



**TV:** The BBC and Chris Cowey are planning to take the **TOTP** brand to a global audience  
TOTP goes global 5



**RADIO:** The much-vaunted **DIGITAL AGE** is coming ever closer, but there are still fears about its cost  
Going digital 6



**A&R:** There's no doubt about it for East West the return of **SIMPLY RED** is the year's big event  
Talent 7



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FOR EVERYONE IN THE BUSINESS OF MUSIC

# music week

## CSC acts to solve 'fillers' issue

by Robert Ashton

The Chart Supervisory Committee has moved to lessen the burden on artists and labels forced to produce "filler" tracks for singles by making a series of changes to the chart rules.

On Thursday evening Gard and the BPI agreed the first new official UK chart rules since 1995 when the number of eligible formats was cut from four to three.

After months of negotiations the seven-strong Chart Supervisory Committee drew up four principal changes, which come

into effect on July 6. They are:

- reducing the number of tracks from four to three;
- reducing the playing time from 25 to 20 minutes;
- cutting the CD single minimum dealer price from £2.43 to £1.79; and
- putting a 20 minute limit on mixes.

But no changes have been made to the three formats eligible for the main charts, prompting some executives to say the new rules do not go far enough. Independent managing direc-

tor Mike Heneghan, says, "This is not exactly kicking over the status. I'd have expected something a lot more radical."

Ian McAndrew of Wildlife Entertainment, which manages Corner Reeves and Travis, argues that artists will still be under pressure to come up with up to six extra tracks. "This hasn't helped the problem at all," he says, adding that he would have preferred to see a reduction in the number of formats or a rule saying the same three tracks should be used across all for-

malts. "People are fooling themselves thinking they've sold to 19,000 people when they've actually only sold to 4,000 who have bought all the different versions," he says.

However, most marketing chiefs accept that record labels feel pressured to deliver different – and increasingly expensive – versions if the rules allow it.

Virgin's general manager Mark Huton believes the move is in the right direction, although concedes "two formats is the ideal scenario in the long term".

Adrian Rondeau at Adrians says the reduction in the minimum dealer price may benefit the customer. "It will make it easier to charge £2.99, which is a more comfortable price for singles," he says.

CIN charts director Omar Maskatya says the door remains open for further changes. "Just because it hasn't gone down to two formats now doesn't mean it won't," he comments.

No-one on the Chart Supervisory Committee was available for comment.

## Creatives battle it out for Music Week CADs

Next Monday's third **MW Creative & Design Awards (CADs)** will include the launch of the event's most prestigious prize to date.

The Creative Award, which will conclude the presentations at Park Lane's London Hilton, will be given by **MW** to the team or company which has demonstrated most creativity and innovation across the board in 1997.

Among the other 25 awards being presented on the night will be the hotly-contested best

design team prize which was won last year by Farrow Design. This time the company, whose clients have included Spiritualized and M People in the past year, will be up against Blue Source (including BT and James), Form (All Saints' singles and Natalie Imbruglia), Intro (Ronnie Size, Robbie Williams) and Me Company (Bjork, Ultimeum).

To reserve one of the few tickets left call Louise Stevens or Lucia Nicolai on 0171 921 5982 or 8904.

## BPI urged to help fund UK acts at SXSW

The BPI is being urged to offer grants to help British acts attend the South by Southwest annual music conference in Austin, Texas.

This year's event, held over four days last week, attracted more than 800 bands from around the world, but only 3% came from the UK compared with 9% from the rest of Europe.

Organisers claim that many British acts had planned to join acts including Propellerheads, The Stereophonics and Arab Strap, but had pulled out at the 11th hour because of lack of financial support.

Revolver managing director Paul Birch, who attended SXSW



Arab Strap: at SXSW

for the first time last week in his capacity as chairman of the BPI's international committee, says he will be lobbying the organisation to offer UK acts financial support. "I'm going to recommend to

the BPI that they support it. I think they will be interested if they find support among the industry," says Birch.

SXSW organisers claim the BPI's equivalent organisations on the continent are more supportive of their countries' acts. For example, French and Dutch artists and companies are assisted by the French Music Office in New York and the Dutch Rock & Pop Institute in Amsterdam respectively.

Lisa Tinley, a SXSW European representative, says, "We invited 100 acts and the drop-out rate from British acts was really disappointing."

● **SXSW** round-up, Talent, p8.



Sony Music and Celine Dion were celebrating a double triumph last week after James Horner and Will Jennings' My Heart Will Go On was named best original song at the Oscars and the single's UK sales passed the 1m mark. The success of the Titanic song, which is currently the biggest-selling single of the year, makes Dion the first female solo artist to have two singles sell more than 1m units in the UK. Only five other singles by female artists have reached 1m sales here, including Dion's Think Twice which hit the mark in 1995. Her new achievement coincides with a notable run of success across all of Sony's divisions, including its commercial, classical and dance operations. See story, p3.



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# BBC set for digital dawn with new music channel

by Robert Ashton & Tracey Snell  
The BBC is gearing up to launch a new radio music channel to run alongside its existing national services as it prepares to enter the digital age.

The new CD-quality service will operate on the BBC's digital radio multiplex or band of frequencies and will be one of four new digital services (see box).

During trials it has operated under the working title BBC Music Plus and is aimed at exploiting the BBC's extensive rock and pop radio archives containing more than 20,000 sessions and 1,200 hours of concerts by artists such as The Rolling Stones, David Bowie and Elvis Costello.

Stephen Mulholland, editor of BBC Digital Radio, says, "We are keen to paint the broad brush strokes of what we want on our mul-

## NEW BBC SERVICES

- Music channel
- Channel aimed at the Asian community
- News and sport channel
- Parliamentary channel

tiplex and a music service is one of the areas we are keen to develop. This will give the public access to a unique archive which is continually replenished."

Mulholland adds the shape of the new channel will be refined as digital radio takes shape over the next two years, but he says the archive won't simply be played back-to-back.

In preparation for securing permission to broadcast, Mulholland confirms that the BBC is now in negotiations with collection and copyright agencies to solve rights



Campbell: consortium with GWR and other issues.

The move was signposted at a Media Society speech by director of BBC Radio Matthew Barnister and was a second boost for digital radio last week following Chris Evans' Ginger Media Group announcing it

has teamed up with GWR Group to bid for the only national commercial digital radio multiplex licence.

David Campbell, Ginger Media Group chief executive, says the two groups, which are heading a consortium called Digital One, are a good fit partly because both operate national stations - Ginger with Virgin Radio and GWR with Classic FM.

"If you are going to be on the multiplex we would rather be a part of the multiplex, otherwise you are putting your destiny in the hands of someone else," says Campbell.

Digital One is in the process of signing further partners. Campbell says it is "quite likely" a hardware manufacturer would come on board. "We are looking to people who can bring more than money to the party," he adds.  
● See News, p6

## newsfile

### SONY AWARD NOMINEES REVEALED

Nominations for this year's Sony Radio Awards are to be revealed at midnight tonight (Monday) on a telephone hotline which will carry details of all 26 categories. Calls to the number (0891 818198) will cost 50p per minute with a donation going to the Radio Academy's Bursary fund. The awards take place on May 7 at London's Grosvenor House.

### VIRGIN NET RELAUNCHES WEB SITE

Virgin Net, part of Richard Branson's Virgin Group, will unveil its new web site on April 6. The site ([www.virgin.net](http://www.virgin.net)) will introduce three new channels, including a music channel featuring sections for news, critics choice, new releases, charts, noticeboard and a discussion area.

### PRODIGY JOIN T IN THE PARK

The Prodigy have been added to the bill for this year's T in the Park festival taking place on July 11 and 12 at Baldoon near Kinross. Among the other acts who will be playing are Robbie Williams, Portishead, Seahorses, Chumbawamba and Ian Brown.

### IRG TURNOVER INCREASES

Independent Radio Group, which currently operates six local radio services in the UK, last Tuesday (24) announced a 58% increase in turnover to £3.59m for the 12 months to December 31, 1997. Operating losses for the period improved from £3.45m to £2.97m. Chairman John Bateson says the group plans to continue its expansion by further acquisition, winning new licences and widening existing services.

### MACK RETURNS TO JAIL

Mark Morrison was jailed for 12 months by Leicester Crown Court last Wednesday (25) after breaching a 150-hour community service order given in 1995 for affray. A charge of carrying a truncheon was dropped the following day by Marylebone JPs.

James were yesterday (Sunday) attempting to fight off a double Oscar-induced challenge from Celine Dion and James Horner to score their first number one in the UK with their Best Of album. The Mercury signees, who reached two with Gold Mother in 1990 and the same position with Seven in 1992, were supporting the album last Monday (23) with a live daytime session on Radio One and an after-hours performance the following evening before a select audience at the Virgin Megastore in London's Oxford Street (pictured). Mercury's marketing manager Matt Thomas believes the album's success is mainly down to the band's current high profile and the fact the release contains so many well-known singles which have not been enormous hits.



## EMI denies claims over Fifield pay-off

EMI has poured cold water on speculation that EMI Music president and CEO Jim Fifield is bailing out of the company with a £12m golden parachute.

The executive, who was expected to succeed EMI Group chairman Sir Colin Southgate as chief executive before the move was surprisingly blocked by the board, is still understood to be leaving the group before his contract expires in March 1999.

EMI has described suggestions that Fifield is to gain a £12m goodbye as inaccurate. A spokesman for Fifield says EMI has made the executive an offer, but says Fifield thought it was "on the low side".

## Sony hails six months of titanic success

Sony Music's remarkable start to the year across all its divisions has been highlighted by the company last week making a clean sweep of the singles, albums and compilations market share tables.

In the same week it also held on to the number one positions in the classical specialist and crossover charts and saw Destiny's Child's No No enter at one in the R&B countdown to underpin an amazing first quarter for the major.

"We are obviously very pleased with the way things are going," says Sony chairman/CEO Paul Burger, who believes the past six months are among the most successful the company has enjoyed. "This is certainly the first time I can remember where we've got it all happening at the same time across the company which is a great feeling," he says.

On singles, Sony's charge has been led by the Epic release My Heart Will Go On by Celine Dion, while on artist albums it has been ahead of yesterday's (Sunday) chart, been market leader for five consecutive weeks with titles such as Dion's Let's Talk About Love and James Horner's Titanic soundtrack. That success is being matched in

### SONY SUCCESSSES

- Celine Dion's My Heart Will Go On - year's biggest-selling single to date with more than 1m sales
- James Horner's Titanic soundtrack - most successful movie score of all time in UK with more than 725,000 sales
- Three compilations in top 10 ahead of March 29 chart
- Topping artist album market shares for more than a month

compilations where it claimed three of the top eight albums last week and was yesterday set to increase its presence to four with New Hits 98, a joint release with Warner, ESP and Global TV.

Tony Clark, vice president of strategic marketing, says it is unusual for Sony to have put out four key compilations in the space of the same month. "We still don't release the quantity of hits compilations some of our competitors do, because we believe there are too many titles chasing the same consumer," says Clark.

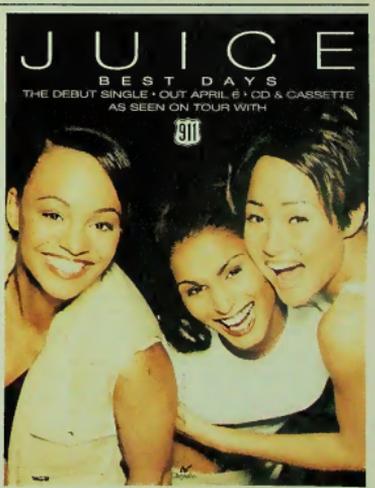
Sony's efforts in the classical market are paying off, with Chris Classical and Jazz's director Chris



Titanic: massive success for Sony

Black pointing to efforts by world-class classical president Peter Gelb to broaden the roster to include artists such as Michael Bolton whose My Secret Passion - The Arias last week headed the classical specialist chart. "With Peter joining there's been a revitalisation in the way we work, in what we sign and market and how we promote records," he says.

With the company having enjoyed success over the past two years with Columbia, Epic and Sony S2, Burger says Sony now has three extra divisions firing with Sony, Sony Classical and its new dance division which went Top 10 a fortnight ago with Alexia's Uh La La La.



## CHARTS: RULES ARE RULES

Given the knashing of teeth which always accompanies any proposed change to the chart rules, it's not surprising that a couple of tweaks are all that have been achieved by the latest round of industry discussions. But the fact that consensus on chart issues is so difficult to come by is not really an excuse for what looks like a missed opportunity. The new rules may help labels and artists slightly, but the switch to two formats – which was widely anticipated – would have been a whole lot more helpful. Only the rules can really make a difference. No-one can blame labels for being competitive in the multiple format and track game. Everyone knows it's an expensive and short-term approach, but no label can realistically afford to short-change its acts by making a stand.



Selina Webb

It was left to music to spare Britney blazes at last week's Academy Awards. Anne Dudley must be enormously proud of her Oscar for the Full Monty soundtrack, and the industry in turn should be proud of her. Dudley has had an enviable career – standing out as one of the few people with the talent and nous to straddle both classical and contemporary music. Best of all, she has had to endure the strains of the media spotlight which go with being a pop star. That may change, however, with the release of the new Art Of Noise album which could spring a surprise when it is released by ZTT later this year. Everyone is on the look-out for the album which will capture the imagination of the thinking masses and Art Of Noise's radical Debussy reworkings could do it. A sneak preview revealed tracks which are bold enough to earn favour with the underground beats fraternity, yet sufficiently beautiful and accessible to grab the coffee table set. Definitely one to watch.

Selina Webb

## WEBBO

## A PLEA FOR MATURE RADIO

I do welcome the changes to Radio 2 because any change is welcome but, frankly, it's just paying lip service. It's great to have Jools Holland and so forth on the schedules, but look where they are – tucked away in evening slots or at weekends.

Unfortunately I'm not going to hear Jools because Radio 2 isn't even programmed into my radio. Why? Just look at the all-important daytime output – Wogan, Jimmy Young, Ed Stewart and John Dunn!

Quoted in *Ariel*, the in-house BBC magazine, station controller Jim Moir says the audience is "demographically based" and "as it matures it will shrink". This is a polite way of saying they are all going to die soon. Moir's target is the forty-somethings.

Well I for one am not ready for my grave yet and I do still love music. I'm too old for Radio One (whose target audience seems to stop at 25) but I will not listen to Jimmy Young.

The BBC can't afford to alienate the older listeners (unless they are all dead, when it won't matter) but there is a whole audience out there I believe who don't want MOR, who still would listen to "mature acts" (that's acts who first had a hit before this decade to anyone working in radio) and don't consider Sing Something Simple to be the highlight of their week.

Couldn't there just be a station for 25 to 44-year-olds who want some new music, haven't discarded their old favourites and can put up with vaguely intelligent speech? Please.

It's all part of the ageist debate I have mentioned before. You know the one that says "young people don't like mature acts or songs with a tune". Complete bull. Take the current list of most played videos on the Box, generally considered to be a young, street-oriented station. Who's at number one? Celine Dionn that's who – above Run DMC. I rest my case.

Jon Webster's column is a personal view

## Poor sales blamed as PolyGram posts profit warning

PolyGram has issued a profits warning ahead of its first quarter figures after being hit by a weak music release schedule and the Asian economic crisis.

The entertainment group last Thursday (26) revealed that it expects earnings per share for the three months up to March 31 to be 30 per cent lower than for the same period in 1997. However, while profits are expected to be down because of lower music sales, the company predicts the success of its film division will help keep first quarter sales figures in line with last year's. The results will be announced on April 21.

PolyGram blames the decline in earnings primarily on a lack of major international releases during the period, resulting in high mar-



Levy, confident of an upturn

keting and recording costs relative to sales.

The situation is in contrast with a year ago when, boosted by 5m sales of U2's Pop and worldwide successes by the likes of The Bee Gees and Warren G, it reported 9% growth in music sales. In addition, the company says increased provisions for bad debts

and returns have been needed in the quarter because of the difficult trading environment. Alan Levy, PolyGram president and ceo, says, "Our music performance in the past three months reflects the impact of timing in a release-driven, creative business which reports quarterly. On a full-year basis, we have no indication that conditions in the music market should cause us to be pessimistic."

Last year, first quarter sales made up just 20% of total group sales for the year and operating profits just 26%, so the group is in the final three quarters with new albums from the likes of Sheryl Crow, Boyzone, Joan Osborne, Lionel Richie and Page And Plant.

## The Box drives on digital power

## ALL CHANGE



- new on-screen look
- continuous music
- extending the Ncam stereo service
- video on demand

while it searches for a video. By moving to a digital storage system, that problem is eliminated. "It will take just milliseconds to find a video," says Monsey.

Other changes include extending Ncam stereo to all 50 of The Box's geographic regions – double the figure currently served – although the availability of this service will depend on the cable operators. Ncam will be available on the BSkyB package.

by Tracey Snell

The Box is just two months away from its biggest revamp since its launch in the UK six years ago.

The Box Digital will be launched at the Cable & Satellite '98 show on May 18, with transmission on the BSkyB digital satellite and existing cable networks commencing June 1.

Chief executive and managing director Vince Monsey says the new look channel – in which it has invested several million pounds – will bring The Box into the 21st century. "We've seen our competitors encroaching on some of the things we do. In some ways that is quite flattering, but we've got to stay ahead," he says.

The move to digital satellite will give the channel a much bigger potential audience – it claims a current reach of 6.2m – while the switch to digital playback technology will result in a new look with a much sharper TV picture, true colours and 3D images.

There will also be continuous music. With the existing analogue system, viewers are sometimes presented with a menu on screen

## Capital to stage monster gig

Capital Radio is staging one of the biggest one-day concerts central London has seen for nearly 30 years and is planning to make the event an annual feature in the music calendar.

The 100,000 capacity of Party In The Park will put the eight-hour concert on a par with 1985's Live Aid and is only bettered by the 250,000 people who turned up for the landmark free Rolling Stones concert two days after the death of Brian Jones in 1969.

Richard Park, Capital's group director of programmes and the mastermind of the event, says Capital has staged some big events such as the 1996 Summer Jam on Clapham Common, which featured Spice Girls and Robbie Williams, but adds he wants to make Party In The Park an annual fixture. "We want to make this the



biggest pop party. It's going to be a reflection of the state the music business is in at the moment," he says.

Park will not reveal the all-star line up of 20 acts he plans to invite to the event, but says, "It will be a world-class bill spanning the whole musical spectrum."

Profits from the concert will go to The Prince's Trust.

In addition, The Box will be able to programme videos a week earlier than at present. The switch to digital tape means it can encode videos into its library and distribute them as soon as they arrive from the record companies.

The way The Box transmits videos is also changing. Rather than standard fade-outs, videos will be "turn-up", "crumbled" and "tossed-off" to the side. "It will be much more interesting for viewers to look at," says Monsey. "It will have a lot faster pace."

The Box plans to launch the video-on-demand service, which will be available via its internet site ([www.thebox.co.uk](http://www.thebox.co.uk)), around August. The site will offer a free Box radio station. "We are i5K talkers," says Monsey. "But we will still be very Box-like."

Adam Hollywood, marketing director at Telstar, which recently began producing compilation CDs in conjunction with The Box, believes the changes will further strengthen with Jackson's "i5K" brand. "It will reach more homes, be better quality and more interactive," he says.

## Mystery as Flocks walks at Wasted

Ian Flocks, one of the UK's best-known booking agents, has mysteriously quit his post as co-managing director of Fair Warning/Wasted Talent.

No-one at the booking agent has been willing to comment on what led to Flocks' decision to quit the company which he had run jointly with fellow managing director John Jackson following the merger of Wasted Talent, which Flocks founded with Jackson's Fair Warning three years ago.

Jackson will continue as managing director of the company whose roster includes Texas, Robbie Williams and Meredith Brooks.

Flocks could not be contacted for comment on his decision or future plans.

# P spreads its wings global brand

by Paul Williams

TOTP is going global with BBC Worldwide embarking on a campaign to sell the show overseas and produce spin-off products.

The boltons include TOTP CDs, videos, books and various other merchandising goods aimed at exploiting the long-running programme's brand name to its full potential.

Two books going on sale next Monday (6) on Boyzone and the Backstreet Boys mark the first of what will be a series of publications under the TOTP Magazine banner, while a special TOTP featuring German acts is being recorded at the BBC's Eeldest studios later this week for transmission at Easter on Germany's RTL TV station.

It follows French/cable satellite music channel M6 agreeing to broadcast a programme called Top Of The Pops '98 on Friday nights featuring the previous week's UK show.

BBC Worldwide's decision to target the TOTP brand comes three years after the launch of TOTP Magazine which, in last month's ABC figures, recorded sales of more than half a million for the first time to establish itself further as the biggest-selling music publication in the country.

Kevin Harrington, global marketing director for BBC Worldwide, says TOTP is one of several BBC programmes, alongside The Teltubabies and Wallace & Gromit, which have been selected by the division to turn into



Cowey: spreading the word international brands. "What we're doing is working very closely with Chris Cowey, the pro-

ducer of TOTP, to take the programme to countries around the world and at the same time to extend the brand through videos, CDs, magazines and ultimately anything else, clothing for example," he says.

Cowey believes in the past the programme has not been fully exploited because the producers have guarded it jealously, but under the new relationship with BBC Worldwide he believes the possibilities are endless.

"TOTP is a great British brand. It's up there with the best of them. You talk to people from anywhere in the world and though they haven't necessarily seen the programme they're aware of it. There's a lot of respect and affection for it," he says.

**ALISHA'S ATTIC RETURN**  
Alisha's Attic are preparing to release their first new material in 12 months on Mercury. A single, as yet untitled, will be released in June, followed by an album and possibly live dates. Alisha Rules The World, the act's debut album, has sold more than 500,000 units worldwide.

**LYNDEN DAVID HALL SIGNS TO WC**  
Columbia's Lynden David Hall, who released his debut album Medicine 4 My Pain at the end of last year, has signed a worldwide exclusive songwriters agreement with Warner Chappell. A&R manager Kehinde Okunribido signed the 24-year-old artist following a recent gig at London's Ronnie Scott's club.

**TV AIRS ALTERNATIVE EUROVISION**  
Channel Four is planning to screen Rapido's recording of The Schweppes Euro BaSch which is taking place at London's Shepherd's Bush Empire on April 28 and will feature musicians from 12 European countries. Being billed as an alternative to the Eurovision Song Contest, it will be screened on May 2.

## OUTSIDE TAKES ON SPICE FILM

The Outside Organisation, which was hired in November to handle press for the Spice Girls, has won a four-month contract to look after the publicity campaign for SpiceWorld: The Movie's video release. It will be issued direct to softcover by PolyGram Video on May 25.

## CUMBRIA TO ROCK IN MAY

The Strangers and Big Country are set to headline a new festival in the Lake District later this year. The two bands will join The Crazy World of Arthur Brown and Jason Isacs at the first in Cumbria Rocks festival on May 23. The event takes place at Barrow in Furness.

## BPI TO HOST MUSIC COURSE

The BPI is hosting its second one-day intensive overview of the music business on April 23. Music - It's The Business will cover music publishing and record releases as part of its programme run in association with former West London Polytechnic College lecturer Gordon Campbell. Tickets for the 30 places are priced £35.25 for BPI members.

## RIC BLAXILL

Ric Blaxill is head of music and executive producer of music and entertainment development for Granada Media Group and not as stated in last week's issue.

## PLATINUM FOR RON DMC

Ron DMC vs Jason Nevins' single It's Like That ✓ reached platinum status in its last week as the BPI made gold awards to Eric Clapton's Pilgrim, Foster & Allen's Best Friends and James' The Best Of. The country group's new single I've Got ✓ - Sixties Motown Sound and Simply The Best Disco became silver albums, while the LaVern Rivers single How Do I Use ✓ was also awarded a silver disc.

dotmusic  
http://www.dotmusic.com



Anne Dudley was among Hollywood's winners last Monday, night when The Full Monty composer picked up an Academy Award for best original comedy score.

One of the original members of the influential Art of Noise, Dudley has already written numerous film scores, including The Crying Game and Will. Her varied career has also seen her arrange sessions for artists such as Phil Collins and George Michael. McCartney and she recently teamed up with Killing Joke's Jez Coleman for an album. Dudley - who beat off strong competition for the soundtracks to Men in Black, My Best Friend's Wedding, As Good As It Gets and Anastasia for the Oscar - will be linking up again with her Art Of Noise collaborators Trevor Horn and Paul Morley and new member Lot Creme for a new album expected to be released in September based on Debussy compositions. ZTT's head of International Fraser Ealey says, "We're absolutely thrilled at her success. It's really deserved and it's really something to be able to say 'we've now got an Oscar winner working with us.'"

## EC study to question CD prices

Treasury calls for European CD prices eventually to match those in the US have helped prompt an EC investigation into price differences across the continent.

Charon Gordon Brown last Saturday (21) led calls by European Union finance ministers at a meeting of the European Economic and Finance Council in York for a study to find out why a range of consumer goods, including CDs, vary noticeably in price from country to country within the EC.

Figures given out by the Treasury highlight that, excluding tax, the UK is the cheapest for CDs in Europe with Germany just 1.4% dearer, but France charging 15% more. However, other Treasury statistics show US prices for CDs are 8% cheaper than in the UK.

The study will be used to help

identify the price differences, why they are occurring and if they can be acted upon. The Treasury would like prices for CDs and other consumer goods to be brought down to the lowest current European level and believes through greater competition they can be reduced further to levels similar to the US.

BPI director general John Deacon welcomes confirmation that the UK is the cheapest for CDs in Europe, but says it is not realistic for European prices to come down to US levels because the differences are caused by variation in the size of the markets.

"The problem we have at the moment is the strength of the pound and any attempts to bring in the same CD prices throughout Europe are the least of our concerns," he adds.

## World Cup fever set to send summer charts football crazy

The music industry is about to send the charts football crazy with its soccer mad stars poised to release more than half a dozen World Cup flavoured singles.

A new rival to Ian McCulloch's (How Does It Feel To Be) On Top Of The World emerged this week when Sony unveiled the core track listing for the official France '98 album Allzeit Olal Ote!

The UK version of the album, scheduled for June 1, includes a Chumbawamba track, which EMI will release on May 11. Confusingly, the title - Top Of The World - almost matches that of McCulloch's track, which already faces competition from Eric's

rewired version of Three Lions.

Other football-flavoured songs include WEA's Carnival De Paris by Dano G on May 18 and Meat Pie, Sausage Roll (C'mon England) by Grandad Roberts on May 25. V2 is also lining up the terrace whistling long The Great Escape by The England Supporters' band.

The plethora of football material means Sony Music TV is keeping its options open on the final track list for the UK album, which may include On Top Of The World.

London's managing director Colin Bell is undecided about providing the track for the Sony album but he refuses to condemn the rival releases.



# Simply Red

**R**ob Dickens, the chairman of Warner Music UK, makes no bones about it: Simply Red's new album *Blue Is East* is his most important record of the year.

And he's putting his money where his mouth is at the label where he has just taken the reins by insisting that the album's release (on May 18) is accompanied by a no-holds-barred TV and radio advertising campaign.

East West's marketing director Elyse Taylor says, "Simply Red is such a household name one can confidently launch an album with a high-profile TV campaign. It's a name that people know is going to bring quality — they will respond quickly to a TV advert without having to hear loads of it on the radio."

Not that airplay has been a problem for Simply Red in the past. Fairground, the single which launched the last studio album, *Life*, was not only the group's first chart-topping single, it was also the biggest airplay hit of 1995.

Mass sales have hardly been a problem either. Stars was the biggest-selling album of 1991 and 1992, and remains one of the UK's top five selling albums of all time. *Life*, and the act's last release — 1990's million seller *Greatest Hits* — were modest sellers in comparison but, as Dickens points out, "It's a hell of a record to have to follow."

Although Hucknall says he's pleased with *Life*'s 5.5m worldwide sales, he admits that he wasn't "a happy camper" during its recording and remains unhappy with some of the album's chord voicings, melodic riffs and interpretations.

To ensure improvements on *Blue*, Hucknall forged a new production partnership with Andy Wright (Massive Attack collaborator who worked on Fairground) and Gota Yashiki (drummer and programmer on Stars).

"Gota's one of my best friends and he really knows me very well, and I got on very well with Andy during *Life*. He and I practically built Fairground in one day and then the Simply Red team moved in and it all got flattened," he says.

Following the adage that a band is at its best when it's just come offstage, the new album was originally intended to be a quickly-recorded album of cover versions following Simply Red's completion of their world tour supporting *Life*. Hucknall,

however, moved into a new house and soon found himself "writing songs like there was no tomorrow" on a piano left by the previous occupants. His shake-up of the musical structure of Simply Red, coupled with the resignation of one of his managers (Elliott Rashman) and the end of a personal relationship, formed a vortex from which emerged the album's central theme, "of

coming out of a period of adversely a better person". Hucknall says the mood is exemplified by one of his own compositions, *Love Has Said Goodbye Again*, and one of the covers that remains on the



**"I think the whole of last year, for various reasons, had a blue veil over it" — Mick Hucknall**

album, Neil Young's *Mellow My Mind*. "I think the whole of last year, for various reasons, had a blue veil over it. There practically isn't a body on the planet who wasn't affected in some way, shape or form by the death of Diana," he says.

Eventually, *Blue* was split between originals and covers. Hucknall also reworking songs previously recorded by Led Zeppelin, Gregory Isaacs (a new mix of *Night Nurse*), Dennis Brown, The Hollies and a reworking of *Angel* (Aretha Franklin) from the *Greatest Hits* album, now titled *Come Get Me Angel*.

That Hucknall hopes to have all his promotional obligations out of the way in two months so that he can start work on a follow up album, which he envisages arriving in late 1999, does not perturb Dickens.

Dickens says, "Mick's not going to become Howard Hughes — he's probably going to become more visible to more people as a result of not touring because of the amount of time he's going to put into promotion on television."

For Hucknall, the jewel in the sales crown remains America. Despite topping the *Billboard* Hot 100 twice with 1986's *Holding Back The Years* and *If You Don't Know Me By Now* in 1989, Simply Red's success of late in the US has been relatively limited.

To try to redress the situation, Hucknall has tailored *Blue* for the American market by including two versions of *The Hollies*' *The Air That I Breathe*. One, remixed by Puff Daddy accomplice Stevie J, provides the guitar hook from John Cougar Mellencamp's *Jack And Diane*, and is planned to be Simply Red's first US single release (the first UK single release is *Say You Love Me* on May 11).

Dickens feels that, if not with *Blue*, then in the future Hucknall has the potential to return to his former sales peak. "You'd go crazy if you tried to do the biggest-selling record in the UK every time, but any established artist who's proved themselves has the ability to repeat it."

1998 could well be the year Hucknall finds his feet both sides of the Atlantic.

Shaun Phillips

**G**iven Parlophone's success with Radiohead, Supersound and Mansun — and the subsequent *Music Week* A&R Award — there is one band on the label which sticks out like a sore thumb. Cecil, the five-piece band from Liverpool, have had just two top 75 singles in almost three years (*Hostage In A Frock*, number 68 last October, and *The Most Tiring Day*, number 69 last Sunday). But while their 11-track album, *Subtitled* (out today), is not expected to make great waves in the charts, over time it will make radio, press and potential fans sit up and notice this is an act that deserves a lot of attention. *Subtitled* shows the band have developed into a poppier, more indie-sounding act, but it is their previous reputation of being almost a metal outfit that seems to deny them crucial press and radio support. The Cecil sound has evolved, but altering the world to the fact is not proving easy.

Whatever their chart position, Parlophone will stand by them. A&R manager Miles Leonard, who signed the act in 1995, says, "At Parlophone we see all our acts as long-term. We've been nurturing Cecil because we always knew they were a band that would take some development."

Parlophone released the mini-album *Bombard* in 1995, which sold around 6,000 units and Leonard says the band is steadily increasing its fanbase through touring. But the lack of airplay is specifically blamed for not helping Cecil's chart performance. Neither *Radio One* nor *Xfm* has supported any of their previous singles, despite being plugged by what many regard as one of the best independent plugging teams, *Music Week* Award-winning Scott Piering and Nicky Sussex of Appearing.

Piering says, "We have been quite disappointed by radio's reaction to such an

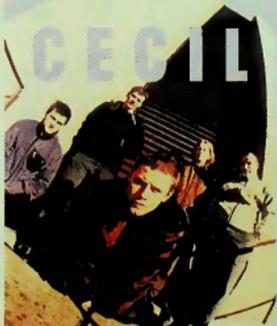
exciting live band, but after the album comes out I think we'll get there."

Cecil lead singer and songwriter Steve Williams says he is waiting for people to accept the idea that they are not a metal band. "When we started we were only 18 and we were very loud. We're moved on from there. I hope the album will open people's minds to that," he says.

Cecil are currently on tour supporting Mansun, with festival appearances and other UK dates in the pipeline. Leonard says Parlophone remains committed to established people about the band's innovative melodies and arrangements until they break through. In the meantime, he is convinced that Cecil's day will come.

Catherine Eade

**Artist:** Cecil Project; album *Songwriters: Cecil Project; Cecil/Barrett Jones; Publisher:* EMI Music Publishing Studio; *Parr Street, Liverpool Released:* March 30





In 1998 Idlewild's improving live set is already marking them out from the pack of acts tipped by music critics at the turn of the year.

It's well documented that the young Edinburgh four-piece's use of student loans to fund their first seven-inch last March brought much interest - ranging from Steve Lamacz playing it on his Evening Session to a Fierce Panda single and then their rummaged-up slot at In The City. But the act kept the ball rolling with a mini-album on Deceptive and deals with EMI Publishing and Food Records.

The Idlewild sound has echoes of Pavement, Sonic Youth and Seymour - the early incarnation of Blur. Food managing director Andy Ross enjoys those similarities to Blur circa 1989 and is confident the band will go on to enjoy equal success on a worldwide scale. As far as the Blur reference goes, he says: "There's no problem if they aspire to the greatest band in the world, but there would be if they aspired to be The Wedding Present."

Idlewild have been going non-stop since the beginning of the year, with the release of the mini-album *Captain* and tours with Midget, The Warm Jets and the Evening Session shows with Catatonia and Travis.

They will return to the studio to work on a full-length album - set for a September release - and will be headlining a tour of their own at the end of April and appearing at summer festivals. Their first proper Food

single, *A Film For The Future*, is released on April 27.

Idlewild don't seem to need much inspiration from other bands as they are breaking the mould in more ways than one. They're Scottish, yet they say they are almost entirely influenced by American bands. Singer Roddy Woomble says, "We're

**'Being in a band is the only chance you get to scream in people's faces and get away with it' - Roddy Woomble**

not from the Sixties pop thing that a lot of British bands do well." The grinding guitars and jolting vocals may lead one to think that Idlewild are all about making noise, a suggestion they do not refute.

"Being in a band is the only chance you get to scream in people's faces and get away with it," adds Woomble.

But importantly Idlewild have catchy, in-your-face hooks and Woomble claims the upcoming album will include some slower tracks. Bruce Craigie, who won the scrabble to manage the band just before Christmas, says that Idlewild are at the cutting edge of a trend that is going against the indie mainstream and, since they're young, they have time to develop. "They're maturing quickly now and a progression in their sound is coming through from playing and touring," he says.

That Woomble has already received much press about knocking out the same tooth twice and hurting his knee after falling off the stage suggests the band don't need any extra hype. **Ann Carmody**



Brits abroad (from left): The Stereophonics, Alabama 3, Arab Strap, Propellerheads

If the UK's In The City featured 800-plus acts, let the majority of them perform around one central street and could guarantee brilliant sunshine, then it would be a safe bet that it would achieve nearer the 6,000 registrants claimed by this year's South by Southwest.

The US event has shifted emphasis in recent years to become more of a forum for labels from around the world to showcase their acts rather than an opportunity for A&Rs to discover unsigned talent; in the past couple of years everyone from the Fugees to Supergrass have played downtown Austin, Texas. But, aside from some familiar names, this year's event saw many buzz acts that will become more well known over coming months. If, not years.

Brit Awards best newcomers The Stereophonics were among the most outstanding British acts to push the conference into aural overdrive, despite getting themselves kicked off the small Maggie Mays bar stage. Crowds, fire regulations and jobsworths denied V2 and Ozwaltman's finest the opportunity of starting on time and meant they only played about five tracks to many faces pressed up against the outside windows before they had to make way for Mantra's *Drop Dog Drill*. Needless to say, the crowd then booed as they left the venue, although they could not have been as disappointed as the drummer who grabbed the microphone to complain to deaf ears he had travelled 5,000 miles for the gig. But The Stereophonics had made their point: they had passion and they rocked.

DreamWorks' Propellerheads from Bath, Geffen's Alabama 3 from Britain (renamed

A3 in the US) and Sire's Spacehog from Leeds proved equally as popular over the four days. But that was in part because there was more of a buzz about them before they took to the stage than, say, Matador's Arab Strap who - despite the broad Falkirk accent being predictably lost on the audience - gained applause even at their soundcheck.

Infectious' Cable from Derby, Beggars Banquet's China Drum from Overingham-upon-Tyne and V2's High Llamas from London made what could be described as cameo appearances, but two other developing British acts from London stood out. First, A4D's quartet Mojave 3 performed a

#### BRITISH DELEGATION

**MIKE SMITH** (EMI MUSIC PUBLISHING) - "Rick (Columbia) were really scrambling and fresh - a kind of young Smashing Pumpkins - with a great bass player. And Cornelius, for the use of technology and really not giving a damn about the format of the music."

**KEITH WOODCROFT** (PARLOPHONE) - "Arab Strap. I really enjoyed the minimalistic aspect of it all, they had great drums and I just like that vibe. They were a breath of fresh air." **MARK BOWEN** (CREATION) - "REO Speed Dealer - three 45-year-old American truckers playing Motown covers. They gave a glimpse into the true heart of America."

**ROB JEFFERSON** (MUSHROOM) - "Solex (Matador) were a breath of fresh air. Mad programming and a good front

## STEPHEN SIMMONDS

Imagine the Oscars without Titanic taking one award after 12 nominations and you'd be close to how the Judges treated Stephen Simmonds at this year's Swedish Grammys.

It was a shock on the night when the talent of the four-time nominated local R&B act went completely unrecognized - not least because Alone, which sold 40,000 units in Sweden on the local Diesel label, is one of the freshest non-US based soul albums to emerge in many years.

Alone is a collection of 11 strong soulful, well-written songs with an impressive level of maturity for a 27-year-old, but with a small enough dose of naivety in production to seduce the listener with the clean and fresh sound.

Parlophone's new Rhythm Series label signed Simmonds to a deal for everywhere outside of Scandinavia and Japan in

autumn 1997. A&R manager Jamie Nelson first picked up on Simmonds' album when a rare import copy came his way.

Nelson says, "I thought it was an exciting piece of work. This

was a classic songwriter with great melodies, something that's been lost in this genre over the years.

"I went over to see him in Sweden and found out he's a great live performer as well. We had to sign him

because he fits nicely into our traditional roster of great artists."

Nelson and his team are working with Simmonds on the UK album and it will very likely feature a couple of new tracks with

reworked versions of four tracks, Get Down, Alone, Hope You Do and Judgement Day. The idea is to give the album a more global-friendly flavour. DJ Femi from the Young

**'I know it sounds corny, but I'd like to be able to write songs which help change the world' - Stephen Simmonds**

Disciples is working on the beats of some of the songs and Nelson says they have had some amazing results. But, he adds, "Stephen didn't want to go through the route of name producers. He's keen to use this opportunity to learn as much as anything else." This can only be expected of an artist who wrote, co-produced and played most of the instruments on all the tracks on his album.

Simmonds does not want to talk about

the deflating experience of the Grammys, but is more than willing to talk about the songwriters that have influenced him as an artist. He says: "I'm into a lot of different and new stuff like Massive Attack, Prodigy and Björk - so long as it's fresh and original - but especially people like Stevie Wonder and Bob Marley whose messages really come across in their music. I know it sounds corny, but I'd like to be able to write those kinds which help change the world."

Born of Jamaican/Swedish parentage, Simmonds has been based in Stockholm for most of his life but Rhythm Series is considering moving him to a London base to market his talents to the rest of the world, starting with the UK.

Senior product manager John Leahy says: "We're starting on the street level and already he's been taken up by the likes of Kiss FM, Touch and Blues & Soul

## ONES TO WATCH



Purity



## BELLES IN MONICA

With their Scottish take on rap and hip hop, Belles in Monica are causing a buzz with the release of their self-financed EP on their own label, New Dawn Records, through Sound & Media distribution.

Swingsyde, due out April 13, is the second EP released by the duo, who formed two years ago. The band are currently without a manager and are being chased by several publishers and independent labels.

Early influences include Ice T, Seventies funk and the backing vocal style of Puff Daddy. The band, who swell to six-piece when performing live, are planning a showcase in Glasgow on April 30.

## MEDAL

Being managed by Chris Hufford at Courtyard – the management team behind fellow Oxford bands



Radiohead and Superss – can be no bad thing for Medal. Signed in January to Polydor, the five-piece release a limited-edition EP, Ordinary, on April 20. It was recorded with producer John Cornfield at Sawmills Studios and the band will head back to the studio to record a full-length album this summer, due out in February next year.

Medal have only been together for 12 months, but they've already brought their centenary of Seattle vocals with groove rhythms and lush guitars to crowds white on tour with The Bluetones.



**Purity – Bullets For Words/Pheromone (Tommy Boy)** The label's first UK signing turn out a so-dar-k!-almost-every drum and bass double A-side that will recast the boundaries (single, May 11)

**Penthouse – Remixes (Beggars Banquet)** Some of the best lo-fi quality A-listers and UK News Remains ever, finding these rockers new fans (EP April 13)

**Archa Frankita – A Rose Is Still A Rose (Archa)** Archa is on top of the world with this stand-out track from the album of the same name (single, April 13)

**Massive Attack – Mezzanine (Virgin)** No so much darker as deeper, it's being played again and again (album, April 13)

**HotHouse Flowers – You Can Love Me Now (London)** Classic Flowers with a Waterboys twist of strings and building melody (single April 6)

**Freak Power – No Way (Deconstruction)** Fresh from a new deal, flavour of the year Norman Cook does his 'wave your hands in the air' thing (single, April 27)

**Superstar – Palm Tree (Deconstruction)** Luscious ballads and inspired melodies make this a must listen (album, April 20)

**Garbage – Version 2.0 (Nashboro)** Talk of this outselling the 4m-selling debut Garbage could be justified (album, May 11)

**Gomez – Bring It On (Hut)** This intense record justifies the mass A&R scramble for the act (album, April 13)

**Dustball – Quality But Hers (Shifty Disc)** The best release so far from this Oxford label sets up this guitar/pop trio for a major signing (album, April 20)

## SOUTH WEST

dreamy, lugubrious brand of guitar pop with Dylan-esque girl/boy melodies on tracks including Ask Me Tomorrow which suggested they are unfairly overlooked back home.

Second, Tommy Boy's Purity, with only their second ever gig – and despite frustrating problems with the venue's transformer blowing the set twice – proved they are definitely ones to watch. The noise of their heavy dance beats, deluge of samples and aggressive vocals and guitar led one music exec to comment: it was like standing underneath a 747 jet taking off. It's no wonder there's talk of them remaking a forthcoming Garbage single; they are a must-see at festivals this summer.

The acts from the rest of Europe proved more mainstream and more predictable. The MOR folk-tinged rock of BMG Berlin Music's *Bell, Book & Candle* – best evidenced on the naggingly addictive *Rescue Me* – echoed Four Non Blondes' meets Alanis Morissette and, on this effort, stands a clear chance in UK. Other impressive continental performances included unsigned Roadrunner's Prodigy-influenced *Junkie XL* from the Netherlands, EMI Germany's *Wattari* from Helsinki, Finland, and Rec 90's *Poor Rich Ones* from Bergen, Norway. Tommy Boy's attractive singer *Moia* and her Becki-loo-kalike band, however, proved an intriguing mix of dance and hip hop which deserves to gain her greater attention.

Of the unsigned American acts on the bill, pop/rock trio *The Get Up Kids* from Kansas City stole the show from the rest of the guitar-based acts with the energy of Blur and the songwriting ability of The Marbles. This act, clearly, will be enormous. *Oswley*, from Anniston, Alabama, ran a close second with a sound like Squeeze/Bon Folds Five with guitars, and were the act most likely to cross over into Europe with the ability to rhyme lyrics like "What everyone knows is, you're coming up roses" and get away with it.

Chicago's *ExtraVry*, talked up as the buzz band at SXSW were disappointing when they played the Ascop night in the Steamboat. They were a funk/guitar pop act with hooks and enjoyable Lennon/McCartney harmonies and an up-for-it attitude but, if anything, appeared contrived.

More of a surprise were the local swing & R's *Souvenirs*, who displayed

influences from jazz and beyond and were formed by a French guitarist who moved from Paris to Texas to start a band. Clearly a popular club favourite, their imminent signing to BMG Publishing in New York hints at the start of a new direction for dance music in the States.

Another local act, the Green Day-like *Festball*, also had a buzz about them created by their chart-bound song *The Way*, but they were out-shone by the following act, *Bran Van 3000* from Montreal. The collective appeared to have around a dozen artists on stage and could loosely be described as No Doubt meets Primal Scream with their pop tunes, hip hop breaks and psychedelical samples. They were clearly all over the place despite the steady female trio upfront, but surely they are the most entertaining of the post-Chumbawamba acts yet to emerge.

There were plenty of other events worthy of mention, including entrancing performances by *Sean Lennon* and *Buffalo Daughter* at the Grand Royal Records night and the soothing spectacle of New Yorker *Susie Suh*'s unformal delivery during her acoustic set. But a mention is most deserved for the Tokyo act *Cornelius*.

The Matador act's gig was like a live Manga comic with music. Behind the multimedia effects, the influences range from Beach Boys to The Clash and My Bloody Valentine, with orchestrated arrangements, bizarre electronic sounds and light, heavy guitar.

On this evidence alone, rock's future could well lie in Japan rather than America.

Stephen Jones

## TIPS FROM SXSW

woman, And Cornelius, because it's a full-on electronic thing and a blinding set." **NICK ROBINSON (EMI UK)** – "The Get Up Kids had the energy and the immediacy of songs, without the pomp and pretentiousness a lot of American acts have. They were refreshing because they weren't following a scene."

**PAUL BIRCH (BPI/REVOLVER)** – "I saw 60 bands but the best was Evan And Jaron. They were great pop. Two young brothers and three 40-year-olds. But they were signed to Island. It just seemed so unfair."

**MARTIN MILLS (BEGGARS BANQUET)** – "I didn't see so much I liked, but I was only there for two days. I would say Groop DogDrill, but they are one of mine. Probably Arab Strap, but I wish they'd do Big Weekend."

magazines as 'one to watch' in 1998."

The label believes his live performance is an important part of the mix and is currently organising a band for UK gigs sometime in May before the release of the first single *Get Down* on June 1.

It is probably the most up-tempo track on *Alone*, but is still sufficiently laidback to qualify as a classic piece of summer soul.

But it is Tears Never Dry, the mellow strings-led second single due in August, that both Nelson and Leahy see as the important crossover track.

The album will then follow shortly afterwards.

Simmonds says, "The good thing about Rhythm Series is they are really into my music, they're not just trying to sell it. The challenge for me is to get my message to as many people as possible. I'm all geared up and ready to go."

Simmonds is the stand-out artist on Rhythm Series and if it can do half as good as a job as the parent label has with the likes of Radiohead and Superss, it is unlikely the Brit Awards or even the US Grammys will be making the same faux pas this time next year.

Yinka Adegoke

**Artist:** Stephen Simmonds **Label:** Rhythm Series/*Parlophone Project* **single/album** **Songwriters:** Simmonds **Producer:** Cartlins/Simmonds **Publisher:** Mad House **Studio:** Cosmos Studios, Sweden **Released:** June 1/Sept '98

## SINGLE reviews



**RECOMMENDATION** **AUDIOWEB:** Policeman Skunk (Mother MUM CD 100). Blending funky rock with reggae stylings, Policeman Skunk rolls along quite easily and delivers a memorable chorus. By toasting on the verse and singing the chorus, Martin Merchant keeps the listener engaged and the band make the most of a simple song by adding a funky breakdown and cranking it up on the fade. The single was recently a Chart Show exclusive and has enjoyed strong radio support; it is A-listed on Xfm and has been single of the week on Radio One for Jo Wiley and Jane Middlemiss, while the Freestylers mix has graced the *Mixmag Update Buz* Chart as well as the *RM Cool Cuts* and Club charts. **3.5**

**CHARLEEN SMITH: I Was (China IDOSBCD).** This Canadian-born artist has the ability to diversify her music without losing her contemporary style. I Was, an uplifting/cool R&B track produced by Andy Marvel, shows off her smooth, soulful vocals and should cross over to both the commercial and the R&B market. Airplay on both Kiss FM and Choice, together with the video being shown on The Box, will help awareness. **3.5**

**DENI HINES: Joy (Mushroom MUSH30CD).** Hines has been responsible for one great single after another, but so far that has not been enough to land her and Mushroom with a decent-sized hit. That, however, could all change with this latest single from her debut album *Play Attention*, an out-and-out pop smash whose catchy hook is enough to turn this into a Top 40 hit, given radio support. **3.5**

**INDIAN VIBES: Mafbar (VO Recordings VRCD032).** Originally released in 1993 and featuring Paul Weller on sitar, this Indian-flavoured classic has returned with new mixes from Prial Scream and DJ Richard Fearless. While Fearless successfully slows down the track to a dubby pace, the Scream Team provide a growing, bass-heavy interpretation that retains little of the spicy flavour of the original. **3.5**

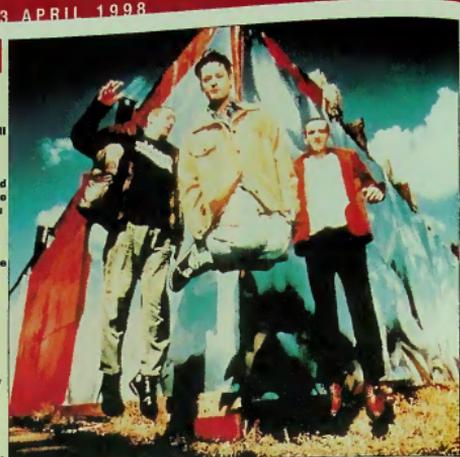
**CHARLEEN ANDERSON: Woman In Me (Virgin YRCD129).** You don't hear a voice like Charleen Anderson's every lifetime. On this dreamy number her backing band Push provide that classic soul feel while dubby echoes remind us that it's the Nineties. Despite a memorable chorus and a great piano riff to fade out on, it's a bit too subtle to be as big a hit as *Maybe I'm Amazed* which reached number 24 in February. Anderson tours in May. **3.5**

**JODY WATLEY: Off The Hook (Atlantic AT0024CD1).** Once a Top 10 certainty back home, Watley has had to settle for a lowly number 73 peak Stateside for this first single from her debut Atlantic album *Power*. It sees her shaking off the dance rhythms of *Real Love* for a more downtempo R&B groove. Produced by Mary J Blige and SWW

## SINGLE of the week

**MARCY PLAYGROUND: Sex And Candy (EMI CDEM 506).**

The title track conjures up images of childhood; couple this with the fact that the name of the band comes from the lead singer's rather horrible experiences on the playground at Marcy Open School and you have some insight into the mind of John Wozniak. With its slow melodic pace and dramatic vocals, especially when lead singer John Wozniak pauses just before he draws out "can-dee" in the chorus, the track works to great effect. Having formed less than two years ago in New York City, Marcy Playground have already scored a major hit in the States with this debut, which is currently number one on the *Billboard* Modern Rock Tracks chart. Now it looks poised to re-create that same success here with the track already on the A-list at Xfm, the B-list at Radio One, and the C-list at Virgin. As well as being on the playlist at MTV, it was recently Xfm's Breakthrough record of the week with Paul Anderson as well as with Simon Mayo at Radio One. With support from their record label and continued media exposure, this act show great potential. **3.5**



collaborator Malik Pendleton, Off The Hook finds the one-time Grammy winner at her most seductive with an intimately sensual vocal performance which is the highlight of this rather ordinary track. **3.5**

**PEACE BY PIECE: Nobody's Business (WEA LC481).** This single from the British R&B trio shows a progression in the smooth, funky sound which won them their best new act at the 1996 *Mobo* Awards. Live performances with Eternal have added to their profile. This track has been in the *RM* urban chart for seven weeks and is number two in the *Blues & Soul* chart. The Dream Team remix, which will undoubtedly help prestige in the underground garage scene, has been pushed by Kiss FM and gained airplay on Trevor Nelson's Radio One show, with the Nousey Parker mix getting a play on Pete Tong's show. **3.5**

**MARC COHN: Already Home (Atlantic AT0030CD).** Known almost totally in the UK for the original classic *Walking In Memphis*, on this effort alone — a delightful brass-filled extract from his already-released first album *Burning The Daze* — Cohn proves he deserves to be much more than a one-hit wonder. Structurally, it's a treat with an appealing melody line. Already Home sounds at times like Eric Clapton's forays into R&B, but its old-fashioned approach is likely to put off radio programmers. **3.5**

**RECOMMENDATION** **SAINT ETIENNE: The Bad Photographer (Creation CRESCD250).** This track marks St Etienne stepping up a gear, and sounding all the better for it. The single is an intelligent mixture of well-crafted pop, boasting a hum-along chorus with a Sixties feel, occasionally reminiscent of The Chiffons' *Sweet Talkin' Guy*. Both CDs contain previously unreleased tracks, including *Swim Swim Swim*, 4:35 in *The Morning* (*Kid Loco Mix*) and the fabulously entitled *Un' Gerlier Bont My Boyfriend*, all making for a return to form.



former Heavenly act, whose last single Sylvie reached number 12 at the start of February. A new album, *Good Humor* is released on May 4. **3.5**

**KOMEDA: Boogie Woogie/Rock'N'Roll (Blow Up 1000/Pinnacle BUO 13).** A quirky offbeat single from the Swedish quartet who supported Beck's recent European tour to rave reviews, *Boogie Woogie* is taken from the band's debut album, *The Genius Of Komeda*. Comparisons with St Etienne and Stereolab are close to the mark, as the song stomps along with an uncompromising — almost Devo-esque — beat. The single is backed by the jazzy *Herbomere*, and both tracks are released in the UK for the first time.

Adulation from *NME* and *Melody Maker*, sessions for *GLR's Gary Crowley* and an endorsement from *Sneaker Pimps* — the track was included on their *Definitive Tour Bus Tape 97* — should soften up the market for the new album, *What Makes It Go*. **3.5**

**SERIOUS DANGER: High Noon (Frank FRSHD69).** Following their Top 40 success in December 1997 with *Deeper*, speed garage act *Serious Danger* return with their trademark big basslines, here supplemented by string sounds and reggae-style vocals. Its Western flavourings could be enough to take it beyond the club market. **3.5**

**G LOVE & SPECIAL SAUCE: Stepping Stones (Epic XPCD2241).** The 'Fun Lovin' Criminals' influence is heavily evident on this catchy single which has been remixed

by the hipper-than-hip threesome. The freestyle, bluesy vocals of G Love, which sit atop a lazy guitar backing, work well with the Criminals' style and this association could give the band its first glimpse at the charts. An April tour will boost sales of this and the current album, *Yeah It's That Easy*. **3.5**

**RECOMMENDATION** **NADANU!: The Breaks/6am (Reprise/Warner Bros W0424CD).** This young female duo have teamed up with rapper Kurtis Blow for this new take on

his hip hop hit. The original may have been the first gold certified rap single but the squeaky twosome's toasting over the "I want you back" sample is somewhat irritating and Kurtis Blow's "uh-huh" sound clichéd today. *Nadanu!* recently supported Usher on his UK tour and did interviews for *Echoes* among other magazines. Get ready for some major irritation. **3.5**

**RECOMMENDATION** **THE TAMPERER: Feel It (Pepper 053003).** Scott MacLachlan's first signing to Jive's new *Pepper* dance imprint is this Italian house number, licensed from Milan's Time Records. Using a camp female vocal and heavily sampling *The Jacksons' 1981* hit *Can You Feel It*, it may lack credibility, but it's irritatingly catchy. Forthcoming UK

**WYCLEF JEAN: Gone Till November (Columbia XPCD 972).** This laidback ode to a footloose lifestyle by the Fugees rapper is desperately catchy and features pleasing string and horn arrangements, but somehow seems a bit lifeless. Thankfully the *Makin' Runs* remix adds some much-needed attitude and features R Kelly alongside hot new rapper. **3.5**



# ALBUM of the week

**MASSIVE ATTACK: Mezzanine** (Virgin WRBDCXLP).

The much-anticipated third offering from the Bristol trio is no disappointment; Mezzanine is one of the stand-out records of the year so far. Massive appear to have no scruples about following the success of Blue Lines and Protection with a deeper if not darker record. But while it may feel fresh Mezzanine retains all the classic Massive hallmarks. There's an inspired choice of vocalist in ex-Octetue Twin Elizabeth Fraser who lightens the load on tracks like the forthcoming single Teardrop. Horace



Andy makes welcome return and the coupling of feedback guitar with Sara Jay's vocals also makes Mezzanine a broad-ranging album which measures up to their previous work. Needless to say, almost every magazine and quality newspaper around is desperate to write about Massive at the moment, and everything points towards this record selling faster than its predecessors. A tour is due to start on April 18. **3.5**

remixes by Dirty Rotten Scoundrels and Sharp could add club appeal. Already a Kiss priority track and on Radio One's Blast, it looks destined for chart success. **3.5**

**FRANK BLACK: All My Ghosts (Play It Again Sam BIAS347CS)**. Taken from the forthcoming album Frank Black And The Catholics, this first single from the former Pixie deals with the topic of giving offerings of angels and humans – typically bizarre, typically Frank Black. The unprocessed live studio sound has been used before, but suits Black's style of rock well. Radio airplay is underway, with Radio One, Virgin and Xfm coming on board. **3.5**

**CHINA DRUMS: Stop It All Adding Up (Mantra Recordings MNT 30CD)**. Despite remixer Dave Bascombe's input on the track, Stop It All Adding Up never fully becomes the guitar pop delight it wants to be. The track was made single of the week on the Xfm Breakfast Show. The single's live B-sides fully display the band's energy which will be underlined by a tour next month. **3.5**

**WARM JETS: Hurricane (Island Records CD 697)**. Re-released in a 'new version' produced by Arthur Baker, the changes made to Hurricane (which originally reached the top 80 on October) are disappointingly subtle. The track's original hook has always been gripping, however, proving it to be a strong follow-up to Never In February which reached number 37 in February. **3.5**

**MOONER HEAR: Shine (Also ALMS1PR)**. This rising talent follows the



as simply another charity release. In support of the Red Hot AIDS Charitable Trust, it's the best record of its genre since War Child – as well as a delightful and inspired tribute to Coward by co-executive producers Tina Penna and Neil Tennant. It features artists who will appeal to several generations, such as Damon Albarn, Shola Amos, Elton John, McCartney, Suede, Texas and Robbie Williams. And the marketing campaign has had articles running in almost every music and news publication around. A BBC TV documentary around the release will also help sales. **3.5**

**STREAM: Floodmark (Road Runner RR8731)**. Stream mix ambient, industrial and goth styles, and the influences of bands such as Garbage are evident on several songs. However, the swing between the different styles is pleasing rather than annoying, since each track focuses on its own genre. A tour is being set up, though no dates are confirmed. **3.5**

**LISA GERRARD & PIETER BOURKE: Duality (4AD CAD 8004CD)**. After her career as part of the world music pioneers Dead Can Dance, Duality is Lisa Gerrard's second solo outing, this time in the company of Australian Pieter Bourke. It's a colourful mix of Gerrard's rich, vibrant vocals welded with kaleidoscopic percussion and libidinous phrases from around the world. Support from specialist press and radio stations may well see a broadening of this album's haunting appeal. **3.5**

**GEORGE BENSON: The Very Best of George Benson (warner.esp/ Jive 9548-36229-2)**. When it comes to choosing musical collaborators, George Benson has always shown immaculate taste, from the soulful disco of Give Me The Night by Michael Jackson cohort Rod Temperton to a series of memorable ballads by hit writer Michael Masser, while down the years he's left the production to legends such as Quincy Jones and Narada Michael Walden. Concentrating on his chart heyday from the mid-Seventies to the end of the Eighties, this is by no means his first hits collection, but contains every track any casual buyer will want. An appearance on Later With Jools Holland on April 24 will further boost sales. **3.5**

**RENESEANED TITIN TIN OUT: Always (VC Recordings CDVCR1)**. A debut album this may be, but it already includes no less than six Top 40 hits including the current single

Here's Where The Story Ends which recently topped number seven and the previous single Strive for Naamin which will be remembered as the music used for Sky TV sport. This blend of uplifting vocal housed with a hard-edged edge is regularly played at Radio One, is a favourite with regional radio and has surprisingly crossed over to the easy listening fraternity, coming down a storm at Heart FM. With press interest also riding high it can't fail. **3.5**

**ANTHONY B: Universal Struggle (Charm Records CRO74)**. Another fresh talent to come from Jamaica, Anthony B has produced an album of upbeat reggae with deep lyrics. More likely to appeal to the commercial market than his reggae counterparts, Anthony will be appearing on Chris Goldfinger's Radio One show when he arrives in the UK as part of the Unity Is Strength European tour. **3.5**

**GORILLA: Outside (Viper VV 003 CD)**. Vibrant, catchy and well-produced, this offering from the Derby off merchants could deliver their much-promised breakthrough. A nice swooping string arrangement should delay Placebo comparisons for now, but it's otherwise a similar sound. The marketing campaign for Outside includes some each advertising in NME, Melody Maker, Kerrang! and Metal Hammer. Gorilla played a national tour in March, and more are dates to be added for April. **3.5**

**NORTH & SOUTH: Allsorts (RCA 7432157412)**. They play their own instruments, have some good songs and the expert guidance of manager Tom Watkins, but the biggest asset for North & South right now is their exposure in BBC 1 children's drama No Sweat. This album's release coincides with the show, providing an invaluable showcase for the Allsorts' mixture of pop stormers and sweet ballads. It's a good package, enhanced by a nice oddity, the inclusion of a rather sweet cover of Devo's punky barnstormer Whip It. **3.5**

**VARIOUS: Global Underground, John Digweed in Sydney (Boxed GU0006)**. Boxed's compilation series continues with this excellent selection of international house tracks mixed by top UK DJ John Digweed. CD one focuses on deeper, more funky selections, including tunes by US DJ Danny Tenaglia, while CD two moves into harder, trancier territory, with cuts by the Netherlands' Pako & Frederik, Germany's Paul Van Dyk and the US's Crystal Method. Press ads combined with Boxed's typically striking packaging should attract clubbers to this quality release. **3.5**

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

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

## ALBUM reviews

**RENESEANED TWENTIETH CENTURY BLUES: The Best of Noel Coward (EMI 4845312)**. In such a strong week for albums this record should not be overlooked

**MATCHBOX 20: Yourself Or Someone Like You (Lava/Atlantic 7567-9274-2)**.

Voted Rolling Stone's best new band last year, Matchbox 20 have been residents of the US album charts for over six months with this five times platinum debut album, but don't hold your breath for the feat to be repeated on this side of the pond. Yourself... is a hearty slice of pure Americana, with good time rock songs – a la Bob Seger meets Counting Crows – peppered with decent



enough melodies, but its somewhat bland sound could mean it has trouble stirring coffee over here. There are exceptions, particularly the first single, Push, which has a well-crafted radio edge. Most of the album, however, has an almost anonymous feel. Still, playlist adds in the UK and an upcoming European tour might ultimately convince sceptics. **3.5**

This week's reviewers: Dugald Baird, Dominic Bentham, Michael Byrne, Ann Carmody, Hamish Champ, Sarah Davis, Catherine Eade, Kim Horton, Stephen Jones, Sophie Moss, Rick Taylor, Paul Vaughan and Paul Williams.



**GOMEZ Bring It On (HUT CDHUT49)**. Bring It On is an extremely well-crafted debut, and at all times funky selections, including tunes by US DJ Danny Tenaglia, while CD two moves into harder, trancier territory, with cuts by the Netherlands' Pako & Frederik, Germany's Paul Van Dyk and the US's Crystal Method. Press ads combined with Boxed's typically striking packaging should attract clubbers to this quality release. **3.5**

could prove a big success. Gomez are scheduled to appear on Later With Jools Holland on May 8 and will be doing acoustic sessions for Virgin Radio, GLR, Xfm and others. The band will shortly be featured in Select, NME, Melody Maker, Dazed And Confused, The Face, Uncut and the Independent on Sunday. **3.5**

Custom-built programming rooms can offer a new source of income for studios – and home studio freedom in a commercial context for producers, artists and programmers. By Michael Arnold

# with the PROGRAM

Five years ago, it seemed that the writing was on the wall for the UK's big recording studio complexes. The boom in electronic dance and the development of affordable computer-based recording systems prompted many programmers, producers, songwriters and artists to consider establishing their own home studios where they could sequence and sample the night away virtually expense (and restriction) free.

In response, many forward-thinking studio owners began to tailor their facilities to appeal to the modern music-maker. As a result, an increasing number of top-flight studios are now providing custom-built rooms to producers, artists and programmers on long-lease deals, effectively offering home studio freedom in a commercial context.

London's Strongroom studios were one of the earliest pioneers of the programming suite, having had eight rooms fully booked since 1987. Residents include Phil Harding and Ian Currow, Beatmasters, Pascal Gabriel and Spring Heel Jack and are each charged about £14,000 for an air-conditioned, soundproofed room with overhead booth.

Another facility, which has embraced this new approach to "selling" space is London's Roundhouse, now based in Clerkenwell. According to studio manager Mandy Clarke it currently has five rooms operational with two more under construction.

"We sold the leases on our five rooms straight off the plans, before they were even built," she says. "Roundhouse's owners were initially sceptical but we knew it was the way forward and we were proved right."

Roundhouse's rooms are let, though each boasts its own overhead booth for vocal and live instrument recordings, and cost

between £12,000 and £15,000 a year. Tenants not only enjoy all the advantages of working within a big studio complex, but are also offered preferential deals on Roundhouse's other amenities. "All the rooms have heli-lines to the main studios so the producers can then use the big SSL desks for final mixes at a significant saving on our standard rates," says Clarke.

There's also the added benefit of having access to the studio's in-house engineers and technicians when things go wrong.

An unexpected bonus is the sense of community which has grown up among the five resident production teams (Hollo and his Cheesy router, Brockpocket, Julian Gallagher, Paul Taylor and CJ Lewis & Yo Yo), who share a communal recreation area (TV/pool table/minigym) and kitchen on the building's first floor. Julian Gallagher, who has written his studio base a source of new collaborations. "There's a real family atmosphere up here, we often borrow and swap equipment with each other," he says. "Recently I've been writing with some of the other producers too."

The Roundhouse programming suites have proved so popular that the studio has two more rooms (already leased to DJ Mackintosh and Definition Of Sound) under construction in the basement, one of which has been transformed from a maintenance room. Over in Acton, west London, former Lisa Stansfield collaborator Anny Morris has just opened the doors to his Stanley House facility, which occupies a four-storey Victorian warehouse. The building's third floor has been entirely given over to six programming rooms, with a seventh sharing the fourth floor with



CJ Lewis's programming room at the Roundhouse, with the studios' lounge (inset)

the studio's own licensed bar and restaurant.

"Stanley House has been built by musicians for musicians with all the programming rooms purpose-built to the designs of the producers who are leasing them," says commercial manager Keith Finch. Although the studio was conceived with the usual 24- or 48-track recording facilities in mind, it's the programming

rooms that have now become the focus.

"We advertised the rooms about a year ago as empty spaces to let," says Finch, "but such was the response that we could have sold them three times over."

Stanley House tenants, who pay between £17,000 and £18,000 a year for their rooms, were then asked how they would like their

continues on page 26 >

## STUDIO NEWS

### The Elton John Aids Foundation

is the recent benefactor of a £10,000 cheque from German microphone manufacturer Sennheiser Electronic. The presentation was made by Sennheiser president of marketing and finance Stefan Exner (pictured right) and Sennheiser UK managing director Paul Whiting (left) at Wembley Arena after the first leg of John's Big Picture tour. Sennheiser was an official sponsor of the American tour plus the two sell-out Wembley dates.



so easy to operate in comparison with the analogue desks that we have. We chose the Tascam DA 88s and 38s after consultation with LMC. We have about 400 students using the studios and the versatile and affordable nature of the digital tape medium enables them to take

away the multi-track and pick up where they left off. Students have also found the recorders as easy to operate as any analogue machine."

Sandwell College is hoping the new facility will be used commercially as well as academically, and former student turned reggae artist Bitty McLean has already recorded demos there.

Manor Mobles has purchased two Studer D027 digital 48-track DASH recorders for their two main tracks. "I admit to having had reservations, but in fact the Studers are absolutely superb, very easy to use, great looking and, most noticeably, they

sound better than any other digital machines I have used," says chief engineer Will Shapland.

Nick Dimes, formerly marketing director of FX Rentals, has left the company to start his own marketing consultancy where he

will act for FX Rentals and other music industry clients. "Nick will remain a key player in the development and growth of FX – including taking very good care of the company's clients," says FX managing director Neil White. Caroline Moss

## Chemical Brothers

Two-times chart-toppers and recent Grammy-winning duo the Chemical Brothers have found themselves a haven at south London's Orinoco studios, a facility with a long history of recording alternative acts.

Tom Rowlands and Ed Simons first visited Orinoco's ground floor programming suite, The Toyshop, in 1994 to work on their debut album, Exit Planet Dust. When space came available a year and a half later, the pair jumped at it, and have been there ever since.

"We really liked the atmosphere, so when the room came up we asked if we could put our own little studio into it," says Simons. The Chemicals' set-up comprises two rooms.

The larger one is filled with old synthesizers, an Apple Mac, guitars, basses, drum machines and a myriad new and ancient gadgets, while the smaller houses twin turntables and piles of vinyl.

"The technology is a good spur to writing, and we like to mix vintage gear with new stuff," says Rowlands.

Usually, the Chemical Brothers' rooms are not hardwired into Orinoco's main studio.

"We do most of the programming and sampling in our room. When we want to do a final mix we just take the machines we need downstairs and set them up there," says Simons. Although this is how tracks such as Block Rockin' Beats and Setting Sun were constructed and completed, Rowlands and Simons have been known to work more conventionally.

"With Where Do I Begin, the track we did with Beth Orton, we booked the main studio and experimented with the three in there for a couple of weeks," says Rowlands.

Currently making a start on their third album, Tom and Ed couldn't be happier with their Orinoco home. "It's lovely to be in south east London, the technical assistance you get here is great, you can borrow leads and mics if you want, while the people are really receptive to our type of music-making," says Rowlands. Simons sums up the duo's feelings. "It's the best studio we've ever been to," he says. "We don't want to work anywhere else."

At an annual cost of £14,000 a year, the Chemical Brothers probably couldn't find a more cost-effective way to produce numerous records either. Michael Arnold



# Ronald Prent



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Ronald Prent has had success as a recording engineer working with such artists as **David Bowie, Police, Elton John, Def Leppard, Iron Maiden, Peter Dinklage, Jule Neigel, Rammstein, Guano Apes and Fury in the Slaughterhouse.**



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# CHART COMMENTARY

by ALAN JONES



A surprisingly soft week for Celine Dion's 'My Heart Will Go On' following its Oscar triumph as best song allows Run-DMC's 'It's Like That' to retain its leadership of the chart, with a slightly increased majority. The first single to spend three weeks at number one this year, the Run-DMC single sold a further 136,000 copies last week, to bring its total to 546,000, the third highest sale of any single this year.

Just ahead of it, with 551,000 sales, is Aqua's 'Doctor Jones', while My Heart Will Go On is first. The Dion track is only the fifth single by a solo woman to achieve a seven figure sale, with the singer becoming the first woman to have two million sellers, her 1994 chart topper 'Think Twice' being the first.

The only other million sellers by female soloists are The Power Of Love by Jennifer Rush (1985), I Will Always Love You by Whitney Houston (1992) and Saturday Night by Whigfield (1994). We should also make an honourable mention of Natalie Imbruglia's 'Torn', which has sold over

## MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



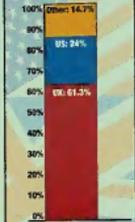
967,000 but is unlikely to top the million, as its sales are now well below 1,000 a week. For a fortnight ago we had to get used to the idea that the Spice Girls' record of straight number ones had come to an end. This week we have the similarly unprecedented spectacle of a Sash! single not debuting - and presumably not peaking - at number two. After reaching runners-up position with Encore One Flys, Ecuador and Stay,

## SINGLE FACTFILE

Janet Jackson registers her third Top 10 hit from the Velvet Rope album this week, as I Get Lonely debuts at number five. The album's previous efforts Got Till It's Gone and Together Again peaked at six and four respectively.  
The Velvet Rope is the third Jackson album to yield three Top 10 hits. 1986's A&M release Control spawned What Have You Done For Me

Lately, When I Think Of You and Let's Wait Awhile while her first album for Virgin, 1993's Janet, is home to That's The Way Love Goes, Again and Whoops Now/What! I Do.  
Despite its success with singles, the Velvet Rope has performed rather disappointingly for Janet - after nearly two years on release, its highest chart position is number six, and it has sold only 230,000 copies.

## PERCENTAGE OF UK ACTS IN THE CHART



German act's latest single La Primavera debuts this week at number three. Another artist with a sequence that looks to be spelt in Louisa, who has reached the Top 10 with each of her last five singles but debuts at number 11 this week with All That Matters. But one flurry of that does continue is 911's opening of top five hits. The boy band have had eight hits. In less than two years, and each of the last five has reached the top five, including their latest, AIT WAT. It's their fourth debuts at number four this week. It's one of four Virgin singles in the Top 10, a feat which helps the company achieve a 15.4% share of the Top 75 this week, the highest of any company.

Nearly 32 years after his only UK hit Al Capone peaked at number 18, skiva King Prince Buster is back with Whine & Grine, the latest hit from the Levi's jeans commercials. The gap between Prince Buster's hits is beaten only by the Chipmunks, the Coasters and Patto Prado. The latter two are out of favour for over 36 years before returning to the chart

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

Rank	Title	Artist	Label
1	MY HEART WILL GO ON	CELINE DION	EPIC
2	DOCTOR JONES	AQUA	UNIVERSAL
3	NEVER EVER	ALL SAINTS	LONDON
4	IT'S LIKE THAT	RUN-DMC & JASON NEVINS	SM&E COMMUNICATIONS
5	BRIMFUL OF ASHA	CONVERSE/OP	WILLIAMS
6	ANGELS	ROBBIE WILLIAMS	CHRYSALIS
7	FROZEN	MADONNA	MAVERICK
8	TOGETHER AGAIN	JANET JACKSON	VIRGIN
9	HIGH	LIGHTHOUSE FAMILY	WILD CARD
10	YOU MAKE ME WANNA...	USHER	LAFAGE
11	PERFECT DAY	VARIOUS ARTISTS	CHRYSALIS
12	GETTIN' JIGGY WITH IT	WILLIE SMITH	COLUMBIA
13	BAMBOOLE	BAMBOO	VC RECORDINGS
14	TRULY MADLY DEEPLY	SAVAGE GARDEN	COLUMBIA
15	ALL AROUND THE WORLD	DASSIS	CREATION
16	RENEGADE MASTER 9	WOLFGANG	HL-RE
17	MULDER AND SCOLLY	CATIONA	BLANCO Y NEGRO
18	STOP	SPICE GIRLS	VIRGIN
19	ALL I HAVE TO GIVE	BACKSTREET BOYS	JIVE
20	THE BALLAD OF TOM JONES	SPACE FEATURING CERYL	GUT

Rank	Title	Artist	Label
1	IT'S LIKE THAT	RUN-DMC & JASON NEVINS	SM&E COMMUNICATIONS
2	MY HEART WILL GO ON	CELINE DION	EPIC
3	LA PRIMAVERA	German Act	Mercury
4	ALL I WANT IS YOU	Janet Jackson	Sony
5	I GET LONELY	Janet Jackson	Sony
6	LET ME ENTERTAIN YOU	Nikka Peltola	Chrysalis
7	STOP	Spice Girls	Virgin
8	TRULY MADLY DEEPLY	Savage Garden	Columbia
9	NO NO NO	Various Artists	Columbia
10	HERE'S WHAT THE STORY ENDS IN	Various Artists	VC Recordings
11	FROZEN	Madonna	Maverick
12	BRIMFUL OF ASHA	Converse/Op	Williams
13	ANGEL ST	Various Artists	M. People
14	SAY WHAT YOU WILL	Alma	Mercury
15	BIG MISTAKE	Various Artists	Mercury
16	ALL THAT MATTERS	Levi's	EMI
17	HOW DO I LOVE	Levi's	Curb
18	HIGH	Lighthouse Family	Wild Card
19	THE BALLAD OF TOM JONES	Space Featuring Ceryl	Capitol
20	ANGELS	Robbie Williams	Chrysalis
21	WH LA LA LA	Various Artists	Decca
22	TOGETHER AGAIN	Janet Jackson	Virgin
23	BEAT GOES ON	Various Artists	London
24	NEVER EVER	All Saints	Mercury
25	SHOW ME LOVE	Various Artists	Reedcut
26	GETTIN' JIGGY WITH IT	Willie Smith	Columbia
27	KISS THE RAIN	Various Artists	Universal
28	YOU'RE STILL THE ONE	Shayne Shaver	Mercury
29	SONNET	Various Artists	Mercury
30	WHEN THE LIGHTS GO DOWN	Various Artists	Mercury
31	MY FATHER'S EYES	Eric Clapton	Mercury
32	FATHER I Love U	Various Artists	Mercury
33	YOU MAKE ME WANNA...	Usher	Lafage
34	CORPSES	Various Artists	Mercury
35	MOVE ON UP	Various Artists	A&M
36	WHINE & GRINE	Prince Buster	Mercury
37	TORN	Natalie Imbruglia	Mercury
38	AIN'T THAT JUST THE WAY	Louisa	Mercury
39	BE ALONE NO MORE	Arrested Development	Mercury
40	BITTER SWEET SYMPHONY	Various Artists	Mercury

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START



### CHART COMMENTARY

by ALAN JONES

in its fourth week at the top of the airplay chart, Madonna's Frozen has its biggest lead to date, commanding both its biggest audience (over 75m) and most plays (2,121). **Cornershop's** Brimful Of Asha, which was runner-up for three weeks in a row and very nearly took the title last week, slumps to fourth place with 18m fewer impressions in the week. The big new threat to Madonna is now **Tin Tin Out**, whose Here's Where The Story Ends single has shown considerable growth week-on-week since its debut. Its latest jump, from four to two, though one of its smallest, is

fuelled by massive gains—some 474 extra plays and 1.5m listeners being added in the week. It looks odds-on favourite to top the chart next week, and is already number one at London's Capital FM, where it was played 47 times last week. **Run-DMC** are top of the sales chart for the third week in a row, but their rush up the airplay chart comes to an end. After jumping 20-7 last week, it's Like That sinks back to number nine, a direct consequence of a reduction in support from Radio One, where the record declined from an unprecedented 38 plays a

with Here's Where The Story Ends. Its progress so far 48-29-16-6-4-2. **Aaliyah's** Journey to The Past, from the animated movie Anastasia, is a massive airplay hit in America but is getting very little support here. Three weeks after being serviced, it has still to make the Top 100.

fortnight ago to a still huge 34 last week, this setback depriving it of more than 3m listeners, twice its total loss. The record is Radio One's number one for the third week in a row, however, and it's still head and shoulders above the rest, being played five times more than any other record on the station last week.

The three new records making the biggest strides on the airwaves last week were **Kula Shaker's** Sound Of Drums - The highest debut on the Top 50 last number 34 - **Garbage's** Push It (now at 46) and **Boyz n the Bay's** All That I Need (now at 62).

Musically disparate though they are, all three relied heavily on Radio One for exposure, which delivered 64%, 53% and 83% of their total audiences, respectively. **Imanini** is to represent the UK in the Eurovision Song Contest in May but her single Where Are You? got scant support from radio last week, with just 13 plays being logged by Music Control - six of them on Radio 2, two on Manx and one from each of five other stations, with Radio One refusing to fly the flag at all. The single responds to its poor airplay by moving just 99-85 to the singles chart.

### AIRPLAY FACTSHEET

### MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES



VIRGIN	
#	Title Artist Label
#1	LET ME ENTERTAIN YOU Robbie Williams (Chrysalis)
#2	BALLAD OF TOM JONES Spicys Girls (Virgin)
#3	BRIMFUL OF ASHA Cornershop (Virgin)
#4	SONNET The Vines (A&M)
#5	HERE'S WHERE THE STORY ENDS Tin Tin Out (EVC Recordings)
#6	INSANE Texas (Mercury)
#7	YOUR LOVE GETS SWEETER From Savanah (East)
#8	MY FATHER'S EYES Eric Clapton (Mercury/Nonesuch)
#9	IT'S A BEAUTIFUL THING Ocean Colour Scene (Selfish)
#10	BIG MISTAKE Natalie Imbruglia (RCA)

WALES & SW	
#	Title Artist Label
#1	FROZEN Madonna (Mercury)
#2	BRIMFUL OF ASHA Cornershop (Virgin)
#3	TRULY MADLY DEEPLY Savage Garden (Columbia)
#4	TOGETHER AGAIN Jason Jackson (Virgin)
#5	HERE'S WHERE THE STORY ENDS Tin Tin Out (EVC Recordings)
#6	STOP Spicys Girls (Virgin)
#7	MY HEART WILL GO ON Céline Dion (Epic)
#8	BIG MISTAKE Natalie Imbruglia (RCA)
#9	KISS THE RAIN B1a-Atrocities (Universal)
#10	ANGELS Robbie Williams (Chrysalis)

METRO FM	
#	Title Artist Label
#1	HERE'S WHERE THE STORY ENDS Tin Tin Out (EVC Recordings)
#2	STOP Spicys Girls (Virgin)
#3	BRIMFUL OF ASHA Cornershop (Virgin)
#4	BIG MISTAKE Natalie Imbruglia (RCA)
#5	SHOW ME LOVE Robyn (Roc-A-Fella)
#6	NEVER EVER All Saints (London)
#7	IF YOU WANT ME Hado Hiko (Roc-A-Fella)
#8	LET ME ENTERTAIN YOU Robbie Williams (Chrysalis)
#9	ANGEL ST by People (M People/Atlantic)
#10	HIGH Lightbox Family (WEE Co/Parlophone)

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# RADIO ONE

#	Title Artist Label	Aud	# of plays	#	Title Artist Label	Aud	# of plays
1	IT'S LIKE THAT Run-DMC vs Jason Nevins (Sire/Communications)	19235	38	1	FROZEN Madonna (Mercury)	46227	1767
2	FROZEN Madonna (Mercury)	17674	25	2	STOP Spicys Girls (Virgin)	32156	1639
3	SOUND OF DRUMS Kula Shaker (Columbia)	16326	14	3	TRULY MADLY DEEPLY Savage Garden (Columbia)	34310	1581
4	LET ME ENTERTAIN YOU Robbie Williams (Chrysalis)	16562	27	4	BRIMFUL OF ASHA Cornershop (Virgin)	32738	1802
5	TURN IT UP Puffa Daddy (East West)	13030	16	5	MY HEART WILL GO ON Céline Dion (Epic)	30274	1569
6	HERE'S WHERE THE STORY ENDS Tin Tin Out (EVC Recordings)	9991	27	6	INSANE Texas (Mercury)	26579	1475
7	BEAT GOES ON All Saints (London)	9127	27	7	ANGEL ST by People (M People/Atlantic)	26750	1226
8	BALLAD OF TOM JONES Spicys Girls (Virgin)	16330	31	8	TOGETHER AGAIN Jason Jackson (Virgin)	21623	1341
9	BRIMFUL OF ASHA Cornershop (Virgin)	13335	31	9	BIG MISTAKE Natalie Imbruglia (RCA)	16473	1171
10	MOVE ON UP Tricker (J&M)	13001	19	10	ANGELS Robbie Williams (Chrysalis)	26121	1354
11	FOUND A CURE Ultra Naté (A&M/PMA&M)	12534	21	11	KISS THE RAIN B1a-Atrocities (Universal)	24627	845
12	STOP Spicys Girls (Virgin)	12617	26	12	LET ME ENTERTAIN YOU Robbie Williams (Chrysalis)	21883	1011
13	THE IMPRESSION THAT I GET Mighty Mighty Bosstones (Mercury)	12226	15	13	SHOW ME LOVE Robyn (Roc-A-Fella)	17934	1004
14	SAY WHAT YOU WANT ALL DAY EVERY DAY Texas Featuring Wu Yang (Capitol)	11934	23	14	ALL THAT MATTERS Louise Liza (A&M/EMI)	12172	578
15	NOT ALONE Remon Sijpe (Sire)	9396	25	15	NEVER EVER All Saints (London)	16843	1028
16	PUSH IT Garbage (MCA)	8638	25	16	INSANE Texas (Mercury)	22585	813
17	WHINE & GRINE Prince Buster (Island)	8638	25	17	BALLAD OF TOM JONES Spicys Girls (Virgin)	13728	735
18	LOVE SHY Kristina Bonal (Rovibe)	8568	18	18	IT'S LIKE THAT Run-DMC vs Jason Nevins (Sire/Communications)	10557	638
19	KISS THE RAIN B1a-Atrocities (Universal)	8286	22	19	ANGEL ST by People (M People/Atlantic)	11684	654
20	ALL THAT MATTERS Louise Liza (A&M/EMI)	8189	15	20	SONNET The Vines (A&M)	10608	635
21	WHEN THE LIGHTS GO OUT Savage Garden (Columbia)	8171	21	21	NEVER EVER All Saints (London)	11025	763
22	LA PRIMAVERA Sami (Majesty)	8167	15	22	GETTIN' JIGGY WIT IT Will Smith (Columbia)	12166	603
23	FATHER U Got 2 Feel (J&M/Mercury)	8075	20	23	YOU MAKE ME WANNA... Usher (E&W/Arista)	14912	651
24	BIG MISTAKE Natalie Imbruglia (RCA)	8039	14	24	UI LA LA LA Alexis (Savoy)	7834	641
25	AINT GOIN' TO GOA Aaliyah 3 (J&M)	6385	11	25	HOW DO I LIVE Lightbox Family (WEE Co/Parlophone)	12971	606
26	NO NO NO Destiny's Child (Columbia)	6385	11	26	WHERE THE LIPS GO The Notorious B.I.G. (A&M)	12917	606
27	ALL THAT I NEED Boyz n the Bay (RCA)	6286	8	27	YOU'RE STILL THE ONE Savanah (Mercury)	13365	617
28	GETTIN' JIGGY WIT IT Will Smith (Columbia)	7033	15	28	IF YOU WANT ME Aaliyah Hicks (RCA)	7853	537
29	DESTINY CALLING James Fortunate (Mercury)	7739	10	29	HERE'S WHERE THE STORY ENDS Tin Tin Out (EVC Recordings)	6162	651
30	SOUNDS OF WICKEDNESS Teart (Logic)	6796	6	30	ROAD RAGE Corrosion (Blow Up/2 Negros)	5785	523
31	YOU MAKE ME WANNA... Usher (E&W/Arista)	6582	9				
32	TM LEVING Lodge (Island)	5942	1				
33	ROAD RAGE Corrosion (Blow Up/2 Negros)	5785	1				

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music control  
UK

STATION  
A-Z

Rank	Last	Weeks	Wks on chart	Peak	Title	Artist	Label	Total plays	Plays + or -	Total audience	Audience % + or -
1	1	13			<b>FROZEN</b>	<b>Madonna</b>	<b>Maverick</b>	2121	+4	75.39	+12
2	4	5	13		HERE'S WHERE THE STORY ENDS	Tin Tin Out	VC Recordings	1572	+43	66.04	+30
3	3	8	7		STOP	Spice Girls	Virgin	1728	-2	62.10	+1
4	2	16	17		BRIMFUL OF ASHA	Cornershop	Wigya	1763	-15	57.89	-16
5	5	7	3		TRULY MADLY DEEPLY	Savage Garden	Columbia	1694	-1	50.12	+2
6	12	20	5		LET ME ENTERTAIN YOU	Robbie Williams	Chrysalis	1124	+57	49.29	+34
7	6	4	8	2	MY HEART WILL GO ON	Celine Dion	Epic	1597	-4	46.76	+12
8	9	12	6	25	BALLAD OF TOM JONES	Space	Gat	970	+10	41.87	+8
9	7	20	5		IT'S LIKE THAT	Run-DMC Vs Jason Nevins	Sm:)e Communications	880	+9	40.37	-2
10	11	11	5	24	BIG MISTAKE	Natalie Imbruglia	RCA	1213	-6	40.19	+4
11	13	16	4	19	ANGEL ST	M People	M People/BMG	1299	+12	36.56	+11
12	15	10	16	9	HIGH	Lighthouse Family	Wild Card/Polydor	1221	-10	34.01	-5
13	14	25	3	1	KISS THE RAIN	Billie Myers	Universal	1053	+18	33.56	-5
14	6	5	17	22	ANGELS	Robbie Williams	Chrysalis	1094	-31	31.76	-24
15	10	14	19	44	TOGETHER AGAIN	Janet Jackson	Virgin	1196	-18	31.14	-25
16	18	13	23	27	NEVER EVER	All Saints	London	937	-18	30.39	-8
17	20	40	3	11	ALL THAT MATTERS	Louise	1st Avenue/EMI	938	+46	28.70	+31
<b>MOST ADDED</b>											
18	22	21	3	16	BEAT GOES ON	All Seeing I	London	437	+41	26.61	+9
19	15	15	12	24	GETTIN' JIGGY WIT IT	Will Smith	Columbia	807	-18	26.10	-35
<b>HIGHEST CLIMBER</b>											
20	27	41	3	0	FOUND A CURE	Ultra Nate	AM:PM/A&M	654	+23	25.61	+40
21	28	33	3	23	INSANE	Texas	Mercury	880	+5	24.81	+11
22	29	49	13	14	YOU MAKE ME WANNA...	Usher	LaFace/Arista	743	-12	24.40	-13
23	29	21	9	16	YOU'RE STILL THE ONE	Shania Twain	Mercury	609	-9	23.19	-44
24	16	8	9	46	SHOW ME LOVE	Robyn	Ricochet	1019	-10	22.81	-48
25	22	8	9	9	SONNET	The Verve	Hut	787	-8	22.69	-9
26	20	43	3	23	MY FATHER'S EYES	Eric Clapton	Reprise/WEA	482	+5	22.11	-4
27	19	27	5	12	HOW DO I LIVE	LaAnn Rimes	Curb/The Hit Label	638	-7	22.11	-26
28	24	23	24	8	TORN	Natalie Imbruglia	RCA	731	-2	21.26	-12
29	42	52	2	3	LA PRIMAVERA	Sash!	Multishy	463	+27	20.23	+25
30	34	34	18	0	BITTER SWEET SYMPHONY	The Verve	Hut	358	-8	19.88	-3
31	71	42	3	26	WHEN THE LIGHTS GO OUT	5	RCA	565	-5	19.86	-15
32	34	42	3	0	READ MY MIND	Conner Reeves	Wildstar	512	+16	19.92	-3
33	38	44	5	23	SAY WHAT YOU WANT (ALL DAY EVERY DAY)	Texas Featuring Wu Tang Clan	Mercury	273	-11	18.89	n/c
<b>BIGGEST INCREASE IN PLAYS</b>											
34	58	136	1	0	SOUND OF DRUMS	Kula Shaker	Columbia	127	+131	18.67	+76
35	48	85	3	18	UH LA LA LA	Alexia	Sony	720	-5	18.36	+8
36	43	85	3	22	FATHER	LL Cool J	Def Jam/Mercury	409	+47	17.82	+33
37	31	35	22	0	AIN'T THAT JUST THE WAY	Lutricia McNeal	Wildstar	737	-24	17.53	-25
38	20	13	5	36	BE ALONE NO MORE	Another Level	Northwestside	721	-20	17.40	-32
39	32	25	3	16	NOT ALONE	Bernard Butler	Creation	280	+39	16.81	23
40	45	56	2	19	MOVE ON UP	Trickster	A&M	222	-1	16.38	+19
41	31	24	7	59	TREAT INFAMY	Rest Assured	Firrr/Creation	524	-39	16.02	-70
42	42	34	1	5	TURN IT UP	Busta Rhymes	East West	88	+24	14.90	+26
43	39	45	2	21	WHINE & GRINE	Prince Buster	Island	435	+7	14.62	-30
44	54	58	1	0	SHOUT TO THE TOP	Fira Island Featuring Loleatta Holloway	Junior Boy's Own	313	+23	14.54	+28
<b>BIGGEST INCREASE IN AUDIENCE</b>											
45	40	226	1	9	NO NO NO	Destiny's Child	Columbia	296	+89	14.53	+90
46	6	0	1	0	PUSH IT	Garbage	Mushroom	71	n/c	14.50	n/c
47	44	41	2	43	DESTINY CALLING	James	Fontana/Mercury	338	-20	14.22	+6
48	29	51	2	47	I'M READY	Bryan Adams	A&M	320	-14	14.18	-22
49	49	58	2	4	ALL I WANT IS YOU	911	Ginga/Virgin	444	+62	13.92	+10
50	38	22	10	75	MULDER & SCULLY	Catatonica	Blanco Y Negro	384	+23	13.78	-27

Music Control UK monitors Best stations 24 hours a day, seven days a week. Air FM, Alpha 102.3 FM, Atlantic 102.9 FM, BBC Radio 1, BBC Radio 2, BBC Radio Scotland, BBC Three Counties, BBC South, BBC WM, BRMB FM, Breakfast, Capital FM, Central FM, Century FM, Choice, Choice FM, Choice FM, Birmingham, Classic FM, Dipse City FM, Essex, Foot FM, FM, Gaining, GUR, Great North Radio, GWR FM, Heart FM, Heart 106.2, Heart FM, Horizon 103 FM, Inertia FM, Key 103, Kiss FM, Kiss 102.5 FM, Kiss 105, KJLZ, Leicester Sound, Lincs FM, Loose FM, Marcher Sound, Huddley FM, Mersey, Metro FM, MFM 102.4 FM, Minter FM, No. 96, Northside FM, Ocean FM, Oxford FM, Power FM, The Pulse, Q102 FM, QFM, Radio City 95.7 FM, Red, Red Dragon, Red Rose, Rock FM, Scot FM, SGR Ipswich, Signal One, Signal Central, Sound Waves FM, Southern FM, Sun FM, Stray FM, The 103.5 FM, 210 FM, Viking FM, Virgin 1215, Wish 102.5 FM, W. Ireland 1521, Cook, Capital, Devonport, BBC Radio Ulster.

© Music Control UK. Chart shows tracks heading greatest increase in sales. Station data based on last full week prior to chart.

TOP 10 GROWERS			Total plays	Increase in no. of plays
Pos.	Title Artist (Label)			
1	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)		1572	474
2	LET ME ENTERTAIN YOU Robbie Williams (Chrysalis)		1124	407
3	ALL THAT MATTERS Louise (1st Avenue/EMI)		938	294
4	ALL I WANT IS YOU 911 (Ginga/Virgin)		444	170
5	KISS THE RAIN Billie Myers (Universal)		1053	162
6	NO NO NO Destiny's Child (Columbia)		296	140
7	UNDER THE BRIDGE All Saints (London)		173	137
8	ANGEL ST M People (M People/BMG)		1289	125
9	FATHER LL Cool J (Def Jam/Mercury)		409	120
10	BEAT GOES ON All Seeing I (London)		437	128

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MUSIC WEEK 4 APRIL 1998

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TOP 10 MOST ADDED			Stations last week	Stations this week	Acts
Pos.	Title Artist (Label)				
1	BEAT GOES ON All Seeing I (London)		26	59	33
2	NO NO NO Destiny's Child (Columbia)		27	60	33
3	NOT ALONE Bernard Butler (Creation)		26	57	31
4	THIS IS HARBORCOE Pulp (Island)		22	52	30
5	FATHER LL Cool J (Def Jam/Mercury)		26	58	30
6	DISMEMBRANCE Danni (Eassey/WEA)		31	52	21
7	LET'S MAKE A NIGHT TO REMEMBER Bryan Adams (A&M)		10	30	20
8	ALL THAT I NEED Boyzone (Polydor)		7	28	19
9	ECUADOR Sash! (Multishy)		17	34	17
10	ESCAPING Dina Carroll (1st Avenue/Mercury)		16	22	16

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1998

## Singles



## 1 IT'S LIKE THAT

Run-DMC Vs. Jason Nevins

Single Communications

- |    |                             |                                      |               |
|----|-----------------------------|--------------------------------------|---------------|
| 2  | MY HEART WILL GO ON         | Celine Dion                          | Epic          |
| 3  | LA PRIMAVERA                | Sash!                                | Multiply      |
| 4  | ALL I WANT IS YOU           | 911                                  | Virgin        |
| 5  | I GET LONELY                | Janel Jacklson                       | Virgin        |
| 6  | LET ME ENTERTAIN YOU        | Robbie Williams                      | Chrysalis     |
| 7  | STOP                        | Spice Girls                          | Virgin        |
| 8  | TRULY MADLY DEEPLY          | Savage Garden                        | Columbia      |
| 9  | NO NO NO                    | Destiny's Child                      | Columbia      |
| 10 | HERE'S WHERE THE STORY ENDS | Tin Tin Out featuring Shelley Nelson | V2 Recordings |

## THE OFFICIAL CHARTS

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BBC RADIO 1


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 (see page 104)


- |    |                  |                  |                |
|----|------------------|------------------|----------------|
| 11 | ALL THAT MATTERS | Louise           | 1st Avenue/EMI |
| 12 | HOW DO I LIVE    | LoAnn Rimes      | Curb           |
| 13 | FROZEN           | Madonna          | Maverick       |
| 14 | CORPSES          | Ian Brown        | Polydor        |
| 15 | ANGEL            | ST M People      | M People       |
| 16 | BEAT GOES ON     | The All Seeing I | ffrr           |
| 17 | BRIMFUL OF ASHA  | Cornershop       | Wijija         |
| 18 | UR LA LA LA      | Alexia           | Dance Pool     |
| 19 | MOVE ON UP       | Tokyo            | ...            |

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1998

## albums



## 1 THE BEST OF

James

- |    |                       |                        |                |
|----|-----------------------|------------------------|----------------|
| 2  | TITANIC (OST)         | James Homer            | Sony Classical |
| 3  | LET'S TALK ABOUT LOVE | Celine Dion            | Epic           |
| 4  | LIFE THRU A LENS      | Robbie Williams        | Chrysalis      |
| 5  | RAY OF LIGHT          | Madonna                | Maverick       |
| 6  | IN MY LIFE            | George Martin/Varioust | Echo           |
| 7  | URBAN HYMNS           | The Verve              | Hut/Virgin     |
| 8  | FRESCO                | M People               | M People/BMG   |
| 9  | LEFT OF THE MIDDLE    | Natalie Imbruglia      | RCA            |
| 10 | KYLE MINOQUE          | Kylie Minogue          | Deconstruction |



- |    |                       |                   |                |
|----|-----------------------|-------------------|----------------|
| 11 | MAVERICK A STRIKE     | Finley Quayle     | Deconstruction |
| 12 | PILGRIM               | Eric Clapton      | DGC            |
| 13 | TALK ON CORNERS       | The Roots         | Atlantic       |
| 14 | TIN PLANET            | Space             | ...            |
| 15 | WHITE ON BLONDE       | Texas             | Mercy          |
| 16 | VIRTUAL XI            | Iron Maiden       | Epic           |
| 17 | ALL SAINTS            | All Saints        | London         |
| 18 | POSTCARDS FROM HEAVEN | Lighthouse Family | Wild Card/Pyg  |
| 19 | SPICES WORLD          | Spice Girls       | ...            |

# 10

4 APRIL 1998

## v2 deal shoots jbo straight to the top 20

Junior Boys Own looks set to have a hit with its first release following its deal with V2.

'Shout To The Top' by Fire Island featuring Loleatta Holloway, a cover of the Style Council classic released today, looks certain to make at least the top 15 if not the Top 10.

Steve Hall, JBO's managing director, says that the track wasn't chosen to launch a new era for the eight-year-old label just because it had hit potential. "Any time we've done a new label Terry Farley (half of Fire Island) has done the first record," he says. "Also, it's the 100th anniversary of acid house and the original was always a big Shoom record."

However, while Junior Boys Own will continue to put out one-off dance tracks, Hall says his main motive in signing a deal with V2 was to get the label resources to sign larger projects. "The label will carry on in the same vein as before but rather than having one

modern dance act like Underworld we'd like to have the resources to be able to have three," he says. "I've seen acts come and go in the past who I'd have loved to work with and would have loved to be able to have kept the Chemical Brothers on the label."

The label's biggest act to date remains Underworld who are currently working on their eagerly-anticipated third LP which will be the first since their 1996 multi-platinum single 'Born Slippy'. Hall anticipates the LP will be ready in the autumn. "They're about three-quarters of the way through," he says. "We're hoping to have the LP out in October and we're toying with the idea of putting a single out in the summer. They're going to be headlining Glastonbury on the Saturday night which will be great."

Releases are scheduled in the near future from Dylan Rhymes and from Sicamore, a girl singer/male producer duo whose singer Hall describes as sounding like "Janis Joplin from deepest Kent". "I think realistically speaking if we sign one more act by the end of the year and just keep working on the four we've got we'll be happy," says Hall.



Demonstrating that club fashion can vary greatly from region to region, here we find five of Scotland's premier DJs (Trevor Riley, Simon Foy, Colin Tevendale, Michael Kikkie and Steve Ker) modelling the latest trend north of the border to help publicise MP's first big party to be held in London on April 7. The night will have a distinct Scotland vs England flavour with the theme being 'Drink and B Merse'. The latter will not be difficult as free drink will flow all night courtesy of Budweiser, Tia Maria, Blavod and Schuh. However, RM wants to know why in the DJ soundclash the Scottish get to field a team of five DJs while England gets only three.

Tall Paul, Seb Fontaine and Darren Stokes. "It's because we had five kilts," says *M8* editor Billy Graham with cast-iron logic. "And because I told the others they'd be the Three Lions." We can't argue with that. Anyhow, the industry-only event will be held at Turmillons on Tuesday April 7 and will feature live appearances by The Freestylers and Ultra Sonic. So get blagging.

## inside:



[2] SEVEN DAYS IN DANCE: *SHAGS* reveals what caught his attention this week

[3] RADIO: The Top 40 Dance Airplay countdown; *Pete Dink's* playlist

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

[7] Q&A: *GANI BRN* talks to Tony Farsides



break  
charts  
number  
dates

CLUB: 'HEAVEN' Kinane (Coalition) p5  
URBAN: 'NOBODY BETTER' Tina Moore (Delirious) p6  
POP: 'HEAVEN' Kinane (Coalition) p6  
COOL CUTS: 'FEEL IT' The Tamperer (Time/Pepper) p8

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- 15 MOVE ON
- 16
- 17
- 18 21 WHINE AND
- 19 22 FATHER U.C.
- 20 23 SAY WHAT YOU
- 21 24 BIG MISTAK
- 22 25 THE BALLAD
- 23 26 YOU'RE STI
- 24 27 DOCTOR JO
- 25 28 REMEMBER
- 26 29 NO SWEAT
- 27 30 TMI GONNA
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- 31 31 THIS IS HAR
- 32 32 ANGELS Ro
- 33 33 MY FATHER
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VOLUME TWO  
evaluating

# dance crashes onto liverpool airwaves

Last Friday saw the launch of 107 Crash FM in Liverpool, giving the city its first radio station

with specialist dance programming. The station will follow the trend for mixing dance with alternative music set by new Brighton-based station Surf FM, which launched last Friday.

107 Crash FM's managing director is Mike Gray who was formerly programme director at Kiss 105 (now Galaxy 105). Gray says a station like 107 Crash FM reflects what's been happening in music with less division between rock and dance.

"The main theme behind the station is that music is moving together," he says. "We want to reflect what people are listening to at home which is a mixture. With all the dry runs we've done the mix sounds excellent."

Daytime programming will centre around a 50/50 mixture of dance and alternative.

"It won't be the cheesy house end of dance but the more serious stuff," says Gray. In the evenings, DJ Paul Berry will host a night show featuring guest DJs covering different areas of music - such as big beat, techno and reggae - from 8pm to 12pm.

Weekend evenings will be given over to specialist dance shows. Boy George will host a weekly show on Fridays (6pm-8pm). He will be followed by Sam Duplay's drum & bass show (8pm-10pm). Saturdays will feature an early show from Dave & Huey (5pm-6pm), followed by another show by Sam Duplay (6pm-10pm). On Sundays, Paul Lipton will be hosting a speed garage show (7pm-9pm).

# [7 DAYS IN DANCE]

## shabs media village/outcaste



Thursday: **MEDIA VILLAGE** A&R meeting with Asha, Nihal and Time. Then lunch with **PAUL SAMUELS**, head of Atlantic UK, who's just had a baby. Talked about **JODIE WATLEY** and other upcoming things. Talked by phone to **NEIL EASTERBY** at Empire about **GANG STARR'S** visit to the UK and a new group he's got, **NO JAHODA**, who are excellent. Friday: breakfast with **NIKE GILLESPIE**, international marketing manager at East West. Then dropped into the **NOTTING HILL ARTS CLUB** to see **DAVID McHUGH**. Got a phone call from Garry Blackburn saying that **NORMAN COOK** would be up for remaking some outcasts which is great. Off to the Forum to see **D'INFLUENCE** and **SHOLA AMA**. Bumped into **DAVE ROBERTSON** from Warners. Mickey see **D'INFLUENCE** and **SHOLA AMA**. Bumped into the **BRAZILIAN LOVE AFFAIR** night at the Arts D, Don E and Ron Tom. Saturday: Went to the Shepherds Bush Empire to see Club and talked to **PATRICK FORGE**. Then went to the shepherds but he didn't play. Sunday: read **FINLEY QUAYE** and **BEDLAM AGO GO**. Finley was unwell so he didn't play. Sunday: read papers and pondered my career which took about 30 seconds. Monday: talked to **TREVOR NELSON** about **LYNDEM DAVID HILL**. Lunch with **GUY MOOT** from EMI Publishing. Played football at Westbourne Park astro pitch. It's organised by **NEIL EASTERBY** and it's like an A&R convention. Simon Gavin, Dave Piccioni, Alex P, James Barton and Andy Thompson were there. Tuesday: meeting with **AARON MOORE** from EMI about 'The Big Score' soundtrack. Dinner at Mo Mo's with **NADIA CRODATOR** from Sony. Wednesday: hung over. Lunch with **KWAME** from **D'INFLUENCE**. Fixed deal with **JASON LEE** to work **PETER GUNZ** & **LORD TARIQ**'s 'Deja Vu' for Columbia. Dinner with **MICKEY WHITFIELD** from Universal. It was my shout so we went to **THE SEASHELL** for fish and chips."

With yet another ex-Kiss FM staffer joining Radio One last week, could the news that ex-Radio One DJ Mark Tonderal (pictured) is to be Kiss's new weekend breakfast DJ finally see the talent begin to flow in the opposite direction? Famed for his risqué overnight shows on Radio One for the past two years, Tonderal has since concentrated on TV, working on shows like *The A Force*, *What's The 411*, *Beginners Guides* and writing the *Ian Wright Show*. However, the lure of two two-hour breakfast slots (Saturday and Sunday 7am-9am) was too much to resist. "With TV it's very hard getting things done," he says. "The good thing about radio is that you can do things quickly and be very creative. Also, with a station like Kiss I'm talking to the audience I'm making TV for." Tonderal was also assured by Kiss that he would be able to do the same sort of spontaneous and often near-the-knuckle show that he'd done at Radio One. "I've already done a few shows covering for Chris Phillips and they've pretty much let me do what I want," he says. Tonderal will also be doing his own remixes of current tracks to be played on the show, which will start on April 4.



# GROOVE 2 CONNECTION CLUB LONELY

## 30.3.98

ORIGINAL MIX AND NEW MIXES BY DEM 2 AND SERIOUS DANGER

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NU-BIRTH 'ANYTIME' & DANNY J. LEWIS 'SPEND THE NIGHT'

# SHOP 1011 eastern bloc. manchester

The top 10 tracks flying out of Eastern Bloc this week are:  
 ● WICKEDNESS Sunday Session (Dink)  
 ● FREAKS COME OUT! Cevin Fisher (Subversive)  
 ● CAN U FEEL IT IRMINY CLS (Crescent)  
 ● END PART IV (Forman 21)  
 ● RALL RASK REMAKES! Avey Beltrun (Tresor)  
 ● SYMBOLS OF LIFE DJ Lucho (Siphot)  
 ● SUBWAY Richard Barts  
 ● Non-aliment ● HAT TIC (Hump) Sh! Charged  
 ● DIRTY DISCO DUBS! DJ Disco (Kingz)  
 ● 'R' Pitch (swain) (Radikal)

5/5 Central Buildings, Oldham Street, Manchester M1 1JT. Tel: 0161-228 6432. Fax: 0161-228 6728  
 Eastern Bloc is Manchester's longest-running independent record store, having opened in 1985. It's been through several management changes, including a spell under PWL which ended last February following a management buyout by John Berry. Eastern Bloc currently specialises in techno, deep house, progressive house, drum & bass and garage, runs a mail order service and carries the usual range of merchandising.



# 11 IT'S LU

- 11 IT'S LU Run-DMC Vs 2
- 2 MY HEART V
- 3 LA PRIMAVE
- 4 ALL I WANT
- 5 I GET LONEL
- 6 LET ME GENT
- 7 STOP Spice
- 8 TRULY MADD
- 9 NO NO NO D
- 10 HERE'S WHERE TH
- 11 ALL THAT M
- 12 HOW DO LU
- 13 FROZEN Mac
- 14 CORPSES Jar
- 15 ANGEL ST M
- 16 BEAT GOES C
- 17 BRIMFUL OF
- 18 UR LA LA LA
- 19 MOVE ON UP

## [BEATS &amp; PIECES]

Tricky has been added to the bill for **UNIVERSE '08**. The festival will be his first major live appearance of 1998. Also playing at Universe will be Radio One's rap guru Tim Westwood. "This is a great opportunity to represent the Radio One Rap Show with a new audience. We're going to tear it down," says Westwood... Everything But The Girls' Ben Watt is opening his own club night called **LAZY**

**DOG** which will be dedicated to promoting the type of deep house music that doesn't get a look-in at many clubs. Run with Black Market's Jay Hannan, the night will take place fortnightly at the Notting Hill Arts Club, 22 Notting Hill Gate, London W8 on Sundays from 4pm to 7pm. Entrance is \$4...

Manchester's famed **FAT CITY** label will be celebrating the launch of its first compilation, "Mystic Brew", with a launch party at Night & Day, Oldham Street, Manchester on April 4. DJs will be Jimpster, Peter Parker and The Freshies. Entrance is £6. **DJ O**, who has received much critical

acclaim for his debut LP 'Face The Music', has resigned to Dorado Imprint Filter. He had apparently been pursued by another label but decided to stop. He'll begin working on a new LP shortly...

**SKINT** will be hosting a night at The End this Friday. DJs on the night will be Fatboy Slim, Kelvin Andrews, Midfield General, Cut La Roc, Hardnox and Spazzy Lightbooms... **DIGITAL PRODUCTIONS** will be putting on an Easter special at the Ministry Of Sound on April 9. The line-up will be LTJ Bukem, Blame, Sade, MC Conrad, MC DRS, The Herbaliser, Blu-Mar-Ten and The Prodigal Sonz...

## on the airwaves

(by caroline moss)



A quiet week on the Dance Airplay 40 sees **ALL SEENING 'S** 'Beat Goes On' at the top for the second week. There's just one high climber — **STATE OF MIND**'s 'This Is It' on Ministry Of Sound — which moves 11 places — and four new entries. 'Gotta Be... Movin' On Up' by chart newcomer **FM DAWN** is in at 51. **TODD TERRY**'s 'Ready For A New Day' is in at 33. **FIRE ISLAND** featuring **LOLEATTA HOLLOWAY** enter at 39 with 'Shout To The Top' and 'What You Want' by **MASC** scrapes in at 40. And as ever in a quiet week, **BLUE BOY** pops back in at 37, with the other regular re-entry track, **TORI AMOS**' 'Professional Widow' back in at 38.

This Friday sees the first of Graham Gold's 'Friday Night Kiss' shows going out from Kiss 100 right across the Emap Radio FM network to nine city stations including Key 103 in Manchester, City in Liverpool, Metro in

Newcastle and Hallam in Sheffield. The three-hour show goes out to a combined audience of over 100,000, and features a guest DJ mixing the last hour. This week sees Paul Oakenfold in the hot seat, and there'll be future appearances by Roni Size and David Morales.

And if techno house is your bag, **Muzik**'s Best New DJ Terry Francis is featured on Radio One's Essential Mix on Saturday April 4 from 2am to 4am. Also on Radio One on Sunday (9pm to 10pm) is a special programme presented by Chuck D to commemorate the 30th anniversary of the assassination of Martin Luther King, examining the progress of the black movement in America over the past three decades and the music which has evolved along with it.

Kiss FM has announced the appointment of a new music assistant, Melissa Johnston, who's been promoted from assistant head of music. Congratulations.

## dance airplay forty

THE NEW MUSIC WEEKEND

1	5	BEAT GOES ON	All Seeing I	London
2 <td>7 <td>BRIMFUL OF ASHA <td>Carelessop <td>Willing</td> </td></td></td>	7 <td>BRIMFUL OF ASHA <td>Carelessop <td>Willing</td> </td></td>	BRIMFUL OF ASHA <td>Carelessop <td>Willing</td> </td>	Carelessop <td>Willing</td>	Willing
3 <td>17 <td>YOU MAKE ME WANNA... <td>Usher <td>Lafaze/Arista</td> </td></td></td>	17 <td>YOU MAKE ME WANNA... <td>Usher <td>Lafaze/Arista</td> </td></td>	YOU MAKE ME WANNA... <td>Usher <td>Lafaze/Arista</td> </td>	Usher <td>Lafaze/Arista</td>	Lafaze/Arista
4 <td>13 <td>GETTING JIGGY WIT IT <td>Will Smith <td>Columbia</td> </td></td></td>	13 <td>GETTING JIGGY WIT IT <td>Will Smith <td>Columbia</td> </td></td>	GETTING JIGGY WIT IT <td>Will Smith <td>Columbia</td> </td>	Will Smith <td>Columbia</td>	Columbia
5 <td>5 <td>I GET LOVELY LONELY <td>Jackson</td> <td>Virgin</td> </td></td>	5 <td>I GET LOVELY LONELY <td>Jackson</td> <td>Virgin</td> </td>	I GET LOVELY LONELY <td>Jackson</td> <td>Virgin</td>	Jackson	Virgin
6 <td>3 <td>FOUND A CURE <td>Ultra Mate</td> <td>AMP/PA/AM</td> </td></td>	3 <td>FOUND A CURE <td>Ultra Mate</td> <td>AMP/PA/AM</td> </td>	FOUND A CURE <td>Ultra Mate</td> <td>AMP/PA/AM</td>	Ultra Mate	AMP/PA/AM
7 <td>6 <td>IT'S LIKE THAT <td>Run DMIC vs Jason Nevill</td> <td>SoReal</td> </td></td>	6 <td>IT'S LIKE THAT <td>Run DMIC vs Jason Nevill</td> <td>SoReal</td> </td>	IT'S LIKE THAT <td>Run DMIC vs Jason Nevill</td> <td>SoReal</td>	Run DMIC vs Jason Nevill	SoReal
8 <td>14 <td>FROZEN <td>Madonna</td> <td>Maverick</td> </td></td>	14 <td>FROZEN <td>Madonna</td> <td>Maverick</td> </td>	FROZEN <td>Madonna</td> <td>Maverick</td>	Madonna	Maverick
9 <td>16 <td>HERE'S WHERE THE STORY ENDS <td>Tin Tin Out</td> <td>VC Records</td> </td></td>	16 <td>HERE'S WHERE THE STORY ENDS <td>Tin Tin Out</td> <td>VC Records</td> </td>	HERE'S WHERE THE STORY ENDS <td>Tin Tin Out</td> <td>VC Records</td>	Tin Tin Out	VC Records
10 <td>8 <td>THE WORLD IS LOVE (SAY THE WORD) <td>Wides of Life</td> <td>AMP/AM/AM</td> </td></td>	8 <td>THE WORLD IS LOVE (SAY THE WORD) <td>Wides of Life</td> <td>AMP/AM/AM</td> </td>	THE WORLD IS LOVE (SAY THE WORD) <td>Wides of Life</td> <td>AMP/AM/AM</td>	Wides of Life	AMP/AM/AM
11 <td>9 <td>TREAT INFINITY <td>Rest Assured</td> <td>firstLondon</td> </td></td>	9 <td>TREAT INFINITY <td>Rest Assured</td> <td>firstLondon</td> </td>	TREAT INFINITY <td>Rest Assured</td> <td>firstLondon</td>	Rest Assured	firstLondon
12 <td>13 <td>NOBODY GETTING TINA MOORE</td> <td></td> <td>Delicious</td> </td>	13 <td>NOBODY GETTING TINA MOORE</td> <td></td> <td>Delicious</td>	NOBODY GETTING TINA MOORE		Delicious
13 <td>10 <td>R U SLEEPING</td> <td>Inid</td> <td>Azula/Selena</td> </td>	10 <td>R U SLEEPING</td> <td>Inid</td> <td>Azula/Selena</td>	R U SLEEPING	Inid	Azula/Selena
14 <td>16 <td>NO NO NO DESTINY'S CHILD</td> <td></td> <td>Columbia</td> </td>	16 <td>NO NO NO DESTINY'S CHILD</td> <td></td> <td>Columbia</td>	NO NO NO DESTINY'S CHILD		Columbia
15 <td>14 <td>TURN IT UP <td>Busta Rhymes</td> <td>East West</td> </td></td>	14 <td>TURN IT UP <td>Busta Rhymes</td> <td>East West</td> </td>	TURN IT UP <td>Busta Rhymes</td> <td>East West</td>	Busta Rhymes	East West
16 <td>13 <td>ANGEL ST</td> <td>M People</td> <td>BMG</td> </td>	13 <td>ANGEL ST</td> <td>M People</td> <td>BMG</td>	ANGEL ST	M People	BMG
17 <td>20 <td>GONE TILL NOVEMBER <td>Wyclef Jean</td> <td>Ruffhouse/Columbia</td> </td></td>	20 <td>GONE TILL NOVEMBER <td>Wyclef Jean</td> <td>Ruffhouse/Columbia</td> </td>	GONE TILL NOVEMBER <td>Wyclef Jean</td> <td>Ruffhouse/Columbia</td>	Wyclef Jean	Ruffhouse/Columbia
18 <td>29 <td>THIS IS IT <td>State Of Mind</td> <td>Ministry Of Sound</td> </td></td>	29 <td>THIS IS IT <td>State Of Mind</td> <td>Ministry Of Sound</td> </td>	THIS IS IT <td>State Of Mind</td> <td>Ministry Of Sound</td>	State Of Mind	Ministry Of Sound
19 <td>13 <td>SOUND OF WICKEDNESS <td>Tzani</td> <td>Logic</td> </td></td>	13 <td>SOUND OF WICKEDNESS <td>Tzani</td> <td>Logic</td> </td>	SOUND OF WICKEDNESS <td>Tzani</td> <td>Logic</td>	Tzani	Logic
20 <td>12 <td>IF YOU WANT ME <td>Hinda Hicks</td> <td>Iceland</td> </td></td>	12 <td>IF YOU WANT ME <td>Hinda Hicks</td> <td>Iceland</td> </td>	IF YOU WANT ME <td>Hinda Hicks</td> <td>Iceland</td>	Hinda Hicks	Iceland
21 <td>14 <td>BEYOND THE REALITY <td>Real</td> <td>Big Top</td> </td></td>	14 <td>BEYOND THE REALITY <td>Real</td> <td>Big Top</td> </td>	BEYOND THE REALITY <td>Real</td> <td>Big Top</td>	Real	Big Top
22 <td>18 <td>BE ALONE NO MORE <td>Another Level</td> <td>Acorntheatre</td> </td></td>	18 <td>BE ALONE NO MORE <td>Another Level</td> <td>Acorntheatre</td> </td>	BE ALONE NO MORE <td>Another Level</td> <td>Acorntheatre</td>	Another Level	Acorntheatre
23 <td>22 <td>FATHER LIL CUD J</td> <td>Del. Jam</td> <td>Mercury</td> </td>	22 <td>FATHER LIL CUD J</td> <td>Del. Jam</td> <td>Mercury</td>	FATHER LIL CUD J	Del. Jam	Mercury
24 <td>27 <td>UH LA LA LA</td> <td>Alexia</td> <td>Sony</td> </td>	27 <td>UH LA LA LA</td> <td>Alexia</td> <td>Sony</td>	UH LA LA LA	Alexia	Sony
25 <td>26 <td>THE PROMISE</td> <td>Essence</td> <td>Innocent</td> </td>	26 <td>THE PROMISE</td> <td>Essence</td> <td>Innocent</td>	THE PROMISE	Essence	Innocent
26 <td>23 <td>MUCH BETTER CLUB</td> <td>69</td> <td></td> </td>	23 <td>MUCH BETTER CLUB</td> <td>69</td> <td></td>	MUCH BETTER CLUB	69	
27 <td>38 <td>RUDE BOY</td> <td>ROCK LINN</td> <td>Concrete/Deconstruction</td> </td>	38 <td>RUDE BOY</td> <td>ROCK LINN</td> <td>Concrete/Deconstruction</td>	RUDE BOY	ROCK LINN	Concrete/Deconstruction
28 <td>23 <td>LA PRIMAVERA</td> <td>Sash!</td> <td>Multiply</td> </td>	23 <td>LA PRIMAVERA</td> <td>Sash!</td> <td>Multiply</td>	LA PRIMAVERA	Sash!	Multiply
29 <td>32 <td>NICE &amp; SLOW <td>Usher</td> <td>Lafaze/Arista</td> </td></td>	32 <td>NICE &amp; SLOW <td>Usher</td> <td>Lafaze/Arista</td> </td>	NICE & SLOW <td>Usher</td> <td>Lafaze/Arista</td>	Usher	Lafaze/Arista
30 <td>32 <td>I'LL BE MISSING YOU</td> <td>Paul Brady &amp; Faith Evans</td> <td>Red Bull/Arista</td> </td>	32 <td>I'LL BE MISSING YOU</td> <td>Paul Brady &amp; Faith Evans</td> <td>Red Bull/Arista</td>	I'LL BE MISSING YOU	Paul Brady & Faith Evans	Red Bull/Arista
31	32	GOTTA BE... MOVIN' ON UP	FM Dawn	See Street/VC
32	31	WHINE & GRINE	Pina Dancer	Iceland
33	32	READY FOR A NEW DAY	Todd Terry	Manitaco/Mercury
34	22 <td>HEY Fatima Rainy</td> <td></td> <td>Coalition</td>	HEY Fatima Rainy		Coalition
35 <td>36 <td>NEVER EVER I'll Be Salins</td> <td></td> <td>London</td> </td>	36 <td>NEVER EVER I'll Be Salins</td> <td></td> <td>London</td>	NEVER EVER I'll Be Salins		London
36 <td>30 <td>FREE Ultra Mate</td> <td></td> <td>AMP/PA/AM</td> </td>	30 <td>FREE Ultra Mate</td> <td></td> <td>AMP/PA/AM</td>	FREE Ultra Mate		AMP/PA/AM
37 <td>32 <td>REMEMBER ME</td> <td>Blue Boy</td> <td>Pharm</td> </td>	32 <td>REMEMBER ME</td> <td>Blue Boy</td> <td>Pharm</td>	REMEMBER ME	Blue Boy	Pharm
38 <td>25 <td>PROFESSIONAL WIDOW</td> <td>Teri Ames</td> <td>East West</td> </td>	25 <td>PROFESSIONAL WIDOW</td> <td>Teri Ames</td> <td>East West</td>	PROFESSIONAL WIDOW	Teri Ames	East West
39	32	SHOUT TO THE TOP	Fire and Ice, Lektika, Helway	Junior Jays/Dun
40	32	WHAT YOU WANT	Masc	Total

Statistics based between 10.00 on 18.03.98 and 21.00 on 25.03.98. Kiss 100, Galaxy 102, Galaxy 103, Galaxy 104, Choice 100 and 101, and 102, and 103, and 104, and 105, and 106, and 107, and 108, and 109, and 110, and 111, and 112, and 113, and 114, and 115, and 116, and 117, and 118, and 119, and 120.

\*Music Control UK, 35 St John St, London EC1M 4AY. Tel: 0171-338 6900.

## pete tong playlist



**'R U SLEEPING'** Inid (Sofelife) • **'BURNING'** Bobby Bumps (Detroit) • **'READY FOR A NEW DAY'** Todd Terry (Man/Funk) • **'UNDER THE BRIDGE (NONDANCE REMIX)** All Saints (London) • **'LAST NIGHT A DJ SAID MY LIFE'** King Boff (Dum/Columbia) • **'LOVE IS SO NICE (COLOUR SYSTEM INC CLASSIC VOCAL)'** Urban Soul feat. Cayli Jeffries & Yvonne Knox (VC Recordings) • **'MAGICAL'** Bamba Do Loop (white label) • **'KEEP ON DANCING (BANGING CLUB MIX)'** Propaganda Motion (Crossarts/Positiva) • **'S.L.O.' (white label)** • **'Teardrop (MAD PROFESSOR MAZARUN VOCAL MIX)'** Massive Attack (Virgin) • **'STEVES WISH'** The Movement (Kauai) • **'DO YOU WANNA'** Club Layman (red 3) (white label) • **'YOU ARE SOMEBODY (DUB)** Full selection (Sugar Daddy) • **'TILL HOUSE YOU'** Jungle Brothers (Mercury) • **'REVOLUTION'** Subsonic Legacy (Discrepant) • **'TONIGHT I'M DREAMING (ORIGINAL MIX)'** 50:50 Jookoo • **'LIVE TOGETHER'** Harry Leman presents Jack Russell (Bonic Beat) • **'FALL IN LOVE'** Anus (white label) • **'SCHISO DISCO'** Stephen Marley presents Lower East Tribe (Broomfield) • **'HIDEAWAY'** DJ David Morales presents The Face (Definity) • **'AMT NO SHINE'** The Shadow Mothers (Fred) • **'WELL THE BEAT'** Contors (MC Recordings) • **'YAWMOO'** Man With No Name (Perfect) • **'LIVE OR DIE'** Interference (In) • **'MATHAR BEAT'** Indian Vibe (VC Recordings) • **'I WANT YOU'** Praxidant Soul (white label) • **'LADY MARMALADE (PICCHOTTI DUB)** All Saints (London) • **'THE HDN SONG'** The Don (Black & Blue) • **'HONEY'** Mousse T (Pepewest Jam) • **'TEEL'** (The Tempters feat. Moya (Time/Parade)) • **'I AM MIAMI (YOU'RE LOOKING AT ME)** Out of Order (Frustrat) • **'STATION T'** Excess (Clockwork) • **'JABBERWOCK'** DEA vs Gdnstrater (Phat/Funk) • **'AMUNKA'** Andy Ling (Phat) • **'PRESSURE'** Propulsion (Ginco) • **'MIND TRICKS'** FERNAN'S MENTAL ELEVATION MIX (DJ Tomcraft (white label))

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18 28 REMEMBER

19 29 NO SWEAT

24 30 FM GONNA



12 31 THIS IS HAF

23 32 ANGELS Ro

19 33 MY FATHER

29 34 GETTING 'JIG

19 35 TIME AFTER

19 36 WEIRD Han

30 37 NEVER EVE

34 38 BE ALONE

19 39 MY MATE

32 40 SHOW ME



4 April 1998

hot vinyl

On the decks: Brad beatnik, Andy Bevers, Chris Finan, Ronnie Heret, James Hyman, Danny McMillan, Ziad (pure groove)

TUNE OF THE WEEK



DEVIN FISHER 'THE FREAKS COME OUT' (SUBVERSIVE) (GARAGE) Every now and then you hear a record that you know will build and build into a big tune, and this does exactly that. Essentially it's just a tough groove driven by a funky bassline. But it's so brilliantly arranged and mixed that even though it's around nine minutes long, the energy levels don't cease for a second. All the drops are in the right places, the main keyboard line builds from beginning to end, and 'The Freaks Come Out' vocal line intersects when it needs to. To my mind, Devin Fisher manages to pull off a timeless gem of a track that is a club record in every sense. ●●●●● Z

LES RYTHMES DIGITALES 'MUSIC RECORD YOU LOSE CONTROL' (WALL OF SOUND) (BEATS) The wickedest bassline of the year drives Jacques Le Conti's most successful foray into electro funk to date. The arrangement of the track is fairly basic, but it's nonetheless hypnotic with that phat bass and the title vocal hook. While the A-side has a distinctive disco funk feel to its electro beats, the flipside remix goes for more of an Eighties-style synth groove with a wonderful filtered break. The bonus cut 'To Those DJs' keeps with the cheesy synth feel but sounds more like an electro version of an early Gary Numan track. ●●●●● BB

MATHAR 'INDIAN VIBES' (SOURCE/VC) (BEATS) This classic funky sitar track from 1994 that features Paul Waller gets another run, this time with some choice remixes. Following the tasty extended mix comes the Richard Fearless version which adds a dubby, ska feel to the groove - a bit like The Beat with sitars. On the flip, Primal Scream stir everything up into a beat-heavy, distorted walling mess in keeping with their current move into progressive electronic experimentation. Sax replaces the sitar on a version that pales in comparison with the original. Finally, Brendan Lynch's excellent original remix - with its funky acoustic flavours and warped bass and guitar lines - shows how it should be done. ●●●●● JH

KING KOEBA 'FREAKMEISTER' (SECOND SKIN) (ALTERNATIVE) This little beauty has been lifted from the duo's forthcoming LP entitled 'The Imperial Solution'. 'Freakmeister' is a neat jazz-inflected slice of music that gets straight into your head with its funky keyboard riffs and off-kilter drum programming. Also included is the Ronnie & Clyde remix on the flip, with its quirky beats, acid lines and nifty sound effects. Top stuff. ●●●●● DM

JOHAN S VS BEASTIE BOYS 'HOLD IT, NOW HIT IT' (WHITE LABEL) (HOUSE) The Beasties' whining rap is thrown onto a stammering garage groove that's currently a Tong favourite. To be honest, it's a bit too gimmicky to take seriously - and certainly a million miles away from legit Beasties records - but no doubt it will get regular spins at mainstream clubs. ●●●●● BB

DISCOTECS 'PLAYMATE PUZZLE' (FFRR) (HOUSE) Originally out on Heat last year, this re-release on ffrr features new mixes from Dillon & Dickens (their first for the label) while keeping faith with the original versions. The Original & Plants Nice mixes tend to be disco-edged and pretty much carry on where they left off last summer, while Dillon & Dickens beat up the beats and bass as they do so well in a now almost blueprint fashion giving the track a fresh lease of life for '98. ●●●●● CF

DL FEAT. TY 'WORLDWIDE' (UTMOST) (HIP HOP) Of all the peachy samples that could be used, this one has to be one of the platitest and epitomises the state of UK hip hop at present. Eugene Record's 'Overdose Of Joy' is the sampled track this time, and DL & Ty do it justice, enhancing the old skool classic. The hot mix is definitely the lick, although there are two additional jazzier mixes that are a nice option. This sort of quality cut will stamp its authority on the UK hip hop scene. Original, imaginative and extremely phat. ●●●●● RH

WAXPLOITATION 'GRAHAM' (KONTRABAND) (ALTERNATIVE) Kontraband is on a roll at the moment with the Bronx Dops' excellent 'Tribute To Jazz Jay' and now this outing from the Nottingham crew who have also recorded for Tammy Touch. Their original mix takes a vintage Rare Earth beat and tarts it up with some primitive synth noodling and a cool bassline. It sounds great until you hear the flip's even stronger remix from Glen Guder. He really brings the rolling drum break alive with crashing cymbals, bubbling boogie basslines and brutal swipes of squelchy Moog effects. ●●●●● AB

MOVING FUSION 'TURBULENCE' (RAM) (DRUM & BASS) This angry piece of drum & bass science is a taste of what's to come on the new Ram compilation, 'Origin Unknown presents Sounds in Motion'. Moving Fusion are Jeff Langton and Danny Sparham who also record as Outta Dynamics on TOV. Here the duo layer bass tones at just the right frequency to rock club foundations and smash dancefloors into minute fractions. This, coupled with tight two-step drums and eerie sound effects, strikes just enough balance to keep the track in full swing. Brilliant. ●●●●● DM

TREVOR REILLY 'DOWN WITH THE UNDERGROUND' (MANIFESTO) (HOUSE) DJ Trevor Reilly's first solo project has been signed by Manifesto and released in four mixes. The original is an upbeat hand-clappy mover, using meandering synths with the added attraction of a violin solo at the break. Judge Jules provides a quality mix not far from the original, but with a more thudding beat, while the Groovedigaz give the track a Euro lat and omit the violin. It's very intelligent and different due to its orchestral influence. ●●●●● CF

FUNKY TANYA VON 'TONITE' (PROCEED) (R&B) TV emerged two years ago, giving us sought-after gems such as 'Get Ya Groove On' and 'Bounce'. Unfortunately Perspective Records was unable to cater for the lady's style, so she has broken free on an independent label with a sweet underground soul swayer which sees the Jones Girls' 'Nights Over Egypt' used to maximum effect. Tanya vocally caresses the groove and forms her melodies with saffron conviction. It's lyrically simplistic but it works, and it would be advisable to pick this up ASAP as copies will almost certainly run out. Ruff! ●●●●● RH

CLS 'CAN YOU FEEL IT' (3 BEAT/SATELLITE) (HOUSE) Another classic gets a re-run, with the much-in-demand Perpetual Motion vs Todd Terry mix doing very well right now. Perpetual Motion (signed to Positiva for 'Keep On Dancing') do the crisp beat and hi-hat intro which leads up to the stabbed bit that everyone knows. Heavy beats follow, with more stabs and 'Can U Feel It' bits thrown in too. This mix is immensely commercially viable, and more of us to come from Lisa Marie Experience and Industry Standard. ●●●●● CF

C1 'GENERATIONS' (ZOZAN) (HOUSE) As Dexra he recorded for the Rehab label, now C1 has kick-started his own imprint with two variations of the tech-driven 'Generations' which is already gaining status with DJs Terry Francis, Colin Dale and Dave Motherole. This late-night spine-chiller is funky from beginning to end, and is neatly woven together by a chunky bass and tastings of atmospheric textures. Check the flip for a deeper rendition. Cool. ●●●●● DM

THE OFFICIAL CHARTS

4 April 1998

11 IT'S L! RING-DING VS



- 1 11 IT'S L! RING-DING VS
- 2 2 MY HEART
- 3 3 LA PRIMAVA
- 4 4 ALL I WANT
- 5 5 I GET LONELY
- 6 6 LET ME ENT
- 7 7 STOP SPICE
- 8 8 TRULY MAD
- 9 9 NO NO NO
- 10 10 HERE'S WHERE



- 11 11 ALL THAT I
- 12 12 HOW DO I
- 13 13 FROZEN ME
- 14 14 CORPSES I
- 15 15 ANGEL ST I
- 16 16 BEAT GOES
- 17 17 BRIMFUL O
- 18 18 UH LA LA
- 19 19 MOVE ON U

[commentary] by alan jones



Pos	Track	Label
1	HEAVEN (CUTFATHER & JOE WAND/DANNY TENAS/LUPLAI/ GOTEL/WILD CATS MIXES)	Kinane
2	FUN DJ SNEAK-REMIANT AXOXOTO EDWARDS/DJ KRUSTI MIXES) Da Mo' feat. Jocelyn Brown	WCEdition
3	TO THE WORLD (LIFTING CLUB EXPERIMENT/DE VITTO/BRUN & WOLFF/ABSOLUT & FICCO MIXES) D.R.I.E.A.N.	Multiply
4	ONLY ME (HYPERLOGIC/MATT KOTCH/RYTHM MASTERS/JUNTY DUBS MIXES) Hyperlogic	Tidy Tax
5	THE INSIDE (SOL BROTHERS/CHRIS MIXES) Andy Lamboy feat. Michelle Weates	Cleveland City
6	KEEP ON DANCIN' (LET'S GO) (MANSAUD/BROTHERS MIXES) Perpetual Motion	Crucebra/Positive
7	SUPERSTAR (JASON NEVINS MIXES) Mory vs. Eniac	D.DiscArts
8	SOUNDS OF WICKEDNESS (ZANTIFF PROJECT/OUT IN PLAY MIXES) Zant	Logic
9	STAY (ROCKEY TR/MASS/BROOKLYN FUNK/ACACIA MIXES) Mica Paris	Cooltempo
10	GET INTO YOU (DARUNSTARZ/ERIC KLIPPER/DEEP BROTHERS/KERRI CHANDLER MIXES) Deep Brothers feat. <b>Enja Rae</b>	Arthrob
11	VOULEZ VOUS (BURGER QUEEN MIXES) Philly Beats feat. Sophia	Infinito
12	THIS IS IT (M&S/DILLON & DICKINS/NU-BIRTH/BOY FOYAL/COLE MIXES) State Of Mind	Sound Of Ministry
13	READY FOR A NEW DANCE (RYTHM MASTERS/DILLON & DICKINS/PEPE AVILANTO/TERRY MIXES) Todd Terry	Manifesto
14	RIPPED IN 2 MINUTES (TAY THRAO/MASTERS/PRIGORINAL MIXES) A vs. B	Positive
15	HOLD ON TIGHT (JUAN & KANEHEL/OTOPOLK/ADIBACK LUKE MIXES) Lambda feat. <b>Martha Wash</b>	Multiply
16	YAH-HE (RYTHM MASTERS/BERLYN & CHRIS MELLOW/COLE MIXES) HC Tribe feat. <b>Sabine Kyprianou</b>	ZIX
17	DOWN WITH THE UNDERGROUND (JUDEE JULLS/GROOVED/GOZZA/COLIN TEVERDALE MIXES) Trevor Reilly	Manifesto
18	SECRET LOVE (SHARPEX/CKHAM INTERNATIONAL ALL STARS/RAJIVO MIXES) Shah	Evasiveive
19	MISS THE LOVE (WARREN CLARKE MIX) Romy	Mecsa
20	EBISAR (TIDY TRAX/BOYZ/SOUL HOOLIGAN MIXES) Groovezone	Positive
21	FOUND A CURE (MOOD II SWING/FULL INTENTION/CHICK MORILLO MIXES) Ultra Nate	AM:PM
22	14 HOURS TO SAVE THE EARTH (TRIGGER BIRTH/JASTIS/TOMSKI MIXES) Tomski	Xtravaganza
23	PLAYMATE PULSOS (DILLON & DICKINS/PLANET NITE MIXES) Diastec	Headfirst
24	BADBOY (TALL PAUL/GANNY/JO SNEKA/MANDRAK/WILDCHELD MIXES) Wildchild	Polyfer
25	20000 BELIEVE <b>Dabara</b>	Sum
26	BELIEVE (GOLDIE/PHOTEK/GROOVER/IDER/GROOVE CHRONICLES MIXES) Goldie	titr
27	YOU CAN'T HAVE MY LOVE (TONY MORGAN/STORMWASTED TO MIXES) Deep Nation	Evasiveive
28	DISCO II DISCO (TEMPO MIXES) Whiplash Productions	Sum
29	MANNA USED TO SAY (FATHERS OF SOUND/ANDY & MOORE MIXES) Azzur	Azul/Inferno
30	SHOUT TO THE TOP (FRANKIE KOULOS/CLUB 69/INDUSTRY STANDARD/ROCKA MOTEL MIXES) Fire Island feat. <b>Lalesta Halfonay</b>	Junie Boy's Own
31	I GET LONELY (JASON NEVINS MIXES) Janel	Virgin
32	SOAKIN' WET (DILLON & DICKINS/TONY DE WIT/TOTAL/STEVIE THOMAS MIXES) Ninety Nine Allstars	99 North
33	R U SLEEPING (BUMP & FLEK/GRANTIS/STONEBRIDGE MIXES) Indo	Azul/Satellite
34	BE MINE (STEVE ANTHONY/CUTFATHER & JOE MIXES) Charlotte	Refresh
35	HIGH NOON (ESB MIX) DEEPER Serious Danger	Orum
36	LAST NIGHT A DJ SAVED MY LIFE (ROGER SANDI/CHIZ/FRANCIS KIPROPH/EDY/MONOGLOUS MIXES) Syll 130	Playola
37	WE LIVE AS ONE (MIXES) Plastic Gangsters feat. <b>De Ce Rogers</b>	AM:PM
38	MOVE ON UP Trickster	Club Tots
39	THE MUSIC'S GOT ME <b>Brooklyn Bounce</b>	Low Spirit
40	EVERYTHING RMB	Sip
41	INSTANT MOMENTS (MIXES) Ploos	Earthfirst
42	BEAT GOES ON All Seeing I	Universal
43	SWEET THANG Jonesstown	Universal
44	CLUB LONELY (DEM 2/SERIOUS DANGER MIXES) Groove Connection 2	Locked On/XL Recordings
45	FIND ME A LOVE (MR/PLINK/NUCKLEHEADZ/BASSCAMP/BURLEY MIXES) Basscamp	Champion
46	BITCH (MIXES) The Hellfire Club	React
47	NEED YOUR LOVIN' M.A.S. Project	Club Tots
48	HEYO (NANA AE) Syndrome	Universal
49	FALLING D Influence	Echo
50	NOBODY BUT YOU (BROOKLYN FUNK MIXES) Conner Reeves	Wildstar
51	DOD BE LA DEE (MARK PICC/OTTI MIXES) Total Touch	Arista
52	NOBODY BETTER (DEM 2/KELLY G/BLACKSMITH MIXES) Tina Moore	Delirious
53	WINDOWS (SHARPEX/DEA MIXES) Sha	Hooj Choons
54	LET ME ENTERTAIN YOU (STRETCH & VERIN/MOTHERMAYHEM/STY/FLX/KRU MIXES) Robbie Williams	Chrysalis
55	POLIZMAN SKANK Audioforce	Mother
56	THANK YOU (MASTERS AT WORK MIXES) Bebe Winans	Atlantic
57	TURN BACK TIME (LOVE TO INFINITY MIXES) Aya	Universal
58	LIFE IN MONO (BANANA REPUBLIC MIXES) Mono	Echo
59	AYLA Ayla	Addive
60	LA PRIMAVERA/MEGAMIX Sabst	Multiply

DA MON FEATURING JOCELYN BROWN stormed 33-1 last week. This week, despite a further 12% increase in DJ support, they slip back to number two, beaten by a small – less than 3% – margin by **XINANE's 'Heaven'**, which surged 17-1. Kinane is an Irish singer signed to Coalition, starting her career there two years ago as Bianca Kinane, when the label was still called 'PWL'. 'Heaven' was one of the hits of the recent Miami Winter Dance Music Convention, and is through in a multiplicity of mixes over four 12-inch singles, wading through which in their entirety takes 64 minutes. 'Heaven' is Coalition's first number one club hit since the Happy Clappers' 'I Believe' last October. Sister label Arthrob isn't doing too badly either – its **DEEP BROTHERS'** single 'Get Into You', which features veteran DJ Fonda Rae ('Over Like A Fat Rat' and the original version of Cathy Dennis' 'In Touch Me'), is the week's highest new entry at number 10 – it, that is, we disregard **PERPETUAL MOTION'S 'Keep On Dancin' (Let's Go)**, a German monster, which first charted nine weeks ago on limited promo, spending a total of five weeks on the chart and peaking at number 43 before disappearing. Now fully promoted, it resumes its chart career in style, re-entering at number six thanks to a 972% leap in support. On weaker weeks, it could reasonably expect to be number two with the support it already has, but competition is strong at the moment partly because there's some good stuff out there, but more because there are some crazy promo numbers on some of the competition. No names, of course...The number 58 debut for **ULTRA NATE'S 'Found A Cure'**, the long-awaited follow-up to 'Free', didn't do the record justice last week. Neither does its move to number 21 this week. Last week, it charted thanks to a limited rollout of 'test' pressings, and the full mailout occurred too late to give the record full benefit on the current chart...Club chart breakers this week: **INDIAN VIO'S 'WESTRALI, S'EN VAIR, M'CC, MORCHEERA, SCOPE, MAN WITH NO NAME, FENITRIS, JASON HERD, REBBIE JACKSON, X-CI & JUJU, DAEMON'S** and **ASIS**.

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14	20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1	
MOVE ON UP	WHEN THE	WHINE AND	FATHER LLC	SAY WHAT YOU	BIG MISTAK	THE BALLAD	YOU'RE STI	DOCTOR JO	REMEMBER	NO SWEAT	TIM GONNA	THIS IS HAR	ANGELS RO	MY FATHER	GETTIN' JIG	TIME AFTER	WEIRD HAN	NEVER EVER	BE ALONE	MY MATE P	SHOW ME L

# THE OFFICIAL CHARTS

4 April 1998

## the RIBANCHAR

TW	UP	Wks	TRK	Artist	Label
1	1	4	1	NOBODY BETTER	Tina Moore
2	2	4	2	BE MINE	Chaeletha
3	3	15	40	NO HO NO	Destiny's Child
4	4	5	1	TURN IT UP/FIRE IT UP/RHYMES GALORE	Busta Rhymes
5	8	2	5	STAY	Mica Paris
6	6	8	6	WHAT YOU WANT/WALL THEY DIE 4 U?	Mase
7	7	3	7	IGONE TILL NOVEMBER	Wyclef Jean
8	18	2	1	ALL MY LIFE	K-Ci & JoJo
9	13	4	1	BEST DAYS	Jolene
10	15	2	1	NOBODY BUT YOU	Comer Reeves
11	5	4	1	I GET LONELY	Jamel Jackson
12	15	0	1	TOO CLOSE	West
13	11	7	1	NOBODY'S BUSINESS	Peace By Piece
14	12	8	1	WHERE YOU ARE	Rahsaan Patterson
15	14	8	1	NICE & SLOW	Usher
16	23	2	1	MONEY, POWER & RESPECT/IF YOU THINK I'M JOGUY (REMIX)	The Notorious B.I.G.
17	NEW	9	7	ALL MY LOVE	Queen Pen
18	9	7	7	THE ROOF	Mirinda Carey
19	17	5	1	BEEP ME 911	Missy Maddammar Elliott
20	NEW	7	1	YOURS FAITHFULLY	Rhonda Jackson
21	NEW	1	1	SWEET THANG	Joesteven
22	25	2	1	THE PILLAGE (LP)	Cappadonna
23	22	10	1	HOLLER	Groovezone
24	NEW	1	1	II (LP)	DJ Honda
25	34	2	1	YOU DON'T HAVE TO WORRY	Family Stand
26	NEW	1	1	HOW CAN I GET OVER YOU	TaraL
27	24	4	1	LAST NIGHT A DJ SAVED MY LIFE	Nyck Eb
28	19	6	1	NASTY BOY	Wyclef Jean
29	38	6	1	OFF THE HOOK	Jody Watley
30	NEW	1	1	ROYALTY	Gang Starr
31	27	7	1	DON'T LEAVE ME HANGIN'	Camille Douglas
32	25	7	1	WHO AM I	Bonnie Raitt
33	33	3	1	IN THE LINE OF FIRE (LP)	Fatal
34	39	2	1	CALLIN'	Amari
35	30	8	1	MAN BEHIND THE MUSIC	Queen Pen
36	21	6	1	DA JONESZ	Santitas Rizo
37	10	4	1	I WAS	Charlene South
38	20	6	1	I NEED YOUR LOVE	Keni Burke
39	37	2	1	JUST A MEMORY	7 Mile
40	25	6	1	IGUIN ME	Chico DeBarge

**[commentary]**  
by Tony Landrith

This week's chart is as wet as the weather, with absolutely no movement in the top four. The first sign of life is MICA PARIS, who climbs up to five with her interpretation of Sly & The Family Stone's classic 'Stay', the garage versions of which are also proving very popular in the clubs... MASE is at number six, and even though a new UK remix package was the very busy Desert Edge Discs will be arriving on your doorsteps sometime this week... Anisia has been very busy giving UK remixers work recently. Alongside the Mase single, Desert Edge Discs have also provided a UK mix for ARETHA FRANKLIN's 'A Rose Is Still A Rose', while Fat Boy have remixed Next's 'Too Close', which jumps four places to 12 in this week's chart. Both these mixes will be mailed imminently... Staying with UK mixes, the Ignorants' radical overhaul of A-CI & JOJO's 'All My Life' ensures the downtempo track a chart profile, and helps it move into the Top 10 at number eight... JODY WATLEY is this week's highest new entry with the double-headed 'All My Love'/'Party Ain't A Party'. 'All My Love' will no doubt prove the more popular side, sampling Luther's 'Never Too Much' and featuring Blackstreet's Eric Williams on vocals... Finally, watch out for a personal favourite of mine, FAMILY STAND's infectious 'You Don't Have To Worry', which is slowly climbing the chart, this week up from 34 to 25.

## the RIBANCHAR

(compiled by alan jones from a sample of more than 900 DJ returns - fax: 0171-928 2831)

TW	UP	Wks	TRK	Artist	Label
1	1	17	2	HEAVEN	Kinane
2	1	5	1	LA PRIMAVERA/MEGAMIX	Sash!
3	5	2	1	FUN	Du Mob feat. Jocelyn Brown
4	4	2	1	TURN BACK TIME	Aqua
5	2	4	1	STOP	Spice Girls
6	6	5	1	SHOUT TO THE TOP	The Island feat. Loleatta Holloway
7	19	4	1	IT'S LIKE THAT	Ru-Of-M.C. Vs. Jason Nevins
8	3	5	1	SUPERHERO	Daze
9	12	4	1	I GET LONELY	Jamel
10	NEW	1	1	KUNG FU FIGHTING	Kung Fu Shop feat. Carl Douglas
11	NEW	1	1	SECRET LOVE	Shah
12	23	2	1	CLOSE TO YOU	Jackie Clune
13	28	2	1	YOU CAN'T HAVE MY LOVE	Deep Nelson
14	9	3	1	I'LL NEVER BE LONELY AGAIN	Sapphire
15	27	2	1	DOO BE LA DEE	Tota! Touch
16	26	2	1	SEXY BOY	Bon Bon
17	11	8	1	FROZEN	Magnolia
18	12	8	1	SQUADS OF WICKEDNESS	Tane
19	15	4	1	BOOGIE NIGHTS	Disco Daze
20	NEW	1	1	VOULEZ VOUS	Philly Beats feat. Sophia
21	10	7	1	MY HEART WILL GO ON	Daja Vu feat. Tasmim
22	21	3	1	SUPERSTAR	Moby Vs. Enic
23	8	9	1	UH LA LA LA	Alexia
24	7	2	1	RIPPED IN 2 MINUTES	A Va. B
25	15	4	1	THE MAN WHO SOLD THE WORLD/THE WHOLE OF THE MOON	Boys Of A New Age
26	23	3	1	LOVE IS IN THE AIR	Oscurita
27	13	4	1	TRUE TO US	Vanilla
28	20	3	1	THIS IS IT	Slate Di Mind
29	14	6	1	AIN'T GOIN' TO GOA	Todd Terry
30	37	4	1	READY FOR A NEW DAY	Xamboufa
31	35	2	1	STARS	Redd Terry
32	NEW	1	1	SWEET THANG	Joesteven
33	25	7	1	ALL THAT MATTERS	Louise
34	22	6	1	WHATEVER	Jackie O'
35	33	3	1	DOWN WITH THE UNDERGROUND	Trevor Ralphy s
36	39	5	1	WITH THE LIGHTS GO OUT	Nic Tribbe feat. Sabine Kapfner
37	NEW	1	1	YA-HO-HE	Jackie O'
38	32	2	1	SORT DE L'ENFER	Ru-Of-M.C.
39	NEW	1	1	INSTANT MOMENTS	Flora
40	NEW	1	1	PERFECT	Vanessa

**[commentary]**  
by alan jones

KIXANES's 'Heaven' jumps 17-1 on both the Club and Pop Top charts this week, a coincidence which also extends to the fact that it was number one by only a small margin on each chart, dethroning DA MOB on the upfront list and SASH! on the Pop Top chart. 'Heaven' is the first record to be simultaneously number one on both charts since ETERNAL & BEBE WINANS scored the double with 'I Wanna Be The Only One' last May. Sounds like a good omen... After failing to win the nomination to be Britain's Eurovision entry, SAPPHIRE'S 'I'll Never Be Lonely Again' dips 9-14. But BUCKS FIZZ return to the chart at number 50 with a newly-recorded pop/dance version of their 1981 winner 'Making You Mind Up'. Not the original Bucks Fizz, you understand. Of the new band line-up, only Mike Nolan sang on the original. Fellow Fellow Bobby G's place is taken by David Van Day, the male half of Dollar, while the two girls are newcomers. Another blast from the past - 'Kung Fu Fighting' - is the week's highest debutant at number 10. By BUS STOP, it features the sampled vocals of the original hitmaker Carl Douglas. It's on the Lancashire-based indie label All Around The World, and is an identical ploy to the one they worked on N-TRANCE featuring ROD STEWART's highly successful 'D'ya Think I'm Sexy?'. AQUA's attempt to get a third straight Pop Top number one appears to be floundering; support for 'Turn Back Time', which holds at number four, is waning slightly.

4 April 1998

1 IT'S LI...  
2 MY HEART...  
3 LA PRIMAV...  
4 ALL I WANT...  
5 I GET LON...  
6 LET ME EN...  
7 STOP SPIC...  
8 TRU...  
9 NO NO NO...  
10 HERE'S WHE...

11 ALL THAT I...  
12 HOW DO I...  
13 FROZEN M...  
14 CORPSES...  
15 ANGEL ST...  
16 BEAT GOES...  
17 BEAMFUL...  
18 UH LA LA...  
19 MOVE ON...

## q &amp; a



Last month saw Kiss 100FM launch one of its most ambitious programming ideas to date with Full Frontal, a daily four-hour drive-time show. The key element in the move is TV presenter Dani Behr who presents the show alongside Janice Vee and Lorraine Ashdown. Dani Behr talks to Tony Farsides about her new career in radio

# danibehr

## AGREEING TO DO A FOUR-HOUR LIVE RADIO SHOW FOUR TIMES A WEEK IS A BIG COMMITMENT. DOES IT TIE YOU DOWN IN TERMS OF BEING ABLE TO DO OTHER THINGS?

"It's actually worked out well in terms of timing. It can take a year to get a TV project off the ground. Ice Warriors was coming to a finish and it'll be about a year until the next series. I've got about six months of things being in development, so this has come at exactly the right time. I can run around and do all my development things in the morning before I get into Kiss. Radio was something I'd always thought about but nothing I seemed to get offered was ever right. And I thought Kiss would be a good idea. I knew Janice already and said I'd only do it if she was involved and she was already teamed up with Lorraine so it seemed natural to have the three of us doing the show."

## HOW DIFFERENT IS DOING RADIO TO DOING TV?

"It's so easy. The other two get annoyed when I say this but it is. When you do TV you have all the problems with pre-production and post-production. Everything has to be so scripted and timed to the second. So it's much easier. I mean talking for four hours... I don't think that's a problem for any woman."

## YOU'RE NOT BEING SEEN, JUST HEARD — HOW'S THAT?

"To me appearance is just the icing on the cake but the really important things in presenting are working on your interviewing technique and developing things like that. One of the great things about this is actually not having to worry about clothes."

## A LOT HAS BEEN MADE OF THE FACT THAT IT IS THREE GIRLS DOING THE SHOW. DO YOU THINK THERE IS A BIG DIFFERENCE BETWEEN THE WAY MEN AND WOMEN PRESENT A SHOW?

"We don't want to make the show a girly show or make it anti-men. There's not a gender angle. It's just that people are more used to hearing men. We give it a feminine touch but we just want to make

the show entertaining. I know that men could find the idea of three girls going on a bit too much — they could think it was just a bunch of nagging women. Also, women can find other women bitchy."

## WHAT ARE YOUR OWN MUSICAL TASTES AND HOW FAR ARE THEY REFLECTED BY WHAT GETS PLAYED ON KISS?

"I really like my rap, my R&B and a lot of older grooves as well. Kiss has a policy of not playing anything over two years old and the girls take the mickey out of me for wanting to play something like The Whispers. But you can't beat music like that. I don't like techno at all — it just sounds like noise. I like some speed garage. We all bring our own musical taste to the show. Janice is really into drum & bass and jungle so she brings that in and then Lorraine will like something else. So it's a good mix."

## [LABEL]



## [FOCUS]

## TIP RECORDS

Unit 16, Acklam Workshops, Acklam Road, London W10 5GZ, tel: 0181-960 5534, fax: 0181-960 5538

## HISTORY:

TIP gets its name from The Infinity Project, who are Raja Ram and Graham Wood. Raja Ram trained as a jazz flautist in the Fifties, was a member of Quintessence in the Sixties and has been part of the ambient scene ever since. To celebrate their first track as The Infinity Project, 'I Love My Baby', London's first Goa-style party was held in a Covent Garden basement in 1989.

Over the next five years more parties followed, attracting around 500 people, and several Infinity Project tracks were released on the Fabulous and Dragonfly labels. Finally, in 1994, TIP records was born under the guidance of Ian St Paul of Spectrum and Future Fame, who came on board to set things up.

In 1995 club promoter person Rich Blair was promoted to label manager, and one of his aims was to steer the label towards artist development. "I wanted to develop the artists in their own right, all representing their own sounds which are quite individual," he says. TIP has since notched up album releases from The Infinity Project, Astral Projection, Doof, Orichalcum, Brainman, Psychopod and Synchro, as well as five compilations in the Shiva series, three TIP singles collections and two Infinite Excursions albums.

TIP has always been a global label. Two of the acts, GMS and Lotus Omega, are living and recording in Ibiza; Snake Thing is Nick Taylor, an Australian; Synchro is from Amsterdam; Organic Noise is from Germany; Astral Projection are from Israel; Psychopod and Orichalcum hail from Denmark; and The Infinity Project and Doof are British.

## SPECIALIST AREAS:

Psychodelic trance

## KEY ARTISTS:

Psychopod, Doof, T.I.P., Synchro, GMS, Astral Projection, Organic Noise, Orichalcum, Snake Thing

## LAST THREE RELEASES:

'Surreal Killer' GMS; TIP Singles 3; 'Headlines' (EP) Psychopod

## COMING UP:

Science Friction' (12" and CD) Synchro; 'Spastic Elastic' Organic Noise; 'Beyond Colour' Own series compilation 6

## RETAILER'S VIEW:

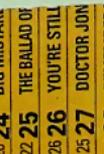
TIP are changing sound at the moment, becoming more downbeat, and that's going down very well

— Gareth Pritchard, Sister Ray

14 20 WHEN THE U



14 20  
15 21 WHINE AND  
16 22 FATHER LI C  
17 23 SAY WHAT YOU  
18 24 BIG MISTAKE  
19 25 THE BALLAD OF  
20 26 YOU'RE STILL  
21 27 DOCTOR JON  
22 28 REMEMBER  
23 29 NO SWEAT 9  
24 30 FM GONNA M



25 31 THIS IS HARD  
26 32 ANGELS ROBT  
27 33 MY FATHERS  
28 34 GETTIN' JIGG  
29 35 TIME AFTER  
30 36 WEIRD HANS  
31 37 NEVER EVER  
32 38 BE ALONE ME  
33 39 MY MATE PA  
34 40 SHOW ME LO



35 41  
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52 58



14 20 WHEN THE LIGHTS GO OUT 5

RCA

- 14 21 WHINE AND GRINE Prince Buster Island
- 10 22 FATHER LL Cool J Def Jam
- 13 23 SAY WHAT YOU WANT/INSANE Texas featuring The Wu Tang Clan Mercury
- 20 24 BIG MISTAKE Natalie Imbruglia RCA
- 22 25 THE BALLAD OF TOM JONES Space with Cerys of Catalonia Gut
- 26 26 YOU'RE STILL THE ONE Shania Twain Mercury
- 25 27 DOCTOR JONES Aqua Universal
- 18 28 REMEMBER YOU'RE A WOMBIE The Wombles Columbia
- 1 29 NO SWEAT '98 North And South RCA
- 24 30 I'M GONNA MISS YOU FOREVER Aaron Carter Ultra Pop/Etel



- 12 31 THIS IS HARDCORE Pulp Island
- 23 32 ANGELS Robbie Williams Chrysalis
- 1 33 MY FATHER'S EYES Eric Clapton Duck
- 29 34 GETTIN' JIGGY WIT IT Will Smith Columbia
- 1 35 TIME AFTER TIME Changing Faces Atlantic
- 19 36 WERD Hanson Mercury
- 30 37 NEVER EVER All Saints London
- 34 38 BE ALONE NO MORE Another Level Northwestside
- 1 39 MY MATE PAUL David Holmes GoBeat
- 32 40 SHOW ME LOVE Robyn RCA



# compilations

- 1 NEW HITS '98 Warner/epi/Global TV/Sony TV
- 2 PEE TONG/BOY GEORGE - JAMIE MAXIMS Ministry Of Sound
- 3 THE FULL MONY (OST) RCA/Victor
- 4 CLUB NATION Virgin/EMI
- 5 CLUB CULTURE EXPOSED!! Global Television
- 6 NON-STOP DANCE ANTHEMS 15 SPEED GABAGE ANTHEMS - VOLUME 2 Tenor TV
- 7 THE BOX Tenor TV
- 8 FANTASTIC 80'S! Columbia
- 9 SUPERWOMAN Virgin/EMI
- 10 OH! WHAT A NIGHT Columbia
- 11 NEW HITS '98 Warner/epi/Global TV/Sony TV
- 12 PERFECT DAY Columbia
- 13 INTO THE BLUE PolyGram TV
- 14 SIMPLY THE BEST DISCO Warner/epi
- 15 ULTIMATE DISCO MIX PolyGram TV
- 16 SPEED GABAGE ANTHEMS - VOLUME 2 Global Television
- 17 CLUBLIFE Tenor TV
- 18 KISS SMOOTH GROOVES '88 PolyGram TV
- 19 CARIBBEAN UNCOVERED Virgin/EMI
- 20 DROP DEAD GORGEOUS Global Television

**THE DEFINITIVE SPEED GARAGE COLLECTION OUT NOW**

VOLUME TWO

© pygmyling

5 20 TRULY - THE LOVE SONGS Lionel Richie

- 15 21 GOLD - GREATEST HITS Abba PolyGram
- 23 22 SAVAGE GARDEN Savage Garden Columbia
- 20 23 AQUARIUM Aqua Universal
- 24 24 OK COMPUTER Radiohead Parlophone
- 18 25 BIG CALM Morcheeba Indochina
- 27 26 BIG WILLIE STYLE Will Smith Columbia
- 21 27 COME ON OVER Shania Twain Mercury
- 22 28 RETURN TO THE LAST CHANCE SALOON The Bluetones Superior Quality/ASB
- 28 29 TRAMPOLINE Mavericks MCA Nashville
- 17 30 THEIR GREATEST HITS Hot Chocolate EMI



- 38 31 INTERNATIONAL VELVET Catalonia Blanco Y Negro
- 32 32 POP SYMPHONIES 2 James Last & His Orchestra Polydor
- 29 33 UNPLUGGED Bryan Adams A&M
- 1 34 THE ALBUM Teletubbies BBC Worldwide Music
- 31 35 MELTING POT The Charlatans Beggars Banquet
- 39 36 UNFINISHED MONKEY BUSINESS Ian Brown Polydor
- 34 37 LIKE YOU DO...THE BEST OF Lightning Seeds Epic
- 25 38 SPIRIT OF TRANQUILITY Various Artists Global Television
- 37 39 THE FAT OF THE LAND The Prodigy XL Recordings
- 1 40 TRIBUTE Yanni Virgin



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# CHART COMMENTARY

by ALAN JONES

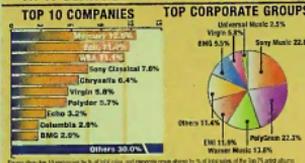
Having Mancunian bands at number one is no novelty, with Oasis, Take That, New Order and Simply Red all taking their turns in recent years, while M People have presented a regular challenge without ever quite making it. This week, M People's latest album *Fresco* jumps 26-8 in the wake of the success of their latest single *Angel Street* but it's James, one of Manchester's less glamorous bands, who takes the title, debuting at one with *Best of James*.

Containing all 15 of their hits to date, the album sold 58,000 copies last week, 10,000 more than James Horner's Titanic album, which holds at number two. It's the first James album to top the chart, though they have twice had number two albums - the second of which, *Seven*, peaked at number two in 1992, being deprived of pole position by the aforementioned Simply Red. Their recent albums have fared a little less well, with their most recent all new effort, 1997's *Whiplash*, peaking at number nine.

The artist knocked off the top of the charts by James, **Celine Dion**, is featured on



## MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



### SALES UPDATE



three of the top six albums this week. Her own LP *Let's Talk About Love* slides to number three but has sold over 1.3m in 19 weeks, making it the fastest selling album of her career. Her track *My Heart Will Go On* is,

## ALBUM FACTFILE

Originally titled *Impossible Princess* but renamed after the death of Diana, Princess Of Wales, Kylie Minogue's latest album, now self-titled, debuts at number 10 this week. It's her second album for Deconstruction, her previous (1994) effort, also called *Kylie Minogue*, peaked at number four. Containing the hit singles *Some Kind Of Bliss* (number 22), *Did It Again* (number 14) and *Breathe* (number 14),

it comprehensively beats sister Dannii's *Girl* album, which peaked at number 57. Despite containing the number four hit *All I Wanna Do* plus *Everything I Wanted* (number 15) and *Dance Embrace* (number 21), Dannii's album has been a big disappointment and has probably sold fewer than 10,000 copies since its release last September, while *Kylie's* sold over 15,000 last week alone.

In *My Life*, which also features Vanessa Mae, Phil Collins, Jim Carrey and Robin Williams, among others, debuts at number six. Comprising almost entirely of interpretations of Beatles songs, it makes to chart, though Larry Adler was 80 when he had his number two album *The Glory of Gershwin* in 1994 - an album George produced. If you check under George's name in the Guinness Book of British Hit Albums, you won't find an entry for him, though, of course, he contributed massively to the success of the Beatles, and a full half of the *Yellow Submarine* OST album, credited to the Beatles in the book, was actually recorded by the George Martin Orchestra.

Given that their 1995 album was called *The X Factor* and their new album is *Virtual XI*, one could be forgiven for assuming that they were the 10th and 11th albums in the career of *Iron Maiden* - but they're not. *Virtual XI*, which debuts this week at number 16, is actually the 26th album by *Iron Maiden*, all of them have made the Top 75.

## COMPILATIONS

Though it carried off an Oscar last week, *The Full Monty* soundtrack album's three week reign atop the compilation chart comes to an emphatic end. It sold 27,000 more copies (cumulative sales: 685,000) last week but sank to third place, narrowly being beaten by runner-up *Dance Nation 5*, the Pete Tong/Boy George mix album, but being trumped by *New Hits 98*, the Warner Music/Global/Sony TV compilation, which sold nearly 67,000 copies. *New Hits 98* is a replacement for the *Hits* series which Warner/BMG/Sony launched as a rival to *Now That's What I Call Music* in 1984, and will probably be replaced at the top of the chart itself by the new *Now* album next week.

Dance mix albums are a vital component of the compilations market but albums

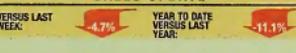
mixing older fare together are still quite a novelty. PolyGram TV's *Ultimate Disco Mix* is one such album, and, though the two mixes which it contains are not the smoothest, it debuts this week at number 15. Among the 43 tracks mixed, 27 are from the seventies, the remainder from the eighties, the most recent of which is 13 years old. They're all tried and tested favourites, including *He's the Greatest Dancer* by Sister Sledge, *Hot Stuff* by Donna Summer and *I Feel For You* by Chaka Khan.

The *Full Monty* is the only soundtrack album in the Top 20 but *Romeo + Juliet* is ranked 27th, while the soundtrack to the new Quentin Tarantino movie *Jackie Brown* climbs to a new high at number 39, moving ahead of the classic *Pulp Fiction* at 49

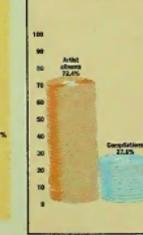
## MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



### SALES UPDATE



## COMPILATIONS AS PERCENTAGE OF SALES



# THE YEAR SO FAR... TOP 20 ALBUMS

1	URBAN HYMNS	THE VERVE	HOT
2	TITANIC - OST	JAMES HONNER	SONY CLASSICAL
3	LIFE THRU A LENS	ROBBIE WILLIAMS	CHRYSALIS
4	LET'S TALK ABOUT LOVE	CELINE DION	EPIC
5	ALL SAINTS	ALL SAINTS	LONDON
6	POSTCARDS FROM HEAVEN	LIGHTHOUSE FAMILY	WILD CARD
7	RAY OF LIGHT	MADONNA	MAVERICK
8	WHITE ON BLONDE	TEXAS	MAURICY
9	SPACEWORLD	SPICE GIRLS	VIRGIN
10	SAVAGERY & STRIKE	POILEY QUAYE	EPIC
11	TRIKY... THE LOVE SONGS	LONNIE ROCKE	MOTOWN/POLYGRAM TV
12	LEFT OF THE MIDDLE	NATUJE IMRAGJILJA	RCA
13	AQUARIUM	AQUA	UNIVERSAL
14	OK COMPUTER	RADIOHEAD	PARLOPHONE
15	BACKSTREET'S BACK	BACKSTREET BOYS	JIVE
16	LIKE YOU DO... BEST OF	LIGHTNING SEEDS	LOKALIS
17	BE WILLY STYLE	WILLI SMITH	COLUMBIA
18	THEIR GREATEST HITS	NOT CHOCOLATE	EMI
19	THE BEST OF	MIAMI	EPIC
20	GREATEST HITS	ETERNAL	EMI

# VIRGIN RADIO CHART

1	LIFE THRU A LENS	THE VERVE	16	THE SKY WITH STARS... THE BEST OF	THE SKY WITH STARS
2	THE BEST OF James	CHRYSALIS	17	THE BENEFIT	PARLOPHONE
3	URBAN HYMNS	CHRYSALIS	18	WORD GETS AROUND	STANHOPE
4	LET'S TALK ABOUT LOVE	EPIC	19	THE BEST OF THE DECOS	DEKOS
5	ALL SAINTS	LONDON	20	LONDON LEGEND... THE VERY BEST OF	PARLOPHONE
6	POSTCARDS FROM HEAVEN	WILD CARD	21	MARCHING... ALREADY	SONY CLASSICAL
7	RAY OF LIGHT	MAVERICK	22	WHEN I WAS BOY FOR THE 7TH TIME	EPIC
8	WHITE ON BLONDE	MAURICY	23	THE BEST OF THE 70TH	EPIC
9	SPACEWORLD	VIRGIN	24	FORGIVEN... NOT FORGOTTEN	SONY CLASSICAL
10	SAVAGERY & STRIKE	EPIC	25	YIELD	EPIC
11	TRIKY... THE LOVE SONGS	MOTOWN/POLYGRAM TV	26	THE VERY BEST OF... The Eagles	EPIC
12	LEFT OF THE MIDDLE	RCA	27	GREATEST HITS	WARRIOR
13	AQUARIUM	UNIVERSAL	28	JAGGED LITTLE PILL	SONY CLASSICAL
14	OK COMPUTER	PARLOPHONE	29	FLORIN	SONY CLASSICAL
15	BACKSTREET'S BACK	JIVE	30	THE VERY BEST OF... The Beatles	SONY CLASSICAL
16	LIKE YOU DO... BEST OF	LOKALIS	31	THE VERY BEST OF... The Beatles	SONY CLASSICAL
17	BE WILLY STYLE	COLUMBIA	32	THE VERY BEST OF... The Beatles	SONY CLASSICAL
18	THEIR GREATEST HITS	EMI	33	THE VERY BEST OF... The Beatles	SONY CLASSICAL
19	THE BEST OF	EPIC	34	THE VERY BEST OF... The Beatles	SONY CLASSICAL
20	GREATEST HITS	EMI	35	THE VERY BEST OF... The Beatles	SONY CLASSICAL





4 APRIL 1998

# AMERICAN CHARTWATCH



by ALAN JONES

The Verve's Bitter Sweet Symphony was the highest new entry on the Hot 100 last week, debuting at number 13. This week, it moves up just one notch as it is comprehensively overshadowed by the record that debuted just behind it at number 15. K-Ci & JoJo's All My Life builds on that modest start - precipitated by a distribution leakage - and rockets to number one, replacing Will Smith's Gettin' Jiggy Wit It, which tumbles all the way down to eight.

The only record to make a bigger jump to number one in Hot 100 chart history is the Beatles' Can't Buy Me Love, which vaulted 21 in 1964, though another Beatles disc, Paperback Writer, also moved 15-1 in 1966. K-Ci & JoJo are one of two sets of brothers who make up R&B group Jodeci, and they're the first fraternal duo to have a number one hit since 1950, when Nelson ruled the roost. All Saints and Jimmy Ray's hit US singles are both now in decline (I Know Where It's At slips 45-51 and Are You Jimmy Ray? falls 16-18) but both are still getting plenty of airplay, helping the artists' debut albums to climb the listings. Jimmy Ray moves 131-112 while All Saints' semi-titled effort moves from 200 to 191.

Titanic remains becalmed at number one for an 11th week, selling 455,000 copies, 7,000 more than the week before. Since these sales cover the period immediately

before its 11 Oscar wins, Titanic is likely to record another jump in sales.

Eric Clapton remains in the Top 10 but slips 4-7, while other British artists in the upper half of the top 200 album chart are the Spice Girls (Spiceworld 17-20, Spice 38-39), Chumbawamba (28-32), The Verve (41-43), Radiohead (43-52), Michael Crawford (57-74), Sarah Brightman (71-82), Billie Myers (92-98) and John Lennon (72-99) - all downers. In the singles chart, Elton John moves 38-37, while DeJa Vu's version of My Heart Will Go On gets a second wind and climbs to a new chart peak at number 73 - providing the only upward thrust.

Of the rest, Billie Myers holds at number 27, while the Spice Girls (30-33), Chumbawamba (42-44) and Mono (74-78) all head south.

## ACTS IN US AND UK ALBUM CHARTS

	US	UK
Eric Clapton Pilgrim	4-7	8-12
The Verve Urban Hymns	41-43	6-7
Radiohead OK Computer	43-52	24-24

# ARTIST PROFILE: ERIC CLAPTON

by PAUL WILLIAMS



Warner Music's cupboard for superstar releases may have been virtually bare last year, but it is full to bursting point for 1998.

In the past few weeks alone its international department in Burbank, California, has been behind three key album releases from Madonna, Eric Clapton and Van Halen, while among the gems still to come this year are new projects from a wealth of other big draws including Alanis Morissette.

"1998 is going to be a fantastic year for Warner," says the company's Brit abroad Steve Margo who works as vice president in the US-based international department.

Margo says five months' intensive preparation has gone into the release of Clapton's Pilgrim, which represents the first new studio recordings of new songs from the guitar hero since 1989's Journeyman. The efforts have paid off, with Margo reporting current album sales of 1.6m outside America and 1.2m in the US, representing around half the total sales of his blues set From The Cradle, issued in 1994. Pilgrim, though still a long way to go to reach the 20m worldwide sales of the Grammy winning Unplugged, is also making a significant splash on the charts internationally, entering at two in Germany, four in Sweden and in Japan's domestic

chart, five in Canada and France, six in Italy and top 10 in other territories. In America, where he has consistently been a big seller, the album entered at four a week ago and retains its Top 10 status this week to seven, all of which Margo believes is helping to further the album's popularity elsewhere. "Clearly the US success of Eric Clapton and the perception of Eric Clapton's success in America affects overseas markets. People look to the US charts and see them as almost an endorsement," he says.

The promotional campaign for Pilgrim goes back to the end of last year when Clapton played a series of live dates in Japan and Korea as well as giving interviews for Japanese TV. Clapton, who is playing his full part in the album's campaign, has been in London and Milan for press interviews, while he is now starting a US tour. Concert dates in Europe are expected to be announced later this year.

## ALBUMWATCH ERIC CLAPTON

- 2.8m worldwide sales of Pilgrim
- New entry at two in Germany
- Top five in Canada, France, Sweden
- US tour now underway

# UK WORLD HITS

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

AUSTRALIA	CANADA	ITALY	NETHERLANDS	SWEDEN
1 (1) NEVER EVER All Saints London	1 (1) CANDLE IN THE WIND '97 Elton John Mercury	1 (1) BAMBINO Barbara Virgin	1 (1) NEVER EVER All Saints Mercury	1 (1) NEVER EVER All Saints London
2 (18) I WANNA BE THE ONLY ONE Dermal EMI	2 (1) I KNOW WHERE IT'S AT All Saints London	2 (16) HISTORY REPEATS Propaganda/Leeds/Shirley Bassey Virgin	2 (4) CLEOPATRA'S THEME Cleopatra WEA	2 (4) STOP Spice Girls Virgin
3 (19) YOU SCKYTHING T-Sixt WEA	3 (16) TOO MUCH Spice Girls Virgin	3 (14) NEVER EVER All Saints London	3 (16) ANGELS Robbie Williams Chrysalis	3 (16) SOMETHING...CANDLE IN THE WIND '97 Elton John Mercury
4 (2) THE DRUGS DON'T WORK The Verve Virgin	4 (11) SPOKE UP YOUR LIFE Spice Girls Virgin	4 (11) SLAM BUNK DA FUNK Foxy KCA	4 (21) STOP Spice Girls Virgin	4 (11) CLEOPATRA'S THEME Cleopatra WEA
5 (20) TOO MUCH Spice Girls Virgin	5 (11) ARE YOU JIMMY RAY? Jimmy Ray Epic	5 (11) GUTTERBALL Simple Minds Chrysalis	5 (11) 5.6.7.8 Steps Sirena	5 (11) ANGELS Robbie Williams Chrysalis
Source: MCA	Source: Sauterion	Source: Matica & Ditchburn	Source: Stichting Mops Top 100	Source: GUSTAV

# Highbury beckons ...

The second round of heats for the Music Week Five-A-Side Football Challenge will take place this Saturday, 4 April at Highbury. The winners from the heats will go on to play at the Match Of The Day Live Exhibition at the NEC in Birmingham on 19 April.

For information about attending the tournament, call Active Entertainment on tel: 0181 466 8959.

music week





### CLASSICAL SPECIALIST

This	Last	Title	Artist	Label (Distribution)
1	1	MY SECRET PASSION - THE ARIAS	Michael Bolton	Sony Classical SK 62072 (SM)
2	NEW	RITTER-REQUIEM	King's College Choir/Ceobray	EMI Classics CD 556692 (E)
3	2	SPIRIT OF PEACE	Monks Of Angkorlath Abbey	EMI Music FM CD013 (BMG)
4	NEW	KREISLER	Kennedy	EMI Classics CD 556692 (E)
5	3	A SOPRANO INSPIRED	Veronica Carr	Conifer Classics 750551292 (BMG)
6	4	CHINA GIRL - THE CLASSICAL ALBUM 2	Yanessa-Mae	EMI Classics CD 559462 (E)
7	5	ELGAR/PYNE SYMPHONY NO 3	BBC Symphony Orchestra/A Davis	NMC NMC003 (CIC)
8	6	RACH: THE GOLD SUIITES	Yo-Yo Ma	Sony Classical SK 62023 (SM)
9	7	HEAR MY PRAYER - SACRED SONGS	Kiri Te Kanawa	Decca 458872 (F)
10	14	VIVALDI/FOUR SEASONS	Nigel Kennedy	EMI Classics CD 556232 (E)
11	9	AGNUS DEI	CNC Odori/Higginbottom	Emto 963014032 (W)
12	11	SALVA NOS	Medieval Babees	Venture/Virgin CDVE 935 (E)
13	12	ELGAR-VIOLIN CONCERTO	Colin Davis/Birmingham SO/Rattle	Sony Classical SK 556432 (F)
14	NEW	VERDI: ARIAS	Alagna/Abbado	EMI Classics CD 556672 (E)
15	10	JOHN TAVENER: INNOCENCE	Westminster Abbey Choir/Neary	Sony Classical SK 66613 (SM)
16	8	PAUL MCCARTNEY'S STANDING STONE	LSO/Foster	EMI Classics CD 556492 (E)
17	17	THE CLASSICAL ALBUM 1	Yanessa-Mae	EMI Classical 552562 (E)
18	15	BAX/SYMPHONY NO 1	RSNO/Lloyd-Jones	Naxos 855235 (S)
19	NEW	LAMENTA	Tells	Gimell 464962 (F)
20	13	GREGORIAN MOODS	Downside Abbey Monks/Choirboys	Virgin/EMI VTCO 171 (E)

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### CLASSICAL CROSSOVER

This	Last	Title	Artist	Label (Distribution)
1	1	TITANIC (OST)	James Horner	Sony Classical SK 62012 (SM)
2	2	MOST RELAXING CLASSICAL ALBUM...EVER!	Various	Virgin/EMI VTCDO 195 (E)
3	NEW	MORZART'S ADAGIOS	Various Artists	Decca 461912 (F)
4	4	TRANQUILITY OF BARBDOE	Various Artists	Intro 398422942 (W)
5	3	THE VIEW BEST OF GILBERT & SULLIVAN	O'Dyly Carter	Decca 460102 (F)
6	5	SONGS OF SANCTUARY	Ademus	Virgin CDVE 925 (E)
7	6	ALL THAT JAZZ - THE BEST OF	Lyle Lampert	Decca 458312 (F)
8	9	KUNDUN (OST)	Philp Glass	Nonesuch 75579462 (W)
9	7	BRAVEHEART (OST)	LSO/Horner	Decca 442952 (F)
10	8	BRASSED OFF - OST	Grimshere Colliery	RCA Victor 0926883752 (BMG)
11	14	MAHLER: LOVE & GRIEF	Various	Emto 398422422 (W)
12	NEW	GATCAAC (OST)	Michael Nyman	Venture CDVE 936 (E)
13	NEW	A LASTING INSPIRATION	EMI Classics CDVE 935 (E)	
14	NEW	DISCOVER THE SYMPHONY	Various	Naxos 85543782 (S)
15	12	MUSIC OF THE NIGHT - ESSENTIAL CD/PI	Various Artists	Deutsche Grammophon 457316 (E)
16	13	ADIEU! NI - CANTATA MUNDI	Miriam Stockley/LPO/Jenkins	Venture CDVE 932 (E)
17	18	THE ENGLISH PATRIOT (OST)	Various	Fantasy FCD 16001 (CIC)
18	10	THE VERY BEST OF GERSHWIN	Various	Naxos 840022 (F)
19	15	SMOOTH CLASSICS	Various	Classic FM CD013 (BMG)
20	16	100 POPULAR CLASSICS	Various	Castle Communication M55CD 917 (BMG)

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### JAZZ & BLUES

This	Last	Title	Artist	Label (Distribution)
1	1	BLUE FOR YOU - THE VERY BEST OF	Ala Simone	Global Television NABCD 91 (BMG)
2	2	BADUZZI	Erykah Badu	MCA UD 5387 (BMG)
3	6	KIND OF BLUE	Miles Davis	Columbia CX 6435 (SM)
4	5	DEUCES WILD	BB King	Universal MCD 1722 (BMG)
5	4	ANOTHER STORY	Courtney Pine	Talkin Loud 53022 (F)
6	3	GREATEST HITS	Kenny G	Arista 076218912 (BMG)
7	7	FROM THE CRADLE	Eric Clapton	Back 360345252 (W)
8	8	LIVE	Erykah Badu	Universal UMG 5216 (BMG)
9	NEW	LOVE SCENES	Diana Krall	Impulse! IMP1242 (BMG)
10	9	PANTHALASSA - THE MUSIC OF 1980-1970	Miles Davis	Columbia CX 6190 (BMG)

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### ROCK

This	Last	Title	Artist	Label (Distribution)
1	NEW	VIRTUAL XI	Iron Maiden	EMI 462922 (E)
2	1	YIELD	Pearl Jam	Epic 463562 (SM)
3	2	CRYSTAL PLANET	Joe Satriani	Epic 469472 (SM)
4	8	STOOSH	Skunk Anansie	One Little Indian TPLP 85CDL (P)
5	5	REMASTERS	Led Zeppelin	Atlantic 750780452 (W)
6	3	NEVERMIND	Nirvana	Geffen DGC 2425 (BMG)
7	4	UNDISCOVERED SOUL	Fichte's Samaras	Mercury 530322 (F)
8	6	NIMROD	Green Day	Reprise 83634942 (W)
9	7	EXPERIENCE HENDRIX - THE BEST OF	Jimi Hendrix	Telstar TV TTYCD 2630 (W)
10	9	THE COLOUR AND THE SHAPE	Foo Fighters	Roswell EST 2295 (E)

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### XFM

This	Last	Title	Artist	Label (Distribution)
1	1	IT'S LIKE THAT	Rinô-DMC vs Jason Nevins	Sm's Communications SM9652 (P)
2	3	BEAT GOES ON	Ala Simone	Itz CD234 (F)
3	2	THIS IS HARDCORE	Pulp	Island CD255 (F)
4	9	CORPSES	Jan Brown	Polydor 565652 (F)
5	5	BRIMFUL OF ASHA	Corneshop	Williig WU18CD (P)
6	26	FADED	Ben Harper	Virgin VUSCD134 (E)
7	24	PRIX CHOC	Elizone De Creay	Differant DIF007CD (P)
8	4	NOT ALONE	Bernard Butler	Creation CRECD202B (3MV)(V)
9	8	78 STONE WOBBLE	Gomez	Int. HIT12395 (E)
10	27	WHERE DO I STAND?	Montrose Avenue	Columbia 655072 (SM)
11	12	LOVE THIS LIFE	Annie Christina	EQUIPE ECOS 050501383 (3MV)(P)
12	19	POLICEMAN SKANK	Audewob	Mother MUMCD106 (P)
13	6	BLACK ANOTHER DREAM	Rialto	East West EW196CD1 (W)
14	7	THE IMPRESSION THAT I GET	Mighty Mighty Bosstones	Rig/R Mercury 578463 (F)
15	11	BRIGHT MORNING WHITE	FC Kahuna	Kahuna Carr KCDU504 (P)

© CN

This	Last	Title	Artist	Label (Distribution)
1	16	CRACKING UP	Jesus & Mary Chain	Creation CRESCD252 (V)
2	17	SMASH IT	Fuz Tushmond	Echo ECFCD 47 (E)
3	18	SO MUCH FOR THE AFTERGLOW	Janet Jack	Capitol 36X3 2 (E)
4	19	SATURDAY TEENAGE KICK	Everyclear	Roadrunner 2285369 (P)
5	20	SEX AND CANDY	Mary's Playground	EMI ECM5568 (E)
6	21	MOST HIGH	Jenny Page & Robert Plant	Mercury P906 (E)
7	25	BROKEN NOSE	Catherine Wheel	Chrysalis CHS 5932 (E)
8	23	BLINDFOLD	Marcebebe	Infachina ID0170CD (P)
9	24	REVOLVING	Lido	Fine FLAZE 121 (E)
10	25	THE WANTING SONG	Pediatrics	Fine ART&M FINECD03 (P)
11	26	FIRMAMENT VACATION	Sandwich/Of Our Lives	Conflicore CDLA 45 (W)
12	27	GIMME THE NIGHT	Laptop	Big Blue Records BEX001 (C)
13	28	FAILURE	Skinny	Cheeky CDCC033 (BMG)
14	29	TRIP INTO SPACE	Spemint	Hinback HITBACK 7 (C)
15	30	LAUGHING STOCK	Grand Daddy	Big Cat BAB153CD3 (3MV)(P)

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### INDEPENDENT SINGLES

This	Last	Title	Artist	Label (Distribution)
1	1	IT'S LIKE THAT	Rinô-DMC vs Jason Nevins	Sm's Communications SM9652 (P)
2	2	BRIMFUL OF ASHA	Corneshop	Williig WU18 CD (P)
3	4	THE BALLAD OF TOM JONES	Space featuring Cerys	Gut CD007 10 (P)
4	5	I'M GONNA MISS YOU FOREVER	Aaron Carter	Ultra Pop/Epic 0099725 (P)
5	NEW	HERE WE GO TRIPPY	Arak Strap	Chemical Underground CHEM 20CD (P)
6	3	NOT ALONE	Bernard Butler	Creation CRECD 203 (3MV)(V)
7	NEW	BLACK SABBATH-SWEET LEAF	Mogwai/Mogwai	Fierce Panda NING 47CD (P)
8	4	WHO AM I	Beanie Man	Greenleafes GRECD 586 (SRD)
9	NEW	BREED	Senser	Ultimate TUFF 96CD (P)
10	NEW	THE SLEEPER	Clayman	Planigau Play 31CD (SRD)
11	9	ALL I HAVE TO GIVE	Backstreet Boys	Int. 456CD 965 (P)
12	7	RUDE BOY ROCK	Lionrock	Concrete HARD 31CD (3MV)(P)
13	NEW	VALLEY OF THE SHADOWS	Origin Unknown	Rev RAMM 18CD (SRD)
14	13	ONLY THE STRONGEST WILL SURVIVE	Hurricane #1	Creation CRECD 205 (3MV)(V)
15	8	PRIX CHOC - REMIXES	Super Discount	Differant DIF 007CD (P)
16	17	MY HEART WILL GO ON	Cheules	ZXX ZXX 898 (ZYX)
17	20	HOLD IT NOW	John S	White Label JSB9 001 (ADD)
18	12	FLORIBUNDA	Mother's Pride	Heat Recordings HEATCD 013 (V)
19	10	GLAM RAID	Space Raiders	Skin SKINT 32CD (3MV)(P)
20	NEW	WHERE DO WE GO?	Wanduo Project	Ensign EPUSCD 001 (3MV)(P)

All charts © CN

### INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (Distribution)
1	NEW	IN MY LIFE	George Martin/Various	Echo ECHO 20 (P)
2	1	TIN PLANET	Space	Gut GUTTRN 5 (V)
3	2	BIG CALM	Marcebebe	Infachina ZEN 0707CD (P)
4	3	MELTING POT	The Charlatans	Beggars Beganp 880CD 198 (V)
5	4	WORLD GETS AROUND	Stereophatics	Big Blue Records BEX001 (C)
6	5	DECKSANDRUMSANDROCKANDROLL	Propelheads	Walt Of Sound WALL CD 015 (W)
7	6	WHEN I WAS BORN FOR THE 7TH TIME	Corneshop	Williig WU18 CD 015 (V)(D)(S)
8	7	BACKSTREET'S BOYS	Backstreet Boys	Jive CHM 196 (E)
9	8	(WHAT'S THE STORY) MORNING GLORY? OASIS	Oasis	Creation CRECD 180 (3MV)(V)
10	11	BE HERE NOW	Davis	Creation CRECD 219 (3MV)(V)
11	8	THE STONE ROSES	The Stone Roses	Silverstone GRECD 502 (P)
12	14	STOOSH	Skunk Anansie	One Little Indian TPLP 85CDL (P)
13	10	SPIDEAS	Space	Gut GUTCD 1 (TTP)
14	12	LADIES & GENTLEMEN WE ARE FLOATING IN SPACE	Spiritualized	Dedicated DECD 034 (V)
15	13	DEFINITE MYTE	Oasis	Creation CRECD 181 (3MV)(V)
16	NEW	BLOW UP - JTB COLLECTION	James Taylor/Quasr	Music Collection MCD 333 (D)(S)
17	18	CRYSTAL BALL	TARPAK	BC BCT 987CD (P)
18	15	AARON CARTER	Aaron Carter	Ultra Pop/Epic 0099725 (P)
19	16	HOMOGENIC	Book	One Little Indian TPLP 71CDL (P)
20	19	THE COMPLETE	The Stone Roses	Silverstone GRECD 505 (P)

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# CLASSICAL REPORT

by ANDREW STEWART



**T**he continuing success of Lesley Garrett's debut album for BMG/Conifer suggests that the market for well-packaged, well-performed classical commissions is buoyant. The singer's high UK media profile, fuelled by her appearance on the BBC's Perfect Day video, helped push *A Soprano Inspired* to silver disc status within five weeks of its release last November and on to sales in excess of 80,000. Demand will no doubt increase again when she performs at the Althrop memorial concert for Princess Diana this summer.

The appetite for compilations of Gregorian

chant and sacred music appears as keen as ever, despite the growing number of 'spiritual', stress-bearing albums on the market. An outstanding EMI Classics disc performed by the **Choir of King's College, Cambridge**, and featuring John Rutter's Requiem has entered the specialist chart second only to **Michael Bolton**. The combined marketing clout of Classic FM and BMG/Conifer, has kept Spirit Of Peace and the **Monks of Ampleforth Abbey** among the top three albums.

**Nigel Kennedy's** impromptu burst of *Vivaldi* on the *Miss Merton Show* last week revived interest in his evergreen account of

## NUMBER ONE FACTFILE

●Peter Gelb, Sony Classical's International boss, recently cautioned industry colleagues to make their product 'relevant' to a wide audience or risk terminal decline. Now that his protracted attempts to secure a big-hit soundtrack have been rewarded with over 600,000 UK sales of James Horner's *Titanic* score, the commercial sense of Gelb's strategic approach looks beyond question.

●The rapid ascent of Michael Bolton's opera aria disc, *My Secret Passion*, to top the

specialist classical chart prompts questions about Gelb's artistic judgement. "I want this disc to be the best I've ever recorded," says Bolton on the album's promotional video. "I plan on a lot of people agreeing that this was the right thing to do." Clearly the singer's army of loyal fans has contributed to the growth in Sony Classical's market share. But their enthusiasm for Bolton's versions of *Nessun Dorma* is probably not shared by more typical classical buyers.

The Four Seasons, which moves back into the Top 10. The Hendrix vinyl fiddler's desire to prove that classical music is not just 'dull music by dead guys' has been put on hold with the release of an album of works by Fritz Kreisler, including another Mrs Merton hit, the *Londonderry Air*, and the violinist/composer's *Third Quartet*. Kreisler enters the specialist chart at number four.

A unique event, a magnificent public premiere at the Barbican and global press coverage combined to boost sales of **Anthony Payne's** recently completed 'salvatorian' of Elgar's *Third Symphony* to the number five slot. The EMI newcomers

have pegged it back two places, although specialist independent label NMC has so far shipped 10,000 copies of the disc.

In the classical crossover chart, the current demand for unadorned solo movements and serene music is supplied with the entry at number three of Decca's compilation of *Mozart's Adagios*, *Virgin/EMI Classics' Most Relaxing Classical Album ...* Ever remains the best-selling release of the type, while two places below is the Erato compilation *Tranquillity Of The Mind*. However, there's a still room for upbeat Gilbert and Sullivan on a very best release by **Doly Carte** and **Ute Lemper's All That Jazz**.

## R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	I GET LONELY	Jean Jackson	Virgin	VSCOT 1883 (E)
2	1	NO NO NO	Danielle's Child	Columbia	665692 (SM)
3	2	FATHER	LL Cool J	Def Jam	585532 (F)
4	5	TIME AFTER TIME	Cher	Atlantic	AT 3072 (W)
5	3	GETTIN' JIGGY WITH IT	Will Smith	Columbia	665692 (SM)
6	5	BE ALONE NO MORE	Another Level	Northwestside	7427155 182 (BMG)
7	4	SHOW ME LOVE	Robyn	RCA	742155533 (F)
8	6	NEVER EVER	All Saints	London	CDLDMCO 407 (P)
9	7	TOGETHER AGAIN	Jean Jackson	Virgin	VSCOT 1870 (E)
10	9	HIGH	Lighthouse Family	Parlophone	659140 (E)
11	8	BOLLER	Gavinoue	Epic	655312 (SMA)
12	10	DON'T LEAVE ME HANGIN'	Camille Douglas	Parlophone Rhythm	CDNRYTHM 9 (E)
13	12	YOU MAKE ME WANNA...	Usher	LaFace	7432155862 (BMG)
14	10	YOUR LOVE GETS SWEETER	Fineley Cuyper	WEA	WEA 1332 (W)
15	11	GLEOPATRA'S THROAT	Lavant Sweet Gill	East West	E 36377 (W)
16	15	MY BODY	Lauriea McNeal	Widowz	COSTAS 2507 (W)
17	16	AIN'T THAT JUST	Hinda Hicks	Island	CD 869 (F)
18	14	IF YOU WANT ME	Lynden David Hall	Cooltempo	CCDCOLS 331 (E)
19	14	DO I QUALIFY?	Blak Twang	Black Jack	BJAM 9304 (TRW)
20	16	READ LETTERS LONG TIME	Phoebus One	Merca	RECORDINGS MEX 101 (P)
21	17	LADIES IF YOU'RE WITH ME	Rihanna	MCA	MCSTO 46073 (BMG)
22	17	WHERE YOU ARE	Nas	Arista	0782121884 (P)
23	18	TOO CLOSE	Jay-Z featuring Gwen Dickey	Northwestside	7427155 244 (W)
24	21	WISHING ON A STAR	N-Tease	Telstar	COSTAS 2544 (W)
25	18	TELEFUNKIN'	Mariah Carey	Universal	UMSTD 0156 (BMG)
26	17	THE ROOF (BACK IN TIME)	Structure Rise	Bad Boy	BBY 871291 421 (Import)
27	16	DA JONEZ	Miso R'ell	Universal	UMT 5610 (BMG)
28	24	WHAT YOU WANT	Chico DeBarge	A&M	AM 52112 (F)
29	19	IGGIN' ME	Ge Ge Perizon		
30	26	SOMEBODY ELSE'S GUY			

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## DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	I GET LONELY	Jean Jackson	Virgin	VST 1883 (E)
2	2	MOVE ON UP	Trickster	A&M	582516 (E)
3	3	DON'T LEAVE ME HANGIN'	Camille Douglas	Parlophone Rhythm	12RHYTHM 9 (E)
4	4	MANKIND	DJ Dee - DJ Sur	Full Cycle	FCY 16 (SR)
5	2	IT'S LIKE THAT	Run-DMC vs. Jason Nevins	Sinle Communications	SM 3033 (P)
6	1	BEAT GOES ON	The All Seeing I	For 2K (SR)	
7	7	CRAZZY GOLO BLOODED	David Holmes	Fresh Kutz	FK 208 (SR)
8	5	MY FATE PAUL	Run-DMC vs. Jason Nevins	Epidrome	EPD 655698 (Import)
9	5	IT'S TRICKY	Voices Of Life	A&M	582529 (F)
10	6	THE WORD IS LOVE (SAY THE WORD)	DJ SS Plus M4	Formation	FORM 1029 (SR)
11	5	STEP INTO OUR WORLD	Conjure	Run-DMC vs. Jason Nevins	Run-DMC vs. Jason Nevins
12	6	SECOND ROUND KO	Jon Sica Restaurant	London	LEAD TLX 31 (F)
13	7	WATCHING WINDOWS	Invincible Man	Looking Good	LGR 015 (V)
14	8	STORMFIELD'S SPIRITUAL AWARENESS	Karen Ramirez	Manifesto	FEX31 (F)
15	3	TROUBLED GIRL	Origine Unknown	Ram	RAMM 16 (SR)
16	14	VALLEY OF THE SHADOWS	Phoebe One	Merca	RECORDINGS MEX 101 (P)
17	15	LADIES IF YOU'RE WITH ME	Quidam	Parlophone	PLAT 31 (SR)
18	15	THE SLEEPER	To Ten Catering/way Shelly Nette	VC	RECORDINGS VCR 31 (P)
19	9	HEN'S WHERE THE STORY ENDS	Egipste	True Love	Electronic TICS (SR)
20	23	WIND IT UP			

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## DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	THE PILLAGE	Capogrosso	Epic	488504 (SMA)
2	2	PETROTONOFF/GEORGE - DANCE NATION	Various	Ministry Of Sound	01NMC 5 (J&M)
3	1	RAY OF LIGHT	Madonna	East West	8924674/81/7526468/4 (W)
4	4	GENERATION FXX	Various	Maverick	9924674/81/7526468/4 (W)
5	5	FRENCH CLASSICS - VOLUME 2 (1989)	Various	Merca	RECORDINGS MEX 101 (P)
6	6	THE FREQUENCY	Various	Merca	RECORDINGS MEX 101 (P)
7	7	THE BIRTHDAY OF COOL - SEVEN	Various	Island	SOLIDMO 10 (W)
8	8	LEST	Various	Island	UPLIF 8057-1 (W)
9	5	DINGY'S CHILD	Lesley's Child	Columbia	4885354 (SMA)
10	16	A ROSE IS STILL A ROSE	Arctha Franklin	Arista	07821218874 (BMG)

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## VIDEO

This	Last	Artist	Title	Label	Cat. No.
1	1	THE FULL MONTY	Video	40055	16
2	2	THE LOST WORLD	CIC Video	VH6082	17
3	3	THE FILES - FILE 10 - EMILY	CIC Video	6226	18
4	4	BRASSED OFF	VG/Vista	125512	19
5	5	ROMEO + JULIET	Fox Video	4142/W	20
6	6	PETER PAN	Walt Disney	0224-62	21
7	8	TELEBOOBS - MURKYST BYRNES	BBC	0205-68	22
8	9	RABBITON - VOLUME 1	Warner Home Video	502556	23
9	10	RABBITON - VOLUME 402	Warner Home Video	502556	24
10	11	MATILDA	Columbia	TDV9151V	25
11	12	TELEBOOBS - FAVOURITE THINGS	BBC	0205-54	26
12	13	GONNE BRASS	EM	513721	27
13	14	THE LAND BEFORE TIME	CIC Video	PHR133	28
14	15	THE ENGLISH PATIENT	Northern	010415	29
15	16	THE ROCK	Home Vision	020213	30
16	17	THOMAS - THE TANK ENGINE - GHOST TRAIN	Warner Home Video	502556	31
17	18	BARNEY - MUSICAL SCRAPBOOK	Warner Home Video	502556	32
18	19	FRIENDS - SERIES 3 - EPISODES 1-4	Warner Home Video	502556	33
19	20	MISSION IMPOSSIBLE	CIC Video	502556	34
20	21	THE BASKETBALL DIABLES	Warner Home Video	502556	35
21	22	FRIENDS - SERIES 3 - EPISODES 5-8	Warner Home Video	502556	36
22	23	FRIENDS - SERIES 3 - EPISODES 9-12	Warner Home Video	502556	37
23	24	10 EVITA	Thames	Video Collect 75024	38
24	25	THE BEB	BBC	0205-69	39
25	26	VERY BEST OF POSTMAN PAT	Fox Video	6833C	40
26	27	K-FILES - FORENSIC EVIDENCE - VOLUME 2	Polystyle	Video 066303	41
27	28	BARNEY - BARNEY'S SENSE-SATIONAL DAY	Warner Home Video	502556	42
28	29	2001: A SPACE ODYSSEY	Video Collection	V3036	43

## MUSIC VIDEO

This	Last	Title	Artist	Label	Cat. No.
1	2	SPICE GIRLS: First Power - Live In Istanbul	Virgin	V203C	1
2	1	GARY BARLOW: Open Book	BMG	Video 762157/822	2
3	5	WARRIOR: Attention: Bring The Rain	Real Gone	RG002	3
4	4	MICHAEL JACKSON: Thriller	Epic	407552	4
5	4	MICHAEL LETHBRIDGE: Off The Record	VAL	1985	5
6	6	TYPE O NEGATIVE: Alter Dad	Dance	VAL 1985	6
7	6	GARY BARLOW: Live From Central Park	Capitol	ML 780145	7
8	3	CUFF LINKS & CAST: The Best Of	Merca	RECORDINGS MEX 101 (P)	8
9	12	THE BEATLES: Let It Be...Naked	Apple	2102	9
10	11	DAVID BOWIE: The Buddha Of Suburbia	Merca	RECORDINGS MEX 101 (P)	10
11	7	2PAC: This Is My Life	Merca	RECORDINGS MEX 101 (P)	11
12	8	BRITNEY SPEARS: Me Against The Music	Merca	RECORDINGS MEX 101 (P)	12
13	14	BRITNEY SPEARS: Me Against The Music	Merca	RECORDINGS MEX 101 (P)	13
14	9	BRITNEY SPEARS: Me Against The Music	Merca	RECORDINGS MEX 101 (P)	14
15	13	SPICE GIRLS: Spice World	Virgin	02539	15

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simon climie

Inky total contrast to the Chemical Brothers' funky hit factory in the urban sprawl of London SE4, Simon Climie – half of Eighties pop duo Climie Fisher and since then hit writer and producer for George Michael, Louise and Eric Clapton – has set up his studio in the more ordered surroundings of west London's historic Olympic Studios.

The former member of pop duo Climie Fisher – and writer of George Michael and Aretha Franklin's US chart-topper I Knew You Were Waiting For Me – first visited Olympic to record tracks for a solo album and struck up an immediate and long-lasting relationship with mixing engineer extraordinaire, Mark "Spice" Stent.

The pair soon recognised the potential value of having their own dedicated programming space and duly rented a room in Olympic's basement which they filled with (mostly analogue) gear and an Otari 24-track machine.

Until last year the pair used this room on a time-share basis, shrewdly subletting it when they were busy elsewhere. Climie employed it to craft tracks with a variety of hit acts including Eternal and Louise. Then an unnecessarily large rents toll adjacent to Studio 1 was earmarked for redevelopment and Climie's new all-digital, state-of-the-art programming suite was

born. One of the first artists to avail himself of Climie's programming and production skills and his 48 tracks of ProTools technology was Eric Clapton, who spent many weeks there working on tracks for his recently-released Pilgrim album.

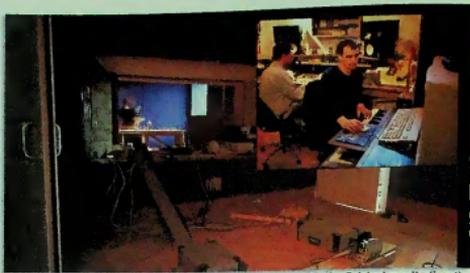
Climie's digital approach to recording a famously organic artist such as Clapton proved an eye-opener to both sides of the writing/production partnership.

"It was amazing to see how he crafts a guitar line," says Climie. "I realised his melodic genius when I saw how he could move just one note to change the whole feel of a solo." Clapton, in turn, was reportedly amazed to find that a perfectly executed solo, once recorded, could then be

placed anywhere in the song. "With ProTools you can take a perfect solo, recorded at the end of a session, and drop it into the middle of a track," Climie says.

While Climie has been working on new songs in his own home studio, the Olympic suite has been sub-let to Massive Attack. "I'm always consulted about who wants to use it," he says. "I only make one stipulation and that's that they are ProTools-friendly. I wouldn't like anybody in there who didn't know what they were doing."

Michael Arnold



Stanley House's programming rooms under construction, with the finished results (inset)

spaces to be adapted, before the studio's own building company, Sound Construction, set to work. "By using our own company, we've probably saved about £500,000 on the total cost of building the studio," says Finch.

The two largest suites, belonging to George Michael's collaborator and hit-maker Jon Douglas, and the similarly chart-friendly Tim Laws, have on-site overdub booths while the five other programmers will share a soon-to-be-completed overdub area. Stanley House management team did, however, feel the need to cater for the transient programmer. "We have a room called the Time Machine which we hire out at a daily rate," says Finch. "It has loads of old synths in it as well as every conceivable bit of programming software."

The Stanley House programmers also enjoy the benefit of tie-lines to the main studio on the floor below which is equipped with a shiny new SSL J-series console. It can also work away, safe in the knowledge that an on-site technician is at hand.

Although start-up costs have been high, Finch is confident that the Stanley House

complex will swiftly start showing a profit. "The good thing about the programming suites is that they provide us with a steady source of income," he says. Each client can lease a room from one year upwards and pays a quarterly amount in advance. All bills are covered by this charge apart from telephone and catering. There are also plans to make office space available to record labels and management and publishing companies.

Meanwhile, other major London studios such as Maros, Sarm and Westside are keeping a close eye on the empty room phenomenon, while Kate Koumi at Britannia Row has seen the benefits of a different long-lease deal, offering an empty Studio 4 with its full-size control and recording rooms for a bargain £500 a week. Koumi says she's happy to wait a while longer before taking the plunge with "small" programming rooms.

"There seems to be increasing demand for them at the moment," she continues, "but these trends tend to go in two-year bursts, so I'll probably wait a year to see if the market gets saturated by then."

STUDIO NEWS

Autograph Sound Recording designed and provided the sound system for a 14-night show of Puccini's Madam Butterfly performed in the round at London's Albert Hall in February (pictured).

Raymond Gubbay's £2m production was designed by Autograph's Bobby Aitken. "Designing sound for opera is always a difficult task," says Aitken. "But opera in the round is an even greater challenge, as conceptually one has to take into account the fact that at any time the artists will have their backs to a good half of the audience. Therefore one has to constantly compromise between naturalism and intelligibility. I hope that my final design allowed the audience to really appreciate Amanda Holden's beautiful new translation."

The show featured a central vocal cluster of 11 Meyer Sound SML-4 speakers with two lower arrays of 22 UM-3s, with UPM-3s hidden central stage to pull down the image. Further Meyer clusters were used for the orchestra. Sennheiser SK50s and MKE-2s were the preferred choice of radio mics, and the show was mixed by Richard Sharratt on an 80-channel Cadac console.

After the London shows, Madam Butterfly travelled to Birmingham to play before larger audiences at the NIA on March 6 and 7.

Emtec Magnetics, German manufacturer of BASF audio and video tape and magnetic media, has started the year with plans for a comprehensive PR and marketing

campaign to reinforce its commitment to the UK market, plus a new sales team headed by Mani Bhogal, newly promoted to UK business manager.

"I'm really excited with the prospects this year for Emtec Magnetics and the BASF products, not least because this new commitment is just what the product range deserves," says Bhogal.

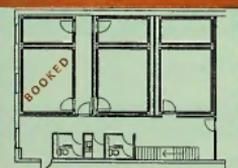
On the agenda is Emtec's intention to reassure the music industry that recordings made on magnetic tape are still safe and will remain so if proper care is taken of the tape archive. Reports concerning deteriorated and unplayable magnetic tapes stored in professional archives have harmed the image of magnetic tape as a long-term storage medium. Drawing on its six decades in the field of magnetic tape, Emtec claims that under the appropriate storage and handling conditions, long-term storage has no effect on the quality of the tape. However, it does recommend that tapes stored in archives should be monitored every three to 10 years, encouraging A&R managers to set aside a budget for doing so. Contact 01295 22780 for further details.

Tascam's professional audio division Teac has become sole distributor for Tannoy studio monitors in the UK. The role commences with the launch of the Tannoy 600A self-powered near-field monitor. Teac already distributes Tannoy in several territories including Germany and Japan. Contact 01923 819630. Caroline Moss





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# STUDIO Update

Neville Farmer reports on the latest studio activities



Three Colours Red

## Three Colours Red

Like many busy producers, Dave Eringa often finds himself booked into studios he either doesn't know or would not automatically choose himself. Thus it was he started work on the initial tracks of Three Colours Red's second album at Westside and was pleasantly surprised not just by his favourite Neve Console but also by the live room which turned out to be great for guitars.

Now he and the band are locked in at Rockfield finishing the album.

"I like being in residential studios because they help create a band atmosphere," he says. "Of course, that can mean working very odd hours and I'm relying on the Jolt Cola to keep going on this one," he laughs.

Although Eringa is recording analogue to 48-track on Ampex 499 tape, other forms of technology are being incorporated, from the new VR60 console and Rockfield's home-built echo chambers, to the bits of metal which Eringa and in-house assistant engineer Lee Butler found in a barn.

This, he says, is perfectly in tune with Three Colours Red's characteristically eclectic style. Indeed, only persistent rain has stopped them realising a band ambient and recording drums in the open air.

**Artist:** Three Colours Red **Project:** album **Label:** Creation **Producer/engineer:** Dave Eringa **Studios:** Rockfield Studios, Amersley Court, Rockfield Road, Monmouth, Gwent, tel: 01600 712449; fax: 01600 714421; Westside Studios, Olaf Centre, 10 Olaf Street, London W11 4BE, tel: 0171-221 9494, fax: 0171-727 0008.

## The English Sinfonia

On the strength of acclaimed film scores such as *The Piano*, Michael Nyman is one of the few orchestral composers in Britain whose new work attracts real public interest. Thus, it was quite a coup when the English Sinfonia, backed by the newly-formed Carlton Classics label, commissioned him to write the suite *Strong On Oaks*, *Strong On The Causes Of Oaks* to commemorate the orchestra's move to Stevenage.

The orchestra's chief executive, Graham Pfaff, suggested doubling up the recording with John Tavener's three-year-old work *The Protecting Veil* to utilise the talents of principal cellist Josephine Knight. This presented producer Matthew Dillely with a problem.

"The Tavener piece is ethereal and spacious while the Nyman piece needs a close, almost brittle sound," he says. "So I chose Studio One at CTS because it's a room where you can change the acoustics easily."

The project soon became a mixture of old and new technologies as ancient instruments were played through a huge Neve VR console and recorded onto two tracks of Sadiie hard disk recorder via a Pacific Microsonics High Density Compatible Digital system.

"Multi-track is just too expensive," says Dillely. "And the Sadiie is so easy. We back up the files onto Exabyte and then just load it in for editing at the other end."

Nyman himself attended the session and was able to correct a few scoring errors.

"The run-through was the first time I'd ever actually heard the piece," he says. "I write straight to paper. I do have a computer which could play it back to me, but I haven't got the brain to write it."

**Artist:** The English Sinfonia **Conductor:** Bramwell Tovey **Composer:** Michael Nyman **Label:** Carlton Classics **Producer:** Matthew Dillely **of Sound Recording Technology Engineers:** Dick Lewzey **Studios:** CTS Studios, The Music Centre, Engineers Way, Wembley, Middlesex, HA9 0DR, tel: 0181-903 4611, fax: 0181-903 7130.

## Del Amitri and the Scottish National Football Team

Ian McCulloch and Johnny Marr may have grabbed the headlines with their bid to have *(How Does It Feel To Be)* On Top Of The World adopted as England's official World Cup anthem, but Del Amitri have already completed the song which they hope



Studio 1 at Master Rock: recording Scottish World Cup anthem by Del Amitri (inset)

Scottish football fans will be singing in June. Entitled *Don't Come Home Too Soon*, the backing track and lead vocals were recorded and mixed in London's Master Rock studios, while plans are still being drawn up to get the Scottish World Cup Squad into Glasgow's Park Lane to overdub some choruses. The track, which features a 22-piece Will Malone string section was out over four days at the beginning of March.

Since Del Amitri have recorded two albums in Master Rock, this was a home future for the band. Studio One was used for the recording while Studio Two offered the SSL mixing facilities producer Pete Smith prefers. "This mix didn't require full automation but familiarity with the desk always helps," says Smith. Familiarity with the engineer also helps, so Smith brought long-term partner in crime Ben Darlow to man the controls.

**Artist:** Del Amitri and the Scottish National Football Team **Project:** single **Label:** A&M **Producer:** Pete Smith **Engineer:** Ben Darlow **Studios:** Master Rock Studios, 248 Kilburn High Road, London NW6 2BS, tel: 0171-372 1101, fax: 0171-328 6368.

## Dr John

Signing veteran New Orleans blues pianist Dr John and then teaming him with a host of Britpop stars may seem like a brave move. But after seeing him rasping away on the BBC's *Perfect Day* video, Parlophone believes he will show a new generation of record buyers just how cool he is.

Already the list of artists beating down Abbey Road's door to record with the erstwhile Night Tripper includes Paul Weller, Jools Holland, Carleen Anderson, Supergrass, Ocean Colour Scene, Spiritualized, Prime Scream and Portishead.

The job of keeping both the old man and the young upstarts under control has fallen to John Leskie. "Dr John gave me DATs of about 50 songs and told me to choose what to record," Leskie says. "I went for the one that I thought would suit the musicians and I chose Studio Two at Abbey Road because it's got the space." With a video crew filming the sessions for posterity, Leskie and engineer Guy Massey laid down eight tracks in eight days.

"We used 48-track, which might seem excessive for such a quick project," says Leskie. "But since many of the musicians had never played with each other before I never rehearsed the material, it was important to capture every detail and worry about the mix later."

Although Abbey Road's store was raided for the odd piece of outboard equipment, attention was focused more on micing up the room to capture the atmosphere.

"The music is really simple. It's just a feeling really. So, we just had to get it captured," says Leskie.

**Artist:** Dr John and various artists **Project:** album **Label:** Parlophone **Producer:** John Leskie **Engineer:** Guy Massey **Studios:** Abbey Road Studios, 3 Abbey Road, London NW6 3AY, tel: 0171-286 1161, fax: 0171-289 7527.



Dr John at Abbey Road with Mickey and Gaz from Supergrass







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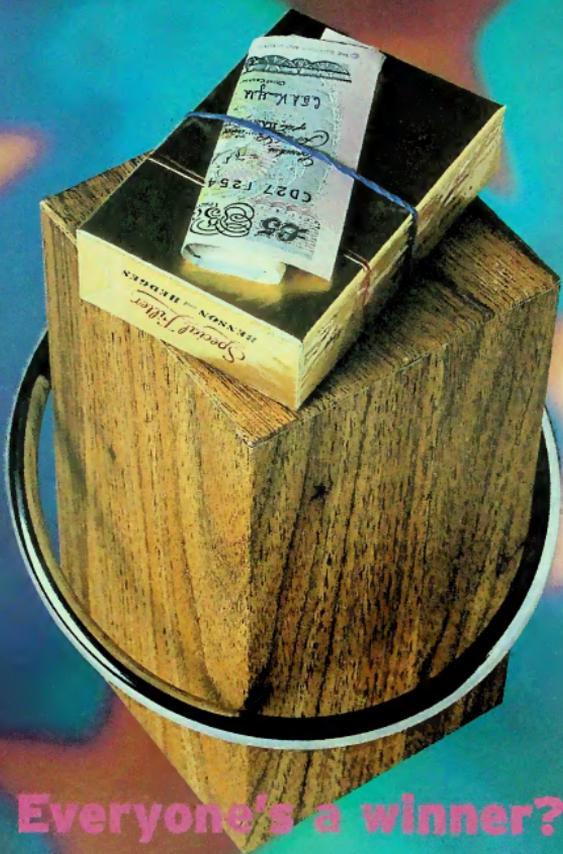
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