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News 3



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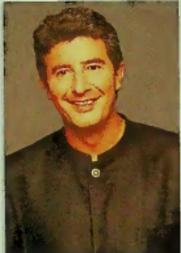
Cecilion out, Wadsworth in as EMI ends turbulent week

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 Swerford, who manages Mansour, says the new president is thorough and prepared to stick by acts long-term. "He's allowed Mansour 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.

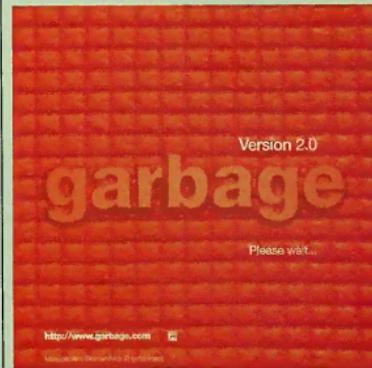
Eralp oversaw a number of changes during his tenure at A&M, including a slimming down of the roster in 1995, signing the Mo Wax label and bringing in a new team at AM/PM.

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, Peggibbles 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."

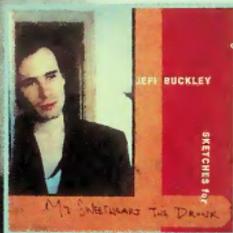


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Perry to stay on board as Capital buys Xfm for £16m

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 *Champion 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 *3x3* 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 to 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

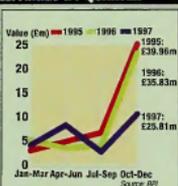
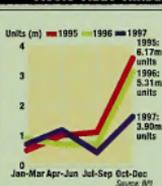
their own series in the Seventies and there is no reason why Tom Jones, Robbie Williams or Gary Barlow could not do something similar," she says.

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.

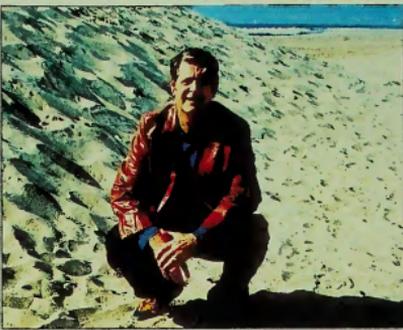
Virgin Our Price music product controller Jim Batchelor says interest in MD has significantly increased since Sony launched hardware re-promotions around Christmas. "What we've seen over the past couple of months is that people who may have been given a player and a couple of titles with it are now looking 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 up 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 13.

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 *Mezzanine*, Stereophonics' *Word 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 \$2bn - 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 Hearden, 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 wins 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.

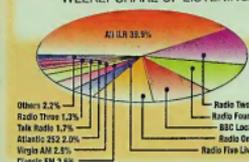
There was also good news for the commercial radio sector which added 331,000 listeners overall to achieve a reach of 28.7m, its highest for two years, while its share rose to 50.1% against the BBC's 47.7%.

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%.

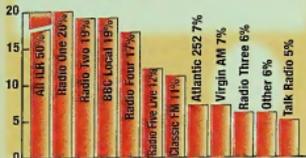
Classic FM has exceeded 5m listeners a week for the first time and recorded its highest share of 3.6%. For Atlantic 252, however, the audience figures were not good news. Another 211,000 listeners left the station last quarter and its weekly reach

THE NATIONAL PICTURE

WEEKLY SHARE OF LISTENING

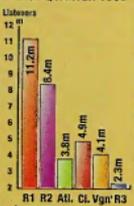


WEEKLY REACH

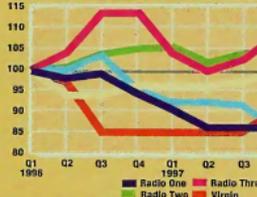


NATIONAL TRENDS

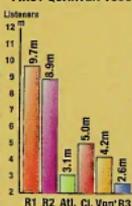
FIRST QUARTER 1996



INDEXED TWO-YEAR TREND

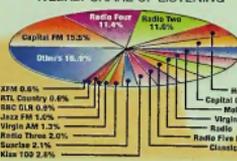


FIRST QUARTER 1998



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 Rajar survey, only stations serving this 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 Traclinda, 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 Bardier 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 major 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 11)

BRAN VAN 3000 — *Glee* (Capitol) The Brans sound perfectly all over the place with their collision of styles on this sumptuous album (album, June 11)

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 Desira* (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 25) 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 Adegbo

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/Cinderhill **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

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 Soundbunny.

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

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 has been surprised how the non-*Smash Hits* teen press have embraced Piper.

"We've even had *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**



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 Run 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 Scissorslocks 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-assy 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 KNOOP: Gloom (Colombe D'Or CD01103). This sublime first single from the Swedish duo's excellent Sons Of Knop album is based on a haunting live 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**

MUKI: Fallscape (Mantra MNT 32). These four tracks of jolly brittle techno have a sprinkling of jazz and a hefty splash of ambient. Muki'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**

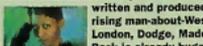
LIONROCK: Scatter And Swing (Concrete HARD 35). Justin Robertson's follow-up to the top 20 Rude Boy album is an upbeat, playful Sixties-style groove punctuated by Mod-style Hammond organ breaks and quirky samples. Its skanking groove isn't as addictive as its predecessor's, but it's an enjoyable listen 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. **4.5**

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 *Gone With Tradition* will be tough, but this is her best single since her early hits. **4.5**

RECOMMEND SMASHING PUMPKINS: Ave Ave (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 *Ave Ave* are in the pipeline. **4.5**

N-TYCE: Boom Boom (Telstar STAS297). 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 at least 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 flourishes but 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 remaxers

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 Deep 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 *Crackling 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 up 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**

KENICKIE: I Would Fix You (EMI CDEM513). Those Sundarland 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**



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**

a Radio One B-listing – sets this record up to perform marginally better than heavyweight remixers include the Dust Brothers, Cornelius, the Underdog and the Psychonauts. **3.5**

ALBUM of the week

THE UNBELIEVABLE TRUTH: Almost Here (Virgin CDV 2849).

In just a year, The Unbelievable Truth have come from being 'the band with the front man who's related to that Radiohead bloke' to possessing an enviable status of their own. This debut album is a striking first foray into the public sphere, with tracks such as *Angel*, *Solved*, and *Last week*, and the tender, wistful *glory of Finest Little*

Space sitting well with the haunting Top 40 single *Higher Than Reason and Solved*, out last week. A strong debut — and proof of their original label *Shifty Disco's* sound judgment — it should do well in the charts and is bound to get strong backing from the music press. **3.5/5**



ALBUM reviews

CURVE: Come Clean (Universal/Estuendo UNDS00475). In all the time it's taken Curve to extricate themselves from the Anxious label and record this, their third

studio album, Garbage have come along and usurped their crown. This album kicks off with their best two singles (including Chinese Burn from the Sony MiniDisc ad), and songs such as the John Barry-esque *Alligators Getting Up* and *Dirt High* which show they still have a talent for meshing rock guitars, distorted filmic samples and breakbeats with sexy, smoky vocals. However, there's a fair amount of "sound and fury signifying nothing" and little here has the impact of their Ten Little Girls debut. **3.5/5**

JEAN MICHEL JARRE: Odyssey Through O₂ (Epic 499764). Jarre could be described as the godfather of electronic music with 65m album sales worldwide. This album is a collection of mixes of his first album, *Oxygen*. The addition of some thumping drum tracks and heavy mixing by top DJs does nothing for the tracks and the essence of Jarre is lost. The CD-extra format has an interactive element which generates images on a PC whilst playing the audio. Jarre fans will be disappointed with this release, though an Apollo 440 mix of *Renézo-Vous 98* is being released as a single in June to tie in with the World Cup. **3/5**

DEEJAY PUNK-ROK: Chickeneye (Independente ISOMSLP). Just when you thought electro had had its day, along comes Deejay Punk-Rok with a snarling beatbox of block-rockin' beats to give it a

new twist. He's favour of the mornth at the moment, largely due to his maric cut'n'paste pastiche of hip hop and dance. Given the current vogue for retro electro, this effort will score with hip hop and big beat fans alike. It's not exactly innovative, but a taste of the scene is at it. **3.5/5**

SYMPOSIUM: On the Outside (Infectious IFS6CD). The first album proper from this bunch of over-energetic young lads sees them mature slightly, with more emphasis on writing catchy numbers compared with their hormone-soaked early singles. From the mellow *Stay On the Outside* to the jarred and jagged *Obsessive Compulsive Disorder*, Symposium show signs of growing up but also hanging on to that youthful exuberance that brought them the attention in the first place. **3.5/5**

JUBILEE ALLSTARS: Sunday Miscellany (Lakota Lak CD009). This Dublin four-piece's debut album is a paean to broken hearts, love, drink, sorrow and drunkenness and Sunday morning remembrances of events you look back on with regret. To describe it as new urban country doesn't do the 12 sparse, yet delicately beautiful, songs justice. The tunes amble along while the contrasting voices of the McCormack brothers add a sharper edge. A mature and favour with radio programmers, which may ultimately keep its sales down. **3.5/5**

PLASTIKMAN: Consumed (NovoMute/Minus anom65CD). When Plastikman — aka Canadian techno star Richie Hawtin — released the brilliant *Musik* album four years ago it received a rapturous response and was hailed as a seminal album of the genre. It's a hard act to follow, but he's back, after a gruelling period of DJ activity, with this third album in which he stays true to his minimalist techno roots. He offers up a

lovingly crafted soundscape of deep, subtle sounds that build and layer in each track to create a darkly ambient mood. It's not as immediate as *Musik*, but an album that will work well at home as well as in the clubs. **3.5/5**

SOLEX: Solex vs The Hitmeister (MATADOR OLE2372). It's about as good as it gets. Essential is the woman behind Solex, and her DIY approach is clearly in evidence in this debut album. Recorded using just a keyboard and sampler, she collects noises, beats and melodies to create an absorbing yet simple collection of songs, evocative of Lella, Beck and Homogenisera Björk. She will tour the UK following a

European tour with Corneishop, and she has featured recently on Radio One, Xfm and MTV. **3.5/5**

808 STATE: 808:88:88 (ATT T100CD). This best of collection to mark 808 State's 10th birthday highlights their lasting influence on UK dance music. Born in the same year as acid house, their constantly innovative approach has seen them pioneer the UK house sound, work with acts as varied as Björk, U2 and James Dean Bradfield and tour the US with an energy that would put most rock bands to shame. However, their experimentation largely fails to match the innovation of their astonishing debut *Pacific* — versions of which both open and close the album — and somehow it never again seems to work to such sublime effect. That said, years of touring have given the band a strong fanbase and club interest in the current remixes of *Pacific: State/Club* should add to their profile. **3.5/5**

GIRLS AGAINST BOYS: Freak-n-outica (Geffen GED 25156). The switch from Chicago-based indie Touch & Go to Geffen has caused GVB5 to lose any of their raw edges. Full of rattling bass, edgy guitars and Scott McCloud's rough-and-tumble vocals, *Freak-n-outica* sometimes tries too hard to impress but remains an enjoyable journey for those who prefer their US alt-rock slightly off-kilter. Fans from GVB5's early days won't be disappointed by what's on offer here and extensive press interest should raise the album's profile a bit more. **3.5/5**

MOGWAI: Kicking A Dead Pig (Eye Q EYEUKCD019). Darlings of the music press over the past year, Caledonian art-rockers and noise-merchants Mogwai here get the remix touch from acts including Arab Strap. *Eye Empire* and *Third Eye Foundation*. Some, like Arab Strap's moody reworking of *Gwai* On 45 and the band's own tinkering

with Mogwai Fear Satan, are compulsive if over-long listens while others get lost in muddy looms. Fans and completists will certainly relish this collection, but in its appeal to most it's unfortunately very limited. **3.5/5**

HEADSİM: Despite Yourself (Epic 4877262). The HeadsİM revival continues with the release of these 12 tracks, produced by Steve Osborne, three months after the rejuvenated act debuted at number 30 with the fabulous ballad *Torn*. *Despite Yourself* doesn't contain any tracks as refreshing as *Torn*quait, but remains a credible record, its blend of epics, anthems and elegant ballads is failing to get much radio support at the moment, as opposed to the second album, *Better Made*. **3.5/5**

HOTHOUSE FLOWERS: Born (London 828966.2). Judging by the quality of this record, the Flowers comeback should have encountered the same welcome that met Texas's return last year. At the very least (released this week) *Desire* would have more attention. The stripped-down lineup sound fresher and more confident than they did in the days of *Love Don't Work This Way*. Born is a scolden and serious listen which should not be ignored. **3.5/5**

VARIOUS: Global Underdog — Paul Oakden: New York (Boxed GU007). This isn't, as you might expect, a DJ set by Paul Oakden from some trendy US dancefloor but something that was put together in a studio that could be anywhere in the world. The tracks are pleasant enough though hardly underground. The mixing is spot on, but the studio wizardry employed could make literally anyone sound like a top deck destroyer. However, the package has a top-tier DJ and a heavyweight marketing campaign so for the target audience of mixCD fans this will be top of the list. It's bound for the chart, but is devoid of any originality. **3.5/5**

DOUBLE BUCKETS T: The Price Collection (Azuli AZCD03/LP03). Booker T is currently in demand as one of the hottest DJ/remixers on the garage and R&B scenes. Here he presents his debut mix album which features 20 of his own productions and remixes, including tracks from acts such as All Saints, Juliet Roberts and Gabrielle. This album is the focus of a major media and advertising campaign. Booker T's profile has soared and he is fast becoming the darling of the pop world as well as the underground garage scene. **3.5/5**

Our scoring system

Our new scoring system gives two ratings: one for chart potential (in blue) and one for the value of the album (in red). The numbers are from 1 (highest) to 5 (lowest) in both cases.

This week's reviewers: Simon Abbott, Dugald Baird, Michael Byrne, Sarah Davis, Tom Fitzgerald, Stephen Jones, Sophie Moss, Rick Taylor, Dean Patterson, Alex Scott, Simon Ward and Paul Williams.



taken several years away from recording before re-emerging with a new recording deal and new album. However, fate's hand has since stepped in and the elder Lennon sibling suddenly finds himself head-to-head with half-brother Sean who is releasing his first album on the same day. He is also about to find himself upstaged by the 22-year-old who, like his dad, appears unwilling to stay within any musical boundaries, instead incorporating everything from jazz instrumentals to pop and country in this very diverse and very promising debut. It's a different story altogether for Julian, who remains a vocal mirror of his father, but whose songwriting unfortunately remains a pale imitation of the former Beatle. Yet it is he who has managed more promotion in the UK. The following Sunday's chart will make for very interesting reading. **3.5/5**



The rest comes across as somewhat self-indulgent, but points the way to Huchkal, becoming more comfortable with his new-found status. **3.5/5**



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 Bodace.

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

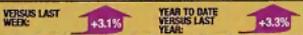
MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES



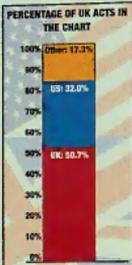
Report based on data supplied by the UK Music Chart, which is based on the sales of the top 100 singles and albums in the UK.

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 Teardrop* 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 long-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 BAMBOOIE	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/AYE MAMMALADE	EMI	21	18 ALL MY LIFE	K-G-J
2	29 RAY OF LIGHT	Mercury	22	19 TURN IT UP/THE IT UP	Bass
3	4 FEEL IT (Empire Of The Sun)	Virgin	23	15 FROZEN	Mercury
4	1 ALL THAT NEED	Procter	24	11 ANGELS	Mercury
5	2 IT'S LIKE THAT	SABIE	25	16 LA PRIMAVERA	EMI
6	7 TRULY MADLY DEEPLY	Columbia	26	20 STOP	Virgin
7	6 LAST THING ON MY MIND	Capitol	27	14 A ROSE IS STILL A ROSE	Virgin
8	9 DANCE THE NIGHT AWAY	Mercury	28	13 HIGH	Mercury
9	10 PUSH IT	Mercury	29	17 SAY YOU LOVE ME	Mercury
10	10 TEARDROP	Mercury	30	12 ANGEL	Mercury
11	11 KISS THE RAIN	Mercury	31	10 NO WAY	Mercury
12	12 HERE'S WHERE THE STORY ENDS	Mercury	32	19 BITTER SWEET SYMPHONY	Mercury
13	13 SOUND OF DRUMS	Mercury	33	11 NOT IF YOU WERE THE LAST JUNGLE	Mercury
14	14 LET ME ENTERTAIN YOU	Mercury	34	15 SOUNDS OF WICKEDNESS	Mercury
15	15 HOW DO I LIVE	Mercury	35	13 TURN	Mercury
16	12 FOUND A GUN	Mercury	36	17 BRIMFUL OF ASHA	Mercury
17	10 ROAD RAGE	Mercury	37	18 TURN BACK TIME	Mercury
18	10 ALL MY LIFE	Mercury	38	16 THE IMPRESSION THAT I GET	Mercury
19	10 MY HEART WILL GO ON	Mercury	39	16 SAY YOU DO	Mercury
20	10 THE BUSTANES	Mercury	40	19 BIG MISTAKE	Mercury



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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: 62-20-16-10-9-4
- 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 Immani'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 Freakeeper'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

AT A GLANCE WEEKLY MARKET SHARES



ATLANTIC	
#	Title Artist Label
1	FEEL IT Tempest Feat. Maya (Popton)
2	RAY OF LIGHT Madonna (Maverick/Warner Bros)
3	NOT IF YOU WERE THE LAST JUNKIE ON EARTH Candy Warholko (Capitol)
4	SOUND OF DRUMS Kulu Sekou (Columbia)
5	ROAD RAGE Cassandra (Bizarre Y Negro)
6	TURN IT UP Bush (Trojan/RCA Red Wax)
7	FOUND A CURE Ura Naza (J&M/PMA&M)
8	GONE TIL NOVEMBER Jingle Brothers (Columbia)
9	KISS THE RAIN Billie Myers (Universal)
10	UNDER THE BRIDGE Al Sano (London)

SOUTH EAST	
#	Title Artist Label
1	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)
2	TRULY MADLY DEEPLY Savage Garden (Columbia)
3	KISS THE RAIN Billie Myers (Universal)
4	LET ME ENTERTAIN YOU Robbie Williams (Chrysalis)
5	ANGELS Madonna (Maverick/Warner Bros)
6	HIGH LIGHTHOUSE Family (Hill Country/Pygmalion)
7	DANCE THE NIGHT AWAY Mavis Cheung (Mercury)
8	BETTER SWEET SYMPHONY The Invisibles (Polygram)
9	ALL THAT I NEED Boyzone (J&M)
10	SOUND OF DRUMS Kulu Sekou (Columbia)

HALLAM FM	
#	Title Artist Label
1	IT'S LIKE THAT Run-DMC vs Jason Nevins (Sire in Communications)
2	FEEL IT Tempest Feat. Maya (Popton)
3	FOUND A CURE Ura Naza (J&M/PMA&M)
4	LET ME ENTERTAIN YOU Robbie Williams (Chrysalis)
5	TRULY MADLY DEEPLY Savage Garden (Columbia)
6	KISS THE RAIN Billie Myers (Universal)
7	ALL MY LIFE C-Go & Jojo (J&M)
8	ALL THAT I NEED Boyzone (Popton)
9	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)
10	HOW DO I LIVE Lolita Kimes (Capitol/RCA)

RADIO ONE

BBC RADIO 1

LLR

#	Title Artist Label	Aud	No of plays
		SW	TW
1	IT'S LIKE THAT Run-DMC vs Jason Nevins (Sire in Communications)	18613	28 29
2	NO WAY Feat. Maya (Popton)	16517	26 25
3	TURN IT UP Bush (Trojan/RCA Red Wax)	15617	29 28
4	ROAD RAGE Cassandra (Bizarre Y Negro)	14808	26 25
5	NOT IF YOU WERE THE LAST JUNKIE ON EARTH Candy Warholko (Capitol)	15622	26 24
6	PUSH IT Garbage (Mercury)	11789	23 24
7	UNDER THE BRIDGE Al Sano (London)	11794	26 24
8	SOUND OF DRUMS Kulu Sekou (Columbia)	10343	23 22
9	THE IMPRESSION THAT I GET Micky Mistry (Mercury)	12168	28 21
10	ALL THAT I NEED Boyzone (Polygram)	11325	23 21
11	SOUNDS OF WICKEDNESS Train (J&M)	9647	23 21
12	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)	11289	26 19
13	KEEP ON DANCIN' (LET'S GO) Propaganda Motion (Popton/EMI)	7885	24 19
14	LET ME ENTERTAIN YOU Robbie Williams (Chrysalis)	11000	24 19
15	FEEL IT Tempest Feat. Maya (Popton)	8752	27 18
16	IF... THE Streets (MCA/Decca/Dunhill)	9229	23 17
17	I.E. The Dreamers (Epic/Real/ABM)	9471	19 17
18	A ROSE IS STILL A ROSE Aretha Franklin (A&O)	7927	19 17
19	KELLY WATCH THE STARS Ar (Source)	8407	17 16
20	GONE TIL NOVEMBER Jingle Brothers (Columbia)	8029	23 16
21	RAY OF LIGHT Madonna (Maverick/Warner Bros)	7673	15 16
22	LIFE AIN'T EASY Capleton (J&M)	7024	9 15
23	COME BACK TO WHAT YOU KNOW En Vogue (J&M)	8052	2 13
24	BEAT GOES ON Al Sano (London)	7828	14 13
25	KISS THE RAIN Billie Myers (Universal)	7838	22 13
26	FOUND A CURE Ura Naza (J&M/PMA&M)	6422	22 13
27	JUNGLE BROTHER Jingle Brothers (See Screen 1)	3233	11 13
28	STRANDED Lutricia McNeal (Polygram)	6142	12 12
29	BRIMFUL OF ASIA Cornershop (J&M)	6521	11 12
30	NO NO NO Destiny's Child (Columbia)	5528	14 12

#	Title Artist Label	Aud	No of plays
		SW	TW
1	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)	40514	1799 1755
2	KISS THE RAIN Billie Myers (Universal)	37952	1649 1716
3	TRULY MADLY DEEPLY Savage Garden (Columbia)	33564	1725 1702
4	UNDER THE BRIDGE Al Sano (London)	28921	1249 1456
5	ALL THAT I NEED Boyzone (Polygram)	32727	1175 1434
6	LET ME ENTERTAIN YOU Robbie Williams (Chrysalis)	32753	1341 1386
7	FOUND A CURE Ura Naza (J&M/PMA&M)	24322	1365 1327
8	RAY OF LIGHT Madonna (Maverick/Warner Bros)	19329	860 1037
9	IT'S LIKE THAT Run-DMC vs Jason Nevins (Sire in Communications)	20045	945 971
10	HOW DO I LIVE Lolita Kimes (Capitol/RCA)	20062	923 966
11	STOP Spice Girls (Virgin)	15373	1103 964
12	LET ME ENTERTAIN YOU Single Red (East West)	16854	558 869
13	FROZEN Madonna (Maverick)	20066	1024 856
14	FEEL IT Tempest Feat. Maya (Popton)	18014	681 834
15	ALL MY LIFE C-Go & Jojo (J&M)	11265	714 814
16	ROAD RAGE Cassandra (Bizarre Y Negro)	13363	384 803
17	SOUND OF DRUMS Kulu Sekou (Columbia)	23142	504 778
18	MY HEART WILL GO ON Celine Dion (Epic)	11153	867 762
19	DREAMS The Corrs (MCA/Lava/Atlantic)	12286	732 743
20	ANGELS Madonna (Maverick/Warner Bros)	17380	653 709
21	BIG MISTAKE Natalie Imbruglia (Polygram)	9982	305 676
22	HIGH LIGHTHOUSE Family (Hill Country/Pygmalion)	19687	763 676
23	LET ME ENTERTAIN YOU Ura Naza (East West)	8858	794 639
24	ANGEL ST M Pasha (MCA/Decca)	17353	678 634
25	BRIMFUL OF ASIA Cornershop (J&M)	8030	600 600
26	TURN BACK TIME Aqua (Universal)	10639	519 557
27	SUNNET The Verve (Epic)	15234	519 557
28	LA PRIMAVERA Night (MCA/Decca)	8204	634 555
29	DANCE THE NIGHT AWAY Mavis Cheung (Mercury)	8208	634 555
30	TORN Natalie Imbruglia (RCA)	18437	333 541

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9 MAY 1995

music control
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	HERE'S WHERE THE STORY ENDS	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	Smc/c 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
MOST ADDED										
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	DANCE 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
BIGGEST INCREASE IN PLAYS										
HIGHEST CLIMBER										
18	42	201	2	STRANDED	Lutricia McNeal	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	LaAnn 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	2	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	-9	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
BIGGEST INCREASE IN AUDIENCE										
41	87	104	1	LIFE AIN'T 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 Solers; BBC; BRM FM; Broadband Capital FM; Central FM; Century FM; Choice FM; Classic FM; Classic Hits FM; Cymru FM; DASH FM; DASH 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; 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singles



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



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

THE OFFICIAL CHARTS

BY
music week
AS USED BY



albums



- | | | |
|----|---|-------------------|
| 1 | MEZZANINE
Massive Attack
Virgin | Blanco Y Negro |
| 2 | INTERNATIONAL VELVET Catatonia | Chrysalis |
| 3 | LIFE THRU A LENS Robbie Williams | Maverick |
| 4 | RAY OF LIGHT Madonna | Fonema |
| 5 | THE BEST OF JAMES | Hut/Virgin |
| 6 | URBAN HYMNS The Love | Warrner esp./Jive |
| 7 | LET'S TALK ABOUT LOVE Celine Dion | Sony Classical |
| 8 | ESSENTIALS... THE VERY BEST OF George Benson | London |
| 9 | TITANIC (OST) James Horner | |
| 10 | ALL SAINTS All Saints | |



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

THE HIGHEST BEATS

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 HIGHEST BEATS

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 HIGHEST BEATS

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 Beyongolia 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.

promoters pull plug on universe 98

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.

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 Stigoly (Manifesto)	p5
chart	URBAN:	'TOO CLOSE' Next (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 12

- 14 20 KISS THE BA
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- 18 22 A ROSE IS S
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- 16 38 SPARK Ton/T
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- 20 40 EL PRESIDE

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

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lwt deal enables club@vision broadcast debut

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."

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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 MARY 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/Macinnis (New York)

[7 DAYS IN DANCE]

simon berry platipus



"Wednesday, spoke to **SASHA** about a remix for **HUMATE'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 **JOM 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 be there 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 **MART OF TRANCE's** 100 toy platipuses for us. Tuesday: received **SYGNUS** X remixes of **ART'S** album launch party at the Blue Note. It was packed and there was a superb atmosphere. **HICK 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 All Saints
- 2 RAY OF LIGHT
- 3 FEEL IT The
- 4 ALL THAT I N
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- 6 TRULY MAD
- 7 LAST THING
- 8 DANCE THE
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- 18 JUNGLE DR
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- 19 ALL MY LVE

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 #1 #1 #1

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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 80

Distributed by Vival

SLEEP ON THE LEFT SIDE

the **GUINNESS** 09.05.98

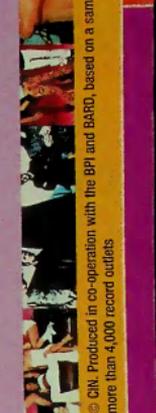
(Lupfront house)

IN	OUT	THIS WEEK	LAST WEEK	ARTIST	TRACK
1	2	TESTIFY (TROUSER ENTHUSIASTS/BABY BLUE/GUN CARLOS/JAZZ-A-GROOVE/FORTHRIGHT/BLACK HORNET MIXES)	Byron Stingily	Manifesto	
2	13	LIFTING ME UP (GLUNCHIE STATE/COURTS & MOORE MIXES)	Lubaiba Holloway	Sunshine State/Eagle	
3	10	ANYTIME (RYTHM MASTERS/SCEN Z/ITUE JAMGANT MIXES)	Mr. 3-Trip	Locked On/XL Recordings	
4	3	DI NA DA (KUM/CLUB 69/M COLE/PECKHAM ALL STARS MIXES)	Kevin Arance	Distinctive	
5	32	YOU ARE SOMEBODY (FULL INTENTION MIXES)	Full Intention	Sugar Daddy	
6	16	CARNAVAL DE PARIS (TALL PAUL/SRUSOS MIXES)	Dario G	Eternal	
7	24	BEEN A LONG TIME (THE FOG/FULL INTENTION/T-RIBE/DISCOCAINE MIXES)	The Fog	Pukka	
8	5	LADY MARGALIDE (CHARP/MAK/RODRIQUEZ MIXES)	All Saints	London	
9	43	HORNY (BORIS DU/GOSS/MOUSSE 1 MIXES)	Mousse 1	AM-PM	
10	6	I PUT A SPELL ON YOU (SONIQUE/JUDGE JIM MIXES)	Sonique	Distinctive	
11	15	THE TRUTH (QATAR/TATOMSKI/D TAUCHER MIXES)	Qattara	Positiva	
12	12	BUSIEST RHYTHM (FR FREDDIEA/FAN STAPORN KING/JAZZ XPRESS MIXES)	Pam Kings feat. Young MC	All Around The World	
13	64	LOVE IS SO NICE (COLOUR SOUND/INCOU/TONKA MIXES)	Ceylin Jeffries/Troyetta Knox	VC Recordings	
14	11	WIZARDS OF THE SOUND (MATT DAREY/BEKTROS MIXES)	Westbam Vs. Red Army	Wonderwhy/Low Spirit	
15	12	I GOT A MAN (ANTONIO CLAM/RANDY/GEORGE ACOSTA/JEAN PHILIPPE/AVANCE MIXES)	Shampale Carlier	Melody	
16	14	SCYSKRAPER (HUFF & HEBB MIXES)	Instabla	Planet 3	
17	4	GET UP, STAND UP (TERRY MIXES)	Phanxy Phantom	Club For Life/Distinctive	
18	4	DEEPER LOVE (SYMPHONIC PARADISE) (NALIN & KANE/TRANSC/COOL BRITANNIA MIXES)	BEE	Positiva	
19	10	JOY (ERIC KUPPERS/SCOTT GARCIA MIXES)	Dee Hines	Musroom	
20	7	A ROSE IS STILL A ROSE (LOVE TO REM/HEAT/METRO/DUNN/VOOL/LODNON CONNECTION/DESSERT/ENGLA/RE/KNH MIXES)	Aesha Franks	VC Recordings	
21	11	NAKED IN THE RAIN (ERIK/ROUGER/ENTHUSIASTS/TIM FRAX MIXES)	Blue Pearl	AM-PM	
22	11	THE STRUTT (ANDREW LIM/STONE/KAUM MIXES)	Bambou	Hojo Choons	
23	13	PARADISE (RED JERRY/FRATTON/TONA/MIRO/PURPLE HAZE MIXES)	Miro	Crossrazz/BeatSatellite	
24	39	CAN YOU FEEL IT (PERPETUAL MOTION/TODD TEPYLSA MARRIE EXPERIENCE/INDUSTRY STANDARD MIXES)	C.L.S.	All Around The World	
25	25	RAINFALLS (SMOKIN' BEATS/SUNSHINE STATE MIXES)	Sunshine State feat. Lisa Michaels	Flirt/Positiva	
26	18	3 IN MY MIND (STONE/ROGETALLA 2 H.C. MIXES)	Anthlog	Twisted United Kingdom	
27	30	UNTIL THE DAY (CLUB 69/MANUS/NUHABO MIXES)	Funky Green Dogs	Deconstruction	
28	8	EMPT Y'OU BRING ME UP (FR. ISLAND MIXES)	Y-Town	Inferno	
29	4	DEEPER LOVE (TALL PAUL/FUFF/DRIVERZ/XYSTERIC/EGOSCOLO/SECURITY MIXES)	Ruffi Driverz	Sidewalk Music Inc.	
30	36	LET ME LOVE YOU FOR TONIGHT (SOUL BROTHERS/OSCEANO MIXES)	Kariya	Higher State	
31	17	WHAT AM I GONNA DO (DILLON & DICKINS/SPACE/BE9/ALL STARS MIXES)	Spacebase	Columbia	
32	23	MY ALL (DAVID MORALES MIXES)	Maniah Carey	The HR Label/Curb	
33	2	UNDERSTAND THIS GROOVE (SECURA/UNITE 307 MIXES)	Franke	AM-PM	
34	39	NEVER GONNA CHANGE MY MIND (JASON BENJONSON/KATHAN PETERS MIXES)	Joey Vs. Jason	Pepper	
35	3	MOVIN' ON FULL INTENTION (PARAMOUR MIXES)	Debbie Denver	Crossrazz/Positiva	
36	37	LONDON TOWN (JDS/ISERIOUS DANGER/PEP/PERPUL/T. MOTONISS MIXES)	JDS	Island	
37	31	KEEP ON DANCIN' (LET'S GO) (MR. SPRINGMAN/DAVID BROTHERS MIXES)	Perpetual Motion	Deconstruction	
38	22	YOU THINK YOU OWIN ME (BROCKLYN FUNK/IDEAWAY/ZOOCKER 17/ARKSTER MIXES)	Hinda Hicks	Pepper	
39	28	TRAVELLING MAN (ERROL JONES/BANANA REPUBLIC MIXES)	Studio 2	MCA	
40	3	NO WAY Freestyle		Eastern Blue	
41	26	FEEL IT (DIRTY ROTTEN SOUND/DELSHAPP MIXES)	The Tampeter feat. Moya	AM-PM	
42	42	IT'S OVER, IT'S UNDER (VICTOR CALDERONE MIXES)	Della Hee	Maniastore	
43	4	DEEPER SHADE OF BLUE (TOPHAM & TWIGG MIXES)	Tina Cousins	Sperrm	
44	25	SINCERE (M COLE MIXES)	MJ Cole	Lanic	
45	41	ICE RAIN (HELIOTROPICAL/EX WHITE/COMBE & BIG C MIXES)	Alex Whitcombe & Big C	Deconstruction	
46	25	VOYAGER 1.56 (OVAL/ISH/FILTER/KINGS MIXES)	Mr. Spring	AM-PM	
47	2	I AM YOUR YUM (YUM/BLACK/ROCK/CRIPPLES MIXES)	Yum	Sperrm	
48	24	LOVIN' YOU (CURTIS & MOORE/OPHONIA/LAUNTY/DUB MIXES)	UBM	Lanic	
49	4	THE ARC (ARCANE MIXES)	Arcane	Deconstruction	
50	22	TO THE WORLD (LIFTING CLUB EXPERIENCE/TODD DE VIT/TRAJMEN & WOLFFRASSOLOM & FIDOCO MIXES)	D.R.G.A.N.	Multiply	
51	31	FOUNDED A ROSE (MOOD II SWING/RIFF INTENTION/ERICK MORELLO MIXES)	Ultra Kale	Coalition	
52	7	HEAVEN (CUTFAHER & JOE WAND/ADANYA TENASIA/PALM HOTEL/M.D. CATS MIXES)	Klaxone	Powl	
53	27	DON'T PLAY DEAD (EMOTIONAL OVERLOAD/HARD AS NAILS/SUBENA VENTURA MIXES)	Vapourheatz	Arista	
54	17	RAY OF LIGHT (SASHA/WILLIAM OBB/STIVITON/CLAUDE CALDERONE MIXES)	Madonna	Epic	
55	18	STRANDED (STEVE ANTHONY MIXES)	Lutricia McNeal	D.Disco/Arista	
56	60	TOO CLOSE (ORIGINAL/PHATBOY/LODNON CONNECTION/BUITA LOVE (YOU GOT THE LOVE REMIX))	Next	Wildcard	
57	10	HEAVEN'S WHAT I FEEL (LOVE TO INFINITY/SOUL SOLUTION MIXES)	Gloria Estefan		
58	44	SUPERSTAR (JASON NEVINS MIXES)	Moby Vs. Enice		
59	48	FEEL THE LOVE (High School feat. Carlene)			
60	34	LOVE LETTERS (TODD EDWARDS/INDUSTRY STANDARD/PHIL DANIEL/UNLEE MIXES)	AIK		

[commentary]
by alan jones

Former Ten City vocalist BYRON STINGILY'S searing fastidiously is certainly to clubbers' tastes. Since leaving the group and signing to Manifesto as a solo artist, Stingily has delivered four singles – one of them peaked at number two in the Club Chart, while the other three have reached number one. In chronological order, Stingily's singles are: 'Get Up (Everybody)', 'Sing A Song', 'You Make Me Feel (Mighty Real)' and 'Testify'. The only one to fall short of the summit was 'Sing A Song', which wasn't quite strong enough to take the crown of Michelle Weeks' 'Don't Give Up' last October. Stingily's latest hit, 'Testify', jumps 3-1. This week and to 25% ahead of the new number two, LOLETTA HOLLOWAY'S 'Lifting Me Up'. With a couple of hundred extra promos featuring Trousers Enthusiasts mixes of 'Testify' reaching DJs towards the end of last week, it should have enough mileage to stay at number one for another week... The biggest move within the chart comes from MOUSSE 1'S 'Horny', which soars 43-9 after a UK double-pack of this extremely commercial cut was mailed to lucky DJs. 'Horny' has been waiting to explode since last October, when it charted on import, and is actually a great deal hotter than its club chart position suggests – it hasn't been mailed in as large quantities as most of the records at the top end of the chart, and is thus not present in as many party returns. It gains a higher points-per-DJ average than any other record, with DARIO G'S 'Carnaval De Paris' second, and 'Testify' third... The debut of MADONNA'S 'Ray Of Light' at number 54 is no reflection on Madonna's verdict of the Sasha/William OBB/Victor Calderone mixes of the song.

An extremely limited number of promos were mailed simultaneously with the record's release, and most of the DJs charting it have paid for it themselves – now there's a novel concept... Apologies to Vito DeLara, whose name was omitted from the list of mixers responsible for revamping Clinic's 'My Heart Will Go On' during its Club Chart run. DeLara's partner Matthew Pisto was correctly credited, alongside Tony Moran, Richie Jones and Soul Solution. As the most frequently consulted source of mix details to be found in the UK dance press, we are always happy to receive corrections to details for AM chart listings.



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available every 11th

Includes mixes by FULL CLUB, ERIC KUPPERS & SCOTT GARCIA
Taken from the debut album 'Play Attention'

See Debut List at the London Edition 2 - May 19

DUB NOW
PERPETUAL MOTION "KEEP ON DANCIN' (LET'S GO)"
DUB BROTHERS, MANSA & MR SPRING MIXES

DUB NOW
"I GOT A MAN" (RATED PUP 0.5) & "UNTIL THE DAY" MIXES

DUB NOW
"GROOVEZONE REBIRTH"
SOUL MODJAN & UNTIL DUB MIXES & "A MELODY"

18.05.98
"DEEPER LOVE (SYMPHONIC PARADISE)"
NALIN & KANE, TRANSC & COOL BRITANNIA MIXES

25.05.98
"QATTARA - THE TRUTH"
TOMSON & DJ TAUCHER MIXES

20.05.98
"RAINBOW - RAIN"
PERPETUAL MOTION & CASCADY MIXES

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"BARE INSTINCT" "DISCO BABES FROM OUTER SPACE"
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14 20 KISS THE B&B

12 21 KEEP ON DA

12 22 A ROSE IS S

17 23 LA PRIMARY

17 24 FOUND A C

19 25 SOUNDS OF

13 26 NOT IF YOU WE

17 27 REDUNDAN

22 28 KUNG-FU 18

17 29 NO WAY FRE

24 30 NICE & SLO

13 31 BAD OLD M

23 32 THE IMPRESSO

17 33 UNITED CAL

28 34 HERE'S WHERE T

26 35 LET ME EN

29 36 STOP Spice

25 37 SAY YOU DO

16 38 SPARK Ton F

17 39 SOLVED Unb

20 40 EL PRESIDE

the **UK** BANCHAR

TW	WKS	TITL	ARTIST
1	2 15	TOO CLOSE	Next
2	1 5	A ROSE IS STILL A ROSE	Aretha Franklin
3	3 13	WHAT YOU WANT/WILL THEY DIE 4 U?	Mase
4	5 5	DEJA VU (UPTOWN BABY)	Lionel Richie & Peter Gunz
5	8 5	LOVE LETTERS	Alli
6	4 3	SECOND ROUND K.O.	Alli Saints
7	6 4	ALL MY LOVE	Genesis feat. Mike Tyson
8	22 6	YOU THINK YOU OWN ME	Queen Pen feat. Eric Williams
9	9 4	LET'S RIDE	Hinda Hicks
10	16 3	STRANDED/AIN'T THAT JUST THE WAY	Martell Jordan
11	18 3	RASY THIS LOVE I HAVE	Laurie R. King
12	34 2	STAY	Desert Eagle Discs
13	10 7	TURN IT UP/IF IT UP/RYMES GALORE	Mica Paris
14	17 6	ALL MY LIFE	Busta Rhymes
15	12 9	GOIN' TILL NOVEMBER	K-Ci & JoJo
16	15 5	MADE IT BACK	Wyclef Jean
17	25 2	HEARTBEAT	Revelry Knight
18	19 2	SHORTY (YOU KEEP PLAYING WITH MY MIND)	Kathy Yoo
19	15 11	OFF THE HOOK	Jody Watley
20	21 4	ZOOM	Dr. Dre & LL Cool J
21	24 3	TRACES OF MY LIPSTICK (LP)	Xosha
22	23 2	LOVE FOR FREE	Beck feat. Jay-Z
23	24 2	STRATEGIC	Kwadwo
24	25 11	NICE & SLOW	Usher
25	28 11	ROYALTY	Gang Starr
26	27 6	ROYALTY	L.S.G.
27	22 5	CURIOUS	Deni Hines
28	38 3	JAY	Kie Shay
29	30 4	REASONS	Brian McKnight
30	26 4	ANYTIME	Janel Jackson
31	17 9	I GET LONELY	Destiny's Child
32	29 20	NO NO NO	Charlotte
33	30 9	BE MINE	K.P. & Envy
34	30 9	SWING MY WAY	Mariah Carey
35	36 1	MY ALL	2Pac feat. Eric Williams
36	35 6	DO FOR LOVE	Tara
37	36 6	HOW CAN I GET OVER YOU	The Notz
38	37 7	MONEY, POWER & RESPECT/ YOU THINK I'M JIGGY (REMIX)	Kid Rock
39	39 2	WHAT'S THE DEAL	Notorious B.I.G.
40	40	NASTY BOY	

[commentary] by tommy ford

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 PEN** 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 Mariah Riperton's 'Baby This Love I Have' jump ten to 12 from 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 (handbag)

TW	WKS	TITL	ARTIST
1	2 5	FEEL IT	The Tempters feat. Maya
2	15 2	CARNIVAL DE PARIS	Dario G
3	1 4	MY HEART WILL GO ON	Celine Dion
4	4 3	HEAVEN'S WHAT I FEEL	Glora Estefan
5	4 3	JOY	Deni Hines
6	8 2	C'EST LA VIE	B'witched
7	3 3	YOU'RE STILL THE ONE	Rochelle
8	8 2	ANGELS	Ugoba feat. Charlie Bimbo
9	18 1	THE STRUTT	Full Intention
10	11 5	I DON'T KNOW WHAT I'D DO	Indigo
11	5 4	A ROSE IS STILL A ROSE	Aretha Franklin
12	6 4	TURN BACK TIME	Aqua
13	7 4	ANYTIME	Brian McKnight
14	3 3	IN MY MIND	Antioq
15	14 3	IN MY MIND	Princess Paragon
16	13 5	KISS THE RAIN	Bron Slingsby
17	22 2	TESTIFY	Rue-0-M.C. Vs. Jason Nevins
18	17 9	IT'S LIKE THAT	Adam Garcia
19	18 2	NIGHT FEVER	BEE
20	7 4	DEEPER LOVE	Shab
21	6 4	SECRET LOVE	Shab
22	22 1	ZORBA'S DANCE	LCD
23	23 1	MY ALL	Mariah Carey
24	24 1	DIN DA DA	Kevin Aviance
25	9 3	BEV A LONG TIME	The Fog
26	39 2	ANGELS	Laurie R. King
27	10 1	LA PRIMAVERA/MEGAMIX	Sash!
28	18 6	KUNG FU FIGHTING	Bus Stop feat. Carl Douglas
29	10 4	GET UP, STAND UP	Phony Phantom
30	30 1	BUSIEST RHYMES	Pon Kings feat. Young MC
31	28 2	ANYTIME	No-8th
32	33 2	LADY MAFMALADE	All Saints
33	20 2	LOVE IS A WONDER	Urban Soul feat. Crystal Jeffries & Troyette Knox
34	20 2	NOBODY DOES IT BETTER/HOLDING OUT FOR A HERO	Duzins
35	35 1	NAKED IN THE RAIN	Blue Pearl
36	37 1	LIFTING ME UP	Loleita Holloway
37	37 1	STRANDED/AIN'T THAT JUST THE WAY	Salvia McNeal
38	31 7	HEAVEN	Kinone
39	40 5	KEEP ON DANCIN' (LET'S GO) WHERE ARE YOU	Perpetual Motion
40	40	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. It's poised ahead of its upfront debut. The Strutt is based on Frankie's 1973 Top 10 hit 'Strut Your Funky Stuff', and uses the same 'get 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

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]

'I'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 (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 Brilo (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 (JAZ 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 (CHINESE 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: 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]



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available May 11th
Includes mixes by FULL CREW, GEC 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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21 COLLIS ASCOT
24 JUNCTION CAMBRIDGE
25 SANDY'S BEAR MANCHESTER
26 BAR CLUB MACCLESFIELD
31 UNIVERSITY SHEFFIELD
JUNE 07 RONNIE SCOTT'S LONDON
08 CONCORDE BRIGHTON
*REALISE SHOWS

14 20 KISS THE BIA
15 19 ALL MY
16 21
17 22
18 23
19 24
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HERE'S WHERE TH
LET ME ENIT
STOP Spice
SAY YOU DO
SPARK Tor A
SOLVED Unb
EL PRESIDENT

the COOL CUTS [chart]



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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)

Roule	Code -1948
Maverick	Code -1945
Deconstruction	Code -1968
AM:PM	Code -1961
Henry St	Code -1962
R&S	Code -1963
white label	Code -1947
Echo	Code -1950
Mo Wax	Code -1964
Subliminal	Code -1965
Quad	Code -1968
XL/Locked On	Code -1948
Aquarius	Code -1949
Deconstruction	Code -1967
Ovum	Code -1968
Multiply	Code -1969
Black Culture	Code -1970
Higher Ground	Code -1971
Renaissance	Code -1972
Jive	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 precision/hip (Glasgow), 3 Beat (Liverpool), 45rpm (Newcastle), global beat (Bristol), massive (London), mobile (Birmingham).



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purity
BULLETS FOR WORDS / PHEROMONE
11.05.98

THE OFFICIAL CHARTS

9 may 1998

si

- 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 Gari**
- 10 **TEARDROP**
- 11 **ALL MY LOVE**
- 12 **HOW DO I LI**
- 13 **IF... The Blue**
- 14 **ROAD RAGE**
- 15 **MY HEART V**
- 16 **TURN IT UP!**
- 17 **SOUND OF D**
- 18 **JUNGLE BR**
- 19 **ALL MY LIFE**

http://purity.puritymagazine.co.uk/

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

DENI HINES Joy

The brand new single available May 11th

Includes remixes by FULL CIRCLE, SINC KURPANG & SCOTT GARCIA.

*Taken from her debut album 'Play Attention'

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22	21	SPICEWORLD Spice Girls	Virgin
23	22	MAVERICK A STRIKE Finley Quave	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
33	33	ARIA - 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



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
Choice FM Birmingham	242
MFM 103.4	240
Power FM	237

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

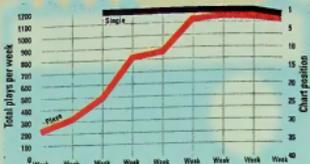
'It's Like That' went to UK radio on the back of huge European airplay support, first in Italy and then in Spain and Germany, where it spent six weeks at number one. The song was placed on the Radio One B list five weeks up front, while Xfm and specialist stations such as Kiss 100 - who were playing 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 19.6) 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.



#	Title Artist
1	2 FEEL IT UP/TURN IT UP Busta Rhymes
2	1 IT'S LIKE THAT Run DMC/Jason Nevins
3	4 UNDER THE BRIDGE All Saints
4	3 I GET LONELY Janet Jackson
5	5 TELL ME WHAT YOU WANT Mase
6	4 LET ME ENTERTAIN YOU Robbie Williams
7	6 FROZEN Madonna
8	6 FEEL IT TEMPERER Feat Maya
9	6 NOT IF YOU WERE... The Dandy Warhols
10	6 KELLY TOUCH THE STARS Ari

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

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

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

#	Title Artist
1	1 STAY YOUNG Ultravox
2	4 THIS FEELING Renaissance
3	1 MYBIE I'M DEAD Mya Mark
4	1 PUSH IT Garbage
5	5 LONG AS I CAN SEE THE LIGHT Monkey Mafia
6	6 CALIFORNIA SCREAMIN' Carrie
7	6 RUN AROUND James
8	9 MUSIC MAKES YOU LOVE CONTROL Les Rythmes Digitals
9	6 JUNGLE BROTHER Jungle Brothers
10	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

#	Title Artist
1	1 ALL THAT I NEED Boyzone: No Way Feat Boyzone; M... The Bluetones; Jungle Brother; Jungle Brothers; Feat It Temperer; Feat Maya; Truly Madly Deeply; Savage Garden; Let It Be; My Mind; Steps; Ray W... I Like Leona Rimes; Where Are You In...; Ray Of Light; Madonna; Push It; Garbage; Under The Bridge; All Saints

Draft lineup for 6/5/98

ITV CHART SHOW

#	Title Artist
1	1 NO BABIES Simple Plan; No Way Feat Boyzone; Alison's Room; GSPN; Dotm; Dreams; The Corrs; Street Spirit; Radiohead; Break; Feat Boyzone; Top Of The World; Chantrelle; Home; Get Game; Public Enemy; How Deep Is Your Love; Redheadz; Get On A Rise; All A Rose; A Rose; A Rose; Frank's (Interview Package); Garbage; Washing I Was There; Natalie Imbruglia; No Way Feat Boyzone; Lonely Cry; Only Therapy; Say You Love Me; Simply Deep; It's The Bluetones; Push It; Garbage; Ray Of Light; Madonna; Under The Bridge; All Saints; Turn On, Turn On, Cop Out; Feat Boyzone; Play; Video; Flipside; Minko; Draft lineup 2/5/98

THE PEPSI CHART

#	Title Artist
1	1 PERFORMANCE Red Rage; Catatonia; Life; Ain't Easy; Clonidine; The Bluetones; Ray Of Light; Madonna; Under The Bridge; All Saints; Push It; Garbage; M... Bluetones; Interview; Cory Matthews; From Catatonia; Mark Morris; Draft lineup for 6/5/98

RADIO ONE PLAYLISTS

A LIST

#	Title Artist
1	1 KELLY TOUCH THE STARS Ari
2	1 UNDER THE BRIDGE All Saints
3	1 TURN BACK TIME Aqua; M... The Bluetones; All That I Need; Boyzone; The Boy Is Mine; Brandy & Monica; Read: Radio Catatonia; Life Ain't Easy; Deep: Dreams (The Radio Mix); The Corrs; Not If You Were The Last; Junkie On Earth; Danny White; Come Back To What You Know; Enforcer; A Rose Is Still A Rose; Andrea Franks; I; Freakpower; No Way; Push It; Garage; Gona; The November Yearset; Jane; I; Maybe Fix You; Kenicre; Made It Back; Beverly Knight (Feat. Rozonda); Sound Of Dreams; Rats; Shabaz; Ray Of Light; Madonna; Keep On Dancin'; Precious; Motion; All My Love; Queen Pen; Turn It Up (Remix); Busta Rhymes; Deep: Love; Rufi; D'Angelo; Feat It Temperer; Feat Maya

B LIST

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

As Featured

#	Title Artist
1	1 CEST LA VIE B'Witched; No Old Man Baby; Sincere; M. Cole; It's Over It's Over It's Over; The Bluetones; Notin'; Personal; Dust; Junjies; 'Lark In Space; Enforcer; 'Garbage; Support; Better Made; Headlines; Strategic; Investment; 'Scatter & Swing; Linnok; 'Round & Round; Maribelle; Stay; Mya Paris; 'Ardyne; Ju; El; 'Milder; On; Debbie; Gender; Come Together; Spiritualized; Last Thing On My Mind; Ste; Oh; La; The Weasles

*Denotes an addition

MTV UK PLAYLISTS

#	Title Artist
1	1 LET ME ENTERTAIN YOU Robbie Williams; I Get Lonely (TNT Remix); Janet Jackson; Feat Boyzone; All That I Need; Boyzone; Under The Bridge; Lady Madonna; All Saints; Turn It Up (Remix); Feat It Busta Rhymes; Road Rage; Catatonia; Ray Of Light; Madonna
2	1 FEEL IT TEMPERER Feat Maya; Feat Boyzone; M... The Bluetones; Jungle Brother; Jungle Brothers; Feat It Temperer; Feat Maya; Truly Madly Deeply; Savage Garden; Let It Be; My Mind; Steps; Ray W... I Like Leona Rimes; Where Are You In...; Ray Of Light; Madonna; Push It; Garbage; Under The Bridge; All Saints
3	1 FEEL IT TEMPERER Feat Maya; Feat Boyzone; M... The Bluetones; Jungle Brother; Jungle Brothers; Feat It Temperer; Feat Maya; Truly Madly Deeply; Savage Garden; Let It Be; My Mind; Steps; Ray W... I Like Leona Rimes; Where Are You In...; Ray Of Light; Madonna; Push It; Garbage; Under The Bridge; All Saints; Turn On, Turn On, Cop Out; Feat Boyzone; Play; Video; Flipside; Minko; Draft lineup 2/5/98

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* Tracks 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 devold 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



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 cente-piece 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 1*, 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 1* 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 (9) NEVER EVER All Stars London	1 (9) NEVER EVER All Stars London	1 (22) HIGH Lighthouse Family Polydor	1 (6) BIRIMUL OF ASHA Carnegie Wija	1 (3) 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 Dannal 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 Clopatra Source: ARIA	5 (11) ANGELS Rudie Wiltona Source: IFPI	5 (11) CLOPATRAS THEME Clopatra Source: Media Control	5 (21) CASANOVA Ulrikka Koss Source: GZRTV	5 (21) CASANOVA Ulrikka Koss Polydor

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To order your copy call 0171 921 5957 or 5906



THE OFFICIAL UK CHARTS

SPECIALIST

9 MAY 1998

MID-PRICE

This	Last	Title	Artist	Label (distributor)
1	3	TRANSFORMER	Lou Reed	RCR NR0386 (BMG)
2	1	PABLO HONEY	Rodchead	Parlophone CDPCS 7360 (E)
3	4	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GNL 1206 (BMG)
4	2	TRACY CHAPMAN	Tracy Chapman	Elektra EKT440 (W)
5	6	ELEGANT SLUMMING	M People	Deconstruction 742146782 (BMG)
6	18	MY IRON LUNG	Rodchead	Parlophone 831492 (E)
7	7	SECOND COMING	Stone Roses	Geffen GRD 2600 (BMG)
8	NEW	END HITS	Fugazi	Discworld DIS 1100D (SRO)
9	9	DOCK OF THE BAY - DEFINITIVE...	Dickie Redding	Adelphi 93452382 (W)
10	11	DOOKIE	Green Day	Reprise 93452382 (W)
11	11	BLEACH	Nirvana	Geffen GNL 1929 (BMG)
12	NEW	GREENSLEEVES REGGAE SAMPLER 17	Various	Greensleeves GREZC 17 (SRO/US)
13	NEW	BROTHERS IN ARMS	Dixie Strats	Vertigo 2104982 (F)
14	13	THE BLUE BROTHERS (OST)	Various Artists	Warner Bros K 65075 (W)
15	15	SOULSIDE	Texas	Mercury 538172 (F)
16	14	GREATEST HITS	Fleetwood Mac	Columbia 460788 (SM)
17	17	READING, WRITING AND ARITHMETIC	The Sundays	Parlophone CDPCS 7378 (E)
18	NEW	PET SOUNDS	The Beach Boys	Fame CDFA 328 (E)
19	NEW	INCESTIVIE	Nirvana	DGC DDG 2658 (BMG)
20	NEW	THE BEST OF - THEM/LOGY	John Barry	Columbia 488522 (SM)

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BUDGET

This	Last	Title	Artist	Label (distributor)
1	1	AIRBAG/HOW AM I DRIVING?	Rodchead	Capitol 950302 (E)
2	NEW	REACT 1581 EIGHT	Various	React REACT 127 (V)
3	2	14 GREATEST HITS	Hole Chocolate	EMI Gold CDOL0 1954 (E)
4	5	MOTOWN CHARMBUSTERS - VOLUME 3	Various	Spacetime 5W1462 (F)
5	13	BEST OF THE '80S	Various	Crimson CRIMC 18 (EUK)
6	NEW	BEST OF THE '80S - VOLUME 2	Various	Crimson CRIMC 119 (EUK)
7	NEW	THE PICK OF THE '70S	Various	Crimson CRIMC 180 (EUK)
8	3	THE BEST OF	Terry Wynette	Epic 649882 (SM)
9	NEW	BEST OF THE SIXTIES	Various	Crimson CRIMC 61 (EUK)
10	NEW	CLASSIC ROCK ANTHEMS	Various	Crimson CRIMC98 (EUK)

© CIN

COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	TRAMPOLINE	The Mavericks	MCA Nashville UMD 8056 (BMG)
2	2	COME ON OVER	Shania Twain	Mercury 3163002 (F)
3	3	YOU LIGHT UP MY LIFE	Lahni Rimes	Curb CLURC 946 (GRV/F)
4	5	SEVENS	Garth Brooks	Capitol 850392 (E)
5	4	SONGS OF INSPIRATION	Rita Ritz RTZC 700 (P)	
6	6	MUSIC FOR ALL OCCASIONS	Mavericks	MCA MCD 13344 (BMG)
7	16	YOU AND YOU ALONE	Randy Travis	Dreamworks DRD 50034 (BMG)
8	9	FURTHER DOWN THE ROAD	Charli Londonborough	Rita RTZC 0085 (P)
9	8	MOVING ON UP	Shooter Lee	Southern Tracks STKCD 3 (GRV/F)
10	7	IT DON'T GET ANY BETTER THAN THIS	George Jones	MCA Nashville UMD 8845 (BMG)
11	11	BLUE	LoAnn Rimes	Curb CLURC 28 (GRV/F)
12	12	THE WOMAN IN ME	Shania Twain	Mercury 522862 (F)
13	10	NO FENCES	Garth Brooks	Liberty CD 79502 (F)
14	13	WITH YOU IN MIND	Charli Londonborough	Rita RTZC 20 (GRV/F)
15	17	IN PIECES	Garth Brooks	Liberty CD 79502 (F)
16	15	LOVE SONGS	Kenny Rogers	Curb CLURC 54 (GRV/F)
17	14	I'M ALRIGHT	Jo Dee Messina	Rita RTZC 212 (P)
18	18	TIMELESS	Daniel O'Donnell & Mary Dull	MCA Nashville UMD 8845 (BMG)
19	NEW	IF I DON'T STAY THE NIGHT	Mike McCready	BNA 742130328 (BMG)
20	NEW	STONES IN THE ROAD	Major Chapman	Columbia CK 6422 (SM)

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ROCK

This	Last	Title	Artist	Label (distributor)
1	1	WALKING INTO CLARKSDALE	Jimmy Page & Robert Plant	Mercury 552422 (F)
2	2	SOULFLY	Soulfly	Roadrunner RN 8746 (F)
3	3	REMASTERS	Led Zepplin	Atlantic 75678452 (W)
4	5	WILD ONE - THE VERY BEST OF	Tina Turner	Vertigo 508132 (F)
5	10	STOOSH	Skunk Anansie	One Little Indian TPFL BICCD (P)
6	NEW	THE SUN IS OPEN OUT	Largesse	Mercury MUSC 962 (F)
7	6	END HITS	Fugazi	Discworld DIS 1100D (SRO)
8	5	NEVERNAND	Hivernia	Geffen DGC 2445 (BMG)
9	NEW	NIMROD	Green Day	Reprise 53247942 (W)
10	NEW	YIELD	Pearl Jam	Epic 483562 (SM)

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XFM

This	Last	Title	Artist	Label (distributor)
1	1	TURN IT UP/THE IT UP	Basia Ryan	Elektra 850302 (W)
2	2	IT'S LIKE FRANK	Run-DMC vs Jason Nevins	Sirco Communications 530652 (P)
3	4	SOUND OF DRUMS	Kids Shaker	Columbia NRJL23 (SM)
4	NEW	TEARJOB	Mexico Attack	Virgin VR313 (E)
5	18	PUSH IT	Garbage	Mushroom MUSORC28 (JMV/F)
6	6	ROAD RAGE	Catena	Bloxy Y Negro NRJ123 (SM)
7	3	KUNG-FU	101 Lockdown	Go St EASTW153 (SM)
8	24	JUNGLE BROTHER	Jungle Brothers	Go St EASTW095 (JMV/F)
9	5	NOT BY YOUR WEAR THE LAST JUNKY ON EARTH	Osqui Watusi	Capitol CC0409 (E)
10	7	SOUNDS OF WICKEDNESS	Tyret	Logic 74213082 (BMG)
11	9	EL DESTINO	Droptone	Roadrunner RR2263 (P)
12	34	BAD OLD MAN	Baby Bad	Echo ECS030 (P)
13	NEW	IE...	Blastones	Superior Quality RIJED009 (P)
14	11	BUZZN	Asian Dub Foundation	the F00325 (P)
15	8	THE IMPRESSION THAT I GET	Mighty Mighty Bosstones	Mercury 518423 (F)

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This	Last	Title	Artist	Label (distributor)
16	14	VISION INCISION	Lo Fidelity Allstars	Skin SKINT320D (JMV/F)
17	12	THE BAD PHOTOGRAPHER	Saint Elaine	Creation CRECD 206 (JMV/F)
18	20	FLAME FOR THE FUTURE	Mew	Fue CD05011 (E)
19	25	CANDLELIGHT	Six By Seven	Musica MUSC100 (E)
20	NEW	MY BLATOC	Dreary Punk-Rock	Independence ISOM135 (SM)
21	NEW	SOLED	Unwashed Youth	Virgin VSDT0184 (F)
22	10	POLICEMAN SKANK...THE STORY OF MY	Autobahn	Muthe MUSC2106 (F)
23	NEW	EVERYTHING TO EVERYONE	Excivier	Capitol CD31299 (E)
24	17	SLEEP ON THE LEFT SIDE	Conorob	Virgin WUJCD 200 (F)
25	NEW	REUNDAUNT	Green Day	Reprise WUJCD 200 (F)
26	15	BLAT GOLS ON	Al Strong 1	the F00324 (P)
27	NEW	I'M LEAVING	Ledger	Island CD303 (F)
28	27	MAYBE I'M DEAD	Money Mark	Mus MUSC100 (E)
29	26	COME TOGETHER	Spinalhead	Dedicated SPI1015CD (P)
30	15	FINGERPOPS	Garageband	Discworld CD001013 (JMV/F)

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INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	FEEL IT	Tempers featuring Mays	Popper PO0022 (P)
2	NEW	PUSH IT	Garage	Mushroom MUSU 28285 (JMV/F)
3	3	LAST THING ON MY MIND	Steph	Mus 518462 (F)
4	2	IT'S LIKE THAT	Run-DMC vs Jason Nevins	Sirco Communications 530652 (P)
5	NEW	JUNGLE BROTHER	Jungle Brothers	Go Street Gee 5000498 (JMV/F)
6	NEW	BAD OLD MAN	BabyBad	Echo ECS030 (P)
7	NEW	ONLY ME	Hyperlogic	Tidy Trax TIDY 13021 (BMG)
8	4	THE BAD PHOTOGRAPHER	Saint Elaine	Creation CRECD 206 (JMV/F)
9	NEW	UNITED CALYPSO '98	Reds United	Music Collection MANUC 3 (DISC)
10	5	VISION INCISION	Lo Fidelity Allstars	Skin SKINT 320 (JMV/F)
11	NEW	CANDOLIGHT	Pauly	Montra/Boggers Banquet MNT 34CD (V)
12	NEW	MILES FROM HOME	Wtija	Mus 518462 (F)
13	NEW	BRIEFUL OF ASHA	Conorob	Rebelion RED 1629 (P)
14	NEW	CHEAP THRILLS	Frank Zappa	Heavenly HVN 84CD (JMV/F)
15	6	LONG AS I CAN SEE THE LIGHT	Monkey Mafia	Eastwood EDD 061 (P)
16	NEW	HOW CAN I BE SURE?	Darren Day	Echo CS024 (P)
17	8	LIFE IN MONO	Mono	Echo CS024 (P)
18	11	THE BALLAD OF TOM JONES	Space featuring Cerys	Go CDGUT 18 (V)
19	16	MY HEART WILL GO ON	Claesless	ZYX ZYX 8788 (ZYX)
20	18	WHO AM I	Bonnie Man	Greensleeves GRND 580 (SRO)

All charts © CIN

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	IN MY LIFE	George Miernik/Various	Echo ECHO 20 (P)
2	2	BIG CALM	Morchaba	Indochina ZEN 8720Z (P)
3	7	TIN PLANET	Spac	Go GUTTN 5 (V)
4	4	THE SHAMEN COLLECTION	The Shamens	One Little Indian TPFL 2205E (P)
5	6	MELTING POT	The Chalfonts	Boggers BR00C 188 (V)
6	5	PEOPLE MOVE ON	Bernard Butler	Creation CRECD 221 (JMV/F)
7	9	WORD GETS AROUND	Stereophones	V2 VWR 100048 (JMV/F)
8	3	PHILOPHOIA	Arab Strap	Chemical Underground CHRM 21C2 (V)
9	8	DEKANSANORUMSANDROCKANDROLL	Prophephets	Wall of Sound WALLS 015 (V)
10	11	WHEN I WAS BORN FOR THE 7TH TIME	Corneshop	Wtija WJCD 105 (V/DISC)
11	13	BACKSTREET'S BACK	Backstreet Boy	Jive CHP 18 (P)
12	10	ASYLUM	Slonyer	Ultimate TOPPC00 064 (P)
13	15	WHAT'S THE STORY MORNING GLORY?	Oasis	Creation CRECD 185 (JMV/F)
14	20	THE COMPLETE	The Stone Roses	Silverstone CRECD 335 (P)
15	17	UNDER THE FUTURE WE ARE RELEATING IN SPACE	Spinalhead	Dedicated DED 034 (V)
16	NEW	I LOVE MY FRIENDS	Duffy	Cooking VIN COOKCD 144 (V)
17	NEW	STOOSH	Skunk Anansie	One Little Indian TPFL BICCD (P)
18	NEW	THE TYFOS	Steve Hackett	Carnegie CMPS 15 (P)
19	NEW	R U STILL DOWN (REMEMBER ME)	ZPac	Jive CHP18 (P)
20	14	END HITS	Fugazi	Discworld DIS 1100D (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.

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.

number one singles released by anarchist collective Cross' 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 Native Hipsters, whose Three Good Conscience Again was a John Peel favourite and a one-off hit which never came close to the official UK chart of the time. Fascinating stuff.

R&B SINGLES

This Last	Under	Artist	Label Cat. No. (Distributor)
1	2	UNDER THE BRIDGE/LADY MARMALADE	All Saints London LONCD 409 (F)
2	ALL MY LOVE	Queen-Pan featuring Eric Williams Interscope-INO W598 (BMG)	
3	JUNGLE BROTHER	Busta Rhymes Gee Street GEE 5000493 (IMP/VP)	
4	TURN IT UP/TIRE IT UP	Justi Brothers Elektra E 388CCD (E)	
5	ALL MY LIFE	K-Ci & Joie MCA MCST2 38036 (BMG)	
6	A ROSE IS STILL A ROSE	Artois Franklin Elektra E 388CCD (E)	
7	NICE & SLOW	Lord Tariq & Peter Gunz LaFace LA021579102 (BMG)	
8	DEJA VU (UPTOWN BABY)	Columbia 6656722 (S&P)	
9	WHAT YOU WANT	Mase featuring Total Puff Daddy/Arista 7402153172 (BMG)	
10	I GET LONELY	Janet Jackson Virgin V5227 1963 (E)	
11	NO NO NO	Destiny's Child East West E 388CCD (E)	
12	BEEP ME 511	Tina Moore RCA 7421157412 (BMG)	
13	NOBODY BETTER	MJAJEpic 6656742 (Import)	
14	YOURS FAITHFULLY	Mariah Carey Columbia 660201 (Import)	
15	THE ROOF (BACK IN TIME)	Kristine Blond Revue! BNDISE 12 (F)	
16	LOVE SHY	All Saints London COLONCD 407 (F)	
17	NEVER EVER	Charlyotte Parlophone Rhythm 12RHYTHM 10 (E)	
18	BE MINE	Anielita Atlantic AT 0028CD (W)	
19	JOURNEY TO THE PAST	Corner Revue Wisteria CWVLD 4 (W)	
20	READ MY MIND	Sylek 130 Sony S2 5YLK 1CD (S&P)	
21	LAST NIGHT A GUY SAVED MY LIFE	Video Collection VCL035 (Import)	
22	GONE TIL NOVEMBER	Northwestside 7402153182 (BMG)	
23	HIGH	Jive J42182 (Import)	
24	BE ALENONE MORE	Virgin V5202 1830 (E)	
25	DO FOR LOVE	Def Jam 6660392 (F)	
26	TOGETHER AGAIN	LL Cool J Def Jam 6660392 (F)	
27	FATHER	Blanco Y Negro 665662 (S&P)	
28	GETTIN' JIGGY WIT IT	Blanco Y Negro 6656110 (F)	
29	NOBODY'S BUSINESS	Arista A 00282 14652 (Import)	
30	TODD CLOSE	Next	

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

DANCE SINGLES

This Last	Under	Artist	Label Cat. No. (Distributor)
1	MILES FROM HOME	Pushy Mo Wax MW 924 (W)	
2	JUNDA BROTHER	Jungle Brothers Gee Street GEE 500486 (IMP/VP)	
3	YEARPOOP	Messive Attack Virgin V598 9 (E)	
4	MY BEATBOX	Deejay-Punk-Rock Independiente ISDM 121 (S&P)	
5	TOUGH AT THE TOP	E-Z Rollers Moving Shadow SHADOW 120 (S&P)	
6	RIPPED IN 2 MINUTES	A V's B Positive 12719 (W)	
7	KUNG-FU	183 Lockdown Eave Wave EW 181 (W)	
8	GET INTO YOU	Deep Blue featuring Fonda Rae Achroo ART 007 (W)	
9	KEEP ON DANCIN' (LET'S GO)	Pargalut Motion Positive 12719 (W)	
10	ONLY ME	Hypocrite Tidy Taz TIDY 113 (BMG)	
11	FUN	Da Mob featuring Jocelyn Brown incredible INCR 1202 (S&P)	
12	NO WAY	Freekloader Deconstruction 7452157671 (BMG)	
13	ALL MY LIFE	Queen-Pan featuring Eric Williams Interscope INT 55586 (BMG)	
14	TURN IT UP/TIRE IT UP	Busta Rhymes Elektra E 38447 (W)	
15	FELL IT	Tamperer featuring Maya Pepper 0520306 (W)	
16	DEJA VU (UPTOWN BABY)	Lord Tariq & Peter Gunz Columbia 6656726 (S&P)	
17	NOBODY BETTER	Tina Moore RCA 7421157411 (BMG)	
18	FOUND A CURE	Ultra Name A&M 502445 (F)	
19	SUPERSTAR	Nicky Vis Ediac Dodisco 7421156535 (W)	
20	WE CAN MAKE IT	Aquarius Spirit Wave 17 (C)	

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DANCE ALBUMS

This Last	Title	Artist	Label Cat. No. (Distributor)
1	MEZZANINE	Massive Attack Virgin WBRPL A4WBRMC 34 (E)	
2	NINJA CATS - FUNKUSION FUSION	Ninja Tune ZEN 33 (V)	
3	KISS GARAGE	PolyGram TV - 6555834 (W)	
4	ORIGIN UNKNOWN PITS SOUND IN MOTION	Various MCA 61133MCC 11813 (S&P)	
5	RAY OF LIGHT	Madonna Maverick 020484671 (935)368474 (W)	
6	FEEL THE REAL SOUND OF UNDERGROUND	Various Virgin/EMI VTDLP 174702 (W) 178 (E)	
7	AROUND THE WORLD - REMIXES	Deft Punk Virgin V518736 (W)	
8	LOVE ALWAYS	K-Ci & Joie MCA 61133MCC 11813 (S&P)	
9	MOMENT OF TRUTH	Gang Starr Coahombo 8593231 8593234 (E)	
10	101 SPEED GARAGE 2	Various Castle Communications -MMCMC011 (BMG)	

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MUSIC VIDEO

This Last	Artist Title	Label Cat No
1	SPICE GIRLS: Girl in the Making - Live In Istanbul	Virgin V50384 16 14
2	MICHAEL FLAITE/Land Of The Dancin'	WG 471982 17 15
3	BACKSTREET BOYS: Backstreet Slaves - Volume 1	Visual V50102 18 18
4	LIVE CAST RECORDING: Live Music In Concert	Video Collection V50530 19 17
5	SPICE GIRLS: Spice Official Video Albums	Virgin V50384 20 18
6	CLIFF RICHARD & CAST: The Making Of Heartbeats & A Man Come True	Video Collection VCL035 21 26
7	KO LANG: Live In Sydney	Warner Music Video 7593883925 (W)
8	MICHAEL JACKSON: Thrust	Epic 489152 22 26
9	BACKSTREET BOYS: Backstreet Back - Behind The Scenes	Jive 21023 23 23
10	2Pac: Live In Concert	Jive 21021 24 23
11	BUSH: Always And More Always	Universal MV50108 25 24
12	2Pac: Live In Concert	Missing In Action 353001 27 22
13	CLIFF RICHARD & CAST: Heartbeats	Video Collection VCL035 28 27
14	GARTH BROOKS: Live From Central Park	Capitol M4991340 29 20
15	GARY BARLOW: Open Book	BMG Video 7421571923 30 20

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VIDEO

This Last	Title	Label Cat No
1	HERCULES	Wakoski 072002 1
2	THE FIFTH ELEMENT	Pathe FR001/W 2
3	HOMERARD BOUND II	Wakoski 072722 3
4	MEN IN BLACK	Columbia TriStar 070830 4
5	SCREAM	Miramax 081543 5
6	STAR TREK - FIRST CONTACT	Video Collection VCL049 6
7	FRENDS - SERIES 4 - EPISODES 1-4	Warner Home Video 30813 7
8	THE LAST WORLD	Wakoski 072722 8
9	FRANCIS & HOLLIS - EPISODES 1-4	Warner Home Video 30813 9
10	THE FLY MONDY	Fox Video 40155 10
11	THE SHAGBUSH - SERIES 5 - THE SHAGBUSH	Revlon Video 11 11
12	MUPPET: THE MUPPETS	Wakoski 072002 12
13	THE MURPHY DAUGHTERS ARE THE CHAMPIONS	Wakoski 072002 13
14	ROSE & JULIA	Fox Video 414460 14

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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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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 Phillips 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 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 Game, 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, Scream 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

ON THE ROAD

"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 Midget and Libido, and are currently supporting Drugstore - so there should be plenty of takers for the album when it hits the racks.

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."

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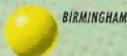
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You can only admire the cheek of **ROB DICKINS**. There he was happily enjoying a performance by Blanco Y Negro artist **EDDI READER**, but come the end and it's him holding out his hand, basking style, demanding some money. Eddi, meanwhile, keeps 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 **leukaemia** 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**. Failing 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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SUBSCRIPTION HOTLINE: 0181-317 7191 NEWSTRADE HOTLINE: 0171-638 4666

ISSN 0265-1548

ABC
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Starting weekly circulation: 3 July 1998 to 30 June 1997: 37,400.

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