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6 JUNE 1998 £3.35



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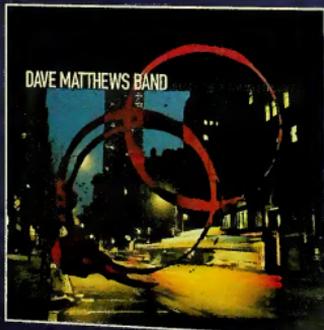
BEFORE THESE CROWDED STREETS

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ANALYSIS: Industry eyes are turned on **RICHARD PARK** as Capital Radio's expansion continues
Capital gains 7



A&R: Suddenly they are high profile again as **THE BEASTIE BOYS** look to tap in to post-Run DMC credibility
Talent 8



A&R: Just what's behind this spate of song-led hit singles, a la **LEARN RHODES** and is it a new trend?
Talent 9



ALL THE IVORS WINNERS INSIDE

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FOR EVERYONE IN THE BUSINESS OF MUSIC

musicweek

Sir Colin comes out fighting

by Robert Ashton

Sir Colin Southgate has outlined an aggressive manifesto for the future in which he says the last British-owned major will overhaul Sony to become the world's second-biggest music company.

In an exclusive interview with *Music Week* Southgate declared that EMI must "stick to its knitting" to prosper.

Southgate's comments came in a bad week for EMI with analysts suggesting he had overplayed his hand in negotiations with Seagram's Edger Bronfman and that EMI now looked overpriced. The misery continued

when the EMI Group chairman unveiled an alarming £73.4m profits slump on Wednesday (6).

But, speaking on Friday, Southgate went on the offensive, claiming that the new, tightly-focused music recording and publishing operation can create enough growth on its own to steal a march on its larger rivals.

Southgate revealed that he had only two meetings with Bronfman, one in London, the other in Los Angeles, but rejected claims that he was holding out for a particular price, suggesting the pair never even discussed it, despite City reports that he would not sell

PROFITS SLUMP

	1998	1997
Turnover	£2,352.7m	£2,511.5m
Profit before tax	£307.1m	£380.5m

Figures for EMI Group, year ended March 31, 1998. Source: EMI

EMI for less than 700p per share. "I got the general feeling he had other fish to fry," he says, alluding to Bronfman's concurrent interest in PolyGram.

Southgate stresses he is not having conversations with further potential suitors and dismisses the idea that the leveraged buy-

out groups sizing up PolyGram may now turn their attention to EMI. "We see ourselves as independent and would always want to stay that way," he says.

The focus at EMI will continue to be the music, he says. "We are increasing the amount of resources we are putting in to the A&R process and are aiming for Sony just above us and then will climb to Seagram," he adds, defending his company's claim that it is the number three music company behind Seagram/PolyGram and Sony (latest MBI figures place EMI in fifth place, also behind Warner and BMG).

Southgate is confident the nature of the music industry will provide some improved market growth in the coming year. "The music industry is cyclical and we are beginning to see some movement. The music market in the US is also improving, which is a good sign," he says.

Southgate downplayed EMI's fall in profits, blaming uncompetitive exchange rates and the economic collapse in south east Asia. "We do have a real weak spot in Europe in Germany, but we had gains in the US, where we put on half a percentage and in the UK and France," he says.

B*Witched's first single *C'est La Vie* looked on course to enter yesterday's chart (Sunday) at number one, pulling off a trick neither the Spice Girls nor All Saints managed to achieve with their debut hits. If successful, it will be the first Sony UK domestic signing yet to debut at one. The success of the single, the first joint venture between Epic and Ray Heedges and Kim Glover's new imprint Gloworm, comes a month after the Dublin quartet knocked Celine Dion off the top of The Box chart after a 12-week reign. Epic managing director Rob Stringer says the group are filling a gap in the market by appealing to a younger audience than other girl groups.



Music's coming home as ITC returns to Manchester

The In The City music convention is returning to Manchester – its birthplace – this autumn and to music's roots by focusing its seventh annual event on songs and songwriters.

After taking the future as its central theme at 1997's Glasgow conference, this year's event – held in association with *Music Week* – promises to be bigger than ever with around 500 bands, artists and DJs per-

forming and building around the core idea – Not The Singer, The Song.

Staged between September 12-16 at the Midland Crown Plaza, where ITC was launched in 1992, this year's event will be expanded to include more than 50 bars, clubs and theatres (10 more than in previous years) to accommodate this year's increased emphasis on songwriters.

dotmusic first with legal clips

Music Week's sister internet site dotmusic has become the first UK web site to sign blanket licensing deals with major record companies for the right to play music clips.

The ground-breaking deals with EMI Music and Warner Music represent an important milestone in the music industry's war against internet piracy says dotmusic editor-in-chief, Steve Redmond.

"Although there are thousands of internet sites featuring samples of music, virtually none of them have bothered to seek official licenses and are illegal," he says.

dotmusic was the first music magazine on the net to be launched by a UK publisher, but Redmond acknowledges it is one of the last to add sound sam-

ples. "We were determined that we would not use sound until we had a proper licensing deal."

"As copyright owners ourselves, we are adamant that the value of copyrights must be preserved," he adds.

EMI International vp of interactive media Jeremy Silver says, "We are very keen to establish proper business terms for the use of our music and graphics on commercially run web sites. The license protects the intellectual property of our labels and artists, so it's an important step in the right direction."

Warner Music business affairs manager Steve Lazarus adds, "We are anxious to see this new opportunity properly regulated... so as to protect copyright owners and at the same time encourage

new forms of exploitation of copyright works which we own or control."

dotmusic now has the right to upload sound samples from the entire EMI, Virgin, WEA and East West rosters.

It already has licenses from the Performing Right Society and the MCPS to ensure publishers' and songwriters' rights are protected.

dotmusic is currently in negotiation with other majors about licenses and is talking to the BPI about ways of encouraging other music sites to go legal.

"All of us in the industry want site operators to go legal, but we need to make it as easy for them as possible," says Redmond. dotmusic can be found at www.dotmusic.com



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cdi includes 'i'm kissing you'
taken from the film 'Romeo
& Juliet' & two bonus tracks
formats: x2cd's-mc

TV:

National Lottery - performance - 10th of June.
Pop! Chart Show - performance - 10th of June.
This Morning - performance - 29th of May.
Control Freaks - video - 24th May.
NBC - The Ticket - interview & video - 25th May.
MTV UK - Video spot plays + 'Select' interview - 30th May.
The Jack Docherty Show - performance - 2nd of June.
Ozone - film piece - 2nd of June.
Videotech - interview & video - 4th June.
Videotech special - performance - 1st July.
The Box - video on rotation.
VH1 - Video - active plays.

Press:

Observer - Life Magazine - feature
Pride - feature
Echoes - cover & feature
Express - music feature
Saturday Times - feature
Now Magazine - celebrity feature
Coming Up - cover & feature
Hot Tickets - Q&A
The Mirror - feature in A list
Interviews in Red, Boyz, She,
Star 'Rave' section & New Nation

Radio:

Capital A2 / GWR Group / GWR Bristol
BRMB / Metro FM / Radio City / Rock FM
Southern FM / Ocean FM / Invida FM / Forth FM
Fox FM / Galaxy FM / Power FM / Signal One
Red Dragon FM / The Pulse / Radio 2
Tay FM / Northsound / TRM / Essex FM

Marketing:

Nationwide poster campaign & TOI
Underground 4 sheet posters prior to release.
Full page ads in The Voice, Pride,
Blues & Soul & Music Week.
Ads in Time Out, The Sun, Daily Mail,
The Guardian.



Skunk Anansie, one of the most successful independently-signed UK groups of the past decade, have quit One Little Indian to join Virgin Records. Ken Berry, chief executive of EMI Recorded Music, orchestrated the worldwide deal to sign the band, who were previously linked to the company through a licensing deal with Virgin Records in Germany. The band, who signed to One Little Indian in 1994, sold more than 2m copies in total of their last two albums, *Paranoid And Sunburnt* and *Stoosh*, internationally and are due to go into the studio in August to begin recording their next album. One Little Indian declined to comment.



BMR demands tougher action on £40m cost of web piracy

by Tracey Snel

British Music Rights is calling on the government for greater help in combating piracy on the internet which it estimates is costing writers and publishers £40m a year.

BMR, an umbrella organisation representing composers, publishers and songwriters, wants the government to strengthen copyright laws to make telecoms companies and internet service providers (ISPs) responsible for rights infringement occurring on their systems. It is one of five action points in BMR's manifesto, unveiled in London last week (see breakout).

William Booth, Sony Music's VP of SAMP Europe, said, "My company invests millions of pounds each year in new writing talent and new composers. If we don't get paid because it goes on the internet and everyone gets it free, then we can't



Martin: government 'short-sighted' continue to make that investment in new talent."

Panellist Andy Heath, MD of publisher Momentum Music, said he found it "extraordinary" that telecoms companies could "wave their hands in the air" to the problem.

BMR'S ACTION POINTS

- Copyright law to safeguard payment for music played and acquired via the internet
- Telecoms companies and ISPs to be held responsible for rights infringements on their systems
- A government task force to ensure effective monitoring and enforcement of copyright in the electronic trading of music
- A compulsory one-hour music lesson in all schools each week
- Government funding for more music teachers

"The resources of the telecoms industry dwarf those of the music industry. I refuse to believe they don't have the resources to take responsibility for the information they carry," he said. "We should be focusing resources on legislation."

Webber seeks talks on PolyGram stake

Andrew Lloyd Webber is seeking a meeting with Edgar Bronfman to settle the future of PolyGram's 30% stake in his Really Useful Group (RUG).

Webber hopes to pick up negotiations with the Seagram chief after initiating talks earlier this year. He made PolyGram an offer on its shareholding, which it bought in 1991 when he took RUG back into private ownership. "Andrew took the view that he would be more comfortable having total control and was having fruitful discussions with PolyGram, but as soon as the Seagram takeover happened they were put on ice," says a spokesman.

newsfile

MIF SETS NEW DEAL DEADLINE

The Music Industry Forum is setting June 15, the date of the next meeting of the group with government ministers, to resolve the issue of how musicians are treated under the New Deal initiative. Andy Saunders, head of communications at Creation and one of the negotiators holding talks with employment minister Andrew Smith, says discussions on the issue are progressing well.

KINDER TO LEAVE VIRGIN POST

Paul Kinder is leaving Virgin Records as A&R director next month after six years at the company. Kinder, who was brought in by Ashley Newton to assist him in the restructuring of the Virgin label roster, was responsible for acts including 911, ROC and Unbelievable Truth. He will continue to work for Virgin as a consultant.

SPICEWORLD FLIES OUT ON VIDEO

Despite the non-show of Gen at the Spice Girls gigs in Norway. Spiceworld: The Movie has become PolyGram's second biggest-selling video in its first week of release. The video, released last Monday, racked up sales of 116,000 in two days and 220,000 by Thursday night.

STOCK EXCHANGE SLAMS TRING

Tring International was publicly criticised by the London Stock Exchange last week after it exchanged contracts on the £1.6m sale of its head office without consulting shareholders first. Only a fortnight ago its shareholders rejected plans to raise more than £1m from a rights issue, partly underwritten by chief executive Philip Robinson. He was not available for comment.

VIRGIN BACKS KERRANG! AWARDS

Virgin Megastores is sponsoring this year's Kerrang! Awards, which take place in London on August 25. Two weeks before Virgin will host a nominations launch at its Oxford Street store.

PolyGram fights imports with discount promotion

A PolyGram bid to fight parallel imports with a one-off discount promotion has proved more popular with retailers than anticipated.

Though unwilling to discuss exact figures, the major's sales director Nigel Hayward says this company is shipping out more than a quarter of a million more units than it had expected after it offered stores unlimited quantities of selected albums at import-style prices.

The offer, which comprised one order per customer and finished at the end of last week, covered 85 albums in PolyGram's catalogue including current albums by artists such as the Lighthouse Family, Page & Plant and Pulp as well as back-catalogue titles by acts including Abba, Sheryl Crow, The Beautiful South and Sting & The Police (see breakout).

"We've offered them albums at a price that almost matches the import price," says Hayward, who adds the promotion covers multiple and independent retailers who

POLYGRAM'S RETAIL OFFER

Albums in the campaign include:

- White On Blonde Texas
- This Is Hardcore Pulp
- Walking Into Clarksdale Page & Plant
- Postcards From Heaven Lighthouse Family
- Truly - The Love Songs Lionel Richie
- Gold - The Greatest Hits Abba
- The Very Best Of Sting & The Police

either deal directly with PolyGram or through a third party.

The offer follows comments by dealers at a series of PolyGram-organised retail meetings in April when they asked for help to offset the difference between UK and import prices on the same titles.

Despite its success, Hayward says the offer remains a one-off at present. "We have no plans to repeat it, but we've had tremendous support from across the entire record business," he says.

Creditors form team to aid Total wind-up

More than 100 creditors including MCPS and Disctronics were named at last Wednesday's winding-up meeting of The Total Record Company, which went into voluntary liquidation last month with debts of £1.4m.

MCPS and Disctronics will join EMI, Artful Music and SBS Productions on a liquidation committee to assist Coopers & Lybrand, which was appointed as liquidator at the same meeting.

The five companies will represent the larger body of creditors and also provide Coopers & Lybrand with inside knowledge of the music business.

A spokeswoman for Coopers & Lybrand says there were three main reasons for Total going into voluntary liquidation: it didn't recover royalty payments quickly enough; it lost several big contracts; and some release schedules were changed or put back. "Our job now is to get the best deal for creditors," she adds. Total managing director Henry Semmler was unavailable for comment.

THE UNSUNG HEROES

It's breathless stuff working on a music industry magazine these days. Rumour, conjecture, the latest news from the frontline - it's easy to get sucked in. And for those who enjoy the process, attending the Ivor Novello Awards last week was an enormous treat. It's the most chaotic period in the industry for a decade, and there, in one room at the same time, were almost all the players you could care to shake a stick at. You could almost see the stories starting in one corner and making their way around the room in a Mexican wave of tit-for-tattle.

And yet, I'm tempted to ask, what difference does it make?

The executive merry-go-round is far from being the real story of 1998. It's merely a symptom of a far greater problem - the slow-down in music sales. One answer to that is the ever-increasing professionalism of the British retail community. They may be unglamorous, but the world of the shop-floor is a million miles away from the machinations of Edgar Bronfman and Colin Southgate, but the reality is that the 7.8% increase in the value of the UK record market in the first quarter owed virtually everything to the ingenuity of retail campaigns and virtually nothing to record companies' release schedules. And it's into those release schedules that anyone who wants to see into this industry's future should look. It pains me as a journalist to complain at a time when the industry boasts better "stories" than for many a year. But I can't help thinking that if the same kind of effort and creativity was put into A&R as is currently going into executive politicking, we'd all be a bit better off.

Steve Redmond

WEBBO

CAPTURING THE LIVE THRILL ON DISC

Gomez...I've watched the hype - wall-to-wall A&R people at one of their precocious few first gigs; the bidding war eventually won by Hut/Virgin; the advance tape talked about in hushed tones. So I listened to the tape and couldn't understand what all the fuss was about. The album came (great sleeve), I tried again but still nothing happened - no shivers up the spine. Then someone mentioned they were meant to sound like Little Feat. Little Feat! My favourite band of all time and I'd missed them in their record? Impossible.

I met Later With Jools Holland producer Mark Cooper, a man who knows a thing or two about music, and expressed my concerns. You have to see them live, he said. And I did on Later a couple of weeks ago. The scales were lifted from my eyes. Finally, I understood. I even understood the Little Feat references in their live performance - edgy, experimental, funky in a rock way, tight but loose and that's about the highest compliment I can pay.

So I went back to the record and while it's growing on me it's a way, way too subtle for my tastes compared to those two live tracks.

Maybe Gomez's similarity to Little Feat is that they will never capture that live thrill on record. Little Feat made some fine records but the best by a mile were the live bootlegs.

Let's hope that unlike Little Feat, Gomez actually sell some records and become more than a cult, because on the evidence of Later they deserve it.

And while we are on the subject, as I've said before, don't forget how lucky we are to have Later. Apart from the odd show, there is really nothing like this, terrestrially, at all in Europe.

It doesn't always work, (Leon Russell shining like the proverbial diamond a couple of weeks ago) but we do have it. It sells records and should be valued.

Jon Webster's column is a personal view

Katie Conroy to take Robbie overseas in new vp role

Katie Conroy is leaving Chrysalis's promotions team to take up a vice president post inEMI's international department.

The former Chrysalis head of media starts as promotions and artist relations vice president on July 2, taking promotional responsibility for acts across Parlophone andEMI/Chrysalis as well as working with key artists fromEMI Europe.

Reporting to international marketing senior vice president Chris Windle, Conroy will also work with Capitol, Virgin Records America andEMI Canada on artist promotion outside North America. She replaces Mitch Clark who is leaving



Conroy: international projects

the division after eight years to manage the Pet Shop Boys.

It is understood Conroy's move was already being lined up before the recent changes which have seenEMI and Chrysalis being

merged into one division and Rebecca Coates, previouslyEMI UK head of promotions, becomingEMI/Chrysalis director of promotions.

One of Conroy's top priorities will be to break Robbie Williams internationally. "It's great to have a bigger roster to work with because I'll be looking after all the acts on all the labels. It will be exciting to be taking people like Robbie into Europe," says Conroy, who joined Chrysalis in 1990.

Her initial projects will also include Fun Lovin' Criminals, Neil Finn and Luther Vandross, as she is due to release his first album forEMI this autumn.

EMIs new crop of winners

by Paul Williams
Candle In The Wind 1997 scooped three awards at this year's Ivor Novellos, but it wasEMI'sRoxette (EMI Music); best original music dominated the event.

The publisher took six honours overall at last Thursday's (28) ceremony at London's Grosvenor House Hotel, including gigs in three of the most prestigious categories - Texas won the best song collection, Richard Ashcroft was named best songwriter and Enya's songwriting team took the international prize.

"It's thrilling because this is the most important date in the songwriter's calendar," saidEMI Music managing director Peter Reichardt.

"To get these awards is very difficult and from a corporate point of view it means we're making the right decisions and backing the right artists."

Collecting the best songwriter award at the Basca event, Richard Ashcroft paid tribute to the loyalty of his manager Jazz Summers and record company Virgin as well as Radiohead. "Respect to Radiohead who made a year of music actually live up to the word music," he said.

GQ turns to music for cover CD drive

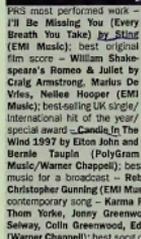
Music is to get a new promotional vehicle with the planned launch later this year of a series of interactive CDs to be co-memorated with GQ magazine.

The CDs will feature mainly music, including an interactive video series compiled by ITV's Chart Show, audio tracks and an unsigned band section. Each CD regular sections and a date.

GQ, published by Conde Nast, is finalising a launch date for the first cover-mount. However, it is understood that three CDs have been commissioned. Claire Grant, GQ's managing editor, says: "Depending on how well it goes, it probably will turn into a monthly feature."

The Chart Show section will feature full-screen video clips of singles expected to chart during the month and a chance to vote for the programme's Video Vault.

ALL THE WINNERS



PRS most performed work - *It's a Beautiful Day* (EMI Music); best original film score - *William Shakespeare's Romeo & Juliet* by Craig Armstrong; Markus De Vries, Nellie Hooper (EMI Music); best-selling UK single/International hit of the year special award - *Candle In The Wind 1997* by Elton John and Bernie Taupin (PolyGram Music/Warner Chappell); best original music for a broadcast - *Rebecca by Christopher Young* (EMI Music); best contemporary song - *Karma Police* by Thom Yorke, Jonny Greenwood, Phil Selway, Colin Greenwood, Ed O'Brien (Warner Chappell); best song collection

EMI Music-signed Enya, Roma and Nicky Ryan took the international award, while otherEMI winners were Craig Armstrong, Markus De Vries and Nellie Hooper and Christopher Young. *Candle In The Wind 1997* - the biggest-selling single in history - won the best-selling UK single award and international hit of the year categories as expected. But there was also a special award for

Virgin says Spice crisis is a 'storm in a teacup'

Virgin Records is playing down reports that Geri Halliwell is on the verge of walking out on the Spice Girls after a series of rows and failing to appear at two gigs.

According to tabloid reports, the band face the crunch meeting of their careers this week to decide if Halliwell still has a future with the act or whether they will tour America as a five piece.

The biggest crisis to rock the group since November's surprise ditching of manager Simon Fuller follows Ginger Spice's decision not to perform via Forever on last Wednesday's National Lottery show.

Alan Edwards of the act's PR consultancy Outside, who spoke to Mel C, Mel B, Victoria and Emma on Friday morning, insists Geri had a stomach virus. He says the forthcoming 40-date US tour, starting in



Spice Girls: reports of rows

Miami on June 15, will go ahead. However, Edwards was unable to confirm whether Geri would have recovered sufficiently to join the band for the rest of the world tour.

A Virgin spokesman says: "They are often at loggerheads, so unless something catastrophic has happened, I think this is a storm in a teacup."

'Chammer' Bronfman roos PolyGram's top executives

by Tracey Snell

A new high-level management committee will hold the key to major decisions at PolyGram over the coming weeks as Seagram's \$10.6bn bid for the music group proceeds.

News of the committee, which will comprise senior-ranking executives from Seagram, PolyGram and Philips, emerged last week following Edgar Bronfman's visit to London.

Seagram chief Bronfman arrived on Tuesday when he met Universal staff, an exercise he repeated the following day with around 35 executives from PolyGram's international operations. A number of those who attended say Bronfman gave an impressive speech.

"He was very articulate," says one PolyGram executive. "I thought he was incredibly brave and he set exactly the right tone, coming on his own. It was quite a heart-warming speech. He said you don't buy an organisation like PolyGram to break it up but to build it."

"Bronfman was very charming," says another PolyGram executive. "It's very exciting to see the compa-



Bronfman (left) and Levy: summit meeting

ny being bought by someone who is so obviously passionate about music."

Some, however, were not so flattering. "I feel battered, bruised and betrayed," said one. "It was like meeting a kid who's just got himself a \$10.6bn trust-fee."

Those attending the PolyGram meeting included president/ceo Alain Levy, music group president Roger Ames, international music publishing chief David Hockman and UK chairman/ceo John Kennedy. Three UK label bosses were also in attendance - Mercury's Howard



not all be one-way: certain Universal operations in Europe may be folded into the more successful PolyGram sisters, in contrast to the situation in the US where Universal is stronger.

However, the likely shape of the enlarged group and the executive team who will run it is not expected to become clear for about another four weeks. Levy's position continues to remain unclear, with sources suggesting at press time that he is engaged in a game of brinkmanship with Bronfman over who will run the merged international company, himself or Universal chief Doug Morris.

Meanwhile, Bronfman has agreed a substantial discretionary fund with PolyGram's board to be distributed to senior executives in an attempt to keep them sweet. According to one report, Levy had asked for the fund and that it was to be distributed at his discretion. However, a source at Seagram US says, "It's not up to Levy. It's up to the board." She dismisses as "vastly inflated" reports that the fund is worth \$100m.

PolyGram is planning its biggest ever joint audio and video marketing campaign to support the August release on Decca of the third Three Tenors concert, which takes place during the World Cup on July 10 and is expected to attract a worldwide TV audience of more than 2bn. More than 2750,000 has been allocated for the campaign, which takes in an eight-week advertising slot on ITV, with slots between Coronation

Street, Peak Practice and other prime-time shows. The original Three Tenors album, released in 1990, has gone on to sell more than 2m units in the UK, while the second sold 700,000 units.

Picture (from left) are PolyGram UK chairman/ceo John Kennedy, broadcasters Gary Lineker and Paul Gambaccini, head of Decca UK Dickson Stalner and Bill Holland, division director, PolyGram Classics and Jazz.



Napier-Bell returns to manager's role

Former Wham! manager Simon Napier-Bell has returned to the field with his new vehicle Streetfart Management.

The company, based in Hammersmith, London, is run by Napier-Bell and Colin Schaverlen, former A&R manager at Some Bizarre where he managed Dustbar among others.

Napier-Bell has spent the past three years focusing on his publishing company 3MC which he will continue to run.

Schaverlen, who shares the title of managing director with Napier-Bell, says, "We're looking to break acts, both unsigned and acts who haven't achieved their full potential within a record company. I hope it will become an eclectic roster as well."

Warner glee as albums take top four spots

Warner Music has pulled off its best performance to date in the UK album chart by claiming the top four positions for the first time.

The major's chart monopoly occurred last week as Simply Red claimed a fifth consecutive number one with Blue. Catatonia held at two with International Velvet. The Corrs moved up to three with Talk On Corners and Madonna's Ray Of Light was a non-over at number eight. It also filled the number seven position with Frank Sinatra's My Way - The Best Of.

"It's a wonderful feeling and a great achievement for everyone involved," says Warner chairman Rob Dickins who says he is particularly delighted the four albums are evenly split between domestic and international, and the company's



Catatonia (left) and The Corrs: boosting the Warner haul

WEA and East West divisions.

Warner's success is the highlight so far of what has been a strong year for the major. In the first five months of 1995 it has scored number one albums with Madonna, Catatonia and Simply Red, while six other Top 10 albums have included releases by Tori Amos, Eric Clapton



and Chris Rea. In contrast, 1997 provided just one number one album, the Evita soundtrack, which had been released the previous year.

"Catatonia has been a fantastic achievement because very few albums get there after such a long period of time," says Dickins.

"Marketing to a fan base is one thing, but it was a 14-week period with Catatonia and a 25-week period with The Corrs."

Besides albums, the company has also had a good run on the singles chart, entering at number one in March with Madonna's Frozen, going top five again with Madonna and twice with both Catatonia and Cleopatra.

Warner's success looks set to continue throughout the year with a host of key releases which started last Monday (25) with Geopatra's debut album *The Art & Easy* and Tina Turner's *Simply Deep* (Monday), with the release of Rod Stewart's *When We Were The New Boys*, Dario G's *Sun Machine* follows on June 29, while albums are due later in the year from Alanis Morissette, REM and Seal.

VIRGIN MOVES INTO NEW AGE
Virgin Records has gained a greater foothold in the new age, world and instrumental music markets after Virgin America acquired the Wisconsin-based Narada and Californian-based Higher Octave labels. Virgin is releasing 23 albums in the UK from artists across both labels.

STORY RETURNS TO EMAP STABLE
Colin Bell has confirmed his departure from London Records to work alongside Elton John in a new role. The record company managing director will take up the job of managing director of the newly-formed Elton John Management in the new year following the singer's split with John Reid. In a statement, Elton John said the business relationship with Reid had ended amicably and there had been no issues between them.

BELL INKS-IN ELTON DEAL
Colin Bell has confirmed his departure from London Records to work alongside Elton John in a new role. The record company managing director will take up the job of managing director of the newly-formed Elton John Management in the new year following the singer's split with John Reid. In a statement, Elton John said the business relationship with Reid had ended amicably and there had been no issues between them.

PET SHOP BOYS MANAGER QUITS
Jill Carrington has quit managing the Pet Shop Boys after nine years to spend more time with her son. She has been replaced by Mitch Clark, formerly VP of international promotions and artist relations at EMI Records.

V2 OPENS JAPANESE ARM
V2 Music has created a new Tokyo-based company in a joint venture with Sony Music Entertainment Japan. V2 Japan will market the label's repertoire in Japan as well as sign acts. V2 ceo Jeremy Pearce says the difficulty of exploiting Japanese repertoire internationally has resulted in interesting Japanese artists being overlooked.

PROMOTIONS AT CREATION
Creation has announced several promotions. Emma Greengrass is elevated from joint marketing manager to general manager, Andy Saunders to head of communications and Gwyneth press officer Johnny Hopkins to head of press.

DARIO G PUBLISHING
Dario G are published by PolyGram and not Warner Chappell as stated in last week's Talent pages.

PLATINUM FOR SAVAGE GARDEN
Savage Garden's single *Truly Madly Deeply* has received BPI platinum status last week on the back of a three-month chart run. Catatonia's International Velvet also won a platinum award, while George Benson's *Essentials...The Very Best Of* turned gold. LeAnn Rimes' *Sittin' On Top Of The World* reached silver. The status of *Last Thing On My Mind* by Steps and *One Till November* by Wyclef Jean went silver.

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Radio campaigns keep sales up to bolster the 'quiet' quarter

The omens were not good, but defying expectations the first three months of the year saw a healthy increase in sales

Retailers were understandably cautious going into the first quarter with just a handful of big-name releases in what is traditionally one of the quietest times of the year.

The resulting three months, however, demonstrated their reasons for pessimism were unfounded as the value of album sales in the period rose a healthy 6.9% year-on-year, with 5.1% more albums going into the market than during the same period in 1997. In release terms alone, shops had every reason to be preparing for a disappointing start to the year as only Madonna's *Ray Of Light*, her first studio album in more than three years, and a clutch of other albums could really be deemed bankable hits. Twelve months earlier it had been a different story altogether as U2's delayed Pop and releases by acts including Blur and the Bee Gees made 1997's first quarter one of the busiest starts to a year for almost a decade.

Despite the lack of big releases, what did occur this time was a series of highly successful retail campaigns by the likes of HMV and Virgin. U2's *Prism* which saw customers focusing instead on back catalogue and releases from the past few months at competitive prices. The result was a return to the top 75 of several albums by The Beatles as well as classic Nineties releases such as Paul Weller's *Stanley Road* and Pulp's *Different Class*. The Big Awards, traditionally a sales booster at this quiet time of year, produced some notably strong performances with an extra 220,000 sales being generated in the week following the Docklands Arena event in February.

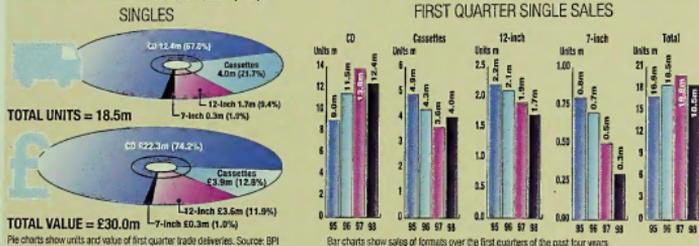
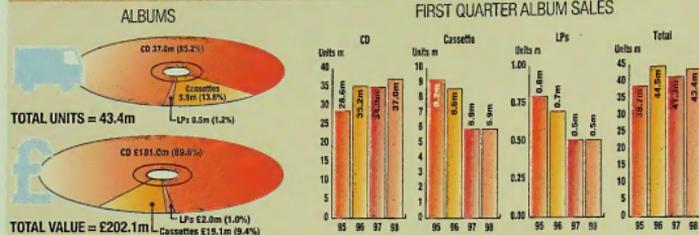
With very few new album releases, it was left to some of the big albums of the previous quarter to bring in customers, including The Verve's *Urban Hymns*, which came top of the quarter for the second period in succession. For Robbie Williams, the quarter proved to be the real turning point as *Life Through A Lens* transformed its fortunes to finish as the third biggest seller of the three months.

Predictably, the bulk of the quarter's album sales were on CD with the format making up 85.2% of all units shipped and 89.6% of the total value. Both cassette and vinyl continued their decline as LP sales fell by 9.2% to the year to make up just 1.1% of units sold and cassettes' share of units shipped dropped 4.5% to 13.6%. In all, 43.4 million album units were shipped in the quarter as sales rose to £202m. The average trade price of cassette and vinyl albums both declined on the year, although CD prices rose 2.7% to £4.89.

However, BPI general manager Peter Scapling believes the season is still uncertain as far as consumer confidence is concerned. But, he says, "The Budget wasn't anti-consumer. There's still some money out there and it's still felt we're likely to see a fairly level 1998 which, if it happens, is a fairly positive outlook."

Although the rise in album sales was good news for the industry, probably more welcome in the long-term was the changing trend in singles sales in the year's opening quarter. A series of singles continued to debut into the Top 10 week after week, only to drop out seven days later, the quarter also experienced an ever-growing number of singles which hung around for a number of weeks.

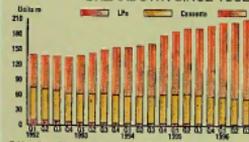
HOW THE TRADE DELIVERIES SHAPE UP



Pie charts show units and value of first quarter trade deliveries. Source: BPI

Bar charts show sales of formats over the first quarters of the past four years

ALBUMS: QUARTERLY SHIPMENT BREAKDOWN SINCE 1992



Tables show shipments for the 12 months to the end of each quarter since the first quarter of 1992. Source: BPI

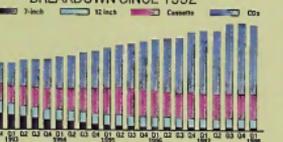
Coupled with a decline in the number of singles going out in the first week at £1.99 on CD and 99p on cassette, the result was a singles market in which fewer units entered the market but sales value actually rose. Value increased 14.5% year-on-year to £29.9m as units fell on the 12 months by 6.3% to 18.5m, helping to lift the average trade price of CD singles, cassettes and seven-inch and 12-inch releases. The average trade price of CD singles alone rose by 26.9% to £1.79, although this means shops are still paying 25p more on average for a 12-inch single than a CD.

Only time will tell whether the pattern of the singles chart in quarter one will prove to be the start of a trend or just a blip, but what look likely to become long-running singles by the likes of The Tempters, Maveericks and Steps in the second quarter all suggest real cause for optimism.

Unlike cassette albums, cassette singles picked up in both units and value from 12 months earlier as a succession of pop-based hits, including Aqua's *Doctor Jones* and Janet Jackson's *Together Again* performed well on the format.

As cassette's market share rose by

SINGLES: QUARTERLY SHIPMENT BREAKDOWN SINCE 1992



TOUGH TIMES AHEAD

The industry is bracing itself for a tough few months ahead as it battles with the effects of the World Cup and the usually quiet summer trading season.

However, executives are confidently predicting an upturn in business going into the autumn period, providing the right product is in the market.

Steve Gallant, PolyGram's newly-installed commercial director, says, "We're going to be in for a quiet summer, but we could be in for a good autumn if there's the right product," he says.

19.5% to 21.7% in unit numbers on the year, CD singles' representation actually fell back both in units shipped and value. Just over 67% of singles shipped were on CD in the quarter, compared with 70.0% in 1997's opening period, while the same format accounted for 74.2% of singles value, down slightly from a year earlier.

Meanwhile, the classical market enjoyed a very profitable start to the year with CDs and cassettes increasing in volume by

Sony's sales vice president John Aston predicts a "pretty flat" year, although he expects early autumn to show improving signs. "You're not going to see a lot of business until September and October," he says.

On a positive note, the coming months are likely to see sterling's effect on the market gradually weaken, predicts BPI general manager Peter Scapling. "The pound looks likely to reach more appropriate levels and will put less pressure on exports," he says.

With much of the nation glued to the box watching football for a month and record companies holding back on releases, it will be tough going indeed for the next few months to keep pace with the encouraging start to the year.

Paul Williams

Capital Radio has had a busy few weeks. First it offered to bail out Xfm's nervous shareholders just six months after the station came on air, it then acquired Ennamp's Red Dragon six days later and last week there was speculation it was considering making a further substantial bid.

Capital's offer for Xfm was greeted with some scepticism among record company executives, a reaction that genuinely aggravates group programme director Richard Park. "I am always looking for new opportunities and one of the reasons that record company executives have been annoyed by me over the years is that they have not always followed my game plan," says Park, who adds the music industry should not be surprised by anything the group does.

His strategy for the Capital Group is simple: to develop new music radio formats - hence his plans for Fun Radio in the North East aimed at the 4-14 age group - and to ensure that all stations remain market leaders or, in the case of Xfm, become successful enough to generate a profitable long-term return.

Yet trying to follow his game plan is not always easy, especially when the company follows up the £15.9m bid for a 90.1% stake in Xfm with the £18.3m purchase from Ennamp of South Wales station Red Dragon, all within seven days.

Finance director Peter Harris says he anticipates further growth coming from bidding for licences or spotting potential acquisitions.

"The radio business is our number one business. It's growing at up to 15% so it is sensible to keep it as our core activity," he adds.

Harris was commenting after Capital posted a 7% increase in pre-tax profits to £16.1m on an 11.7% rise in turnover to £16.6m for the period ended March 31 (Mw, May 30). Strong gains in Capital shares immediately following the results were reversed the next day amid rumours the station could be considering making a sizeable bid for another station in order to test the Monopolies & Mergers Commission.

A Capital spokeswoman dismisses the rumour. "We're not interested in bidding for anything at the moment," she says, reiterating that licence bidding and acquisitions is the long-term growth strategy.

It was the bid for Xfm, a deal that will not be confirmed for at least another month or two when the Radio Authority has completed its public interest test, that has concerned the music business the most. "We say Capital has not bought Xfm to deprive its current 21,000 weekly audience (source: Rajar quarter one, 1998) of the music they love, but to invest heavily in marketing to build the radio station's appeal and double the audience within two years."

After just six months and a second Rajar audience survey which confirmed a quarterly fall in Xfm's market share in London from 0.7% to 0.6%, the shareholders were becoming agitated. Xfm co-founder Chris Parry remains a director of Xfm and retains his 9.9% stake in the station. However, Park says the whole product must be repackaged to raise awareness. "Chris is a great marketer and he knew resources were needed to promote Xfm properly - from the club's through to billboards and possibly TV."

Should the Radio Authority sanction the takeover, it would give Capital 11% of points on the Radio Authority's rating system, still well short of the 16% - the radio company. "The group is a committed radio company, not just a Capital FM but to all the stations it owns. We are not on a mad purchasing spree but the money is there to expand and to develop our network," says Park.

One reason why so much money is available is that, apart from the increase in profits, the group was unsuccessful last



Richard Park: the music industry should not be surprised by anything the group does

INDUSTRY WATCHES CLOSELY AS CAPITAL GAINS

December in its £87m bid for Virgin Radio which would have given Capital the national licence it craves.

It was also piped to the second North West regional FM licence by Border Radio Holding's Boss FM and has sold its 30% stake in Essex Radio to *The Daily Mail* and General Investments for £6.2m.

The purchase of Red Dragon does, however, fit neatly into Park's overall plan as it meets the group's policy of 'targeting stations serving a population of around 1m people. Eden Blackman, director of independent promotions company Size Nine, says both Xfm and Red Dragon will benefit from the Capital influence. "Capital has never made a mistake when it has taken over a station. With Xfm it needs to bring in new listeners so we could see an old Oasis or Blur song being played before a more alternative track. At the moment you can hear four songs in a row on Xfm and have no idea what they are. Red Dragon covers a huge area and, like many ILR stations that dominate a region, it perhaps needs the fresh look that Capital can provide," he says.

The Capital Group will know in September if it has been successful in its bid for a North East licence to launch its radical Fun Radio format and Park talks passionately about the need for a radio station serving the children's market. He also hopes to introduce the format - based partly on the success of Disney Radio's 15 AM stations in the US - to Central Scotland where Capital has bid for the second regional licence.

"I look at many label's new release schedules and see that record companies are increasingly targeting the under 15s who buy a lot of singles. The commercial success of the Cartoon Network on satellite TV shows there is advertising potential from targeting children and their parents.

"Again, we are prepared to commit the finance and to go into this new area for the long term," he says.

Further evidence of Park's evolving business plan will be seen today (June 1) when the Capital Gold service is syndicated to the group's AM stations at 1152 Xtra in Birmingham, South Coast Radio in Sussex and Hampshire following a successful trial period at Invicta Supergold in Kent. All have been re-branded Capital Gold and new presenters have been recruited. It is still the group's aim to transfer its gold service to FM and it hopes to convince the Radio Authority to allocate the remaining spare FM spectrum to the format.

Such a move would boost the audience for gold services and hopefully increase record company sales of back catalogue from the Sixties, Seventies and Eighties. That is not Park's main concern, of course, but it again endorses his view of how the radio and music industries can work together.

CAPITAL STOCK

Without Xfm, Capital's score on the Radio Authority's points system has exceeded that for gold services and hopefully increase record company sales of back catalogue from the Sixties, Seventies and Eighties. That is not Park's main concern, of course, but it again endorses his view of how the radio and music industries can work together.

Other stations owned by the group are BRMB in Birmingham, Ocean FM and Power FM in Hampshire, Southern FM in Sussex, Invicta FM in Kent and Fox FM in Oxfordshire. All also have AM services which have or will be re-branded Capital Gold this summer.

The stations broadcast to a combined area containing more than 14m adults a week (source: Rajar/Capital Advertising) and have a weekly reach of 5.8m (38%). Between them they command more than 67m hours of listening giving them a market share of more than 24%.

Another example of cross-industry cooperation was seen in March when Park took a gathering of Sony staff that he would be happy to share the radio group's extensive listener research conducted weekly by NOP Research among 1,000 listeners aged 20-35. He admits that apart from possibly generating subscription revenue from labels there is not much that Capital would gain from releasing the information, but he does realise that record companies would find the data particularly useful.

"I find it staggering that I sometimes have more information about an artist than the label. The sharing of audience research is certainly an option for the future but I do not expect anything to happen this year," he says.

Such initiatives will undoubtedly soften other attacks on the Capital Group. There has, for instance, been criticism that Capital's 50/50 joint venture label deal with Telstar is giving its Wildstar artists, including Corner Reeves and Lutricia McNeil, unfair amounts of airplay.

"We get tapes from London artists all the time and we thought Corner Reeves deserved a deal. Any record from a Wildstar artist is not played recklessly and the unfair criticism comes from people who probably wish they had thought of the idea first," says Park, who has a defining A&R role within Wildstar because no artist is signed or a track released without his approval.

Commercial radio and record companies will always have a different agenda and all the stations within the Capital Group must maximise their audience to generate advertising which means playing familiar tunes for longer.

Yet Capital has always been an innovator in the world of radio and the music industry will continue to exploit the benefits that this brings. Steve Hemsley

The anticipation for the new Beastie Boys album might have already been enough to ensure its success, but that's now bound to be heightened by the return of Run-DMC to the top of the charts and the renewed interest in Eighties hip hop.

Although The Beastie Boys have a far tougher edge to their music than the poppier reworking of 'It's Like That' by Jason Nevins (which has sold 1.1m singles in the UK), Sme: Communications' international director Jon Sharp believes that they will ride on the back of Run-DMC's success.

Sharp says, "It's brought all these old-school artists back to the fore again. In the mid-Eighties it was very much Run-DMC and Beastie Boys together, and we've now had more interest in Run-DMC in the past six months than in the past three years."

After one listen to Beastie Boys' seventh album, one thing can be said with absolute certainty: Hello Nasty will be the most successful Beastie Boys album in the UK since their VW emblems burst to the scene in 1986. Moreover, not only is it a record that lives up to the expectations created by 1994's *Ill Communication*, but it's also likely to be one of the top five alternative albums of the year.

Since *Ill Communication*, the band's profile has risen tenfold with their extra-curricular activities including their Grand Royal label and magazine, Mike D's involvement in the Xlarge fashion emporium and their efforts with the Tibetan Freedom Festival (plus the release of occasional eclectic material such as the Aglio & Olio EP and the *The In Sound From Way Out*).

EMI president/ceo Tony Wadsworth agrees their reputation has skyrocketed, and adds, "The perception of the marketability is much greater than the sales of the previous three albums would lead you to believe. The market has finally caught up with them."

Britain has taken a long time to come to terms with the trio's image transformation from frat-school pop stars to credible alternative artists. Despite a unanimously supportive press campaign, their last album sold only 130,000 copies. Wadsworth adds, "We'll do more with [this album]. Hip hop and rap is something which only recently has become part of mainstream pop culture in the UK. We're going to do extremely well with Hello Nasty and with that will come an interest in the back catalogue."

BEASTIE BOYS



NEW ROYAL BLOOD

A joint venture between Beastie Boys and Capitol Records, the Grand Royal record label has become a diverse breeding ground for new talent. The US major has first option to pick up artists.

So far, this oasis has seen Luscious Jackson receive the benefits of major



support, while Wene gravitated the other way when Beastie Boys re-released their overlooked album *Chocolate And Cheese* on Grand Royal on vinyl in America.

The roster now stands at 20 acts, including familiar names such as B12, Luscious Jackson, Beastie Boys *Djibouti* cohort Hurricane,

and Ben Lee (left), the Australian teenage singer-songwriter most likely to make the jump from the credibility of Grand Royal to the muscle of Capitol.

However, there's a host of other material worth investigating, including alt-supergroup ButterD0 (above) — a collaboration involving



Cibo Matto's Yuka Honda and Miho Hatori, Blues Explosion's Russell Simmons and filmmaker Mike Mills — and The Kostars (a Luscious Jackson side-project).

The most recent fruit of the collaboration, of course, is Sean Lennon, whose debut LP *Into The Sun* reached number 90 last week.

finally able to concentrate their efforts and distill the sum of their ideas on to one CD.

Hello Nasty consists of 22 tracks and weighs in at 63 minutes. Wadsworth says, "There are so many ideas crammed into it that you know you're going to be listening to it for months. It repeats repeated listening. To me, Hello Nasty is like a cross between *Ill Communication* and Paul's Boutique."

Hello Nasty is awash with innovative ideas and covers a wide range of moods and styles, from the unashamed party grooves of *Body Movin'* and *The Move* to the mellow blues and flute arrangement on *Song For Junior*, to the surprisingly downtbeat

Instant Death, which closes the album. Mike D says, "It's another depressing song, that's all, in terms of beats and stuff, though, I think it's more of a hyped album [than a mellow one]. I don't know if we've figured out how to grow up yet."

There are also several collaborations on the album, most notably with the venerable Lee Scratch Perry, who met the band in Hong Kong and recorded Dr Lee PhD with them in the US. "Obviously we've always looked up to him as an amazing influence and inspiration," says Mike D.

Elsewhere, rapper Biz Mark E contributes a humorous ode to Help Me, scratching afrocentric Mike Schwartz bumps and grinds grooves with the Beasties on the old-school Three MCs And One DJ, and Luscious Jackson's Jill Cumifflin and Beastie Boy troupeurs Eric Bobo and Money Mark Nishita co-wrote *Song For Junior*, presumably a paean to long-time engineer/producer Mario Caldato Jr. Caldato, meanwhile, is co-credited on four of the strongest songs, including the first single, *Intergalactic* (released on June 22), which makes heavy use of vocoder and employs some curly lyrics. Wadsworth says, "I think it's just a great intro track. It feels like familiar Beastie Boys but it's got new elements."

The importance of the fact that the Beasties are also touring — they play two dates at Brixton Academy on June 23 and headline both *The In The Park* and the Reading Festival — cannot be understated. "I think it will all come together on this album, particularly in terms of touring. It's really going to be exciting. The last Beastie Boys show was in 1991, this year's Freedom Concert. Their energy on stage was equal to anybody's," adds Wadsworth.

Once they've made their mark, Beastie Boys seem intent on hanging in for the duration of the decade — Mike D even claims they have bought the rights for the band to be proclaimed Official Band of The New Millennium, but Wadsworth thinks the joke understates the album's appeal. Whatever, this could be the first record of 1998 that could still be selling strong into the year 2000.

Shaun Phillips

Artist: Beastie Boys **Label:** Grand Royal/Capitol **Genre:** single/album **Songwriter:** Beastie Boys/various **Studio:** various **Producer:** Beastie Boys/Mario Caldato Jr **Publisher:** Brooklyn Dust Music/Polgram International **Music/Various Released:** June 22/July 6

STEVE LAMACQ ON A&R

You win some, you lose some. Just as I was starting to think it was one of those weeks where you're in the wrong place at the wrong time, Ash and the Llama Farmers came to my rescue and made everything all right. Originally I was planning to bring you an update on those energetic whippersnappers Gel and Disco Pistol, but I turned up late for their Highbury Garage gig and it was already sold out (damn and blast). Better luck the following night though, as Ash played a secret show at the Camden Barfly. The Llama Farmers supported and sounded right back on form. They were a bit sluggish the last time I saw them supporting China Drum a couple of months back, but this was a far more cutting set from the foursome

whose debut single Paper Eyes has just hit the indie chart after being reissued on CD. Meanwhile, still very much in the ones-to-watch file, Ash — released from the task of working on their second album — could do little wrong. They sound like they're growing up without growing old, if you see what I mean. Too often young bands get distracted by wanting to sound more mature (or, worse still, serious). They lose all their energy and fun and end up miserable and unloved. Not so Ash, who sound as big and as excited as ever...Which brings us to one of my favourite finds of the past fortnight, an all-girl trio from Dublin called Chicks. If their four-song debut EP isn't one of the best Irish debuts since Jack Names The Planets, then I don't know what

is. It has that gorgeous, gritty teenage guitar sound trademarked by The Undertones, but it's also Kenickie and The Breeders and Ash all at the same time. It's a neat, simple record — no frills, no big exclamation marks — but it's easy and cute with it. Apparently it's already sold OK in Ireland where they've had one or two rare reviews. The man at Supreme Records in Dublin also tells me he had to pick the girls up from school recently for an appearance on an Irish kids' TV show. How cool is that? Distribution in the UK is going to be via Shellshocked, and they have already written a batch of new songs for their next record. Hopefully there'll also be one or two gigs in the summer holidays. Better get a ticket this time...

THIS IS NOT A COUNTRY SONG...

Last week's Top 10 singles chart was a rare delight, with six records on the rise. But for many, the most notable thing was the fact that three of the records concerned were mainstream, American and song-led at a time when the one-off, the novelty and the fan-base hit have become not the exception but the rule.

The three acts – The Mavericks, LeAnn Rimes and The Corrs – have all found a different route to the top: The Mavericks built on regular touring and a style which refuses to be pigeonholed while Rimes made sheer teen-appeal and phenomenon status on US radio her key. The only thing they have in common is that three years ago their chances of winning significant success was minimal.

This success is down to a new approach to sourcing and marketing MOR from labels, pluggers, retail and, most of all, radio and TV. Each of the breakthrough acts picked up

'Every marketing man and A&R in the country must be combing their rosters for a Shania or LeAnn at the moment' – Woolton

on an unprecedented level of support from those media, from the National Lottery to mainstream radio, which have been on a rising curve of their own.

Billy Macleod – The Partnership radio plugger who worked Twain's *Still The One* for Mercury – says, "Any promotions person that doesn't take Radio Two seriously these days is crazy."

Teenager Rimes' slushy ballad *How Do I Live* continues to win around 1,000 plays a week 14 weeks after release and yoyos in and out of the Top 10, selling close to 450,000 copies when she has dodged conventional UK personal publicity.

Ex-Melody head of music and now R2 head of music policy Geoff Mullen – who has programmed a string of new country/MOR successes from Achy Breaky Heart through to Jimmy Nail – says, "It's been building up a head of steam, and there's plenty more to come."

This week R2's playlist features seven country-based acts including Hal Ketchum

(Curb), Teri Clark (Mercury), Shania Twain (Mercury) and Rimes' *Sittin' On Top Of The World* as the album of the week.

However, Ireland's The Corrs (East West), who launched their career in 1997 with their distinctly country flavoured

debut, have bucked the trend and picked up airplay and support from Radio One in particular with a special mix of their cover of Fleetwood Mac's *Dreams*. Their 17 weeks' stay on R2 is an example of how the attention on playing records long enough for them to feed into people's consciousness.

Mullen is one of a group of mainstream programmers who no longer see country-driven acts as an audience negative. They include ex-GLR and Whistle Test producer and now head of BBC music entertainment Trevor Dann, Richard Park and Clive Dickens at Capital, VH-1's Mark O'Hagan (now at Unique Broadcasting) and National Lottery bookers Peter Estell and Dominic Smith.

The Lottery's eclectic booking policy has seen both The Mavericks and Twain make the show a focus of their marketing, Smith says. "The music we have seen both The Mavericks and Twain make the show a focus of their marketing, Smith says. "The music we

programme doesn't have to be a hit. These are great songs by class acts that are barely country."

And while Nashville has turned an influx of top-flight writers, producers, engineers and executives into potent pop, and simultaneously wooed teenagers with TV and movie soundtracks, it seems Britain's taste in MOR has returned to the emotional napalm of Celine Dion and Rimes.

The Country Music Association's David Bower says, "Nashville's where MOR has gone to. The labels have decided to work these records like traditional pop records that just happen to be country in origin."

Veteran country and pop publicist Richard Woolton says, "Every marketing man and A&R in the country must be combing their rosters for a Shania or a LeAnn at the moment."

"It's the culmination of a series of significant continuous gestures from both sides. We've been getting the kind of material and support we want from Nashville for some time and that's made getting programmers to hear the potential easier and easier."

The Mavericks jockeyed their left-field sound through a soft market into the top five and 185,000 sales in five weeks – far outstripping their US chart performance. And if Rimes' new album debuts inside the Top 20 this weekend, the electrifying effect The Mavericks' number 17 album debut had on radio programmers in March will be further reinforced. Meanwhile, US radio has picked up on Twain's success in the UK and boosted *Still The One* back into the Top 10. Unlikely as it might have seemed a year ago, radio is now second-guessing where the next country crossover hit might come

from – Arista's Nashville-based Australian Sherie Austin has a shot, although she's concentrating on the US until the autumn; Olivia Newton-John (Universal) has a new high-gloss return out in the UK featuring a remake of *Honestly Love You*; and Trisha Yearwood (MCA), is set to release a new studio set in July.

But it may be a mainstream TV programme rather than music radio that kicks off the next breakthrough. July 4 will see country – or the wheeling and dealing side of Music Row – under the forensic eye of Channel Four's Naked

Nashville, Series producer of the three-part documentary for Oxford Television Nicholas Kent says. "A few years ago we were going to shoot one episode in Nashville as part of a wider series on

Radio is now second-guessing where the next country crossover hit will come from... Mindy McCreedy (left) and Trisha Yearwood are two contenders



the whole industry. This year instead we've got something more interesting to cover, something ahead of the wave. Country may be declining in the US but there's a lot to happen yet in the UK."

The first Naked Nashville programme is built around the singer with the hottest inside track, the feisty, maverick, 22-year-old BMG singer Mindy McCreedy. Oh Romeo, the first UK single from her 1997 second album *If I Don't Stay The Night*, has also been remixed for its British release, emerging as a radically redefined rhythm track that's closer to the Lighthouse Family than Dolly Parton.

With the media and the public apparently hungry for the traditional MOR pop Nashville can supply, US music may yet supply the stability to the singles chart that UK A&R has been unable to generate. Ian Nicolson

ONES TO WATCH

EL NIÑO

It took just one gig for Indiana foursome El Niño to impress Oasis' manager Marcus Russell into signing them to his three-year-old independent Ignition.

The surf rock/punk background of brothers Glenn and John Hicks, for whom El Niño is their third incarnation, makes for a heady guitar sound which has already attracted *MW* award-winning producer Nigel Godrich. He held the sound of the debut recordings so much he remixed the single *Koo Coo* (out on June 8), which is backed by two demo tracks, *Kite Song* and *Fly*, and a handful of tracks on the forthcoming album – originally set for limited release in the US by indie label Flat Earth.

Russell is currently talking to other producers about mixing tracks on the album, which will be marketed and distributed via SINE (Sony Independent Network Europe).

BACKYARD

The Chihuahua's (right) keyboard-driven indie pop single UFOs is the first release on the Backyard label.

The label was developed by Gil Goldberg as an offshoot of the London-based Backyard Club, which he set up with Sean Phillips (now manager of the Lo-Fidelity Allstars) in 1996 and which was until recently successfully based at The Water Rats. A new venue is still being sought.

Goldberg says the idea of the label is to put out indie singles that look and sound like major records and has ambitions to become like Maverick and release albums with financial backing. Distribution is being handled by Vital.



MUSIC WEEK PLAYLIST

Art Of Noise – album sampler (ZTT)

Crafty concoctions suggesting this could be the comeback of the year (album, tbc)

Sparklehorse – Good Morning Spider (Parlophone) Glorious and intense kicking follow-up to Vividaxis' *Amor* (transmission, tbc) (album, July 20)

A – Sing-A-Long (London) This poppy (or A) and memorable track is the best record around at the moment (single, June 8)

Camt – Isola (BMG) Best English band to come out of Sweden (album, tbc)

Cam'ron – Confessions Of Fire (Epic) The 22-year-old rapper delights on this thought-provoking record (album, Sept 6)

Delakota – The Rock (Gut Beat) Three tracks which, like the title suggests, definitely rock (single, June 29)

Smashing Pumpkins – Adore (Hit) After their MTV show last week, this has been heard to the stereo (album, June 1)

Maxwell – Embrya (Columbia) Soul in its purest form (album, June 22)

Silver Sun – Too Much, Too Little, Too Late (Polygram) The most gorgeous power pop record (single, June 8)

Bedlam Ago Go – Estate Style Entertainment (S2) Curiously being overlooked, not least by radio, for such an impressive debut (album, July 6)

LeAnn Rimes (left), The Corrs (below left) and The Mavericks: storming the Top 10



CHART COMMENTARY

by ALAN JONES



Irish eyes are smiling this week, with acts from the Emerald Isle simultaneously topping the singles and albums charts for the first time over, courtesy of B*Witched's debut hit *C'est La Vie* sold over 153,000 copies last week, nearly twice as many as any other single. They are the seventh act to debut at number one with their first hit - the first signed to Sony -

SINGLE FACTFILE

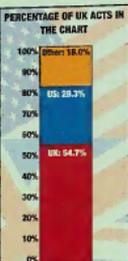
emulating Whigfield, Robson & Jerome, Babylon Zoo, White Town, Hanson and Teletubbies. Comprising 17-year old Lindsay, 18-year old twins Edele and Keale and Sinead, 20, B*Witched are the youngest girl group ever to have a number one. Five weeks have elapsed between Boyzone's most recent number one single - *All That I Need* - and B*Witched.

For only the second time in chart history, all of the top three singles are new entries, with Irish girl group B*Witched debuting in pole position ahead of Brandy & Monica and Mousse T. The only previous occasion on which the top three were all new entries was on May 10 last year, when Gary Barlow, George Michael and The Seahorses held the medal positions.

Brandy & Monica are particularly unlucky to have had their single come out the same time as B*Witched - the 83,000 copies that The Boy Is Mine sold last week would have been enough for it to have debuted at number one in any of the last three weeks. Brandy Norwood is 19 and Monica Arnold is 17, and the chart's top two positions are held by five teenage girls and one 20 year old.

Despite its massive success here The Boy Is Mine is doing even better in America, where it soars 23-1 this week, the second steepest climb to number one ever, being

MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



beaten only by the Beatles with Can't Be No Love in 1964. Brandy & Monica are the first female duettists to have a number one here

since Barbra Streisand and Donna Summer topped with No More Tears (Enough Is Enough) in 1979.

Back in the UK, the arrival of three big hit singles simultaneously is enough to push the sales of Tamperer's *Feel It* down to number four, even though it recorded its biggest weekly sales (68,000) last week. We should also mention the fact that it is the seventh number one penned by Michael Jackson, the others being his own hits *I Just Can't Stop Loving You*, *Black Or White*, *Earth Song* and *Blood On The Dancefloor*. USA For Africa's *We Are The World* and The Simpsons' *Do The Bartman*, a song that was, at the time, assigned to producer Bryan Loren but which was revealed only a few weeks ago as a clandestine Janko song by Simpsons' creator Matt Groening.

Synchronicity rises this week, with different hits entitled On La La by Rod Stewart and The Wiseguys (see last weeks column for variants on this title in last 12 months) and Anytime by Nu-Birth and Brian McKnight. B. McKnight is also right next to a B. (Beverly) Knight in the chart.

THE YEAR SO FAR... TOP 20 SINGLES

1 MY HEART WILL GO ON	CELINE DION	EPIC
2 IT'S LIKE THAT	RUN-DMC VS JASON NEVINS	SMILE COMMUNICATIONS
3 DOCTOR JONES	AQUA	UNIVERSAL
4 TRULY MADLY DEEPLY	SAVAGE GARDEN	COLUMBIA
5 NEVER EVER	ALL SAINTS	LOCCON
6 BRIMFUL OF ASHA	CORNERSHOP	WILMA
7 FROZEN	MADONNA	MAVERICK
8 HOW DO I LIVE	LEANN RIMES	CURB/THE HIT LABEL
9 ANGELS	ROBBIE WILLIAMS	CHRISLIPS
10 FEEL IT	TAMPERER FEAT MAYA	PEPPER
11 TOGETHER AGAIN	JANET JACKSON	VIRGIN
12 HIGH	LIGHTHOUSE FAMILY	WILD CARD
13 YOU MAKE ME WANNA...	USHER	LAFACE
14 UNDER THE BRIDGE/ADY MARMALADE	ALL SAINTS	LONDON
15 STOP	SPICE GIRLS	VIRGIN
16 TURN IT UP/THE IT UP	BUSTA RHYMES	ELECTRA
17 LA PRIMAVERA	SASHI	MULTIPLE
18 GETTIN' JIGGY WIT IT	WILL SMITH	COLUMBIA
19 PERFECT DAY	VARIOUS ARTISTS	CHRISLIPS
20 BAMBOOGIE	BAMBOO	VC RECORDINGS

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

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

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Pos	Title	Artist (Producer) Publisher (Writer)	Label	CD/Cass (Distributor)	7/12
1	NEW C'est La Vie	Blow Whom? EMI 68603/68603A (SM)	Blow Whom? EMI 68603/68603A (SM)	Blow Whom? EMI 68603/68603A (SM)	1
2	NEW THE BOY IS MINE	Atlantic AT 03062/AT 03062/AT 03062 (W)	Atlantic AT 03062/AT 03062/AT 03062 (W)	Atlantic AT 03062/AT 03062/AT 03062 (W)	2
3	NEW HORN	AM-PM 52672/125267/14 (S)	AM-PM 52672/125267/14 (S)	AM-PM 52672/125267/14 (S)	3
4	NEW FEEL IT	Parade 65302/65302/65302 (P)	Parade 65302/65302/65302 (P)	Parade 65302/65302/65302 (P)	4
5	NEW UNDER THE BRIDGE/LADY MARMALADE	Capitol 0402/0402/0402 (W)	Capitol 0402/0402/0402 (W)	Capitol 0402/0402/0402 (W)	5
6	NEW COME BACK TO WHAT YOU KNOW	Mercury 68578/68578/68578 (S)	Mercury 68578/68578/68578 (S)	Mercury 68578/68578/68578 (S)	6
7	NEW DANCE THE NIGHT AWAY	MCA Nashville MCSTD 4683/1MCA 4683 (BMG)	MCA Nashville MCSTD 4683/1MCA 4683 (BMG)	MCA Nashville MCSTD 4683/1MCA 4683 (BMG)	7
8	NEW STRANDED	Wildcat COSTAS 2913/COSTAS 2912 (W)	Wildcat COSTAS 2913/COSTAS 2912 (W)	Wildcat COSTAS 2913/COSTAS 2912 (W)	8
9	NEW LAST THING ON MY MIND	Capitol 0402/0402/0402 (W)	Capitol 0402/0402/0402 (W)	Capitol 0402/0402/0402 (W)	9
10	NEW HOW DO I LIVE	The Hit Label/Curb/London PRMG/PLM (M)	The Hit Label/Curb/London PRMG/PLM (M)	The Hit Label/Curb/London PRMG/PLM (M)	10
11	NEW KING FU FIGHTING ALL AROUND THE WORLD	World Circuit 1734/CDC 1734 (W)	World Circuit 1734/CDC 1734 (W)	World Circuit 1734/CDC 1734 (W)	11
12	NEW ICE HOCKEY HAIR	Creation CRESD 288/CRESD 288 (3M)	Creation CRESD 288/CRESD 288 (3M)	Creation CRESD 288/CRESD 288 (3M)	12
13	NEW GONE TILL NOVEMBER	Columbia 66547/26547/14 (5M)	Columbia 66547/26547/14 (5M)	Columbia 66547/26547/14 (5M)	13
14	NEW TURN BACK	Universal UM 0480/UM 0480 (BMG)	Universal UM 0480/UM 0480 (BMG)	Universal UM 0480/UM 0480 (BMG)	14
15	NEW DREAMS	Atlantic AT 0302/AT 0302 (W)	Atlantic AT 0302/AT 0302 (W)	Atlantic AT 0302/AT 0302 (W)	15
16	NEW THE GOT GAME	Def Jam/Mercury 56852/56854 (P)	Def Jam/Mercury 56852/56854 (P)	Def Jam/Mercury 56852/56854 (P)	16
17	NEW HEAVEN'S WHAT I FEEL	Capitol 0402/0402/0402 (W)	Capitol 0402/0402/0402 (W)	Capitol 0402/0402/0402 (W)	17
18	NEW BOOM BOOM	Telstar COSTAS 2913/COSTAS 2912 (W)	Telstar COSTAS 2913/COSTAS 2912 (W)	Telstar COSTAS 2913/COSTAS 2912 (W)	18
19	NEW WISHING I WAS THERE	RCA 742158567/742158064 (BMG)	RCA 742158567/742158064 (BMG)	RCA 742158567/742158064 (BMG)	19
20	NEW TRULY MADLY DEEPLY	Columbia 66547/26547/14 (5M)	Columbia 66547/26547/14 (5M)	Columbia 66547/26547/14 (5M)	20
21	NEW LIFE Ain't EASY	WEA WEA 15922/1MCA 1592 (W)	WEA WEA 15922/1MCA 1592 (W)	WEA WEA 15922/1MCA 1592 (W)	21
22	NEW RAY OF LIGHT	Maverick W 0444CDW 0444 (W)	Maverick W 0444CDW 0444 (W)	Maverick W 0444CDW 0444 (W)	22
23	NEW CURIOUS	East West E 3442/CD 3442 (3M)	East West E 3442/CD 3442 (3M)	East West E 3442/CD 3442 (3M)	23
24	NEW TOO CLOSE	Arista 742158067/742158064/742158067 (5M)	Arista 742158067/742158064/742158067 (5M)	Arista 742158067/742158064/742158067 (5M)	24
25	NEW FIGHT FOR YOUR RIGHT (TO PARTY)	Capitol 0402/0402/0402 (W)	Capitol 0402/0402/0402 (W)	Capitol 0402/0402/0402 (W)	25
26	NEW IT'S LIKE THAT	Salsg Musica 1053/CD 1053 (P)	Salsg Musica 1053/CD 1053 (P)	Salsg Musica 1053/CD 1053 (P)	26
27	NEW BEEN A LONG TIME	Punka COPIJUKA 1053/CD 1053 (P)	Punka COPIJUKA 1053/CD 1053 (P)	Punka COPIJUKA 1053/CD 1053 (P)	27
28	NEW HOT STUFF	Gravestone AFCD 11AFCD 1 (GB/P)	Gravestone AFCD 11AFCD 1 (GB/P)	Gravestone AFCD 11AFCD 1 (GB/P)	28
29	NEW RUNAROUND	Festina JIMCD 202 (P)	Festina JIMCD 202 (P)	Festina JIMCD 202 (P)	29
30	NEW MY HEART WILL GO ON	Festina 66547/26547/14 (5M)	Festina 66547/26547/14 (5M)	Festina 66547/26547/14 (5M)	30
31	NEW ALL MY LIFE	MCA MCSTD 48076/MCA 48076 (BMG)	MCA MCSTD 48076/MCA 48076 (BMG)	MCA MCSTD 48076/MCA 48076 (BMG)	31
32	NEW DOH LA LA	Warner Brothers W 0444CDW 0444 (W)	Warner Brothers W 0444CDW 0444 (W)	Warner Brothers W 0444CDW 0444 (W)	32
33	NEW WHERE ARE YOU	EMI CDHM 519T/CDM 519 (E)	EMI CDHM 519T/CDM 519 (E)	EMI CDHM 519T/CDM 519 (E)	33
34	NEW DRINKING IN LA	Capitol 0402/0402/0402 (W)	Capitol 0402/0402/0402 (W)	Capitol 0402/0402/0402 (W)	34
35	NEW SAY YOU LOVE ME	East West EW 1642/CD 1642 (W)	East West EW 1642/CD 1642 (W)	East West EW 1642/CD 1642 (W)	35
36	NEW I WOULD FIGHT YOU	EMI CDHM 519T/CDM 519 (E)	EMI CDHM 519T/CDM 519 (E)	EMI CDHM 519T/CDM 519 (E)	36
37	NEW EAT MY GARDEN	Deceptive BLUFF 0800/BLUFF 0800 (P)	Deceptive BLUFF 0800/BLUFF 0800 (P)	Deceptive BLUFF 0800/BLUFF 0800 (P)	37

Pos	Title	Artist (Producer) Publisher (Writer)	Label	CD/Cass (Distributor)	7/12
38	NEW AVA ADORE	Virgin HUTCD 10/AVTUC 10 (W)	Virgin HUTCD 10/AVTUC 10 (W)	Virgin HUTCD 10/AVTUC 10 (W)	38
39	NEW THE ABBEY ROAD EP	Dedicated SPRT 015CD/1 (P)	Dedicated SPRT 015CD/1 (P)	Dedicated SPRT 015CD/1 (P)	39
40	NEW DO YOU REALLY WANT ME	RCA 742258282/742258284 (BMG)	RCA 742258282/742258284 (BMG)	RCA 742258282/742258284 (BMG)	40
41	NEW ANYTIME	Locked On LOX 9700/LOX 9700 (P)	Locked On LOX 9700/LOX 9700 (P)	Locked On LOX 9700/LOX 9700 (P)	41
42	NEW ROAD RAGE	Blanco Y Negro NEG 112/DNEG 112 (W)	Blanco Y Negro NEG 112/DNEG 112 (W)	Blanco Y Negro NEG 112/DNEG 112 (W)	42
43	NEW EVERYBODY HERE WANTS YOU	Columbia 66579/26579/14 (5M)	Columbia 66579/26579/14 (5M)	Columbia 66579/26579/14 (5M)	43
44	NEW ALL THAT I NEED	Polydor 56872/26872/14 (5M)	Polydor 56872/26872/14 (5M)	Polydor 56872/26872/14 (5M)	44
45	NEW MAYBE I'M DEAD	Mo Wax MW 085CD/1 (W)	Mo Wax MW 085CD/1 (W)	Mo Wax MW 085CD/1 (W)	45
46	NEW DEEPER LOVE (SYMPHONIC PARADISE)	Positive CDTV 817CD/1 (E)	Positive CDTV 817CD/1 (E)	Positive CDTV 817CD/1 (E)	46
47	NEW NIGHT FEVER	Polydor 56872/26872/14 (5M)	Polydor 56872/26872/14 (5M)	Polydor 56872/26872/14 (5M)	47
48	NEW ANYTIME	Mercury 66727/26672/14 (5M)	Mercury 66727/26672/14 (5M)	Mercury 66727/26672/14 (5M)	48
49	NEW MADE IT BACK	Parlophone Rhythm CD/RYTHM 11 (E)	Parlophone Rhythm CD/RYTHM 11 (E)	Parlophone Rhythm CD/RYTHM 11 (E)	49
50	NEW ALL THE MAN THAT I NEED	Virgin VSD 1819V/CD 1 (E)	Virgin VSD 1819V/CD 1 (E)	Virgin VSD 1819V/CD 1 (E)	50
51	NEW THE BUSINESS	Parlophone CD 949 (W)	Parlophone CD 949 (W)	Parlophone CD 949 (W)	51
52	NEW TURN IT UP/FIRE IT UP	Elektra E 3847/CD E 3847 (W)	Elektra E 3847/CD E 3847 (W)	Elektra E 3847/CD E 3847 (W)	52
53	NEW HOKUS POKUS	Interscope IND 8538/INT 8538 (P)	Interscope IND 8538/INT 8538 (P)	Interscope IND 8538/INT 8538 (P)	53
54	NEW SCOTLAND BE GOOD	The Precious Organization JWD CD 33 (P)	The Precious Organization JWD CD 33 (P)	The Precious Organization JWD CD 33 (P)	54
55	NEW OOH LA LA	Wall Of Sound WALD 039 (W)	Wall Of Sound WALD 039 (W)	Wall Of Sound WALD 039 (W)	55
56	NEW ALL MY LOVE	Interscope IND 8538/INT 8538 (P)	Interscope IND 8538/INT 8538 (P)	Interscope IND 8538/INT 8538 (P)	56
57	NEW SUNNY CAME HOME	Columbia 66802/26802/14 (5M)	Columbia 66802/26802/14 (5M)	Columbia 66802/26802/14 (5M)	57
58	NEW STOP	Virgin VSD 1819V/CD 1 (E)	Virgin VSD 1819V/CD 1 (E)	Virgin VSD 1819V/CD 1 (E)	58
59	NEW TEARDROP	Virgin WBX 8498/CD 1 (E)	Virgin WBX 8498/CD 1 (E)	Virgin WBX 8498/CD 1 (E)	59
60	NEW YOU THINK YOU OWN ME	Festina JIMCD 202 (P)	Festina JIMCD 202 (P)	Festina JIMCD 202 (P)	60
61	NEW DEEPER LOVE	Interscope IND 8538/INT 8538 (P)	Interscope IND 8538/INT 8538 (P)	Interscope IND 8538/INT 8538 (P)	61
62	NEW SLAIN BY SWIFT	Che/Coastline CHE 100/1 (W)	Che/Coastline CHE 100/1 (W)	Che/Coastline CHE 100/1 (W)	62
63	NEW PUSH IT	MUSH 28C/MSH 28MC (3M/P)	MUSH 28C/MSH 28MC (3M/P)	MUSH 28C/MSH 28MC (3M/P)	63
64	NEW IF...	Superior Quality/AM BLUED 04/BLUED 04 (P)	Superior Quality/AM BLUED 04/BLUED 04 (P)	Superior Quality/AM BLUED 04/BLUED 04 (P)	64
65	NEW THE HEROES	Polydor 56872/26872/14 (5M)	Polydor 56872/26872/14 (5M)	Polydor 56872/26872/14 (5M)	65
66	NEW STOP LISTENING	Mutemut MUMCD 102/MUMCD 102 (P)	Mutemut MUMCD 102/MUMCD 102 (P)	Mutemut MUMCD 102/MUMCD 102 (P)	66
67	NEW LET ME ENTERTAIN YOU	Chrysalis CDCHS 5080/CDCHS 5080 (E)	Chrysalis CDCHS 5080/CDCHS 5080 (E)	Chrysalis CDCHS 5080/CDCHS 5080 (E)	67
68	NEW SECRET LOVE	Eurodisc EVOKE 8035 (P)	Eurodisc EVOKE 8035 (P)	Eurodisc EVOKE 8035 (P)	68
69	NEW MONEY GREEDY/BROKEN HOES	Island CD 701 (P)	Island CD 701 (P)	Island CD 701 (P)	69
70	NEW LA PRIMAVERA	Multiple CHAMUITY 32/CHAMUITY 32 (E)	Multiple CHAMUITY 32/CHAMUITY 32 (E)	Multiple CHAMUITY 32/CHAMUITY 32 (E)	70
71	NEW KISS THE RAIN	Alison/Kaplan/Parlophone CD 949 (W)	Alison/Kaplan/Parlophone CD 949 (W)	Alison/Kaplan/Parlophone CD 949 (W)	71
72	NEW TELLUS/BITS SAY EH-OH	BBC Worldwide MUSIC W005 005/W005 005 (BMG)	BBC Worldwide MUSIC W005 005/W005 005 (BMG)	BBC Worldwide MUSIC W005 005/W005 005 (BMG)	72
73	NEW SOUND OF DRUMS	Sugar Daddy DSDO 001 (P)	Sugar Daddy DSDO 001 (P)	Sugar Daddy DSDO 001 (P)	73
74	NEW YOU ARE SOMEBODY	Sugar Daddy DSDO 001 (P)	Sugar Daddy DSDO 001 (P)	Sugar Daddy DSDO 001 (P)	74

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6 JUNE 1998



music control
UK

STATION
A-Z

The Last 2 weeks	Wks on chart	Pos on last wk	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -	
1	1	1	FEEL IT	Tamperer Feat. Maya	Pepper	1597	+14	54.06	+9	
2	1	5	STRANDED	Lutricia McNeal	Wildstar	1594	+15	53.17	-7	
3	1	3	RAY OF LIGHT	Madonna	Maverick/Warner Bros.	1409	-8	49.81	n/c	
4	2	7	UNDER THE BRIDGE	All Saints	London	1835	-2	48.39	-5	
5	8	12	DREAMS	The Corrs	143/Lava/Atlantic	1921	+7	47.86	+11	
6	8	17	WISHING I WAS THERE	Natalie Imbruglia	RCA	1229	+11	45.56	+18	
7	4	3	TURN BACK TIME	Aqua	Universal	1538	n/c	45.75	-9	
8	7	1	HERE'S WHERE THE STORY ENDS	Tin Tin Out	VC Recordings	1401	+1	44.13	+3	
9	14	11	LET ME ENTERTAIN YOU	Robbie Williams	Chrysalis	1173	-4	42.59	+22	
10	10	15	GONE TILL NOVEMBER	Wyclef Jean	Ruffhouse/Columbia	1092	-4	41.15	+6	
11	8	6	SAY YOU LOVE ME	Simply Red	East West	1358	-3	39.67	-2	
12	13	16	TRULY MADLY DEEPLY	Savage Garden	Capitol	1459	+10	38.52	+8	
13	20	20	HORNY	Mousse T Vs Hot 'n' Juicy	AM/PM/A&M	816	+47	31.96	+34	
14	16	16	LIFE AIN'T EASY	Cleopatra	WEA	790	-7	31.04	-3	
15	17	19	DANCE THE NIGHT AWAY	Mavericks	MCA	849	+10	27.32	-7	
16	16	7	KISS THE RAIN	Billie Myers	Universal	946	-30	26.11	-31	
17	11	8	ALL THAT I NEED	Boyzone	Polydor	1048	-28	25.68	-45	
18	12	13	ROAD RAGE	Catatanos	Bianco Y Negro	574	-56	25.49	-44	
19	23	23	ANGELS	Robbie Williams	Chrysalis	708	+3	24.88	+11	
20	21	31	COME BACK TO WHAT YOU KNOW	Embrace	Hut	359	+60	24.67	+32	
21	18	25	HOW DO I LIVE	LaAnn Rimes	Curb/The Hit Label	1174	+23	24.60	-4	
22	21	30	BITTER SWEET SYMPHONY	The Verve	Hut	561	+4	23.22	+1	
23	27	16	OOH LA LA	Red Stewart	Atlantic	673	+79	23.03	+20	
HIGHEST CUMBER										
24	65	16	C'EST LA VIE	B*witched	Epic	605	+64	22.77	+65	
25	26	31	LAST THING ON MY MIND	Steps	Jive	642	+20	21.94	+47	
26	25	22	IT'S LIKE THAT	Rinô-D.M.C. Vs Jason Nevins	Smile Communications	639	-17	21.01	+2	
27	28	43	3	LIFE	Des'ree	Dusted Sound/Sony S2	731	-8	19.49	+4
28	19	14	SOUND OF DRUMS	Kula Shaker	Columbia	357	-55	19.26	-25	
29	45	54	1	(HOW DOES IT FEEL TO BE) ON TOP OF THE WORLD	England United	London	203	+77	19.15	+93
30	14	47	1	EAT MY GOAL	Collapsing Lung	Deceptive	310	+50	19.02	+78
31	34	21	FROZEN	Madonna	Maverick	618	+6	18.65	+15	
32	35	32	8	WHERE ARE YOU?	Imanna	EMI	474	+1	18.39	-11
33	32	20	7	ALL MY LOVE	Queen Pcn	Universal Vice	423	-11	18.21	-23
34	38	49	3	ROCKAFELLER SKANK	Fatboy Slim	Skint	203	+41	18.08	+27
35	35	50	4	SUNNY CAME HOME	Shawn Colvin	Columbia	558	n/c	17.57	-5
BIGGEST INCREASE IN PLAYS										
36	51	127	1	LOST IN SPACE	Lighthouse Family	Wild Card/Polydor	287	+114	17.44	+51
37	31	19	10	PUSH IT	Garbage	Mushroom	269	-34	17.28	-1
38	25	41	7	ALL THE MAN THAT I NEED	Sherettte May	Virgin	625	+50	17.10	+9
39	24	21	11	FOUND A CURE	Ultra Nate	AM/PM/A&M	709	-39	16.60	-28
40	44	37	8	ALL MY LIFE	K-Ci & JoJo	MCA	451	-11	16.02	+25
41	41	62	1	THE BOY IS MINE	Brandy & Monica	WEA International	254	+49	15.93	+53
42	50	79	2	GIMME LOVE	Alexia	Dance Pool	316	+33	15.75	+32
43	32	24	25	HIGH	Lighthouse Family	Wild Card/Polydor	612	-8	15.18	-10
44	27	202	2	LOOKING FOR LOVE	Karen Ramirez	Manifesto/Mercury	260	+43	14.93	+2
45	42	46	3	MADE IT BACK	Beverley Knight	Parlophone Rhythm Series	249	+6	14.14	+8
46	89	123	1	MY ALL	Mariah Carey	Columbia	251	+11	14.07	+59
47	30	29	23	TORN	Natalie Imbruglia	RCA	538	+6	14.05	-16
48	95	100	28	I WANNA BE THE ONLY ONE	Eternal Featuring Bebe Winans	1st Avenue/EMI	351	+14	13.95	+102
BIGGEST INCREASE IN AUDIENCE										
49	104	140	1	A LITTLE SOUL	Pulp	Island	176	+110	13.14	+106
50	40	47	3	RUNAROUND	James	Fontana/Mercury	207	+3	13.05	+8

Music Control UK monitors these stations 24 hours a day, seven days a week. Air FM, Alpha 102.2 FM, Atlantic 252, 897 FM, BBC Radio 1, BBC Radio 2, BBC Radio Scotland, 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 Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100.

TOP 10 GROWERS

Pos.	Title Artist (Label)	Total plays	Increase in no. of plays
1	OH MY LA LA Red Stewart (Atlantic)	673	298
2	HORNY Mousse T Vs Hot 'n' Juicy (AM/PM/A&M)	810	260
3	C'EST LA VIE B*witched (Epic)	605	236
4	HOW DO I LIVE LaAnn Rimes (Curb/The Hit Label)	1174	221
5	ALL THE MAN THAT I NEED Sherettte May (Virgin)	625	207
6	STRANDED Lutricia McNeal (Wildstar)	1594	206
7	FEEL IT Tamperer Feat. Maya (Pepper)	1597	195
8	LOST IN SPACE Lighthouse Family (Wild Card/Polydor)	287	153
9	LAST THING ON MY MIND Steps (Jive)	642	150
10	TRULY MADLY DEEPLY Savage Garden (Columbia)	1499	140

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

MUSIC WEEK 6 JUNE 1998

TOP 10 MOST ADDED

Pos.	Title Artist (Label)	Stations last week	Stations this week	Acts
1	CLOSEST THING TO HEAVEN Lionel Richie (Mercury)	41	20	13
2	THE STRUTT Bamboo (VC Recordings)	37	25	6
3	AVA ADORER Smashing Pumpkins (Geffen)	51	8	4
4	FIGHT FOR YOUR RIGHT (TO PARTY N.Y.C.) (Control/Edele)	12	4	4
5	OH MY LA LA Red Stewart (WEA International)	50	40	3
6	EAT MY GOAL Collapsing Lung (Deceptive)	55	21	3
7	LOST IN SPACE Lighthouse Family (Wild Card/Polydor)	45	24	3
8	SHE WILL HAVE HER WAY Neil Finn (Parlophone)	19	8	3
9	LOVELY DAZE Jazzy Jeff & Fresh Prince (Jive)	22	9	3
10	TOO MUCH, TOO LITTLE, TOO LATE Silver Sun (Polydor)	14	6	3

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

6
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singles



1 C'EST LA VIE

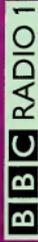
- 1** C'EST LA VIE B*witched
2 THE BOY IS MINE Brandy & Monica
3 HORNY Mousse T'Vs Hot'n Juicy
4 FEEL IT The Tempters featuring Maya
5 UNDER THE BRIDGE/LADY MARMALADE All Saints
6 COME BACK TO WHAT YOU KNOW Embrace
7 DANCE THE NIGHT AWAY The Mavericks
8 STRANDED Lurricia McNeal
9 LAST THING ON MY MIND Steps
10 HOW DO I LIVE LeAnn Rimes



- 11** KUNG FU FIGHTING Bus Stop featuring Carl Douglas
12 ICE HOCKEY HAIR Super Furry Animals
13 GONE TILL NOVEMBER Wyclef Jean
14 TURN BACK TIME Aqua
15 DREAMS The Corrs
16 HE GOT GAME Public Enemy
17 HEAVEN'S WHAT I FEEL Gloria Estefan
18 BOOM BOOM N-Tyce
19 WISHING I WAS THERE Natalie Imbruglia

THE OFFICIAL CHARTS

inV music week
AS USED BY



6
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albums



1 WHERE WE BELONG

- 1** WHERE WE BELONG Boyzone
2 BLUE Simply Red
3 TALK ON CORNERS The Corrs
4 LIFE THRU A LENS Robbie Williams
5 INTERNATIONAL VELVET Catatonia
6 ALL SAINTS All Saints
7 URBAN HYMNS The Verve
8 RAY OF LIGHT Madonna
9 MY WAY - THE BEST OF FRANK SINATRA Reprise
10 THE BEST OF JAMES Fontana



- 11** SITTING ON TOP OF THE WORLD LeAnn Rimes
12 TRAMPOLINE The Mavericks
13 VERSION 2.0 Garbage
14 LEFT OF THE MIDDLE Natalie Imbruglia
15 HOW TO OPERATE WITH A BLOWN MIND Lo Fidality Allstars
16 MEZZANINE Massive Attack
17 LET'S TALK ABOUT LOVE Celine Dion
18 AQUARIUM Aqua

MARIAH CAREY

MY ALL

FEATURING MIXES FROM
JD FULL CREW
AND DAVID MORALES

OUT NOW

Complex

6 JUNE 1998

blue note set to move to complex

RM can exclusively reveal that the Blue Note – one of the country's most successful and influential clubs – is on the move.

From July the Blue Note will leave its well known location in Hoxton Square near Old Street in London and move into the four-storey Complex club in Parkfield Street, Islington, which will then be known as the Blue Note. The move inaugurates a partnership between the Blue Note's owners Blue Note Enterprises and Vinca Power's Mean Fiddler Organisation which owns the Complex. The partnership will also see the opening of a Blue Bar.

The decision to close the Hoxton Square club – which will now be sold – was partly due to licensing problems. "Essentially we were under a lot of pressure from Hackney Council who were gradually curtailing our license," says a Blue Note spokesman. "But there were also problems of size with people building nights at the venue but then having to move them

because the club was too small." The choice of the Complex came after a six-month search for a new site. "We chose an existing venue because if you use a new venue you have to get a new license

which can be a long difficult process," says the Blue Note spokesman. "Also, we've been friends with Vinca Power for some time and share a similar vision." The first night at the new location will be a "Festival" night on July 11 in aid of the *Big Issue*. The long-running R&B night Camouflage will remain at the club on Saturdays, as will Metalheadz on Sundays and many of the Blue Note's regular nights.

The partnership between Blue Note Enterprises and the Mean Fiddler is an informal one rather than a joint venture. "We're not connected in business," says the Blue Note's spokesman. "We haven't formed a new company. It's a partnership, a meeting of the minds."

As well as the Complex, the Blue Note will also be taking over the Mean Fiddler's Crossbar venue in King's Cross which will be renamed the Blue Bar. "That's going to be the Blue Note in another environment and we'll be hoping to open more of those in the future," says the spokesman.



Spencer and Rosser and 187 Lockdown's 'Gunman' written by Danny Harrison and Julian Jonah. RM's Tony Farsides was on the voting panel. "We were eager to pick a track that was distinctly dance and modern in its production techniques but was also a well crafted song. I think we were pretty unanimous that 'You're Not Alone' fulfilled that brief," he says. Writer Tim Kellett says, "I was quite shocked when we were nominated but this is really great. The Brits are really showbiz but this actually means something." Pictured above are Tim Kellett and Robin Taylor-Firth (far left) with vocalist Ruth-Anne (centre).

Last Thursday saw the annual Ivor Novello Awards take place at the Grosvenor House Hotel in London. The awards included for the first time a dance category which was won by 'You're Not Alone' performed by Olive and written by Tim Kellett and Robin Taylor-Firth for BMG Music/Chrysalis Music. The runners-up were Dario G's 'Sunshine' written by Gabriel, Laird Clowes, Spencer,

inside:



[2] SEVEN DAYS IN DANCE: BRANBON BLOCK reveals what caught his attention this week

[3] RADIO: the Top 40 Dance Airplay countdown; PETE DONS' playlist

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



[7] JOCK ON HIS BOX: JJ ALFREDO

dance chart number	CLUB:	TT'S OVER (DISTORTION)/ Phantohedz (iNcREDible) p5
number	URBAN:	'MY ALL' Mariah Carey (Columbia) p6
only	POP:	'WANNA GET UP' 2 Unlimited (Big Life) p6
	COOL CUTS:	'TOURISM' Danny Tenaglia (Twisted) p8

ANGELIQUE KIDJO

voodoo child
(light return)

Includes the Quttara Mix - out now

17 20 TRULY MAD



10 21 LIFE AIN'T E

13 22 RAY OF LIGHT

23 CURIOUS LE

24 TOO CLOSE

14 25 FIGHT FOR

23 26 IT'S LIKE THAT

27 BEEN A LON

15 28 HOT STUFF

29 RUNAROUND

26 30 MY HEART



27 31 ALL MY LIFE

16 32 OOH LA LA

24 33 WHERE ARE

34 DRINKING

22 35 SAY YOU LO

36 I WOULD FD

18 37 EAT MY GO

11 38 AVA ADRE

39 THE ABBEY

20 40 DO YOU REF



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THE OFFICIAL CHARTS

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universe plans tour as founders quit

Big changes have been announced at the Universe club/event organisation including the departure of the company's original founders Paul

Shurey and Ian Jenkinson. The news comes in the same week as Universe officially confirmed the cancellation of the Universe 98 event due to poor ticket sales.

The huge three-day festival was originally scheduled to take place last weekend (May 22-24) but was then postponed with an announcement that it would be rescheduled. However, following the withdrawal of co-promoter MCP, the event has now been completely cancelled. "Initial plans to rename the event have been dropped as this would not fit in with a viable time schedule," says an official statement.

Universe will now be run by Alon Shulman who joined the company as a co-director in the autumn last year following the split with Universe's then partner the Mean Fiddler. The company's former directors Shurey and Jenkinson will concentrate on the Tribal Gathering brand. They now control the rights to Tribal Gathering once more, having reached an out-of-court financial settlement with the Mean Fiddler which had brought an injunction against their use of the name. Shurey and Jenkinson's new company will be called United States Of Mind. Shurey will, however, still work as a consultant for Universe.

Shulman's plans for Universe include a 20-date UK Universe tour of 5,000 capacity venues culminating in a big New Year's Eve party. Universe will also be opening a new UK club venue with details to be announced shortly. The company will also be putting on a huge outdoor event in Spain on July 5 titled Colors Of The Universe. However, a large Universe 98-style event is not in the company's immediate plans. "The market's too saturated now. You're talking 30,000-40,000 punters just to break even," says Shulman.

[7 DAYS IN DANCE]

brandon block dj and kiss presenter



"Monday: Woke at 6am and flew to **IBIZA** with **EDDIE LOCK**. We were met at the airport by **THE PRIEST** from **SUNDANCE**. Met up with some friends, went to eat and later played at **ES PARADIS** where I dropped my remix of **BABY BUMPS**' 'Burning'. It went down a storm, with requests for many copies. Tuesday: **SOBERED UP** at the airport and flew home. Spent the day **RECOVERING AND CHILLING**. Wednesday: Drove to **BOURNEMOUTH** to visit my **GIRLFRIEND** who's in hospital. Back at home to production. Thursday: Spent the day **MUCKING AROUND** with the Blockster's return to my new studio. Friday: My girlfriend came out of hospital. Then it was the **CUBASE** software in my new studio. Friday: My girlfriend came out of hospital. Then it was back to the grindstone. Got to **KISS FM** at 4pm for my weekly show with **ALEX P, PEASY AND BLOCK'S HOUSE**. Our first was **JAZZY M** and it was a very pleasant show. Later my car broke down so I missed my guest gig at the **WHITE HOUSE IN NEWMARKET** and went straight to a charity gig at the **HANOVER GRAND**. An early night - thank you. Saturday: Played at **PASSION** at **THE EMPORIUM** in **COALVILLE** near Leicester. It's the best club night ever, really electric, with a good appreciative crowd. Finished off with **ROEHAMPTON UNIVERSITY'S SUMMER BALL** until 7am - a beautiful morning. Sunday: Knackered, and straight to bed. Later I went to a **BARBECUE**, then it got full-on again - **GATECRASHER** in **SHEFFIELD** followed by **Gatecrasher** in **BIRMINGHAM**. A hectic week."

Faithless will be following their million-selling debut 'Reverence' with a new album, 'Sunday BPM', in September. Last week saw a two-track sampler, 'Bring My Family Back/She's My Baby', mailed out as part of the run-up to the new album. The two tracks on the sampler are decidedly downbeat, unlike house epics such as 'Insomnia' and 'Sata Mea' which helped the group sell 4m singles worldwide. "We purposely chose those tracks," says a Cheeky spokesman. "Faithless have always been a bit more downbeat. There were only two of those big house tracks on the last album." The new material, again produced by Rollo, is loosely based around the theme of making and breaking relationships. "As a whole the album's a lot more cohesive than the last one, basically because they're being living in each other's pockets," says the spokesman. "Max's lyrics in particular are amazing." The first proper single release will be 'God Is The DJ', the video for which will be directed by group member Jamie Cato who recently



directed the video for Cheeky labelmate Skinny's single 'Failure'. The single is one of the album's uptempo tracks but is apparently completely different in sound to the group's previous hits. Faithless will be playing all of Europe's major festivals this summer including Glastonbury, Womad and V8.

DANNY J LEWIS

SPEND THE NIGHT

FEATURING THE TOP CAT RADIO EDIT AND NEW MIXES BY SERIOUS DANGER AND NEW HORIZONS

08.6.98

LOCKED ON

SHOP TO

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The top 10 tracks flying out of Upbeat this week are:

- 1. 'I've Dreamed That I've Been Freshcut (Time Unlimited)' • 'Shodown'
- 2. Wax Scientist (Futura Wax) • 'Firm Bonnet'
- 3. DJ Mishka (VCR) • 'G Spot'
- 4. Air Pack Two (Cassio Paye) • 'Come Together'
- 5. Sick Sixts (Sick Sixts) • 'Deeper Love'
- 6. Ruff Driveaz (Inferno) • 'Scoter And Swing'
- 7. Utoprock (Concrete) • 'London Town'
- 8. 'Pepper' • 'Ice Rain'
- 9. Alex (Whitcombe & Big C (Retrohoganza)) • 'Deeper Love'
- 10. 'B&B (Postivo)

Upbeat Records, Belle Vue, Bude, Cornwall EX23 8JL, tel/fax: 01288 355763
Cornwall is renowned for its progressive house and trance parties and this is reflected in what's on offer at Upbeat. Established for 11 years, Upbeat has been stocking dance on vinyl and CD for the past seven, with Emms heading up the dance section, and the shop counts Paper, Prolehall, Stay Up Forever, Timb and Woom among its best-selling labels.

1	C'EST B'witched
2	THE BOY IS
3	HORNY MOO
4	FEEL IT THE
5	UNDER THE
6	COME BACK
7	DANCE THE
8	STRAWNDED
9	LAST THING
10	HOW DO I U
11	KUNG FU FIGHT
12	ICE HOCKEY
13	GONE TILL N
14	TURN BACK
15	DREAMS TH
16	HE GOT GAN
17	HEAVEN'S V
18	BOOM BOO
19	WISHING I
20	TOTALLY M

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THE OFFICIAL CHARTS

www

hot vinyl

On the decks: amy beavers, chris finan,
ronnie herel, james hyman, danny mcmillan,
ralph lee, ziad (pure groove)

TUNE OF THE WEEK



JANET JACKSON 'GO DEEP' (VIRGIN) (R&B)

With an array of mixes to choose from, including versions from 'King Of Swing' Teddy Riley and Timbaland, it is actually Masters At Work who have all the ace card. It has to be said that their mix takes precedence over all the other attempts by far. Minimal and raw but absolutely wicked, the groove is governed by a snazzy kick and rimshot rhythm fused with smooth keys which complement Janet's vocals smoothly and sweetly. The extremely warm song, penned by Jam & Lewis, peaks in the carefully-crafted chorus where Janet is accompanied by what sounds like a children's choir. It's a finely-tuned piece designed for late-night dancefloor business – and classic radio. What more can I say? Brilliant! ●●●●● RH

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DEED DISH 'JUNK SCIENCE SAMPLER' (DECONSTRUCTION) HOUSE

The four-track double-pack has certainly succeeded in whetting appetites for the Washington DC duo's debut album. The tracklist has been creating the biggest stir is 'Future Of The Future', which is basically 'Stay Gold' with the addition of vocals by Tracey Thorn. It combines Ali and Sharam's masterly production with that dancefloor-proven love to produce a gently forceful gem that is a hit just waiting to happen. The new tracks on the sampler include the deep instrumental 'Sush' plus the more upbeat 'Mohammad Is Jesus' which boasts an impressive vocal from Richard Morel who also sang on 'Stranded'. ●●●●● AB

CAMISRA 'FEEL THE BEAT' (V2) (HOUSE)

Tali Paul dons his Camisra guise again for the follow-up to 'Let Me Show You'. The sound is similar to Tali Paul's current style, and finding a hook as cheeky as the former release would've been a difficult task, so instead the mixes revolve around repetitive synth riffs. Already familiar to those who have picked up the 'Sunlapses Ron' whites that predated this release, it won't have the long life of 'Let Me Show You' but it'll work just as well. ●●●●● CF

SOUL PURPOSE 'SOUL PURPOSE 3' (LOW PRESSURE) (HOUSE)

Soul Purpose return with another quality deep house offering for Rocky and Olive Henry's label. If you like your basslines on the large side then I suggest you take a look at this little nugget. The boys lay down smooth synths and atmospherics to compliment the huge bass throbs and filtered techy key arrangements. It's nice to see some experimentation that will still work the floor. ●●●●● DM

THE FREESTYLERS 'RUFFNECK' (FRESHKANOVA) (BREAKBEAT)

Reminiscent of early Rebel MC tracks like 'Tribal Base', this track – with its 'Let the attack begin' – sampled intro – skanks along via Navigator's MC-ing. J-Rock's scratching, squeals and booming beats. On the flip is the Westwood-introed 'Spaced Invader' – with its demon bassline and ragga gun-shot breakdown – that has been around on dub-plate for some time now. ●●●●● JH

N'DEA DAVENPORT 'BRING IT ON' (V2) (R&B)

Premier provides the beats. Guru lets off the rhymes and Dallas Austin handles production on this track by the ex-Brand New Heavies diva. Premier and Guru's mix is deep, eerie chords and path bassline gracing Davenport's voice beautifully and though the musical layout is raw, the ingredients work well. It may take a while to sink in but will ultimately get the exposure it deserves. ●●●●● RH

STATE OF MIND 'TAKE CONTROL' (SOUND OF MINISTRY) (GARAGE)

The successful M&S production duo of DJ Ricky Morrison and Fran Sidoli team up with vocalist Michelle Douglas to provide an Epic Klub Mix which combines classic keyboard riffs with smooth vocals and some fresh production. Their Epic Dub Mix also works well providing a deeper groove for true garage lovers. MJ Cole also appears, turning in two fine mixes of his own. His Vocal Mix sees him pitching down the vocals, rolling the bassline nice and bumpy with some melodic piano interjections, while his Dub Mix gets even funkier. ●●●●● Z

SALT CITY ORCHESTRA 'PAGAN THING' (PAGAN) (HOUSE)

The follow-up to 'The Book' is a warm, looping, layered disco-tinged groove that builds via minimal percussion and succinct synths. The 'That' side is slightly tougher than 'This' – either way, if Daft Punk can cross borders with a track like 'Revolution 909' this deserves to do just as well. ●●●●● JH

STEPHEN SIMMONDS 'GET DOWN' (PARLOPHONE) (R&B)

Simmonds' album for Sweden's Orange label was one of last year's most sought-after CDs by soul connoisseurs. Now picked up by Parlophone, this distinctive new voice gets a real chance of some UK success. Simmonds writes and produces in a nu-classic style, gospel organs and phrasing with urban beats coming from the D'Angelo school of soul, but it's his voice that's the best and most original of what's on offer. Furthermore he's a gifted songwriter with a style that potentially transcends R&B to contemporary adult music. ●●●●● RT

ACORN ARTS 'BLAKKOUT EP' (ULTIMATUM) (TECHNO)

Mark Williams follows up last year's 'Sky Dancer EP' with a cool three-track EP of tough melodic techno. The title track kicks off with a twisted vocal that builds into the place will most definitely be hearing. By the time it reaches the first break, the place will most definitely be hearing. On the flip 'Tribal Dream' and 'Future Retro' both keep the energy firing at high level. Delve in and enjoy. ●●●●● DM

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- 1 C'EST B*witched
- 2 THE BOY IS
- 3 HORNY MOK
- 4 FEEL IT THE
- 5 UNDER THE
- 6 COME BACK
- 7 DANCE THE
- 8 STRANDED
- 9 LAST THING
- 10 HOW DO I U



- 11 KING FU RIGHT
- 12 ICE HOCKEY
- 13 GONE TILL N
- 14 TURN BACK
- 15 DREAMS TH
- 16 HE GOT GAN
- 17 HEAVEN'S V
- 18 BOOM BOOM
- 19 WISHING I
- 20 TONY MARY

by alan jones

Sony Music's fledgling **INCredible** label checks up its second number one in nine weeks, as **PIANHEADZ's** 'It's Over (Distortion)' scores 14, thanks to an impressive show of support from DJs. It was more heavily supported last week than any record this year, with the solitary exception of Kinane's 'Heaven', which, despite huge DJ support, missed out on the Top 40 after being routinely snubbed by radio and TV. **INCredible's** previous number one was **Dab Mob's** 'Fun', which was dethroned by Kinane... the highest new entry this week is 'Cats Did Mar' by **ENERGY 52**. Originally released on the German Eye-Q label five years ago, it has been reissued a number of times since, most recently by Hojo Choons in March 1997, when, by mix of Solar Stone, Universal State Of Mind, 'Three 'N One and DJ Kid Paul, it peaked at a major disappointment after its number three success in the Club Chart. Now moved to DJs with new mixes from Nalio & Kane, Oliver Lieb, and Three 'N One, it matches that Club Chart peak this week, and also debuts at number six on the Pop

Tip chart, becoming the week's highest debut there too. Placed sixth in **DJs** Top 100 Records Ever list last month — no mean feat — it looks like actually taking off this time again. It is doesn't, **Hojo Choons** are already threatening to release it again in 1999, and, as they say, "None of us want that, do we?"... **Sony's** Higher Ground label has two records in the Top 20 for the second week in a row, with **LIQUID's** 20-12 move taking it past DJ **RAP's** 'Bad Girl'. Arguably the best-known female DJ working in the drum & bass field, DJ Rap has allowed her track to be remixed for houses by BT, who, rather incredibly, is without a label deal himself, having been "let go" by both his American label and by the UK's Perfect in recent weeks — something I fully expect both to regret in the fullness of time... Chart breakers include **SALT CITY ORCHESTRA**, **MONTEILMAR**, **USHER**, **THE UNDERGROUND SOUND OF LISBON**, **16CA**, **KNUCKLEHEAD**, **SHAUNA DAVIS**, **CHOCOLATE LAYERS**, **CRICCO CASTELLI**, **EDDIE AMADOR**, **DJ BO**, **BRANKUBG**, **TEKARA**, **JEAN-MICHEL JARRE/PAOLO** and **440 AND BINARY FINARY**.

Wk	Wks On Chart	Title	Artist	Label
14	2	IT'S OVER (DISTORTION)	(DANNY RAMPLING/HARRY CHOI CHOI/KNUCKLEHEAD/PERPETUAL MOTION MIXES)	Pianheadz
2	3	BURNIN' (BRANDON BLOOM MIX)	Baby Bumps	INCredible
3	2	CAFE DEL MAR '98 (THREE 'N ONE/OLIVER LIEBALIN & KANE/HYBRID MIXES)	Energy 52	INCredible
4	2	GO DEEP MASTERS AT WORK MIXES)	Janet Jackson	Virgin
5	1	LOOKING FOR LOVE (DAVE SPARS/CON CARLOS/DOUG ENTHUSIASTS/MARK PICCHIOTTI MIXES)	Karen Ramirez	Maniasta
6	4	TEARDROPS (SABANA REPUBLIC/OVESTATION MIXES)	Leaveslide	Fresh
7	6	THREE DRIVES (SPACE DIVISION/CO NIPMAN WITH NO NAME/PATRICK/ENRICO & TON T MIXES)	Grease 2000	Hojo Choons
8	5	FREAK ME (CLUB ASYLUM/SY & POOL/THE MUXMORA PRODUCTIONS/CHRIS MACK MIXES)	Another Level	SaltLife/Norwestside
9	5	NAGASAKI BADGER (DISCO CITIZENS/CHICANE MIXES)	Disco Citizens	Xtravaganza
10	2	FEEL THE BEAT (PERPETUAL MOTION/TALL PAUL/SUNJUNG/CLASSES RON MIXES)	Camira	WV Recordings
11	7	JOHN SCIENCE (LP)	Dee Dee	Deconstruction
12	2	STRONG (COLOUR SYSTEM INC/JEOP/GRZ/ZN/SMIXES)	Liquid	Higher Ground
13	2	BAD GIRL (BT/PIPER/DJ RAP/DJ KRUST MIXES)	DJ Rap	Higher Ground
14	10	GIVE ME LOVE (FULL INTENTION/KANAS/TRA/ANTIOQUA MIXES)	DJ Dado vs Michelle Weeks	WV Recordings
15	10	CHEMICAL GENERATION (UPSTATE/DILLON & DICKINS/99 ALLSTARS MIXES)	Ninety Nine Allstars	99 North
16	5	NO GOOD FOR ME (JCHAN S/TWO PHUNJOY PEOPLE/PP PROJECTA...DOPAWONG O MIXES)	Bruce Wayne	Logic
17	5	LEAVE EM SOMETHING TO DESIRE (KURTIS & MOGUR/FLUFF JAM/TODD TERRY MIXES)	Sprinkler	Island
18	4	SPEND THE NIGHT (H-MAN/NEW HORIZONS/ANTONIO BLUES/SEVEROUS DANGER MIXES)	Leaveslide	Island
19	10	NO-ONE IN THE WORLD (SLACKER/ARMANDO VAN HELEN MIXES)	Locust	Sound Of Mind
20	2	BE YOURSELF BE FREE (JAZZY M & JOHN GOLD/UDUO NEGRO MIXES)	Sao Paulo	CI Recordings
21	10	CARRY ON (ERIC KUPPERT/IDY TRAVIFRED UP/DID/OY/ALMIGHTY MIXES)	Donna Summer & Giorgio Moroder	Almighty
22	26	THE ROCKFELLER SKANK/ALWAYS READ THE LABEL/TWEAKERS DELIGHT	Fatboy Slim	Skinit
23	12	GIMME LOVE (MATHAS HEIR/IRON/JOHAN S/SLEAZE SISTERS/PRIM FRICTON VS. PRECIOUS PAUL MIXES)	Alexia	Dancepop
24	8	THE GROOVY THANG (Album)	Funk	Cleveland City
25	2	MY FUNNY VALENTINE (ITAL SHUR/FRANCIS K/PIRE ISLAND MIXES)	Big Mutt	Style
26	10	LOST IN SPACE (ITAL SHUR/UFF/JAMA MAN CALLED ADAM MIXES)	Lighthouse Family	Wildcard
27	10	CASANOVA (MOUNT RUSHMORE/TRAFFER MIXES)	Ultimate Kaos	Mercury
28	23	4 BECAUSE WE WANT TO (TALL PAUL MIXES)	Billie	innocent
29	4	DON'T WALK JUST WANDER (TORMENTO/PVC MIXES)	Square Window	Electric M.E.L.T.
30	15	BRING IT ON (HEX HECTOR/TONY MASERATI PREMIER & GURU MIXES)	N'Dea Davenport	YZ
31	10	ONE OF THE PEOPLE (LOVE FROM SAN FRANCISCO/SHAZLEY BE/LEONIGHT/MAPES ON WAX MIXES)	Adamsk's Thing	ZTT
32	13	HONEY (BORIS DILIGOS/NILOSU T E MIXES)	Mousse T vs Hot 'N' Juicy	AM-FM
33	41	INITIATE THE CREATIVE (K-KLASS MIXES)	The Guest Project	Island
34	19	TAKE U UP (PVC/STEVE THOMAS/TOTAL MIXES)	Sweet Peach	99 Degrees
35	16	WANNA GET UP (SAGHIRO/B BI/NATURAL BORN GROOVES/RHYTHM MASTERS/JAY DUNCAN MIXES)	2 Unlimited	Big Life
36	11	MAKED IN THE RAIN (HYBRID/TROUSER ENTHUSIASTS/STIDY/TYRAX MIXES)	Blue Pearl	Malarky
37	28	GIRLS JUST WANNA HAVE FUN (P/M/DY/DIRT/ROTTEN SCOUNDRELS/PP PROJECT MIXES)	Happy Nation	Sum
38	44	CAN'T LET HER GO (TURF/JAMC/ITEE BT/BI/ALAN/PUFF/DADDY MIXES)	Boyz II Men	Motown
39	2	DREAMING OF YOU (QUETMAN/MANTRIA MIXES)	Control Z	Autobahn
40	47	ROLLERCOASTER (PAUL DAKENFOLD MIXES)	Amoeba Assassin	Perfecto Mainline
41	49	TRIBUS CANTARE (GRAVIT NELSON & DAVE THACKERY MIXES)	Ambassadors	Swing City
42	22	WHAT WOULD YOU DO IF...? (PHIL DANE/MATT SMITH MIXES)	Code Red	Polygro
43	17	4 HUSKIEBOO (D.O.P/PLUFF DRIER/ERIK/DOUG/COINING SPREAD/LOVE MIXES)	Gerizade	Fat Boy/Infinite
44	10	PIPLIN (PAGANUS TRAX MIXES)	Power Flower	Undiscovred
45	10	WRAPPED UP (CURTIS & MOORE/FLUID GROOVE MIXES)	Johlynn Murray	Solo Sienna
46	25	TESTIFY (TROUSER ENTHUSIASTS/BABY BLEEDING CARLOS/JAZZ-GROOVE/FORTHRIGHT/BLACK HORNET MIXES)	Byron Singly	Maniasta
47	10	PANIC (APOLOLO 400/SKYNET/TEKARA MIXES)	Goan	Sum
48	55	ROCK YOUR BODY (FLOOR/LAZ/4M MIXES)	Gloek	Power Station/Universal
49	32	KING OF MY CASTLE (ROSE/SAVON/CHERRY/DOUG MIXES)	Wardlaw Project	Empire
50	48	1 TRANEL (LUTH SAH/IT'S MY THEME FROM GREAT CITIES (FLUKE MIX/ALL THE THINGS SHE SAID (AN WAX MIX))	Simple Minds	Chrysalis
51	20	TOO MUCH LOVE (KNUCKLEHEAD/RATED PG MIXES)	Edwin Starr	All Around the World
52	28	RAINFALLS (SMOKIN' BEATS/SUNSHINE STATE MIXES)	Sunshine State feat. Lisa Michalis	Wonderby/Low Spirit
53	38	WIZARDS OF THE SONIC (MATT DAREY/OEXTRON MIXES)	Westham vs Res Jey	Filter
54	10	DELIRIOUS (FREAKS TEAM MIX/IG/LAW/ED'S JAZZ (DERPICK CARTER MIX))	DJ Q	Pakko
55	37	BEEN A LONG TIME (JASON JINZ/PARAGMOWING THE FOG/FULL INTENTION/TY/FRIBES/COCCANE MIXES)	The Fog	Subliminal
56	2	IN MY LIFE	Jesse Narves	ifrr
57	6	TLL HOUSE YOU (HITMEN MIXES)	Jungle Brothers vs Hitmen	Fuel/East West
58	10	SUPER SONIC (BRAINBUD/SOREN/JAM/TRONIC MIXES)	Music Instructor feat. Flying Steps	Freskanova
59	10	RUFFNECK/SPACED INVADER	Freeslyers	US Strictly Rhythm
60	2	THE HORN SOUND The Don		



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17 20 WISHING I TRULY MAD

01 21 LIFE ANITE

02 22 RAY OF LIGHT

03 23 CURIOUS LE

04 24 TOO CLOSE

05 25 FIGHT FOR YOUR RIGHTS

06 26 IT'S LIKE THAT

07 27 BEEN A LONG

15 28 HOT STUFF

16 29 RUNAGROUND

26 30 MY HEART

27 31 ALL MY LIFE

16 32 OOH LA LA

24 33 WHERE ARE

18 34 DRINKING II

22 35 SAY YOU LO

18 36 I WOULD FI

18 37 EAT MY GOR

11 38 AVA ADDRE

01 39 THE ABBEY

20 40 DO YOU REA

6
june
1998

THE OFFICIAL CHARTS

1998

6
june
1998

the **TOP CHART** 06.06.98

THE TOP 40 SINGLES FROM A COMPILATION OF WEEK-END CHARTS (SEE PAGE 54)

LP	Wks	Title	Artist	Label
1	1	5	MY ALL	Columbia
2	2	6	SHORTY (YOU KEEP PLAYING WITH MY MIND)	Jive
3	6	2	SEVEN DAYS ROUND AND ROUND	Universal
4	20	3	GOOD & PLENTY/REALITY/GIVE IT UP/PROMEO & JULIET	RCA
5	24	2	MY KAYO/MAKE ME WANNA	LaFace
6	5	3	THE BOY IS MINE	East West
7	23	2	WITH ME	Columbia
8	4	4	GHIETO/SUPASTAR (THAT IS WHAT YOU ARE)	Interscope
9	6	3	BRING IT ON	V2
10	19	10	TOO CLOSE	Arista
11	16	9	MADE IT BACK	Parlophone/Rhythm Series
12	9	9	CURIOUS	Elektra
13	20	2	GO DEEP	Virgin
14	NEW	NEW	LOVELY DAZE/SUMMERTIME	Jive
15	9	3	RUNNIN'	Jammin' Music Group
16	11	8	ANYTIME	Mercury
17	19	3	WHATEVER/BOOM! BOOM	Telstar
18	25	2	CAN'T LET HER GO	Motown
19	12	5	THE CITY IS MINE/I KNOW WHAT GIRLS LIKE	Northwestside
20	13	5	REASONS	Jayv
21	7	7	STRANGE/DI'N'T THAT JUST THE WAY	Wildstar
22	15	5	NASTY BOY	Puff Daddy
23	17	8	SECOND ROUND K.O.	Universal
24	12	3	357 (MAGNUM P.I.)	Unlabeled
25	NEW	NEW	DON'T WANNA WORK NO MORE	Island
26	NEW	NEW	ALL NIGHT LONG	Relativity
27	NEW	NEW	24 HOURS TO LIVE	Puff Daddy
28	NEW	NEW	CRESCENT MOON	Cooltempo
29	NEW	NEW	LUXURY COCOURIE	Columbia
30	NEW	NEW	BUFFALO GALS	Virgin
31	14	9	LOVE LETTERS	Wildcard
32	22	3	HIT 'EM WITH ON HEE	East West
33	32	8	LET'S RISE	Def Jam
34	35	3	LIFE	S2
35	18	6	BABY THIS LOVE I HAVE	Bollerhouse
36	21	5	SWING MY WAY	East West
37	NEW	NEW	WED UP!	Unlabeled
38	NEW	NEW	GET DOWN	Parlophone/Rhythm Series
39	35	17	WHAT YOU WANT/WILL THEY DIE 4 U	Puff Daddy
40	29	3	DO YOU REALLY WANT ME	RCA

[commentary]
by Tony Iardella

MARISH CAREY'S still number one, the UK's US mix of course coming from Jermaine Dupri who's on something of a roll at the moment, also having mixes on USHER's 'Way 2 Real' as well as **USTIN YOUNG**'s 'My Way' in our current Top 10. Usher is this week's highest climber, followed closely by **JAMIE JACKSON**, who rocks from 40 to 13 with 'Go Deep'. Teddy Riley performs the honours on the remix, repeating the excellent job he did on the last single, 'I Get Low'. Teddy and Blackstreet also feature on JAY-Z's release 'The City Is Mine', which enters the chart at 19. It features my favourite cut from Jay-Z's album on the B-side, the Puffy-produced 'I Know What Girls Like... Outside of our chart, word has it that **BUSTA RHYMES** will have a new album ready to roll in October, barely a year after his last one... The date for the new **TRIBE CALLED QUEST** album has now gone back to August... Well done to **Bigger and Sammy Jacobs**, aka **THE PHAT BOYS**, who will be having their fine remix of Next's 'Too Close' released in the US as part of the package for the group's follow-up single 'I Still Love You'... I mentioned **NOBEADA** last week via his duo with Jane Blaze but look out for his album, 'N.D.R.E.', out in June. Guest on the LP include Big Pun, Cam'ron, The Lox, Busta Rhymes, Chino D'Barge and Koolha & Bion. There's to be an LP playback on June 26 at the Cobden Working Men's Club, London W11.

the **TOP CHART** 06.06.98

THE TOP 40 SINGLES FROM A COMPILATION OF WEEK-END CHARTS (SEE PAGE 54)

LP	Wks	Title	Artist	Label
1	1	8	WANNA GET UP	Big Life
2	3	3	TEARDROPS	Fresh
3	4	2	NO GOOD FOR ME	Legit
4	9	3	ROCK YOUR BODY	Power Station/Universal
5	1	4	GIMME LOVE	Dancepool
6	NEW	NEW	CAT'S ON THE MAR '98	Hoo! Cheons
7	12	2	HOT STUFF	Capitricorn
8	NEW	NEW	THE HEART'S LONE DESIRE	Columbia
9	20	2	THIS IS HOW WE PARTY	Sum
10	10	2	GIRLS JUST WANNA HAVE FUN	Columbia
11	5	6	THE STRUTT	Blue Note
12	6	5	NAKED IN THE RAIN	MC Records
13	NEW	NEW	CARRY ON	Mohavey
14	15	5	CHEAT LA VIE	Almighty
15	23	2	WHAT WOULD YOU DO IF...?	Epic
16	NEW	NEW	IT'S OVER (DISTORTION)	INCREDIBLE
17	19	2	LADY MARMALADE	Netetric
18	28	2	BECAUSE WE WANT TO	Innocent
19	14	5	HEAVEN'S WHAT I FEEL	Epic
20	NEW	NEW	TOO MUCH LUV	Pre-Activ
21	NEW	NEW	I WANT YOUR LOVE	Manfesto
22	11	3	FEEL IT	The Temptare feat. Maya
23	17	9	FEEL IT	Another Level
24	NEW	NEW	FREAK ME	Lionie London
25	16	4	BEAT THE STREET	Greece 2000
26	NEW	NEW	THREE DRIVES	Lighthouse Family
27	17	2	FINAL SONGS	Mariah Carey
28	NEW	NEW	LOST IN SPACE	Dana D
29	38	6	MY ALL	N-Tyce
30	13	6	CARNIVAL DE PARIS	Camiera
31	2	4	BOOM BOOM	Jamaica United
32	NEW	NEW	FEEL THE BEAT	Mouse T vs Hot 'N' Juicy
33	33	3	ROXY	DJ Dado vs Nichette Weeks
34	NEW	NEW	GIVE ME LOVE	Shah
35	NEW	NEW	SECRET LOVE	Headzsh
36	NEW	NEW	SELF-PRESERVATION SOCIETY	The England Supporters Band
37	NEW	NEW	THE GREAT ESCAPE	Tracy Snow
38	27	4	HAPPENIN' ALL OVER AGAIN	Ultimate Kato
39	NEW	NEW	CASANOVA	

[commentary]
by alan jones

2 UNLIMITED's debut Big Life single 'Wanna Get Up' moves up to number one this week, completing an impressive 50-24-5-1 sequence, which has seen it doubling its support over the week. It needed to this week - **QUESTIONS?** 'Teardrops' would have been number one instead if it had been in just one DJ Top 10. These two are some distance ahead of the rest of the field, but face tough competition next week from **DONNA SUMMER** and Eurovision winner **DANA INTERNATIONAL**. Donna's 'Carry On' single, a much-hyped record with her mentor Giorgio Moroder, was released on America's Interlib label last week. It won Donna and Giorgio a surprise Grammy, emerging as best dance record, but has been extensively remixed for the UK by Tidy Trax, Fired Up, Diddy, Almighty and Eric Kupper. It debuts this week at number 13, and could go all the way, though charts mailed and faxed by DJs after this week's deadline suggest it will be blown away by a double-pack of moves of Dana International's 'Diva', even though the latter disc is only a breaker this week. Former Coronation Street star **MATTHEW MARSDEN** looks to have a hit on his hands, with his debut Columbia single 'The Heart's Lone Desire' debuting at number eight. Remixed for clubs by K-Klass, it has already beaten the highest position achieved by fellow Corrie star **TRACY SHAW** whose remake of Lonnie Gordon's 'Happenin' All Over Again' climbed as high as number 16 a fortnight ago, but is now ranked 39th.

6
june
1998

1 **C'EST** B'witched

2 **THE BOY IS**

3 **HORNY Mo**

4 **FEEL IT THE**

5 **UNDER THE**

6 **COME BACK**

7 **DANCE THE**

8

9

10 **HOW DO I U**

11 **KUNG FU FIGHT**

12 **ICE HOCKEY**

13 **GONE TILL N**

14 **TURN BACK**

15 **DREAMS TH**

16 **HE GOT GAN**

17 **HEAVEN'S W**

18 **BOOM BOOM**

19 **WISHING I**

20 **TRUPLY MAD**

14W

the **COOL CUTS** [chart]

06.06.98



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1	(2)	TOURISM Danny Tenaglia <i>(Tenaglia presents his long-awaited album)</i>	Twisted	Code - 1998
2	(3)	TAKE CONTROL State Of Mind <i>(With mixes from Matthew Roberts and MJ Cole)</i>	Sound Of Ministry	Code - 1999
3	(4)	NEEDIN' YOU David Morales presents The Face <i>(Chi-Lite sampling groove that's hot to trot)</i>	Azuli	Code - 2002
4	NEW	MOVIN' ON Prospect Park feat. Carol Harding <i>(Garage classic remade by Joey Negro with mixes from Matthew Roberts)</i>	AM:PM	Code - 2012
5	(7)	BANG ON Propellerheads <i>(With new thrash beat mayhem mixes)</i>	Wall Of Sound	Code - 2001
6	NEW	HIGHER STATEMENT Circle Sounds <i>(Hypnotic bleasy breakfast excursion)</i>	JBO	Code - 2013
7	NEW	CAN'T SEE ME Ian Brown <i>(Brings back those Stone Roses memories with mixes by Harvey)</i>	Polydor	Code - 2014
8	NEW	CAB RIDING EP Mr Dan <i>(Unusual but effective techno/dm)</i>	Dust 2 Dust	Code - 2015
9	(16)	BREAKBEAT ERA Breakbeat Era <i>(Excellent original drum & bass tune)</i>	XL	Code - 2007
10	NEW	CAFE DEL MAR '98 Energy 52 <i>(Back again with mixes from Nalin & Kane, Oliver Lieb and Hybrid)</i>	Hooj Choons	Code - 2016
11	(8)	FEEL THE BEAT Camisra <i>(With mixes from Tall Paul and Perpetual Motion)</i>	VC	Code - 2002
12	NEW	WIDE OPEN SPACE Mansun <i>(Dafenfold returns to his Balearic roots with this mix)</i>	Parlophone	Code - 2017
13	NEW	I'LL TAKE YOU Montelmar <i>(Pumping UK house tune)</i>	Cola	Code - 2018
14	(13)	COMING BACK Crystal Method <i>(Breakbeat house from the West Coast crew)</i>	Sony	Code - 2005
15	(12)	HIGH LIFE Mono <i>(Mixes from Natural Born Chillers, Herbert and 187 Lockdown)</i>	Echo	Code - 2004
16	NEW	UNDER 4 EVER 16C+ <i>(Pumping progressive cut)</i>	Low Sense	Code - 2019
17	NEW	RAIN Brainbug <i>(With mixes from Perpetual Motion and Cascade)</i>	Positiva	Code - 2020
18	NEW	LOVER Rachel McFarlane <i>(UK house with mixes from Alistair Whitehead and Forthright)</i>	Multiply	Code - 2021
19	NEW	YOU'RE MINE Guy S'mone & MJ Cole <i>(Cool and soulful bumpy garage tune)</i>	Prolific	Code - 2022
20	NEW	THE POWER OF LOVE Wagon Christ <i>(Luke Vibert and Plug on top form)</i>	Personal Stereo	Code - 2023



a guide to the most essential new club tunes as featured on 100's "essential selections", with peak times, broadcast every Friday between 6pm and 8pm. Compiled by DJ Jack Backland. Data collected from leading DJs and the following stores: city search, flying saucer, grooveblack market/lightbox (London), eastern 2002, underground (Manchester), 23rd street, the shop (Glasgow), 3 beat (Liverpool), flying saucer, global beat (Sheffield), massive (London), arca (Nottingham), rhythm syndicate (Cambridge).



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7 DANCE THE 3

8 STRANDED 8

9 LAST THING 9

10 HOW DO I

11 KING FU RIGHT

12 ICE HOCKEY

13 GONE TILL

14 TURN BACK

15 DREAMS TH

16 HE GOT GAR

17 HEAVEN'S V

18 BOOM BOO

19 WISHING I

Photo: [unreadable] / [unreadable]

CHART COMMENTARY

by ALAN JONES



Boyzone score a notable hat-trick this week, debuting at number one with *Where We Belong*. The album, which includes the number two hits *Picture of You* and *Baby Can I Hold You* and the recent number one *All That I Need*, sold nearly 83,000 copies last week to dethrone Simply Red's *Blue*. Boyzone's two previous albums also debuted at number one, *Said & Done* in September 1995, and *A Different Beat* in November 1996. **Said & Done**

ALBUM FACTFILE
sold just over 30,000 copies in its first week, while *A Different Beat* sold 95,000 - a figure more than All That I Need, though. In fairness, it was released at a time when sales were beginning to climb as the Christmas gift buying got under way. Only three other acts have topped the charts with their first three albums - the **George Mitchell** Minstrels, the **Beatles** and **Queen**. **Queen** debuted at number one with all three.

Speculation that Gen Spice is to leave the group was confirmed on Sunday afternoon, a little after 2.30pm, when separate statements were read by her solicitor, Julien Turton, and Spice Girls' PR, Alan Edwards. Just two days earlier, as MW's news desk went to press, the band's record company Virgin was dismissing the rumours as "a storm in a teacup" (news, page 4).

The publicity generated by the group's turmoil resulted in slightly increased sales for their albums *Spiceworld*, which rebounded 27.24 and Spice, which dipped 89.91. It also coincided with the video release of *Spiceworld - The Movie*, which debuts at number one on the video chart after selling nearly 194,000 copies last week.

PolyGram shipped 530,000 copies of the video, and first week sales exceeded their expectations. 55,000 copies were sold on Monday alone, compared to PolyGram's

MARKET REPORT

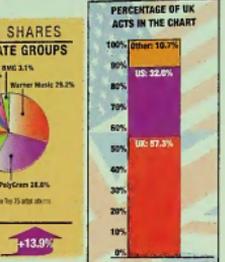
AT A GLANCE WEEKLY MARKET SHARES



Figures based on shipments by 10 UK labels, representing approximately 90% of sales of the Top 200 albums



estimate 30,000, setting the pattern for the week. 240,000 copies of the video are in collectors' bins, featuring individual members



of the group. Whether Gen's departure makes the one featuring her unsaleable or a sought after piece of memorabilia remains to

be seen.
Returning to the album chart, the Grimethorpe Colliery Band's soundtrack album *Brassed Off* makes a belated debut at number 36, following the Channel 4 premiere of the movie last week. The album had already sold over 40,000 copies, and includes both traditional favourites like *Davey Boy*, *Jerusalem*, the *Floral Dance* and *Colonel Bogey* as well as Trevor Jones originals. It's the highest charting album by a brass band since the *Brightrose & Rastrick Brass Band* reached number 10 with *The Floral Dance* in 1976.

Television also played a major role in the 97 chart of *The Verve's Urban Hymns*. The band's concert in their hometown of Wigan was aired live by Radio One a week last Sunday (24) and screened on BBC a few hours later, and boosted week-on-week sales of the album by 50%. 35 weeks after it was released, the album has now sold more than 2,100,000 copies.

COMPILATIONS

Now that's what I call music! 39 is the number one compilation album for the eighth week in a row. It sold a further 26,000 copies last week to take its total date to over 530,000 copies. If *Now 39* manages to stay at number one for another week, it will equal the *Now* record, set by *Now 29* over three years ago. And if it stays top for three more weeks it will have matched the 11 week residency of the *Bodyguard*, which has spent longer at number one than any other album in the compilation chart's ten year history.

Though its sales are declining slowly, *Now 39* is beginning to look vulnerable, however, with the most likely successor being the new *Smash Hits - Summer '98* album which moves 5-2 this week, after selling 20,000 copies. It has the advantage

of including many of the most popular selections on *Now 39* - *Brimful Of Asha* (Cornershop) and *Run-DMC* vs *Jason Nevins*'s *It's Like That* among them - as well as tracks which are more recent hits and even a couple which have yet to be released as singles but which will be big hits when they are, including the inevitably big but very annoying *Zurab's Dance* by LCD.

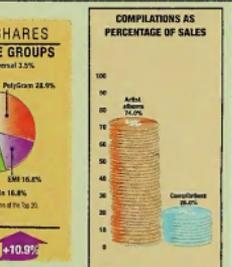
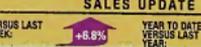
The only new entry to the Top 10 this week is *Drop Dead Gorgeous 2*, *Gloabl's* TV's sequel to *Drop Dead Gorgeous*. The first album sold over 80,000 copies earlier this year. The second, which looks like emulating it, includes a similar mix of current (*Steps*, *Sash*, *Mase*) hits and rather more recent albums (*R. Kelly's* *Gotham City* and *Repulica's* *Ready To Go*).

MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES



Figures based on shipments by 10 UK labels, representing approximately 90% of sales of the Top 200 albums



THE YEAR SO FAR... TOP 20 ALBUMS

1 URBAN HYMNS THE VERVE HUT	11 MAVERICK A STRIKE FINEO Group EMI	21 DESPITE YOURSELF Pearl Jam Capitol
2 LIFE THRU A LENS ROBBIE WILLIAMS	12 RETURN TO THE LAST CHAIRS SALON The Business Score Music	22 BIG CALM Mottleyville Indelible
3 TITANIC OST JAMES HORNOR	13 FROM THE CHANGING HOTTEL The Animals Atlantic	
4 LET'S TALK ABOUT LOVE CLINIQUE D'EN	14 WHIT ON BLONDE Faye Epic	
5 ALL SAINTS ALL SAINTS	15 OX COMPUTER The Prodigy Virgin	
6 RAY OF LIGHT MADONNA	16 IT'S THIS HARDCORE Pulp Parlophone	
7 POSTCARDS FROM HEAVEN RAGNARLE IMBRUGLIA	17 OCEAN DRIVE Lightshade Family MCA	
8 WHITE ON BLONDE TEXAS	18 COME DOWN The Sunday Wellies Capitol	
9 LEFT OF THE MIDDLE SPICE GIRLS	19 DESPITE YOURSELF Pearl Jam Capitol	
10 SPICEWORLD SPICE GIRLS	20 BIG CALM Mottleyville Indelible	
11 MAVERICK A STRIKE FINEO Group EMI		
12 AQUARIUM AQUA UNIVERSAL		
13 THE BEST OF CATARINA JAMES FONTANA		
14 INTERNATIONAL VELVET LIONEL RICHIE		
15 TRU - THE LOVE SONGS M PEOPLE		
16 OK COMPUTER MASSIVE ATTACK		
17 MEZZANINE CORRS		
18 TALK ON CORNERS M PEOPLE		
19 PRESCO SIMPLY RED		

VIRGIN RADIO CHART

1 Side Area	Label	21	5	Kenya Kenzo	Label
1 BLUE Simply Red	East West	22	FRIDAY IN THE PARADISE	Capitol	Duck
2 TALK ON CORNERS The Corrs	Atlantic	23	THE PLANETS	Capitol	Capitol
3 INTERNATIONAL VELVET Lionel Richie	Mercury	24	LIKE YOU DO... THE BEST OF Lightning Bolt	Mercury	Mercury
4 LIFE THRU A LENS Robby Williams	Chrysalis	25	WALKING INTO CLARIBELLE	Capitol	Capitol
5 RAY OF LIGHT Madonna	Mercury	26	OLDER	George Michael	Virgin
6 RAGNARLE IMBRUGLIA	Parlophone	27	GROWING PAINS	Ellie Meyer	Universal
7 WHITE ON BLONDE Texas	RCA	28	WORD GETS AROUND	Interpol	Y2
8 SAVAGE GARDEN	Columbia	29	THE BENDS	Parlophone	Parlophone
9 MAVERICK A STRIKE	Fineo Group	30	UNFINISHED MONKEY BUSINESS	Capitol	Capitol
10 LEFT OF THE MIDDLE	Mercury	31	WHAT'S THE STORY MORNING GLORY	Capitol	Capitol
11 MAVERICK A STRIKE	Fineo Group	32	A NORTHERN SOUL	The Verve	MCA
12 RETURN TO THE LAST CHAIRS	Salon	33	TRACY CHAPMAN	East West	East West
13 FROM THE CHANGING HOTTEL	The Animals	34	LEGEND	Bob Marley And The Wailers	Capitol
14 WHIT ON BLONDE	Faye	35	ICEBERG	UNION JACKS CLUB BAND	Parlophone
15 OX COMPUTER	The Prodigy	36	NEVERMIND	Warner	Capitol
16 IT'S THIS HARDCORE	Pulp	37	GREATEST HITS	Smiley Red	East West
17 OCEAN DRIVE	Lightshade Family	38	JAGGED LITTLE PILL	Aloma Music	Mercury/Parlophone
18 COME DOWN	The Sunday Wellies	39	THE BEST OF The Doors	Capitol	Capitol
19 DESPITE YOURSELF	Pearl Jam				
20 BIG CALM	Mottleyville				

TRACK OF THE WEEK

by KAREN FAUX

Any doubts that Kula Shaker had deserted their fans in the hiatus since their last album were put to rest by the overwhelming exposure Radio One gave to Sound of Drums. The station gave it no less than 25 plays a month before its release and kept it high on its A list for a further eight weeks.

Columbia's head of radio promotion Nick Worsley says, "Kula Shaker found themselves in a situation where the new album wasn't finished and they wanted to let their fans know they were still around. The single followed on from a 12-date UK tour and it's about at number three in the singles chart. It highlighted their continued massive popularity."

Kula Shaker's stalwart support at Radio One goes back to the early days when Mark Radcliffe first championed them. Radcliffe

THE TOP 10 PLAYERS BEHIND SOUND OF DRUMS

Station	Plays
Atlantic 252	289
Red Dragon FM	283
Virgin 1215	280
Capital FM	280
95.3 Air1 FM	254
Radio One	223
Southern FM	211
Cool FM	197
Clyde 1 FM	197

Source: Video Project up to the week beginning 26/05/98

was given a one-day exclusive on Sound of Drums on March 10, and two weeks later the track had risen to claim joint second place with Madonna's Frozen on Radio One's playlist chart.

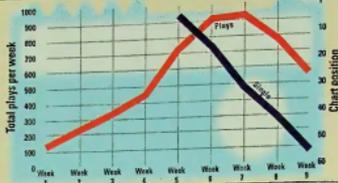
While Radio One was the first to pick up on the track, other stations such as Capital, Virgin and Atlantic 252 were not slow in coming forward. Four weeks before the single's release it registered the biggest increase in plays on the airplay chart, netting 127 plays with a total audience of 18.67m. In the week of the single's debut at number three, it rose to 712 plays and went on to hit its peak the following week with 914 plays and a total audience of 45.7m.

Although London stations provided a bedrock of support, the regions also showed their enthusiasm for the Doors-influenced

track. Atlantic 252 and Aire FM generated upfront support as did Cardiff's Red Dragon. Although the single dropped from number three to 17 in its second week, Virgin and Capital stuck by it and increased its plays well into May, making it a daytime staple.

However, despite sustained support, Sound of Drum's shelf life was short-lived. By mid May it had fallen to number 41 in the singles chart, although the radio was still delivering a weekly audience of 39.98m. The pattern was repeated at TV with post-release exposure on *Top Of The Pops* and *The Chart Show* failing to swell the initial sales rush.

Nevertheless, in conjunction with their impromptu tour the single achieved precisely what it set out to do, few would dispute that Kula Shaker can still deliver the goods and anticipation for this autumn's new album is rising high.



MTV

- 1 RAY OF LIGHT Madonna
- 2 GONE WITH THE WIND Noel & Ed Sheeran
- 3 PUSH IT Garbage
- 4 HORNY '98 Mousse T. Vs Hot 'N' Juicy
- 5 HE GOT GAME Public Enemy
- 6 LADY MARMALADE All Saints
- 7 TURN IT UP Busta Rhymes
- 8 FEEL IT Tempere! feat. Mays
- 9 GOH LA LA The Whispers
- 10 DRINKING IN LA Bran Van 3000

Most played videos on MTV UK w/e 27/5/98
Source: MTV UK/Video Research Ltd

TOP OF THE POPS

- 1 C'est La Vie '98 Mousse T. Vs Hot 'N' Juicy
- 2 FEEL IT Tempere! feat. Mays
- 3 HOOKY Hair Super Furry Animals
- 4 HEAVEN'S WHAT I Feel Gloria Estefan; Boom Boom N'Tyce; Whishing I Was There Notorious B.I.G.

ITV CHART SHOW

- Made It Black Beverly Knight; Honey Mouse T Vs Hot 'N' Juicy; Shine The Montrose Avenue; Too Young To Die Jamiroquai; Bang On! Proportions; Looking For Love Karan Ramirez; We Got Game Public Enemy; Drinking In LA Bran Van 3000; Save Tonight Eagle-Eye Cherry; Lost In Space Lighthouse Family; Let In Space Backstreet Bunch; Fatboy Slim; Ice Hockey Hair Super Furry Animals; Come Back To What You Know Enigma; C'est La Vie '98 Mousse T. Vs Hot 'N' Juicy; Looking For Love Karan Ramirez; Too Much, Too Little, Too Late Lenny Savin; Feel It Tempere! feat. Mays

THE PEPSI CHART

- Performance: Vivaldo Fat Les; Don't Come Home Too Soon Del Anais; Videos: (How Does It Feel To Be) On Top Of The World Engle Lind; Three Lions '98 Lightning Seeds; Baddiel & Skinner; Meet Me Savage Hall Greatest Hits; The Son Duo; Rise Up Jamiroquai; Raining With A Dream Company; La Copa De La Vida Ricky Martin; Steady With Sweet Fat; Allin La France; Allin Les Nouveaux France; Cohost; Temer Hair Super Furry Animals

THE BOX

- 1 YOU'VE GOT THE FEELIN' Live
- 2 THE BOY IS MINE Brandy & Monica
- 3 CEST LA VIE '98 Mousse T. Vs Hot 'N' Juicy
- 4 NIGHT FEVER Adam Garcia
- 5 COUNTING THE DAYS All Saints
- 6 LAST THING ON MY MIND Steps
- 7 SWING MY WAY K-Ci & Envyi

Most played videos on The Box, w/e 27/5/98
Source: The Box

RADIO ONE PLAYLISTS

A LIST B LIST As Featured

- A LIST**
- Got The Feelin' Live Under
 - The Bridge/Lady Marmalade All Saints; Turn Back Time Carey; C'est La Vie '98 Mousse T. Vs Hot 'N' Juicy; The Boy Is Mine Brandy & Monica; Life Ain't Easy Cleopatra; Dreams (The '98 Radio Mix) The Corrs; Come Back To What You Know Enigma; Rockafeller Skank Fatboy Slim; Been A Long Time The Pog; Whishing I Was There Notorious B.I.G.; Runaround Janes; Gone With The Wind Noel & Ed Sheeran; Ray Of Light Madonna; Standstill Ludacris; Monkey Mousse T. Vs Hot 'N' Juicy; Looking For Love Karan Ramirez; Too Much, Too Little, Too Late Lenny Savin; Feel It Tempere! feat. Mays
- B LIST**
- Glenn Love Akela; Freak Me Another Level; Infectious; Scatilla Boys; Can't See Me In Love; A Change Of Heart Bernard Butler; My All (Morales Classic) Radio Mix; Mariah Carey; Bad Girl (Radio Edit) DJ Rap; Dreams; Mezz Lynden David Hall; Thinking Of You Hanson; Go Deep Janet Jackson; The City Is Mine Jay Z feat. Blackstreet; Lost In Space Lighthouse Family; Ghetto September Prox Miché; Boom Boom N-Tyce; He Got Game Public Enemy (Feat. Stephen Sills); A Little Soul Pulp; Spell On You Sonique; Biggie Apple Spice; Ice Hockey Hair (Radio Edit) Super Furry Animals
- As Featured**
- Do For Love 2 Pac; Black White Anahad Foundation; Will Be Yours Boyzone; '98 Twilight Eagle-Eye Cherry; Lost In Space Enigma; She Will Have Her Way Neil Finn; Special Gangs; Get Myself Arrested Gomez; 'Shanty (You Keep Playin') With My Mingle Brothers; S.M.D.U. Brock Lewis; 'The Heart's Lone Daise Matthew Marjan; The Pigsline Moloko; Let Me See Mouchelle; Too Close Next; 'Come With Me Puff Daddy feat. Jimmy Page; 'Perfect Smashing Pumpkins; Last Thing On My Mind Steps; Stay Young Litmusoid

* denotes addition

STUDENT RADIO

- 1 GET BACK TO WHAT YOU KNOW Embrace Hu/Virgin
- 2 SCATTER AND SWING Lincrook Deconstruction
- 3 GET MYSELF ARRESTED Gomez Hot
- 4 PUSH IT Garbage Mushroom
- 5 GIRL AT THE BUS STOP My Drug Hell Voltone
- 6 BROKEN HOMES Tricky + PJ Harvey Island
- 7 BUZZIN' Asian Dub Foundation hfr
- 8 CAN'T SEE ME In Love Brown Polydor
- 9 ROCKAFELLER Skank Fatboy Slim Skint
- 10 DRINKING IN LA Bran Van 3000 Parlophone

The Clarity Fuse Student Radio Network Chart is compiled from the playlists of more than 40 student radio stations, w/e 27/5/98

STUDENT RADIO PLAYLISTS

- A LIST**
- Heavy: Gone With The Wind Noel & Ed Sheeran; Get Lonely/Go Deep Janet Jackson; Under The Bridge/Lady Marmalade All Saints; Ray Of Light Madonna; C'est La Vie '98 Mousse T. Vs Hot 'N' Juicy; Standstill Ludacris; Michael; Hot: Turn It Up/Free It Up Busta Rhymes; Life Ain't Easy Queen Pen; Boom Boom N-Tyce; All My Love Queen Pen; He Got Game Public Enemy; Whishing I Was There Natalie Imbruglia; The Strutt; Little Soul Pulp; Come Back To What You Know Enigma; Buzz In: Drinking In LA Bran Van 3000; Come Together Spiritualized; Ghetto September Prox; Ooh La La The Whispers; Bad Girl DJ Rap; Breakout: Too Close Next; My All Mariah Carey; Carnaval De Paris Dario G; Got The Feelin' Skint; Breakers: Feel It Tempere! feat. Mays; Fight For Your Right To Party N-Tyce; Broken Homes Tricky feat. PJ Harvey; With Me Destriny's Child; My Way Usher; Let Me See Mouchelle; This Is How We Party 3000; Lost In Space Lighthouse Family; Biggie Apple Spice; Looking For Love Karan Ramirez; Leave 'Em Smothering To Desire Spiritualized; How Do You Want Me To Love You 911
- B LIST**
- World Cup Package: Eat My Own Cooked Lung; Top Of The World Chumbawamba; Vivaldo Fat Les; Lost In Motion New Order; Three Lions The Lightning Seeds & Skinner & Baddiel; Rise Up Jamiroquai; Don't Come Home Too Soon Del Anais; (How Does It Feel To Be) On Top Of The World Engle Lind; Three Lions '98 The Lightning Seeds & Skinner & Baddiel

6 JUNE 1998

AMERICAN CHARTWATCH

by ALAN JONES

Billie Myers' 18-week run on Billboard's album chart with *Growing Pains* comes to an end this week, but her debut single *Kiss The Rain* is still going strong, dipping just one place to number 46 on its 31st appearance in the chart.

Amazingly, that's enough for it to be the top single by a British artist yet again - though it could face a challenge next week from *Sive*, who make a very respectable debut with *When The Lights Go Out*, entering the Hot 100 at number 64 to bring the number of Brits in the chart back up to 10. While some of these are precariously close to losing their chart status, those bubbling under include a quartet of Brits looking for their first US hit, namely **Dario G** (*Sunshine*), **Hannah Jones** (*You Only Have To Say You Love Me*), **Duke** (*So In Love With You*) and **Natalie Imbruglia** (*Torn*).

Returning south of the border, no fewer than 19 albums make their chart debut, five of them in the Top 10. DMX takes pole position with its *Dark And Hell Is Hot*, which sold more than 251,000 copies last week. R&B newcomer *Spiceworld* is self-titled set debuts at three, with *Godzilla - The Album* (with British interest via *Jimmy Page's* collaboration with Puff Daddy and the *Wallflowers'* cover of *Bowie's* *Heroes*) at four, and *Eightball* at five with the triple-CD package *Lost*. Natalie

Merchant attracts 102,000 punters to debut at eight with *Ophelia*.

Simply Red have had seven top two albums from as many releases in the UK, but have never breached the Top 10 in America, with the introductory *Picture Book* faring best, selling a million and peaking at number 16. Even so, *Blue's* debut this week, at number 145, is a poor showing. **Eric Clapton's** *Pilgrim* slips 29-37 but is still the top UK export. It achieved its millionth sale last week, which means it is now a mere \$m away from matching *Clapton's* biggest-selling album in America, 1992's *Unplugged*. **All Saints'** self-titled album, which climbed as high as number 113 some weeks ago, had slumped to 172 but climbed back to 163 last week, and now bounces to 137, thanks to increasing airplay for *Never Ever*.

ACTS IN US AND UK ALBUM CHARTS

	US	UK
Spice Girls <i>Spiceworld</i>	43-50	27-24
Massive Attack <i>Mezzanine</i>	60-94	10-16
The Prodigy <i>The Fat Of The Land</i>	156-142	54-56

ARTIST PROFILE: SIMPLY RED

by PAUL WILLIAMS

Football fanatic Mick Hucknall has been keeping something of a closer-than-usual eye on Germany these past few months.

But, while the forthcoming *World Cup* is no doubt occupying much of his thoughts at present, his interest in the Germans is more from a career perspective than football. The singer may have sold at least 4m copies of each of his last five albums around the globe, but sales have been slipping in several territories since the 9m-selling *Stars*, including in Germany where *East West* has been going all over to promote the new *Simply Red* album *Blue*.

As Ian Grenfell, *East West's* director of international notes, "In Germany we did about 1.3m with *Stars*, but about half that with *Life* and about 50% with *Greatest Hits*, so there was a decline there we had to address."

The renewed efforts have certainly paid off with *Blue* debuting at number one on the German album chart last week, making it the first *Simply Red* album to crash in there at the top. It was a similar story in neighbouring Austria where the album also became an instant number one, while his adopted second home of Italy placed it at number four and Sweden at number five.

It is proving to be much harder work, though, in the US where *Simply Red* topped the singles chart in 1986 with *Holding Back*



The *Years* and repeated the feat with *If You Don't Know Me By Now* three years later. *Blue* has only managed to debut at 145, but his US record company is pushing on with trying to win radio play for the album's first single there, *The Air That I Breathe*.

In the US, *Stars* strangely marked a decline in *Simply Red's* record sales, the opposite to virtually everywhere else in the world. "Stars was a bit of a phenomenon everywhere," says Grenfell. "Life got an lot of support and *Fairground* did really well to set up the album, but there wasn't the depth in the album. With this album we've probably got three pretty good singles."

Unlike with *Life*, where three singles were released in quick succession, *East West* is planning to take its time issuing singles from *Blue*.

The *Air That I Breathe* is set to follow *You Love Me* as a single in the summer, by which time Hucknall should be back on the promotional trail with trips to countries such as South Africa and Asia.

ALBUMWATCH

BLUE

- Debuting at one in Austria, Germany, Ireland
- New in top five in Italy and Sweden
- The *Air That I Breathe* lined up as next single

UK WORLD HITS

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

AUSTRALIA	FRANCE	GERMANY	NETHERLANDS	SWEDEN
1 (1) 5,6,7,8 Steps Virgin	1 (1) NEVER EVER All Saints London	1 (10) CARNIVAL DE PARIS Dario G WEA	1 (1) CASANOVA Urban Fore Polydor	1 (1) ALL THAT NEED Byronie Polydor
2 (1) NEVER EVER All Saints London	2 (10) ANGELS Robba Williams Cherrylin	2 (10) UNDER THE BRIDGE All Saints London	2 (1) SAY WHAT YOU WANT Texas/A-Tang Clan Mercury	2 (10) UNDER THE BRIDGE All Saints London
3 (1) STOP Spice Girls Virgin	3 (11) STOP Spice Girls Virgin	3 (5) CASANOVA Urban Fore Polydor	3 (11) HIGH Lighthouse Family Polydor	3 (17) WHEN THE LIGHTS GO OUT Sive RCA
4 (16) THE MISTAKE Natalie Imbruglia RCA		4 (12) TORN Natalie Imbruglia RCA	4 (18) LADY MARMALADE/UNDER THE BRIDGE All Saints London	4 (22) HIGH Lighthouse Family Polydor
5 (21) TEAR DROP Massive Attack Source: ARIA		5 (94) SAY YOU LOVE ME Simply Red Source: Music Control	5 (16) WHERE ARE YOU Inaraï EMI	5 (26) STOP Spice Girls Source: RIAA

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THE OFFICIAL UK CHARTS SPECIAL LIST

8 JUNE 1998

MID-PRICE

This	Last	Title	Artist	Label	(distributor)
1	1	TRACY CHAPMAN	Tracy Chapman	Elektra	ERT4000 (W)
2	20	CAPITAL PUNISHMENT - THE BEST OF VOL 2	Steve Peak	Capital FM	CPDN262 (CFM)
3	5	ELEGANT SLUMMING	M People	Deconstruction	742216672 (BMG)
4	13	SLEEPLESS IN SEATTLE	Original Soundtrack	Columbia	457948 (SM)
5	NEW	SONGS FOR SWINGIN' LOVERS	Frank Sinatra/Various	Capitol	CD 746570 (E)
6	2	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen	GLD 1826 (BMG)
7	7	BROTHERS IN ARMS	Dire Straits	Vertigo	824932 (F)
8	NEW	PUSH THE BUTTON	Murphy Mark	Mo Wax	MW 0900 (V)
9	14	GREED	Pulkas	Earnache	MUSZ 19000 (V)
10	14	SPECIALLY FOR YOU	Daniel O'Donnell	Ritz	RITZ0202 700 (F)
11	11	THE BLUES BROTHERS (OST)	Various Artists	Warner Bros	K 8212 (W)
12	9	DOOGIE	Green Day	Reprise	52625252 (W)
13	3	TRANSFORMER	Lou Reed	RCA	NR0386 (BMG)
14	NEW	RAFF'S REVENGE	Acas Dub Foundation	fly	550002 (F)
15	8	SECOND COMING	Stone Roses	Geffen	GLD 2490 (BMG)
16	NEW	IRON DOGS	Original Soundtrack	MCA	MCD 1075 (BMG)
17	6	MY MIRROR LUNG	Reddhead	Parlophone	831478 (E)
18	17	A DATE WITH DANIEL "LIVE"	Daniel O'Donnell	Ritz	RITZ0202 702 (F)
19	12	SOUTHSIDE	Texas	Mercury	838172 (F)
20	18	MONTY PYTHON SINGS	Monty Python	Virgin	MONTD 1 (GRP/V)

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COUNTRY

This	Last	Title	Artist	Label	(distributor)
1	1	TRAMPOLINE	The Mavericks	MCA Nashville	UMD 8056 (BMG)
2	NEW	SITTING ON TOP OF THE WORLD	LaRae Fimes	Hit Label/London/Curb	556022 (F)
3	2	COME ON OVER	Shania Twain	Mercury	31 653003 (F)
4	3	YOU LIGHT UP MY LIFE	LaRae Fimes	Curb	CURCD 06 (GRP/V)
5	4	SEVENS	Garth Brooks	Capitol	855992 (E)
6	8	BACK WITH A HEART	Olivia Newton-John	Universal UMG	80467 (BMG)
7	5	MUSIC FOR ALL OCCASIONS	Mavericks	MCA	MCD 1134 (BMG)
8	6	SONGS OF INSPIRATION	Daniel O'Donnell	Ritz	RITZ0202 709 (F)
9	9	I SAW THE LIGHT	Hal Ketchum	Hit Label/London/Curb	CURCD 028 (GRP/V)
10	NEW	HOW I FEEL	Teri Clark	Capitol	495212 (F)
11	14	THE LIMITED SERIES	Garth Brooks	Mercury	522862 (F)
12	12	THE WOMAN IN ME	Shania Twain	Ritz	RITZ0202 005 (F)
13	7	FURTHER DOWN THE ROAD	Garth Brooks	Liberty	CDP 795602 (F)
14	11	NO FENCES	LaRae Fimes	Curb	CURCD 028 (GRP/V)
15	10	BLUE	Ritz	RITZ0202 008 (F)	
16	15	WITH YOU IN MIND	Ritz	RITZ0202 009 (F)	
17	13	MOVING ON UP	Scottie Lee	Virgin	COE5T 222 (F)
18	20	IN PIECES	Garth Brooks	Curb	CURCD 5A (GRP/V)
19	NEW	I'M ALRIGHT	Jo Dee Messina	Virgin	KENNYCD 1 (E)
20	18	LOVE SONGS	Kenny Rogers		

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BUDGET

This	Last	Title	Artist	Label	(distributor)
1	1	96.1	Various	Moving Shadow	ASHAD09 DVNCD (SRD)
2	2	ARHADOHAW AM I DRIVING?	Radhead	Capitol	850702 (E)
3	3	14 GREATEST HITS	Hot Chocolate	EMI	GOO 04010 (SRG E)
4	6	BEST OF THE '60S	Various	Crimson	CRIMCD 81 (EUK)
5	14	MOTOWN CHARTBUSTERS - VOLUME 3	Various	Spectrum	5011462 (F)
6	8	THE PICK OF THE '70S	Various	Crimson	CRIMCD 101 (EUK)
7	7	BEST OF THE '80S - VOLUME 2	Various	Crimson	CRIMCD 119 (EUK)
8	10	THE BEST OF	Bonny M	Camden	74214982 (SRG)
9	9	THE BEST OF	The Mamas And The Papas	MCA	MCD 1529 (BMG)
10	12	THE COLLECTION	Michael Ball	Spectrum	5017112 (F)

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ROCK

This	Last	Title	Artist	Label	(distributor)
1	8	NEVERMIND	Nirvana	Geffen	DGC 2462 (BMG)
2	NEW	AGARON	Dave Purple	EMI	455302 (E)
3	1	WALKING INTO CLARKSDALE	Jimmy Page & Robert Plant	Mercury	556302 (F)
4	NEW	STOOSH	Sioux Anscombe	One Little Indie	TPR1 8020L (F)
5	3	SOULFLY	Scout24	Roadrunner	RR 5248 (F)
6	2	A THOUSAND LEAVES	Sonic Youth	Geffen	GED 2500 (BMG)
7	NEW	WILD ONE - THE VERY BEST OF	The Lizzy	Vertigo	3201132 (F)
8	NEW	ELECTRIC LADYLAND	Jimi Hendrix Experience	MCA	MCD 1108 (BMG)
9	NEW	ARE YOU EXPERIENCED	Jimi Hendrix Experience	MCA	MCD 1108 (BMG)
10	NEW	DIUKIE	Green Day	Reprise	930267962 (W)

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XFM

This	Last	Title	Artist	Label	(distributor)
1	27	COME BACK TO WHAT YOU KNOW	Enrique	Island	WITCD05 (E)
2	4	AUX ACUC	Smoking Pumpkins	Hot	HTCD01 (E)
3	NEW	ICE HOCKEY HAIR	Supa Furry Animals	Creation	CRCD028 (F)
4	23	ME GOT GAS	Pukey Energy	Def Jam	948822 (F)
5	5	MY HOT GOAL	Collapsed Lung	Deceptive	BLUFF0002 (V)
6	2	MONEY CREEPY/BROKEN HOMES	Ticky	Island	CD081 (F)
7	4	IT'S LIKE THAT	Ron DMX vs Jason Nevins	Selec	Companionship
8	NEW	I WOULD BE YA	Kendrick	EMI	CC0431 (E)
9	29	DRINKING IN LA	Bran Van 3000	Capitol	CD018 (E)
10	NEW	EVERYBODY HERE WANTS YOU	Jeff Buckley	Columbia	667922 (SM)
11	NEW	THE ABBEY ROAD EP	Spiritualized	Devotional	SPR19150 (V)
12	3	JINGLE BROTHER	Garth Brooks	Geo Street	GE000400 (SM/VP)
13	28	MAYBE I'M DEAD	Money Mark	Mo Wax	MW 090003 (V)
14	16	HLVROCKNROLL	Jesus And Mary Chain	Creation	CRCD026 (DMNV)
15	NEW	RUNAROUND	James	Festive	JMC020 (F)

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This	Last	Title	Artist	Label	(distributor)
1	16	ROAD RAGE	Catalina	Blaston	V Negro
2	NEW	LET'S FORGET IT UP	Baby Rhymes	Mercury	556302 (F)
3	18	TEAR DROP	Musique Attack	Mercury	556302 (F)
4	NEW	SWEET JOHNNY	Garth Brooks	Mercury	556302 (F)
5	NEW	GOH LA LA	The Weenies	Wall of Sound	WALL0002 (F)
6	21	LONELY, ONLY, ONLY	Therapy?	A&M	40122 (F)
7	22	PUSH IT	Shed Seven	Mushroom	MUSH28026 (DM/VP)
8	22	THE HEROES	Air	Virgin	W0820 (F)
9	24	KELLY WATCH THE STARS	Alph	Feetone	02NCD04 (F)
10	18	IF...	Bluetones	Superior Quality	BLU0080 (F)
11	NEW	SLAIN BY ELF	Ursula Yezura	CherryRed	CD
12	27	HOKUS FOKUS	Issana Cloud posse	Island	CD016 (F)
13	26	THE ROCKWELLER SKANK	Foley Sita	Skin	SKINCD30 (SM/VP)
14	NEW	CANT SIE ME	Ion Biscuits	Feetone	04062 (F)
15	26	BANG ON	Propellerheads	Wall of Sound	WALL0002 (F)

© CN/Media Research

INDEPENDENT SINGLES

This	Last	Title	Artist	Label	(distributor)
1	1	FEEL IT	The Temperer featuring Maya	Papper	PS03002 (F)
2	NEW	ICE HOCKEY HAIR	Supa Furry Animals	Creation	CRCD028 (DM/VP)
3	2	LAST THING ON MY MIND	Steps	Jive	051802 (F)
4	2	FIGHT FOR YOUR RIGHT (TO PARTY)	NYCC	Central	094245 (SM CON)
5	NEW	THE ARBEEY ROAD EP	Spiritualized	Dedicated	SPR19150 (V)
6	4	EAT MY GOAL	Collapsed Lung	Deceptive	BLUFF0002 (V)
7	5	IT'S LIKE THAT	Ron DMX vs Jason Nevins	Selec	Companionship
8	NEW	MAYBE I'M DEAD	Money Mark	Mo Wax	MW 0900 (V)
9	NEW	OOH LA LA	Wisegays	Wall of Sound	WALL0002 (F)
10	NEW	SECRET LOVE	Shah	Esoteric	EVOKE SCD5 (F)
11	NEW	YOU ARE SOMEBODY	Fall Intention	Sugar	DMY 0001 001 (EP)
12	NEW	JINGLE BROTHER	Jungle Brothers	Geo Street	GE000400 (SM/VP)
13	NEW	SCOTLAND BE GOOD	Tartan Army	Precious	ORGANISATION 410 (3 (M&C))
14	NEW	PARADISE	Miro	Road	CHOSN H021 (FICD (V))
15	NEW	THE DAY OF YOUR LIFE	Radskoppe	TRWYCD5 (F)	
16	6	LOVERKNOCKNOLL	The Jesus And Mary Chain	Creation	CRCD026 (DMNV)
17	8	PUSH IT	Garth Brooks	Mushroom	MUSH 28026 (DM/VP)
18	NEW	LONDON RAIN	Herbie Nova	V2	VWR 500100 (DM/VP)
19	NEW	SUMMER HERBIE KIDS	Grandaddy	Big Cat	AB 14250 (DM/VP)
20	11	PACIFIC/CUBIX	800 Stone	ZTT	ZTT 27 (8CD1) (DM/VP)

All charts © CN

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label	(distributor)
1	NEW	HOW TO OPERATE WITH A BLOWN MIND	Lo Fidelity Alatars	Skin	BRASSIC 00 (DM/VP)
2	1	VERSION 2.0	Garbage	Mushroom	MUSH 2802 (DM/VP)
3	4	BIG CALM	Morcheba	Indochina	ZEN 017XCD (F)
4	2	THE BEST OF	Nick Cave & The Bad Seeds	Mute	LCDMUTE 4 (V)
5	6	TOGETHER FOREVER - GREATEST HITS 83-98	Ron-DMX	Fleeca	FLECD 474 (F)
6	5	PUSH THE BUTTON	Money Mark	Mo Wax	MW 090003 (V)
7	8	808.98	SBF Team	ZTT	ZTT 10000 (DM/VP)
8	7	GREATEST HITS	Jizzy Jizz & Fresh Prince	Jive	051802 (F)
9	11	WORD GETS AROUND	Stereophonics	Infectious	INFECT 8620 (F)
10	8	IN MY LIFE	George Martin/Various	Symphonic	GO 047115 (V)
11	3	ON THE OUTSIDE	Space	Six By Seven	Mantra/Beggars
12	13	TIN PLANET	Skunk Anansie	One Little Indie	TPR1 8020L (F)
13	12	THE THINGS WE MAKE	Propellerheads	Wall of Sound	WALL0002 015 (V)
14	17	STOOSH	Spiritualized	Dedicated	0200 (DM/VP)
15	14	DECKSDRUMSANDROCKANDROLL	Peter Dinklage with Nigel Walton	Artisan	SARCAN 002 (EP)
16	15	LADIES & GENTLEMEN WE ARE RATING IN SPACE	Saint Etienne	Creation	CRECD 025L (DM/VP)
17	10	THE ROBERT JOHNSON SONGBOOK	The Chieftans	Beggars	BEGCD 108 (V)
18	9	GOOD HUMOR	Bernard Butler	Creation	CRECD 022 (DM/VP)
19	17	MELTING POT			
20	NEW	PEOPLE MOVE ON			

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R&B
REPORT

by ALAN JONES



As their previous solo efforts can attest, Brandy & Monica are precociously talented young women, and their pairing on *The Boy Is Mine* was destined for the top slot on the R&B chart from the off. Brandy is the elder, at 19, and also the more experienced of the two. She is a sitcom star in America via *Moesha*, which is screened here on Channel 4 on Sundays, and has had seven straight Top 10 hits, though she did take time off before recording *The Boy Is Mine*, because

R&B FACTFILE

she didn't want to be being offered songs of a high enough quality. Be warned, however, that her upcoming album *Never Say Never* includes a cover of (Everything I Do) I Do It For You.

Monica is just 17, and had her debut UK hit last year with For You I Will. Taken from the *Space Jam* movie it was written by the ubiquitous Diane Warren. It's a mark of Monica's ability that she was then hand-picked to be the artist to perform the song.

Brandy & Monica's "duelling divas" single *The Boy Is Mine* debuts at number one, easily outselling the former incumbent, All Saints' *Under The Bridge/Lady Marmalade* in a Top 10 that includes five new entries – a rare intake for the usually rather tranquil R&B chart.

Among the other new entries to the Top 10 – at number four – is a record which includes a vocal by a 53-year-old white hippy – not the usual kind of record you find in the R&B chart admittedly. But the re-formed and, judging from their milder manner, reformed *Public Enemy's* first single in over three years is *He Got Game*, which is based

on Buffalo Springfield's 1967 classic *For What It's Worth*. A number seven hit in America which never charted here in its original version, *For What It's Worth* was covered in a dance version by Oul 3 in 1993, and did become a hit here.

But *Public Enemy's* take on the track – as *He Got Game* it's the title track to their new album, which also doubles as the soundtrack to the movie of the same name – features original Buffalo Springfield vocalist Stephen Stills reprising some of the original lyrics. Stills is reportedly so enthused by the project, and by his pals' rapping, that he is

thinking of getting into sampling, and, more improbably, rapping himself, though he hasn't yet perfected the rhythm, he reckons.

Motown talent *Brian McKnight* narrowly misses his first Top 10 hit. He debuts this week at number 12 with *Anytime*, the title track from the 29-year-old New Yorker's upcoming album. His chart entry follows a promotional tour of the UK, which included acoustic showcases for industry types.

Much further down the chart – at number 32 – *Puff Daddy & Faith Evans' I'll Be Missing You* celebrates its 50th appearance in the chart. It's the longest running hit in

the chart by far, with All Saints' 29 week record *Never Ever* winning second place.

As far as albums are concerned, the hottest new import is the *Hav Plenty* soundtrack. This includes contributions from over a dozen top R&B acts, including *Blackstreet* (I Can't Help It), *SWV* (a cover of the late Jose Feliciano/Jackson 5/everyone on *Mykahl Badi Where You Are*) and *Erykah Badu* (Ye Yo).

The album also includes contributions from *Babyface* and a cool reworking of the classic *Springsteen* composition and *Pointer Sisters* hit *Fire* by songstress *Des'ree*.

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	THE BOY IS MINE	Brandy & Monica	Atlantic	AT 00887 (W)
2	1	UNDER THE BRIDGE/LADY MARMALADE	All Saints	London	LNDCD 408 (F)
3	3	STRANDED	Lutricia McNeal	Widestar	CXSTA5 2913 (W)
4	4	HE GOT GAME	Public Enemy	Def Jam/Mercury	5989851 (F)
5	2	GONE TILL NOVEMBER	Wyclef Jean	Columbia	6602172 (SM)
6	6	CURIOUS	Levert/Sweet Gill	East West E 3847 (F)	
7	8	TOO CLOSE	Next	Arista	7420 580971 (BMG)
8	5	ROOM BOOM	N-Type	Telstar	CDSTA 237 (W)
9	5	LIFE Ain't EASY	Chazmos	WEA	WCA 1180 (D)
10	7	ALL MY LIFE	K-C & JoJo	MCA/MCASTO	40676 (BMG)
11	10	MAYBE I'M DEAD	Mo'Nique	Mo'Nique MW 08 (W)	
12	4	ANYTIME	Brian McKnight	Motown	660775 (F)
13	4	MADE IT BACK	Beverly Knight featuring Redbone	Parlophone/Rhym	281075M (I.E.)
14	6	DO YOU REALLY WANT ME	Rushy	RCA	74251982 (BMG)
15	9	TURN IT UP/ARE IT UP	Busta Rhymes	Elektra	E 38470 (C)
16	10	ALL MY LOVE	Queen Pen featuring Eric Williams	Interscope	INO 9584 (BMG)
17	11	YOU THINK YOU OWN ME	Hinda Hicks	Island	ID 700 (F)
18	8	JUNGLE BROTHER	Jungle Brothers	One Street	GEE 5003482 (3MRV/F)
19	12	LET'S BIE	Mustell Jordan	Def Jam	598981 (F)
20	18	WHAT YOU WANT	Maase Franklin Total	Puff Daddy/Arista	7420 518772 (BMG)
21	15	A ROSE IS STILL A ROSE	Angie Griffin	Arista	7420 588742 (BMG)
22	17	NICE & SLOW	Usher	LaFace	74231579102 (BMG)
23	14	I DON'T EVER WANT TO SEE YOU AGAIN	Eric 555302 (SM)		
24	21	I GET LONELY	Janet Jackson	Virgin	VGST 702 (I.E.)
25	13	NEVER EVER	All Saints	London	LNDCD 407 (F)
26	13	JOY	Den Harms	Mushroom	MUSH 30033 (3MRV/F)
27	16	LOVE THEE FROM SPARTACUS	Terry Callier	Talkin' Loud	LC 32 (F)
28	26	BEEP ME 911	Missy Mitchell	East West	E 38530 (C)
29	22	DEJA VO (UPTOWN BABY)	Lord Tariq & Peter Gunz	London	6683722 (SM)
30	23	NO NO	Destiny's Child	Columbia	6683892 (SM)

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DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	HORNY	Mousse/T V's Hot'n'Juicy	ABC/MCA	502711 (F)
2	3	ANYTIME	No-Birth	Locked On	LOX 017 (F)
3	3	BEEEN A LONG TIME	Fog	Pukka	PTUKKA 16 (F)
4	4	OH LA LA	Wisequays	Wall Of Sound	WALL 038 (F)
5	5	HE GOT GAME	Public Enemy	Def Jam/Mercury	5989851 (F)
6	7	TOO CLOSE	Next	Arista	7420 580971 (BMG)
7	8	THE BOY IS MINE	Brandy & Monica	Atlantic	AT 00887 (W)
8	9	SINCEB	MJ Cole	AM/PM	526291 (F)
9	1	MOV'N ON	Debbie Pender	AM/PM	526291 (F)
10	8	BAMBAATA	Shy-Fx	Donny	EM8105 (SRD)
11	11	CURIOUS	Levert/Sweet Gill	East West	E 3847 (F)
12	9	PAULCUBIK	808 State	ZTT	ZTT 272 (SRD/IMP)
13	4	THE BOY IS COMING	Bum-B & Pak	Heat Recordings	HEAT 014 (F)
14	10	YOU ARE SOMEBODY	Full Intention	Sugar Daddy	12SD 100 (F)
15	15	MAYBE I'M DEAD	Mo'Nique	Mo'Nique	MW 08 (W)
16	12	SECRET LOVE	Shah	Excavative	EVOK027 (F)
17	12	MOVING THRU AIR	Jenny L	XL Recordings	XL 36 (SRD)
18	11	MILES FROM HOME	Preshay	Mo'Nique	MW 08 (W)
19	20	ALL THE MAN THAT I NEED	Sherraine May	Virgin	V 1651 (E)
20	20	TOUGH AT THE TOP	E-Z Rollers	Moving Shadow	SHADOWN 120 (SRD)

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DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	HOW TO OPERATE WITH A BLOWN MIND	Ho'lyday/Alister Skint	BRASSIC	BR/BRASSIC 3M (IMP/F)
2	2	ANGELS WITH DIRTY FACES	Tricky	Island	ILP 50211/ICT 8071 (F)
3	3	PAUL OAKENFOLD - NEW YORK	Various	Global Underground	UGU 0077 (SRD)
4	2	MEZZANINE	Massive Attack	Virgin	V 1651 (E)
5	6	THE RAW'S UNDISCOVERED RESOURCES - 2	Various	Saravali	7423 15045/54732 15044/4 (BMG)
6	5	IT'S DARK AND HELLS HOT	DMX	Def Jam	5582721/5582724 (F)
7	4	CHICKENEY	DeaJay/Punk-Rock Independents	SONA/SONA	SMC 1 (SRD)
8	1	BONKERS 4 - WORLD FRENZY	Various	React	REACTM 122 (W)
9	10	FUTURE SOUND OF THE UNITED KINGDOM - TWO	Various	London	6683722 (SM)
10	10	WEEKEND UNITED	E-Z Rollers	Moving Shadow	SHADOWN 121 (SRD)

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MUSIC VIDEO

This	Last	Artist/Title	Label	Cat. No.
1	1	SPICE GIRLS: Spice Power (unauthorised)	Virgin	VJ21 76
2	1	FRANK SINATRA: My Way	Video Collection	VCL 017
3	2	RADIOHEAD: Live Through This	Parlophone	PNM41033 (I)
4	2	SPICE GIRLS: Power - Live In The Vatican	Virgin	VGST 702
5	28	NICK CAVES & THE BAD SEEDS: The Hitlist	MCA	70730
6	7	SPICE GIRLS: Spice-Action! Video Volume 1	Virgin	VGST 0234
7	6	BOYZONE: Live At Wembley	VM	47143
8	10	MECHANICALS: Stereophonics	Virgin	VGST 0232
9	10	MICHAEL FLATLEY: Live On The Dance	Readman	RFV 0263
10	10	VARIOUS ARTISTS: Drilling The Vein	Video Collection	VCL 017
11	5	LIVE CAST RECORDING: Live Musicals in Concert	Visual	VJ21 0162
12	8	NICK CAVES: Boy's Backstreet Boys - Unearthed	Visual	VJ21 0162
13	10	NICK CAVES: Live In Concert	Visual	VJ21 0162
14	10	WU-TANG CLAN: Wu Tang Clan	Missing In Action	MC0209
15	10	BACKSTREET BOYS: Backstreet... Behind The Scenes	Virgin	VJ21 0162

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VIDEO

This	Last	Artist/Title	Label	Cat. No.
1	1	SPICEWORLD - THE MOVIE	PolyGram	VG 0176
2	2	SPICE GIRLS: Spice Power (Unauthorised) VJ21 0162	Virgin	VJ21 0162
3	3	HURRICANS - AGAINST THE WORLD	For Video	2012
4	1	JERRY SPRINGER: THE HOT FOR TV	Medusa	MRH46
5	1	THE X FILES - FILE 11 - PATIENT X	Fox Video	0426C
6	1	CON AIR	Buena Vista	CE1564
7	8	MEM IN BLACK	Columbia	TR30 0785 (S)
8	8	SCREAM	Miramax	MI 0164
9	7	THE PUFFERS	Virgin	WSPR 1440 (SRD/IMP)
10	7	THE BULES BROTHERS	De La	VH 0210
11	10	FRANK SINATRA: My Way	Video Collection	VCL 017
12	9	LIAR LIAR	De La	VH 0202
13	11	STAR TRK - FIRST CONTACT	De La	VH 0143
14	12	THE FULL MONTY	Fox Video	0431

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SINGLE reviews

SINGLES
of the week

LODGER: Always Round Here (Island CID764). The follow-up to the impressive Top 40 debut hit 'I've Loved This' — which gained much radio and TV support from Radio One to TRF Friday — is a far less catchy affair but sets up this supergroup's attitude well ahead of their forthcoming album (see this week's *Talent*). The 'Powers of Delicacy'/'Supergrass' magic works wonders. The track is a Chart Show video exclusive for June 6, and Radio One's Evening Session is showing interest. **[3.5]**

CANIBUS FEAT. MIKE TYSON: Second Round Knock-Out (Universal UNDE5198). One of the most talked-about US rappers emerges in the UK with a thought-provoking tale of the ring. Co-produced by Wyclef Jean, the track features former heavyweight champ Mike Tyson. Predictable. **[3.5]**

EAT STATO: Contact (Planet Dog BARK033CD). Sounding either like a house rehash of the Dr Who theme, Contact is the second single from the recent album *Science Of The Gods*. A national press campaign and plays by Pete Tong back heavy club promotion that saw the single creeping into the *RM Club Chart* at number 60 last week. **[3.5]**

REKORNER: PURITY: Bullets For Words (Tommy Boy TBDCD7458). This south London female trio are destined for an impressive year engaging and shocking the musical community with their offbeat, approach to dance (particularly drum & bass). Led by Jill Stark, the act were among the first to be signed over the Internet and already find themselves remixing the recent *Carriage* single. Some will find this scary, but it's a stand-out challenge against other records released this week. **[3.5]**

CODE RED: What Would You Do If? (Polydor WH13). Polydor has been pushing this young foursome for a couple of years now and although fame has so far eluded them here, they are big stars in the Far East. This is the boy band's fifth and probably best single to date — their highest chart so far being last summer's 'Can We Talk' which peaked at 25. As you'd expect from former *Bios* and *Lat Loose* producer Nick Graham, their brand of boy band R&B is sticky, done, with a catchy hook. The problem is that the track is somewhat forgettable, although TV may come on board for the slick video. **[3.5]**

BROCK LANDERS: S.M.D.U. (Farphonem CDBLUE 001). Originally titled *Song Three*, then *Smack My Dick Up*, the now more comfortably-titled *S.M.D.U.* received hefty *RM* chart returns and has been played regularly on Xfm for some months now. Brock has taken the best bits from Blur's *Song 2* and the break from *Smack My Dick Up* to concoct something not exactly original, but catchy and danceable as his title. This, together with Fatboy Slim's *Rockafeller Skank*, will be omnipresent during the festival season and will be blaring from dance tents, indie clubs and the like all summer long. **[3.5]**

RED SHAPPER: Bogeysman (Warp WAP 0144). Red Snapper return reinforced and boosting a harder musical direction

EAGLE-EYE CHERRY: Save Tonight (Polydor 5695952).

First **Up**ped for success by *Music Week* sister magazine *MEL*'s Swedish-born *Eagle-Eye* is yet another instalment in the Cherry family's musical lineage. *Son of Don* and brother of *Neneh*, *Eagle-Eye* has produced an incredibly infectious debut single which more than consolidates his position in the family's standing in modern pop. Brimming over with real rhythm and blues and blended with today's rock and pop, *Save Tonight* opens *Cherry's* debut album, *Desireless*, due to be released in the UK on July 13. The song sets out the album's stall from the opening couple of bars with sweeping



melodies and driving rock aplenty. Already a sensation in his home country of Sweden and with further success coming from other European territories, *Eagle-Eye* was originally signed to local independent Diesel and has been the talk of Sweden for over a year. The song is strongly influenced by US blues and pop of the classic school, not always surprising since *Eagle-Eye* spent his formative years in New York, where he found that 'humour and story-telling were great ways to break down people's prejudices'. It deserves to be a hit. **[3.5]**

following a period of writing new material for their forthcoming album *Making Bones*. Bogeysman fuses sharper, more distinctive musical elements but retains the raw, double-basslines and fractured jazz sounds. No doubt the intention is that this will pave the way for mainstream success following the band's tour with The Prodigy last year.

Following their breakthrough with the acclaimed 1996 album *Prince Bimley* (which peaked at 60), the founders have been laid for this new single to prosper. Remixed by David Holmes and Two Lone Swordsman introduce further abstractions. **[3.5]**

INTRODUCER JACK: Lotta Eye (Top Pure PURE 790DS). Slow and wistful, the main track of this EP *Lotta Eye* features the classic number that's rich in resonance and imagery. Jack's sound benefits from deep vocals, courtesy of Anthony Reynolds, and lush orchestrations which evoke Scott Walker, as is clear from the other tracks on this EP — *Three O'Clock*, *The Morning*, *The Ballad Of Swing and Solar*. A difficult song to get into at first, *Lotta Eye* does reward after a number of listens but it will be hard-pushed to make a huge chart impact, especially as — according to *Beggars Banquet* — the music press don't seem to take the band on board. **[3.5]**

HEFNER: Love Will Destroy Us In The End (Top Pure PURE 84CDS). A twentysomething lament for a dissolute way of life, *Hefner's* first single from the forthcoming album *Breaking God's Heart* is an accomplished tune, full of hooks, catchy choruses and wry lyrics. It's a ripping tune that should benefit from Steve Lamacq's support in *Melody Maker* and on Radio One's Evening Session. The single has also been played on Xfm and the Student Radio Network, and the band will do a feature in *Melody Maker* and *NME*. **[3.5]**

USHER: My Love (LaFace/Arista 74321 593 422). Still only in his teens, Usher is

already such hot property that he's about to follow a tour of the States with *Mary J Blige* with one supporting Janet Jackson. This title track from his gold album is typically streetwise, yet equally radio-friendly R&B, and has been remixed for single release by producer Jermaine Dupri. It throws up few surprises, but should have little trouble returning him to the Top 20. **[3.5]**

BERNARD BUTLER: A Change Of Heart (Creation CRESC0297). A *Change Of Heart* is Butler's third single through Creation and comes off his acclaimed album *People Move On*. It's an electro-acoustic ballad with sweeping strings and Butler's new-found vocal talents. Also on the single are two excellent new tracks previewed at his recent acoustic gigs. Butler will be making an appearance on Channel Four's TRF Friday on June 12. **[3.5]**

LYNDEE DAVID HALL: Crescent Moon (Coltempo COOLD0333). Coltempo's latest soul hope is still waiting for that real killer of a song to turn his vocal gifts into a huge smash hit: his last single, *Sexy Cinderella*, reached 45 last October. This third cut from his album *Medicine 4 My Pain* comes the nearest so far — reaching that mark, combining a slightly hard-edged R&B groove with Hall's smooth-as-silk delivery. He's currently in the middle of a UK tour which should help boost sales. **[3.5]**

THE MIGHTY MIGHTY BOSSTONES: The Rascal King (Mercury 5748542). The Mighty Mighty Bosstones are apparently going down a storm in the States with their fifth album *Let's Face It*. However, to British ears their brass-led, adrenaline-filled ska workouts sound rather old hat as they trundle out tunes in a style The Beat and others were doing 15 years or more ago. They begin a tour of the UK on the day of the single's release, which should boost the impact of their Top Of The Pops appearances. **[3.5]**

NU-BIRTH: Anytime (XL/Locked On LOX97CD). This intensely catchy underground garage track, which reached the Top 50 last September, has been reissued for 1998 with a package of new mixes from Rhythm Masters, Gant and Dem2, plus the original Tuff Jam mix. However, it's the original that's attracting airplay with its bouncy bassline, niggling sax line and catchy vocals, which have resulted in a *Blasting* on Radio One. **[3.5]**

REKORNER: MARY J BLIGE: Seven Days (MCA MCSTD48083). Since her emergence in 1992 with *Real Love*, Blige has achieved an enviable record of chart success. Her last three singles — *Love Is All We Need*, *Everything and Missing You* — have all gone Top 20, and *Seven Days* looks like being no exception. This slow, meaningful track shows her growth as an artist to a more mature level. **[3.5]**

COMFORT: The Proof Of You (Innocence SMI1001). The former *OT Of My Hair* frontman, now a huge star in Japan, returns with this catchy, summery pop ditty. The *Proof Of You* is a fairly light and fluffy affair, in contrast to some of the darker, heavier tracks on the forthcoming album, but it has a strong hook. Comfort's mature songwriting skills are clear and radio has reacted favourably to this tune, with a single of the week slot already on Virgin and Radio One's *As Featured* playlist. **[3.5]**

REKORNER: LOCUST: No-One In The World (Apollo/R&S APOLL0035CD). This gorgeously haunting tune has been created out of the ashes of The Carpenters classic by Mark Van Hoen with vocalist Wendy Roberts (sounding uncannily like Karen Carpenter). Here it's available with classy remixes by house guru Armand Van Helden, funky househeads *Slacker* and original *Junglist* *R&S* Playford to further add to dancefloor appeal. However, the original version remains the best. **[3.5]**

ASIAN DUB FOUNDATION: Black White (Hfr FCD 337). The fourth single to be taken from ADF's impressive Top 20 album *Rafi's Revenge*, *Black White* is a stomking mix of political rap, delicious breakbeats and almost subliminal guitars. Pegged around an



anthemic chorus, *Black White* should see them improve on previous single *Blazin's* number 31 peak, especially with its inclusion on Radio One's *As Featured* playlist. **[3.5]**



YOUNG OFFENDERS: Science Fiction EP (Columbia 6660742). The Young Offenders made an impressive start with *That's Why We Lose Control* which reached number 60 in March, and this release should build on that, if not be their breakthrough. It's much the same kind of glam/pop affair, but their live shows are their strength. Look out for this summer — including *Glastonbury*, *T In The Park* and *V98* — come on the back of vigorous touring in *May/June* to rave reviews. **[3.5]**

ALBUM of the week

DR JOHN: Anutha Zone (Parlophone 4944902). Much has already been written about the collaborations on this album with the usual suspects of the moment: Spiritualized, Supergrass, Primal Scream, Portishead, The Beta Band, Ocean Colour Scene and Paul Weller. The primary goal (to get them in the studio together) has been achieved, and it's electric. But much more deserves to be said about the efforts by The London Community Gospel Choir, The Kick Horns and The Lower 911. Recorded in 10 days at Abbey Road and in New York – and produced by John Leckie (Radiohead, The Verve, Stone Roses) – this is a landmark achievement and its ultimate impact will be felt by the effect it has on those other artists' future work. **4.5**



BOOM BOOM SATELLITES:

7 Ignitions (R&S RS98137CD/98137X). The Tokyo act deliver a rattlingly fine debut album which gives big beat a good kicking. An added bonus is the remix CD which includes workouts from Death Charge and Meat Beat Manifesto. These youngsters have forged their own distinctive sound from a blend of influences – a mix of hip-hop, techno, soul and rock – and they deliver it with style. A band to watch. **4.5**

TOM WAITS: Beautiful Maladies: The Island Years (Island 254119-2). This solid collection is a testament to the reinvention of Waits' career on Island in the post-Asylum years. His

pieces and reworkings which show May's to be less busy in recent times, but no less imaginative and effective. **4.5**

DEEP DISH: Junk Science

(Deconstruction 74321 580 342). US duo Ali and Sharam's reveal their influences to be as much indie and ambient as house on this surprisingly diverse debut album. Standout track The Future Of The Future (Stay Gold) has echoes of the pair's Everything But The Girl remix with its vocals by Tracey Thorn. Stranded (which reached 60 last year), Mohammad Is Jesus and the gothic My Only Sin feature distorted vocals by engineer Richard Morel, while there's jazzy deep house on Chocolate City, ambient synth washes on the title track and clanky breakbeats on Monsoon. The album is attracting considerable press interest, and Dling appearances in the UK should further raise its profile. **4.5**

VARIOUS: It's The Cheap Damaged Goods Sampler CD (Damaged Goods DAMGDD0144CD).

It's hard to believe it's 10 years since Pierce Panda's sister label first pushed its punk offerings to the musical fore. The jewel in this album's crown is the first Manic Street Preachers record, New Art Riot – but there are plenty of other gems, not least The Television Personalities, Twister, Dustball, Dweeb and the label's biggest success to date, The Period Pains' Heroes, where they lambast the Spice Girls. In the words of its catalogue number, damned good. **4.5**

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 **2** (highest) to **5** (lowest) in both cases.

This week's reviewers: Simon Abbott, Dugald Baird, Michael Byrne, Hamish Champ, Ben Drury, Catherine Eade, Simon Harper, Stephen Jones, David Knight, Sophie Moss, Ric Naylor, Dean Patterson and Simon Ward.

ALBUM reviews

HANSON: Three Car Garage: The Indie Recordings 1995-96 (Mercury 5583992).

This album was written and recorded by the three brothers before they signed to Mercury and varies in quality from the irresistible Mmmptop – which sounds rawer but is just as infectious as the re-recorded version – to the rather clichéd Two Tears and Soldier. Not surprisingly, there is an underproduced feel to the album which does not take away from the trio's undoubted talents, but the songs featuring Taylor on lead vocals are undeniably superior. With Middle Of Nowhere having sold 1.2m, this album should also attract the curious, particularly as it is released the day before the brothers' first ever UK live date at Wembley. **4.5**

DISCOVERED: BRIAN WILSON: Imagination (Giant 74321 593 422). Thirty-two years after he told the world he wasn't made for

these times on Pet Sounds, Brian Wilson can now sing "Happy days are here again" and really mean it. This a very optimistic album but, more importantly, it is one which finds Wilson in full control of his genius. Your Imagination is a typical Wilson affair, full of sun, sand and a majestically catchy chorus, while elsewhere he revisits two Beach Boys songs, Keep A Eye On Summer and Let Him Run Wild. With EMI planning to issue another Beach Boys 'Best Of' soon, Wilson is certain to find Imagination being outsold by his own magical past. Nevertheless, this is great. **4.5**

DANDYS: Symphonic Screams (Artificial 5580912). The Yorkshire quintet's debut album is a psychedelic pop offering which includes all their four singles to date. The current single, English Country Garden – a rather bland attempt at a summer anthem – entered the Top 75 last week. The Dandys have grown steadily, having just spent two months touring with Shed Seven, and this should sell reasonably well. **4.5**

debut Eighties album Swordfishtrombones set the template for a series of fascinating albums filled with the grotesque and beautiful, harking back to Vaudeville traditions and writers like Brecht and Weill. Despite some staggering omissions – notably in The Neighbourhood, A Soldier's Things and A Little Rain – this album highlights the best of Waits' singular talents. It's an excellent starting point for the curious and to enable readers to maximise his excellent back catalogue. **4.5**

DERRICK MAY: Innovator (R&S/Transmat TMT-2 CD). There are only a handful of real techno originators and Derrick May can rightfully take his place among them with his consistently strong work on the Transmat label. Classics such as Nucleo Photo and Strings Of Life are included here with intriguing if lesser-known

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Table of music releases with columns for artist, title, format, and release date. Includes entries like 'DEAD DAVIS THE BIRTH FROM COLLECTION', 'DEAD MASTERS/LEWIS BRYSON', 'DEAD MASTERS/LEWIS BRYSON', etc.

RELEASES FOR 8 JUNE-14 JUNE, 1998: 129 • YEAR TO DATE 3,515

Main table of music releases with columns for artist, title, format, and release date. Includes entries like '288 100% NEW! THE BIRTH FROM COLLECTION', '288 100% NEW! THE BIRTH FROM COLLECTION', etc.

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RETAIL FOCUS: QUIRK'S RECORDS

by Karen Faux

Quirk's is a chain which will readily admit to being "fiercely independent". The family business, which has been established since the Fifties, currently has three thriving stores in the North West and continues to prioritise on providing the best possible service to small towns. While current partners Rob and Paul Quirk admit that the trading climate is tougher than ever, their hands-on approach and irrepressible enthusiasm has kept the Quirk's image fresh and the in-store offer perfectly tailored to local demand.

Small towns often have very large ranges of taste and Quirk's Forbury, Crosby and Ormskirk shops all carry extremely broad stock.

"You never know what you are going to be asked for next and people expect you to have it," says joint partner Paul Quirk. "When we don't have a particular release in stock we can usually order it through Eros within 48 hours. On really specialist requests we sometimes deal with the label direct and we can source product swiftly from the US via



Quirk's Records: moving from racks to wall displays

our import company."

Quirk's has recently started a rolling refit in its stores where it is changing over to chart walls. "Casual buyers expect to be able to walk in and spot what they want immediately," says Quirk.

The move from racks to wall displays is

helping the chain to give more emphasis to recommended new releases such as this week's singles from Embrace, B*Witched, Mousse T and Insane Clown Posse. The big three featured albums are Run DMC's Greatest Hits, Tricky's Angels With Dirty Faces and Boyzone's Where We Belong - the

latter of which is being offered at £11.99 for one week only.

"We had Boyzone in our window a week before release" and that is lying out this week," says Quirk. "We've also had a major pickup on The Verve's Urban Hymns following their recent concert at Haigh Hall in Wigan. All of the stores get a lot of knock-on business from gigs in the radius of Liverpool and Manchester."

Quirk's regularly uses the local press to keep its profile high and has recently held two successful promotional nights. For James's Best Of it held a James and Quirk's night at the local university. A DJ was hired to play the album and students were given the chance to win a signed print. The turnout was good and the knock-on effect to sales was extremely healthy.

Paul Quirk sums up the chain's independent spirit: "We are only prepared to work with the companies that support us - and that comes down to more than price. We expect good rep cover, good displays and the opportunity to boost sales with playbacks wherever possible."

IN-STORE THIS WEEK

Anchors Records

Radio single - Neil Finn: Windows - The Final Release campaign featuring two CDs for £22, Smashing Pumpkins, LeAnn Rimes; In-store - Julian Lennon, Mariah Carey, Moloko, Chumbawamba, Brian May, Shed Seven, Bob Dylan, Michael Nyman, John Tavener, PolyGram Jazz, Judy Barker, Dave Samuels, 60s Hits, Oscar Peterson, Frank Sinatra

ASA

Singles - England United, ZPac, Chumbawamba, Del Amitri, Elton John, Shania Twain, Alexia, Womble, Mariah Carey; Albums - Shed Seven, Rod Stewart, Box Hits 2, Smashing Pumpkins, Gloria Estefan, Brian May, Massive Dance 98 Vol 2, David Essex and Madness

Brite

In-store - Simply Red, Spiceworld The Movie, mid-price campaign with two CDs for £15, two classical CDs for £18, three videos for the price of two across selected range

FARRINGTONS

Windows - Simply Red, Karl Jenkins; Valery Gergiev; In-store - Angela Georgeanu, three Naxos CDs for £12, EMI Eminence promotion with two CDs for £10

HMV

Single - England United, Del Amitri, Mariah Carey, Neil Finn, Gomez; Windows - three CDs for £22, Smashing Pumpkins, Rod Stewart; In-store - Hip House 2, Jesus And Mary Chain; Press ads - Jimi Hendrix, Brian May, Run DMC, Des'Ree

MENZIES

In-store - Boyzone, LeAnn Rimes, Sorted, Lo-Fidelity Allstars, Eddi Reader, Secret Garden, Boyzone, Cleopatra

NEWCASTLE

In-store - Moloko; Selecta listening posts - The Dawn, Run DMC, Caesar, Morcheeba

NOW

Singles - England United, Elton John, Morcheeba, Lighthouse Family, Destiny's Child, Bamboo, Pulp; Albums - Gloria Estefan, Smashing Pumpkins, Shed Seven, Rod Stewart, Hanson; In-store - PolyGram Spectrum promotion with three CDs for £12

our price

Albums - Sunhouse, Jepp, Barry Adamson, Jimi Hendrix; Singles - Alexia, ZPac, Neil Finn, Mariah Carey, Windows - Lo-Fidelity Allstars, England United, sale, Chart Plus promotion, Simply Red; In-store - Boyzone, Cleopatra, Billy Joel, Wurlid Cup; Press ads

Symposium

Billy Joel, Sunhouse, Run DMC, LeAnn Rimes

TOWER

Singles - Gomez, Ultrasound, Neil Finn, Chumbawamba; Windows - Fat Les, Billy Joel, Elton John, Smashing Pumpkins, Janet Jackson, Rod Stewart; In-store - Shed Seven; Press ads - Billy Joel, Elton John, Madness, Shed Seven

MEGASTORES

Singles - Alexia, Chumbawamba, Gomez; Windows - Smashing Pumpkins, Jesus And Mary Chain; In-store - Official World Cup single, Shed Seven, Paul Oakenfold, Curtis Mayfield; Press ads - Mogwai, Bernard Butler, Neil Finn, Grandaddy

WH SMITHS

Singles - England United, Mariah Carey, Elton John; Albums - Gloria Estefan; Listening posts - Oscar Peterson, Brassed Off, Martin Joseph

WOOLWORTHS

Singles - buy Simply Red's Blue and get Men And Women or Picture Book on CD for £4.99, Top 100 Artists promotion offering buy two for £20, selected CDs...Ever albums at £10.99 each or two for £20, selected Crimson CDs at £5.99 or three for £15; Press ads - Best Disco Album 2, Top Of The Pops, Peter Green, Simply Red



BEHIND THE COUNTER

KEITH BARNES, owner, Barneys, St Neots, Cambridgeshire

The past two weeks have been particularly quiet and some indie shops that I know have slashed all their prices by half in an attempt to compensate. There are a good amount of new releases around for this time of year but consumers don't seem to have much disposable income for music at the moment.

To counteract the trend we're going with a really big sale throughout June. It is something we try to do every two or three years and it usually gives a real injection into our cashflow. We'll be offering every CD we stock for £9.99 and advertising the fact in the local press. There are a lot of good deals around at the moment which means it is less of a struggle to make a reasonable return on product at £9.99. It seems incredible that some multiples can get away with charging £15.99 for back catalogue.

Our biggest new album this week has been Boyzone's Where We Belong which really

steamed out after the bank holiday. The other three big ones - from LeAnn Rimes, Lo-Fidelity Allstars and Cleopatra - have been a bit disappointing so far. Singles business has been much better, with B*Witched, Brandy & Monica and Embrace making it an extremely buoyant week for the format. We've also sold quite a lot of Bran Van 3000's Drinking In LA and we were quite surprised to learn from the local rep that it hadn't featured particularly highly in the midweek chart.

This week it was good to see six climbers in the Top 10 of the singles chart. We sold out of it LeAnn Rimes' How Do I Live again this week. We're also selling a lot of The Tamperer's Feel It.

Although the High Street has been deserted recently we are optimistic that things will look up. Our advertising will tie in with the fact that this is our 40th anniversary and we intend to be extremely aggressive in the way we market the store."



THE ROAD

MARK TURNER, Sony sales rep for the South West

We draw up our own monthly journey plans based on the previous month's sales patterns so the routine is never exactly the same.

My area stretches from Lands End to Portsmouth and I cover about 1,000 miles a week.

I reckon music is a good area of sales to be involved in because it's possible to get really enthusiastic about the product. People are always pleased to see me and many of my stores have become friends as well as customers.

This week I'm carrying a lot of car stock for Deejay Punk-Roc's album Chickenee which was released last week on Independent. It charted at 47 which is pretty good considering it came out of nowhere and at the moment I'm trying to ensure that everyone gets to hear it. We're hoping that a lot of people will turn up to his PA in indie store Planet Music in Newbury. It's the first

PA the shop has done and they are very excited about it.

We were delighted that Headswin's album Despite Yourself went in at number 24 last week and the fact that a lot of stores did regular lunchtime playbacks prior to release really helped to get it moving. Next week our big one is Gloria Estefan's Gotal which is looking hot and we've also got Slayter's D'habous in Musica coming up.

We've already started selling in Des'Ree's new album to a few key retailers - although it isn't out until the end of June. Last S2 has a very impressive campaign mapped out that includes a single release on June 8.

I'm looking forward to seeing Montrose Avenue supporting Robbie Williams on Sunday night. I was very impressed when I saw them perform at a conference in front of industry people and they should be even better at this gig."

Remember where you heard it: At least there are some positives in the Seagram takeover. As one executive put it last week: "With Phillips we were forced to use their **crappy stereos**; apparently with this lot we're entitled to **£200 worth of free booze a year**..." Incidentally, ever wondered why **Alice Rawsthorn** is so well informed about things? Going by her reports last week, the FT reporter invests in a copy of MW... Anyone who got the impression from last week's *Observer* that **Roger Ames** is considering a management buyout of London Records [we thought he owned it] should hear it from the horses' mouth. "There is absolutely no truth to it. It's the **stupidest**, most inaccurate article I have ever seen," says Ames... Mind you: maybe we're all sick of **gossip** – said one PolyGram type, "Yeah, I've heard those rumours too. All I'll say is there's no smoke without fire, and we've got a **hotline to the fire station**..." Meanwhile former London marketing director, now PolyGram Canada chairman, **John Reid** points out good-humouredly that his company led the market for the first time last year with an 18.4% market share, contrary to our report last week... Last Wednesday's meeting between **Richard Griffiths** and **John Kennedy** may hold the key to the future of both **RCA** and **A&M**... Which senior music publisher was so impressed by **Melvyn Bragg's** closing speech at the **British Music Rights**



They came, they saw and then, one by one, they were conquered by ELTON JOHN's quips. Yes, ladies and gents, it was the fine and ever dandy IVORS again at the Greener last Thursday (28) where one rather happy soul picked up a gong. But before you got the impression the world's suddenly deserted him, MORRISSEY (3) would like to point out he's made a clear and conscious choice to be alone in this picture. And, while things are being pointed out, we should stress the PR you see in the picture does not stand for PETER REINHARDT, even if his company did appear to walk off with a great clutch of awards at the glittering ceremony. Talking of Peter (2), he was more than happy to share the limelight with CRAIG ARMSTRONG (left), who picked up a trophy for helping to write Romeo & Juliet. Like Robbie Williams, Shakespeare missed out on a prize though. Ever the brilliant lawyer, JOHN KENNEDY (3) really has a clever trick up his sleeve when it comes to Bronfman deciding the futures of the big PolyGram cheeses. Here's the photographic back-up: his wife CAROLINE who's expecting their child next month. Would Bronfman really throw a man out to the streets who's got a wife and child to support? Dooley reckons he's spotted a couple of imposters (4). Surely these two grinning gentlemen cannot really be COLIN GREENWOOD and ED O'BRIEN of the hardy cheer Redhead? And now the winner of the best songwriter and difficult bastard awards: MR RICHARD ASHCROFT (5). It just wouldn't have happened without ROB (6), the Eyns banch said of his DICKINNESS as they collected their International Ivor gongs. No wonder Warner's top turn, pictured here with Diverse Music's DIANA GRAHAM, is smiling.

conference that he begged MW reporters for a transcript? "It was so good I'm going to use it myself – **bugger the copyright!**"... EMI International's vp of interactive media **Jeremy Silver** was conspicuous by his absence at the BMR shindig. There was a **stone silence** when Silver's name was called out on stage by chair Janet Street-Porter, prompting someone in the audience to quip, "Oh, another **EMI rumour**"... From "low culture" to high: we hear that Culture Secretary **Chris Smith** is so impressed by his exposure to the music industry that he's backing one of our own to run a national museum... So just who was it that stuck an **Aphex Twin sticker** on **Jeremy Lascelles'** back before he took to the stage at the Ivors?... And did people really have to rub it into the **Wombles** wandering the floor by saying, "Hi, Mike," every time he passed? ...Of the string of parties and showcases after the awards, the highlight had to be

Eagle-Eye Cherry's appearance at Ronnie Scott's, packed with senior PolyGram execs keeping a close eye on their bright new hope. To nip any vicious rumours in the bud, the appearance of U2 überführer **Paul McGuinness** had no wider significance other than that he had been in meetings with PolyGram bods putting plans together for the new **PJ Harvey** project... Stand by for an announcement this week about a one-off **Bee Gees** gig at Wembley... The champagne was really flowing at Warner Towers last week as staff triumphantly celebrated landing the **entire** (that's entire) top four albums.....

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ISSN 0265-1548

ABC
BUSINESS PRESS

Average weekly circulation: 3 July 1995 to 30 June 1997: 127,400.



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