can reveal

the planned exploits of the two protesters seen inside the Docklands Arena. "The idea was to storm the stage but we got rumbled by security," says **Cosmo**, one of the protesters, who claims it was all down to **Chumbawamba** anyway. "They came out and said they could get a couple of us in"... After the Brits splashing of **Johnny Prescott**, **Dooley** is now left wondering whether host **Ben Elton** has either taken up fortune telling or is in league with those **Chumbawamba** nasties. Rewind to the start of the show and there was the motormouthed one hilariously pondering what will be this year's "Jarvis Cocker" incident. "Perhaps," he prophetically mused, "it will be **Chumbawamba bringing down the state**." As if... Talking of the big splash, just who was that who dramatically came to the rescue as the deputy PM suddenly found himself being **Chumbawambaed**? It was none other than **warner.esp** guy **Judd Lander** who leapt in with a flying rugby tackle before security arrived to grab young **Nigel**. Just what will his mother say?...The Brits committee is not yet brave enough to go back to a live TV event, which is logic enough we

suppose when you allow the likes of **Norman Lamont's** good pal, **Julian Clary**, to present an award. As **Ben Elton** noted, "I think that incident's behind him, but I saw **John Prescott** back stage and his eyes were watering" ... Well done **The Eels** for livening up the usual dull fill of absent acts receiving their awards by having the legendary **Spinal Tap** collect theirs for them... Talking of which, **Dooley's** a bit concerned that **George** "I'm going in to soak up the music" **Best** was last seen on film clutching hold of a Brit he was meant to hand over to **The Verve**... Last year it was an agitated **Elton John** "f\*\*\*ing" for England (swearing, that is), who got the TV people searching for their bleeping machines. This time the Brits swearing prize goes to top newcomers the **Stereophonics** whose acceptance speech gratefully concluded, "It's about time we f\*\*\*ing got recognised"... Sharing in their glory was the boss of V2 label **Equipe Ecosse** **Ronnie Gurr**, who is claiming two in a row having landed both this year's newcomers and last year's champs **Kula Shaker**. Watch out next year, pundits, for his latest signing **Annie Christian**... It may just be a coincidence, but did

# THE BRITS



on some curtain material which would have looked great draped across Johnny Rotten's patio windows during the summer of hate. Although, judging by the hit-maker's pained facial expression, it looks as though one pin may have worked itself free to stab him where the sun don't shine. **Jay Kay** (12) appropriates the Martin Bell role in his re-enactment of the Battle of Tatten. But in this was more a case of autographs for the asking than cash for questions. It was the tale of two Mickys (13), but there were no mice in sight when WEA & R legend **Mickey D** bumped into old mucker Universal product *dude-a-side* **Mickey Whiffle**. That's right, **Chris** likes his lager from Prague. And his ladies in black, **TOTT** producer **Cowey** shares a tab and a belt with **U** Zone presenter **Jayne Middlemiss** (14). Bottoms up. Not you, **Tom**. Chrysalis founder **Chris Wright** gets all pally with PolyGram's catalogue consultant **Capt'n Nick Stewart** (15). Legendary harmonica doddler and Brits warm-up man **Judd Lander** (16) uses all the skills he picked up playing alongside **Boy George** to bash out a tune on a couple of bottles of grog. Fortunately for the assembled crowd, even **Carling Black Label** can't reach the parts of **Karma Chameleon**. **Nice** (17).

PIX: TONY ATTILIE/BLACK INK

WEA instruct all its acts to go into **wining mode** once they got to the podium? First there was **Shola Ama** showing off her range and then **Cleopatra** made a bid for the non-existent Brits harmony award. We wouldn't have minded, but it must have been way past their

bedtime...So **George Martin** and his hazy Brits recollection of **Fleetwood Mac's** early days finally did confirm the saying "if you remember the Sixties you weren't there". "I remember in the late Sixties three Brits and two Yanks got together," he helpfully recalled. Unfortunately the Yankees didn't come on board until the mid-Seventies...Elsewhere, those Epic boys **OTT** demonstrated their hearts of gold credentials when they undertook visiting duties last week at London's **Whipps Cross Hospital**. The reason for it all was to see Epic press officer **Lisa Agasee** who has been recovering from acute appendicitis. Get well soon **Lisa**... Meanwhile, **Lisa Davies** and her company **Lisa Davies Promotions** were celebrating **three number ones** last week with album chart-topper **Titanic**, **Michael Jackson**: **Ghosts** heading the video listings

and **Vanessa-Mae** at one in the classical specialist chart...Get those **lemon squeezers** ready. The 10th anniversary **Pancake Race** in London's **Berkeley Square** will be taking place on **February 24**, with loads of top prizes up for grabs, like a weekend in the world's hottest city **Reykjavik**. All the money raised will go to **Nordoff Robbins**. But don't forget to **bring your own frying pan**. Call **Julie Eyre** on **0171-931 0808** for details...Finally, the deadlines are approaching for **Music Week's Creative And Design Awards** which take place at London's **Hilton Hotel** on **April 6**. The CADs deadlines are as follows: **February 23** for the music video, advertising and design & packaging categories and **February 27** for the new media awards. Entry forms can be obtained from **Louise Stevens** on **0171-921 5982** or **Lucia Nicolai** on **0171-921 5904**.....

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Deadlines for entries: Music Video Awards - 23 February, Advertising Awards - 23 February, Design and Packaging Awards - 23 February, New Media Awards - 27 February. For more information about how to enter or buy seats for this awards show, please contact Louise Stevens or Lucia Nicolai on 0171 921 5982 or 5904 for further details. There are also a number of sponsorship opportunities for this event. For further information, please contact the Music Week Sales Dept. on tel: 0171 620 3636 or fax: 0171 921 5984.

**MUSIC VIDEO AWARDS:** BEST POP VIDEO, BEST DANCE VIDEO, BEST ROCK / ALTERNATIVE VIDEO, BEST VIDEO OF 1997. **MUSIC VIDEO TECHNICAL AWARDS:** BEST CINEMATOGRAPHY, BEST EDITING, BEST ART DIRECTION, BEST USE OF SPECIAL EFFECTS. **NEW MEDIA AWARDS:** BEST ARTIST WEBSITE, BEST WEBSITE DESIGN, BEST MUSIC WEBSITE, MOST CREATIVE USE OF NEW MEDIA. **ADVERTISING AWARDS:** BEST CONSUMER PRESS ADVERTISEMENT, BEST TRADE PRESS ADVERTISEMENT, BEST TV ADVERTISEMENT, BEST ADVERTISING CAMPAIGN (ARTIST), BEST ADVERTISING CAMPAIGN (NON-ARTIST). **DESIGN AND PACKAGING AWARDS:** BEST SINGLE DESIGN, BEST ALBUM DESIGN, MOST INNOVATIVE PACKAGING, BEST ART DIRECTION OF A PROJECT. **SPECIAL AWARDS:** NEW DIRECTOR OF THE YEAR, DIRECTOR OF THE YEAR, VIDEO COMMISSIONER OF THE YEAR, DESIGNER OF THE YEAR, THE CREATIVE AWARD



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