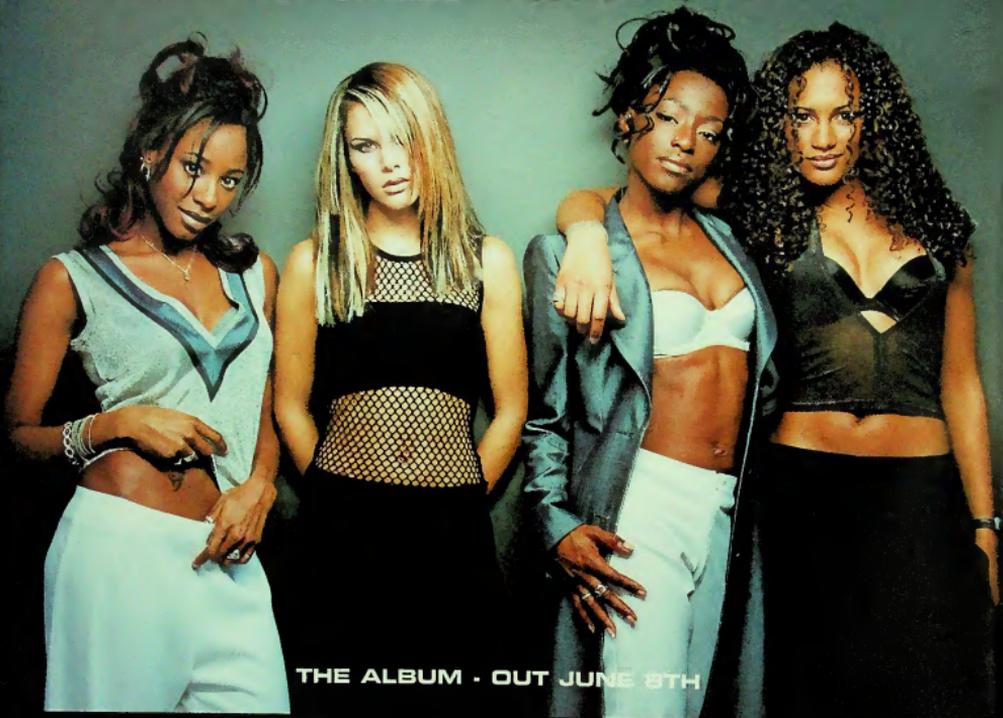


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China Records will release a remix of Rialto's Monday Morning 5:19 next month after signing the band in a football-style transfer from East West last week. The worldwide deal, for a minimum of five albums, means the band's self-titled debut will finally see the light of day, probably in June. The album already reached the manufacturing stage in some territories prior to the deal. "It is unusual to have a finished album to evaluate as opposed to the leap of faith usually required when signing an artist," notes Derek Green, chairman of China Records. Pictured, left to right, are Rise Management's David Jaymes and Diane Wagg, Rialto's Johnny Bull and Louis Elliot, Derek Green and China Records MD John Benedict.



Total is wound up after debts mount

The Total Record Company faces a creditors' voluntary winding up order later this month after going into liquidation.

The nine-year-old sales and marketing group, which worked in partnership with distributors Warner Brothers and Pinnacle, has acted for myriad labels, including All Around The World and Multiply, and handled some of the biggest selling acts of the Nineties, including Right Said Fred and Aswad.

Managing director Henry Seem blamed bad debts and poor trading for the decision to call in liquidators Coopers & Lybrand.

Neil Palmer, joint managing director of Total, a passive investor in Total since 1989, says, "We're sad to see it go".

Coopers & Lybrand have notified creditors about the winding up meeting in Croydon on May 27.

EMAP GETS MELODY GREEN LIGHT
EMAP has been given the go-ahead to buy London's Melody FM for £25m after coming through a Radio Authority public interest test. It was the last obstacle in EMAP's way following the £18.25m sale of Red Dragon Radio to Capital. Radio four days earlier, a move EMAP had to make to fall within RA station ownership rules.

SHAREHOLDERS BLOW FOR TRING
Tring International shareholders last week rejected the company's recent proposal to raise more than £1m from a rights issue, partly underwritten by chief executive Ping Robinson. Robinson describes the decision, made at Monday's egn, as "a huge disappointment", Robinson says it is business as usual at the company, but refinancing is still needed and two new offers are being assembled.

NEW HOPE FOR PC WISERS
Creditors of PC Wise, workers Merbury Tydd-based CD manufacturer found guilty of producing £6m worth of bootlegs, have approved a proposal to sell the business as a going concern. Two parties have expressed "a serious interest" in buying the business and it is likely the 113 jobs at the plant will be retained. PC Wise went into administration last month.

MERCURY IN CALL FOR ENTRIES
The 1998 Mercury Music Prize is open for entries from today (18). The competition is open to albums by British and Irish artists released between August 1, 1997 and July 31 1998. The closing date for entries is June 12, with the 10 albums of the year to be announced in July and the winner to follow in September.

CHRYSALS CUTS ITS LOSSES
A strong performance from its radio division helped the Chrysalis group cut in half its pre-tax losses to £894,000 for the year ending August 1, 1997 and February this year as turnover reached £60m. However, losses in its music division quadrupled in the period to £1.7m.

VH1 WINS CABLE TV AWARD
VH1 beat its sister channel MTV UK and The Box to scoop a prestigious award at last week's inaugural Cable TV awards in London. It was named favourite music/arts channel at the ceremony - held at London's Dorchester Hotel - also piping UK Arena, Landscape and Performance. The award was given for by the 3.6m readers of television magazine Cable Guide.

ANDY FALCONER
Andy Falconer from Recklinghausen, France has informed us he did not write the letter purporting to be from "Andy Falconer, Recklinghausen" in last week's Music Week. He has asked us to point out that he does not share the views expressed in the letter and we apologise for the embarrassment caused.

Industry mourns Sinatra as public demand grows

by Paul Williams
Artists and leading industry figures have been paying their respects following the death of legendary entertainer Frank Sinatra on Friday.

EMI president/ceo Tony Wadsworth was among those leading the industry tributes. "Frank Sinatra had everything - he transcended categories to become a true icon of the 20th Century. His memory will live on forever," he says.

Bono, who recorded a new version of I've Got You Under My Skin with Sinatra for the 1993 Duets album, says, "Frank Sinatra was the 20th Century. He was modern, he was complex, he had swing and he had attitude. He was the boss, but he was always Frank Sinatra."

Meanwhile, stores across the country were reporting an instant and massive surge of interest in Frank Sinatra's back catalogue following the announcement that he

SIX DECADES OF FRANK

Frank Sinatra's ongoing popularity with record buyers over a staggering six decades was highlighted just four years ago with the release of Duets, the first of two such albums he recorded for Capitol with a range of contemporary artists including Bono, Gloria

Estefan, Aretha Franklin and Barbra Streisand. It reached number two in the US and number five here, an incredible 53 years after he was the featured vocalist on the very first American number one single, Tommy Dorsey's I'll Never Smile Again.

Sinatra's death has been quite phenomenal and covers all age groups.

"There's interest across the board," he says. "There seems to be some people buying a couple of things to add to their collection and then people starting off buying the My Way best of and Capitol collections."

Gary Rolfe, HMV's specialties and classical manager, says he has been receiving calls from stores saying their stock has been

had died after a long battle against liver cancer.

The first three customers coming into HMV's flagship store in London's Oxford Circus on Friday morning bought Sinatra CDs with one of them paying £450 for a boxed set. Demand continued throughout the day and was expected to go on into the weekend and beyond.

Martin Jezzard, lower ground floor manager of the Oxford Circus store, says customers' response to

Eurovision winner signs with Sony as BBC audience rockets to 14m

Sony UK has won the battle to sign Israeli Eurovision Song Contest winner Dana International.

The deal, brokered by chairman/ceo Paul Burger following the 26-year-old singer's victory last Saturday (May 9), covers the world excluding Austria, Benelux, France, Germany, Greece, Scandinavia and Switzerland.

The company, which expects to land one of the first big hits of the summer, envisages a mid-June release for Dana on its Danceopol imprint. A second single is pencilled in for September, while a debut album is anticipated for the autumn.

Meanwhile, the BBC has revealed that viewing figures for its broadcast of the contest soared above this year's Brits with a peak



Dana International: signed to Sony at 1.6m people tuning in.

The total, which represented around 70% of the entire TV audi-

ence, was up 17.5% on last year and compares with an audience peak of 7.6m for the Brits TV show.

Kevin Bishop, BBC executive producer for Eurovision, believes strong press coverage beforehand and the fact the event was held in the UK helped focus the public's attention.

"Everybody treats it as a joke, but there is a mass audience who want to watch it," Bishop says.

This year's huge TV audience has helped to significantly push up the sales of the Imani-sung UK entry, Where Are You, which finished as runner-up in the competition.

The EMI release was set to move up the chart yesterday (Sunday) from 32 to inside the top 20 for the first time.

Euro five line up for Media Control talks

Media Control, the research monitoring firm and sister company to Music Control, is in discussions with five European collection societies with a view to providing them with independently-compiled radio broadcast data.

Media Control has secured the exclusive European rights of the RCS Aircheck electronic monitoring system which Media Control president Karlheinz Kogel says will enable the company to compile detailed song and commercial breakdowns for European stations. "It will eliminate the need for external dependency and decrease drastically the human error element," he says.

John Axon, director of performance licensing at PRS, says, "There certainly could be some use for such a tool."

The first Aircheck system will be installed in Germany in June.

FAREWELL TO FRANK

We all expected Frank Sinatra's death, but the news when it came was still incredibly sad. There can be no other entertainer who has appealed to such a breadth of people, over such a long period of time, nor one whose powers kept their potency so late in life. The inevitable consequence of the death of such a well-loved performer is the clamour to buy his records. It is understandable that contingency plans were put in place, but retailers may have looked more sensitive if they had waited a day before putting their PoS displays on show. Frank was a one-off and of course we all want to pay him our respects. But there's a fine line between meeting public demand and being seen to cash in.



A little over 10 years ago, as a wide-eyed 20-year-old from the sticks, I spent my first day at *Music Week*. My tasks for the day included writing the sell through video column, interviewing an unsigned (and still unheard-of) band and spending an hour in the pub with a label boss at lunchtime. When work's as tough as that, no wonder I stayed 10 years. Seriously, though, things have changed a lot since that first day.

My time at *Music Week* has been challenging, enjoyable and above all exciting thanks to the music which has arrived daily on my desk and the incessant moving and shaking of this wonderfully vibrant industry. Editing the magazine for the past 18 months has been a real privilege, and one which has given me a fascinating overview of the business. Now it is time for me to find out the inside view, and for that I'm going to Polydor.

I leave the magazine in the hands of an exceptional team led by Steve Redmond, my boss for the past eight years. I shall miss *Music Week* greatly. Thank you, readers, for all your support.

Selina Webb

TILLY

EUROVISION: LET IT DIE QUICKLY

My congratulations to Aqua for proving once again that all great pop records can and will go straight into the chart at number one. More real power to the kids and the street and a big fyoo to the totally out of touch media.

Three number ones on the trot – they must be doing something right.

Unlike Eurovision – I can honestly say this year's contest that I have never heard so many bloody awful songs, sung by some of the worst artists ever seen on TV. It's a big thank you to Imaani for coming a close second, otherwise the BBC TV executives would have had heart attacks if they had to go through that again next year.

This fiasco has now definitely run its course, and should be buried with Jonathan King's Greatest Hits CD. Please Jonathan, stop your involvement now and let Eurovision die quickly.

However, if Imaani had won, I would have suggested Ulrika talking dirty to us in French for three hours next year – it would be a lot more fun.

Over the years we have lost some brilliant record men due to the corporate and political crap that surrounds our industry. Some ceos and presidents have taken the money, set themselves up for life, and let the young kids coming into our industry think that not to know about or care about music is the way to build a successful career. No wonder there's a glut of senior management positions now available in our industry – it's no surprise because some of our so-called captains of music wouldn't even make the subs bench in other industries. Therefore there aren't too many young executives coming up capable of running these major companies, because of the only training and guidance they have had has been from people who should never have had the big roles in the first place. It's heart warming to see that there are still a few indie out there with the love and passion required, but they're getting fewer and fewer.

Tilly Rutherford's column is a personal view

EMI pledges £1.5m towards music in schools

Its future may still be the subject of speculation, but last week EMI was putting money raised from its centenary celebrations towards its good causes.

At the official launch of its Music Sound Foundation charity in London, EMI pledged £1.5m in sponsorship to a government programme designed to improve the teaching of music in schools.

MSF, which was set up by EMI last year as part of its centenary celebrations to fund music education projects, has teamed up with the Technology Colleges Trust to sponsor up to 15 schools, all seeking Arts College status, over the next five years. The first two schools to receive funds are North



Southgate (left) with Blunkett and Sir Cyril Taylor, chairman of the Technology Colleges Trust (right) Learning School and Bishopshart School, Hillingdon. They will each get a one-off sponsorship of £100,000 and are entitled to a further two grants if approved as an Arts College.

"Although it was started by EMI, The Music Sound Foundation is an

independent charity and we hope that other music companies and our colleagues in the music industry and elsewhere will feel moved to join with us," says EMI Group chairman Sir Colin Southgate.

Southgate says MSF has raised the capital sum of £6m since its inception. In addition to sponsorship, the charity will be issuing grants to music education projects to help towards the cost of buying instruments, music tuition and music research.

Last week's launch was also attended by Secretary of State for Education David Blunkett, who says, "Performing arts in every way is absolutely critical to our future."

More starters in race for PolyGram

by Tracey Snell
As Philips and Seagram continue talks over the possible takeover of PolyGram, at least three US buyout firms are understood to have made approaches to Philips expressing their interest in acquiring the record group.

Forstmann Little & Co and Thomas H Lee, two of America's largest buyout funds, based in New York and Boston respectively, sent letters last Monday via their investment banker Allen & Co to both the supervisory board of PolyGram and its parent company Philips, which owns 75% of PolyGram.

It is understood the letters did not include a specific offer, but expressed the funds' interest in making a bid and suggested a meeting between key executives.

Meanwhile, another New York-based investment group, Group Donaldson, Lufkin & Jenrette is understood to have contacted Philips about the possibility of making an offer, while PolyGram president/ceo Alan Levy is also thought to be considering a management buyout, although this has been discounted in some quarters.

The Forstmann Little/Thomas H



Levy: speculation continues

Lee bid is believed to figure Michael Ovitz, the former Hollywood talent agent and former Walt Disney Company president who is said to know Levy and to have been responsible for bringing the two buyout firms together.

Financial experts say a leveraged buyout group would probably need to put up around £1.6bn and borrow the balance to buy PolyGram – Seagram is believed to be preparing an offer of £6bn. Each buyout firm is understood to have a fund of about £2.2bn.

Last Thursday PolyGram said it had no comment to make beyond

last week's statement in which it said it would "embrace any strategic options which will maximise any long-term value for our shareholders as well as opportunities for our management team". On the subject of the Levy management buyout rumour, a US spokeswoman says, "I think that's exactly what it is – talk."

Analysts believe Levy and his management team might favour an offer from a buyout firm as they would have a better chance of staying on board once a deal is done. Stewart Halpern, principal and senior entertainment analyst at Forman Selz, says, "Usually in situations where an acquirer is already in the business there are numerous redundancies in management."

However, analysts are rating Seagram's chances more, partly because its music business interests mean it should be able to make greater cost savings through economies of scale.

"Seagram has a lot of operating synergies that it can bring to the bid," says Steven Cevinger, managing director of US investment bank Greif & Co, who rates the chances of the buyout firms as "pretty low".

Music giant hit by a poor year

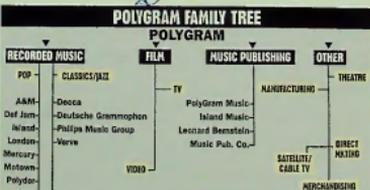
Continuing speculation about the future ownership of PolyGram comes at a time when the entertainment giant has been hit by the Asian economic crisis and a general downturn in the worldwide music industry.

A poor music release schedule in the early part of this year has also damaged the performing power of the group, which reported a 87% fall in net income for the opening period of 1998.

Despite that, PolyGram, which claimed 17% of global music sales in 1998, remains one of the world's biggest music companies, a status reached on the back of a sound three decades of acquisitions.

The group's first major purchase came in 1961 with American label Mercury.

It added Deutsche Grammophon and Polydor to its portfolio, before



buying the classical-dominated Decca in 1980 following the death of Decca founder Sir Edward Lewis.

It paid \$500m for the Island group in 1989 before, in the following year, paying \$460m for A&M, another one of the world's biggest independent record companies.

PolyGram UK took a 49% stake in Gol Discs in 1987, but the division ceased operating early in 1997 shortly after the major acquired the balance of the company from founder Andy Macdonald. Its other music interests include the market-leading mail order company Britannia Music.

Frank Sinatra

1915 - 1998





The hand-written heading on the whiteboard in the studio where Robbie Williams is recording says it all: "The difficult second album (which isn't that difficult after all)". Such is Chrysalis'

determination to capitalise on Williams' current media favour that a follow-up to his triple platinum album *Life Thru A Lens* will be released at the end of September, exactly 12 months after its predecessor.

Oncies may say this is what can happen when an artist goes straight, but manager Tim Clark (Bryan Ferry, Joe Strummer) recalls that it harks back to the Sixties when an album a year was de rigueur.

"It's better when an artist is as focused as Robbie," Clark says. "The album will come out in the autumn because it's ready — you can't stop that creative process."

Robbie writes so quickly, it's amazing, and he's turning into a great lyricist. He's confident but he's not over confident."

Williams has certainly been confident since Angels started its long-running chart success over Christmas, remaining in the Top 10 for 12 weeks and selling 750,000 copies to date. *Life Thru A Lens*, which had famously sold just 38,000 copies before the release of *Angels*, subsequently re-entered the chart at 63 and powered its way into the Top 10 in January, where it has remained ever since.

In the middle of recording the follow-up album with the improbable working title *Man Machine* — according to the former *Take That* star it might as well be called *The Ego Has Landed* — Williams says, "When I first spoke to *Music Week* last year I was really nervous. To say I'm confident now would be an understatement. I was being sluffed off and now for people to say I'm doing something right is fantastic."

"With the last album I didn't know whether what I was doing was right or not. The concern was that nobody was going to listen to the album because of my past. *Angels* changed all that. Heaven knows what I'd be doing now if it hadn't worked."

Chrysalis did not put pressure on Williams to turn out the second album quickly — the momentum has all come from the artist.

Chrysalis managing director Mark Collen describes Williams as a young man in a hurry. "He's completely fired up. The success has just spurred him on so much he can't write fast enough. But it's being done very methodically," he says.

"Robbie has the potential to be one of the biggest stars on the planet."

Williams says of his decision to write another album now: "I need to absolutely cement that I'm a solo artist and I'm serious about it and I can do it."

"I'm not one to sit around. Creating stuff is a brilliant outlet for my frustrations. I'm not that eloquent a person, but I am through my music."

Hearing the work in progress at Trident Studios in London's SW1, it would appear no-one is exaggerating Williams' potential to turn out a classic record. From the grinding, John Barry-esque, string-filled first single *Millennium* (released in August), which samples the theme from *Bond movie 'You Only Live Twice*, to the spooky and rousing guitar track *Karma Killer* — at which Robbie leaps from his chair to play air guitar — it's

clear Williams is enjoying himself.

Williams says, "It's taken two and a half months to get through 21 tracks and I've got 11 or 12 singles. There are some great songs that I'm not going to leave for the third album, but give to other people. I want to write for other people."

In his trademark floppy hat and Nike gear, Williams enters the sound booth to reproduce the vocals on a track by *Boyish Power*, "I finally got the chance to sing like Robbie Williams now."

On the sweeping stand-out track, *No Regrets*, the Divine Comedy's Neil Hanson sings lead vocals and is set to be joined by Neil Tennant. The Pat Shop Boy recently co-produced Williams for the Noel Coward tribute album on which Hanson also guested, and Williams says that project gave him the bottle to ask them to join him. Another likely collaboration for Williams is with Richard Hawley, guitarist with the Longpigs.

However, currently Williams' sole co-writer is Guy Chambers — with whom he is nominated for an Ivor Novello Award.

Chambers is clearly excited about the new material. "I don't know how long we've been here in the studio — eight weeks I think — but we started off with 21 songs and they were all so good it's been hard to get them done since."

Of their partnership, Williams says, "It's just me and Guy now because he's my best friend. I'm not scared of opening up to him. He's a fantastic songwriter and right now we're on a roll. It's like being in a band working with Guy."

Surprisingly, Williams is not particularly excited by the Novello nomination. "I'm not sure what an Ivor Novello means. I'm very privileged to be in the Ivor Novello Awards and if it beats the like of (Radiohead's) *Paranoid Android* that's great, but I don't feel thrilled that the Spice Girls won last year. I'm not slugging them off but they're not about music, they're about marketing," he says, quickly acknowledging that such a view probably won't do him any favours.

The circle of trusted friends is completed by group A&R executive for EMI UK Chris Briggs, who describes himself as "more of a studio A&R man than a back of The Monkeys A&R man". As an example of Briggs' heavy involvement in the current album, Williams refers to the soothing country-tinged track *No Fear/Heaven From Her* (working title). The song was written on a whim in 15 minutes while Williams was on holiday in Jamaica. "I thought it was a throwaway song — an album track or B-side. But Chris said if I put a middle eight in it would be a big hit, so we did it."

Indeed, Williams adds that other than Clark, Briggs is the only person he trusts — "because he doesn't bullshit me or anybody else". Consequently he feels lucky to have hooked up with Chrysalis.

"When I signed with them I didn't know what I was doing because I was so fucked up. I think originally they wanted to sign a Guy Barlow or Mark Owen. But it's been brilliant. They put a lot of money into me, and trusted me when I said I was coming back."

Seemingly surprised by Williams' compliments, Briggs stresses that his Chambers' and Power's intention has always been to make a record they were

not ashamed to play when it was finished. Briggs says, "I kind of live down there in the studio. We hit it off at the start. In an ideal world you'd only work with people you have that kind of rapport with. We don't have any frustrations about communicating with each other."

Williams shyly admits he is "only up" to playing a dozen chords on guitar, but Briggs insists that has been irrelevant. "In the history of great songwriters, to be able to write great songs you don't need to play guitar," he says. "The most important thing

songs: the creative process. What I can't stand is being in the studio listening to 300 bass tracks," he says.

The promotion of another album is a different matter. Clark says they must be strict about how much Williams can do and, as does Chrysalis, he wants to calm down the press for a couple of months.

Mark Collen says everyone has been understanding about the situation. "Everyone wants to talk to Robbie and write about him — there's such a reversal of opinion and he's such a champion, such a winner — but we

IN THE STUDIO WITH... ROBBIE



WILLIAMS

in a record is that raw idea. Robbie was sitting on a pile of ideas and Guy has liberated a lot of stuff in his head.

"When Robbie started in the studio it was almost like he felt he didn't deserve to be there. Now he's working with a team of people on his side that's not the case. You get the impression that if he had an idea

have to get going and finish this album. People except that because they're looking forward to hearing it," he says.

"When Robbie started in the studio it was almost like he felt he didn't deserve to be there. Now he's working with a team of people on his side that's not the case. You get the impression that if he had an idea previously (in *Take That*) no-one was very interested. It was hard in the beginning and a surprise to him that he's taken so seriously."

Williams is most looking forward to his tour which kicks off this week in hometown Manchester: "I'm touring, just love it. And I love writing



Main picture: Robbie in the studio with Guy Chambers (1) and Steve Power; Above: Stephen Jones meets Robbie

EAGLE-EYE CHERRY

When Polydor UK unveils Eagle-Eye Cherry to the UK market next month it will do so with the belief that it is launching an artist who is fast becoming a pan-European superstar.

Launched in his native Sweden last autumn, Cherry quickly scored a double platinum album and two chart-topping singles, and won four Swedish Grammi Awards. In the past two months he has begun making an impact across the continent with top 20 positions in Belgium, the Netherlands and Portugal, and demand is building in Germany, France and Italy.

It's hardly surprising then that the half-

companies is much healthier than elsewhere. I would never have made this album in the US.

Cherry started writing the album in autumn 1996, a year after the death of his father, jazz trumpeter Don Cherry—a process which became a cathartic release from his grief, he says. "When he died, we didn't really think that he had died before his time, because he had touched so many people with his music. It made me think about my shit



following the single Save Tonight on June 15.

Since signing in March to Polydor UK for the world outside of Scandinavia and the US—Sony's The Work Group will launch him there this autumn—Cherry has finalised minor remixes changes to the album with producer Ed Tuton.

Polydor A&R manager Simon Gavin says, "We wanted to tidy things up a little. But it was also an opportunity for Eagle-Eye to look at the record again," he says, "I was recorded last spring, so he'd lived with it for a while."

The label also wanted a single to link Save Tonight and Permanent Vacation, which are very different songs. The extra track was Falling In Love Again, which was written by Cherry last summer.

Gavin warns of the temptation to pre-judge the record. "A lot of people will be expecting a hip hop or beats-driven record, but it's not like that. It's a straight down the line, well-sung record with strong songs," he says.

Polydor delivers Save Tonight to radio this week and two London showcases are planned on June 8 and 15 to introduce him to media and retail.

International reactions over the past three months bode well for Cherry's UK prospects. "The response we got very early on was phenomenal," says Gavin. "From set up right the way through to the current day, it has been an ideal scenario in every way."

Such confidence would appear well founded—and is certain to take Cherry a long way.

Martin Talbot

Artist: Eagle-Eye Cherry Label: Polydor
Project: single/album Songwriters: Eagle-Eye Cherry Studio: Cosmos
Publisher: D2 Publishing/Warner **fono**

'A lot of people will be expecting a hip hop or beats-driven record, but it's not like that. It's a straight down the line, well sung record with strong songs'—Simon Gavin

brother of both Neneh Cherry and fellow Swedish star Titiyo is being hailed as the leader of this year's Swedish Invasion, along with RCA's alternative band Kent and Parlophone's soul sensation Stephen Simmonds.

Cherry's emergence at the forefront of the new Swedish A&R scene is a circuitous one. Born in Sweden in 1974, Cherry lived in New York for 15 years before deciding to relocate to Sweden in 1996.

Cherry says, "I'd had it with New York. I was sick of America and DJ Simpson on the TV every day. Coming to Stockholm I realised it was a nice life here. Sweden is calmer, more open and gives you room to reflect."

"In the Swedish music industry the relationship between musicians and record

and made me get down to music more than I had ever done before. It really forced me to look at life and stuff."

The album which resulted, the Swedish Grammi Award winner *Desireless*, is a collection of seamless folk-funk pop songs. Recorded in Stockholm, it has a funky, loose spirit split squarely between the easy calm of rural Sweden and the frantic coolness of New York.

First released in Sweden last autumn by local indie label Diesel, *Desireless* will be out in the UK on July 13,

starts off strong and just gets stronger."

The Things We Make boasts the talents of three different co-producers in three different studios. Trevor Curwen, the engineer for *Spiritualized* and *Parlophone*, produced six tracks including the re-recorded *European Me*; Paul Corbett, who'd previously recorded with Nick Cave, co-produced three tracks, while Ric Peet, a former member of *Gangdrip* who had

album will be worked internationally. "I think they'll conquer America in the same way Led Zeppelin and Pink Floyd did," says Horrox, who reveals Mantra is currently in talks with major labels in New York. Meanwhile, licencees Europe-wide are enthusiastic about the band and have expressed "considerable interest", says Mills.

"What elevates them from the pack is that they make songs that tug at your heartstrings," says Horrox. "They've

Nottingham band Six By Seven were soundchecking before a gig in their hometown in December 1996 when they were joined by Mantra Records' A&R manager Ed Horrox, who had gone to see them after getting a tip off from their manager Jon Barry. "When they started playing I just blew me away," says Horrox. "I got the feeling I had to sign them as quickly as possible."

During extended negotiations with the Beggars Banquet label, Six By Seven had a number of other signing offers, were invited to play the 1997 Phoenix Festival while still unsigned, and in September 1997 put out the limited edition 12-inch single *European Me* on their own label MFS. Such was the buzz about the Nottingham five-piece, the MME made it single of the week and the 750 copies sold out within a week.

Now finally signed to Mantra, Six By Seven's accomplished debut album *The Things We Make* is due out on May 25 and is attracting attention in all the right places. A John Peel session for Radio One last week and an early broadcast on the TV Chart Show of the video for forthcoming single *Candlelight* preceded the album's release.

A brooding, beautifully sculpted 10-song set of edgy soundscapes brimful of promise, the album is a key release on Beggars' schedule says managing director Martin Mills. "They're one of the most important bands around at the moment," he says. "They've got a tremendous talent for making wonderful music and the album



recently worked with The Charlatans co-produced *A Beautiful Shape*. Lead singer and guitarist Chris Oiley says the different places and feel of songs demanded different characters working with the band. "Not everyone understood what we were trying to do, but Trevor was good with the slower tracks, and Paul with others," he says. "Ed [Horrox] let us get on with it and I think we came up with a great album." The band's international prospects are looking hopeful, with Beggars' strong overseas presence ensuring the

captured people's imagination, and their music has spread so far mostly by word of mouth."

Meanwhile the battle to sign them to a publishing deal is hotting up. All the signs are that the band will be generating excitement for some time to come.

Catherine Eade

Artist: Six By Seven Label: Mantra
Project: album Songwriters: Six By Seven Studios: various Producer: Six By Seven/Corbett/Curwen/Peet
Publisher: b2 Released: May 25



Caesar—Before My Head Explodes (China) A beautifully melodic indie pop outing from the Netherlands trio

Elliot Smith—Either/Or (Domino) The American underground folk hero blends wistful pop with a gorgeous acoustic guitar sound (album, June 1)

Sparklehorse—Good Morning Spider (Parlophone) The second album rocks hard and makes you melt in equal measures (album, July)

Autour De Lucie—Chanson Sans Issue (Netwerk) The Paris-based trio's blend of Sties-influenced Gallic pop with strings is sweetly sophisticated (single, June 8)

Embrace—The Good Will Out (Hut) Classic songwriting and arrangements with emotional punch (album, June 8)

Bran Van 3000—Glee (Capitol) Each listen throws up yet another classic track (album, June 8)

Curtis Mayfield—Curtis: The Best Of... (Beechwood) The great man sounds as good as ever on this double LP

Locust—No-one in the World (R&S) Karen Carpenter-like sampled vocals from their Seventies hit now has five different mixes (single, June 15)

Morcheba—Big Cam (China) It's still a pleasure to listen to the most beautiful record of the year so far (album, out now)

Komeda—What Makes It Go? (North Of No South/Pinnacle) Kitsch electronic pop that gets under your skin (album, May 25)



AND NOW THE END IS NEAR AND I
FACE THE FINAL CURTAIN MY FRIENDS
I'LL SAY IT CLEAR I'LL SHAPE MY CAREER
OF WHICH I'M CERTAIN I'VE LIVED A
LIFE THAT'S FULL I'VE TRAVELLED
EACH AND EVERY HIGHWAY
MUCH MORE THAN THIS
REGRETS I'VE HAD A FEW
AGAIN TOO FEW TO MENT
I HAD TO DO AND SAW IT
WITHOUT EXEMPTION I'VE
EACH CHARTED COURSE
STEP ALONG THE BY-WAY
MUCH MORE THAN THIS I
YES THERE WERE TIMES I
KNEW WHEN I BIT OFF MORE
COULD CHEW BUT I THROU
WHEN THERE WAS DOUBT
AND SPIT IT OUT I FACE
STOOD TALL AND DID IT MY WAY
LOVED, I'VE LAUGHED AND I RIE
HAD MY FILL, MY SHARE OF LOS
NOW AS TEARS SUBSIDE I FIND IT
AMUSING TO THINK I DID ALL TH
MAY I SAY NOT IN A SHY WAY QU
NO NOT ME I DID IT MY WAY FOR
IS A MAN WHAT HAS HE GOT TO
HIMSELF THEN HE HAS NOT TO
THINGS HE TRULY FEELS AND NI
THE WORDS OF ONE WHO KNOWS
THE RECORD SHOWS I TOOK THE BL
AND DID IT MY WAY YES IT WAS MY WAY

FRANCIS ALBERT SINATRA
1915 - 1998



SINATRA

LEGEND

1915 - 1998

COLUMBIA

CLASSICAL

william LLOYD-WEBBER

A musical dynasty goes few can match the Lloyd Webber family. While Andrew prepares for another West End and Broadway hit with *Whistle Down the Wind* and brother Julian continues his crusade to turn breakfast TV viewers into classical cello fans, their father — is the late William Lloyd Webber — is set for a long overdue spell in the spotlight.

Lloyd Webber senior (1914-1982) was an accomplished organist who studied composition with Ralph Vaughan Williams. The quality of his work was obscured by his reluctance to publish or even talk about it. "My father felt his music wasn't in step with the times," says Julian Lloyd Webber (pictured below). "He wasn't prepared to face the kind of criticism that I'm sure would have come his way. Rather than expose it to abuse, he didn't let it out. He hated anything to do with promotion, and wouldn't listen to anyone who tried to persuade him to do something with his compositions."

Following his mother's death three years ago, Julian explored William's papers and manuscripts and quickly realised that he had discovered an archive of quality music. "He virtually hid his compositions to the point where even I know little of them. I found it difficult to talk to my mother about this, because he had made it almost a taboo subject for the family," says Julian.

A new Chandos recording adds eight



new works to the Lloyd Webber discography, together with a fine account of his orchestral tone poem *Aurora* and the *Nocturne* for cello and harp. "This represents the cream of my father's compositions," says Julian. "I absolutely believe that his music can stand on its own and will surprise a lot of people."

A further album of chamber works is set for August release on Hyperion. Chandos is eager to promote the least-known member of the Lloyd Webber clan.

"There are many preconceptions about the Lloyd Webber name,"

marketing manager Jeff Coventry says. "People should come to this recording with open minds."

The independent label's marketing strategy will include a week-long Classic FM advertising campaign, display ads in the leading specialist music magazines, and nationwide posters, not to mention a raft of TV and radio appearances by Julian to promote his father's work. The cellist will also make a personal appearance at HMV's Oxford Street store on May 21. "We're expecting great things of this disc," Coventry says. "It's very accessible and very beautiful."

Andrew Stewart

Title: *Invocation* **Artists:** Julian Lloyd Webber, Skilla Kanga, Tasmin Little, Ian Watson, The Westminster Singers, City of London Sinfonia/Richard Hickox **Label:** Chandos CHAN 9595 **Released:** May 21

Twentieth century music may have been altered by American jazz and rock, but the US can also boast a tradition of light classical music that has captured the hearts of millions worldwide. A new release by Hyperion Records mines these archives for treasures by Sousa, Friml, Victor Herbert, Richard Rodgers and more than a dozen other composers.

Hyperion enjoys a reputation for uncovering neglected repertoire. American Light Music Classics is the fourth of a series initiated by conductor Ronald Corp, who first persuaded the label's managing director Ted Fret to investigate British and European light orchestral repertoire in 1996. Like its predecessors, this new disc presents pieces penned between 1850 and 1950.

A LITTLE light music

"The British disc pressed the right button," Corp says. "People were persuaded to reassess what they thought about light music." He pays tribute to the commitment and enthusiasm shown the repertoire by the New London Orchestra. "Since each disc in the series has contained works by serious composers like Elgar, Gounod, and Gershwin, which have helped ease the prejudice with which many classical cognoscenti regard light music," he says. "The broad spectrum played by Classic FM has also helped light music regain a lot of popularity."

Barry Holden, marketing director of Hyperion distributors Select, points out that the first volume of British Light Music Classics recently exceeded 10,000 sales in the UK. "We think the American album will match those figures," he says.

Corp (pictured) says there is sufficient repertoire of quality to fill at least two more British and US light music albums. The healthy response to Hyperion's light classics suggests their appeal will stretch way beyond the nostalgia market.

Andrew Stewart

Title: *American Light Music Classics* **Artists:** New London Orchestra/Ronald Corp **Label:** Hyperion GDA 67057 **Released:** June 1



The name of Virgin Venture has figured prominently in the debate surrounding the future for classical music. The robust sales achieved by the label's artists such as Karl Jenkins and the Medieval Baebes have been variously interpreted as either symptomatic of the music's decline or as a sign of what can be achieved by applying overly pop marketing techniques to the classical market.

Dustin Colgan, Venture's eternally bullish head of A&R, is upbeat about the imminent release of *Becoming*, the new album by

VIRGIN venture

Michael O'Suilleabhain, the Galway-based pianist and composer who has done much to develop and revive interest in Irish classical music.

"Michael is usually racked in the folk section in stores in the UK," Colgan says. "In Ireland, he is seen more as a classical musician. The excitement comes from the way he offers a new hybrid."

Where previous O'Suilleabhain releases on Venture have been ruled ineligible for the CIn classical crossover chart, there is no question about the legitimacy of this CD.

The O'Suilleabhain case presents a parallel with that of Karl Jenkins, whose *Adiemus* compositions proved a big commercial success for Venture but generated heated debate about their right to

classical status. It doesn't require a degree in ethnomusicology to hear echoes of folk and classical traditions in both men's work.

Colgan says he would be delighted if a track from O'Suilleabhain's *Becoming* was adopted for a television commercial and attracted mass-market interest in the album. "The Delta Airlines ad brought *Adiemus* to a huge audience and I can see nothing wrong with that," he says. "There are no limitations on the audience we're aiming to attract."

Andrew Stewart

CLASSICAL



TO FOLLOW...

HANDEL: *Rodelinda*, Sophie Daneman, Andrew Thompson, Robin Blaze, Raglan Baroque Players/Nicholas Kraemer (Virgin Classics 5 45277-2 3CD). Out now. One of Handel's finest operas, movingly performed by Sophie Daneman in the title role.

THOMAS LINLEY JR: *A Shakespear Ode on the Witches and Fairies*. Musicians of the Globe/Phillip Pickett (Philips 446 689-2). Out now.

The so-called "English Mozart" paints both portraits of Shakespeare's noble hero and his malevolent.

LISZT: *Christus*, Andreas Schmitz, Michael



Schade, Iris Vermilion, Henriette Bode-Nansen, Stuttgart Radio Symphony Orchestra/Helmuth Rilling (Hansler Classica 98.1213 CD). Out now. The first recording of Liszt's monumental oratorio in *Powerful*, handsomely played interpretations of Wagner's favourite opera overtures and interludes.

RAMEAU: *Suites from Plátée and Dardanus*. Philharmonia Baroque Orchestra/Nicholas McGegan. (Conifer Classica 75605 51313-2). Out now. McGegan makes his Conifer Classics debut with some brilliantly phrased and recorded dance music from Rameau's operas. **RAUTAVAARA:** *Vigilia*. Finnish Radio Chamber Choir/Timo Nuorteva (Ondine ODE 910-2). Out now. Rautavaara's music has attracted both critical praise and a broad audience, and this latest work ranks among the year's strongest choral releases.



WAGNER: *Orchestral music from Die Meistersinger, Lohengrin, Parsifal, Tristan and Isolde*. The Philadelphia Orchestra/Christiane Thielemann (Deutsche Grammophon 453 485-2). Out now. Powerful, handsomely played interpretations of Wagner's favourite opera overtures and interludes. **20 GREAT TENOR ARIAS:** Aragall, Bergonzi, Björling, Carreras, Domingo, Del Monaco, Favaretto, Di Stefano, etc. (Decca 458 215-2). May 29. One of nine evergreen compilations released on Decca's mid-price Opera Gala label, this includes Pavarotti's brilliant, if ubiquitous, *Nessun Dorma*. **HOLLIST:** *Beni Mora*, Somerset Rhapsody, Hammersmith, Egdon Heath, *Invocation for the Orchestra*. Tim Hugh, Royal Scottish National Orchestra/David Lloyd-Jones (Naxos 8.553696). May 26. This



would be unbeatable at any price, especially as it includes a hypnotic rendition of *Parsifal* of the Ouled Nails by Beni Mora. **KARL JENKINS:** *Imagined*, *Oceanus*, *Pamela*, *Adiemus*, *Sarah Eyden*, *Michaela Haslam*, *Heather Calinicos*, *Karl Jenkins Ensemble/Nic Pendlebury* (Sony Classical SSK 5743). May 26. The *Adiemus* composer presents a colourful musical portrait of the moon's ancient astronomical regions. Designed to be featured strongly on Classic FM. **MOZART:** *Piano Concertos Nos 9 and 25*. Richard Goode, Orpheus Chamber Orchestra (Nonesuch 7559-79454-2). June 8. The celebrated American pianist maintains the high quality of previous releases in his Mozart piano concerto series and produces an irresistible account of Concerto No 25. **AS**

FINDING A POPULAR VOICE

The Italian passion for football and singing combined so successfully at the time of the 1990 World Cup finals that classical record companies could be forgiven for thinking that opera held the answer to their most fervent marketing prayers.

The Three Tenors, Pavarotti, Domingo and Carreras, are set for a return match during next month's France 98, presenting Decca Records with a gilt-edged chance to benefit from worldwide publicity. However, nobody is expecting quite the surge in demand for opera releases this time round, despite the popularity of the three apparently immortal star singers.

Indeed, a new realism has crept into the business of recording and releasing opera, one that seeks to balance the possible and the desirable. The major labels have come to terms with the Pavarotti paradox, by which most compilation aria albums easily outdo complete opera recordings. It is now generally recognised that a large occasional audience turned on by a dramatic Puccini aria or the spectacle of three football-crazy tenors in action is unlikely to be interested in listening, let alone buying, a complete work.

Roger Lewis, president of Decca Records, the self-styled Opera Company, is realistic about the problems of enticing the Three Tenors' audience into more adventurous operatic territory. "The heart of our strategy is about building long-term careers for star artists, who will connect with a worldwide audience," he says. "We know the audience for classical recordings can be approached at a number of levels, from our core audience of aficionados to the mass market. We also know that all the world's great star vocalists, wherever they are, are committed to the business of performing and recording full-length opera. If one wishes to be a major world player in classical music, it's inevitable that one must work with star singers in big opera recordings."

The challenge for Lewis and his colleagues at other companies is to make commercial sense of what has always been an extravagant art form. Although the production budgets may vary considerably according to repertoire and performers, it is not unusual for an opera project to cost around £250,000 to record. Decca was



Three Tenors (left): the opera equivalent of Arsenal Football Club; and the charismatic Cura

reportedly the first company to pass the £1m mark for a single opera recording with its 1992 account of Richard Strauss' *Die Frau Ohne Schatten* conducted by Sir Georg Solti and featuring Plácido Domingo and Hildegarde Behrens.

"Recording opera is a high-risk strategy and there is no room for compromise," Lewis says. "Any label that wants to stay in the premier league cannot afford to cut corners on either casting or repertoire. You have to make the best possible statement about each work."

Lewis cites the recently-released set of Rossini's *Il Turco in Italia* featuring Cecilia Bartoli, Michele Pertusi and Alessandro Corbelli, supported by the Orchestra and Chorus of La Scala, Milan, conducted by Riccardo Chailly. "If you cut that recording in half it would ooze Italy," he says. "You could smell the *Chianti*, taste the *passia*."

Nevertheless, today's cost-conscious labels are only too aware that prestigious opera recordings must present an effective package of artistic and financial returns. For Decca's Lewis one way to do this is to keep a keen eye on young talent that specialises in particular repertoire, and thereby create a strong team of players.

"At one level we're creating a stable of international opera singers that compares with the Manchester United or Arsenal squads," he says. "It means that, star soloists apart, we can ensure appropriate

casting for each work."

Decca's 1998 portfolio of vocal recordings includes eight full-length operas by composers such as Dvorak and Nielsen and a clutch of solo aria and song albums, featuring the likes of the Three Tenors and Pavarotti and Friends.

BMG Confiler, on the other hand, is pinning its hopes on a rank of carefully crafted anthologies that will appear on its Royal Opera House label. Richard Dinnage, BMG Confiler's marketing director, has faith in the artistic merits of the newly-recorded Mozart Experience, the third in a series of releases that has already showcased popular operatic works by Puccini and Tchaikovsky.

"They're not intended simply as compilations, but more as concept albums," Dinnage says. "The key objective of the series has been to target three parts of the market. At one level, they appeal to the Classic FM audience, which wants to hear operatic excerpts. But by including some rare material, especially the premiere recordings on our Tchaikovsky Experience, we hope the discs will also appeal to connoisseurs. Likewise, by introducing new or little known names we are also targeting that part of the public that is interested in the young talent that is coming through."

Clearly BMG Confiler's Experience range has tapped a viable market. The Puccini disc, the first in the series, has sold almost

THE MOST RECORDED OPERAS IN THE WORLD... EVER

Composer	Title	Available Versions
1. Mozart	Don Giovanni	39
2. Mozart	The Marriage of Figaro	34
3. Verdi	La Traviata	31
4. Mozart	Così fan tutte	30
5. Wagner	Die Walküre	29
=6. Mozart	Die Magic Flute	28
=8. Puccini	Madama Butterfly	28
=8. Puccini	Tosca	28
=8. Wagner	Das Rheingold	26
=8. Wagner	Götterdämmerung	26
11. Wagner	Siegfried	25
12. Verdi	Rigoletto	24
=13. Verdi	Otello	23
=13. Verdi	Aida	23

Source: The Gramophone Opera Catalogue and The RSO Classical Catalogue 1998

60,000 copies since its 1995 release. Dinnage expects the new Mozart album to sell at least as well.

Nevertheless, Matthew Cosgrove, general manager of Warner Classics UK, still believes that committed opera fans are prepared to buy new recordings of standard repertoire as long as they are made by performers with genuine charisma and musicality. He points to an autumn release on Teldec of Wagner's *Tannhäuser* with the Berlin State Opera, conducted by Daniel Barenboim.

Meanwhile, Jose Cura and Olga Borodina are about to record *Saint-Saëns' Samson et Dalila* with the London Symphony Orchestra and Sir Colin Davis, while William Christie's *Stravinsky's The Firebird* is also in production.

"We're busy in the opera scene not least because opera is popular," Cosgrove says. "Barenboim's *Elektra* and Christie's *Magic Flute*, for example, sold well in the UK, and those artists attract a loyal following. At the end of the day performers of real calibre will always bring something special to a work, no matter how many times it's been recorded before."

But Cosgrove is not blind to the commercial realities of today's market for opera recordings. "There was one year when we released 15 opera recordings, which was quite hair-raising. The motto is do fewer of them and to do them better," he says.

MODERNIST CLASSIC

Although contemporary opera rarely makes headline news, Sir Harrison Birtwistle's *Gawain* attracted international media attention at its second Covent Garden production in 1994, thanks to a group of hecklers protesting at what they believed were the worst excesses of modernist music. Now hailed as one



Birtwistle: now recognised as a 20th century great

of the greatest late 20th-century opera. *Gawain* has defied its critics to sell over 6,000 copies in the UK since its issue on Collins Classics in 1996.

The independent label specialises in recording works by contemporary composers. On June 8 it will release *The Doctor Of Mydoff*, a work commissioned by the National Opera from Sir Peter Maxwell Davies. Both works represent more than a labour of love by their composers since, as Anne Rushton,



managing director of Collins Classics, explains, in each case the label had to struggle to secure funding.

"It can take as long as two years to pull everything together," she says. "We need to persuade the opera companies and their friends' associations to agree to channel resources into the productions—and ask the artists to reduce some of their fees." And even with these concessions, Collins Classics still had to rely on grants from the Arts Councils of England and Wales.

However, the small Collins team believes that bringing contemporary opera works into the catalogue justifies the chore of chasing funds.

"By raising the money in this way, it reduces the risk of releasing a new opera," Rushton says. AS

MEDIUM RARA

The admirable Gramophone's Opera Catalogue is peppered with one-off recordings of works by more than 400 obscure composers.

Many are released on the Opera Rara label, which has pioneered the revival of neglected late 18th and early 19th century opera and generated a catalogue of fine bel canto performances. Opera Rara was founded in 1978 by the late opera promoter Don King. King's business partner and Opera Rara's artistic director, Patrick Schmid, recalls how they attracted subscribers to fund their first recording, booked the Philharmonia Orchestra, and began to build a ground-breaking discography.

"We knew that people would taste this music," he says. "There was a terrific vogue in the Seventies for bel canto opera and we discovered that there was still a healthy audience for it."

Opera Rara chose to supply a fresh diet of performers of specialist repertoire, including Maria Padilla, *L'Associo di Cealis* and Emilia in *Il Re* at Liverpool. Schmid has worked tirelessly to prepare new editions and detailed essays to underpin recorded performances, many of which have been funded by grants from the Peter Moores Foundation. "Our recordings are documents for the archive, but I feel it is also vital they should reach the widest possible audience," Schmid says.

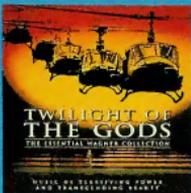
Select will distribute Opera Rara's fascinating manager Barry Holden is looking forward to releases of Donizetti arias performed by Welsh mezzo-soprano Della Jones and Giovanni Paganini's *Maria Regina d'Inghilterra*. "We don't have much opera in our catalogue" he says, "so we expect to do well with these superb discs." AS

The Sounds of Summer

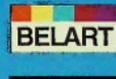
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Fauré Pavane

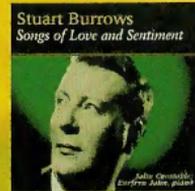
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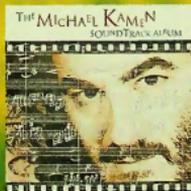
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CHART COMMENTARY

by ALAN JONES

This time last week, it looked inevitable that **All Saints' Under The Bridge** would replace **Tin Tin Out's Here's Where The Story Ends** at the top of the airplay chart, though no-one would have given it a chance of reclaiming its sales chart title. The way it worked out, it's back at the sales apex but has narrowly failed to top the airplay chart, with Tin Tin Out spending a seventh week at number one.

Even though the audience commanded by **Here's Where The Story Ends** has fallen 27m in three weeks, and 12m last week

alone, **Under The Bridge** surprisingly went into reverse gear last week, losing 7m listeners last week to end up with just 367,000 fewer audience impressions than **Here's Where The Story Ends**. The reason it did so, ironically, is that the track which is its notional equal on the single – a cover of **LaBelle's Lady Marmalade** – has belatedly started to steal some of the attention. With performances on both TFI Friday and Top Of The Pops helping to familiarise audiences with it, **Lady Marmalade** has a rapidly improving airplay profile. This week, it

surges 152.77, with 209 plays generating an audience of over 8m. Of course, if the Music Control chart were to be based on total airplay garnered by singles rather than by tracks, **All Saints** would be well ahead at number one with **Under The Bridge/Lady Marmalade**.

One of the most commercial singles in the sales chart at present, **Steps' Last Thing On My Mind** has spent four weeks in the Top 10, selling over 160,000 copies but is finding radio support very tough to come by, and has yet to breach the Top 50 of the

MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES



Figures show by 100,000s by 100% of total audience of the UK. See also the UK and Corporate groups by % of total audience of the UK.

airplay chart. It comes close this week, moving 78.51 and is beginning to make some progress at major stations like Capital – where it got a best yet 15 plays – but a hit of this magnitude deserves better.

Another obvious smash – though it's a future one – struggling for airplay is **Brandy & Monica's** duet **The Boy Is Mine**. Aside from **Kiss 100** and **Radio 1**, it's getting almost no support at all.

● The airplay chart for Scotland was mistakenly printed in place of the **Scott FM** chart in the May 2 issue.

ATLANTIC	
This Artist Label	No of plays
1 ROAD RAGE <i>Cosentino (Blanco Y Negro)</i>	64
2 LIFE AINT EASY <i>Gasparina (WEA)</i>	53
3 FEEL IT <i>Tangerine Feet (MCA)</i>	53
4 COME TILL NOVEMBER <i>Vigilant Jack (P.O. Records/Columbia)</i>	51
5 DREAMS <i>The Corrs (J&L/Warner)</i>	51
6 PUSH IT <i>Cartridge (Mushroom)</i>	49
7 TEAROFF <i>Heavenly Asiacs (Virgin)</i>	47
8 SOUND OF DRUMS <i>Kula Shaker (Columbia)</i>	47
9 POLICEMAN SKANK... (THE STORY OF MY LIFE) <i>Andrews (Merkit)</i>	44
10 THE HERDS <i>Andi (Merkit)</i>	43
11 YOU THINK YOU OWN ME <i>Heads (Merkit)</i>	43
12 THE IMPRESSION THAT I GET <i>Highly Highly Becomes (Merkit)</i>	43
13 ALL THAT I NEED <i>Byronne (Polygram)</i>	43

WALES & SW	
This Artist Label	No of plays
1 UNDER THE BRIDGE <i>All Saints</i>	61
2 HERE'S WHERE THE STORY ENDS <i>Tin Tin Out</i>	61
3 RAY OF LIGHT <i>Destiny Fave</i>	53
4 DREAMS <i>The Corrs</i>	51
5 TRULY MADLY DEEPLY <i>George Gordon</i>	49
6 FEEL IT <i>Tangerine Feet</i>	49
7 KISS THE RAIN <i>Billy Myers</i>	47
8 IT'S LIKE THAT <i>Run-2-C Me, Vs Jason Roberts</i>	47
9 SAY YOU LOVE ME <i>Simple Red</i>	46
10 LET ME ENTERTAIN YOU <i>Robbie Williams</i>	45

CITY FM	
This Artist Label	No of plays
1 RAY OF LIGHT <i>Destiny Fave (Merkit/Warner Bros)</i>	41
2 FEEL IT <i>Tangerine Feet (MCA)</i>	39
3 NO WAY <i>Lovezone (Decca/Sony)</i>	37
4 SAY YOU LOVE ME <i>Simple Red (East West)</i>	36
5 ALL THAT I NEED <i>Byronne (Polygram)</i>	35
6 ROAD RAGE <i>Cosentino (Blanco Y Negro)</i>	34
7 UNDER THE BRIDGE <i>All Saints (Columbia)</i>	33
8 LET ME ENTERTAIN YOU <i>Robbie Williams (Capitol)</i>	32
9 TRULY MADLY DEEPLY <i>George Gordon (Columbia)</i>	31
10 SOUND OF DRUMS <i>Kula Shaker (Columbia)</i>	31

RADIO ONE

This Artist Label	Aud	No of plays	This Artist Label	Aud	No of plays
1 ROAD RAGE <i>Cosentino (Blanco Y Negro)</i>	15223	27	31	1	3
2 RAY OF LIGHT <i>Destiny Fave (Merkit/Warner Bros)</i>	15948	26	30	2	4
3 LIFE AINT EASY <i>Gasparina (WEA)</i>	16916	24	28	3	2
4 COME TILL NOVEMBER <i>Vigilant Jack (P.O. Records/Columbia)</i>	18381	22	28	4	6
5 DREAMS <i>The Corrs (J&L/Warner)</i>	18077	29	27	5	1
6 PUSH IT <i>Cartridge (Mushroom)</i>	18465	25	26	6	5
7 TEAROFF <i>Heavenly Asiacs (Virgin)</i>	18627	28	25	7	12
8 SOUND OF DRUMS <i>Kula Shaker (Columbia)</i>	18843	16	25	8	8
9 POLICEMAN SKANK... (THE STORY OF MY LIFE) <i>Andrews (Merkit)</i>	19212	15	25	9	7
10 THE HERDS <i>Andi (Merkit)</i>	19401	31	25	10	20
11 YOU THINK YOU OWN ME <i>Heads (Merkit)</i>	19588	31	25	11	8
12 THE IMPRESSION THAT I GET <i>Highly Highly Becomes (Merkit)</i>	19424	13	23	12	11
13 ALL THAT I NEED <i>Byronne (Polygram)</i>	19025	22	23	13	1
14 DREAMS <i>The Corrs (J&L/Warner)</i>	19275	24	22	14	1
15 NOT IF YOU WERE THE LAST JUNKIE ON EARTH <i>Dandy Warhols (Capitol)</i>	19275	24	22	15	13
16 COME TILL NOVEMBER <i>Vigilant Jack (P.O. Records/Columbia)</i>	19285	22	22	16	1
17 COME BACK TO WHAT YOU KNOW <i>Entravox (J&L)</i>	19386	19	21	17	14
18 ALL THAT I NEED <i>Byronne (Polygram)</i>	19402	24	21	18	14
19 ROCKAFELLER SKANK <i>Fabrizio (J&L)</i>	19422	23	20	19	15
20 MY LOVE <i>Dwanee Poo (Capitol)</i>	19323	23	20	20	15
21 MADE IT BACK <i>Beverly Knight (Perthouse/Rhymes/Sanct)</i>	19681	14	20	21	15
22 STRANDED <i>Laurica McNeil (Wildstar)</i>	19789	9	19	22	18
23 HONEY MOON <i>Y's Hat 'n' Jolly (J&L/Warner)</i>	19661	9	19	23	18
24 WISHING I WAS THERE <i>Natalie Imbruglia (J&L)</i>	19211	8	17	24	17
25 HE GOT GAME <i>Public Enemy Feat. Stephen Bolea (Def Jam/Mercury)</i>	19818	10	16	25	24
26 RUNAGROUND <i>James Brown/Mercury</i>	19722	10	16	26	25
27 AVA ADORÉ <i>Smoothing Purpities (Mer)</i>	19558	9	16	27	16
28 KISS THE RAIN <i>Billy Myers (Universal)</i>	19508	3	14	28	17
29 MAYBE I'VE DEAD <i>Money Mark (MCA/Warner)</i>	19527	8	14	29	14
30 ON TOP OF THE WORLD (HOW DOES IT FEEL?) <i>England United (London)</i>	1745	13	13	30	29
31 EAT MY KID <i>Collapsing Lung (Deception)</i>	1967	7	13	31	30
32 YOU THINK YOU OWN ME <i>Heads (Merkit)</i>	19401	8	13	32	30
33 BEEN A LONG TIME <i>The Fog (J&L)</i>	1581	11	13	33	37

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23 MAY 1998



music control UK

STATION A-Z

Pos.	Last	Weeks on Chart	Peak	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	1	22	69	HERE'S WHERE THE STORY ENDS	Tin Tin Out	VC Recordings	1615	-16	50.47	-23
2	3	6	7	UNDER THE BRIDGE	All Saints	London	1848	+1	50.10	-14
3	8	12	8	RAY OF LIGHT	Madonna	Maverick/Warner Bros.	1574	+11	49.27	+7
4	7	10	8	FEEL IT	Tampereer feat. Maya	Pepper	1252	+7	48.67	+4
5	17	18	4	STRANDED	Lutricia McNeal	Wildstar	1155	+50	47.00	+83
6	11	11	6	SAY YOU LOVE ME	Simply Red	East West	1400	+42	46.53	+27
7	4	2	10	KISS THE RAIN	Billie Myers	Universal	1490	-21	45.51	-17
8	3	4	7	ALL THAT I NEED	Boyzone	Polydor	1465	-8	45.29	-21
9	13	24	4	TURN BACK TIME	Aqua	Universal	1203	+63	45.13	+65
10	8	3	14	TRULY MADLY DEEPLY	Savage Garden	Columbia	1593	-10	43.63	-19
11	8	5	8	LET ME ENTERTAIN YOU	Robbie Williams	Chrysalis	1252	-6	41.16	-3
12	14	21	4	DREAMS	The Corrs	143/Lava/Atlantic	1395	+22	40.89	+27
13	19	13	2	ROAD RAGE	Catatonia	Blanco Y Negro	1002	+1	40.11	+2
14	5	7	7	SOUND OF DRUMS	Kula Shaker	Columbia	773	-20	39.98	-30
15	22	28	5	GONE TILL NOVEMBER	Wyclef Jean	Ruffhouse/Columbia	823	+71	36.52	+44
16	23	41	2	LIFE AIN'T EASY	Cleopatra	WEA	819	+49	33.96	+34
HIGHEST CLIMBER										
17	34	21	2	WISHING I WAS THERE	Natalie Imbruglia	RCA	922	+71	31.95	+74
18	29	24	8	PUSH IT	Garbage	Mushroom	457	+2	28.35	+5
19	15	14	5	DANCE THE NIGHT AWAY	Mavericks	MCA	484	n/c	27.97	-8
20	16	40	5	ALL MY LOVE	Queen Bee	Universal Vibe	886	+6	26.43	-5
21	12	9	5	FOUND A CURE	Ultra Nate	AM-PM/A&M	1199	-19	26.12	-35
22	19	8	12	IT'S LIKE THAT	Run-D.M.C. Vs Jason Nevins	Smc Communications	973	-15	24.71	-34
23	21	24	24	ANGELS	Robbie Williams	Chrysalis	658	n/c	24.05	-20
24	25	32	22	HIGH	Lighthouse Family	Wild Card/Polydor	679	-10	23.53	-4
25	21	22	13	HOW DO I LIVE	LaAnn Rimes	Curb/The Hit Label	943	+1	22.68	-17
26	16	18	4	TURN IT UP	Busta Rhymes	East West	406	-19	21.19	-39
27	22	25	2	ALL MY LIFE	K-Ci & JoJo	MCA	672	-24	20.77	+8
28	43	32	2	YOU THINK YOU OWN ME	Hinda Hicks	Island	623	+25	19.03	+34
29	33	27	20	TORN	Natalie Imbruglia	RCA	545	-5	18.68	+18
30	26	29	25	BITTER SWEET SYMPHONY	The Verve	Hut	519	+3	17.80	-25
31	24	15	14	FROZEN	Madonna	Maverick	663	-18	17.23	-45
32	25	25	6	WHERE ARE YOU?	Impani	EMI	622	-13	17.10	-39
33	34	26	1	HORN	Mousse T Vs Hot 'n' Juicy	AM-PM/A&M	354	+32	16.13	+50
34	32	41	1	KELLY WATCH THE STARS	Air	Source	201	+21	16.11	+43
35	29	32	5	IF...	The Bluetones	Superior Quality/A&M	441	+11	15.92	-31
36	29	32	17	BRIMFUL OF ASHA	Conershop	Wijja	520	-17	15.60	-20
37	49	34	2	COME BACK TO WHAT YOU KNOW	Embrace	Hut	143	+39	15.43	+32
38	29	31	11	ANGEL ST	M People/BMG	481	-17	15.30	-5	
39	61	225	1	I WOULD FIX YOU	Kenickie	EMI	48	+41	14.73	+70
40	39	25	13	STOP	Spice Girls	Virgin	729	-17	14.67	-48
41	37	27	7	THE IMPRESSION THAT I GET	Mighty Mighty Bosstones	Mercury	247	-21	14.03	-23
42	43	23	15	MY HEART WILL GO ON	Celine Dion	Capitol	709	-7	13.84	-8
43	39	16	6	NOT IF YOU WERE THE LAST JUNKIE ON EARTH	Dandy Warhols	Capitol	121	-105	13.42	-50
44	34	14	44	FREE	Ultra Nate	AM-PM/A&M	355	+13	13.23	+42
45	101	267	1	LIFE	Des'ree	Dusted Sound/Sony S2	342	+61	13.14	+123
46	14	25	1	MADE IT BACK	Beverly Knight	Parlophone/Rhymn Series	200	+75	13.07	+58
47	12	289	1	RUNAROUND	James	Fontana/Mercury	194	+46	12.88	+57
48	45	65	2	LOVE LETTERS	Alli	Wild Card/Polydor	281	+5	12.69	-6
BIGGEST INCREASE IN PLAYS										
BIGGEST INCREASE IN AUDIENCE										
49	101	619	1	ROCKAFELLER SKANK	Fatboy Slim	Skinet	99	+267	12.52	+303
50	44	112	2	SUNNY CAME HOME	Shawn Colvin	Columbia	475	+20	12.48	-8

Music Control UK monitors the UK charts for 24 hours a day, seven days a week. The chart is compiled from 14 stations. Alpha 103.2 FM, Atlantic 252, 89.7 FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC 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23
may
1998

THE OFFICIAL CHARTS

singles

the
music week
AS USED BY



1 UNDER THE BRIDGE/LADY MARMALADE
All Saints
London

- 2 **FEEL IT** The Tempters featuring Maya Pepper
- 3 **TURN BACK TIME** Aqua Universal
- 4 **GONE TILL NOVEMBER** Wyclef Jean Columbia
- 5 **STRANDED** Lutricia McNeal Wildstar
- 6 **LIFE AIN'T EASY** Cleopatra WEA
- 9 **LAST THING ON MY MIND** Steps Jive
- 10 **DANCE THE NIGHT AWAY** The Mavericks MCA Nashville
- 11 **HOT STUFF** Arsenal FC Grapevine
- 12 **DREAMS** The Corrs Atlantic



- 12 **11 HOW DO I LIVE** LeAnn Rimes Curb
- 8 **12 RAY OF LIGHT** Madonna Maverick
- 13 **KUNG FU FIGHTING** Bus Stop featuring Carl Douglas All Around The World
- 14 **TRULY MADLY DEEPLY** Savage Garden Columbia
- 32 **15 WHERE ARE YOU INSAINT** EM11
- 7 **16 SAY YOU LOVE ME** Simply Red East West
- 13 **17 IT'S LIKE THAT** Run-DMC Vs Jason Nevins Simple Communications
- 18 **THE HEROES** Shed Seven Polydor
- 19 **DEEPER LOVE** Busti Driverz Interscope

23
may
1998

albums



1 VERSION 2.0
Garbage
Mushroom

- 2 **INTERNATIONAL VELVET** Catatonia Blanco Y Negro
- 5 **ALL SAINTS** All Saints London
- 4 **RAY OF LIGHT** Madonna Maverick
- 3 **LIFE THRU A LENS** Robbie Williams Chrysalis
- 2 **MEZZANINE** Massive Attack Virgin
- 7 **SKETCHES FOR MY SWEETHEART** The Drunk, Jeff Buckley Columbia
- 8 **TALK ON CORNERS** The Corrs Atlantic
- 9 **URBAN HYMNS** The Verve Hut/Virgin
- 10 **THE BEST OF James** Fontana



- 11 **THE BEST OF NICK CAVE & THE BAD SEEDS** MCA Nashville
- 14 **12 SAVAGE GARDEN** Savage Garden Columbia
- 9 **13 LET'S TALK ABOUT LOVE** Celine Dion EMI
- 11 **14 TRAMPOLINE** The Mavericks
- 10 **15 TITANIC (OST)** James Horner MCA Nashville
- 12 **16 LEFT OF THE MIDDLE** Natalie Imbruglia F
- 15 **17 ESSENTIALS... THE VERY BEST OF George Benson** Warner/ESP/World Circuit
- 18 **18 5 Lanny Kravitz** Virgin
- 19 **RETURN TO THE LAST CHANCE SALOON** The Darkness

shawn colvin
s u n n y c a m e h o m e

her new single, the double grammy award winning song 'sunny came home', 2 cds and cassette, formats include previously unavailable live material

shawn colvin
columbia.com/shawn.colvin.com

midem

23 MAY 1998



The LP is a culmination of all her influences which includes classical music, Rap having trained as a pianist as a child. "I'm just making what I like to listen to. So there's some trancey vibes in there, there's some indie vibes and there's some hard beats. On anything I'll do, there'll always be proper beats," she says.
DJ Rap's 'Bad Girl' is released on June 1.

Always one of the true characters of the drum & bass scene, DJ Rap will next month launch herself as a fully-fledged artist with the release of a single 'Bad Girl', the first track to be lifted from Rap's forthcoming debut LP 'Learning Curve'.

Rap handles the vocals on the LP and the release of the record sees the fulfilment of her long-term plan to be in the musical limelight rather than behind the decks. It is the latest stop on a career path that has at other times included modelling and training to be a solicitor. Rap says, "This is what I've wanted to do ever since I was four. DJing was always a way for me to get into the music business." The album skilfully blends elements of Rap's drum & bass background with rocky elements and songs written and sung by Rap herself.

Midem is launching a new dance-orientated event in the US. The Miami Dance Event will be part of the wider Midem Latin America & Caribbean convention taking place in Miami on August 25-28.

Described as a forum for all sorts of dance music, the event has grown out of the success of the Techno Club which was launched at this year's Midem in Cannes. Midem sales manager Emma Dallas says, "It's going to be very similar to the Techno Club in Cannes. It will be an event within an event. There will be a meeting area and listening booths etc. But it will be for all types of dance music not just latin dance."

As well as the meeting areas there will also be showcases and workshops.

The Dance Event will be an integral part of Midem's general targeting of the American market. "We expect around 4,000 delegates this year, but in the next five years we expect that to expand to 20,000, which is around what we get for Midem in Cannes. Eventually, it will become Midem America and dance is obviously a very important part of that."

The event's location will

dance gets stateside push with midem's miami event

inevitably draw comparisons with the long-established Miami Winter Music Conference which centres on dance and takes place on Miami Beach every spring. However, the Miami Dance Event's organisers don't see much conflict. "It's a different target audience. Midem is very industry orientated, whereas the Music Conference attracts a lot more DJs and people like that," says Dallas.

Billboard has also announced the date for its fifth Dance Music Summit which will be taking place at the Chicago Marriott Hotel on July 8-10. The event will provide its usual mix of club events, showcases and panels.

For more information about the Miami Dance event contact: 0171-528 0086, fax: 0171-695 0049. Information is also available on the Internet at <http://www.midem.com>. Information about the Billboard Dance Event is available from 001 212 536 5050, fax 001 212 536 1400.

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[2] SEVEN DAYS IN DANCE: DAVE PEARCE describes his hectic schedule in New York and London

[3] RADIO: The Top 40 Dance Airplay countdown; PETE TONG's playlist

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

[7] JOCK ON HIS BOX: ANDY SMITH



dance chart numbers over

CLUB: 'SPEND THE NIGHT' Danny J Lewis (Locked On/XL) p5

URBAN: 'MY ALL' Mariah Carey (Columbia) p6

POP: 'NAKED IN THE RAIN' Blue Pearl (Malarky) p6

COOL CUTS: 'ROCKAFELLER SKANK' Fatboy Slim (Skint) p8



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27 A PESSIMIST

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19 34 YOU THINK

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29 37 PUSH IT Ga

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18 39 KELLY WAT

34 40 KISS THE RA



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23
may
1998

THE OFFICIAL CHARTS

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23
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kiss party with radio award win

Kiss 100 FM were celebrating the London dance station's first Sony Radio Award last week. In its eight-year history the station has only been nominated once before for a Sony Award. Kiss FM's managing director

Mike Soutar says that the award finally shows recognition for its distinctive style of dance radio and presenters like Steve Jackson. "What's significant is that someone like Steve, who is really from dance culture, has been given an award like this. It's important and indicates how much dance has become part of general culture," Soutar says.

Jackson has been with the station from its inception as a pirate in the Eighties and has been a daytime presenter since the station went legal in 1990. He was moved on to the breakfast show eight months ago and beat off competition from Chris Evans and Terry Wogan to win this category in the Sony Awards. Jackson says that the award is the most important recognition a radio presenter can get. "When people ask do I have an ambition, I say it was to be legitimately able to say that we have the best show in the country. It's the top form of recognition and I've done it without compromising," he says.

However, Jackson has no intention of becoming part of the radio industry status quo. "I'm not part of the establishment - never have been, never will be," he says. Jackson says he also has no plans to leave Kiss. "People have offered us hideous amounts of money to take our show elsewhere. But what's the point - I can stay on Kiss and play proper dance music to people who understand it."

Jackson also plans to stay with the breakfast slot. "It's a bit knackerish, but I've got the best team on radio." In the latest set of Rajar figures the breakfast show got its highest ever set of figures. Moreover, the Prime Minister Tony Blair revealed when accosted by Jackson's roving sidekick, Street Boy, that his children are fans of the show.



[7 DAYS IN DANCE]

dave pearce radio 1 dj



Tuesday: In New York I had a **PHONE MEETING** with my press officer. Then off to Erik Morillo's **SUBLIMINAL RECORDS** party. Bumped into a lot of off to Erik Morillo's **SUBLIMINAL RECORDS** party. Bumped into a lot of industry people there like the **STRICTLY RHYTHM MOB**, **DAVID NORALES** and **LANCE** from **VELOCITY RECORDINGS**. Wednesday: lunch at one of my favourite hang-outs the **RIVER CAFE** in Greenwich Village with some **RADIO PALS** from Hot 97 and KTU. Then a meeting with **JUDY WEINSTEIN** and **HEX HECTOR** about a forthcoming project for my production company **FESTIVAL**. That evening I went to see **MARK WAHLBERG**'s new film 'The Big Hit' which is quite good. Thursday: met up with **STEVE OAKLANDER** who's setting up a 'new dance label through **PRIORITY RECORDS**. He's got a new remix of **EPMD**'s 'Strictly Business' by **MANTRONIK**. Then hooked up with **DEBBIE HANKS** who I used to work with at Urban. She's in New York setting up an operation for **TAPE 2 TAPE** out there. Went to see the new **SPIKE LEE** film 'He Got Game', Friday: filed copy to Dominic Mohan at **THE SUN** and found I'd won a **SILVER AT THE SONY RADIO AWARDS**. Saturday: Got back to the UK and had a meeting with **TERRY JERVIS** from Carlton TV about a future project. Then did a gig at **THAMES VALLEY UNIVERSITY**. My agent **NIGEL FORSYTHE** from **IMPACT** turned up for a chat. Just what you need at 2am when you're jet-lagged. Sunday: rested at home and sorted my records out. Monday: met when you're jet-lagged. Sunday: rested at home and sorted my records out. Monday: met my Dave Pearce Athens LP that's out this Monday. Then the highlight of my week. I was interviewing **NATALIE IMBRUGLIA** and her mike broke, so the only way for us to continue was for her to **SIT ON MY LAP** and use mine.

The forthcoming release of Kleshay's single 'Reasons' marks the re-emergence of Steve Jervier on the UK music scene with the launch of Jerv records. If anyone has a claim to be the godfather of the current explosion in R&B across the UK then it's Jervier. Pioneering the music via his Kiss FM radio show, Black Market Record Shop and compilations for Mastercuts, Jervier enjoyed a string of R&B-flavoured Top 10 hits for Take That, Michelle Gayle and Eternal. Over the past couple of years Jervier has been quiet, slowly building up an empire that includes a record label, publishing company and management company all housed in a three-storey building in Hammersmith. In his absence Jervier says, "My whole psyche was that when I came up with the label I wanted it to be a non-stop thing. You can't create substance in two minutes and above all else that's what I want the label to have." As well as Kleshay, Jervier already has lined up releases by 17-year-old male singer Cassius, teen male trio Legato, and Fidel, who Jervier will be producing himself. The Jerv management company is already a success with Jerv producer K Gee having produced most of the million-selling All Saints album while fellow producer Linslee has had remix credits on many of the major R&B releases of the past two years.



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Whoopi! Records artist and local Cambridge DJ Brian Blades is the owner of Rhythm Syndicate, which he set up in 1994. The shop covers a broad spectrum of dance music and specialises in progressive and deep house, while also aiming to give a push to the underground scene. Rhythm Syndicate counts DJs such as Darren Pearce, Simon Owen from Miss Honeyjampanies, Nigel Dawson, Alex Daniels and Grant Plant among its regulars.

The top 10 tracks flying out of Rhythm Syndicate this week are:
 THE CHAIN Breaker (Rhythm Syndicate) ● JAMTTLED Skier (Temptation) ● CAFE DE MAIR (Energy 22 Phoo Choo!) ● STREET LEVEL! Jackheads (Burbank) ● NYDA PURA! Human Movement (Whoopi!) ● TOO FAR! Kylie (Deconstruction) ● HOLD TIGHT! The Delinquents (Waggle) ● RUFFINICK! Freerhythms (Freemove) ● READY! Phosoms (Phosoms Records) ● ROCKFALLER SKANK! Fatboy Slim (SKINT)

23
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1 UNDER All Suits

2 FEEL IT THE

3 TURN BACK

4 GONE TILL

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6 LIFE AINT E

7 LAST THING

8 DANCE THE

9 HOT STUFF

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16 SAY YOU L

17 IT'S HERE

18 THE LERD

19 DEEPER LO

BEATS & PIECES

Metropolis Music has spotted a way of filling the gaps left in numerous artists' diaries following the cancellation of **UNIVERS 98**. It has booked many of the acts to instead play the **HEAVYWEIGHT DOUBLE HEADER** at Bristol Academy on Sunday May 24. Headlining will be Roni Size Reprazent and Bentley Rhythm Ace. They'll be joined by Monkey Mafia, Headrillaz, Boom Boom Satellites,

FreeStylez, Cut LaRoc and many others. The event will consist of five rooms with tickets costing £20... Aside from winning a Sony Award, **KISS** is celebrating the extension of its compilation deal with PolyGram and a new multi-million deal. So far, Kiss compilations such as 'Kiss Smooth Grooves' and 'Kiss In Ibiza' have sold more than 1.5m copies. The new deal will see a minimum of five Kiss-branded collections released a year... **DJ MAGAZINE** has moved address and can now be contacted at: DJ Magazine, Craven House, 121 Kingsway, London WC2B 6PA. Tel: 0171-721 8120, Fax: 0171-721

8121... Following on from the success of last year's **JAM IN THE PARK** featuring Jamiroquai, the Mean Fielder organisation is repeating the event this year. Headliners will be LL Cool J and The Lighthouse Family, with support from Carleen Anderson and Deni Hines. DJs provided by Steppin Into Tomorrow (the promoters of Camouflage and Rotation) will include Norman Jay, Chris Phillips, The Dream Team, Femi Femi, Matt White, Brian Norman and many others. Tickets are £25... **DANNY RAMPLING** will be presenting the dance award at this year's Ivor Novello's...

on the airwaves

(by caroline moss)



Well who'd have thought it a house version of Fleetwood Mac's 'Dreams' is this week's Dance Airplay 40 star performer. THE CORN'S version has managed a climb of 17 places in an otherwise turgly chart to a new high of 10. The reason for this can be summed up in one word - Galaxy. All stars stations have it on heavy rotation, especially 105 in Leeds.

Kiss 100 and Emap On Air have signed a sponsorship deal with energy drink Indigo for its national dance show Friday Night Kiss with Graham Gold. The \$500,000 deal was secured three weeks after Britain's largest independent dance show was launched and will include a package of credits throughout the show and trailers on Emap's FM stations as well as Kiss on-pack branding and tie-ups on Indigo's club and festival promotion this summer.

Only three new entries have made the chart this week. MADONNA is in at 18 with 'Ray Of Light', CLEOPATRA make 23 with 'Life Ain't Easy' and the latest Wall Of Sound offering, 'Ooh La La' by THE WISEGUYS, enters at 36. As always when new entries are sparse, a few old favourites have popped back up; LUTRICIA MICHAEL's 'Ain't That Just The Way' at 25, USHER's 'You Make Me Wanna' at 30, WILL SMITH's 'Men In Black' at 38 and BAMBOO's 'Bamboogie' at 40.

Emap On Air managing director Tom Tomazic says, "Friday Night Kiss is the major network programme in the Emap On Air portfolio, so the sponsorship needed a name with the right brand values. With Indigo gaining a national network presence and Kiss a suitable brand sponsor, this is an exciting and mutually beneficial partnership to target the 18- to 24-year-old consumer." Friday Night Kiss goes out to 10 nationwide Emap stations from 7-10pm weekly.

danceairplay40

The List	Label
1 6 FEEL IT Temperer feat. Maya	Pepper
2 10 9 GONE TILL NOVEMBER Wyclef Jean	Ruffhouse/Columbia
3 2 4 UNDER THE BRIDGE All Saints	London
4 4 13 IT'S LIKE THAT Run DMIC Vs Jason Nieves	Sojuz
5 7 2 HORN'T MISSU T V Ho't 'n' Juicy	AMP/PA&M
6 11 TURN IT UP Beata Ruman	East West
7 4 BEEN A LONG TIME The Fog	Pukka
8 3 12 I GET LONELY Janet Jackson	Virgin
9 8 13 HERE'S WHERE THE STORY ENDS Tin Tin Out	VC Recordings
10 27 DREAMS The Corrs	143/Lava/Atlantic
11 5 SOUNDS OF WICKEDNESS Trant	Logic
12 13 MADE IT BACK Beverly Knight	Parlophone Rhythm Series
13 11 FOUND A CURE Ultra Naté	AMP/PA&M
14 12 3 SINCERE MJ Cole	AMP/PA&M
15 16 4 YOU THINK YOU OWN ME Hinda Hicks	Island
16 16 2 SPEND THE NIGHT Danny J Lewis	Locked On
17 22 2 THE BOY IS MINE Brandy & Monica	WEA International
18 20 2 RAY OF LIGHT Madonna	Maverick/Warner
19 28 2 ALL MY LOVE Queen P	Universal Vice
20 16 10 NO WAY Freshabee	Deconstruction
21 19 2 MOVIN' ON Faded Pender	AMP/PA&M
22 14 10 R U SLEEPING Indie	Azulu/Satellite
23 20 0 LIFE AIN'T EASY Cleopatra	WEA
24 32 2 JOY Deni Hines	Mushroom
25 24 47 I'L BE MISSING 'Till Paul Busta & Faith Evans	Bad Boy/Warner
26 21 2 LONG TIME COMING Bush & Flex	Hot
27 28 0 LA PRIMAVERA Sash!	Multiply
28 28 2 LOVE LETTERS AJ	Wild Card/Polydor
29 16 10 I AMN'T THAT JUST THE WAY Luciana	Waldstar
30 16 2 YOU MAKE ME WANNA... Usher	LaFace/Arista
31 30 6 ALL MY LIFE K-Ci & JoJo	MCA
32 23 5 LET'S GET DOWN JT Flyvaz	Playa/Universal
33 25 20 GETTIN' JIGGY W/ It Will Smith	Columbia
34 28 0 WHAT YOU WANT Mase feat. Total	Bad Boy/Arista
35 21 11 FROZEN Madonna	Maverick
36 20 0 ON LA LA The Wiseguys	Wall Of Sound
37 33 2 UNTIL THE DAY Fanny Green Dees	Twisted/MCA
38 28 0 MEN IN BLACK W/ Perfect 10	Columbia
39 32 9 REMEMBER ME Blue Boy	Pharm
40 17 11 BAMBOOGIE Bamboo	VC Recordings

pete tong playlist



Ground) • "I CAN'T HELP MEY BLUIC BOY (feat. The Roots) (Atlantic)" • "DIFFERENT FOLKS FOR DIFFERENT STROKES" PsychadelicSmith (Atlantic) • "MOMENT OF TRUTH" Gong Starr (Noi Teybe) • "EVERYBODY DANCE" Barbara Tucker (Sincerely Rhythmic) • "ADMIT TO LOVE" Maximum Style (white label) • "IT'S OVER IT'S OVER MIX" Planetshredz (Incredible) • "MEET HIM AT THE BLUE OYSTER BARK Do Foot (I.L.T.)" • "IRISGREAT EPK Breakbeat Em D/L Recordings) • "LIVE OR DIE (ROCKET) SOUL MIX" (Interference (Electronically Enhanced) • "WIDE OPEN SPACE PERFECTO MIX" Mansau (Parlophone) • "BAD GIRL BT" VOCAL MIX" DJ Rop (Higher Ground) • "CULTURE MOVE" Asian Dub Foundation (ft) • "STUMP JUICE" Cousins Twins (Parlophone) • "MUSIC SOUNDS BETTER WITH YOU" Stardust (Rouge) • "MUSIC IS THE ANSWER" Donny Tenaglia (Twisted) • "BABY, DO YOU FEEL ME" Donny Tenaglia (Twisted) • "EVERYBODY COME ON" DJ Skibbe (white label) • "ONE OF THE PEOPLE" Adama's Thing Get (Genduso (ZTT) • "ROLLERCOASTER" Ameeba Azevedo (Perfect) • "BOOGEMAN" Red Snapper (Warc) • "RUFFNECK" The FreeStylez (white label) • "THREE DRYES" Greece 2000 (Hoo Choons) • "WHO IS HE AND WHAT IS HE TO YOU" Bill Withers (Maverick) • "PHAROH KEVIN" Don Jones (Rush) • "WHITE TRICK" Black Bass' SSG (Milestone) • "GOT TO RELEASE" Truth Or Dare (Truth Or Dare Records) • "DISCO DANCE" JWR PRINCS' PRYER DUST' Plastik8a (white label) • "RO DISCO" Phresh White & Russ Cox (IM Track)

Locations monitored between 00:00 on 06.05.98 and 24:00 on 13.05.98. Kiss 100, Galaxy 102, Galaxy 105, Galaxy 101, London Local, London & Birmingham, Vice FM. © Music Control UK, 55 St James St, Leicester LE1 4AN. Tel: 0171-538 5696.

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gloria! heaven's what I feel!

gloria estefan heaven's what I feel - new single mixes from love to infinity, victor calderone, soul solution and trouser enthusiasts. coming soon

17 20 MY HEART

16 21 ROAD RAGE

14 22 ALL THAT

22 23 ALL MY LIFE

15 24 NIGHT FEV

25 25 LET'S RIDE

26 26 BLACK & V

27 27 A PESSIMIST

28 28 TURN IT UP

29 29 IF... The Blue

30 30 WISHLIST

31 31 ALL MY LOVE

32 32 JUNGLE BR

33 33 THIS FEELIN

34 34 YOU THINK

35 35 TEARDROP

36 36 TRUE TO US

37 37 PUSH IT G

38 38 SINCERE M

39 39 KELLY WAIT

40 40 KISS THE BR

100% music week

hot vinyl

on the decks: **chris linan, james hyman, danny mcmillan, andy mcmillan** (pure groove)

TUNE OF THE WEEK



PRAS MICHAEL FEAT OL' DIRTY BASTARD & MYA 'GHETTO SUPASTAR' (INTERSCOPE)

Lifted from the 'Bullworth' soundtrack, 'Ghetto Superstar' has hit written all over it. Co-produced by the Fugees' Wyclef Jean, his fascination with The Bee Gees was obviously not a "one time" thing. Having covered 'Stayin' Alive' for his own album, Wyclef now pinches the melody from the Brothers Gibb composition 'Islands In The Stream', a huge country hit for Dolly Parton and Kenny Rogers. Mixing Ol' Dirty Bastard and the angelic voice of Mya (pictured) it becomes one of the most instantly infectious rap tracks of the year. ●●●●● TF



MADONNA / ALL RIGHTS RESERVED

NEW MIXES BY SASHA, WILLIAM ORBIT & VICTOR CALDERON

SOLID GROUND 'OVER HEAD KICK' (HARD HANDS) (ALTERNATIVE)

There is no letting up with this duo, it seems every time they release a record they take a leap forward in quality. This is their fourth outing on the Hard Hands label, two rock'n' pieces for the dancefloor and make no mistake. The lead cut 'Over Head Kick' heads straight at ya, and your boss cones will definitely need a service after a couple of bouts of this track. A winner. ●●●●● DM

THE WISEGUYS 'DOH LA LA' (WALL OF SOUND) (HIP HOP)

Now only one WiseGuy, Touche unleashes a monster call/response party anthem with its '91 Bronx-battle sampling 'Come on' and 'Say ooh la la... sassoon' shouts over punchy hip-hop beats. 'Say turn it out, without a doubt' interludes and fanfares. As well as a fluter extended version, the single includes a vocal and instrumental of 'Expand On The Topic', a breezy rap track with carefully-chopped 'Mardi Gras' breakbeat bells. The crowd reaction when 'Ooh La La' was recently dropped at the Propellerheads/Jungle Brothers gig leaves no doubt this is a summer sizzler. ●●●●● JH

FREQ NASTY 'UNDER GLASS' (BOTCHIT & SCARPER) (ALTERNATIVE)

Drum & bass dons E motive keep their sub label Botchit & Scarper up in the high ranks with this excellent one-sided (so far) promo from the man they call Freq Nasty. 'Under Glass' is the last place you are wanting to be when this bass-heavy beast pours from your stereo. Simple beats collide with tons of different bass sounds and nasty synths. This will take your head off if you decide to turn it up more than halfway on your dial. ●●●●● DM

GREECE 2000 'THREE DRIVES' (HOOJ CHOONS) (HOUSE)

Another import favourite that has been played consistently for the past six months or so is graced with a UK release. It fits Hooj Choons' style really well, and of the mixes featured it is the Original and Man With No Name mix that really stand out. The Original is a quality bounding trance piece, with beautiful warming instrumental arrangements and a brain infiltrating looped key line. The Man With No Name doesn't deviate from that very much, but gives the track more backbone and energy resulting in a real cracker. ●●●●● CF

PSION 'RISING TIDES' (AUDIO BLUEPRINT) (DRUM & BASS)

Release number nine for the south coast beat scientists and the cracker it is too. Psion deliver two fine dancefloor tracks, both doing different things. The lead cut 'Rising Tides' is a smooth-rolling atmospheric workout with intricate programming and tricky manipulation. Over on the flip, 'Inversion' is a no nonsense smasher with all the trimmings, low-riding bass throbs and wah wah analogue pulses. Deadly bizness. ●●●●● DM

WHIRLPOOL PRODUCTIONS 'FROM DISCO TO DISCO' (SUM RECORDS) (HOUSE)

Undoubtedly most effective in its original album version, this neo-disco track has already hit the mark in many European countries. Eric Clark's offset 'From disco to disco, town across town, everybody is trying to get down' hook resides over a stomping Bohannon-ish organ groove and when he loses it completely, trying desperately to pick up his cue, it makes the record all the more strange and appealing. T-Empo, Les Rythmes Digitales, Just Us and ARJ Snoop all add mixes, none of which really better the original although Rythmes' grating electro-funk and ARJ Snoop's minimal stripped vocal raise the earlobes. ●●●●● JH

EXODUS 'TIMEPIECE' (STEELFISH) (HOUSE)

Another alter ego chosen by Alex Whitcombe and Big C as they further their Steelfish cause. 'Timepiece' is a swifly-paced progressive house drive that thunders on in rising stages and builds, with the power rising at each level before the main synth-led pause. A hefty kick from the break brings everything back in again for the gallop to the finish. The AA is a more subdued mix, with some of the peak taken out but with a fuller bass. ●●●●● CF

GERIDEAU 'MASQUERADE' (INFERNO) (GARAGE)

Along with Mousse T's massive 'Horny', this was one of the big tunes of the Miami Winter Music Conference. It features a typically impressive soaring vocal from Gerideau. The original Delicious mix of 'Masquerade' by BOP is pure New Jersey class, as is their new guitar-picking 2 Da Trax version. Remixes on the doublepack promo include MJ Cole's disappointing uptempo reworking, Dominic Spreadlove's highly effective two step garage treatment and a more brutal hard-driving mix from the Ruff Driverz. ●●●●● AB

2	1	UNDER All Stars	5	2	FEEL IT THE	10	8	DANCE THE	15	11	HOW DO I
3	4	TURN BACK	6	3	RAY OF LIGHT	11	9	HOT STUFF	16	12	RAY OF LIGHT
4	5	GONE TILL	7	4	KUNG FU FIGHT	12	10	DREAMS T	17	13	TRUPLY MATE
5	6	STRANDED	8	5	WHERE ARE	13	11	11	18	14	SAY YOU LL
6	7	LIFE AIN'T E	9	6	IT'S LIKE THA	14	12	12	19	15	THE HEROE
7	8	LAST THING	10	7	DEEPER LOV	15	13	13	20	16	17
8	9	1	11	8	1	17	14	14	18	18	18
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11	12	4	14	11	4	1	17	17	1	1	1
12	13	5	15	12	5	2	18	18	2	2	2
13	14	6	16	13	6	3	19	19	3	3	3
14	15	7	17	14	7	4	20	20	4	4	4
15	16	8	18	15	8	5	1	1	5	5	5
16	17	9	19	16	9	6	2	2	6	6	6
17	18	10	20	17	10	7	3	3	7	7	7
18	19	11	1	18	11	8	4	4	8	8	8
19	20	12	2	19	12	9	5	5	9	9	9
20	1	13	3	20	13	10	6	6	10	10	10
1	2	14	4	1	14	11	7	7	11	11	11
2	3	15	5	2	15	12	8	8	12	12	12
3	4	16	6	3	16	13	9	9	13	13	13
4	5	17	7	4	17	14	10	10	14	14	14
5	6	18	8	5	18	15	11	11	15	15	15
6	7	19	9	6	19	16	12	12	16	16	16
7	8	20	10	7	20	17	13	13	17	17	17
8	9	1	11	8	1	18	14	14	18	18	18
9	10	2	12	9	2	19	15	15	19	19	19
10	11	3	13	10	3	20	16	16	20	20	20
11	12	4	14	11	4	1	17	17	1	1	1
12	13	5	15	12	5	2	18	18	2	2	2
13	14	6	16	13	6	3	19	19	3	3	3
14	15	7	17	14	7	4	20	20	4	4	4
15	16	8	18	15	8	5	1	1	5	5	5
16	17	9	19	16	9	6	2	2	6	6	6
17	18	10	20	17	10	7	3	3	7	7	7
18	19	11	1	18	11	8	4	4	8	8	8
19	20	12	2	19	12	9	5	5	9	9	9
20	1	13	3	20	13	10	6	6	10	10	10

the **CHART** 2009

(compiled by alan jones from a sample of more than 100 kg returns - tel: 0171-921 9597)

upfront house

[commentary]
by alan jones



The Locked On/XL Recordings label registers its second number one club hit in a month

Wk	UK	IRL	FRANCE	Label
1	2	1	1	XL
2	1	2	2	XL
3	1	3	3	XL
4	1	4	4	XL
5	1	5	5	XL
6	1	6	6	XL
7	1	7	7	XL
8	1	8	8	XL
9	1	9	9	XL
10	1	10	10	XL
11	1	11	11	XL
12	1	12	12	XL
13	1	13	13	XL
14	1	14	14	XL
15	1	15	15	XL
16	1	16	16	XL
17	1	17	17	XL
18	1	18	18	XL
19	1	19	19	XL
20	1	20	20	XL
21	1	21	21	XL
22	1	22	22	XL
23	1	23	23	XL
24	1	24	24	XL
25	1	25	25	XL
26	1	26	26	XL
27	1	27	27	XL
28	1	28	28	XL
29	1	29	29	XL
30	1	30	30	XL
31	1	31	31	XL
32	1	32	32	XL
33	1	33	33	XL
34	1	34	34	XL
35	1	35	35	XL
36	1	36	36	XL
37	1	37	37	XL
38	1	38	38	XL
39	1	39	39	XL
40	1	40	40	XL
41	1	41	41	XL
42	1	42	42	XL
43	1	43	43	XL
44	1	44	44	XL
45	1	45	45	XL
46	1	46	46	XL
47	1	47	47	XL
48	1	48	48	XL
49	1	49	49	XL
50	1	50	50	XL
51	1	51	51	XL
52	1	52	52	XL
53	1	53	53	XL
54	1	54	54	XL
55	1	55	55	XL
56	1	56	56	XL
57	1	57	57	XL
58	1	58	58	XL
59	1	59	59	XL
60	1	60	60	XL

this week as **DANNY J LEWIS** - in these days of singing acts, he's not to be confused with Daniel Day-Lewis - moves ahead with 'Spend The Night'. Originally released on the indie Stronghouse label, it was last week's highest new entry and moves well ahead of its nearest rival this week. Three weeks ago, Locked On/XL topped the chart via Nu-Birth - otherwise known as Gant and 187 Lockdown - with their hot new remixes of 'Anytime'...

Although Danny J Lewis leads the chart by a margin of more than 20% this week, **KAREN RAMIREZ**'s 'Everything But The Girl cover 'Looking For Love' has made a strong start, debuting at number five, and must be fancied to provide Manifesto with yet another number one... Possible opposition could be provided by **JANET JACKSON**, whose album 'The Velvet Rope' has surrendered another strong club contender in 'Go Deep'. In a double-pack of excellent Masters At Work interpellations, it debuts this week at number 15. Jason Nevins' reworking of Janet's last single 'I Get Lonely' secured her a number three berth on the Club chart, while 'Together Again' also reached number three (Toryn Humphries on the mix, last December) and 'Got 'Til It's Gone' - which boosted mixes by David Morales, Frankie Knuckles and Armand Van Helden - underachieved somewhat, peaking at number six, primarily because promos weren't serviced until after the record was already commercially available, thus robbing the Upfront fraternity of the element of cool exclusivity that they crave... After making a slow and steady climb of the chart (59-36-30-24), **KARITYA**'s 1989 club monster 'Let Me Love You For Tonight' comes crashing down to number 49. More recently charting in a version by Belouis Some, it has done well to climb as high as it has this time around, as the mixes were not quite right but Sidewalk Inc, who have licensed the track this time around, hope to put it right and turn it into a substantial hit in the near future, as no lesser person than Junior Vasquez, who is becoming increasingly selective about what he works on, has requested permission to mix the track, and will deliver the results shortly...

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17 **20** MY HEART

18 **21** ROAD RAG

19 **22** ALL THAT

20 **23** ALL MY LIFE

21 **24** NIGHT FEW

22 **25** LET'S RIDE

23 **26** BLACK & V

24 **27** A PESSIMIS

25 **28** TURN IT UP

26 **29** IF... The Bill

27 **30** WISHLIST

28 **31** ALL MY LOVE

29 **32** JUNGLE BR

30 **33** THIS FEELIN

31 **34** YOU THINK

32 **35** TEARDROP

33 **36** TRUE TO US

34 **37** PUSH IT Ga

35 **38** SINCERE M

36 **39** KELLY WAIT

37 **40** KISS THE BI

23
may
1998

THE OFFICIAL CHARTS

23
may
1998

the **BANCHAR** 23.05.98

TOP 100 SINGLES AND ALBUMS (SEE PAGE 117 FOR DETAILS)

TW	LW	Wks	Title	Artist	Label
1	13	3	MY ALL	Mariah Carey	Columbia
2	17	1	YOU CLOSE	Head	Arista
3	14	4	SHOUTY YOU KEEP PLAYING WITH MY MIND	Imajin	Jive
4	36	2	Ghetto Supastar (It's What You Are)	Pras Michael featuring Ol' Dirty Bastard & Mya	Interscope
5	5	10	THE BOY IS MINE	Brandy & Monica	East West
6	11	5	STRANDED/NEAT THAT JUST THE WAY	Lutricia McNeal	Wildstar
7	21	3	SINGING MY WAY	K.P. & Envyi	East West
8	15	3	REASONS	Kleshay	Jerv
9	31	7	CURIOS	L.S.G.	Elektra
10	23	3	NASTY BOY	Notorious B.I.G.	Puff Daddy
11	3	8	SECOND ROUND K.D.	Canibus feat. Mike Tyson	Universal
12	3	6	ANYTIME	Brian McKnight	Mercury
13	10	6	BRING IT ON	W.Doe Davenport	V2
14	2	7	A ROSE IS STILL A ROSE	Aretha Franklin	Parlophone/Rhythm
15	10	7	MADE IT BACK	Beverley Knight	Arista
16	4	7	LOVE LETTERS	Alli	Balmerhouse
17	9	4	BABY THIS LOVE I HAVE	Deontae Earle Dicks	Universal
18	18	1	SEVEN DAYS/ROUND AND ROUND	Milly J Ridge	Underintention
19	18	1	527 (MAGNUM P.I.)	Cam'ron	Jammin' Music Group
20	19	1	RUNNIN'	2 Pac/Notorious B.I.G.	Island
21	6	7	YOU THINK YOU OWN ME	Hinda Hicks	East West
22	11	5	HIT 'EM WITH DA HEE	Rhino Wadsworth/Elliott	London
23	7	5	UNDER THE BRIDGE	All Saints	RCA
24	16	1	DO YOU REALLY WANT ME	Rohyn	Telstar
25	16	1	WHATEVER/BOOM BOOM	N-Type	S2
26	15	1	LIFE	Dee Dee	So So Def/Columbia
27	25	5	TRACES OF MY LIPSTICK (LP)	Xscape	Columbia
28	16	10	GONE TILL NOVEMBER	Wyclef Jean	Puff Daddy
29	15	5	WHAT YOU WANT/WILL THEY DIE 4 U?	Mase	Elektra
30	17	12	TURN IT UP/FEEL IT UP/RHYMES GALORE	Blackie Rhymes	Liit' Man/Interscope
31	8	6	ALL MY LOVE	Queen Poo feat. Eric Williams	Cadence
32	12	7	DEJA VU (UPTOWN BABY)	Lord Tariq & Peter Gunz	Def Jam
33	27	4	STRATEGIC	Kwestmann	Def Jam
34	19	6	LET'S RIDE	Marshall Jordan	Puff Daddy
35	16	1	24 HOURS TO LOVE	Mase	Def Jam
36	16	1	FULL COOPERATION	Def Squad	Def Jam
37	18	9	ALL MY LIFE	K-Ci & JoJo	Universal
38	29	4	HEARTBEAT	Kathy Yoo	white label
39	37	11	I GET LOWKEY	Azusa Jackson	Virgin
40	39	2	DO THE FREAK	Becky Collins	Black Culture

Commentary
by Tony Tarsildes



Well, after weeks of inactivity we go with the other extreme this week with all but one record in the Top 10 reaching the upper echelon for the first time. **MARIAH CAREY** jumps into the top spot from 13, displacing **HEAT**, the sole survivors from last week. All good stuff with the new entries. **MARIN** (number three) and **K.P. & ENVYI** at seven getting their just desserts and, as predicted, **PRAS MICHAEL**'s 'Ghetto Supastar' rocketing up from 36 - a strong contender for number one next week. I think... **BRANDY & MONICA**'s 'The Boy Is Mine' is an excellent track with very club-friendly mixes - no doubt that to stick around, as an expert with L.S.G.'s cover of Midlife Star's 'Curious' which has been promoted in a very dancefloor-friendly remix that samples Grover Washington's 'Mister Magic'... The sole UK representative in this week's Top 10 is **KLESHAY** with 'Reasons'... The latest in **PUFF DADDY**'s flirtations with old British rockers sees him collaborating with none other than **JARVIS PAGE**. 'Come With Me' Puffy's contribution to the soundtrack to Godzilla and is based on the Led Zepplin classic 'Kashmir' featuring Page recording his guitar part... Much-touted **Rhino Wadsworth**'s 'Hit 'Em With Da Hee' will be having a showcase at the Fashion Cafe on June 2 and will share the bill with his labelmate on the new Entertainment label **CHARLI BALTIMEORE**. Cam'ron's debut LP 'Confessions Of Fire' will be released on June 29.

the **TOP CHART** 23.05.98

TOP 100 SINGLES AND ALBUMS (SEE PAGE 117 FOR DETAILS)

TW	LW	Wks	Title	Artist	Label
1	2	3	NAKED IN THE RAIN	Blue Pearl	Malarsky
2	5	2	GIMME LOVE	Alexia	Dancepool
3	1	7	FEEL IT	The Tamperers feat. Maya	Pepper
4	3	3	THE STRUTT	Bambino	VC Recordings
5	4	3	HEAVEN'S WHAT I FEEL	Gloria Estefan	Eric
6	7	3	C'EST LA VIE	B'wicked	Epic
7	11	2	BOOM BOOM	N-Type	Telstar
8	20	2	BEAT THE STREET	Lemmy Gordon	Bounce Music
9	4	4	CARNIVAL DE PARIS	Dario G	Eternal
10	14	3	ZORBA'S DANCE	LCD	Virgin
11	31	3	WHERE ARE YOU	Imani	EMI
12	12	4	WHAT A FOOL BELIEVES	Peter Dink	Chrysalis
13	15	4	LADY MARMALADE	All Saints	London
14	19	6	GET UP, STAND UP	Philly Phanom	Club For Life/Distinctive
15	18	6	DEEPER LOVE	BBE	Pooliva
16	35	2	HAPPENIN' ALL OVER AGAIN	Tracy Shaw	Recognition
17	8	6	MY HEART WILL GO ON	Celine Dion	Capitol
18	28	3	NIGHT FEVER	Adam Garcia	Polydor
19	21	11	IT'S LIKE THAT	Ron DMC vs Jason Nevins	Sm-Je
20	13	4	LOOKING FOR LOVE	Karen Ramirez	Manifesto
21	12	2	RAY OF LIGHT	Midiana	Manivest
22	10	4	TESTIFY	Thora Stimpig	Manifesto
23	27	4	ANGELS	Lawrence	Eurozone
24	24	4	WANNA GET UP	2 Unlimited	Big Life
25	34	4	MY ALL	Mariah Carey	Columbia
26	39	2	I WHO HAVE NOTHING/GOLD/FINGER	Miss B feat. Maxine Barnes	Klone
27	6	6	FOUND A CURE	Ultra Nale	AM-PM
28	16	2	FROZEN/MY HEART WILL GO ON	Lulu/Lesaria Decopo	Box 21
29	18	4	LA PRIMA/LEAD/MEGAMIX	Sash!	Multiply
30	29	3	TURN BACK TIME	Aqua	Universal
31	31	3	I LOVE FOOTBALL	Wes	Eric
32	17	3	BUSIEST RHYMES	Fam Kings feat. Young MC	All Around The World
33	26	4	ANGELS	Thelma Houston	Amigo
34	13	5	JOY	Deri Hines	Mushroom
35	29	3	ROCK YOUR BODY	Clack	Power Station/Universal
36	36	1	TEARDROPS	Lovestation	Fresh
37	37	1	HORN	Muscle 1 vs Hot 'N' Juicy	AM-PM
38	22	2	RAINFALLS	Sunshine State feat. Lisa Michaelis	All Around The World
39	24	6	A ROSE IS STILL A ROSE	Aretha Franklin	Arista
40	38	2	THE GROOVY THANG	Minimal Funk 2	Cleveland City

Commentary
by alan jones

Last week, **BLUE PEARL**'s 'Naked In The Rain' stood on the verge of a rare double, holding runners-up position in both the Upfront and Pop charts. It's lost its chance of Upfront chart glory, sliding to number four, but accelerates to the top of the Pop chart, beating **ALEXIA**'s 'Gimme Love', **THE TAMPERERS**' 'Feel It' and **BAMBOO**'s 'The Strutt' by a short head. The record most in the ascendancy is **Alexia**'s 'Gimme Love', which increased its support by 49% this week in jumping 5-2. But even **The Tamperers**' 'Feel It', which dropped from one to three, added 24%... Considered extinct for some time, **2 UNLIMITED** have returned and debut a number 24 with 'Wanna Get Up' in commercial mixes by Sash! and Rob B. The record is, surprisingly for a group with 2 Unlimited's track record, faring even better in the Upfront chart - it's number eight there - where harder mixes by Natural Born Grooves, the Rhythm Masters and AJ Duncan are being played by DJs, most of whom are unaware that the act they are playing is 2 Unlimited. The reasons why that should be many - the old 2 Unlimited were a male/female duo who recorded for PWL. The new 2 Unlimited are two new girls signed to Big Life and the Upfront promises of 'Wanna Get Up' are credited to 'R' rather than 2 Unlimited... **IRAMA**'s Eurovision entry 'Where Are You Soars 31-11 after a 76% increase during the week. We are still showing this as a promo as the Blue Lion mixes that most DJs are playing are not on the commercial release...

23
may
1998

1 UNDER All Stars

2 1 UNDER All Stars

3 2 FEEL IT THE

4 3 TURN BACK

5 4 GONE TILL

6 5 STRANDEE

7 6 LIFE AINT

8 7 LAST THIN

9 8 DANCE TH

10 9 HOT STUFF

11 6 DREAMS

12 11 HOW DO I

13 8 RAY OF LIG

14 13 KUNG FU RIG

15 11 TRULY MAL

16 32 WHERE AR

17 16 SAY YOU LI

18 13 IT'S LIKE TH

19 18 THE HEROE

20 19 DEEPER LOV

SAVED

Andy Smith rarely gets to see his home in Bristol, where he and Portishead's Geoff Barrow began their musical explorations with Geoff's decks and sampler and Andy's record collection. He's been DJing around the world with the band as well as at all the best Heavenly/Kahuna style club nights. Andy's decks skill and eclecticism is showcased on his mix CD 'The Document' which includes artists such as The Jeep Beat Collective and Tom Jones

JOCK

andy smith
ON HIS BOX

PICTURE



top [10]

'WORLDS FAMOUS' THE BEATNUZ (RELATIVITY)

"A guaranteed floor-rocking tune which came out in 1983. I often cut up two copies of the original (Matrix by Dizzy Gillespie) and then drop into the 'come on down' part. The other great thing about this is that it's all about hunting down old records to sample and I can relate to that."

'BRACES TOWER DUB' KING TUBBY (YARD MUSIC)

"I often hit a bit of a reggae/dub set (I guess that comes from living in Bristol). This, to me, is the most incredible dub track ever. So many people ask me what it is when I play it."

'DIWYCK' GANG STARR (CHRISLIS)

This came out and is the fly-side to the US 12-inch of 'Take It Personal'—another great track. There are so many good Gang Starr tracks, but for a party vibe this one always drops heavy. I was never a great fan of Nice 'N' Smooth (which rappers on this track) but even they rock here."

'THE ADVENTURES OF GRANDMASTER FLASH ON THE WHEELS OF STEEL' GRANDMASTER FLASH (SUGAR HILL RECORDS)

"This record blew me away more than any other record had before or has since. I just couldn't understand at the time how you could release a record under your own name that uses all these other records. It was just so incredible and still sounds good today. I was so pleased to be able to use it on 'The Document', the mix album I've done for Go Beat."

'PUERTO RICO' FRANKIE CUTLASS (MOODY)

"An incredible party tune which utilises a James Brown bassline to devastating effect. It's one of those tunes that never leaves my box. I think it came out around 1992 and apparently it got re-issued a couple of years ago with the best mix in it, so I'm told."

'GIVE IT UP OR TURN IT LOOSE' JAMES BROWN (POLYDOR)

"I had to pick James Brown for my all-time Top 10 but which one do you choose when there are so many? This came out in 1974 and is from the live 'Sex Machine' album and is one of the breakers anthems alongside Jimmy Castor and the Incredible Bongo Band."

'THE TRAIN' RAY CHARLES (HMV)

"I always like to drop some Sixties' R&B/soul stuff in my sets — I rarely stick to one thing for too long. This is probably one of the most danceable records I've ever heard (apart from JB, of course). It came out in 1966 and I have it on 45 and although I've looked I can't find it on any Ray Charles LP."

'LOOKING UP MY WINDOW' TOM JONES (DECCA)

"A lot of people won't believe that I play records by Tom Jones but there are a couple of tunes that are just so heavy (admittedly there are a lot that aren't) and this is one of them. This track is actually on the B-side of a 45 called 'A Minute Of Your Time' which came out in 1968 and is also on the red 'Ultimate Breaks and Beats LP."

'WHAT'D I SAY' ETNA JAMES (CHESS)

"Some more Sixties R&B/soul and what a corker. This is from a live album called 'Etna James Rocks The House' which I brought in to a charity shop while on the Portishead tour. I can remember getting quite excited sitting in the middle of Oxford listening to this on the portable player."

ANDY SMITH'S STEAMIN' 10

- 1 'BODY ROCK' Msa Oct. O Tip and Tosh (Rawcut)
- 2 'WORK' Gangstar (Roo Tbyte)
- 3 'OH LA LA' The Wiscogys (Wall Of Sound)
- 4 'MYTHIC METAPHOR' DJ Z Tip (Jahsonic)
- 5 'GAF WICKS' THRODOWN' Clockwork Voodoo Freaks (True Perspectives)
- 6 'SOUND CLASH' Shebam Sandes (Rawcut)
- 7 'GARDU BISSO' Invisible Pair Of Hands (Cap Of Top)
- 8 'NON DEADLY' Purple Penguin (Cap Of Top)
- 9 'LIFE IS A GAME OF CHESS (PT 2)' Red Foo & The Kooz (Bazooka)
- 10 'WAR STORES' Strong Peoples (Strong Peoples)

'SOT PEPPER'S LONELY HEARTS CLUB BAND' THE BEATLES (REPRISE)

"This is only about a minute long but it always drives the crowd wild. I love playing tracks that people just don't expect to hear. The only trouble with records like this is that sometimes when I arrive at a venue, someone will say 'Can you play Sgt Pepper again tonight' and then it loses its impact."

(COMPILED BY SARAH DAVIS, TEL: 0181 946 2202)

BORN: Thornbury, near Bristol, January 23, 1967. LIFE BEFORE DJING: Worked in an office. FIRST DJ GIG: "OPE at the Mandrake Club, Bristol around 1988. I met up with some student friends who did house parties, they had the idea of doing it but they didn't have the record collection and I did. We pooled resources with the club owner and it worked very well. It's a good venue." MOST MEMORABLE GIG: Best — "Essential Music Festivals in Brighton and Finsbury Park last year. At Brighton, I was playing between nearly every major influential hip-hop DJ and I handed the decks over to Afrika Bambaataa which was fantastic." Worst — "New Year's Eve, 1996 in Montreal. I walked up to the decks and one of the turntables was not working properly and making a funny noise. I put my hand behind the mixer and inadvertently touched two live wires and all the power in the club went out." FAVORITE CLUBS: HeeBeeGeeBee's, Liverpool; Baitii, Brighton; Open Plan, Peterborough; and any gyo in southern Ireland. NEXT THREE GIGS: Glasgow (May 28); Chiba Clubs, Leeds (29); and Dundee (30). DJ TRADEMARK: "You never know what you're going to hear next." LIFE OUTSIDE DJING: Mixed and compiled 'The Document' CD out today (May 23) on Go Beat; touring with Portishead; and will be doing festivals all summer. He lives to spend time with his son (aged four) and his girlfriends, and he likes real ale, Red Dwarf, Star Trek and movies.

[cv]

- 17 20 MY HEARTY
- 16 21 ROAD RAGE
- 14 22 ALL THAT I
- 22 23 ALL MY LIFE
- 15 24 NIGHT FEVE
- 25 LET'S RIDE
- 26 BLACK & W
- 27 A PESSIMIST
- 20 28 TURN IT UP
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- 18 39 KELLY WAIT
- 34 40 KISS THE RA

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1	NEW	ROCKAFELLER SKANK Fatboy Slim (<i>Set to be the first anthem of the summer</i>)	Skint	Code - 1994
2	(1)	JUNK SCIENCE Deep Dish (<i>Excellent debut album full of original ideas</i>)	Deconstruction	Code - 1950
3	NEW	THREE DRIVES Greece 2000 (<i>Big on import, now out here with new Man With No Name mix</i>)	Hooj Choons	Code - 1965
4	(4)	I'LL HOUSE YOU The Hitmen vs Jungle Brothers (<i>Bected-up version of the club classic</i>)	tfrr	Code - 1974
5	NEW	GO DEEP Janet Jackson (<i>Those MAW boys deliver the goods again</i>)	Virgin	Code - 1986
6	(5)	BACK JACK TKC (<i>That Kid Chris cuts up Steely Dan</i>)	Henry St	Code - 1961
7	(8)	ONE OF THE PEOPLE Adamski's Thing feat Gerideau (<i>With mixes from Ashley Beedle and Nightmares On Wax</i>)	ZTT	Code - 1975
8	(6)	NO-ONE IN THE WORLD Locust (<i>With hot mixes from Armand Van Helden and Slackter</i>)	R&S	Code - 1953
9	NEW	FREAK ME Another Level (<i>Smooth melodic garage production</i>)	Maximum	Code - 1987
10	NEW	INITIATE THE CREATIVE The Quest Project (<i>With mixes from Mantronix and K-Klass</i>)	4th & Broadway	Code - 1988
11	NEW	DELERIOUS DJQ (<i>Big underground groove gets a new lease of life</i>)	Filter	Code - 1989
12	NEW	FEEL THE FUNK/GOT YOUR OWN Doug Willis (<i>Two more hot classic disco-inspired tunes</i>)	Z	Code - 1990
13	NEW	LOSE IT (TO THE SOUND) Desert (<i>UK-produced but US-inspired deep house groove</i>)	Glow	Code - 1991
14	NEW	RUFFNECK The Freestylers (<i>Featuring vocals from Navigator</i>)	Freskanova	Code - 1992
15	(20)	INDEPENDANCE Jonesey (<i>Bouncy house with a big breakdown</i>)	Caged	Code - 1983
16	NEW	PERSONAL FEELING Audioweb (<i>Lionrock on the mix</i>)	Mother	Code - 1993
17	NEW	KING OF MY CASTLE Warmdue Project (<i>With mixes from Roger Sanchez</i>)	Eruption	Code - 1994
18	NEW	THE OLD GROOVE/METEOR ATTACK Paul Gaarn (<i>Throbbing trance from Belgium</i>)	Telica	Code - 1995
19	NEW	AMDEBA ASSASSIN Rollercoaster (<i>With mixes from Paul Oakenfold</i>)	Perfecto	Code - 1996
20	NEW	BOGEYMAN Red Snapper (<i>With mixes from David Holmes and Two Lone Swordsman</i>)	Warp	Code - 1997

BBC RADIO 1 97-99m a guide to the most essential new club tunes as featured on this "essential selection", with pole hits, broadcast every Friday between 8am and 9pm. Compiled by DJ track and disc collected from holiday DJs and the following names: chrysalis/whipstar/sonoback/musicalgroove (London), western/black/underground (Newcastle), 23rd/peterson/kip/kipz (Paris), 3 cast (Singapore), flying (Newcastle), great base (Brussels), musique (Paris), arcade (Nottingham), mystix/syndicate (Cambridge)

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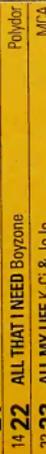
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17 **20** MY HEART WILL GO ON Céline Dion



15 **21** ROAD RAGE Cataionia



14 **22** ALL THAT I NEED Boyzone



22 **23** ALL MY LIFE K-Ci & JoJo



15 **24** NIGHT FEVER Adam Garcia



25 **25** LET'S RIDE Montell Jordan



26 **26** BLACK & WHITE ARMY Black & White Army



27 **27** A PESSIMIST IS NEVER DISAPPOINTED The Audience



20 **28** TURN IT UP/FIRE IT UP Busta Rhymes



25 **29** IF... The Bluetones



28 **30** WISHLIST Pearl Jam



26 **31** ALL MY LOVE Queen Pen featuring Eric Williams



28 **32** JUNGLE BROTHER Jungle Brothers



compilations

- 1** NOW THAT'S WHAT I CALL MUSIC! 39 9 **11** NEW HITS 98
warrneresp/Global TV/Sony TV
Epic/Virgin/Polygram
- 2** TOP OF THE POP'S 1998 - VOLUME 1 10 **12** PETE TONG ESSENTIAL SELECTION
Polygram TV for
- 3** THE BEST CLUB ANTHEMS III... EVER! 13 THE BEST DANCE ALBUM OF THE YEAR
Virgin/EMI Global Television
- 4** FANTASTIC 80'S I - 2 14 THE JAM PITS UNDERGROUND FRENDEERS 2
Columbia Sire/Libelle
- 5** PANORAMA - BRITISH ANTHEMS... SUMMERTIME 15 STREET JAMS
Telstar TV Virgin/EMI
- 6** KISS GARAGE 12 16 OFFER NUT! 17 THE BEST HIP HOP ANTHEMS... EVER!
Polygram TV Live On Mars Virgin/EMI
- 7** CLUBBING! 18 FANTASTIC 80'S!
warrneresp Columbia
- 8** CLUB HITS 98 19 JACKIE BROWN (OST)
Telstar TV VEA
- 9** THE FULL MOON (OST) 20 PETE DOWRIEY GEORGE... DANCE NATIONS 15
RCA Victor Ministry Of Sound

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0171 921 5957 or 5906

20 RAPT'S REVENGE Asian Dub Foundation



21 **21** ALMOST HERE Unbelievable Truth



30 **22** AQUARIUM Aqua



6 **23** FROM THE CHOIRGIRL HOTEL Toni Amos



21 **24** POSTCARDS FROM HEAVEN Lighthouse Family



20 **25** GREATEST HITS Jazzy Jeff & Fresh Prince



19 **26** GOLD - GREATEST HITS Abba



16 **27** COME DOWN The Dandy Warhols



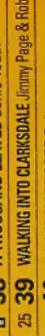
23 **28** FRESCO M People



27 **29** MAVERICK A STRIKE Finley Quaye



26 **30** SPICEWORLD Spice Girls



24 **31** IN MY LIFE George Martin/Variouso



29 **32** WHITE ON BLOWDE Texas



18 **33** GOOD HUMOR Saint Etienne



17 **34** PUSH THE BUTTON Money Mark

14 **14** VIRGIN



16 **16** UNIVERSAL



21 **21** ATLANTIC



25 **25** WILD CARD/POLYGRAM



26 **26** POLYGRAM



27 **27** CAPITOL



28 **28** M PEOPLE/BMG



29 **29** VIRGIN



30 **30** ECHO



31 **31** MERCURY



32 **32** CREATION



33 **33** MO WAX



34 **34** HURT/VIRGIN



35 **35** REPRISE



36 **36** PARLOPHONE

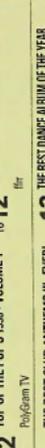
37 **37** GEFYON



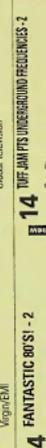
38 **38** JIMMY PAGE & ROBERT PLANT



39 **39** ISLAND



40 **40** MORE THAN 4,000 RECORD OUTLETS



© 1998 Produced in co-operation with the BPI and BIRD, based on a sample of more than 4,000 record outlets

CHART COMMENTARY



Fronted by Scotswoman Shirley Manson, Garbage exploded onto the scene in 1995, and have sold nearly 500,000 copies of their self-titled debut album in the UK to date. Their second album, Version 2.0, sold only a little over 5% of that total last week (31,500 to be precise) but that was enough for it to debut at number one. Garbage houses a formidable array of hit singles, including Queer and

ALBUM FACTFILE

Stupid Girl, and peaked at number six. Thus far, the only single lifted from Version 2.0 is Push, which debuted at number nine a fortnight ago. Aside from Manson, Garbage's all-American line-up is Steve Marker, Doug 'Duke' Erikson and Butch Vig, of whom the latter is the best-known. Vig produced several acts including Sonic Youth, the Smashing Pumpkins and Nirvana.

Catalonia's International Velvet album ended its own 14 week wait and its label's 14 year wait for a number one last week, but is instantly overwhelmed this week by Garbage, though the margin of Garbage's victory is slim, with Version 2.0 selling 31,500 copies while International Velvet sold 29,000 - enough to carry the latter album's overall tally over 200,000.

Garbage apart, the chart's highest new entry is, perhaps surprisingly, Skitchies for My Sweetheart The Drunk, a 2CD 21 song collection of previously unreleased studio and four track demo recordings of Jeff Buckley, the rising singer/songwriter who drowned last year. Buckley's only previous album, his highly acclaimed 1994 debut Grace, peaked at number 50. The majority of the material on Skitchies for My Sweetheart The Drunk are Buckley originals, though the album does include a rare Genesis cover, in the form of Back

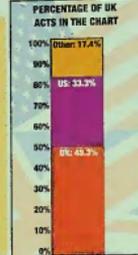
MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



Notes: Shareage is represented by 1% increments. Minimum share is 0.1%. Data based on the 10 top artists.

SALES UPDATE
 VERSUS LAST WEEK: -8.6%
 YEAR TO DATE VERSUS LAST YEAR: +14.2%

In N.Y.C. the album was put together by Buckley's mother, and it is anticipated that there will be further albums



comprising concert recordings from an Australian tour, radio shows, outtakes and more.

A more recent death has resulted in a strong 97 place rise this week for My Way - The Best of Frank Sinatra, which vaults 133-36 after selling over 3,500 copies on Friday and Saturday, following the announcement of Frank Sinatra's death. While that may not sound like a huge amount, don't forget this is stock that was already sitting in the shops. The album peaked at number 13 when released last year, and has sold over 120,000 copies to date.

The first Madonna album to spend more than 10 consecutive weeks in the Top 10 since the Immaculate Collection in 1990, Ray of Light has sold 427,000 copies to date, and holds at number four on its 11th week in the chart. The title track slips 8-12 on the singles chart but can be expected to bounce back into the Top 10 next week as the second CD single, featuring previously unreleased mixes of Ray of Light, is issued today (18).

COMPILATIONS

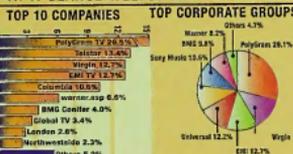
Showing great stamina even for the indefatigable Now! series Now That's What I Call Music! 39 enjoys its sixth straight week at the top of the compilation chart, and has now sold 480,000 copies. That includes nearly 25,000 last week, enough to keep it ahead of Top of The Pops 1998 - Volume 1, which was fancied to replace it at the summit but unexpectedly saw its own sales decrease slightly week-on-week from 24,400 to 23,600.

Twelve weeks after the release of Fantastic 80's was a number one hit for Columbia, a second volume of eighties hits debuts at number four. The first album has sold nearly 140,000 copies so far, while Volume 2 sold about a tenth of that number last week.

Meanwhile, Global Television's The Best Dance Album Of The Year, debuts at a comparatively lowly number 13, despite its boastful title. Among the 36 tracks it features are, however, many of the year's biggest hits including All Saints' Never Ever, Run-DMC's It's Like That, as well as more cultish favourites like Junkster's Slide, the Vapourheadz's Don't Play Dead and yet-to-be-released club favourites It's Tricky by Run-DMC, Fight For Your Right by NYCC and Anytime by Nu-Error.

James Horner's Titanic soundtrack is by far and away the biggest-selling movie title of the year, but it's sales are in steep decline now. Its sold 8,000 copies last week, less than half of its tally a month ago.

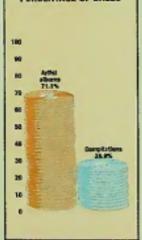
MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



Notes: Shareage is represented by 1% increments. Minimum share is 0.1%. Data based on the 10 top artists.

SALES UPDATE
 VERSUS LAST WEEK: -8.6%
 YEAR TO DATE VERSUS LAST YEAR: +12.1%

COMPILATIONS AS PERCENTAGE OF SALES



THE YEAR SO FAR...

TOP 20 ALBUMS

1	URBAN HYMNS	THE VERVE	HUT
2	LIFE THRU A LENS	ROBBIE WILLIAMS	CHRYSALIS
3	TITANIC - OST	JAMES HORNER	SONY CLASSICAL
4	LET'S TALK ABOUT LOVE	CELINE DION	EPIC
5	ALL SAINTS	ALL SAINTS	LONDON
6	RAY OF LIGHT	MADONNA	MAVERICK
7	POSTCARDS FROM HEAVEN	LIGHTHOUSE FAMILY	WILD CARD
8	LEFT ON BLONDE	TEXAS	MERCURY
9	WRITE UP THE MIDDLE	NATALIE IMBRUGLIA	BMG
10	SPICED UP!	SPICE GIRLS	EPIC
11	MAVERICK & STRIKE	FINLEY OLIVE	EPIC
12	TRU TV - THE LOVE SONGS	LIONEL CLAYE	MOTOWN/POLYGRAM TV
13	AQUARIUM	AQUA	UNIVERSAL
14	THE BEST OF	JAMES HONOR	FONTANA
15	OK COMPUTER	RADIOHEAD	PARLOPHONE
16	INTERNATIONAL VELVET	CRISTINA	BLANCO Y NEGRO
17	MEZZANINE	MASSIVE ATTACK	VIRGIN
18	FRODO	M PEOPLE	M PEOPLE
19	BIG WILLIE STYLE	WILL SMITH	COLUMBIA
20	BACKSTREET'S BACK	BACKSTREET BOYS	JIVE

VIRGIN RADIO CHART

1	10	20	30	40	50	60	70	80	90	100
1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4
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7	7	7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8	8
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12	12	12	12	12	12	12	12	12	12	12
13	13	13	13	13	13	13	13	13	13	13
14	14	14	14	14	14	14	14	14	14	14
15	15	15	15	15	15	15	15	15	15	15
16	16	16	16	16	16	16	16	16	16	16
17	17	17	17	17	17	17	17	17	17	17
18	18	18	18	18	18	18	18	18	18	18
19	19	19	19	19	19	19	19	19	19	19
20	20	20	20	20	20	20	20	20	20	20

23 MAY 1998

AMERICAN CHARTWATCH

by ALAN JONES



Not for the first time, Garth Brooks has made a sensational debut at the top of the **Billboard** album chart. Brooks' six-disc boxed set **The Limited Series** sold a staggering 372,000 copies last week to dethrone the Dave Matthews Band's *Before These Crowded Streets*. Brooks' sixth number one album includes his now-defunct first **Billboard**, with a previously unreleased bonus track added to each. Even though the set can be picked up for around \$30 – around half the price of most six-disc sets – its success is still stunning. Brooks' album is one of five to debut in the Top 10 of an all-genre chart this week, the others being LeAnn Rimes' *Sitting On Top Of The World* (number four), Tori Amos' *From The Choirgirl Hotel* (number five), Vonda Shepard's *Songs From Ally McBeal* (number seven) and rapper Fiend's *There's One In Every Family* (number eight). This heavy intake speeds the decline of both **Spice Girls** albums. With *Spice* slipping 64-73 and *Spiceworld* sliding 38-44, the **Girls** are on the Top 40 album for the first time since *Spice* made its debut 66 weeks ago. **Eric Clapton** continues to lead the shrinking British contingent, with *Pilgrim* sliding just one place to number 22.

On the singles chart, the situation is desperate for Britain with no UK-originated hits on the Top 40. **Billie Myers**' *Kiss The Rain* (36-41) leads the way again and of 11

Brits on the chart only one is going up – **Elton John**, whose *Something About The Way You Look Tonight/Candle In The Wind '97* rises 48-47 – though there's a new entry at number 86 which demonstrates that Tony Blair isn't the only Blair going down well in America. This **Blair** is the 1995 hitmaker, who reached number 27 there with his debut single *Have Fun Go Home!* It was subsequently included in *The Robbie Bean* and, more significantly, in the current Gwyneth Paltrow movie *Sliding Doors* alongside the current *Aqua* hit. It is getting heavy play from Top 40 radio stations as a result, and consequently makes its Hot 100 debut this week.

At the top of the chart, **My All** replaces **Top Close by Next**, to give **Mariah Carey** her 13th number one single, a total surpassed only by the **Beatles** (20) and **Elvis Presley** (17).

ACTS IN US AND UK ALBUM CHARTS

	US	UK
Eric Clapton <i>Pilgrim</i>	21-22	37-45
Spice Girls <i>Spiceworld</i>	38-44	26-30
Propellersheads <i>Decksandrumsandrocknroll</i>	140-147	116-107

ARTIST PROFILE: NATALIE IMBRUGLIA

by PAUL WILLIAMS



RCA took a major strategic risk with Natalie Imbruglia in the US when it decided not to give her big European hit *Tom* a commercial release.

The policy is an increasingly common one in the US where in the past year alone record companies have refused to issue radio hits such as **Will Smith's** *Men In Black* and **No Doubt's** *Don't Speak* commercially in order to increase album sales. But what made RCA's decision so different with *Uk-signed* Imbruglia was the fact that it was dealing with a totally new artist who had virtually no US profile. However, the proof of the plan's resounding success came shuffling through last week when *Tom* climbed to the top of **Billboard's** airplay chart as its parent album *Left Of The Middle* held on to its Top 20 status after more than 1m sales.

Anna Brownjohn, RCA's head of International, says the release plan came together in a series of meetings just before Christmas when US interest in the track started to take off. "Tom was already getting a lot of support with MTV and radio stations picking it up without being serviced, so we decided to take a chance and not release a commercial single at all," she says.

A live performance on the influential *Saturday Night Live* on March 6 proved to be perfect timing as the album was released just three days later with an initial 600,000

ship-out and became a Top 10 hit the following week. It has now reached platinum status in America, matching accolades in Ireland (three-times platinum), Italy (twice) and Singapore, helping to take total world sales to around the 3.5m mark.

Further high-profile US TV shows have followed with appearances on *David Letterman* and *Rosie O'Donnell* already under her belt, while a return there this week will include *Tonight With Jay Leno* and the *MTV Movie Awards*. European festival appearances will take up part of her early summer schedule, while another US trip will take in radio station roadshows. Then, after a break in August, it all starts again with European promotion in September, and Japan and Australia in October.

"It's been a fantastic effort by all of the affiliates worldwide and my team have worked flat out on this," says Brownjohn.

ALBUMWATCH

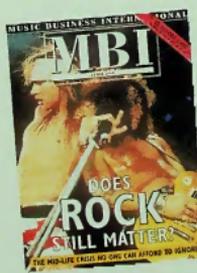
NATALIE IMBRUGLIA

- Debut album 3.5m sales worldwide
- Platinum in Ireland, Italy, Singapore, US
- Gold in 11 countries including Canada, France, Germany, Spain
- Next single *Wishing I Was There* going to US radio next month

UK WORLD HITS

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

AUSTRALIA	AUSTRIA	GERMANY	NETHERLANDS	SWEDEN
1 (1) NEVER EVER All Saints London	1 (1) NEVER EVER All Saints London	1 (1) HIGB Lighthouse Family Polydor	1 (1) SAV WHAT YOU WANT Texas/Wu Ying Clan Mercury	1 (1) WHEN THE LIGHTS GO OUT Sax RCA
2 (16) A.S.A.P. Steps Jive	2 (12) STOP Spice Girls Virgin	2 (16) NEVER EVER All Saints London	2 (15) HGB Lighthouse Family Polydor	2 (11) NEVER EVER All Saints London
3 (15) STOP Spice Girls Virgin	3 (11) MY FATHER'S EYES Eric Clapton WEA	3 (14) BREATHE Midge-Us Arista	3 (11) UNDER THE BRIDGE All Saints Mercury	3 (11) SOMETHING...CANDOLE... Elton John Mercury
4 (11) CLAPTON'S THEME Desperate WEA	4 (11) STOP Spice Girls Virgin	4 (18) STOP Spice Girls Virgin	4 (12) STOP Spice Girls Virgin	4 (12) HGB Lighthouse Family Polydor
5 (26) TEAR DROP Massive Attack Virgin	5 (18) TONIGHT Jive/Casablanca Source: MPA	5 (19) CASANOVA Jive/Casablanca Source: MPA	5 (19) STOP Spice Girls Virgin	5 (14) STOP Spice Girls Virgin



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23 MAY 1998

MID-PRICE

This	Last	Title	Artist	Label (distributor)
1	4	TRACY CHAPMAN	Tracy Chapman	Elektra EKT 64CD (V)
2	3	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GFD 1208 (BMG)
3	1	TRANSFORMER	Fogel	RCA RDC906 (BMG)
4	8	END HITS	M People	Discovert DTS 116CD (SRO)
5	5	ELEGANT SLUMMING	M People	Discovert DTS 116712 (BMG)
6	6	MY IRON LUNG	Madchild	Perihelion 031402 (E)
7	13	BROTHERS IN ARMS	Dave Stratos	Vertigo 024092 (E)
8	7	SECOND COMING	Sense Roses	Geffen GED 2430 (BMG)
9	10	DOOKIE	Green Day	Reprise 05245522 (E)
10	9	DOCK OF THE BAY - DEFINITIVE...	Oz Osbourne	Atlantic 3548130 (V)
11	14	THE BLUES BROTHERS (OST)	Various Artists	Warner Bros K 45075 (V)
12	15	SOUTHSIDE	Texas	Mercury 081712 (E)
13	16	SLEEPLESS IN SEATTLE	Original Soundtrack	Columbia 472394 (SM)
14	17	ESPECIALLY FOR YOU	Daniel O'Donnell	Riz RTZ200 710 (P)
15	12	GREENSLAVES REGGAE SAMPLER 17	Various	Greenslaves GR22CD 11 (SRO)
16	20	THE BEST OF - THEMEDIOLO	John Barry	Columbia 488522 (SM)
17	18	A DATE WITH DANIEL "LIVE"	Daniel O'Donnell	Riz RTZ200 712 (P)
18	19	MONTY PYTHON SINGS	Murray Python	Virgin MONTO 1 (GRP/V)
19	11	BLEACH	Nirvana	Geffen GFD 1929 (BMG)
20	20	CAPITAL PUNISHMENT - THE BEST...	Slave Penk	Capital FM CDFN92 (CFM)

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BUDGET

This	Last	Title	Artist	Label (distributor)
1	1	98.1	Various	Moving Shadow ASHADOW 09VCD (SRO)
2	2	ARBA/ADAM AW I DRIVING?	Redihead	Capitol 0587912 (E)
3	3	14 GREATST HITS	Hot Chocolate	EMI Gold CDGDL 1304 (E)
4	6	BEST OF THE '80s	Various	Crisman CRIM30 33 (EUK)
5	9	BEST OF THE '80s - VOLUME 2	Various Artists	Crisman CRIM32 15 (EUK)
6	8	REACT TEST EIGHT	Various	React REACTCD 127 (V)
7	5	THE PICK OF THE '80s	Various	Crisman CRIM30 101 (EUK)
8	10	HULSTOMERSET HRAFPOSDYINVOCATION	RSNO/Lady Jones	Naves 055306 (S)
9	15	THE BEST OF	The Mamas And The Papas	MCA MCA3D 1919 (EUK)
10	5	MOTOWN CHARTBUSTERS - VOLUME 3	Various	Spectrum 594142 (P)

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COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	TRAMPOLINE	The Mavericks	MCA Nashville UMD 80965 (BMG)
2	2	COME ON OVER	Shania Twain	Mercury 314536302 (P)
3	3	YOU LIGHT UP MY LIFE	AlAnn Rimes	Curb CURCD 48 (GRP/V)
4	4	SONGS OF INSPIRATION	Daniel O'Donnell	Riz RTZ200 709 (P)
5	5	SEVENS	Garth Brooks	Capitol 0456592 (E)
6	6	MUSIC FOR ALL OCCASIONS	Madchild	MCA RTZ2 1104 (BMG)
7	7	FURTHER DOWN THE ROAD	Charlie Landsborough	Riz RTZ200 711 (P)
8	9	BLUE	AlAnn Rimes	Curb CURCD 028 (GRP/V)
9	10	MOVING ON UP	Scotter Lee	Southern Tracks STKCD 3 (GRP/V)
10	7	YOU AND YOU ALONE	Randy Travis	Dreamworks DRD 50034 (BMG)
11	11	THE WOMAN IN ME	Shania Twain	Riz RTZ200 707 (P)
12	14	WITH YOU IN MIND	Charlie Landsborough	Liberty COP 795502 (E)
13	13	NO FENCES	Garth Brooks	Curb CURCD 54 (GRP/V)
14	15	FAITH	Faith Hill	Warner Brothers 248792 (Impart)
15	16	LOVE SONGS	Kevin Rogers	Virgin KENNYCD 1 (E)
16	12	IT DON'T GET ANY BETTER THAN THIS	George Jones	MCA Nashville UMD 80485 (BMG)
17	18	IN PIECES	Garth Brooks	Liberty CDST 2212 (E)
18	19	TIMELESS	Daniel O'Donnell & Mary Duft	Riz RTZ200 710 (P)
20	20	THE LIMITED SERIES	Garth Brooks	Capitol 049572 (E)

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ROCK

This	Last	Title	Artist	Label (distributor)
1	1	A THOUSAND LEAVES	Sonic Youth	Geffen GED 25203 (BMG)
2	1	WALKING INTO CLARKSDALE	Jimmy Page & Robert Plant	Mercury 3563242 (E)
3	2	SOULFLY	Soufly	Bandwagon BR 07495 (P)
4	3	REMASTERS	Lot Ziggelig	Atlantic 376704152 (V)
5	7	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 795958612 (V)
6	6	NIMROD	Green Day	Reprise 336246794 (V)
7	4	WILD ONE - THE VERY BEST OF	Thin Lizzy	Vertigo 0251132 (P)
8	8	YIELD	Pearl Jam	Epic 485302 (SM)
9	10	GREAT ADVENTURE CIGAR	Janus Stark	Eurodisc MOSSH186CD (V)
10	5	THE SUN IS OPEN OUT	Longpig	Mother MUMCD 3602 (P)

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XFM

This	Last	Title	Artist	Label (distributor)
1	2	JUNGLE BROTHER	Jungle Brothers	One Step GEL330043 (JMP/V)
2	3	IT'S LIKE THAT	Ru-D MC's vs Jason Nevins	Sac Communications 589902 (E)
3	4	KELLY WATCH THE STARS	Au	Virgin V2CBT160 (EMI)
4	1	TEARDROP	Mezzio Attack	Virgin WBR8X (E)
5	4	TURN IT UP/TIE IT UP	Busta Rhymes	Elektra EBM4CD (V)
6	10	PACIFICCOBIEK	88 State	ZTT ZTT9121 (JMP/V)
7	7	ROAD RAGE	Canasta	Blaze T Hops R0121CD (V)
8	13	SLEEP ON THE LEFT SIDE	Comeshop	Wigja WJL8CD (V)
9	10	A PESSIMIST IS NEVER DISAPPOINTED	Audience	Mosday A032CD (P)
10	6	SOUND OF DRUMS	Kate Stoker	Columbia JG32CD (SM)
11	5	PUSH IT	Garbage	Mushroom MUSH30CD (JMP/V)
12	15	WISHLIST	Pavel Jan	Epic 962792 (SM)
13	8	...	Various	Superior Quality BLUE208 (P)
14	16	THE BUBBLES	Shed Seven	Polygram 508292 (P)
15	11	KING-FU	187 Lockdown	East West DW195CD (V)

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This	Last	Title	Artist	Label (distributor)
16	14	SOUNDS OF WICKEDNESS	Tank	Logic 743216842 (BMG)
17	17	LOVE THEME FROM SPARTACUS	Terry Callier	Talis Love L202CD (P)
18	18	THIS FEELING	Pureessence	Island CD088 (P)
19	19	COMING UP ROSES	Cave	Universal UMG06485 (BMG)
20	20	BETTER MADE	Headwin	Epic 0639402 (SM)
21	21	BURN YOU	Symphonium	Infectious INFICT5052 (V)
22	12	BAD OLD MAN	Boyz n the D	Epic 053309 (P)
23	15	HOT IF YOU WERE THE LAST JUNKY ON EARTH	Davey Nulls	Capitol CDL08 (E)
24	16	EL PRESIDENT	Dugout	Redwooder RR2203 (P)
25	10	THE ROCKEFELLER SKANK	Faboy Slim	Skinet SKM73CD (JMP/SM)
26	10	HOLY SMOKE	Mogus	Chenel Unpoposed CHEM205 (V)
27	29	HE GOT GAME	Public Enemy	Dat Jan 540892 (E)
28	30	COME BACK TO WHAT YOU KNOW	Enbridge	Nat Huff 0270 (E)
29	28	DYING IN W.L.A.	Brainy B	Capitol CDL08 (E)
30	29	CANT SEE ME	Ice Brown	Polygram 40492 (P)

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	FEEL IT	Temper featuring Maya	Pepper 030302 (P)
2	2	LAST THING ON MY MIND	Steps	Jive 051842 (P)
3	4	IT'S LIKE THAT	Ru-D MC's vs Jason Nevins	Sac Communications 589902 (E)
4	6	JUNGLE BROTHER	Jungle Brothers	Gee Street GEE 500088 (JMP/V)
5	10	BLACK & WHITE ARMY	Black & White Army	TOON TUNO CD (V)
6	7	ICE RAIN	UB40	ZTT ZTT9121 (JMP/V)
7	3	PACIFICCOBIEK	88 State	Logic 74255162 (BMG)
8	10	LOVIN' YOU	UB40	Mushroom MUSH 302CD (BMG/V)
9	10	JOY	Dani Hines	Jive 030402 (P)
10	10	LONDON TOWN	JDS	Districone DISC40 44 (P)
11	5	GET UP STAND UP	Phunky Phanton	Mushroom MUSH 28CD (JMP/V)
12	8	PUSH IT	Garbage	Wigja WJL8CD (V)
13	7	SLEEP ON THE LEFT SIDE	Comeshop	Music From Another JULIAN 4CD (P)
14	10	PULL THE WIRES FROM THE WALL	The Delgados	Music From Another CHERM 02CD (V)
15	10	LONG TIME COMING	Bump & Flux	Heat Recordings HEATCD 014 (V)
16	10	HOW SOON IS NOW	Melarky MLK 0 (P)	
17	10	MARCHING ON	Melarky Brothers	Southern CDSSE 004 (V)
18	10	CLASSIC NO 9	Balistic	Superior Quality IAM MOVE 08CD (V)
19	10	DON'T PLAY DEAD	Vaporheads	Pow! POW! 001CD (P)

All charts © CN

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	VERSION 2.0	Garbage	Mushroom MUSH 28CD (JMP/V)
2	10	THE BEST OF	Nick Cave & The Bad Seeds	Mute LDM0474 (V)
3	1	PUSH THE BUTTON	Moray Mac	Mo Wax MW 9002CD (V)
4	2	GOD HUMOR	Stii Elenne	Creation CRECD 225L (JMP/V)
5	3	GREATEST HITS	Jazz Jazzy & Fresh Prince	Jive 051842 (P)
6	4	CALM ISM	Morcheeba	Indolence ZEN 0748CD (P)
7	5	IN MY LIFE	George Martin/Various	Echo CD20 20 (P)
8	8	WORD GETS AROUND	Stereophonics	V2 VVR 30048 (JMP/V)
9	7	MELTING POT	Space	Gut GUT114 (SM)
10	10	MELTING POT	The Charlatans	Beggars Bangor BB030 (NDCS)
11	14	WHEN I WAS BORN FOR THE 7TH TIME	Comeshop	Wigja WJL8CD (JMP/V)
12	12	SHOOT THE BOSS	Melarky Mefia	Heavenly HNVCD 71CD (JMP/V)
13	15	DEKANSDUMSANDROCKANDROLL	Prigletheater	Wall of Sound WALLCD 015 (V)
14	11	THE SHAMEN COLLECTION	The Shamen	One Little Indian TLP 722CD (P)
15	13	PEOPLE MOVE ON	Bernard Butler	Creation CRECD 221 (JMP/V)
16	16	LAMBS & GENTLEMEN WE ARE ROMPING IN SPACE	Spiritualized	Dedicated DEDCD 034 (V)
17	6	CRUELTY AND THE BEAST	Orde O'Flah	Musik For Nations COMFN 242 (P)
18	19	(WHAT'S THE STORY) MORNING GLORY? Oasis	Jungle Brothers	Creation CRECD 100 (JMP/V)
19	19	FRANK BLACK AND THE CATHOLICS	Frank Black	Gee Street GEE 1002CD (V)
20	20			Play It Again Sam BIAS 370CD (V)

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23 MAY 1998

BUDGET REPORT

by ALAN JONES



Radiohead's *Airbag/How Am I Driving?* topped the budget chart for two weeks without even being released. A low priced American import, comprising *Airbag*, *Pearly, Meeting In The Aisle*, *A Reminder*, *Polythene*, *Melatonin* and *Palo Alto*, it now stands at number two, and has sold over 32,000 copies in four weeks – more than it has sold in America.

On its first week, *Airbag/How Am I Driving* sold 15,500 copies and would have ranked as high as number 11 on the

BUDGET FOOTFILL

regular album chart, had it not been excluded for price reasons. Aside from 98.1, *Airbag/How Am I Driving?* is the only vaguely contemporary recording in the budget chart, where the majority of recordings are from artists who have long since passed their creative peak, or are even dead. Among the artists with whom Radiohead are rubbing shoulders in the chart are Blondie, the Kinks, Neil Diamond, Michael Ball and Boney M. Strange bedfellows indeed.

With a dealer price of 60p and a recommended retail price of 99p, *Moving Shadow's* drum & bass CD 98.1 has ruled the budget chart for the past fortnight, while selling 13,000 copies. A 45-minute mix by Moving Shadow founder and head honcho Rob Playford, 30,000 copies of 98.1 were pressed but demand is such that the label is manufacturing a further 10,000. 98.1 features a dozen tracks by Moving Shadow artists, including E2 Rollers, Calyx, Addiction and TeeBee, and all are due imminently as singles in their own right, or will appear as album tracks.

The death of Frank Sinatra brought a swift reaction not only in the full-price market but also in the budget arena.

There are literally dozens of Sinatra budget releases, many of them out of copyright recordings from his very earliest years, including some V-disc recordings from the second world war. But the two which sold best last week were compilations of his EMi work, released on the company's MP label. 20 Of The Best – which features tracks like *All The Way*, *Love And Marriage* and *Three Coins In The Fountain* – debuts at number 14, while *Swing Easy* enters at number 22.

Following her death, The Best Of Tammy Wynette also sprouted into the chart, climbing as high as number 11. Six weeks in, it has dropped to number 24.

Motown Charbusters Volume 3 – highlighted when this column last appeared 10 weeks ago – continues to outsell all other albums in the series by a margin of more than 3:2 but volumes 7 to 12, which have been available only through Woolworth's since moving from mid-price Motown to low price Spectrum, are scheduled for general release in July. This is Motown's 40th anniversary year, and all can be expected to sell well, with

Volumes 7 and 8 the likeliest to, at least temporarily, rival Volume 3.

Though now selling only about as tenth as many as it did at its peak, *Hot Chocolate's* 14 Greatest Hits remains the biggest selling budget album of the year by a big margin. It spent 15 consecutive weeks at number one on the budget chart before being pushed down to number two by Radiohead's *Airbag/How Am I Driving?* four weeks ago, and has since slipped a further notch to number three to accommodate the 98.1 compilation. It's the only budget release to sell upwards of 1,000 copies every week this year.

R&B SINGLES

This	Last	Artist	Label Cat. No. (Distributor)
1	1	IGONE TILL NOVEMBER	Columbia 68872 (SM)
2	2	UNDER THE BRIDGE/LADY MARMALADE	London/Decca 408 (F)
3	3	STRANDED	Widaz-CXIAS 293 (F)
4	4	LIFE AIN'T EASY	WEA VEA 1950 (F)
5	5	LET'S RIDE	Del Jun 5869 (F)
6	6	ALL MY LIFE	MCA MCA20 0076 (BMG)
7	5	JUNGLE BROTHER	Get Street/Epic 620043 (BMV/P)
8	8	TURN IT UP/FIRE IT UP	Elektra E394 (C) (F)
9	7	ALL MY LOVE	Interscope/ID 9558 (BMG)
10	4	YOU THINK YOU OWN ME	Island CD 700 (F)
11	11	JAY	Mushroom MUSH 300DS (BMV/P)
12	6	I DON'T EVER WANT TO SEE YOU AGAIN	Epic 69582 (SM)
13	12	LOVE THEME FROM SPARTACUS	Takl'n Loud TLCC 32 (F)
14	1	A ROSE IS STILL A ROSE	Arista 742155142 (BMG)
15	15	LOVE LETTERS	Widaz Card/Polydor 595869 (F)
16	10	STAY	Cooltemp CDC00 334 (E)
17	12	NICE & SLOW	LaFace 74321579102 (BMG)
18	18	THE BREAKS	Reprise W 9440 (D) (F)
19	13	WHAT YOU WANT	Puff Daddy/Arista 7421573772 (BMG)
20	15	I GET LONELY	Virgin V50377 108 (E)
21	14	DEJA VU (UPTOWN BABY)	Columbia 66582 (SM)
22	18	NO NO NO	Columbia 665521 (Improm)
23	19	THE ROOF (BACK IN TIME)	RCJA 742157161 (Improm)
24	16	NOBODY BUTTER	East West E 389 (C) (F)
25	27	BEEP ME EYER	Miscy/Midsean/Anis/Etist
26	21	DO FOR DOVE	Virgin 425162 (Improm)
27	23	HIGH	Lightshow Family
28	20	NEVER EVER	Polydor 584192 (F)
29	22	LOVE SHY	London CD 410 (C) 407 (F)
30	24	BEALONE NO MORE	Reverb BNO35E (F) (P)
			Northwestside 7432151982 (BMG)

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

DANCE SINGLES

This	Last	Artist	Label Cat. No. (Distributor)
1	1	SINCERE	AM.PM 582911 (F)
2	2	BAMBATA	Ebony EBRO15 (SR)
3	3	LONG TIME COMING	Heart Recordings HEAT 014 (F)
4	4	DEEPER LOVE	Inferno ITFN01 001 (TFC/W)
5	5	LOVE THEME FROM SPARTACUS	Takl'n Loud TLCC 32 (F)
6	1	PACIFIC RIM	828 Star
7	2	MARCHING ON	XL Records XL7 96 (F)
8	6	MILES FROM HOME	Soundbyte 1758E 04R (U)
9	10	LONDON TOWN	Mo'Wa MWO 02 (U)
10	11	LET'S RIDE	JOS Papper 03004 (SR)
11	7	JUNGLE BROTHER	Del Jun 5869 (F)
12	7	GET UP STAND UP	Get Street/Epic 620043 (BMV/P)
13	8	ICE RAIN	Xtravaganza/ID 009102 (XT) (P)
14	15	LOVIN' YOU	Logic 742157181 (BMG)
15	9	EXPANSIONS	Scott Groves/Infanta 5004 85 (V)
16	25	FEEL IT	Papper 03004 (SR)
17	13	TOUGH AT THE TOP	Moving Shadow SHAD0W 12DR (SR)
18	22	VOYAGER 1.56	Manifattura FES 43 (F)
19	11	STAY	Cooltemp 1200CL 304 (E)

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DANCE ALBUMS

This	Last	Artist	Label Cat. No. (Distributor)
1	1	TUP JAM TUP UNDERGROUND FREQUENCIES - 2	Satellite 742155245/742155446 (BMG)
2	1	MEZZANINE	Virgin VIBRLP 415W/4RMC 4 (E)
3	3	WEEKEND WORLD	Moving Shadow ASH400 12R (SR)
4	6	RISK GARAGE	Polychrome 742155191 (F)
5	4	LOGICAL PROGRESSION LEVEL 3	Good Looking GRLK 1003/GRK 103 (M)
6	3	LYSTIC UNLOVE - VOLUME ONE	Rakawa RWK 11291/RWK 11294 (P)
7	7	FANTAZIA - BRITISH ANTHEM - SUMMERTIME	Teletel TV - JFBA 22 (P)
8	8	THE GALLERY - MODERN MASTERS VOL 1	VG Records - FYTDM 188 (E)
9	9	RAY OF LIGHT	Maverick 3362484/171362/484714 (V)
10	10	MOMENT OF TRUTH	Cooltemp 89432/1892/8224 (E)

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MUSIC VIDEO

This	Last	Artist Title	Label Cat No
1	1	RADIOHEAD/Television Commercial	Parlophone VMB993303
2	24	FRANK SINATRA/My Way	Video Collection VCA27
3	2	SPIRIT GIRLS/Girl Power - Live In Istanbul	Virgin V33362
4	6	MICHAEL HARTLEY/Live On The Dance	VWL 41783
5	3	LIVE CAST RECORDING/Le Week-end In Concert	Video Collection VCG28
6	5	BACKSTREET BOYS/Backstreet Singles - Unauthorized	Visual VCG162
7	5	SPIRIT GIRLS/Spirit Official Video Volume 1	Epic 631562
8	8	MICHAEL JACKSON/Thriller	June 2625
9	11	BACKSTREET BOYS/Live In Concert	Game Entertainment 65225
10	21	SHIRLEY BASSEY/Singles Are Forever	June 2625
11	9	BACKSTREET BOYS/Backstreet Behind The Scenes	June 2625
12	7	Id In Angles In Sydney	Warner Music Video 75251863
13	10	ABBA/Forever Gold	PolyGram DVD 42581
14	12	CLIFF RICHARD & CASH/Heartbeat	Video Collection VCG15
15	16	M PEOPLE/One Night In Heaven	Game Entertainment 65213
16	19	GARTH BROOKS/Live From Central Park	Capitol MP951543
17	17	2PAAC/Two Realities	Mixing In Action 26X31
18	22	DENZEL D'ONNELL/The Gospel Show - Live From The Point	Ray 89229/791
19	16	BUSBY/Always And Monrovia	Universal 645010
20	15	RADIOHEAD/21 12 - The Astoria Grand Live	PMI 60764/182
21	14	REBECCA/Back & Cast/Smoking In Heaven/It A Dream - Video Collection VCG44	Video Collection VCG44
22	13	BACKSTREET BOYS/Backstreet Show	June 2625
23	23	BOYZONE/Something Else	VWL 533343
24	23	GARY BARLOW/Open Book	BMG Video 75251872
25	23	ELECTRIC HEAD/The Dance	Warner Music Video 75251863
26	26	REBECCA/Back The Movie	MDMJA 52021
27	25	TRUNGER	Game Entertainment 65215
28	28	THE STONE ROSES/The Complete	Wanworder WMR257
29	28	LOUISE/Women In Me - The Video	EMI MP91913

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VIDEO

This	Last	Artist Title	Label Cat No
1	1	HERCULES	Walt Disney 227092
2	2	CON AIR	Buena Vista 1105/1104
3	3	JERRY BRUNER - TOO HOT FOR WORDS	CD Video 979158
4	3	LEAR LAR	CD Video 979562
5	5	THE FIFTH ELEMENT	Piccadilly PRC200/V
6	6	SCREAM	Mirage 015143
7	8	8 MEN IN BLACK	Columbia TriStar 0749610
8	7	STAR TREK - FIRST CONTACT	CD Video 979158
9	9	HOMEBASE BEHIND II	Walt Disney 227122
10	18	THE FULL MONTY	Fox Video 40035
11	12	INDIES - SERIES 4 - EPISODES 14	Warner Home Video 26217
12	13	INDIES - SERIES 4 - EPISODES 15	Warner Home Video 26212
13	13	INDIES - SERIES 4 - EPISODES 16	Warner Home Video 26213
14	14	INDIES - SERIES 4 - EPISODES 17	Warner Home Video 26216
15	17	STAR TREK: VOYAGER - VOL 4	CD Video 979158

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Friday, May 29, 1998

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09.40	OPENING ADDRESS
Session 1	TRADE & INDUSTRY OVERVIEW The economic effects of the past year, forecast for the next 12 months and political status, country by country. <i>Peter Godwin CBE</i> Chairman, British Chamber of Commerce in Hong Kong, and Director General, British Council
10.00	
Session 2	LICENSING, PUBLISHING, RETAILING, MARKETING, THE MEDIA The blueprint for doing business. The region 2000. <i>Stuart Watson, Chairman, SWAT Enterprises</i> Plus an invited panel of speakers from Asia and the UK REPORT: LATEST FROM SINGAPORE, MALAYSIA, TAIWAN
11.15	
13.15	
Session 3	COUNTRY BY COUNTRY FOCUS, PART 1 China & Hong Kong, Japan, Sth Korea, Taiwan <i>Peter Jamieson, CEO, Linguaphone Group</i> Chairman, British Council
14.30	
Session 4	COUNTRY BY COUNTRY FOCUS, PART 2 India, Thailand, Malaysia, Singapore, Indonesia <i>Simon Napier-Bell, CEO, SMO Ltd</i> Plus an invited panel of speakers from Asia and the UK Quizzed by <i>Stuart Watson</i>
15.45	
17.00	
17.30	CLOSING ADDRESS & RECEPTION

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REVIEWS

SINGLE

of the week

the impossible and make this more perfect than that

ULTRASOUND: Stay Young (Nude NUJ53CD1).

Having emerged from one of the fiercest A&R battles of recent years, Ultrasound finally unleash their live favourite Stay Young on the masses. The track previously surfaced on the delegate-only London Music Week CD in demo form, but now Nude has brought in production guru Nigel 'Radiohead' Godrich to achieve

original demo. Having debuted at number one in the Student Radio Chart, the fortunes for this look promising and will put

Ultrasound high above their nearest contenders. Also worth checking out is B-side Underwater Love Story which features bassist Vanessa on lead vocals. **3.5**



SINGLE reviews

CAESAR: Before My Head Explodes (China WokCD2090). This debut UK single from the Amsterdam trio is a warm, charming, and wonderfully simple pop song with layers of evocative melodies. It's had some exposure on the Radio One Evening Session and Xim and deserves more. UK dates are being scheduled, so expect some interest from indie circles. **3.5**

SOUNDTRACK OF OUR LIVES: Instant Reunion 99 (COLA 08BCD). From their music to their looks to their product's logos, this raff-fresh Swedish sextet...Sovietises the likes of Kutis Shaker—who they supported recently throughout the UK—by a mile. And for once the press blurbs hits the button: the band does a perfect style run-through of the Stooges, Beeheart and MC5, not to mention the humour of early Blue Oyster Cult. Magnificent stuff. **3.5**

BRIAN MCKNIGHT: Anytime (Polydor 8607752). An accomplished musician in his own right, McKnight has created music for artists such as Quincy Jones and Boys II Men. Taken from the album Anytime, which is spent 32 weeks in the Billboard Top 30, this romantic, flowers song is bound to strike a chord with his female fans. The *RM Urban Chart* shows the single has been steadily climbing for the past five weeks to number 23, as well as being playlisted on The Box. A Radio One session with Trevor Nelson is planned. **3.5**

IMAJIN: Shorty (Jive 0521212). The latest of a string of teenage boy bands, the Imajin are a new venture for Jive Records. A pop/R&B bubbly track, Shorty is currently at number 14 in the *RM Urban Chart* and still climbing after three weeks. Already a hit with teenage girls in the US—they are touring with Mary J Blige—the chances look good of them repeating the feat in the UK. **3.5**

DEFONES: Be Quiet And Drive (Far Away) (Maverick W0445CD). One of the quieter tracks on the acclaimed album *Around The Fur*, this is an intense blend of raucous metal and melodic vocals from the Sacramento four-piece. This could well be another Top 30 hit for them. **3.5**

KP & ENVY: Swing My Way (East West E3849CD). Two young rappers from Atlanta fuse jungle, hip hop and R&B on this track. *Swing My Way*—which lyrically hints at more girl power—has spent six weeks in the *Billboard Top 100* peaking at number six and has already climbed 13 places to number 21 on the *RM Urban Chart* at just two weeks. **3.5**

NEIL FINN: She Will Have Her Way (Parlophone CDRS6495). Having firmly established himself as one of the best songwriters of his generation, Finn returns more than four years after *Crowded House's* last studio album to finally open his solo account. Melodically and structurally it is everything you expect from a Finn song, albeit in a darker-than-usual setting, but it



MORCHEEBA: Let Me See (Indochina ID071CD). So far it has been a successful year for the consistent Morcheeba, particularly with their superb silver-status album *Big Calm* which has spent eight weeks in the Top 40. Taken from that album, Let Me See is typically charming, lazy and driven by a smooth, mid-tempo groove with unique and

tranquil vocals from Siye Edwards. This has been reworked for radio by Magnus Finneas, who is no stranger to big names and has had hits with artists such as All Saints, Pulp and Neneh Cherry. There has been no shortage of radio support for Morcheeba and this appears on Radio One's *As Featured* list which should help sales following the previous and modest success of *Blindfold* and *The Sea* which ultimately did not receive a release. **3.5**



lacks the charm and sparkle to be on a par with the better works of his former band. Mixed by Radiohead producer Nigel Godrich, it will be shortly followed by his debut solo album *Try Whistling This*. **L 2**

RECOMMENDATION: PAT LES: Vin-Da-Loe (The Urk/Telexar CDSTAS2982). Written by Keith Allen (who co-wrote New Order's

World In Motion, the first credible footnote since) Blui's louchy trot Alex James and post-modern pickler Damien Hirst, this plean to English football, gang mentality and the joys of the second, most popular form of Britpop is a winner. Despite the intimidating undercurrent in Allen's spoken verses, the chorus of "We're gonna score one more than you" will become a firm populist favourite. **L 2**

GOMEZ: Get Myself Arrested (CDHU79). Gomez's top of their debut single 78 Stone Wobble again showcases the Tom Waits-style vocals of frontman Tony Gray and, coupled with the laid-back grooves of the Gomez crew, makes this record the ultimate lazy summer-day soundtrack. With radio support, this should set Gomez up as one of this year's brightest and most original hopes. **L 2**

DES'REE: Life (Sony S2669302). In early '95, Des'ree was almost single-handedly leading a British charge on the American charts with her anthemic *You Gotta Be The British*, however, were less sure, as the reissued song peaked at number 14, a performance which is unlikely to be bettered now. A taster for her third album, *Life* is a rather pondorous affair, relying on a simple repetitive chorus of the title. **L 2**

MAGOO: Holy Smoke (Chemical Underground CDM25CD). Fresh from touring with the Delgados and with a Glasgowian appearance scheduled, East Anglian four-piece Magoo return with their first release since June 97's *Real Lines (Are Free)*. After roughing through the riff-heavy lead track, they show their softer side on Pink Dust and A Meeting Of Minds. Xfm and Radio One's Evening Session are giving this EP some deserved exposure and a Peel Session is expected in the near future. Their first taste of the charts can't be too far away. **L 2**

SLEATER-KINNEY: One More Hour (Matador OLE 321-2). The press on both sides of the Atlantic have praised this band and it is easy to see why judging by this song which tracks the final moments of a doomed relationship, with bitter lyrics pitched against the sharp guitars and caustic sound of Corin Tucker's voice. Although this is an essential listen, and is receiving airplay on London's Xfm and Radio One's *Yo Whiskey* show, it will still find it hard to cross over into a wider market. **L 2**

ABU: Counting The Days (Kuku Music CCK00K1). This Lightweight Family-meets-R Kelly sound is potentially massive. Counting The Days has a clever middle-of-the-road style that might not quite be what the soul purist would want, but is definitely going to



and recorded four albums with the Brand New Heavies, she has worked with other acclaimed artists such as Macolm McLaren, so her incipient fame should come as no surprise. **L 2**

do well on all the big AC and CHR radio stations. It has already spent a month in The Box Top 10 and is now on Capital Radio's *A-list*. **L 2**

LIGHTHOUSE FAMILY: Lost In Space (Wild Card/Polydor 5670592). Coming off the back of their longest Top 10 run so far with *Tempo*, the Lighthouse Family take it down tempo with this moving and stylish orchestral-laced cut from their already triple-platinum second album *Postcards From Heaven*. Lost In Space is another melodically appealing offering from the pair which will be instantly topped up by radio programmers. **L 2**

FEDERATION: See Through (Cap Of Tea COT049). Federation are back with a new, noodle-free sound with the lead track, the swaggering *Could Be Mine* utilising an old Herbie Hancock break with Reprazent collaborator St John's dub-inflected bass playing. Track two, *Nodules*, leans more toward their old sound, but DJ Die and *Suv's* 2nd Nature mix of *See Through* earns the awards and brilliantly showcases Federation's new attitude. Radio is slow to pick up on this, but with a little support it could take off. **L 2**

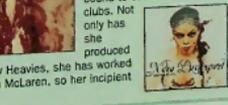
ALBUM reviews

CHANTAL KREJAZIUK: Under These Rocks And Stones (Epic 03751). This Canadian pianist/singer/songwriter's debut album boasts lyrics written with a wisdom beyond her 23 years, as she touches on both personal emotions and wider issues such as ecology. In sound it is very much in Toni Amos/Sheryl Crow territory, but her voice is quite superb in comparison with her contemporaries, which will help the album make its mark. **L 2**

JIMI HENDRIX EXPERIENCE: BBC Sessions (MCA SAM 3233). This cassette serves two purposes: firstly, within its 30 tracks (hits, favourites, covers and so forth) from the BBC archives are 13 unreleased performances, which is enough to tempt the fans, and secondly, this provides an excellent introduction to the original Hendrix-Mitchell-Reverend power trio. Very much like the Led Zeppelin BBC sessions, the sheer power is what most impresses, catching a band at, as programme notes of the time Chilton, Neil Young, Simon & Garfunkel and Willie Nelson. Using simple but effortlessly beautiful melodies worked out on guitar and drums, his velvet-softest voice floats angelically over these songs of heartache, self-doubt and the more trying aspects of life. Press attention will be heightened by his recent Oscar nomination for *Miss Misdery* written for the movie *Good Will Hunting* and live appearances on *The Evening Session*, Xfm and GLR. Smith will play in Dublin and London in late May before returning for a proper tour in June. **L 2**

CURTIS MAYFIELD: Curtis: The Very Best Of Curtis Mayfield (Beechwood Music CDST15CD1). A timely and definitive celebration of one of the most important figures and innovators of Seventies black music. The Impressions' servant/songwriter's undeniable class shines as we journey through his greatest and most renowned work, with treats such as the full-length version of *Move On Up*, *Pusherman*, *Freddy's Dead* and *Superfly*. Purveyed and recognised as a true

RECOMMENDATION: N'DEA DAVENPORT: Sing It On (V2 VHS002013). N'Dea Davenport, best known for her association with Brand New Heavies, is back with her debut single. Produced by Dallas Austin, it is a soulful, laid-back, funky track with smooth vocals. Already the Hex Hector instrumental mix has hit the dancefloor, while the Premier and Guru mix — with a hip hop touch — is bound to catch on in the clubs. Not only has she produced



ALBUM of the week

SMASHING PUMPKINS: Adore (Hut HUTCD51). (Smashing Pumpkins' first album since 1995 is probably their most mellow work yet, but it is also their most accomplished. Underlying the original intention of an acoustic album, the 13 Billy Corgan-written tracks jettison the riff-heavy

alternative rock sound and leans towards more ballads and airy tunes. Adore is being heavily promoted with numerous radio interviews and TV appearances on *TFI* and *Late 7*. The first single *Aura* Adore is B-listed on Radio One and A-listed on Xfm. There will be a one-off gig to promote the album in late May. **L 2**



pioneer and an extraordinary talent. **L 2**

RECOMMENDATION: EARL BRUTUS: Tonight You Are The Special One (Fruition FRUCD 1003). One of the most interesting and challenging acts during the rounds these days, Earl Brutus take their unique, anthemic sound from all sources, mixing hook-filled choruses and chaotic bursts of noise into an engaging whole, instantly catchy and consistent throughout. *Tonight You Are The Special One* is a rollicking ride through buzzing guitars and ancient analogue sounds. Both Xfm and Radio One are bound to give strong airplay to new single *Universal Plan*, while the band will be featured in *NME*, *Melody Maker*, *Select* and *Deluxe*. **L 2**

RECOMMENDATION: ELLIOTT SMITH: Either/Or (Domino WMGD51). Named by *Time* magazine *Spin* as one of the 10 most influential people in music today, Elliott Smith belongs to a musical tradition that stretches back through Big Star's Alex Chilton, Neil Young, Simon & Garfunkel and Willie Nelson. Using simple but effortlessly beautiful melodies worked out on guitar and drums, his velvet-softest voice floats angelically over these songs of heartache, self-doubt and the more trying aspects of life. Press attention will be heightened by his recent Oscar nomination for *Miss Misdery* written for the movie *Good Will Hunting* and live appearances on *The Evening Session*, Xfm and GLR. Smith will play in Dublin and London in late May before returning for a proper tour in June. **L 2**

DAYTONA: My Obsession With Elizabeth Montgomery (Blue Dog/V2 BDOG110072). This brand of indie pop/funk founders through 14 tracks without delivering anything really worth checking out. Although *12, MVE* this isn't in the same league as *Labelmates* Stereophonics. **L 2**

RECOMMENDATION: ROD STEWART: When We Were The New Boys (Warner Bros 5382-46792-2). Stewart has always had immaculate taste when it comes to cover versions. This, his first totally new studio album in three years, is no exception, but not even the most optimistic of Rod fans could have expected a work as brilliantly engaging as this, ingeniously paired with songs by the likes of Oasis, *Primal Scream* and *Skunk Anansie*. Stewart is suddenly *Rod* the Mod again, instantly wiping away every bad musical memory of Da Ya Think I'm Sexy downwards, to perfectly recapture his heyday form. The spirit of *Hot Legs* shines

through opening track *Cigarettes And Alcohol* as Stewart embraces both the contemporary and his own classic sound, while his working of *Supercar*'s self-titled song is the singer at his most sensitive. This is his best album in more than 20 years. **L 2**

SHED SEVEN: Let It Ride (Polydor CD5573592). The Sheds' third album shows new form and maturity. From gritty ballads like the current single, *The Heroes*, through to the upbeat title track *Let It Ride*, Rick Wetton's vocal delivery excels against a backdrop of guitar melodies. Given the excellent reception the first single *She Let Me On Friday* received, the blanket coverage of all the mainstream press and TV advertising in the week of release should send this superb album soaring up the charts. **L 2**

GLORIA ESTEFAN: Gloria! (Epic 489850 4/2). New album and — judging by some of the promo shots — new haircut. Fans should expect few musical surprises, however, as Estefan does on *Gloria!* what she can be relied on to do best: formulate up-tempo Latin pop, with summer and good times written all over it. Coproduced by the singer and husband Emilio, Estefan has enlisted some big name producers to spice things up. *Fugees'* Wyclef was behind the desk for *Don't Release Me*, adding his own rapping to the track, while other draftees include Tony Moran and *Soul Solution*. The album contains both English and Spanish versions of a number of tracks, including the first single *Heaven's What I Feel*. Expect *Gloria!* to do at least as well as her last album, *Destiny*, which reached number 12 in 1996. **L 2**

HEIGHTS OF ABRAHAM: Electric Husk (ZTT 29C). A re-release on a different label for this chilled-out electronica which should not be dismissed as one of the flock of ambient albums on the market. Originally on Hull's quality indie label *Pork Recordings*, where it achieved minor fame in underground circles, *Heights Of Abraham* may pick up more converts second time around. **L 2**

Our scoring system

Our scoring system gives two ratings: one for chart potential (in blue) and one for the *MW* verdict (in red). Ratings are from **5** (highest) to **1** (lowest) in both cases.

This week's reviewers: Dugald Baird, Michael Byrne, Hamish Camp, Sarah Davis, Catherine Ade, Duncan Holland, Sophie Moss, Nic Naylor, Dean Patterson, Paul Williams, Simon Ward.

by Karen Faux

Woolworths' music displays have become bigger and brighter since it started introducing new chart walls last autumn. The new-look displays now feature in 350 stores and with plans to phase them into at least another 250 sites by October, the chain is gearing up for one of its strongest assaults on the Christmas market.

The beauty of the refit is that it gives visibility to a greater range of product and provides the opportunity to bring new artists and alternative releases into the spotlight. There is also scope to position label promotions and artist campaigns to their best advantage.

Tim Coles, Woolworths' entertainment controller, says: "The music chart wall displays are part of a new look throughout entertainment departments which has seen the introduction of new colour schemes and new signage. The aim is to ease the customer's shopping experience by making our product range immediately identifiable." Recommended singles and albums have become more varied in recent months with



Woolworths: rolling out chart wall displays to most of its stores dance, rock and mainstream pop all given regular exposure. This week, singles from Robyn and Rod Stewart and compilation Smash Hits Summer 98 are tipped to be big sellers throughout the chain. While Woolworths maintains its

WOOLWORTHS FACTS

- With 783 outlets, Woolworths has more stores selling music than any other chain in the UK
- Woolworths is embarking on a major refurbishment that will see more than 600 of its stores with exactly the same format for the first time this October
- Woolworths has been sponsoring Boxtop, The Box Top 10 chart, for the past year

competitive edge by aggressive pricing on chart product, its back catalogue campaigns are becoming increasingly important to its core business.

It has just kicked off a Simply Red promotion around the purchase of the new

album *Blue*, which offers either Picture Book or Men And Women for £9.99. This is being supported with extra display space, hanging banners and tabloid advertising. Other artists in line for similar promotions include Gloria Estefan, Rod Stewart and Shed Seven.

Woolworths' biggest ongoing campaign is its Top 100 Artists which features 150 CDs priced between £5.99 and £12.99 with multi-buy deals attached. "This covers key artists from the past 35 years such as the Beatles, Rolling Stones and Bob Dylan through to Oasis, Radiohead and The Verve," says Coles.

"To back it up there is a heavyweight LR advertising campaign and strong POS including stickers, header cards and shelf supports," he adds.

With other discounts and multi-buy offers on 40 of Virgin's Best... Ever albums and on 100 titles on the Crimson Ball, Woolworths will be promoting 400 lines at a wide range of price points in June. It's an awesome offer and one which should admirably combat any slowdown in business due to either warm weather, the World Cup or both.

IN-STORE THIS WEEK

Andys Records

Radio single - Simple Minds; Windows - three CDs for £21; In-store and press ads - Radiohead video, Classics For Pleasure with CDs for £5.99 or two for £10, Guy Barker, Dave Samuels, Oscar Peterson, Holst for £4.99. This is Jazz promotion with CDs at £7.99 or two for £15 with a free sampler, Shawn Colvin, Stream 2, Due South, Jeff Buckley, Symphonix

ASAP

Singles - Rod Stewart, BBE, Smashing Pumpkins, Collapsed Lung, Robyn, NYCC, Shawn Colvin; Albums - Simply Red, Drop Dead Gorgeous 2, Dave Pearce presents Dance Anthems, Weekender, Bonkers 4; Videos - Con Air, Die Hard 3, X Files

Sire

In-store - Simply Red, Hercules, Liar, Liars, Friends, Star Trek, The Wombles, two rock or pop CDs for £15, two classical CDs for £8, two videos for £10

FARRINGDON

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

HMV

Single - Smashing Pumpkins; Windows - Simply Red, Wyclef Jean, X Files; In-store - Jesus And Mary Chain, NYCC, Robyn, Tricky, Lionrock, Deri Hines, Julian Lennon, Nick Cave; Press ads - Headswin, Jepp Curve, Slayer, Julian Lennon, DJ Punk Rock, Jean Michel Jarre, Soul Asylum, Logical Progression III

MENZIES

Singles - Rod Stewart, Simple Minds, Smashing Pumpkins; Windows - Artists Of The Millennium with two CDs for £22, Bonkers 4; In-store - Eddi Reader, Julian Lennon, Bonkers 4

NEWLINE

Selecta listening posts - The Dawn, Rare, Fire compilation, Midget, Julian Lennon

NOW

Single - Smashing Pumpkins; Albums - Simply Red, Summer Smash Hits 98, Peter Green; Videos - Official Aquatics Video

our price

Singles - Smashing Pumpkins, Tricky, NYCC; Albums - Jean Michel Jarre, Mogwai, Sean Lennon; Windows - Nick Cave, Jeff Buckley, Our Price sale; In-store - Simply Red, Smash Hits Summer 98; Press ads - Robyn, Beverly Knight, Gloria Estefan

TOWER

Singles - Smashing Pumpkins, Simple Minds, Shawn Colvin; Windows - Nick Cave, Simply Red, Julian Lennon, EMI sale; Garbage, Jeff Buckley, Wilde; In-store - Time Out Festivals Guide, Wilde, EMI sale, World Cinema sale; Press ads - Simply Red; Posters - Spice Girls, Cleopatra, EMI sale

MEGASTORES

Singles - Tricky, Therapy?, Jesus And Mary Chain, Dollshead, Beverly Knight; Windows - Simply Red - Synposium, Bonkers 4, 808 State, Jean Michel Jarre, Wyclef Jean; Press Ads - Sean Lennon, People Vs Larry Flint

WH SMITH

Singles - Smashing Pumpkins, Rod Stewart; Album - Fantastic 80s 2; In-store - Glubb'n', Boyzone; Listening posts - Peter Cox, Julian Lennon

WOOLWORTHS

Singles - Rod Stewart, Robyn; Album - Smash Hits Summer 98; In-store - Byzone competition, Bonkers 4, Simply Red, Fantazia British Anthems... Summerline, buy Simply Red's Blue and get Men And Women or Picture Book on CD for £4.99, selected Crimson CDs at £5.99 or three for £15; Press ads - Best Disco Album 2, Peter Green, Simply Red



BEHIND THE COUNTER

STEVE BREWER, owner, Round Sounds, Burgess Hill, W Sussex

"With our store having recently won the last heat of Radio One's Music Brain competition we can justly claim to offer our customers an all-round knowledge of music. If we win the finals at the end of the year, it's definitely something we'll be using in our publicity.

The store is fairly small but there is a lot crammed into it. We've got lift wacking throughout, with displays spanning Top 40 singles and albums, compilations, soundtracks, campaign stock and budget. Across our two listening posts we offer 24 different albums or singles that people can listen to at any one time.

Sales of Garbage's *Version 2.0* have been up to expectations this week and it should hit the top spot effortlessly. Otherwise it has been pretty quiet for the format, with *The Unbelievable Truth's* *Almost Here* our second biggest seller. *Teri Amos's* *From The Choirgirl Hotel* is sustaining well and we've still got her

in our window. Judging by the number of pre-release enquiries we've had, forthcoming albums from *Boyzone* and *Embrace* will be big. On the singles front, *The Audience's* *A Pessimist Is Never Disappointed* should be a Top 20 entry and *Liaquat Meenal* is also a frontrunner with *Stanzed*.

"We're coming into the season for some excellent back-catalogue promotions. As part of Virgin's 25-year anniversary we're offering albums by artists such as *Chemical Brothers* and *Janet Jackson* for £9.99. Next month this will evolve into a mid-price campaign with CDs for £7.99 each or three for £22. There are some really good albums included and the POS is fully interchangeable.

I've worked in this store since 1992 and I bought it two years ago. I try to keep chart albums at £11.99 and this helps to maintain a healthy turnover. At the moment, record companies are prepared to do some good deals and margins are definitely improving."



ON THE ROAD

MARK WALTON, hifi rep for the North East

"I do around 800 to 1,000 miles a week and cover cities such as Newcastle, Sunderland, Middlesbrough and York.

Newcastle is really the musical hub and it has a lot of strong indie stores. I see 25 stores a week which comprise a mix of multiples and large independents. At the moment everyone seems to be pre-occupied with football.

This week, *Sonic Youth's* album *A Thousand Leaves* is selling well in my indie accounts and *Nick Cave's* Best Of is doing the business across the board. Albums from *Money Mark* and the *Dandy Warhols* are still holding up well and should be around for a good while yet.

"I'm extremely busy with pre-sales at the moment and there is some great stuff in the pipeline. *Bran Van 3000's* quirky single *Drinking In LA*, on Capitol, is hotly anticipated on the back of all the local radio and press it has had. *Kenickie's* forthcoming single *I*

Would Fix You, marks a move away from their punky style but it's still great. As a top local band they can hardly fail.

On the album front, there is a *Doctor John* coming in June that is a complete treat. Entitled *Anthus Zone*, it features Supergrass, Primal Scream, Portishead, Paul Waller and Spiritualized. With the *Beastie Boys* hitting the festival circuit this summer their new one - *Hello Nasty* - should make inroads.

Next week we've got the *Tricky & PJ Harvey* single *Broken Homes* and a new album from the *Lo-Fidelity Allstars*. I'm still really into the music which is why I enjoy this job. Most of the people I deal with are great and it's like hanging out with your mates to talk about music."

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APPOINTMENTS

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This lot really do know what it's like to be top of the pops. For a start, there's those ALL SAINTS girls who've just scored their second UK number one with *Under the Bridge/Lady Marmalade*. Then, coming up in the rear, are the BBC Worldwide team and TOTP producer CHRIS COWEY who were yesterday (Sunday) hoping Top Of The Pops would literally be top of the pops when the programme's newly-issued double album entered the compilation chart. Pictured behind, from left to right, are TOTP brand manager LESLIE GOLDING, COWEY, BBC Music director JOHN WILLAN and BBC Worldwide head of contemporary music GRAHAM SAMUELS.

Remember where you heard it: It could yet be the corporate fight back of the decade...We've all heard that PolyGram's grande dame Alain Levy only found out what Philips president and chairman Cornelis Boonstra was up to hours before the Dutch giant publicly announced that it was taking a careful look at the future of its 75% stake in PolyGram. And that he was less than happy when he heard Boonstra was flying to the US to keep the Seagram negotiations on track. But one much-fancied outcome of all this MBO talk is that Bronfmann will offer Levy a worldwide job in order to get him out of his hair...The logic? Some analysts suggest that a combined PolyGram-Universal could produce cost savings of \$250m straight to the bottom line... Back in the UK, the situation at PolyGram is hardly less exciting: speculation that PolyGram/Island MD Richard Manners is to take the same job at A&M were met with a brisk "no comment" as MW went to press, while PolyGram UK chairman/ceo John Kennedy said it was news to him...



Meanwhile what is happening with Harry Magee?...A&M's director of A&R and label development Steve Finan says he's not going anywhere but is clearly anticipating more calls from Dooley. "We're literally hearing 40 different rumours a day at the moment," he says...Watch out for a big announcement from Parlophone this week, probably Wednesday...No announcements from Warner (and do we really believe the theory why Rob Dickens is not hiring anyone at East West?), but one Warners executive is showing he's got what it takes - if, that is, it takes blowing the bagpipes live on stage in front of 70,000 Germans. For that was what our good friend Steve Allen was doing on Saturday as he helped his act Dario G

assembled at Abbey Road Studios last Tuesday for the launch of the company's Music Sound Foundation charity. After weeks of dramatic development and intense speculation regarding EMI's future, Southgate was not taking any chances. "We're not answering any questions on the Royal Opera House, Seagram or Mr Koppelman," joked the EMI Group chairman before the Q&A...There is never a quiet moment for Sony UK chairman/ceo Paul Burger, not even when it's the weekend and he's gone to the cinema - last Saturday when returning from a screening of Sliding Doors, Burger got a call from his son to say Israel had won the Eurovision. Not one to miss an opportunity, Burger immediately got on the blower to secure a record deal with Dana International, allegedly negotiating the whole thing in Hebrew.....

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JEZ CLARKSON wannabes had a chance to pit their driving skills against each other in the Go Kart racing championship at HMV's Bournemouth conference last week (1). If Shaw Taylor's other keepers than pealed, don't worry mate. Those alcoholic beverages may have been consumed posthaste, but it was post race. Is it a bird? Is it a plane? No, it's Nipper the dog buzzing around HMV ops director WILF WALSH, EMI's MIKE McMAHON - who picked up HMV's distributor of the year award - and HMV Europe MD BRIAN McLAUGHLIN (2, 4). Other winners on the night were store manager of the year MARK NOONAN of Manchester 90 (3) and head office person of the year, returns controller MARK STRINGER (4). The Dave Wilde award for outstanding contribution went to the product department's campaign manager IAN DAWSON.

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