



**ROYALTIES:** it threatened the very fabric of live rights collection but now the U2 vPRS war is off  
U2 drop PRS writ 3



**TV:** Within the BBC **TREVOR DANN** is called the minister for pop. So just what is his manifesto?  
Analysis 8



**A&R:** The unlikely combination of Asian Dub Foundation and **TANITA TIKARAM** is already making waves  
Talent 12



**LO-FIDELITY: BRIGHTON ROCKS**

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# musicweek

## TOTP unveils 21st century look

by Paul Williams

BBC Television is embarking on the biggest shake-up of TOTP under Chris Cowey as it prepares the veteran show for the next millennium.

Significant changes to the look and feel of the BBC's flagship music programme will start to take shape from the beginning of next month with the introduction of a new theme and logo, while by early autumn the existing studio design will have been replaced by a new, extended set.

The plans add up to the biggest



Cowey: first big changes

shake-up to the 34-year-old show since the arrival last June of Cowey as producer. Cowey, who was initially expected by the industry to make immediate,

swinging changes to the show rather than wait several months, says the alterations are for the long-term. "I'm here to secure the long-term future of the programme and I'm not doing things in a small way just to get us through the next six months," he says.

The new theme, which will be unveiled with the new logo on the May 1 programme, will see TOTP going back to the future with a planned reworking of its most famous theme, Led Zeppelin's Whole Lotta Love, by an as-yet-

unnamed DJ/producer.

"TOTP is something that exists in people's minds as an historically important brand and, although it's got a really rosy future, it's foolish to try and ignore its heritage," says Cowey.

Cowey's biggest impact on the programme is likely to be the new set which has already been designed and will give the show six instead of four stages. "I want to have really practical performance areas so we can have Shola Ama with acoustic guitar or Metallica with the London

Symphony Orchestra," he says.

There are no plans to alter the format of the show or move it from its unpopular Friday night slot opposite Coronation Street.

Anglo Plugging's head of TV Mike Mooney says Cowey has won over the industry in his first 10 months in the role. "Everyone likes him as a producer because of the work he's done before and because he's got an ear. In the past people in promotions and producers have been at each other's throats, but he's a listener," he says.

## Revamped O Zone returns for Saturday summer run

The O Zone will return to BBC2's Saturday morning schedule in the summer with a fresh look and a new name.

The Saturday show is being rebranded The O Zone Popzone in a bid to target its younger and female-biased audience more closely. It will feature guest presenters and tailor its output to a 13-18 age group.

Tuesday's The O Zone will remain unchanged, keeping its 7.10pm time slot and presenters. The changes were revealed by

head of BBC Music Entertainment Trevor Dann in an interview with *MW* (see analysis, page 6).

Paul Smith, The O Zone's executive producer, says, "BBC2 has moved the programme around the schedule and every time it's moved the available audience changes. What we're trying to do is target the right audience bands."

Smith adds the Saturday show will be a 20-week run and hopes it will attract 1.5m viewers, compared with previous shows' 1.2m.

## Virgin clings on to marketshare lead

Not even a titanic performance from Epic or a Madonna-inspired comeback from WEA could stop Virgin holding on to its singles and albums titles during 1998's opening quarter.

The market leader captured a 9.6% share for singles for the period, down 11% on the previous three months, but still enough to outpace Epic whose second-placed 8.4% showing was more than three times what it managed at the end of 1997.

WEA, spurred on by Madonna's first UK number one in eight years, leapt back into the Top 10 as Polydor moved from ninth to fourth with 5.4% and Universal



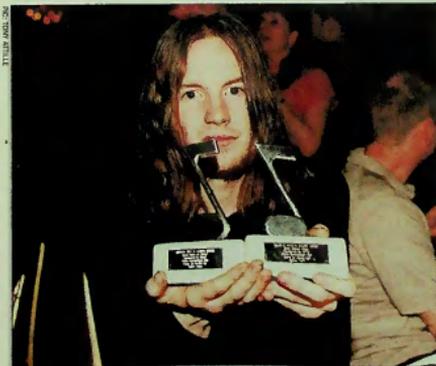
Finley Quay: boosting Epic slipped from third to fifth with 5.3%.

On albums, Virgin lost more

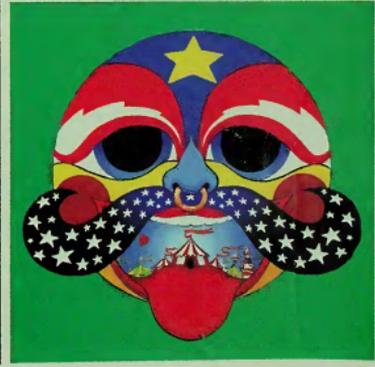
than a third of its market share but its 8.8% score was still enough for it to be champion for the 12th consecutive month, ahead of second-placed WEA with 7.1% and edging out a double challenge from Sony through third-placed Epic - aided by Celine Dion and Finley Quay - with 5.7% and fourth-placed Columbia with 5.3%.

PolyGram held on to both corporate singles and albums crowns, though in the case of singles by a reduced margin. Its 18.1% share was run close by Sony which pulled off a 224.6% quarter-on-quarter increase to win second spot with 16.4%.

● Full details next week



Rated by the judges as possibly the best spoof horror promo ever, Aphex Twin's Come To Daddy scooped four prizes at last Monday's (6) *MW* Creative & Design Awards in a triumphant night for its director Chris Cunningham (pictured). The Black Dog Films director's promo won the best overall video award and three other honours at the event at London's Hilton where Partizan Midi Minit's Michel Gondry was named best director and Intro best design team. Virgin Records took the inaugural creative award recognising the company which has done most to encourage creativity during the year. See story, p3.



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# Virgin crowns CADs success by taking first Creative Award

by Paul Williams

Virgin Records' determination to break new ground has been rewarded by its winning the most prestigious prize at *MW's* Creative & Design Awards.

It picked up the newly-launched Creative Award at last month's (6) ceremony at the London Hilton at the end of a glorious night for the company which was also represented by individual prizes in the video and new media categories.

Raft TV, an hour-long music programme broadcast by Virgin with Cable & Wireless Interactive TV last autumn, was named the most creative use of new media, while its Hot signings The Verve took the dtomusic readers' choice award with their web site. Academy director Walter Stern's promo for the band's Bitter Sweet Symphony won the best rock/alternative video

award while Carole Burton-Fairbrother, who commissioned the clip, was named best video commissioner.

Danny Van Emden, Virgin's creative and multimedia director, says the tally of prizes reflects the company's willingness to try new

**The creative award:** Virgin Records  
**Best design team:** Intro  
**Best director:** Michel Gondry of Partizan Midi Minut  
**Best new director:** John Harwick of Activite Productions  
**Best video commissioner:** Carole Burton-Fairbrother of Virgin Records



**KEY CADS WINNERS**  
Pictured, left to right, are Virgin Records' Internet media coordinator Sussana Glaser, Internet coordinator Adam Townley, head of multimedia technology Wayne Shelvin and creative and multimedia director Danny Van Emden.

approaches in what is a generally conservative industry. "Virgin in the past 10 years has been particularly about being creative and in the past few years has married that with commercial success," she says.

It was also a profitable night for design company Intro, whose work

with acts such as Robbie Williams and Primal Scream helped it win the best design team category as well as best album design for the Mute release *Sacredlegy* by Can.

Black Dog Films' promo for Apher Twin's *Come To Daddy*, directed by Chris Cunningham, won the prizes for best cinematography and best editing in a video as well as being named best dance video and overall best video of 1997.

One of last year's biggest winners, Farrow Design, won the CADs for best trade press advertisement, best advertising campaign and most innovative packaging for Ludas And Gentlemen *We Are Floating In Space* by Spiritualized. It also came joint first in the best single design category with Pet Shop Boys' *Somewhere*.

● For full CADs results, see enclosed awards brochure

## Robbie beats Gary to win Capital award

Chrysalis artist Robbie Williams beat his former Take That colleague Gary Barlow to win best male vocalist at last Wednesday's 95.8 Capital FM London Awards.

Bar Williams had to make way for Eternal's I Wanna Be The Only One in the best single category in which his platinum-selling Angels was nominated.

M People's Heather Small won the best female vocalist award and London's favourite newcomer, international act and dance song went to Conner Reeves, Boyzone and Ultra Nate's *Free* respectively.

Best album went to White On Blonde by Texas while Lighthouse Family won the best group award.



## FA boosts World Cup single as extra acts swell squad

Ocean-Colour Scene's Simon Fowler and Tommy Scott from Space are joining the Spice Girls, Ian McCulloch and the rest of the Bunrymen on the Football Association's official World Cup single (*How Does It Feel To Be On Top Of The World*).

"Echo" And The Bunrymen's manager Paul Toogood says other artists may also be invited to sing and play on the recording sessions, which were due to take place over the Easter weekend. "The important thing is it's about England and about football and we've got the people who we want on it. It's going to be incredible," says Toogood.

The Music and Media Partnership's Rick Blasko, who pitched On Top Of The World to the FA, says it was the only song he presented out of thousands considered because of the sentiment of the song was spot-on. "The acts reflect how much participation the music industry has in the World Cup. These guys will really add to its

### THE FA'S RIVALS

**SCOTLAND BE GOOD** The Tartan Army (The Precious Organisation)  
**TOP OF THE WORLD** Chumbawamba (EMI)  
**MEAT PIE, SAUSAGE ROLL** (C'MON ENGLAND) Grandd Roberts (WEA)  
**DON'T COME HOME TOO SOON** Del Amitri (A&M)  
**THE GREAT ESCAPE** The England Supporters' Band (V2)

spirit," he says.

With at least eight football-inspired records lined up for release around the World Cup, Blasko believes the Top 10 could be teeming with soccer songs.

The video for the London Records-produced single, which will feature a Paul Oakenfold remix on the B-side, is scheduled to be shot over three days starting April 18. It will feature the England squad and several TV and radio personalities alongside McCulloch and the other musicians.

## Webb set to leave MW for senior Polydor post

Music Week editor Selina Webb is to leave the magazine at the end of May to take up the post of director of press at Polydor Records.

Webb, 30, joined the magazine as a reporter in 1988 and worked in several roles including features editor and deputy editor until she became editor in November 1996. "After 10 years observing the music industry, curiosity has got the better of me, and I'm looking forward to being in the thick of things," says Webb.

"Selina is an outstanding journalist and a great people person with a deep understanding of the music business," says editor-in-chief Steve Redmond. "We are all going to miss her tremendously."

Redmond says he will announce Polydor's new managing director Lucian Grange says Webb will join him on his executive team.

"The axis between press, promotions and marketing is very important to me," says Grange. "And I think Selina is going to be a great asset."

## newsfile

### MTV AWARDS HEAD FOR MILAN

MTV Europe is to hold its fifth annual music awards at the FilaForum in Milan. The event will take place on November 12 and be broadcast to a potential worldwide audience of over one billion viewers. The one-hour show will feature 10 bands and 14 awards and continues the tradition of holding the ceremony in different European cities. Last year it was held in Rotterdam and before that in London.

### LOTT JOINS EMI FOR NEW US POST

Roy Lott has been appointed to the new post of deputy president EMI Recorded Music North America reporting to president Ken Berry. Previously Lott was vice president and general manager of Arista in the US and has worked with artists such as Whitney Houston, Aretha Franklin and the Grateful Dead.

### POP LOSES OUT IN SONY AWARDS

Pop stations have missed out on a nomination in the national station of the year category of the Sony Radio Awards 1998.

Contenders are BBC Radio 5 Live, Talk Radio and BBC Radio 3.

Nominations for station of the year (local) are 95.8 Capital FM, BBC Radio WM and Clyde 2. In the regional category the shortlist of candidates is Isle of Wight Radio, Moray Firth Radio and BBC Radio Cleveland. The awards will take place at London's Grosvenor House Hotel on May 7.

### STARS JOIN WAR CHILD CONCERT

Celine Dion, Spice Girls and The Corrs will be among a host of top-selling artists joining Luciano Pavarotti on stage at his annual Pavarotti & Friends War Child charity concert. The event will take place in the tenor's home town of Modena, Italy, on June 9.

Film-maker Spike Lee will direct the show, working alongside Pavarotti, music producer Phil Ramone and event producer Nicoletta Mantovani. The album and video of the concert will be sold in the UK by Decca.

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## DON'T IGNORE NET THREAT

For any retailers concerned about the implications of the Internet, there is a heart-warming letter in the current issue of the new media magazine *Revolution*.

A Katie Naylor of Brighton complains that her attempt to buy cheap CDs from the US internet retailer CD Now came to grief when HM

Customs & Excise intercepted her package in the post and slapped import tax of £8 on it.

What with the inconvenience, the two-week time delay and the marginal cost benefit, our Katie concludes "Long Live the High Street!" and says next time she's off to her nearest Virgin Megastore.

That may be good news for traditional record retailers, but in truth the internet as it exists today was never really going to be a threat as a retail medium. The internet cannot hope to match the experience of visiting a record store. But that is not the reason to dismiss the threat of the net out of hand. There is increasing awareness by record companies of the need to expand down an unauthorised use of their copyrights on the web. It is a chastening thought to realise that of the thousands of internet sites currently featuring music, only a tiny fraction are entitled to do so.

You will have read on page three about the forthcoming departure of MW editor Selina Webb for a job at Polydor. MW has a long record of supplying executives to the music industry from Virgin's Danny Van Emden to PR man Rob Partridge to EMI A&R man Nick Robinson. And to that extent we shouldn't be surprised. I would like to register, however, my own personal appreciation of Selina's support and expertise over the eight years I have been here. She has been a pleasure and an inspiration to work with. We all wish her the very best of luck.

Steve Redmond

## PAUL'S QUIRKS

## ROAD RUNNER: STREETS AHEAD

Every now and again something you say or write comes back to bite you on the backside. Some time ago I wrote that Creation Records should have insisted that anyone who wanted to rack the new Oasis album should have to stock a range of the label's other titles in order to qualify for a discount and get early delivery. I was told at the time that this was not only impossible but totally impractical. Two weeks ago, Road Runner Records did exactly what I had suggested with the Soufly single.

Road Runner has introduced a scheme which encourages indie dealers to stock a range of its back catalogue and in return they get a file discount, name checks in adverts and receive the odd exclusive deal. We stock the more popular Road Runner titles, but didn't see any particular advantage in joining the Sound Cellar scheme until now. Having been asked for the Soufly single by a number of customers, we pursued the matter and discovered that we had missed out. Faxes flew and we realised that basically it was our fault. We hadn't believed that a label would actually keep its promises and support an exclusive release through the indies. It knew it was throwing away the chance of a decent cart position, but refused to be screwed by the major chains and multiples.

We've since signed up as a Sound Cellar dealer and look forward to the next exclusive - well done Road Runner, let's hope this single was the first of many which will focus music fans' attention on the shops that support them.

With the millennium bug looming and the future of Eros under review, indies may be left without a viable catalogue and ordering system unless vital decisions are taken by the major partners in the next few months. Whatever the outcome of the discussions, a replacement must be found as I can't imagine anything worse than returning to the days of pen, paper, catalogues and telephone on a Monday morning.

Paul Quirk's column is a personal view



## Cliff joins Black in new label venture

by Robert Ashton  
Sir Cliff Richard is marking his 40th anniversary in the music business by setting up his own record label and acting as a talent scout to sign artists to it.

Sir Cliff and the Cliff Richard Organisation's David Bryce are joining forces in the new enterprise with former EMI UK managing director Clive Black, whose Blacklist Entertainment vehicle will A&R and help market the singer's projects. The new label will be called Blacklight.

"Cliff has 40 years of experience. It's a unique situation to have someone of his stature acting as an A&R. Imagine a new artist going around labels and then finding Cliff wanting to listen to them," says Black. Bryce says Cliff's partnership with Black was mooted after he left EMI.

"Clive is an excellent song person and we wanted him to give us



Clive Black: back with Cliff and A&R input," he says.

Black says Sir Cliff has already suggested a number of artists for their new venture, while his next album, scheduled for October and with the working title *Larger Design*,

will be released on the Blacklight/EMI imprint. "We are looking for good songs, well sung. They've got to be great singers, with an enduring appeal," says Black.

The direction of Blacklight is likely to focus on pop, although Black says Sir Cliff is open to rock, blues and other styles of music. "Don't forget he was rock'n'roll in Britain. He is hip."

The first signing to Blacklight is 18-year-old Barratt Waugh, who was discovered singing I Will Always Love You in a Sheffield shopping mall. The first fruits of that deal are expected to see the light of day in early 1999.

It is still undecided whether Blacklight will sign a major or independent distribution deal, but Black says he wants to develop the publishing offshoot Blacklight Music to encourage new writers for Sir Cliff, Waugh and other new signings.



Industry mourns the deaths of Tammy Wynette and Cozy Powell

## Industry saddened as Tammy and Cozy die

The industry was mourning the loss of two talents from rock and country music last week following the deaths of Tammy Wynette and Cozy Powell.

Wynette was poised to embark on one of her busiest UK schedules for several years prior to her sudden death last Monday (6) aged 55.

The veteran country artist, who died in her sleep from a blood clot after a life plagued by ill health, was planning a schedule of several TV appearances and press interviews as well as her last solo tour of the UK since 1993.

She last toured here just over a year ago with Kenny Rogers and Glen Campbell.

Powell, whose career as a drummer included stints with Rainbow, Black Sabbath, Whitesnake and ELP, split off Emerson, Lake and Powell, had just

completed a new solo album by the name of *The Crash* on Sunday April 5.

According to Richard Gillinson, Wynette's European manager for the past 25 years, the artist was preparing to record a new album for Epic, her first since 1994's *Without Walls*. One of her albums, *The Best Of*, returned to the Top 200 last week following her death.

Best remembered for her 1975 UK number one *Stand By Your Man*, a US country chart-topper seven years earlier, Wynette enjoyed a series of American country number one hits and with one-time husband George Jones. "Tammy Wynette was one of the true greats," says Gillinson. "Her life was incredible."

Powell, who was 50, is featured on Brian May's forthcoming new album.

Details of a cremation service are expected shortly.

## Boosey &amp; Hawkes confirms bid for Carl Fischer stake

Instrument manufacturer and music publishing group Boosey & Hawkes has confirmed it is to make an offer for Carl Fischer, the US publisher which owns 45% of the UK company.

Boosey chief executive Richard Holland revealed the group's move for Fischer, which put itself up for sale last April, as the group announced a slight fall in pre-tax profits, from £7.70m to £7.10m, for the year to the end of December 1997.

Holland says he has submitted a scheme, alongside third party bids, which Carl Fischer is still considering. Under stock market rules, any bidder for Fischer must also make a bid for Boosey & Hawkes. EMI and Sony are thought to be among potential suitors, who have now been given until the end of the month to submit their bids.

Holland would not elaborate on the details of its offer for Fischer, which is being worked out by financial advisers Deutsche Morgan Grenfell.

"The main thing is that we now have a deadline for offers for Fischer because it has not been helpful that [the Fischer sale] has dragged on," says Holland. "It has consumed a lot of management time and has cost us £592,000, which is quite a hit at the end of the day."

Despite the uncertainties over Fischer, Holland adds he is relatively pleased with Boosey's results and says that if it had not incurred costs to deal with the sale, pre-tax profits would have been higher at £8.10m on turnover little changed at £94.77m.

Holland says, "It is to be hoped that the uncertainties will be cleared as quickly as possible so our management can focus on the opportunities available to them."

## Kingfisher buys up F-Beat Records in £2m cash deal

Kingfisher, which owns Woolworths and EUK, has moved into record company ownership for the first time with the purchase of F-Beat Records.

The retail group last Monday (6) announced it had paid £1.95m in cash for the business owned by Elvis Costello, Lew Difford and Janis Riviera and which handles Costello's pre-1987 recordings through its operating company Demon Records.

Kingfisher's purchase was made via EUK subsidiary Crimson Productions, a stand-alone music publishing operation which EUK commercial director Richard Green says was set up with the prime aim of buying catalogue.

"Demon Records operates a mail order business and web site under the trade name Blackmail which we plan to integrate and strengthen with EUK's web site operation Entertainment Express," says Green.



### Green: Demon deal

The web site, which was launched earlier this year, offers more than 2,000 CD and video titles at competitive prices and with free delivery.

Adrian Fritt, Crimson's general manager, will head both Crimson and Demon, while Entertainment Express business manager Les Willis's role is being expanded to run Blackmail.

Demon's existing directors will be leaving the group with the exception of Pete Macklin who will continue to look after sales and marketing of the Demon catalogue. Besides Costello's output, the catalogue includes albums by Nick Lowe, also one of Demon's departing directors.

Green says there are no immediate plans to purchase other record companies, although this has not been ruled out for the future.

Andrea Bocelli, who was outselling Oasis and the Spice Girls in several European territories last year. It is to be the subject of Philips Classics' biggest promotional push of the year with the release of his new album, *Aria*, on April 27. The album, the follow-up to *Romanza*, which went gold in the UK and has sold around 8m units worldwide, will be supported by TV appearances including the mid-week Lottery programme. "This is a major priority," says Philips Classics marketing co-ordinator Yvonne Gerrard. "Romanza was such a great success for us and this is his first opera album - which is what he really loves - so it's also most important for him."



# PRS progress sees U2 drop legal case

by Tracey Snel

A legal case which threatened to rock the foundations of European performance rights administration has finally been laid to rest.

Last week - four years after the case began - U2, Blue Mountain Music and PolyGram International Music Publishing announced they had dropped proceedings against PRS.

PRS was accused of not ensuring members receive sufficient money from live performances, failing to provide enough information about live income due and of delays in royalty payments received via European collection societies affiliated to PRS. The U2 writ sought the return of the band's share to administer its live performance royalties and a declaration that the society's membership rules are void as well as damages. "It's a very good result for the entire creative community," says David Hockman, chief executive of PolyGram International Music



### U2: satisfied by PRS

Publishing. "It was right that PRS made improvements but more importantly we put a lot of pressure on the European societies. There is still a long way to go though." PRS has vowed to continue efforts to improve royalty terms for its 31,000 members and acknowledges the role both U2 and PolyGram have played in progress made so far.

In the past year PRS has managed to reduce deductions from up to 40% to 15% with 12 foreign collection societies including those in France, Belgium, Greece and the Netherlands. It has also negotiated faster payment turnaround, from

18-24 months to a maximum of 60 days, and now provides more detailed income distribution statements.

"We've made great progress," says John Sweeney, director of membership at PRS. "We've got nearly every collection society on board and we will continue to work to further drive down deductions."

Sweeney also notes U2's help in the establishment of PRS' Live Concert Service, which has been operational since 1996 and is used by acts such as The Cure and Oasis. Under the service, PRS will discuss a band's tour itinerary on a territory-by-territory basis. The improvements follow the introduction of a new management team at PRS and the publication in 1995 of a critical MMC report which ended the society's monopoly over the collection of performance and broadcast rights.

Paul McGuinness, U2's manager, says, "On the band's behalf I am delighted that the changes sought by U2 will have significant financial benefit for all PRS members." PRS has been negotiating the settlement for over a year, during U2's PopMart world tour.

# EMI stalwart Marion Back dies, aged 61

Marion Back, one of EMI's longest-serving and best-loved employees, has died aged 61 after a long battle with cancer.

Secretary to EMI Europe president and CEO Rupert Perry, Back joined EMI as a junior in 1956, beginning nearly 42 years of uninterrupted service with the company working for such luminaries as L G Wood and Leslie Hill.

It was a dedication that was recognised last November when Back was presented with a lifetime achievement honour at the Women of the Year Awards. As she told *MW*, it was both the advice of a friend and passion for music which

prompted her to take up a position with the then managing director L G Wood.

At the time, EMI was based at Great Castle Street in west London and only after its move to Manchester Square and the arrival of The Beatles did the company start to resemble today's worldwide operation. Ten years after joining EMI she became Wood's senior secretary before spending two years working for Guy Mannott while he was head of business affairs for Europe and International.

Mannott says, "She was always cheerful and willing to stay as late



### Marion Back with Perry

as required to get the work done. Her enthusiasm and knowledge of the company and its people ensured that she was one of the best-loved

and most popular members in EMI's head office team."

Also working with key executives such as David Stockley, Alan Baxer and Clive Kelly, Back spent the last 11 years working with Perry whom she first worked with when he joined the company in 1972 as assistant to Wood. Perry says, "Marion was a very unique person and just the fact she worked for the company for that period of time makes her extremely unique."

The funeral is for family only, but donations in her memory may be sent to the Cancer Research Campaign, 10 Cambridge Terrace, London NW1 4JL.

## newsfile

### SPICE GIRLS ADD EXTRA DATES

Spice Girls have added three stadium dates to their UK tour to meet demand for tickets. A spokeswoman for the group says there have been many disappointed fans who could not get tickets and a group of several thousand in Sheffield petitioned the Virgin act to play in their city. The new dates are at Sheffield's Don Valley Stadium on September 12 and Wembley Stadium on September 19 and 20.

### MORRIS TAKES LIVE BBC ROLE

Bill Morris, directorate secretary BBC Production and recently-elected chair of the Radio Academy, has been promoted to project director Live Events 850 Radio to mastermind large radio live music events such as Proms in The Park. Matthew Bannister, director of BBC Radio, says the appointment will help deliver a "distinctive live music proposition" for BBC Radio.

### WOMAD LINE UP TAKES SHAPE

A&M's LadySmith Black Mambazo and Virgin's Muttton Birds are two of the acts lined up for this year's WOMAD Festival at Reading. The festival, which has sold out for the past four years, will also feature UK debuts from Cuba's La Familia Valera Miranda and France's Lo Jo. Weekend tickets for the event, scheduled for July 24-26, are priced at £58 or £52 before June 4.

### RA SLAP FOR VIRGIN RADIO

The Radio Authority has fined Virgin £55,000 for failure to comply with its performance promise to carry 10 week-long campaigns each year covering a range of social issues relevant to the station's target audience. The RA reported that seven campaigns were broadcast in 1996/97, but none has been aired from April 1997.

### HMV MOVES ABERDEEN STORE

HMV's Aberdeen store is moving to larger premises on April 23 after investing £1.3m in a new site at the Trinity Centre, Union Bridge. At 930 sq metres, the floor space of the new branch is twice the size of the former Union Street branch.

### KYLIE ULTRA

Some of the credits for Kylie Ultra, winner of the best artist web site award at last week's CADs, were mistakenly attributed in the enclosed awards brochure. Deconstruction-commissioned site was designed by Chris McGrail at Kieber for Good Technology and illustration was by Bob Berger.

### BECK GOES PLATINUM

Beck's *Delayer* was by the BRP last week at the same time Elkie Brooks' *The Very Best of Elkie Brooks* and the compilations *Best Anthems in the World Ever 1 & 2* and *Superwoman* reached gold status. Silver awards went to the compilations *Into the Blue*, *Ultimate Disco Mix* and *Undisputed*.

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# Q&A: TREVOR DANN

A year ago when Trevor Dann officially became head of the BBC Music Entertainment department, music on BBC television got an immediate boost.

As head of a production department that is also in charge of 70% of Radio One, 50% of Radio Two and the World Service's pop programming, Dann appointed Chris Cowey as producer of *Top Of The Pops*, ensured *Late With Jools Holland* became a flagship music show for BBC2 and helped secure coverage of Glastonbury.

The former head of Radio One Production begins his second year in the job pleased with BBC Production chief executive Ronald Nell's announcement that from this month his team will operate as a unit within the Entertainment department alongside Comedy, Light Entertainment and Camedy Entertainment, reporting to its controller Paul Jackson. Dann says the move will further boost the corporation's music output because Radio One and Radio Two producers will find it easier to switch their talents and knowledge of making music programmes from radio to TV.

Dann, known within the BBC as the "Minister for Pop", will continue to head the Music Entertainment department and remain on the BBC's production management board but will take up a broader role to develop music shows within the BBC. This will involve licensing the TOTP brand to more overseas territories, including Germany and France, and working with the music industry to make new music shows that can be syndicated around the world by the BBC. *MW* talked to him about his plans. Interview by Steve Hemslay

#### **MW:** Are you confident that BBC Music

Entertainment's relationship with other departments within Paul Jackson's wider BBC Entertainment division can work to the benefit of music?

**TD:** We already have much in common with many of the Radio One and Radio Two DJs presenting on TV so, in many ways, it is already working. Chris Wharmouth is the music producer on the new series of *Ben Elton: The Man From Austin* which will feature music in every show, while John Peel's former Radio One producer Alison Howe is working as assistant producer on the new series of *Late*.

**MW:** Is the link recognition that you were right to suggest that the BBC should bring all its pop music programming together into one department?

**TD:** When we started we only had a small portfolio. We inherited TOTP from Light Entertainment, the *Ozone* from the Children's department and *Late* from Music and Arts. Since then, we have nurtured them and expanded the BBC's music programming. Importantly, we got Glastonbury thanks largely to the reputation of BBC Radio's coverage, and this year we will transmit 15 hours from the festival, more than double last year.

**MW:** How do the changes to TOTP reflect the broader picture of what you are trying to do with music programming on the BBC?

**TD:** With TOTP we got rid of the rule book to try and make the most mass-market and exciting again by allowing big-name artists to pre-record tracks or to allow popular bands to appear two weeks running. In the past, pluggers had to go to Ebbw Vale to find out if their bands were worth coming to this building. [Western House] to see TOTP, and while they are here they can see *Late* producer Mark Cooper, the Radio Two producers and Chris Lycutt's Radio One and Radio Two Live Music Unit.

**MW:** How does the music industry want to see TOTP moved from its current slot, and are the chances of this happening?

**TD:** Only Peter Salmon, the controller of BBC1, can move the show and the current view is it will not be moved. We are in the most competitive slot in the schedule but still pull in 4.5m against Coronation Street



**'My message to the music business is not to see the BBC as just schedulers, but as the biggest makers of music programmes'**

## MAKING MUSIC MATTER ON THE SCHEDULES

Trevor Dann says one of his aims when he became head of BBC Music Entertainment was to make the controllers of BBC1 and BBC2 pay a lot more attention to music programming.

One of his successes has been to secure a regular 11.15pm slot on Fridays for *Late With Jools Holland* which begins its 11th series on April 17 with a line-up that includes Splithead, Bernard Butler, Jimmy Webb, Billie Myers and Lynden David Hall.

Producer Mark Cooper says the new time slot shows that BBC2 controller Mark Thompson is committed to the programme. "Trevor and I have been lobbying for a regular slot for ages. The last series went out at different times between 10.55pm and 12.05am. One of the strongest line-ups we had was with Aerosmith, Black Grape and Texas which went out after midnight

and another 1.5m for the repeat on Saturday night.

**MW:** With the emphasis on increasing the amount of music on BBC TV, how much time do you spend working with the radio networks and what are your plans for them?

**TD:** It is difficult to apportion time because so many things overlap between radio and TV nowadays and this will increase with the new structure.

**MW:** How would you describe TV's relationship with the music industry and how could it be improved?

**TD:** I wish the two industries would talk more because we have a lot in common. My message to the music business is come and talk to us and not to see the BBC as just schedulers, but as the biggest

and we are too big a show to go out that late," he says.

"Further evidence of the role we have within the BBC2 schedule can be seen by the Golden Rose nomination for the first show of the last series which featured acts such as The Verve and Roni Size."

During February and March BBC2 repeated series nine of *Late* to raise awareness of the new series. The first of two 15-minute *Little Late* shows went out at 7.15pm on March 30 and featured Cornershop, Travis and Finley Quaye. The second, broadcast last Wednesday (8), had The Verve, Radiohead and Manic Street Preachers. On Good Friday (April 10) a *Late* Presents M People special will be broadcast at 11.30pm and repeated today on Bank Holiday Monday (13) at 7pm.

Cooper is also executive producer for the BBC's Glastonbury coverage which will be transmitted under the *Late* banner, as will the broadcasts from the Cambridge Folk Festival from July 29-August 1.

## CV: Trevor Dann

1979: Dann joins the BBC as a reporter after graduating from Cambridge University and working briefly at BBC Nottingham. He produced Noel Edmonds' *Sunday Show* and the documentary series 25 Years of Rock and Roundtable. 1983: produced *The Old Grey Whistle Test* and won a BAFTA for his work on *Live Aid*. He also presented a weekly rock show for BBC eastern counties local radio stations.

1988: became founding programme organiser and later managing editor of London station GLR where he launched the radio careers of Chris Evans, Danny Baker, Kevin Greening, Paul Ross and Vanessa Feltz.

1993: set up and ran his own independent radio production company, Con federate Broadcasting, and worked as a writer for *The Times*, *Q* and *Melo*.

1995: became head of Radio One Production responsible for the network's music policy revamp.

1997: appointed head of BBC Music Entertainment.

1998: a new BBC production division called BBC Entertainment is formed but his team remains a separate unit within it and he continues to sit on the production management board.

has done more for music on TV than the BBC in the past year and maybe should have made more of a fuss about it.

**MW:** Here is your chance, so what new programming ideas will we see from your department this year?

**TD:** I cannot give too much away but next month viewers of TOTP will notice an important change. There will be lunchtime and early evening coverage of Glastonbury as well as late-night slots. The *Ozone* will reappear on Saturday mornings in the summer and be re-branded *Ozone Popzone* to attract a younger audience and the show may be extended to 30 minutes, there will also be more one-off music shows including a *Soul Night* in August.





## ALBUM of the week

**PERRY BLAKE** Perry Blake (Polydor Blake 3).

This anonymous debut album from Ireland's Perry Blake is an unusual choice for album of the week, having ushered forth no hit singles, but it is an atmospheric, soulful and varied Journey into the emotions. From the Leonard Cohen-esque vocal stylings of *The Hunchback Of San Francisco* to the stilted David



Sylvian-isms of *Anouska*, Perry Blake conjures up a unique world view with familiar samples and lush production. Evenly paced and inventive, continued support from Radio One's Jo Whitley and specialist radio stations should allow this album to sell at a steady pace for some time. **3.5**



individual look at those who live their life for Saturday nights. Its personal, often acoustic, tone is perhaps the flipside of the euphoria of fellow Cheeky act Fallless. Herman's lyrics, often spot-on about life in the capital and evocative of Eighties heroes such as David Byrne or Matt Johnson, effectively chart the highs and lows of a night out clubbing and its aftermath. But those expecting an album of addictive, radio-friendly tracks like current single *Failure*, which entered the chart at 31 last week, will be disappointed: the album's extensive sound effects and sudden mood swings often get in the way of the songs. **3.5**

**DUFFY: I Love My Friends** (Cooking Vinyl Cook CD144). This third solo offering from Stephen Duffy is the finally finished album project kicked off by the 1998 MeMeMe single *Hanging Around*; label complications have meant it has taken until now to see the light of day. Featuring guest appearances from Justin Welch of *Elastica*, Blur's Alex James, Andy Partridge of XTC and Aimee Mann, this could sound like an excuse for Duffy to record an album with his friends for no other reason than he can. But this album has more depth than that. This time Duffy has wandered off in a mood of deep introspection, and like Guy Chadwick and Terry Hall's most recent offerings, produces likeable but largely unchallenging

results. Duffy is slowly becoming one of those heroes of the Eighties who once turned out stunning albums and now produces reasonably safe gentle indie pop. Having said that, it's likely faithful *Late*. Time fans will still buy it, just in case it's a return to form. **3.5**



**LOU REED: Perfect Night (Live)** (WEA PROF396). Riding on the back of the phenomenal success of the *Perfect Day* charity single, WEA has released Lou Reed's first album since 1996. *Perfect Night* is an intimate live recording from the Royal Festival Hall and features many classic Lou Reed and Velvet Underground songs including, inevitably, a semi-acoustic version of *Perfect Day*. This album will please the New Yorker's hardcore fans; expect good sales but possibly some disappointed customers. **3.5**

**MARCY PLAYGROUND: Marcy Playground** (Capitol 8535692). Already getting lip service in all the right places, this US trio's debut single *Sex And Candy* was a hit in their home country and looks set for some success here. The album sounds progressively better as it goes on and the listener gets more into the Minneapolis vibe. Most of the songs plough a similar furrow, but they contain a certain wistful charm as well as raw energy. **3.5**

## ALBUM reviews

**RECOMMEND** **ULTRA NATE: Situation Critical** (AM:PM CD540824). Ultra Nate's first album in five years following her contractual wrangles with former producers the Basement Boys sees her returning triumphantly with a new awareness and positivity. It is likely to be the biggest-selling album this week. Alongside last year's top five smash *Free* and forthcoming single *Found A Cure*, styles range from house to disco to slick soul grooves, with producers including Mood II Swing, Masters At Work and D'Influence. As well as tackling traditional disco topics such as the pain of love, self-written songs such as the title track and *Release The Pressure* focus on social comment, always from a personal, uplifting perspective. There are times when the slickness of the production

stands in the way of the message, but Ultra Nate's personality always shines through. As a bonus, there are the essential Full Intention UK club mixes of the two singles. **3.5**

**ROYAL TRUX: Accelerator** (Domino WIGCD45). Royal Trux's seventh album sees them adding more pop hooks to their guitar-based art-rock sound and the result is an album that survives endless plays. They even get all soulful and sonorous on the album's closer *Stevie*, while keeping up the sonic assault on tracks like *I'm Ready* and *Liar*. Features in the music magazines and quality papers coupled with airplay on Radio One, Xfm and MTV should help it dent the charts. **3.5**

**SKINNY: The Weekend** (Cheeky CHEKCD051). Aiming to chart a dubber's weekend in London, the debut album from Matt Benbrook and Paul Herman is an

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# DEL TV *allstars*



record companies who I'm sure would have pressured us and wanted us to change stuff, but we wanted to stay with Skint no matter what, even if it meant getting into the same arena as Sony.

"We're still working on the contract because we're insisting Skint have total creative control over our stuff or we do. We just don't want to be told that you can't release that because it's not commercial enough."

Sony International Network Europe's

International marketing manager Torsten Luth could not be more enthusiastic about the record. "It's the fusion that I like about

it. It's a real step forward for rock and dance music, and they've developed into a fantastic live band in the past six months. Their last London show was mind-blowing."

Despite early speculation about their ability to replicate their multi-layered treatments convincingly on stage, Sony's plan to break the band in Europe currently

**'We're still working on the contract because we're insisting Skint have total creative control over our stuff' — Phil Ward**

revolves around "gigs, gigs, gigs," including a series of festival appearances this summer and a "special event" at this year's Popkomm. The band themselves are most looking forward to May's Consider Yourself in Slovenia.

In fact, the Lo Fi consider themselves primarily as a dance act, although they've yet to be embraced by the mainstream Ministry/Cream dance crowd to the extent they have been by off-beat clubs like the Heavenly Social.

Anglo-Phillips's Roland Hill says, "We're really keen for it to spread outside the alternative dance areas. Obviously, the demand for the new single, Vision Inclusion (April 20), was high from the likes of your Lamsons and Mary Ann Hobbs, but we'd love Pete Tong to play the new single."

Despite a radio edit of five-and-a-half minutes Vision Inclusion is currently featured on the playlist at Radio One, but it has yet to be playlisted by Xfm.

Hill, though, is confident that press coverage has hugely elevated the band's profile in the UK while, in terms of breaking the band in Europe, Luth thinks the Skint deal with Sony will play a significant part in generating interest.

The act are tipped to confirm a deal with an American label this week — the press is already beginning to take to the act in the US — but Luth explains that the first priority is to establish them in Europe.

Harris adds, "Outside Britain we're really in the planning stages, but it seems that everyone else is very excited about it, so it's a case of Lo Fi going round the world."

Thus the great year is already under way for the Lo Fideli Allstars, even before the album begins to impress. **Shaun Phillips**

**Act:** Lo Fideli Allstars **Project:** single/album **Label:** Skint Records/Sony Studio: own **Producer:** band **Publisher:** Warner Chappell **Released:** April 20/May 25

## ONES TO WATCH

### BOOM-BOOM HANCI

Almo Sounds releases Arguments And Alcohol, the groovy debut single from its February signing Boom-Boom Hanci, on May 11.

The explosive and addictive guitar track was produced by Steve Power who has worked with Robbie Williams and Babybird — whose early faith in the band led him to produce their demo Supermodel Human last year which gained A-list status on Xfm.

The four-piece had met each other in New Zealand, and after discovering that they had all moved to the UK, they first became known as Julie Dolphin supporting the likes of Radiohead on another obscure indie label Timbuktu. They were occasionally known as Tongue before becoming named after a track about the US boxing champion on a Warren Zevon album, heralding the release of a blend of intelligent, catchy pop songs with darker rock elements.



### AGNES

An ad in *Melody Maker* three years ago led to the formation of Agnes by singer Mary Cassidy and ex-Coolies Twins guitarist Ben Blakeman.

Their emotionally intense and melodic songs soon developed after they began experimenting in a grungy London studio and record company interest spiralled.

A year later the pair signed with Island and they recruit musicians when they play live, adding bass, drums and keyboards. Cassidy's sally lyrics and Blakeman's distinctive guitar are evident on their first single, Hole In My Head, out May 4. A debut album will follow later in the year along with live dates.



# NEW RELEASES

Several stars have proved it's not always easy to make the transition from fronting an international supergroup to being a successful solo artist, but former Crowded House frontman Neil Finn stands a good chance.

Having harnessed the talents of producers-of-the-moment Nigel Godrich (Radiohead, Beck, Imbruglia) and Marius De Vries (Bjork, Madonna, Nelle Hooper) on his first solo outing for Parlophone — not to mention Jim Moginie of Midnight Oil and Sebastian Steinberg of Soul Coughing — Finn has come up with an album that moves on from his well-wreathed pop songs.

Try Whistling This (released June 15) oozes the kind of melodies which consistently propelled Crowded House into the charts over the past decade — and which saw last year's Best Of in the albums chart for six months — but there is also a harder, darker edge to some of the songs which contrasts with his last studio album with the band, 1993's *Togather Alone*.

Parlophone head of A&R Keith Wozencroft believes Try Whistling This should not just attract the attention of Crowded House fans. He says, "For me it's one of the best records Neil's ever made. It has all the best elements of his songwriting, plus some new, interesting effects — it's a very contemporary sound."

Wozencroft's idea to involve the MW award-winning Godrich — "I thought he could emphasise the more leftfield side (Marius De Vries) had brought to much of the album" — resulted in three tracks: Sinner, Twice Bass and the first single, She Will Have Her Way (out on June 1), despite the fact the pair lived on opposite sides of the world. With Finn in Auckland and Godrich in the UK, the producer sent the results of his mixes on DAT by ISDN to Finn, who would then ring him with his reaction. Finn says, "I felt a couple of songs needed to be a little bit more gorgeous in terms of the mix. Nigel

added an atmosphere those tracks needed; a bit of sparkle."

The input of De Vries, who came to New Zealand, gave the album a slightly different angle, says Finn. "Marius has an arsenal of potsy stuff on his computer and I was interested in using more technology. We messed about and he left me with some musical vignettes."

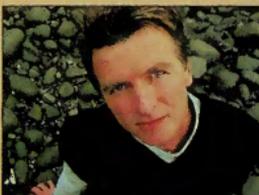
Try Whistling This features a cast of characters from the songwriter's past, including guitarist Moginie from Midnight Oil, former Crowded House producer Mitchell Froom, musician friends Pete Thomas and Michael Barker, and Soul Coughing's Steinberg. Even Finn's son played drums on one track. "Not to have the structure of being in a band was liberating but scary. I had no restrictions which enabled me to go down any lateral path I wanted. It was a bit of an experimental process," says Finn.

Experiment or not, Try Whistling This is an accomplished album which Parlophone promotions director Malcolm Hill will begin servicing to radio at the end of April. He says, "We'll be getting people to listen to the whole album so they can hear its depth."

Finn is pleased with his first solo effort. "Any time you sit down with someone else to make music it brings out a different angle, so the songs sound fresh to me. I hope they find an audience and will be loved by those that find the album," he says.

One listen to the album should be enough to convince people it deserves to find an audience who will do just that. **Catherine Eade**

**Artist:** Neil Finn **Label:** Parlophone **Project:** single/album **Songwriters:** Finn/De Vries/Moginie/Moore **Producer:** Finn/De Vries/Blake/Moginie **Publishing:** EMI Music Publishing **Studio:** Roundhead, Auckland/Looking Glass. **NY Released:** June 1/June 15



**Johnson — Hard Mouth To Feed (Hard Hands)** Addictive soothing and laid-back, this has a top-notch melody (album, August)

**Brian Jones — Turn Massacre — Strung Out** A heavy (7) byrds-style jangly folk rock which should allow these Americans to

make inroads in the UK (album, May) **Electricity — Lost In Space (MCA/Geffen)** An addictive and eclectic mix of guitars and dance

(single, May 25) **Craig Armstrong — The Space Between Us (Melanotic)** Gorgeous atmospheric album

(album, out now) **Purescence — This Feeling (Island)** This addictive guitar-based single follows several

hot live appearances (single, May 4) **Tin Star — The Third Kiss (V2)** A glorious

pop delivers everything promised in '97's **Disconnected Child** (album, the)

**Seafood — Psychic Rainy Nights (Kooky)** A mini-symphony in a Sonic Youth vein

and the recent Franco Panda release and hot live performances (single, out now)

**Ash feat. Neil Hanson — Oh Yeah! (Hot Press)** An amusing cover from their collaboration at the Hot Press Music Awards last year

**Arzoo — Philophobia (Chemical Underground)** Being played again and again for its melancholic vibe (album, 20) **Jack — The Jazz Age (Too Pure)** Glorious dark pop despite its misleading title (album, June)

# CHART COMMENTARY

by ALAN JONES



After making all the early running, Busta Rhymes' Turn It Up/Fire It Up narrowly failed to unseat Run-DMC's It's Like That and has to settle for a number two debut. Busta's biggest hit to date, it's the third record lifted from his album When Disaster Strikes, following Put Your Hands Where My Eyes Could See (number 16) and Dangerous (32). Actually, the album contains only Turn It Up - the Fire It Up segment of the track

Having trailed behind Busta Rhymes' Turn It Up/Fire It Up all week, Run-DMC's It's Like That somehow managed to find just enough strength to get its nose ahead again on Saturday, eventually selling 128,000 copies in the week, 5,000 more than its challenger. It's Like That has now been at number one for five weeks, selling nearly 850,000 copies.

If Busta had taken over at the top it would have been only the second time that the UK has had consecutive number one rap hits. The first occasion was last August, when Will Smith's Men In Black dethroned Puff Daddy, Faith Evans and 112's I'll Be Missing You.

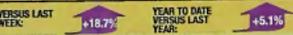
Another mid-week chart scenario which didn't come to pass was that of a top five with no Brits in it. After dipping to six in the first part of the week, Billie Myers saved the day with Kiss The Rain eventually holding at number four. Billie is the only British artist in the top nine, although even she is signed to the US end of Universal. The top five

## MARKET REPORT

### AT A GLANCE WEEKLY MARKET SHARES

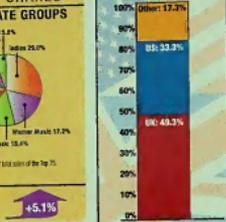


### SALES UPDATE



frequently features only British talent, and for it to feature no Brits is very rare, last happening on 8 October 1998, when

## PERCENTAGE OF UK ACTS IN THE CHART



Whigfield led the way from Bon Jovi, Corona, Cyndi Lauper and Madonna. Savage Garden's Truly Madly Deeply and

## SINGLE FACTFILE

and the Knight Riders samples it uses being exclusive to the single. Released last October, When Disaster Strikes has fared rather poorly for an LP containing three Top 40 hits. Peaking at 34 on the week of its release, it has sold fewer than 30,000 copies, though the success of Turn It Up/Fire It Up is already beginning to have an effect - the album re-entered the Top 200 last week at 147, and has now climbed to 94.

LeAnn Rimes' How Do I Live continue to prosper. Both records are non-movers in the Top 10 at five and nine respectively though both enjoyed considerable increases in sales, with Savage Garden's sales up 38% week-on-week, while LeAnn's swelled by 41%. Although many other records increased their sales as a result of Easter gift buying, these two were the only ones to enjoy big increases versus the rest of the market to earn bulletins.

Still only a teenager, Aaliyah registers her 12th hit with Journey To The Past, the theme from the animated movie Anastasia, which debuts at 22 this week. The 19 year old first charted in 1994 with Back And Forth and immediately took over from Abba as the first chart act, alphabetically speaking. It's a crown she no longer holds, however, having been replaced by the group A, whose single Number One achieved rather less than its optimistic title suggests last week, debuting at 47.

# THE YEAR SO FAR...

## TOP 20 SINGLES

Rank	Artist	Label
1	MY HEART WILL GO ON	EPIC
2	IT'S LIKE THAT	UNIVERSAL
3	DOCTOR JONES	LONDON
4	NEVER EVER	WELFA
5	BIRMFUL OF ASHA	MAVERICK
6	FROZEN	CHRYSLIS
7	ANGELS	VIRGIN
8	TOGETHER AGAIN	WILD CARD
9	HIGH	LACEP
10	YOU MAKE ME WANNA...	COLUMBIA
11	TRULY MADLY DEEPLY	COLUMBIA
12	GETTIN' JIGGY WIT IT	CHRYSLIS
13	PERFECT DAY	VC RECORDINGS
14	BAMBOOZIE	VIRGIN
15	STOP	ORATION
16	ALL AROUND THE WORLD	W&LIFE
17	RENEGADE MASTER #6	BLANCO Y NEGRO
18	MULLER AND SCOLLY	CATAPULT
19	NOW DO I LIVE	LEANN RIMES
20	THE BALLAD OF TOM JONES	SPACE FEATURING CERTS

Rank	Artist	Label
1	Wise Anton	Label
2	PEPSI UNUSUS	Label
3	BEAT TUBN T U P	East West
4	MY HEART WILL GO ON	Epac
5	KISS THE RAIN	4
6	TRULY MADLY DEEPLY	5
7	FOUND A CURE	6
8	L.A. PRIMAVERA	7
9	HOW DO I LIVE	8
10	LET ME ENTERTAIN YOU	9
11	HERE'S WHERE THE STORY ENDS	10
12	STOP	11
13	FROZEN	12
14	BIRMFUL OF ASHA	13
15	READ MY MIND	14
16	I GET LONELY	15
17	ANGEL ST	16
18	MISTAKE	17
19	SAY YOU DO	18
20	ANGELS	19

To hear the chart hot-off-the-press on Monday morning, call 0891 905289. Calls cost 50p/min.

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# CHART COMMENTARY

by ALAN JONES

## AIRPLAY FACTSHEET

● Billie Myers' chart progress: 25-14-13-9-2  
 ● After three weeks ahead, Natalie Imbruglia's Big Mistake has been trailing behind her debut hit Torn on airplay for the past fortnight. Both records are down this week, Torn slipping 17-24 while Big Mistake falls 19-25.  
 ● Although More Than Us was

Travis' biggest C1N hit when it debuted at 16, it has made less impression on the airplay chart (at 67) than of their previous hits.  
 ● Last week's chart position for Simply Red was affected by the fact it wasn't fingerprinted before being serviced to radio. This week it sprouts 80-18.

## MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



five weeks at number one on the C1N sales chart and five weeks at number one on the Radio One "most played" list, it's like that and that's the way it is for Run-DMC, who logged a further 35 plays at the station's premier station last week, six more than any other record. Yet, despite the record's obvious success it is still struggling for local radio support, appearing in a lower 15th place in Music Control's LR chart. Radio One's patronage is enough to gain it seventh place on the airplay chart overall, falling a place from the

number six peak it climbed last week. At the top of the chart, Tin Tin Out's Here's Where The Story Ends has established a big lead, with nearly 14m more listeners than its nearest challenger, an increase of 10m in a week. That's got little to do with additional support for Tin Tin Out - Here's Where The Story Ends logged 13 plays fewer last week than the week before but managed to add 1m audience impressions - and rather more to do with the sudden decline of Madonna's Frozen, which lost 1.4m listeners last week. It ceded

second place on the chart to Billie Myers, whose Kiss The Rain made good gains for the fourth week in a row, and is now a racing certainty to take over at number one. Kiss people able to respond positively to her "Can you hear me?" call last week. Nearly a third of that growth was due to Atlantic 252, which, having previously ignored the track, played it 56 times last week. Atlantic 252 also went overboard for All Saints' Under The Bridge, which was its fourth most played disc last week, with 65

spins. The follow-up to their sales/airplay chart topper Never Ever, Under The Bridge is rapidly replacing it on playlists now, and climbs 50-15, while Never Ever experiences an almost equally dramatic drop, slumping 16-43. Under The Bridge is getting a great deal more exposure than its notional equal, Lady Marmalade, with which it shares top billing as the next All Saints single. Lady Marmalade got just 157 plays last week, compared to 713 for Under The Bridge, and most of these were on smaller stations.

### VIRGIN

Rank	Title	Artist	Label	No. of plays
1	LET ME ENTERTAIN YOU	Robbie Williams (Chrysalis)	Virgin	36
2	BRIMFUL OF ASHA	Corneisha (West)	Virgin	37
3	SONNET THE VERVE	Verve	Virgin	35
4	MY FATHER'S EYES	Eric Clapton (Polygram/WEA)	Virgin	33
5	BALLAD OF TOM JONES	Space (Island)	Virgin	28
6	IT'S A BEAUTIFUL THING	Queen (Capitol/Sony)	Virgin	27
7	KISS THE RAIN	Billie Myers (Atlantic)	Virgin	28
8	SOUND OF DRUMS	Kate Bush (Columbia)	Virgin	27
9	HERE'S WHERE THE STORY ENDS	Tin Tin Out (VC Recordings)	Virgin	25
10	YOUR LOVE GETS SWEETER	Friy Quave (RCA)	Virgin	25

### NORTH EAST

Rank	Title	Artist	Label	No. of plays
1	HERE'S WHERE THE STORY ENDS	Tin Tin Out	VC Recordings	36
2	STOP	Paula Abdul	Virgin	37
3	KISS THE RAIN	Billie Myers (Atlantic)	Virgin	28
4	LET ME ENTERTAIN YOU	Robbie Williams	Virgin	35
5	FROZEN	Madonna	Virgin	28
6	LA PRIMAVERA	Sash!	Virgin	27
7	TRULY MADLY DEEPLY	Savage Garden	Virgin	28
8	BRIMFUL OF ASHA	Corneisha	Virgin	28
9	ANGEL ST	Peep!	Virgin	25
10	ANGEL ST	Peep!	Virgin	25

### GWR FM

Rank	Title	Artist	Label	No. of plays
1	TRULY MADLY DEEPLY	Savage Garden (Columbia)	Virgin	50
2	HERE'S WHERE THE STORY ENDS	Tin Tin Out (VC Recordings)	Virgin	36
3	KISS THE RAIN	Billie Myers (Atlantic)	Virgin	33
4	SONNET	The Verve (Polygram)	Virgin	32
5	BIG MISTAKE	Natalie Imbruglia (RCA)	Virgin	32
6	ANGELS	Robbie Williams (Chrysalis)	Virgin	33
7	MY HEART WILL GO ON	Celine Dion (Epic)	Virgin	31
8	PUSH	Michelle (BMG Intermusic)	Virgin	26
9	HIGH LIGHTHOUSE	Fiona (Capitol/Sony)	Virgin	25
10	BALLAD OF TOM JONES	Space (Island)	Virgin	25

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© Music Control. Based on weekly sales from 00:00 on Sun 16 April 1998 to 23:59 on Sat 17 April 1998.

# RADIO ONE

Rank	Title	Artist	Label	Aud.	No. of plays
1	IT'S LIKE THAT	Run-DMC, Vs. Jason Nevins (Sire/Communications)	Virgin	21540	30
2	SOUND OF DRUMS	Kate Bush (Columbia)	Virgin	15318	27
3	TURN IT UP	Busta Rhymes (East West)	Virgin	14570	28
4	ROAD RAGE	Corneisha (West)	Virgin	14321	28
5	I GET LONELY	Jamot Jackson (Virgin)	Virgin	14020	27
6	KISS THE RAIN	Billie Myers (Atlantic)	Virgin	14526	28
7	HERE'S WHERE THE STORY ENDS	Tin Tin Out (VC Recordings)	Virgin	14274	28
8	LET ME ENTERTAIN YOU	Robbie Williams (Chrysalis)	Virgin	14224	28
9	THE IMPRESSION THAT I GET	Mighty Mighty Bosstones (Mercury)	Virgin	14688	25
10	NOT IF YOU'RE THE LAST JUNKIE ON EARTH	Dandy Warhols (Capitol)	Virgin	13716	24
11	FIND A CURE	Ultra Naza (AMPM&M)	Virgin	12714	25
12	LA PRIMAVERA	Sash! (Mercury)	Virgin	13788	22
13	ALL THAT I NEED	Byronne (Polygram)	Virgin	11981	22
14	IF...	The Bluegenes (Superior Quality/AM)	Virgin	14274	25
15	FEEL IT	Tangerine Fae: Maya (Proper)	Virgin	10867	13
16	BEAT GOES ON	Let's Swing (Island)	Virgin	10516	13
17	STOP	Some Girls (Virgin)	Virgin	11558	22
18	BRIMFUL OF ASHA	Corneisha (West)	Virgin	10527	18
19	ALL THAT MATTERS	Louise (Interscope/EMI)	Virgin	9423	24
20	LOVE SHY	Kristina Boffa (Rivers)	Virgin	9203	21
21	ALL MY LIFE	K-Ci & JoJo (MCA)	Virgin	9111	16
22	UNDER THE BRIDGE	All Saints (London)	Virgin	9403	16
23	I'M LEAVING	Louise (Interscope)	Virgin	8205	14
24	SOUNDS OF WICKEDNESS	Team (Capitol)	Virgin	8205	14
25	KEEP ON DANCY	LET'S GO! (Perpetual Motion (Pinnacle/EMI))	Virgin	8498	5
26	ALL I WANT IS YOU	Sir (Sire/Virgin)	Virgin	8827	16
27	FROZEN	Madonna (Mercury)	Virgin	8606	25
28	A ROSE IS STILL A ROSE	Anthe Francis (Arista)	Virgin	8061	13
29	JUNGLE BROTHER	Jungle Brothers (Green Street/V2)	Virgin	7503	5
30	TORN	Natalie Imbruglia (RCA)	Virgin	7407	16
31	MORE THAN US	Texas (Independent)	Virgin	7412	6
32	ANGEL ST	Peep! (Virgin)	Virgin	6720	7

© Music Control. This concerns total number of plays from 00:00 on Sun 16 April 1998 and 24:00 on Sat 17 April 1998.

# LR

Rank	Title	Artist	Label	Aud.	No. of plays
1	HERE'S WHERE THE STORY ENDS	Tin Tin Out (VC Recordings)	Virgin	42758	1710
2	TRULY MADLY DEEPLY	Savage Garden (Columbia)	Virgin	32357	1636
3	KISS THE RAIN	Billie Myers (Atlantic)	Virgin	26476	1204
4	STOP	Paula Abdul (Mercury)	Virgin	28115	1458
5	FROZEN	Madonna (Mercury)	Virgin	25500	1619
6	MY HEART WILL GO ON	Celine Dion (Epic)	Virgin	22672	1418
7	LET ME ENTERTAIN YOU	Robbie Williams (Chrysalis)	Virgin	21947	1223
8	BRIMFUL OF ASHA	Corneisha (West)	Virgin	19387	1200
9	ANGEL ST	Peep! (M Prodigy/EMI)	Virgin	23540	1118
10	UNDER THE BRIDGE	All Saints (London)	Virgin	24855	1104
11	ALL THAT MATTERS	Louise (Interscope/EMI)	Virgin	14633	1011
12	BIG MISTAKE	Natalie Imbruglia (RCA)	Virgin	15253	1001
13	LA PRIMAVERA	Sash! (Mercury)	Virgin	21852	612
14	READ MY MIND	Corneisha (West)	Virgin	18716	650
15	HIGH LIGHTHOUSE	Fiona (Capitol/Sony)	Virgin	22346	903
16	IT'S LIKE THAT	Run-DMC, Vs. Jason Nevins (Sire/Communications)	Virgin	20789	713
17	SONNET	The Verve (Polygram)	Virgin	11386	703
18	INSANE	Texas (Mercury)	Virgin	9624	773
19	BALLAD OF TOM JONES	Space (Island)	Virgin	11081	715
20	ALL THAT I NEED	Byronne (Polygram)	Virgin	12236	534
21	LA PRIMAVERA	Sash! (Mercury)	Virgin	12950	519
22	SAY YOU DO	Ultra (East West)	Virgin	7464	323
23	ALL I WANT IS YOU	Sir (Sire/Virgin)	Virgin	16082	614
24	TORN	Natalie Imbruglia (RCA)	Virgin	19158	631
25	UNDER THE BRIDGE	All Saints (London)	Virgin	13818	308
26	HOW DO I LIVE	Leona Lewis (RCA/The Hit Lab)	Virgin	12892	518
27	I GET LONELY	Jamot Jackson (Virgin)	Virgin	13877	658
28	NEVER EVER	All Saints (London)	Virgin	11286	569
29	TOGETHER AGAIN	Jamot Jackson (Virgin)	Virgin	8652	850
30	AINT THAT JUST THE WAY	Leticia McNeil (Midwest)	Virgin	10482	595

© Music Control. This concerns total number of plays from 00:00 on Sun 16 April 1998 and 24:00 on Sat 17 April 1998.

18 APRIL 1998

music control  
UKSTATION  
A-Z

This Week	Last 2 weeks	Wks on chart	Pos on last ch.	Title	Artist	Label	Total Plays	Plays % + or -	Total Audience	Audience % + or -
1	1	7	14	HERE'S WHERE THE STORY ENDS	Tin Tin Out	VC Recordings	1936	-1	74.00	+2
2	8	10	5	KISS THE RAIN	Billie Myers	Universal	1666	+30	60.20	+41
3	7	1	9	FROZEN	Madonna	Maverick	1439	-31	54.83	-25
4	7	5	9	TRULY MADLY DEEPLY	Savage Garden	Columbia	1791	+3	54.30	+13
5	4	4	10	LET ME ENTERTAIN YOU	Robbie Williams	Chrysalis	1324	-5	52.89	-5
6	3	3	8	STOP	Spice Girls	Virgin	1471	-6	52.72	-6
7	5	5	7	IT'S LIKE THAT	Run-D.M.C. Vs Jason Nevins	Smile Communications	1150	+4	52.44	+7
8	5	4	12	BRIMFUL OF ASHA	Cornershop	Wijija	1193	-24	41.27	-24
9	7	18	3	MY HEART WILL GO ON	Celine Dion	Epic	1320	-15	38.72	-8
10	13	26	4	FOUND A CURE	Ultra Nate	AM-PM/A&M	1138	+36	37.42	+23
11	12	29	4	LA PRIMAVERA	Sash!l	Multiply	822	+21	35.17	+11
12	31	32	5	READ MY MIND	Conner Reeves	Wildstar	1028	+57	31.71	+64
13	15	13	7	I GET LONELY	Janet Jackson	Virgin	785	+17	31.58	+17
14	24	24	2	SOUND OF DRUMS	Kula Shaker	Columbia	332	+54	30.46	+33
HIGHEST CLIMBER										
15	50	128	2	UNDER THE BRIDGE	All Saints	London	713	+73	29.46	+144
16	20	82	2	ALL THAT I NEED	Boyzone	Polydor	770	+91	29.04	+23
17	10	13	5	ALL THAT MATTERS	Louise	1st Avenue/EMI	1033	-5	27.79	-27
BIGGEST INCREASE IN PLAYS										
18	30	8	1	SAY YOU LOVE ME	Simply Red	East West	373	+236	27.78	+271
19	35	14	19	ANGELS	Robbie Williams	Chrysalis	1021	+19	26.86	+17
20	27	45	4	ALL I WANT IS YOU	911	Ginga/Virgin	673	n/c	26.50	+14
21	18	12	18	HIGH	Lighthouse Family	Wild Card/Polydor	954	-5	26.24	+3
22	14	11	4	ANGEL ST	M People	M People/BMG	1038	-12	25.33	-12
23	22	25	11	SONNET	The Verve	Hut	808	-1	24.31	+9
24	17	29	26	TORN	Natalie Imbruglia	RCA	626	-6	23.77	-5
25	25	18	1	BEAT GOES ON	All Seeing I	London	500	+17	23.29	+2
26	19	16	7	BIG MISTAKE	Natalie Imbruglia	RCA	1065	-3	23.15	-5
27	32	27	8	HOW DO I LIVE	LeAnn Rimes	Curb/The Hit Label	623	+12	23.06	+12
28	11	8	4	BALLAD OF TOM JONES	Space	Gut	750	-12	21.51	-53
29	27	23	19	YOU'RE STILL THE ONE	Shania Twain	Mercury	510	-15	21.25	-3
30	38	26	5	MY FATHER'S EYES	Eric Clapton	Reprise/WEA	458	-4	20.43	-6
31	48	181	2	ROAD RAGE	Catanzona	Blanco Y Negro	169	+128	19.89	+55
32	38	42	3	BURN IT UP	Busta Rhymes	East West	244	+98	19.07	+10
33	34	40	3	PUSH IT	Garbage	Mushroom	156	+11	18.23	+1
34	35	44	3	SHOUT TO THE TOP	Fire Island Featuring Loleatta Holloway	Junior Boy's Own	503	+36	17.77	n/c
35	34	189	1	IF...	The Bluetones	Superior Quality/A&M	129	+57	15.70	+64
36	23	19	14	GETTIN' JIGGY WIT IT	Will Smith	Columbia	624	-17	15.15	-52
37	54	0	1	FEEL IT	Temperer Feat. Maya	Pepper	310	+68	15.14	+48
BIGGEST INCREASE IN AUDIENCE										
38	198	498	1	RAY OF LIGHT	Madonna	Maverick/Warner Bros.	378	+133	14.99	+305
39	183	117	1	NOT IF YOU WERE THE LAST JUNGLE ON EARTH	Dandy Warhols	Capitol	99	+80	14.54	+256
40	83	45	3	NO NO NO	Destiny's Child	Columbia	331	-3	14.54	-29
41	74	54	7	THE IMPRESSION THAT I GET	Mighty Mighty Bosstones	Mercury	106	+34	14.48	+28
42	57	71	1	WHERE ARE YOU?	Imaani	EMI	168	+102	14.32	+47
43	16	32	58	NEVER EVER	All Saints	London	625	-17	14.06	-90
44	29	30	21	BITTER SWEET SYMPHONY	The Verve	Hut	411	-10	13.61	-57
45	47	83	7	LOVE SHY	Kristine Blond	Reverb	239	+45	13.35	-1
46	75	181	1	ALL MY LIFE	K-Ci & JoJo	MCA	355	+59	12.53	+52
47	27	40	4	MOVE ON UP	Trickster	A&M	228	-40	12.36	-33
48	38	21	5	INSANE	Texas	Mercury	724	-11	12.36	-31
49	52	31	23	AIN'T THAT JUST THE WAY	Lutricia McNeal	Wildstar	600	-7	11.81	-4
50	58	82	1	PUSH	Matchbox 20	WEA International	577	+15	11.64	+24

© Music Control UK. Compiled from data gathered from 38 UK radio stations on Saturday 18 April 1998 and 24 UK on Sat 18 April 1998. Stations ranked by volume (play) based on total last two weeks data. Audiences based on 18-34s.

## TOP 10 GROWERS

Pos.	Title (Artist (Label))	Total Plays	Increase in no. of plays
1	KISS THE RAIN Billie Myers (Universal)	1666	381
2	READ MY MIND Conner Reeves (Wildstar)	1028	374
3	ALL THAT I NEED Boyzone (Polydor)	770	368
4	FOUND A CURE Ultra Nate (AM-PM/A&M)	1138	300
5	UNDER THE BRIDGE All Saints (London)	713	300
6	SAY YOU DO Ultra (East West)	619	292
7	SAY YOU LOVE ME Simply Red (East West)	373	262
8	YOU CAN LOVE ME NOW Hothouse Flowers (London)	304	241
9	RAY OF LIGHT Madonna (Maverick/Warner Bros.)	378	216
10	ANGELS Robbie Williams (Chrysalis)	1021	164

© Music Control UK. Chart shows tracks boasting greatest increase in plays.

## TOP 10 MOST ADDED

Pos.	Title (Artist)	Stations last week	Stations this week	Wks on chart
1	MORE THAN US Travis (Independence)	26	50	24
2	SHOUT TO THE TOP Fire Island Featuring Loleatta (Junior Boy's Own)	32	55	23
3	TURN IT UP Busta Rhymes (East West)	17	37	20
4	DONT LET THE SUN GO DOWN ON ME Eton John (WB George Michael) (Recked)	14	34	20
5	YOUR YOUNG WHITE TOWN (Chrysalis)	15	30	15
6	UNDER THE BRIDGE All Saints (London)	39	54	15
7	FEEL IT Temperer Feat. Maya (Pepper)	27	42	15
8	ONE SWEET DAY Mariah Carey & Boyz II Men (Columbia)	10	25	15
9	PUSH Matchbox 20 (WEA International)	35	50	15
10	DREAMS The Corrs (143/Lava/A&M)	6	14	14

© Music Control UK. Chart shows tracks boasting greatest number of station adds.

18  
april  
1998

# THE OFFICIAL CHARTS

by **music week**  
AS USED BY



**BBC RADIO 1**



# albums

18  
april  
1998



## 1 IT'S LIKE THAT

Run-DMC Vs. Jason Mewins

Simple Communications

- |    |                       |                          |                       |
|----|-----------------------|--------------------------|-----------------------|
| 1  | IT'S LIKE THAT        | Run-DMC Vs. Jason Mewins | Simple Communications |
| 2  | TURN IT UP/FIRE IT UP | Busta Rhymes             | Elektra               |
| 3  | MY HEART WILL GO ON   | Celine Dion              | Epic                  |
| 4  | KISS THE RAIN         | Billie Myers             | Universal             |
| 5  | TRULY MADDY DEEPLY    | Savage Garden            | Columbia              |
| 6  | FOUND A CURE          | Ultra Nate               | AM/PM                 |
| 7  | LA PRIMAVERA          | Sash!                    | Multiply              |
| 8  | ALL MY LIFE           | K-Ci & JoJo              | MCA                   |
| 9  | HOW'D I LIVE          | LeAnn Rimes              | Curb                  |
| 10 | LET ME ENTERTAIN YOU  | Robbie Williams          | Chrysalis             |



## 11 SAY YOU DO

Ultra

- |    |                             |                                     |                   |
|----|-----------------------------|-------------------------------------|-------------------|
| 11 | SAY YOU DO                  | Ultra                               | East West         |
| 12 | STOP                        | Spice Girls                         | Virgin            |
| 13 | GIVE A LITTLE LOVE          | Daniell O'Donnell                   | Ritz              |
| 14 | HERE'S WHERE THE STORY ENDS | Tin Tin Out featuring Shalae Nelson | VP Recordings     |
| 15 | WHAT YOU WANT               | Mase featuring Total                | Puff Daddy/Arista |
| 16 | I WANT YOU TO WANT ME       | Solid Harmonie                      | Jive              |
| 17 | I GET LONELY                | Jenifer Jackson                     | Virgin            |
| 18 | FROZEN                      | Madonna                             | Maverick          |
| 19 | ALL I WANT IS YOU           | 911                                 | Grosche/Arista    |

## 1 LIFE THRU A LENS

Robbie Williams

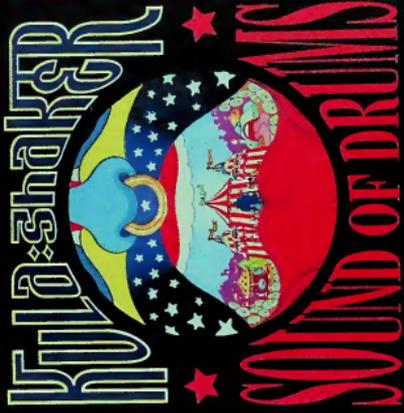
- |    |                       |                   |                |
|----|-----------------------|-------------------|----------------|
| 1  | LIFE THRU A LENS      | Robbie Williams   | Chrysalis      |
| 2  | LET'S TALK ABOUT LOVE | Celine Dion       | Epic           |
| 3  | THE BEST OF James     | Fontana           | Fontana        |
| 4  | TITANIC (OST)         | James Horner      | Sony Classical |
| 5  | RAY OF LIGHT          | Madonna           | Maverick       |
| 6  | URBAN HYMNS           | The Verve         | Hut/Virgin     |
| 7  | THIS IS HARD CORE     | Pulp              | Island         |
| 8  | LEFT OF THE MIDDLE    | Natalie Imbruglia | RCA            |
| 9  | ALL SAINTS            | All Saints        | London         |
| 10 | FRESCO                | M People          | M People/BMG   |



## 11 PEOPLE MOVE ON

Bernard Butler

- |    |                       |                   |                   |
|----|-----------------------|-------------------|-------------------|
| 11 | PEOPLE MOVE ON        | Bernard Butler    | Creation          |
| 12 | SPICEWORLD            | Spice Girls       | Virgin            |
| 13 | MAVERICK A STRIKE     | Finley Quayle     | Mercu             |
| 14 | WHITE ON BLONDE       | Texas             | WIP Card/Polygram |
| 15 | POSTCARDS FROM HEAVEN | Lighthouse Family | Duo               |
| 16 | PILGRIM               | Eric Clapton      | Duo               |
| 17 | TALK ON CORNERS       | The Corrs         | Atlantic          |
| 18 | SAVAGE GARDEN         | Savage Garden     | Columbia          |
| 19 | INTERNATIONAL VELVET  | Castroville       | Bianco/Virgin     |



20.4.98

**CD1** *Sassy or Bassy* (Athena Vassou), *Blair on Saxons* (Ilan on Saxons), *Barrenness of Love* (Papa Ink versus the 'Bassists of Love'), *Remains* (Athena the Preman), **CD2** *Sassy or Bassy* (Athena Vassou), *Blair on Saxons* (Ilan on Saxons), *Jon the Don Get the Juice* (Sass from the same cast 'Bassists of Love'), **MC** *Sassy or Bassy* (Athena Vassou), *Blair on Saxons* (Ilan on Saxons)

\* **INCLUDES FREE DVD EXTRA**

# music

18 APRIL 1998

## dance web sites scoop cds internet awards

Dance music web sites dominated last week's *Music Week* Creative and Design Awards with dance companies winning both of the main awards for web site design.

London indie label Dorado won the overall award for best web site design with [www.dorado.net](http://www.dorado.net) which has been running since last October. Dorado's site perfectly captures the label's hip brand values with a cool hi-tech design which uses space and colour to elegant effect," says Chris Sice, commercial manager at dotmusic and one of the awards judges.

The Dorado site was commissioned by Dorado managing director Ollie Buckwell and designed by in-house webmasters Fabian Sasson and Tom Hingston. Hingston is well known in design circles for his work on projects such as the Blue Note, Dorado's Filter subsidiary label, and the forthcoming campaign for Massive Attack's new album 'Mezzanine'.

Buckwell points out how important web sites can be to small labels such as Dorado.

"There's a thriving international global market for independent dance labels and selling records on the internet is and will become an even more important way of doing business," he says. Dorado averages at least one sale a day via its web site with customers spending up to £60 on records and merchandise.

The integration of design and infotainment values was key in landing the Ministry Of Sound the award for best music web site with [www.ministryofsound.co.uk](http://www.ministryofsound.co.uk). "The Ministry Of Sound has created a benchmark for music web sites seeking to exploit the commercial potential of the web," says Chris Sice. "It gives dance fans an entertaining and interactive experience, whilst subtly promoting its events and selling its range of products."

The development of the site was overseen by Will Love, the Ministry's new media manager. "It was a design award we got but I hope it also acknowledged our overall strategy of involving users in the site with our chat and message facilities," he says.



Busta Rhymes declared himself 'Copasetic' with his 'Turn It Up (Fire It Up)' which looks certain to be this week's national number one. *RM* is 'Copasetic' as well. Busta will be the third *RM* tune of the week to hit the national chart's number one slot in the past few weeks, following Run DMC & Jason Nevins and Cornerhop. Busta was in the UK last week doing promotion, a key factor in generating sales for the 'Knight Rider'-sampling rap track which has had massive radio support. "Busta's trip has been integral," says Jean Branch, East West's head of dance.

"People want to feel something and Busta is a genuine superstar." Busta enjoyed a Top 10 hits two years ago with 'Woos (Got You All In Check)' and has had two Top 20 hits 'Put Your Hands Where Your Eyes Could See' and 'Dangerous' from his latest album 'When Disaster Strikes'. However, Busta is leaving nothing to chance, telling *RM* that he will shortly be diversifying into fashion with his own range of clothing. "Nothing lasts for ever," he says. "Everyone has their time and I don't know when my time is going to come."

## inside:

- [2] SEVEN DAYS IN DANCE: PETE ADRARKWAH reveals what caught his attention this week
- [3] RADIO: the Top 40 Dance Airplay countdown; PETE TONG'S playlist
- [4-6] HOT VINYL: all the tunes of the week, the latest reviews and DJ Tips
- [7] JOCK ON HIS BOX: TERRY FRANCIS



**buzz  
chart  
number  
ones**

CLUB: 'LOVIN' YOU' UB40 (Logic) p5  
URBAN: 'TURN IT UP' Busta Rhymes (Elektra) p6  
POP: 'MY HEART WILL GO ON' Celine Dion (Epic) p6  
COOL CUTS: 'TEARDROP' Massive Attack (Virgin) p8

# MONKEY MAN - A LONG AS I CAN SEE THE LIGHT

NEW SINGLE RELEASED 20/04/98. CD/12/LTD 7. INCLUDES WARD 10. FEATURES MIXES BY ADRIAN SHERWOOD.  
TAKEN FROM THE FORTHCOMING LP "SHOOT THE BOSS".



- 18 20 BRIMFUL OF
- 14 21 NO NO NO D
- 15 23 BEAT GOES C
- 21 24 UH LA LA LA
- 24 25 WHEN THE L
- 26 BRICK Ben F
- 27 REMEMBER
- 28 BEST DAYS
- 29 SEX AND CA
- 30 THIS IS IT St
- 31 R U SLEEPIN
- 17 32 ALL THAT MA
- 32 33 BIG MISTAKE
- 33 34 DOCTOR JON
- 35 CRACKING U
- 36 BELIEVE GO
- 19 37 READ MY MI
- 25 38 ANGEL ST M
- 33 39 SAY WHAT YOU
- 16 40 MORE THAN



Man Made  
MAY 11 1998

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

Cover: © Bernardini/Red Bull; Photo: © Getty Images





18  
april  
1998

hot vinyl

(on the decks: brad beatnik,  
chris finan, james hyman,  
danny mcmillan)

TUNE OF THE WEEK



FREAKPOWER 'NO WAY'  
(DECONSTRUCTION)  
(BEATS)

This 'La Bamba'-ish groove with its Luv Tribe 'Stand Up' sample breezily bounds along via Ashley Slater's laidback name-checking vocals that are complemented by the immediate "Throw your hands in the air" repetitive hook in the radio edit. The Full Mix is similar apart from the occasional swearword, Norman's Club Mix starts bare, building on another winning bassline. The Dee Jay Deltix mix intros with echoed a capella and moves swiftly into tight carnival drumming. Overall a sure-fire stanker that will cook well into the summer. ●●●●● JH

TRACE 'SONAR MATRIX/OPTICAL 'MUTE '98' (PROTOTYPE)  
(DRUM & BASS)

Whatever you expect from this man you know it's gonna take a hard-hitting bullet biting direction. As the intro builds you are fed nice melodic touches that make you think for a second, then boom it drops. Trace drags you into his growling bass and razor sharp beats with absolutely no chance of letting you go. Six or so minutes of intense manipulation. On the other release Optical's brother Matrix delivers a deep piece that goes by the name of 'Mute 98'. He works up a minimal groove based around a funky bass and simple keys washed in effects. Also check 'Convoy' on the flip for something a little different. Top stuff. ●●●●● DM

FULL MOON SCIENTIST 'WE D.ASH RUBBERY' (BOTCHIT & SCARPER)  
(BEATS)

This chunky and wildly gurgling platter is less frenetic than most—and more engaging for it. Tonic contributes a sparse and fuzzy bass-heavy breakbeat version that is admirably inventive. On the flip, Mr Dan adds a funky bassline and tight beats while Scissorkicks go mental with a fistful of abrasive Propellerheads-style breakbeats and a neat vocoder hook. The latter storms the show while the original will appeal to the more cerebral beat heads. ●●●●● BB

RUFF DRIVERZ 'DEEPER LOVE' (INFERNO)  
(HOUSE)

Chris Brown and Bradley Carter follow the excellent 'Don't Stop' with a track that originally buzzed in small numbers on Undisputed last year. 'Deeper Love' now comes with remixes from Tall Paul, Hysteric Ego plus an array of self-produced mixes too. Tall Paul beefs up the pace in his full-on style using lots of big stabs, while Hysteric Ego play on the vocal repeat and tweak the percussion beautifully. It is the Ruff mix, though, that has the most profile at the moment, boasting a glorious piano break and large chord hooks that take full control, resulting in a track sounding far stronger than many of its contemporaries. ●●●●● CF

THE OFFICIAL CHARTS

100

18  
april  
1998



CHARLOTTE  
BE MINE  
20.4.98

PRODUCED BY DERRICK GARRET  
MIXES BY STEVE ANTHONY, CLIFF FATHER & JOE  
C-SWING AND NU BIRTH



MONO LIFE IN MONO

OUT APRIL 20TH  
INCLUDES MIXES FROM PROPELLERHEADS,  
BANANA REPUBLIC AND LH00Q  
CD1, CD2, & 12"  
MONO

11  
si



1 IT'S LIP  
Run-DMC Vs J4

- 2 TURN IT UP!ER
- 3 MY HEART W
- 4 KISS THE RAI
- 5 FROUDY MADD
- 6 FOUND A CUF
- 7 LA PRIMAVER
- 8 ALL MY LIFE
- 9 HOW DO I LIV
- 10 LET ME ENTE



- 11 SAY YOU DO
- 12 STOP Spice G
- 13 GIVE A LITTLE
- 14 HERE'S WHERE THE
- 15 WHAT YOU W
- 16 I WANT YOU
- 17 I GET LONELY
- 18 FROZEN Mad
- 19 ALL I WANT

# the CHART

18.04.98  
(upfront house)

(commentary)

by alan jones

In a week when the chart was to some extent, distorted by early Easter deadlines and



continuing postal problems, **TRM's** version of **The Glo Minnie Riperton** hit **Love You** seems to have arrived 'third' less support than 80% of the year's number one hits. It has established a 10% lead over **PERPETUAL EDITION's** 'Keep On Dancin', which holds at number two after first weakening and then strengthening again as DJs who had deserted it added the new Mr Spring mixes - and **MR SPRING** himself, who we talked of here as a potential challenger last week, surprisingly slumps 9-11. Towards the end of the week, the strongest record was none of the above. It was **Feel It by THE TAMERER**, which really took off only in the final day or two, as new mixes by the Sharp boys started to bite. For the week as a whole, however, **Feel It** moved only 33-13, registering exactly half as much support as 'Lovin' You'. The highest new entry on the chart is 'A Rosa Is Still A Rosa' by **ARETHA FRANKLIN**. Serviced in 10 different mixes across four 12-inch singles, it's Aretha's first single since 'Willing To Forgive', a gorgeous Babyface composition which was entirely unmentioned in clubland but which was a number 17 pop hit in 1994. Its predecessor was 'A Deeper Love', Aretha's remake of the G&C Music Factory single, which gave her a top five pop hit and a number one club hit earlier that same year. Two more hot records entitled 'A Deeper Love' make their chart debut this week - and they aren't even related to either other or Aretha's old hit. Leading the way at number five is **TRUF DRUMHER's** song of that name, powered to its high debut primarily by **Tal Poul**, who reckons it's his best mix yet. Making a more modest first impression, **89's** latest arrives at number 35. Though it is significantly behind **Ruff Drezvz**, it sounds like the bigger sales hit to me. Chart breakers include the current proms by **THE MAN WITH NO NAME**, **RALPH ROSSANO**, **PEPPER MASHAYE**, **WON**, **803 STATE**, **FREAKPOWER**, **TERRY CALLAN**, **REBBIE JACKSON**, **CANBUS**, **DARFIO G**, **DOLLS HEAD**, **INDIAN YIGES**, **MASE** and **SCORE**.



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

Wk	Wks	Artist	Label
10	2	LOVIN' YOU (COURTIS & MOORE ORIGINAL/ANTONY DUB MIXES) <b>UBM</b>	Logic
1	1	KEEP ON DANCIN' (LET'S GO) (MR SPRING/MASCHALUS BROTHERS MIXES) <b>Pergalust Motion</b>	Crossraz/Positiva
2	4	HEAVEN (DANTHER & JOE WAND/DANNY TEMAGLA/PALL GOTTES/WILD CATS MIXES) <b>Kisano</b>	Coalition
3	1	A ROSA IS STILL A ROSE (LOVE TO INFANTRY/HETECH/ROHBYN VIGOR/LONDON CONNECTION/DEEJAYS EAGLE LAUREN HILL MIXES) <b>Artha Franklin</b>	Artha
4	5	DEEPER LOVE (TALL PAUL/RUFF DRIVERZ/HYPERSTIC EGO/SOCIAL SECURITY MIXES) <b>Ruff Drezvz</b>	Inferno
5	7	TO THE WORLD (LEFTS CLUB EXPERIMENT/TOMY DE VITTRIMEN & WOLFFABSOLM & RHOOD MIXES) <b>O.R.G.A.N.</b>	Multiply
6	1	GET UP, STAND UP (TOMY DE VITTRISUPER EGO/KATY TINI OUB MIXES) <b>Pluniny Pluninton</b>	Club For Life/Distinctive
7	3	ESBARR (TODY TRAX BOYZ/SOUL/ROOJAN MIXES) <b>Sesaweme</b>	Positiva
8	20	HOW SOON IS NOW (HYBRID/HELOTRAP/CM/HOOSERHEADS/TENGERS MIXES) <b>Inner Sanctum</b>	Manley
9	1	DO NOT PLAY DEAD (EMOTIONAL OVERLOAD/HARD AS NAILS/SULENA VENTURA MIXES) <b>Vapourheadz</b>	Powr
10	2	VOYAGER 1.56 (FISH/FILTER KINGS MIXES) <b>Mr Spring</b>	Manifesto
11	2	GET INTO YOU (DAPUNX/STARZ/ERIC KUPFER/DEE BROTHERS/KERRI CHANDLER MIXES) <b>Deep Brothers feat. Fonda Rae</b>	Arthrab
12	3	FEEL IT (DITTY POTEM SCOUR/ROD/SHARP MIXES) <b>The Tamerer feat. Maya</b>	Pepper
13	2	ICE RAIN (HELOTRAP/CELEX WHITE/DOBBE & BIG D MIXES) <b>Alex Whitcomb &amp; Big C</b>	Xtravaganza
14	1	LOVE LETTERS (TODD EDWARDS/INDUSTRY STANDARD/PHIL DANIEL/INSLEE MIXES) <b>All</b>	Artha
15	2	SECRET LOVE (SHARP/PEP/KHAM INTERNATIONAL/ALL STARS/FLAVIO MIXES) <b>Shah</b>	Excavator
16	3	FUN (BOOKER TONARDY GIRLS/DU SNEAK/BASEMENT JAXX/TODD EDWARDS/DU KRUST MIXES) <b>Da Mch feat. Jacelyn Brown</b>	INCredible
17	4	WANT A CURE (MOOD IS SWING/LULL INTENTION/PERK MORILLO MIXES) <b>Ultra Nite</b>	AMP/PM
18	3	YA-HO HE (RHYTHM MASTERS/MERLYN & CHUCK MELLOW MIXES) <b>NC Tube feat. Saima Kapfänger</b>	ZYX
19	1	LOVE IS SO NICE (COLOUR SYSTEM INK/LOU TONKA MIXES) <b>Urban Soul feat. Caylei, Jamilla/Troyetta Knox</b>	VC Records
20	1	VOLEZ VOUS (BURGER QUEEN MIXES) <b>Philly Bantz feat. Sophia</b>	Inferno
21	4	STAY (BOOKER T/AX-KLASS/BROOKLYN FUNK/BLACKSMITH MIXES) <b>Mica Paris</b>	Cooltempo
22	1	DO WHAT YOU DO... <b>Tony De Vit</b>	TDV
23	2	SUPERSTAR (JASON NEVINS MIXES) <b>Novy vs Eniac</b>	D.Disco/Arista
24	1	YOU THINK YOU OWN ME (BROOKLYN FUNK/SID/NAVZ/BOOKER T/TARKSTER MIXES) <b>Hinda Kids</b>	Island
25	2	ONLY ME (IMPREGNABLE/MATT KOO/D/HR/HYTHM MASTERS/ONTIDY DUBS MIXES) <b>Hyperlogic</b>	Tidy Trax
26	1	ALL THAT I NEED (TROUSER ENTHUSIASTS/PEP DANUK MIXES) <b>Boytime</b>	Polydor
27	1	ROUND AND ROUND (GAY CITY ORCHESTRALIST JUNKY/MASS/OLDHAWK/MW/MSYSTEMS/BROWN & SLOPPY MIXES) <b>manBREAK</b>	One Life In Lim
28	3	THE MUSIC'S GOT ME (BASS BUMPERS MIXES) <b>Brooklyn Bounce</b>	Club Tools
29	4	THE INSIDE (SOUL BROTHERS/CWG MIXES) <b>Anny Lamboy feat. Michelle Weekes</b>	Cleveland City
30	1	DISCO IN DISCO (T-EMPO MIXES) <b>Whirlpool Productions</b>	Sum
31	2	V.I.P. EP VOLUME 1 (ORIGINAL/SHARP MIXES) <b>Hip Hesperation</b>	Sharp Records
32	1	SOUNDS OF WICKEDNESS (TZANTZIF/PROJECT/TOUY IN PLAY MIXES) <b>Tzant</b>	Logic
33	4	YOU CAN'T HAVE MY LOVE (TORY MORGAN/TOR/MW/ST TO MIXES) <b>Deep Nation</b>	Positiva
34	1	DEEPER LOVE (SYMPHONIC PARADISE) <b>BEE</b>	Positiva
35	2	MISS THE LOVE (WARREN CLARKE MIX) <b>Romy</b>	Mesca
36	5	PLAYMATE PUZZLE (DILLON & DICKINS/PLANET NICE MIXES) <b>Discoates</b>	Healthtr
37	2	TO THE FUNKY/BASS INJECTION <b>Funkasize</b>	Undiscoversed
38	2	DOWN WITH THE UNDERGROUND (LUDGE JOLLES/GROOVING/GEZAG/COLIN TENVENAKE MIXES) <b>Trevor Reilly</b>	Manifesto
39	1	THE ROOT OF HAPPINESS/OBSESSION <b>Lange</b>	Additive
40	2	RIPPED IN 2 MINUTES (TIDY TRAX/COOP/ROGAL/ROGAL MIXES) <b>A vs B</b>	Positiva
41	2	THIS IS IT (MASC/DILLON & DICKINS/NU-BIRTH/BOY FOMYAN COLE MIXES) <b>State Of Mind</b>	Sound Of Ministry
42	2	HORNY Mousse T	German Peppermint Jam
43	1	DO YOU FEEL IT? <b>Soundslation</b>	Stress
44	1	BLITZKREIG EUROPE <b>Emmy Black</b>	Tribulation
45	1	LONDON TOWN (JASS/SEVICUS DANGER/PERPETUAL MOTION/ISB MIXES) <b>JDS</b>	Pepper
46	1	MY HEART WILL GOES ON (SOUL SOLUTION/RICHIE JONES/TONY MORAN/MATT PISO MIXES) <b>Celine Dion</b>	Eric
47	1	HOLD ON TIGHT (HALUN & KANE/HELOTRAP/OLO/BACK LUKE MIXES) <b>Lambda feat. Martha Wash</b>	Multiply
48	1	14 HOURS TO SAVE THE EARTH (TROUSER ENTHUSIASTS/TOMSKI MIXES) <b>Tonski</b>	Xtravaganza
49	1	READY FOR A NEW DAY (RHYTHM MASTERS/DILLON & DICKINS/PETE AVILA/TODD TERRY MIXES) <b>Todd Terry</b>	Manifesto
50	3	BADBOY (TALL PAUL/CANNY/OU SNEAK/MANDRAX/WILDCHILD MIXES) <b>Wildchild</b>	Polydor
51	4	HIGH MOON (ISB MIX/DEEPER Serious Dancer)	Fresh
52	1	I GET LONELY (JASON NEVINS MIXES) <b>Jamit</b>	Virgin
53	2	INSTANT MOMENTS (MIXES) <b>Reiss</b>	Slip
54	1	I'VE BEEN TO A MARVELOUS PARTY (TROUSER ENTHUSIASTS/SHARP/FLOOR/GAZ/M/PINK NOISE MIXES) <b>The Divine Comedy</b>	EMI
55	1	BEN A LONG TIME <b>The Fog</b>	Pukka Sam
56	1	VOODOO BELIEVE (RALPH ROSS/ROD/GARY WILKINSON/OGUN MIXES) <b>Datura</b>	Atlantic
57	3	THANK YOU (MASTERS AT WORK MIXES) <b>Babe Witness</b>	East West Dance
58	3	CATALAN (TOUR DE FORCE/CM/TRA/MIXES) <b>Tour De Force</b>	Lil' Man/Interscope
59	2	ALL MY LOVE/PARTY AIN'T A PARTY <b>Queen Pen feat. Eric Williams</b>	

Man Made  
MAY 11 1998

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 Mase by Booker T, Basement Jaxx, Todd Edwards & DJ Sneak. Formats: 12" & X2 CD's  
 The Rill Club Chart #1 & Buzz Chart #1

# Da... Jocelyn Brown

## Fun 2/4/98

8 19 ALL WANT  
18 20 BRIMFUL OF  
14 21 NO NO NO D.I.  
15 23 BEAT GOES O  
21 24 UH LA LA LA  
24 25 WHEN THE L  
26 BRICK Ben F  
27 REMEMBER  
28 BEST DAYS J  
29 SEX AND CAI  
30 THIS IS IT St  
31 R U SLEEPIN  
17 32 ALL THAT MA  
32 33 BIG MISTAKE  
39 34 DOCTOR JON  
35 CRACKING U  
36 BELIEVE GO  
19 37 READ MY MI  
25 38 ANGEL ST M  
33 39 SAY WHAT YOU  
16 40 MORE THAN

# the BANCHART

TW	LR	Wks	Title	Artist
1	1	7	TURN IT UP/IFE IT UP/RHYMES GALORE	Gusta Rhymes
2	9	12	TUO CLOSE	West
3	10	10	WHAT YOU WANT/WILL THEY DIE 4 U?	Musa
4	37	2	A ROSE IS STILL A ROSE	Archa Franklin
5	5	5	GONE TILL NOVEMBER	Wyclef Jean
6	12	4	ALL MY LIFE	Fo & Jobe
7	3	8	STAY	Mica Paris
8	3	8	ALL MY LOVE	Diana Pen Feat. Eric Williams
9	2	6	BE NINE	Cherelle
10	10	6	I GET LONELY	Janet Jackson
11	7	4	MOBUDY BUT YOU	Corner Crewes
12	15	8	NICE & SLOW	Usher
13	15	8	SECOND ROUND K.O.	Canibus feat. Mike Tyson
14	6	8	MOBUDY BETTER	Trina Moore
15	19	3	YOU THINK YOU OWN ME	Hitta Hitta
16	22	4	MONEY, POWER & RESPECT/AF YOU THINK I'M JIGGY (JEMO)	The Lost
17	13	17	NO NO NO	Destiny's Child
18	14	3	OFF THE HOOK	Josy Wilkes
19	20	2	DEJA VU (UPTOWN BABY)	Lord Tariq & Peter Gunz
20	NEW	1	ZOOM	Dr. Dre & LL Cool J
21	17	3	ROYALTY	Gang Starr
22	11	6	BEST DAYS	Juice
23	19	3	YOURS FAITHFULLY	Helle Jackson
24	29	2	CURIOUS	L.S.G.
25	31	1	BEEP ME B11	Missy Mademaman' Elliott
26	23	2	LOVE LETTERS	All
27	26	3	SWEET THING	Alonecstee
28	27	2	I WANT YOU BACK	Jackson 5
29	NEW	1	LET'S RIDE	Montell Jordan
30	32	1	MADE IT BACK	Beverly Knight
31	16	4	WHERE YOU ARE	Rhonda Robinson
32	28	8	NASTY BOY	Monieus B.G.
33	32	6	I WAS	Clarence Smith
34	21	9	MOBUDY'S BUSINESS	Pacee by Prince
35	29	3	THE REALITY	Mariah Carey
36	NEW	1	ANYTIME	Taral
37	33	2	ROLLER	Elton
38	NEW	1	CALLIN'	Brian McKnight
39	NEW	1		Giuseppe
40	NEW	1		Amel

[commentary]

by Tony Forsades



**BUSTA RHYMES** stays at number one and **ARETHA FRANKLIN** bursts into the Top 10, jumping 33 places to number three. **K-Ci & JoJo**, who look set for a Top 10 national hit with 'All My Life', finally make our Top 10 at six. Straight in at number 13 is **CANIBUS** FEATURING **MIKE TYSON** with the controversial 'Second Round K.O.'. The track is a no-holds-barred diss of **L.L. COOL J**, with gems like '99% of your fans wear high-heel shoes'. Apparently LL is currently getting his reply recorded together having hired Gang Starr's DJ Premier to provide the beats. All this brings back memories of the L.L. Cool J vs. Koolhae Dea battles of the late Eighties. Meanwhile, LL also enters our chart this week via his collaboration with Dr Dre on 'Zoom' which is taken from the soundtrack 'Bulworth'. **MONTELL JORDAN** is in at 29 with 'Let's Ride' which features one of the US's biggest rap stars, Master P. **LORD JARIN & PETER GUNZ** at 19 were last week boomerang having to give all the publishing money from their 'Deja Vu' track to Steely Dan for the use of a sample. 'It cost \$105,000,' says Peter Gunz. 'We don't make a dime off that record. They took all the publishing, everything. They're amazing musicians but this has turned me off to them. We wanted to go on MTV where they play and we would come in with the rap. They won't even write back. If you have that much of my money at least call if you don't want to do it.' Douch!

# the HOT CHART

[compiled by alan jones from a sample of more than 900 dj returns - fax: 0117-928 2881]

TW	LR	Wks	Title	Artist
1	1	3	MY HEART WILL GO ON	Celine Dion
2	2	3	KUNG FU FIGHTING	Busi Stop feat. Carl Douglas
3	4	3	SECRET LOVE	Shah
4	1	4	HEAVEN	Kissome
5	6	1	TURN BACK TIME	Aqua
6	54	2	FEEL IT	The Tempters feat. Maya
7	3	4	FUN	Da Mob feat. Jocelyn Brown
8	8	4	SOUNDS OF WICKEDNESS	Tant
9	12	3	YUZLEZ YOUS	Philly Beatz feat. Sophia
10	NEW	1	I DON'T KNOW WHAT I'D DO	Indigo
11	5	6	IT'S LIKE THAT	Ron-D-M.C. Vs. Jason Nevins
12	24	5	SUPERSTAR	Boyz Vs. Enice
13	9	7	LA PRIMAVERA/MEGAMIX	Sash
14	10	7	SHOUT TO THE TOP	Fire Island feat. Loleata Holloway
15	15	2	KEEP ON DANCIN' (LET'S GO)	Perpetual Motion
16	37	2	TO THE WORLD	O.G.A.N.
17	6	6	I GET LONELY	Jared
18	21	2	FOUND A CURE	Ultra Nate
19	19	4	DOD BE LA DEE	Total Touch
20	NEW	1	A ROSE IS STILL A ROSE	Archa Franklin
21	25	2	STAY	Mica Paris
22	NEW	1	GET UP, STAND UP	Philly Phantom
23	NEW	1	LOVIN' YOU	UB40
24	NEW	1	DEEPER LOVE	B2E
25	23	2	HIGH MIDNIGHT/PEPPER	Serious Danger
26	23	3	YA-HO-HE	NC Tribe feat. Sabine Kapfner
27	11	2	KISS THE RAIN	Princess Paragon
28	7	7	SUPERHERO	Daze
29	13	2	LITTLE REDSHAW DOO I LIVE?	Kikka
30	30	3	PERFECT	Vanessa
31	NEW	1	GET INTO YOU	Deep Brothers feat. Fonda Rae
32	14	5	I STILL WERE BE LONELY AGAIN	Sapphire
33	NEW	1	MOVE ON UP	Trickster feat. Curtis Mayfield
34	NEW	1	HOW SOON IS NOW	Iner Sandcum
35	NEW	1	BETTE DAVIS EYES	Rachel Franklin
36	35	4	YOU CAN'T HAVE MY LOVE	Deep Nation
37	NEW	1	THIS IS IT	State Of Mind
38	NEW	1	ESBAER	Groovezone
39	NEW	1	SPECIAL WORLD	Astralasia
40	NEW	1	ALL THAT I NEED	Boyzone

[commentary]

by alan jones



In December 1995, E-Smoove's remix of 'Misled' was a major club hit for **CELINE DION** but it had nothing on the new mix of 'My Heart Will Go On' which explodes the diva onto the Pop Top chart at number one. It's a position it's billing purely as a result of a while yet, as it gets top billing as a result of the mailing of the first 12-inch, containing remixes by Tony Moran and Matt Pilo. A second 12-inch, with mixes by Soul Solution and Richie Jones, will appear in time for next week's chart. Dion's success in clubland was inevitable given the massive popularity of the record at retail, and the previous Pop Top success of the **DEJA VU** version, which peaked at number three a few weeks ago, was never going to be a problem - in fact, Dion's success pushes the **DEJA VU** single right out of the chart. It's all a bit of a bummer for **BUSI STOP**, whose 10-2 move last week means their heads appear to **KIMARIE'S** 'Heaven'. Early despatches and a postal dispute have probably affected this week's chart but the big drops experienced by some of the chart's longest-running hits, and the premature departure of some fledgling hits was due more to severe competition, with 14 new entries forcing their way into the Top 40, with four more placed between 41 and 50. Among them are **ARETHA FRANKLIN'S** 'A Rose Is Still A Rose', which debuts at 20, and uniquely holds a place in the Top 20 of all three of our club charts, and **RACHEL FRANKLIN** (no relation) with the perennially popular 'Bette Davis Eyes'.



- 1 IT'S LIKE Ron-D-M.C. Vs. Jobe
- 2 TURN IT UP/IFE IT UP/RHYMES GALORE
- 3 MY HEART W
- 4 KISS THE RAIN
- 5 TRULY MAD
- 6 FOUND A CUF
- 7 LA PRIMAVER
- 8 ALL MY LIFE
- 9 HOW DO I LIV
- 10 LET ME ENTE

- 11 SAY YOU DO
- 12 STOP Spice G
- 13 GIVE A LITTLE
- 14 HERE'S WHERE THE
- 15 WHAT YOU W
- 16 I WANT YOU
- 17 I GET LONELY
- 18 FROZEN Mad
- 19 ALL IVANT



18  
april  
1998

THE OFFICIAL CHARTS

NW

the **COOL CUTS** [chart]

18.04.98

eight

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- 1 (5) **TEARDROP Massive Attack** (Ahead of their forthcoming 'Mezzanine' album)
- 2 (3) **VISION INCISION Lo Fidelity Allstars** (The Lo Fi's go on a musical odyssey)
- 3 (1) **HORNY Mousse T** (In a hot new mix with vocals)
- 4 **NEW AROUND THE WORLD Daft Punk** (MAW on the mix of Daft Punk's finest)
- 5 (10) **MOVIN' ON Debbie Pender** (In new mixes from Full Intention and Kings Of Tomorrow)
- 6 (9) **NO WAY Freakpower** (Back after a two-year absence with this catchy groove)
- 7 (6) **NAKED IN THE RAIN Blue Pearl** (Club classic gets an overhaul for '98)
- 8 (11) **A LOT LIKE YOU Taja Sevelle** (Classy soulful production from Frankie Knuckles)
- 9 **NEW MILES FROM HOME Peshay** (Funky driving bass groove with mix from Underdog)
- 10 **NEW IT'S OVER, IT'S UNDER Dollshead** (America's EBTG equivalent with club mixes from Brothers In Rhythm and Victor Calderone)
- 11 **NEW DO YOU FEEL IT Soundstation** (With mixes from Chris & James and Big C)
- 12 **NEW YOU THINK YOU OWN ME Hinda Hicks** (Top R&B cut with garage mixes from Booker T)
- 13 **NEW A ROSE IS STILL A ROSE Aretha Franklin** (Featuring mixes from Love To Infinity, Hex Hector and Johnny Vicious)
- 14 (12) **(IT'S) TRICKY Run DMC vs Jason Nevins** (Another Nevins update but it's the Electro-boogie beat mix that rocks)
- 15 **NEW CAVERN Liquid Liquid** (Classic underground groove brought up to date by Cut Chemist and The Psychonauts)
- 16 **NEW TRY MY LOVE Shaana Davis** (Pumping house with powerful vocals)
- 17 **NEW WIZARDS OF THE SONIC Westbam vs Red Jerry** (Hardbag stomper with new mix from Matt Darey)
- 18 **NEW REVOLUTION (BRING THE NOISE) Subsonic Legacy** (Stunning take on the Public Enemy classic in Renegade Soundwave style)
- 19 **NEW OOH LA LA The WiseGuys** (Breeziblockin' breakbeats from Touche)
- 20 **NEW ORANGE Vitro** (With mixes from Freddy Fresh, Mind Explosion and Science Friction)

**Virgin**

☎ Code - 1910

Skint

☎ Code - 1909

Peppermint Jam

☎ Code - 1894

Virgin

☎ Code - 1922

AM:PM

☎ Code - 1913

Deconstruction

☎ Code - 1912

Malarky

☎ Code - 1911

Epic

☎ Code - 1914

Mo Wax

☎ Code - 1923

MCA

☎ Code - 1924

Stress

☎ Code - 1925

Island

☎ Code - 1926

Arista

☎ Code - 1927

Epidrome

☎ Code - 1915

Mo Wax

☎ Code - 1928

Solid

☎ Code - 1929

Wonderboy

☎ Code - 1930

Disreplicant

☎ Code - 1931

Wall Of Sound

☎ Code - 1932

Independente

☎ Code - 1933

**13 RADIO 1**  
97-99%

A guide to the most essential new club tunes as featured on the 13 "essential selections", with sets being broadcast every Friday between 6pm and 8pm. Compiled by DJ feedback and data collected from listening to the following stations: city sound/flying jama groove/black music/dub/dub (London), western/black/hiphop/acid/beat/club (Manchester), 1200/psych/funk (Liverpool), 1300 (Liverpool), Rhythm (Manchester), garage/beat (Manchester), massive (London), garage/hiphop/acid (Brighton), digital syndicate (Cardiff/Sig).

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**BRENDAN LYNCH**  
**PRIMAL SCREAM**  
**RICHARD FEARLESS****INDIAN VIBES** MATHAR

20.04.98. CD, MC, 12".

18  
april  
1998

si

**1 IT'S LIVIN'**  
Massive Attack vs Jai**2 TURN IT UP!****3 MY HEART W****4 KISS THE BAI****5 TRULY MAD!****6 FOUND A CUF****3 7 LA PRIMAVEF****8 ALL MY LIFE!****9 HOW DO LIV****6 10 LET ME ENTE****11 SAY YOU DO****11 12 STOP Spice G****7 13 GIVE A LITTL****10 14 HERE'S WHERE THE****8 15 WHAT YOU V****8 16 I WANT YOU****12 17 I GET LONELY****13 18 FROZEN Mac****8 19 ALL I WANT**

18 20 BRIMFUL OF ASHA Comershop



- 14 21 NO NO NO Destiny's Child Columbia  
 22 JOURNEY TO THE PAST Aaliyah Atlantic  
 23 BEAT GOES ON! The All Seeing I frr  
 24 UH LA LA LA Alexa Dance Pool  
 25 WHEN THE LIGHTS GO OUT 5 RCA  
 26 BRICK Ben Folds Five Epic  
 27 REMEMBER BT Perfecto  
 28 BEST DAYS Juice Onyxalis  
 29 SEX AND CANDY Marcy Playground EMI  
 30 THIS IS IT State Of Mind Ministry Of Sound



- 31 R U SLEEPING Indo Satellite  
 32 ALL THAT MATTERS Louise 1st Avenue/EMI  
 33 BIG MISTAKE Natalie Imbruglia RCA  
 34 DOCTOR JONES Aqua Universal  
 35 CRACKING UP The Jesus And Mary Chain Creation  
 36 BELIEVE Goldie ffr  
 37 READ MY MIND Coroner Reeves Whidstar  
 38 ANGEL ST M People M People  
 39 SAY WHAT YOU WANT!MSANE Texas featuring The Wu, Teng Clan Memory  
 40 MORE THAN US EP Travis Independent/EMI



# compilations

- 1 NOW THAT'S WHAT I CALL MUSIC! 39 12 11 SUPERWOMAN Virgin/EMI  
 2 NEW HITS 98 8 12 FANTASTIC 80'S! Columbia  
 3 THE BEST...ANTHEMS...EVER! 10 13 OH! WHAT A NIGHT Columbia  
 4 FETE TONGBOY GEORGE - DANCE NATIONS 5 7 14 CLUB CULTURE EXPOSED!! Global Television  
 5 CLUB NATION 11 15 BEAT! STAY! GO! - SIXTES MIDWINTER SOUND Virgin/EMI  
 6 FETE TONG ESSENTIAL SELECTION 13 16 PERFECT DAY Columbia  
 7 THE FULL MONY (OST) 9 17 THE BOX Telstar TV  
 8 URBAN RHYMES 18 URBAN - THE SOUND OF PHILADELPHIA Sony TV/MCI  
 9 NON-STOP DANCE ANTHEMS 19 JACKIE BROWN (OST) WEA  
 10 UNDISPUTED 20 MOST RELIABLE CLASSICAL ALBUM...EVER Virgin/EMI

**SPIRIT WALKER**  
 Man Made  
 MAY 11 1999

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11 20 TRUZY - THE LOVE SONGS Lionel Richie



- 12 21 IN MY LIFE George Martin/Variouso Echo  
 24 22 AQUARIUM Aqua Universal  
 28 23 BIG WILLIE STYLE Will Smith Columbia  
 23 24 OK COMPUTER Radiohead Parlophone  
 19 25 TIN PLANET Space Gut  
 26 THE BEST WOMBLES ALBUM SO FAR The Wombles Columbia  
 30 27 MELTING POT The Charlatans Beggar's Banquet  
 26 28 UNFINISHED MONKEY BUSINESS Ian Brown Polydor  
 31 29 TRAMPOLINE Mavericks Mca Nashville  
 30 30 GREATEST HITS The Smurfs EMI



- 39 31 THE ALBUM Teletubbies BBC Worldwide Music  
 39 32 COME ON OVER Shania Twain Mercury  
 33 33 RETURN TO THE LAST CHANCE SALOON The Bluetones Superior Quality/ASB  
 34 34 GOLD - GREATEST HITS Abiba Polydor  
 42 35 SGT PEPPER'S LONELY HEARTS CLUB BAND The Beatles Parlophone  
 36 36 THE BENDS Radiohead Parlophone  
 38 37 LIKE YOU DO...THE BEST OF Lightning Seeds Epic  
 32 38 BIG CALM Morcheeba Indochina  
 35 39 THEIR GREATEST HITS Hot Chocolate EMI  
 61 40 THE VELVET ROPE Janet Jackson Virgin



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### CHART COMMENTARY

by ALAN JONES



● The Wombles are cleaning up again. More than 20 years after their last chart album, Wimbledon's finest, aided and abetted as always by Mike Batt (pictured), enter at number 26 with The Best Wombles Album So Far - Volume 1, the latter part of the title presumably acting as a warning that further forays by the furry friends are in their offing.

With the Smurfs' Greatest Hits, new

### ALBUM FACTFILE

at number 30, and the Album by Teletubbies moving 39-31, there are three make believe acts in the Top 40 for the first time ever.

— The Smurfs' album is their fifth chart entry in under two years. They made their chart debut in July 1996 with Go Pop! (number two), since when they've also charted Christmas Party (number eight), The Smurfs Hits '97 - Volume 1 (two) and Go Pop Again (15).

On its 25th week in the chart, Robbie Williams' *Life Thru A Lens* album finally climbs to number one - beating off Céline Dion's attempt to start a fourth run at the top with *Let's Talk About Love* by just four sales. CDS sales figures show *Life Thru A Lens* selling 42,995 copies last week, and *Let's Talk About Love* 42,991. It's the closest race for album chart honours in the Nineties, and gives Robbie's label - Crystalis - only its second number one in the same time frame, coming nearly six years after 1992's *The Love Album* was a one-week topper for Carter The Unstoppable Sex Machine. *Crystalis*' first number one was the Blondie album *Parallel Lines* in 1979.

While Robbie climbs to number one, Pulp's *This Is Hardcore* collapses dramatically, slumping 1-7. It sold only 22,700 copies last week, less than half its first week tally, and badly needs a third hit single to prevent it from going into freefall.

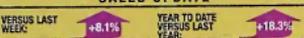
### MARKET REPORT

#### AT A GLANCE WEEKLY MARKET SHARES

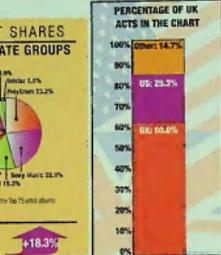


Figures show a 10 percentage point increase in the number of labels in the Top 10 since 1995.

#### SALES UPDATE



As the title track begins to move up the airplay chart, Madonna's *Ray Of Light* album continues to perform well. In six weeks it



has sold more than 350,000 copies, maintaining a Top 10 place throughout. This week it climbs 6-5.

### COMPLIATIONS

Outselling all other albums by a margin of nearly four-to-one, *Now That's What I Call Music!* 39 debuts at number one. The first new Now! album since Christmas, it's the 27th from as many releases to reach number one on the compilation chart since it was established in 1989. The Now! release pattern, followed for some time, is for three albums to be released each year, one in spring, one in summer and one just before Christmas. Last year's spring release (Now 36) made a slightly bigger first impression, selling 187,000 on its first week, compared to the 175,000 Now 39 registered last week.

The arrival of Now 39 has a dramatic effect on Now 38L, which slumps 24-39, though with a 21-week chart run and sales of more than 1m, it did pretty well.

Finally arriving in the Top 20, the Jackie Brown soundtrack has increased its sales and improved its chart position every week since it first came out six weeks ago. It climbs 25-19 this week and includes tracks like the Strawberry Letter 23 by the Brothers Johnson, Don't Blow Your Mind This Time by the Deftones and Street Life by Randy Crawford as well as dialogue from the Quentin Tarantino movie. It is the first Top 20 compilation chart success for the two labels which cooperated in its production - Madonna's Maverick and Tarantino's A Band Apart. As a soundtrack to a Tarantino movie, it's likely to have a lengthy sales life - *Pulp Fiction*, the most successful Tarantino soundtrack, is on its 177th week in the Top 50 of the compilation chart, and still sells more than 1,000 copies a week.

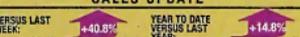
### MARKET REPORT

#### AT A GLANCE WEEKLY MARKET SHARES

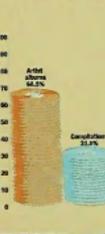


Figures show a 10 percentage point increase in the number of labels in the Top 10 since 1995.

#### SALES UPDATE



#### COMPLIATIONS AS PERCENTAGE OF SALES



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

1 URBAN HYMNS	THE VERVE	HUT
2 TITANIC - OST	JAMES HÖRNER	SONY CLASSICAL
3 LIFE THRU A LENS	ROBBIE WILLIAMS	CRYSTALIS
4 LET'S TALK ABOUT LOVE	CELINE DION	LONDON
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	MERCURY
9 SPICEWORLD	SPICE GIRLS	VIRGIN
10 MAVEERCK A STRIKE	FINLEY GIBBS	EPIC
11 LEFT OF THE MIDDLE	NATALIE IMBRUGLIA	RCA
12 TRULY - THE LOVE SONGS	LIONEL RICKE	MOTOWN/PIGMYRAM TV
13 AQUARIUM	AQUA	UNIVERSAL
14 OK COMPUTER	HEADPHONE	PARLOPHONE
15 BACKSTREET BOYS	BACKSTREET BOYS	EPIC
16 LIKE YOU DO... BEST OF	LIGHTNING SEEDS	EPIC
17 BIG WILFIE STYLE	WILL SMITH	COLUMBIA
18 THEM GREATEST HITS	HOT CHOCOLATE	EMI
19 THE BEST OF	JAMES	FONTANA
20 FRESHCD	M PEOPLE	M PEOPLE

## VIRGIN RADIO CHART

1 1 THE BEST OF James	Label	1 1 THE BEST OF James	Label
2 2 LIFE THRU A LENS Robbie Williams	Parlophone	2 2 LIFE THRU A LENS Robbie Williams	Parlophone
3 3 THIS IS HARDCORE Pulp	Parlophone	3 3 THIS IS HARDCORE Pulp	Parlophone
4 4 URBAN HYMNS The Verve	Parlophone	4 4 URBAN HYMNS The Verve	Parlophone
5 5 LEFT OF THE MIDDLE Natalie Imbruglia	RCA	5 5 LEFT OF THE MIDDLE Natalie Imbruglia	RCA
6 6 MAVEERCK A STRIKE Finley Gibbs	Parlophone	6 6 MAVEERCK A STRIKE Finley Gibbs	Parlophone
7 7 PILGRIM'S Eye-C	Parlophone	7 7 PILGRIM'S Eye-C	Parlophone
8 8 TALK ON CORNERS The Cars	Parlophone	8 8 TALK ON CORNERS The Cars	Parlophone
9 9 SAVAGE GARDEN Savage Garden	Parlophone	9 9 SAVAGE GARDEN Savage Garden	Parlophone
10 10 WRITE ON BLONDE Celine Dion	Parlophone	10 10 WRITE ON BLONDE Celine Dion	Parlophone
11 11 INTERNATIONAL Velvet Underground	Parlophone	11 11 INTERNATIONAL Velvet Underground	Parlophone
12 12 THE PLANET Tina Turner	Parlophone	12 12 THE PLANET Tina Turner	Parlophone
13 13 OK COMPUTER Ok Computer	Parlophone	13 13 OK COMPUTER Ok Computer	Parlophone
14 14 UNFINISHED-MY BUSINESS Spiceworld	Parlophone	14 14 UNFINISHED-MY BUSINESS Spiceworld	Parlophone
15 15 MELTING POT The Charlatans	Parlophone	15 15 MELTING POT The Charlatans	Parlophone
16 16 SET PUPPETS' LINDY HARTS OUR BAND The Beatles	Parlophone	16 16 SET PUPPETS' LINDY HARTS OUR BAND The Beatles	Parlophone
17 17 KEVIN'S LAST DANCE GALEN The Notorious B.I.G.	Parlophone	17 17 KEVIN'S LAST DANCE GALEN The Notorious B.I.G.	Parlophone
18 18 THE BEARDS BEARDS The Notorious B.I.G.	Parlophone	18 18 THE BEARDS BEARDS The Notorious B.I.G.	Parlophone
19 19 THE BEST OF CALM Michaela	Parlophone	19 19 THE BEST OF CALM Michaela	Parlophone
20 20 THE BEST OF CALM Michaela	Parlophone	20 20 THE BEST OF CALM Michaela	Parlophone
21 21 LIKE YOU DO... THE BEST OF Lightning Seeds	Parlophone	21 21 LIKE YOU DO... THE BEST OF Lightning Seeds	Parlophone
22 22 UNPLUGGED Bryan Adams	Parlophone	22 22 UNPLUGGED Bryan Adams	Parlophone
23 23 MARCHIN' ALREADY Ocean Colour Scene	Parlophone	23 23 MARCHIN' ALREADY Ocean Colour Scene	Parlophone
24 24 REMASTERS Led Zepplin	Parlophone	24 24 REMASTERS Led Zepplin	Parlophone
25 25 BILLERIE Backstreet Boys	Parlophone	25 25 BILLERIE Backstreet Boys	Parlophone
26 26 TRANSFORMER Jay-Z	Parlophone	26 26 TRANSFORMER Jay-Z	Parlophone
27 27 PABLO MONEY Underwood	Parlophone	27 27 PABLO MONEY Underwood	Parlophone
28 28 TRACY CHAPMAN Tracy Chapman	Parlophone	28 28 TRACY CHAPMAN Tracy Chapman	Parlophone
29 29 APPETITE FOR DESTRUCTION Guns N' Roses	Parlophone	29 29 APPETITE FOR DESTRUCTION Guns N' Roses	Parlophone
30 30 THE CREAM OF Eric Clapton	Parlophone	30 30 THE CREAM OF Eric Clapton	Parlophone
31 31 JAGGED LITTLE PILL Alice In Chains	Parlophone	31 31 JAGGED LITTLE PILL Alice In Chains	Parlophone
32 32 TRAILER PARK BOYS Herbie Hancock	Parlophone	32 32 TRAILER PARK BOYS Herbie Hancock	Parlophone
33 33 THE DARK SIDE OF THE MOON Pink Floyd	Parlophone	33 33 THE DARK SIDE OF THE MOON Pink Floyd	Parlophone
34 34 LENNON LEGEND - THE BEST OF John Lennon	Parlophone	34 34 LENNON LEGEND - THE BEST OF John Lennon	Parlophone
35 35 ARBEE ROAD The Beatles	Parlophone	35 35 ARBEE ROAD The Beatles	Parlophone
36 36 WORD GETS AROUND Deen	Parlophone	36 36 WORD GETS AROUND Deen	Parlophone
37 37 PAINT THE SKY WITH STARS - THE BEST OF Jaye Jaye	Parlophone	37 37 PAINT THE SKY WITH STARS - THE BEST OF Jaye Jaye	Parlophone
38 38 GREATEST HITS Oasis	Parlophone	38 38 GREATEST HITS Oasis	Parlophone
39 39 NEVERENDING Neverending	Parlophone	39 39 NEVERENDING Neverending	Parlophone
40 40 THE BEST OF The Beatles	Parlophone	40 40 THE BEST OF The Beatles	Parlophone





18 APRIL 1998

AMERICAN  
CHARTWATCH

by ALAN JONES

It's probably of little consolation at the moment but **George Michael** may care to note that falling foul of the law rarely has an adverse effect on the careers of recording artists. Some prod artists wear their criminal convictions with pride, and our very own **Mark Morrison**, whose recent imprisonment was widely covered in America, had the most added record on R&B stations with his new single **Moan & Groan**, generating enough spin-off interest for the record to make its Hot 100 debut this week at number 94. It's a welcome return to the chart for Morrison, who reached number two and sold more than 1m copies of his debut **Return Of The Mack** last summer, only to see the follow-up **Crazy** belly flop, falling short of the Hot 100.

**Elton John's** last single, **Something About The Way You Look Tonight/Candle In The Wind 1997**, performed a tad better than Morrison's, and anything was bound to be a bit of an anti-mix thereafter, but **Recover Your Soul** makes a solid debut for Elton at number 67, following two months of slowly building airplay. Like all of Elton's latterday singles, it's been best received at adult contemporary radio stations, and joins **Something.../Candle...** in the AC Top 10. Elton will be hoping the attention being given to **Recover Your Soul** can revive the fortunes of his album **The Big Picture**, which completed its first tour of duty on the Top 200 album chart last month, having spent a mere

23 weeks on the chart, with a peak position of nine, and selling less than half-million copies.

Success is comparative, and **Poly's This Is Hardcore** is more successful than any of their other albums – since none of them has ever charted. Even so, its debut this week at number 114 is a bit muted. The ninth highest new entry of the week, it nevertheless debuts at number one on **Billboard's** influential **Heatseekers** chart, which reflects breaking acts without Top 100 albums to their credit. Both Top 10 debuts are by hip hop acts, with **Gang Starr's Moment Of Truth** debuting at number six, two notches ahead of **Daz Dillinger's Retaliation: Revenge And Get Back**, with sales of 97,000 and 84,000 respectively. Sitting between them **Eric Clapton's Pilgrim** recovers 8-7, after a selling a further 85,000 copies last week.

ACTS IN US AND UK  
ALBUM CHARTS

<b>Eric Clapton</b> <i>Pilgrim</i>	8-7	14-16
<b>Spice Girls</b> <i>Spiceworld</i>	20-25	15-12
<b>Pulp</b> <i>This Is Hardcore</i>	New 114	1-7

ARTIST  
PROFILE:  
JIMMY RAY

by PAUL WILLIAMS



When the world's biggest music market immediately sits up and takes notice, even an artist's homeland has to play a distant second fiddle.

For Eastender **Jimmy Ray** the impact of sudden US success has found him playing the international game almost completely in reverse with the plan now to establish him fully in America, then Asia and Australasia and only finally Europe and the UK.

Though signed to Sony's S2 label in the UK, the singer won't be seeing his self-titled debut album appearing here until the autumn, around six months after its release in the States, where Ray has turned almost overnight into a familiar TV face and top-notch **Billboard** Hot 100 star.

Only this week has his debut single **Are You Jimmy Ray** dropped out of the top 20 after a seven-week successive run and Sony is now looking to build on that success with the second single, **I Get Rolled**, which is going to radio on May 5.

The start of this significant breakthrough can be traced back to September last year, a month before **Are You Jimmy Ray** debuted in the UK, when the tune turned up at a meeting of key Sony executives in America listening to new repertoire. "It created a huge buzz very quickly," says Jon Fowler, Epic/S2's director of international marketing. Sony's enthusiasm for the project in the

States has been helped by the fact that Ray is an artist on **Muff Winwood's** S2 which has also given the company **Jamiroq's** **Travelling Without Moving**, a 1m-plus seller in the States alone.

Since coming on board so positively, Sony's US operation has secured some of the biggest slots on American TV, not least the **Rosie O'Donnell Show** and **The Tonight Show** with **Jay Leno**, while MTV has been wearing out the video with heavy rotation. With the UK and the rest of Europe currently taking a back seat, the focus now is on the southern hemisphere. "We're driving this from North America to more **Billboard**-aware countries like Asia and Australasia," says Fowler. "We won't come back into the UK until after the summer and World Cup fever."

Sony's Asia regional conference in Malaysia is lined up for May followed by a trip to Japan and then more overseas trips prior to a return to the UK where his travels will have turned him into one of the most experienced newcomers around.

TRACKWATCH  
JIMMY RAY

- Single 31 on **Billboard** Hot 100
- Top three airplay hit in Canada
- Album gold and 55,000 sales in Canada
- Single climbing **New Zealand** top 40

## UK WORLD HITS

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

AUSTRALIA	AUSTRIA	ITALY	NETHERLANDS	SWEDEN
1 (8) NEVER EVER All Stars London	1 (8) NEVER EVER All Stars Mercury	1 (8) NEVER EVER All Stars London	1 (8) STOP Spice Girls Virgin	1 (8) STOP Spice Girls Virgin
2 (1) SAGA Steps Jive	2 (10) BREATHE Midge Ure Arista	2 (10) HISTORY REPEATING Propellerheads/S. Benson Virgin	2 (8) CLEOPATRA'S THEME Cleopatra WEA	2 (16) SOMETHING, CANDLE IN THE WIND '97 Elton John Mercury
3 (18) YOU SEXY THING T-Shirt WEA	3 (14) STOP Spice Girls Virgin	3 (17) BRIMFUL OF ASIA Cometback WEA	3 (17) NEVER EVER All Stars Mercury	3 (13) ANGELS Robbie Williams Chrysalis
4 (1) I WANNA BE THE ONLY ONE Eternal EMI	4 (11) MY FATHER'S EYES Eric Clapton WEA	4 (16) HIGH Lighthouse Family Polydor	4 (16) S&Z Steps WEA	4 (18) HIGH Lighthouse Family Polydor
5 (21) SOMETHING ABOUT THE WAY YOU... Elton John Mercury Source: ARIA	4 (8) BROKEN DREAMS N-Trance Source: RPI	5 (13) BAMBOOIE Bambino Source: Mirella & Dech/FMI	5 (18) ANGELS Robbie Williams Chrysalis Source: Sisking/Megs Top 100	5 (25) NEVER EVER All Stars London Source: GUS/PI

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Who will make the charts? Who's going on tour?  
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- details of all new tours, one-off shows and festivals with full contact information
- in-depth information on every new Top 75 single and album chart entry
- our exclusive international hit round-up plus the UK's only cumulative Top 75 singles and albums index for '97

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## CLASSICAL SPECIALIST

This Week	Title	Artist	Label (distributor)
1	<b>AGNUS DEI B</b>	CNC Odorff/Migginbottom	Erato 396421692 (W)
2	<b>BUTTER REQUIRED</b>	Kings College Choir/Clebury	EMI Classics CDC 5566252 (E)
3	<b>THE SOUL ASCENDS</b>	Andrea Bocelli	Deutsche Grammophon 4579492 (F)
4	<b>KREISLER</b>	Kennedy	EMI Classics CDC 5566252 (E)
5	<b>AGNUS DEI</b>	CNC Odorff/Migginbottom	Erato 360116342 (W)
6	<b>VERDI: ARIAS</b>	Alfredo Abbado	EMI Classics CDC 5566252 (E)
7	<b>SPIRIT OF PEACE</b>	Michael Bolton	EMI Classics CDC 5566252 (E)
8	<b>MY SECRET PASSION - THE ARIAS</b>	Martha Argerich/Johann Baptist	Classica FM CMC0124 (BMG)
9	<b>A SOPRANO INSPIRED</b>	Michael Bolton	Sony Classical SK 63077 (SM)
10	<b>CHINA GIRL - THE CLASSICAL ALBUM 2</b>	Vanessa-Mae	EMI Classics CDC 5566252 (E)
11	<b>VIVALDI: FOUR SEASONS</b>	Nigel Kennedy	EMI Classics CDC 5566252 (E)
12	<b>ELGAR/PAYNE: SYMPHONY NO 3</b>	BBC Symphony Orchestra/A Davis	NMC NMC05 053 (ERC)
13	<b>JOUR TAVENNER: INNOCENCE</b>	Westminster Abbey Choir/Hardy	Sony Classical SR 66613 (SM)
14	<b>ELGAR-VIOLIN CONCERTO</b>	Solovist/Birmingham SO/Rattle	EMI Classics CDC 5566252 (E)
15	<b>BACKT HE CELLO SUITES</b>	Yo-Yo Ma	Sony Classical SK 63013 (SM)
16	<b>HEAR MY PRAYER - SACRED SONGS</b>	Kiri Te Kanawa	Decca 4588672 (F)
17	<b>PAUL MCCARTNEY'S STANDING STONE</b>	LSO/Vester	EMI Classics CDC 5566252 (E)
18	<b>SALVA NOS</b>	Medtner/Virgin CDVE 325 (E)	Virgin/Virgin CDVE 325 (E)
19	<b>THE CLASSICAL ALBUM 1</b>	Vanessa-Mae	EMI Classics 5533052 (E)
20	<b>BACKCANTINAS FOR ALTO</b>	Schöll	Harmoia Music: NMC 91964 (HM)

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## CLASSICAL CROSSOVER

This Week	Title	Artist	Label (distributor)
1	<b>TITANIC (OST)</b>	James Horner	Sony Classical SK 62013 (SM)
2	<b>MOST RELATING CLASSICAL ALBUM... EVER!</b>	Various	Virgin/EMI VTCD0 155 (E)
3	<b>CLASSIC DUOS</b>	Various	Decca 4619022 (F)
4	<b>MOZART'S ADAGIOS</b>	Various	Decca 4661912 (F)
5	<b>OPERA WALL OF FAME</b>	Various	Classica FM CMC0 20
6	<b>SONGS OF SANCTUARY</b>	Adriemus	Virgin CDVE 025 (E)
7	<b>THE VERY BEST OF GILBERT &amp; SULLIVAN</b>	D'Oy Carte	Decca 4600112 (F)
8	<b>TRANQUILITY OF BARDOQUE</b>	Various Artists	Erato 39642212 (W)
9	<b>KUNIGUND (OST)</b>	Philp Glass	Nonesuch 752736602 (W)
10	<b>10 POPULAR CLASSICS</b>	Various	Castle Communication MBS00 511 (BMG)
11	<b>BRAVEHEART (OST)</b>	LSO/Horner	Decca 4620952 (F)
12	<b>ALL THAT JAZZ - THE BEST OF</b>	Lisa Lomper	Decca 4589312 (F)
13	<b>BARBERSHOP - OST</b>	Grimsthorpe Gollery	RCA Victor 902566752 (BMG)
14	<b>THE ENGLISH PATENT (OST)</b>	Various	Erato 39642212 (W)
15	<b>GATTACA (OST)</b>	Michael Nyman	Nonesuch 752736602 (W)
16	<b>DISCOVER THE CLASSICS</b>	Various Artists	Virgin/Virgin CDVE 325 (E)
17	<b>ADRIEMUS II - CANTATA MUNDI</b>	Miriam Stockley/POJenkins	RCA Victor 902566752 (BMG)
18	<b>STAR WARS - A NEW HOPE (OST)</b>	LSO/John Williams	Erato 39642212 (W)
19	<b>THE ENGLISH PATENT (OST)</b>	Various	Fantasy FCD 15001 (ERC)
20	<b>THE VERY BEST OF GERSHWIN</b>	Various	Decca 4600212 (F)

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## JAZZ & BLUES

This Week	Title	Artist	Label (distributor)
1	<b>FUNDAMENTAL</b>	Bonnie Raitt	Capitol 66602 (E)
2	<b>100 YEARS FOR YOU - THE VERY BEST OF</b>	Nina Simone	Global Television RADCO 84 (BMG)
3	<b>BADUizm</b>	Erykah Badu	MCA UD 5307 (BMG)
4	<b>LOVE SCENES</b>	Diana Krall	Impulse! IMP 1242 (F)
5	<b>A GO GO</b>	John Scofield	Wena 339972 (F)
6	<b>KANON POKAJANEN AUBO</b>	Pari	ECM 457842 (SM)
7	<b>BEHIND THE</b>	Big King	Universal MCD 1122 (BMG)
8	<b>LIVE</b>	Erykah Badu	Universal UMD 5108 (BMG)
9	<b>GREATEST HITS</b>	Kenny G	Arista 078211897 (BMG)
10	<b>KIND OF BLUE</b>	Miles Davis	Columbia CK 64835 (SM)

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## ROCK

This Week	Title	Artist	Label (distributor)
1	<b>APPETITE FOR DESTRUCTION</b>	Guns N' Roses	Geffen GETD 2148 (BMG)
2	<b>NEVERMIND</b>	Nirvana	Geffen DGC 2445 (BMG)
3	<b>REMASTERED</b>	Led Zeppelin	Atlantic 756780152 (W)
4	<b>YIELD</b>	Pearl Jam	Epic 4858522 (SM)
5	<b>BLOOD SUGAR SEX MAGIK</b>	Lid Aze Chik Peppers	Warner Bros 70205812 (W)
6	<b>VIRTUAL 2</b>	Iron Maiden	EMI 458282 (E)
7	<b>THE SUN IS GIFTEN OUT</b>	Pop Idol	Mother MUMMO 9662 (F)
8	<b>WILD ONE - THE VERY BEST OF</b>	Tim Lutz	Vertigo 528112 (F)
9	<b>BOYDEPOT</b>	Jerry Cantrel	Columbia 488702 (SM)
10	<b>BLEACH</b>	Nirvana	Geffen GETD 2148 (BMG)

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## XFM

This Week	Title	Artist	Label (distributor)
1	<b>TURN IT UP/BE IT UP</b>	Busta Rhymes	Elektra 53MCD (W)
2	<b>IT'S LIKE THAT</b>	Ron-O-MC vs Jason Nevins	Smile Communications 5M9052 (F)
3	<b>BEAT GOES ON</b>	All Drecing	Her FCD334 (F)
4	<b>CRACKING UP</b>	Jasas & Mary Chain	Creation CRESC 282 (SM/V)
5	<b>CANDLELIGHT</b>	Six By Seven	Maestro MINT34CD (F)
6	<b>FAILURE</b>	Skinky	Cheeky CHEEKCD3 (SM/V)
7	<b>POLICEMAN SKANK</b>	Andriew	Mother MUMCD02 (F)
8	<b>PUSH IT</b>	Garbage	Mushroom MUSHCD205 (SM/V)
9	<b>78 STONE WOBBLE</b>	Gomez	Her HUTCD295 (E)
10	<b>GIMME THE TUNE</b>	Legno	Go Disc Records REX001 (C)
11	<b>MORE THAN US EP</b>	Travis	Independents ISCOM11MS (SM)
12	<b>NOW</b>	D	Polyder 568 477 (E)
13	<b>BRIMFUL OF ASHA</b>	Corneshop	Wijija WJ181CD (F)
14	<b>SO MUCH FOR THE AFTERGLOW</b>	Evercreek	Capitol 8 3650 2 (E)
15	<b>BROKEN NOISE</b>	Catherine Wheel	Chevyall CWS 5006 (E)

This Week	Title	Artist	Label (distributor)
16	<b>JUNGLE BROTHER</b>	Jungle Brothers	Geese 5V2 GEE5001863 (SM/V)
17	<b>REAL BACE</b>	Catstara	Bianca Y Neave BECD1202 (W)
18	<b>THE IMPRESSION THAT I GET</b>	Mighty Mighty Bosstones	Mercury 54 843 2 (F)
19	<b>FIRMAMENT VACATION</b>	Soundcrush Of Our Lives	Castillon Cole 45 (W)
20	<b>PAPER EYES</b>	Uzma Fares	France Panda NING 48 (SHK)
21	<b>SEX AND CANDY</b>	Mavis Farrayford	EMI CD0E508 (E)
22	<b>FILM FOR THE FUTURE</b>	Idswild	Feed CDF000111 (E)
23	<b>NOT IF YOU WERE THE LAST JUNKY...</b>	Dandy Wuchols	Tin Kery/Capitol CD053012 (E)
24	<b>TEARPOUT</b>	Massive Attack	Virgin WVR028 (E)
25	<b>BAD OLD MAN</b>	Baybiid	Echo ECK5346 (F)
26	<b>EL PRESIDENT</b>	Drugsdrop	Redrunner RR 2826 (P)
27	<b>DROWNING RESON</b>	New Rising	Jealous ENMY 007 (P)
28	<b>REVOLUTION (BRING THE NOISE)</b>	Subsonic Legacy	Disreputable IS001 (BK)
29	<b>A TRIP INTO SPACE</b>	Sperstim	Hitback hitBACK 7 (V)
30	<b>CROSSFADE DOMINATOR</b>	Singer	Bullion BULL 114 (SM)

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## INDEPENDENT SINGLES

This Week	Title	Artist	Label (distributor)
1	<b>IT'S LIKE THAT</b>	Ron-O-MC vs Jason Nevins	Smile Communications 5M9052 (F)
2	<b>I WANT YOU TO WANT ME</b>	Solid Harmonie	Jive JIVERCD 452 (F)
3	<b>BRIMFUL OF ASHA</b>	Corneshop	Wijija WJ1 81CD (V)
4	<b>CRACKING UP</b>	The Jesus And Mary Chain	Creation CRESC0 282 (SM/V)
5	<b>14 HOURS TO SAVE THE EARTH</b>	Tomski	Xristopapasa/Edel 0293155 (F)
6	<b>LOVE SHY</b>	Kristina Blond	Revolver NINE5 1CD (P)
7	<b>THE BALLAD OF TOM JONES</b>	Space featuring Cerys	Get CDOUT 18 (V)
8	<b>REWIND</b>	Ceatsa	Big Life BLID 142 (P)
9	<b>SHOUT TO THE TOP</b>	Big Island featuring Loleita Holloway	JDB JNB 500175 (SM/V)
10	<b>WINDMILL BALLOON</b>	Midgee	Radepopco TRYGCD 7X (P)
11	<b>AINT GON TO GOA</b>	Alphabe3	Elemental ELM 460251 (F)
12	<b>11 MI GONNA MISS YOU FOREVER</b>	Aaron Carter	Ultra Pop/Edel 009725 (LTP)
13	<b>WHO AM I</b>	Besiee Man	GreenEyelids GRECD 588 (SR0)
14	<b>BLINDFOLD (Limited Edition)</b>	Mechetha	Indechino ID 07002 (P)
15	<b>THE TAILORY</b>	Various	SAFC Ltd SL 001 (L)
16	<b>WINDOWS '98</b>	SI	Heij Dances HOJCD 60 (V)
17	<b>MY HEART WILL GO ON</b>	Chelesse	ZVX ZVX 2398 (2X)
18	<b>FEAR SATAN - REMIXES</b>	Adgwi	Eye G EYEUC 022CD (V)
19	<b>MONSTER SIDE</b>	Mogai	Big Cat Abb 166500 (SM/V)
20	<b>ALL I HAVE TO GIVE</b>	Backstreet Boys	Jive JIVERCD 445 (P)

All charts © CN

## INDEPENDENT ALBUMS

This Week	Title	Artist	Label (distributor)
1	<b>MOVIE MOVE ON</b>	Bernard Butler	Creation CRESC 221 (SM/V)
2	<b>MELTING POT</b>	The Charlatans	Beggars Bequest BSCD 198 (V)
3	<b>IN MY LIFE</b>	George Martin/Various	Echo ECKCD 20 (P)
4	<b>BIG CALM</b>	Mechetha	Indechino ZEN 07002 (P)
5	<b>3 TRIP PLANET</b>	Space	Get GUTD1 5 (F)
6	<b>DEKANSANDRUMSANDROCKANDROLL</b>	Propeltheads	Wall Of Sound WALLCD 015 (V)
7	<b>WOG GETS AROUND</b>	Stereophonics	VVVR 100634 (SM)
8	<b>WHEN I WAS BORN FOR THE 7TH TIME</b>	Corneshop	Wijija WJ1 005 (V/DSC)
9	<b>BACKSTREET'S BACK</b>	Backstreet Boys	Jive CH1P 18 (P)
10	<b>SPIDERS</b>	Space	Get GUTD0 1 (7LP)
11	<b>WHAT'S THE STORY? MORNING GLORY?</b>	Oasis	Creation CRESC 189 (SM/V)
12	<b>BE HERE NOW</b>	Davis	Creation CRESC 215 (SM/V)
13	<b>DEBUT</b>	Rjck	One Little Indian TLP 1002X (P)
14	<b>STOOSH</b>	Skunk Anisette	Ultra Pop/Edel 009725 (LTP)
15	<b>AARON CARTER</b>	Aaron Carter	East Coast DAVCD 01 (P)
16	<b>DARREN DAY</b>	Darren Day	Creation CRESC 180 (SM/V)
17	<b>DEFINITELY MAYBE</b>	Oasis	Silverstone OREZCD 522 (P)
18	<b>THE STONE ROSES</b>	Skunk Anisette	One Little Indian TLP 1002X (P)
19	<b>PARANOID &amp; SUNBURNT</b>	Skunk Anisette	Dedicated DEDCD 004 (V)
20	<b>LADIES &amp; GENTLEMEN WE ARE READING IN SPACE</b>	Spruellaquad	

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18 APRIL 1998

# ROCK REPORT

by DANTE BONUTTO



This week's specialist chart leans more towards the classic than the contemporary is largely due to the catalogue campaigns traditionally undertaken by major record companies in this period. With acts such as **Led Zeppelin** and Nirvana, however, it is clear that timing also plays a part...

**Zeppelin's** Remasters (effectively their greatest hits) has certainly benefited from competitive pricing at Our Price and Virgin, plus a Woolworths campaign taking in POS displays, co-ops and a retail price of £9.99. Woolworths reports that the title - up to number three - is performing 'better

than expected', which must owe something to the decision of Page & Plant to openly embrace their past in support of the new Walking Into Clarksdale LP.

Similarly, the Gelfin campaign with Our Price, HMV and Virgin which boosted **Guns N' Roses' Appetite** has also impacted on Nirvana's *Bleach* (1595) and *Nevermind* (1991). However, the fact that it is now four years to the month since Kurt Cobain's death has not gone unnoticed by magazines and radio, the result being a three-place jump for *Nevermind* (recently voted the most essential album ever by readers of *Kerrang!*) and a re-entry for *Bleach* at number 10.

Warner too has been gaining profile for its catalogue with a pan-European mid-price campaign (including "multi-purchase" deals) that runs throughout the first quarter. The **Red Hot Chili Peppers' Blood Sugar Sex Magik** (1991) is one of the strongest performers here - a Rick Rubin-produced potential that may well be given further impetus when All Saints release their version of *Under The Bridge* on April 27.

Also showing well is **The Sun Is Outen**, the debut **Lungs** album which re-charted nationally last week at 140 following its UK release in April '96. Along with *Wild One* - The Very Best of **Thin Lizzy**,

it features in a PolyGram/Our Price mid-price campaign that has On And On - a Top 20 **Lungs** single - being used within the soundered for a Virgin Radio ad.

The Sun Is Outen has now sold 120,000 copies in the UK, but coming up on the rails is **Pearl Jam's** return-to-form *Yield*, an R30,000-seller since its release on February 2. The Seattle band's fifth album remains charted at Our Price and Virgin, and is a featured title in ongoing campaigns with HMV and mail order/High Street company MVM, which is supporting the promotion with ads on Capital, Virgin and selected IRL stations.

## R&B SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributors)
1	2	TURN IT UP/FIRE IT UP	Busta Rhymes	Elektra	E 3847CD (W)	
2	1	ALL MY LIFE	K-Ci & JoJo	MCA	MCA28 4805 (BMG)	
3	4	WHAT YOU WANT	Mass featuring Tati	Puff Daddy/Arista	74231/8777 (BMG)	
4	1	I GET LONELY	Janet Jackson	Virgin	VSD001 1843 (E)	
5	2	NO NO NO	Destiny's Child	Columbia	616592 (SM)	
6	3	JOURNEY TO THE PAST	Aaliyah	Atlantic	AT 0206CD (W)	
7	5	BEST DAYS	Cher	Chryslis	CDCHS 5081 (E)	
8	4	READ MY MIND	Conner Reeves	Wildcat	CVMLD 4 (W)	
9	3	LOVE SLY	Kristine Blond	Reverb	BN05E 12 (P)	
10	6	FATHER	Del Jam	5982502 (P)		
11	5	REWIND	Cetelia	Big Life	BLRT 442 (P)	
12	8	NEVER EVER	All Saints	London	COJLOND 407 (P)	
13	7	BE ALONE NO MORE	Another Level	Northwestside	7421551842 (BMG)	
14	12	TOGETHER AGAIN	Janet Jackson	Virgin	VS026 1670 (E)	
15	13	HIGH	Lighthouse Family	Polygram	5981482 (P)	
16	9	GETTIN' JIGGY WIT IT	Will Smith	Columbia	6639502 (SM)	
17	10	SHOW ME LOVE	Robyn	RCA	7421550512 (BMG)	
18	21	TOO CLOSE	Neyo	Arista	0742213452 (Import)	
19	18	CLEOPATRA'S THEME	Discapota	WEA	WEA 133CD (W)	
20	11	TIME AFTER TIME	Changing Faces	Atlantic	AT 0207CD (W)	
21	14	YOU MAKE ME WANNA...	Usher	LaFace	7421550512 (BMG)	
22	15	EXOLLER	Ginuwine	Epic	653232 (SM)	
23	17	MY BODY	East West	East West	E 3837 (W)	
24	14	DO FOR LOVE	2 Pac	Jive	425182 (Import)	
25	18	IF YOU WANT ME	Hindis Hubs	Epic	6535005 (SM)	
26	19	YOUR LOVE GETS SWEETER	Eniya Quaye	Widowr	CD 1561843 (SM)	
27	20	AINT THAT JUST	Lionela McNeal	Columbia	3802782 (Import)	
28	23	GONE 'TIL NOVEMBER	Wyclef Jean	Northwestside	7421552142 (BMG)	
29	22	WISHING ON A STAR	Jay-Z featuring Denz Dickcy	Columbia	6652211 (Import)	
30	24	THE ROOF (BACK IN TIME)	Mariah Carey			

© CN. Compiled from data from a panel of independents and specialist multiples.

## NUMBER ONE FEATURE

● Although the controversial front cover artwork by Robert Williams is now inside band's CD booklet, **Appetite For Destruction - Guns N' Roses' 1987 Gelfin debut** - remains an on-the-edge release from an LA band who had reputedly grossed more than \$100m by the end of the Eighties.  
● Arguably the best hard rock record of that decade, **Appetite...** moves up to the number one spot on the back of a major three-week campaign - full to mid-price at

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## DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributors)
1	2	TURN IT UP/FIRE IT UP	Busta Rhymes	Elektra	EMK702 (W)	
2	1	FOUND A CURE	Ultra Wave	AM-PM	5204245 (E)	
3	3	I U SLEEPING	Insane	Saville	742154212 (BMG)	
4	4	THIS IS IT	State Of Mind	Ministry Of Sound	MOSCD512 (DMM/SM)	
5	5	BELIEVE	Goldie	Epic	FD032 (SM)	
6	7	WHAT YOU WANT	Mass featuring Tati	Puff Daddy	7421551842 (BMG)	
7	6	REMEMBER	BT	AD	HC 12000CD	
8	8	DATA LIFE/CROSS FIRE	Orki	Universal	U0539175 (Import)	
9	10	IT'S TRICKY	Rui-DMC vs. Jason Nevins	Sarja	Communications SM 99532 (E)	
10	11	4 SHOUT TO THE TOP	Jive Island featuring Loleata Holloway	Jive	59815015 (DMM/PM)	
11	2	CLUB LONELY	Force Connection 2	XL Recordings	XL 94CD (W)	
12	3	ALL MY LIFE	K-Ci & Jo Jo	MCA	MCA28 4805 (BMG)	
13	14	14 HOURS TO SAVE THE EARTH	Prisoners Of Technology	Fresh	FRK 006 (SRD)	
14	21	CRAZZY/GOLD BLOODED	The All Seeing I	Epic	FD032 (SM)	
15	17	LOVE SHY	Kristine Blond	Reverb	BN05E 12 (P)	
16	19	SECOND ROUND K	Canbus	Universal	U0539175 (Import)	
17	6	AMT GOIN' TO GOA	Alabama 3	Elemental	ELM42525 (P)	
18	3	READY FOR A NEW DAY	Todd Terry	Manoform	FES02 40 (P)	

## DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No.	(Distributors)
1	1	MOMENT OF TRUTH	Gang Starr	Capitol	6596321/953024 (E)	
2	2	PETE TONG ESSENTIAL SELECTION	Various	Epic	6575582 (P)	
3	3	PIECES OF A MAN	A2	Capitol	6567152 (E)	
4	4	IT'S LIKE THAT	Montell Jordan	Epic	5982872 (P)	
5	1	MOMENT OF TRUTH	Gang Starr	Capitol	6596321/953024 (E)	
6	6	LET'S RISE	Montell Jordan	Epic	5982872 (P)	
7	7	DAY OF LIGHT	Madonna	Maverick	32914647/1938264674 (W)	
8	8	DESTINY'S CHILD	Destiny's Child	Columbia	4485354 (SM)	
9	9	SPEED FREQUENCY	Various	Solid State	SS-L010M13 (E)	
10	3	PETE TONG/GEORGE: DANCE NATIONS	Various	Ministry Of Sound	MDMMS 5 (DMM/SM)	

## VIDEO

This	Last	Title	Artist	Label	Cat. No.
1	1	MEN IN BLACK	Columbia TriStar	DT24612V	6
2	2	GHOSTBUSTERS II	Dimension	CLC 0238	17
3	3	THE LOST WORLD	CIC Video	VH9826	18
4	4	THE FULL MONTY	Fox	Video 41835	20
5	5	STAR TREK: VOYAGER - VOL 4	CIC Video	VH9824	20
6	6	STAR TREK: DEEP SPACE NINE - VOL 3	Fox	Video 41414W	22
7	6	ROMEO + JULIET	Walt Disney	DD2482	23
8	7	PETER PAN	CIC Video	61076	24
9	7	FEIN FOLIE: THE MAGIC...CUE	CIC Video	VH9826	25
10	8	THE LAND BEFORE TIME V	Warner Home Video	5013668	27
11	11	TELEBUSTERS - NURSERY RHYMES	Warner Home Video	5013668	28
12	9	BATMAN FOREVER	PolyGram Video	058622	28
13	9	BATMAN'S COLOURS & SHAPES	PolyGram Video	058622	29
14	10	TELEBUSTERS - FAVOURITE THINGS	Warner Home Video	5013668	29
15	14	FRENCH - SERIES 3 - EPISODES 27-28	Warner Home Video	5013668	30

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## MUSIC VIDEO

This	Last	Title	Artist	Label	Cat. No.
1	1	SPICE GIRLS: Girl Power - Live In Istanbul	Virgin	VMR30	1
2	2	CRACKER: A Castle Made of Rain	Epic	6575582 (P)	2
3	3	ONE CAST: BEYONCÉ - Live In London	Epic	6575582 (P)	3
4	4	BACCHUS: BEYONCÉ - Live In London	Epic	6575582 (P)	4
5	5	MICHAEL JACKSON: Ghosts	Epic	4985252	5
6	6	MICHAEL FLATTERY/Dave of the Deuce	Vile	413380	6
7	7	GARY BARLOW/Dave of the Deuce	BMG	Video 1471822	7
8	8	GARY BARLOW/Dave of the Deuce	BMG	Video 1471822	8
9	9	CRACKER: A Castle Made of Rain	Epic	6575582 (P)	9
10	10	BACCHUS: BEYONCÉ - Live In London	Epic	6575582 (P)	10
11	11	SARLEY BASSIGNON: A New Concept	Jive	07012	11
12	12	SARLEY BASSIGNON: A New Concept	Jive	07012	12
13	13	VARIOUS ARTISTS: Dolly The Live	Resonance	770393	13
14	14	SPICE GIRLS: Spice - Official Video Album	Virgin	VMR30	14
15	15	GARY BARLOW/Dave of the Deuce	BMG	Video 1471822	15
16	16	BACCHUS: BEYONCÉ - Live In London	Epic	6575582 (P)	16
17	17	SPICE GIRLS: Spice - Official Video Album	Virgin	VMR30	17
18	18	GARY BARLOW/Dave of the Deuce	BMG	Video 1471822	18
19	19	SPICE GIRLS: Spice - Official Video Album	Virgin	VMR30	19

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I am writing in reply to Peter Whitehead's recent letter about the Band Register and trademark registration. One of the BPI's primary concerns is to ensure that its members protect themselves and their acts, particularly against piracy. Registering labels and acts as trademarks is one important way of doing this.

We would encourage our members to make as thorough checks as possible before making any trademark application. I would imagine that many artists or managers and their record companies might choose to search the Band Register (and indeed register). While providing an extremely useful service, that would not, on its own, provide any form of legal protection as such. We are not suggesting that trademark registration is a panacea, but the fact remains that it puts you in a significantly stronger legal position. It gives you an exclusive right to use your name. This protects you against piracy and gives you stronger rights to register that name as a domain name for web sites. This is becoming increasingly important with many labels and artists choosing to have their own web sites.

We appreciate that trademark registration involves some expenditure. It is an investment in your power to protect yourself against pirates who cream off your profits but never pay a penny towards your investment in A&R and promotion and so forth. Any scheme which makes that easier and cheaper for our members is usually greeted with enthusiasm. We have negotiated a reduced rate for trademark registration to help our members (and their artists and managers). The package makes it clear that costs can be unpredictable and that not all names can be registered. A view will have to be taken in each case on whether trademark registration is a worthwhile investment. We would advise labels, bands and their managers that it usually is for one good reason: it puts them

## LETTERS

## NEW CHART RULES PUT DANCE IN DANGER

Although I accept the claims that multi-formatting has placed an undue burden on artists to produce "filler" material for inclusion on singles, I think that the new rulings for chart-eligible singles are not wholly appropriate and potentially damaging.

The new rules seem to be designed in mind of those artists who typically produce songs in only one version and not the vast majority of dance-based acts who have long-since stopped producing much in the way of B-sides, bonus tracks or "fillers" for their singles and instead rely on remixes of the lead track, as is appropriate to their genre and market.

Twenty minutes is not a long time in terms of dance mixes. It is far from unusual to hear mixes which go on for 10 minutes or more and sometimes rather longer. This is not out of any pressure to "fill", but rather out of creativity and the requirements of the dancefloor.

The new rules will presumably force

me in a far better position to protect the considerable investment they all make in the development and promotion of an act. Helen Smith, legal adviser, BPI.

I was interested to read the comments of Peter Whitehead concerning the relative merits of seeking to protect band names either through the Band Register or, alternatively, as a registered trade mark

record companies to edit down their dance mixes to a radio- and chart-friendly length or omit the majority of remixes, which in turn will make the commercial releases less digestible for club play and less appealing to dance fans.

In order to promote dance records under these new rules, more and more promo copies will have to be sent out so that the mobile DJs, bedroom mixers and dance fans don't have to rely on the truncated commercial releases.

Surely a more appropriate way to allow for the diversity of pop would be to allow the current "up to 40 minutes of mixes of the lead track" rule to continue alongside the new "three track" regulation if "filler" songs are involved. Otherwise, I can only foresee the BPI jeopardising the health of the British dance scene with its own myopia. I hope there's time for a rethink before the damage is done.

Tom Parker, tp212@hermes.cam.ac.uk

(Music Week letters, March 28).

As a solicitor (perhaps, therefore, with a vested interest), it seems to me that Whitehead is taking too narrow a view of the role that registered trade marks have to play in the life of a successful band. Preventing duplication of band names is a worthy aim, but of limited use to acts which go on to achieve some commercial success and recognition.

In particular, sales of merchandising is often capable of producing revenue in

excess of record sales.

Counterfeiters are unlikely to pay any heed to the fact that a particular band has signed up with the Band Register. However, in my experience, it is possible to obtain quick and effective assistance from Trading Standards Officers, who have wide-ranging powers to seize unauthorised merchandise, but they will be reluctant to act, if at all, in the absence of a registered trade mark certificate relating to the band name which is being misused.

Further, Whitehead is right to mention the possibility of pursuing a claim in "passing off", but is wrong to suggest that such actions are cheaper than those concerned with infringement of registered trade marks. For a passing-off claim to have a chance of succeeding, evidence of goodwill in the name concerned together with, desirably, evidence of confusion in the marketplace must be obtained. This can be very time-consuming and therefore expensive to produce. These hurdles can be avoided to a large extent with an appropriate registration.

In short, while the Band Register clearly has a role to play and is deserving of support, it is by no means the complete answer and it is likely that once a band achieves success it will want other weapons in its legal armoury to rely on. TJ Bamford, Charles Russell Solicitors, New Ferry Lane, London, EC4.

Congratulations to all at Radio Two for turning the old dinosaur around. Maybe we will now find record companies' A&R departments looking for the next Phil Collins or Dire Straits and so forth, and realise that this is where future catalogue sales are. Tony Bramwell, New Broad, Brixham.

VINYL DISTRIBUTION LTD

WK P PINNACLE SPIN

WE'RE TALKING ABOUT THE BEST DANCE DISTRIBUTION IN THE UK.  
A UNIQUE PARTNERSHIP BETWEEN PINNACLE AND VINYL DISTRIBUTION

# MAIL FOCUS: TOWER



## TOWER FACTS

- Tower is the world's largest independent record retailer, with 185 branches worldwide
- There are six UK branches – Piccadilly, Kensington, Whiteleys, Camden, Glasgow and Birmingham, and one in Dublin
- Tower's monthly Top magazine was launched in 1987 and now boasts a circulation of 70,000

We like to do some small ones – Terry Catler was great when he was here in February, people were coming in who'd worshipped him for years. At the other end of the scale, last year Mariah Carey attracted a crowd of almost 2,000."

In-store this week there's been a massive demand for Busta Rhymes' *Turn It Up*, and also doing well is Missy Elliott's *Beep Me 911*. Pulp's *This Is Hardcore* album is another best-seller. Other albums selling well are *The Best Of James, Morcheeba, Bernard Butler* and *James Brown*. On the promotions front, apart from the classical offers there's a *Been There Done That* cross promotion of soundtracks, videos, screenplays and spoken word, and a *Second Time Round* sale across the BMG, MCI, Virgin, Universal, Castle and Snapper labels, with three CDs for £22.

Tower maintains a high profile with its high level of co-op advertising which runs 52 weeks of the year. Local press such as *The List in Glasgow* and *Time Out* are favoured media, singles ads run each week in the *Evening Standard* and regular campaigns feature in *The Times* and *The Guardian*.

It enjoys its own ordering autonomy

nicely into cassette racks, definitely on the decline."

Spring format for Tower is giving attention to classic vinyl, the basis of the sleeve and being selling lots of the vinyl, plus American

imports, James Brown and jazz titles such as Miles Davis."

Tower has become famed for its in-store appearances ever since the Piccadilly branch first opened. "They're very important to us," says Elery. "This week we had Tin Tin Out live in store, and Andy Summers is doing one on April 22 to promote his new jazz album.

## IN-STORE THIS WEEK

**HMV** Singles – The Temperer, Warm Jets, Superstar, The Mighty Mighty Bosstones, Audioweb, Gravediggers; **Windows** – Sweet Sounds promotion, Man In Black; **Press ads** – Lisa Gerrard, Mike Peters and The Alarm, Best Of Tribal, Too; **Radio** – Matchbox 0, Best Hip Hop Album In The World...Ever

**MENZIES** Singles – The Temperer, Tzant; **In-store** – Jackie Brown, Friday Night Fever, George Benson, Gomez, Matchbox 20; **Windows** – Jackie Brown

Select listening posts – Peacerville 10th Anniversary compilation, Mono, Moke, Babybird, New Radiant Storm Kings

**NOW** Singles – Paula Cole, 187 Lockdown, Missy Elliott; **Albums** – 20th Century Blues Songs Of Noel Coward, Club Hits 98, Friday Night Fever; **In-store** – three double CDs for £10 promotion

**our price** **In-store** – Now 39, Best Hip Hop Anthems In The World...Ever, Friday Night Fever; **Press** – John Digweed, Blaxipolation, Massive Attack

**TOWER** Singles – Missy Elliott, Carleen Anderson, G Love And Special Sauce; **Windows** – Spice Girls, Top, Rent, Omnibus, Andy Summers, Corner Reeves; **In-store** – Pulp, Kylie Minogue, Jackie Brown; **Press ads** – Gomez, Billie Myers, Busta Rhymes, Missy Elliott, Naxos promotion; **Pesters** – Corner Reeves, Spice Girls, Bob Dylan, Will Smith, Morcheeba

**MEGASTORES** Single – Busta Rhymes; **Album** – Now 39; **Windows** – Full-price promotion, singles sale; **In-store** – John Digweed, Jackie Brown, George Benson; **Press** – Sony Classics, Impulse Jazz and Hollywood films for £7.99 promotion

**WH SMITH** Singles – Tzant, The Temperer; **Albums** – Spice Girls; **Windows** – Spice Girls; **Listening posts** – Big Score, Anastasia, 20th Century Blues, Steve Harley

**WOOLWORTHS** Singles – The Temperer, Missy Elliott; **Albums** – The Best Hip Hop Anthems In The World...Ever; **In-store** – Ultra, Jackie Brown, Anastasia, Smurfs, Eurovision 98, Charlatans, Darren Day; **Press ads** – George Benson, Darren Day, Charlatans; **Promotions** – selected CDs for £9.99 including Lightning Seeds, Wham!, Etanah, John Lennon



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Hudsons is a family business established in 1906. Keith Hudson, grandson of the founder, and his daughter Camilla still run the shop. I've worked here for almost eight years, and there haven't been that many changes until May last year when we moved our instrument shop into the record store. The shop's now split into two, with a walkway through. It's made the shop more interesting because as you walk in there's so much to see, and people looking at instruments can drift over to browse among the CDs.

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## BEHIND THE COUNTER

of DJs and people travelling from afar to come to us which always surprises me, because Chesterfield is such a small place. We try to cater for everything and everywhere – our customers range in age from five to 90. The main single that's been flying out this week is Busta Rhymes which I predict taking over the number one slot from Run DMC. The Morcheeba single is doing well, and the album's still continuing to sell – they've got a strong fan base around here. Celine Dion and Robbie Williams are the two really strong albums that keep on selling. We had a lot of pre-release enquiries for Bernard Butler's album which was out this week, and I expect that to do really well. But Pulp has not lived up to expectations.

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Every week's a busy week for me because I do lots of catalogue re-releases as well as the new releases. I work on around 50 accounts over the week throughout the Midlands, dealing with indies and multiples.

This week we're delighted that Run DMC vs Jason Nevins are still at number one after three weeks, and I'm still shifting loads off the car. Another big success for us has been the George Martin album; that's also continued to do really well.

Jive's new girl band Salt Harmonie's album is out on April 20 and we've had a good reaction to that following their recent Top 20 single. They've got another single out this week and that's also been going OK.

"One Little Indian are putting The Sugarbeats back catalogue out at mid-price, and that's been going in all right. There's also a compilation of The Shamen's greatest hits on the same label, the

## ON THE ROAD

Shamen Collection. It's a limited edition with free remix CD by Mr C.

On a death metal tip, Cradle Of Filth have a new album due on Music For Nations when their fan base is eagerly anticipating.

As far as pre-release enquiries go, the most eagerly-awaited album I'll be working is the Babybird album, due in the summer. There's also a huge buzz on the new single due on April 27. It's being supported by Jo Wiley and looks like being big, despite not being an obvious radio-friendly single – it's far more downbeat than You're Gorgeous. Also building well is The Temperer's Feel it, probably down to the Jacksons' Can You Feel It sample it's built on.

Something we've just picked up is the new Julian Lennon album which is going to be out on our From Another Room label. I heard it on CD-R at our last meeting and it has to be heard to be believed, the spirit of his father lives on. It deserves to be huge."

I am writing in reply to Peter Whitehead's recent letter about The Band Register and trademark registration. One of the BPI's primary concerns is to ensure that its members protect themselves and their acts, particularly against piracy. Registering labels and acts as trademarks is one important way of doing this.

We would encourage our members to make as thorough checks as possible before making any trademark application. I would imagine that many artists or managers and their record companies might choose to search The Band Register (and indeed register). While providing an extremely useful service, that would not, on its own, provide any form of legal protection as such. We are not suggesting that trademark registration is a panacea, but the fact remains that it puts you in a significantly stronger legal position. It gives you an exclusive right to use your name. This protects you against piracy and gives you stronger rights to register that name as a domain name for web sites. This is becoming increasingly important with many labels and artists choosing to have their own web sites.

We appreciate that trademark registration involves some expenditure. It is an investment in your power to protect yourself against pirates who cream off your profits but never pay a penny towards your investment in A&R and promotion and so forth. Any scheme which makes that easier and cheaper for our members is usually greeted with enthusiasm. We have negotiated a reduced rate for trademark registration to help our members (and their artists and managers). The package makes it clear that costs can be unpredictable and that not all names can be registered. A view will have to be taken in each case on whether trademark registration is a worthwhile investment. We would advise labels, bands and their managers that it usually is for one good reason: it puts them

## LETTERS

## NEW CHART RULES PUT DANCE IN D

Although I accept the claims that multi-formatting has placed an undue burden on artists to produce "filler" material for inclusion on singles, I think that the new rulings for chart-eligible singles are not wholly appropriate and potentially damaging.

The new rules seem to be designed in mind of those artists who typically produce songs in only one version and not the vast majority of dance-based acts who have long since stopped producing much in the way of B-sides, bonus tracks or "fillers" for their singles and instead rely on remixes of the lead track, as is appropriate to their genre and market.

Twenty minutes is not a long time in terms of dance mixes. It is far from unusual to hear mixes which go on for 10 minutes or more and sometimes rather longer. This is not out of any pressure to "fill", but rather out of creativity and the requirements of the dancefloor.

The new rules will presumably force

me in a far better position to protect the considerable investment they all make in the development and promotion of an act. Helen Smith, legal adviser, BPI.

I was interested to read the comments of Peter Whitehead concerning the relative merits of seeking to protect band names either through the Band Register or, alternatively, as a registered trade mark

record companies to edit mixes to a radio- and chart-friendly format or omit the majority of remixes which will make the commercially less digestible for club play appealing to dance fans.

In order to promote dance, these new rules, more and more copies will have to be seen to justify the DJS, bedroom mixers fans don't have to rely on commercial releases.

Surely a more appropriate for the diversity of pop was the current "up to 40 minutes the lead track" rule to cover the new "three track" reggae songs are involved. Otherwise the BPI jeopardises the British dance scene which myopia. I hope there's time before the damage is done. Tom Parker, tp212@hermes.cam.ac.uk

(Music Week letters, March 1998)  
As a solicitor (perhaps, with a vested interest), it seems Whitehead is taking too much the role that registered trademarks play in the life of a successful act. Preventing duplication of a name is a worthy aim, but of limited value which go on to achieve success and recognition.

In particular, sales of music are often capable of producing



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## RETAIL FOCUS: TOWER

by Caroline Moss

A strong sense of individuality across Tower Records' seven stores is maintained by the autonomy afforded the store managers. "There's no central buying, everything's done at store level and we find that works well to serve local markets," explains Tower Piccadilly's store manager Justin Ely. Accordingly, the Kensington store has the highest proportion of classical business, Whiteleys has a heavy R&B turnover and Glasgow does well with dance.

One of Tower's strengths, according to Ely, is its catalogue. "We carry the widest range at Piccadilly," he says. "We stock a huge classical range – currently we're supporting the Naxos and Philips Duo campaigns, and imports are a big priority for us."

The Piccadilly store is well-placed to pick up on new trends such as growing Minidisc sales. "It's finally really taking off, there's a lot of interest in the format," says Ely. "We're still talking small figures but sales are climbing rapidly." Tower carries all available titles, giving it as much space as it demands. "A new format always puts pressure on



Tower: each store enjoys its own ordering autonomy

space, but it fits nicely into cassette racks, and that format is definitely on the decline," says Ely.

Another burgeoning format for Tower is vinyl. "We're paying attention to classic vinyl, stuff you'd buy on the basis of the sleeve and packaging. We've been selling lots of the Stones catalogue on vinyl, plus American

imports, James Brown and jazz titles such as Miles Davis."

Tower has become famed for its in-store appearances ever since the Piccadilly branch first opened. "They're very important to us," says Ely. "This week we had Tin Tin Out live in store, and Andy Summers is doing one on April 22 to promote his new jazz album.

## TOWER FACTS

- Tower is the world's largest independent record retailer, with 185 branches worldwide
- There are six UK branches – Piccadilly, Kensington, Whiteleys, Camden, Glasgow and Birmingham, and one in Dublin
- Tower's monthly Top magazine was launched in 1987 and now boasts a circulation of 70,000

We like to do some small ones – Terry Callier was great when he was here in February, people were coming in who'd worshipped him for years. At the other end of the scale, last year Mariah Carey attracted a crowd of almost 2,000."

In-store this week there's been a massive demand for Busta Rhymes' Turn It Up, and also doing well is Missy Elliott's Beep Me 911. Pulp's This Is Hardcore album is another best-seller. Other albums selling well are The Best Of James, Morcheeba, Bernard Butler and James Brown. On the promotions front, apart from the classical offers there's a Been There Done That cross promotion of soundtracks, videos, screenplays and spoken word, and a Second Time Round sale across the BMG, MCI, Virgin, Universal, Castle and Stapper labels, with three CDs for £22.

Tower maintains a high profile with its high level of co-op advertising which runs 52 weeks of the year. Local press such as The List in Glasgow and Time Out are favoured media, singles ads run each week in the Evening Standard and regular campaigns feature in The Times and The Guardian.

## IN-STORE THIS WEEK

## Anzys Records

Radio single – Tzant; In-store and press ads – Nigel Kennedy, Classic Cuts, Fauré Requiem, Mozart Horn Concertos, Rantavara, Silver Apples Of The Moon, Beethoven, Debussy, Elgar, Janet Baker, The Tubby Hayes Quintet, Art Farmer, Gregg Karkaus, Stan Getz; Windows – George Benson, EMI "Skull Duggery" three for £21 promotion

## Best Hip Hop Album In The World...

Singles – The Tamperer, Tzant, 187 Lockdown, The Mighty Mighty Bosstones, Missy Elliott; Albums – George Benson, Best Hip Hop Album In The World...Ever

## Album

Album – George Benson; In-store – two for £15 promotion, two for £8 classical promotion, Men In Black, spoken word promotion

## FARRINGDON'S

In-store – Nigel Kennedy, Scoop, Naxos three for £21 promotion, Murray Perahli playing Bach; Windows – Nigel Kennedy, Philips Duo series, Deutsche Grammophon Originals series, Naxos three for £12 promotion, Titanic

## HMV

Singles – The Tamperer, Warm Jets, Superstar, The Mighty Mighty Bosstones, Audioweb, Gravediggaz; Windows – Sweet Sounds promotion, Men In Black; Press ads – Lisa Gerrard, Mike Peters and The Alarm, Best Of Tribal, Too Rad! – Matchbox 20, Best Hip Hop Album In The World...Ever

## MENZIES

Singles – The Tamperer, Tzant; In-store – Jackie Brown, Friday Night Fever, George Benson, Gomez, Matchbox 20; Windows – Jackie Brown

## NETWORK

Selecta listening posts – Peaceville 10th Anniversary compilation, Mono, Moke, Babybird, New Radiant Storm Kings

## NOW

Singles – Paula Cole, 187 Lockdown, Missy Elliott; Albums – 20th Century Blues – Songs Of Noel Coward, Club Hits 98, Friday Night Fever; In-store – three double CDs for £10 promotion

## our price

In-store – Now 39, Best Hip Hop Anthems In The World...Ever, Friday Night Fever; Press – John Digweed, Blaxportation, Massive Attack

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Dooley was back at the **TOURNI DE MUSIC WEEK** for the exciting five-a-side playoffs. **TRAX MUSIC'S** goalie (1) takes a breather. Here are the boys to entertain you (2), **SONY MUSIC** won 5, lost 0. They'll be tough opposition after qualifying for the finals. **EMI** and **DIABOLICAL LIBERTIES** (3) demonstrate the sort of ball skills which put them bottom of League B. Dooley isn't saying the **MUSIC WEEK** team (4) are *au fait* with the layout of the **Will Rogers Memorial Park**, but their final placing propping up League A suggests a certain unfamiliarity with a football. In mitigation, two players are Chelsea fans. They call him **The Moggie** (5) down the **Shed End** and although **MW's** Guardian of the onion bag **HAMISH CHAMP** once single-handedly saw off the whole of the **North Bank** during a ruck up the **Gillespie Road**, he's more **Kharine** than **Bonnetti** between the sticks. **The Chump** let an average 3.6 goals a game



slip through his gloves. "I blame my back four," he japes. With an **RCA** ace breathing down his neck, **PPL's DICK HARRIS** screws a refined **Igor Stimac** punt upfield (6). **CAPITAL INTERACTIVE** (7) also look a good bet in the finals after putting an incredible nine goals past the diabolical **Diabolical Liberties**. Thumbs up **Len**, err, **RCA** (8). **PPL's** own **Paulo Wanchope** (9) the great **KEV REGAN**. No relation to **Jack**. The **Diabolical Liberties** (10) *nil points*. Enough said. **Capital Interactive** battle it out with **GUINNESS** (11) for that place in the finals. **Bad luck Guinness**. **PPL's Regan** and the man called **horse** (12) just missed out on cup final glory when **DAN MARTIN** (centre) slotted that penalty **Waddle-style**. Still, he put three past **MW**. A big thanks to everyone who took part in the tournament over the past couple of weeks. The event has raised **£1,000** for **Nordoff-Robbins** and **£1,000** for **The Prince's Trust**.

## Who will lift this year's music industry football trophy?

The competition is hotting up in the the Music Week Five-A Side football tournament. Eight teams are on their way to the finals at the NEC in Birmingham on 19 April. The qualifying teams are:

Caroline International  
Warner Music  
Universal Music  
Rotating Records  
WEA Records  
Brotherhood  
Sony Music  
Capital Interactive

Congratulations to everyone who took part - your exertions have raised **£1000** for **Nordoff-Robbins** and **£1000** for the **Prince's Trust**.

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Look out for forthcoming information about the Music Week Five-A-Side football league, due to begin later this summer.

music week

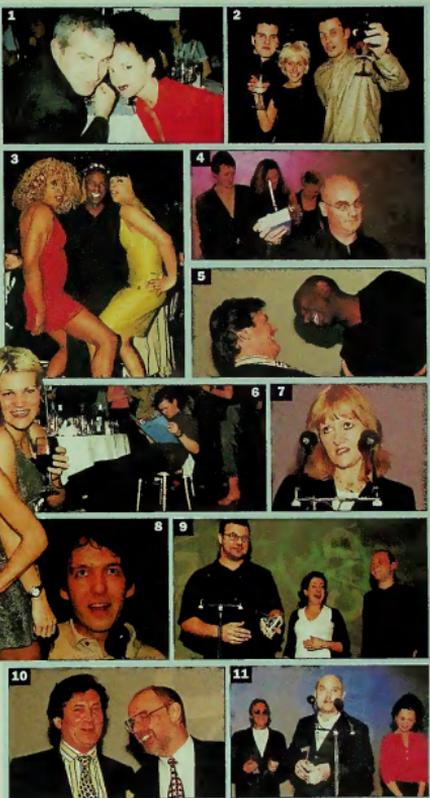
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Remember where you heard it: Last Monday saw all you creative and new media types head on down to the London Hilton for **MW's CAD Awards**. Now, we all know presenting an award can be **nerve-racking** but after making several hit records, appearing in a British soap and VJing on a music TV channel you'd think the task would be pretty straightforward. **Clare Grogan** then who, appearing alongside her VH-1 chum **Tommy "Open Bank Holiday Monday" Vance** to present several awards, **didn't say a bean** on stage all night. Then again, if you'd had **Ian Beale's tongue down your throat**, wouldn't you keep your mouth shut in future?...One thing's for sure, however - winning a CAD can't arf boost your career. Take **John Hardwick**, winner of the best new director prize. A painter and decorator before getting into this video-making escapade big time, what glamorous project is he up to next? **"Painting and decorating,"** he sniffed. "Because I haven't got any money"...In case you were wondering who was responsible for the **pair of hefty transvestites** who turned up at the bash, all can be revealed. It was the handiwork of Cunning Stunts professional prankster **John Carver**, who decided to add some **flavour** to the evening's proceedings. It certainly seemed to **live up** to **Melvyn Bragg**. "How very odd," remarked the **suddenly nervous** South Bank man, who desperately attempted to straighten his tie and get on with the show...Just what have the **Germans** done to our poor and very defenceless **Chris Cowey**? The TOTP main man, not exactly **fresh** back from a Hamburg trip for the first Deutsche TOTP, was last seen by Dooley wandering around the corridors of Radio Two's HQ almost **at death's door**. But such is the dedication of this chap to the job, he pointed out, "I think they're going to have to take me out of here in a pine box. I love it so much"...Highlights of last Wednesday's **95.8 Capital FM London Awards**: **Lucricia McNeal** shed a few tears on the podium as she collected her best international newcomer gong; London's favourite sporting personality **Ian Wright** got the biggest applause of the afternoon. And the trio **Eternal** put paid to rumours one of their members is leaving when two turned up to collect the best single award for I Wanna Be The Only One (or should that be two?). After the awards came the raffle, which together with ticket sales raised **£125,000** for Help a London Child.....



**CLARE GROGAN** had a spare hour off from **EastEnders** to squeeze up to **VH-1's STEVE IRVINE (1)** at **MW's CAD AWARDS**. With her detecting skills it can't have taken her long to track down the **Blue Source** boys and girl, **SIMON GOFTON, NADYA KURK** and **MARK TAPPIN (2)** among the winners. The trio raised a glass after **BLUE SOURCE's** sweeping success in the best design of sleeves category. **Radio One** jock and **Cooltempo** bossman **TREVOR NELSON (3)** gets to grips with a couple of transistors. **Intro** dude **ADRIAN SHAUGHNESSY (4)** had reasons to be cheerful after his company's success in the best album design category and as top design team. **Nelson (5)** left those young, un, ladies to chat **Kosova** and **Kandinsky** with **CADS** host **MELVYN BRAGG**. I can't believe they didn't get my mug in the brochure (6). **Virgin Records'** **CAROLE BURTON-FAIRBROTHER** chews on the fact (7) that she is the top-ranking music video commissioner in the country. **WALTER STERN** isn't bitter sweet (8) after picking up the award for best rock/alternative video honour for **The Verve**. **Farrow Design's** **MARK FARROW (9)** had an innovative speech ready after picking up the award for most innovative packaging and best trade press ad. The **Braggart** again (10). This time **Entertainment Express'** **LES WILLIS** is caught giving **Mel** some saucy ideas for his next novel. The spoof king **GARETH CURRIE (11)** at **Parlophone** picks up an honour for his work with **Bentley Rhythm Ace**.

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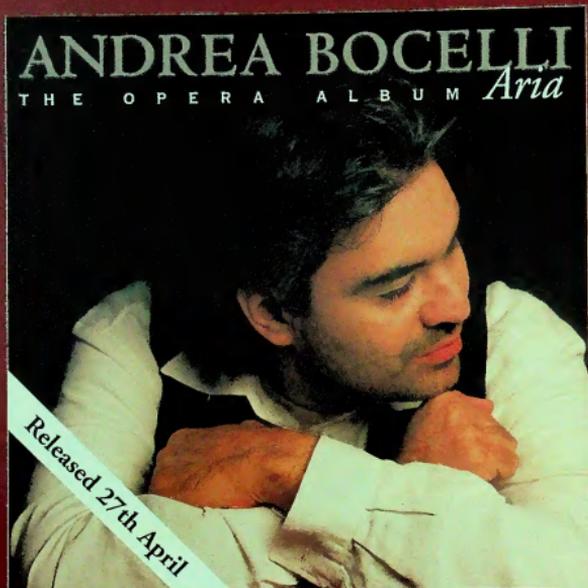
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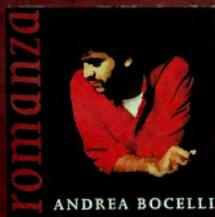
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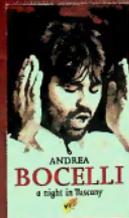
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