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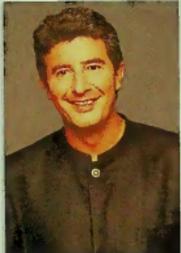
## Cecilion out, Wadsworth in as EMI ends turbulent week

by Paul Williams

EMI is emerging from one of the most dramatic weeks in its 101-year history which saw both a takeover approach and the sudden departure of UK president/ceo Jean-François Cecilion.

The group confirmed last Thursday (30) it had received an approach about a possible offer for the company, although it is unwilling to confirm the source of the interest. However, the City is citing Canadian company Seagram, which already owns Universal, as the most likely bidder particularly in the light of a trip to London last week by its chairman Edgar Bronfman.

News of the approach for EMI came three days after the sudden departure of 39-year-old Cecilion who was last Monday (27) his contract was not being renewed. Tony Wadsworth, 41, managing director of Parlophone, has been promoted as his replacement, but has declined to comment on the new role outside of an official statement which states, "I am delighted to have been offered this job and the exciting challenge it presents."



Cecilion: eight years at EMI

Cecilion is also not commenting on his departure from the role after just under three years, although it is understood he is devastated by the decision. "He was at a very low ebb," says a former colleague.

A source close to EMI says Cecilion's departure came as a complete shock, although its timing - it comes shortly after former president and chief executive Jim

### WADSWORTH STEPS UP FOR THE EMI HOTSEAT

Tony Wadsworth's elevation to EMI president and ceo follows a remarkable 1997 for Parlophone when it achieved three number one albums and two number twos, writes Paul Williams

Described by an associate as "one of the genuinely good blokes in the business", the 42-year-old executive has overseen the breakthroughs of acts such as Radiohead, Supergrass and Parlophone in his four-year reign as Parlophone managing director.

Bryce Edge, partner in Courtyard Management, which handles Parlophone acts Radiohead and Supergrass, says



Wadsworth: taking on EMI

Wadsworth has instilled amazing stability in the company. "If you look at the staff in Parlophone most of the people have been there a long time which is important for breaking acts," he says. He adds Wadsworth is one of

the few high-level record company executives to have a rapport with artists, while being practical with money and unwilling to spend heavily on a project for a quick result.

Rob Swerdlow, who manages Manson, says the new president is thorough and prepared to stick by acts long-term. "He's allowed Manson to grow at their own pace," he says.

Wadsworth will have one pressing priority in his new role: to find his own replacement at Parlophone. An announcement is expected within the next few weeks.

Ffield left the company - makes it less surprising. It was Ffield who brought the Frenchman into EMI's UK operations.

In a colourful eight years with EMI in the UK, starting as international marketing vice president in 1990, Cecilion has enjoyed a long run of success, including helping to break both Eternal and Terrorvision while EMI UK managing director. Since taking up the

presidency in May 1995 the company has had huge success with acts as diverse as Radiohead, Chumbawamba, Robbie Williams and The Smurfs, although it experienced a notably fallow period in 1996 through a lack of big-name releases. Cecilion also instigated the folding of Chrysalis Records into the parent company in September 1995 and the dissolution of the EMI Premier division.

Tim Clark, who jointly manages Robbie Williams with David Enthoven, says Cecilion has always had great faith in the singer, even at a time when many were doubting him. "JF certainly gave us a great deal of support and encouragement," he says. "He gave Rob his creative freedom and that's the best thing any record company can do."

● See analysis, p7

## Osman's A&M reign ends

A&M managing director Osman Eralp left suddenly on Friday as the company gears up for one of its busiest release periods in years. Eralp, who was appointed managing director in 1994, parted company with A&M while re-negotiating his contract with PolyGram UK chairman and chief executive John Kennedy.

Eralp says, "I haven't felt support from John Kennedy since he arrived. They [PolyGram] were desperate to sign me for a longer term. A&M is in better and broader shape than it has ever been."

Eralp claims he was brought in specifically to work in an entrepreneurial role. "It wasn't something John Kennedy was comfortable with," he adds.

However, Kennedy says

PolyGram decided not to renew Eralp's contract. "His contract was up and we didn't renew it. I was happy for him to stay on a short-term basis but not long-term," he says.

A decision on Eralp's successor is expected within the next few weeks. "I have various options in mind," says Kennedy.

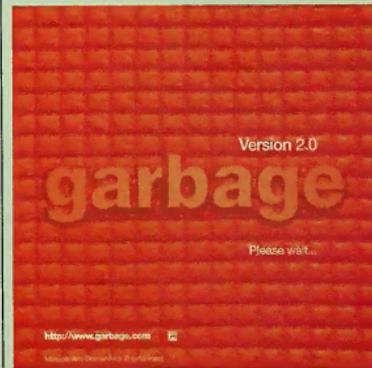
Eralp oversaw a number of changes during his tenure at A&M, including a slimming down of the roster in 1995, signing the Mo Wax label and bringing in a new team at AM/PM.

In 1996 A&M produced four platinum-selling albums and three gold. Last year saw releases largely from established artists such as Sheryl Crow and Bryan Adams. However, this year will

also see albums from new acts including the hotly-tipped Money Mark, Pecosides and Mower, while Mo Wax will be releasing the widely-anticipated Uncle featuring Thom Yorke and Richard Ashcroft among others.

James Lawless, who runs Mo Wax, says, "Osman is one of the best people I have ever met in music. I believe his vision is the same vision as all record companies should have."

Sting's manager Miles Copeland, who says he has had a good relationship with A&M since The Police were first signed in 1978, is equally disappointed at Eralp's departure. "He's one of the best people I've ever worked with. He's a music person, you can talk creative to him."

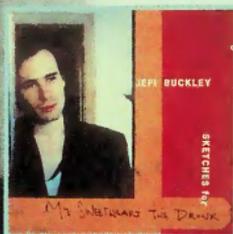


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# Perry to stay on board as Capital buys Xfm for £16m

by Tracey Snell

Capital Radio is to acquire Xfm in a deal which values the London-based alternative rock station at £15.9m.

The agreement was struck last Friday morning following an all-night session between Capital Radio and Xfm shareholders. It will now go forward for Radio Authority and OFT approval.

Capital Radio was deeply disappointed at losing out to Chris Evans on the takeover of Virgin Radio last December, a move that would have given it a national radio station and automatic entry into digital radio. The Xfm deal will take its presence in London to two FM licences and one AM licence.

Richard Park, director of programmes at Capital Radio, is confident the deal will not face any regulatory problems and is hopeful it

## SCOTTISH LICENCE BIDS

Youth-targeted stations are dominating the current bidding for the second central Scotland regional FM licence. The licence, which will reach a potential audience of 2.3m adults, has attracted interest from Chrysalis, Capital and Emip as well as Creation Records' Alan McGee in a bid with Xfm's Chris Park.

will get the green light within three months.

Latest Rajar figures give Xfm, which launched last September, a 0.6% share of total listening hours in London, down from 0.7% in Q4 of 1997. "We want to double that in a year," says Park. "Capital is a business that believes in marketing its stations. I don't think Xfm has been properly introduced to the market."



Park: planning to build audience

The deal would see Capital taking a 90.1% stake in Xfm, with Xfm MD Chris Park retaining his 9.9% share and staying on as a director. It also includes the assumption of net debt outstanding at completion of an estimated £1.9m. After taking startup costs into account, Xfm had net liabilities of £0.5m and recorded a £1.7m loss for the year ended December 1997.

## IPC WINDS UP VOX

IPC is understood to have closed its monthly music title Vox, following falling circulation and advertising revenue. The decision is believed to have been taken after an emergency meeting last Thursday night.

## HIT LABEL FORGES LONDON ALLIANCE

The Hit Label and London Records are forming an alliance to work on the marketing and promotion of the forthcoming LeAnn Rimes album *Sitting On Top Of The World*, scheduled for release on May 26.

## ESON BOOST FOR HMV MEDIA

EMI and Advent, the two major partners of HMV Media, have agreed for an extra £50m to be ploughed into the business. The move comes after Merrill Lynch and SBC Warburg were unable to attract investors to sub-rewrite a £500m loan made to the group which runs the HMV, Dillons and Waterstone's chains.

## TELSTAR RESTRUCTURES TV LABEL

Telstar Records has restructured its compilations label Telstar TV. Alex MacNutt and Andy Lapper will jointly head the label and join the Telstar TV board from Tuesday (5). MacNutt was previously responsible for concept development and licensing repertoire at Telstar TV, while Lapper joins from Full Force Promotions where he was sales director.

## MOTTLA TAKES NEW SONY ROLE

Thomas Mottola, Sony's president and chief operating officer, has been promoted to president and chief executive officer, effective from May 1. Under Mottola's tenure, the company has increased the number of its wholly-owned labels, including 550 Music and The Work group.

## PUBLISHING MARKET SHARES

Full details of the first quarter publishing market shares will appear in the next issue of *MTW*, dated May 16.

Sony Music Operations won the Music Week National Five-A-Side Football Championship in a thrilling 5-2 final at the NEC against Caroline International after storming through unbeaten in every qualifying match. After picking up the trophy from former England hat-trick hero Geoff Hurst, the Ashbury-based team (pictured) of Ronny Joe, Paul Alleyne, Neil Horsler, Kevin Horsler, Neil Francis, Chris Hackett (captain) and Raymond Barrett went on to compete in the BBC's *Football Of The Day* Inter-Industry Championships against teams from the motor, computer, print and healthcare industries. Sony Music were unbeaten in the qualifying rounds and beat Leicester Royal 3-2 in the final. Former Liverpool star Alan Kennedy presented the team with the cup.



## R2 keeps radio crown as BBC audience rises

Radio Two has confirmed its position as the nation's most-listened-to station, with an audience share of more than 13%.

Rajar figures released last week reveal first-quarter increases in audience for both Radio One and Two. The new Radio One daytime schedule helped it attract an extra quarter of a million listeners every week, although they are tuning in for fewer hours.

In the battle for breakfast Virgin Radio's Chris Evans is still closing the gap on the Radio One flagship slot. Zoe Ball and Kevin Greening lost 82,000 listeners a week while Evans added 234,000.

See full Rajar analysis, p6

## Blackwell seeks staff for new entertainment group

Island Records founder Chris Blackwell has begun an executive recruitment drive for his new label and entertainment group Palm Pictures.

The group, which incorporates long-established publishing wing Blue Mountain, will release its first material on the Palm Pictures label in early July. An independent distributor will be announced shortly.

The start-up is headed by Suzette Newman, who heads the office of Blackwell's UK holding company Island Life, as well as long-time associates Trevor Wyatt and Jumbo van Reenen.

"I'm also looking to make some more appointments to help develop young new talent," says Blackwell, who acrimoniously left Island after a boardroom row with PolyGram at the end of last year.

Palm Pictures' roster includes three artists with whom Blackwell has long been associated: Jamaican rhythm team Sly & Robbie, veteran guitarist Ernest Ranglin and Senegalese star

Baaba Maal, as well as new signing Mariela. It will also release the soundtrack to new movie *3x String Samurai*.

"I'm basically drawing together all the non-PolyGram-owned parts of my business," adds Blackwell, who reveals that Palm Pictures will also encompass Japanese animation company Manga, in which Blackwell has a majority share, and the Palm Pictures film production wing.

Blackwell says he is set to acquire the controlling share in Blue Mountain from owner Dickie Jobson in the near future. Blue Mountain controls titles by artists including Free, Bob Marley outside North America and U2 in the UK.

With offices in London, New York, Miami and Chicago (where Manga is based), Palm Pictures is currently being funded by Island Life and his separate hotel/resort business Island Outlet, but Blackwell says he will embark on a finance-raising exercise for the new company later this year.

## Lewis takes MD role as Gut plans growth

Caroline Lewis is taking over the role of Gut Records managing director from Guy Holmes after signalling plans to double the artist roster in 18 months.

"I'm basically taking on the new role of chairman to concentrate almost exclusively on A&R as part of the move, which sees 29-year-old Lewis becoming one of the youngest label bosses." In addition to taking charge of day-to-day decisions, Lewis will retain her marketing responsibilities while promoting Debbie Myers to marketing assistant. "It's a bigger picture. I will also handle decisions, promotions, sales and distribution," says Lewis, who met Holmes 12 years ago when she became his secretary at Island.

Lewis adds that she and Holmes, who founded Gut in 1988, want to increase the four acts on their roster - Space, Naomi, Sound 5 and Jimmy Somerville - to eight. Holmes' move will allow him to concentrate on finding and signing bands. "We will break Naomi and Sound 5 this year, but we want to get bigger," she says.

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## A WEEK OF CHANGE

We all knew there would be big changes to face in 1998; it's just taken longer than expected for them to start to happen. It was some week.

Despite the rumour mill working overtime about his future last year, JF's departure has come as a shock. The Frenchman's flamboyant and sometimes controversial approach may have been deemed out of place in the EMI hierarchy but there can be no denying his passion and commitment to the job – nor the success he has had while doing it. Tony Wadsworth is a fantastically versatile and likeable executive. He is undoubtedly the right man for the big EMI job. But the industry has few enough characters so it would be good to see JF bounce back.

As if that and the news of EMI's "approach" wasn't enough to chew on, the end of the week rapidly began to look like Black Friday, with Osman's departure from A&M, the apparent closure of Vox and the purchase of Xfm by Capital greeted with great dismay in some quarters. Already turmoil for some, and the whispers suggest more change is to come.

Cliff Richard's new TV vehicle (see story right) is an enticing prospect. I mean it. Scheduled right, it could just be one of those shows which draws millions of viewers, the majority of whom might otherwise get very little exposure to music.

It should be a real winner for the music business, just as the Saturday Lottery slot proved. And it might not just be the established celebrities which benefit – Sir Cliff championed new talent in the Sixties and he could well do so again. Shows like Jo Whalley's are all very well for preaching to the converted, but the new primetime formats being planned by the BBC could make a real difference.

Selina Webb

## PAUL'S QUIRKS

## POLYGRAM: THE INDIES' FRIEND

It's been a strange month for indie retailers as some record companies realign themselves in the market place – that is, reduce the number of sales reps. Some dealers accept that they have no control over this important part of their business life and are happy to work with whatever the companies offer them. Others are understandably upset that business relationships they have forged over many years have been ended and in some cases they are back to square one with a reduced level of service. The least companies can do to allay this fear is to install free phone numbers for all of their customer enquiries.

It was probably fortuitous then that PolyGram took to the road again with its twice-yearly product presentations and that John Kennedy re-affirmed its commitment to the indie sector. The roadshows proved extremely popular with good attendances at each venue. Even though it started later than some of its rivals, PolyGram appears to be forging excellent relationships with indie dealers country-wide.

PolyGram is learning all the time and its product presentations were shorter and sharper than last year's and the question and answer sessions covered all aspects of the business. Hopefully we can now move on and develop this part of the evening into an ideas and suggestions panel as we all now know the problems of distribution – all we want is next day delivery in perfect condition and no more excuses. PolyGram will be on the road again in September visiting many parts of the country – if you are an indie dealer and want to be taken seriously, you can't really afford to miss it.

It may surprise some people that Bard is 10 years old this year. The association has made grant plans in that time negotiating exclusive terms for Bard members with Nat West Streamline, the PRS and many other companies. It is now a respected major player in every part of our industry and with more than one third of the present Bard Council consisting of independent retailers, now is the time to join.

Paul Quirk's column is a personal view



by Robert Ashton

Sir Cliff Richard is to host his own sitcom and music TV programme as part of the BBC's plans to give pop stars and radio DJs their own variety shows.

The Cliff Richard Organisation's David Bryce says the new series is in the tradition of the Morecombe & Wise Show with big name singers and stars featuring in each hour-long programme.

No name has yet been given for the show, but a prime-time special on BBC1 is being planned for the autumn with a series following next year. "It's basically going to be a sitcom with music. Sir Cliff will be living in his own pad and entertainers and singers from the US or here will turn up. There will also be a chance to do duets," says Bryce.

Bryce adds that the set is expected to feature aspects of Sir Cliff's life. "It'll be as people expect Sir Cliff's pad to be like. There'll probably be tennis racquets in the hallway," he says.

Sir Cliff hosted his own series of Saturday night shows – Cliff & Friends, It's Cliff and Cliff – in the mid-Sixties, but Bryce adds that in addition to the music there will be a strong emphasis on comedy in the new series.

Sir Cliff is a great wit, but the humour has not really been seen with all the emphasis on Christianity or charity work," says Bryce.

## BBC casts Cliff as music sitcom host



Sir Cliff Richard: set to star in a musical sitcom

The move comes as Paul Jackson, head of BBC entertainment, and Trevor Dann, head of BBC music entertainment, unveiled plans to increase the coverage of pop music on mainstream TV. Speaking at last week's Rose D'O'R TV festival in Montreux, Jackson indicated that he would like to encourage artists and DJs such as Robbie Williams, Mark Radcliffe and Marc Riley to front variety-style programmes.

A senior BBC spokesman says, "Cliff Black and Lulu had

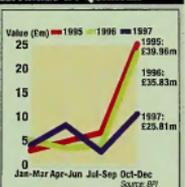
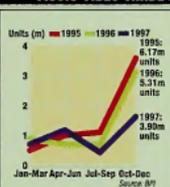
their own series in the Seventies and there is no reason why Tom Jones, Robbie Williams or Gary Barlow could not do something similar," she says.

The BBC also wants to develop talent such as its DJs which it can use in TV.

"In the same way Steve Coogan and Chris Evans cross over, we think we could nurture more of our DJs to host music or other shows," she says.

However, these projects are still in their infancy.

## MUSIC VIDEO TRADE DELIVERIES BY QUARTER



## Music video sales slump despite Spice Girl efforts

The number of music videos sold last year dipped under the 4m mark – the lowest figure since 1987.

According to BPI trade delivery figures released last week, the video market stood at 3.9m units in 1997, down 27% on 1996. The value of the market was also down, from £35.8m to £25.8m, a decline of 20%.

The BPI says shipments of music videos fell noticeably in the second half of 1997, with the third and fourth quarters showing declines of 38% and 47% respectively. Re-stated figures for the first and second quarters also meant first half shipments were lower than previously reported.

However, the release of Spice – The Official Video Vol 1 led to an

impressive increase in the second quarter, with shipments and sales value soaring 75% and 137% respectively. The Spice Girls video sold more than 500,000 copies in the first three months of its release, almost half the total shipped during the period.

A BPI spokesman says while the figures are disappointing, they do not necessarily indicate a long-term downward trend. "Sales of Irish dance titles over the past few years have given the market a boost. The absence of those [in 1997] has damaged the market," he says.

In line with trade shipments, CIN retail sales figures showed a 2.5% decline in music's share of the total video market, down from 9% in 1996 to 6.5% in 1997.

## Retail backing gives MiniDisc welcome boost

HMV and Virgin Retail are recommending themselves to MiniDisc after identifying increased consumer interest in the format.

HMV, which previously only sold the discs in a handful of its branches, began stocking them in 40 stores a fortnight ago, while Virgin is set to follow suit on May 11 by introducing around 200 titles in 60 stores.

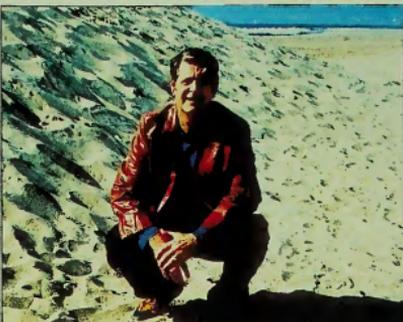
Virgin Our Price music product controller Jim Batchelor says interest in MD has significantly increased since Sony launched hardware re-promotions around Christmas. "What we've seen over the past couple of months is that people who may have been given a player and a couple of titles with it are now looking to buy more discs," he says.

HMV's rock and pop manager Jonathan Rees says a MiniDisc after Christmas produced encouraging results, but adds the range of titles available is limited.

Tower, meanwhile, which has been selling the format in all its UK stores since before Christmas, is reporting very healthy sales with its London, Piccadilly store claiming 30% of the entire UK market in some weeks.

Alan Phillips, Sony Music Europe's vice president of new technologies marketing, says an increase in hardware sales has resulted in greater demand for the software and business for retailers.

RCA is preparing a heavyweight press campaign to back the first album of new Brian Wilson material for 10 years. Mojo has pledged 16 pages of coverage in its June issue, including REM's Peter Buck reviewing the former Beachboy, while *Uncut* is to feature Wilson on its cover. The album, *Imagination*, is co-produced by Wilson with Joe Thomas and is being issued here on June 15. RCA's marketing director David Joseph hopes the media's early support for the album can be followed by securing a UK screening in the summer of an American TV documentary on the project.



## Natalie sways Europe in Fono radio survey

RCA's Natalie Imbruglia single *Tom* was European radio's most popular track in the first quarter of the year, according to a survey published by *MW* sister title *fono*. The single was identified as the most-played track ahead of Janet Jackson's *Together Again*, Celine Dion's *My Heart Will Go On* and Madonna's *Frozen*.

The chart is included in the first in a series of Quarterly Updates published by *fono*.

The rundown ranks records according to the audience gathered across the 100 biggest radio stations across Europe.

● For *fono* subscription details, contact 0174-620 3636 ext 5906.

## news file

**TRING RIGHTS ISSUE TO RAISE £1M**  
Tring International is raising £1.1m from a rights issue of 17.5 million shares, partly underwritten by chief executive Phillip Robinson. Robinson plans to take up nearly 6m shares at 6.5 pence, with the remainder being taken by Goldenash Limited. He adds the issue will refinance the company after its bank required it to reduce borrowings. Osman Abdullah, a director of Goldenash, will join the board as a non-executive director if shareholders approve the proposal at an AGM on May 11.

**BIG LIFE MOVES TO VITAL**  
Big Life and associated labels, Mafury, Bolsh and Dragonfly, are moving their distribution arrangements after four years with Pinnacle. From June 1 the labels will be distributed by Vital after Big Life's chairman, John Summers says it negotiated improved commercial terms with the distributor.

**SINCLAIR PIPPED IN AWARD**  
ZTT chief Jill Sinclair, one of five women shortlisted for last Wednesday's Business Woman Of The Year Award, narrowly lost out to Pearson chief executive Marjorie Scardino.

**EMAP PLANS MAGAZINE TV-INS**  
Emap is working on up to 30 ideas to take advantage of new legislation allowing it to make TV programmes carrying the title of its magazines from September 1. Business development director Dave Henderson says titles such as *Mojo* and *Select* lend themselves well to masthead music programmes, but says no projects have yet been commissioned.

**WORK STARTS ON LONDON VENUE**  
Building work started on London's newest music venue last week. The former Methodist Hall in Hackney, which has been awarded £9.5m Lottery funds to fund its conversion into a 1,880 capacity venue and studio complex, has also been renamed Ocean. It is expected to open in October 1999.

**TV COVERAGE FOR CAPITAL PARTY**  
TV distribution company NBDTV has teamed up with The Prince's Trust and Capital Radio to provide TV coverage for Capital's The Party in Hyde Park. The event, being staged in Hyde Park on July 5, will be filmed for live or delayed TV broadcast to continental Europe. In the UK, the event will be broadcast live on Capital's radio network.

**TINDERSTICKS PUBLISHING**  
Tindersticks has been signed to Rough Trade Publishing since 1993 and not as stated in last week's issue.

**JACKSON GOES PLATINUM**  
Janet Jackson's The Velvet Rope was certified 13.1 x platinum by the BPI last week as the compilation *New Hits 98* reached the same status. Massive hits like *Mezzanine*, *Stereophonics' World Gets Around* and the compilation *Oh! Night A Night* all became gold albums.

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# IFPI looks on bright side as UK sales growth slows

by Tracey Snel  
The latest IFPI world sales figures have confirmed 1997 was not a vintage year for the UK music industry, with units sales growth falling by 3%.

After four years of strong growth, the UK also experienced a 2% drop in value to \$2.7bn. France and Germany sustained the 2% growth they achieved in 1996, with France reporting an impressive 8% increase in value.

Globally, the industry had a tough year. Worldwide sales of pre-recorded music were valued at \$39.1bn in 1997, compared with \$38.1bn in 1996. In local currency terms, retail sales rose 2%.

Total unit sales also increased 2% to 4.2bn, including 2.2bn CDs,

1.4bn cassettes, 18m LPs and 500n singles.

At a press conference in London last week, IFPI director general Nic Garnett said, "As expected it was a somewhat slower year after the phenomenal growth of previous years."

However, the IFPI says the signs globally are that more people are buying recorded music, adding that increased investment in local repertoire, plus developments such as the internet present new opportunities. "There are many reasons for the industry to feel positive," said Garnett.

Measured against 1996 figures the main trends included CD units up 3%, cassette units up 1%, singles up 9% and LP units down 9%.



Garnett: no need for gloom

Paul Russell, president of Sony Music Entertainment Europe, blamed the UK figures on the pound.

"We have gone from being a net exporter to being a net importer. All that's changed is the exchange rates," he said.

Russell said that consumer demand in the UK remains "very strong", particularly in the singles market. "The classical market also had a particularly good year," he said at last week's conference.

The figures reaffirmed the increasing importance of developing markets, which accounted for around 40% of the world's growth in 1997. However, price - valued at \$20 - remains acute in many of these regions.

Last Monday (27) Garnett met with the Bulgarian government to discuss the country's new anti-piracy offensive. It coincided with the seizure of pirated CDs worth \$90m in Hong Kong and followed a record company delegation's visit to Russia.

## Phone votes replace juries at 'democratic' Eurovision

True democracy comes to the Eurovision Song Contest for the first time on Saturday (9) with the introduction of telephone voting across virtually the entire event.

Of the 25 nations taking part in the final at Birmingham's National Indoor Arena, only Hungary will rely on the traditional method of a jury for their voting in a move which could have a dramatic outcome on who comes through as winner.

Just two years ago Gina G's UK entry *Ooh Aah...Just A Little Bit* suffered a disappointing seventh on the basis of jury voting, but its popularity with the public was confirmed when it went on to become a worldwide hit.

"This will make a very big difference to the competition," says the show's producer Guy Freeman who adds that every country participating will have back-up juries in case there are technical hitches with any of the phone systems.

Head of British Song Contest music executive Jonathan King welcomes the change which comes a year after a handful of countries, including the UK,

brought in phone voting for the first time.

"I wanted three things to be changed with Eurovision," he says. "The first thing is anyone should be able to use backing tracks and sing live if they want to, which has happened. Secondly, make it an all-phone poll and this year almost all the countries are doing this and, thirdly, allow entries to sing in any language they choose, which will happen next year."

Around 100m people in 36 countries are expected to tune in to the event which will be hosted by Terry Wogan and Ulrika Jonsson and will feature a large element of UK music.

Besides the UK's entry, the *Imani*-sung *Where Are You Now?* written by Scott English, Simon Stirling and Phil Manikiza, British music will feature in all 25 of the filmed segments being shown between the performances.

"We wanted to make the films more powerful," says Freeman. "We've used instrumental sections by all sorts of UK artists, including *Kula Shaker* and *James*."



Sister Said: the new Monkees?

## Girl pop band springs from TV's Sister Said

A new all-girl pop band may result from Channel Five TV comedy *Sister Said* when it starts a new series in the autumn.

The show, which has charted the exploits of the fictitious *Sister Said* girl band, will now run as 12-minute episodes as part of *Saturday's The Mag*.

However, a new series of 26, 30-minute shows has been commissioned and the creator Two Hats Productions is close to signing a record deal which could lead to the actors becoming a real pop group.

Publishing company Websons is searching for songs for the group, played by actors Denise Palmer, Katy Edwards, Lorna Pegler, Wendy Glen and Claire Heamden, and a single is expected to be released to coincide with the new series in September.

Two Hats' Daniel Peacock, who devised the series, says the move is an obvious step.

Websons director Kip Trevor adds, "It could be a bit like *The Monkees*. A fast-moving TV show and also a group in its own right."

# Radio One's music policy pays off as it attracts listeners tune in to R2

Last week, R2 controller Jim Moir urged the industry to change its attitude to the station. His timing was perfect

If any more evidence was needed that record companies should be taking Radio Two as seriously as Radio One, then it was presented at last week's Rajar announcement.

Exactly a week after Radio Two controller Jim Moir urged the industry to change its attitude and recognise the growing musical influence of the network, the station posted a weekly reach for the first quarter up 144,000 to 8.9m and increased its market share by 0.2% to 13.2%, still easily the highest share of listening for any station in the UK.

These figures, along with Moir's announcement at the Radio Academy Music Radio '98 conference two weeks ago that Radio Two will increase rotations of hit songs, are good news for the music industry which can also celebrate a part upturn in Radio One's fortunes. Nearly 240,000 listeners — of which 70,000 were in its target 15-24 audience — returned to the station to take its weekly reach up to 9.7m. Despite this, its market share remained under 10% for the second quarter running, dipping from 9.9% to 9.4% which indicates that its audience is not as loyal as it once was with average hours per listener down from 8.7 to 8.1 over the three months.

Star performers for Radio Two were Steve Wright and Terry Wogan, with the former obviously converting some of his former Radio One listeners to his shows on Saturday and Sunday mornings. The Saturday programme increased its weekly reach by 135,000 to break the 2m barrier and achieve a market share for that time of day of 16.1%. Wright's Sunday Love Songs show did even better, adding 250,000 listeners to record an audience of 2.5m and a share of 18.3%. In the battle for breakfast, Terry Wogan added 80,000 quarter-on-quarter to take his reach to more than 4.9m a week.

The early morning battle between Radio One and Virgin Radio sees Chris Evans adding 234,000 listeners to take Virgin's breakfast total to 2.7m a week, while Zoe Ball and Kevin Greening on Radio One lost 82,000. Nevertheless, at 5.3m, the Radio One breakfast show still has nearly twice as many listeners and the BBC duo have added 300,000 to the flagship slot over the past six months.

For Radio Three, its own schedule changes began in January with a focus on more one-off live music coverage. This has paid early dividends as the classical network recorded a rise in its weekly reach for the second successive quarter, up from 2.5m to 2.6m, although its market share fell back slightly from 1.4% to 1.3% as listeners turned in to specific programmes.

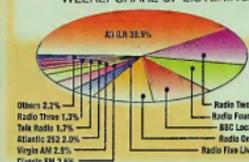
There was also good news for the commercial radio sector which added 331,000 listeners overall to achieve a reach of 28.7m, its highest for two years, while its share rose to 50.1% against the BBC's 47.7%.

Among the commercial stations celebrating last quarter were Virgin Radio whose weekly reach across AM and FM was up 9% with a rise in share up to a record 3.9%.

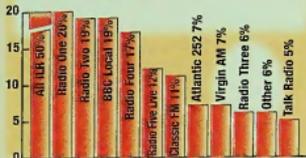
Classic FM has exceeded 5m listeners a week for the first time and recorded its highest share of 3.6%. For Atlantic 252, however, the audience figures were not good news. Another 211,000 listeners left the station last quarter and its weekly reach

## THE NATIONAL PICTURE

### WEEKLY SHARE OF LISTENING

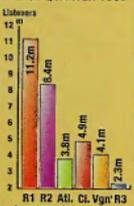


### WEEKLY REACH

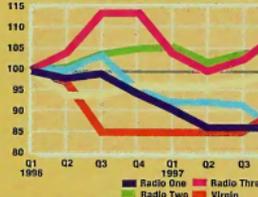


## NATIONAL TRENDS

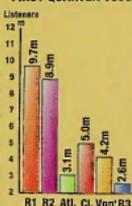
### FIRST QUARTER 1996



### INDEXED TWO-YEAR TREND

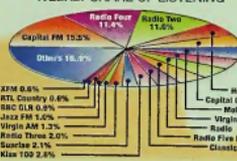


### FIRST QUARTER 1998



## THE REGIONAL PICTURE: LONDON

### WEEKLY SHARE OF LISTENING



### WEEKLY REACH



is now under 3.1m a week which means it has lost 700,000 listeners in two years. In a population of more than 4m adults are included and the London stations experienced mixed fortunes.

Xfm will be disappointed to see its weekly reach and market share dip over the three months. Its audience fell from 234,000 to 219,000, while its share of the London market fell from 0.7% to 0.6%.

The station had expected to see an improvement on what it regarded as a poor start because it launched at the time of Princess Diana's death and, following record industry criticism at the Music Radio '98 conference that the station was playing too many unfamiliar tracks, director Chris Parry and Xfm's new owners Capital Radio face an

anxious few months. But Parry remains upbeat.

"We feel we were under represented in this Rajar sample which did not include as many 15-24s as we would have liked. The marketing planned for the station will help us achieve our aim of 500,000 listeners," he says.

While Xfm was losing 15,000 listeners a week one of its main rivals in London, BBC RL, actually put on 6,000 which may indicate that some of the audience that deserted QLR when Xfm came on air has returned.

Elsewhere in London, Melody FM's audience exceeded 1m again after falling below the magic figure last quarter, while Heart added 185,000 and Jazz FM 124,000. At Kiss 100, 47% of its audience

is now aged 15-24 compared with 41% a year ago, although its reach fell from 951,000 to 829,000. Weekly reach for Capital FM and Capital Gold remained stable, although Chris Tarrant did put on a further 84,000 at breakfast to take his audience to more than 2m a week.

Overall, ILR stations recorded their second highest audience level and added 400,000 listeners bringing the total audience to 23.8m a week.

The total number of people listening to the radio in the first three months of the year rose from 40.2m to 40.6m in the quarter and 16m hours were gained by stations across the country.

This is a traditional trend for the winter period when people tend to stay in more and listen to their radio.

Steve Hemsley

# WHO IS STALLING EMI?

by Robert Ashton

It could trigger a bidding war. Or it could just be another false dawn. But for the first time since its August 1996 demerger EMI has revealed it has had an "approach". Although it isn't a bid with a concrete offer attached, EMI's 5.30am memo to the Stock Exchange on Thursday confirming the approach was still enough to spark a 20% increase in the share price on the day to finish 99.5p higher at 607p.

The City went mad. There was talk of auctions and bidding wars among at least nine suitors ready to match their corporate muscle with EMI. But by Friday analysts were beginning to think they might have had their fingers burned again when the shares flattened out at 602p valuing EMI at £4.8bn.

What happens now is anyone's guess. A senior Panmure Gordon broker says, "Given the setbacks and expectations, it looks like we are just around the corner from an acquisition and EMI's shareholders seem amicable." Another analyst is less optimistic: "It's not as if we haven't been here before. I mean it's not like EMI are saying they have had a bid - and approaches are cheap to make."

EMI's statement, which it distributed internally to staff at 3.31pm on Thursday, also throws cold water on the buzz of takeover speculation. It reads: "EMI Group confirms that it has received an approach about a possible offer for the company. EMI Group has been subject to such speculation since before its demerger and shareholders should not assume that this approach will result in an offer being made for the company."

Rumours that an offer of 580p was attached to the approach are ruled out by an EMI spokesman, who attributes this to an analyst's hoax. She also dismisses suggestions that more than one approach has been made and that Traquina, the vehicle of legendary Las Vegas-based corporate raider Kirk Kirkorian, is the one. "That's fatuous twaddle," she says.

What most observers don't dispute is that EMI is vulnerable and shareholders are ripe for new owners after seeing their investment crash from more than 700p at demerger to just 430p earlier this year. The shenanigans over last month's resignation



Southgate: meeting with Seagram?

of Jim Fifield and his £12m pay-off have also left a bitter taste in shareholders' mouths.

The appointment of Simon Duffy, who was named deputy chairman at the same time as Ken Berry and Martin Bandier were promoted, has not caused much enthusiasm in the City. "At the end of the day EMI can't convince they can add value for shareholders, who have had a pretty rough time," says the Panmure Gordon analyst. "It

looks like the management have run out of ideas to get market growth and drive margins ahead. So maybe they should let someone else have a go."

So who is stalking EMI? The smart money is on the Canadian drinks and entertainment group Seagram. The group, which counts Universal Music among its portfolio of businesses, has been a frontrunner since EMI split from Thorn because of its obvious synergies: its strength in the US and EMI's strength in the UK; using songs in film and using TV to promote music; and savings on distribution. One broker even suggests Seagram may strip off its drinks interests to focus on the entertainment business to pull off the acquisition. "Yes it's rational. The geographical and cross fertilisation is there," says Merrill Lynch analyst David Chernom, "it would be good for Seagram."

Seagram's chairman Edgar Bronfman would appear to agree if reports that he met EMI chairman Sir Colin Southgate in London last week are true. Neither group would confirm this and Seagram would not comment on whether it made the approach.

If it is Seagram, one music company chief believes the group could have played a master stroke by waiting so long. "It's a great move, waiting for the shares to dive down and for shareholders to become disillusioned," he says.

However, Bertelsmann, Disney, Viacom, News Corporation, DreamWorks, Sony, even PolyGram are also being mooted as potential interested parties and few are being ruled out. This leads some observers to speculate that a bidding war will unfold. But, why now? "Who knows," says one broker. She suggests a group might want to get involved to ensure the competition pays

## DAY-BY-DAY SHARE WATCH



in full. "Don't forget this is the last independent music group and no one, apart from the bidder, wants to see it go cheaply," she says.

Whether an auction takes place or not, most believe Seagram or any other bidder will need to stump up more than 580p to secure EMI. The Panmure Gordon analyst believes

"anyone offering that would be sent away with a flea in their ear, but anything around 650p should seal it". Chernom discounts the bidding war theory, but agrees any bidder will not want to pay a massive premium and will probably not be able to justify the price to its shareholders if it tops 650p.

Some in the industry are not shedding a tear at the possibility of losing another UK blue-chip company to an overseas group. Media Research Publishing's Cliff Dane believes it won't make a scrap of difference provided the heart of the company remains in the UK.

"At the end of the day, if other people run it better than it will be a success," he says. "People get too emotional about these things. Everyone looks at their industry and thinks it is unique, but Jaguar

**'Anyone offering 580p would be sent away with a flea in their ear, but anything around 650p should seal it' - Panmure Gordon analyst**

is owned by Ford and look what is happening with Rolls Royce. Has CBS changed under Sony and MCA/Universal under Seagram? Probably not.

However, in the light of JF's fallout with EMI, Dane suspects EMI employees will be hoping the group which has made the approach doesn't have extensive knowledge of the music business, arguing the less it knows about records the more it will leave EMI alone. He says, "There is always a shake-up if another music company is involved."

Look no further than what happened when EMI took over Virgin.

## EMI: THE RUNNERS AND RIDERS



The German entertainment group is the third largest global media conglomerate

and counts BMG Entertainment and the huge Gruner & Jahr publishing outfit among its brightest stars. It has more than 50,000 employees working in over 40 countries worldwide.

ODDS: 15/1

## DREAMWORKS

The group set up by Steven Spielberg, Jeffrey Katzenberg and David Geffen after the latter sold his Geffen label to MCA for more than \$600m. Dreamworks, which is bankrolled to the tune of \$3bn, financed the buy-out of George Michael from Sony.

ODDS: 150/1



The home of Mickey Mouse has operations in more than 100 countries worldwide and owns the US TV network ABC in addition to film studios and theme parks. It is also headed by Michael Eisner, who is renowned for squeezing new revenue streams out of products and has a keen eye for talent.

ODDS: 20/1

## PolyGram

The Dutch PolyGram group is 75% owned by Philips and includes A&M, Island and Mercury among its labels. It also has huge interests in filmed entertainment, including Castle Rock, and music publishing.

ODDS: 150/1

## Seagram

Canadian based drinks and entertainment group controlled by the Bronfman family. It owns

Universal/MCA, which analysts believe it would like to integrate with EMI, and has a \$900m stake in the New York-based Time Warner operation. It also owns the Glenlivet and Chivas Regal whisky brands.

ODDS: 5/1 F

## VIACOM

Viacom is the world's second largest media group with a portfolio of companies including the MTV music television network and the Blockbuster video chain. It also has film interests with Paramount Pictures, which was behind the Titanic blockbuster.

ODDS: 75/1

## SONY

The Japanese group is the leading player in consumer electronics and has a string of high-profile stars such as Mariah Carey and Bruce Springsteen on its music labels, which include Imprentis Epic, Columbia and S2. It is currently pushing the MiniDisc system as the next format.

ODDS: 60/1

## # News Corporation

Rupert Murdoch's vast media empire counts the Fox TV and film group among its assets. It also has major newspapers, interests on both sides of the Atlantic, including The Times and The Sun.

ODDS: 100/1

## ONES TO WATCH

### ABI

The 22-year-old singer/songwriter, former public schoolboy, law graduate and merchant banker is making an impressive start on his own label Kuku, through Total.

His debut single Counting The Days (released May 25), is playlisted on Capital Radio and Kiss FM. And his video, directed by Pierce Brosnan's son Christopher, is among the Top 10 most-played on the Box.

The record sets the tone for his forthcoming album *A Different Corner* (due late June), which combines the grooves of The Lighthouse Family with the vocals of R Kelly. Interviews in the nationals and music press are imminent.

### SATELLITE BEACH

London trio Satellite Beach say they are aiming for a futuristic, trashy, pop explosion with their debut single Psycho, out on Polydor on May 18.

Since being signed by Rick Linnox last year the band have recorded an untitled album and, unusually, self-promoted themselves at youth clubs, radio stations, record shops and schools. They can list more than 60 schools where they have waited in a van after 3.30pm to play their demos to youngsters and hand out leaflets.

Needless to say, their hotline has received several calls from irate parents but, as a result, both the alternative pop press and teen press are being targeted by Alan James PR.



**ESPEN LIND** — When *Susannah Cries* (Universal) This Norwegian pretender to the George Michael throne has penned the ultimate successor to the Sloye Boat Song with the legs of Muff Of Kintyre

(single, May 25)

**GARBAGE** — Version 2.0 (Mushroom) Increasingly entraining on each listen, combining Manson's sensual lyrics with a sophisticated pop sound (album, June 11)

**ROD STEWART** — When *We Were The New Boys* (WEA) A must-play album, not least for the covers of Oasis, Primal Scream and Skunk Anansie (album, June 1)

**BRAN VAN 3000** — *Glee* (Capitol) The Brans sound perfectly all over the place with their collision of styles on this sumptuous album (album, June 1)

**DARIO G** — *Sunmachine* (WEA) An inspired album, packed with singles, which aptly sets up the summer mood (album, June 29)

**JTQ** — *Whole Lotta Live* (JiT) A sensational live album which captures the true soul and funky grooves of the JTQ. Favourites include the Starksy And Hutch theme tune (album, May 25)

**MATTHEW MARDSEN** — *The Heart's Lone Desire* (Columbia) Could Mardsen be Columbia's idea of the male Natalie Imbruglia? (single, June 22)

**ESTHERO** — *Breath From Another* (Columbia) An addictive collision of styles from hip hop and acid jazz to R&B and drum & bass from this Canadian duo (album, July)

**EMBRACE** — *The Good Will Out* (Hut) So many excellent, epic singles and not as many fillers as expected (album, June 8)

The Smashing Pumpkins have survived a personal tragedy and the loss of a founder member, while taking the risk of a radical new direction to come up with their stunning fourth album.

Arriving three years after 1995's multi-platinum double album *Melon Collie & The Infinite Sadness*, the 15-track *Adore* presents a more tender, ballad-heavy Pumpkins than the trademark riffing version that achieved global success.

Even the upbeat tracks are more expansive: the new single *Ave Adore* (released May 15) is punchy and spacious, while *Perfect* and *Apples And Oranges'* fluid pulsations recall the likes of *New Order*. Band leader Billy Corgan says, "It was tough to walk away from the band sound and approach that I loved so much and what I understood best, but rock as a framework was constricting my writing and I needed to walk away from it."

"It's always been our philosophy to embrace a good challenge, but we also felt, while making the last album, that the whole alternative rock movement was coming to an end, at least in America. We made *Melon Collie* the quintessential Smashing Pumpkins album because we knew we'd move away from that sound and approach. *Adore* isn't anti-rock, it's just a recognition of where the energy is."

Corgan admits that *Adore* (released June 1) was also influenced by the firing of founding drummer Jimmy Chamberlin who, on the *Melon Collie* tour, survived a heroin overdose, while touring associate Jonathan Melvoin (keyboards) was not so lucky. Three-quarters of *Adore* was subsequently completed with drum loops.

Corgan says, "Jimmy was such an influential part of the band, we couldn't help but have to adapt. In a way, it's like we've taken one step forward and two steps back because we're not as good a band without him. It almost felt like we were back at stage one."

Corgan, co-guitarist James Iha and bassist D'Arcy started recording the album with Liz Phair producer Brad Wood, although Corgan took the reins himself when he considered Wood was not asserting himself. Flood, who co-produced *Melon Collie*, lent a hand at the close. Corgan adds, "He helped focus us, and take the album to another place."

*Adore* was originally intended to be acoustic-based before it mutated into its current incarnation. With no A&R representative since Mark Williams left Virgin, and total artistic freedom since day one, Virgin didn't hear the record until it was almost finished. Corgan says, "If I was

# SMASH PUMPKINS



He might have Island Black US to thank for it, but the UK's Ali is getting more exposure in the US than any British soul act since Soul II Soul and Mica Paris — and from his point of view it's about time.

Throughout his 10-year career, Ali has travelled back and forth between the UK and US in search of recognition for his talents, but it was not until he ran into a fellow Brit, Wild Card A&R director Colin Barlow, that they became appreciated.

Barlow says, "I was blown away when I heard his demos. He writes songs you believe in. You buy into what he's about like you did with Al Green or Ronald Isley."

But the biggest break, from a UK R&B perspective, happened when Ali's manager Jackie Davidson managed to get Island Black Music president and US R&B star player Hiram Hicks involved.

Barlow says, "When Hiram heard Ali he was so excited. I think it was a fantastic opportunity for us to dispel this myth that UK R&B is not as good as in the US."

Back home he might, for now, be relatively unknown, but at just 25, Alistair Tennent is already a UK soul veteran. He was an original member of the swingbeat

band Rhythm & Bass.

After spells with C-Low and Allway — which he formed with current writing and production partner Wayne Hector — Ali's 15-track *Cruel* set was released on Island Black in North America in March and has so far shifted 85,000 units, with a UK release date set for June 1 on Wild Card.

*Cruel* is, quite simply, serious soul. Nearly every track, like the debut single *Love Letters* (released this week) or the long-running promo *Feelin' You*, has something new to offer fans of Green, Womack or Isley.

When you consider the heavyweight US booking (and the sheer talent of the artist, it seems that Barlow and the rest of the Wild Card team may not have to wait too long for what will probably appear an overnight success with Ali. Yinka Adegboke

Artist: Ali Label: Wild Card Project: single/album Songwriters: Tennant/Hector Producer: Family Stand/Russell/Ali Studios: various Publisher: Rondor Publishing Released: May 4/June 1

# ING S

because this is comprehensively across-the-board.

"Virgin will be filming all the events, which gives us a tremendous amount to work with when the band are back in the studio and unavailable."

The London show, at Shepherd's Bush Empire, is more conventional, but only because of what Boyd describes as hindrance by "local council attitudes".

The council attitude only reinforces the band's ambivalent feelings about the UK. While the UK press latched on to them before their American counterparts, and UK shows have consistently sold out, Corgan complains of "a negative atmosphere" surrounding the band in this country.

Corgan says, "On the press side, we got treated as a post-Nirvana band even when we weren't and then, just as we were having our moment, British music exploded and American bands got criticised, just because the British press has to make something else look better."

"We had very little radio support, too. When you know that songs that were hits everywhere in the world weren't hits in UK, it gets very frustrating."

Boyd adds, "There was the odd bad egg in the press who stuck the knives in, but I don't think it's across the board because the Pumpkins are well respected."

Radio has also been slow to pick up on the band, but Boyd remains optimistic. "One of my biggest regrets has been not getting Today (1993 single) on the radio," he says. "But then a lot of bands couldn't get arrested on radio until recently."

Anyway, tracks like *Adore* and *Perfect* have all the hallmarks of a classic radio tune. The band are no longer in a niche market, they're an internationally successful band, and I think the media support will reflect that.

The one thing Corgan isn't worried about is the attitude of fans, even towards the band's stylistic change. "All I know is, fans demand excellence. I have great faith in people's ability to recognise stuff that's really strong."

With such a strong album behind them, Smashing Pumpkins' worries should be all behind them. **Martin Aston**

**Artist:** Smashing Pumpkins **Label:** Hut  
**Project:** single **Album:** *Singermasters*; **Corgan** **Singles:** various **Publisher:** Chrysalis/Music/Cinderful **Music Released:** May 18/June 1

Virgin, I would have been worried."

Nancy Berry, vice chairman of Virgin Music Group and of Virgin America, says, "It's true, we didn't know what kind of record we would get. But when we heard it, honestly, I was virtually in tears. It's such a magnificent record."

Virgin UK head of A&R David Boyd, who will be releasing *Adore* through the band's Hut imprint, agrees. "It's a masterpiece and exactly the record that the Pumpkins should be making right now," he says. "It's beautifully crafted, and a much more personal, immediate record that Melon Collie, which took more time to work into your system."

The touring version of the Chicago band will be radically revised, too, with five musicians augmenting the core trio – a drummer, two percussionists, a pianist and violinist. Corgan says, "It's the only way we can recreate the feel of the album. We want to play as a unit, without tapes, which limit your ability to respond to a given situation live."

Instead of committing to extensive touring as usual (their 1995 tour spanned five continents, 13 months and 265 dates), the band are to play a series of one-off shows and will be promoting the album further ahead in places such as Moscow before starting a new Pumpkins album in September.

Starting May 14, their agenda of events includes outdoor shows at Canning's red light district, Genoa's Harbour, Hamburg's beachfront during the 53rd Film Festival, outside Bilbao's Guggenheim museum, Sydney's Luna Park theme park and on the back of a flatbed truck in Tokyo, with hopes to play an annual amphitheatre in Athens. There will be festival dates, too, and tie-ins with national TV and MTV.

Berry says, "It's the first time an artist has taken on promotion to this extent,



# BILLE PIPER

When Cheryl Robson left Chrysalis Publishing for Virgin's new Innocent label, one of her prime considerations was that she would be allowed to develop a solo female artist. Head of A&R Robson says, "There hasn't been any really good female British vocalists since Gabrielle. The Brits show that each year. The gap is clear."

Innocent managing director Hugh Goldsmith had shared this opinion since arriving RCA. And when he sat down to discuss a way forward with his head of A&R in their first week, he proved the value of keeping a copy of *MW* lying around his desk: the August 23, 1997 issue carried a front-page *Smash Hits* ad featuring 15-year-old unknown Billie Piper.

Goldsmith says, "We thought about the idea of a solo female artist and it seemed like a logical thing to do. And then there she [Piper] was, sitting in front of me on *MW*. She looked like she was full of attitude and I said 'let's get her in'."

Robson met the (now ex-) Sylvia Young School pupil and was immediately hooked when she sang a cover of R Kelly's *Get Out*. Robson says, "Her vocals were absolutely beautiful. She had a great tone – she sounds a little black – and she had soul."

But the real work began after Piper was signed for a long-term deal just before Christmas. The initial result was the out-and-out pop song *Because We Want To* (released June 22), which boasts one of the catchiest choruses to surface this year. But a listen to some rough mixes of other tracks reveals definite elements

of classic R&B with Janet Jackson leanings which will have broader appeal. And, importantly, a clearly defined British streak which will prevent her being perceived as the female Jimmy Ray.

Writers include the London-based team Wendy Page and Jim Marr – who are producing the untitled album (released October) – and the LA-based duo Dion Rambo and Jacques Richmond.

Robson says, "It's old school A&R: we found someone with a voice and no songs and signed them and found their songs."

Work started on the album in January and it is already two-thirds finished. Piper's Swindon accent sounds refreshing on the possible second single *Party On The Line*. And on that and tracks about falling in love, such as *Girlfriends*, it's clear Billie will be singing about things she and her peers can relate to.

Stand out tracks include the addictive ballad and definite single, *I Dream I'm Dancing*, and the delightfully summery *Honey To The Bee*.

Yet despite the strength of her impending debut, the two big concerns have been how Piper will be accepted by radio and the teen press. Yet all the signs look positive.

"With radio you can't be sure what they are going to play next. But everything we are hearing from radio is that they

(programmers) appreciate that the younger market is the key to the

future," he says.

And even Virgin head of press Dave Pittman is surprised how the non-*Smash Hits* teen press have embraced Piper.

"We even have *Sunday Times* and *Vogue* features. No stone is unturned, except the style press who won't have much interest until she's a phenomenon."

Which could very well happen. **Stephen Jones**



## INNOCENT GESTURES

Virgin's Innocent has signed three acts since it launched last October. Joining pop artist Billie Piper are dance act Essence who reached number 27 last month with *The Promise* and Glaswegian indie guitar band *Soundbogg*.

Yet the aim is to have signed 10 or 12 acts within two years. Managing director Hugh Goldsmith has always admired the set-up of a small label. "52 is the blueprint. We want to have a strike rate better than

the majors." Goldsmith adds he is intent on making sensible investments at the outset in order to put as much money as possible into his acts.

Head of A&R Cheryl Robson says working with a handful of different acts is rewarding – "It's nice to pay so much attention to detail" – adding that she is planning a much darker project.

But Goldsmith adds, "I'll make sure there is a hit-load more pop, though."



# STEVE NIEVE ON A&R

So all the rumours point to Bristol guitar trio *Crashland* – centre of much attention over the past three months – finally coming down somewhere in the region of *Independiente*. Commiserations to the rest of the chasing pack. In my time of doing A&R consultancy, nothing compares with that feeling of having been pipped at the post for a group. It's terrific when you win, of course, but it's a swine when you lose. It's walking up the Wembley steps to collect a losing Cup Finalists medal; it's your Formula One car blowing a tyre when you're leading on the last lap; it's enough to make you want to mope for a week. I'm all for the idea of a special A&R edition of the Jerry Springer show – My Band *Ran Off With My Demos* or *I Watched My*

Favourite Group Sign To Sony... In fact, you stop there. While we're on the subject of A&R ups and downs it occurred to me the other week that the one thing A&R buds never really get to do is publicly purge themselves of past mistakes. The one thing you make – that we all make – hang around the back of your mind, niggling away at your confidence. Some people call this experience, but I call it a pain in the backside. I'll even go first if you like. As soon as Springer does *I Passed On The Next Best Thing*, I'll be in the first seat. When I was helping to book an all-day festival at Harlow Square at the end of the Eighties I turned down *The Stone Roses*. There, I've said it. Never mind that they were barely within our budget, or that the first LP hadn't quite

taken off, I passed on *The Stone Roses*. Good. I feel better already. No more fear of being found out, it's onwards and upwards from here. Anyone else who wants to share their calamitous rites of passage can drop me a line at *Music Week* or Radio One. It's a lot cheaper than therapy...Not much else to report, except check the debut *Junior Blanks* single on Fused & Bruised for its fighting DJ Scissorlocks mix. And on the subject of singles, the weirdest and dearest of the week comes sashaying in from Scotland. It's by *The International Pop Assassins* and it's called *Lo-Fi Burn On Acid*. The blurb says it airt: "Built around a guitar riff stolen from Sun Studios, coupled with smart-arts lyrics and welded together with an imbecilic drum machine." Great....

## SINGLE reviews



**BRANDY & MONICA: The Boy Is Mine (Atlantic PRCD1159).** At 19 years old, Brandy has achieved her own TV show and six consecutive US Top 10 singles (including two platinum and two gold hits). Her past has seen her working with artists such as Babyface, Lenny Kravitz and David Foster. This is a soulful R&B track, just Aliisted by Radio One, which will appeal to both the teen and R&B markets. **3.5**

**THE ULTRA MONTANES: Weird Turn Pro (Lakota Lak CD0008).** Taking its title and chorus from Hunter S Thompson's Gonzo Journalism motto "When the going gets weird, the weird turn pro", The Ultra Montanes mix the excess of Rocky Music with storming guitars and twirl it around like a razor-sharp baton, putting down on record what they have promised in live gigs. Catchy and rough, it may pick up some airplay on more alternative stations but it's unlikely to seriously damage the charts. **3.5**

**RECOMMEND: KOOP: Glom (Colombe D'Or CD01103).** This sublime first single from the Swedish duo's excellent Sons Of Koop album is based on a haunting fife sample from Debussy's Prelude in A. L'Après-Midi D'Un Faune and typifies their ambitious approach of blending trip hop with classical and jazz. Foxy vocals meet a gentle bassline to create a unique sound that occupies a magical territory all of its own. **3.5**

**MUNK: Fallscape (Mantra MNT 32).** These four tracks of jolly brittle techno have a sprinkling of jazz and a hefty splash of ambient. Munk's highly individual style of chilled-out electronica never fails to impress and this fourth single should win them plenty of support from both dance and indie camps. Their debut album *Cabin Fever*, due in July, deserves to be huge. **3.5**

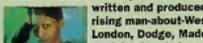
**LIONROCK: Scatter And Swing (Concrete HARD 35).** Justin Robertson's follow-up to the top 20 Rude Boy album is an upbeat, playful Sixties-style groove punctuated by Mod-style Hammond organ breaks and quirky samples. Its skanking groove isn't as addictive as its predecessor's, but it's an enjoyable listen nevertheless. **3.5**

**ROD STEWART: Ooh La La (Warner Bros W04600).** Stewart delves into his own past with this poignant reworking of the old Ronnie Lane/Ron Wood Faces tune which demonstrates that, given the right material, he remains a vocalist of the first order. Sentimentally sung, Ooh La La is a vintage performance and would sit happily on any of Stewart's early Seventies albums. His first self-produced track in 25 years, it will be followed in June by a studio album of covers, when *We Were The Boys*, and UK dates later this year. **3.5**

**TANIA TIKARAM: Stop Listening (Mothor MUMCD102).** It's been a long, hard road for Tikaram since she became an overnight success at the age of 18 by selling 4m copies of her debut album *Ancient Heart*. Now, 10 years on, and with a series of significantly less successful follow-ups

## SINGLE of the week

**BEVERLY KNIGHT: Made It Back (Rhythm Series/Parlophone CDRTHTM11).** It is four years since Beverly Knight first burst out of Wolverhampton with the now classic *Flava Of The Old School*. She has been all too quiet since then – not least because of the wrangles that followed her departure from the Dome label – but now she's back with the title of queen of UK R&B is back with a vengeance on the hottest new label of the moment. Her voice sounds better than ever, and for once the quest rap, this time supplied by US Def Squad star Redman, add flavour rather than unnecessary clutter. Co-



written and produced by rising man-about-West London, Dodge, Made It Back is already huge in the clubs and is gaining strong specialist radio support, as well as a current A-listing on Radio One. Expect to mention her forthcoming album, which boasts input from artists such as 2Pac (her original collaborators), former Loose End Carl McIntosh and cousin Don-E. **5**

behind her, she's back with a richer, fuller sound. She's dark and moody as ever, conveying her thoughts with her trademark breathy style. The introduction of strings by producer Marco Sabiu adds a new layer to her sound. Matching the success of *Go* Tradition will be tough, but this is her best single since her early hits. **4.5**

**RECOMMEND: SMASHING PUMPKINS: Ave Adore (Hut CD101).** Smashing Pumpkins' first single since last year's *The End Is the Beginning II: The End from the Batman soundtrack* marks a spectacularly more expansive approach for the band (see this week's 'Talent section') which has survived line-up changes, solo projects and a death since 1995's *Mellon Collie And The Infinite Sadness*. Punchy and spacious, it's more engrossing on every listen. Promotion is late in the day, but the features on forthcoming album *Adore* are in the pipeline. **4.5**

**N-TYCE: Boom Boom (Telstar STS2971).** This release comes before the long-overdue debut album *All Day Every Day* is released in June, a year after N-Tyce burst onto the scene. They have three top 20 singles under their belt, and this track – written and produced by Mo Bounce – is somewhat of a throw as well. Its uplifting mood and funk rhythm work perfectly, and it features a rap by Dionne Warwick's son Damon Elliot. The girls have been supporting the Backstreet Boys on tour in Europe and will appear on the forthcoming *Bigf* tour. **4.5**

**MARIAH CAREY: My All (Columbia 6660594/2/5).** Mariah explores her full vocal range on this ballad which for her *Butterfly* album. It's a fairly standard, radio-friendly Carey fare, with a Morales mix which houses the tune in a somewhat formulaic style. This will be a surefire hit if it wasn't for the fact that Carey's popularity appears to be dwindling. **3.5**

**NEXT: Top Close (Arista 74321 580672).** Huge in the US where it climbed to the top



of *Billboard's* Hot 100 three weeks ago, this classy single marks the debut UK outing for the Minnesota trio. Falling on the soulful side of R&B, it comes with an infectious bassline and smooth vocals from RL, Tweety and TLow who are joined here by singer Coffee Brown. A huge hit beckons. **4.5**

**GLORIA ESTEFAN: Heaven's What I Feel (Epic 6660042).** Victor Calderone, whose recent projects have included Madonna's *Frozen*, is

among the remakers brought in to add some sparkle to this single from Estefan's forthcoming album *Gloria*. But unlike Madonna, Estefan hasn't come near to recapturing the form that previously made her a regular Top 10 artist. Starting off in the vein of a Cuts Both Ways-style ballad, the song then explodes with a thumping, high-energy beat as the singer gives it her all over a relentless, pacey chorus. However, despite her efforts it remains a pretty unmemorable song and, being engrossed in Seventies disco, is more Radio Two than Radio One territory. **3.5**

**DEEP BROTHERS FEAT. FONDA RAE: Get Into You (Arthrob ART007C).** As their name suggests, the Reid Brothers have combined fashionable deep house elements – a grooving bassline and swirling string stabs – into an otherwise formulaic four-to-the-floor stomper. This and mixes from Kerl Chandler and Eric Kupper are enough to make it stand out from the rest of the weekly avalanche of disco scammers. It's already attracted strong club attention, so it could achieve minor hit status. **3.5**

**JESUS AND MARY CHAIN: I Love Rock 'n' Roll (Creative CRESC0296).** The Reid brothers continue their resurgence after the Top 40 success of *Cracking Up* with *I Love Rock 'n' Roll*. The single, taken

from the forthcoming album *Munk*, is an anthem tune of classic JAMC rock backed with fat horns. Xfm and GLR have already picked up the track and TV appearances are on the horizon. An extensive UK tour is planned along with numerous festival appearances during the summer. **3.5**

**JAZZY JEFF AND FRESH PRINCE: Lovely Daze (Jive JIFPCD01P).** Will Smith has charisma to burn, which is what has always raised his and JJ's somewhat unremarkable pop-rap offerings into mega-selling, platinum hits. This continues the winning formula of sampling a well-known hit – in this case Bill Withers' *Lovely Day* – and allowing the Fresh Prince to deliver a feignful, laidback rap over an infectious groove. While the duo's previous singles have each been distinctive, this song is very similar to *Summertime*, which is featured in a remix version. Taken from a forthcoming Greatest Hits album, this will attract enough pocket-money to become a hit. **3.5**

**SOUL OF MAN: Between The Eyes (Finger Lickin' FLR003).** This follows to Justin Rushmore and Ben Panufnik's debut *Love And Hate* is a chunky breakbeat track using elements of funk house and sampling old Western movies and Seventies funk. With a remix by Andrew Galea and Jay Chappel, Finger Lickin' has delivered another treat for the dancefloor. **3.5**

**KENICIE: I Would Fix You (EMI CDEM513).** Those Sundarlin' tasses and lads, now a five-piece, are back with their most mature release yet, but don't take that as damning with faint praise. It's a subtly crafted slice of melancholia which leads into an optimistic chorus, suggesting there's a hitherto unseen depth to the North Eastern youngsters. With radio support – it's just been added by Radio One – momentum will begin to gather in the build-up to their second album this summer. **3.5**

**MONEY MARK: Maybe I'm Dead (Mo Wax MW900CD).**

On the back of a sparking new album *Push The Button* (out this week), already being touted as one of the albums of the year, comes this second high-profile single. Success again beckons as Money Mark – the fourth Beastie Boy – delivers a track of gusto and panache. It's an eccentric and infectious combination of a fuzzy, old-school musical backdrop with drowsy singalong vocals. Stylistically it's similar to the brilliant but underachieving *Hand In Your Head* (which peaked at number 40 in February) but Mark's burgeoning profile – boosted by remixers including the Dust Brothers, Cornelius, the Underdog and the Psychonauts. **3.5**



a Radio One B-listing – sets this record up to perform marginally better than weight

**RECOMMEND: BRAN VAN 3000: Drinkin' In LA (Capitol CDCD1802).**

Taken from the superb *Glacé* album (released June 3) and masterfully directed by nascent filmmaker Jamie 'Bran Man' Di Salvo, this Montreal-based collective's debut single sees Stephanie Morrille's soulful vocals and Di Salvo's brew-soaked hard riding a stumbling, tripped-out hip hop rhythm. Describing the plight of

achievers stuck on the West Coast and recalling Beck's finest moments, with daytime radio One support from Jo Wylie and a current B-listing, its appeal to slackers everywhere is assured. Given further support Glee could be one of the underground hits of the year. **3.5**



of the psychonauts.





Sonopress: consolidating its UK foothold with a £1m investment in machinery facilities



DOCData: value-added services remain the key rather than research and development

When the first CDs rolled off the presses back in the early Eighties, the public still needed to be convinced about the format's quality and durability. Now, 15 years down the line, consumer confidence has reached such a level that a new era of sound and vision can comfortably be ushered in with the Digital Versatile Disc (DVD).

For manufacturers, the coming together of the audio and video mediums is an exciting prospect, presenting a challenge not only to their technical expertise but also to their sales and marketing departments.

The beauty of DVD is that it allows disc makers to target new markets such as video while exploiting established ones within the multi-media field (with DVD-Rom). In many respects this is just what the manufacturing sector has been waiting for. However, long experience has taught them to proceed with caution, especially as the investment needed to produce this more technically complex product is substantial. As Sony Music Operations' logistic manager Russell Wood says, "It is a case of balancing current market developments and the potential for future growth with the usual manufacturing economies."

In the past four years, the multimedia business has provided manufacturers with their main avenues of growth and, although orders have recently slowed, they have not yet reached a plateau. At Forward Sound & Vision, targeting CD-Rom customers is a priority although they only account for 30% of the group's annual business, says marketing manager Sarah Jane Elvington. "We have 50% of the sales team dedicated to Rom because the sector is difficult to target accurately," she says. "Many types of organisations, besides the obvious games, software and database publishers, use the format, so it takes more people to generate and research leads."

While the UK has long been a leading world market for audio CD, its growing importance as a source of multimedia

# GOLDEN OPPORTUNITIES

The advent of DVD is providing manufacturers with new business possibilities, provided they stay ahead of the game. By Karen Faux

## getting to grips with dvd

Nimbus has been one of the first plants in the UK to grasp the nettle with DVD, having started production with a daily capacity of 12,000 discs, writes Karen Faux. It is encouraged by the fact that its US sister factory has been catering for very healthy DVD demand over the past 12 months. Paul Edwards, UK DVD key accounts manager, says sales of the new DVD players have outstripped their conventional CD counterparts in that period. "American take-up has been very rapid, which bodes well for the UK," he says.

Following an initial investment of £3m, Nimbus began the lengthy process of installing DVD mastering lathe in the UK at the beginning of the year. "The format involves bonding together two pieces of polycarbonate so it requires high-quality mastering equipment and new production lines," says Edwards. Nimbus has allocated a whole wing of its Cwmbran plant to DVD production, which houses a dedicated sales and marketing team as well as operators and technicians. "The process is very different to manufacturing ordinary CDs mainly due to the fact that getting the information on to the disc is much more complicated," says Edwards.

At PolyGram's PMDC plants the plan is to step up production as demand increases. "We will install lines in the UK and France as soon as those markets require it," says sales and marketing manager Dave Wilson.

Titles for PolyGram's imminent DVD European launch – which include feature films Fargo, Sleepers, The Suspects, Four Weddings And A Funeral and Dead Man Walking – are in production at its Hanover plant. "PolyGram is using the Super Jewel Box for these releases which has had a very favourable response from the industry," says Wilson. PMDC is also talking to its CD-Rom customers about the potential for DVD, many of whom recognise the advantages of using one disc instead of three or four for current applications.

business is increasingly being recognised by international manufacturers. Last year Sonopress consolidated its British foothold by setting up its UK Fulfillment Centre in Birmingham. More than £1m was spent on a 25,000 sq ft warehouse, machinery and print and packaging facilities. The plant works in conjunction with its counterparts in Ireland and Germany, where DVD is now being produced.

Sonopress's UK general manager Tim Bevan says that although the UK is the fourth biggest CD market in the world and the second biggest in Europe, Sonopress had not heavily targeted it until last year. "When the Rom market exploded two years ago we were aware that many US games companies had set up their European headquarters in the UK. Now we feel our experience in the dominant German market will give us an advantage here, too," he says.

DVD is fast becoming a market reality for those plants which are part of multi-nationals linked to software supply and the buoyancy of the UK market has fuelled optimism that it will embrace the new format. Sony DADC in Austria, which presses for the UK market, has just started manufacturing DVD on the back of a \$5m

**"When the Rom market exploded two years ago we were aware that many US games companies had set up their European HQs in the UK" – Tim Bevan**

cash injection. PolyGram is well advanced with DVD, boasting two lines in its Hanover factory and a third planned to go into its US facility later this year. Meanwhile, Nimbus is maintaining its technological edge with a £3m start up investment at its Cwmbran plant. Its US facility in Fairville has been churning out DVDs for the past year.

While DVD is in its fledgling stage, manufacturers are not too concerned about the necessity for local production. >

**MANUFACTURING & PACKAGING continues on p26 >>>**



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FM 23567

Working as One to be Number One

# CHART COMMENTARY

by ALAN JONES



Looking to register consecutive number ones for the first time in 11 years, Madonna was never really in the chase with the title track from her album *Ray Of Light* lagging behind All Saints' *Under The Bridge/Lady Marmalade* from day one. In the end, *Ray Of Light* sold 76,000 copies in debuting at number two, some 31,000 fewer than the All Saints single, which had the advantage of being issued in

### SINGLE FACTFILE

two CD versions, both widely available at £1.99, while the only CD of *Ray Of Light* was priced at a minimum of £2.99. Though it didn't equal the chart-topping Frozen, *Ray Of Light's* success gives Maddy her first consecutive top two hits since 1990. *Ray Of Light* is her 45th hit in all, and the 41st to reach the Top 10. *Ray Of Light* started life as *Sarahphn*, under which title it was recorded by obscure Sixties group Bodacé.

I took nine weeks for Never Ever to become All Saints' first number one. This week, after 24 weeks on the listings, it finally dips out of the chart. As it does, their new single, pairing remakes of the Red Hot Chili Peppers' *Under The Bridge* and LaBelle's *Lady Marmalade*, debuts in pole position after selling 107,000 copies last week. Although that is more than Never Ever managed to sell when it was number one, it is nevertheless very unlikely to match the enormous popularity of its illustrious predecessor, which has thus far sold 1,250,000 copies.

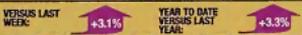
While both All Saints and Madonna — who debuts at number two with *Ray Of Light* — consolidated their "midweek" chart positions, Garbage and Massive Attack, who were ranked third and fourth in the first sales update of the week, both dropped away with the first singles from their long-awaited new albums. Even as late as Thursday, it looked like there could be four

### MARKET REPORT

#### AT A GLANCE WEEKLY MARKET SHARES

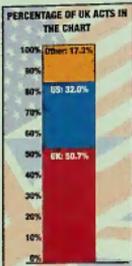


### SALES UPDATE



new entries to the top five — a feat completed on only three occasions: once in 1996 and twice last year. By week's end,

however, Garbage's *Push It* was ranked ninth, and Massive Attack's *Tear Drop* was 10th. One of the records to steal a march on



them was Tex Mex group the Mavericks' debut hit *Dance The Night Away*, which suffered a slight decline in sales but still managed to improve by one place on the number nine debut of a week ago. The group completed a 14 night sell-out tour of the UK last week, and also made an appearance on the new-look *Top Of The Pops*, both factors in the success of the single and its parent album *Trampoline*, which bounces 13-11.

With All Saints' *Never Ever* losing its grip on the Top 75, as mentioned above, the chart's new longest-running hit, with 22 weeks on the listings, The record, which has sold 1,060,000 copies to date, dips 46-52. Meanwhile, a single which was released eight weeks ago finally enters the Top 75 this week. The record in question is *Iman!*'s *Where Are You*, which will carry British Eurovision hopes in Birmingham next week. Debuting at 60, it has already sold more than 11,000 copies.

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

1 MY HEART WILL GO ON	CELINE DION	EPIC
2 IT'S LIKE THAT	RUN-DMC VS JAHSON NEVINS	SABIE COMMUNICATIONS
3 DOCTOR JONES	AWAQA	UNIVERSAL
4 NEVER EVER	ALL SAINTS	LONDON
5 BRIMFUL OF ASHA	WILMA	COLUMBIA
6 TRULY MADLY DEEPLY	SAVAGE GARDEN	MAVERICK
7 FROZEN	MADONNA	CHRYSALIS
8 ANGELS	ROBBIE WILLIAMS	VIRGIN
9 TOGETHER AGAIN	JANET JACKSON	WILD CARD
10 HIGH	LIGHTHOUSE FAMILY	WILD CARD
11 YOU MAKE ME WANNA...	USHER	LARAGE
12 HOW DO I LIVE	LEANN RIME	CURBYTHE HIT LABEL
13 STOP	SPICE GIRLS	VIRGIN
14 GETTIN' JIGGY WIT IT	WILL SMITH	COLUMBIA
15 PERFECT DAY	VARIOUS ARTISTS	CHRYSALIS
16 LA PRIMAVERA	SASHI	MULTIPLY
17 BAMBOOGE	BAMBOO	VE RECORDINGS
18 TURN IT UP/THE IT UP	BUSTA RHYMES	ELEKTRA
19 ALL AROUND THE WORLD	OKSJO	CREATION
20 RENEGADE MASTER 98	WILDCHILD	HI-LIFE

Rank	Title/Artist	Label	Rank	Title/Artist	Label
1	17 UNDER THE BRIDGE/AY MAMMALADE	EMI	21	18 ALL MY LIFE	K-G-J
2	29 RAY OF LIGHT	Maverick	22	19 TURN IT UP/THE IT UP	Bass
3	4 FEEL IT (Empire of the Sun)	Virgin	23	16 FROZEN	Kobalt
4	1 ALL THAT NEED	Procter	24	11 ANGELS	Real Gone
5	2 IT'S LIKE THAT	SABIE	25	15 LA PRIMAVERA	EMI
6	7 TRULY MADLY DEEPLY	Columbia	26	20 STOP	Spice
7	6 LAST THING ON MY MIND	Dodge	27	24 A ROSE IS STILL A ROSE	Aretha Franklin
8	9 DANCE THE NIGHT AWAY	Maverick	28	34 HIGH	Light House Family
9	10 PUSH IT	Motown	29	37 SAY YOU LOVE ME	Sandy Red
10	10 TEARDROP	Motown	30	11 ANGEL	Sty
11	11 KISS THE RAIN	Blue	31	30 NO WAY	Real Gone
12	12 HERE'S WHERE THE STORY ENDS	VC	32	16 BITTER SWEET SYMPHONY	Novus
13	3 SOUND OF DRUMS	Virgin	33	14 NOT IF YOU WERE THE LAST JUNGLE	Novus
14	14 LET ME ENTERTAIN YOU	Real Gone	34	25 SOUNDS OF WICKEDNESS	Tare
15	15 HOW DO I LIVE	Capitol	35	31 TURN	Real Gone
16	12 FOUND A GUN	Capitol	36	17 BRIMFUL OF ASHA	Capitol
17	10 ROAD RAGE	Universal	37	18 TURN BACK TIME	Capitol
18	18 ALL MY LIFE	Capitol	38	16 THE IMPRESSION THAT I GET	Novus
19	18 MY HEART WILL GO ON	Capitol	39	36 SAY YOU DO	Capitol
20	20 ... Be... The... B... ..	Capitol	40	19 BIG MISTAKE	Real Gone

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To hear the chart hot-off-the-press on Monday morning, call 0891 505290. Calls cost 50p/min

## Jamaica United: Rise Up

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# AIRPLAY



9 MAY 1998

## CHART COMMENTARY

by ALAN JONES

With Tin Tin Out's Here's Where The Story Ends and Billie Myers' Kiss The Rain both losing about 8m audience impressions last week, the former record maintains its massive 1.7m listener lead over the latter at the top of the airplay chart. It's the fifth week in a row that where's Where The Story Ends has been number one, and it seems likely to have another week at least before bowing out.

The new challenger to its throne is likely to be Boyzone's All That I Need, which moved only 10.9 last week, but accelerates

- Chart progress of Boyzone's All That I Need: 62-20-16-10-4
- Number of plays for It's Like That (Run-DMC vs Jason Nevins) on Radio One so far: 374
- Most played record not in Top 50: Janet Jackson's Get Lonely (625 plays)
- Least played record in the Top 50: Cornershop's Sleep On The Left Side (134 plays)

3-4 following its debut at number one on the CIV chart a week ago. It was a massive 94 audience impressions behind Tin Tin Out. That gap has been more halved, to a still formidable 18, but the signs are clear...

Lutricia McNeal's new single Stranded is this week's highest climber, expanding 42-18. The follow-up to the massive Ain't That Just The Way is clearly heading for big things - last week it registered the biggest increase in plays, the biggest increase in audience and was also the most added record at radio - a rare hit-track which usually indicates

- Less than a week to go to Eurovision, and Imann's Where Are You Climbs to a new high on the airplay chart, moving 40-35 this week.
- Robbie Williams has two records in the top half of the Top 50 for the seventh week. Capital is a big fan, with Let Me Entertain You logging 43 plays, and Angel 44 last week.

great things ahead. Stranded's most enthusiastic supporter last week was Capital Radio, where it was played 41 times.

Just when it looked as though Radio One's obsession with Run-DMC's It's Like That was over, the single jumps back to the top of its "most played" list. Last week, it was aired 29 times on Radio One, sharing pole position on the station's playlist with Freackpower's No Way. It's Like That spent six weeks at number one on Radio One before slipping to number three last week.

Natalie Imbruglia's new single, Wishing I Was There, is encountering major problems in securing airplay, as her two previous singles continue to attract the attention of programmers.

Her debut hit Torn, which is one of the biggest airtay hits of all time, has been on the chart for 29 weeks, and is still declining at a snail's pace. It dips 38-39 this week, while its rather less widely acclaimed follow-up Big Mistake slides 30-45. On its second week on the airwaves, therefore, Wishing I Was There, is struggling at 71.

## MARKET REPORT

A GLANCE WEEKLY MARKET SHARES



### ATLANTIC

#	Title/Artist Label	No of plays
1	FEEL IT Tempest Feat. Maya (Popton)	60
2	RAY OF LIGHT Madonna (Maverick/Warner Bros)	59
3	NOT IF YOU WERE THE LAST JUNKIE ON EARTH Early Works/Columbia	54
4	SOUND OF DRUMS Kulu Sekou (Columbia)	52
5	ROAD RAGE Cassandra (Bizarre Y Nagel)	52
6	TURN IT UP Bushy (Epic/Real World)	46
7	FOUND A CURE Ura Naza (J&M/PMA&M)	45
8	GONE TIL NOVEMBER Vajiel Jans (Ruffalo/Columbia)	44
9	KISS THE RAIN Billie Myers (Universal)	44
10	UNDER THE BRIDGE Al Saxon (London)	44

© Music Control. Data compiled from BBC on Sat 29, Apr 1998 until 24:00 on Sat 2 May 1998

### SOUTH EAST

#	Title/Artist Label	No of plays
1	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)	28
2	TRULY MADLY DEEPLY Savage Garden (Columbia)	26
3	KISS THE RAIN Billie Myers (Universal)	26
4	LET ME ENTERTAIN YOU Robbie Williams (Chrysalis)	26
5	ANGELS Madonna (Maverick/Warner Bros)	26
6	HIGH Lightshow Family (World Circuit)	26
7	DANCE THE NIGHT AWAY Mavis Staples (Mercury)	26
8	BETTER SWEET SYMPHONY The Roots (Polygram)	26
9	ALL THAT I NEED Boyzone (J&M)	26
10	SOUND OF DRUMS Kulu Sekou (Columbia)	26

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### HALLAM FM

#	Title/Artist Label	No of plays
1	IT'S LIKE THAT Run-DMC vs Jason Nevins (Sire in Communications)	38
2	FEEL IT Tempest Feat. Maya (Popton)	35
3	FOUND A CURE Ura Naza (J&M/PMA&M)	34
4	LET ME ENTERTAIN YOU Robbie Williams (Chrysalis)	34
5	TRULY MADLY DEEPLY Savage Garden (Columbia)	34
6	KISS THE RAIN Billie Myers (Universal)	32
7	ALL MY LIFE C-Lo & Jojo (MCA)	32
8	ALL THAT I NEED Boyzone (Popton)	32
9	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)	31
10	HOW DO I LIVE Lolita Kimes (Capitol/Hi Label)	31

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## RADIO ONE



#	Title/Artist Label	Aud	No of plays
		UK	TW
1	IT'S LIKE THAT Run-DMC vs Jason Nevins (Sire in Communications)	18163	28
2	NO WAY Feat. Maya (Disconnection)	16517	26
3	TURN IT UP Bushy (Epic/Real World)	15617	26
4	ROAD RAGE Cassandra (Bizarre Y Nagel)	14808	26
5	NOT IF YOU WERE THE LAST JUNKIE ON EARTH Candy Warholko (Capitol)	15622	26
6	PUSH IT Garbage (Mercury)	11789	23
7	UNDER THE BRIDGE Al Saxon (London)	11794	26
8	SOUND OF DRUMS Kulu Sekou (Columbia)	10343	23
9	THE IMPRESSION THAT I GET Micky Mistry (Mercury)	12168	21
10	ALL THAT I NEED Boyzone (Polygram)	11325	23
11	SOUNDS OF WICKEDNESS Trans-Siberian Orchestra	9647	23
12	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)	11289	26
13	KEEP ON DANCIN' (LET'S GO) Propaganda Motion (Popton/EMI)	7885	24
14	LET ME ENTERTAIN YOU Robbie Williams (Chrysalis)	11000	24
15	FEEL IT Tempest Feat. Maya (Popton)	8752	27
16	IF... THE Shirelles (Epic/Real World)	9229	23
17	1.E. (Dance) (Epic/Real World)	9471	19
18	A ROSE IS STILL A ROSE Aretha Franklin (A&O)	7927	19
19	KELLY WATCH THE STARS Air (Source)	8407	17
20	GONE TIL NOVEMBER Vajiel Jans (Ruffalo/Columbia)	8029	23
21	RAY OF LIGHT Madonna (Maverick/Warner Bros)	7673	15
22	LIFE AIN'T EASY Capleton (VIVA)	7024	9
23	COME BACK TO WHAT YOU KNOW En Vogue (J&M)	8152	2
24	BEAT GOES ON Al Saxon (London)	7828	14
25	KISS THE RAIN Billie Myers (Universal)	7828	22
26	FOUND A CURE Ura Naza (J&M/PMA&M)	6422	23
27	JUNGLE BROTHER Jungle Brothers (Gee Street/WG)	3233	11
28	STRANDED Lutricia McNeal (Polygram)	6142	12
29	BRIMFUL OF ASIA Cornershop (Virgin)	6521	11
30	NO NO NO Destiny's Child (Columbia)	5528	14

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## LLR

#	Title/Artist Label	Aud	No of plays
		UK	TW
1	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)	40914	1799
2	KISS THE RAIN Billie Myers (Universal)	37952	1649
3	TRULY MADLY DEEPLY Savage Garden (Columbia)	33564	1725
4	UNDER THE BRIDGE Al Saxon (London)	28921	1249
5	ALL THAT I NEED Boyzone (Polygram)	32757	1175
6	LET ME ENTERTAIN YOU Robbie Williams (Chrysalis)	32753	1341
7	FOUND A CURE Ura Naza (J&M/PMA&M)	24322	1365
8	RAY OF LIGHT Madonna (Maverick/Warner Bros)	19329	1037
9	IT'S LIKE THAT Run-DMC vs Jason Nevins (Sire in Communications)	20045	921
10	HOW DO I LIVE Lolita Kimes (Capitol/Hi Label)	20062	945
11	STOP Spice Girls (Virgin)	15373	1103
12	LET ME ENTERTAIN YOU Robbie Williams (Epic)	16824	558
13	FROZEN Madonna (Maverick)	20066	1024
14	FEEL IT Tempest Feat. Maya (Popton)	18014	681
15	ALL MY LIFE C-Lo & Jojo (MCA)	11265	714
16	ROAD RAGE Cassandra (Bizarre Y Nagel)	13363	384
17	SOUND OF DRUMS Kulu Sekou (Columbia)	23142	504
18	MY HEART WILL GO ON Celine Dion (Epic)	15115	867
19	DREAMS The Corrs (K4/Lava/Atlantic)	12286	743
20	ANGELS Madonna (Maverick/Warner Bros)	17380	653
21	BIG MISTAKE Natalie Imbruglia (Popton)	9982	305
22	HIGH Lightshow Family (World Circuit)	9982	676
23	SAY YOU GO Ultra (East West)	16827	783
24	ANGEL ST M Pasha (M Popton/BMG)	8858	794
25	BRIMFUL OF ASIA Cornershop (Virgin)	17375	628
26	TURN BACK TIME Aqua (Universal)	10324	515
27	SUNNET The Verve (Epic)	15639	515
28	LA PRIMAVERA Night (Majesty)	8204	634
29	DANCE THE NIGHT AWAY Mavis Staples (Mercury)	8208	634
30	TORN Natalie Imbruglia (Popton)	11437	333

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9 MAY 1995

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UK

STATION  
A-Z

The Week	Last	Weeks on chart	Pos on sales ch.	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	1	10	34	<b>HERE'S WHERE THE STORY ENDS</b>	Tin Tin Out	VC Recordings	1967	-3	63.59	-12
2	2	8	25	KISS THE RAIN	Billie Myers	Universal	1842	+2	52.59	-15
3	3	6	12	TRULY MADLY DEEPLY	Savage Garden	Columbia	1818	n/c	52.24	+1
4	4	10	5	ALL THAT I NEED	Boyzone	Polydor	1517	+21	51.01	+23
5	4	3	7	LET ME ENTERTAIN YOU	Robbie Williams	Chrysalis	1479	+1	49.90	-4
6	7	12	5	UNDER THE BRIDGE	All Saints	London	1666	+17	46.67	+4
7	10	15	6	SOUND OF DRUMS	Kula Shaker	Columbia	1514	+28	45.70	+10
8	5	4	10	IT'S LIKE THAT	Run-D.M.C. Vs Jason Nevins	Smile Communications	1156	+2	43.65	-3
9	6	5	7	FOUND A CURE	Ultra Nate	AM:PM/A&M	1512	-5	37.09	-21
10	12	41	4	FEEL IT	Temper Fast: Maya	Pepper	1046	+20	36.40	-3
<b>MOST ADDED</b>										
11	18	17	4	SAY YOU LOVE ME	Simply Red	East West	892	+52	35.14	+27
12	25	36	4	RAY OF LIGHT	Madonna	Maverick/Warner Bros.	1163	+51	32.99	+47
13	33	34	5	ROAD RAGE	Catatonia	Blanco Y Negro	942	+89	32.95	+40
14	37	47	3	UNDER THE NIGHT AWAY	Mavericks	MCA	585	+59	28.89	+30
15	8	8	12	4 FROZEN	Madonna	Maverick/Warner Bros.	917	-21	28.33	-54
16	13	16	9	TURN IT UP	Busta Rhymes	East West	503	-13	27.89	-17
17	30	48	3	NO WAY	Freightgower	Deconstruction	646	+4	26.53	+32
<b>BIGGEST INCREASE IN PLAYS</b>										
<b>HIGHEST CLIMBER</b>										
18	42	201	2	STRANDED	Lucy La-Maclean	Telstar	594	+154	25.32	+52
19	34	44	4	NOT IF YOU WERE THE LAST JUNKIE ON EARTH	Dandy Warhols	Capitol	272	+30	25.18	+32
20	16	18	11	HOW DO I LIVE	LeAnn Rimes	Curb/The Hit Label	1002	+4	25.08	-10
21	39	50	2	DREAMS	The Corrs	143/Lava/Atlantic	838	-58	23.92	+28
22	29	25	21	HIGH	Lighthouse Family	Wild Card/Polydor	700	-15	22.45	-11
23	14	9	15	MY HEART WILL GO ON	Celine Dion	Epic	820	-17	21.54	-45
24	28	28	22	ANGELS	Robbie Williams	Chrysalis	720	+8	21.34	-3
25	11	7	11	STOP	Spice Girls	Virgin	892	-15	21.30	-78
26	17	31	4	ALL MY LIFE	K-Di & Jojo	MCA	875	+10	21.27	-23
27	19	28	5	THE IMPRESSION THAT I GET	Mighty Mighty Bosstones	Mercury	369	+7	21.16	-21
28	28	4	0	GONE TILL NOVEMBER	Wyclef Jean	Ruffhouse/Columbia	389	+6	21.07	-2
29	31	21	24	BITTER SWEET SYMPHONY	The Verve	Hut	469	n/c	20.88	-8
30	48	81	2	A ROSE IS STILL A ROSE	Aretha Franklin	Arista	448	+49	20.49	+31
31	44	34	6	PUSH IT	Garbage	Mushroom	290	+15	20.42	+28
32	21	13	15	BRIMFUL OF ASHA	Cornershop	Wijija	672	-31	19.56	-23
33	43	56	3	IF...	The Bluetones	Superior Quality/A&M	430	-7	19.55	+14
34	26	67	2	TURN BACK TIME	The Auteurs	Universal	606	+43	18.84	n/c
35	40	38	4	WHERE ARE YOU?	Imani	EMI	422	+51	18.71	+7
36	18	11	7	LA PRIMAVERA	Sash!	Multiple	674	-8	17.96	-44
37	37	27	9	ANGEL ST	M People	M People/BMG	675	-32	17.86	-25
38	37	48	4	SOUNDS OF WICKEDNESS	Tzant	Logic	282	-9	17.39	-5
39	30	29	0	TORN	Natalie Imbruglia	RCA	547	-8	16.95	-11
40	43	49	3	ALL MY LOVE	Queen Pen	Universal Vibe	339	+17	15.58	+5
<b>BIGGEST INCREASE IN AUDIENCE</b>										
41	87	104	1	LIFE AINT EASY	Cleopatra	WEA	328	+91	14.30	+133
42	51	61	6	SLEEP ON THE LEFT SIDE	Cornershop	Wijija	134	-3	12.72	-9
43	45	23	8	BEAT GOES ON	All Seeing I	London	234	-64	12.18	-29
44	58	53	23	NEVER EVER	All Saints	London	378	-8	12.17	+3
45	38	29	10	BIG MISTAKE	Natalie Imbruglia	RCA	722	-35	12.04	-71
46	57	24	13	SONNET	The Verve	Hut	594	+8	11.94	-6
47	52	22	8	YOU'RE STILL THE ONE	Shania Twain	Mercury	315	-8	11.80	+10
48	32	33	8	MY FATHER'S EYES	Eric Clapton	Reprise/WEA	214	-24	11.30	-78
49	39	32	3	SAY YOU DO	Ultra	East West	644	-24	11.21	-57
50	38	42	21	BLACK EYED BOY	Texas	Mercury	295	-2	10.94	+41

Music Control UK monitors these stations 24 hours a day, seven days a week. Air Play: Alpha 102.2 FM; Atlantic 253-897 FM; BBC Radio 1; BBC Radio 2; BBC Radio Scotland; BBC Three Counties; BBC Solent; BBC; BRM FM; Broadband Capital FM; Central FM; Century FM; Choice FM; Classic FM; Classic Hits; Classic Rock; CMC; CMC 106.2; Heart FM; Heartbeat 103 FM; Hits FM; Key 103; Kiss FM; Kiss 102; Kiss 105; Kiss 106; Kiss 107; Kiss 108; Kiss 109; Kiss 110; Kiss 111; Kiss 112; Kiss 113; Kiss 114; Kiss 115; Kiss 116; Kiss 117; Kiss 118; Kiss 119; Kiss 120; Kiss 121; Kiss 122; Kiss 123; Kiss 124; Kiss 125; Kiss 126; Kiss 127; Kiss 128; Kiss 129; Kiss 130; Kiss 131; Kiss 132; Kiss 133; Kiss 134; Kiss 135; Kiss 136; Kiss 137; Kiss 138; Kiss 139; Kiss 140; Kiss 141; Kiss 142; Kiss 143; Kiss 144; Kiss 145; Kiss 146; Kiss 147; Kiss 148; Kiss 149; Kiss 150; Kiss 151; Kiss 152; Kiss 153; Kiss 154; Kiss 155; Kiss 156; Kiss 157; Kiss 158; Kiss 159; Kiss 160; Kiss 161; Kiss 162; Kiss 163; Kiss 164; Kiss 165; Kiss 166; Kiss 167; Kiss 168; Kiss 169; Kiss 170; Kiss 171; Kiss 172; Kiss 173; Kiss 174; Kiss 175; Kiss 176; Kiss 177; Kiss 178; Kiss 179; Kiss 180; Kiss 181; Kiss 182; Kiss 183; Kiss 184; Kiss 185; Kiss 186; Kiss 187; Kiss 188; Kiss 189; Kiss 190; Kiss 191; Kiss 192; Kiss 193; Kiss 194; Kiss 195; Kiss 196; Kiss 197; Kiss 198; Kiss 199; Kiss 200; Kiss 201; Kiss 202; Kiss 203; Kiss 204; Kiss 205; Kiss 206; Kiss 207; Kiss 208; Kiss 209; Kiss 210; Kiss 211; Kiss 212; Kiss 213; Kiss 214; Kiss 215; Kiss 216; Kiss 217; Kiss 218; Kiss 219; Kiss 220; Kiss 221; Kiss 222; Kiss 223; Kiss 224; Kiss 225; Kiss 226; Kiss 227; Kiss 228; Kiss 229; Kiss 230; Kiss 231; Kiss 232; Kiss 233; Kiss 234; Kiss 235; Kiss 236; Kiss 237; Kiss 238; Kiss 239; Kiss 240; Kiss 241; Kiss 242; Kiss 243; Kiss 244; Kiss 245; Kiss 246; Kiss 247; Kiss 248; Kiss 249; Kiss 250; Kiss 251; Kiss 252; Kiss 253; Kiss 254; Kiss 255; Kiss 256; Kiss 257; Kiss 258; Kiss 259; Kiss 260; Kiss 261; Kiss 262; Kiss 263; Kiss 264; Kiss 265; Kiss 266; Kiss 267; Kiss 268; Kiss 269; Kiss 270; Kiss 271; Kiss 272; Kiss 273; 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# singles



- |           |  |                       |
|-----------|--|-----------------------|
| <b>1</b>  | <b>UNDER THE BRIDGE/LADY MARMALADE</b><br>All Saints<br>London | Maverick              |
| <b>2</b>  | <b>RAY OF LIGHT</b> Madonna                                    | Pepper                |
| <b>3</b>  | <b>FEEL IT</b> The Tempters featuring Maya                     | Polydor               |
| <b>4</b>  | <b>ALL THAT I NEED</b> Boyzone                                 | Simple Communications |
| <b>5</b>  | <b>IT'S LIKE THAT</b> Run-DMC Vs Jason Nevins                  | Columbia              |
| <b>6</b>  | <b>TRULY MADLY DEEPLY</b> Savage Garden                        | Jive                  |
| <b>7</b>  | <b>LAST THING ON MY MIND</b> Steps                             | MCA Nashville         |
| <b>8</b>  | <b>DANCE THE NIGHT AWAY</b> The Mavericks                      | Mushroom              |
| <b>9</b>  | <b>PUSH IT</b> Garbage   | Virgin                |
| <b>10</b> | <b>TEARDROP</b> Massive Attack                                 |                       |



- |           |  |                      |
|-----------|--|----------------------|
| <b>11</b> | <b>ALL MY LOVE</b> Queen Pen featuring Eric Williams | Intrascopic          |
| <b>12</b> | <b>HOW DO I LIVE</b> LeAnn Rimes                     | Capitol              |
| <b>13</b> | <b>IF...</b> The Bluetones                           | Superior Quality/A&M |
| <b>14</b> | <b>ROAD RAGE</b> Caratonia                           | Blanco Y Negro       |
| <b>15</b> | <b>MY HEART WILL GO ON</b> Celine Dion               | Epic                 |
| <b>16</b> | <b>TURN IT UP/FIRE IT UP</b> Busta Rhymes            | Elektra              |
| <b>17</b> | <b>SOUND OF DRUMS</b> Kula Shaker                    | Columbia             |
| <b>18</b> | <b>JUNGLE BROTHER</b> Jungle Brothers                | Capitol              |
| <b>19</b> | <b>ALL MY LOVE</b> Scooby Doo                        |                      |

# THE OFFICIAL CHARTS

BY  
music week  
AS USED BY



# albums



## 1 MEZZANINE

Massive Attack

- |           |   |                  |
|-----------|---|------------------|
| <b>2</b>  | <b>INTERNATIONAL VELVET</b> Catatonia               | Blanco Y Negro   |
| <b>3</b>  | <b>LIFE THRU A LENS</b> Robbie Williams             | Chrysalis        |
| <b>4</b>  | <b>RAY OF LIGHT</b> Madonna                         | Maverick         |
| <b>5</b>  | <b>THE BEST OF JAMES</b> James                      | Fonema           |
| <b>6</b>  | <b>URBAN HYMNS</b> The Love                         | Hut/Virgin       |
| <b>7</b>  | <b>LET'S TALK ABOUT LOVE</b> Celine Dion            | Warner/esp./live |
| <b>8</b>  | <b>ESSENTIALS... THE VERY BEST OF</b> George Benson | Mercury          |
| <b>9</b>  | <b>TITANIC (OST)</b> James Horner                   | Sony Classical   |
| <b>10</b> | <b>ALL SAINTS</b> All Saints                        | London           |



- |           |  |               |
|-----------|--|---------------|
| <b>11</b> | <b>TRAMPOLINE</b> The Mavericks                          | MCA Nashville |
| <b>12</b> | <b>WALKING INTO CLARKSDALE</b> Jimmy Page & Robert Plant | Reprise       |
| <b>13</b> | <b>SAVAGE GARDEN</b> Savage Garden                       | Columbia      |
| <b>14</b> | <b>TALK ON CORNERS</b> The Corrs                         | Atlantic      |
| <b>15</b> | <b>LEFT OF THE MIDDLE</b> Natalie Imbruglia              | Reprise       |
| <b>16</b> | <b>IN MY LIFE</b> George Martin/Variou                   | Epic          |
| <b>17</b> | <b>SITUATION: CRITICAL</b> Ultra Naté                    | AM/FM         |
| <b>18</b> | <b>FRESCO</b> M People                                   | M People/BMG  |
| <b>19</b> | <b>POSSIBLE SIGNS FROM THE NEW INTERUNIVERSE</b> Franky  | Virgin        |



## GONE TILL NOVEMBER

## WYCLEF JEAN AND THE REFUGEE CAMP

CD ONE INCLUDES ORIGINAL MIX AND NO AIRPLAY FEATURING CANIBUS  
CD TWO FEATURES THE REMIX WITH R.KELLY, DESTINY'S CHILD AND CANIBUS PLUS GUANTANAMERA - THE BEAMIE MAN REMIX

## OUT NOW

THE CARNIVAL  
THE BEAMIE MAN REMIX  
GUANTANAMERA

# From

9 MAY 1998



With Run DMC having put breakdancing and old school hip hop back in the public eye, the time couldn't be better for the reissue of the classic hip hop film 'Wildstyle'. Made in 1983, 'Wildstyle' features early rap stars such as Grandmaster Flash, the Rocksteady Crew and the Cold Crush Brothers (pictured), as well as some truly breathtaking breakdancing and graffiti scenes. A video of the film is being

released by From Here To Fame and will be supported by late night screenings at the Ritzy, Brixton (June 5, 6) and the Gate, Notting Hill (June 12, 13). More interesting for music fans is the release of the original music from Wildstyle by Saba record shop Mr Bongo on its Beyondolia label. The releases will begin with a single of 'The Wild Style Theme' by Grandmaster Caz alongside a CD reissue of the full 'Wildstyle' soundtrack including previously unreleased tracks. "The film still looks and sounds amazing and all the things it said back then about hip hop culture are still relevant now," says How Bowles, who is coordinating the releases. Also being officially released for the first time is a 'Wildstyle' instrumental LP which features many of the breaks and beats from the soundtrack which have been sampled to death over the years.

Mystery surrounds the surprise cancellation of the Universe 98 event, which was due to take place at Knebworth Park in Hertfordshire on the bank holiday weekend of May 23-24. A statement was issued by Universe confirming that the event - which was to have featured many of the biggest names in dance music including live acts Roni Size, Rakim and Tricky plus more than 100 DJs - had been pulled but would be rescheduled for a date later in the year.

Whilst Universe's statement gave no reason for the postponement of Universe 98, MCP Productions, which was co-promoting the event, had earlier stated that the event had been cancelled due to due to "complex licensing issues". However, when contacted by *RM*, North Herts County Council denied that there had been any licensing problems or that environmental health officers had raised any objections. The local police also confirmed that they had raised no objections to the event and that the decision to pull Universe 98 was, as far as they were concerned, one made by the promoters themselves.

## promoters pull plug on universe 98

Insiders suggest the reason for Universe 98's postponement was in fact poor ticket sales, but a Universe spokesman refused to comment on this when contacted by *RM*.

This latest setback will come as a blow to Universe, coming days before the sell-out Creamfields event which was co-promoted by Universe's ex-partners the Mean Fiddler Organisation. Universe and the Mean Fiddler had previously worked together on the successful Tribal Gathering events but fell out earlier this year.

Universe has suffered setbacks in the past, with licensing problems affecting Tribal Gathering in 1996 and poor ticket sales leading to the cancellation of the Budweiser HVOX event featuring Junior Vasquez which it promoted at the London Arena in Docklands last May.

An announcement regarding ticket refunds and details about the rescheduled Universe 98 event will be made shortly.

## inside:

[2] SEVEN DAYS IN DANCE: SIMON BERRY 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 releases and DJ Tips

[7] JOCK ON HIS BOX: AARON CATAPULT



buzz	CLUB:	'TESTIFY' Byron Stigly (Manifesto)	p5
chart	URBAN:	'TOO CLOSE' West (Arista)	p6
number	POP:	'FEEL IT' The Tamperer feat. Maya (Pepper)	p5
one	COOL CUTS:	'STARDUST' Thomas Bangalter (Roule)	p6

## Ari

The debut single

## Love Letters

Out Now on CD, 12" & Cassette

CD & 12" feature remixes by Linslee, Ignorants, Todd Edwards & Industry Standard



AVAILABLE MAY 11 THU

Includes mixes by PAUL O'BRIEN, ERIC NAPPERS & SCOTT GARCIA  
Taken from the debut album 'Play Attention'

See Open Bar at the London Adrenaline 2, May 13

- 14 20 KISS THE BA
- 12 21 KEEP ON DA
- 18 22 A ROSE IS S
- 17 23 LA PRIMAVER
- 19 24 FOUND A CU
- 17 25 SOUNDS OF
- 13 26 NOT IF YOU WE
- 18 27 REDUNDANT
- 22 28 KUNG-FU 18
- 11 29 NO WAY Fro
- 24 30 NICE & SLOW
- 11 31 BAD OLD M
- 23 32 THE IMPRESSI
- 11 33 UNITED CAL
- 20 34 HERES WHERE T
- 26 35 LET ME ENT
- 29 36 STOP Spice
- 25 37 SAY YOU DO
- 16 38 SPARK TonT
- 11 39 SOLVED Unb
- 20 40 EL PRESIDE

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9  
may  
1998

# THE OFFICIAL CHARTS

9  
may  
1998

Si!

## lwt deal enables club@vision broadcast debut

Club@Vision as a weekly TV show. The 45-minute show will be broadcast across the whole ITV network on Friday nights at around 1am and will begin a 13-week run in June.

Club@Vision's producer Russell Cleaver was overjoyed at finally realising his plan to move his visual dance magazine from video onto broadcast TV. "We've got 13 weeks minimum with an option for another 13 if we get the ratings," he says. "There will also be a repeat of the show, possibly on a Sunday. But I'm just pleased we've finally got it on the screen."

Club@Vision will continue to be presented by 21-year-old Lisa Nash (pictured) who co-presented the videos. "In general the show will be similar to the video," says Cleaver. "There's certain things that will be changed like we will now only be having one presenter and the odd guest one. But the format will change a bit every week."

Features to be included in the first shows of the series will include Creamfields, David Morales, MJ Cole, James Lavelle, The Psychonauts and N Tyce. "Obviously we have to be aware of viewing figures but by having people like N Tyce hopefully we'll draw people in that otherwise might not watch and educate them a little bit," says Cleaver.



The consumer dance video company Club@Vision have struck a deal with London Weekend Television to produce

## streetwise. cambridge

76 King Street, Cambridge CB1 1LN, tel/fax: 01223 308496, e-mail: Ed@psd@lephobyl.demon.co.uk  
Streetwise has been trading in the heart of Cambridge ever since 1991, and today specialises in jungle, drum & bass, techno, hard house, progressive house and garage. The shop's main thrust is vinyl, but it also carries a range of merchandising, ticketing for major national and local dance events and is big on European imports. Such a level of service attracts local DJs: Siman Ryan, Paul Darting (Good Times) and Wizzard and Gonzo (Mr Whippy) are amongst the punters.

The top 10 tracks flying out of Streetwise Music this week are:  
1 THE PAUL VAN DYKE MIXED MAYNITY FINNEY (Aquarius) ● 2 'RHETTO LIFE' Seven Seas (Cango Natty promo) ● 3 'DAY OF REVELATION' Marc Houde (Ravm) ● 4 'DEAD DANCE FOREVER' Andy Alder/DJ Choc (VCF) ● 5 'MADHOUSE' House Nigra (Jaher Hour Power) ● 6 'MILES FROM HOME' Peabody (Mr Wax) ● 7 'LONDON TOWN' JDS (Kinoshia) ● 8 'THE MY LOVE' Shantel Doris (Jehe label) ● 9 'BUFFALO CLUB' Buffalo Bandz (Blueje) ● 10 'SPIN ME WILD' Frank/Maccinn (The Fly)

# [7 DAYS IN DANCE]

## simon berry platipus



"Wednesday, spoke to SASHA about a remix for HUMANATE's '3.1' single which he's doing for us. Then I got on the phone to promoters out in AUSTRALIA about some dates we're going to be doing down under in December. In the evening I went out to dinner with my old mucker TERRY DONOVAN from Arista at Cuo Vadis. Thursday: myself, MAX and FERGAL from TERRY DONOVAN from SRD paid a trip to the VIRGIN MEGASTORE in Oxford Platipus and JON KNIGHT from SRD paid to the featured in-store label for two weeks during May. We'll be there, where we're going to be the featured in-store label for two weeks during May. We'll have about 20% of display which is really great. Friday: I spent organising some free booze for everyone to drink in at our fifth birthday party at the BLUE NOTE the next Tuesday. Then I finalised the artwork for our forthcoming remix compilation 'ARK'. Saturday: flew to SEVILLE in Spain for a concert in GRANADA with my act UNION JACK. Our equipment arrived two hours after we had. Got to Granada at midnight and played at a festival in front of 4,000 people, our biggest audience to date. Sunday: travelled to OVIEDO in northern Spain and the gig ended up being one of the best we've done. Monday: got up at 6.30am and rushed to the airport only to discover I'd forgotten my passport. Eventually back in the office late afternoon for weekly office meeting. Spoke to ART OF TRANCE's 100 toy platipuses for us. Tuesday: received SYGNUS & REMIXES OF 'MAD' album launch party at 'Madagascar'. Had our party fifth birthday and QUIET MARI'S 'Shhhhh' album launch party at the Blue Note. It was packed and there was a superb atmosphere. WICK WARREN, PATRICK READ and FRANK GEE D.Jed and Quiet Man played live. It all went excellently. It was hectic but I actually managed to relax and talk to people."



Paul Oakenfold (pictured) has recently completed mixing duties on the latest in Bored's Global Underground series of mix CDs. Having mixed a 'Live In Oslo' CD for the company last year, he has now mixed 'Paul Oakenfold: New York'. The album - which mixes house, trance, Euro and even drum & bass - showcases Oakenfold's ability to change his music to suit the location he's in. "When I play I tailor things," he says. "If I'm playing with David Morales or Tony Humphries there's no point hanging it. I think the night is more important than the individual DJs, so I play what fits with the club."

However, one place Oakenfold has made totally his own is Cream in Liverpool where he has been resident DJ for the past 18 months. "It's the best room in the country," he says. "There's nowhere that can rival that sound system. I'm not saying it's the best club because there's other great clubs like Gatecrasher but that room is amazing. You can't do a residency on a monthly basis - you have to be there each week to be able to break new records," he says. Outside his DJing Oakenfold has been concentrating his energies on his Perfecto label rather than his own productions. "I'm doing very little," he says. "I'm focusing on developing artists for the label. I've got four albums coming out this year and I DJ about six times a week so there isn't much time." However, he has found time to remix Mansun's 'Wide Open Space' and the FA's official England World Cup record, 'How Does It Feel (To Be On Top Of The World)' by England United. "We're just keeping the vocal and then rebuilding the track. It is what it is. We're not saying it's the coolest, trendiest record - it's a pop record. But it is the official record and I'm a football fan so it's good to do it."

## LUTRICIA MCNEAL

# STUNNING NEW SINGLE 'STRANDED'

LIMITED EDITION WALLET INC. BUMP & FLEX MIX OF 'AIN'T THAT JUST THE WAY'  
DANCE PACK WITH MIXES FROM STEVE ANTONY & BAFFLED  
4 TRACK CASSETTE

- |    |                         |
|----|-------------------------|
| 1  | UNDER THE<br>All Saints |
| 2  | RAY OF LIGHT            |
| 3  | FEEL IT The             |
| 4  |                         |
| 1  | ALL THAT I N            |
| 2  | IT'S LIKE THAT          |
| 3  | TRULY MAD               |
| 4  | LAST THING              |
| 5  | DANCE THE               |
| 6  | PUSH IT Gar             |
| 7  | TEARDROP N              |
| 8  |                         |
| 9  |                         |
| 10 |                         |
| 11 | ALL MY LOW              |
| 12 | HOW DO I F              |
| 13 | IE... The Blue          |
| 14 | ROAD RAGE               |
| 15 | MY HEART V              |
| 16 | TURN IT UP!             |
| 17 | SOUND OF B              |
| 18 | JUNGLE DR               |
| 19 | ALL MY L                |



hot vinyl

On the decks: Chris Finan, James Hyman,  
Danny McMillan, Ziad (pure groove)

TUNE OF THE WEEK



DANNY J LEWIS 'SPEND THE NIGHT' (XL/LOCKED ON) (GARAGE)

One of the classic garage anthems gets a welcome major label release via XL. Serious Danger and Santiago Blue provide the more house grooves, both of which lean towards a clubby/frenzy feel, but it's the garage mixes that really hit the mark. New Horizons not only give us a particularly deep and soulful remix but also add a superb new male vocal. Top Cat also makes an appearance, adding vocals on top of H-Man's mix, which is currently receiving much airplay. Add to all of this an excellent updated version of the classic original and you get a top-notch package. ●●●●● Z

The No. 1 Club Smash  
No 1 RM Club • No 1 RM Pop • No 1 MixMag Club  
No 1 MixMag Buzz • No 1 Mixology • No 1 DJ  
featuring mixes by  
Paul Ward, Paul Gotei,  
Danny Tenaglia, Cutather & Joe



out now  
CD • MC • 12"

"A monster" Mixmag ★★★★★



HEAVEN



to hear HEAVEN call 0900 134 104

MADONNA 'RAY OF LIGHT' (MAVERICK) (POP)

Another surefire success for Madonna as her soaring vocals combine with William Orbit's upbeat ambience to produce a slice of uplifting poppy breakfast trance. Sasha's 10-minute-plus Ultra Violet Mix gradually builds into one of his epics, predictable maybe but ever so effective. William Orbit's Liquid Mix with its digital bleeps and synth washes is slightly more experimental than the main mix, and the cantering Calderone Club Mix wraps up the package. ●●●●● JH

FUNKY GREEN DOGS 'UNTIL THE DAY' (TWISTED) (GARAGE)

This deep and moody track, typical of Funky Green Dogs' superb style, is the third release from their LP 'Get Fired Up'. Masters At Work's mix sticks closest to the original's feel, adding their own grooves and dubbed-out vocal effects. Club 69 add some energy of their own into their mix in the form of tough stabs, electronic FX and a breakdown sure to fire up any pancelloor. ●●●●● Z

DARIO G 'CARNAVAL DE PARIS' (ETERNAL) (HOUSE)

One of the many preludes to the World Cup sees Tall Paul and JDS get in on the action. Tall Paul opts for a carnival style, deterring from his usual pumping sound and edging more towards samba. There's a shorter SRS version, but it is JDS who lead with a more house-orientated sound, creating an epic feel with large gated synths at the break. A very credible follow-up to 'Sunshine'. ●●●●● CF

PESHAY 'MILES FROM HOME' (MO' WAX) (DRUM & BASS)

This debut Mo' Wax release uses crowd cheers/applause, cymbal smashes, punchy breakbeats, horns and tinkling organ to great effect. Underdog's remix on the B-side stands out with its computer-voiced, 'Mo' Wax Recordings are proud to present...Peshay...Miles From Home', the Underdog remix' sample breakdown and half-time hip hop that moves into drum & bass. ●●●●● JH

G FLAME & MR G 'STYLUS EP' (METALBOX) (HOUSE)

Currently being favoured by diverse DJs including Justin Robertson, Mrs Woods and Terry Francis, the 'Stylus EP' is a solid four-track deep house player which reflects a new house genre. With the beautiful 'Polly Lizard' and the funk-ed-up tech house track 'Up All Night', it's more than certain to find its way into many a Jock's box on the basis that it is unbelievably flexible. ●●●●● CF

ESSENCE 'PURE DISTINCTION EP' (ALOHA) (HOUSE)

Essence - aka Scotland's funkateer Vince Watson - makes his debut on Putney's finest label Aloha. It's on similar lines to his '2nd Innovations EP' on Rotation. Vince takes the lead cut 'Instincts' on a percussive charge with rich synths stabs and off-kilter keys. On the flip, 'Spectral' smoothly builds on a deeper vibe, with nice keyboard skills keeping you locked in. Keep 'em coming. ●●●●● DM

RED JERRY YS WESTBAM 'WIZARDS OF THE SONIC' (WONDERBOY) (HOUSE)

Red Jerry and Matt Darey team up for what will probably be their only joint effort and reignite this classic with effervescence. The main Matt Darey mix is certainly that - massive drum pattern intros and powerful electro builds with that give-away vocal sample midway through. The break's all big and chummy and the kick-in chord sequence is a major hook. Dextrous meanwhile do the fast house thing on the flip, but it's a fair bet where the money is on this one. ●●●●● CF

← CORNERSHOP →



The new single  
released May 4

Includes mixes  
by Ashley Beedle  
& Les Rhythms Digitalites

Taken from the album  
'When I Was Born  
For the 7th Time'

WU 88

Distributed by Vival

SLEEP ON THE LEFT SIDE

si



1 UNDER IT  
All Saints

2 RAY OF LIGHT

3 FEEL IT The 1

4 ALL THAT I N

5 IT'S LIKE THAT

6 TRULY MAD

7 LAST THING

8 DANCE THE

9 PUSH IT Gar

10 TEARDROP

11 ALL MY LOV

12 HOW DO I L

13 IF... The Blue

14 ROAD RAGE

15 MY HEART

16 TURN IT UP

17 SOUND OF C

18 JUNGLE BR

19 ALL MY LVE





# the **UK** BANCHAR

TW	UK	Wks	TRK	Artist	Label
1	2	15	1	TOO CLOSE	Arista
2	1	5	1	A ROSE IS STILL A ROSE	Arista
3	1	5	1	WHAT YOU WANT/WILL THEY DIE 4 U?	Puff Daddy
4	5	3	13	DEJA VU (UPTOWN BABY)	Wildcard
5	8	5	5	LOVE LETTERS	London
6	4	3	4	SECOND ROUND K.O.	Universal
7	6	4	6	ALL MY LOVE	Lil' Man/Interscope
8	2	6	8	YOU THINK YOU OWN ME	Island
9	9	4	4	LET'S RIDE	Def Jam
10	9	4	4	STRAINED/JAUNT THAT JUST THE WAY	Wildstar
11	16	3	2	RASY THIS LOVE I HAVE	Bollerhouse
12	34	2	2	STAY	Cooltempo
13	10	7	7	TURN IT UP/IF IT UP/RHYMES GALORE	Elektra
14	17	6	6	ALL MY LIFE	Universal
15	12	6	6	GONE TILL NOVEMBER	Columbia
16	15	6	6	MADE IT BACK	Parlophone/Rhythm Series
17	25	2	2	HEARTBEAT	Jive
18	19	2	2	SHORTY (YOU KEEP PLAYING WITH MY MIND)	Atlantic
19	15	11	11	OFF THE HOOK	Interscope
20	21	4	4	ZOOM	Jody Watley
21	24	3	3	TRACES OF MY LIPSTICK (LP)	Xscape
22	23	3	3	LOVE FOR FREE	Real feat. Jay-Z
23	23	2	2	STRATEGIC	Kwadwena
24	22	11	11	NICE & SLOW	Usher
25	28	11	11	ROYALTY	Gang Starr
26	27	6	6	CURIOUS	L.S.G.
27	22	5	5	JAY	Deni Hines
28	38	3	3	REASONS	Kie shay
29	30	4	4	ANYTIME	Brian McKnight
30	17	9	9	I GET LONELY	Janel Jackson
31	22	20	20	NO NO NO	Destiny's Child
32	30	9	9	BE MINE	Charlotte
33	34	9	9	SWING MY WAY	K.P. & Envy
34	35	9	9	MY ALL	Mariah Carey
35	36	6	6	DO FOR LOVE	2Pac feat. Eric Williams
36	37	6	6	HOW CAN I GET OVER YOU	Taral
37	37	7	7	MONEY, POWER & RESPECT/4 YOU THINK I'M JIGGY (REMIX)	The Notz
38	39	2	2	WHAT'S THE DEAL	Notorious B.I.G.
39	40	2	2	NASTY BOY	Notorious B.I.G.

[commentary] by tommy fordshire

**NEXT** finally make it to number one, a week after their visit to the UK. Otherwise, just a bit of shuffling in the Top 10, bar the rather predictable arrival of **QUEEN PAIN** with 'All My Love' at number eight... Highest climber this week is **DISNEY EAGLE DISCS**, who take a break from the remixing to see their own stripped-down version of Manie Riperton's 'Baby This Love I Have' jump up 12 to 34... Roc-a-fella artist **RELL** enters at 23 to be the latest new recruit whilst some interesting new tracks bob around on the fringes of this week's chart. Steve Jervis's Juv label makes its first debut via girl group **LE SHAY'S** 'Reasons' at 29. Meanwhile, watch out for **K.P. & ENVY'S** 'Swing My Way', already big on the Box and a good tip for our chart. Meanwhile, having been the first UK crew to remix **MARIAH CAREY'S** 'Full Crew' get to do the honours again in a Timbaland fashion on Carey's new single 'My All'.

MTV and longstanding club promoter Rachel Bee are launching a monthly night to tie in with MTV R&B show **THE LINK**. The club will take place at The Emporium, Kingly Street, London W1 and will feature the show's host Trevor Nelson and guests. The first night will be this Friday (May 8)... Following the excellent Company Flow/Mo'Nesh show at Subterrania last week, hotly-tipped US hip hoppers **JURASSIC FIVE** will be performing live there this Tuesday (May 5) whilst **RAKIM** will be there on May 25.

# the **UK** TOP CHART

TW	UK	Wks	TRK	Artist	Label
1	2	5	1	FEEL IT	The Tempters feat. Maya
2	15	2	2	CARNIVAL DE PARIS	Dario G
3	1	4	1	MY HEART WILL GO ON	Celine Dion
4	4	3	3	HEAVEN'S WHAT I FEEL	Glora Estefan
5	4	3	3	JOY	Deni Hines
6	8	2	2	C'EST LA VIE	B'witted
7	3	3	3	YOU'RE STILL THE ONE	Rochelle
8	8	2	2	ANGELS	Ugoba feat. Charlie Bimbo
9	10	2	2	THE STRUTT	Full Intention
10	11	5	4	I DON'T KNOW WHAT I'D DO	Indigo
11	5	4	4	A ROSE IS STILL A ROSE	Aretha Franklin
12	6	4	4	TURN BACK TIME	Aqua
13	7	3	3	ANYTIME	Brian McKnight
14	3	3	3	IN MY MIND	Antioq
15	14	3	3	IN MY MIND	Pincess Paragon
16	13	5	5	KISS THE RAIN	Bron Slingsby
17	22	2	2	TESTIFY	Rue-0-M.C. Vs. Jason Nevins
18	17	9	9	IT'S LIKE THAT	Adam Garcia
19	18	2	2	NIGHT FEVER	BSE
20	7	4	4	DEEPER LOVE	Shab
21	6	4	4	SECRET LOVE	Shab
22	22	2	2	ZORBA'S DANCE	LCD
23	23	2	2	MY ALL	Mariah Carey
24	24	2	2	DIN DA DA	Kevin Aviance
25	9	3	3	BEEVA A LONG TIME	The Fog
26	39	2	2	ANGELS	Lawrence
27	10	16	16	LA PRIMAVERA/MEGAMIX	Sash!
28	18	6	6	KUNG FU FIGHTING	Bus Stop feat. Carl Douglas
29	10	4	4	GET UP, STAND UP	Phony Phantom
30	30	2	2	BUSIEST RHYMES	Pon Kings feat. Young MC
31	28	2	2	ANYTIME	No-8th
32	32	2	2	LADY MAFMALADE	All Saints
33	20	2	2	LOVE IS A WONDER	Urban Seal feat. Crystal Jeffries & Troyetta Knox
34	20	2	2	NOBODY DOES IT BETTER/HOLDING OUT FOR A HERO	Du:zin
35	35	2	2	NAKED IN THE RAIN	Blue Pearl
36	37	2	2	LIFTING ME UP	Loleita Holloway
37	37	2	2	STRAINED/JAUNT THAT JUST THE WAY	Salvia McNeal
38	31	7	7	HEAVEN	Kinone
39	40	5	5	KEEP ON DANCIN' (LET'S GO) WHERE ARE YOU	Perpetual Motion
40	40	2	2	WHERE ARE YOU	Imanzi

[commentary] by alan jones

After three weeks at the top, **CELINE DION'S** rhythmically enhanced 'Titanic' theme 'My Heart Will Go On' is sunk by **THE TAMPERER**, whose 'Feel It' establishes a slender lead this week, with **ORIO G'S** 'Carnival De Paris', **Celine** and **GLORIA ESTEFAN'S** 'Heaven's What I Feel' also close behind... Estefan's single is this week's highest new entry, and is taken from her upcoming 'discos' album. This, of course, is nothing new for the Latino love's as she previously did highly commercial, wholly retro pop/dance versions of the disco classic 'Turn The Beat Around' and 'Everlasting Love'. She's in with a chance of top spot next week, with pop jocks drawn to the Love To Intimely mixes of 'Heaven's What I Feel'.

**BAMBOO'S** debut hit 'Bamboogie' narrowly failed to top the **CIN** singles chart in January, selling 600 copies fewer than **ALL SAINTS'** 'Never Ever'. I speculated then that if the Bamboogie single had been promoted to pop DJs as well as upfront ones, it might have generated the extra sales required to go all the way. Bambo's label is clearly taking no chances of a repeat, and their new single 'The Strutt' has been serviced in sufficient quantities to debut at nine on the Pop Top chart. 13 places ahead of its upfront debut, 'The Strutt' is based on Frankie's 1973 Top 10 hit 'Get Your Funky Stuff', and uses the same 'strut up, stand up, strut your funky stuff' sample as **PHUNKY PHANTOM'S** 'Get Up, Stand Up', which dips 10-29 on the chart as it is replaced by its newer rival.

**1 UNDER IT** All Saints

2 RAY OF LIGHT

3 FEEL IT THE

4 ALL THAT I N

5 IT'S LIKE THAT

6 TRULY MAD

7 LAST THING

8 DANCE THE

9 PUSH IT GAR

10 TEARDROP

11 ALL MY LOW

12 HOW DO I U

13 FE. THE BLUE

14 ROAD RAGE

15 MY HEART Y

16 TURN IT UP

17 SOUND OF B

18 JUNGLE BR

19 ALL MY LIFE

**SEVEN**  
 Aaron has catapulted in from the fluorescent free party vibe of open-air festivals to land in clubs around the country where he spins an uplifting and eclectic choice of tracks to recreate that party feel. He also runs Catapult Records, one of Cardiff's top music shops, which he co-owns with partner Lucy

# JOCK

aaron catapult

## ON HIS BOX

PICTURE: GP

### top[10]

**'M' GONNA LUV YOU' JESTOFUNK (REC-IN-PAUSE)**  
 "This is Italian and came out in 1991. It reminds me of free parties in the morning when the sun comes up and everything goes all emotional and lovey and fluffy. It pulls your heartstrings."

**'WHERE WERE YOU?' BLACK SCIENCE ORCHESTRA (JUNIOR BOYS OWN)**  
 "One of those tunes that tugs emotional strings – a feelgood factor of 10! It's one of those tunes that either does it for you, or it doesn't. Nice one!"

**'GIRLS GET DONE' WHITE KNIGHT AND FAST EDDIE (DJ INTERNATIONAL)**  
 "A big fun tune – tongue in cheek! It's sort of hip-house, loads of rapping, organ breakdowns, that sort of thing. You can play this anywhere and it's guaranteed to put a smile on your face. I've been playing for a long time."

**'THE OVERNIGHT EP VOL. 1' JOE T. VANELLI (DREAM BEAT)**  
 "He is one of my early influential heroes, he influenced the music I play now. This is a deep Italian house, four-track EP from around 1992 and I play all the tracks. It's got deep, deep bass and it's quirky. I'd like to play it out wherever I could but I've played it so much it's all crackly."

**'DON'T YOU EVER STOP?' (THE JUMP EP) DEEP LOWMATIC'S (HRC)**  
 "This was probably considered cheesy at the time but in a retro spirit it's a beautiful tune. It's piano-driven Italian house. It's well produced and puts a smile on your face in the morning time. It's reminiscent of Devon's lazy house parties."

**'TALKING ABOUT THE POWER' AMOCO (AMOCO)**  
 "This was originally on double-pack import from Italy. Very few hit the country. I luckily managed to get hold of one because we had a copy in the shop which we'd got from Empire. It's a totally full-on track with a great bassline, a great groove. You can't get enough of it. I'd licence it if I could. I've phoned them and spoken to them but none of them speak English, so that was that!"



**'THE CREATOR HAS A MASTERPLAN (MORE ROCKERS REMIX)' BROOKLYN FUNK ESSENTIALS (US GROOVETOWN)**  
 "This is a drum&bass-ish mix and it's superb. I can't really describe it, but it's got breakbeat, sax, vocals – everything to make you feel wobbly and it's fab! I can play it anywhere it's so good. If it's a breakbeat night it gets everyone moving because it's a classic tune."

**'YOUR LOVIN' (DON'S CLUB DUB MIX) JAZEE (US VIBE MUSIC)**  
 "An extremely uplifting, classic, American vocal piano track. It's got all the content of early Nineties US garage and I love it."

**'DUB ME CRAZY PT. 1' MAD PROFESSOR (ARIWA)**  
 "I couldn't not put this in. It was a major watershed in my life. It was a real trippy, smoky period in my life when I discovered it. I love to play it at deep, moody nights."

(COMPILED BY SARAH DAVIS. TEL: 0181-948 2320)

- #### AARON'S STEAMIN' 10
- 1 TRAVELLING MAN (BANANA REPUBLIC SHIRT CONTROL MIX) Studio (Multiple)
  - 2 SAREFOOT BANDIT Miss Briso (white label)
  - 3 YOU DON'T KNOW Alexis P Suter (Hiphop)
  - 4 THE GROOVY TRANCY Minimal Funk No. 2 (white label)
  - 5 DIM DA DA (JIM COLE MIX) Kevin Avianza (Disfractive)
  - 6 'SOMORE PT. 4' (i-Records)
  - 7 'DON'T KNOW IF I SHOULD CALL YOU BABY' Definitive (Electric Funk)
  - 8 'BODY GROOVING' US Project (Central Station)
  - 9 'ENERGY (CHIME MAXI EDIT)' Cnu Central (Krazy Lapps)
  - 10 'WE PEOPLE' Sons Of Souls (US 4th Floor)

**BORN:** Devon, January 2, 1966. **LIFE BEFORE DJING:** "No fixed abode. A sketchy past!" **FIRST DJ GIG:** "A Wednesday at a club in Exeter in 1992. I knew the people who were doing the night and I played deep house." **MOST MEMORABLE GIG:** *Best* – "Gotta be a free party somewhere. The right atmosphere and my kind of people." *Worst* – "A gig in a remote village in Wales. No needles and no people. Nothing!" **FAVOURITE CLUBS:** "Anywhere with a serious deep funk'n' vibe. The Emporium, Cardiff – it's just such fun; The End and Bagley's, London." **NEXT THREE GIGS:** The Asylum, Cardiff (May 9); Time Files Tour, Wales (14); God's Kitchen, Birmingham (25). **DJ TRADEMARK:** "I play big, fat, long mixes." **LIFE OUTSIDE DJING:** Currently working in the studio on a project: Birmingham (25). **DJ TRADEMARK:** "I play big, fat, long mixes." **LIFE OUTSIDE DJING:** Currently working in the studio on a project: co-owner with Lucy of the Catapult Record shop in Cardiff. "I like extreme outdoor pursuits that aren't very good for your bones!"

### [cv]



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



available May 11th  
 Includes mixes by FULL CREW, GIG KEMPEN & SCOTT GARCIA  
 Taken from the debut album 'Play Allstars'  
 See Down Two at the London Astoria 2 - 2 May 12

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 feat. **REDMAN**

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 MAY 10 UNIVERSITY\* BURY  
 11 RONNIE SCOTT'S LONDON  
 12 OLLY'S ASCOT  
 13 JUNCTION CAMBRIDGE  
 14 SANDY'S BEAR MANCHESTER  
 15 BAR CLUB MACCLESFIELD  
 16 UNIVERSITY SHEFFIELD  
 17 RONNIE SCOTT'S LONDON  
 18 CONCORDE BRIGHTON  
 \*BEALING SHOPS

14 20 KISS THE B&B

12 21 KEEP ON DA

12 22 A ROSE IS S

18 23 LA PRIMARV

17 24 FOUND A C

19 25 SOUNDS OF

13 26 NOT IF YOU WER

18 27 REDUNDANT

22 28 KUNG-FU 18

11 29 NO WAY FRE

24 30 NICE & SLOW

11 31 BAD OLD ME

23 32 THE IMPRESSO

11 33 UNITED CAL

28 34 HERE'S WHERE TH

26 35 LET ME ENIT

29 36 STOP Spice

25 37 SAY YOU DO

16 38 SPARK Tor A

11 39 SOLVED Unb

20 40 EL PRESIDENT

# the COOL CUTS [chart]



## COOL CUTS HOTLINE 0891 515 585

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- 1 (2) **STARDUST Thomas Bangalter** (Daft Punk's Thomas on a solo outing)
- 2 (1) **RAY OF LIGHT Madonna** (With mixes from Sasha, Victor Calderone and William Orbit)
- 3 **NEW JUNK SCIENCE Deep Dish** (Excellent album full of original ideas)
- 4 **NEW SITUATION CRITICAL Ultra Nate** (Hot four-track sampler from Ultra's album)
- 5 **NEW BACK JACK TKC** (That Kid Chris cuts up Steely Dan)
- 6 **NEW NO-ONE IN THE WORLD Locust** (With hot mixes from Armand Van Helden and Slackr)
- 7 (6) **MASQUERADE Gerideau** (With mixes from MJ Cole, D.O.P. and Ruff Driverz)
- 8 (9) **FLIPSIDE Moloko** (A multitude of mixes from All Seeing I, Herbert, Aphrodite, DJ Krust and more)
- 9 **NEW MAYBE I'M DEAD Money Mark** (With mixes from Dust Brothers, Psychonauts and Underdog)
- 10 **NEW IN MY LIFE José Nunez** (Another hot item from the Subliminal stable)
- 11 **NEW INDICA Pink Bomb** (Excellent trance track featuring The Primitives' Tracey Cattell)
- 12 (7) **SPEND THE NIGHT Danny J Lewis** (With mixes from Serious Danger, H-Man and New Horizons)
- 13 (8) **1998 Binary Flinary** (Big trance tune from last year gets a Paul Van Dyk remix)
- 14 **NEW SCATTER & SWING Lionrock** (Another fine skanking groove from Justin Robertson)
- 15 **NEW SIXTH SENSE Wink** (Adventurous techno featuring poetry from Ursula Rucker)
- 16 **NEW TRAVELLING MAN Studio 2** (Garage track with reggae vocals that's winning people round)
- 17 **NEW DO THE FREAK Bootsy Collins** (Ian Dury-sampling hip hop smash)
- 18 **NEW BAD GIRL DJ Rap** (DJ Rap's debut gets the BT treatment)
- 19 **NEW WATER FATHERS Of Sound** (Smooth progressive house tune)
- 20 **NEW SHORTY ImaJin** (Hot R&B cut with funky house dubs from Spensane)

<b>Roule</b>	Code -1948
<b>Maverick</b>	Code -1945
<b>Deconstruction</b>	Code -1968
<b>AM:PM</b>	Code -1961
<b>Henry St</b>	Code -1962
<b>R&amp;S</b>	Code -1963
<b>white label</b>	Code -1947
<b>Echo</b>	Code -1950
<b>Mo Wax</b>	Code -1964
<b>Subliminal</b>	Code -1965
<b>Quad</b>	Code -1968
<b>XL/Locked On</b>	Code -1948
<b>Aquarius</b>	Code -1949
<b>Deconstruction</b>	Code -1967
<b>Ovum</b>	Code -1968
<b>Multiply</b>	Code -1969
<b>Black Culture</b>	Code -1970
<b>Higher Ground</b>	Code -1971
<b>Renaissance</b>	Code -1972
<b>Jive</b>	Code -1973



a guide to the most essential new club tunes as featured on 1998's "essential selector", with new song, broadcast every Friday between 6pm and 9pm. Compiled by 45 feedback and data collated from leading DJs and the following stores: city soundsullympshire groove/black market/rap track (London), eastern block/underground (Manchester), 2000 premiere/hip hop/rap, 3 Beat (Liverpool), 45rpm (Newcastle), global beat (Bristol), massive (London), mobile (Birmingham).



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BULLETS FOR WORDS / PHEROMONE  
11.05.98

# THE OFFICIAL CHARTS

9 may 1998

# si

- 1 UNDER THE SKIN All Saints
- 2 RAY OF LIGHT
- 3 FEEL IT THE
- 4 ALL THAT I IN
- 5 IT'S LIKE THAT
- 6 TRULY MAD!
- 7 LAST THING
- 8 DANCE THE
- 9 PUSH IT GARR
- 10 TEARDROP
- 11 ALL MY LOVE
- 12 HOW DO I LI
- 13 If... The Blue
- 14 ROAD RAGE
- 10 15 MY HEART V
- 16 TURN IT UP!
- 17 SOUND OF D
- 18 JUNGLE BR
- 15 19 ALL MY LIFE

14	20	KISS THE BAIN Billie Myers	Universal
12	21	KEEP ON DANCIN' (LET'S GO) Perpetual Motion	Positiva
12	22	A ROSE IS STILL A ROSE Aretha Franklin	Arista
18	23	LA PRIMAVERA Sash!	Multiply
17	24	FOUND A CURE Ultra Nate	AM:PM
19	25	SOUNDS OF WICKEDNESS Tzant	Logic
13	26	NOT IF YOU WERE THE LAST JUNKIE ON EARTH The Dancin' Wombats	Capital
18	27	REDUNDANT Green Day	Reprise
22	28	KUNG-FU 187 Lockdown	East West
18	29	NO WAY Freakpower	Deconstruction
24	30	NICE & SLOW Usher	LaFace



18	31	BAD OLD MAN Babybird	Echo
23	32	THE IMPRESSION THAT I GET The Mighty Mighty Bosstones	Mercury
18	33	UNITED CALYPSO '98 Red's United	Music Collection
29	34	HERE'S WHERE THE STORY ENDS Tin Tin Out featuring Shirley Nelson	V2 Recordings
26	35	LET ME ENTERTAIN YOU Robbie Williams	Chrysalis
29	36	STOP Spice Girls	Virgin
25	37	SAY YOU DO Ultra	East West
16	38	SPARK Tori Amos	Atlantic
18	39	SOULVED Unbelievable Truth	Virgin
20	40	EL PRESIDENT Drugstore	Roadrunner



# compilations

1	10	11	12	13	14	15	16	17	18	19	20
1	2	3	4	5	6	7	8	9	10		
HOW THAT'S WHAT I CALL MUSIC! 39	CLUB HITS '96	KISS GARAGE	THE BEST... ANTHEMS... EVER!	NEW HITS '98	PETE TONG ESSENTIAL SELECTION	THE FULL MONTY (OST)	BEST HIP HOP ANTHEMS... EVER!	FRIDAY NIGHT FEVER	URBAN RHYMES		
WEA	Blister TV	PolyGram TV	Virgin/EMI	Capitol	Capitol	RCA Victor	Virgin/EMI	PolyGram TV	PolyGram TV		
JACKIE BROWN (OST)	PETE TONG/BOY GEORGE - DANCE NATIONS	OFF YER NUTTI!	CLUB NATION	OH! WHAT A NIGHT	FANTASTIC 80'S	NON-STOP DANCE ANTHEMS	THE REAL SOUND OF UNDERGROUND	MOST RELEASING CLASSICAL ALBUM... EVER!	PERFECT DAY		
	Ministry Of Sound	Life On Mars	Virgin/EMI	Columbia	Columbia	Relator TV	Virgin/EMI	Virgin/EMI	Columbia		

**DENI HINES**  
*Joy*

The brand new single available May 11th

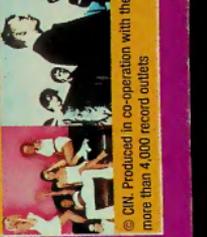
Includes remixes by FULL CREW, SINC KUPPING & SCOTT GARCIA.  
\*Taken from her debut album 'Play Attention'

Billboard #1 for the London Edition 2 - May 19

22	21	SPICEWORLD Spice Girls	Virgin
23	22	MAVERICK A STRIKE Finley Quayve	Epic
24	23	WHITE ON BLONDE Texas	Mercury
19	24	GROWING, PAINS Billie Myers	Universal
30	25	RETURN TO THE LAST CHANCE SALOON The Bluetones	Superior Quality/AM
27	26	THE SHAMEN COLLECTION The Shamen	One Little Indian
29	27	AQUARIUM Aqua	Universal
26	28	PILGRIM Eric Clapton	Duck
35	29	TIN PLANET Space	Gut
28	30	OK COMPUTER Radiohead	Parlophone



31	31	MY SECRET PASSION - THE ARIAS Michael Bolton	Sony Classical
34	32	BIG CALM Morcheeba	Indochina
18	33	THE OPERA ALBUM Andrea Bocelli	Philips
31	34	BIG WILLIE STYLE Will Smith	Columbia
32	35	COME ON OVER Shania Twain	Mercury
44	36	THE VELVET ROPE Janet Jackson	Virgin
41	37	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
36	38	TRULY - THE LOVE SONGS Lionel Richie	Motown/PolyGram TV
46	39	GOLD - GREATEST HITS Abba	Polydor
16	40	SOULFLY Soulfly	Roadrunner



# CHART COMMENTARY

by ALAN JONES



Despite a 56% decline in its week-on-week sales, Massive Attack's Mezzanine was strong enough to hold on to pole position on the album chart, after selling 38,000 copies last week – 8,000 more than the new runner-up, Catatonia's International Velvet. The release of Mezzanine – and its introductory single Teardrop – has reawakened interest in Massive Attack's previous album releases, with Blue Lines moving 121-85-78 and Protection advancing 162-136-98 in the last fortnight.

Meanwhile, the release of its title track as a single lifted sales of Madonna's Ray of Light album by 28% enough for it to climb 9-4. Nine weeks after it was released, Ray Of Light has sold more than 400,000 copies, and has never dipped out of the Top 10.

Another diva of dance, Ultra Nate, has the album's highest new entry, debuting at 17 with her Situation: Critical album, which includes both her number four hit Free and its number six follow-up Found A Cure.

## MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES

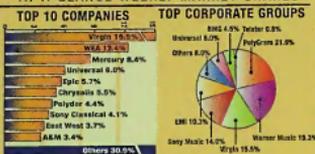
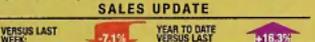


Figure shows top 10 companies by % of total sales, and corporate groups share % of total sales of the Top 100 artists



Released more than five years ago, and already a triple platinum million seller, Abba's Gold – Greatest Hits album bounces

● Sold-out tour dates and a second hit single are the major factors behind the rise-and-rise of Catatonia's International Velvet album, which climbs to number two on the album chart this week. The Welsh group peaked at number 40 with their 1996 debut Way Beyond Blue, a position instantly improved upon by International Velvet when it made its chart debut 13 weeks ago, in the wake of the success of their Mulder & Scully

## ALBUM FACTFILE

single. The subsequent success of Cerys' Ballad of Tom Jones collaboration with Space (Not on the album) and their new single Road Rage have consistently lifted Catatonia's stock in recent weeks. International Velvet has sold 140,000 copies and its chart history to date (11-18-20-20-28-36-31-25-19-13-5-2) shows a slow and gradual decline, followed by an accelerating improvement.

memoir to many fans of the group. The death of lead singer Michael Hutchence has had little effect on INXS' back catalogue but that's changed a little, with The Greatest Hits now being actively re-promoted. The album, which has already sold more than 330,000 copies, is at 100 this week, and likely to re-enter the Top 75. Titanic's box office decline has been mirrored in the gentle fall of James Horner's score for the movie. At one time looking likely to replace The Verve's Urban Hymns as the year's biggest-selling album, it is now selling fewer copies than its rival week-on-week, with the result that Urban Hymns is moving further ahead. In America, where Titanic has spent 16 weeks at the top, it is being helped by the fact that Top 40 radio stations are playing the track Southampton. In the UK, with just My Heart Will Go On on the airwaves, Titanic has slipped to ninth place, although its record to date – 650,000 sales in 16 weeks – is still outstanding.

## COMPILATIONS

Now That's What I Call Music! 39 remains far ahead of the pack. It sold 155,000 copies last week, two-and-a-half times as many copies as any other compilation, to spend a fourth week at the chart summit. With 415,000 copies sold to date, it's the biggest-selling compilation of the year.

While Now! 39 and many other albums on the compilation chart are packed with hits, Off Yer Nutti, which debuts at number 13 this week includes no hits at all. A triple CD set comprising happy harmonic mixes by DJ Brisk, DJ Sy and DJ Ramox, it's the debut release on the new TVO imprint, which supported the record with £65,000 of TV advertising last week.

Not one of the 55 tracks featured on the

album is known beyond the happy harmonic fraternity. Titles include The Pimp, The Pusher and The Panther by Rizzer's Dog, Mad Cows On Acid by DCR & The Geezer and Top Banana by Punk Floyd.

The highest new entry is the latest in the follow-up to Kiss Smooth Grooves 98, which has sold more than 80,000 copies since it was released 10 weeks ago.

The impressive eight-week chart climb staged by the Jackie Brown soundtrack was examined here last week. The album holds at 11 – its third week in that position – but now seems to have peaked, and suffered a 16% decline in sales last week.

## MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES

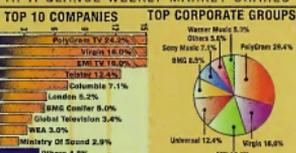
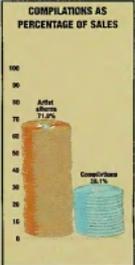
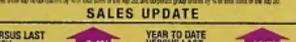


Figure shows top 10 companies by % of total sales, and corporate groups share % of total sales of the Top 100



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

- |    |                         |                   |                    |
|----|-------------------------|-------------------|--------------------|
| 1  | URBAN HYMNS             | THE VERVE         | HUT                |
| 2  | TITANIC - OST           | JAMES HONOR       | SONY CLASSICAL     |
| 3  | LIFE THROUGH A LENS     | ROBBIE WILLIAMS   | CHRYSALIS          |
| 4  | LET'S TALK ABOUT LOVE   | CELINE DION       | EMI                |
| 5  | ALL SAINTS              | ALL SAINTS        | EMI                |
| 6  | RAY OF LIGHT            | MADONNA           | MAVERICK           |
| 7  | POSTCARDS FROM HEAVEN   | LADIPROUSE FAMILY | WILD CARD          |
| 8  | WRITE ON BLONDE         | TEXAS             | MERCURY            |
| 9  | SPICEWORLD              | SPICE GIRLS       | VIRGIN             |
| 10 | LEFT OF THE MIDDLE      | NATALIE IMBRUGLIA | RCA                |
| 11 | MAVERICK A STRIKE       | FINLEY QUAYE      | EPIC               |
| 12 | TRULY... THE LOVE SONGS | LINDA RICHIÉ      | MOTOWN/POLYGRAM TV |
| 13 | AQUARIUM                | ADAM              | UNIVERSAL          |
| 14 | OK COMPUTER             | RADIOHEAD         | PARLOPHONE         |
| 15 | THE BEST OF             | JAMES             | FOURNANA           |
| 16 | FRESCO                  | M PEOPLE          | M PEOPLE           |
| 17 | INTERNATIONAL VELVET    | CATATONIA         | BLANCO & NEGRO     |
| 18 | BIG WILIE STYLE         | WILD SMITH        | COLUMBIA           |
| 19 | BACKFLEET'S BACK        | BACKFLEET BOYS    | JIVE               |
| 20 | LIKE YOU DO... BEST OF  | LIGHTNING SEEDS   | EPIC               |

## VIRGIN RADIO CHART

- | Rank | Title                     | Artist                   | Label           |
|------|---------------------------|--------------------------|-----------------|
| 1    | INTERNATIONAL VELVET      | Catatonia                | Virgin          |
| 2    | LIFE THROUGH A LENS       | Robbie Williams          | Chrysalis       |
| 3    | THE BEST OF               | James                    | Parlophone      |
| 4    | URBAN HYMNS               | The Verve                | Maverick        |
| 5    | WALKING INTO CARIBBEAL    | Jenny Faith & Robert For | Mercury         |
| 6    | SAVAGE GARDEN             | Savage Garden            | Columbia        |
| 7    | RETURN TO THE LAUGH TRACK | The Corrs                | Atlantic        |
| 8    | LEFT OF THE MIDDLE        | Natalie Imbruglia        | RCA             |
| 9    | GROWING, PAIN'S           | Billy Bragg              | Universal       |
| 10   | MAVERICK A STRIKE         | Finley Quaye             | Epic            |
| 11   | WHITE ON BLONDE           | Texas                    | Mercury         |
| 12   | THIS IS HANCOCK           | Paul                     | Label           |
| 13   | PHILIP LIP                | Cher                     | Atlantic        |
| 14   | RETURN TO THE LAUGH TRACK | The Corrs                | Super Cat/EMI   |
| 15   | OK COMPUTER               | Radiohead                | Parlophone      |
| 16   | TIN PLANET                | Space                    | Out             |
| 17   | BIG CALM                  | Headstrong               | Chrysalis       |
| 18   | PEOPLE MOVE ON            | Brandt Brauer            | Inches          |
| 19   | OCEAN DRIVE               | Lightyears Future        | Wild Card/EPIC  |
| 20   | MELTING POT               | The Delicates            | Begonia/Outcast |

- | Rank | Title                                | Artist              | Label      |
|------|--------------------------------------|---------------------|------------|
| 1    | MARCHIN' ALREADY                     | Queen Culture Scene | EMI        |
| 2    | THE BEST OF 1974/1979                | David Bowie         | NCA        |
| 3    | THE BENOS                            | Redhead             | Parlophone |
| 4    | UNFINISHED MONKEY BUSINESS           | The Bunch           | Polygram   |
| 5    | SGT PEPPER'S LONELY HEARTS CLUB BAND | The Beatles         | EPIC       |
| 6    | LIKE YOU DO... THE BEST OF           | Lightning Seeds     | Mercury    |
| 7    | REMASTERS                            | The Beatles         | Atlantic   |
| 8    | BLUR                                 | Blur                | Parlophone |
| 9    | LENNIN LEGEND - THE VERY BEST OF     | Lennon              | Parlophone |
| 10   | THE CREAM OF                         | Eric Clapton        | Parlophone |
| 11   | WORD GETS AROUND                     | Sarahmashook        | Y2         |
| 12   | THE SKY WITH STARS - THE BEST OF     | Eric Clapton        | NCA        |
| 13   | JAGGED LITTLE PILL                   | James Van Der Beek  | Parlophone |
| 14   | ABBEY ROAD                           | The Beatles         | Atlantic   |
| 15   | THE DARK SIDE OF THE MOON            | Pink Floyd          | EMI        |
| 16   | THE BEST OF THE BEAT                 | The Beatles         | EMI        |
| 17   | UNPLUGGED                            | Eric Clapton        | EMI        |
| 18   | WHEN I WAS BOY FOR THE 7TH TIME      | Corrosion           | USA        |
| 19   | WHATEVER AND EVER AFTER              | Van Halen           | EMI        |
| 20   | THE VERY BEST OF... The Edge         | Edge                | EPIC       |

Pos	UK	Artist	Title	Label/CD (Distributor)	Cass/Vinyl
1	2	<b>MAZZININE</b>	Circu/Virgin WBRDC 4 (E) Massive Attack (Massive Attack/David) WBRDC 4WBRLP 4		
2	12	<b>INTERNATIONAL VELVET</b>	Bizco V N Yego 359/20342 (W) Caratonia (Formy/Disk) 359/20342 (W) 2394/23094 (WBRDC/359234)		
3	26	<b>LIFE THROUGH LENS</b> *3	Chrysalis CDCH 6127 (E) Robbie Williams (Gambler/Power) TGRH 6127		
4	9	<b>RAY OF LIGHT</b> *	Maverick 536246842 (W) Mave/Madonna (The Virgin/Atlantic) 536246842 (W) 53624671		
5	4	<b>THE BEST OF</b> *	Fontana 5581172 (E) S. Morrison		
6	11	<b>URBAN HYMNS</b> *4	Hul/Mirage CDHUT 45 (E) The Verve (Fly/De Verve/Potter) HULMIG 45HJLP 45		
7	24	<b>LET'S TALK ABOUT LOVE</b> *5	Epic 4891559 (SM) Celina Dion (Meris/Foster/Waka/Afrosia/Horowitz/Hart) 4891559		
8	10	<b>ESSENTIALS... THE VERY BEST OF</b>	Warner/BMG 536432292 (E) George Benson (Merid/Luma/Walton) 536432292		
9	15	<b>TITANIC (OST)</b> *2	Sony Classical SK 62313 (SM) James Horner (Hornor/Franglen) SK 62313		
10	22	<b>ALL SAINTS</b> *4	London 6283792 (F) All Saints (Warlow) 6283794		
11	3	<b>TRAMPOLINE</b> *	Mca Nashville UMO 80456 (BMG) Mavericks (Mala/Cook) UMO 80456		
12	7	<b>WALKING INTO CLARKSDALE</b>	Mercury 5363242 (F) Jimmy Page & Robert Plant (Page/Plant) 5363242/536251		
13	14	<b>SAVAGE GARDEN</b>	Columbia UK 67594 (SM) Savage Garden (Fishar) 6871614		
14	13	<b>TALK ON CORNERS</b> *	Arista 756785312/756785314 (W) The Corrs (Lohan/Foster/Corn/Pearce/Looney/Corrigan/Boyle/Hughes) 756785312		
15	27	<b>LEFT OF THE MIDDLE</b> *	RCA 3231544412 (BMG) Natalie Imbruglia (Thornley/Wingfield/Wingfield) 3231544412		
16	11	<b>IN MY LIFE</b> *	Echo ECHD 20 (P) George Martin/Jacques (Martin/Martin) 5400242 (E) 5400242 (E)		
17	NEW	<b>SITUATION CRITICAL</b>	AMP/PIG 5400242 (E) The Verve (Fly/De Verve/Potter) 5400242/5400241		
18	10	<b>FRESCO</b> *	M People/BMG 74321534982 (BMG) M People (M People) 74321534982/43152493		
19	21	<b>POSTCARDS FROM HEAVEN</b> *3	Wild Card/PolyGram (F) Lightbox Family (Fisher) 5393102/539184/ 5393102/539184		
20	13	<b>THIS IS HARDCORE</b>	Infinite CD 80366 (F) Pulp (Thornhill) ITC 8066/LPSD 8066		
21	28	<b>SPICEWORLD</b> *5	Spice Girls (Stannard/Royal/Aboluto) TV 285V 285B		
22	12	<b>MAVERICK A STRIKE</b> *	Epic 4897832 (SM) Friley Quaye (Quaye/Bacon/Dunsmuir) 4897184/4897181		
23	16	<b>WHITE ON BLONDE</b> *5	Mercury 5343152/543154/ (F) Texas (Texas/Hedges/Stewart/Rae & Christian/Balchouse/Boyle) 5343152/543154		
24	9	<b>GROWING PAINS</b>	Universal UMO 5310 (BMG) Blis Mye (Chid) UMO 5310		
25	8	<b>RETURN TO THE LAST CHANCE SALOON</b>	Superior Quality/BMG (E) The Bluebelly (Linnest) BLUED 048/LEARN 028/BLUEV 008		
26	27	<b>THE SHAMEN COLLECTION</b>	One Life Indian TPLP 732DE (F) Shamir (Shamir) TPLP 732DE		
27	29	<b>AQUARIUM</b> *	Universal UMD 6020 (BMG) Aqua (Lem/Delgado/Reasted/Norstrom/Vanous) UMD 6020		
28	8	<b>PILGRIM</b>	Duck 93624672 (W) Eric Clapton (Clapton/Cimia) 93624672/93647571		
29	5	<b>TIN PLANT</b>	Gut GUTTIN 5 (V) Spice (Whitney/Span) GUTM 5		
30	48	<b>OK COMPUTER</b> *3	Parlophone TDCP 5001 (E) Radiohead (Giddoch/Radehead) TDCM424 GUNDOG 02		
31	25	<b>MY SECRET PASSION... THE ARIAS</b>	Sony Classical SK 62071 (SM) Michael Turner (How/Baker) SK 62071		
32	4	<b>BIG GAL</b>	Indochina THE 01900 (F) ZEN 01/942229 01/94		
33	NEW	<b>ARIA - THE OPERA ALBUM</b>	Philips 6623032 (E) Andrea Bocelli (Bocelli) 6623032		
34	18	<b>BIG WILEY STYLE</b>	Columbia 48862448692/488621 (SM) Will Snaps (Patt/Duffy/Fackerson/Watson/Degrain/Tracy/Lee/Walton) 488621		
35	7	<b>COME ON OVER</b>	Mercury 314533002 (F) Shania Twain (Langel) 3583004		
36	23	<b>THE VELVET ROPE</b> *	Virgin DCD 2860 (E) Janet Jackson (Lamb/Lewis/Jackson) TCV 2860/2860		
37	11	<b>ONCE DRIVE</b> *5	Wild Card/PolyGram 5237872 (F) Lightbox Family (Fisher) 5237874		
38	15	<b>TRULY... THE LOVE SONGS</b> *	Motown/PolyGram TV 303843 (F) Lene Lovich (Fisher/Garnicki/The Commodore/Looney) 303843		
39	16	<b>GLD - GREATEST HITS</b> *3	Polygram 5170072 (F) Aliza (Anderson/Lina/Lee/Anderson) 5170074/5170071		
40	12	<b>SOULFUL</b>	Roadrunner RRR 749 (F) Soulful (Fisher) RRR 749		
41	38	<b>MELTING POT</b>	Beggars Banquet BBDC 199/80/300 198 (W) The Chieftans (Chieftans/Dunne/McCarthy/McGee/Walton) 80323 198		
42	3	<b>PEOPLE MOVE ON</b>	Creation CRECD 221 (MVM) Beniamin Blüher (Blüher) CRECD 221/221		
43	NEW	<b>MOON SAFARI</b>	Virgin DCD 2948 (E) Ay (Dunckel/Schiff) DCD 2948/2948		
44	25	<b>MARCHIN' ALREADY</b> *	MCA MCD 6046 (BMG) Ocean Color Scares (Burch/Holmes/Ocean Color Scares) MCD 6000/MCA 6004		
45	42	<b>GREATEST HITS</b>	EMI 4941932 (E) The Smiths (Jackson/Carbone/Eskelinen) 4941954		
46	13	<b>THE BENDS</b> *2	Parlophone CDPCS 7372 (E) Redhead/Lack (Lack) CDPCS 7372/7372		
47	19	<b>THE BEST OF 1974/1979</b>	EMI 4943023 (E) David Bowie (Dunne/Martin/Vaccaro) 4843004		
48	10	<b>UNFINISHED MONKEY BUSINESS</b>	Polygram (F) Ian Brown (Brown) 5395252/5395181		
49	25	<b>LIKE YOU DO... THE BEST OF</b> *2	Epic 4893034 (SM) Bryan Adams (Adams/Black/Brown) 4893034		
50	16	<b>SET PEPPER'S LONELY HEARTS CLUB BAND</b>	Parlophone (E) The Beatles (Harris) CDP 7846422/CDPCS 7022/PCS 7327		
51	RE	<b>LOVE ALWAYS</b>	MCA MCD 11813 (BMG) K.C. & The Lightnin' Bolshoi (Smith) MCD 11813/MCA 11813		
52	35	<b>THE CREAM OF</b> *2	Polygram 5218812 (F) Eric Clapton (Clapton) 5218814		
53	15	<b>MY WAY</b>	LaFace/Arista 7300829042 (BMG) Usher (Fogel/Babyface/Ross) 7300829042		
54	48	<b>THE FAT OF THE LAND</b> *3	XL Recordings INT 464644 (W) The Prodigy (Hemmel) XLMG 12/XP 12		
55	40	<b>THEIR GREATEST HITS</b> *	EMI CD 769892 (E) Hot Chocolate (Hemmel) TCEMTV 732M723		
56	43	<b>BRING IT ON</b>	Hut/Virgin CDHUT 49 (E) Green (Green) HULMIG 49/102/49 43		
57	22	<b>WORD GETS AROUND</b>	V2/Virgin 1000434 (MVM) Sweeney (Sweeney & Bush) VSR 1000434/1000431		
58	41	<b>REMASTERS</b>	Atlantic 7527804152 (W) Led Zepplin (Page) Atlantic 7527804152 (W)		
59	103	<b>FALLING INTO YOU</b> *7	Epic 4829294837024/ (SM) Celine Dion (Shanley/Rivkin/Dubois/Watts/Foster/Steinberg/Sims) 4829294837024		
60	54	<b>BACKSTREET'S BACK</b> *5	Jive/CIP 1890 (BMG) Backstreet Boys (Parr/Marshall/Sims/Donnell/McCoy/Smith) 1890		
61	NEW	<b>MARCY PLAYGROUND</b>	EMI 8552962 (E) Marcy Playground (Wozniak) 8552962		
62	32	<b>IT'S MY LIFE - THE ALBUM</b> *	Multiplex MULTICD 1 (W) Sash! (Tokap/Sash) MULTICD 1/MULTIP 1		
63	RE	<b>THE BEST OF</b>	Elektra K3693652 (E) The Doors (Huschak) EK713/CK713		
64	72	<b>FORGOTTEN, NOT FORGOTTEN</b> *	Arista 767676212 (W) The Corrs (Lohan/Corr) 767676212		
65	7	<b>HARLEM WORLD</b>	Arista 86122120172 (BMG) Harlem World (Harlem World) 86122120172/86122120171		
66	58	<b>BLUR</b> *	Foed/Panorama FPOCD 19 (E) Blur (Stuart) FPOCD 19/FPOD 19		
67	20	<b>PAINT THE SKY WITH STARS - THE BEST OF</b> *	WEA 3284399/3284398/4 (W) Enya (Enya) WEA 3284399/3284398/4		
68	12	<b>JAGGED LITTLE PILL</b> *	Maverick/Interscope 50245937 (W) Alanis Morissette (Morissette/Baldwin) 50245937/438245931		
69	12	<b>(WHAT'S THE STORY) MORNING GLORY</b> *	Crested 1830 (E) Creation (Zani) Doves (Murray/Gallagher) CRECD 1830/CRECD 189		
70	RE	<b>UNPLUGGED</b>	ARM 5403212 (E) Bryan Adams (Lanning/Adams) 5403214		
71	37	<b>PHILLOPHIA</b>	Chemical Underground CHEM 21 (W) Arab Strap (Arab Strap/Palmer) CHEM 21		
72	56	<b>LENNON LEGEND - THE VERY BEST OF</b>	Parlophone 611542 (E) John Lennon (Lennon/Dry/Gibson/Brown) 611542/611541		
73	RE	<b>EARTHOUD</b>	W1star CDWLD 23 (W) Earthbound (Micheal) W1star CDWLD 23		
74	51	<b>BLESSED BURDEN</b>	Circu CIRC 35 (E) Carolee Anderson (Walker/Sachs) CIRC 35/CIRC 35		
75	9	<b>WHEN DISASTER STRIKES</b>	Polygram 751902042 (W) Busta Rhymes (Warlow) 751902042/751902041		

NEW Highest new entry HC Highest climber Sales increase Sales increase 50% or more

RE Released in previous chart

CD Compact Disc DVD Digital Video Disc

SM Single Market MCA Music Canada BMG Bertelsmann Music Group WEA Warner Music Group

BMG notes are based on combined units of compact disc, cassette and vinyl. UK and Ireland only with a published cover price of £5.99 or lower and that of £5.99 or below require track the artist's name to be printed on the cover.

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TOP COMPILATIONS

Pos	UK	Artist	Title	Label/CD (Distributor)	Cass/Vinyl
1	1	<b>NOW THAT'S WHAT I CALL MUSIC!</b> *9	EMI/Virgin/PolyGram CDNOW 29/TNOW 33 (E)		
2	2	<b>CLUB HITS 98</b>	Telestar TV TPCD 25637/TPC 2563 (W)		
3	NEW	<b>KISS GARAGE</b>	PolyGram TV 5586/2558624 (F)		
4	4	<b>THE BEST... ANTHMS IN THE WORLD... EVER!</b> *2	Virgin/EMI VTCDD 186V/TMDC 183V (E)		
5	4	<b>NEW HITS 98</b> *	Warner/BMG 536432292 (E) Various Artists (Various) 536432292		
6	5	<b>PETE TONG ESSENTIAL SELECTION</b> *	Mer 5571862/5571864 (F)		
7	35	<b>THE FULL MONTE (OST)</b> *2	RCA Victor 602669042/602669044 (BMG)		
8	6	<b>THE BEST HIP HOP ANTHMS... EVER!</b> *	Virgin/EMI VTCDD 184V/TMDC 184V (E)		
9	8	<b>FRIDAY NIGHT FEVER</b> *	PolyGram TV 3557295/3557304 (F)		
10	4	<b>URBAN RHYMES</b>	GoGo/PolyGram TV RADIC 81/RADIC 81 (BMG)		
11	11	<b>JACKIE BROWN (OST)</b>	Maverick/Bizet ACP 33624642 (W)		
12	10	<b>PETE TONG BOY GEORGE - DANCE ANCE 1</b>	Motown (F) Sound DINO 530M/5 (MCA/SM)		
13	NEW	<b>OFF YER NU!</b>	Life On Mars TV/DVD 11/VDMC 11/WPLP 1 (BMG)		
14	12	<b>CLUB NATION</b>	Virgin/EMI VTCDD 184V/TMDC 184V (E)		
15	13	<b>OH! WHAT A NIGHT</b> *	Columbia SONYTV 38C/SOINVY 38MC (SM)		
16	15	<b>FANTASTIC BOB!</b>	Columbia SONYTV 37C/SOINVY 37MC (SM)		
17	14	<b>NON-STOP DANCE ANTHMS</b>	Telestar TV TPCD 2564/TMDC 2564 (W)		
18	18	<b>RIP PRESENTS THE REAL SOUND OF UNDERGROUND</b>	Virgin/EMI VTCDD 184V/TMDC 184V (E)		
19	RE	<b>THE MOST RELIVING CLASSICAL ALBUM... EVER!</b> *	Virgin/EMI VTCDD 185V/TMDC 185V (E)		
20	3	<b>PERFECT DAY</b>	Columbia SONYTV 43C/SOINVY 43MC (SM)		

ARTISTS A-Z

Artist	Pos	Artist	Pos
ABBA	37	HEAVENLY	40
AC/DC	38	HEAVY METAL	41
AERB	43	HEAVY METAL	42
ALEXANDER	44	HEAVY METAL	43
ALICE IN CHAINS	45	HEAVY METAL	44
ALICE IN CHAINS	46	HEAVY METAL	45
ALICE IN CHAINS	47	HEAVY METAL	46
ALICE IN CHAINS	48	HEAVY METAL	47
ALICE IN CHAINS	49	HEAVY METAL	48
ALICE IN CHAINS	50	HEAVY METAL	49
ALICE IN CHAINS	51	HEAVY METAL	50
ALICE IN CHAINS	52	HEAVY METAL	51
ALICE IN CHAINS	53	HEAVY METAL	52
ALICE IN CHAINS	54	HEAVY METAL	53
ALICE IN CHAINS	55	HEAVY METAL	54
ALICE IN CHAINS	56	HEAVY METAL	55
ALICE IN CHAINS	57	HEAVY METAL	56
ALICE IN CHAINS	58	HEAVY METAL	57
ALICE IN CHAINS	59	HEAVY METAL	58
ALICE IN CHAINS	60	HEAVY METAL	59
ALICE IN CHAINS	61	HEAVY METAL	60
ALICE IN CHAINS	62	HEAVY METAL	61
ALICE IN CHAINS	63	HEAVY METAL	62
ALICE IN CHAINS	64	HEAVY METAL	63
ALICE IN CHAINS	65	HEAVY METAL	64
ALICE IN CHAINS	66	HEAVY METAL	65
ALICE IN CHAINS	67	HEAVY METAL	66
ALICE IN CHAINS	68	HEAVY METAL	67
ALICE IN CHAINS	69	HEAVY METAL	68
ALICE IN CHAINS	70	HEAVY METAL	69
ALICE IN CHAINS	71	HEAVY METAL	70
ALICE IN CHAINS	72	HEAVY METAL	71
ALICE IN CHAINS	73	HEAVY METAL	72
ALICE IN CHAINS	74	HEAVY METAL	73
ALICE IN CHAINS	75	HEAVY METAL	74
ALICE IN CHAINS	76	HEAVY METAL	75
ALICE IN CHAINS	77	HEAVY METAL	76
ALICE IN CHAINS	78	HEAVY METAL	77
ALICE IN CHAINS	79	HEAVY METAL	78
ALICE IN CHAINS	80	HEAVY METAL	79
ALICE IN CHAINS	81	HEAVY METAL	80
ALICE IN CHAINS	82	HEAVY METAL	81
ALICE IN CHAINS	83	HEAVY METAL	82
ALICE IN CHAINS	84	HEAVY METAL	83
ALICE IN CHAINS	85	HEAVY METAL	84
ALICE IN CHAINS	86	HEAVY METAL	85
ALICE IN CHAINS	87	HEAVY METAL	86
ALICE IN CHAINS	88	HEAVY METAL	87
ALICE IN CHAINS	89	HEAVY METAL	88
ALICE IN CHAINS	90	HEAVY METAL	89
ALICE IN CHAINS	91	HEAVY METAL	90
ALICE IN CHAINS	92	HEAVY METAL	91
ALICE IN CHAINS	93	HEAVY METAL	92
ALICE IN CHAINS	94	HEAVY METAL	93
ALICE IN CHAINS	95	HEAVY METAL	94
ALICE IN CHAINS	96	HEAVY METAL	95
ALICE IN CHAINS	97	HEAVY METAL	96
ALICE IN CHAINS	98	HEAVY METAL	97
ALICE IN CHAINS	99	HEAVY METAL	98
ALICE IN CHAINS	100	HEAVY METAL	99

## TRACK OF THE WEEK

by STEVE HEMSLEY

There was ever an example of perserverance paying off for an independent promotions company, then Size Nine's success with Run DMC vs Jason Nevins' 'It's Like That' is it.

Director Eden Blackman first heard the track on Radio One last August and then spent ages trying to find out who would be releasing it in the UK. "I knew it would be a massive hit and when I found out in November that Profile was not going to license the track, I called up its international director Jon Sharp and told him that I must work this record," says Blackman.

He telephoned Sharp regularly over the next few weeks to find out when the song was being released. Size Nine was finally awarded the contract for radio and TV promotion when the label put together the UK release schedule immediately after Midem.

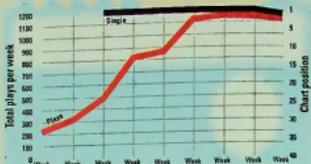


RUN DMC VS JASON NEVINS: IT'S LIKE THAT

### THE TOP 10 PLAYERS BEHIND IT'S LIKE THAT

Station	Plays
96.9 Viking FM	305
Forth FM	302
Radio One	297
Rock FM	269
Atlantic 252	265
Hallam FM	255
Cool FM	252
Choclo FM Birmingham	242
MFM 103.4	240
Power FM	237

Source: Music & Copyright up to the week beginning 12/04/98



'It's Like That' went to UK radio on the back of huge European airplay support, first in Italy and then in Spain and Germany, where it spent six weeks at number one. The song was placed on the Radio One B list five weeks up front, while Xfm and specialist stations such as Kiss 100 - who were playing the song before Christmas - brought the song back for heavy rotation.

The song stormed to the top of the Radio One Top 30 at the end of February with 32 plays and claimed double honours on the airplay chart when it had the biggest increase in audience (up 227% to 134k), and biggest jump in plays (up 172% to 196) of any song that week.

During March, there was extensive TV plays for the video from MTV and The Box, while Radio One reaffirmed its love for the record. When it's Like That debuted at

number one in the CIN sales chart on March 21, it was receiving 33 plays a week on the network as total plays touched 500 and the song rose to number 20 on the airplay chart. By the end of March, the song was posting 38 plays a week on Radio One, which was the highest number of plays in one week for any song for at least two years. Despite this, the song was still struggling to make a huge impact in the regions with the exception of stations such as Viking FM and Forth FM. The song's six weeks at number one were supported by TV coverage of the promo on Top of the Pops, The Chart Show and The Pepsi Chart while MTV's and The Box's loyalty never wavered.

"This proved to us that however big we get as an independent company we must still choose tracks that we have a gut feeling will be big," says Blackman.

### TOP 10

Rank	Title	Artist
1	FREE IT! UP/TURN IT UP	Busta Rhymes
2	IT'S LIKE THAT	Run DMC/Jason Nevins
3	UNDER THE BRIDGE	All Saints
4	I GET LONELY	Ace Jackson
5	TELL ME WHAT YOU WANT	Max
6	LET ME ENTERTAIN YOU	Robbie Williams
7	FROZEN	Madonna
8	FEEL IT	Temperer feat Maya
9	NOT IF YOU WERE...	The Dandy Warhols
10	KELLY TOUCH	The Stars Arr

Most played videos on MTV UK/Music Central, w/e 29/4/98  
Source: MTV UK

### THE BOX

Rank	Title	Artist
1	CEST LA VIE	B'Witched
2	MY HEART WILL GO ON	Celine Dion
3	IT'S LIKE THAT	Run DMC vs Jason Nevins
4	LAST THING ON MY MIND	Steps
5	YOU THINK YOU OWN ME	Hinda Hicks
6	COME INTO MY LIFE	Gala
7	STOP	Spice Girls
8	DANCE THE NIGHT AWAY	Mavericks
9	KUNG FU FIGHTING	Big Stop
10	ALL MY LIFE	K-Ci & JoJo

Most played videos on The Box, w/e 29/4/98  
Source: The Box

### STUDENT RADIO

Rank	Title	Artist
1	STAY YOUNG	Ultrasonic
2	THIS FEELING	Princess
3	MYBIE I'M DEAD	Maya Mark
4	PUSH IT	Garbage
5	LONG AS I CAN SEE	The Light Monkey Mafia
6	CALIFORNIA Scream	Carrie
7	RUN AROUND	James
8	MUSIC MAKES YOU LOVE	Control Les Rhythmes Digitals
9	JUNGLE BROTHER	Jungle Brothers
10	SOLVED	Unbelievable Truth

The Cadbury Fuse Student Radio Network Chart is compiled from the playlists of more than 400 student radio stations, w/e 23/4/98

### TOP OF THE POPS

OTOP All That I Need B'Witched; No Way Featpower; ... The Blistones; Jungle Brother; Jungs Brothers; Feel It Temperer feat Maya; Ready Made; Rose Anna Franklin; Let It Be On My Mind; Steps; Ray Will I Like Leona Rimes; Where Are You In; Ray Will I Like Leona Rimes; Push It Garbage; Under The Bridge All Saints

Draft lineup for 6/5/98

### ITV CHART SHOW

Who Blinks Simple Minds; No Way Featpower; Alison's Been Givin' Dots; Dreams The Corrs; Street Spirit Radiohead; Break Featpower; Top Of The World Charlene; No. 6 Get Game Public Enemy; New Generation; Redhead; Green Day A Rose Is A Rose Anna Franklin; (Interview Package); Garage; Washing I Was There Natalie Imbruglia; Run Around James; Let's Rise Morley Jordan; Jungle Brother; Jungs Brothers; Reading Massive Attack; Stranded Luvicide; Mellow; Maybe I'm Dead Maya Mark; Get Up, Stand Up Phunk; Phunk; He Got Game Public Enemy; (Feat. Siedhe Skee); The Feeling; Pureness; Do You Really Want Me Robyn; It's Like That Run DMC vs Jason Nevins; The Hedges Set Seven; Say You Love Me Smokey Rob; Ice Hockey Ray (Radio Edit) Super Furry Animals

Draft lineup 2/5/98

### THE PEPSI CHART

Promotions: Road Rage Catalina; Ice Ain't Easy Clonetta; ... The Blistones; Ray Of Light Madonna; Under The Bridge All Saints; Push It Garbage; ... The Blistones; Interview: Cory Matthews from Catalina; Mark Morris

Draft lineup for 6/5/98

# RADIO ONE PLAYLISTS

### A LIST

**BIG RADIO 1** 97.3-100.9  
Kelly Welch  
The Stars (Edit)  
Vanessa Air: Under The Bridge All  
The Blistones: All That I Need B'Witched; No Way Featpower; ... The Blistones; Jungle Brother; Jungs Brothers; Feel It Temperer feat Maya; Ready Made; Rose Anna Franklin; Let It Be On My Mind; Steps; Ray Will I Like Leona Rimes; Where Are You In; Ray Will I Like Leona Rimes; Push It Garbage; Under The Bridge All Saints

### B LIST

A Playlist is Never Disappointed  
Theodoric; Drinking In LA Bran Van  
3000; Sleep On The Left Side  
Comerston; Bees A Long Time The  
Fog; You Think You Know Me Hinda  
Hicks; Washing I Was There Natalie  
Imbruglia; Run Around James; Let's  
Rise Morley Jordan; Jungle Brother  
Jungs Brothers; Reading Massive  
Attack; Stranded Luvicide; Mellow;  
Maybe I'm Dead Maya Mark; Get Up,  
Stand Up Phunk; Phunk; He Got  
Game Public Enemy; (Feat. Siedhe  
Skee); The Feeling; Pureness; Do  
You Really Want Me Robyn; It's Like  
That Run DMC vs Jason Nevins; The  
Hedges Set Seven; Say You Love Me  
Smokey Rob; Ice Hockey Ray (Radio  
Edit) Super Furry Animals

### As Featured

Love Letters Air: \*C'est La Vie  
B'Witched; Bad Old Man Babybird;  
Sinclair M; Cici; It's Over It's Over  
Dolajase; Notkin; Personal Dust  
Junjuly; \*Lark In Space Electros;  
\*Garbage; Spitter; Better Made  
Headcase; Strategic; Ivesman; \*  
\*Scatter & Swing; Linnok; \*Round &  
Round; Mankabe; Stay Nice Paris;  
\*Ardyne; Ju E; B; \*Mellow; On Debbie  
Gardner; Come Together Spiritualized;  
Last Thing On My Mind Steps; Deb La  
La The Weaslops

\*Denotes an addition

# MTV UK PLAYLISTS

Heavy Let Me Entertain You Robbie Williams; I Get Lonely (TNT Remix) Janet Jackson; Free Blackstone; All That I Need B'Witched; Under The Bridge; Luvicide; Mellow; On Debbie Gardner; It's Up (Remix)/Free It Up Busta Rhymes; Road Rage Catalina; Ray Of Light Madonna

Hot! It's Like That Run DMC vs Jason Nevins; Tell Me What You Want Mista Fati; Too Close Next; ... The Blistones; Ray Of Light Madonna; Under The Bridge; Luvicide; Mellow; On Debbie Gardner; It's Up (Remix)/Free It Up Busta Rhymes; Road Rage Catalina; Ray Of Light Madonna

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R1 playlists for week beginning 4/5/98

9 MAY 1998

# AMERICAN CHARTWATCH

by ALAN JONES



The new album from country star George Strait nearly sunk the Titanic soundtrack last week, according to US sales figures compiled by SoundScan for *Billboard*.

Strait's one Step At A Time sold 178,000 copies to debut at number two. It's the country veteran's 18th chart album. One Step At A Time was just 6,000 sales short of Titanic, which stretched its chart-hopping run to 16 weeks but is now looking increasingly vulnerable, with another soundtrack album, *Public Enemy's He Got Game*, likely to debut at number one next week.

Bright spots for Brits include the number eight debut of Walking Into Clarkdale by Jimmy Page and Robert Plant, which opened with a highly respectable 82,000 sales. It doesn't match their 1994 collaboration *No Quarter*, which opened at number four with more than 100,000 sales in November 1994 but long-term prospects for Walking Into Clarkdale are good; the first single from the album, *Moan High*, is the new number one on the *Mainstream Rock* Track chart.

Page & Plant's arrival puts an end to Eric Clapton's *Pilgrim's* six-week reign as the top British album. Clapton's album eases down 13-15 and has now sold a million copies.

With *Radiohead's OK Computer* album selling nearly a million copies and winning a Grammy, interest in the group is sufficiently high for their new EP, *Airbag/How Am I*

Driving, to debut at number 56. Comprising seven tracks all but one of which (*Airbag*) are previously unreleased in America, it is available only in a limited edition. Last week, it sold around 20,000 copies - pretty good, though not compared to the 15,500 it sold in Britain as an import. It was the ninth biggest seller in the UK, but its dealer price here is too low (£4.24) for it to qualify for the chart. Back in the USA, Next still led the singles chart with *Too Close*, though Mariah Carey debuts at number two after selling 123,000 copies of *My All*. We're penously close to having a Top 40 devol of British talent, with *Billie Myers* and *The Verve* descending 33-35 and 30-36 respectively. The only upward movement in the Hot 100 made by a UK act is *Mark Morrison's* sprint from 85 to 79 with *Moan & Groan*.

## ACTS IN US AND UK ALBUM CHARTS



Act	US	UK
J. Page & R. Plant Walking Into Clarkdale	NEW: 8	3-12
Eric Clapton Pilgrim	13-15	26-28
Billie Myers Growing, Pains	101-118	19-24

# ARTIST PROFILE: MASSIVE ATTACK

by PAUL WILLIAMS



Unfinished sympathies and bittersweet symphonies look set to share the stage this summer in a double American assault by two of Virgin's hottest acts.

Massive Attack, whose third album *Mezzanine* wins a US release on May 12, are being lined up to appear as special guests on a series of gigs in July by The Verve, already a million-selling act Stateside with their current album *Urban Hymns*.

The dates will form the centrepiece of Massive Attack's bid on the American market where their record company's international marketing manager Bart Cools reports a noticeable pre-release buzz on *Mezzanine*. 'At the moment, we are shipping more than 100,000 copies of the album, compared to only 40,000 for *Protection II*. It's a bit like last year with the Chemical Brothers,' he says.

The release is being backed in the States by 50,000 special copies of the album which will come with a free eight-track sampler from the act's Melankolic label, including two tracks apiece from Craig Armstrong and Horace Andy. It is a promotional tool which has been employed elsewhere in the world where *Mezzanine* has got off to a fantastic start, entering at one in Australia and New Zealand, three in Italy, Norway and Portugal and in the top 10 in Austria, Germany, Finland and Switzerland. It has also climbed to three in France and four in Sweden.

With shipments of the album worldwide already more than 600,000 and its release in south east Asia and North and South America not happening until next week, *Mezzanine* is well on course to become the band's most successful album to date. Their first album *Blue Lines* sold 1.1m, while the follow up *Protection II* 1.2m.

Sales of the album are being strongly aided by the media response to the album which was launched to the world outside the UK last month with a showcase gig in Amsterdam to an international audience of journalists. Members of the press have also been flown in for various interviews with the band in London, trips which it seems they needed little persuading to make, according to Virgin's director of international marketing Lorraine Barry. 'This is not something we had to say to people. We've got a new Massive Attack album. Everyone wanted it,' she says.

## ALBUMWATCH MASSIVE ATTACK

- *Mezzanine* number one in Australia and New Zealand
- Number three in France, Italy, Norway, Portugal
- Top five in Austria, Belgium, Sweden
- US release on May 12

# UK WORLD HITS

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

AUSTRALIA	AUSTRIA	GERMANY	ITALY	SWEDEN
1 (1) NEVER EVER All Stars London	1 (1) NEVER EVER All Stars London	1 (1) HIGH Lighthouse Family Polydor	1 (1) BIRIMUL OF ASHA Carnegie Wija	1 (1) WHEN THE LIGHTS GO OUT Sue RCA
2 (4) S.A.T.B. Steps Libertian	2 (18) STOP Spice Girls Virgin	2 (22) BREATHE Midge Ure Arista	2 (18) HIGH Lighthouse Family Polydor	2 (11) I WANT YOU TO WANT ME Solid Harmono Jive
3 (19) YOU SERY YING T-Shin WEA	3 (11) BREATHE Midge Ure Arista	3 (14) NEVER EVER All Stars London	3 (14) YOU'RE CONSCIOUS Subsid Universal	3 (14) NEVER EVER All Stars London
4 (12) I WANNA BE THE ONLY ONE Dannii EMI	4 (11) MY FATHER'S EYES Eric Clapton Warner Bros	4 (11) STOP Spice Girls Virgin	4 (11) HISTORY REPEATING Peepahounds feat Shirley Bassey West Of Sound/Virgin	4 (11) SOMETHING IN THE WAY/CANON... Eton John Mercury
5 (11) CLOPATRAS THEME Clopatras Source: ARIA	5 (11) ANGELS Rudie Wiltona Source: IFPI	5 (11) CLOPATRAS THEME Clopatras Source: Media Control	5 (11) CASANOVA Ulrikka Koss Source: GZRTV	5 (11) CASANOVA Ulrikka Koss Polydor

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# THE OFFICIAL UK CHARTS

## SPECIALIST

9 MAY 1998

### MID-PRICE

This	Last	Title	Artist	Label (distributor)
1	3	TRANSFORMER	Lou Reed	RCR <b>NR0386</b> (BMG)
2	1	PABLO HONEY	Rodchead	Parlophone <b>CDPCS 7360</b> (E)
3	4	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen <b>DNL 1206</b> (BMG)
4	2	TRACY CHAPMAN	Tracy Chapman	Elektra <b>EKT440</b> (W)
5	6	ELEGANT SLUMMING	M People	Deconstruction <b>742146782</b> (BMG)
6	18	MY IRON LUNG	Rodchead	Parlophone <b>831492</b> (E)
7	7	SECOND COMING	Stone Roses	Geffen <b>16D 2600</b> (BMG)
8	NEW	END HITS	Fugazi	Dischord <b>DIS 1100D</b> (SRO)
9	9	DOCK OF THE BAY - DEFINITIVE...	Dickie	Adelphi <b>93452382</b> (W)
10	11	DOOKIE	Green Day	Reprise <b>93E25280</b> (W)
11	11	BLEACH	Nirvana	Geffen <b>GRG 19291</b> (BMG)
12	NEW	GREENSLEEVES REGGAE SAMPLER 17	Various	Greensleeves <b>GREZC2 17</b> (SRJ/JF)
13	NEW	BROTHERS IN ARMS	Dixie Strats	Vertigo <b>214892</b> (F)
14	13	THE BLUE BROTHERS (OST)	Various Artists	Warner Bros <b>K 650715</b> (W)
15	15	SOULSIDE	Texas	Mercury <b>538172</b> (F)
16	14	GREATEST HITS	Fleetwood Mac	Columbia <b>460788</b> (SM)
17	17	READING, WRITING AND ARITHMETIC	The Sundays	Parlophone <b>CDPCS 7378</b> (E)
18	NEW	PET SOUNDS	The Beach Boys	Fame <b>CDFA 3288</b> (E)
19	NEW	INCESTIVE	Nirvana	DGC <b>DDG 2658</b> (BMG)
20	NEW	THE BEST OF - THEMLOGY	John Barry	Columbia <b>488522</b> (SM)

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### COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	TRAMPOLINE	The Mavericks	MCA Nashville <b>UMD 8056</b> (BMG)
2	2	COME ON OVER	Shania Twain	Mercury <b>31630022</b> (F)
3	3	YOU LIGHT UP MY LIFE	Lahni Rimes	Curb <b>CLURC 546</b> (GRV/F)
4	5	SEVENS	Garth Brooks	Capitol <b>850392</b> (E)
5	4	SONGS OF INSPIRATION	Rita Ritz	Ritz <b>RTZCB 700</b> (P)
6	6	MUSIC FOR ALL OCCASIONS	Maverick	MCA MCD <b>13344</b> (BMG)
7	16	YOU AND YOU ALONE	Randy Travis	Dreamworks <b>DRD 50034</b> (BMG)
8	9	FURTHER DOWN THE ROAD	Charli D'Amelio	Ritz <b>RTZCD 0085</b> (P)
9	8	MOVING ON UP	Shooter Lee	Southern Tracks <b>STKCD 313</b> (GRV/F)
10	7	IT DON'T GET ANY BETTER THAN THIS	George Jones	MCA Nashville <b>UMD 8845</b> (BMG)
11	11	BLUE	LoAmi Rimes	Curb <b>CLURC 528</b> (GRV/F)
12	12	THE WOMAN IN ME	Shania Twain	Mercury <b>528852</b> (F)
13	10	NO FENCES	Garth Brooks	Liberty <b>CD 7990</b> (F)
14	13	WITH YOU IN MIND	Charli D'Amelio	Ritz <b>RTZCD 8018</b> (P)
15	17	IN PIECES	Garth Brooks	Liberty <b>CD 7922</b> (F)
16	15	LOVE SONGS	Kenny Rogers	Liberty <b>CD 7923</b> (F)
17	14	I'M ALRIGHT	Jo Dee Messina	Curb <b>CLURC 514</b> (GRV/F)
18	18	TIMELESS	Daniel O'Donnell & Mary Dull	RNA <b>7421303282</b> (BMG)
19	NEW	IF I DON'T STAY THE NIGHT	Mike McCready	Columbia <b>CK 6422</b> (SM)
20	NEW	STONES IN THE ROAD	Major Chapin Carpenter	

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### BUDGET

This	Last	Title	Artist	Label (distributor)
1	1	AIRBAG/HOW AM I DRIVING?	Rodchead	Capitol <b>950312</b> (E)
2	NEW	REACT TO THE LIGHT	Various	React <b>REACT 127</b> (V)
3	2	14 GREATEST HITS	Hot Chocolate	EMI <b>Gold CDOL0 1954</b> (E)
4	5	MOTOWN CHARMBUSTERS - VOLUME 3	Various	Spacetime <b>59A1462</b> (F)
5	13	BEST OF THE '80S	Various	Cosmos <b>CRIMC0 181</b> (EUK)
6	NEW	BEST OF THE '80S - VOLUME 2	Various	Cosmos <b>CRIMC0 181</b> (EUK)
7	NEW	THE PICK OF THE '70S	Various	Cosmos <b>CRIMC0 181</b> (EUK)
8	3	THE BEST OF	Terry Wynette	Epic <b>640982</b> (SM)
9	NEW	BEST OF THE SIXTIES	Various	Cosmos <b>CRIMC0 181</b> (EUK)
10	NEW	CLASSIC ROCK ANTHEMS	Various	Cosmos <b>CRIMC098</b> (EUK)

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### ROCK

This	Last	Title	Artist	Label (distributor)
1	1	WALKING INTO CLARKSDALE	Jimmy Page & Robert Plant	Mercury <b>552342</b> (F)
2	2	SOULFLY	Soulfly	Roadrunner <b>RN 8746</b> (F)
3	3	REMASTERS	Led Zepplin	Atlantic <b>75678432</b> (W)
4	5	WILD ONE - THE VERY BEST OF	Tina Turner	Vertigo <b>508132</b> (F)
5	10	STOOSH	Skunk Anansie	One Little Indian <b>TPFL BCCD</b> (P)
6	NEW	THE SUN IS OFFEN OUT	Largely	Mercury <b>MUSC0 360</b> (F)
7	6	END HITS	Fugazi	Dischord <b>DIS 1100D</b> (SRO)
8	5	NEVERMIND	Hiverna	Geffen <b>DGC 2445</b> (BMG)
9	NEW	NIRMOD	Green Day	Reprise <b>53E24792</b> (W)
10	NEW	YIELD	Pearl Jam	Epic <b>483562</b> (SM)

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### XFM

This	Last	Title	Artist	Label (distributor)
1	1	TURN IT UP/THE IT UP	Basia Ryan	Elektra <b>858020</b> (W)
2	2	IT'S LIKE FRANK	Run-DMC vs Jason Nevins	Sire/Comms <b>MUSC 3062</b> (P)
3	4	SOUND OF DRUMS	Kids Shave	Columbia <b>NRJL23</b> (SM)
4	NEW	TEARJOB	Mexico Attack	Virgin <b>VR833</b> (E)
5	18	PUSH IT	Garbage	Mushroom <b>MUSC0820</b> (JMV/F)
6	6	ROAD RAGE	Catena	Bloody Y Negro <b>NR1213</b> (SM)
7	3	KUNG-FU	16! Lockdown	Go <b>St EASTW150</b> (CD)
8	24	JUNGLE BROTHER	Jungle Brothers	Go <b>St EASTW090</b> (JMV/F)
9	5	NOT Y'YU WISE THE LAST JUNKY ON EARTH	Qwest/Wahne	Capitol <b>CC0409</b> (E)
10	7	SOUNDS OF WICKEDNESS	Tyret	Logic <b>74215882</b> (BMG)
11	9	EL SPINATO	Droptone	Roadrunner <b>RR2263</b> (P)
12	34	BAD OLD MAN	Baby Bad	Echo <b>ECC020</b> (P)
13	NEW	IE...	Blastones	Superior Quality <b>RIJED009</b> (P)
14	11	BUZZN	Asian Dub Foundation	HR <b>FC035</b> (F)
15	8	THE IMPRESSION THAT I GET	Mighty Mighty Bosstones	Mercury <b>578423</b> (F)

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This	Last	Title	Artist	Label (distributor)
16	14	VISION INCISION	Lo Fidelity Allstars	Skin <b>SKINT320D</b> (JMV/F)
17	12	THE BAD PHOTOGRAPHER	Saint Etnice	Creation <b>CRECD 200</b> (JMV/F)
18	20	FLAME FOR THE FUTURE	Mew	Fox <b>CDFO0111</b> (E)
19	25	CANDLELIGHT	Six By Seven	Mosley <b>MUSC010</b> (E)
20	NEW	MY BLATOC	Deeply Funk-Rock	Independent <b>IS0M1351</b> (SM)
21	NEW	SOLVED	Unwashed Youth	Virgin <b>VSDT0184</b> (F)
22	10	POLICEMAN SKANK...THE STORY OF MY	Autobahn	Muthe <b>MUSC0210</b> (E)
23	NEW	EVERYTHING TO EVERYONE	Excavator	Capitol <b>CD3129</b> (E)
24	17	SLEEP ON THE LEFT SIDE	Conemorph	Virgin <b>WUJCD 100</b> (P)
25	NEW	REBUNDANT	Green Day	Reprise <b>WUJCD 100</b> (P)
26	15	BLAT GOLS ON	Al! Strong 1	HR <b>FC034</b> (P)
27	NEW	I'M LEAVING	Ledger	Island <b>CD038</b> (F)
28	27	MAYBE I'M DEAD	Money Mark	Mo Wax <b>MW063</b> (F)
29	26	COME TOGETHER	Spinal Tap	Dedicated <b>SPI10150</b> (CD)
30	15	FINGERPOPS	Garageband	Discworld <b>CD00013</b> (JMV/F)

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### INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	FEEL IT	Tempers featuring Mays	Popper <b>PO0022</b> (P)
2	NEW	PUSH IT	Garage	Mushroom <b>MUSC 3062</b> (JMV/F)
3	3	LAST THING ON MY MIND	Steph	Mercury <b>578423</b> (F)
4	2	IT'S LIKE THAT	Run-DMC vs Jason Nevins	Sire/Comms <b>MUSC 3062</b> (P)
5	NEW	JUNGLE BROTHER	Jungle Brothers	Go <b>St EAST 600698</b> (JMV/F)
6	NEW	BAD OLD MAN	BabyBad	Echo <b>ECC020</b> (P)
7	NEW	ONLY ME	Hyperlogic	Tidy Trax <b>TIDY 13021</b> (BMG)
8	4	THE BAD PHOTOGRAPHER	Saint Etnice	Creation <b>CRECD 200</b> (JMV/F)
9	NEW	UNITED CALYPSO '98	Reds United	Music Collection <b>MANUC3</b> (DISC)
10	5	VISION INCISION	Lo Fidelity Allstars	Skin <b>SKINT 320</b> (JMV/F)
11	NEW	CANDOLIGHT	Parkay	Montra/Boggers <b>Banquet MNT 34CD</b> (V)
12	NEW	MILES FROM HOME	Wetlegs	Mo Wax <b>MW 818</b> (V)
13	7	BRIEFUL OF ASHA	Conemorph	Rebeloid <b>RED 1629</b> (V)
14	NEW	CHEAP THRILLS	Frank Zappa	Heavenly <b>HVN 840D</b> (JMV/F)
15	6	LONG AS I CAN SEE THE LIGHT	Monkey Mafia	Eastworld <b>CD00 061</b> (P)
16	NEW	HOW CAN I BE SURE?	Darren Day	Echo <b>ECC024</b> (P)
17	8	LIFE IN MONO	Mono	Echo <b>ECC024</b> (P)
18	11	THE BALLAD OF TOM JONES	Space featuring Cerys	Go <b>CDGUT 18</b> (V)
19	16	MY HEART WILL GO ON	Clovesee	ZYX <b>ZYX 8788</b> (ZYX)
20	18	WHO AM I	Bonnie Man	Greensleeves <b>GRSND 580</b> (SRO)

All charts © C/N

### INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	IN MY LIFE	George Miernik/Various	Echo <b>ECHCD 20</b> (P)
2	2	BIG CALM	Morchaba	Indochina <b>ZEN 8720Z</b> (P)
3	7	TIN PLANET	Spac	Go <b>GUTTN 5</b> (V)
4	4	THE SHAMEN COLLECTION	The Shamens	One Little Indian <b>TPFL 2205E</b> (P)
5	6	MELTING POT	The Chalfonts	Boggers <b>BR00C 188</b> (V)
6	5	PEOPLE MOVE ON	Bernard Brubaker	Creation <b>CRECD 221</b> (JMV/F)
7	9	WORD GETS AROUND	Stereophonics	V2 <b>VWR 100048</b> (JMV/F)
8	3	PHILOPHOIA	Arab Strap	Chemical Underground <b>CHRM 21C</b> (V)
9	8	DEKANSANORUMSANDROCKANDROLL	Prophephets	Wall of Sound <b>WALLS 015</b> (V)
10	11	WHEN I WAS BORN FOR THE 7TH TIME	Corneshop	Witija <b>WJCD 105</b> (V/DISC)
11	13	BACKSTREET'S BACK	Backstreet Boy	Jive <b>CHP 18</b> (P)
12	10	ASYLUM	Slonyer	Ultimate <b>TOPPC00 064</b> (P)
13	15	WHAT'S THE STORY MORNING GLORY?	Oasis	Creation <b>CRECD 185</b> (JMV/F)
14	20	THE COMPLETE	The Stone Roses	Silverstone <b>CRECD 335</b> (P)
15	17	UNDER THE FUTURE WE ARE RELEASING IN SPACE	Spinal Tap	Dedicated <b>CD0 034</b> (V)
16	NEW	I LOVE MY FRIENDS	Duffy	Cooking <b>VIN COOKCD 144</b> (V)
17	16	STOOSH	Skunk Anansie	One Little Indian <b>TPFL BCCD</b> (P)
18	NEW	THE KYRONS Tapes	Steve Hackett	Cosmos <b>CRIMC 15</b> (P)
19	NEW	R U STILL DOWN (REMEMBER ME)	2Pac	Jive <b>CHP126</b> (P)
20	14	END HITS	Fugazi	Dischord <b>DIS 1100D</b> (SRO)

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9 MAY 1998

# INDIE REPORT

by ALAN JONES



After making more singles on the year-end Top 100 than in any previous year, indie labels are on a roll, and the strength of the indie network – labels and distributors – is such that they can take on, and often beat, the major record companies at their own game.

A couple of years ago, it was rare for more than the top three singles in the indie chart to feature concurrently in the Top 75. This week, the top three indie singles are all in the Top 10 of the sales chart, and the Top 10 of the indie chart are all well inside the Top 75.

All of the top seven indie hits – by the

Tamperer, Garbage, Steps, Run-DMC, the Jungle Brothers, Babyface and Hyperlog – are distributed by Pinnacle, with Run-DMC a particularly huge hit and likely to sell its millionth copy next week.

The success of the indie sector means that the sales levels required to maintain an indie chart place are far higher than would be the case – and the repertoire is very broad, where it once consisted of product which was itself dubbed "indie" as an indication of its sound, rather than its physical distribution. Additionally, there was a large chain of indie-oriented shops in existence then, most of which are long gone.

## R&B SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	UNDER THE BRIDGE/LADY MARMALADE	All Saints	London LONCD 409 (F)
2	2	ALL MY LOVE	Queen-Pan featuring Eric Williams	Interprose UN058 (BMG)
3	1	JUNGLE BROTHER	Busta Rhymes	Gez Street GEE 5000493 (JMW/P)
4	1	TURN IT UP/TIRE IT UP	Jungle Brothers	Elektra E 388CD (F)
5	3	ALL MY LIFE	K-Ci & Jo	MCA MCGST 34036 (BMG)
6	4	A ROSE IS STILL A ROSE	Archie Franklin	Elektra 7421269 (42) (BMG)
7	4	NICE & SLOW	Lord Tariq & Peter Gunz	LaFace TAC21579102 (BMG)
8	2	DEJA VU (UPTOWN BABY)	Usher	Columbia 6656722 (S&P)
9	5	WHAT YOU WANT	Mase featuring Total	Puff Daddy/Arista 742153172 (BMG)
10	7	I GET LONELY	Jamel Jackson	Virgin V5227 1962 (F)
11	9	NO NO NO	Destiny's Child	Columbia 665692 (BMG)
12	6	BEEP ME #11	Tina Moore	East West E 388CD (W)
13	8	NOBODY BETTER	Mary J. Blige	RCA 7421157412 (BMG)
14	8	YOURS FAITHFULLY	Mariah Carey	M&A/Epic 6656742 (Import)
15	28	THE ROOF (BACK IN TIME)	Kristine Blond	Reverb BNDISE 12 (F)
16	15	LOVE SHY	All Saints	London CDLONCD 407 (F)
17	10	BE MINE	Charlyote	Parlophone Rhythm 12/RHYTHM 10 (E)
18	12	JOURNEY TO THE PAST	Atlantic AT 0028CD (W)	
19	13	READ MY MIND	Corner Revue	Wisteria CWVLD 4 (W)
20	14	LAST NIGHT @ J&S SAVED MY LIFE	Syke 130	Sony S2 SYLK LCO (S&P)
21	20	GONE TIL NOVEMBER	Lynch	Columbia 3807852 (Import)
22	23	HIGH	Polydor 5931482 (F)	
23	24	BE ALENONE MORE	Northwestside 7421455102 (BMG)	
24	31	DO FOR LOVE	Jive J42182 (Import)	
25	27	TOGETHER AGAIN	Virgin V5230 (Import)	
26	23	FATHER	Def Jam 666392 (F)	
27	29	GETTIN' JIGGY WIT IT	Blanco Y Negro NEG 1107 (W)	
28	14	NOBODY'S BUSINESS	Arista 0028214652 (Import)	
29	25	TODD CLOSE	Next	

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

## INDIE FACTFILE

With four number one indie hits from their previous five releases, Garbage were well fancied to have another one with Push It but the persistent popularity of the Tamperer's Feel It has deprived Garbage of their fifth number one, at least temporarily.

The first single from their new album Version 2.0 – a cert to debut at the top of the indie album chart next week, and a possible CIN chart number one, though Tori Amos probably has other ideas – is sold

nearby 40,000 copies last week, including a considerable number of a blister-packed edition, which contained a three-inch CD. Though not particularly big in the indie scene, three-inch CDs were the preferred option for singles in the early days of CD technology.

As well as its high debut in the UK chart this week, Feel It is destined to be a big hit for Garbage in America, where it debuts at 52 on the Hot 100 this week.

The first 10 years of indie charts were the most radical, and are the subject of Indie Hits 1960-1989 a comprehensive chart stats and information overview lovingly compiled by the late Barry Lazell shortly before his death, and published at £14.99 by veteran indie label owner Jane McNeily on his Cherry Red Books, which was set up specifically to publish this tome.

Inside Indie Hits 1960-1989 are documented the 195-week chart career of Joy Division's Love Will Tear Us Apart, the 23-inch title of Depeche Mode, the 16 number one's of New Order and the six

number one singles released by anarchist collective Crass' self-titled label.

In those days, the indie charts were a nursery where acts who would ultimately become mainstream successes went through their apprenticeship. This is where you'll find the first UK chart appearances of the likes of Youth, UB40, Adam & The Ants and the Wedding Present, as well as the only documentation of fascinating artists like...And The Notorious B.I.G.s, whose Three Consecutive Agains was a John Peel favourite and a one-off special which never came close to the official UK chart of the time. Fascinating stuff.

## DANCE SINGLES

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	2	MILES FROM HOME	Pushy	Mo Wax MW 92 (W)
2	2	JUNBLE BROTHER	Jungle Brothers	Gez Street GEE 500486 (JMW/P)
3	1	YEARPOOP	Messive Attack	Virgin V528 9 (E)
4	1	MY BEATBOX	DeeJay Punk-Roc	Independiente ISDM 121 (S&P)
5	1	TOUGH AT THE TOP	E-Z Rollers	Moving Shadow SHADOW 120 (S&P)
6	3	RIPPED IN 2 MINUTES	A V's B	Positive 12719 (W)
7	3	KUNG-FU	183 Lockdown	East West EWH 183 (W)
8	2	KEEP ON DANCIN' LET'S GO!	Deep Blue featuring Fonda Rae	Archtop ART 007 (W)
9	1	ONLY ME	Pargalut Motion	Positive 12719 (W)
10	1	FUN	Hypocrite	Tidy Taz TIDY 113 (BMG)
11	4	NO WAY	Da Mob featuring Jocelyn Brown	incredible INCR 1205 (S&P)
12	4	NO WAY	Freekloader	Deconstruction 7432176571 (BMG)
13	4	TURN IT UP/TIRE IT UP	Queen-Pan featuring Eric Williams	Interprose INT 5558 (BMG)
14	1	FELL IT	Busta Rhymes	Elektra E 38447 (W)
15	1	ONLY ME	Tamperer featuring Maya	Pepper 0520306 (P)
16	8	DEJA VU (UPTOWN BABY)	Lord Tariq & Peter Gunz	Columbia 6656726 (S&P)
17	6	NOBODY BETTER	Tina Moore	RCA 7421157411 (BMG)
18	4	FOUND A CURE	Ultra Name	A&M 502445 (F)
19	18	SUPERSTAR	Nicky Vis Educ	Defiance 742156535 (W)
20	20	WE CAN MAKE IT	Aquarius	Spirit Wars 17 (C)

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## DANCE ALBUMS

This	Last	Title	Artist	Label Cat. No. (Distributor)
1	1	MEZZANINE	Massive Attack	Virgin WBRPL 4AWBRN14 (E)
2	2	NINJA CATS - FUNKUSION FUSION	Messive Attack	Ninja Tune ZEN 33 (V)
3	3	KISS GARAGE	PolyGram TV - 6555834 (W)	
4	2	ORIGIN UNKNOWN PITS SOUND IN MOTION	Various	A&M PM 502445 (F)
5	5	RAY OF LIGHT	Various	Maverick 102648471/102634874 (W)
6	4	FEEL THE REAL SOUND OF UNDERGROUND	Various	Virgin/EMI VTDLP 1742VDMC 178 (E)
7	6	AROUND THE WORLD - REMIXES	Dee Funk	Virgin V518736 (V)
8	8	LOVE ALWAYS	K-Ci & Jo	MCA MCA 11613MCC 11613 (S&P)
9	3	MOMENT OF TRUTH	Gang Starr	Coahengo 8593231/8593234 (E)
10	10	101 SPEED GARAGE 2	Various	Castle Communications -MMCMC011 (BMG)

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## MUSIC VIDEO

This	Last	Artist/Title	Label Cat. No.
1	1	SPICE GIRLS: Girl in the Making - Live In Istanbul	Virgin V50384 16 14
2	6	MICHAEL FLAITE/Land Of The Dancin'	WG 47382 17 15
3	2	BACKSTREET BOYS: Backstreet Slaves - Volume 1	Visual V50142 18 18
4	3	LIVE CAST RECORDING: Live Music In Concert	Video Collection V50530 19 17
5	5	SPICE GIRLS: Spice Official Video Albums 1	Video Collection V50530 20 18
6	4	CLIFF RICHARD & CAST: The Making Of North's A Bunch One Year	Video Collection V4735 21 26
7	10	KO LANG: Live In Sydney	Warner Music Video 758388385 (W) 22 26
8	7	MICHAEL JACKSON: Thriller	Epic 489152 23 24
9	8	BACKSTREET BOYS: Backstreet Back - Behind The Scenes	Jive 24023 24 23
10	9	BACKSTREET BOYS: Live In Concert	Jive 24021 25 21
11	18	BUSH: Always And Forever	Universal MV50108 26 24
12	19	2PAC: The Unstoppable	Missing In Action 353001 27 22
13	11	CLIFF RICHARD & CAST: North's Back	Video Collection V4735 28 27
14	12	GARTH BROOKS: Live From Central Park	Capitol M4991340 29 20
15	13	GARY BARLOW: Open Book	BMG Video 742157182 30 20

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## VIDEO

This	Last	Title	Label Cat. No.
1	1	HERCULES	Wakoski DVD 02002
2	2	THE FIFTH ELEMENT	Pathe PR60/W
3	3	HOMERARD BOUND II	Wakoski DVD 02722
4	2	MEN IN BLACK	Columbia TriStar TR7810 (W)
5	3	SCREAM	Miramax 081543
6	1	STAR TREK - FIRST CONTACT	CIC Video VHS441
7	6	FRENDS - SERIES 4 - EPISODES 1-4	Warner Home Video 30812
8	7	THE LAST WORD	CIC Video VHS732
9	5	FRENDS - SERIES 4 - EPISODES 5-8	Warner Home Video 30812
10	4	THE FLY MONDY	Fox Video 40155
11	8	THE SHAGBUSH - SUE & THE SHAGBUSH	Reel/Media 11
12	6	MUPPET: THE MUPPETS	Walt Disney 020789
13	10	THE MURPHY DAUGHTERS ARE THE CHAMPIONS	Walt Disney 020789
14	10	ROEMER & JULIUS	Fox Video 414466

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**RAW MATERIALS:** While ever greater premiums are being required for new machinery, one source of consolation is the current stability of raw material costs. The price of polycarbonate is still rising but not as steeply as it was a couple of years ago.

As with most UK plants, PMDC obtains its polycarbonate and other raw materials mainly from Europe. "Our purchasing department monitors world plastic prices to ensure we obtain the best possible deal in terms of quality, service and price," says PMDC sales and marketing manager Dave Wilson. "Prices have been relatively stable in the last couple of months." MPO International cites its main suppliers as GE Plastics, Bayer and Teijin, which all supply direct to the factories and provide a high-quality service. Dutch-based Teijin claims that its polycarbonate resin will always arrive with customers in perfect condition. By transporting the plastic in its own fleet of tankers with smooth containers and pipes, it minimises the danger of contamination. "Clean production of polycarbonate



In production at PMDC's Hanover plant

resin does not necessarily guarantee that a disc will be perfect at the end of the line," says sales manager Anneke Nijboer. "The manner in which the resin is supplied is also very important and that is why we now have more than 10 tankers used exclusively for our own product."

> DocData UK sales and marketing director John Barker says DocData already has strategic alliances with partners which allow it to offer DVD by out-sourcing. "Demand is not very strong yet and we are waiting until the volumes justify investment," he says. "We will probably obtain our own equipment, but that's unlikely to be this year."

DocData NV, which has plants in the Netherlands, France and Germany, acquired London based Maying Multimedia last year and since then has sharpened the focus on core business.

With most of its custom coming from independent record labels, specialist software developers and digital information suppliers, Barker says that the emphasis is very much on value-added services rather than research and development.

"At the same time DocData monitors the market from its group HQ in the Netherlands by talking to the media and reading the trade press," he says. "Technical developments come down to the expertise of individual managers who take the initiative to research new areas."

Similarly Sonopress feels it is important to prioritise on the breath and efficiency of its service. "We're investing in new services all the time," says Tim Bevan.

For many plants, effective research and development departments are essential for maintaining a competitive edge. Nimbus, Sony, PolyGram and MPO are among those plants which regularly keep the new technological announcements coming. For example, MPO's R&D department, based in Averton, France, recently produced the first DVD-Ram, which is a recordable and re-

writable version of DVD. Marketing manager Alexander Durin says DVD-Ram was the result of two years work in association with various partners.

"It will form part of the group's strategy to develop the recordable DVD market," he says.

At Sonopress, the approach is to use outside research resources. Bevan says the company has an independent researcher operating on its behalf, observing and reporting on technological trends.

"A lot of this expertise is put to use in customising machines. Sonopress recently adapted the standard monolineer to its own specification and has also developed tailor-made machines for DVD production," he says.

Apart from the financial demands of new format developments, manufacturers also have to bear the expense of keeping existing lines in tip-top condition.

"Replacement cycles are dictated by the need to maintain high quality products," says Sony Music Operations' Russell Wood. "Ongoing investment is needed with replacement cycles averaging out at between five to seven years."

**RECYCLING:** While most manufacturers pride themselves on their "green" credentials, polycarbonate remains a difficult material to process when it comes to recycling. At Nimbus UK, Paul Edwards admits the company uses large quantities of polycarbonate, which is difficult to re-use on-site. "Our policy is to granulate it and send it off to local recycling plants who then pass it on for low-quality injection moulding," he says.

PMDC claims its Hanover factory was one of the first to develop a process to recycle both clear polycarbonate and finished discs. "After removal of the label and metal layers, the discs are ground up, melted and re-granulated to be added to virgin material," says PMDC UK's Dave Wilson.

MPO International marketing manager Alexandra Durin says that the group is very conscious of environmental problems and ensures that all industrial rejects are recycled.

"CDs, whether blank or varnished, are ground before leaving the factory," he says. "After their treatment in a special processing plant, they are re-integrated by manufacturers of specific machine parts. Defective jewel cases, trays and chemical materials all follow the same route."

DocData's John Barker corroborates the need for regular overhauls. "Upgrading and replacement go

**'Upgrading and replacement go hand-in-hand. Investment can easily reach £1m in a year' - John Barker**

hand-in-hand. Investment can easily reach £1m in a year," he says.

Forward Sound & Vision's Sarah-Jane Etherington says that

while new replication lines are pretty robust, the auxiliary equipment is more likely to wear out quickly.

"The main frames and drive units of replication lines are now built to last for around 10 years," she says. "However, metalisers, lacquer savanters and scanners have a shorter life expectancy. We invest a large amount in preventative maintenance on each line to avoid any serious hold ups."

As manufacturers face up to the need for ever-increasing investment in order to embrace the next generation of optical disc, they can take heart from the fact that only the most professional operators will win tomorrow's business.

While many state that DVD is as far as they are currently prepared to go, who knows what else could be just around the corner? □

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## The development of CD

**1978 LASERVISION (LINEAR PLAYBACK)** - A 12-inch disc that provided an hour's playing time per side of high-quality sound and visuals. Pioneer's Laserdisc became the dominant format.

**1981 LASERVISION (INTERACTIVE)** - A computer application linked to a Laserdisc player allowed an interactive dimension.

**1982 COMPACT DISC AUDIO LAUNCH** - Developed by Philips and Sony, this format brought master-tape quality into people's homes. PolyGram, Sony and Nimbus were the first to set up manufacturing facilities.

**1984 CD-ROM** - Another revolutionary development which delivered 50 times the amount of data at a user cost store on a standard PC at that time.

**1987 CD-I** - A Philips-backed format which promised to deliver up to 19 hours of sound and vision, but never caught on.

**1989 CD-ROM XA** - With its faster access and higher data capacity, this has now become the standard CD-Rom delivery platform.

**1990 CD-R (RECORDABLE WRITE ONCE)** - A recordable digital disc which is proving increasingly popular now that prices have dropped to High Street affordability.

**1991 CD-I BRIDGE** - A crossover format that integrates CD-I and CDXA and is compatible with a variety of hardware. PHOTO CD - A version of the above which allows users to develop photographic images on to optical disc for subsequent computerised applications.

**1992 KARAOKE CD** - As the precursor of Video CD, this format took MPEG Video into the CD-I format and added graphics.

**1993 VIDEO CD** - This offered VHS-quality moving pictures in a form compatible with CD-I players and home PCs. CD-I Full Motion Video - A pure CD-I format offering enhanced picture quality.

**1995 ENHANCED MUSIC CD** - Record labels have made full use of this application which allows a PC to access artists' videos from an otherwise "standard" audio CD. CD-E (ERASABLE) - This format allows the user to record and rewrite digital information of their choice.

**1996 DVD** - This latest new medium not only combines sound and vision to full broadcast quality, but offers full interactivity, too.

**1998 DVD-RAM** - A recordable version of DVD still in the development stage.

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Tinsley Robor's packaging for Bjork



The Compac Stud: Innovation from CMCS



Mark Pollard: Investing £1m in box-making technology

## IS THE JEWEL CASE PAST ITS SELF-BY DATE?

The possibilities for packaging a CD are seemingly endless. Nick Tesco reports on what's on offer and what the limits really are

For the casual browser, eye-catching sleeves can make the difference between no sale and an impulse buy. Despite an ever diversifying market, record labels still regard packaging as one of the most important tools for attracting customers and subsequently achieving chart success.

Consequently, many of the UK's key packaging companies have taken market demands on board by setting up dedicated divisions or departments to develop and market new designs for CD sleeves and cases.

The London Fancy Box Company reorganised four years ago in a bid to focus more strongly on market trends, according to managing director John Green.

"We're committed to developing new packaging mediums and now have a division almost entirely focused on CD and multimedia packaging," says Green. The 100-year-old company is able to solve clients' problems quickly and stylishly, he believes, by swiftly recognising and reacting to new marketing trends as well as holding its own internal "brain storming" sessions. "We want our customers to see us as a source of new ideas," he says.

The London Fancy Box Company's leading off-the-shelf product is the Discpac, which came in the basic forms. The product was launched in early 1996 and the company has since been building on its success. The Discpac was designed not to compete with the jewel case but to offer an alternative

with a higher perceived value. "The jewel case past its sell by date years ago," says Green. "The only reason it has survived so long is because retailers are unwilling to change their racking systems."

"The CMCS Group is another packaging company which has seen the value in developing specialist departments. Cleoly Brown, group head of sales and marketing, has detected a noticeable growth in demand for special packaging. "Specialist packaging is a significant growth area for us," says Brown. "Although it is still mainly used for promotional releases, we are finding that more and more mainstream releases are using it."

In 1996 CMCS introduced the Compac Stud which was designed by Post Present, a specialist design company run by cardboard engineering expert Hugo van Kempen. One of the advantages of the stud is its versatility, as it can be attached to almost any surface.

"Everyone is looking for something that's different and innovative while complying with the CN regulations," says Brown.

Kingdon Lock, a company that deals in high-quality shop fitting and household furniture, began manufacturing specialist packaging for the music industry as a result of managing director John Kingdon's dislike of seeing good wood wasted.

"I designed a solid aluminium box with brass hinges which I showed to a local record shop, suggesting that if they had a

customer who made a special purchase they might want a special box to give it in," says Kingdon. "It had a loose brass plate that they could have engraved. The shop owner showed it to one of the reps and the next thing we had labels calling us."

The company's largest order to date was a Queen wall-mounted cabinet, which held 20 gold discs, and had a run of more than 13,000. Kingdon Lock's most recent order was for a pre-meat-shaped box which a limited editions company used to market Paul McCartney's *Flaming Pie* album for EMI.

While many companies reorganise, others have merged. Leicester based Pollard Boxes Ltd and Jane Cox & Co Ltd joined forces recently to become one of the biggest presentation box manufacturing groups in the UK. Boasting competitively-priced small runs for launch packs and special editions, Pollard Boxes is a traditional rigid box maker which also works within CIN approved criteria, says managing director Mark Polaris. The joint company creates CD Clamshells, CD clip cases and vinyl boxed sets among other concepts, and has invested more than £1m in the latest box-making technology.

Tinsley Robor's group director of creative packaging, Andrew Prewett, is a veteran in the business of special packaging. When head of creative services for Phonogram he was flown out to Holland in 1982 for a sneak preview of the new CD format. The original concept for marketing the CD was to package the disc in a 12-inch aluminium sleeve, with a "well" in a cardboard inner to hold the disc.

The belief, at the time, was that the public would not accept anything as small as a CD and would need persuading that it had the same value as vinyl. Prewett disagreed, seeing the disc as a high-technology item which should be reflected in the packaging.

Prewett, now head of the Tinsley Robor team dedicated to developing new and original packaging systems, continues to work at the cutting edge. "It's a question of keeping an eye on new materials," he says. "That's what both the public and the bands themselves want to see."

Prewett is currently excited by the possibilities of the new Digilok system which Tinsley Robor has developed in conjunction with Amray DuBols - the market leader in video packaging and worldwide patent-holder of the plastic video box.

Like the Digipack, a previous Tinsley Robor development which has been immensely successful, the Digilok is strong, durable and extremely flexible.

It has the same format as the holding system on the jewel case but the locking system is unique in that it allows for a clear tray, giving the designers four pages of text to play with as opposed to the present two, without infringing packaging regulations.

### little boxes

**JEWEL CASE** - Developed by Philips and first used in August 1982. The first musical CD released was Strauss's *Alpen Symphony* conducted by Herbert Von Karajan. Shortly afterwards Abbey released the first pop CD. **CARDBOARD SLEEVES** - A non-patented generic packaging system mainly used for promos, covermounts and singles, which was first introduced in the early Nineties. **COMPAC STUD** - Made from low-density polyethylene which ensures that no air is lost from within the stud so that it quickly returns to its original cut form if crushed. The company has recently launched the Alpha Stud which can be produced in letter, numeric and some character forms. First used by Universal for *Ocean Colour Scene's* June 1997 single *Hundred Mile High City*, the Stud was developed by CMCS Group company Post Present with worldwide patents pending.

**TEDDIPACK** - So called because the space where the CD sits resembles a teddy bear's head. Designed by Robin Price for Triangle Press, the worldwide patent is held by K&S Pike Consultancy. An eco-friendly, durable, easy-to-store cardboard container which offers a sophisticated electronic anti-piracy device incorporated in the packaging. First introduced in 1997 and re-marketed in January 1998, it is now in full production and Triangle is looking for world wide licensees.

**DIGILOK** - Developed by Amray DuBols and Tinsley Robor. A clear back with a new locking mechanism to hold the CD, the Digilok is a more robust CD holder incorporated within the Digipack and other types of new CD packaging. First used by Virgin for Janet Jackson single *Together Again*.

**DIGITRAY** - Developed by Tinsley Robor, the Digitray is not dissimilar to a jewel case in style, but has a perceived higher value. First used for Crystal Records for the release of a Simple Minds five-CD set in the shape of a cross.

Prewett firmly believes that the jewel case is now a tired concept and people want something new. "The Holy Grail remains the crystal clear box," he says. "I see the market continuing to grow, with greater emphasis being put on multi-packaging, CD and video."

While there is a growing demand for innovative and original packaging, the extra cost to both the record companies and artists, will always restrict its use to limited editions. But the packaging industry's ability to dream up and manufacture attractive alternatives should not be underestimated. In a tough global market, the British are at the cutting edge. □

### the retailer's view

An array of different packaging can often cause problems with independent record chains, particularly when it comes to displaying product, writes Nick Tesco.

Dick Raybould at Spinadisc is one retailer yet to be convinced of their value. "They are a pain in the arse," he says. "I think there is a lack of foresight on the part of the marketing departments who dream up these packages. Some of them do appeal to the customer, but the problem is actually displaying them so that the customer can examine them without damaging the product."

Raybould believes many types of packaging can be a waste of money with a short shelf life. "Labels need to ensure that the bar code is the right size and accessible so that sales can be recorded accurately, but a lot of those bar codes won't read so recorded sales are lower," he says.

The situation for major retailers, with available staff and space, could not be more different. Andy Kendrick, marketing manager for Virgin Megastores, considers special-edition packaged albums strong sellers. "Special packaging definitely boosts sales, although it is dependent on the type of artist that has a really strong fan base, which is determined by buy every format that comes out by the artist," he

says. A big seller has been Dedicated's CAD award-winning packaging of the recent Spiritualized album, *Ladies And Gentlemen We Are Floating In Space* (pictured), which came in a medicine-type blister pack.

However, even for major retailers this kind of packaging can cause problems if the special editions do not move fast



enough. "If it's something people want, we can get the volume of custom through in a week," says Kendrick. "But you don't want to end up with cardboard or fragile plastic stuff sticking around on the racks looking dog-eared or damaged."

In the past two years most labels have pulled back on extravagant packaging as the new CIN rules have come into play, although a significant number still believe special packaging does have a role to play in increasing initial demand.

## RETAIL FOCUS: WH SMITH

by Karen Faux  
 For the many people who make regular music purchases in WH Smith, the reliability factor counts for a lot. The sales proposition in all its 400 prime High Street locations is consistently mainstream with a well-balanced mix of chart, back catalogue and classical product. As its music customers are most likely to be 30-plus females there is a heavy emphasis on family entertainment and video sections are amply stocked with children's titles.  
 Our core customers are looking for mainstream music and our ranges are geared towards this," says Andrea Willis, merchandise manager for music. "The album chart is by far the most important element of our offer and we have recently relaunched our chart display with new layouts and POS to heighten its impact. The album chart is compiled with our core customer in mind and is based on our own sales data and data from C.I.N."

This week's album of the week is Top Of The Pops Summer 98 and Clubbin' is being featured on Smiths' prime, front-of-store



WH Smith: focusing sales display on its own album chart

display islands. "These are a relatively new display feature which enable us to effectively promote music in a high-traffic location," says Willis.

Recently Smiths' biggest-selling albums have been Now 39, Celine Dion's Let's Talk

About Love and the Titanic soundtrack. "Although mainstream titles are generally our biggest sellers, we will do well with less mainstream releases if there is a big enough marketing campaign and advertising spend behind them," says Willis.

## WH SMITH FACTS

- The chain currently operates 400 prime High Street sites
- Its most recent store opening was in Cribbs Causeway Bristol, at the end of March
- Smiths' largest music department size is 1,300 sq ft
- Its average music department size is 320 sq ft
- Each music range consists of 4,500 lines

In its singles department, Smiths is now featuring its own chart which, like albums, is skewed towards its customers. The Corrs, Simply Red and Aqua are tipped as the most promising of this week's new releases.  
 Willis reports that Smiths has recently reviewed its back catalogue offer. "Ranges are now constructed around a core list of 'best albums,'" she says. "We have reduced our cassette range to fulfil a specific market demand but it is still a relatively important format for us and the decline is less acute than in some retailers."

The chain uses Classic FM to maintain profile for its classical range. Apart from regularly advertising on the station it also sponsors the Saturday morning Classic Countdown programme. "Titles currently moving from the classical racks include Agnus Dei II, Classic FM Opera Hall of Fame and the Most Relaxing Classical Album," says Willis.

Smiths is already making plans for a spectacular autumn marketing assault which is likely to feature another TV advertising campaign using actor Nicholas Lyndhurst.

## IN-STORE THIS WEEK

**Andys Records** Radio single – Mica Paris; **Windows** – three EMI CDs for £21; **In-store** and **press ads** – Verve Jazz, Hotli, Radiohead video, Morcheeba, Cornershop, Imani, Everclear, Jane Eaglen, Steve Hackett, Ian Bostridge, Lyricsists London, The Cramps, United States, Soufly, Terry Callier

**ASDA** Singles – Cleopatra, Wyclef, Cornershop, Hinda Hicks, Aquas, Adam Garcia, Simply Red, The Corrs; **Albums** – Tori Amos, Top Of The Pops, Best Club Anthems 98, St Etienne, Clubbin', Jazzy Jeff And The Fresh Prince, Dandy Warhols; **Videos** – Sleepless in Seattle, The Salt

**Boots** **In-store** – Easter promotion featuring three spoken word cassettes with selected videos including Emma and Pride And Prejudice, two Boots exclusive CDs for £12, selected classical CDs at two for £15

**FARRINGTONS** **Windows** – Andrea Bocelli, Angela Gheorghiu, Michael Nyman, Ian Bostridge, Kirgis College Collection; **In-store** – three Naxos CDs for £12, Massive Attack, Terry Callier, Agnus Dei II

**HMV** Singles – Hinda Hicks, Wyclef, Cleopatra; **Windows** – two CDs for £22, three videos for £15, Top Of The Pops, St Etienne; **In-store** – Billie Myers, Andrea Bocelli, Fifth Element, Connected; **Press ads** – Everclear, Dust Junkies, Symposium, Curve, Ninja Cut

**MENZIES** Singles – Cleopatra, Cornershop, Simply Red, Aqua; **Windows** – Clubbin', St Etienne, Top Of The Pops, The Verve, Andrea Bocelli

**NEWCASTLE** **Selecta listening posts** – Julian Lennon (single), Cradle Of Filth, Rare, Jazzy Jeff And The Fresh Prince, Lyricsists London (albums)

**NOW** Singles – Wyclef, Cornershop, Cleopatra, Simply Red; **Albums** – Tori Amos, St Etienne, Top Of The Pops, Best Club Anthems 98, Clubbin'

**our price** Singles – Cornershop, Cleopatra, The Corrs, Aqua, Simply Red; **Albums** – Money Mark, Everclear; **Windows** – Catalonia, Ultra Nate, All Saints, Michael Bolton; **In-store** – Morcheeba, Lighthouse Family; **Press ads** – Club Anthems 98, Speed Garage 2

**TOWER** **Singles** – Air, Cornershop, Symposium, Lenny Kravitz, Mica Paris, Imani, Simply Red, The Corrs; **Windows** – Tori Amos, Virgin 25 Classic Albums, Imani, Simply Red, The Corrs; **In-store** – Massive Attack, Pulp, Madonna, Tori Amos, Virgin 25 Classic Albums; **Press ads** – Gerwin, Nick Cave, Virgin 25 Classic Albums

**MEGASTORES** **Singles** – Wyclef, Uncle Sam, Hinda Hicks, Simply Red, Pappa Bear; **Windows** – Tori Amos, sale; **In-store** – Clubbin', Jazzy Jeff, Money Mark, St Etienne, Sony Classics promotion, MiniDisc, two Western videos for £15; **Press ads** – Headswin, Cradle Of Filth, Drugstore, Tori Amos, Asian Dub Foundation

**WH SMITH** **Singles** – The Corrs, Simply Red, Aqua; **Album** – Top Of The Pops; **Listening posts** – Ultra Nate, Screem 2

**WOOLWORTHS** **Singles** – Cleopatra, Simply Red; **Album** – Clubbin'; **In-store** – Eurovision 98, Top Of The Pops, Ultra Nate, Top 100 Artists promotion offering – buy three and save £5, Virgin Best...Ever albums at £10.99 each or two for £20, selected CDs at £5.99 or three for £15



WILL DYSON, manager, Now, Oxford Street, London

## BEHIND THE COUNTER

"This isn't one of the biggest stores in the chain but it is probably the most profitable. I reckon Oxford Street must be one of the most demanding retail sites in the country. It is always so busy and it is hard work keeping everyone happy and ensuring that they don't have to queue up for too long. I like it because there is always a buzz and the adrenalin really kicks in at Christmas."

Our music and video departments have equal space and the sales are pretty balanced. This week we've been doing good business with Men In Black and there has been the usual Disney rush for Hercules. Friends Series 4 is also strong and doing the best business since it was launched. It obviously has a lot to do with the fact that the episodes haven't been on TV.

A lot of people have been asking about the release of Spiceworld which is set for May 25. There will be some displays going up soon and it looks set to be the business.

Last week Massive Attack's Mezzanine sold out pretty quickly and judging by the performance of their past product it should continue to sell steadily. Albums from Madonna, Celine Dion and the Titanic OST are holding their own and Robbie Williams is still one of our bestsellers.  
 Unbelievable Truth's album is our single of the week and it's ticking over quite nicely. As expected All Saints have been fast movers and look like being Boyzone's closest rivals in the charts next week.

Two years ago the chain didn't do that many promotions but now they come thick and fast with around five running every month. Up and coming is a two for £10 on PolyGram back catalogue and a Beechwood CD boxed set promotion.

I've been with Now since 1994 when it was launched and am as excited as everyone else in the company about the possibilities for the future."



LISA MARCUCCIO, Pinnacle rep for South London & South Coast

"I've been covering this area since February and it is very different from my last catchment in the North. Brighton is a particularly busy centre because of the high student population and tastes are very wide."

There are some great indie acts, like Borderline, which is a vinyl specialist and is always prepared to cover everything we do. On the multiples front, HMV in Southampton is good to work with because they always do such a roaring trade.

It's pretty quiet on pre-sales at the moment. Manbreake's single Round And Round, one Ultra Indian, has just been put back to May 18 and the debut album from Giltbox, titled Tied And Tangled, is scheduled for the same date. The latter have been on tour with Midge and Libido, and are currently supporting Drugstore – so there should be plenty of takers for the album when it hits the racks.

## ON THE ROAD

It's Like That by Run DMC & Jason Nevins and Feel It by the Tamperer featuring Maya are still keeping us busy on the singles front and our hottest release this week is Babylord's Bad Old Man. I'm looking forward to seeing the midweeks on that one.

There definitely seems to be a move towards vinyl in the London area. The Tamperer and Run DMC singles have been in hot demand in their vinyl format, as has Morcheeba's album. We work from laptop computers now so it is much easier to process orders and ensure that we always have product in the formats that are required.

I will have been working for Pinnacle a year in June and so far it has been brilliant. I like having the chance to meet so many different people and there are lots of opportunities to go to gigs. It has made a real change to move down south although I get a lot of stick for having a Yorkshire accent."



Table with columns: Artist, Title, Genre, and other details. Includes entries like 'LAWRENCE HART BEAT OF THE BOMBERS' and 'LAWRENCE HART BEAT OF THE BOMBERS'.

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SINGLES RELEASES FOR 11 MAY-17 MAY, 1998: 152 ● YEAR TO DATE: 2,914

Table of singles releases for the week of May 11-17, 1998. Columns include Artist, Title, Genre, and other details. Includes entries like 'LAWRENCE HART BEAT OF THE BOMBERS' and 'LAWRENCE HART BEAT OF THE BOMBERS'.

Table of singles releases for the week of May 11-17, 1998. Columns include Artist, Title, Genre, and other details. Includes entries like 'LAWRENCE HART BEAT OF THE BOMBERS' and 'LAWRENCE HART BEAT OF THE BOMBERS'.

\*Priority listed in alternative format

Table with columns: Artist, Title, Genre, and other details. Includes entries like 'LAWRENCE HART BEAT OF THE BOMBERS' and 'LAWRENCE HART BEAT OF THE BOMBERS'.

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You can only admire the cheek of **ROB DICKINS**. There he was happily enjoying a performance by Blanco Y Negro artist **EDDI READER**, but come the end and it's him holding out his hand, basking style, demanding some money. Eddi, meanwhile, keeps a watchful eye on the Warner chairman following the acoustic showcase at the Union Club in West London in support of her forthcoming album, *Angels & Electricity* (out on May 11). Among the audience were **MICHAEL BALL**, **MURRAY LAUGHLIN** and **BRIAN KENNEDY**, while Eddi's musical backing came from **BOO HEWERDINE** and **Nell MacColl**. Pictured here, left to right, are Eddi's manager **PETER JENNER**, Blanco Y Negro head **GEOFF TRAVIS**, **EDDI**, **ROB DICKINS** and **WEA MD MOIRA BELLAS**.

### Remember where you heard it:

The world and his wife has had an opinion on who might be stalking **EMI**. But after being asked for his judgement, one **jaded broker** last week confessed "I don't give a shit who buys it"... **Seagram** is rated with the shortest odds, but turf accountants **William Hill** didn't feel qualified to provide best prices for the other runners and riders in the race to capture the music group. "It would be **too dodgy**," says a spokesman. "We think there are people out there who **know a lot more than they might be letting on**"... Staying with **EMI**, and what with all the **comings and goings** and the like, it no doubt came as quite a relief to new president **Tony Wadsworth** last Friday (1) that he was able to **escape** from the hassles of London for the relative quiet of Birmingham. He was there to get together with the **EMI reps** to listen to the company's forthcoming **goodies**... Staying in **Brum** and, as much as he tries to give a **glossy new feel** to the



**Eurovision Song Contest**, the show's producer **Guy Freeman** really is finding his hands somewhat tied. "There's a big book, half an inch thick, containing the rules," he notes. "There are few areas where one can change things." However, he's promised us something rather better than the interval act in Rome seven years ago which comprised entirely of a **mime artist dragging something out of a basket**. No wonder *Riverdance* went down so well a few years later... Meanwhile, whatever the fate of the UK's Eurovision entry, you'll be delighted to learn **Jonathan King** is hanging around as music consultant for a few more years. "Having won it last year that's all we needed to do," says the King, who last year threatened to quit if *Katrina & The Waves* weren't victorious...

**Football, football and yet more football.** And that, folks, is just the **release schedule** for the next few weeks as the industry counts down to **World Cup '98**. There are so many of the blighters, in fact, that **Radio One** has launched a **World Cup playlist** with *Chumbawamba*, *Collapsed Lung*, *Dario G*, *Del Amitri* and *England Utd* whose **On Top Of The World** is proving to be a bit of

a grower...Dooley must offer its congratulations to **B\*Witched** who have well and truly sunk **Celine Dion's** *Titanic* tune from the top of *The Box* chart after a **staggering 12 weeks**. For **Epic** it's a no-lose situation. They've got both of them...Dooley couldn't believe Friday's copy of *The Sun* which revealed the name of a notorious **football-loving industry PR** who has been instructed by her number

one **Diva to sleep with her favourite team** and report back...PRs have to push themselves to the limit though - can you guess which one last week rushed between **three different events** in **three different cities** in one night to attend a star-studded party, leaving each artist behind thinking he was at their gig?...Hot tip from Dooley for later this year is **Philippine band Kulay**. **Lynn Cosgrave**, head of Sony's UK dance division, was so impressed when she stumbled across the act recently that she immediately got in contact with **Columbia/Tri-Star** and pitched one of their songs for the forthcoming film *Virtual Sexuality*. Equally impressed, **Columbia/Tri-Star** wrote back saying not only would it take the song but it also wanted the act to appear in the film...

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**STEVE HECKS** (above left), **EMI Music Publishing's** financial controller, is a fit chap. He rolled in a **healthy 33 minutes** ahead of his work colleague **SIMON HARRIS** (right) in the London Marathon. **Heeks**, running in aid of leukemia research, clocked in at an **impressive three hours 29 minutes** in his third course run, compared with the **A&R manager's** four hours two minutes for *Shelter*. **Falling somewhere** between the two was **Sharp End Music Group's** **RON MCCREIGHT** (left), who arrived three hours and 53 minutes after the start in aid of the **Royal Star & Garter** home for ex-servicemen. He is pictured here being congratulated by his mum at the end of the race.

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