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**- INSIDE**

FOR EVERYONE IN THE BUSINESS OF MUSIC

21 MARCH 1998 £3.35

# MW music week

## Here we go for the World Cup anthem

by Robert Ashton  
London Records has put out the call: support Glenn Hoddle's football squad and supply your biggest acts to add vocal support to England's World Cup song.

The appeal to the music industry follows last week's decision by the Football Association to give its backing to a song penned by Echo & the Bunnymen's Ian McCulloch and former Smiths guitarist Johnny Marr.

London managing director Colin Bell says the universal sentiment of the song, (How Does It Feel To Be) On Top Of The World, lends itself to more than one vocal and he wants to tap into the wealth of the industry's talent to contribute a line or two to the song.

"Music and football are two of the things this country does best so it makes sense to combine the two," says Bell, who has been overwhelmed by the media interest in the song, and its lyrics in particular.

Bell, who gave MW a sneak preview of the demo featuring McCulloch and Cast's John



McCulloch: up for the cup

Power on Friday, says, "I'd like to think when England go out on the pitch in France the whole music industry will be cheering them on with this song. It'll help give the team confidence."

Bell adds that he is already approaching artists from other labels and, although none has been confirmed, he is confident the music business will respond. London and the FA, which is also

expected to suggest its choice of acts, now face a race against time to turn the demo into the finished record and release it in time for the kick-off at the Stade de France on June 10.

No name for the supergroup has yet been decided and the release date is still to be confirmed.

The FA's commercial manager David Smith, who chose On Top Of The World above a reworked version of Three Lions and new songs from a range of artists including Damon Albarn and Ocean Colour Scene, says England coach Glenn Hoddle wanted a new song for the new campaign.

"Three Lions will always remain a terrace anthem, but a good analogy is the James Bond films," he says.

"They will always have the John Barry theme, but every new film needs a new song. This is a call to arms for everyone in the music industry to get behind the England team (because music and football have never been closer bedfellows)," he adds.  
● Summer sales slump fears, p4



Fifteen-year-old Billie Piper, the face of the *Smash Hits* TV advertising campaign last summer, is now getting ready for an assault on the chart with Virgin Records' Innocent label preparing to issue her first single in June. Despite still being several months away from release, Innocent's managing director Hugh Goldsmith says he is getting fantastic feedback for Billie who will be the label's first major priority. Goldsmith adds that Innocent last week aligned its third act, Glaswegian three-piece guitar band Soundbuggy, and yesterday (Sunday) was on course to hit the Top 40 with its first release, Essence's *The Promise*. "We want to be a broad-based label and, although we were not consciously trying to get one pop act, one guitar group and one club artist, our first three signings reflect the breadth we are aiming for," he says.

## Berman promotes Green for 'revitalising' Mercury

Mercury marketing director Jonathan Green is being promoted to general manager in recognition of his contribution to the label's revitalisation over the past 18 months.

Managing director Howard Berman says Green's elevation to the post, which has remained dormant since the departure of Alan Edwards in 1994, is an endorsement of the way Green has helped engineer Mercury's evolution from rock label to broad-based record company. "It's to show our appreciation for the way he created the Texas revival, helped break Alisha's Attic and turned Roni Size into a massive selling act," says Berman.

In his new role, the 34-year-old Green will be responsible for Mercury's marketing, promotions, press, creative services and video departments with A&R, finance, business affairs and international continuing to report

directly to Berman. The move will not create a vacancy for a new marketing director and marketing manager Matt Thomas will remain as Green's number two.

Prior to joining Mercury Green worked at EMI UK, most recently as head of marketing.



Green (left) and Berman

## MW survey reveals CD prices dip

Competitive discounting on some key titles has pegged back CD prices in the past four months, according to the latest MW pricing survey.

A study of prices in nine Peterborough stores last Monday (9) found retailers are currently charging an average of £13.49 for

a top 25 artist album, compared with £13.63 when the last survey was conducted in mid October.

The research also reveals that Asda and Tesco charge roughly the same on average for CDs - both around £1 cheaper than the High Street specialists.  
● See analysis, p6

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# E17 ditch boy band image for Telstar debut

E17 are poised to relaunch as an R&B act with three of the original members reforming and signing a new deal with Telstar.

Brian Harvey, who was fired from the band following the departure of Tony Mortimer last year, is linking again with backing singers Terry Colwell and John Henry to kickstart a second career after their deal with London ended.

Telstar head of A&R Mark Jolliffe says the three singers got back together about three months ago and started demoing songs with co-writers and co-producers Mark and Ivor Reed. "We were in a lot of competition with other labels, but many only wanted Brian for a solo



E17's Brian Harvey

deal and we wanted the whole package," he says.

Jolliffe says the first single, possibly the track *Each Time We're*

Alone, will be released in the summer with an album scheduled for the autumn.

Telstar marketing director Adam Hollywood says the new-look E17 will be shedding their boy band image for a more sophisticated R&B sound and he will pitching the band at a broader audience. "The music is more sophisticated. They're not going to turn into George Michael overnight or become pop-faced, but it will have a bigger appeal than just pop," he says. However, he will not be alienating the group's fanbase. "E17 is such a great band and we want them to be part of our new roster of young artists," he says.

# Radio Two puts music first to shed 'Mantovani' image

by Paul Williams

Radio Two is making its biggest commitment to music in its 30-year history with a wave of new programmes and presenters that will shed the station of its 'Mantovani and vintage port' image.

Mark Lamarr and Joels Holland have been given weekly programmes for the first time, while Paul Gambaccini and Johnnie Walker are among the presenters who have landed new prime-time slots in the newly-announced schedule.

The new line-up, which will be phased in from next month, is the latest in a series of evolutionary changes which have been introduced to the station over the past few years in a bid to attract younger listeners.

Station controller Jim Moir says overall the alterations will mean an extra one-and-a-half hours a day of music. "Radio Two has been histor-

## ALL-NEW LINE-UP AT R2

Line-up changes at the station include (start date):  
 ● Johnnie Walker – 3.30pm Saturdays (April 18)  
 ● Paul Gambaccini – 5.30pm Saturdays (April 18)  
 ● Joels Holland – 8.30pm Mondays (April 20)



● Mark Lamarr (rock'n'roll) – 9.30pm Mondays (July 27)  
 ● Andy Peebles (soul) – 9pm Wednesdays (April 22)  
 ● Stuart Maconie (northern soul) – 10pm Wednesdays (July 22)  
 ● Specialists on Tina Turner, Phil Collins, Bob Marley

ically 60% music and 40% speech and, in repositioning it, we've decided to alter that to two-thirds music and one-third speech," he says. "We wish to establish ourselves definitely as a music station and an expert and credible one too."

The weekly schedule, which will lose an afternoon slot following Debbie Throver's departure at the end of May, will see Ken Bruce's

mid-morning show extended by half an hour and an extra hour added to Ed Stewart's afternoon programme. But it is at the weekends and in the specialist slots where the full force of the changes will be felt.

Former Radio One presenter Johnnie Walker returns to a Saturday afternoon slot from April 18 with a new two-hour programme.

# Former musician takes role at IFFI

Former Father Father band member Stephen Fowler is joining the IFFI as economic analyst following the departure of senior economic analyst Tina Poyser to PolyGram.

The former TTT and Go! Discs artist joins the IFFI from the European Bank of Reconstruction and Development where he was an analyst in strategic planning and financial policy management.

A spokesman for the IFFI says Fowler's experience on both sides of the industry will be valuable in his new role. "He's had an appearance on the Wogan show, but it is not just his music background which is important," she says.

# newsfile

**MC Gee GOES TO THE MINISTRY**  
 Creation president Alan McGee expects to meet employment minister Andrew Smith within the next few weeks to put forward his case for musicians under the government's Welfare To Work scheme. McGee hopes to persuade Smith to allow musicians to pursue their trade without being forced into full-time employment or a job.

**DTI OFFERS GRANTS FOR POPKORN**  
 UK companies exhibiting at Popkorn in Cologne will be able to claim DTI grants for the first time in a move which will save £500 on a basic stand costing £1,900. The EPI's stand at August 13 to 16 event is being expanded to provide more meeting and discussion areas.

**POLICE SEIZE INTERNET TRACKS**  
 Music downloaded from the Internet by acts such as The Beatles, Oasis and Nirvana was among the recordings uncovered in a series of BPI-assisted raids last Friday (13) involving trading standards officers and five police forces across the south east and Midlands. The goods seized included floppy disks and CD-Roms as well as CD copiers.

**ALBARN & NYMAN GET GO-AHEAD**  
 Neil Tennant has given the go-ahead for Damon Albarn and Michael Nyman's recording of London Pride to be included on Twentieth Century Blues – The Songs Of Noel Coward after the project. The album will be released by EMI on April 13.

**MARKET SHARES**  
 Sony's 12.3% share of the albums distribution market in 1997 put it in fourth place for the year, and not fifth as suggested in the MW Awards brochure published last week. Meanwhile RCA was the biggest singles company last week, taking a 16.1% share of the sales of the Top 75, contrary to information on page 12 of last week's issue.



Retailers are gearing up for the video release of *Spiceworld The Movie*, which will be accompanied by what is expected to be PolyGram Video's biggest-ever marketing campaign. PolyGram is keeping the exact details of its marketing drive under wraps, but after the success of 1997's 750,000-selling *Official Volume 1* and the current *Live In Istanbul* video, retailers are already readying themselves for the film's release – it will be available on both rental and sell-through – on May 25. Sarah Sanders, assistant manager at HMV's Oxford Circus branch, predicts the video will be one of the biggest sellers this year. "We'll be giving it a big push. The shop will plastered from top to bottom in Spice Girls pictures," she says. The movie has already grossed more than £10m at the UK box office and a further £40m around the world.

# Run DMC set to stop Spice run

It's Like That by Run DMC vs Jason Nevins was yesterday set to end the Spice Girls' perfect run of new entries at number one.

Just prior to last Monday's release Profile had shipped nearly 300,000 units of the track on its house imprint Smile and at one point last week it was outselling the Spice Girls' *Stop by two* to one.

The track has already topped the charts in Germany, Sweden and the Netherlands and crept into the UK's Top 75 on import. Jon Sharp, international director at Profile's London office, says the label wanted to handle the track in the UK rather than licence it to a major as it has done in other territories. "It's quite unusual for a hit to go around Europe and then come here," he says. "There had been a buzz before Christmas and because of the imports we thought we'd better get on and release it."

However, his plans for a new entry at number one were almost snuffed out when some retailers broke the Monday 9 embargo and Sharp says distributor Pinnacle is investigating the breaches.

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## SUPPORT OUR FOOTIE ANTHEM

London managing director Colin Bell was a welcome visitor to our office on Friday when he arrived to give us a sneak preview of the official England song for the World Cup. Along with a lot of other people, I fully expect to be belting out Three Lions again before this year is out, but as the anthem of the terraces it now has a worthy rival in the shape of the Ian McCulloch/Johnny Marr-penned (How Does It Feel To Be) On Top Of The World. Until this week, most people would have found it hard to imagine another song could repeat the feat of delivering the requisite cheesiness of a football song with a modicum of musical credibility, but On Top Of The World delivers the goods. It's hard to judge whether it can succeed in uniting England fans – and the public at large – in such a feverish round of patriotism as the Euro '96 song. But the chorus, and closing England, Forever England refrain, should prove every bit as stirring as Football's Coming Home. Given the massive sales and profile afforded Three Lions, the competition to secure the official song was understandably hot. The only hope is that the losers are big enough to throw their support behind the successful song. It could prove vital for the industry in dragging tons of thousands into the stores over what will inevitably be a quiet month for sales.

Something else the industry may end up being grateful for is the reshaped Radio Two. Increasingly its schedule is filling the gaping hole left by Radio One's evolution into ultra-trendiness and so successful has it been in shaking off its dire image that it's even becoming a tiny bit cool to admit to listening to it. Radio Two provides a much-needed outlet for pop acts aimed at an older demographic. And when the effects of its latest shake-up begin to kick in, its listening figures could also provide some embarrassing reading for Radio One.

Selina Webb



## Industry braced for sales slump during World Cup

The music business is turning a careful eye on its release schedules and marketing strategies for the month after Brazil kicks off the World Cup against Scotland. If France '98 follows the pattern of Euro '96 and the 1994 World Cup, the industry's spring bubble is expected to turn into a summer slump on June 10 and will remain in the doldrums until the winning team hoists the trophy on July 12.

Retailers seem resigned to a fall in sales: album and single sales were 5.5% down during the month

of USA '94, compared with the corresponding period just prior to the tournament. There were also only 135 chart entries, nine less than the previous month. Similarly, album and single sales were 3.7% down during Euro '96.

Adrian Rondeau at Adrians is expecting quiet shopping aisles for a month there is nothing really we can do to stop them," says Rondeau.

However, the early signs are that record companies are not panicking about summer releases.

Parlophone marketing director Terry Felgate says, "We have to be aware the market will be quiet, but there are no plans to jump around the World Cup at present." His label is releasing Neil Finn's *Try Whistling This and Another by Dr John* and the Beastie Boys during the summer.

Tony Crean, marketing director at independent, is planning his marketing effort for Sunhouse and Roddy Frame releases with the football in mind. "It is a softer market so you could end up with a number one," he says.

## Strange Fruit deal unlocks US vaults

by Paul Williams

Pinnacle Entertainment's Strange Fruit label is planning to release a huge volume of vintage concert recordings after signing its biggest licensing deal in more than a decade.

The label, which has been the vehicle for issuing archive BBC material including an ongoing series of Peel Sessions releases, has won exclusive European licensing rights for the King Biscuit Flower Hour radio archive comprising hundreds of hours of American concert performances.

John Lennon, Eric Clapton, Bruce Springsteen and Genesis are among the artists represented in the archive which covers recordings from 1973 to the present day of the radio show which at its peak was heard by 5m people on 300 stations in the US and is still syndicated to 190 radio stations.

Strange Fruit/King Biscuit label manager Sue Armstrong says the deal is the label's most important step since it secured rights to



release BBC material in 1996. "It's a fantastic archive and it's taken us a while to achieve the rights because there were a few people trying to get hold of it," she says. "It's very similar to the In Concert BBC releases so this fits in exactly with what we have been doing."

Strange Fruit will handle all European releases as well as compiling albums from the archive which also includes early US recordings by UK-signed acts such as U2

and The Police. "A lot of this is unreleased recordings," she says.

The initial batch of releases will come out on April 27 and will comprise In Concert albums by Iggy Pop (pictured above), Motorhead, Emerson, Lake and Palmer, and Gentle Giant. The series also marks the first time King Biscuit material has been issued in Europe.

Other releases already lined up include titles by America, Canned Heat, 10cc and David Crosby.

## TILLY

## BUSTER LEADS THE REGGAE WAVE

Is Jamaican music going to be big this summer? Almost every year we have one reggae tune that breaks the charts open, but maybe this is the year for a big breakthrough, with the wonderful Beenie Man in the Top 10 and newer acts like Sizzla on the verge of happening. Dance hall music is becoming more accepted by white rock fans because productions are getting better and better. Also, Justin Robertson's Lionrock have broken into the charts with the lovely sampled Rude Boy Rock. But the big one is still to come – the old master Mr Prince Buster, the king of Ska, will definitely smash up the top five thanks to the new Lev's ad. Yes, with ska, reggae and dancehall all hitting the charts, Chris Blackwell setting up his Island Life here and the English cricket fans returning from the Caribbean with a taste for the music, I think this will be a big year for the sounds from Jamaica.

If there were a chart for popularity, Tony Blair appears to be on his way out of the Top 10, according to the NME articles which appeared last week. Alan McGee, Damon Albarn, Jarvis Cocker and others have viciously attacked the Labour Government for not fulfilling election promises on welfare, single parents and education. The honeymoon is over for the Government and they must realise that inviting stars like Noel Gallagher to Downing Street receptions, attending music business functions like the Brits and attempting to appear "cool" will cut little ice with the youth of the country when Labour promotes such policies as the introduction of students paying university tuition fees.

As I said in a recent column, the record business needs to forge links with the government of the day, whoever that is. Perhaps this government would be wisest to continue these links at regular meetings with those who run our business, and the BPI, rather than at photo opportunities with the stars.

Tilly Rutherford's column is a personal view



A&M is hoping for a second chart entry for Ladsynsmith Black Mambazo's *The Star* And The Wiseman after the haunting Zulu choral track was picked up by Heinz to spearhead its latest TV campaign. The label, which had a Top 40 hit with the song when it was originally issued last year, is re-releasing a Roger Sanchez remix of the single on April 23 to coincide with the screening of a series of the baked beans ads featuring the song. A&M's head of marketing Ian Ashbridge says the label and Heinz have been deluged with requests to rerelease the track from the six-time Grammy nominees' latest album *Heavenly*. "The music that's single will really put Ladsynsmith Black Mambazo on the music map," he says.

## Menzies music to come under Smiths review

John Menzies' music policy will come under the spotlight as part of a comprehensive review new owner WH Smith is undertaking of the 232-store chain.

The review, which will be carried out over the next few weeks, follows the announced purchase last Monday (9) of the business from the John Menzies group for £68m which includes £10m for freehold property which WH Smith intends to sell and lease back. Smiths says it is planning to bring Menzies' product line in line with the existing WH Smith-branded stores.

It will retain the Menzies name for the 92 Scottish stores, but the England and Wales stores will be rebranded WH Smith and some branches will close.

The purchase comes just a fortnight after WH Smith announced it was selling the Waterston's chain for £300m to a new venture group set up by EMI and private equity group Advent International Corporation.

MUSIC WEEK 21 MARCH 1998

# Classic and Hitman lead bids to bring youth to IE radio

by Paul Williams

Youth formats dominate the bidding for the second north east regional FM licence with a wave of applicants proposing music stations for a young audience.

Nearly half of the 14 bids received by the Radio Authority by the closing date last Tuesday (10) are applications aimed at a teen-plus age group, while Capital Radio is looking to break new ground for UK radio with a station targeting four to 14-year-olds.

Overall, there are around three times as many applications for the licence than when Century Radio won the first regional licence for the north east four years ago.

For this second licence, which will cover an adult population of around 2m people, dance music figures most heavily among the formats proposed with Chrisfly's Radio aiming to open a fourth Galaxy station

The first fruits of the renewed partnership between Creation president Alan McGea and the Reid brothers will see the light of day on April 6 with the release of *The Jesus And Mary Chain's Cracking Up*, the first single from the group's forthcoming album *Munki*. McGea, who managed the seminal Scottish group in the Eighties before recently signing the band to his label, says, "I think the time has come around again when the charts want some dark records like *Cracking Up*." McGea believes the single will appeal to long-time fans and a new audience. "A whole bunch of kids who bought *Song 2* will want it too. We need a bit of spunk in the charts again," he adds. McGea expects a second single, possibly *I Love Rock 'n' Roll*, to be released before the appearance of *Munki* on June 1.



Gordon McNamee: bidding

and Kiss founder Gordon McNamee backing ice North East's Ice FM, a dance-related station promising to be at the forefront of new music.

Essex Radio Group is looking to add a second Vibe FM station to its portfolio with a format comprising classic and contemporary dance music for the teens and 20s market, while The Radio Partnership's

## THE BIDDERS

Alternative/dance - Crash FM, The Point

Dance - Galaxy FM, Ice FM, Vibe FM

Easy listening/MOR - Crystal FM, State FM

Rock - NE Rock, Rock 105  
Others - Fun Radio (children), Jazz FM (jazz, blues, soul), North East News Radio (news), Route FM (country), Virus Radio (new music)

bid, The Point (Get The Point), is a dance and alternative station for 15 to 30-year-olds.

Alternative and rock's hopes rest with Crash FM, an alternative rock and dance station for a 15 to 34 audience and Pete Waterman heads the Virus Radio consortium with its new music station aimed at young people.

A mix of classic and contemporary rock, indie and blues is proposed by Northern Radio Initiative's NE Rock bid, easy listening by Crystal FM, MOR and adult contemporary by North East Broadcasting's State FM application, country music by Route FM, classic and contemporary rock by Rock 105, and jazz, soul and blues by Jazz FM.

Ken Garner, radio critic for *The Express* On Sunday, believes the youth bias in the applications is down to the make-up of radio in the region. "It's quite obvious that some bidders feel the existing stations in the north east, including Metro and Century, mean there are big gaps in the specialist and specialist youth sectors," he says.

Nick Godwyn, director of Brilliant Plugging Company, believes the number of youth bids underlines a general shift in radio over the past few years towards newer music.



## BMG backs indie with releases link

BMG is stepping up its commitment to indie retailers by launching a free telephone line supplying new release information.

The line, which is launched today (Monday), will be available to more than 800 dealers nationwide and will provide details of new BMG releases as well as 45-second snippets of forthcoming singles.

Its introduction follows research carried out last August on behalf of BMG which canvassed the views of more than 40 independent retailers in London, Manchester and Glasgow.

Richard Corps, trade marketing manager for BMG, says one of the points highlighted was lack of access to new release information with tracks sometimes being aired on radio before stores have had a chance to find out about them.

Retailers will be provided with personalised pin numbers to access the new service.

## MTV suffers royalty war setback

MTV Networks Europe has lost the latest round in a long-running legal dispute with VPL, IFPI and Warner over the payment of music video royalties.

It failed to convince the Court of Appeal last Tuesday (10) to overturn a High Court decision made last October which ordered the broadcaster to provide its three opponents with confidential information about royalty deals it had struck with BMG, EMI, Polygram and Sony.

The appeal hearing represented just the latest chapter in an ongoing battle over royalty payments, which first reached a head in June 1992 when MTV referred VPL to the European Commission.

Fourteen months later MTV launched High Court actions in the UK against the majors, VPL and IFPI, with MTV claiming the record companies had "used VPL and IFPI

to collude and fix prices" for the use of videos in violation of EC competition law.

Proceedings against BMG, EMI, Polygram and Sony have since ended following the drawing up of confidential individual deals which formed the basis of this latest part of the dispute.

High Court judge Sir Richard Scott had previously ordered that MTV should make information in the deals available to Warner, VPL and IFPI, a decision upheld last week. MTV is now considering taking the matter to the House of Lords.

An EC ruling is still awaited, while UK court proceedings between MTV and Warner, VPL and IFPI are not expected to reach trial stage until near the end of next year. A VPL and IFPI counterclaim against MTV is also outstanding.

## NME splashes out in colour to attract younger readers

NME is being given a new look from this Tuesday (17) in a bid to attract a new generation of younger readers to the paper.

The redesign, the weekly's biggest overhaul in its 46-year history, introduces full colour on every page, new typofaces and non-smudging ink in a slightly smaller Sunday supplement-sized format.

Editor Steve Sutherland says the changes, which follow a smaller-scale rethink about four months ago when some new type faces and signposting were introduced, are aimed at attracting new readers and meeting the demand of record companies and promoters for full-colour ad slots. "A lot of young people have been brought up on magazines and so we wanted to introduce a slightly



more sophisticated look which would attract them," he says. "But we are not losing the core values of a newspaper and we will still be first with the news and reviews."

EMAP MAGIC ROLLS OUT  
Emap Radio is further rolling out its Magic network of stations by replacing its Newcastle-based GNR station with two new stations, Magic 1152, which has a similar programme line-up to GNR, will cover Tyne-side while new service Magic 1170 covers Teesside and North Yorkshire.

VENUE SET FOR MUSIC BIGS  
London's Cafe de Paris Radio Bigs London's Cafe de Paris Radio Bigs will be announced as the showcase venue for April 23's Radio Academy Music Radio conference. The conference sessions will be taking place in the daytime at the capital's British Academy, formerly Bata, and not as stated in last week's MW.

SPICE GIRLS SCORP US AWARD  
Spice Girls were named favourite pop group at the fourth annual BRITbuster Entertainment Awards which took place last Wednesday (13) at the Pantages Theatre in Hollywood. The winners were chosen by 600,000 voters in voting kiosks which were provided at Blockbuster video and music stores in the US.

NAMES SIGN UP FOR T IN THE PARK  
Catalonia and Chumbawamba are the latest additions to the line-up for the T in the Park festival which is taking place at Balado near Kinross on July 11 and 12. Among the other acts confirmed are Pulp, The Seahorses, Garbage and James.

UK HQ FOR MCGEE ENTERTAINMENT  
McGee Entertainment Inc, the US-based management company which counts Kiss, Bon Jovi and Motley Crue among its clients, is opening a London office in Camden. London office manager Daniel Francis says the company wanted a UK base to discover new talent.

SALES UP AT DCCDATA  
DCCdata Group, which acquired Maying Multi Media at the end of last year, has announced a 50% sales increase for the year ended December 31, 1997 on the back of the UK acquisition and an acceleration of CD-ROM sales. Sales were up to £63.1m with operating income for the same period also up 50% to £6.6m.

GLAMMA KID  
WEA signing Glamma Kid's *Moshing* and Iceberg street hits were released on the Clarke & Blakey label, and not as stated in last week's MW.

FULL MONTH GOES PLATINUM  
The new soundtrack to the Full Moon was certified twice platinum by the BPI last week as Madonna's *Ray of Light* and Queen's *Queen Rocks* were awarded their first platinum discs. A gold award went to the Fantastic 80s compilation and silver discs to *Oficium* by Jan Garbarek and the Hiss 70s Ensemble, the compilations *The Magical Sound of The Pan Pipes and Superwoman*, and the singles *Stop* by Spice Girls and *Sing Up For The Reds* by Manchester Utd FC.

## WHAT PRICE MUSIC IN THE HIGH STREET?

Title/Artist	HMV	Virgin	Our Price	Woolies	Smiths	Asda	Asda	Tesco	Boots
<b>TOP 25 ARTIST ALBUMS</b>									
RAY OF LIGHT: Madonna	13.49	13.99	13.99	13.99	13.99	13.99	12.99	13.99	13.99
TITANIC (OST): James Horner	14.49	13.99	12.99	13.99	13.99	13.99	12.99	13.99	13.99
MY HEART WILL GO ON: C. Dion	14.49	14.49	14.49	12.99	13.99	12.99	12.99	13.49	13.99
URBAN MYTHS: The Verve	14.40	14.49	14.49	13.99	13.99	13.99	12.99	13.99	13.99
THE YERBUNZ A... Robbie Williams	12.99	13.99	13.99	12.99	13.99	12.99	12.99	13.99	13.99
MAVRIK A... Finley Quayle	12.99	11.99	11.99	13.99	12.99	13.99	12.99	13.99	13.99
MELTING POT: Charlatans	13.99	13.99	13.99	12.99	13.99	12.99	12.99	13.99	13.99
ALL SANTS: All Saints	13.99	13.99	13.99	13.99	13.99	12.99	12.99	13.99	13.99
LEFT OF THE... Natalie Imbruglia	12.99	13.99	13.99	13.99	12.99	13.99	12.99	13.99	13.99
AQUARIUM: Aqua	12.99	14.49	14.49	13.99	13.99	13.99	12.99	13.99	N/A
POSTCARDS... Lighthouse Family	14.49	14.49	14.49	13.99	13.99	12.99	12.99	13.49	13.99
TRULY ~ THE LOVE... i. Richie	14.49	14.49	14.49	12.99	13.99	12.99	12.99	13.49	13.99
WHITE ON BLONDE: Texas	12.99	13.99	13.99	13.99	13.99	12.99	12.99	13.99	13.99
SAVAGE GARDEN: Savage Garden	15.99	15.99	11.99	10.99	11.99	10.99	10.99	10.99	N/A
BIG WILEY STYLE: Will Smith	12.99	13.99	13.99	13.99	13.99	12.99	12.99	13.49	N/A
SPICEWORLD: Spice Girls	13.99	14.49	14.49	12.99	13.99	12.99	12.99	13.99	13.99
TRAMPOLINE: Maveriks	13.99	13.99	13.99	N/A	N/A	13.99	12.99	N/A	N/A
OK COMPUTER: Radiohead	12.99	14.49	14.49	13.99	13.99	12.99	12.99	13.99	13.99
WORM GETS...! Stereophonics	13.99	14.99	12.99	11.99	11.99	11.99	12.49	N/A	N/A
THE GREATEST...! No Changelog	14.49	14.49	14.49	13.99	13.99	12.99	12.99	13.49	13.99
WHEN I WAS BORN...! Celine Dion	13.99	12.99	12.99	11.99	12.99	13.49	11.99	12.49	N/A
BLUE FOR YOU...! Nina Simone	13.99	12.99	12.99	12.99	13.99	12.99	12.99	14.49	13.99
BACKSTREET...! Backstreet Boys	12.99	13.99	13.99	12.99	13.99	12.99	12.99	13.99	13.99
UNDISCOVERED...! Richie Sambora	13.99	13.99	13.99	N/A	N/A	15.99	N/A	N/A	N/A
INTERNATIONAL VELVET: Catechin	13.99	13.99	13.99	13.99	14.99	13.99	12.99	13.99	N/A
AVERAGE PRICE	13.57	13.97	13.83	13.34	13.72	13.57	12.82	13.77	13.80
AVERAGE OVERALL PRICE FOR A CHART ARTIST ALBUM	13.49								

Title/Artist	HMV	Virgin	Our Price	Woolies	Smiths	Asda	Tesco	Boots	
<b>TOP 10 DOUBLE CD COMPILATIONS</b>									
FANTASTIC '80s!	15.99	15.99	15.99	15.99	15.99	15.99	14.99	15.99	
CURFLE	15.99	15.99	15.99	15.99	15.99	15.99	14.99	15.99	
KISS SMOOTH GROOVES 98	15.99	15.99	15.99	15.99	15.99	15.99	14.99	15.99	
A LITTLE BLUE IN YOUR SOUL	15.99	15.99	15.99	15.99	15.99	15.99	14.99	15.99	
SPEED GARAGE ANTHEMS - VOL 2	15.99	15.99	15.99	15.99	15.99	15.99	14.99	15.99	
DROP DEAD DEORGHEMS	15.99	15.99	15.99	15.99	15.99	15.99	14.99	15.99	
FANTAZIA - BRITISH ANTHEMS	16.99	16.99	16.99	15.99	N/A	14.99	14.99	N/A	
IN THE MIX 98	16.99	16.99	16.99	15.99	16.49	15.99	14.99	15.99	
CARIBBEAN UNCOVERED	16.99	16.99	16.99	15.99	16.49	15.99	14.99	15.99	
ULTIMATE CLUB MIX	15.99	15.99	15.99	15.99	15.99	15.99	14.99	N/A	
AVERAGE PRICE	16.23	16.23	16.23	15.99	15.88	15.89	15.59	15.49	
AVERAGE OVERALL PRICE FOR A DOUBLE COMPILATION	15.81								
<b>CATALOGUE</b>									
SOUL PEPPER'S...! The Beatles	16.99	16.49	16.49	15.99	15.99	16.99	14.99	14.49	
ALL CHANGE: Cast	16.49	15.99	15.99	13.99	15.99	15.99	13.99	14.99	
IMMACULATE...! Madonna	15.99	15.49	15.49	13.99	15.99	13.99	14.99	14.99	
LEGEND: Bob Marley/Wallers	18.49	15.99	15.99	13.99	15.99	15.99	14.99	13.99	
FATHER: Chris Michael	15.49	15.99	15.99	13.99	15.99	15.99	14.99	14.99	
GREATEST HITS: Stevie Nicks	16.99	15.99	15.99	13.99	15.99	16.99	14.99	14.99	
ACHTUNG BABY: U2	16.49	15.99	15.99	15.99	15.99	15.99	13.99	14.99	
GREATEST HITS: E Springsteen	16.49	15.99	15.99	15.99	15.99	15.99	14.99	14.99	
BEST OF VOLUME 1: UB40	16.49	15.99	15.99	15.99	15.99	15.99	14.99	14.99	
GREATEST HITS: Take That	12.99	16.49	16.49	15.99	14.99	16.99	12.99	14.99	
AVERAGE PRICE	16.55	15.99	16.04	15.39	15.77	16.29	14.89	14.90	
AVERAGE PRICE FOR A CATALOGUE CD	15.75								
* Not included in averages (part of a campaign)									

## AVERAGE PRICE OF TOP 75 ARTIST ALBUM CD



## AVERAGE PRICE OF TOP 10 DOUBLE CD COMPILATION



## AVERAGE PRICE OF BACK CATALOGUE FULL-PRICE CD



The supermarkets might be claiming a competitive edge on music over the High Street specialists, but among themselves their pricing could hardly be closer.

While both Asda and Tesco, currently boasting the highest market shares among the music-selling grocers, are undercutting the likes of Virgin and HMV by around £1 on chart titles, MW's latest pricing survey shows the pair of them are virtually neck and neck on price.

The two supermarkets matched each other on 13 of the top 25 artist albums in their respective Peterborough stores last Monday (9), while nine of the other 10 titles were both there stocking every one within 50p of one another. Only Aqua's Aquarium, £12.99 at Asda and £9.99 at Tesco, managed to buck the trend — overall Tesco averaged £22.77 for chart artist albums with Asda coming in just 5p dearer.

Steve Gallant, Asda's category controller for entertainment, says rather than the two supermarkets keeping an eye on each other's prices, it seems they are tracking the High Street players and coming to the same conclusions on price. "To make sure we offer good value we compare our prices with those across the High Street and not with other supermarkets," he says. "We're much more likely to lose sales to Woolworths, Smiths or Our Price because people are not going to change their weekly shop because of a CD price."

Although both the supermarkets surveyed continue to undercut the industry's more traditional music retailers, EMI director of sales Mike McLatohan notes prices do seem to be settling down with the difference between the supermarkets and High Street stores are changing for CDs now fairly fixed. "The days of selling at a lower price purely at the high street market seem to be behind us," he says. "All of the grocers want to gain money out of music so they will only drop the price for a week or couple of weeks which is what people like Our Price and Monies do as well."

Despite the specialists continuing to charge more for titles than the

# PRICE POINTS

While supermarkets may be cheaper than the High Street chains, among themselves pricing could not be closer



Finley Quayle

supermarkets, the survey shows that overall the average price for chart artist albums has fallen slightly to £13.49 since the last pricing study, although this could be explained by several changes currently running offers on chart releases. Among these is HMV which is selling 13 titles of Robbie Williams' 'Like a Strip to Lens and Finley Quayle's 'Maverik A' Thrux for £12.99 or two for £22.

HMV's rock and pop manager Jonathan Rees says he is surprised the average has fallen because he notes the £14.49 price tag has been appearing more and more over the past few months on chart product. This is certainly the case with his store, as well as Virgin and Our Price, although both Woolworths and Smiths have so far held out against the higher price and instead are



Savage Garden

staying with £13.99 as their dearest price point. Woolworths, in turn, is also continuing to reap the benefits of its multi-buy artist promotions such as offering Madonna's 'Bedtime Stories' album for £4.99 to anyone buying Ray of Light. McLatohan believes that if the release is good enough people will be willing to pay £14.49 or more, but feels stores are reluctant to make the move. "It's almost as if retailers are convinced they have to sell chart releases at £12.99 or £13.99 and people will pay more than that. Our view is that for a strong album people are willing to pay 15 quid," he says.

At the other end of the scale, he says there is room to sell developing acts at a lower price, a policy EMI has backed with lower dealer prices for the likes of last

year's first Mansun album Attack Of The Grey Linton. "By the same token, the survey clearly illustrates some significant differences in chart prices with Savage Garden's self-titled debut going out at £10.99 in four of the eight stores surveyed which stock it, while the other four are selling it at £11.99. This makes it up to £3 cheaper in some stores than other artist albums at the top end of the chart."

On double compilations, £15.99 remains the standard price, but £16.99 is creeping in more and more as record companies put up their dealer prices and retailers then pass on the rises to their customers.

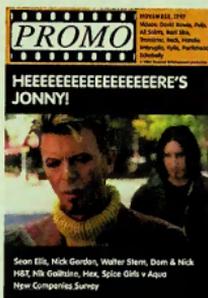
With customers getting two for one at around 40 tracks for their money, Rees does not believe there will be much resistance to the price rise. "It's still very good value when compared with a CD single or artist albums," he says.

Back catalogue titles in some quarters appear to be gradually rising as the familiar £15.99 gives way to £16.49 or even £16.99 in some cases, but such is the profusion of back catalogue campaigns that a patient record buyer need only hang on a little while and they can save around £5 on evergreens such as The Beatles' catalogue or Pink Floyd's Dark Side Of The Moon. Present offers include Woolworths giving a fourth album away for every three purchased at £7.99, while Virgin is running a three for £21 campaign.

Efforts to raise the price of new release singles appear to be flagging with Spice Girls' 'Stop the night' going out at the full £3.99 mark up. Even key new releases such as Texas and Wu-Tang Clan's 'Say What You Want (All Day, Every Day)' and it's Like That by Run DMX vs Jason Nevins were widely available last week at £1.99, while much of the top 100 could be found for the same price. Included here were Natalie Imbruglia's 'Big Mistake' and Five's 'When The Lights Go Out, both releases by BMG which last year vowed to go out at full-price with all its major releases, confirming that singles discounting is far from being on its way out.

Paul Williams

# KEEP AN EYE ON THE FUTURE



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Sites and sounds: Winamp (left) boasts a 10-band graphic equalizer while Liquid Audio is developing its own digital distribution system

## TREAT OF THE SONG SWAP SHOP

by Simon Waldman

A change tells me that he has Paranoïd Android by Radiohead on offer. Curious thanks Musicman for Today by the Smashing Pumpkins and says he can give him Bimful Of Asha by Cornershop in return. Oli recommends a site in Poland that has the latest Madonna single and Arkay asks if anyone has anything from Skunk Anansie.

This slightly surreal and decidedly illegal gathering happened on the internet one night last week. Something similar will be going on tonight, and every night for that matter. The participants are sending each other songs over the net. The internet term is "swapping MP3s".

MP3 is short for MPEG3, a compression technique that reduces a sound or video file to about 10% of its normal digital size while losing little of the quality. You need not concern yourself with how it works, but you should be very concerned about what it means for the industry.

A student sitting in a university computer room can normally download an MP3 track in around three minutes, at home over a normal modem it might take 20. The sound quality is excellent - Winamp, the most popular player available (also available for free at <http://www.winamp.com>) even boasts a 10-band graphic equalizer.

Once you start looking, there is plenty of music available - the vast majority of it illegal. A swift trawl round the net one night brought me a fair old compilation disc's worth of audio from Blur, All Saints, The Chemical Brothers, Smashing Pumpkins, Pearl Jam and others. That it is so widely available is hardly surprising. Anyone with the right software (again, available for free on the net) can take a track off a CD and turn it into an MP3 file - the correct term, incidentally, is "ripping".

There are no official figures for the amount of MP3 swapping that goes on. The best bet is taking a look at the number of people who have the software that allows them to listen to the files. Michael Roberts, the founder of the main site for information about MP3, (<http://www.mp3.com>), claims that 1.5m copies of the Winamp players are being downloaded every month. Even if that figure is exaggerated, it gives an idea of the scale of the problem. We don't see simply talking about a few dozen gigs.

The Recording Industry Association of America certainly takes it seriously. Last year it cracked down on some 250 sites offering MP3s. The problem now isn't only with sites offering current chart and archive material on-line, but also with artists such as Madonna, Pearl Jam, Van Halen and Eric Clapton all finding their work distributed on-line before its release date.

Three site owners were finally taken to court with damages amounting to more than \$1m stipulated against each of them. In the end, they were spared having to pay the damages, but the message given out by the settlement was more important than any money that might have changed hands. As Hilary Rosen, president of the RIAA, said at the time: "While we forego collecting damages from these defendants, that may not be the norm in the future. People are now on notice that their action may have serious consequences."

The RIAA's recent end-of-year anti-piracy report concluded, "Given the speed and ease of widely-transmitted information on the internet, the potential harm to copyright owners is exponentially greater than traditional acts of piracy."

As a result, they have a full-time team tracking down sites containing copyright material, as well as software that constantly trawls the net looking for offenders. Much of it can be dealt with swiftly and easily. They simply send a cease-and-desist letter or e-mail and the content is taken down within minutes. They also spend time educating the administrators of university web sites,

where students like to set up their own illegal sites.

But even this is not enough. MP3 files can fit around the globe with ease. The RIAA can send a letter to a site (and it does this several times a week), but within hours, the owner of the site can set up on a different machine. And, just as with CD manufacturing, enforcement can be rather tricky in certain parts of the globe. While download sites in the US have been stamped on, there are still plenty of goodies to be found behind the old iron curtain. Try heading to <http://mp3.mil.pl/ta/lista/> in Poland if you fancy a copy of All Saints' Never Ever.

For the regulatory bodies it will get better before it gets worse. True, there are serious and sensible efforts being made to guarantee artists royalties for their work on the net. Last year here in the UK, the PRS established its first internet licenses, and in a month's time the BMI in the US will be paying artists their first internet royalties. But movement in corporate and official circles is sluggish compared to developments among the pirates.

Consider how quickly we have moved to get where we are now. Only two years ago, things were very different when it was easy to sniff at what was on offer on-line. Then, it took hours for the few people with net connections to download creaky 30-second clips of songs from various sites. Oh how executives laughed when told that this might be the future. Even now, the sound snips available from official sites are hardly worth getting excited about. Now, however, rip a few tracks off a CD and turn it into MP3 and you have something worth committing an act of piracy to.

The irony of all this is that MP3 actually has the potential to be quite good for some artists. While All Saints might not be too pleased about people downloading their work, there are plenty of small bands delighted that people can hear what they're up to without the need for a record deal and fighting for rack space in a megastore.

Michael Roberts at <http://www.mp3.com> sells bands put up their singles and sell them for around 55 cents each, the system is perfectly safe and secure and everyone involved is happy. In the meantime, however, commercial organisations are working on developing their own proprietary systems of digital distribution such as Liquid Audio (<http://www.liquidaudio.com>) or ATAT's new offering a2b music (<http://www.a2b.com>) that will all offer copyright protection. But these are simply technologies and, in truth, the problems with digital distribution have little to do with technology and everything to do with the potential chaos it might cause between artists, labels and retailers.

Inevitably all three groups have to get their heads around digital distribution - whether they like it or not. After all, a sizeable chunk of the US record business' public already has, and it might not be willing to wait much longer for the industry to catch up.

written by York Membery

Independent's CD-Rom version of Vitro's debut album Distort features a video game invented by the band, which must be played to

access an additional track.

As well as

featuring the

band's three

singles, Orange,

Mentally Dull and

Set It Down,

Distort enables users to play the Space Invaders-style video game called Defender. But players need to progress to a high level of the game before the track will play. A spokesman for the label says, "The only way you can get a chance to hear the extra track is by scoring high." The 12-track enhanced version of the album also includes the videos of Liquid, Mentally Dull and Set It Down.

California-based Imagine Radio is launching a new internet radio service which combines elements of a conventional radio with the immediacy of the net. Chris Anderson, president of the station's parent group Imagine Media, says the new service will offer 16 genre-based music stations ranging from jazz to alternative rock. Web surfers will also be able to find out artist names and song titles, rate their favourite tracks and customise their own song rotation within any given station. Anderson says, "It combines the best of radio programming with the interactivity of the internet and will revolutionise the concept of radio."

A special software tuner can be downloaded to access Imagine at <http://www.imagineradio.com>

Pitchshifter are ensuring their new web site gets the widest possible exposure by naming their new album after it. The web site was launched last Monday (9) to coincide with the release of the Gefen album [www.pitchshifter.com](http://www.pitchshifter.com).

Matt Logan, creative director of Skyrock Internet Services, which designed the interactive site, says it is probably the first time an album has taken its title from a net address and adds that there are immediate opportunities in the market the site alongside the album. "The site will be visited by the entire fan base and anyone else who sees the web address," he says.



Online entertainment specialists iSonicNew Media is planning to launch what it claims will be one of the world's most comprehensive music web sites. MusicStation will go live next month and will combine two of Mischief's most popular music-oriented web sites: the music news MusicNewsWire and TV guide RockOnTV. New Media president Jason Hirschhorn says the new web site, which has been in development for around a year, will feature an artist archive, fan forums, a music collector database and a detailed listings section. It will also offer a fast, free news compilation service which is updated every 20 minutes. The new site will be available at [musicstation.com](http://musicstation.com).

## WEBSITE of the week

### SIMPLE MINDS

([www.simpleminds.com](http://www.simpleminds.com))

Simple Minds have launched their own official internet site to coincide with the release of their new album *Neapolis* (March 16).

In keeping with Simple Minds' reinvention, the site employs the latest internet plug-in and uses eye-catching design executed in a futuristic style reflecting the look and feel of the new album. There are music samples and remixes to be heard in RealAudio as well as a chat room which the band have been using most nights since the site's launch on February 25. There is a football page which will focus on Scotland's performance in the World Cup. The full version of the site requires a Shockwave Flash plug-in which takes a few seconds to download, but a non-plug-in version is being launched later in March.

The site is designed by Motion Pixels with the close involvement of the band.

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



# BABYBIRD

## ONES TO WATCH

### EAGLE-EYE CHERRY

Naneh Cherry's 27-year-old brother Eagle-Eye looks poised for a UK breakthrough with *Save Tonight*, the first single from his album *Desireless*. The single is already platinum in his native Sweden, where it is licensed on local label Diesel, and has reached number one on the Netherlands' airplay charts while holding spots in other charts across Europe.



Polydor is releasing the record in the UK on June 8 ahead of Eagle-Eye's rootsy album *Desireless*, which features his sister Tityo singing on one of the tracks as well as a song written by his late father.

### LODGER

When ex-Powder vocalist Pearl Lowe began collaborating with Will Foster and Neil Carrill from *Delicatessen*, they found themselves heading into an eclectic mix of musical directions. But it was only when Supergrass drummer Danny Goffey put his oar in to write and play, and Creation boss Alan McGee helped out with demo funding, that the four became Lodger.

Although all are committed to the band, Danny's Supergrass role means that he is not involved in their Island Records deal, which was signed in January 1997.

Lodger's first single, 'I'm leaving... (out on April 13) is a duet between Pearl and Neil, containing the kind of theatrics they want to incorporate into their future live shows. Their debut album is expected in the summer.



album because it's the first to have integrated the group," says Lewis.

Jones adds, "It's the first time we've recorded as a proper band with everything in one time period, and it made a difference to how it came out. It will be much easier to perform, too."

Writing and recording was productive with Jones taking more than 40 song ideas out to Spain which the band then reduced to 20. One lo-fi number, 'You Will Always Love Me', survived while a co-write also appears for the first time in *Take Me Back*, the work of guitarist Luke Scott.

The end product is denser, darker and swathed in moodiness but far from being unapproachable. It is still, after all, a Babybird album.

"Stephen's songs have always had a bit of darkness about them — even

**'There's a misconception that Babybird are about songs like You're Gorgeous because that was such a massive hit. We have to tackle that' - Steve Lewis**

than my past work. I wanted to get away from that verse-chorus-verse thing."

The as-yet-unnamed new album — working title *Hate Songs* has been dropped for being too negative — was recorded last November at Il Cortijo in southern Spain, scene of Björk's homogenic project. Although written and demoed on four-track like Jones' vast back catalogue (he released his fifth lo-fi album *Dying Happy* last summer), an important consideration this time was that he was recording a fresh set of material especially created for the band, Babybird, and it helped shape the result significantly.

"I'd say there's a compelling argument for calling this the first proper Babybird

the poppy ones. But this album's certainly got more depth and substance about it," says Lewis. "The important thing was to get over the breadth and depth of Stephen's material, and what they've delivered is a record which builds on the band's strengths. It demonstrates greater maturity both in songwriting and in performance."

Bad Old Man is the first example of that. All together now: he drowned his stepson in the duck pond.

Mike Pattenden

**Act:** Babybird **Label:** Echo **Project:** single/album **Songwriter:** Stephen Jones **Producer:** Babybird **Publisher:** Chrysalis **Music Released:** April 27/August '98

Top records aside, artists will tell you that the worst thing that can happen to a career is having a major hit which overshadows everything else you ever write. Following the success of *You're Gorgeous* — 400,000 copies sold, 17 weeks on the chart and still picking up airplay 15 months after release — Babybird's Stephen Jones was faced with that possibility.

His response is *Bad Old Man*, the first single from the follow-up to *Ugly Beautiful*. The record, released on April 27, is a hugely enjoyable but thoroughly downbeat slice of misanthropy that you'll still end up humming.

"There's a bit of a misconception that Babybird are about songs like *You're Gorgeous* because that record was such a massive hit. We have to try to tackle that," says Steve Lewis, Echo boss and chief executive of the Citysats Music Group. "A successful song like that is a double-edged sword because it brings certain pressures. It caused him a problem because he was unsure what sort of songs he wanted to write after it happened. He wants his songs to be heard widely but he has high standards and he didn't want to become formulaic."

Bad Old Man and the other 10 songs which accompany it are anything but shiny, polished radio fodder. Instead they display fresh depth, complexity and previously untapped layers of darkness.

"I thought it would be a problem after *You're Gorgeous* to write, especially lyrics, but these songs were six or seven years old and I found it quite easy when I tried," explains Jones.

"Many of the songs are slower, more melancholy-sounding and less structured



## STEVE LAMACQ ON A&R

Cagey. There's definitely a feeling of caginess in the air. I'm not saying that A&R staff are slipping into that condition known as "Politicians Paranoia", but the milliners of London must be doing a roaring trade of late, because everyone's keeping everything under their hats. Not that this is a new trend of course. In the same way that Channel Four films are preceded by a warning about strong language and nudity, most A&R conversations don't even get close to the juicy bits till after the continuity announcer tells you, "This is between you and me" or "This is strictly off the record." My head's so full of stuff that's strictly off the record at the moment that I'm having trouble keeping conversations going for more than two

minutes without clamping up...Um, erm, um. Oh sod it. Anyway, here are a few things that are fit to print, starting with a gig that's so notorious that either you might know about it already, or you were actually there: **Badly Drawn Boy's** recent Manchester show. It sounds brilliant. In front of the massed ranks of about 400 labels the lights dim and Badly Drawn Boy starts his set. Only he's not there — the opening songs of the set are a film of him playing at home, projected on to a screen on the stage. Now that's style. If anyone's going to force a reaction out of the public this year then it's the **Beta Band** and **Badly Drawn Boy**. And, to be honest, it's good to see some music emerging that doesn't adhere to the rulebook (would it surprise

you to know that Mogwai's last album has already outsold a number of new major label pop acts over the past six months?...There was a big industry presence as well for **Sniper** at the Camden Underworld supporting the incredible Japanese techno terrorists **Boom Boom Satellites**. **Sniper**, the latest heavy big-beat-meets-rock-noise outfit — featuring guitars, drums and gadgets — have a single out shortly called **Crossfader Dominator** (already well-received in the clubs, I'm told)... Finally, staying with the dance theme, a mad but infectious tape from **Naive**, mixing big beat, hip hop and so many samples of people swearing it's cool. One of the tracks is called **I Have a Cold Shower Every Morning Before I Go Mad**. Top notch.

unbelievable **T R U T H**

Back in 1994, Unbelievable Truth were a day away from committing to a publishing deal when singer Andy York decided to head back to Moscow where he had studied. The band were put on hold, but the hiatus gave them time to mature and last spring they signed to Virgin, armed with the confidence to perform their melancholic, dreamy songs and to avoid any accusations of riding the coat-tails of Yorke's brother Thom from Radiohead.

Virgin A&R director Paul Kinder says he fell in love with their "expansive sonic landscapes" and the way the songs are traditional but passionately executed. "They're the antithesis of the Britpop thing. There's nothing brash about them and it's a breath of fresh air," says Kinder.

**'They're the antithesis of Britpop. There's nothing brash about them and it's a breath of fresh air' - Paul Kinder**

Before the Virgin deal, Unbelievable Truth put out a 1,000 copy release on the Oxford independent Shifty Disco. Virgin has taken a slow building approach with them, releasing the Stone EP and then their first single Higher Than Reason, which made the Top 40.

Solved, due out on April 27, is another track taken from their upcoming album *Almost Here*, released on May 11.

After playing a radio session in drummer Nigel Powell's bedroom, the band were attracted by the idea of doing a live set on the web, where they already have their own site. Not only can fans log on to hear the

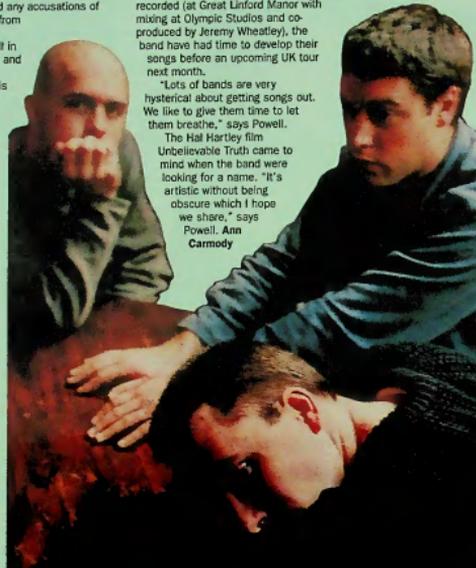
action, but they will have the chance to e-mail and vote for their favourite songs which the band will then play.

"We're a very intimate band and the closer we can get to a direct connection with the fans the better," says Powell.

As it has been a year since the album was recorded (at Great Linford Manor with mixing at Olympic Studios and co-produced by Jeremy Wheatley), the band have had time to develop their songs before an upcoming UK tour next month.

"Lots of bands are very hysterical about getting songs out. We like to give them time to let them breathe," says Powell.

The Hal Hartley film *Unbelievable Truth* came to mind when the band were looking for a name. "It's artistic without being obscure which I hope we share," says Powell. **Ann Carmody**

**W A I W A N**

Chrystalis is taking a deliberately hands-off approach with Waiwan, the first signing to its *Autonomy* offshoot.

His debut album *Distraction* is due out on March 30 on the new division which Chrystalis A&R director and general manager Gordon Biggins says was set up specifically for artists such as Wai to be "allowed to breathe without being tamed by a major corporation's brush". Wai wrote, played on and produced the entire album, a genre-crossing work which demonstrates his fondness for hip hop, Latin music and jazz fusion.

Biggins, who describes *Autonomy* as a dance label with music you can't dance to, says the marketing strategy for Waiwan is initially focusing on getting the album out on the street and into clubs, reaching record buyers who might also own Roni Size and Lamb records. To that end, last year's 12 inch *Reverence* and the recent single *Goddess* were deliberately low profile to build awareness.

Raised in Hull, Wai moved to Manchester three-and-a-half years ago and took a job in Silk Studios where he soon found himself recording a demo at the suggestion of its directors, and now his management, Lee Stanley and Rose Marley. Chrystalis stepped in less than a year later with a deal that allowed him to purchase his own studio and experiment at his own pace.

The soulfulness and depth that Wai manages to express without the use of lyrics (with the exception of a couple of friends as guest vocalists on some tracks) is clearly what attracted Chrystalis's attention. Wai, who is seeking a publishing deal, says, "When someone puts that belief in you without creative restriction it's a really good sign."

Wai is continuing to find his sound in the studio, maintaining a balance between computerised and live sounds. The album's title refers to things in Wai's personal life that catch his eye and then subconsciously seep into his songs. *Autonomy's* hope is the record will have a similar effect on critics and fans alike. **Ann Carmody**



Some might say independent is going out on a limb with its latest priority act Sunhouse given that the three-piece only played their first gig two weeks ago at The Flowerpot pub in Derby.

But there is an air of unshakeable confidence in the act at the label launched from the ashes of the post-PolyGram deal with Go! Discs by Andy Macdonald two years ago.

There are fears about the unusual route taken by singer-songwriter Gavin Clarke and his cohorts are countered by a strong belief in their deceptively simple, often brooding but always melodic music, which was first displayed on the recent limited edition *Small Time EP*, as well as new single *Monkey Dead* (released on March 23) and forthcoming album *Crazy On The Weekend*.

Clarke, 27, only started making music properly two years ago when movie director Shane Meadows (currently receiving plaudits for *Twentyfourseven* starring Ben Haskins) asked his long-time friend for tracks for the hilarious write-style short *Small Time*, which cost £5,000 and wowed the film festival circuit last year.

Independent's A&R and publishing manager John Niven says, "Gavin has never been in a band, or played in a youth club, or even made demos until relatively late in life. The result is that he has created his own very off-the-wall, untutored approach which gives him an oblique way of looking at things musically."

The sound is aided by Paul Bacon's blues-doused use of guitars, including dobro and slide, as well as the intuitive basslines of Rob Brooks (who is the only member with any musical pedigree as a member of Midlands indie outfit the Telespokes). Clarke's gritty vocals and bitter-sweet lyrical observations mark Sunhouse out from the crowd, particularly on tracks such as the eponymous *Hard Sun*, the acutely romantic *Crazy On The Weekend* and the upbeat *Monkey Dead*.

Marketing director Tony Crean says, "Sunhouse are part of a move towards more reflective music after

**M O G**

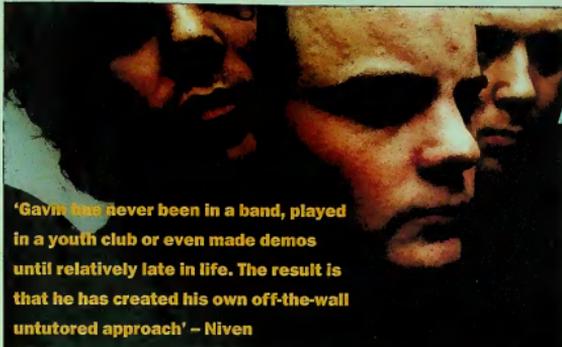
The transition of Imogen Heap from Brit School prodigy to artist in her own right is being guided by former Creation MD Tim Abbott.

The marketing man behind Oasis's first two albums and ex-manager of Robbie Williams was called in by Atco last summer to act as an independent marketing adviser. His input has led to Heap's evolution into a gigging artist who has earned herself respect at venues and radio stations nationwide.

Abbott, who works as a consultant to part-fund his Better label and signings Smaller and Night Nurse, says, "I was called in to give her a bit of earthiness. She's a really talented kid — there's a good British soul voice and singer-songwriter in there. "I sat down with her and told her to get in a transit van and pay your dues, play in Gmabzy, and enjoy it. I got her on the road and she came back a different person. She wants to be in a band."

Ahead of the release of her single *Shine* (out on March 30), Atco is well aware of the classically-trained 20-year-old's obvious selling points. At six foot two, with red hair and an ability to write honest, beat-laden guitar songs with a passion best compared to Kate Bush and Patti Smith, Heap is an arresting personality. Her debut album, *I Megaphone* (an anagram of her name), is released in June/July and includes a complex range of ideas, from the dusky ballad *Sleep* to the more radio-friendly

# SUNHOUSE



**"Gavin has never been in a band, played in a youth club or even made demos until relatively late in life. The result is that he has created his own off-the-wall untutored approach" - Niven**

the brash sensibilities of Britpop.

"It was no surprise to me that, say, The Verve have had two massive hits with ballads, and Sunhouse are working the same acoustic area, which has a blues feel, but it's not 'I woke up this morning' stuff. This is uplifting, fluid and lyrical."

Clean reveals that he came across Sunhouse as a direct result of getting into short films when working with Portishead at Go! Discs. "We had a band which wouldn't leave the studio or do interviews, so we used a film (the 1995 release *Dummy*) to introduce them," he says.

"From that we made a film called *Spooktime for the Trash Can Sinistrars*, which was shown at the Cork Film Festival. And that's where I first saw Small Time and was really taken with the music for it."

formula," he adds.

Clarke also applauds the simpatico approach adopted by album producer John Reynolds, best known for his work with former partner Sinead O'Connor. "We clicked with him and immediately became mates, recording it at his house, in the bedroom and bathroom," says Clarke. This, according to Niven, created an organic sound which complements the Sunhouse attitude. "It would have been a nightmare working in a big studio. As it is, John has matched the personality of the band on record," he adds.

And, says Niven, the resulting tracks should appeal across the board, rather than just to the 0 and Mojo set. Already the NME has lumped Sunhouse in with the likes of The Unbelievable Truth, Gomez and Witness in the hastily constructed "stool rock" genre of new, young acoustic-based acts.

Niven says, "I think their audience is going to be much younger than we first anticipated. Monkey Dead is already being played to death on XFM and I can see it making the transition to Radio One. Which suddenly doesn't seem all that far away from an audience of family and friends at The Flowerpot. Paul Gorman

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**Act:** Sunhouse **Label:** Independent **Project:** single/album **Songwriter:** Gavin Clarke **Producer:** John Reynolds **Studio:** Reynolds' home **Published:** Independent **Music Released:** March 23/May '98



**Garbage - Push It (Mushroom)** The first single from the May-released album *Version 2.0* is intense, noisy, looping and very, very addictive (single, out April 27)

**Agnes - Twins sampler (Island)** The Cocteau Twins sampler includes very emotional songwriting of this gift-touted duo make their first tracks real growers

**Melys - Diwirf (Arctic)** Betsey-Coed's finest apply take their name from the Welsh word for sweet if this offering is anything to go by (single, out March 30)

**Superstar - Palm Tree (Deconstruction)** The songwriting and canny melodies make this one of the standout records of the year so far (album, out April 13)

**Lodger - I'm Leaving (Island)** The 51st way to leave your lover has got to be to post them this record (single, out April 13)

**The Wallflowers - Three Marlenas (Universal/Interscope)** The video and the song win hands down for beckoning in the spring sunshine (single, out March 23)

**Babybird - Bad Old Man (Echo)** An inspired change of direction which is increasingly addictive with every play (single, out April 20)

**The Bluetones - I (Superior Quality/A&M)** It's the naggingly brilliant Hey Jude references in this track which make The Tones stand out from Oasis of late (single, out April 20)

**Lo-Fidelity Allstars - Vision Inclusion (Skint)** Downtempo big beat which sets up a whirlwind year for these tipsters' favourites (single, out April 13)

**The Dandy Warhols - Not If You Were The Last Nipple On The Planetophone** Witty lyrics make all the difference (single, out April 20)

# E A H E A P

Come Here Boy (second single due in May) they are the kind of songs which made names for the likes of Tori Amos and PJ Harvey.

Abbott was introduced to Heap by former Almo/Rondor European president Ralph Simon and was employed after the bulk of a set of recordings with producer Dave Stewart were scrapped in favour of her work with Guy Sigsworth (Björk) and David Kahne (Soul Coupling). He says, "You have to see the long term. But this isn't about bankrolling, she's been caught up on the

"I'm trying to keep it quiet. I went to the school for its music and just wanted to meet musicians. If I'd known it was going to have this vibe, I wouldn't have gone," she says.

Abbott adds. "The Brit School thing puts you in the bracket of a spoilt child prodigy. But she doesn't want to be Kate Bush. She wants to be Iggye Heavy."

The school, however, is indeed where the former

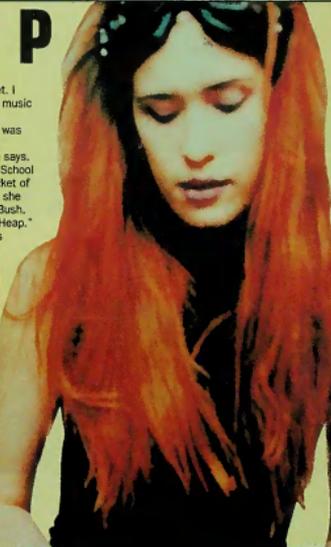
**"This isn't about bankrolling. She's been caught on the periphery and just hasn't found the slot yet" - Abbott**

periphery and just hasn't found the slot yet." Abbott admits he has cut back on campaigns to let the vibe around Heap grow organically. He adds, "A marketer can't break a band. It's my job to put it in front of enough people in retail. Come Here Boy is one of the least painful ballads I've heard for ages. It strikes a chord here, and Radio One have said they like it and are going to have it with it."

The plan is already working. The 1,000 limited edition release of the intense *Getting Scared* in November was an XFM single of the week and received rave reviews. But as one of the first talents to emerge from the Brit School, Heap has found it hard to accept that it is how she will be pigeonholed.

Essex public schoolgirl was found when manager Mark Wood walked in one day and discovered Heap "messing around" on a piano during a lunch break.

After waiting two years for her to finish her A-levels, Wood trod her around record labels, during which time she



performed her first ever gig in front of 150,000 people in a slot between Eric Clapton and The Who at 1996's Prince's Trust Concert in Hyde Park. The next day she came back to earth with a gig at Parsons Green Craft Fair.

Interest ran a line through Gut, Food and the Sony labels but Heap went with Almo because of James Dewar at Rondor. "First of all it was just going for publishing and looking for a development deal but I met James and went from there. I loved James Dewar," she says.

Other acts on Almo include Redwood and the recent signing Boombox (Island), but Heap is a clear priority in the UK and abroad. General manager Tony Quinn says, "Imogen is a major signing for Almo."

She has that certain something. It would be unfair [on other acts] to say she's a priority but she's the one we've most clearly got a focus with and will market outside the UK."

He says American, European and Australian releases are planned. "She's quite mature in her songwriting and I don't see it as a UK sound; more worldly," adds Quinn.

Almo sees iLR support as key to Heap's success and she has toured at least 20 stations, often performing impromptu acoustic sets. Heap is happy to do the graft - as long as the Brit School connection isn't dragged up ad infinitum. "I'd like to get some credit for being an individual," she says. **Stephen Jones**

# Lisa EKDahl

## JAZZY branding

Great music is said to have on a life of its own and 26-year-old Swedish pop star Lisa Ekdahl is about to see if some of Cole Porter, Billy Strayhorn and George Gershwin's songs will survive her sexy new versions.

Ekdahl is best known in her home country as a sensitive singer-songwriter. Her 1994 self-titled debut album on EMI Sweden debuted at number one and was recently awarded its

fifth platinum disc in reflection of 500,000 sales in the territory. Two further platinum releases on BMG

**"With her vocal style and looks plus the success she's already had in Europe, we think she'll do very well over here. She's perfect for a younger audience which may not realise that it likes jazz"**

— Gráinne Devine, BMG Conifer

confirmed her status, but it was a 1995 promo-only live recording of Ekdahl singing jazz classics in English with her first band, the Peter Nordahl Trio, which

persuaded BMG to launch her internationally with an album of songs drawn exclusively from the Thirties, Forties and Fifties.

"She's a real priority artist for us in the UK this year," says BMG Conifer marketing and promotions manager for crossover and jazz Gráinne Devine. "With her vocal style and looks plus the success she's already had in Europe, we think she'll do very well over here. She's perfect for a younger audience which may not realise that it likes jazz."

When Did You Leave Heaven includes a version of Björk hit 'It's Oh So Quiet, which has been used in a cinema commercial by perfumier Cacharel on the continent and has already been released in France, Germany, Denmark, Japan and the US, where it received a mixed reaction. Although one LA-based jazz reviewer declared it the "worst jazz album of 1997", consumers in countries less aware of the history of the music have been beguiled by Ekdahl's delivery and impressed by the muscular, unrepentant playing of the Peter Nordahl Trio.

Ekdahl's fresh and idiosyncratic style is more reminiscent of alternative talents such as Stina Nordenstam than Roxette, and BMG is planning to centre its late spring campaign around the singer's looks and personality, using men's and style magazines as well as selected TV slots.

At a time when Scandinavian music is making a huge impact through acts such as Aqua, The Cardigans, Robyn and Michael Learns To Rock, Ekdahl's naive yet knowing vocal style and a current shortage of young Julie London-like stylists should guarantee both media interest and sales success.

Jan Nicolson

**Artist:** Lisa Ekdahl **Title:** When Did You Leave Heaven **Label:** RCA Victor 562662 **Publisher:** various **Studio:** Studio Atlantis, Stockholm **Released:** May 5

Manchester and London-based broadcaster Jazz FM has begun the year with an aggressive new High Street retail campaign. By reworking its marketing and retail operation, it hopes to increase the brand's revamp potential.

Its successful compilation album business – which has been responsible for titles such as Dinner Jazz, Groovin' High, Listen in Colour and Spirit Of The Street – will now focus on new artists and original releases.

The move follows the recruitment to Jazz FM's enterprise department of former Music Store marketer Mark Doyle and a subsequent deal struck with distributor Beechwood.

"We're very lucky to have experts on every sector of jazz within the station," says Doyle. "Part of the rethink involves making more use of their talent-spotting and A&R skills."

Jazz FM has already scored at retail with its first release of 1998, the Listen In Colour double CD compilation, which Doyle says was "designed to piggyback on the relaunch of the station". Featuring core

artists such as Miles Davis and Ella Fitzgerald, it has already sold 8,000 units in the UK. But the station is pinning its future hopes on Spirit Of The Street 2, due on April 6. Like its predecessor which was released in September 1997, it has sold 5,000 units to date. The new compilation centres on progressive, dance-related jazz. Marketing will include a £25,000 on-air promotion campaign, national listening-post exposure, a premium-rate phone number supplying highlights, and competitions in major style and music magazines.

More albums planned for May and June will feature Blackouts, Erykah Badu, Terry Callier, Down To The Bone and Courtney Pine – all of whom are currently favourites with dance and pop stations.

Jazz FM intends that its new venue, the Cafe Jazzbar in Liverpool's Albert Dock complex, will also play a key role in its future plans.

"In the past we've concentrated more on running radio stations," says Doyle. "Now we're hoping to broaden public awareness of the Jazz FM brand."

Jan Nicolson

## RIDING A DIFFERENT WAVE

In 1995 an album called *The Sea*, by Norwegian composer and pianist Ketil Bjørnstad and his fusion quartet, was one of celebrated German jazz label ECM's most outstanding releases.

By fusing the melodic styles of classically-trained cellist David Darling and pianist Bjørnstad with the unmistakable jazz styles of drummer Jon Cristensen and guitarist Terje Rypdal, the group broke new ground and garnered UK sales approaching 2,000 units.

Its follow-up, *The Sea II*, was released by ECM on March 2. Another riveting collection of themes, it builds on the tension created between the romantic piano and cello and the fierce, emotionally-charged interplay of guitar and drums. Steve Sanderson, ECM's UK label manager at jazz distributor New Note, is convinced that *The Sea II* is "ready to break through to Jan Garbarek territory". Both albums not only bridge the divide between the jazz and classical worlds but

also contradict the notion that ECM's contemporary jazz releases are difficult or obscure.

"The first time we were listening together was



shocking – but pleasantly so," says Bjørnstad. "There was an equality between the instruments and the personalities that seemed to give the music more air to breathe. This time it was even harder, but

the fact that we'd played some of the pieces in concert before we began recording in December 1996 really helped."

Bjørnstad is also very happy with the



band's fifth member, ECM Records' president and producer Manfred Eichers. "The way Manfred operates in the studio is unique, and it was his original idea to put us together. He wanted a quartet of very

strong individuals for *The Sea*, and I think he found them," he says.

The *Sea II* will be backed by co-promo ads in the *Guardian*, with *HMV* and *Virgin*, and *Jazz Wise* magazine as well as listening posts in the larger retailers.

"What would really develop this into the frontline is a UK concert tour," says Sanderson. "We have our fingers crossed that one can be arranged for the summer."

The quartet are currently planning a series of concert performances from both albums in Germany, Austria and France, and Bjørnstad and his band will also be performing in Norway in June.

Jan Nicolson

**Artists:** Ketil Bjørnstad, David Darling, Jon Christensen, Terje Rypdal **Title:** *The Sea II* **Label:** ECM 5373442 **Publisher:** ECM **Verlag/Gema Producer:** Manfred Eichers **Studio:** Rainbow Studios, Oslo **Released:** out now

## JAZZ

## JAZZ

20  
TO FOLLOW...

**ROY ELDRIDGE: And His Little Jazz Vol. 1 (RCA Victor 511412).** Out now. These 1950 Vogue masters see Eldridge teamed with fellow Goodman alumni Zoot Sims and Dick Hyman as well as beboppers Gerald Wiggins and Kenny Clarke.

**CHARLIE HUNTER & POUND FOR POUND: The Return Of The Candy Man (Blue Note 8231082).** Out now. This engaging hip hop and pop release from a rising guitar star should win lots of crossover coverage.

**KENNY WERNER TRIO: A Delicate Balance (RCA Victor 51694).** Out now. Jack De Johnette and Dave Holland add clout to Werner's half-bop, half-modern piano stylings.

**VARIOUS ARTISTS: Brazil Now (EMI Hemisphere 93157).** Out now. This timely repackaging of some of EMI Latin's greatest assets includes Nascimento, Gal, Pinheiro, Elias, Veloso and Brown.

**VARIOUS ARTISTS: Tonight @ Mezzo (Time Warner MZCD001).** Out now. This branded compilation of acts booked into Conan's Soho eatery ties in with plans to develop it as a showcase for jazz in London.

**CHARLIE HADEN/CHRIS ANDERSON: None But The Lonely Heart (Naim CD022).** Out now. A magical 1997 live New York recording from the legendary bassist and a pianist noted for his spirit, his uniquely delicate touch and rich harmonic sense.

**TRIOLOK GURTU: Kathak (Escapade ESC 03655).** March 23. Guest vocal appearances by Neneh Cherry should broaden the appeal of this East/West classical/modern fusion album by the master Indian percussionist.

**ELVIN JONES & JIMMY GARRISON SEXTET FEAT. MCCOY TYNER: Illumination (Impulse! 12502).** March 23. Ex-Coltrane Quartet members are joined by saxophonist Charles Davis on six jazz jewels from 1963.



Andy Summers: radical versions of jazz standards

**PHARAOH SANDERS: Thembi (Impulse! 12532).** March 23. Airplay and advertising should kick off this percussion-rich reissue of staple Seventies material from the man once accused of killing off modern jazz by joining the Coltrane Quartet.

**SUN RA: Space Is The Place (Impulse! 12492).** March 23. The rare groove status of the title cut should attract buyers to these Seventies gems which are available on CD for the first time.

**VARIOUS ARTISTS: Premier Young Jazz Awards - The Winners (Jazz FM CD7).** March 30. This compilation of jazz award-winners includes best new album winner Richard Fairhurst's quartet *The Hungry Ants*.

**DAVE HOLLAND QUINTET: Points of View (ECM 5570202).** April 6. This radio-friendly follow-up to Angel Eyes teams Britain's best-known bassist with Robin Eubanks' trombone, Steve Wilson's saxes and Steve Nelson's vibes.

**GLENN MILLER/ANDREWS SISTERS: The Chesterfield Broadcasts (RCA Victor 63131).** April 6. These never before released 1939-40 radio recordings have been skillfully restored and edited into a single 50-minute CD which should prove popular with an older audience.

**ANDY SUMMERS: The Last Dance Of Mr X (RCA Victor 68937).** April 6. Ex-Police star Summers leads a trio which radically reinterprets modern standards by Shorter, Santamaría, Silver, Davis and Mingus.

**MAL WALDRON: Soul Eyes (RCA Victor 538872).** April 6. The former Prestige star makes his RCA debut with a newly-recorded collection of his compositions for Coltrane, Dolphy and Holiday.

**VARIOUS ARTISTS: This Is Jazz Vols. 31-40 (Columbia).** April 20. The latest batch from Sony's mid-price series includes Franklin, Holiday, Brubeck, Duke, Hancock, Ellington and Clarke. **Ian Nicolson**



**RAY BRYANT TRIO: Tribute... (JVC 9031).** Out now. Bryant presents a set of superbly recorded salutes to some of the greats of jazz piano, featuring Ray Drummond

and Winard Harper.

**JOHN KLEMMER & OSCAR CASTRO NEVES: Simpatico (JVC 9025).** Out now. This long-lost collection of atmospheric collaborations between the Seventies sax and guitar stars lives up to its reputation.

**SUSANA BACA: Susana Baca (Luaka Bop 946627).** Out now. Ex-Talking Head Bop Byrne's label picks a winner with African/Latin fusion from outstanding Peruvian singer Baca.

**MILES DAVIS: The Complete Columbia Studio Recordings (Columbia CGK 67398).** Out now. This six-CD remastered anthology of the master trumpeter's work should prove a blockbuster.

## Music will speak truth by itself...

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(JVC 9030-2)

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"Inspired" *Glasgow Herald*  
"Carter and Nash are faultless" *Echoes*

The Ray Bryant Trio  
TRIBUTE TO JAZZ PIANO FRIENDS

featuring Ray Drummond & Winard Harper  
(JVC 9031-2)

"...perfect timing...and a gift for drawing the full richness from a piano." *Hot Tickets*  
"...full-voiced propulsive style scarcely changed in 30 years and remains as seductive as ever." *The Observer*



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## SINGLE reviews

**CONNOR REEVES: Read My Mind (Wildstar WILD4).** Reeves' reputation as one of the UK's brightest new R&B stars can only be strengthened by this solid, self-penned single, which has Stivie Wonder influences stamped all the way through it. Remixed from the album by Spice Girls, Jeremy and Lighthouse Family member

Jeremy Whelaney, it's not as distinctive as My Father's Son, but with Radio One playlist support already garnered together with TV appearances on the likes of Live And Kicking, Big Breakfast and This Morning, this should have little trouble giving him a third successive Top 20 hit. **3/5**

**CHRIS REA: The Blue Café (East West EW159CD).** More than seven years after his commercial peak with Road To Hell, Rea is back again singing about "miles of endless roads" on this, the title and closing track of his current album. Theatrically and musically it's as typically Rea as you can get, so much so that, despite its admittedly pleasant melody, it comes across almost as a colour-by-numbers exercise. Given the current radio climate, a play could be difficult to come by. **3/5**

**KCI & JO JO: Love Always (MCA/Geffen MCDST 4015E).** Following the success of their recent album (now gone platinum and still climbing), KCI & Jo Jo have taken time out from Jodeci to concentrate on separate projects. Already reaching number one in the Rhythmic Top 40 the romantic ballad, marked by the duo's sweet-sounding harmonies, is sure to please their female fans. The catchy chorus should lead to radio airplay, and street mixes by the ignorants will help with club exposure. **3/5**

**PROLAPSE: Deeahanger (Radar Scanz27).** This is a characteristic effort by Prolapse in which their post-punk style – very Gang of Four – is tempered with wit, like a Chumbawamba with a sense of humour. Deeahanger is about how everything in the Eighties was awful, except one unnamed band – presumably not GoF, because they'd split up by then. **3/5**

**FIRE ISLAND FEAT. LOLEATA HOLLOWAY: Show To The Top (JBO JNR501573).** Terry Farley and Pete Heiler draft in top US diva Loleata Holloway for this funky disco cover of the 1984 Style Council hit. Besides its slickly-produced main mix, it boasts remixes from Frankie Knuckles, Club 69, Industry Standard and Roach Motel. Currently on Radio One's B-list and a former RM club chart topper, it's also topped the Cool Cats chart. **3/5**

**A Number One (Tycoon 570 149-2).** Somewhere near the punk and shouty end of indie rock music lies A's unrestrained

## SINGLE of the week

**JUICE: Best Days (Chrysalis CDCHS5081).**

The delightful debut single from this Danish R&B trio sees them wowing us both with their smooth vocals and with a catchy melody. Produced by SoulShock and Karlin – who have worked with Toni Braxton and Boyz II Men – it is a radio-friendly track whose crossover appeal makes it stand out from the current crop of R&B contenders. It reached number five in the Danish album chart and is number two in the official national airplay chart. It's currently on the B-list at Choice FM, as well as already proving its worth at an impressive number five in the RM urban chart.

**JUICE** will showcase their talents supporting the UK's most successful boy band 911, a UK tour later this month and have TV appearances lined up on Live & Kicking, The O Zone and The Big Breakfast. **5/5**

new single lifted from the boisterous album *How Are Are*. Building on a big and brash in general and punctuated with acoustic bridges, it is thrashed out with energy and gusto. It has been playlisted by Radio One and should follow the fiveosome's last single *Foghorn* into the Top 75. **3/5**

**MISDENOUR ELLIOTT: Beep Me 911 (East West E3859CD).** With two Top 40 singles from the first two releases from her Supa Dupa Ryg album, Misy returns with its best track. Smooth vocals from 702 and a rap from Mago are underpinned by a skittering drum pattern. It relies less on a hooky sample than the Rain or Sock It To Me, but it's all the better for it. **3/5**

**EMILY MEYLS: Dwiif (CD Frost 104).** Mixing Welsh and English lyrics along the subject of painful relationships, Meyls' first single is a haunting, disturbing – and ultimately tumbling – mini-classic which eats into your brain by the second play. *Dwiif* – "no wifes" in Welsh – sees singer and rapper Faeiler taking dark tales of obsession and maltreatment set against moody yet accessible pop. With John Peel and Mark Radcliffe sessions already under their belt, Meyls play a series of live dates around the single's release, which precede the band's debut album, *Rumour & Cursee*, out in June. The CD single contains two other tracks, in Live With Danielle Steel, and Paper Stone & Scissors. Top stuff. **5/5**

**SHOLA AMA WITH CRAIG ARMSTRONG: Someday I'll Find You/DIVINE COMEDY: I've Been To A Marvellous Party (EMI UK CDTC0001)** Genuinely over The Master. Himself's probable thoughts on the forthcoming Twentieth Century Blues



– The Songs Of Noel Coward will only be increased by the fact that one of his most famous compositions has suddenly turned into Underworld's Born Slippy. Responsible for this techno-fest is the Divine Comedy radical reworking of I've Been To A Marvellous Party forms half of a double-sided single with Shola Ama and Craig Armstrong's more faithful, soulful interpretation of Someday I'll Find You. Perfectly illustrating the diverse nature of the parent album, this single will be raising money for the Red Hot Aids Charitable Trust but is good enough to sell on its musical qualities alone. **5/5**

**ALABAMA 3: Ain't Goin' To Go (Elemental ELM2).** What sounds at first an unlikely candidate for the Top 40 is on second listen a very catchy housed-up blues/country number about rejecting everything new aye. Gospel tinges and cynical exhortations to spurn the Go experience have attracted Radio One producers, who have dropped the song onto the As Featured playlist. House mixes from 187 Lookout, Union Saints and others will add interest from the dancefloor, while Alabama 3 are supporting Chumbawamba in the US throughout March before headlining in the UK in April. Expect this to be the band's first hit. **3/5**

**BEN FOLDS FIVE: Brick (Epic EPC 665661-2).** Although lyrics like "She's a brick and I'm drowning slowly" might not suggest it, this is an inspired song. The third single from the platinum album *Whatever And Ever Amen* is a heavy-hearted ballad with an anthemic chorus which could deliver the trio a big hit. Featuring bowed bass and a great vocal performance from Ben Folds, Brick was a Simon Mayo and Chris Moyles record of the week and has been played twice on the Chart Show. Features are running in *Melody Maker*, *Vox*, *The Big Issue* and *Uncut* around the release date. Watch out for Lego pianos which will be used as competition giveaways. **5/5**

**BILLIE MYERS: Kiss The Rain (Universal UMD 56182).** Kiss The Rain has already enjoyed terrific radio play and retail support – an upfront A-list by Radio One, Capital and many other stations – and is a signal of the week for both Asda and Woolworths. And it's easy to see the crossover appeal of Billie Myers. She's successfully married her distinctive soulful voice and strong presence to a trendy soft-rock backing. The song has a strong chorus, but if anything is a little formulaic. Following her UK showcase on March 19, Billie Myers plays dates in Europe and the UK. TV interviews are expected in April. Her album, *Growing Pains*, is released on April 20. **3/5**

**CARTOON: Men From Mars (Shine Recordings Toon 002).** This upbeat guitar pop comes from the new Welsh combo who have already gained support slots with Spacehog and Space, and the support of Mark Radcliffe with their limited edition *Twisted EP*. Their first single proper has an engaging hook without quite blowing the doors off, though there's limited support from radio as yet. **3/5**

**GOMEZ: 78 Stone Wobble (Hut 95).** The debut single by the heavily-fancified Gomez – they were signed to Hut after an almighty scramble – is a leisurely-placed swamping blues number in which two contrasting vocalists repeatedly divide the verse and chorus duties to quirkily yet impressive effect. Although not an obvious radio record, it's a weedy catchy, and demonstrates a

musical maturity and eclecticism which suggests great things of their first album, out in April. Expect everyone to know their name soon. **5/5**

**ULTRA NATE: Found A Cure (AM:PM 5826452).** It may not be as anthemic as last year's top five smash *Free*, but *Found A Cure* is an effective slice of uplifting, pounding house with Ultra Nate's sultry vocals and its "Feelings I'm going crazy" refrain. Mood II Swing's mix uses an unusual guitar and breakbeat intro, while Full Intention's version turns the track into a peak-time Saturday night stormer and Erick Morillo adds a funky disco mix. **5/5**

**GRANDADDY: Laughing Stock (Big Cat ABB1615CD).** This is the second single from – and one of the highlights of – the California beatniks' sublime debut album *Under The Western Frenzy*. A fragile, lamenting vocal builds over burning synths and hypnotic pulses into a wash of huge guitars and a melodic chorus. Effortlessly linking the American goths of Brian Wilson and Neil Young with Pixies and Pavement sawy, their beguiling, endearing psychodelia makes them as Beck's every country cousin. The B-side, 12-PAK-599, is also a winner. Simplicity and perfection. **5/5**

**BT: Remember (Perfecto PERF160CD1).** Promoted during 1997 but for some reason never released, this vocal track is one of the Canadian house producer's best singles yet. Curbing his epic tendencies in favour of a real song, it features excellent original remixes by Mood II Swing and Paul Van Dyk, plus a stirring new remix by Sasha. Whilst the long delay in release has slowed its club momentum somewhat, given radio play it could be a major hit. **5/5**

**POWELL: Perfect Day (Deconstruction 74321 570152).** Powell has a distinctly gorgeous voice and this song is the perfect vehicle for her deep, rich tones. Somewhere on the soulful, laid-back side of M People, this summery-sounding track follows up her debut single *Butterfly* and is easily strong enough to give the Nigerian-born singer a Top 40 hit. Already on RM's urban chart, the release features new mixes by Full Crew, whose have done well for Blackstreet, *3rd Eye* and the Lighthouse Family. **5/5**

**SUPERSTAR: Superstar (Camp Fabulous CFAB070CD).** Lead by a pure Genuinely keyboard line, this awesome track, with a best-in-mix by Cocteau Twins' Robin Guthrie, is a melodramatic follow-up to the *Everyday I Fall Apart* single. Describing a drift into the arena of the unreal, it's an unlikely to receive the radio and retail support of its predecessor, although it deserves it. Track three is so Teenage Fanclub it's untrue, but their fans should appreciate it. **5/5**

**MUSIC WEEK 21 MARCH 1998**

# ALBUM of the week

**PULP:** This is **Hardcore** (Island 8067) (£24.98-2). Pulp's long-awaited follow-up to the 1m-selling *Different Class* retains many of the qualities of its predecessor: Chris Thomas's production, Jarvis Cocker's inimitable lyrics and some big singles. But it's an even more diverse and ambitious collection and *Help The Aged* and the epic title track tell only part of the story: there's the Scary Monsters-period Bowie pastiche of *Party Hard*, the lush white-boy soul of *Seductive Barry*, the Serge Gainsbourg-style reflections of *Dishes*, and much more. Pulp have absorbed various influences while remaining essentially themselves. Cocker's new preoccupations make this a darker and adventurous record which fans will find intriguing and rewarding. And the massive marketing campaign, including blanket poster coverage, press and TV appearances, and a very watchable video for this *This Is Hardcore* single, will make it irresistible. **3 1/2**



Bob James and Grover Washington Jr should be a collector's dream. A two-week radio campaign focusing on Kiss and Jazz FM, plus a club launch night, should give an early impetus to sales. **3 1/2**

#### BONNIE RAITT:

**Fundamental** (Capitol 8583972). Fundamental is Bonnie Raitt's first studio album in nearly four years and a rich blend of blues and other music which scores high on the feelgood factor. Produced by Mitchell Froom, the 11 songs showcase Ms Raitt's fine voice and trademark slide guitar, with John Hiatt, Paul Brady and Los Lobos featuring among her co-writers. The album is consistently strong throughout. Its flavours, from the gospelly *Lower Will*, through down-home blues (*Found and Found*) and brooding funk (*Cure For Love*) to the soulful *One Belief Away* which is perhaps

the strongest song. Fundamental will be promoted in the UK with advertising in *Q*, *Mojo* and the quality press. No single releases are planned. Bonnie Raitt tours the US from April to June, with TV appearances on *Lattimer*, *Oprah* and *VH1 Storytellers*. Some UK and European dates may happen in September. **3 1/2**



**CAPPADONNA: The Pillage** (Epic 4888502). Navigating rap music through the Nineties, the Wu Tang Clan have established themselves as the world's premier hip hop collective. The sixth member to release a solo project is Cappadonna who, having developed a following through other Wu Tang releases, presents a relentless barrage of verbal gymnastics and rugged beats. **3 1/2**

**VARIOUS: 24:7 Soundtrack** (Independiente Island 68C). A hand-picked quality cast grace this soundtrack, which features Van Morrison, Tim Buckley, The Chantays and the Johann Strauss, with Bob Drake's sublime *Tree Free*, Bert Orton's superb *I Wish I Never Saw The Sunshine* and the label's own *Sunhouse* stand out. Held together by the poignant mortar of *Boo Hewerdine* and Neill MacColl's guitar-led score, it's an excellent collection which, with Bob Hoskins and company's help, should impress at retail. **3 1/2**

**GRUOP DOGDRILL: Jackie O** (Mantra MNT33CD). Concaster's young pretenders have come up with no-no-nonsense, heads-down rawk'n'roll. Sounding less psychobilly than Therapy? with its descending verse tension it is ultimately let down by a less-than-memorable chorus. More appealing though is the Jon Spencer-esque voodoo swagger of *New York Sushu* and its Pink Panther references – Not now, Kato. **3 1/2**

**SOULFLY: Blood** (Roadrunner RR2238-3). This is a predictably scary debut metal single from the band put together by former Sepultura frontman Max Cavalera but nevertheless will be long-awaited by his diehard fans. Taken from the forthcoming eponymously-titled album produced by Ross Robinson (Sepultura, Korn) and mixed by Andy Wallace (Sepultura, Nirvana), it is released too far ahead of their May tour and appearance at Ozfest to rack up significant sales. **3 1/2**

**FUZZ TOWNSEND: Smash It** (Echo ESDC045). This funky single marks the return of the top Midlands percussionist and one-man big beat army. Built around a retro guitar riff and a thumping rhythm track, it bounces along with a huge grin and knowing nod'n'wink to early Fatboy Slim singles with its dancefloor-fodder and mod-ish Sixties samples. The *Cut La Roc* mix delves into electro-ska territory, which will please recent Linnrock converts, while the *All Seeing 1* mix jumps up in more eclectic BRA-meets-On-U-Sound style. Bostin' gear. **3 1/2**

**This week's reviewers:** Simon Abbott, Dugald Baird, Dominic Bentham, Hamish Champ, Catherine Eade, Stephen Jones, David Knight, Sophie Moss, Rick Naylor, Dean Patterson and Paul Williams.

## ALBUM reviews

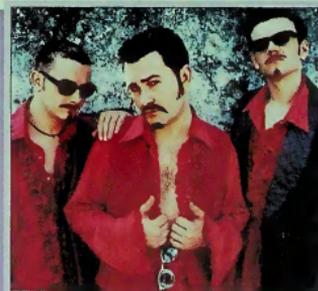


**ROBBIE JACKSON: Robbie Jackson** (Epic 4897132). Yet another

Jackson to appear on the scene – Robbie is signed to brother Michael's MJJ label and this album features a brother-and-sister duet on *Fly Away*, a track written by Michael. There is a definite Jacksons tinge to the pop/R&B sound, but producers Elliot Kennedy (Spice Girls) and Todd Terry give it its own individual flavour. The album will be simultaneously released in the US, and Robbie will be flying to the UK for appearances on the *Box*, *VH1* and *The O Zone*, as well as interviews on *Kiss* and *Choice* at the end of the month. **3 1/2**

**WAIWAN: Distraction** (Autonomy 4931682). This Manchester-based writer-producer's downtime debut on new Chrysalis sub-label Autonomy is marked by its atmospheric and restrained use of samples. There are echoes of DJ Shadow, but the vocals on *Ain't Easy* and jazzy drum & bass stylings on single *Godness* add an extra dimension to the beats. **3 1/2**

**VARIOUS: Pulp Fusion 2 – Return To The Tough Side** (Harmless HURTC007). Quality compilations specialist Harmless lives up to its track record with this collection of funky Seventies jazz fusion grooves. Rare classics by Herbie Hancock,



**THERAPY?: Semi-Detached** (A&M 5408912).

Therapy? make a comeback after a three-year break and with a new drummer and additional guitar in the line-up. Their indie rock may have a fuller feel to it but the act are still as manic and raucous as ever. All the old Therapy? magic is there in tracks like *Stay Happy* and *Heaven's Gate*. The first single off the album, the psychobilly-influenced *Church Of Noise*, received airplay, was B-listed on *Radio One* and got a TOP appearance courtesy of its Top 30 entry. The band are promoting the release with a tour that has nearly sold out. *Semi-Detached* has the potential to follow up the Top 10 successes of Therapy?'s previous two albums. **3 1/2**

Who's releasing what and when?  
Who will make the charts? Who's going on tour?  
miro weekly has the answers.

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# CHART COMMENTARY

by ALAN JONES



It's Like That was the track that secured Run-DMC their recording contract - worth a paltry \$2,500 initially - with Profile Records 14 years ago, and this week it gives both group and company their first number one hit. Though subsequently overlooked in favour of its B-side Sucker M.C.s, It's Like That has come thundering back courtesy of New York DJ Jason Nevins' radical remix which has turned the track into the hottest hit of the year to date. It's Like That sold 293,000 copies last week, crushing the Spice Girls' Stop by a margin of more than two to one (see panel), while registering the highest weekly sale for a single in 1998, beating the 234,000 opening of *Celine Dion's My Heart Will Go On*.

Before It's Like That - which is actually issued on its Smize imprint - Profile's biggest UK hit was another Run-DMC hit, Walk This Way, which peaked at number eight in 1986. That was issued via London and distributed by PolyGram, while

**NUMBER ONE FACTFILE**

● Unless something very odd happens next week, the Spice Girls' run of number one hits has come to an end. Each of the girls' first six singles topped the chart, making them the only act ever to open their career with more than three number ones, and the only act other than the Beatles to have six consecutive number ones.

● Stop had the misfortune of being

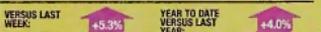
up against as It's Like That but even if it had reached number one, Stop sold 115,000 copies last week - far fewer in its first week than any Spice Girl single since Wannabe. That sold 73,000 copies, and was followed by Say You'll Be There (349,000), 2 Become 1 (429,000), Who Do You Think You Are/Mama (248,000), Spice Up Your Life (321,000) and Too Much (252,000).

## MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES

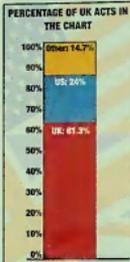


Figures show top 10 companies by % of total sales of the Top 75, and corporate group shares by % of total sales of the Top 15.

### SALES UPDATE



Profile is now a stand-alone company in the UK, with distribution by Finlayco, whose only other number one as distributors in the past five years came from R. Kelly's I Believe I Can Fly.



As a consequence of It's Like That's dramatic arrival, My Heart Will Go On steps down from the chart summit for the second time, falling 1-3 even though its sales decline by less than 10%. In fact

weeks, it has sold 765,000 copies, and its slow decline suggests it will become the first million seller of 1998 some time next month.

More than 6,000 artists have paraded through the singles chart since its 1952 inception and, with very few exceptions, those who have had more than a handful of hits have had them collected together on CD long ago. The Dave Clark Five and the Osmonds remained elusive longer than most and it is still impossible to find Chubby Checker's hits on CD. But the most recent hitmakers whose material has remained totally absent from CD until now return to the chart this week with a reissue of one of the eight hits they enjoyed in less than two years in the mid-Seventies. I am, of course, referring to the Wombles, who finally join the CD age with the re-released Remember You're A Wombie, which debuts this week at number 13, ahead of a greatest hits package.

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

1	MY HEART WILL GO ON	CELINE DION	EPIC
2	DOCTOR JONES	AGUA	UNIVERSAL
3	NEVER EVER	ALL SAINTS	LONDON
4	BIRMINGHAM OF ASHA	CORNERSHOP	WILMA
5	ANGELS	ROBBIE WILLIAMS	CHRYSALIS
6	TOGETHER AGAIN	JANET JACKSON	VIRGIN
7	FROZEN	MADONNA	MAVERICK
8	HIGH	LIGHTHOUSE FAMILY	WILD CARD
9	YOU MAKE ME WANNA...	USHER	LASAGE
10	PERFECT DAY	VARIOUS ARTISTS	CHRYSALIS
11	BAMBOOIE	BAMBOO	VC RECORDINGS
12	IT'S LIKE THAT	RUN-DMC & JASON NEVINS	SMILE COMMUNICATIONS
13	GETTIN' JIGGY WIT IT	WILL SMITH	COLUMBIA
14	ALL AROUND THE WORLD	DAVIS	CREATION
15	RENDAZIO MASTER '98	WILDCHILD	HI LIFE
16	MILDER AND SCULLY	CATARINA	COLUMBIA
17	TRULY MADLY DEEPLY	SAVAGE GARDEN	CHRYSALIS
18	I HATE TO GIVE	BACKSTREET BOYS	JIVE
19	TOO MUCH	SPICE GIRLS	VIRGIN
20	CLEOPATRA'S THEME	CLEOPATRA	WEA

**PEPSI Chart**

Rank	Title/Artist	Label	Rank	Title/Artist	Label
1	IT'S LIKE THAT Run-DMC vs Jason Nevins	Smile Communications	21	SONNET The Verve	NAA
2	STOP Spice Girls	Virgin	22	AIN'T THAT JUST THE WAY LITTLE MISS MONET	Wilder
3	MY HEART WILL GO ON Celine Dion	Epit	23	YOU'RE STILL THE ONE Shania Twain	Mercury
4	SMI WHAT YOU WANT ALL DAY EVERY DAY	Mercury	24	BE ALONE NO MORE Another Level	Mercury
5	FROZEN Madonna	Mercury	25	MILDER & SCULLY Catarina	Blanco Y Negro
6	BIG MISTAKE Natalia Imbruglia	RCA	26	TOURN Natalia Imbruglia	RCA
7	WHEN THE LIGHTS GO OUT'S	RCA	27	REBEL WHORE THE STORM DONS In-It-For-It	VC Recordings
8	BIRMINGHAM OF ASHA Cornershop	Wing	28	IF YOU WANT ME The Verve	Blanco Y Negro
9	TRULY MADLY DEEPLY Savage Garden	Columbia	29	YOUR LOVE GETS SWEETER Priscilla Beatty	Epit
10	UH LA LA LA Alena	Conquest	30	BREATHE K'Jell Mayague	Decca/Parlophone
11	ANGELS Robbie Williams	Chrysalis	31	DOCTOR JONES	Universal
12	NEVER EVER All Saints	London	32	TREAT INFAMY Rusty Anderson	Fit
13	HIGH Lighthouse Family	Wild Card	33	KISS THE BAIN In-It-For-It	Universal
14	BALLAD OF TOM JONES Dava	Cap	34	DESTINY CALLING James	Mercury
15	TOGETHER AGAIN Janet Jackson	Virgin	35	BITTER SWEET SYMPHONY The Verve	NAA
16	SHOW ME LOVE Robin	Mercury	36	MY FATHER'S EYES Eric Clapton	Mercury
17	GETTIN' JIGGY WIT IT Will Smith	Columbia	37	I'M READY Bryan Adams	A&I
18	ANGEL ST In The Streets	Hi Profile	38	REMEMBER YOU'RE A WOMBIE The Wombles	Columbia
19	HOW DO I LIVE Lovers Rock	Cap	39	ALONE Steve	Epit
20	YOU MAKE ME WANNA... Usher	Lafayette	40	ALL I HAVE TO GIVE Backstreet Boys	Jive

## BEDLAM AGO GO SEASON NO. 5 ARRIVING 23/03/98 REMIXES BY ADRIAN SHERWOOD & REGULAR FRIES

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## AIRPLAY FACTSHEET

## CHART COMMENTARY

by ALAN JONES

The fact that the number one single on the airplay chart changed for five weeks in a row before this week is indicative of the fact that it has been difficult so far this year for any one record to gain enough airplay to establish itself at number one.

But Madonna's *Frozen* enjoys a second week at number one, and looks set to enjoy a few more yet, after becoming the first record this year to top 70m audience impressions.

In so doing, it opened up a gap of five between itself and *Cherish*'s Brimful Of

● Natalie Imbruglia's *Torn* takes a five place drop to the biggest of its 23-week chart career - to drop to number 23. As it falls, it is overtaken by her new single *Big Mistake*, which accelerates 21-11.

● Bernard Butler's last single *Stay* was a big radio favourite but his new single *No One Is Finding Support* hard to

come by, it creeps up 41-39 this week with just 144 plays - fewer than any other record in the Top 50.

● *Never Ever*'s departure from the Top 10 means Robb Williams' *Angels* is the longest running hit in the top tier. It debuted in the Top 10 on 13 December, and has been there ever since.

Asha, which holds at number two even though it has seen its support dip three weeks in a row.

Radio One ploughs its own furrow, generally taking little notice of the C/I/N chart but it is interesting to note that the last three records to go to number one on sales are also Radio One's top three, with the aforementioned Madonna and *Cherish*'s singles being bested only by *Run-DMC*'s *I's Like That*, which enjoyed 33 spins from Radio One last week.

It moves 30-20 nationally, though that

position is largely due to Radio One's patronage, which delivered nearly two thirds of its total audience last week.

Enjoying their biggest airplay hit to date, *VC Recordings*'s *Tin Tin Out* climb from 45 to number six with *Here's Where The Story Ends*. They reached number 19 with their previous biggest airplay hit, the 1995 remake of *Always Something There To Remind Me* but only after it had proved itself at retail.

*Here's Where The Story Ends* has captured radio programmers' attention

ahead of its release two (16th) and its inevitable sales success should lift it higher still. A remake of a song first recorded by the Sundays, its biggest supporters last week were Capital Radio, where it was played 41 times.

Ultra *Nate's* *Free Dips* out of the Top 50 after a small matter of 42 weeks, yielding right of way to her new single *Found A Cure*, which climbs impressively 143-41. A surefire smash, it earned upwards of 200 plays nationally last week, including 28 from Radio One, where it ranks fifth for the week.

MARKET REPORT  
AT A GLANCE WEEKLY MARKET SHARES

## VIRGIN



#	Title Artist Label	No. of plays
1	SONNET The Verve (Hit)	38
2	MY FATHER'S EYES Joe Cocker (Mercury)	36
3	YOUR LOVE GETS SWEETER Jimmy Bayle (Hit)	36
4	BACK TO YOU Bryan Adams (BMG)	30
4	ALL AROUND THE WORLD Dina Carroll	26
6	IT'S A BEAUTIFUL THING Dina Carroll (Mercury)	26
7	HOW COULD IT (INSECURITY) Rusted Root (Mercury)	25
7	BALLAD OF TOM JONES Space (Hit)	25
9	ANGELS Robb Williams (Decca)	25
10	AVENGING ANGELS Space (Hit)	21

© Virgin Records. Best-selling tracks from 20 Feb to 20 Mar 1997 and 20 Mar to 19 Apr 1997

## SOUTH EAST

#	Title Artist Label	No. of plays
1	ANGELS Robb Williams (Decca)	38
2	BRIMFUL OF ASHA Cherish (Hit)	36
3	NEVER EVER Al Sears (Mercury)	36
4	FROZEN Madonna (Mercury)	30
5	HIGH LIGHTHOUSE FAMILY (Wired Car) Polygram	25
6	TORN Natalie Imbruglia (RCA)	25
7	MY HEART WILL GO ON Céline Dion (Mercury)	25
8	STOP Spice Girls (Virgin)	25
9	ANGEL ST M People (Mercury)	25
10	TOGETHER AGAIN Jason Jackson (Mercury)	21

© Radio One. Tracks which have topped the South East chart (20 Feb to 20 Mar 1997 and 20 Mar to 19 Apr 1997)

## CLYDE 1

#	Title Artist Label	No. of plays
1	BRIMFUL OF ASHA Cherish (Hit)	38
2	TRULY MADLY DEEPLY Savage Garden (Columbia)	36
3	TREAT INFAMY Ace Assured (Polygram)	35
4	STOP Spice Girls (Virgin)	34
5	AIN'T THAT JUST THE WAY LUCIA MICHELI (Wizart)	33
5	NEVER EVER Al Sears (Mercury)	33
7	ANGEL ST M People (Mercury)	33
8	HIGH LIGHTHOUSE FAMILY (Wired Car) Polygram	31
8	SONNET The Verve (Hit)	31
10	BIG MISTAKE Natalie Imbruglia (RCA)	30
10	FROZEN Madonna (Mercury)	30

© Music Centre. Best-selling tracks from 20 Feb to 20 Mar 1997 and 20 Mar to 19 Apr 1997

## RADIO ONE



#	Title Artist Label	Aud	No. of plays	Wk
1	IT'S LIKE THAT Run-DMC, VC Jazzanova (Smith Communications)	17,594	29	33
2	BRIMFUL OF ASHA Cherish (Mercury)	16,832	34	32
3	FROZEN Madonna (Mercury)	15,758	25	28
4	BALLAD OF TOM JONES Space (Hit)	15,282	27	27
5	THE WORD IS LOVE (I SEE THE WORD) Various Of Life (A&M)	14,211	25	26
5	TREAT INFAMY Ace Assured (Polygram)	12,986	25	26
7	FOUND A CURE Ultra Naté (Mercury)	12,547	9	26
8	BEAT GOES ON (All Systems) (London)	11,998	29	26
9	WHEN THE LIGHTS GO OUT (I GHA)	11,501	15	25
9	NOT ALONE Bernard Butler (Crescent)	11,430	25	25
11	WHINE & GRINE Prince Buster (Oxheart)	12,290	22	24
12	SHU LEFT ME ON FRIDAY Shed Seven (Polygram)	11,454	17	23
13	RUDE BOY ROCK Lucretia (Crescent/Deconstruction)	12,029	24	23
13	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)	12,175	23	23
15	SHOW ME LOVE Robb Williams (Decca)	12,022	21	21
16	BIG MISTAKE Natalie Imbruglia (RCA)	12,268	18	20
16	STOP Spice Girls (Virgin)	11,973	19	20
16	MOVE ON UP Rickstar (A&M)	8,551	13	20
19	BE ALONE NO MORE Another Level (Northwestside)	11,142	18	19
19	SONNET The Verve (Hit)	5,278	22	19
19	FATHER Lf Cool J (Def Jam/Mercury)	8,015	18	19
22	36 WINEB (Mercury)	11,286	13	18
22	SAW WHAT YOU WANT (ALL DAY EVERY DAY) Real Fearless (Virgin/Decca)	10,319	21	18
22	LA PRIMAVERA Sarah (Mercury)	8,024	5	18
24	LET ME ENTERTAIN YOU Robb Williams (Decca)	8,737	9	16
24	AIN'T GOING TO GO AHEAD 3 (Epic)	8,042	7	16
24	MULDER & SCULLY Caronza (Epic/VC Mercury)	7,208	14	16
26	KISS THE RAIN Elia Miller (Universal)	8,719	14	15
28	ALL THAT MATTERS Louise (1st Avenue/EMI)	8,167	11	13
29	YOU MAKE ME WANNA... (Usher) (LaFace/A&M)	7,336	15	13

© Music Centre. Best-selling tracks by total number of plays on Radio One from 08.00 on Sat 8 Mar 1997 and 08.00 on Sat 14 Mar 1997

#	Title Artist Label	Aud	No. of plays	Wk
1	FROZEN Madonna (Mercury)	20,650	1659	1520
2	MY HEART WILL GO ON Céline Dion (Epic)	31,782	1758	1764
3	BRIMFUL OF ASHA Cherish (Mercury)	38,841	1601	1684
4	STOP Spice Girls (Virgin)	33,726	1438	1629
5	ANGELS Robb Williams (Decca)	31,300	1400	1472
6	TRULY MADLY DEEPLY Savage Garden (Columbia)	28,933	1328	1438
7	HIGH LIGHTHOUSE FAMILY (Wired Car) Polygram	28,903	1464	1367
8	TOGETHER AGAIN Jason Jackson (Mercury)	25,916	1350	1279
9	NEVER EVER Al Sears (Mercury)	25,616	1430	1169
10	BIG MISTAKE Natalie Imbruglia (RCA)	25,616	1430	1169
11	SHOW ME LOVE Robb Williams (Decca)	23,725	1054	1081
12	AIN'T THAT JUST THE WAY LUCIA MICHELI (Wizart)	21,618	948	906
13	ANGEL ST M People (Mercury)	24,282	744	833
14	BE ALONE NO MORE Another Level (Northwestside)	14,485	895	887
15	SONNET The Verve (Hit)	15,046	940	837
16	INSANE Texas (Mercury)	14,813	561	791
17	TORN Natalie Imbruglia (RCA)	20,029	815	781
18	IF YOU WANT ME Heidi Hinks (Island)	13,108	818	746
19	GETTING JIGGY WIT IT Will Smith (Columbia)	14,813	862	738
19	YOU MAKE ME WANNA... (Usher) (LaFace/A&M)	14,010	758	1117
21	YOU'RE STILL THE ONE Shania Twain (Mercury)	14,010	724	672
22	ALL I HAVE TO FEEL BACKSTREET BOYS (Mercury)	9,213	1099	665
23	BALLAD OF TOM JONES Space (Hit)	12,265	663	659
24	MULDER & SCULLY Caronza (Epic/VC Mercury)	10,041	872	645
25	TREAT INFAMY Ace Assured (Polygram)	10,042	728	632
26	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)	18,619	457	630
27	HOW DO I LIVE Union Reds (GardThe Hit Labels)	13,126	533	573
28	WHEN THE LIGHTS GO OUT (I GHA)	10,462	229	546
29	KISS THE RAIN Elia Miller (Universal)	15,915	265	535
30	ALL AROUND THE WORLD Dina Carroll (Mercury)	8,840	562	528

© BBC Radio 1. This table by total number of plays on all programmes. Week-end shows from 08.00 on Sat 8 Mar 1997 and 08.00 on Sat 14 Mar 1997

21 MARCH 1997

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UK

STATION  
A-Z

Pos	Prev	Wk	Wk	Wk	Wk	Title	Artist	Label	Total Plays	Plays % + or -	Total Audience	Audience % + or -
1						<b>FROZEN</b>	<b>Madonna</b>	<b>Maverick</b>	<b>2147</b>	<b>+15</b>	<b>70.18</b>	<b>+6</b>
2	1	5	1	1	1	BRIMFUL OF ASHA	Comershop	Winja	1919	+4	54.34	-1
3	4	4	5	2	2	STOP	Spice Girls	Virgin	1768	+14	52.83	+28
4	5	6	7	3	3	MY HEART WILL GO ON	Celine Dion	Epic	1827	n/c	46.01	+3
5	3	2	16	21	1	ANGELS	Robbie Williams	Chrysalis	1574	-4	42.04	-21
6	18	29	4	8	8	HERE'S WHERE THE STORY ENDS	Tin Tin Out	VC Recordings	723	+32	41.09	+42
7	7	11	6	9	9	TRULY MADLY DEEPLY	Savage Garden	Columbia	1537	+7	40.85	-1
8	5	23	7	23	23	SHOW ME LOVE	Robin	Ricochet	1228	+3	38.63	-3
9	8	14	9	8	8	SONNET	The Verve	Hut	978	-9	37.65	-6
10	11	9	15	27	27	HIGH	Lighthouse Family	Wild Card/Polydor	1450	-7	37.29	-1
11	21	20	4	6	6	BIG MISTAKE	Natalie Imbruglia	RCA	1230	+45	37.03	+42
12	12	20	5	11	11	BALLAD OF TOM JONES	Space with Derys	Gut	795	+3	36.24	+2
13	6	3	19	25	25	NEVER EVER	All Saints	London	1243	-27	35.89	-17
14	10	7	18	20	20	TOGETHER AGAIN	Janet Jackson	Virgin	1373	-7	35.69	-10
15	14	11	11	24	24	GETTIN' JIGGY WIT IT	Will Smith	Columbia	977	-15	33.22	-5
16	12	8	11	41	41	YOU MAKE ME WANNA...	Usher	LaFace/Arista	903	-16	32.38	-14
————— HIGHEST CLIMBER —————												
17	38	68	2	7	7	WHEN THE LIGHTS GO OUT	S	RCA	638	+119	30.50	+91
18	28	28	3	0	0	ANGEL ST	M People/BMG	1005	+20	29.21	+10	
19	35	18	4	32	32	BE ALONE NO MORE	Another Level	Northwestside	1010	-11	27.57	+17
20	25	4	1	1	1	IT'S LIKE THAT	Run-D.M.C. Vs Jason Nevins	Smlie Communications	495	+57	27.16	+35
21	19	17	7	19	19	YOU'RE STILL THE ONE	Shania Twain	Mercury	724	-6	26.52	-7
22	15	12	9	43	43	MULDER & SCULLY	Catatanola	Blanco Y Negro	751	-35	26.43	-30
23	16	16	22	0	0	TORN	Natalie Imbruglia	RCA	780	-9	26.09	-9
24	17	15	8	23	23	TREAT INFAMY	Rest Assured	Fir/Under	774	-13	25.60	-14
25	23	101	2	0	0	KISS THE RAIN	Billie Myers	Universal	570	+100	25.29	+21
26	22	18	21	54	54	AIN'T THAT JUST THE WAY	Lutricia McNeal	Wildstar	980	-4	24.95	-1
27	24	22	5	12	12	HOW DO I LIVE	Leann Rimes	Curb/The Hit Label	620	+8	23.98	+9
28	24	20	3	30	30	YOUR LOVE GETS SWEETER	Finley Guayo	Epic	537	+4	21.43	-13
29	13	22	1	0	0	LET ME ENTERTAIN YOU	Robbie Williams	Chrysalis	405	+104	21.42	+141
30	28	22	5	51	51	IF YOU WANT ME	Hinda Hicks	Island	851	-12	20.85	n/c
31	31	84	2	3	3	BEAT GOES ON	Ali Seasing I	London	240	+28	19.83	+3
32	28	13	9	40	40	ALL I HAVE TO GIVE	Backstreet Boys	Jive	684	-65	18.99	-36
33	44	105	2	4	4	INSANE	Texas	Mercury	811	+40	18.78	+33
34	25	24	18	0	0	BITTER SWEET SYMPHONY	The Verve	Hut	406	-1	17.86	+11
35	45	65	3	26	26	SHE LEFT ME ON FRIDAY	Shed Seven	Polydor	207	+54	17.60	+28
36	40	48	3	26	26	THE WORD IS LOVE (SAY THE WORD)	Voices Of Life	A&M	231	+16	17.32	+15
37	34	26	14	30	30	BAMBOOIE	Bamboo	VC Recordings	413	-31	17.28	+4
38	39	78	1	0	0	WEIRD	Hanson	Mercury	198	+37	17.12	+66
39	41	74	2	0	0	NOT ALONE	Bernard Butler	Creation	144	+38	16.72	+14
40	32	249	2	0	0	ALL THAT MATTERS	Louise	1st Avenue/EMI	356	+49	16.66	-7
————— BIGGEST INCREASE IN PLAYS —————												
————— BIGGEST INCREASE IN AUDIENCE —————												
41	40	8	1	0	0	FOUND A CURE	Ultra Naté	AMPM/A&M	239	+319	16.45	+285
42	48	61	2	0	0	READ MY MIND	Conner Reeves	Wildstar	318	+23	15.78	+32
43	34	34	2	0	0	MY FATHER'S EYES	Eric Clapton	Reprise/WEA	374	+53	15.39	+9
44	48	26	4	4	4	SAY WHAT YOU WANT (ALL DAY EVERY DAY)	Texas Featuring Wu Tang Clan	Mercury	226	+48	15.35	+29
45	45	100	1	0	0	WHINE & GRINE	Prince Buster	Island	357	+194	15.03	+25
46	42	42	3	34	34	RUDE BOY ROCK	Lionrock	Concrete/Deconstruction	178	+40	14.82	+3
47	28	25	5	60	60	ALANE	Wes	Epic	357	+24	12.90	-17
48	27	21	4	65	65	IT'S A BEAUTIFUL THING	Ocean Colour Scene	Geffen	418	-17	12.81	-69
49	62	69	17	6	6	YOU SEXY THING	Hot Chocolate	EMI	378	+28	12.71	+29
50	37	37	13	6	6	ALL AROUND THE WORLD	Oasis	Creation	571	-11	12.51	-23

Music Control UK monitors radio stations 24 hours a day seven days a week. Air Play Alpha 103.2 FM, Atlantic 202, 607 FM, BBC Radio 1, BBC Radio 2, BBC Three, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 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872, BBC Radio 873

21  
march  
1998

## THE OFFICIAL CHARTS


  
 music week  
 AS USED BY

TOTP



  
 albums


  
**1 IT'S LIKE THAT**

Run-DMC Vs Jason Nevins

Single Communications

- |    |   |          |
|----|---|----------|
| 2  | STOP SPICE GIRLS  | Virgin   |
| 3  | MY HEART WILL GO ON Celine Dion                           | Epic     |
| 4  | SAY WHAT YOU WANT/INSANE Texas featuring The Wu Tang Clan | Mercury  |
| 5  | FROZEN Madonna  | Maverick |
| 6  | BIG MISTAKE Natalie Imbruglia                             | RCA      |
| 7  | WHEN THE LIGHTS GO OUT 5                                  | RCA      |
| 8  | BRIMFUL OF ASHA Cornershop                                | Witija   |
| 9  | TRULY MADLY DEEPLY Savage Garden                          | Columbia |
| 10 | UH LA LA LA Alexia  | Sony S2  |



- |    |  |                |
|----|--|----------------|
| 11 | THE BALLAD OF TOM JONES Space with Cerys Caton | Gut            |
| 12 | HOW DO I LIVE LeAnn Rimes                      | Curb           |
| 13 | REMEMBER YOU'RE A WOMBLE The Wombles           | Columbia       |
| 14 | BREATHE Kylie Minogue                          | Deconstruction |
| 15 | DOCTOR JONES Aqua                              | Universal      |
| 16 | EVERLASTING LOVE The Cast from Casualty        | warnersp       |
| 17 | DESTINY CALLING James                          | Fontana        |
| 18 | THE ANGEL AND THE GAMBLER Iron Maiden          | EMI            |
| 19 | YOU'RE STILL THE ONE Shania Twain              | Mercury        |


  
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**& The Camdino Soul Mix**
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**1 RAY OF LIGHT**

Madonna

- |    |   |                      |
|----|---|----------------------|
| 2  | TITANIC (OST) James Homer                     | Sony Classical       |
| 3  | TIN PLANET Space                              | Gut                  |
| 5  | LIFE THRU A LENS Robbie Williams              | Chrysalis            |
| 3  | LET'S TALK ABOUT LOVE Celine Dion             | Epic                 |
| 6  | PILGRIM Eric Clapton                          | Duck                 |
| 4  | URBAN HYMNS The Verve                         | Hug/Burton           |
| 6  | MAVERICK A STRIKE Finley Quayle               | Epic                 |
| 9  | LEFT OF THE MIDDLE Natalie Imbruglia          | RCA                  |
| 10 | RETURN TO THE LAST CHANCE SALON The Bluetones | Superior Quality/ABX |



- |    |  |                 |
|----|--|-----------------|
| 8  | 11 ALL SAINTS All Saints                   | London          |
| 10 | 12 AQUARIUM Aqua                           | Universal       |
| 13 | 13 WHITE ON BLONDE Texas                   | Mercy           |
| 11 | 14 POSTCARDS FROM HEAVEN Lighthouse Family | Wild Card/Polj  |
| 15 | 15 COME ON OVER Shania Twain               | Mercy           |
| 12 | 16 TRUUV - THE LOVE SONGS Lonestar         | Motown/Polygram |
| 16 | 17 SPICEWORLD Spice Girls                  | Virgin          |
| 7  | 18 MELTING POT The Charlatans              | Beggars Banquet |
| 15 | 19 BIG WILLIE STYLE Will Smith             | Columbia        |

# rm

21 MARCH 1998

## strictly md seeks partner for expansion

Mark Finkelstein, MD of the legendary US dance indie Strictly Rhythm, has revealed that he has been in negotiations with major labels with a view to selling a 50% stake in his company. PolyGram and EMI have had talks with Finkelstein, who says he has been prompted to consider selling for both personal reasons and because of changes in the dance market.

Launched by Finkelstein in 1989, Strictly became known for its seemingly unending release schedule of underground New York dance tracks. Each year the label sells an estimated 1m 12-inch vinyl releases around the world on Strictly and imprints such as Subliminal, Narcotic, Henry St and MAW. Strictly Rhythm has also developed successful chart artists such as Real II Real and Ultra Nate, who sold 500,000 units of her hit 'Free' which was licensed in the UK by AM-PM. The buyer of the 50% stake will get one of dance's most extensive back catalogues, a unique brand and a US distribution

network. One of the main reasons for Finkelstein's decision to consider taking on a major partner is to develop more artist-based album projects like Ultra Nate rather than one-off dance tracks. Finkelstein says in *Music Week's* sister publication *MBI* next month, "Good tracks don't sell any more - only great ones or those by established artists. There's been a shift towards vocal releases with artist development potential like Ultra Nate and Byron Stingily. Putting out a track by an unknown artist is a thing of the past."

A major partner would also be able to provide Strictly Rhythm with the promotional muscle to break acts in the States. "I have three full-length artist albums coming out and I don't feel I can properly exploit them on pop radio in the US because of the way radio has changed," he says. "Free" was on the Hot 100 singles chart for 17 weeks but never rose above number 75. It's important for my artists to have the best opportunity for success in the US."

There are also personal reasons for the move. Finkelstein, 51, says one day he wants to move on.



Radio One's Dave Pearce will soon need reporting to the Monopolies And Mergers Commission. Aside from his ever-expanding slots on Radio One and his dance column in the nation's biggest-selling daily newspaper *The Sun*, Dave has now put his name to a new compilation series for Manifesto - 'Dave Pearce Dance Anthems'. "Dave is almost unique in that he is well known and credible in both mainstream and underground markets," says Darryl Franklin, director of Mercury legal and business affairs. "We are committed to building a strong major new compilation brand at retail." "The albums will be a mixture of classic dance anthems and upstart club tunes," says Pearce. "Manifesto is synonymous with quality dance records, therefore it seemed like the natural home for this project." Pictured above, clockwise from left, are Judge Jules (Manifesto A&R manager), Jonathan Green (Mercury general manager), Luke Neville (head of Manifesto A&R), Fenella Davidson (Mercury product manager) and Darryl Franklin (Mercury director of legal and business affairs), Dave Pearce, and Gerard Franklin (Dave Pearce's manager).

synonymous with quality dance records, therefore it seemed like the natural home for this project." Pictured above, clockwise from left, are Judge Jules (Manifesto A&R manager), Jonathan Green (Mercury general manager), Luke Neville (head of Manifesto A&R), Fenella Davidson (Mercury product manager) and Darryl Franklin (Mercury director of legal and business affairs), Dave Pearce, and Gerard Franklin (Dave Pearce's manager).

## inside:



[2] SEVEN DAYS IN DANCE: TONY PORTELLI reveals what caught his attention this week

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

[4] Q&A: SCOTT MACLACHLAN talks to Caroline Moss

[5] JOCKS ON THEIR BOX: THE FREESTYERS

[6-9] HOT VINYL: all the tunes of the week, the latest reviews and DJ Tips

[10-11] RM XTRA ON MANUFACTURING



**buzz chart number ones**

CLUB: 'READY FOR A NEW DAY' Todd Terry (Manifesto) p7  
POP: 'LA PRIMAVERA MEGAMIX' Sash! (Multiply) p8  
URBAN: 'NOBODY BETTER' Teja Moore (Delirious) p9  
COOL CUTS: 'BELIEVE' Goltzié (Itr) p12

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- 17 24 GETTIN' JIGG'
- 19 25 NEVER EVER
- 20 26 THE WORD IS L
- 21 27 THE PROMISE
- 11 28 SHE LEFT ME
- 22 29 MY OWN SUIT
- 24 30 TOGETHER AT
- 13 31 HOLLER Gimik
- 22 32 WHO AM I Be
- 20 33 CLEOPATRA'S
- 20 34 RUDE BOY RO
- 27 35 LET ME SHOW
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- 30 38 YOUR LOVE GI
- 25 39 TREAT INFAM
- 39 40 ALL I HAVE TO

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15 19 BIG WILFIE STYLE (VMI) Smith

MICROV

14 19 YOU'RE STILL... THE ONE (S) Subania Iwan

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# breezeblock blows up with national tour

Those of a nervous disposition would be advised to take note that Radio One's queen of big beat Mary Ann Hobbs is to take her show on the road next month with the Breezeblock Blowout Tour.

Five dates around the country will see appearances from some of the big beat and alternative dance scene's biggest name acts and DJs. Confirmed so far are Norman Cook, Lo-Fidelity Allstars (pictured), KC Kahuna, Dub Pistols, Bedlam Ago Go and David Holmes.

The idea of the tour is to reflect the popularity of the last hour of Hobbs' show (Monday to Thursday, 10.30am-1.00am) called The Breezeblock where she plays back-to-back big beat.

"The Breezeblock segment of my show was only sanctioned by Radio One six months ago but I think this tour is a testimony to how much we've achieved in such a short time," says Hobbs. "I am thrilled - and indeed honoured - to have the support of these others."

The line-ups and dates are as follows: Asian Dub Foundation, Scott 4, KC Kahuna - Sankey's Soap, Manchester (April 6); Monkey Mafia, Bedlam A Go Go, Dub Pistols - The Venue, Edinburgh (April 9); Arab Strap, Campa Velocet, David Holmes - Queens University, Belfast (April 16); Lo-Fidelity Allstars, Regular Fries, Norman Cook

- The Concorde, Brighton (April 23); Spring Heat Jack, Darren Emerson (Underworld), Richard Fearless (Death in Vegas) - The Garage London (April 30).



# [7 DAYS IN DANCE]

tony portelli 4 liberty md



"Sunday: arrived at **KISS FM** for **THE DREAM TEEN**'s radio show where the guys gave the first airing of their remix of **SHOLA AMA**'s 'Much Love'. The guys gave an up as listeners demanded a release date. Later headed to **switchboard** list as up listeners demanded a release date. **twice as nice**, **THE COLISEUM** for the Dream Teen's weekly session at **twice as nice**, Monday: up early feeling nervous as our new **COLOUR GIRL** single, 'Tears', was out today. Big demand from indie stores gives us a huge presale. Tuesday: off to a photo shoot with the will see the Dream Teen on the cover of April's *Touch* magazine to coincide with the opening date of our **MADE GREAT IN BRITAIN** tour. The guys are running late as they've come from the studio where they're making their second single. The shoot went on 'til 3am, then straight back to the studio to finish the track. Wednesday: got home at 9am for some sleep and woke up for a meeting with our lawyer. Back to the office to listen to new product, which I always set a day aside to do. Then had a meeting with our publishers **NOTTING HILL MUSIC** to discuss our drum & bass artist **DJ PHANTASYS**'s North American tour and label tie-ups Stateside. Thursday: off to **BAGLEYS** to rehearse for the opening night of the tour featuring Dream Team, Colour Girl and other 4 Liberty artists. A late night accompanying Colour Girl to a showcase at Kiss FM club night **BLISS** at **THE END**. Friday: drove to Heathrow to meet American vocalist Connie Harvo who's on a gospel tour of Europe. I'm at Terminal 3 while she's at Terminal 1. Eventually we each found our. She was over to work on our next single with **NOODLES** of **GROOVE CHRONICLES** and DJ Phantasy. At the studio till the early hours. Saturday: send record company bosses need a day off, but mine was spent at the vet with my girlfriend's **SICK PUPPY**. Several very expensive **DOGGIE TABLETS** later all looks well. Later stayed in and relaxed with a video."

This week sees **RM**'s Cool Cuts chart turn a decade old. The first top 20 appeared on 19 March 1998 when *Record Mirror* was a stand alone consumer title and saw **B & Rakim** at number one with the hip hop classic 'I Know You Got Soul'. The chart was compiled by **RM**, then dance editor Tim Jeffery, who still puts it together. According to Jeffery the original idea of Cool Cuts was merely to supplement the more longstanding **RM Club Chart**. "The idea was to give people something that was a bit more uprent and information about records there was a buzz about but which hadn't started to appear in the charts yet," he says. Since then the chart has taken on a life of its own, moving onto radio via its weekly rundown on **Pete Tong's Essential Selection** show, and is now regarded as a vital tool by **DJs** and record company marketing departments alike. However, Jeffery says it's important to remember the chart is just meant to represent what there's a buzz about at club level. "It's never meant to be a predictor of what's going to be big commercially," he says. "Records can be hits for a lot of different reasons. For instance a dance record that's not big in the clubs can be a hit because of radio play. So really it's just meant to be a club thing." Despite that, Cool Cuts has a pretty impressive record of spotting big records. "I'd say about 80% of the records that are big have been in the chart," says Jeffery. "It's never gonna be perfect, otherwise I'd be a millionaire record executive by now."

**THE RM TOP TWENTY COOL CUTS**

**CASH MONEY'S ON THE GO!**

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9 Woodbridge Road, Guildford, Surrey GU1 4PU. Tel: 01483 451002, fax: 01483 451003. Dance 2 has been at different premises in Guildford for the past six years and is now enclosed at a central location. "There are lots of vinyl-minded people in the area, and we have everything from purist two-step through to minimal techno," says **Ty Sabatinski**, who also DJs playing hard house, trance and techno. Dance 2 also has a shop in Brighton and the Dance 2 label is run by the shop's John Skinner.

The top 10 tracks flying out of Dance 2 this week are:  
Erick 'Mora' Morilla presents 'Dander' (Dance 2 Recordings) ● 'Overdose' (Energy & Loopy (Bordone)) ● 'Hypnotic Magic' Hellin' Club Boss (penned ● 'Turbulence' Moving Fusion (Jan Records)) ● 'Mashhatters' Rob Seork (Dance 2) ● 'Dataline' Optical Vis Matrix (promo) ● 'Sensations' Sy & Dano (RSR) ● 'Visions' album John B (New Identity) ● 'Number Six' (Patric Robe) (promo) ● 'Club Boss' from Outer Space (Bobshushki)

- 1 **IT'S LIT** Run-DMC Vs J.R.
- 2 **STOP Spice G**
- 3 **MY HEART W**
- 4 **ANY WHAT YOU**
- 5 **FROZEN Macd**
- 6 **BIG MISTAKE**
- 7 **WHEN THE LI**
- 8 **BRIMFULL OF**
- 9 **TRULY MADLY**
- 10 **UH LA LA V**
- 11 **THE BALLAD OF**
- 12 **HOW DO I LIV**
- 13 **REMEMBER Y**
- 14 **BREATHE Kyll**
- 15 **DOCTOR JON**
- 16 **EVERLASTING**
- 17 **DESTINY CAL**
- 18 **THE ANGELA**
- 19 **YOU'RE STILL**

# [BEATS & PIECES]

**CREAMFIELDS** have added more big names to the bill for May 2. Nicely timed with their return to the chart courtesy of Jason Nevins' remix of 'It's Like That', hip hop legends Run DMC will be making a rare appearance, as will Primal Scream and ladies' favourite Finley Quay...**Björk** has given **THE VAPOURHEADZ** the all-clear to use an orchestral

sample from her track 'Play Dead'. The track will be released on Paul Göttsche's POW! Records...**BILL BREWSTER**, ex-A&R manager at Twisted and dance music journalist, has joined Mecca Recordings as a dance A&R consultant. Of his new position Brewster says, 'It's a chance to put my knowledge of the dance scene to good use...'. **THE RED HOT BALL** will take place at the Royal Albert Hall in London on Saturday 11 April. The annual event, supporting the charity Red Hot Aids Trust, will see the great and the good of the London dance and club scene party for 15 hours with live acts, fashion and champagne. DJs will

include Danny Rampoj, Jon Pleasied Wimmin, Alex Gold, Seb Fontaine and Miss Barbie, plus live sets from Chicane, Black Connection and Juliet Roberts. There will also be before and after parties at the Saint and Bagleys. More information on 0171-994 9946...**THE BUBA FREUDINI** takes place on Saturday March 28 and has a stellar array of DJs in live rooms at the KR Warehouse Complex, Royal Victoria Docks, London E16. Joicks reliving their Bataric memories will include Jeremy Heyly, Taji Paul, Lisa Lud, Graham Gold, Daniele Davoli, Brandon Block, Alex P, Jon Pleasied Wimmin, Tony De Vit and many more...

## on the airwaves

(by caroline moss)



After 41 weeks on the Dance Airplay 40, **ULTRA NATE's 'Free'** is the biggest success story in the chart's 55-week history. This week it's finally going to follow-up. 'Found A Cure', the highest new entry at 12. The early signs are good, as 'Free' slid into the 40 at number 32 last May with barely a whisper. The past 10 months have established Ultra Nate as a major artist, but releasing the follow-up to 'Free' was always going to be a difficult task.

"How do you follow up a track like that?" says Chris Buckley, head of music at Galaxy 102 in Manchester. "I think A&R/PM made a really good decision to hold back the second single for so long, and getting Full intention to do a remix." It's a safe bet that 'Found A Cure' will be the track to dislodge **WILL SMITH** from the top slot where he's been for four weeks now. As predicted last week, **BEEMIE MAN's** 'Who Am I' shows up at 17 and **TINA MOORE** follows up her

previous radio hit with 'Nobody Better' which enters at 21. Other new entries are **INDO's** 'R U Sleeping' at 23, **LIONROCK's** 'Rude Boy Rock' at 28, **MISSY ELLIOTT's** 'Beep Me 911' at 31, **WILDCHILD's** 'Bad Boy' at 32 and **TZANT's** 'Souls Of Wickedness' at 40.

Girl power has hit the London airwaves between 4pm and 7pm Monday to Thursday with last week's launch of Full Frontal hosted by Dani Behr, Lorraine Ashdown and Janice Ve. The girls seem to be having a good laugh and are pulling in the celebs, with Another Level, Cornershop, Gary Numan and actor Max Beesley appearing in the first week alongside guest DJs Marshall Jefferson, Tony De Vit and Shorty Bizt. The show strikes a good balance with Steve Jackson's boys behaving badly in the morning. However, Steve is being replaced for the next two weeks by Alex P and Brandon Block, who will be starting work when they're usually knocking off. Good luck to them.

## danceairplayforty

Wk	LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL
1	1	10	GETTIN' JIGGY WIT IT	Will Smith	Columbia
2	2	14	YOU MAKE ME WANNA... Usher	LaFace/A&M	
3	4	3	BRIMFUL OF ASHA	Cornershop	Wijaya
4	16	2	BEAT GOES ON	All Seeing I	Earth
5	5	2	TREAT INFAM	Reel Assurance	frin/London
6	4	5	BEALONE NO MORE	Another Level	Northwestside
7	12	1	I GET LONELY	Janet Jackson	Virgin
8	9	2	THE WORD IS LOVE (SEE THE WORD)	Voices Di Line	A&M
9	4	10	IF YOU WANT ME	Hinda Hinks	Islands
10	3	3	HENRÉ'S WHERE THE STORY TAKES YOU	Tim Tin Out	VC Recordings
11	7	14	BAMBURGO	Bambino	VC Recordings
12	11	12	FROZEN	Madonna	Maverick
13	10	13	SHOW ME LOVE	Rabyn	Ricohcat
14	8	4	MOVE ON UP	Trickstar	A&M
15	1	1	TURN IT UP	Paula Rhymes	East West
16	11	11	WISUNG ON A STAR	Jay-Z, Qwan Daxey	Ric-A-Fil/Northwestside
17	23	4	SM HATE YOU WANT	ALL DAY EVERY DAY	Team 10
18	15	16	TOGETHER AGAIN	Janet Jackson	Virgin
19	20	3	THE PROMISE	Estance	Virgin
20	37	7	LET ME SHOW YOU	Camilla	VC Recordings
21	17	18	ILL BE MISSING YOU	Paul Diddy & Faith Evans	So So Def/Ric-A-Fil
22	11	22	FATHER L I COUL'D I	De'Jam/Mercury	
23	25	3	IT'S LIKE THAT	Run-D.M.C. vs Jason Nevins	Smile
24	17	4	DELICIOUS	Deen Hein	Mushroom
25	24	2	UH LA LA LA	LA EXA	Sony
26	24	1	ANGEL ST	M People	M People/BMG
27	16	16	AIN'T THAT JUST THE WAY	Laticia Medeiros	Wildstar
28	21	12	I REFUSE (WHAT YOU WANT)	Somaree	XL
29	20	20	SOMETHING GOING ON	Todd Terry	Manifesto/Mercury
30	40	3	FREE Ultra Nite	A&M/PM&A	
31	37	5	WATCHING WINDOWS	Roni Size	Tantri/London
32	15	22	NEVER EVER All Saints	London	
33	14	4	NO NO NO	Destiny's Child	Columbia
34	35	11	GO GOOD	Juliet Roberts	Delirious
35	2	3	KUNG-FU 187	Lokdown	East West
36	13	3	SLIDE	Jankoy	RCA
37	18	13	LADIES IF YOU'RE WITH ME	Phobos One	Mecca
38	21	2	REMEMBER ME	Blue Boy	Pharm
39	22	1	MUSIC IN MY MIND	Adam F	Positiva/EMI
40	23	2	NAEKED AND SACRED	Marlaya Naylor	Deconstruction

## pete tong playlist



**'R U SLEEPING'** Indo (Azuli) • **'RAY OF LIGHT'** Madonna (Maverick) • **'WOTHERS PRIDE'** Florbunda (Heart) • **'UNDER THE BRIDGE'** All Saints • **'MY MATE PAUL'** David Holmes (So Beatz) • **'SINCERE'** MJ Cole (Jam-N-Mix) • **'I GET LONELY'** JASON NEVINS REMIX: Janet Jackson (Virgin) • **'BAD BOY TALL PAUL'** REMIX: Wildchild (Polydor) • **'MEGABLAST'** Bomb Da Loop (White label) • **'WHERE MY NIGG...'** Fatman Scoop (J&B) • **'ICE RAIN PHELOTROPIC VOICU'** Alex Whitcombe & Big C (Ostragon) • **'GRILLCE 2000'** Greece 2000 (ZXX) • **'ARTLA AYO'** Judductive • **'DOWN WITH THE UNDERGROUND'** Trevor Rolly (Kawtelite) • **'MUSIC MAKES YOU LOSE CONTROL'** Les Rhythmes Digiteles (Mail Of Sound) • **'DISTORTION'** Plocheheads (Subliminal) • **'PROBLEM'** BLURRED BREAK BEAT MIX: Naughty Boys (White label) • **'MILES FROM HOME'** Peshay (Mo Wax) • **'DAN SOLO (ALBUM DUE)'** Groove Armada (Nummy Touch) • **'THE INSIDE'** Andy Lombayo feat. Michelle Weeks (Cleveland City) • **'DEEPER LOVE (BUFF MIX)'** Ruff Driever (Inferno) • **'STRINGS OF LIFE'** Ralph Rosario (Nite Grooves) • **'HEARIN' TRIANGLE VOICU'** Kinova (Cosmion) • **'SONAR'** Izzo (Photoplay) • **'VOICU'** Catalpa (3 Beat) • **'AFRICAN HORIZON'** (Perfecta Faded) • **'LONG AS I CAN SEE THE LIGHT'** Monkey Mafia (Heavenly) • **'YOU ARE SOMEBODY'** Full Intention (Sugar Daddy) • **'SUNPESTAR'** Nony vs Eric: (Kosmic) • **'BELIEVE'** Goldie (frn) • **'HERE I GO'** Poldy (Polyd) • **'VH HOPPAS LA DET BASTA'** La Cenda Honfurus (Königsjung) • **'THAT SOUND'** De Techno Bohemian Presents (White label) • **'YA-HO-HE'** NC Tribe feat. Sabine Kapfner (ZXX) • **'PHUNKIE MÜZZER'** Shazzam (Tipsof Trax) • **'UNTITLED'** BBE vs Hain & Kane (Red) • **'MYSTERY LAND (H.A.C. REMIX)'** KTRoo (frn)

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Findings in the new 'Who Am I?'

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q&a



Having signed one of the biggest dance artists of last year, Sash!, whilst an A&R man at Multiply, Scott MacLachlan left the company to join Jive and start a new imprint. The new dance label, Pepper, is already enjoying a buzz on one of its first signings - 'Feel It' by The Tamperer, which will be released next month. Tony Farsides finds out what MacLachlan plans for Pepper

scottmacLachlan

**SO WHY 'PEPPER'?**  
"No reason. I actually wanted to chose a name that had nothing to do with music. I thought Pepper sounded nice. So it's as crass and simple as that."  
**HAS IT BEEN A RUSH SETTING THE LABEL UP IN THREE MONTHS?**  
"I'd forgotten how much was involved. It's quite tough but there's a really good team here already. One good thing is that I haven't had to worry about the signings so much because I've gone in for tracks and got them. When I started out at Multiply I had no profile or track record so it was quite difficult convincing people to sign with you. One of the secrets of Multiply's success is that the system works so well, so if you sign a good record you can put it through the

machine and come out with a hit. So I'm trying to get the business end of things completely sorted out here. That's nuts and bolts as far as I'm concerned."  
**HOW SIMILAR IS PEPPER GOING TO BE TO MULTIPLY?**  
"On the licensing front it's going to be similar - picking up high-profile tracks, hopefully having hits with them, and reaping the benefits in terms of compilation and licensing revenues. The other side will be different in the sense of getting involved with acts on a more long-term development sense. I've signed a group called Kwaza who are a live band. I've also done a deal with Lawrence Mauce from Trade to handle their compilation LPs. So there'll be two avenues."

**DO YOU FEEL PRESSURED?**  
"Not really. Certainly not from within Jive. People are obviously interested to see what happens and whether I'll get egg on my face. But one of the reasons I joined Jive is that at Multiply we achieved what we set out to do and I didn't feel pressured any more. By the law of averages alone it's unlikely that I'm immediately going to sign another Sash! but what I want to do is take what I learnt from doing that and use it to move on to something different. In 20 years' time I don't want to be licensing records - I want to do proper development-based A&R."

**C-BLOCK**  
time is tickin' away

mixes by the  
dirty rotten scoundrels  
& xenomania  
released 16th march 1998

TOP TEN RM CLUB, RM POP AND MIX MAG

© 1998

[LABEL]

UD ULTIMATE DILEMMA

[FOCUS]

**ULTIMATE DILEMMA**  
Second Floor, 91 Brick Lane, London E1 6DN, tel: 0171-426 0268, fax: 0171-426 0269

**HISTORY**  
Ultimate Dilemma was born in 1996, the brainchild of Max Lousada and Peter Adjaye who were partners in Brighton-based hip hop distributors in A Silent Way. The label's first release was The Runaways' 'Pathways EP'; other early releases included tracks from Req, who also records for Skint. The label's first crossover commercial success came last year with 'Non Non Non' by Melaz, a French version of the Dawn Penn classic which was produced by La Funk Mob. The label has also built up a loyal fanbase through its regular club nights and tours. A licensing deal with New York label Rowkus Entertainment will provide further releases from Cyclops and other artists later in the year. The label is also committed to developing artists, and debut albums from Jadell, Misterjon and Blushshift are in the pipeline. "We are trying to achieve a balance between studio-led and live projects," says Lousada. "We aim to keep things organic, adding the rawness of beats and electronica to the musicality of vocals, melody and lead lines. We're not just putting out stripped-down beats. Each of our artists has an identity. Jadell, for instance, is a drummer who programs his beats but he wants to take it live. A live show prevents the artists from being faceless producers." The label is now gearing up for a busy '98, and Lousada promises a few surprises emerging from its book-up with Rowkus.

**KEY STAFF:**  
Max Lousada, Peter Adjaye

**SPECIALIST AREAS:**  
Scoobie snax beats and rhymes

**KEY ARTISTS:**  
Runaways, Jadell, Misterjon, 45 King, Cyclops 4000

**LAST THREE RELEASES:**  
Runaways 'Classic Tales' LP; Cyclops 4000 'Macroscope' 12-inch; Jadell 'A Brand New Sound' 12-inch

**COMING UP:**  
Runaways feat Cyclops 4000 'Levitation' 12-inch; Common Ground 'We Don't Need Another Hero' album; Ill Dependents EP

**RETAILER'S VIEW**  
"One of the best of the up-and-coming UK hip hop labels. It always sells really well in here. It's got a good roster of artists and good links with the US, like its tie-up with Rowkus. It will be doing big things in '98." - Pete Herbert, Atlas

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2 STOP Spice G

3 MY HEART W

4 SAY WHAT YOU W

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6 BIG MISTAKE

7 WHEN THE LI

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9 TRULY MADDY

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12 HOW DO I LI

13 RE-MEMBER

14 BREATHE Kyl

15 DOCTOR JON

16 EVERLASTING

17 DESTINY CAL

18 THE ANGELA

19 YOU'RE STILL

**five**  
**B-boys are back** – in fact they've never gone away, according to those irrepressible freestylers Matt Cantor and Aston Harvey. When they're not spinning some of the freshest breakbeats around at clubs like Triptonite or Freshly Broken, they're making their own electro tracks and charting with tuff tunes like 'B-Boy Slance' featuring Tenor Fly, or remixing for the likes of Afrika Bambaataa and the Jungle Brothers

# JOCKS

the freestylers

## ON THEIR BOX

FIG. GP

### top 10]

#### 'THE CHASE' GORDON'S WAR SOUNDTRACK (BUDDHA)

Aston: "It came out around 1977 and it's the funkiest, baddest break in b-boy history." Matt: "It makes b-boys do strange things on the dancefloor." Aston: "B-boys spin on their heads." Matt: "Spontaneous headspinning. Blaxploitation at its worst."

#### 'FREESTYLE' DON'T STOP THE ROCK (MUSIC SPECIALIST)

Matt: "King of obscure early electro tunes. Full-on recorder action. This was the first record we sampled as freestylers – it inspired our name. I used to practice body-popping to it and I still play it today. It's really quirky. The crowd are really up on it and we used it on our Radio One Essential Mix."

#### THE FREESTYLERS' STEAMIN' 10

- 1 'TWISTED SKA' Picky's 'Mixed (acoustic)
- 2 'STAR AND GARTER' Bilmey (Downby)
- 3 'SWEET PEA' Soul Hooligan (white label)
- 4 'DO YA WANNA GET FUNKY?' Bud Bros (white label)
- 5 'MY BEAT BOX' Denjay Funk-Roc (white label)
- 6 'J'ROC'S THEME' J-Rock (white label)
- 7 'STREET BEAT EP' Bowster (FreskaNova)
- 8 'EL MAGNIFICO' Unknown (white label)
- 9 'DA PUMPED UP FUNK' Damage Control (Afro Wax)
- 10 'FRESHLY BROKEN MIX' Nuts – Mad Doctor X (FreskaNova)

#### 'YOU'RE GONNA GET YOURS' PUBLIC ENEMY (DEF JAM)

Matt: "Militant rap at its best, courtesy of Chuck D and the crew off the first album, 'Yo Bum Rush The Show'. The sound of hip hop when it was raw." Aston: "The sound of hip hop in its golden era. We would play it at the last tune or if we're playing a long set where you can drop in some hip hop."

#### 'THE MIGHTY HARD ROCKER' CASH MONEY & MARVELLOUS (SLEEPING BAG)

Matt: "Cash Money & Marvellous – the 1988 world mix champion cuts his way through his funky breaks."



#### 'WICKEDEST SOUND' REBEL MC AND TENOR FLY (TRIBAL BASS)

Aston: "One of the original ragga hip house fusions from the early rave days. When we play an eclectic set we'd drop it. It was a predecessor to early jungle and it inspired us to work with Tenor Fly."

#### 'FIRE WHEN READY' G DOUBLE E (JUMPIN' & PUMPIN')

Matt: "The same as 'Wickedest Sound' except it inspired us not to work with Tenor Fly. It's good for Morris dancing to – around Aston's Maypole."

#### 'TO THE MAX' STEZO (SLEEPING BAG)

Matt: "One of my favourite old hip hop tunes. It came out around 1989 and it's fat, funky, furious, fresh and loads of other things beginning with 'T'."

#### 'JUICE' ERIC B & RAKIM (MCA)

Matt: "So fat it makes b-boys break wind when we drop it. Rakim delivers his ruffest rap ever. He drops the boom over Eric B's fat beats."

#### 'DON'T HOLD BACK' BLAPPS POSSEE (TRIBAL BASS)

Matt: "Produced by Blapps Possee, this was the underground origin of breakbeats around 1990." Aston: "It still sounds slamin'." Matt: "When it's dropped, relieve the summer of Vicks nasal spray! It was made in the days when Aston had a decent haircut – see his photo!" Aston: "Check the photo of Matt's wackademus highlights."

#### 'APACHE' INCREDIBLE BONGO BAND (MGH)

Matt: "The ultimate drum break of all time with some funky Shadow-ix guitar breaks, minus Sir Cliff!" Aston: "Another break for the b-boys."

[COMPILED BY SARAH DAVIS. TEL: 0181-948 2326]

**BORN:** Matt: August 16, 1973, London. Aston: December 17, 1969, London. **LIFE BEFORE DJING:** Matt: "Solicitor's clerk, art college, clothes shop, advertising company. I made records under names of Crim's Cat Groover, Cat 'N' Patsy, Stone 2 For Barbara, Fresh Air Burn. Aston: "I started in music at 18 as Blapps Possee then Uno Dig and Del Brothers. I was a programme for Rebel MC and Definition of Sound." **FIRST DJ GIG:** Matt: "1989 at a community centre in Aston. I played Shut Up And Dance's 'Xio To Get Up'. Some 15-year-old Sharon came up and asked me what it was and I said 'Shut Up And Dance' and she kicked me to the nuts." Aston: "1986. Roxanne's London." **MOST MEMORABLE GIG:** Best – Matt: "Big Up, Mullibaallee, Munich, January 1998. Aston and I went there thinking Germans were not ready for funky breakbeats and there were 500 up-for-it Germans doing the funky Penguin for hours." Worst – Matt: "The Cooker, Leeds. We went on after a DJMC finalist who did all sorts of aerobatics and supernatural around the desk and then we walked on and had to see track of DJ bricks we went down like Wackademus and Punks." **FAVOURITE CLUBS:** Freshly Broken, London. Big Up, Germany. Alchemie, Bayern. Scotch and Heavenly Social, London. Vibe Express, Brixton. **NEXT THREE GIGS:** Bagleys, London (March 21); Icon, Berlin (27); The Axis (28). **DJ TRADEMARK:** "Our imaginatively mixed but always fat and rocking set with occasionally hot freestyle breaks." **LIFE OUTSIDE DJING:** Single "Ruffneck" feat. MC Navigator out May on FreskaNova; mixing 'FSUK 2' compilation album, out May on Ministry Of Sound; remixed 'Policeman Skank' by Audio2. Lots of live shows and festivals this summer. Matt: "I'm a curry fanatic, I like going to art galleries and I'm a UFO fanatic. I like gangster films and collecting old school memorabilia." Aston: "I'm a mad Formula One treat. I like my PlayStation, eating, going to the cinema, hardcore porn and reading Star Wars bi-monthly."

### [cv]

20 I'M READY BR

15 21 ANGELS ROBB  
 12 22 BE ALONE NO  
 16 23 SHOW ME LO  
 17 24 GETTIN' JIGG'  
 19 25 NEVER EVER  
 20 26 THE WORD IS L  
 21 27 THE PROMISE  
 22 28 SHE LEFT ME  
 11 28 SHE LEFT ME  
 20 29 MY OWN SU  
 24 30 TOGETHER AK

13 31 HOLLER GIMBY  
 22 32 WHO AM I Be  
 23 33 CLEOPATRA'S  
 20 34 RUDE BOY RO  
 27 35 LET ME SHOW

13 31 HOLLER GIMBY  
 22 32 WHO AM I Be  
 23 33 CLEOPATRA'S  
 20 34 RUDE BOY RO  
 27 35 LET ME SHOW  
 13 36 YIM Jaz & Ck  
 31 37 HIGH Lighthouse  
 30 38 YOUR LOVE G  
 25 39 TREAT INFAM  
 39 40 ALL I HAVE TO

39 40 ALL I HAVE TO

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hot vinyl

on the decks: alice bailey, brad beatnik, chris finan,  
ronnie herel, james hyman, danny mcmillan,  
ralph lee, ziad (pure groove)

TUNE OF THE WEEK

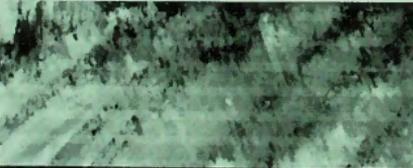


BUSTA RHYMES 'TURN IT UP' (EAST WEST) (HIP HOP)

In the LP version, Busta samples Al Green's 'Love Is Happiness' as a refrain for an overall slinky, shuffling rap track. But it's game over when 'Fire It Up' uses the hook from the 'Knight Rider' TV theme to come up with a raucous, rap-raging winner that only someone such as Busta could pull off so effectively. Also included on the single are instrumentals and a scratchy Desert Eagle Discs remix of 'Dangerous'. ●●●●● JH



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SASH! 'LA PRIMAVERA' (MULTIPLY) (HOUSE)

The debut single from Sash! is new LP is an uplifting, commercial tune with Spanish-tinged female vocals from Victoria Senior, not dissimilar to 'Escador'. Mixes from Magic Alice, DJ Jam X & De Leon, Blank & Jones plus a 'Megamix', exclusively performed on the Christmas TOTP could see this hit numero uno rather than the number two of his all previous singles. ●●●●● JH

JANET JACKSON 'I GET LONELY' (VIRGIN USA) (R&B)

Out of a vast assortment of mixes from the likes of Jason Nevins and Jam & Lewis, Teddy Riley's phat down-low TNT remix is the killer cut which takes the credit for making this tune worthy of release in the UK. This will get an abundance of radio playlisting and is therefore a guaranteed hit but it's not as strong as the previous two releases from Janet's recent 'Velvet Rope' LP. Not bad for the bedroom crew. ●●●●● RH

THE TAMPERER FEATURING MAY 'FEEL IT' (PEPPER) (HOUSE)

A bit of a love-it-or-hate-it one here. Peppers first release sees a female vocal run over The Jacksons' 'Can You Feel It' in as blatant a manner as possible. There are three mixes with little variation, relying on the said sample to do the damage. It's easy to see how the mainstream clubs are going to lap this up, and with a lot radio support it could result in lots of copies going over the counter. ●●●●● CF

GARAGE TUNE OF THE WEEK

95 NORTH 'JAZZ ASCENSION' (LARGE) (GARAGE)

This is one of those tracks that oozes quality. A lazy swaying groove sways through some sci-fi FX and tribal rhythms with deep dubbed-out synth and organ stabs thrown in. A warm bluesy male vocal talks as through the mix introducing, among other things, a "badass" bassline which gels the whole thing into a funked-up party groove. Add to this excellent production and you have a track that will appeal to every dance enthusiast. ●●●●● 2

PERPETUAL MOTION 'KEEP ON DANCING' (CROSSTRAXX) (HOUSE)

A cut and paste track which takes samples from both house and hip hop to produce a full-on funky sound. It makes good use of breakbeats, currently rocking the busiest of dance floors and has plenty of drum-rolls for those hands-in-the-air moments. Doing the rounds as a limited 10-inch this tune is as 'in yer face' as the bright green vinyl it is pressed on. ●●●●● AB

DREAMON 'THE BEAT' (FFRR) (HOUSE)

Downboy's underground success of last year has been taken on by ffr and reissued in four mixes. The '98 remix is the toughest on offer here, with a lift in pace from the original, while the KCC & Area 51 remix has a much more funky bass and strong-sounding strings offering good support. Dreamon's Downboydown Dub goes for the speed garage arena, but it's the original, so ahead of its time first time around, that still tops the bill. ●●●●● CF

**farley & heller's**  
**steamin' 10**  
**tips for the week**

- 1 'FANNY VALENTINE' Big Muff (Kaz)
- 2 '100 YA LIKE IT' Bino 9 (New)
- 3 'LET IT GO' Kiaga Or Tomorrow (Deng Nyong)
- 4 'RHOUT TO THE TOP' Free Island (JBO)
- 5 'STOP (MORALE) DUB' Spice Girls (Virgin)
- 6 'A DAY IN COPACABANA' Circa Costelli (J&R)
- 7 'THANK YOU' Bode Winters (Atlantic)
- 8 'SHAGGY'S MOST WANTED' Bughy Assass (J&R)
- 9 'CAN GET WITH US' (FRESH) (J&R)
- 10 'SHAKE BABY' The London Authority (J&R)

Terry Farley & Pete Heller  
(Featured in *Jacks On Their Box*  
RM Issue dated April 1, 1994)

1	IT'S LIT	Run-DMC Vs J&R
2	STOP SPICE G	
3	MY HEART W	
4	SAV WHAT YOU W	
5	FROZEN Mad	
6	BIG MISTAKE	
7	WHEN THE LU	
8	BRIMFUL OF	
9	TRULY MAD	
10	UH LA LA LA	
11	THE BALLAD OF	
12	HOW DO I LIV	
13	REMEMBER Y	
14	DOCTOR JON	
15	EVERLASTIN	
16	DESTINY CAL	
17	THE ANGELA	
18	YOU'RE STILL	
19	READY TO	

(compiled by alan jones from a sample of more than 900 DJ returns - fax: 0171-928 2281)

**(upfront house)**

**[commentary]**



by alan jones  
We're not yet a quarter of the way through 1998 but Manifesto has its fourth number one of the year already, stealing pole position this week with **TODD TERRY's** 'Ready For A New Day', which was the ante-post favourite this week but very nearly got caught by **STATE OF MIND**, whose 'This Is It' advances 38-2. **JACKSON** can count herself very unlucky this week, she advances only 4-3 despite registering a numerically beautiful 666 points - more than the number one record has had in each of the previous three weeks. Also suffering from the strength of support for its rivals at the top end of the chart, **WILDCHILD's** 'Bad Boy' dips from three to five despite a 29% increase in support week-on-week, while **TINA MOORE's** 'Nobody Better' suffers an early reverse, declining 17-21 even as it registers a 4% increase in support. If **State Of Mind** can climb to number one next week - and Todd Terry is going to be hard to dislodge as a carefully-timed package of cuts by Hani and Pete Avila dropped in the week, which should help to offset some of the record's inevitable decline - they will have done via a more difficult route than any of this year's number ones. Six singles have taken turns at the top this year, and all six were the highest new entry to the chart on the week of their debut, while the **State Of Mind** single was only last week's 10th biggest debutant. If Todd Terry doesn't hold his crown, therefore, the likelihood is that **NOVUS VS. ENIAC's** 'Superstar' (not to be confused with Superstar's 'Superstar', also around at the moment) will advance to pole position, having been this week's top debut at number six. A bubbler on import from Germany, where it was released on the tiny Kosmo label, it has the added advantage of being played by Pete Tong on his Radio One show seven weeks in a row. When you also consider that it was remixed by Jason Nevins - the New York DJ whose mix has made **Nur DMG** hot again and also remixed the current Janet Jackson club hit - it must be considered the record most likely to go to the top. For the moment, however, both of the top two records have mixes by Dillon & Dickens, as has a couple of this week's hot new entries, 'Soakin' Wet' by **99 ALLSTARS** (number 23) and 'Playmate Puzzle' by **DISCOTECS** (number 26), confirming the remixers' current hot status.

- |    |    |  |                         |
|----|----|--|-------------------------|
| 01 | 2  | READY FOR A NEW DAY (RHYTHM MASTERS/DILLON & DICKINS/PEVLE/ATODD TERRY MIXES) <b>Todd Terry</b>                            | Manifesto               |
| 02 | 3  | THIS IS IT (M&S/DILLON & DICKINS/NU-SHIRT/BOY/AMY COLE MIXES) <b>State Of Mind</b>   | Sound Of Manley         |
| 03 | 4  | I GET LONELY (JASON NEVINS MIXES) <b>Janet</b>   | Virgin                  |
| 04 | 5  | SHOUT TO THE TOP (FRANKIE KNUCKLES/SLB/INDUSTRY/STROUD/ROACH/NOEL MIXES) <b>Fire Island Lett</b> , <i>Leleeta Holloway</i> | Junior Boy's Own        |
| 05 | 6  | SUPERSTAR (JASON NEVINS MIXES) <b>Jackson</b>  | Polydor                 |
| 06 | 7  | WINDOWS (SHARPTIDE MIXES) <b>SI</b>  | D.Disc/Krista           |
| 07 | 8  | DOWN WITH THE UNDERGROUND (JUDGE JULIE/GROOVE/DEE/GAZ/COLIN/TEVENDALE MIXES) <b>Trevor Reilly</b>                          | Hoo! Cheons             |
| 08 | 9  | MANNA USED TO SAY / FATHERS OF SOUND/CURTIS & MOORE MIXES) <b>Azure</b>  | Manifesto               |
| 09 | 10 | WE LIVE AS ONE (MIXES) <b>Plastic Sanguinets Ltd</b> , <i>De Ce Rogem</i>  | Inferno                 |
| 10 | 11 | STOP (DAVID MORALES/STRETCH & VERNI MIXES) <b>Spice Girls</b>  | Playola                 |
| 11 | 12 | LA PRIMAVERA (MEG&M Sash)  | Virgin                  |
| 12 | 13 | CLUB LOVELY (JEM 2/SERIOUS DANGER MIXES) <b>Groove Connection 2</b>  | Multiply                |
| 13 | 14 | RIPPED IN 2 MINUTES (TODY TRAX/REP/ATED/ART/ORIGINAL MIXES) <b>A Vs. B</b>   | Locked On/AL Recordings |
| 14 | 15 | BE MINE (STEVE ANTHONY/FRATHER & JOE MIXES) <b>Charlie</b>   | Positiva                |
| 15 | 16 | FIND ME A LOVE (MR.PINK/KNUCKLE/EAZ/ZE/BASS/AMP/BURLEY MIXES) <b>Basscamp</b>  | Rhythm Series/Perophone |
| 16 | 17 | 10 HOURS TO SAVE THE EARTH (TROUSER ENTHUSIASTS/TOMSKI MIXES) <b>Tomski</b>  | Champion                |
| 17 | 18 | LET ME ENTERTAIN YOU (STRETCH & VERNI/MOTHE/AMETHYST/LEX KRU MIXES) <b>Rabbie Williams</b>                                 | Chrysalis               |
| 18 | 19 | LAST NIGHT A DJ SAVED MY LIFE (ROGER SANCHEZ/FRANCOS/KPROPHET MIXES) <b>Syke 130</b>                                       | Ornum                   |
| 19 | 20 | R U SLEEPING (RUMP & FLEX/GRANT/STONERIDGE MIXES) <b>Indo</b>  | Azuli/Satellite         |
| 20 | 21 | NOBODY BETTER (DEAN ZWELY/GRUB/CAS/SMITH MIXES) <b>Tom Moore</b>   | Delirious               |
| 21 | 22 | SOUNDS OF WICKEDNESS (TZANTZ/PROJECT/IT/IN PLAY MIXES) <b>Tzant</b>  | Logic                   |
| 22 | 23 | SOAKIN' WET (DILLON & DICKINS/TONY DE VIT/OTOTAL/STEVE THOMAS MIXES) <b>Ninety Nine Allstars</b>                           | 99                      |
| 23 | 24 | HIGH NOON (ISB MIX)/DEEPER Serious Danger  | Fresh                   |
| 24 | 25 | THE WORD IS LOVE (STEVE 'SILK' HURLEY/MIXES) <b>Voices Of Life</b>   | AMP/PM                  |
| 25 | 26 | HERE'S HOW THE STORY ENDS (TIN TIN OUT/LC/MANNA/MANSA MIXES) <b>Tin Tin Out Lett</b> , <i>Shelley Nelson</i>               | VC Recordings           |
| 26 | 27 | MOVE ON UP (Kissler)   | AMP/PM                  |
| 27 | 28 | PLAYMATE PUZZLE (DILLON & DICKINS/PLANET NINE MIXES) <b>DiscoTecs</b>  | Head/Tr                 |
| 28 | 29 | LOVE SHY (JAM/JAM/RHYTHM MASTERS/TODD EDWARDS MIXES) <b>Kristine Blond</b>   | Reverb                  |
| 29 | 30 | THE ROOF (DAVID MORALES MIXES) <b>Mariah Carey</b>   | Columbia                |
| 30 | 31 | NEED YOUR LOVIN' (M.A.S. Project)  | Club Tools              |
| 31 | 32 | THE BEAT (GHEAM/ON/CC & ARENA 51 MIXES) <b>Dreamon</b>   | Down/By/Tr              |
| 32 | 33 | FUN (DJ SNEAK/BEASMENT JACK/TODD EDWARDS/DJ KRUST MIXES) <b>Da Mob Lett</b> , <i>Joseph Brown</i>                          | MCredible               |
| 33 | 34 | EVERYBODY (MR. PINK MIXES) <b>Frankie Carbone</b>  | Playola                 |
| 34 | 35 | TROUBLED GIRL (BORIS DILGOSCH & MICHAEL LANGENWALD/INT WESTRA/ILL INTENTION/DON CARLOS/MAN MIXES) <b>Karen Ramirez</b>     | Manifesto               |
| 35 | 36 | IT'S LIKE THAT (JASON NEVINS MIXES) <b>Rus-D.M.C. Vs. Jason Nevins</b>   | Smile                   |
| 36 | 37 | AIN'T GOIN' TO GOA (187 LONDON/KRIS NEEDS/GATH SAINTS/TROUSER ENTHUSIASTS/MOTIV 8 MIXES) <b>Alabama 3</b>                  | Elemental               |
| 37 | 38 | LIFE IN MOND (BANANA REPUBLIC MIXES) <b>Mooza</b>  | Echo                    |
| 38 | 39 | WHERE DO WE GO? (ARWAD VAN HELDEN/ORIGINAL MIXES) <b>Wanduo Project</b>  | Enlighten               |
| 39 | 40 | THE WAVE (TALCHER/ANCE MIXES) <b>Sosa</b>  | AdReve                  |
| 40 | 41 | ALL THAT MATTERS (THE ALMIGHTY/HX/HECTOR/HYPER GO GO/DJ TONK/CAS ROC MIXES) <b>Louise</b>                                  | 1st Avenue/CHI          |
| 41 | 42 | BOUNDARIES (BANANA REPUBLIC/TROV/OK/NATION/DOPE/SKILLZ MIXES) <b>Leena Conquest</b>  | Parusia                 |
| 42 | 43 | UP ON THE BLUES (YOJO WORKING/HUFF & HERB MIXES) <b>Huff &amp; Herb</b>  | Killer Bee              |
| 43 | 44 | REMEMBER (MOOD II SWING/PAUL VAN DYK/GAS/AVI MIXES) <b>BT</b>  | Perfecto Mainline       |
| 44 | 45 | LOVEBREAK (Peach V Colucci)  | Bubble Chamber          |
| 45 | 46 | I'LL NEVER BE LONELY AGAIN (TONY DE VIT & SIMON PARKES/SOLAR STONCE/XENOMANIA MIXES) <b>Sapphire</b>                       | Eternit                 |
| 46 | 47 | WHERE YOU ARE (STEVE 'SILK' HURLEY MIXES) <b>Ruhsan Saad</b>   | Universal               |
| 47 | 48 | KEEP ON DANCING (Perpetual Moon)   | Crossstrax              |
| 48 | 49 | 31 WHEN THE LIGHTS GO OUT (LOOP DA LOOP/CANDID GIRLS MIXES) <b>G</b>   | RCA                     |
| 49 | 50 | 4 LIKE IT LIKE THAT (NORTHERN BOYZ/PHAT 'N' PHUNK/ST/BIASS/TWYCE AS NYVE MIXES) <b>Miami Allstars</b>                      | Universal               |
| 50 | 51 | 4 CRAZY (FULL CREW/BOOKER T/AMAMI BASS MIXES) <b>Awsome</b>  | Global                  |
| 51 | 52 | 4 MY MATE PAUL (David Holmes)  | Be!t                    |
| 52 | 53 | 4 GET UP (ON THE DANCER/DOR) (DIRTY DUDE/BARKIN BROTHERS/VI TO BENITOS MIXES) <b>Disco Dude</b>                            | Universal               |
| 53 | 54 | 4 SUPERHERO (RATED PG MIXES) <b>Daze</b>   | Epic                    |
| 54 | 55 | 4 BABY (YOU BRING ME UP) (MOODLES & LEWIS MIXES) <b>Y-Tribe</b>  | Deconstruction          |
| 55 | 56 | 4 DISREMBRANCE (XENOMANIA-0-BOP/TROUSER ENTHUSIASTS/SHARPTWYCE AS NYVE MIXES) <b>Danni</b>                                 | Kelut                   |
| 56 | 57 | 4 BRIGHT MORNING WHITE FC <b>Kahuna</b>  | Kahuna Kutz             |
| 57 | 58 | 4 GIVE ME RHYTHM (FULL INTENTION/BURGER QUEEN/VICTOR SIMONELLI/GROOVE/PAOLO/LENCE MIXES) <b>Black Connection</b>           | Xtremagica              |
| 58 | 59 | 4 MUCH BETTER (FUTURE SHOCK/BORIS DILGOSCH/PEP/RAU/HOFER MIXES) <b>Club 69 Lett</b> , <i>Suzanne Palmer</i>                | Twisted UK              |
| 59 | 60 | 4 BEAT GOES ON All Seeing 1  | Earth                   |

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**15 21** ANGELS floob  
**12 22** BE ALONE NO  
**16 23** SHOW ME LO  
**17 24** GETTIN' JIGG  
**19 25** NEVER EVER  
**26** THE WORD IS L  
**27** THE PROMISE  
**11 28** SHE LEFT ME  
**29** MY OWN SUF  
**24 30** TOGETHER AK

**13 31** HOLLER Gimow  
**22 32** WHO AM I Be  
**23 33** CLEOPATRAS  
**20 34** RUDE BOY RO  
**27 35** LET ME SHOW  
**16 36** YIM Jez & Chr  
**31 37** HIGH Lighthouse  
**30 38** YOUR LOVE GI  
**25 39** TREAT INFAMT  
**39 40** ALL I HAVE TO

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the **TOP 40** **POP CHART** **21.03.98**  
[handbag]

Compiled by Alan Jones from a sample of 4,000 votes from 900 of our readers - Fax: 01753-684281

[commentary] by alan jones



Pos	UK	Wks	Title	Label
1	1	3	LA PRIMAVERA/MEGAMIX	Sash!
2	2	2	STOP	Virgin
3	14	3	SUPERHERO	Epic
4	12	4	I GET LONELY	Virgin
5	7	3	SHOUT TO THE TOP	Junior Boy's Own
6	5	4	AIN'T GOIN' TO GOA	Elemental
7	3	5	ALL THAT MATTERS	1st Avenue/EMI
8	6	5	FROZEN	Maverick
9	6	5	DISMEMBRANCE	Eternal
10	8	5	MY HEART WILL GO ON	Aimhigh/Epic
11	16	2	BOOGIE NIGHTS	Eastside
12	4	4	WHATEVER	Euphonic
13	35	2	TRUE TO US	EMI
14	11	3	WHEN THE LIGHTS GO OUT	RC/A
15	17	5	ANGEL ST	M People
16	10	2	THIS IS IT	State Of Mind
17	10	4	HOW DO I LIVE	LeAnn Rimes
18	13	7	UH LA LA LA	Alexia
19	25	3	LINE IT LIKE THAT	Miami Alibators
20	2	2	THE MAN WHO SOLD THE WORLD	Boys Of A New Age
21	24	2	READY FOR A NEW DAY	Todd Terry
22	37	2	CRAZY	Awesome
23	22	2	DOWN WITH THE UNDERGROUND	Trevor Reilly
24	22	6	EVOLUTION	Sheryl Lee Ralph
25	10	2	SUPERSTAR	Novy vs. Eniac
26	10	2	BABOY	Wildchild
27	10	2	MOVE ON UP	Trickster
28	10	2	I'LL NEVER BE LONELY AGAIN	Saphire
29	20	6	COMING BACK	DJ Dado
30	10	2	LOVE IS IN THE AIR	Decaprio
31	10	2	GIVE ME RHYTHM	Black Connection
32	10	2	HERE'S WHERE THE STORY ENDS	The Tin Out feat. Shelley Nelson
33	18	2	IT'S LIKE THAT	Ron-D.M.C. vs. Jason Nevins
34	10	2	BE MINE	Charolise
35	10	2	PURE SPEED VOLUME 2	Various
36	10	2	LAST NIGHT A DJ SAVED MY LIFE	Faloma 130
37	23	5	HEY	Faloma Rainey
38	21	3	RESCUE ME	Kelly Mana
39	10	2	THE ROOF	Mariah Carey
40	40	5	VICTIMS	Blonde Ambition

**GOLDIE 'BELIEVE' (FRFR) (DRUM & BASS)**

One of the standout vocal tracks from Goldie's album, 'Believe' is a soulful breeze of a tune that wouldn't sound out of place on Talkin' Loud thanks to its mellow funk tones. Check out the extended version for a brilliant mind-blowing into Loose Ends' 'Hanging On A String'. Remixers include Phobex whose drum & bass flavoured mix adds a funk bassline, some skittering beats and very cool piano. Grooverider's mix is stunning in its breadth of sounds and totally engaging atmosphere - future jazz at its finest. Finally, there's a mix and dub from underground garage merchants Groove Chronicles which are, quite frankly, gratuitous and bear little relation to the quality of the original. ●●●● BB

**STATE OF MIND 'THIS IS IT' (SOUND OF MINISTRY) (HOUSE)**

'This is It' continues the Ministry's style of combining club credibility with crossover potential. There's a spread of options from the M&S Club Mix, which is a full vocal plus a laidback electric guitar, to Boy Foxy's very funky disco dub. Nu Birth stretch the hi-hat while Dillon & Dickens do the same with the bassline. MJ Cole completes the mix package with a mix of tip-toe beats. ●●●● CF

**DAVID HOLMES 'MY MATE PAUL' (GO BEAT) (BEATS)**

Similar in mood to the current All Seeing Eye single, the latest Holmes tune is another keyboard-based swinger. The Stereo MCs mix steps up the pace and adds some twangy guitar and accordion sounds. The Holmes & Goldsworthy mix roughs up the beats a little, while the Major Force version adds some great, weird sounds over lush hip hop beats. Finally, the Pulsinger/Tunakun mix ventures into leftfield beats territory with moderately successful results. ●●●● BB

**K-CI & JO JO 'ALL MY LIFE' (UNIVERSAL) (R&B)**

The two Jodeci boys thrill with this urban beat ballad, strings and plonky piano intro making it a real show-stopping performance piece. Rich with the duo's own harmonies, it's one of those records you can really grow into. Watch for new street mixes by the Ignorants too. ●●●● RT

**AZURE 'MAMA USED TO SAY' (INFERNO) (GARAGE)**

A reworking of Junior Gascombe's classic Eighties hit, this features the top talents of 25-year-old MG Cooper, with mixes from Curtis and Moore and Ramsey & Fen. While the former go for a classic, lush piano-led club groove, Ramsey & Fen opt for a clean bumpety feel that has a soulful vibe to it. Both mixes work, but for me, the Ramsey & Fen mixes hit the mark. ●●●●● Z

**NOVY VS ENIAC 'SUPERSTAR' (D-DISCO) (HOUSE)**

Already a Top 10 hit in Germany, this track has made its way across the Channel for Arista's sister label D-Disco's first release. Tom Novy's cut'n'paste disco-funk powder covers three promos with contributions from Jason Nevins and Birmingham's Funky Diablos among others. It is the similitude of the infectious head nodding piano-backed 'My Superstar' shouts that do the trick, with an optional female vocal if required, proving that there is a definite current trend towards good dance tracks that don't rely on out-and-out pace. ●●●●● CF

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**BEATS TUNE OF THE WEEK**

**ETIENNE DE CRECY 'PRIX CHOC' (DIFFERENT) (BEATS)**

One of the many highlights from the landmark 'Super Discount' album gets its own releases with a string of cool remixes. The laidback and jazzy house original is simply gorgeous and its 'sensimilla, marijuana' hook is, naturally, quite effective. The La Funk Mob mix adds a little more funk to the beats and some extra sampled vocals. De Crecy's own remix goes for a very chilled and relaxing reggae feel. Roy Davis Jr adds his own inimitable disco touch to the grooves, as does Alex Gopher while Cosmo Vitelli whips up some noisy, experimental breakbeats and fuzzy guitar to dazzling effect. ●●●●● BB

21  
march  
1998

1 **IT'S LUV** Run-DMC (vs. J)

2 **STOP SPOICE G**

3 **MY HEART'Y**

4 **SAY WHAT YOU'V**

5 **FROZEN MIA**

6 **BIG MISTAKE**

7 **WHEN THE LI**

8 **BRIMFUL OF**

9 **TRULY MADE**

10 **UH LA LA LA**

11 **THE BALLAD OF**

12 **HOW DO I LIV**

13 **REMEMBER**

14 **BREATHE K'if**

15 **DOCTOR JON**

16 **EVERLASTING**

17 **DESTINY CAL**

18 **THE ANGEL A**

19 **YOU'RE STILL**

20 **MY DEARY O**

Reproduced by Alan Jones from a sample of more than 900 DJ returns. Tel: 0173 222 2931

EW	UK	Who	Label
1	11	NOBODY BETTER	
2	113	NO NO NO	
3	35	2 I GET LONELY	
4	16	2 I WAS	
5	14	2 BEST DAYS	
6	2	5 NOBODY'S BUSINESS	
7	8	3 TURN IT UP/FIRE IT UP/RHYMES GALORE	
8	15	2 BE MINE	
9	5	5 THE ROOF	
10	3	6 WHERE YOU ARE	
11	5	6 WHAT YOU WANT/WILL THEY DIE 4 U?	
12	21	8 TOO CLOSE	
13	4	4 NOISE & SLOW	
14	10	8 HOLLER	
15	6	4 NASTY BOY	
16	17	4 IGGIN' ME	
17	7	4 I NEED YOUR LOVE	
18	13	5 WHO AM I	
19	18	6 MAN BEHIND THE MUSIC	
20	19	10 BE ALONE NO MORE	
21	28	7 REWIND	
22	12	4 DA JONESEZ	
23	26	2 LAST NIGHT A DJ SAVED MY LIFE	
24	20	3 BEEP ME 911	
25	22	4 WORLDWIDE	
26	27	9 THE WEEKEND	
27	23	5 DON'T LEAVE ME HANGIN'	
28	30	2 GONE TILL NOVEMBER	
29	30	2 CAUGHT UP (LP)	
30	30	2 FALLING	
31	31	4 OFF THE HOOK	
32	34	4 PERFECT DAY	
33	26	10 IF YOU WANT ME/WHEN YOU TOUCH ME THERE	
34	29	4 I DON'T EVER WANT TO SEE YOU AGAIN/CAN YOU FEEL IT	
35	33	9 YOUNG SAD & BLUE/RIGHTO SUPERSTAR	
36	38	6 UP AND DOWN/PARADISE	
37	30	1 I WANT YOU BACK	
38	32	10 4.3.2.FATHER	
39	25	6 DEJA VU (UPTOWN BABY)	
40	37	23 YOU MAKE ME WANNA...	

Artist	Label
Tina Moore	
Destiny's Child	
Janet Jackson	Delirious Columbia
Charlene Smith	Virgin
Juicy	Indochine
Pease By Piece	Chrysalis
Busta Rhymes	Bianca Y Negro
Charlotte	Cadeca
Mariah Carey	Rhythm Series/Parlophone
Rahsaan Patterson	Columbia
Mase	Universal
Next	Puff Daddy
Usher	Arctis
Ginuwine	LaFace
Notorious B.I.G.	Epic
Chico DeBarge	Puff Daddy
Keni Burke	Universal
Bessie Nwan	Expansion
Queen Pen	Greenleafes
Another Level	Interscope
Celeste	Satellite/Northwestside
Structure Rise	Big Life
Syik 130	Universal
Missy Missmannerou Elliott	Quann
Funky DL feat. Ty	East West
Dave Hollister	(Lilmoet)
Camille Douglas	Tommy Boy
Wyclef Jean	Rhythm Series/Parlophone
Original Soundtrack	Columbia
D-Flavouring	Noo Trybe
Jody Watley	Echo
Sylvia Powell	Atlantic
Hinda Hicks	Deconstruction
Uncle Sam	Island
Lycette/Del	Epic
Billy Lawrence	Freeworld
Jackson 5	East West
LL Cool J feat. Method Man, Redman, DMX, Camibus...	Def Jam
Lord Tariq & Peter Gunz	Def Jam
Usher	Cadence LaFace

**[commentary]**  
by tony farsides

Well, I got it wrong last week, thinking that BUSTA RHYMES would hit the top. He's actually only moved up one - shows what I know. My other two tips were good though - the irresistible Blacksmith mix of TINA MOORE shoots her up to number one, while the jet-propelled JANET JACKSON rocks from 35 to three. No doubt those two will be fighting things out next week...Cutfather & Joe have production/remix credits on two new top 10 entries this week, firstly with China Records' long-standing R&B artist CHARLENE SMITH with 'I Was' and then on the debut from Swedish girl trio JUICE. Last seen with Soul II Soul, the UK's CHARLOTTE returns with 'Be Mine', which makes very creditable progress, jumping from 15 to eight...UK R&B div BEVERLY KNIGHT will be returning to the fray with her first release in two years, the appropriately-titled 'Made It Back'. The track was produced and co-written by UK producer Dodge and features a guest rap from none other than Redman...Tim Westwood, Funkmaster Flex and Chris Goldfinger are starting up a weekly hip hop and dancehall night at THE TEMPLE (formerly Club UN), High Road, Tottenham. The first night will be March 28 and Westwood promises big things. "Saturday nights at The Temple is gonna be the bomb - it's what London needs," he says. "Bringing Flex over is just the start. We've got a lot more great things to come, more artists and more live broadcasts on Radio One."



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20	I'M READY
21	ANGELS
22	BE ALONE
23	SHOW ME
24	GETTIN' JIGG
25	NEVER EVER
26	THE WORD IS
27	THE PROMISE
28	SHE LEFT ME
29	MY OWN SUF
30	TOGETHER A

31	HOLLER
32	WHO AM I
33	CLEOPATRA'S
34	RUDE BOY
35	LET ME SHOW
36	YIM Jaz & Chic
37	HIGH Lighthouse
38	YOUR LOVE
39	TREAT INFAMT
40	ALL I HAVE TO



# pressing business

Dealing with high-pressure orders for 12-inches when dance tracks suddenly take off is just one problem facing vinyl manufacturers, says Karen Faux

As far as manufacturers of 12-inch vinyl are concerned, the unpredictability of dance record production is its one predictable factor. "Every hour of the day is different," says Adrenaline director Tony Wicking. "It's either a living nightmare or it's fun."

Adrenaline's ability to deal calmly and professionally with high-pressure situations has helped it to win a large customer base within the dance community. "Adrenaline are incredibly fast and flexible," says Simon Willis, production manager at Total Records, which is a regular customer. "Tony Wicking speaks direct to the distributors a lot of the time, so there's no pulling the wool over his eyes about what's required."

Wicking has been dealing with dance customers for over 10 years and has a highly-developed sense of what each job requires. "It's imperative that dance records don't run out of stock," he says. "If a record stalls because there aren't copies on the shelves, the label loses sales and I lose pressings."

Adrenaline's capacity is currently between 75,000 and 90,000 records a week and in many cases it finds itself topping up on orders before the initial run is delivered. A successful dance record will sell between 10,000 and 25,000 units in a very short time, and vinyl pressers have to be able to juggle priorities effectively. Coping with an escalating vinyl order is not usually a problem in itself, but there are plenty of

other things that can go wrong in the production chain. "The biggest bugbear is the supply of printed parts," says Wicking. "Sleeves and labels are usually supplied via the record company and often they struggle to keep up." At PR Records, which presses for several



propellerheads

dance labels including Key Productions, Mute, React and Kickin', production co-ordinator Ian Dunlop emphasises that vinyl production is not as swift as CD. "It involves high-pressure hydraulics and customers have to understand that there is more that can go wrong," he says. "Even if a pressing can be accommodated quickly the records have to stand to cool and then be packed."

While many vinyl plants went through a lean patch before Christmas, Dunlop says the first two months of 1998 have been exceptionally buoyant. "In January the business went mental," he says. "We recently did the Propellerheads' album, the 'Dope On Plastic' 51 four-IP box set and Tommy Boy's singles. We reckon we're pretty good on the planning side of things and we can handle a combination of hot records by running to our 25,000 daily capacity. However, if somebody came back to us and wanted a 20,000 re-press immediately

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## breaking barriers

For broker Key Productions, one of the most interesting aspects of the 12-inch vinyl business is handling special packaging. It now sources special materials through its Bristol office and advises on a range of elaborate options from glow-in-the-dark vinyl to packages with 10-foot pull-out posters. "We're always looking into new ways of packaging," says director Karen Emanuel. "As vinyl has become more specialist labels are looking at alternative ways of promoting it."



apheX twin

impossible to pin it down in terms of dance styles," says Emanuel. "In line with this it's very keen to experiment with a wide variety of special packaging. For example, for Sam And Valley we shrink-wrapped a 12-inch with a jigsaw puzzle while for Mururoa we manufactured luminous vinyl. Both were on target for the collectors' market."

Emanuel underlines that special packaging has to be carefully tailored to the artist to ensure its success. "For some artists it doesn't really matter whether there is special packaging or not," she says, "but for others it can make all the difference between people buying one copy or two."

One of its most adventurous clients is Rephlex, the maverick dance imprint run by Richard James from The Aphex Twin. "The label currently turns out between 20 and 25 releases a year and it is virtually

1	IT'S LIP	Run-DMC Vs J
2	STOP SPACE G	
3	MY HEART W	
4	SAY WHAT YOU W	
5	FROZEN Mad	
6	BIG MISTAKE	
7	WHEN THE LE	
8	BRIMFUL OF	
9	TRULY MAD	
10	UH LA LA LA	
11	THE BALLAD OF	
12	HOW DO I LIV	
13	REMEMBER Y	
14	BREATHE Kyli	
15	DOCTOR JOH	
16	EVERLASTING	
17	DESTINY CAL	
18	THE ANGELA	
19	YOU'RE STILL	
20	YOU'RE DEAR	



**ian dunlop, pr records**

we'd tell them they'd got to be joking." A five-day turnaround on new orders and three days on re-orders is fairly standard although

prepared to move more quickly. "Re-orders can be processed very speedily if all the parts are in place," she says. As well as handling vinyl output for its own labels, EMI's plant attracts independent business through brokers such as Key Productions, Impress and Amato and is currently Ministry Of Sound's favoured manufacturer. Its 20 presses are capable of turning out 40,000 records a day and the plant runs at night if necessary.

However, the majority of vinyl runs are comparatively modest and manufacturers recognise the need to nurture fledgling acts and labels. PR Records, which has its own brokerage service, is quite used to pressing 250 white labels for Dols. "We get a lot of enquiries for relatively small orders from places like Australia where there aren't any vinyl plants," says Dunlop. "Last week we had a DJ over from France on the Eurostar with a 1,000-unit order."

With dance distributors continuing to run on very tight stocks of dance vinyl, manufacturers can see no let-up in the pressure. But as many have been in the job since the dance market's early days they have no problem keeping a cool head.

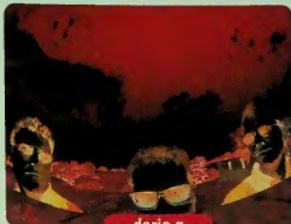
Major labels may be hard to woo but in the long term they often provide vinyl pressing plants with their most dependable customers.

Warners, for example, consistently uses Damont rather than its German plant in Alfordorf because it can turn initial orders round more speedily. Similarly A&M has developed a strong relationship with Essex-based Ortake and uses it for the majority of its 12-inch work.

Major labels differ on priorities when it comes to appointing a vinyl presser. "Ortake are very prompt and efficient and they'll take back unwanted stock without charging us," says A&M production manager Steve Brett. "We tend to work on the basis of big initial orders as part of the overall marketing plan so turnaround is important. However, there is a steady stream of additional work which means flexibility is also the key. For example, last year we re-pressed all of AM-PM's back catalogue on vinyl for specialist shops."

While Warners dispatched around 25,000 units of Dario G's 'Sunchyme' over a fairly

**reaping major rewards**



**dario g**

long period last year, it points out that this is the exception rather than the rule. "A 12-inch has usually run its course after the first week or two so turnaround on initial runs is more of an issue than flexibility," says a spokesman.

With Sony's IST vinyl plant in the Netherlands about to start winding down, the company's dance labels have been recently trying out new plants to see how they perform.

"We've been using Damont since just before Christmas and so far so good," says Sean Monger, new release product controller for Columbia and new dance imprint Incredible. "We don't order large runs but we do press vinyl for all of our dance releases which are used for DJ mailings. It represents a steady stream of work."

Like all majors, Sony put Damont through the mill when it came to quality. "Third-party manufacturers have to come up to very high standards," says Monger. "Damont's best pressings were up to scratch and that helped to clinch the deal."

**top ten 12-inches 1997 ...and who pressed them**

- 1. **Encore Une fois**  
Artist: Sash!  
Label: Multiply  
Negotiated by: Total Records  
Pressed by: Adrenalin
- 2. **Closer Than Closer**  
Artist: Rosie Gaines  
Label: Big Bang  
Negotiated by: Total Records  
Pressed by: Adrenalin
- 3. **You Got The Love**  
Artist: The Source featuring Candi Staton  
Label: React  
Negotiated direct  
Pressed by: PR Records
- 4. **Freed From Desire**  
Artist: Gala  
Label: Big Life  
Negotiated direct  
Pressed by: Adrenalin
- 5. **The Wild Style**  
Artist: DJ Supreme  
Label: Distinctive  
Negotiated by: Avex UK  
Pressed by: Adrenalin



**sash!**

- 6. **The Funk Phenomena**  
Artist: Armand Van Helden  
Label: ZYX  
Negotiated direct  
Pressed by: ZYX GmbH
- 7. **Moment Of My Life**  
Artist: Bobby D'Amore  
Label: Ministry Of Sound  
Negotiated direct  
Pressed by: EMI

- 4. **Fly Life**  
Artist: Basement Jaxx  
Label: Multiply  
Negotiated by: Total Records  
Pressed by: Adrenalin
- 9. **I Love You... Stupid!**  
Artist: Red 5  
Label: Multiply  
Negotiated by: Total Records  
Pressed by: Adrenalin
- 10. **Ready Or Not**  
Artist: The Course  
Label: The Brothers  
Negotiated by: Total  
Pressed by: Adrenalin

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15 **21 ANGELS** Robb  
16 **22 BE ALONE** NC  
17 **23 SHOW ME** LO  
18 **24 GETTIN'** JIGG  
19 **25 NEVER** EVER  
20 **26 THE WORD** IS T  
21 **27 THE PROMISE**  
22 **28 SHE LEFT** ME  
23 **29 MY OWN** SUN  
24 **30 TOGETHER** A

31 **31 HOLLER** Gimuv  
32 **32 WHO AM I** Bel  
33 **33 CLEOPATRA'S**  
34 **34 RUDE BOY** RO  
35 **35 LET ME** SHOW  
36 **36 YIM Jaz & Cho**  
37 **37 HIGH** Lighthouse  
38 **38 YOUR** LOVE BE  
39 **39 TREAT** INFAMY  
40 **40 ALL I** HAVE TO

41 **41 I**  
42 **42**  
43 **43**  
44 **44**  
45 **45**  
46 **46**  
47 **47**  
48 **48**  
49 **49**  
50 **50**

# the COOL CUTS [chart]



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- |    |      |   |                  |             |
|----|------|---|------------------|-------------|
| 1  | (2)  | <b>BELIEVE</b> Goldie <i>(Phatek, Grooverider and Groove Chronicles on the mix)</i>   | ffrr             | Code - 1855 |
| 2  | (1)  | <b>FOUND A CURE</b> Ultra Nale <i>(With mixes from Mood II Swing and Full Intention)</i>  | AM:PM            | Code - 1841 |
| 3  | NEW  | <b>SUPERSTAR</b> Novy vs Eniac <i>(Big Euro club hit now out here with mixes from Jason Nevins)</i>                                       | D:Disco          | Code - 1887 |
| 4  | NEW  | <b>JUST LET GO</b> Petra & Ce <i>(Eighties club classic in new mixes from Tall Paul and Craig Daniel)</i>                                 | Lifting Cars     | Code - 1858 |
| 5  | (3)  | <b>UNEXPLAINED</b> Gravediggaz <i>(With red hot mixes from Natural Born Chillers and Cyclops 4000)</i>                                    | Gee Si           | Code - 1856 |
| 6  | (8)  | <b>PACIFIC STATE/CUBIK</b> 808 State <i>(Classic club tunes get new mixes from Grooverider and Monkey Mafia)</i>                          | ZTT              | Code - 1857 |
| 7  | NEW  | <b>POLICEMAN</b> SKANK Audioweb <i>(Excellent guitar-fuelled indie big beat mash-up)</i>  | Mother           | Code - 1869 |
| 8  | NEW  | <b>LONG AS I CAN SEE THE LIGHT</b> /WARD 10 Monkey Mafia <i>(Anthemic ballad flipped by a tough beat workout featuring Silvah Bullet)</i> | Heavenly         | Code - 1870 |
| 9  | (10) | <b>YOU ARE SOMEBODY</b> Full Intention <i>(Disco mix kings with one of their own cuts)</i>  | Sugar Daddy      | Code - 1859 |
| 10 |      | <b>UP AND DOWN</b> The Outfit <i>(Melodic and soulful garage tune with big potential)</i>   | Smokin' Beats    | Code - 1871 |
| 11 | NEW  | <b>AFRICAN HORIZON</b> Mystica <i>(Israel's top trancer with remixes by X-Cabs)</i>   | Perfecto Flavors | Code - 1872 |
| 12 | (14) | <b>MY FUNNY VALENTINE</b> Big Muff <i>(Garage cover of the classic Rogers &amp; Hart song)</i>  | Maxi             | Code - 1861 |
| 13 | NEW  | <b>BROWN ACID</b> Brown Acid <i>(Cheeky American Underworld and Pink Floyd soundclash)</i>  | white label      | Code - 1873 |
| 14 | NEW  | <b>BEEP ME</b> 911 Missy Elliott <i>(Hip hop album cut gets a release with mixes from Jason Nevins and Timbaland)</i>                     | East West        | Code - 1874 |
| 15 | NEW  | <b>COMIN' BACK</b> EP Puente Latino <i>(Tough funky techno from Cari Lekebusch)</i>   | Primevil         | Code - 1875 |
| 16 | NEW  | <b>MAGNETIC</b> Vincent De Moor <i>(Pumping house with De Moor's trademark touch)</i>   | Rewind           | Code - 1876 |
| 17 | NEW  | <b>VOID</b> Catapila <i>(Featuring mixes from Lisa Marie Experience and Medusa)</i>   | 3 Beat           | Code - 1877 |
| 18 | NEW  | <b>GET INTO YOU</b> Deep Bros feat. Fonda Rae <i>(With mixes from Kerry Chandler and Eric Kupper)</i>                                     | Arthrob          | Code - 1878 |
| 19 | NEW  | <b>TAKE YOUR PARTNER BY THE HAND</b> Howie B <i>(With guest appearance from Robbie Robertson)</i>   | Polydor          | Code - 1879 |
| 20 | NEW  | <b>FALLING</b> Coloured Oxygen <i>(Progressive house with breakfasts)</i>   | Glow             | Code - 1880 |



A guide to the most essential new club tunes as featured on 11th's "essential selection", with beta tags, broadcast every Friday between 6pm and 8pm. Compiled by DJ feedback and disc collected from leading DJs and the following stores: city sounds/flying saucer/groove/black market/tag tape (London), eastern bloc/underground (Manchester), Zane production/loop (London), 9 beat (Liverpool), flying (Newcastle), global beat (Bradford), massive (London), arcade (Nottingham).



fm namecheck...

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**tin tin out**  
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 Here's Where The Story Ends

**The New Single - 16th March 1998**

21 march 1998

THE OFFICIAL CHARTS

21 march 1998

1 **IT'S LIU**  
Run-DMC vs JAY-Z

2 **STOP** Spice G

3 **MY HEART W**

4 **SAY WHAT YOU W**

5 **FROZEN** Mad

6 **BIG MISTAKE**

7 **WHEN THE LI**

8 **BRIMFUL OF**

9 **TRULY MAD**

10 **UH LA LA LA**

7 **THE BALLAD OF**

9 **HOW DO I LIV**

13 **REMEMBER Y**

14 **BREATHE** Kyli

10 **DOCTOR JONI**

5 **EVERLASTING**

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18 **THE ANGEL A**

14 **19 YOU'RE STILL**



15 **21** ANGELS Robbie Williams

16 **22** BE ALONE NO MORE Another Level

17 **23** SHOW ME LOVE Robyn

18 **24** GETTIN' JIGGY WIT IT Will Smith

19 **25** NEVER EVER All Saints

20 **26** THE WORD IS LOVE (SAY THE WORD) Voices Of Life

21 **27** THE PROMISE Essence

22 **28** SHE LEFT ME ON FRIDAY Shed Seven

23 **29** MY OWN SUMMER (SHOVE IT!) Deftones

24 **30** TOGETHER AGAIN Janet Jackson

25 **31** HOLLER Ginuwine

26 **32** WHO AM I Beenie Man

27 **33** CLEOPATRA'S THEME Cleopatra

28 **34** RUDE BOY ROCK Lomrock

29 **35** LET ME SHOW YOU Camisa

30 **36** YIM Jaz & Chonpie

31 **37** HIGH Lighthouse Family

32 **38** YOUR LOVE GETS SWEETER Finley Quayle

33 **39** TREAT INFAMY Rest Assured

34 **40** ALL I HAVE TO GIVE Backstreet Boys

35 **31** BACKSTREET'S BACK Backstreet Boys

36 **32** OCEAN DRIVE Lighthouse Family

37 **33** WHEN I WAS BORN FOR THE 7TH TIME Cornershop

38 **34** UNFINISHED MONKEY BUSINESS Ian Brown

39 **35** DONE AND DUSTED Dust Junkeys

40 **36** THE FAT OF THE LAND The Prodigy

41 **37** THE BEST OF THE DOORS

42 **38** THE BENDS Radiohead

43 **39** MARCHIN' ALREADY Ocean Colour Scene

44 **40** DECKSANDRUMSBANDROCKANDROLL Propellerheads

45 **1** THE FULL MONTY (OST)

2 **THE BOX**

3 **FANTASTIC 80'S!**

4 **OH! WHAT A NIGHT**

5 **CLUBLIFE**

6 **BEAT STEADY ON! - SKITS MIDOWN SOUND**

7 **SUPERWOMAN**

8 **KISS SMOOTH GROOVES 98**

9 **SPEED GARAGE ANTHEMS - VOLUME 2**

10 **A LITTLE BLUES IN YOUR SOUL**

11 **DROP DEAD GORGEOUS**

12 **IN THE MIX 98**

13 **FANTAZIA - BRITISH ANTHEMS**

14 **CARIBBEAN UNCOVERED**

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# compilations

1 **THE FULL MONTY (OST)**

RCA Victor

2 **THE BOX**

Virgin/EMI

3 **FANTASTIC 80'S!**

Virgin/EMI

4 **OH! WHAT A NIGHT**

Columbia

5 **CLUBLIFE**

Virgin/EMI

6 **BEAT STEADY ON! - SKITS MIDOWN SOUND**

PolyGram TV

7 **SUPERWOMAN**

Virgin/EMI

8 **KISS SMOOTH GROOVES 98**

PolyGram TV

9 **SPEED GARAGE ANTHEMS - VOLUME 2**

Global Television

10 **A LITTLE BLUES IN YOUR SOUL**

warneresp/Global TV

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Global Television

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Fantasia

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Virgin/EMI

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Virgin/EMI

17 **THE SOUL ALBUM II**

Virgin/EMI

18 **KISS SMOOTH GROOVES 98**

EMI/Virgin/PolyGram

19 **SPEED GARAGE ANTHEMS - VOLUME 2**

Global Television

20 **A LITTLE BLUES IN YOUR SOUL**

warneresp/Global TV



21 **GOLD - GREATEST HITS** Abba

18 **22** OK COMPUTER Radiohead

17 **23** TRAMPOLINE Mavericks

20 **24** THEIR GREATEST HITS Hot Chocolate

18 **25** SPIRIT OF TRANQUILITY Various Artists

18 **26** UNPLUGGED Bryan Adams

29 **27** LIKE YOU DO...THE BEST OF Lightning Seeds

25 **28** INTERNATIONAL VELVET Catatonia

22 **29** BLUE FOR YOU - THE VERY BEST OF Nina Simone

19 **30** WORD GETS AROUND Stereophonics

23 **31** BACKSTREET'S BACK Backstreet Boys

26 **32** OCEAN DRIVE Lighthouse Family

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## CHART COMMENTARY

by ALAN JONES



**M**adonna retains pole position on the album chart, after selling a further 74,000 copies of *Ray Of Light* last week. It remains number one because James Horner's *Titanic* soundtrack – from which it took top position – continues its slow decline. Sales of *Titanic* leapt 58% the week after the movie was released, propelling it to number one on the chart but it has declined in each of the four weeks since. Nevertheless, sales of 47,000 last week alone take its cumulative sales to more than 400,000 – a remarkable figure for a movie score.

After the success of their single with *Catania's* Gerys, *The Ballet Of Tom Jones*, *Space* have the album chart's highest debut this week, entering at number three with *Tin Planet*. It's the Liverpool band's highest charting album to date, topping the number five peak of 1996's breakthrough *Spiders*.

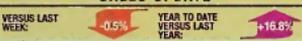
For the second week in a row, a country act makes a Top 20 debut.

### MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



Figures show % of sales by all labels and corporate groups more by % of sales share of the Top 100 artists

#### SALES UPDATE



**Shania Twain** makes her album chart debut at number 45 with *Come On Over* four weeks after reaching number 10 with her single *You're Still The One*. Twain is a 32-year-old Canadian whose debut album

● After live, hits and blues album releases, **Eric Clapton** issued *Pilgrim*, his first regular LP since 1989's *Journeymen*, last week. Despite overwhelmingly positive reviews, it debuts a little disappointingly at number six, while his last album, 1994's blues tribute *From The Cradle* debuted at number one. His 40th Top 10 album as a solo artist, *Pilgrim* will undoubtedly pick up a little when the first single,

### NUMBER ONE FACTFILE

*My Father's Eyes*, has had more exposure.

● Althought, Clapton has had 23 charted albums solo, plus one as a member of *Cream* and another with *John Mayall's Bluesbreakers*, but it is his recent albums that have fared best – of the seven that came immediately before *Pilgrim*, only one – the 1993 live set *24 Nights* – has fallen short of the Top 20.

country act, *The Mavericks*, suffer only a slight decline in sales for their *Tramplone* album, which dips 17.2%, and is winning support from a wide variety of sources, with unlikely supporters like *Danny Baker*, who enthused about them on his *GLR* show at the weekend.

**Robbie Williams'** *Life Thru A Lens* album surged past the 500,000 sales mark on Saturday. After peaking at number two when *Angels* was in the Top 10, Robbie's album has started to take off again since its fifth single *Let Me Entertain You* started to pick up play. *Life Thru A Lens* registered a week-on-week gain of 10% a fortnight ago and a further 36% last week, and moves 5-4.

**Bryan Adams'** *Unplugged* spun off its third hit single – *I'm Ready* – this week, and though the single's chart position of 20 is nothing to get excited about, its release is justified by the impetus it has given *Unplugged*, which rose 91-65 last week, and now climbs to number 26.

## COMPILATIONS

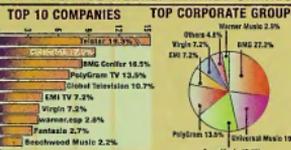
**W**hile sales of the video inevitably tumble after its record breaking first week, sales of the *Full Monty* soundtrack album stay high, with a further 32,000 copies sold last week, taking the album's sales past the half million mark. It retains pole position on the compilation chart, and was the sixth biggest-selling album overall last week. Its continued high sales are bad news for *Teletex*, whose *Box Hits 98* – a compilation of tracks featured on the increasingly influential channel – debuts at number two after selling nearly 24,000 copies, which has been enough to guarantee a number one position in 17 of 21 previous March charts in the last five years.

Both albums will have to fight a rear-

guard action next week to prevent the Ministry Of Sound label from claiming pole position via its *Dance Nation 5* album, which features mixes from their winning team of Pete Tong and Boy George, whose last collaboration *The Annual 14* has sold over half a million copies.

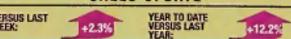
The latest in a long line of TV-promoted albums exploiting Motown's back catalogue, *Ready Steady Go! – The Sixties Sound Of Motown* debuts at number six this week, after selling 10,000 copies. Containing 50 million-selling tracks digitally remastered, it has also had a big impact on the Motown Chartbusters albums mentioned in last week's budget column. They all improve their budget chart positions this week.

### MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



Figures show % of sales by all labels and corporate groups more by % of sales share of the Top 100 artists

#### SALES UPDATE



### COMPILATIONS AS PERCENTAGE OF SALES



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

1	URBAN HYMNS	THE VERVE	HIT
2	ALL SAINTS	JAMES HORNOR	LONDON
3	TITANIC - OST	CELINE DION	SONY CLASSICAL
4	LIFE THRU A LENS	ROBBIE WILLIAMS	CHRYSALIS
5	LET'S TALK ABOUT LOVE	ROSIE DIAMOND	EPIC
6	POSTCARDS FROM HEAVEN	LIGHTHOUSE FAMILY	WILD CARD
7	WRITE ON BLONDE	TEXAS	MERCURY
8	RAY OF LIGHT	MADONNA	VERGIN
9	SPIECROWLD	SPICE GIRLS	EPIC
10	MAVERICK A STRIKE	FRINLEY QUAYE	EPIC
11	ALBUMINUM	ADINA	UNIVERSAL
12	TRULY... THE LOVE SONGS	SCHNELL RICHIE	MOTOWN/POLYGRAM TV
13	OK COMPUTER	RADIOHEAD	PALFROUNDER
14	LEFT OF THE MIDDLE	NATALIE IMBRUGLIA	RCA
15	BACKSTREET'S BACK	BACKSTREET BOYS	JIVE
16	LIKE YOU DO... BEST OF THE BEST	LIGHTNING SEEDS	EPIC
17	BIG WILLY STYLE	WHAM	EPIC
18	THEIR GREATEST HITS	WILL SMITH	COLUMBIA
19	GREATEST HITS	HOT CHOCOLATE	EMI
20	GREATEST HITS	ETHELERN	EMI

## VIRGIN RADIO CHART

1	LIFE THRU A LENS	Robbie Williams	Labels	21	UNDISCOVERED	Rocky Horror	Labels
2	URBAN HYMNS	The Verve	Capitol	22	BE HERE NOW	Smash	Capitol
3	TIN PLANET	Space	Real Gone	23	THE VERY BEST OF	Sing The Police	ASAP
4	MAVERICK A STRIKE	Frinley Quaye	EPIC	24	DOE AND DUSTED	Dot Jingles	Polygram
5	LEFT OF THE MIDDLE	Natalie Imbruglia	RCA	25	PRAY THE SKY WITH STARS - THE BEST OF	Yoko Ono	USA
6	PILGRIM	Eric Clapton	EMI	26	WHAT'S THE STORY MORNING GLORY	Days	Orion
7	REMYNISCENT	Let's Dance	Sparrow	27	TRACY CHAPMAN	Tracy Chapman	Orion
8	WRITE ON BLONDE	Texas	Mercury	28	SPIDERS	Spice	Dot
9	MELTING POT	Charlene	Regency	29	BLUR	Parlophone	Parlophone
10	SAVAGE GARDEN	Seunge Garden	Columbia	30	PORTSHEAD	Parlophone	Capitol
11	OK COMPUTER	Radiohead	Parlophone	31	TALK ON CORNERS	The Cars	Atlantic
12	WORLD GETS ARROUND	Shogun	V2	32	GREATEST HITS	Parlophone	Parlophone
13	WHEN WAS I BORN FOR THE 7TH TIME	Compton	Nileg	33	THE DANCE	Parlophone	Capitol
14	INTERNATIONAL BEST	Compton	Blanca	34	DIFFERENT CLASS	Parlophone	Capitol
15	LIKE YOU DO... THE BEST OF	Lightning Seeds	Dot	35	STANLEY BRAD	Parlophone	Capitol
16	UNFINISHED MONKEY BUSINESS	London	Polygram	36	THE BEST OF THE	Parlophone	Capitol
17	THE BENDS	Parlophone	Parlophone	37	GREATEST HITS	Parlophone	Capitol
18	UNPLUGGED	Bryan Adams	AMM	38	MOSELEY SHOALS	Parlophone	Capitol
19	BUSTIN' + DRUMIN'	Blue	Parlophone	39	DIFFERENT CLASS	Parlophone	Capitol
20	MARSHIN' ALREADY	Scott	MCA	40	LEMON LEGEND - THE VERY BEST OF	Parlophone	Capitol





## TRACK OF THE WEEK

by STEVE HEMSLEY



WILL SMITH: GETTIN' JIGGY WIT IT

### THE TOP 10 PLAYERS BEHIND GETTIN' JIGGY WIT IT

Station	Plays
Atlantic 252	426
Rock FM	372
Power FM	346
Radio City	322
Galaxy 102	300
Soundwave	256
Essex FM	254
Red Dragon FM	251
Key 103	251
MFM 103.4	244

Source: Music Control up to the week beginning 01/03/98

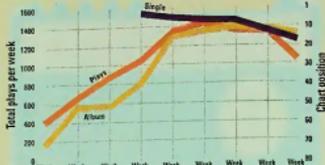


Chart position

Columbia's promotions team always insisted that Will Smith would be an ongoing project for the label and Gettin' Jiggy Wit It built on the solid radio and TV support generated for the artist by Men In Black and Just Cruisin'.

"We decided to go with Gettin' Jiggy Wit It because it is an immediate radio record, although regional radio was slow to get on board because Men In Black and Just Cruisin' were still testing so well, which was a bit frustrating for us," says head of radio Nick Worsley.

Radio One's Trevor Nelson and Kiss 100 were the first stations to play the track at the end of November and the song secured a place on Radio One's Christmas and New Year playlist at a time when Men In Black re-entered the airplay chart on the back of the renewed support from LR.

In the January 10 airplay chart, Gettin' Jiggy Wit It entered at number 32 after it enjoyed the biggest weekly increase in audience (97%) of any song, rising to 15.3m listeners. It was helped by the 15 plays it received on Radio One, which meant it appeared on the network's top 30 at number eight.

Columbia's TV promotions manager Lisa Woods had successfully generated plays on MTV and The Box before Christmas and January saw terrestrial television come on board with video showings on Live & Kickin on January 17, The Ozone (January 26) and The Chart Show (January 31).

This airplay support boosted sales of the album Big Willie Style which re-entered the chart at number 72, and by the end of the month it had risen to 51.

The single entered the CIN sales chart at number three on February 7 as total radio plays topped 1,000 for the first time in 1,039.

It was still receiving 25 plays a week on Radio One while support in the regions was picking up as the hard work of in-house pluggers – and multiple Music Week Award winner – Bob Harmon finally paid off. Among the stations awarding Gettin' Jiggy Wit It heavy rotation were 97.4 Rock FM in Preston, Radio City 96.7 in Liverpool and Sound Wave in Swansea.

By the beginning of March, Radio One was still playing Gettin' Jiggy Wit It 1.3 times a week as the single was reluctant to leave the sales Top 20, while the album Big Willie Style peaked at number 111, earning itself a BPI gold award on the way.

### MTV

Rank	Label	Artist
1	Capitol	Corpesse Ian Brown
2	WEA	Frozen Madonna
3	Capitol	Truhy Madly Deeply Savage Garden
4	Capitol	Footloose Of Asha (Remix) Cornershop
5	Capitol	Top Of The World
6	Capitol	This Is Hardcore Pulp
7	Capitol	STOP Spice Girls
8	Capitol	IT'S LIKE THAT Run DMX vs Jason Nevins
9	Capitol	THE BALLAD OF TOM JONES Space feat. Cerys Matthews Gu
10	Capitol	HUDE BOY Rock Lockwood

### THE BOX

Rank	Label	Artist
1	Capitol	MY HEART WILL GO ON Celine Dion
2	Capitol	IT'S LIKE THAT Run DMX vs Jason Nevins
3	Capitol	STOP Spice Girls
4	Capitol	WHEN THE LIGHTS GO OUT Five
5	Capitol	DOCTOR JONES Aqua
6	Capitol	I'M GONNA MISS YOU FOREVER Aaron Carter
7	Capitol	FM Confession
8	Capitol	CELESTIA Rewind
9	Capitol	THE BALLAD OF TOM JONES Space feat. Cerys Matthews Gu
10	Capitol	HOW DO I LIVE LeAnn Rimes

### STUDENT RADIO

Rank	Label	Artist
1	Capitol	78 STONE WOBBLER Gomez
2	Capitol	DREAM ANOTHER DREAM Rialto
3	Capitol	ADITY GOIN TO GO Alabama
4	Capitol	HOGWASH FARM DOWN Of The Replicants
5	Capitol	WHEEL IN MOTION Mace
6	Capitol	LOVE LIFE Annie Christian
7	Capitol	SOUNDS OF WICKEDNESS Tzant
8	Capitol	WHERE DO I STAND The Montrose Ave
9	Capitol	WATCHING YOU Esher
10	Capitol	TRICOLOR Mover

Most played videos on MTV UK, w/e 12/3/98  
Source: MTV UK

Most played videos on The Box, w/e 12/3/98  
Source: The Box

The Carbury Fuse Student Radio Network Chart is compiled from the playlists of more than 40 student radio stations, w/e 12/3/98

### TOP OF THE POPS

1 **TOP** It's Like That Run DMX vs Jason Nevins  
2 **STOP** Spice Girls: Inname Toots: Truly Madly Deeply Savage Garden: Oh La La Alicia: Breathe  
Kylie Minogue: Remember You're a Woman  
3 **THE** Impression That I Got The Mighty High  
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### ITV CHART SHOW

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## RADIO ONE PLAYLISTS

### A LIST

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### B LIST As Featured

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9 **THE** Impression That I Got The Mighty High  
10 **THE** Impression That I Got The Mighty High

### THE PEPSI CHART

1 **TOP** It's Like That Run DMX vs Jason Nevins  
2 **STOP** Spice Girls: Inname Toots: Truly Madly Deeply Savage Garden: Oh La La Alicia: Breathe  
Kylie Minogue: Remember You're a Woman  
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### MTV UK PLAYLISTS

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21 MARCH 1998

AMERICAN  
CHART WATCH

by ALAN JONES

It's a bleak week for Brits, with not one of the 12 UK artists featured in the Hot 100 singles chart managing to move in the right direction. **Billie Myers** (number 22), **Mono** (number 70) and **The Rolling Stones** (number 94) at least manage to hold their own while there's even a slump by **Jimmy Ray's** *Are You Jimmy Ray?*, which sinks 13-15 while remaining the top-ranked UK entry. UK fortunes also deteriorate on the album chart, with the two **Spice Girls** albums declining in tandem (*Spiceworld* dips 12-15, *Spice 2-3*) while even **Radiohead's** Grammy-fueled climb with *OK Computer* peters out as the album falls 37-40. The bright spots are **Lennon Legend - The Very Best Of John Lennon**, which climbs 76-65, **Sarah Brightman's** *Time To Say Goodbye* and **Michael Crawford's** *On Eagle's Wings*, which debut at 147 and 166 respectively. Brightman's album previously spent a week at number 20 in January, and its latest surge strengthens its stronghold on the classical crossover chart, where it has been number one for 11 weeks. Crawford's album, which includes sacred songs like *Ave Maria* and *Amazing Grace*, is the 56-year-old's third successful album for Atlantic but has a long way to go to match his last, 1993's *A Touch Of Music In The Night*, which peaked at number 39, selling more than 500,000 copies, or 1991's *Performs* Andrew Lloyd

Weber, which peaked lower (54) but sold more (700,000) and included songs from *Cats*, *Phantom Of The Opera*, *Evita* and other Lloyd Weber musicals.

Madonna is another star whose recent career has been identified with *Evita* and she returns in spectacular style this week, with new entries in the Top 10 of both the singles and albums charts. Frozen makes its singles chart debut at number eight, to become her highest debuting single to date, while *Ray Of Light* enters the album chart at number two. Titanic spends its ninth week at number one, with 572,000 more sales, swelling its total to 5.2m since it was released three months ago while *Ray Of Light* sold a still mighty 371,000 copies - enough to guarantee a number one position more than two weeks out of every three.

ACTS IN US AND UK  
ALBUM CHARTS

	US	UK
<b>Radiohead</b> <i>OK Computer</i>	37-40	18-22
<b>Spice Girls</b> <i>Spiceworld</i>	12-15	16-17
<b>The Verve</b> <i>Urban Hymns</i>	31-33	4-7

ARTIST  
PROFILE:  
STEPS

by PAUL WILLIAMS

Creating pop quintets through the pages of *The Stage* is proving to be some kind of magic formula for developing international music successes.

Around two years after the **Spice Girls** set off on their journey to world domination, another fivepiece put together via an ad in the same publication are now making their own inroads into the global pop market. The act in question are **Five** signalled **Steps** who, having defied all the usual rules of chart success by landing a top 15 hit here without any airplay support from **Radio One** and **Capital Radio**, are currently moving up the chart in several European territories and Australia with their debut single *5,6,7,8*.

Kieron Fanning, head of International for Zomba, is convinced the fact the single managed to hang around the notoriously fast-moving UK Top 20 for weeks and was able to sell 250,000 units without breaking into the Top 10 has played a significant part in their international breakthrough. "It's definitely helped to get them noticed both by the media as well as the public," he says.

"The European territories in particular are very aware of the high turnover of the UK singles market so when you get a record come along like *5,6,7,8* which climbed the chart three times they take notice."

Launched in January in Benelux and Scandinavia, the single has already climbed

to number four in Belgium, 17 in Sweden, 24 in one of the Netherlands' two national charts and is 43 in Australia. High hopes are resting on Germany where a pre-promotional campaign underway will be followed by the single's release next month.

While the group are having a mixed response at radio, it is on TV where they are making their biggest impact. "Because the band have got such a strong visual appeal they are perfect for TV," says Fanning. "You can get them not only on music TV shows but get them on shows which don't normally have music guests. We've found wherever they appeared on major TV a chart position and sales have quickly followed."

The group are off next week to Germany with trips to Austria and Switzerland to follow before the release of their second UK single, while this summer the focus will turn to Asia where Fanning says the act's licensees are predicting big things for **Steps**.

TRACKWASH  
STEPS

- 5,6,7,8 four in Belgium
- Top 20 single in Sweden
- Climbing the charts in Australia and Netherlands
- Launch of second single in April

## UK WORLD HITS

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

AUSTRALIA	AUSTRIA	GERMANY	NETHERLANDS	SWEDEN
1 (2) <b>NEVER EVER</b> All Stars London	1 (1) <b>BREATHE</b> Midge Ure Arista	1 (1) <b>ANGELS</b> Robbie Williams Chryslis	1 (1) <b>NEVER EVER</b> All Stars Mercury	1 (1) <b>NEVER EVER</b> All Stars London
2 (1) <b>YOU SEXY THING</b> T-Sivt WEA	2 (1) <b>SOMETHING'S A-CANDLE IN THE WIND '87</b> Elton John Mercury	2 (1) <b>BREATHE</b> Midge Ure Arista	2 (1) <b>ANGELS</b> Robbie Williams Chryslis	2 (1) <b>5,6,7,8</b> Steps Jive
3 (1) <b>I WANNA BE THE ONLY ONE</b> Eternal EMI	3 (1) <b>NEVER EVER</b> All Stars London	3 (1) <b>NEVER EVER</b> All Stars London	3 (1) <b>GLOPATRIA'S THEME</b> Chryslis WEA	3 (1) <b>ANGELS</b> Robbie Williams Chryslis
4 (1) <b>TOO MUCH</b> Spice Girls Virgin	4 (1) <b>ANGELS</b> Robbie Williams Chryslis	4 (1) <b>DAVA THINK I'M SEXY?</b> N-Junction/Red Stewart Blow Up	4 (1) <b>5,6,7,8</b> Steps Jive	4 (1) <b>GLOPATRIA'S THEME</b> Chryslis WEA
5 (1) <b>DA TA THINK I'M SEXY?</b> N-Junction/Red Stewart Festival	5 (2) <b>TOO MUCH</b> Spice Girls Virgin	5 (1) <b>TOO MUCH</b> Spice Girls Virgin	5 (1) <b>PERFECT DAY</b> Various Source: Charting Mega Top 100	5 (1) <b>CASANOVA</b> Ultimate East Source: GJRP

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21 MARCH 1998

## CLASSICAL SPECIALIST

This	Last	Title	Artist	Label (distributor)
1	1	MY SECRET PASSION - THE ARIAS	Michael Bolton	Sony Classical/SK 6307 (SM)
2	2	ELGAR/PAYNE SYMPHONY NO 3	BBC Symphony Orchestra/A Davis	NMC NMC0 050 (CRC)
3	3	CHINA GIRL - THE CLASSICAL ALBUM 2	Vanessa Mae	EMI Classics CDC 566482 (E)
4	4	A SOPRANO INSPIRED	Lesley Garrett	Confair Classics V50951320 (BMG)
5	5	BACK THE CELLO LIGHTS	Yo-Yo Ma	Sony Classical/SK 6203 (SM)
6	6	BETHOVEN/BECHTELSONI SONATA	Eugeny Kissin	Red Seal 902685012 (BMG)
7	9	JOHN TAVENER: INNOCENCE	Westminster Abbey Choir/Neary	Sony Classical/SK 66613 (SM)
8	10	AGNUS DEI	CNC Oxford/Ruggbottom	Orfeo 063074042 (W)
9	6	PAUL MCCARTNEY'S STANDING OUN	LSO/Foster	EMI Classics CDC 5564942 (E)
10	11	ELGAR VIOLIN CONCERTO	Solists/Birmingham SO/Rattle	EMI Classics CDC 5564132 (E)
11	8	SALVA NOS	Medieval Babies	Virtuos/Virgin CDS0 5093 (E)
12	14	GREGORIAN MOODS	Downside Abbey Monks/Choirboys	Virgin/EMI VTD 171 (E)
13	7	BAZ SYMPHONY NO 1	RSHD/Lloyd-Jones	Naxos 855325 (S)
14	18	VIVALDI FOUR SEASONS	Nigel Kennedy	EMI Classics CDC055252 (E)
15	20	GREAT BAROQUE CLASSICS	Dry/D London Sinfonia/Wakeman	Classic FM 796057028 (BMG)
16	15	PUCCINI ARIAS	Cara/Philharmonia OR/Domingo	Orfeo 063018082 (W)
17	13	THE CLASSICAL ALBUM 1	Vanessa Mae	EMI Classics 5592562 (E)
18	19	BRITTEN/STRAVINSKY ILLUMINATIONS	Solists/Bournemouth Sin/Jones	Naxos 855304 (S)
19	17	THE BEAUTIFUL VOICE	Fleming/CO Tate	Decca 4589502 (S)
20	12	ELGAR SKETCHES FROM SYMPHONY NO 3	BBC Symphony Orchestra/A Davis	NMC NMC0 052 (CRC)

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## CLASSICAL CROSSOVER

This	Last	Title	Artist	Label (distributor)
1	1	TITANIC (OST)	Jurmas Horner	Sony Classical/SK 63213 (SM)
2	2	MOST RELAXING CLASSICAL ALBUM...EVER!	Various	Virgin/EMI VTD00 155 (E)
3	3	ALL THAT JAZZ - THE BEST OF	Udo Lemper	Decca 4582012 (E)
4	4	SONGS OF SANCTUARY	Ademus	Virgin CDS0 925 (E)
5	5	TRANQUILITY OF BAROQUE	Various Artists	Erato 298422342 (E)
6	6	THE VERY BEST OF GILBERT & SULLIVAN	O'Dy Garte	Decca 400291 (E)
7	7	BRAVEHEART (OST)	LSD/Hornar	Decca 406252 (E)
8	8	KINDUN (OST)	Philip Glass	Nonesuch 755974402 (E)
9	5	MAHLER LOVE & GRIEF	Various	Erato 298422342 (E)
10	9	THE VERY BEST OF GERSHWIN	Various	Decca 400202 (E)
11	10	MUSIC OF THE NIGHT - ESSENTIAL CHOPIN	Various Artists	Deutsche Grammophon 4578212 (E)
12	11	100 POPULAR CLASSICS	Various	Castle Communication MSCSD 51 (BMG)
13	13	DISCOVER THE SYMPHONY	Various	Naxos 85540378 (S)
14	15	SILENCE	Various	Sony TV SONYTV 350D (SM)
15	29	BRASSÉD OFF - OST	Grimethorpe Colliery	RCA Victor 923667572 (BMG)
16	16	ADRIENNE L. CANTATA MUNDI	Miriam Stockley/LPO/Jenkins	Verano CDS0 522 (E)
17	14	THE SOPRANO'S GREATEST HITS	Julian Garrett	Classico SILKTVCD 3 (BMG)
18	12	SMOOTH CLASSICS	Various	Classico FM CMC120 (BMG)
19	17	THE ENGLISH PATENT (OST)	Various	Fantasy FCD 16001 (CSC)
20	19	GATTAACA (OST)	Michael Nyman	Venture DVE 536 (E)

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## JAZZ &amp; BLUES

This	Last	Title	Artist	Label (distributor)
1	1	BLUE FOR YOU - THE VERY BEST OF	Nina Simone	Global Television R4002 94 (BMG)
2	2	BADUZZI	Erykah Badu	MCA UK 53027 (BMG)
3	3	ANOTHER STORY	Courtesy Pine	Talkin Loud 5236282 (E)
4	7	GREATEST HITS	Kenny G	Ariola 07322189912 (BMG)
5	8	DEUCEX WILD	BB King	Universal MNO 11222 (BMG)
6	5	KIND OF BLUE	Miles Davis	Columbia CK 64855 (SM)
7	9	LIVE	Erykah Badu	Universal UK 53159 (BMG)
8	3	FROM THE CRADLE	Eric Clapton	Dot 5067487592 (W)
9	4	PANTALASIA - THE MUSIC OF - 1985-1914	Miles Davis	Columbia CK 67690 (SM)
10	12	FEELING GOOD - THE VERY BEST OF	Nina Simone	PolyGram UK V 2292862 (E)

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## ROCK

This	Last	Title	Artist	Label (distributor)
1	2	CRYSTAL PLANET	Joe Satriani	Epic 489472 (SM)
2	1	UNDISCOVERED SOUL	Richie Sambora	Mercury 536772 (E)
3	3	YIELD	Pearl Jam	Epic 489362 (SM)
4	9	REMASTERS	Lee Zeppelin	Atlantic 757804152 (BMG)
5	10	NEVERMIND	Nirvana	Geffen DGC 24425 (BMG)
6	6	NIRVOD	Green Day	Reprise 830676742 (E)
7	8	EXPERIENCE HENDRIX - THE BEST OF	Jim Hendrix	Telstar TV TPLCD 2828 (W)
8	5	STOOSH	Stunk Anonnie	One Little TLP SP 850L (P)
9	4	SLAKEBITE LOVE	Motorhead	SPV Records SPV 08188182 (KO)
10	4	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 759261682 (E)

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## XFM

This	Last	Title	Artist	Label (distributor)
1	10	IT'S LIKE THAT	Ru-D MC & Jason Nevins	Sony Communications S490632 (P)
2	1	BRIMFUL OF ASHA	Comeshop	Wijig WJ 0120 (W)
3	2	THE BALLAD OF TOM JONES	Space featuring Cerys	Get CDGUT114 (E)
4	5	SHE LEFT ME ON FRIDAY	Sheel Seven	Polydor 5655412 (E)
5	7	RUDE BOY ROCK	Lionrock	Concrete HARD310D DMV/P)
6	6	MY OWN SUMMER (SHOW IT)	Deftones	Maverick W4322D (E)
7	5	WATCHING WINDOWS	Raini Size/Reprazent	Talkin Loud TLCD31 (E)
8	3	YOUR LOVE GETS SWIFTER	Failey Gaysie	Epic 669962 (SM)
9	8	SEILENTLY BAD MINDLED	Pressure Drop	Higher Ground HIGR550D (SM)
10	10	DESTINY CALLING	James	Fontana JCM1019 (E)
11	30	SONNET	Verve	Hot Hat TX 100 (E)
12	29	WAKE UP THIS MORNING	Alabama 3	Elemental ELM41 CD51 (P)
13	21	THIS IS HARDCORE	Pulp	Virgin UK 695 572 231-2 (E)
14	15	ONLY YOU	Porthcawl	Get! Best 5694752 (E)
15	15	CHURCH OF NOISE	Therapy?	ASW 982332 (E)

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This	Last	Title	Artist	Label (distributor)
16	16	LOVE THIS LIFE	Annie Christian	V2 EQE5003133 (V)
17	18	CORPSES	Iron Brown	Polydor 595 6544 (P)
18	17	SMASH IT	Fuzz Townsend	Echo 15CFD 47 (P)
19	19	FAIR LIE	Cherry Cheeked Kids	Chemical CRECD208 (SM/V)
20	19	NOT ALONE	Bernard Butler	EMI DEM156 (E)
21	20	SEX AND CANDY	Rialto	East West EW156021-298422581-2 (W)
22	26	DREAM ANOTHER DREAM	FC Hunk	Kahuna Cats KCT5034 (P)
23	23	BRIGHT MORNING WHITE	All Seeing I	Hus 102095 (E)
24	24	BREAT GOES ON	Gantz	Mercury 536772 (E)
25	25	78 STONE MOBILE	Jimmy Page & Robert Plant	Hus 102095 (E)
26	26	MOST HIGH	Etienne De Crey	Differend DIF 807 CD (W)
27	27	PRIX CHOC	One Minute Silence	Big Cat AB1165150D (E)
28	28	A WASTE OF THINGS TO COME	Lilid	Fibre 121 (P)
29	29	REVOLVING	Delgados	Chemical Underground CHEMCD20 (W)
30	30	EVERYTHING GOES AROUND THE WATER		

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## INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	IT'S LIKE THAT	Ru-D MC & Jason Nevins	Sony Communications S490632 (P)
2	1	BRIMFUL OF ASHA	Comeshop	Wijig WJ 0120 (W)
3	2	THE BALLAD OF TOM JONES	Space featuring Cerys	Get CDGUT114 (E)
4	4	WHO AM I	Beebop Man	Greenvelvet GRED 588 (SRG)
5	3	RUDE BOY ROCK	Lionrock	Concrete HARD 310D (SM/V)
6	5	FLORIBUNDA	Mother's Pride	Heartbreakers HEATCD 013 (V)
7	9	ALL I HAVE TO GIVE	Backstreet Boys	Jive JIVECD 045 (P)
8	5	GIVE ME RHYTHM	Black Connection	Xtremegang/EMI 0801485 EXT (P)
9	6	WHEN I NEED YOU	Will Mellor	Unity Unity 07189D (E)
10	11	TELL ME HOW TO WANT/WHAMIES HAS OUTRIVEN	Blü Pitar	Reed CDREACT 120 (V)
11	11	ONLY THE STRONGEST WILL SURVIVE	Hurricane #1	Creation CRESD 285 (SM/V)
12	10	MUCH BETTER	Club 69 feat Suzanne Palmer	Twisted UK TWCD 19322 (V)
13	6	TOO REAL	Chino Wagon CD201 (P)	Infection INFEST 520D (W)
14	7	AVERAGE MAN	Symposium	ZXX ZXX 0298 (ZYX)
15	16	MY HEART WILL GO ON	Cheekus	Creation CRESD 282 (SM/V)
16	11	ALL AROUND THE WORLD	Oasis	White Label JS88 901 (ADD)
17	10	HOLD IT NOW	John S	V2 VWR 501213 (SM/V)
18	13	LOCAL BOY IN THE PHOTOGRAPH	Stereographics	Malaky/Big Life MLKJ 5 (P)
19	15	GOOD ENOUGH (LA VACHE)	Mik Incorporated	Underground Solution 4 Liberty/Deconstruction LBTRCD 30 (P)
20	12	TEARS	Underground Solution	

All charts © CN

## INDEPENDENT ALBUMS

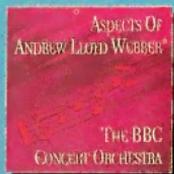
This	Last	Title	Artist	Label (distributor)
1	1	TIN PLANET	Spice	Get GUT115 5 (V)
2	1	MELTING POT	The O'Jays	Beggars Banquet BBGCD 198 (V)
3	2	WORD GETS AROUND	Stereographics	V2 VWR 100428 (SM/V)
4	3	WHEN I WAS BORN FOR THE 7TH TIME	Comeshop	Wijig WJ 0120 (W)
5	4	DEKSDANROANDROCKANDROCK	Comeshop	Walt Of Sound WALT 215 (V)
6	6	BACKSTREET'S BACK	Propellerheads	Jive CHD 185 (P)
7	5	THE STONE ROSES	Backstreet Boys	Silverstone GRED2CD 382 (P)
8	8	(WHAT'S THE STORY) MORNING GLORY?	The Stone Roses	Creation CRECD 188 (SM/V)
9	10	TNT	Oasis	Creation CRECD 219 (SM/V)
10	11	BE HERE NOW	Tortoise	Creation CRECD 219 (SM/V)
11	9	BE HERE NOW	Space	Get GUT101 (1TP)
12	13	LADIES & GENTLEMEN WE ARE FLOATING IN SPACE	Oasis	Creation CRECD 219 (SM/V)
13	10	CRYSTAL BALL	TARFAP	Decca DCD 8071D (E)
14	14	PAY ATTENTION	Deni Hines	Mushroom MUSH 240D (SM/V)
15	15	MYSTICAL REALMS	LTD Bukam	Good Looking W
16	16	SUICIDE	Suicide	Blast First BFFP 133CD (V)
17	12	DEFINITELY MAYBE	Oasis	Creation CRECD 188 (SM/V)
18	14	THE COMPLETE	The Stone Roses	Silverstone GRED 350L (P)
19	20	STOOSH	Stunk Anonnie	One Little TLP SP 850L (P)
20	20	AARON CARTER	Aaron Carter	Ultra Pop 09967201 (P)

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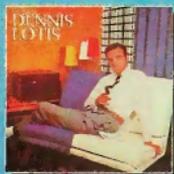


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DONOR AND THE RADIO HAM



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MAKE ME AN ISLAND - JOE DOLAN



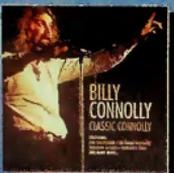
PLS CD/MC 241  
THE BEST OF DOROTHY SQUIRES



PLS CD/MC 204  
THE BEST OF EDMUND HOEKBRIDGE



PLS CD/MC 243  
ENGELBERT HUMPERDINCK  
LIVE AT THE ROYAL ALBERT HALL



PLS CD/MC 269  
BILLY CONNOLLY - CLASSIC CONNOLLY



PLS CD/MC 265  
KENNY BALL AND HIS JAZZMEN  
GREATEST HITS



PLS CD/MC 273  
KENNY HILL: THE ULTIMATE COLLECTION



PLS CD/MC 268  
MAX MILLER - THE BEST OF  
NEVER BY ANOTHER



PLS CD/MC 244  
THE BEST OF MILLICAN & NESBITT



PLS CD/MC 261  
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CASTLE COMMUNICATIONS

The 1997 end-of-year market share results threw up a few surprises. Colin Irwin examines where the two sectors are heading next

# WORTHY POLYGRAM'S NEW TACTICS PAY OFF

During 1997 PolyGram tightened its grip on the mid-price sector, gaining 2% to take a formidable 20.7% market share. The performance demonstrates the company's pledge to make catalogue marketing a priority.

"In the past PolyGram licensed out its catalogue, but that's changed now," says strategic sales manager Kingsley Grimble. "The company realises the enormous potential in catalogue and that has been borne out by the results this year. We're actively trying to drive people into stores with huge posters publicising our mid-price range and we've worked closely with the key chains all year. It's worked well but there's still plenty of potential as we're looking forward to another very good year."

Yet while PolyGram trounced all opposition as top corporate group and its product featured strongly among the year's bestsellers (notably *Dire Straits*, *Texas*, *The Jam and Ocean* *Coastal Scene*), only two of its labels, *Polydor* (at six) and *Vertigo* (10) featured in the top 10 labels of the year. The enduring appeal of *Dire Straits' Brothers in Arms* is particularly telling. It sold more than 20m at full price but has consistently sold in vast amounts since its mid-price reissue nearly two years ago, and has notched up more than 100,000 units at its lower price.

*Sony's* Columbia topped the label chart, recording a 7.4% market share. Among its top sellers were classic reissues, including *Bob Dylan's* *Greatest Hits*, *Simon & Garfunkel's* *Bridge Over Troubled Water* and



Miles Davis' *Kind of Blue*. "Promotion works if the product is right," says *Sony* head of catalogue Phil Savill. "We advertise in magazines like *Q* and *Mojo*, but sometimes we target passive buyers through *Cosmo*, *GQ* and *Loaded*."

Virgin held on to its position as second mid-price label with a series of strong releases. It achieved impressive sales on the Enigma product (more than 40,000 units) and the Sex Pistols' *Never Mind The*

Bollocks, although the Virgin company's best-seller for the year was *Massive Attack's* *Blue Lines* through *Wild Bunch*. It was a good year, too, for *Warner Music* which retained both its market share and its second place behind PolyGram in the corporate chart, while its Warner Bros imprint rose three places to end seventh place among the labels. Outstanding sales for Tracy Chapman, *The Eagles*, *Rethwood Mac*, *KD Lang*, *The Blues*

Virgin's *Sex Pistols* and *Massive Attack* CDs clocked up impressive sales last year. Crimson's Richard Green (left): surprise contender

Brothers soundtrack and the cult hit of the year, *The Shirehorses' Worst Album In The World*, did much to nudge *Warner's* ahead of EMI, which slipped 11% year-on-year.

Universal was another major which performed well to register a 3.2% market share. Leading independent *Castle* suffered a troubled year, losing 17% of its 1996 marketshare, although it still managed to hang on to its position in the top 10.

The year's surprise contender was *Crimson*. Despite its proven prowess at budget, few would have predicted the *Woodworts* label would perform so well with its first dip into mid-price, particularly given the seasonal nature of its business. Yet the company came from nowhere to grab a 3.6% market share thanks to aggregate sales of nearly half a million units. All the majors' arguments about mid-price being a sophisticated market for serious record buyers may have been thrown into confusion by these startling sales figures.

"We're absolutely delighted with our performance," says *Crimson* spokesman Richard Green. "We believe the reason we have done so well is that we are adding real value for money to product and that has a very wide appeal." No doubt *Crimson's* plans for this year will be tracked very carefully by its competitors.

## MID-PRICE CORPORATE MARKET SHARE

TY	TY	Company	%	Change
1	(1)	PolyGram	20.7	+2%
2	(2)	Warner Music	12.8	n/c
3	(7)	EMI	11.7	-1%
4	(4)	Sony Music	11.4	-6%
5	(5)	BMG	6.9	+11%
6	(3)	Virgin	5.1	-23%
7	(8)	Cimason	3.6	+1%
8	(2)	Universal	3.2	+7%
9	(7)	Chrysalis	2.7	-47%
10	(9)	Castle Communications	2.4	-17%

Figures are for the past 12 months © C/I

## BEST SELLING MID-PRICE ALBUMS OF THE YEAR

1	PARLO HONEY - Sacha Distel	Polystar
2	BLUE LINES - Massive Attack	Wild Bunch
3	TRACY CHAPMAN - Tracy Chapman	Elektra
4	FOREVER - Damage	Big Life
5	ROBSON & BIRNIE - Robson & Birnie	RCA
6	BROTHERS IN ARMS - Dixie Soulis	Vertigo
7	SONGS OF SANCTUARY - Ademus	Sentance
8	A SHORT ALBUM ABOUT LOVE - David Cassidy	Virgin
9	ELEGANT SLIMMING - M People	Deconstruction
10	MO'NAX A.D. - Enigma	Virgin

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# WORTHY HALMARK SHINES BUT MCI HOLDS LEAD

Carlton's well publicised Halmark label, exclusively available to Asda stores, has strengthened its position at the top of 1997's budget charts. Geared towards "fused buyers and non-traditional outlets", Halmark has bucked the trend for diminishing sales in the sector to raise its market share by 0.7% and increase its year-on-year sales.

Carlton extensively researched the market before reviving the Halmark imprint three years ago, and built its catalogue of nearly 700 titles on popular product and sleeves to appeal to the casual buyer. As a result, its biggest sellers last year were *The Magical Sound Of The Pan Pipes*, which went silver with more than 120,000 units sold, and *The Best Of New Country*, which sold more than 100,000 units.

Marketing manager Lynn McPhilly says, "It's possible to break new ground both creatively and commercially at these price points. The key factor is that concepts and products must be accurately targeted to the lower price market."

Nifty marketing paid off for PolyGram's *Motown* Chartbusters while Carlton's McPhilly (right) broke new ground with Halmark

Halmark's performance wasn't enough, however, for Carlton to knock EMI off its perch as the leading corporate. With its *Music For Pleasure* range continuing to perform well behind Halmark, EMI increased its year-on-year market share by 6% to 15.8%, increasing its lead over Carlton to 1.9%. "In value terms, EMI is probably nearer 20% because Carlton Halmark is selling super budget which is a big price difference to our product," says EMI Gold managing director Paul Holland.

EMI will be maintaining the pressure with a series of strong releases this year, including the introduction to low price for the first time of several major acts, including *Radiohead*, *Blur* and *Talking Heads*.

Perhaps the most significant achievement was by *Crimson*, dealing exclusively with *Woodworts* stores and performing spectacularly.

Yet the success of *Crimson* was short-lived. In the last quarter with four Christmas compilations in the 10 best-selling budget albums and six in the top 20, *Crimson* sold 760,314 units in all during the period - enough to secure an overall 6.2% market share, a huge 158% year-on-year rise to lift it to third place in the

label charts and to sixth in the corporate rundown.

Just behind *Crimson*, PolyGram's *Spectrum* label took a 5.5% market share, scoring heavily with the first six releases in its *Motown Chartbusters* series. "It's broken a lot of barriers," says product manager Mya Jenkins. "A lot of people who wouldn't have looked twice at budget have come into the market as a result of the series."

But *Crimson* broke further barriers by advertising the series during the TV coverage of the NFL Superbowl, which featured a live performance by *Motown* act *Martha Reeves*. PolyGram was rewarded for its investment with 150,000 units sold across the series in six months. *Spectrum* issues another six in the *Chartbusters* series in June as part of a year-long campaign. PolyGram also made great strides in the corporate chart with a 16% rise taking it into third place.

Advances made by *BMG's* relatively new *Camden* label (which rose to seventh in the label chart) and the specialist classical label *Naxos* (in sixth position with a 5% market share) support the widespread belief that quality is the way forward.

Yet the success of *Crimson* via *Woodworts* and Halmark through Asda emphasise the importance to low-price or non-traditional outlets. Despite efforts by *BMG*, *PolyGram*, *MCI* and *Castle* to establish a more discerning market, the core budget consumer still appears to be the impulse purchaser who rarely sets foot in traditional outlets. Indeed, the division between the labels specialising in supermarkets and garages and those concentrating on building

## BUDGET CORPORATE MARKET SHARE

TY	TY	Company	%	Change
1	(1)	EMI	15.8	+6%
2	(2)	Carlton Home Ent.	11.9	-7%
3	(3)	PolyGram	10.0	+6%
4	(5)	Music Collection	8.2	-14%
5	(6)	Castle Communications	6.8	-24%
6	(10)	Cimason	6.2	+136%
7	(9)	BMG	5.1	+6%
8	(9)	BMG	4.3	+42%
9	(7)	Sony Music	3.6	+13%
10	(8)	Virgin	2.9	-3%

Figures are for the past 12 months © C/I

## BEST SELLING BUDGET ALBUMS OF THE YEAR

1	CHRISTMAS PARTY - Jive Bunry & The Mastermovers	Cimason
2	THE WHITE CHRISTMAS ALBUM - Various	Cimason
3	BEST OF... - The Marquis & The Pops	MCA
4	NON-STOP SINGLETONS CHRISTMAS PARTY - Various	Cimason
5	TENDERLY - James Last	Spectrum
6	BEST OF... - The Marquis	Columbia
7	LOVE ME TENDER - Elvis Presley	RCA
8	THE MUSIC STILL GOES ON - Abba	Spectrum
9	THE VERY BEST OF... - Don McLean	The Hit Label
10	CHILDREN'S CHRISTMAS CAROLS AND SONGS - Various	Cimason

© C/I

up a generic business via the High Street retail chains has become so pronounced that cuts by the likes of *Asda*, *Stewart & Paul Holland* at EMI for the Chart Information Network to differentiate between low price and super budget are likely to become ever more urgent.



# 1998: FEAR OF THE MID-PRICE STARS

Elton John, Radiohead, Dire Straits, U2, Eric Clapton, The Jam, Manic Street Preachers, Simon & Garfunkel, Blur, Michael Jackson – some momentous acts have been introduced to mid-price over the past year with spectacular results. With CD sales rising at an appreciable rate (3% across the last quarter), majors in particular have plenty to smile about, and are hoping 1998 could be the busiest year yet for mid-price.

But the buoyancy of the sector, energised by various campaigns and increasing multiple offers from the large retail chains, presents its own problems. With an embarrassment of riches to draw on, the majors have to decide how to use the catalogue at their disposal.

It's trickier than it sounds. EMI's decision to issue Radiohead catalogue at mid-price for a limited period to exploit the interest surrounding the release of OK Computer resulted in a sales surge that saw the album Pablo Honey dominating the mid-price charts and selling more than 100,000 units. Wouldn't Pablo Honey have enjoyed a major resurgence at full price anyway given the massive rise in Radiohead's fan base last year? "We are under no doubt that the strategy has been fully vindicated by the sales figures," says EMI Gold managing director Paul Holland.

EMI's case of thumb, coprates expect to triple ailing full-price sales by reducing the price, but each reduction needs to be treated on its own merits.

"For an album to do well at mid-price, it must first have been successful at full price," says Phil Savill, Sony's head of catalogue marketing. "But if you're dealing with a classic album you have to look at the figures and decide if full price sales have

been exhausted. The worry about dropping price for a limited period is that it's difficult to sell it at full price again."

Kingsley Grimble, PolyGram strategic sales manager, agrees that reducing price can be a sensitive and sometimes risky operation. "You have to study the sales path and decide when the time is right to re-introduce a product. We



Castle has unearthed a strong line-up including PP Arnold, The Best of The Farm and its Kinks Pye catalogue

reduced Brothers In Arms by Dire Straits in 1996 and we've had tremendous sales ever since. We've also had big success with the Texas catalogue as a result of their new product doing so well."

EMI certainly has no qualms about exploiting some of its most precious catalogue in this way. Beatles albums are unlikely to go to mid-price while they continue to do well at full price, but Bowie catalogue is another matter.

"Nobody would sell an album at mid-price if they could sell it at full price," says EMI's Holland. "But there are many deals that can be made."

Charles Stanford, EMI label manager of the high profile Stog range, acknowledges the difficulties in pinpointing which albums to drop. "We're reissuing Republic's

self-kitted first album at mid-price," he says. "They're a contemporary credible band who are releasing a new album later in the year and playing festivals throughout the summer so it could be a best-seller. We think the Jefferson Airplane releases will do well too."

It's not merely reissues that perform at mid-price. Attractively-presented hit



compilations by classic artists are always popular, and rarity value and collectibility play their part.

Mercury has high hopes of a series of Dusty Springfield reissues, with a similar Walker Brothers series planned. "A lot of labels will be looking long and hard at their catalogue deciding what is rare and collectible," says Mercury head of catalogue Paul Budge. "It's like a library that you need to keep fresh. We're constantly looking through our vaults."

Sony certainly got it right with its ELO double Light Years: The Definitive Collection. With a strong ad campaign, including a Virgin Radio promotion and airplay support from Chris Evans, it has sold more than 75,000 units.

"The market wants hits, not just from one

company, but encompassing an entire career," says Savill. "It's just a matter of researching the material and taking care over packaging it right."

Independent labels don't have the advantage of huge resources of catalogue and thus are still reliant on licensing. But there is no shortage of opportunities, says Connoisseur Collection repertoire manager Mike Howell. "We're constantly

discovering artists. Our Paco De Lucia mid-price collection sold 20,000." Connoisseur is also finding an unexpected mid-price demand for heavy metal. "We've sold over 25,000 Manowar albums since last May and from the reaction of the reps our biggest release of the year is likely to be Anthrax," says Howell.

Castle is another label which unearths unexpected winners. Its ongoing campaigns with the Kinks' Pye catalogue is proving successful and it is generating excitement with the reissue of the first two PP Arnold albums on one CD and The Best of The Farm, says Castle mid-price label manager Mick Carpenter.

Javelin's Pure Sounds range targets niche markets too. This month it launched a triple boxed set of Cuban music packaged in the shape of a cigar case to sell exclusively during the 10-night run of The Spirit of Cuba at London's Royal Albert Hall throughout March, and hopes it will continue to sell at a further 100 concerts across Europe until the end of the year.

With determined new players coming into the market such as Eagle, MCI's Westside and Snapper, the Indies showing such resourceful initiatives and the majors turning to their big guns, 1998 is already shaping up to be a very exciting year. ■

**BMG**  
Best of House, 69-79 Fulham High St, London SW6 3JW; Tel: 0171-354 7500  
Labels: Camden (BMG catalogue on budget), Stoop (mid-price) incorporating Arca, Rista, Deon and Giant

**Label managers:** Andy Street (budget), Charlie Stanford (mid)  
**Best sellers of 97:** Elegant Slumming – M People, Best of Boney M, Classic Elvis, Gladys Knight's Greatest Hits, Perfect Day – Lou Reed

**CARLTON HOME ENTERTAINMENT**  
Estree Rd, Ecton, Herts WD6 3BS; Tel: 0181-207 6207  
Labels: Hallmark, Carlton Sounds, Carlton Doubles, Country Skyline, Elite

**Commercial director:** Pete Gardiner; audio repertoire manager: Norman Joslin  
**Best sellers:** The Very Best of New Country Line Dancing, Luciano Pavarotti – The Voice, The Magical Sound of The Pan Pipes, Love At The Movies, The Very Best of Glenn Miller

**CASTLE COMMUNICATIONS**  
Unit 29 Barwell Business Park, Leatherhead Rd, Chessington, Surrey KT9 2NY; Tel: 0181-974 1021

**Labels:** Castle, Select (budget), Pulse, Kaz, Max (super budget)  
**Head of budget:** Lee Simmonds; mid-price Carpenter  
**Best sellers of 97:** Best of the Kinks, Love Hurts: Hits of The '70s

**CRIMSON**  
Marpole House, 6 The Green, Richmond, Surrey TW9 1PL; Tel: 0181-948 0011  
Labels: Crimson  
**Managing director:** A Fitt  
**Best sellers of 97:** Jive Bunny & Master Mixers' Christmas Party, The White Christmas Album

**DELTA MUSIC**  
23 Gardner Ind. Estate, Kent House Lane, Beckenham, Kent; Tel: 0181-778 4040  
Labels: MUSIC Digital (super budget), Laserlight (budget)

**Label manager:** Neil Kellas  
**Best sellers:** The No. 1 Pan Pipe Love Album; The Best Holiday Album Under The Sun, Line Dancing Favourites, Dream Lover by Bobby Darin

**EMI**  
EMI House, 43 Brook Green, London W6 7EP; Tel: 0171-605 5000  
Labels: EMI Gold, Music For Pleasure  
**Managing director:** Paul Holland; head of marketing: Graham Griffin

**Best sellers of 97:** 'Totally... (series), Very Best of Matt Monro, Let's Fall In Love – Nat King Cole, Hot Chocolate – 14 Greatest Hits

**HNH INITIAL**  
670 Sibley Mfg Co, 34A Holmesthorpe Avenue, Retail R01 2NX; Tel: 01737 700020  
Labels: Naxos, Naxos Historical, Naxos Jazz  
**Managing director:** Select Music: Anthony Anderson

**Best sellers of 97:** Peter And The Wolf, Faure Requiem

**K-Tel**  
12 Fairway, Greenford, UB6 8DW; Tel: 0181-566 6789  
Labels: K-Tel (mid), RPM (budget)

**Label manager:** Janie Webb  
**Best sellers:** The No. 1 Pan Pipe Love Album, The Best Holiday Album Under The Sun, Broken Hearted, Children's Party Time

**MUSIC COLLECTION**

**INTERNATIONAL**  
76 Dean St, London W1V 5HA; Tel: 0171-396 8899  
Labels: Music Club, Naxos, Reflection, Gallery, Showtime (budget), E2, Emporio (super budget), MCI Music, Westside (mid-price).

**Deputy managing directors:** Danny Keene; Bob Fisher (Westside)  
**Best sellers of 97:** RPO Plays Oasis, Tunes From The Tons, Kings of African Music, The Move – Movements: 30th Anniversary Anthology

**POLYGRAM**  
1 Sussex Place, London W6 9XS; Tel: 0181-910 5000  
Labels: Spectrum, Debutante (mid), other mid releases on original labels

**General manager strategic sales:** Kingsley Grimble; product manager: Mya Jenkins  
**Best sellers:** Motown Charabusters Vols 1-6, Tenderly (James Last),

The Music Still Goes On – Abba

**SONY MUSIC**  
10 Gt Marlborough St, London W1V 2LP; Tel: 0171-911 8200  
Label: Epic, Columbia, Legacy, Rewind, Sony Classical, Nice Price (mid price)

**Head of catalogue marketing:** Phil Savill; mid: Darren Henderson  
**Best sellers:** Light Years: The Very Best of ELO, Best of Andy Williams, John Barry Themeology

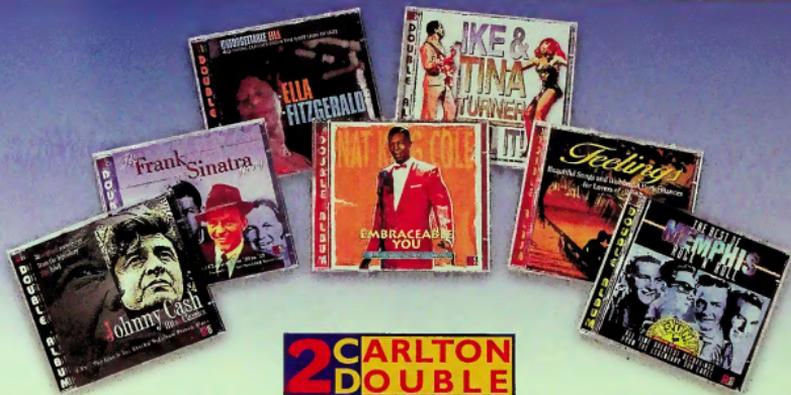
**SOUND & MEDIA**  
Unit 3, Welis Place, New Battlebridge Lane, Rehill, Surrey RH1 3DR; Tel: 01737 644310

**Labels:** Sound & Media, Core Music (budget), Summit (super budget), Calibre, CB (mid-price).  
**Managing director:** Phil Worfold; product development manager: Phil Williams  
**Best sellers:** Best of Small Faces, Sing-A-Long-A-Spice

**TRING**  
Triangle Business Park, Wendover Rd, Aylesbury, Bucks HP22 5BL; Tel: 01296 615551

**Labels:** QED, BEC, GEM, QUAD, TRIP, MPP  
**Label manager:** FMCG (super budget) (budget) (for all); Nigel Davies  
**Best sellers of 97:** Love 'n' Sex Volume One, Bob Marley, Vivaldi, Elvis Presley, Vivaldi/Pachelbel/Bach, '60s Collection

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# COMPROMISE

## 'super' heroes

**N**ow price point divides opinion quite like super budget. Many of the majors and even some of the low price specialists still get hot under the collar at the very notion of CDs retailing at £2.99 and the cheap/nasty connotations associated with them.

Super budget supporters, however, argue enthusiastically that by appealing unashamedly to the impulsive buyer with a keen eye for a bargain, this end of the price range has created not only an entirely new market but a new network of key retail outlets to go with it.

More than that, they say, the image of mediocre live recordings poorly packaged is completely out of date since a better class of repertoire is beginning to become

available at this price point as super budget specialist labels work hard to upgrade product and find new ways of exploiting tight margins. And while the majors clamour for the Chart Information Network to introduce a new price point differentiating between low-price and super budget, 1997's year-end figures certainly add weight to their argument.

The continuing dominance of Carlton's Hallmark range unashamedly appealing to casual music buyers refutes claims that the public has become too discerning to be seduced by price alone. Of greater concern to the critics is the way the best super budget labels are effectively producing price and quality, which could create havoc in the rest of the market.

"Five years ago you could sell anything on novelty value alone for £2.99," says Lee Simmonds, head of budget at Castle, whose Pulse label is now one of the sector's market leaders.

"New people expect quality recordings priced as low as £2.99. Margins are tight but it's all down to volume. You aim to sell in thousands rather than hundreds. You win some and you lose some, but as long as you win more than you lose you keep going."

Meanwhile, MCI is hoping to set a new benchmark for quality with its new super budget imprint E2, which was launched at Midem in January and which carries a dealer price of £1.78. Michael Nieldus, who joined MCI from Sound & Media last year, believes that the label's attention to detail and imaginative approach to creating original recordings across a wide range of styles and genres – which include bangra, flamenco, Gregorian chants, national anthems and the first super budget drum & bass album, as well as the obligatory pan pipes and fine dance collections – will entice the casual browser.

"Once they have picked something out of the racks then they're half way to buying it," he says. "But it's important to give the impression that the company behind the product cares about the music. Even on tight budgets you can still do interesting things with design."

The majors are closely watching the performance of MCI's E2 and Castle's Pulse, but the warning of long-term dangers of the strategy and remain adamant that they won't be drawn into the battle. "Super budget labels run the risk of distorting public perceptions about prices," warns BMG Camden label manager Andy Street. "Low and mid-prices are under enough pressure from multi-purchase offers as it is. We'd rather see price stabilised than driven down further. If these labels do well, they will make low and mid-price seem very expensive and that won't be good for the industry as a whole."

**B**udget has been one of the industry's most spectacular successes of the Nineties. While the early budget pioneers may not have won any admirers for product quality or packaging, their sell-'em-cheap-til-tem-high policy was not only instrumental in changing the face of retail and finding new markets, it also transformed catalogue marketing.

Now that the majors have come to recognise that budget is a credible, legitimate and potentially lucrative means of exploiting hitherto dead catalogue, the low price sector has been turned on its head. Presiguro product by the likes of Elvis Presley, Hot Chocolate, Lou Reed and Dolly Parton came into the budget range for the first time last year with impressive results. BMG's move to reissue a whole range of classic albums from New York's Buddha label (including Gladys Knight's Greatest Hits and Captain Beefheart's Electricity), shows that the bottom of the barrel is not yet in sight. Meanwhile MCI, one of the sector's market leaders, has just moved its headquarters into plush new offices in London's West End and launched another new label E2.

But the demand for high quality packaging as well as collectable repertoire has led to margins being squeezed to breaking point.

And despite the unprecedented volume and quality of product released in the budget sector in the past year, EMI figures do not suggest comparative growth in the market.

Sales of more than 12m units overall in all formats for the year are slightly down on last year. And in the traditionally lively last quarter, overall sales dropped by 17% from 27,800 to 23,300 against a 5% decrease across all price points. In financial terms, the drop was even higher – 21% from £59.0m to £46.4m, while mid- and full-price fell by just 1% and 2% respectively.

The leading labels in the sector acknowledge that life is getting tougher. Such are today's standards that BMG has consciously marketed its highly successful new specialist label Camden without any mention of the word "budget", lest it create a negative image. Camden is so keen to distance itself from the "bad product" it associates with super budget, it wants CIN figures to introduce separate price points for budget and super budget.

This move is strongly supported by EMI GD managing director Paul Holland. "Budget and super budget are very different," says Holland. CIN currently classifies budget as anything with a dealer price between \$0.99 and £4.25, with mid-price at £4.25-£5.99 while anything over £6 is classed as full price.

"The market is saturated, there are new players entering every month," says Camden label manager Andy Street. "Retail demands are becoming increasingly tough, squeezing margins tighter and forcing prices down with 'three for £12' campaigns."

Such campaigns do work, however, and are crucial to the overall success of the sector. All the evidence suggests that well targeted product will perform impressively, even if it has to fight for space. The success of Woolworth's exclusive label Crimson is significant, demonstrating the power of targeted

seasonal displays. Its live Junie Christmas Party album shifted nearly 30,000 units in little over a month.

At the grander, more lavishly packaged end of the range, EMI has had success with its Totally series – the low price equivalent of Now! with its 12 titles selling 200,000 to date.

The signs are that the stakes will be raised further over the coming months. Carlton and PolyGram are already experimenting with TV and national press advertising which will intensify pressure on the other 40 odd labels in the budget market. While diehards like MCI, Castle, Sound & Media, Ting and Delta will doubtless continue to hold their own, they are bracing themselves for a frantic year. Not all the Indies are impressed by the way the majors handle catalogue. Sound & Media MD Phil Worsfold accuses them of complacency and betraying the riches at their disposal.

"Owning copyright is the most valuable asset of any record company, but the key to success is how you exploit it. Some of the majors show an embarrassing lack of imagination in both their releasing and licensing policies," says Worsfold.

Independents and specialists must remain on their toes, however. "You've got to be more competitive and aggressive all the time and not become too reliant on traditional outlets," says Ray Levy, creative director at Jaxell Distribution. "We're lucky to be able to do joint licensing ventures from the HHO catalogue, but we're always on the look-out for new copyrights."

This may be the key to the future of the dedicated budget companies. "There's a limit to what you can license now so creating copyright may be the future," says Neil Kellas, managing director of the Delta Music Group. "At some stage you have to look to do 10 years. That stage may come next year."

Already other labels such as Carlton are tracking this theory by creating copyrights for its Heritage, Melody and Come Dancing series while MCI has enjoyed great success with its Oasis orchestral

"There is only one way to grow the budget market," says MCI deputy managing director Danny Keene. "And that's by coming up with fresh ideas."



The majors will be keeping a close eye on how 62's range of super budget titles (above) performs



Simmonds (above): 'no people expect quality recordings nicely packaged for £2.99'



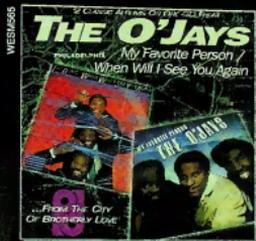
# The Sound Of PHILADELPHIA

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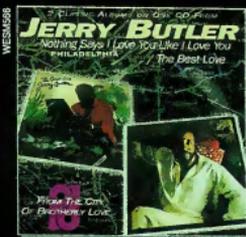
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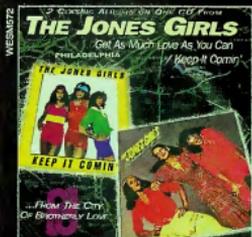
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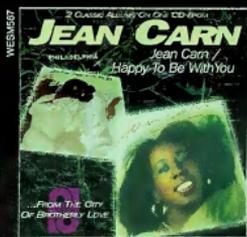
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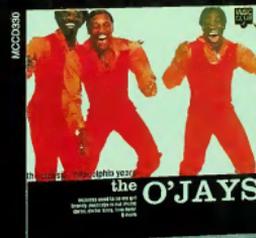


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# MID & LOW 30 TO FOLLOW...

**MID PRICE**  
**O'JAYS:** My Favourite Person/When Will I See You Again (Westside WESM565); and **JEAN CARIN:** Jean Carn/Happy To Be With You (WESM567). Out now. Westside launches its Philadelphiya international two albums on one CD rerelease campaign. **JUDY GARLAND:** The Classic Judy Garland (Charly CPD8313-2). Out now. Among the 53 tracks on two CDs are the Wizard Of Oz and Meat Me In St Louis.  
**JEFFERSON AIRPLANE:** Crown Of Creation (RCA ND83797); Surrealistic Pillow (RCA ND83738). Out now. The rerelease of these two seminal San Francisco psychedelic albums will boost the credibility of BMG's admired Stomp range.  
**THE FLAMINGOS:** Flamingo Serenade/Flamingo Favorites/Requestfully Yours/The Sound Of The Flamingos (WESM532/WESM537). Out now. More late Fifties doo-wop completes a series which already

includes The Chanteles and the Cliftones. **VARIOUS ARTISTS:** Rhythm & Blues At Abbey Road (EMI 493 4532). Out now. This 26-track collection features Rod Stewart, Manfred Mann and Long John Baldry, while others in the series also just released focus on Billy J. Kramer (4934512), Helen Shapiro (4934522), Swinging Blue Jeans (4933222) and The Hollies (4934502).  
**P.P. ARNOLD:** The First Out (Castle CCS08819). Out now. The former Ikette's first two Immadate albums should benefit from her recent liaison with Ocean Colour Scene and a new deal with Universal.  
**ROY AYERS:** The Collection (Donairese VSO0250). March 23. Ayers' PolyGram hits include Running Away, Vibrations, You Send Me and Heat Of The Beat.  
**TOM JONES:** Songbook (Charly CDDG21). March 23. This 101-track anthology of highlights from his 1981 TV shows includes duets with Dusty Springfield, Isaac Hayes and Gladys Knight.  
**VARIOUS ARTISTS:** Good Rookin' Tonight - The Birth Of Rookin'Roll Vol.3 (Charly CPD 83622). March 23. 133 Forties recordings by Memphis Slim, Amos Milburn, Eddie 'Cleanhead' Vinson and Wynonie Harris.  
**VARIOUS ARTISTS:** Divas (EMI Gold). March 23. A collection of classic recordings such as Peggy Lee's Fever, Julie London's Cry Me A River and Shirley Bassey's Big Spender.  
**JIMMY BO HORNE:** Olimpe Somal (Westale WESM550). March 30. Collection taken from the soul singer's material recorded for the TK label between 1975 and 1985.  
**DUSTY SPRINGFIELD:** Songbooks (Mercury 552863-2). March 30. Dusty's definitive versions of Bacharach & David and Goffin & King songs are part of a Mercury rerelease programme which includes Everything's

Coming Up Dusty (CD536 852-2) and Where Am I Going (CD536 862-2).  
**THE KINKS:** The first five Kinks albums - Kinks (ESMCD482); Kinda Kinks (ESMCD483); Kinks Controversy (ESMCD479); Face To Face (ESMCD479); and Something Else By The Kinks (ESMCD480) have been remastered to include outtakes and unreleased rarities.  
**ANTHRAX:** Moshrun...1986-91 (Connoisseur VSOP CD252). April 6. Greatest Hits from the Eighties thrash metal band, including an uncensored version of the hit I'm The Man and their collaboration with Chuck D on Bring The Noise.  
**REPUBLICA:** Republic (Deconstruction 7432141052). May 11. Sales of this LP that put Republic on the map last year - including the hit Drop Dead Gorgeous - will be boosted by a new product due this year.  
**LOW PRICE**

**CAPTAIN BEEFHEART:** Electricity (743215 86462/4). The Very Best Of LOVIN' SPOONFUL (74321556462). The Very Best Of...MELANIE (74321558502). Out now. BMG's Camden imprint should score well with a succession of gems from the Buddha/Kame Sutra catalogue.  
**BING CROSBY:** King Bing (Hallmark Club MCD338). March 23. Following the success of their Music Of Oasis album, George Michael now gets the RPO treatment.  
**TEDDY PENDERGRASS:** Turn Off The Lights: Best Of... (Music Club MCD334). March 23. Original Philadelphia International recordings of deep soul hits such as

Close The Door, Low TKO and The Whole Town's Laughing At Me.  
**TOOTS & THE MAYTALS:** The Very Best Of... (MOI MCD0332). March 23. Reggae classics including 54-48 Was My Number, Redemption Song, Sweet Ann Dandy and Funk Kingston.  
**JEFF BECK:** Guitar Legend (Hallmark 308572/4). March 27. The Yardbirds' hit Heart Full Of Soul is one of the standout tracks by the Influential blues/R&B guitarist.  
**CRYSTAL GAYLE:** Blue (Hallmark 308642). March 27. Released to coincide with a major UK tour, this album includes Don't It Make My Brown Eyes Blue.  
**VARIOUS ARTISTS:** Girls Girls Girls (Hallmark 308632). March 27. Tracks here include Red Bird like classics by The Dixie Cups and the Shangri-Les.  
**BILLY CONNOLLY:** Classic Connolly (Castle PLSMC/CD268). March 27. Comedy sketches from 1974 just as the Big Yin was about to make it big.  
**HOT N' SPICY:** Backstreet Boys Karaoke (DQED903); Eternal/Louise Karaoke (DQED904); Boyzone Karaoke (DQED905); All Saints Karaoke (DQED906); OASIS Karaoke (DQED907). March 30. Tring launches a series of karaoke albums.  
**IKE & TINA TURNER:** Feel It (Carlton Doubles 7210237). March 30. First of Carlton's new double CD range which includes The Frank Sinatra Story (7210227) and Johnny Cash Hits & Classics (7210207).  
**VARIOUS ARTISTS:** Songs Of The Sea (Emporio EMPRC0786). March 30. A selection of sea shanties including Blow The Man Down, Bold Rielly and Sailor's Prayer.  
**VARIOUS ARTISTS:** THE BEST OF SUN BLUES (Hallmark 308602). April 3. Legendary Sun studios recordings by Rufus Thomas, Little Junior Parker and Billy 'The Kid' Emerson.  
**VARIOUS ARTISTS:** Move Closer (K-Tel EMC 2308). April 6. A collection of tracks featuring 'saxusonic' lyrics by Phyllis Nelson, Gloria Gaynor and Syreeta.

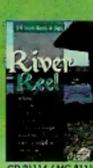





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RETAIL FOCUS: **BOOTS**

by Karen Faux

An ongoing trial in 10 of Boots' stores has revealed that chart product yields a more profitable return on space than full-price back catalogue. Since Christmas a mix of small and medium-sized stores have extended their chart offer to a top 50 music and top 30 video range with very promising results. "Basically we've taken back catalogue out of 10 stores and reorganised the space to be more productive," says Simon Doonan, product manager for music. "Although the sample is a small part of our overall estate it underlines the strength of chart product, and we plan to take the trial to more stores. Early indications are that charts with promotional multibuy work best."

Boots' in-store charts are compiled through daily and weekly sales. O/N mid-week reports and estimates of new entries based on sales of singles and similar CDs. Its chart displays are designed to catch customers' attention, with PoS showing the album and single of the week, new entries and forthcoming releases. "Ceeline Dion has been at the top of our singles chart for the past



Boots: sales focus on product highlighted by in-store charts

two weeks but looks as if she is about to be toppled by the Spice Girls," says Doonan. "This week's highlighted album is Perfect Day although we expect Titanic, Madonna, The Verve and Ceeline Dion to hang on at the top. Dion certainly rates as a star performer for the chain."

Promotions in March are centred around

**BOOTS FACTS**

- Music occupies 51% of store space; video 49%
- 55% of Boots' music sales occur in the 13 weeks before Christmas.
- During this period Boots' market share on an album can be as high as 5%-6%.
- 164 stores feature promotional space for rock and pop while 97 accommodate classical campaigns

Mother's Day with the offer of a free Barbara Taylor Bradford paperback on albums from Dion, Robson & Jerome, M People, the Diana Tribute album and a range of box sets. "Seasonal event campaigns are very important to Boots as it is a key destination for gift purchasers," says Doonan. "New artists are always featured and priority is

given to those appealing to the store's core female customer, aged between 25 and 44, often with children. The mass appeal of compilations makes them particularly strong in Boots."

Doonan says Boots has registered a 6.6% year-on-year music sales increase, partly due to a promotional drive in its lunch-time departments last Christmas. "Our research showed there was a causal link between people buying sandwiches for lunch and purchasing a CD at the same time," he says. "We put music and video FSDUs on the ground floor of 700 Boots stores and put incentive vouchers on sandwich packs. By having this presence we drove people upstairs to entertainment departments and significantly increased awareness."

Despite Boots' emphasis on chart material it is committed to keeping its range as broad as possible. Classical fans are currently being catered for with a Naxos promotion offering two CDs for £8. Next week it launches an MCI promotion featuring a free CD sampler with any purchase from its Showtime range.

**IN-STORE THIS WEEK****Andys Records**

Radio single - Trance Atlantic Airways; **Windows** - Robbie Williams, Morcheeba; **Press ads** - Wagner, We Montgomery, Jimmy Smith, John Scofield, Charlie Hade, Kerry Barrow, Benjamin Britten, Ether, Cecil, Simple Minds

**Singles** - Robbie Williams, Aaron Carter, Bernard Butler, Hanson, Destiny's Child, Tin Tin Out, Pulp, Danni, All Seeing I, LL Cool J, M People; **Albums** - Simple Minds, Into The Blue, Perfect Day, Simply The Best Disco, James Last; **Videos** - The Lost World, X Files including box set

**In-store** - chart promotion with two CDs or videos for £22, Mother's Day promotion featuring five books with selected videos and CDs, two for £10 on budget CDs and videos, buy a mid-price Sony CD and get a free three-hour blank tape, The Full Monty, Friends

**FARRINGDON'S** **Windows** - Titanic, Elton's Third Symphony, Sophie Muller; **In-store** - Edgar, Bruce Ford, Classics For Pleasure promotion with two CDs for £10

**HMV**

Single - Pulp; **Windows** - three videos for £22; **In-store** - Gimme Shelter, Spacehog, Shania Twain, Van Halen, Doni Hines, Robbie Williams, Bernard Butler, Rialto, LL Cool J, Montrose Avenue, Ether; **Press ads** - Van Halen, W.A.S.P., Doni Hines, Kinks, Abbey Road Uncut, Lily's, Sven Vath, Maximum Speed

**Singles** - Robbie Williams, Bernard Butler, Pulp, Transistor; **Windows** - March sale, Simply The Best Disco, Simple Minds; **In-store** - Simple Minds, Perfect Day, Morcheeba, The Corrs

**In-store** - Candyskins; **Selects listening posts** - Candyskins, Levellers, China

**NOW**

**Singles** - Tin Tin Out, Pulp, LL Cool J, Hanson, Aaron Carter, Ian Brown, Robbie Williams, Bernard Butler; **Albums** - Jackie Brown, Simple Minds, Morcheeba; **In-store** - The Lost World

**our price**

**Singles** - Robbie Williams, Bernard Butler, Tin Tin Out, Albums - Spacehog, Dust Junkies; **Windows** - Eric Clapton, Shania Twain, Space, Bernard Butler; **In-store** - Oh What A

Night, Superwoman, Simply Disco, Space; **Press ads** - Simply Disco, Pressure Drop, Lionrock, Morcheeba

**TOWER**

**Singles** - Bernard Butler, Ether, Transistor; **Windows** - John Martyn, Bluetones, Shania Twain, Finley Quay; **In-store** - Sony sale, Eric Clapton, Madonna, singles

range promotion; **Press ads** - Sony sale, The Lost World

**MEGASTORES**

**Singles** - M People, Transistor, Bernard Butler, Destiny's Child, LL Cool J, Space Raiders, Rialto, Ether; **Windows** - soundtracks range promotion; **In-store** - Morcheeba, Simple Minds, Guinewill, Pulp, Robbie Williams, George Martin; **Press ads** - Spacehog, Imani Coppola, Tortoise, Motehead

**WHSMITH** **Singles** - Bernard Butler, Aaron Carter; **Album** - Perfect Day; **Windows** - Perfect Day, Mantovani; **In-store** - Titanic, Chariotans

**WOOLWORTHS** **In-store** - Bluetones, Fantastic 80s, Oh What A Night, Eric Clapton, selected CDs at £9.99, buy Madonna's Ray Of Light and get *Bedtime Stories* for £4.99, buy Eric Clapton's *Pilgrim* and get *August* for £4.99



PAT GEARY, Music Mania, Glasgow

"I moved to Glasgow from the Los Angeles area in 1988 and was originally planning to open a record shop in London but decided to do it here a year later. We're on a major High Street in the West End of the city and very close to the university. In the last few years there has been a big shift in student taste away from indie guitar-based bands to dance music and our stocking policy has reflected this."

The store has a strong specialisation in country music and I currently present a radio show on Clyde 2 called Urban Cowboy. Shania Twain, LeAnn Rimes and The Mavericks have all been big sellers for us for years so we've been ahead of the game. Last week the Mavericks' new album *Outlaw* and Madonna and we sold a lot of Madonna."

This week has been big for singles. Demand for Run DMC with Jason Nevins has been building for weeks on the back of

**BEHIND THE COUNTER**

imports and its sales have been very strong. Texas, Kylie Minogue and the Spice Girls have also been fast movers from the start. As Kylie's fanbase has got older we've done much better with her product and the forthcoming album should be a winner.

On the albums front Shania Twain's *Come On Over* is steaming out for now that it has been re-released and re-packaged for Europe while our two other star performers are The Bluetones and Tortoise. We currently have an EMI mid-price promotion in full swing which includes Blur, Ruffin, Crowded House and John Barry. As a spin-off we've just done a coop ad in the country music press to boost awareness of featured country artists such as Suzi Bogguss and Tania Tucker.

Whereas students tend to stick to one purchase at a time and are always watching the pennies, country music buyers splash the cash. They're enthusiastic, big spenders and a pleasure to deal with."



SHAY DARE, BMG sales &amp; promotions manager, SW

"I've worked as a rep for BMG for 12 years and about 18 months ago I was promoted to sales and promotion manager."

Now I spend three days on the road and two days in the office which means I get the best of both worlds. I have the chance to input on the actual running of the team without being static in an office. The job is certainly stretching me more.

As far as singles go, Natalie Imbruglia's *Big Mistake* and Five's *When The Lights Go Out* have gone in very high for us this week and are still flying.

The re-promotion on Natalie Imbruglia's *Left Of The Middle* album has just started and we're already seeing its sales resurg.

Kylie Minogue's single *Breathe* is a new release for us this week and is looking as if it will be in the top 15 next week. There's quite a bit of mystery around Kylie and all my dealers like to hear the latest gossip about

**ON THE ROAD**

her. We're re-selling her new self-titled album - due at the end of March - and prospects are looking good. There's a special hologram edition on the initial shipment and it's going to look stunning on the radio."

Demand for M People's new single *Angel Street*, out next week, is beginning to build and a re-promotion for *Fresco* will kick off on March 23. It's one of those albums that just keeps going.

We've also got a new single and album from Aretha Franklin, both entitled *A Rose Is Still A Rose*.

One of our most exciting long-term development acts is Welsh band **60t Dolls**, signed to Island. I've got to know them because they frequent one of my stores in Newport and they're a very lively bunch with a cracking live act. Their forthcoming single Alison's Room is the one that is tipped to put them in print."





BBC News

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For further details and an application form, contact BBC Recruitment Services (quoting ref. 27293/MS) by March 20th on 0181-740 0005, Minicom 0181-225 9878. Alternatively, send a postcard to BBC Recruitment Services, PO Box 7000, London W12 8GJ, or e-mail [recserv@bbc.co.uk](mailto:recserv@bbc.co.uk) quoting ref. 27293/MS and giving your full name and address. Application forms to be returned by March 25th.

It is expected that interviews will be held week commencing April 6th.

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## the music week

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Some pluggers should be arrested for the lame tunes they try to foist on Britain's platter spinners. But Scott Piering was really pushing his luck when he tipped up at Radio One to persuade RI's Zoe Ball (right) of the merits of Audlows's new single. Policeman Skank dressed for the part – in a copper's uniform. Fortunately for the Appearing boss, no real boobys spotted Scott and charged him with impersonating a policeman before he was able to unload his goodies on GLR and XFM's head of music Fraser Lewry (below).

Remember where you heard it: With **The Jesus and Mary Chain** destined to see some strong chart action with their forthcoming Cracking Up single, Creation boss **Alan McGee** reveals some of his **A&R secrets**. "I think we asked them to **cut** the album a wee bit and they told us to f\*ck off," says McGee. "The idea of A&Ring is pure fallacy. We let our bands be bands." And if that means they don't always see eye-to-eye, so be it. Perhaps that's why Jim and William have written two very different songs for the album Munki. One Reid came up with **I Love Rock 'n' Roll**, while his brother took a completely different angle when he composed his song – **I Hate Rock 'n' Roll**. Another group which are finding their rightful place back in the charts – after a heart-rending 25-year absence – are **The Wombles**. Perhaps now it can be revealed that at one time in his high-flying career Sony Music Europe president **Paul Russell** once donned a **Womble outfit** for a **TOTP** show. And before **Peter Feistead** was managing the Boo Radleys he was



also a **secret womble suit wearer**. How the mighty have fallen...After all the **shock! horror!** of her "couples" version of Torn, **The Sun's Andy Coulson** will no doubt be **outraged** to learn **Ms Imbruglia** has only gone and done another cover. But don't fret you pupils of the journalism school of mountains and molehills, because this cover happens to be a newly-shot pic for her debut album. Those **fussy Yanks** thought the original design of **Left Of The Middle** was a bit, well, **leftfield** for their tastes so they got the lads and lassies at RCA to do them another one. Still, as RCA marketing guru **David Joseph** figures, when you're initially shipping out 650,000 albums to the Americans you don't lose any sleep over having to take a new snap...They're **chucking down** at **Island**. It seems the boffins behind the company's recently-launched internet buying facility, which enables users to snap up records from the label's superior catalogue,

are able to log the e-mail addresses of purchasers. And they have been delighted to see the support Island is getting from the rest of the music industry. It seems most of the label bosses and a good proportion of their staff just can't get enough of U2's **Joshua Tree**...**Ralph Baker** at management company **Equator Music** isn't a happy bunny after finding himself 60 notes out of pocket. Baker had stumped up for a round of tickets for his daughter, son and friends to enjoy **Urusei Yatsura** at the Hanover Grand. But he was mightily **cheesed**

off when his 17-year-old daughter – enjoying a birthday evening last Thursday – was turned away from the strictly enforced **over-18s** gig. "There was **nothing about age** on the tickets or in the ads," rages Baker. "It's **sloppy**." However, he and around 60 other underage punters who were turned away at the door may be soothed by a letter the band will be personally sending to their disappointed fans...**Rondor Music** had good cause to celebrate the number one single and album in last week's chart. They had a double header with writers **Will Jennings**, who co-wrote **Celine Dion's The Heart Will Go On**, and **William Orbit**, who of course helped pen **Maddie's** new album **Ray Of Light**.....

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So much for **Everlasting Love**. Steve Ellis of **Love Affair** – who put the song on top of the hit parade in 1968 – is ever so impressed (not) with the **Casualty** cast's

version of his chart topper. In fact, he was so outraged when he ran into **Rebecca Wheatley**, who plays **Any Howard** in the hit TV series, he tried to put her into a **casualty ward** for good. Luckily **warner.sp** man **Judd Lander** managed to get his bulk between the pair before she came to blows, and **Dooley** has it on good authority that they **kissed** and made up when the news came through that the new disc has gone silver.

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