



NEWS: New tax laws have prompted THE ROLLING STONES to postpone the UK leg of their world tour
Live music fears 5



A&R: Not the most obvious meeting, but BILLY BRAGG has brought a new vision to the lyrics of Guthrie
Talent 6



Pate Waterman calls them Abba on speed and STEPS have defied critics with a winning album
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musicweek

Seagram set to crown Morris

by Ajax Scott

Seagram is finally expected to anoint Doug Morris as head of the combined Universal/PolyGram worldwide music operations this week in a move that will open the way for further clarification of the structure of the new company.

The announcement is expected to be followed a day later by a separate statement confirming Universal Music's London-based international president Jorgen Larsen as head of the new company's operations outside the

US. Meanwhile, PolyGram chief Alain Levy will be leaving the company. The first news could come as early as today (Monday).

Final details were still being resolved in New York as *MW* went to press, but it is understood that much of the existing Universal structure outside the US will be folded into PolyGram, while the reverse will take place in America.

PolyGram Continental Europe president Rick Dobbs looks set for a role overseeing the European operations of both com-



Larsen: role set to be confirmed panies, while PolyGram's US distribution chief Jim Caparo looks set to be given a wider interna-

tional distribution role.

"Universal's international distribution will essentially be folded into the PolyGram system with several key Universal people remaining," says one US source close to the discussions.

It is understood that Seagram CEO Edgar Bronfman Jr, accompanied by Larsen and Dobbs, will outline further his vision for both companies at a meeting with senior PolyGram executives in London on Tuesday.

This will be followed by similar sessions in France and Germany

later in the week.

The announcement of the basic planned outline of the merged Universal/PolyGram could speed up changes within PolyGram's UK operation.

In particular the future of A&M – and its deal with James Laveille's Mo Wax label – have remained unclear following the departure of managing director Osman Eralp and the announcement of general manager Harry Magee's move to RCA. Speculation has also surrounded the future of London Records.

EMI/Chrysalis held one of the first record company World Cup viewing parties last Wednesday (10), installing a big screen in the centre of its West London offices for the opening game between Scotland and Brazil (right). At lunchtime today (Monday) several other record companies are organising special screenings of England's opening Group C match against Tunisia. At WEA, for example, drinks and food and a widescreen TV are being set up in the main boardroom. Meanwhile, Sony is staging its own World Cup event in the cafeteria of its Great Marlborough Street HQ, where it will be showing the match on a 20ft by 20ft screen. "It's going to be football frenzy for the month," says Virgin Records president Paul Conroy.



It's Lions versus Les as football captures charts

Record buyers went World Cup crazy last week with three of yesterday's top five singles set to be football songs.

Baddiel, Skinner and the Lightning Seeds' Three Lions '98 and Vind-a-loo by Fat Les were on target to trounce the official England record by capturing the top two places. Meanwhile, Dario G's *Carnaval de Paris* was on course for a top five place.

Epic's three Lions held its sales lead over Turtleneck/Teitar's *Vind-a-loo* throughout last week. By Wednesday it had

sold 98,000 units, around 20,000 more its rival, and by Friday afternoon had increased its lead to 29,000 to reach 140,000-plus.

However, the official England song, London's *How Does It Feel To Be On Top Of The World*, has not yet caught on with record buyers and by mid-week was being outsold by the official Scotland song, A&M's *Don't Come Home Too Soon* by Del Amitri.

"It's selling absolutely none," says Andy Cricht, manager of Andy Records in Bedford.

Goldsmith: be sensible about live music

After one of the worst weeks in the history of the UK festival business, promoter Harvey Goldsmith has called on the industry to work together to tackle the problem of too many shows chasing a diminishing audience.

"We've got operation overload at the moment," says Goldsmith. "The market has become far too overcrowded with too many shows with similar line-ups."

Goldsmith's comments follow The Rolling Stones' postponement of their UK tour and the Mean Fiddler Organisation cancelling both the Phoenix Festival and the forthcoming Finsbury Park date by the Lighthouse Family.

Mean Fiddler founder Vince Power blamed the Phoenix cancellation on "exceptionally wet weather and the big distraction of the



Goldsmith: sense must prevail

World Cup". It is understood that some acts, including the reformed New Order, will play the same promoter's Reading Festival over the August Bank Holiday.

Only 1,000 tickets are believed to have been sold so far for the Lighthouse Family event, in contrast to the act's sell-out concerts at the Indoor Wembley Arena in May. Metropolis Music, which promoted the Wild Card/Polydor

act's Wembley dates, is also handling Pulp's Finsbury Park day on July 25, but is confident of strong sales for that event.

"Maybe Lighthouse Family's audience profile is not right for an outdoor event, whereas Pulp's definitely is," says Metropolis's Bob Angus. "We've sold more than 45% of the tickets with six weeks to go, while around 80% have gone for V98 [in Chelmsford and Leeds in August]."

Goldsmith says booking agents and managers have to work more closely with promoters to alleviate the problems. "When big acts cancel it doesn't help consumer confidence," he says. "The problem was the main item on the agenda at a meeting of the Concert Promoters' Association held last week. "This is very bad for business," adds Goldsmith.

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McGee scores victory as Labour shifts policy

In a surprise U-turn, the government will redraft its New Deal for the unemployed specifically to address the needs of budding musicians, following sustained lobbying by the music industry.

The move, due to be announced after a full meeting of the Music Industry Forum (MIF) today (June 15), will give young people seeking a career in music an alternative to the previously available access to the Welfare To Work programme introduced earlier this year.

It is understood that a new 12-month open learning option will now be available to anyone who signs on to New Deal. There are four routes onto the scheme, including a full-time training and education option and self-employment. Both will allow musicians to work with a mentor from the music business, who will be contracted by the Employment Service to provide expert advice.

The deal is a coup for Creation Records president Alan McGee, the label's head of communications Andy Saunders and IMF chairman John Glover, who have met regularly with employment minister Andrew Smith and culture secretary Chris Smith to hammer out alternatives to the New Deal.

Size's Mercury victory boosts dance entries

by Paul Williams

Roni Size's unexpected win at last year's Mercury Music Prize has been followed by a record number of dance entries for this year's competition.

Around 5% more dance-related albums have been put forward for the contest than 12 months ago with the genre capturing a 20% share of all entries by the closing date last Friday (June 12).

The showing of dance entries this time compares with only around 5% of the total when the competition began in 1992, reflecting the genre's growing presence in the albums market. "When we started there were very few dance albums coming through, but that has changed with acts such as Massive Attack," says the competition's managing director David Wilkinson.

Wall Of Sound's Mark Jones, whose release Deckadance/sandrockandroll by Propellerheads is among the dance entries, says Roni



Propellerheads: album success

Size's win last year demonstrates that dance music is now being taken a lot more seriously.

"It's always been there, but people are recognising it more," he says. "The success of acts like the Propellerheads, Daft Punk and Roni Size shows that major companies and independent labels can break a dance act on a worldwide basis."

Despite dance's growing presence, rock, pop and indie albums still account for half the total number of entries, which are expected to reach a final total of between

120 and 130. Pulp, who won in 1995 with Different Class, return with This Is Hardcore, while other tipped entries include The Verve's Urban Hymns and Finlay Quaye's Maverick A Strike.

Classical is expected to make up around 14% of the entries, jazz 11% and folk 5%, a slight fall on last year when folk's presence was boosted by the shortlisting of Norma Waterson the previous year.

Judging for the award begins this week by a panel chaired by Simon Frith. Among the panellists already confirmed are MTV Europe president Grant Hansen, BBC head of music entertainment Trevor Dann, soundtrack composer Trevor Jones and *The Times*' senior music critic David Sinclair.

The 10 albums shortlisted will be announced at a press conference on July 28 in London. The winner will be revealed at the awards show on September 16. As before, the event will be broadcast by both BBC2 and Radio One.

newsfile

V2 PROMOTES WIBBERLEY

Dave Wibberley has been promoted to head of A&R at V2 in recognition of his success with Brit Awards best newcomers The Stereophonics. Wibberley has been with the label since 1996, and has effectively been in the role for some time.

NEW SIGNS ALLIERS IN-STORE DEAL

Retailer Now has struck a deal with the Alliers department store chain to take over the group's music, video and computer games concessions. Already trading in Alliers' Airding & Hobbs store in Clapham Junction, south London, Now opened at Alliers Croydon on Saturday (June 13) and will open soon in the Easton and Leeds outlets. Chairman Brad Aspress says it plans to take over the concessions in "many more of the 50 Alliers stores".

STURLEY QUITS TOWER ROLE

Tower Records marketing director Fiona Sturley is set to leave the retailer at the end of June after four and a half years. She has not yet announced her next career move, but says it will be outside the music industry.

MAKER SPLITS COVER ARTWORK

This week's issue of *Melody Maker* features two separate covers for the first time in the paper's 72-year history. The June 16 edition circled in Wales features V2's Stereophonics to mark their gig in Cardiff last Friday (June 12), while the issue distributed in the rest of the UK has Hut/Virgin's Embrace, whose debut album *The Good Will Out* was set to enter the chart at Number One today.

MANFIELD TAKES NEW KISS POST

Kiss 100 head of clubs and concerts Jim Mansfield has been promoted to the post of business director. In his previous position he oversaw the station's move into competitions which resulted in the recently struck three-year licensing deal with Polydor.

R1 TO BROADCAST PRIDE 98

Radio One is programming five hours of live broadcasts for next month's Pride 98 festival. A total of 19 acts have now been confirmed for the July 4 lesbian and gay night, including 'B'Witched, 911, Kavana, Kim Mawley, N'Joy, French, OTT, Ultra Mar and Jocelyn Brown. DJs Judge Jules and Danny Rampling are also lined up to perform in the Radio One dance tent.

HMV EXTENDS SHOWCASES

HMV has announced a series of forthcoming showcase and signing dates for its flagship Oxford Circus store with US R&B singers Destiny's Child appearing on June 17, Dope Dragon featuring Roni Size, MC Dynamite & DJ Die on June 24, Maxwell on June 25 and 911 on July 6.

ATHLETIC STRIP WIN KITH PLAYOFF

Athletic Strip beat off four other bands, including Post, Mercedes and Monty, at the recent XM 104.9 showcase playoff to uncover new unsigned talent. The band were suspended given three days recording time with a producer and radio exposure on the alternative station.

Trauma in talks over BMG deal

Trauma Records, the LA-based label owned by former George Michael manager Rob Kahane whose signings include Bush, is negotiating a global distribution deal with BMG.

"Trauma's previous deal with Interscope ended last year, and the company was nearly acquired by US entertainment company Regency Enterprises before talks collapsed in February. "We are talking to Trauma but there is no agreement to announce," says a BMG spokeswoman.

If the deal goes ahead it is understood that No Doubt will stay with Interscope while Bush will stay with Trauma.



BMG teams up with Woolworths for exclusive Five CD promotion

BMG is turning to its Five database to publicise an exclusive Woolworths promotion on the band's debut album.

The major is sending out mailshots later this week informing people listed on the database that they will receive an exclusive four-track CD by the band if they go to Woolies to buy the self-titled album which is coming out next Monday (June 22).

BMG's link-up with the multiple comes just a year after it was strongly criticised by independent retailers for urging record buyers on its Gary Barlow database to purchase its Open Road album from Woolworths. However, the major's trade marketing controller Richard Corps, who is co-ordinating the campaign, says that on this occasion it is only sending out letters to database names who say they shop at Woolworths.

"We've tried to whittle it down to



Five: promoting debut album

eliminate as many non-Woolworths buyers as we can, but you cannot guarantee excluding all of them," he says.

The Woolworths campaign, which is also being advertised in Smash Hits, will require customers to go into the store and hand in a CD or cassette single by another act which will be donated to the Dr Bernardo's charity. Buyers will then

receive the exclusive Five CD when purchasing the band's album.

Corps says that running exclusive deals with individual retailers is a rare occurrence, but for Five Woolworths is an extremely important outlet. "Woolworths has had around a 55% market share on Five's singles and we've got to ensure sales of the album are maximised," he says.

Independent retailers are being offered a discount and an improved returns deal for the album, though some have voiced concern that the sector is losing out once again. "It manipulates the customer into thinking they're missing out if they buy the album anywhere apart from Woolworths," says Steve Brewer, owner of Round Sounds in Burgess Hill, who says he is angry that database information collected via other stores could now help to boost sales in Woolies.

Embrace's debut album The Good Will Out looked on course to live up to the hype and enter the chart at number one yesterday (Sunday), giving Virgin Records its second number one album released this year. The band launched the Hut/Virgin album last Sunday (June 7) with a set at HMV's flagship store in Oxford Circus prior to the record going on sale at midnight. More than 600 signed copies of the album were sold in the store immediately after the performance, which was the store's first pre-midnight showcase. By the end of trading on the day of release, the album had reached gold status. Virgin Records president Paul Conroy says the band have worked very hard to achieve this level of success. "It's a great record and hopefully will continue to be successful for us," he says.

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Tring seeks finance as trust offers loan

Troubled budget specialist Tring expects to put another refinancing package to shareholders within the next two weeks following its failure last month to attract approval for a share loan. Chief executive Philip Robinson, who had hoped to raise more than £1m from the issue, says he is accepting a loan in the interim from the Levinson Trust, which has a minority stake in Tring and helped vote down Robinson's own package.

"The loan helps, but it is not a solution to the refinancing," says Robinson. "I thought since they hadn't thought my plan was attractive they should at least put up some money."

Robinson adds the Levinson Trust is now assembling its own refinancing package for Tring, whose shares were suspended last month. One manoeuvre under consideration is a reverse takeover, under which a private company would be backed into Tring.

BACK TO THE FUTURE

Talk about bad timing. I return to *Music Week* as editor and just two days later *NME* declares on its front cover that "British Music is Going Up in Smoke". Inside it concludes that "the British Music industry is fucked", while Alan McGee predicts that record companies will be extinct in 10 years time.

I resisted the temptation to resign immediately and reflected instead that we've been here before – and specifically I've been here before. For all this doom and gloom reminds me exactly of how it was back in 1992 when I first joined *MW*. Back then the Internet was yet to be discovered. Instead, the talk was of Sega and Nintendo, and how computer games were the new rock and roll. Of course, it all turned out to be so much stuff and nonsense and since then album unit sales, powered by Britpop, have risen 48%, thank you very much. Think back again even further to the early Eighties hangover that followed the disco explosion. Then the enemy was the humble Space Invader, now so old school that it is hip once again. Since that time sales – admittedly powered by the CD – have increased 122%.

The music industry is by no means "fucked", but it is admittedly feeling more a little wobbly. The onset of World Cup mania probably means a longer-than-normal summer lull will follow a first quarter that has been notable for the absence of strong releases. The merger of PolyGram and Universal will ultimately result in cutbacks in staff and artist rosters. And the unhealthy air of uncertainty currently plaguing both companies will continue for months to come.

So where does *MW* sit in all of this? The simple answer is right in the middle. Just like all of you we too are affected by upturns and downturns in music sales. And we too, as copyright owners, are having to confront the threats posed by the on-line environment.

We are examining every aspect of how we conduct our business, of how we serve our readers, how we present information – and what that information is. It is not a task we are taking lightly.

In the immediate future *MW* will continue to refine how it serves its readers. This will mean continuing to report the good news alongside the bad, just as you would expect. The difference between us and many of the national newspapers that take such an interest in the UK industry these days is that we do it from a position of understanding rather than simply peering in at the business from the outside.

Just as important is ensuring that we cover every aspect of the process of discovering, nurturing and ultimately selling the artists that keep everyone in business. It is a process that involves A&R scouts and record company marketers, promoters and producers, publishers, managers and, above all retailers – in short "Everyone In The Business Of Music". We will seek to continue to involve every one of you.

An important part of our task remains highlighting the musical talent that exists in the endlessly mutating scenes that make the UK such a creative place. This is by no means easy since those scenes are forever fragmenting, but we will focus on the acts that have the potential for greatness. This emphasis on the process of the business also means seeing the UK in a wider international context. In my role as editor of *MW*'s sister publication *MBI*, I have seen how competitive the world of international A&R has become. UK record buyers have consistently proved that they are as happy to buy into Danish- or German-signed pop acts (think Aqua, Chumbawamba and Mr President), not to mention US rap and R&B (watch Sparky fly), so long as the music is good enough. As we cover the UK, we will be taking this wider view, examining what is on offer from abroad, as well as highlighting how and where our own acts are succeeding. Next year is *MW*'s 40th anniversary, which makes it almost as old – or young – as the industry that it serves.

Despite the mutterings of *NME*, we are confident that UK music and the UK music industry will be around in another 40 years time.

And we intend to be around to report it.

Ajax Scott



Smith's goes on-line with £9.4m new deal

HIGH STREET HOTS UP WITH INTERNET ACTIVITY

by Paul Williams

WH Smith has made its first move into selling music on-line with a £9.4m offer for bookshop.co.uk, the Internet Bookshop and CD Paradise.

The deal, which was unveiled last week, will give the High Street retailer control of an internet business which currently offers a range of 1.4m books and 50,000 CDs, videos and computer games.

The company also holds a 15% stake in BMV, the internet music and video shop which has so far this year struck deals with PolyGram and Sony to sell their music on line.

Smith's decision to put in a bid for bookshop.co.uk marks a significant change in direction for the retailer, which last October announced plans to restructure its activities. Since then it has completed the sale of its US music retail business The Wall for £34m and sold Waterstone's for £300m to the newly formed HMV Media Group in February this year.

It completed its takeover of the John Menzies Retail chain in May for £68m and has also confirmed plans to dispose of its 75% interest in Virgin Our Price.

Richard Handover, WH Smith group chief executive, believes the latest planned acquisition will play an important part in guaranteeing a successful future for the Smiths brand. "The electronic commerce market is currently relatively small,

but we expect it to develop significantly over the next few years," he says. "The WH Smith brand has good potential to trade competitively in this market, particularly as the customer base broadens."

He adds that he does not believe the area will provide significant financial returns in the short term, but expects to achieve good long term returns from its investment.

The Smiths offer for bookshop.co.uk comprises a cash bid of £8.8m, or 265p per share, plus £600,000 for options. Once completed, it will make the group the first major UK retailer to take over an on-line shopping service.

Its interest in IMVS comes four months after the internet business joined up with PolyGram labels

and was originally expected to appear earlier this year, but has been delayed by the company for "fine tuning". It is now scheduled for late summer, though full details of its contents are currently being kept under wraps.

Handover, leading the charge last autumn, but will now be unveiled in July or August, offering a range similar to that in the chain's High Street stores. Meanwhile, HMV says it is hoping to launch its site this summer.



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Island Records and the AM-FM to begin selling music via the internet. It has since linked with Sony Music to sell MiniDiscs on line.

IMVS chairman/ceo David Windsor-Cable believes the arrival of Smiths in the market will further raise industry awareness of existing on-line retailers. "In the past year we've seen quite a sea change in attitudes to electronic commerce and the doubters have disappeared," he says.

He adds that the retailer's decision to buy an existing internet site will reduce the difficulty of outside players can experience in setting up their own sites.

"Those who have tried to do it now realise the costs are extremely high," he says.

Wozencroft's new team focuses A&R direction

Parlophone's A&R direction under Keith Wozencroft has begun to take shape with his first appointments since becoming managing director.

Wozencroft, who took over from Tony Wadsworth last month, has confirmed the promotion of senior A&R manager Miles Leonard to A&R director, while the growing importance of the Rhythm Series is being recognised with A&R manager Jamie Nelson taking a newly-created role as the section's head of A&R.

Wozencroft says, "I've worked with them both for around five years now and I know how they work and how good they are at A&R. For me, Parlophone is very much a team."

Leonard, who joined Parlophone in 1995, has brought in Rhythm Acts, Cecil, Beta Band and Boymerang to the company. Previously he worked for both Roadrunner and Virgin Records, where he brought The Verve to the company's attention.

"He's a great music person," says Wozencroft. "He's got great A&R abilities and he's got a vision that I share about where we want to take the label, which is very much about what we are doing, pushing into new and challenging areas."

Nelson's new role reflects his A&R involvement in Rhythm Series developing acts Beverly Knight,



Wozencroft's new vision

Stephen Simmonds and Charlotte. He will now be responsible for developing and strengthening the section while working with Leonard to expand Parlophone's roster across all areas. He will report directly to Wozencroft, which the managing director says will allow him to keep in direct contact with the section.

"We went into R&B/soul two years ago and we're now seeing the fruition of that. We've made a very considerable effort to break into that area which is a natural move for Parlophone," he says.

The promotions of Leonard and Nelson leave vacant the positions of senior A&R manager and A&R manager, which Wozencroft is intending to fill.

Cable TV launch boosts new acts

New music is the focus of a forthcoming TV programme which aims to help launch up-and-coming bands by showcasing their live performances from venues around the UK.

Area 51 is due to start broadcasting on the Cable & Wireless TV network in October, profiling dozens of signed and unsigned bands through showcase performances and interviews to a potential audience of 800,000 subscribers. The one-hour weekly show, which will be repeated by the cable network more than 40 times each week, will also offer viewers the opportunity to buy featured artists' CDs at a discount.

Six bands will be invited to perform at each showcase, which will take place from next month at venues in towns and cities including Manchester and London. The first will be at the Honey Club in Brighton on July 14. Acts shortlisted to appear include Screamers from Portsmouth and Treehouse from Liverpool.

Brian Bell, assistant producer of Area 51, which is being produced by TV production company Communicapic, says, "We hope the show will become lucrative in terms of sponsorship, but basically we're music enthusiasts. We really want these bands to breakthrough and to be able to prove themselves live."

Britain's 'tax n' touring' sparks talent drain fear

by Paul Gorman

The government's abandonment of "year out" foreign earnings deductions — highlighted by The Rolling Stones' postponement of this summer's UK dates — could lead to a drain of UK talent to more tax-friendly countries such as Ireland.

"We've been inundated with inquiries from bands about the more favourable tax conditions here," says one leading Irish music industry source. "People have always used the Republic for their year out but now that's gone they are seriously investigating residency."

Another major Irish player, accountant Ossie Kilkenny, whose heavyweight client list includes U2 and Oasis, adds, "The removal of foreign earnings deductions is already leading the entertainment industry to consider alternative methods of mitigation, including going to jurisdictions where there are better tax arrangements."

Chancellor Gordon Brown's decision in the last Budget to end the year out rule is already affecting the activities of many acts. In the past this standard practice meant that,

The Hit Label is rush-releasing Lena Fiagbe's cover of Can't Smile Without You on its Fate Records imprint on July 6 just six weeks after signing the singer-songwriter to an albums deal.

The new deal, brokered by her manager and IMF chairman John Glover, comes three years after she was dropped by PolyGram's North Records imprint. The track, originally a hit for Barry Manilow, has been receiving about three plays a week by Chris Evans on his Virgin Breakfast Show. Evans began playing an acoustic version from the soundtrack to the British film *Four Weddings And A Funeral* in April after recognising it from its use in the BT 'It's Good To Talk' ad. He is now playing a radio remix produced by Fiagbe and former Go West frontman Richard Drummie, who are working on material for release later this year.

Mushroom's Jefferson quits for new challenge

Mushroom Records head marketing Rob Jefferson has resigned from the independent label just four weeks after masterminding the campaign that saw Garbage's Version 2.0 debut at number one in the albums chart.

Jefferson handed in his notice last Wednesday, claiming he is seeking greater challenges. He says he intends to work his three months notice, admitting he has no suitors. However, friends suggest he is toying with a move to another independent label or setting up his own operation.

He began working in press at the label in October 1993 and progressed through product manager to disc jockey.

● Garbage artist profile, p21

WHY THE STONES WON'T ROLL IN THE UK

Confusion still surrounds the exact reasons for The Rolling Stones' postponement of their UK dates.

The Stones claim that, following the termination of foreign earnings deductions (FED) in the last Budget, their UK gigs would have made them taxable for the European leg of their tour, effectively penalising the crew's overseas earnings and costing a total of £12m.

But this has been disputed by HM Treasury. "This doesn't make sense," says a Treasury spokeswoman. "The abolition of

for individuals who spent no more than one sixth of the year in the UK — or 62 consecutive days — any overseas earnings from advances, touring, recording and publishing was not subject to income tax. The rule was terminated with effect from March 17.

"What used to happen with the year out was that a number of activities coincided," says David Ravden of accountants Martin Green



The Rolling Stones

FED means that touring acts can no longer take a year out, and must pay tax on overseas earnings whether they play in the UK or not."

"It's very confusing to say

Ravden. "In one year bands would tour, record overseas and receive advances, which were paid to off-shore companies and drawn as salaries tax free. This can no longer happen."

However, speculation that the Treasury's move will affect current live tours by the likes of the Spice Girls is discounted by Stephanie Hardwick of Aram Berlyn Gardner. "Touring is not profitable anyway,

that playing in the UK would have made a difference," adds accountant Ronnie Harris of Harris & Trotter. "One explanation is that they have now switched to non-residential status, which would mean that working in the UK would have tax implications."

One senior industry source says, "Mick Jagger had a problem with this because he had never changed his UK residency, unlike Keith Richards who is a US citizen. Thus Jagger really lost the benefit when the FED ended."

It's the merchandising and sponsorship shield which brings in the money," she says.

Rolling Stones promoter John Giddings of Solo-ITG says that it lobbied the government hard following Brown's tax announcement, originally offering to play the gigs for charity.

Giddings denies reports that the tour was abandoned due to poor ticket sales.

Cabinet papers reveal EMI's pirate concerns

Sir Joseph Lockwood who was chairman of EMI in the Sixties, believed pirate radio was a ploy by rival company Pye to boost its record sales, newly-released Cabinet papers reveal.

Following the launch of Radio Caroline, the record company executive wrote to postmaster general Reginald Bevis in May 1964 saying he was concerned at the government's delay in taking action against the station.

Lockwood told Bevis that the music industry was considering sending out a ship of its own to jam Caroline, which was billing itself as England's first commercial radio station. Pye was planning to hold a press conference supporting the introduction of commercial radio which EMI said it would oppose.

UK dance to get Popkomm showcase

The Best of British Showcase, which has helped promote UK artists for the past two years at Midem in Cannes, is being introduced at this year's Popkomm event in Germany in a move to underscore the depth of talent in dance music.

Malcolm Buckland, senior manager of membership representatives at PRS, says the success of previous showcases, featuring acts such as Fifth Amendment, Big Wednesday and Rootless, persuaded the BPI, PRS, MPA and MPCS to extend the idea to the German event due to be held on August 13-16 in Cologne.

"We wanted to see what other events it could work at and we may try extending it to South By Southwest and other Midlands," he says.

However, the Popkomm event is likely to be a scaled-down version of the singer-songwriter and band showcases at Cannes, with around four dance-orientated acts. "They will be more cutting edge and will give people a taste of the best of British dance," says Buckland. The showcase takes place on August 15 at the Hyatt Hotel.

The initiative is being coupled with several new developments aimed at attracting more UK delegates to the 10th annual event.

The BPI has negotiated with the Department of Trade and Industry to extend its grant scheme (available at Midem) to Popkomm, offering to cover 50% of the basic £1,900 cost of taking a stand.

The size of the BPI British Art Popkomm stand is also being

expanded by about 50% and the famous red double-decker bus is being given a prime site in the centre of the conference centre. Meeting rooms will also be part of the package. Already eight companies, including 3M and Electronics, have applied to be part of the stand, which costs £150 for BPI members and £250 for non-members. The deadline for registration concessions is June 26.

Some 15,000 delegates from 53 countries attended last year's Popkomm and communications and marketing manager Peter Schiffer expects to raise the attendance this year. "It's going to be bigger so we will probably get a few more people," he says. "The Komm. Union festival of concerts is also promising to be one of the most exciting."

BIG START FOR UNDERWORLD
To half a dozen merchandising companies are understood to be pitching for the merchandising business of groups including Oasis, Boyzone and Manic Street Preachers following the liquidation of leading operator Underworld. The London-based company went into liquidation on May 6 with debts of £1.2m. Joint liquidators BDO Stoy Hayward and Robert Valentine & Co say they are investigating claims from more than 300 creditors.

BE BEES RE-SIGN BMG PUBLISHING

The Bee Gees have re-signed to a worldwide publishing deal with BMG Music Publishing. The group, who have now been with BMG for 10 years, are writing songs for their new studio album, which is due for release in 1999. A world tour, announced earlier this month, begins in Dublin on August 29.

WARD SIGNS UP FOR VIRGIN

Guard Ward, formerly head of HMV Direct, is joining Virgin Entertainment Media. Ward left HMV in March after the retailer merged the home shopping service with its Oxford Circus store's mall department.

BUTLER ON ACOUSTIC TOUR

Creation Records signing Bernard Butler is embarking on a series of acoustic shows to promote his latest single A Change Of Heart which is released today (Monday). He will be playing the HMV store in Glasgow, Virgin in Dublin and both Clyde 1 and Fortn FM this Thursday (18), while the following day will take in performances at Manchester's Piccadilly Records, Key 103, Virgin in Leeds and Aire FM.

ROGER TRINDER DIES, AGED 53

Roger Trinder, founder and owner of entertainment agency Sealandair, has died aged 53 after a short battle against cancer. Blue, Tina Turner, Radiohead and UB40 are among the artists who have been associated with the company which arranges travel bookings for people in the music industry.

PAUL CONROY

Sony Music chairman/coo Paul Conroy is one of the four BPI members retiring by rotation at next month's agm, not Virgin Records president Paul Conroy as stated in last week's Music Week.

SIMPLY RED'S BLUE GOES PLATINUM

Simply Red's Blue has collected its first platinum award last week as the BPI awarded gold discs to Embrace's first album The Good We're Out For, Tina Turner's When We Were The New Boys and Shania Twain's Come On Over. A Swiss disc went to the Brandy & Monica single The Boy Is Mine.

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billy BRAGG

Plussing a 40-year-old Englishman to put his words by an American who died 30 years ago has produced one of 1998's most obscure projects so far — but also one of the most fascinating.

The Englishman in question is Billy Bragg, while the American is the late, venerated Woody Guthrie, whose pre- and post-war output was a life-changing influence on Bob Dylan and the developing folk and rock scenes of the time. The unlikely combination has resulted in Mermaid Avenue, a timeless slice of Americana laced with the unmistakable touch of Bragg himself.

To write and record the project, Bragg linked up with American roots rockers Wilco. To achieve an ensemble feel, Bragg also secured the services of former 10,000 Maniacs vocalist Natalie Merchant and violinist Eliza Carthy.

The project was recorded for Elektra Records in America, the label through which both Bragg and Wilco are released in the US, giving East West the first option on releasing Mermaid Avenue in the UK. East West head of international Ian Grenfell says, "The project won't appeal to everybody, but it's a strong and valid record. Billy Bragg and Wilco both have track records here, so this was no

question whether we were interested or not. The whole company's really geared up."

It was Guthrie's daughter, Nora, who asked Bragg to interpret her father's unrecorded lyrics.

"There is a spirit to these songs that matches Billy's outlook and intensity," says Nora Guthrie. "He had a way of getting a message across without being pompous, the same way Woody did."

Bragg modestly accepts the compliment. "I'm not an inheritor of Woody's work but I am in that tradition of singer-songwriters that descended from him," he says.

"Nora wanted the record to take Woody beyond his folk roots, to bring him into focus again and to make the American media pay attention to his legacy, which is why I worked with American musicians rather than English ones."

The commercial success of album will largely depend on the reputations of its makers, since there will be no single preceding it, nor any mention of Guthrie on the album cover.

Bragg says, "That's purely an artistic decision. The Smithsonian Institute are re-releasing Guthrie's back catalogue so we could get confused with that, plus I also want this album to stand next to other great song-based albums this year."



and WILCO

Yet Bragg maintains that the album has commercial potential because Guthrie is still relevant to today's music punter. "Woody's on the peripheral of our pop culture but with us everywhere," says Bragg.

"He's over the shoulder of Dylan, he's in a Bruce Springsteen song, he crops up in a Beck interview. And he's the original singer-songwriter."

Such an original project can only improve his heroic status — not to mention that of Bragg himself.

Martin Aston

Act: Billy Bragg/Wilco **Label:** East West **Project:** album **Songwriters:** Guthrie/Bragg/Tweedie/Bennett/Harris **Studio:** various **Producer:** Wilco/Bragg/Grant Showbiz **Publishing:** various **Released:** June 22

As an act yet to make their debut, Pocket Size might have been in danger of being dropped, or at the very least delayed, when EMI was restructured last month.

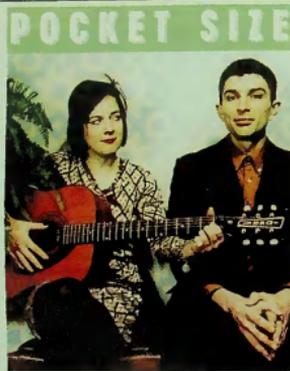
Instead, the duo release their debut limited-edition single, Squashy Lemon Squeezey, today (June 15) with the enthusiastic support of EMI/Chrysalis's new managing director, Mark Collen.

"I wanted to focus on acts I thought had huge potential and of the acts here they were the obvious one," says Collen.

Pocket Size are Darren Pearson and Liz Overs, a familiar combination of background boffin and tuneful vocalist. Together they make sophisticated Nineties pop assembled from simple, effective melodies, imaginative arrangements, topped with effects. Squeezey Lemon Squeezey, for example, is a nursery rhyme tune broken up by a stop-start beat and punctuated with bottleneck guitar.

"What we are doing is uplifting, life-affirming pop. My angle is strong melodies and good vocals," says Pearson, who has come full circle with Overs who fronted his band in Eastbourne in the early Eighties.

Both members went on to a succession of bands, Overs singing in rock outfits and even



joining East West to work in promotions, while Pearson found himself writing, playing keyboards and singing for Shimmer, a garage duo who signed to EMI in 1992.

Meanwhile, a chance reunion with Overs with a fresh start.

The duo demoted material as Little Sister before changing their name to Pocket Size last year, but initially found themselves blanketed by labels. Salvation came in the form of Chrysalis Music Publishing MD Jeremy Lascelles, who offered the duo a deal in June last year.

"I was struck by the combination of wonderfully accessible melodies and the incredibly cool musical reference

points in their songs," says Lascelles.

Eventually several labels became interested, with EMI and Independence leading the chase last year. Pocket Size opted for the former (who signed them for the world excluding the US where Atlantic stepped in) and began recording their debut album at Townhouse studios early this year.

Squashy Lemon Squeezey will be followed in August by Walking, a typically smooth slice of classic pop. Since the

band are not yet ready to tour, radio exposure will be crucial in establishing them. Collen says, "We're going to build them up slowly. The first single is an introduction and we have a strong follow-up in Walking. It all sounds very fresh to me and we want to get them out there and project their charm."

Whoever coined the phrase that good things come in small packages might not have had Pocket Size in mind, but for once the description certainly fits. **Mike Pattenden**

'I was struck by the combination of wonderfully accessible melodies and the incredibly cool musical reference points' - Lascelles.

STEVE LAMA & Q ON A&R

Now that the World Cup is well and truly upon us and Glenn Hoddle, head of A&R, has passed on another Gazza album, we're left an odd summer ahead. Much as I scour the gig guides, there doesn't appear to be that many promising new bands playing the circuit — probably because all the good ones fear the adverse effect on attendance's brought about by Des Lynam. The curious thing is, while the gigs have dropped away, the amount of demos flying in through the door seems to have doubled over recent weeks. The only problem with that — apart from where to put them — is that 95% of them are so mediocre. Now you could say that's nothing new, or I'm becoming too picky, but I think we're entering a summer drought of imagination. The only really sparky stuff

is on the dance demos, which brings me to a point of law, your honour. What do you do when you get a covert remix of a well-known track? This started weeks ago with the arrival of at least two dancéd versions of Blur's Song 2 (one by Brock Landers now officially sanctioned by Parlophone and another anonymous white label called It's All A Blur, which is pretty good as well). How do you approach the band or label who own the original without running the risk of the Copyright Police launching a dawn raid on your house and seizing your home computer? Say, for example, you had a tape by someone called Public Enema, which was actually a pretty neat dance mix of Public Image's This Is Not A Love Song? What do you do with it? Do I act as middle man and leave it in plain brown

envelope round the back of Virgin? Any ideas? The track itself, by the way, is a respectfully faithful version, but adds samples of John Lydon interviews over a pushy drumbeat and some slightly naive keyboards. I like it...Also out of the box this morning is a vigorous electronic beats creation from Field Of Sound (I suspect the work of one person working alone in a bedroom in Pembrokeshire). See if you can find a copy lying in your in-tray. It opens with furious piece of digital hard-core that could even scare Atari Teenage Riot and then slips into gear with the electro beats of Orange Room — the sort of track that could well appeal to men of taste like John Peel and DJ Dave Clark. If you're reading this Field Of Sound, I'm passing copies on. Not in a brown envelope either.

ONES TO WATCH

It's taken a collaboration between top Eighties pop producer Pete Waterman and Steve Jenkins, the promotions veteran who is now managing director of Zomba, to reproduce that old fashioned phenomenon - hit singles that actually hang around in the chart.

Steps' line-dancing pop smash *5,6,7,8* (released in November) surprised many by becoming the biggest selling single this decade that has failed to go Top 10 - 300,000 in the UK and 500,000 worldwide - and spent 17 weeks in the UK Top 40.

Moreover, the Abba-influenced follow-up, *Last Thing On My Mind*, has defied the pundits who wrote off the band as one-hit wonders, racking up 260,000 sales in the eight weeks it has so far spent in the UK Top 20. Now it is taking off around Europe.

Few would have predicted the Steps phenomenon when Waterman, acting as A&R man and producer, launched his Eastern Blue Unity Label (Ebul) with Zomba in December 1996 having sold his 50% stake in PWL International to Warner Music.

The single hits have set up a phenomenal debut album, *Step One* (due out on September 1), which is set to be one of the top three pop records of the year and extend the five-piece boy/girl group's success way into 1999. It is a rollercoaster of a record which builds and builds until its closing ballad. Notably, it contains no fillers and underlines the diversity of the talent put together just over a year ago by manager Tim Byrne, after he had placed an ad in *The Stage*.

As a former producer of TV series *The Word* and *Dance Energy* and, importantly, music producer of the Smash Hits Tour and *Poll Winners' Party*, Byrne had worked with Jenkins when the Zomba managing director was launching *Jive Stars The Backstreet Boys*.

"I went with Steve because I was impressed with what he and Zomba had done with the Backstreet Boys, especially internationally," says Byrne. "But it was the combination of Pete as well - because when you're placing a band you need to have an A&R man who will deliver and Pete is a hands-on A&R man. They needed each other."

At the PWL Bunker in London SE1,

Waterman says, "We've had three years of gloom

and despondency. It's just been dire and it's just been depressing enough. I saw the pop comeback and thought, with Steve, it's time to do what we do best."

He explains that in co-producing the uplifting 10-track album he has been intent on "making sure the kids get a good deal... just like the good old days" by redoubling "classic pop music".

Step One is an important release for Zomba and Jenkins is in no doubt about this. "The album has five or six hit singles and we can run for six to



In Bananarama: fun, absolute frivolity," he says.

eight months with it. It's a marketing man's dream when Pete can deliver an album like this and give you the opportunity to plan properly how to move the group into other markets," he adds.

'Steps blew me away - they were like Abba on speed' - Pete Waterman

Jenkins first became intrigued about Steps 12 months ago after meeting with Byrne, who refused to play him 5, 6, 7, 8 until the band had come in and performed it for him, showcasing their tight, throw-back choreography. An important part of their act, their dancing continues to be directed by Paul Roberts, whose other credits include *All Saints*, *Clack and Lavin' Joy*.

Like Jenkins, Waterman says he agreed to become involved as soon as he saw the act because he instantly saw his potential in them rather than just the song.

"Steps themselves blew me away - they were like Abba on speed. I saw what I saw

His confidence about proceeding with the album was reinforced by the success of *Last Thing On My Mind*, a one-time flop for Bananarama (it reached number 56 in November 1993) which he refers to as having been a case of "here's one I made earlier".

Byrne says that when he first discussed Steps with Waterman, Abba was a key reference point because he knew they could build a large gay following and that the track took them in the perfect direction. Waterman dismisses suggestions that the band are merely Abba-soundalikes. "I see it from a different perspective. I've been having hits for 30 years, and have written most of them, so I have built up this quality control and used it as a filter. The thing is, it's not retro. My kids are six and eight and don't see Steps as retro." Jenkins attributes the success so far to the fact that the campaign was TV-rather than radio-led - a tactic that he says marks a return to the way records used to be sold in the Seventies and Eighties.

Ultimately, producing Step One has not been a straight-forward process for either the producer or an act who have had to fit recording sessions into a hectic worldwide promotional schedule. "I find writing so difficult. It's soul searching. The past two months have been unbelievably tough," says Waterman.

Band member Clare, who sings lead vocals on the next single *One For Sorrow* (released on August 10), says that one aspect of the project that has particularly pleased them is being able to have so much input into the selection of songs, choosing from hundreds of demos, as well as the way in which they are presented in videos and on stage.

"We all really chuffed with the album - ecstatic even. You can only learn things from a man like Pete. We had to rush things because of demand in places like Japan, but there's not one bad track on there," she says.

She is dismissive of cynics' criticism that Steps' music is somehow less worthy than other records in the charts.

"That's crap. We're doing this because we like performing and entertaining people," she says.

Waterman is certainly making no apologies. The success of Steps has even prompted phone-calls from Nashville congratulating him on breaking a country song in the UK, and he is triumphant in the knowledge that at least three other labels are putting together rival boy/girl acts.

As Waterman says, "Everyone keeps telling me it's a young man's industry. But I'm still here." Stephen Jones

ASTRID
Such is the determination of Shetland-born singer/songwriter Astrid to be heard that she dedicated five days last week to performing 25 industry showcases.

Astrid, whose influences range from Joni Mitchell to Carole King, has developed everything from her style to her voice since she fronted the former Nude act Goya Dress. Her highly melodic tunes echo late Sixties love songs with modern groove sensibilities and have the potential to cross over into many radio formats. Thoughtful lyrics tie it up what is, in essence, a refreshing revelation.

Everyone from Radio One producers and Later... With Jools Holland's Mark Cooper to The Box was reportedly impressed - while The Chart Show supported the melodic first single, *I Am The Boy For You* (released July 13), with an exclusive preview last Saturday (June 13).

FRANCE
One of the most sought-after soundtrack songs from record shops over the past year was France's Pandora, which appears on the soundtrack of Gary Oldman's movie *Ni By Mouth*.

Until now retailers have been unable to fulfil demand, but the record is finally released on July 6 on Super Villain Weekends, distributed through Arabesque. In France, France's Ashman, from Deptford, London, who recorded Pandora a year before it made its way onto the soundtrack. This came about after she gained a part in the film, and played it to Oldman who insisted it be used to complement the film's incidental music, penned by Eric Clapton (which has never been released). For an independent release Pandora stands a great chance of commercial radio support.



Glamma Kid - Fashion (WEA)
One of the most street-favoured Bowie covers ever will be the first WEA release from his new reggae star, *(single, August 31)*
Brandy - Never S-A-Y Never (Atlantic)
A great co-self-produced record after years away from the scene. *(album, out now)*
The Supremes - A Tune A Day (Foxy)
Hot on the heels of an Ivor nomination, this should confound those who believe there are no exciting releases this summer *(album, August 10)*

Straw - Weird Superman (WEA)
This and several other tracks make the act one of the most exciting alternative bands to emerge in months *(single, tbc)*
Delaktos - The Rock (Go Beat)
One of the most intriguing guitar bands/production duos *(single, June 29)*
Various - Transpoging (Hamilton Quarter)
Could a couple of these 18 bands from the Wirral make Liverpool's Birkbehead the new Manchester? *(album, out now)*
Roachford - Naked... (Columbia)
The excellent Full Crew remix of this guitar-led original opens up the Sony veteran to a new R&B audience *(single, June 22)*
Sparkle feat. R Kelly - Be Careful (Jive)
One of the most impressive R&B/soul releases so far this year *(single, July 6)*

TRACK BY TRACK

- 1. Stepto - A thumping disco opener for the album and their live performances**
- 3. Last Thing On My Mind - The Abbaesque cover of the Bananarama single which points to the act's direction.**
- 2. 5,6,7,8 - The line-dancing pop song first topped by MW last September.**
- 4. One For Sorrow - The third single, and even more Abba-like than its predecessor.**
- 5. Heartbeat - More soulful, this smoochy track - an obvious Christmas single - stands the best chance of breaking in the US.**
- 6. This Heart Will Love Again - Another potential Christmas hit, this optimistic pop number boasts another of the stand-out repetitive choruses.**
- 7. Experienced - A slower, but still stand-out track, the album takes a twist with the first male vocal (by H).**

- 8. Too Weak Too Resist - Even slower, this more male-led vocal track is more Peter Cetera than Abba, again with H on lead.**
- 9. Better Best Forgotten - Back to the three-pronged female vocal attack, this is a stand-out disco track where the chorus breaks pop rules by soaring through minor rather than major keys.**
- 10. Back To You - Reminiscent of Janet Jackson's recent hit Together Again, but Waterman rejects the comparison. "She stole it from us and we're stealing it back. That's what you do. Never see anybody. Take the songs back," he says.**
- 11. Love You More - A potentially explosive cover of the Sunscreen hit which reached number 23 in 1992, this is MW's favourite track.**
- 12. Stay With Me - Another change of tack: a ballad (led by Fay and Lisa) to close the album.**

REGGAE

richie STEPHENS

Although wider audiences may know Richie Stephens best from his appearances as a featured vocalist with Soul II Soul in the early Nineties, his roots have always been firmly in reggae. The release by Greensleeves of his fourth

album, *Winner*, showcases the versatile vocal style which has made this 33-year-old Jamaican a favourite with reggae lovers not just in the Caribbean but in the UK and the US too.

As a youngster Stephens polished his live performances on the Jamaican club circuit with local band Rockers International before cutting his recording teeth for labels such as Penthouse. But it

was as possible he may hear my music," he says. "That's the reason why I put so much into it."

Winner features a mixture of pop reggae and harder dancehall material and includes Stephens' 1997 Top 75 hit Come Give Me Your Love. Greensleeves A&R manager Chris Cracknell sees Stephens as a crossover artist who will retain a strong level of credibility within the reggae community.

"He's a producer and artist with a string of hits already under his belt," says Cracknell. "But this is the first time he's had a proper record label behind him in the UK."

A video produced to accompany the current single, *Winner*, features the Jamaican national football team, the Reggae Boyz, and has already been regularly screened by cable and satellite channels such as BSkyB and BTV. But Cracknell and his team are already planning the campaign to accompany the next single *Give It Up*, which is scheduled to coincide with Stephens' return from Jamaica later this summer.

"There is a lot of interest in *Give It Up* and we're getting a lot of calls asking about it," he says. "It contains the 007 Shanty Town sample which really pulls people in."

Yinka Adegoke

Artist: Richie Stephens Title: *Winner* Label: Greensleeves/GRELCD248 Producers: Stephens/Frenchie/Brownie Studio: Various Released: Out now

"He's a producer and artist with a string of hits under his belt. But this is the first time he's had a proper record label behind him in the UK"

—Chris Cracknell, Greensleeves

was sojourning with major US labels Columbia and Motown in 1989 and 1990, not to mention the slot with Soul II Soul, which first suggested that he had truly international appeal. Now he hopes that *Winner*, his debut for Greensleeves, will broaden his audience still further.

"It is important that

SIZE does matter

Specialist labels such as Fashion and Greensleeves Records are taking a step backwards in time in order to secure the future for reggae. By ditching 12-inch singles in favour of seven-inch releases, they hope to revive flagging sales.

Apart from dance, reggae is the only other popular music genre where vinyl is still absolutely crucial. Traditionally, specialist reggae labels have always waited for the imported Jamaican seven-inch singles to create a buzz before licensing the same tracks on for UK release on 12-inch vinyl. Only if the tide then suggests it could crossover, as was the case with Beenie Man's recent Top 10 hit, *Who Am I*, will the decision be made to issue it as a CD.

Greensleeves managing director Chris Sedgwick believes that the recent move away from 12-inch releases was inevitable. "12-inch sales have slowed down over the last year," he says. "We resisted making any changes for a long time, but on some singles we now sell two or three more times on seven-inch than we used to on 12-inch. It is helped by increased orders from places like Japan and the US where they are a great niche product."

Seven-inch vinyl sales benefit further from being significantly cheaper to manufacture than either 12-inch or CD singles, Sedgwick continues, and so labels are able to pass those savings through to fans. Younger buyers also consider it "cooler" to buy seven-inch singles which resemble genuine

Jamaican

releases, while

DJs prefer them

since they are

less bulky to

carry around.

Patricia

Walker,

marketing

manager at

Fashion

Records,

home of

acts such as

Janet Lee Davis and

Starkey Banton, is in broad



David Rodigan

agreement. "Most reggae records are very short-lived and struggle to sell 1,000 copies. We would certainly lose money if we pressed CD singles in such limited numbers," she says.

Kiss FM's reggae industry veteran David Rodigan says, "In many ways the 12-inch has become a dinosaur while seven-inch singles certainly represent better value for money."

So the question is: can reggae buck a trend and bring the seven-inch format back to the wider market? Jet Star promotions manager Hugh Francis isn't so sure. "The seven-inch format could help to kick-start the reggae market in the short term which is a good thing, but it would be suicidal to rely on it for the long term," he says.

Yinka Adegoke



Beenie Man

SIZZLA

Sizzla has already been heralded as the most exciting talent to come out of Jamaica for years. An avowed

Rastafarian, his roots and culture lyrics charted over dancehall and dub-style rhythms manage to span the entire range of contemporary reggae styles.

Meanwhile, in interviews with the rock press, former Stone Roses lead singer Ian Brown continues to cite him as a major source of inspiration. Indeed, such is the wide appeal of Sizzla that he's on the front cover of the most recent issue of *Straight No Chaser* magazine and has been invited to perform on BBC TV's *Late...With Jools Holland* show.

The 21-year-old, who was voted Best International Newcomer at last year's People's Reggae Awards, also played a sell-out tour of the UK in February with Luciano.

Sizzla's current album is one of Jet Star's successful series of mid-price Reggae Max releases and features his previous UK reggae chart toppers such as *Black Woman*, *Child*

and *Freedom Cry*, as well as a handful of new songs produced by top Jamaican producers such as Bobby Digital and Exterminator.

"Sizzla is a superb talent who deserves to be heard by the widest possible audience. Hardcore reggae fans already love him and now

we're trying to introduce the music to college students," says Jet Star promotions manager Hugh Francis.

"Reggae Max is the perfect medium for this because it provides maximum profit for maximum value."

For his part, Sizzla does not concern himself with marketing strategies or campaigns. "The most important thing is that the people hear the message in the music which I believe is the truth," he says.

Kiss FM DJ and UK reggae industry veteran David Rodigan believes that the rebellious nature of the artist and his music will appeal to a wide constituency that includes the student and roots reggae markets as well as dancehall fans. "The religion is his driving force, but he's an extremely gifted chanter and he's a good lyricist as well," he says. "I'm certain Sizzla is going to be a major reggae force for years to come."

Yinka Adegoke

Artist: Sizzla Title: *Reggae Max* Label: Jet Star JSRNC19/JSRNC19 Producers: Digital/Exterminator/ various Studio: Various Released: Out now



REGGAE

REGGAE

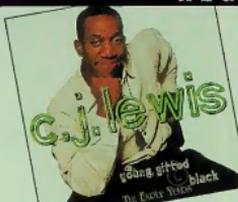
15 TO FOLLOW...

VARIOUS ARTISTS: King Size Ska (Trojan CDTRL399Z). **Out now.** This is a selection of original Jamaican instrumental ska sounds from the early Sixties. It features the talents of Roland Alphonso and Granville Williams Orchestra among others.

VARIOUS ARTISTS: Ragga Ragga Ragga 11 (Greensleeves GRELCD 249). **Out now.** Greensleeves has some of the best recordings of the moment with Beenie Man, Merciless and Red Rat on its roster and they're all on this superb collection.

C.J. LEWIS: The Early Years (e2 ETDCD 001). **Out now.** A collection of the South London singer's early Fashion Records recordings including his versions of tracks like Why Do Fools Fall in Love and Young Gifted And Black.

IMPACT ALL STARS: Forward The Bass, Dub From Randy's (1972-1975) (Blood & Fire BAFCD 022). **Out now.** A rare CD compilation of producer Olive 'Randy' Chin's early Seventies sessions with



everybody who was anybody in Jamaica during that period.

AL CAMPBELL: Revival Selection (Kickin KICKCD55). **Out now.** Al Campbell is one of reggae's Seventies legends and this collection is the latest from Kickin Records' Revival Selection. It's classic reggae at its smoothest.

VARIOUS ARTISTS: Dry Acid - Lee Perry Productions 1968-69 (Trojan CDTRL398Z). **Out now.** This collection revisits some of producer Lee 'Scratch' Perry's work with some of his various groups - The Upsetters, The West Indians and The Inspirations.

LEE PERRY & PRINCE JAMMY: Dub The Old Fashioned Way (Rhino RN7052). **Out now.** Perry recording with top studio bands including The Aggroators and The Revolutionaries.

INTERNATIONAL BEAT: Classic Sessions (TKO Magnum/Blue Moon CDBM 127). **Out now.** It was inevitable with the recent resurgence of ska in the US that there would be more ska compilations. This is one of the better collections.

JOHNNY OSBOURNE: Nightfall (Jet Star NP5LSCD2). **Out now.** Johnny Osborne is one of Jamaica's most distinctive vocalists

who helped start off the lovers' movement in the Seventies. This new album features tracks such as Back Off Ringcraft and Kiss Somebody.

DENNIS BROWN: Live In Montreux (e2 ETDCD 066). **Out now.** Dennis Brown is one of the undisputed kings of lovers' rock and this live compilation features the legendary Money In My Pocket and Wolves & Leopards.

VARIOUS ARTISTS: Just Ragga 13 (Jet Star tbc). **June 29.** This 22-track ragga compilation features anybody who is anybody in the dancehall fraternity at the moment. The leader of the pack, Beenie Man, has three tracks on this collection and there's also Bounty Killer, Gianna Kid, Mr Vegas and Mad Cobra.

DON YUTE: Golden Child (Jet Star tbc) **July 6.** This album is a typical example of contemporary ragga and holds the listener's attention throughout.

WAYNE WONDER: Bashment Girl (Coalition COAL053CD) **July 13.** Though still at single stage, this sparkling summer track acts as a taster for a later album release from this artist who is now signed to Warner Sweden.

JANET-LEE DAVIS: First Class (Fashion



tbc). **July tbc.** The UK's foremost female reggae vocalist returns next month to reclaim her crown with a set which features the singles Ghettoout and Gentle.

BIM SHERMAN: What Happened? (Mantra MNTCD 1012). **August 3.** Sherman's last two albums in 1996 and 1997 were received with rapturous applause from the critics. This new offering continues where Miracle left off and is likely to excite just as much interest.

Yinka Adegoke

the new single

foundation
beenie man
& the taxi gang



From the award-winning No.1 International DJ comes 'Foundation', The follow-up to his Top Ten single 'Who Am I', produced by the acclaimed Sly & Robbie. Remixed by Full Crew whose previous Chart-Topping mixes include:-

Mariah Carey, Destiny's Child and Cleopatra.

The accompanying video has 'broken out of The Box' on cable.



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British Reggae music is about to explode onto a Radio Station near you soon!

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The Two Latest Reggae Max Releases!!!
"After his sell-out dates at the Brixton Academy, Sizzla unleashes a brand new album 'Sizzla Reggae Max' featuring 20 previously unreleased tracks" plus
"Tyrone Taylor Reggae Max - A Future Classic"

Sizzla
Reggae
Max

Maximum Reggae
Maximum Value



SINGLE reviews

JUNGLE BROTHERS: I'll House You '98 (Hffr FCD/FCX 338). This vibrantly updated Hitmen remix of the Jungle Brothers' hip-house anthem comes on the back of the last of many versions of 'Jungle Brother.' I'll House You was originally released as a single from their debut album *Straight Out The Jungle* in 1988, and the new version borrows heavily from the summer of love anthem *Can U Feel It?* It's a sure-fire hit on the back of the old-school revival. **3.5**

D.O.S.E. Crackman In A Bat Dan Sex Shock (Mercury 5689732). Manchester dance expert Simon Spencer, whose recent collaborations with Fall-Fromen Mark E Smith caused a stir, releases his debut single for Mercury. It's a spooky, filmic, breakbeat-driven track with squelchy Seventies synths, jerky Sixties surf-guitar riffs and hypnotic horns. Funky and likely to be popular with Big Beat fans, it's an auspicious opener. **3.5**

BREAKBEAT ERA: Breakbeat Era/Tera (KLU/Full Cycle XL55CD). The trio of Mercury Music Prize winner Nori Size, Bristolian cohort DJ Die and underground vocalist Leonie Lewis create a supple, syncopated drum & bass driven instrumental work which should appeal to junglists, jazzers and recent Reprazent converts alike. Along with Optical, Photek and Mukl, this is the sound of the 21st Century. Die provides the B-side, Tera, with a remix which is more repetitive than hypnotic, but this (with an album later this year) along with Size's *Square Off* from the Club Meets Bud V4.0 compilation, shows him way out in front of the pack. Any chance of a Massive Attack collaboration? **3.5**

MOJAVE 3: Who Do You Love (4AD BAD BLOOD). Serving as a re-introduction taster before the release of the full-blown single, some Kind Of Angel, in August, Who Do You Love is a gentle vocalized ballad. Neil Halstead's voice sounds compelling, while the record underlines how his touching songwriting has developed alongside the tightness of the band. With an on-air premiere from Radio One's Mark Radcliffe and inclusion on GLR's playlist, this limited-edition single should help recoupant Mojave 3 with their fans before their main campaign kicks off. **3.5**

STATE OF MIND: Take Control (Sound of Ministry M05124). London Community Gospel Choir member Michelle Douglas belts out this relentless upbeat stomper with much gusto. The ingredients are simple to the point of cliché. The formulaic piano riff and synth stabs could have been lifted from several tunes over the past eight years, but Douglas's powerful voice gives the song impact. *State of Mind* scored a Top 30 hit with their previous release. This is it, in April. This certainly has a summery, radio-friendly factor which could see this scale a higher position this time around. **3.5**

KIRSTY HAWKSHAW: Leafy Lane (Coalition COLA 049CD). Hawkshaw's

SINGLE of the week

BILLIE: Because We Want To (Innocent/Virgin SINC2D). Rarely have the ingredients for launching a pop career been more perfect than in the case of 15-year-old Billie Piper. Between them, Virgin Records and Hugh Goldsmith, MD of its new Innocent imprint, can claim key roles in the two biggest UK pop successes of the Nineties, the Spice Girls and Take That, while Piper's profile is already huge as the face of *Smash Hits* ads.



With *Trainspotting*, it's no wonder this has become one of the most anticipated single releases of the summer. Add to that one of 1998's catchiest hooks and the rare achievement of sounding simultaneously instant and enduring, and it's clear that this stunning debut cannot fail. Reminiscent at times of early-period Madonna, Piper has already been *Blinded* at Radio One, while last week the track topped 251 to 17 on The Box chart. All the teen press have come on board. **3.5** **4.5**



unique and serene vocals cover an impressive range over an absorbing hip-hop backing. The track certainly has crossover potential, and is a suitable taster for her forthcoming debut album *O.U.T.* (October, Universal's Things). Remixes from Joshua and Matix add drum and bass and electro interpretations. **3.5**

ASHTRAY: Karfa (Deviant DWTN29). This house track by Ashley Cassella and Paul Greenfield has been sung O.U.T. attention with its mix of breakbeats and progressive house synths. Club plays from DJs such as Sasha, John Digweed and Paul Van Dyk — especially of the bouncy Darny Howells remix — have been backed with airplay by Radio One's Pete Tong and Denny Ransing. As a result, the track will cross over to fans of acts such as *Way Out West* and Salt Tank. **3.5**

MOGWAI: No Education = No Future (Fuck The Curfew) (Chemikal Underground CHEM002). After the recent Eye-Q-released *Kicking A Dead Pig* remix album, Mogwai return to their Chemikal Underground base for their first full release of the year. The title is a reaction to the curfew imposed on under-16s in Hamilton, near Glasgow, although the songs themselves don't show any signs of protest. All tracks are melancholic, sprawling soundscapes with a similar structure and feel to Tortoise's recent work, which, although far from commercial, will provoke further interest in both the band and the label. **3.5**

MANSUN: Legacy EP (Parlophone COR55601). "Life is wearing me thin," sings Paul Draper on the title track of Mansun's first release this year. Nonetheless, the band haven't opted for an epic Verne-style song, shifting instead to a rockier, more lo-fi style than the material on their number one debut album of last year, *Attack Of The Grey Lantern*. Jangly Eighties-style guitar dominates the intro on this

taster from the follow-up, *Six* (due in September), which develops into a raw backing to Draper's work-weary lyrics. Three other exclusive tracks round off the EP, including a song cowritten with Howard Devoto and featuring the ex-Buzzcocks star on vocals. Appearances at festivals this summer should continue to build their fanbase. **3.5**

BRAMBLES: Rite (Positiva CD19V95). Italian producer Alberto Bertapelle's follow-up to the Top 30 singles *Nightmare* and *Benedictus*, *Rite* continues the style of his previous two releases. This time, vocals by Nadia Casari add a new edge to his string-laden house sound, and should gain him wider airplay. Remixes by Perpetual Motion and Cascade give the track a harder club feel. **3.5**

ADAMSKI'S THING: One Of The People (ZTT ZT101CD). One of the original ravers, Adamski apparently disappeared after a trio of Top 20 hits in 1990 but returns on the 10th anniversary of the Acid House explosion. Featuring vocals by Gerideau over a funky, warbling synth backing that sounds straight out of the late Eighties, *One Of The People* is more electronic than house, and it's hard to see it fitting into radio programmers' playlists in 1998. Ashley Beedle and Nightmares On Wax steal the show with their streamlined interpretations of the track. **3.5**

BOB DYLAN: Love Sick (Columbia 665972). Despite being his best collection since *Street* on The Tracks and having won a Grammy for album of the year, Dylan's *Time Out Of My Mind* has been criminally ignored by most UK record buyers. In an attempt to revive interest and to coincide with his UK tour with Van Morrison, Columbia releases this opening track as a single. With Dylan sounding at his most biting and direct, a big hit is almost out of the question, but sufficient media support should drive album sales. **3.5**

DOBBIE FEAT. RAISSA: Coming Up For Air (Pussycat PUS5YCD 024). Respected producer and remixer Dobbie's album *The Sound Of One Hand Clapping* has been bubbling away for some months now, and this collaboration with singer Raissa is an excellent showcase for his talents. Hip-hop soulful vocals, but with a pop sensibility that swerves past the dreaded tri-hop tag. Radio has been a little slow picking up on this, although interest always surrounds Howie B's Pussycat label. **3.5**

BOOTH AND THE BAD ANGEL: Fall In Love With Me (Mercury MERCJ503). This song originally appeared on the 1996 album *Booth And The Bad Angel* but has been re-recorded for the film *Martha, Meet Frank, Daniel & Laurence*. *Booth And The Bad Angel* is a collaboration between James lead-vocalist Tim Booth and composer Angelo Badalamenti, better known for his ethereal soundtracks to *Twin Peaks* and *Blue Velvet*. Fall In Love With Me combines their talents to produce a dreamy ballad with Badalamenti's moody ambient music complementing Booth's unique vocals. The track is *Blinded* by Radio One and, with James riding high in the albums chart, should receive a healthy response. **3.5**

SONIC YOUTH: Sunday (Universal GFSTD22332). Sunday is the first single taken off the recent album *A Thousand Leaves*. Thurston Moore's subtle vocals steer the song, which builds to a cacophony of distorted bass and offset guitar noises on this slice of lo-fi. The seven-inch's B-side includes *Moss Vagina*, a previously unreleased Sonic Youth recording of a Nirvana B-side. This should do well in the rock charts, though it's doubtful it will make a wider impression. Sonic Youth are playing several one-off dates, including the *Glastonbury Festival*. **3.5**

THIRD-EYE BLIND: Losing a Whole Year (Elektra E3832CD). This is the fourth single

DELAKOTA: The Rock (Go Beat! GOBDD10). The first full single release from duo Cass Browne and Des Murphy after their critically acclaimed vinyl limited editions *C'mon Cincinnati* and *Brothers*. The Rock is a gorgeous bluesy number built on an addictive guitar loop. Its appeal is further heightened by occasional piano breaks and acoustic strumming. It should go down well, especially

as the B-side will also appeal to breakbeat fans. Specialist alternative radio shows have taken to it and *Mask* Radcliffe recently made it his single of the week. Press coverage has been pretty thorough, from *Dazed* and *Confused* to *NME*. Along with bands like Gomez and The High Fidelity, Delakota are set to rise and rise in the next 12 months. **3.5**



THE HIGH FIDELITY: Lup Dup (Plastique Recordings FAK603CD). Beginning with big and trash beats, *Lup Dup* spouts slices into an almost trippy rock sound, fused vocals combining for a pseudo-psychic feel. Radio has demonstrated crossover potential — the track has already achieved As Featured status on Radio One, having been a Simon Mayo record of the week for two weeks running. There will be no shortage of coverage for the Glasgow band led by the former *Soup Dragon* Sean Dixon, as a busy live schedule sees them playing the *Flux* and *T In The Park* festivals, plus support to the Jesus And Mary Chain. The band have already had press support from the *NME* and *Melody Maker* and were the focus of a large feature in the Scottish *Sunday Times* recently. **3.5**

to be released off the American band's debut album released last year. The pub-rock ballad, about regret and vindication, has a strong rhythm section supporting The Edge-influenced guitar. Although the tune lacks the catchy hooks of their first and most successful single, Semi-Charmed Life, it is stronger than the previous two which both failed to make a significant chart impact. Given good radio support, this record could sell well. **[3.5]**

MEAT BEAT MANIFESTO: Acid Again (Play It Again Sam BIAS342CD). Along with acts like Front 242, Nitzer Ebb and The Young Gods, Jack Dangers was one of the industrial breakbeat originators. Nene-checked by everyone from Nine Inch Nails' Trent Reznor to the Prodigy's Liam Howlett and The Chemical Brothers, he's back with a new single that cuts up hardcore beats with narcotic-fused lyrics. With mixes from Freddy Fresh and Depth Charge, this should appeal to ex-Goths and Prodigy fans alike. **[3.5]**

ALBUM reviews

VARIOUS: Who Are Reasonable People (Warp UK 100/CD). Boldly claiming there is no label has been around, Warp continues its mission to unearth another selection from the cutting-edge of experimental electronica. This assortment charts the state of the art that includes the groovy, distorted and, yes, even warped sounds synonymous with the label. Warp's top recording stars, including Plaid, Autechre, Nightmares On Wax and Two Lone Swordsmen, are gathered here to celebrate the label's 100th release. This compilation will certainly appeal to existing fans and act as a good introduction to anyone interested in the sound of the underground. **[3.5]**

QUEEN LATIFAH: Order In The Court (Polydor 5309062). Queen Latifah has finally taken time out from a busy acting career to record her fourth album. Kicking off with a version (albeit with different lyrics) of Heart Is On The Grapevine, it then alternates between slower, soulful R&B and more upbeat swing. The first female solo rap artist to receive gold record status in the US, Latifah also co-wrote Flavour Unit's Entertainment, which plays host to artists such as LL Cool J. **[3.5]**

RECOMMEND VARIOUS ARTISTS: Rough Technique Vol. One (Mixed by The Freestylers) (Freskanova FNTCD3). Between The Freestylers' triumphant genre-defining FSJK#2 mix album and their forthcoming debut album comes this collection from Freskanova. Showcasing a plethora of future electro, funk and big-beat classics, particular highlights include Cut And Paste's Grand-Hill theme tune-sampling Half Term Break, Bli, Ben & Guggio's cover of Curtis Mayfield's 'Pursherman', Bowser, Freska Aistars, and The Freestylers' Top 30 single B-Boy Stance. This stands well above standard compilations because, along with labels like Skint, Wall of Sound and Boish,

ALBUM of the week

DARIO G: Sunmachine

(Eternal 3984233782).

Preceded by the smash singles 'Sunmachine' and 'The World Cup theme tune Carnival De Paris' which was due to debut on the Top Five yesterday, this album from the northern/Welsh trio is one of the most anticipated of the year. With original samples from David Bowie on the title track, Espirita vocalist Vanessa guesting on the dreamy

Voices, and even elements from Monsoon's 1982 hit 'Ever So Lonely' peppered among the songs, this 10-track album demonstrates that Dario G are more than a singles or dance act and deserve a place in the mainstream pop arena. Instruments and musicians from around the world, not to mention two choirs, give Sunmachine a truly global flavour. Heavy promotional support from WEA should ensure that the album achieves its potential. **[4.5]**



Freskanova defines the old skool meets new club sound of today. **[3.5]**

CAESAR: No Rest The Lonely (China WOLCD1085). Reminiscent of Bettie Serveert, dEUS and Dary-Ann with a distinct Pavement influence, the second album from this Amsterdam-based three piece is a collection of reflective, harmonious guitar-based songs. Afm has picked up on the preceding single before My Head Explodes. Fans of Beefheart/Zappa, as much as Big Star/Teengame Fanclub-inspired bands, will be rewarded by repeated listening. **[3.5]**

LIONEL RICHIE: Time (Mercury 5585182). Lionel Richie almost single-handedly kept the Motown empire afloat in the early Eighties with his each of his first three solo albums logging more than a year on the UK chart. The Nineties have been less kind to new Richie material, reflected by 1996's Mercury debut *Louder Than Words* which disappeared from the Top 75 after just five weeks. For the follow-up, the singer attempts to recapture past form by leaning heavily on his simple-worded love ballads while sprinkling the set with harder-edged funk. The album has its moments, but every where it is a retreat from former glories with Everywhere, for example, simply a glance back to Penny Lane. However, the distinctive, haunting qualities of I Hear Your Voice, written with David Foster and Diane Warren, suggest a hit, while the success of this year's 'Truly' compilation demonstrates his enduring appeal. **[3.5]**

RECOMMEND PEACH: Audiopeach (Mute CDSTUM113). Already top 40 states in the States, this UK trio have yet to make their mark at home with their US hit 'On My Mind' while the success of this year's 'Truly' compilation demonstrates his enduring appeal. **[3.5]**

RECOMMEND MAXWELL:

Embrya (Columbia 4894202). Alongside D'Angelo and Erykah Badu, Maxwell is one of the most talented of the artists dubbed 'Nu Classic Soul'. His second album is the natural progression from his debut, adding Latin, reggae and even calypso twists to his groove-based take on Seventies and Eighties soul. *Luxury Cocoon*, which is already receiving strong

support from specialist radio stations, is set to be released as the first single. With the exception of three songs which were co-written/produced by Stuart Mathewman (who used to work with Sade), the whole album was written and overseen by Maxwell. However, for the first time he will allow remixes to be done of his work. **[3.5]**

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influences and styles drawn from right across the musical spectrum, from jazz and drum & bass through to reggae. Strings and a tough jazz attitude combine over what are essentially hip-hop grooves. Boasting an array of talent with vocal contributions from Cleveland Watkins, Constantine Weir and Karine Kendra, *Suspicious* is a superbly innovative excursion into alternative music and will be backed by key live appearances at the Montreux Jazz Festival, Glastonbury and the Jazz Cafe. **[3.5]**

VARIOUS: Stomped! mixed by Graham God (Harmless HURCD13). Twenty-eight tunes of the harder, pop house variety mixed back-to-back by one of the kings of cheesy dance. Previously an example of individual deck wizardry and personal taste, mix CDs now fulfil the same function as pop compilations with more filter tracks euphemistically referred to as future hits. Gold, despite being only the "22nd best DJ in the world" according to *DJ Magazine*, has a big potential audience due to the popularity of his Friday Night *Kiss* show on the Emap radio network. **[3.5]**

Our scoring system

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

Hear new releases

[3.5] Audio clips from the releases marked with this icon can be heard on dotmusic at: www.dotmusic.com/reviews

This week's reviewers: Simon Abbott, Dugald Baird, Michael Byrne, Sarah Davis, Catherine Eade, Tom FitzGerald, Stephen Jones, Sophie Moss, Rick Naylor, Dean Patterson, Paul Williams, Simon Ward.



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CHART COMMENTARY

by ALAN JONES



Three Lions by David Baddiel, Frank Skinner and the Lightning Seeds proves it is still England fans' favourite song by debuting at number one this week. It's the 18th song to top the chart in two different versions, though none of the others have done the double in versions by exactly the same act. Those that have come close are Living Doll, originally by Cliff Richard & The Shadows, then by Cliff Richard & The Young Ones, and then How They Know It's

SINGLE FACTILE

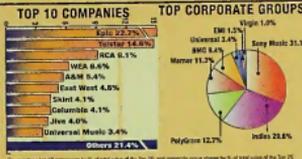
Christmas, which was number one for Band Aid and Band Aid II, with only Bananarama contributing to both versions. Three Lions actually topped the chart twice in 1996, returning to the summit during England's Euro '96 campaign, and is the first song to be number one on three separate occasions for the same act since the Fifties, when both I Believe by Frankie Laine and Singin' the Blues by Guy Mitchell had three turns at the top.

It's a curious week, with fewer new entries in the Top 40 than normal - 11 against a year-to-date average of nearly 14 - though those that do make their debut this week are concentrated towards the top of the chart. For only the third time, the entire top three are new entries. The result of having so many high-flying debuts at once is a massive boost for the singles market, which increased 36% last week. Even B'Witched's C'est La Vie, which tumbles 1-4, shared the bonanza, increasing its weekly sale by 10%.

The main cause of this massive upheaval at the top is football records, with three of them debuting in the top five - Carnival De Paris by Dario G, Vindaloo by Fat Les and Three Lions by Baddiel/Skinner/Lightning Seeds. Each of the last two are specifically English tubthumpers, while Carnival De Paris is just a celebration of the tournament. Three Lions emerged an easy winner, selling 232,000 units, while Vindaloo sold 187,000 and Carnival De Paris 80,000. All are doing

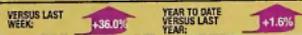
MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES



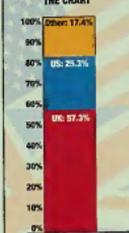
Figures from top 10 companies by % of total issued in the 7c, and percentage of sales by % of total issued in the 7c.

SALES UPDATE



extremely well in Scotland, where Carnival De Paris sold over 20,000 copies last week, to debut at number one. Flaw's Got The

PERCENTAGE OF UK ACTS IN THE CHART



number seven in Scotland, and though Three Lions roars less noisily than in England, it still does well, debuting at number 14. Meanwhile, Del Amitri's Don't Come Home Too Soon - as endorsed by the Scottish FA - dips to number three. It's interesting to note that David Baddiel was actually born in New York, and Keith Allen of Fat Les is a Welshman, despite which he co-wrote and performed on the England/New Order chart-topper World in Motion and Black Grape's England's Flag.

All the action at the top of the chart has pushed many of its longest-running hits lower, though many can be expected to bounce back next week, including LeAnn Rimes' How Do I Live, which falls 11-15 this week. It has still to escape from the narrow 7-17 band in which it has thrived for 1.6 weeks, and today (June 15) it topped half a million sales, becoming the first single ever to sell more than 500,000 units without making the top five.

THE YEAR SO FAR... TOP 20 SINGLES

1 MY HEART WILL GO ON	CELINE DION	EPIC
2 IT'S LIKE THAT	RUN-DM.C.V.S. JACSON NEVINS	SM&J COMMUNICATIONS
3 TRILY MARLY DEEPLY	SAVAGE GARDEN	COLUMBIA
4 DOCTOR JONES	ADVA	UNIVERSAL
5 NEVER EVER	ALL SAINTS	LONDON
6 5 MINUTE OF ASHIA	CORNERSHOP	WILLIA
7 HOW DO I LIVE	LEANN RIMES	CURB/THE HIT LABEL
8 FRODO	JADONIA	MAVERICK
9 FEEL IT	TAMPERER FEAT MAYA	PEPPER
10 ANGELS	ROBBIE WILLIAMS	CHRYSALIS
11 TOGETHER AGAIN	JANET JACKSON	VERGIN
12 UNDER THE BRIDGE/LADY MARMALADE	ALL SAINTS	LONDON
13 HIGH	LIGHTHOUSE FAMILY	WILD CARD
14 CEST LA VIE	SINTHED	EPIC
15 YOU MAKE ME WANNA...	USHER	LAFACE
16 STOP	SPICE GIRLS	VERGIN
17 DANCE THE NIGHT AWAY	MAVERICKS	MCA NASHVILLE
18 TURN IT UP/THE IT UP	BUSTA RHYMES	ELEKTRA
19 LA PRIMAVERA	SASHI	MULTIPLY
20 LAST THING ON MY MIND	STEPS	JIVE

© DM

1	3 LIONS '98	David Baddiel & Frank Skinner & Lightning Seeds	Label	21	HOW DO I LIVE	LeAnn Rimes	Capitol
2	VIN-DI-LOO	Fat Les	Turbine	22	JANE BROSIE AT THE TOP OF THE WORLD	Exponee Band	Capitol
3	GET OUT THE FEELIN'			23	COME TELL NOVEMBER	Mykki Jean	Meridian
4	CEST LA VIE	Usher	Epic	24	LOOKING FOR LOVE	Eric Burdon	East West
5	CARNIVAL DE PARIS	Dario G	Meridian	25	SAY YOU LOVE ME	Simply Red	Dance Floor
6	RECKAFELLER SKANK	Andy St. John	Sire	26	GIMME LOVE	Asia	Columbia
7	HORNBY	Morgan T'Ho	AMPLP	27	MY ALL	Maxim Carey	Capitol
8	LIFE	Quint	Quint	28	DON'T COME HOME TOO SOON	Get Along	ASAP
9	THE BOY IS MINE	Steady & Marica	Atlantic	29	KING FU FIGHTING	Sam Sneed	Capitol
10	DANCE THE NIGHT AWAY	Busta Rhymes	MCA	30	COME BACK TO WHAT YOU KNOW	Endorse	Meridian
11	STRANDED	London	Meridian	31	BITTER SWEET SYMPHONY	The News	Meridian
12	UNDER THE BRIDGE/LADY MARMALADE	Sam Sneed	Capitol	32	LAST THING ON MY MIND	Steady	Jive
13	FEEL IT	Temperer feat Maya	Pepper	33	HIGH	Lighthouse Family	Wild Card
14	DREAMS	The Cars	Atlantic	34	OOH LA LA	Red Stearns	Warner Bros
15	TURN BACK TIME	Appa	Universal	35	TOO MUCH, TOO LITTLE, TOO LATE	Alan Sano	Polygram
16	WISHING I WAS THERE	Steaks Imbroglio	MCA	36	WHEN Shana Bevan		Meridian
17	HIGH'S WHERE THE STORY ENDS	Steady	Capitol	37	A LITTLE SOUL	Papa	Meridian
18	TRULY MADLY DEEPLY	Simply Red	Capitol	38	WISS THE BAIN	Eric Burdon	Meridian
19	RAY OF LIGHT	Madonna	Capitol	39	CAN'T SEE ME	Janet Jones	Polygram
20	LET ME ENTERTAIN YOU	Robbie Williams	Meridian	40	ALL MY LIFE	P-Funk	MCA

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CHART COMMENTARY

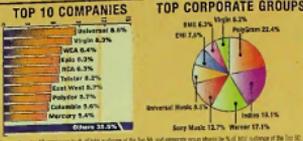
by ALAN JONES

AIRPLAY FACTSHEET

● The Virgin album chart carried in this week's issue of *Music Week* is the last. The station has decided to abandon its album chart countdown, which was provided by CIN with Virgin's own genre overlay. The chart has become somewhat bizarre recently, with Madonna's dance LP *Ray Of Light* being

belatedly admitted to the chart, while Mike Oldfield's *Tubular Bells* was blocked. ● My All is shaping up to be Mariah Carey's least successful record ever on radio. When it debuted at number four on the sales chart last week, My All was not in the airplay top 50. This week, it arrives at number 35.

MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



Utricia McNeal's *Stranded* maintains its supremacy at the top of the chart, with significantly more plays and a 2.4% bigger audience than any other record, though Mousse T's *HRV* continues to close the gap at an impressive rate. Homy has moved 33-20-13-6-2 thus far, and is only 7m audience impressions behind *Stranded* this week, compared with 14m a week ago. *Radio One* was already solidly behind *Fabrizio Sani's* *Rockefeller Skank* but it increased support still further last week, airing it 35 times, four more than any other

record. It contributed 60% of the record's overall exposure on the UK airwaves last week, and its increased patronage helped the record climb 22-20 on the airplay chart, and was overwhelmingly behind its debut at number six on the CIN sales chart.

Atlantic 252 has frequently been criticised for its rather conservative approach to programming - but the days when its top records would be given sales hits rotated upwards of 100 times are clearly gone, at least for the time being. For the first time ever, the Dublin-based station, which

broadcasts to large audiences in the North of England and Scotland on long wave, has new tracks, yet to be released as singles, at one and two on its most played list. According to Music Control, it played *Karen Ramirez's* *Looking For Love* 65 times and *Pras Michel's* *Ghetto Supastar* 63 times last week, helping them to advance 18-13 and 55-44 respectively on the airplay chart.

Radio personalities rarely get recognition, and when they are honoured - as Jimmy Saville was - it's usually for charity work, rather than as broadcasters. It's

encouraging, therefore, that John Peel, who has been with Radio One since it was first started in 1967, has been awarded an OBE in the Queen's Birthday Honours List. Congratulations too to Les Reed, who, together with Barry Mason wrote some of the *Sidies'* most memorable hits, much loved by gold stations, including Deffulor Tom Jones, The Last Waltz for Englebert Humperdinck and *There's A Kind Of Hush* for Herman's Hermits. Mason recently pocketed an Ivor award for outstanding achievement. Reed picks up an OBE.

ATLANTIC

Rank	Title/Artist	Label	No. of plays
1	LOOKING FOR LOVE Karen Ramirez (Worship/Mercury)	66	
2	DETH'S SPASTIC (THIS IS WHAT YOU ARE) (The Sins) (Mercury)	53	
3	GO DEEP Jason Jackson (Virgin)	50	
4	3 LIONS '98 Andrew & Shaver & Lightning Seeds (Epic)	52	
5	HORNBY Mousse T's Hit 'N' Jam 'N' Jays (AM/PIRAM)	53	
6	COME BACK TO WHAT YOU KNOW Embrace (Mer)	49	
7	THE STRUFFE Bruce McEwen (Mer)	45	
8	CINME LOVE (Mer)	47	
9	STRANDED Utricia McNeal (Atlantic)	44	
10	SCATTER & SWING (Mer)	44	

MIDLANDS

Rank	Title/Artist	Label	No. of plays
1	TURN BACK TIME Aqua	66	
2	STRANDED Utricia McNeal	53	
3	HERE'S WHERE THE STORY ENDS Tin Tin Out	50	
4	UNDER THE BRIDGE Al Sains	52	
5	LET ME ENTERTAIN YOU Robbie Williams	53	
6	TRUY MADLY DEEPLY Savage Garden	49	
7	FEEL IT (Mer)	45	
8	DREAMS The Corrs	47	
9	LIFE Love	44	
10	WISHING I WAS THERE Natalie Imbruglia	44	

CAPITAL

Rank	Title/Artist	Label	No. of plays
1	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)	69	
2	HIGH (Mer)	49	
3	TRUY MADLY DEEPLY Savage Garden (Columbia)	45	
4	STRANDED Utricia McNeal (Atlantic)	44	
5	HORNBY Mousse T's Hit 'N' Jam 'N' Jays (AM/PIRAM)	41	
6	BITTER SWEET SYMPHONY The Verve (Poly)	41	
7	LIFE Love (Mer)	40	
8	TURN BACK TIME Aqua (Mer)	40	
9	LOOKING FOR LOVE Karen Ramirez (Mercury)	39	
10	DANCE THE NIGHT AWAY Mavercik (Mer)	38	
11	THE BOY IS MINE Brandy & Monica (Mer)	38	

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© Music Centre Ltd. This week's chart based on 30,000 Sat 1 June 1998 and 24,000 Sat 13 June 1998

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RADIO ONE RADIO 1

Rank	Title/Artist	Label	Aud	W	Th
1	ROCKAFELLER SKANK Fabrizio Sani (G&R)	18500	32	35	4
2	FEEL IT (Mer)	15500	30	31	1
3	HORNBY Mousse T's Hit 'N' Jam 'N' Jays (AM/PIRAM)	14811	29	30	2
4	THE BOY IS MINE Brandy & Monica (Atlantic)	14524	25	30	4
5	C'EST LA VIE (Mer)	14618	25	29	5
6	WISHING I WAS THERE Natalie Imbruglia (RCA)	15446	25	28	6
7	COME BACK TO WHAT YOU KNOW Embrace (Mer)	13078	28	26	7
8	TOO MUCH, TOO LITTLE, TOO LATE Silver Sun (Poly)	14120	20	25	8
9	RAY OF LIGHT Madonna (Mer)	12034	25	25	9
10	VIN-DIE-LAD (Mer)	14189	18	24	10
11	LOOKING FOR LOVE Karen Ramirez (Mer)	12149	21	24	11
12	3 LIONS '98 Andrew & Shaver & Lightning Seeds (Epic)	12443	9	23	12
13	DO NOT COME HOME TOO SOON Del Anicini (AM)	12394	13	20	13
14	TURN BACK TIME Aqua (Mer)	12308	23	20	14
15	LADY MARMALADE Al Sains (London)	11576	12	20	15
16	THINKING OF YOU (Mer)	11130	9	20	16
17	STRANDED Utricia McNeal (Atlantic)	10328	22	20	17
18	GET THE FEELIN' 'S (RCA)	8974	16	20	18
19	LIFE AIRY Easy (Mer)	9465	26	19	19
20	DREAMS The Corrs (Epic)	10005	24	18	20
21	MY ALL (Mer)	8340	9	18	21
22	BURN AGAIN (Mer)	9062	13	17	22
23	CARINAVAL DE PARIS (Mer)	8004	13	17	23
24	GHEETO SUPASTAR (THIS IS WHAT YOU ARE) (The Sins) (Mer)	7051	11	16	24
25	INTERACT (Mer)	7077	10	15	25
26	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)	8147	10	14	26
27	SAVE TONIGHT (Mer)	7347	7	14	27
28	HOW DO YOU WANT ME TO LOVE YOU? 911 (Mer)	6828	4	14	28
29	COME TILL NOVEMBER (Mer)	7427	25	13	29
30	DO FOR LOVE (Mer)	6298	4	13	30

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Rank	Title/Artist	Label	Aud	W	Th
1	FEEL IT (Mer)	15500	32	35	4
2	TURN BACK TIME Aqua (Mer)	12308	23	20	14
3	DREAMS The Corrs (Epic)	10005	24	18	20
4	WISHING I WAS THERE Natalie Imbruglia (RCA)	15446	25	28	6
5	TRUY MADLY DEEPLY Savage Garden (Columbia)	13078	28	26	7
6	UNDER THE BRIDGE Al Sains (London)	11576	12	20	15
7	C'EST LA VIE (Mer)	14618	25	29	5
8	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)	10328	22	20	17
9	LET ME ENTERTAIN YOU Robbie Williams (Chrysalis)	14189	18	24	10
10	RAY OF LIGHT Madonna (Mer)	12034	25	25	9
11	LOOKING FOR LOVE Karen Ramirez (Mer)	12149	21	24	11
12	LIFE AIRY Easy (Mer)	9465	26	19	19
13	HOW DO YOU WANT ME TO LOVE YOU? 911 (Mer)	6828	4	14	28
14	3 LIONS '98 Andrew & Shaver & Lightning Seeds (Epic)	12443	9	23	12
15	SAY YOU LOVE ME Simply Red (Mer)	10568	11	17	21
16	LOOKING FOR LOVE Karen Ramirez (Mer)	10011	43	16	24
17	THE BOY IS MINE Brandy & Monica (Mer)	10809	46	16	24
18	DANCE THE NIGHT AWAY Mavercik (Mer)	11073	75	16	24
19	OH LA LA Red Stewart (Warner Bros)	9336	68	15	23
20	KISS THE RAIN (Mer)	10810	75	16	24
21	GONE TILL NOVEMBER (Mer)	10810	75	16	24
22	LADY MARMALADE Al Sains (London)	11576	12	20	15
23	ALL THAT I NEED (Mer)	11083	45	16	24
24	LOST IN SPACE (Mer)	9605	50	16	24
25	LAST THING ON MY MIND (Mer)	7071	87	16	24
26	BITTER SWEET SYMPHONY The Verve (Poly)	16388	32	13	23
27	ANGELS (Mer)	11073	75	16	24
28	HIGH (Mer)	11627	54	18	27
29	LIFE AIRY Easy (Mer)	6188	64	17	24

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20
june
1998

THE OFFICIAL CHARTS

music week
AS USED BY



BBC RADIO 1



singles



- | | | |
|----|---|----------------|
| 1 | 3 LIONS '98
Buddhal & Skinner & Lightning Seeds | Epic |
| 2 | VINDALOO Fat Les | Telstar |
| 3 | GOT THE FEELIN' 5 | RCA |
| 4 | C'EST LA VIE B*witched | Glow Worm/Epic |
| 5 | CARNAVAL DE PARIS Dario G | Eternal |
| 6 | THE ROCKAFELLER SKANK Fatboy Slim | Sirius |
| 7 | HORNY Mousse T Vs Hot'n'Juicy | AM/PM |
| 8 | LIFE Des'ree | Sony SZ |
| 9 | THE BOY IS MINE Brandy & Monica | Atlantic |
| 10 | DANCE THE NIGHT AWAY The Mavericks | MCA Nashville |



- | | | |
|----|---|----------------------|
| 5 | 11 FEEL IT The Tamperers featuring Maya | Pepper |
| 6 | 12 MY ALL Mariah Carey | Columbia |
| 7 | 13 STRANDED Lucricia McNeal | Wildstar |
| 8 | 14 KING FU FIGHTING Bus Stop featuring Carl Douglas | All Around The World |
| 9 | 15 HOW DO I LIVE LeAnn Rimes | Curb/The Hit Label |
| 10 | 16 DON'T COME HOME TOO SOON Del Amitri | A&M |
| 11 | 17 LAST THING ON MY MIND Steps | Jive |
| 12 | 18 UNDER THE BRIDGE/LADY MARMALADE All Saints | London |
| 13 | 19 TON DOTS Feat. Des'ree, Jay-Z, The Notorious B.I.G., Busta Rhymes, & Method Man | Atlantic |
| 14 | 20 TOO MUCH | |

20
june
1998

albums



- | | | |
|----|--|----------------|
| 1 | 1 THE GOOD WILL OUT
Embrace | Hud/Venue |
| 2 | BLUE Simply Red | East West |
| 3 | TALK ON CORNERS The Corrs | Atlantic |
| 4 | WHEN WE WERE THE NEW BOYS Rod Stewart | Warner Bros |
| 5 | WHERE WE BELONG Boyzone | Polygram |
| 6 | LIFE THRU A LENS Robbie Williams | Chrysalis |
| 7 | LEFT OF THE MIDDLE Natalie Imbruglia | RCA |
| 8 | ALL SAINTS All Saints | Long |
| 9 | URBAN HYMNS The Verve | Hud/Mir |
| 10 | INTERNATIONAL VELVET Catatonia | Blanco Y Negro |



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|----|--|----------------------|
| 11 | RAY OF LIGHT Madonna | Maverick |
| 12 | TRAMPOLINE The Mavericks | MCA Nashville |
| 13 | ADORE The Smashing Pumpkins | Hud/V |
| 14 | POSTCARDS FROM HEAVEN Lighthouse Family | Wild Card/Parlophone |
| 15 | MY WAY - THE BEST OF Frank Sinatra | Reprise |
| 16 | THE BEST OF James | For |
| 17 | LET'S TALK ABOUT LOVE Caline Dion | |
| 18 | MEZZANINE Massive Attack | |
| 19 | LET IT RIDE Street Spirit | |

dotmusic

20 JUNE 1998

Club Child gets behind charity with Knebworth Soundklash

The War Child charity, which was behind the best-selling 'Help' compilation and numerous music-orientated charity events over the past few years, has launched a new dance-orientated wing called Club Child.

Club Child's first event will be a huge 25,000-capacity event called Soundklash 98 which will take place at Knebworth Park on August 15.

So far, the dance scene has been relatively untouched by War Child's activities, hence the creation of Club Child.

Jilly Manly, Club Child's co-organiser says, "The idea is to approach young people on their level so that we can help young people in other countries. The War Child projects were all very indie- and rock-based, so we thought that there was something missing. Club Child is going to be an ongoing thing as long as the public support us."

The Soundklash event at

Knebworth will run from 2pm-6am and lined up so far is a diverse list of DJs and acts including Carl Cox, Sasha, Jason Nevins, Grandmaster Flash, Melle Mel and The Sugarhill Gang, Darren Emerson,

Jumpin Jack Frost and Jon Pleased Wimmn.

There will be six stages in all, featuring various live acts which will be announced over the coming weeks.

Adamski has already confirmed that he will be giving his first live UK appearance in many years at the event.

A ticket price has yet to be decided. "We think it's going to be £25. We want to keep the cost down. A lot of festivals out-price themselves and we're lucky because a lot of the people involved have given us deals," says Manly.

Club Child will be launched with an event at The Complex in north London on July 3 featuring Howie B, Andrew Weatherall, Ian Brown, Dub Pistols, Simone Angel and Lol Hammond.

Club Child will also be undertaking a UK club tour in the autumn and is currently planning a Big London event with a 3,000 capacity in September.



The signing of Sheffield super-club, Gate Crasher, to Sony heads a flurry of summer dance deals. Maniesto has announced that it has picked up David Morales (pictured) presents The Face's 'Needin' You' which debuted at number one in last week's *RM* Cool Cats chart.

Gate Crasher has been signed by Lynn Casgrava to her iNcredible dance label at Sony. In a short space of time, Gate Crasher has risen to prominence in the club world and now owns its own club in Sheffield. This deal will see Sony release modern dance compilations in the UK for the first time. According to Casgrava, Gate Crasher will be built as a brand name rather than emphasising the DJs. She says, "The club is known for good music and that's what I want the CD to get a reputation for. Sometimes focusing on a DJ can segregate you in the market."

Meanwhile, Maniesto's Luke Neville signed David Morales presents The Face's 'Needin' You' from London independent label The Chi-Lites' Seventies disco classic 'My First Mistake'. "It's a credible track but one that could easily cross over," he says. In the US, the record is the first release on Definitive, the new label set up by the Del Mix management squad who manage DJs such as Morales, Frankie Knuckles and Salushie Tomie. The Maniesto release will surface in mid-July, replicating the mix package of Azuli's original double-vinyl single. Meanwhile, away from the mainstream dance scene, Virginia's Steve Brown has signed original Detroit techno maestro Steve Pullen to his leftfield dance imprint Science, home to Photek and Source Direct. Pullen will release an EP on Science this year and an LP in 1999.

inside:

[2] SEVEN DAYS IN DANCE: DJ PAULETTE reveals what caught her attention this week

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

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

[7] JOCK ON HIS BOX: DANNY HOWELLS



buzz chart number ones

CLUB: 'CATCH THE LIGHT' Martha Wash (Logic) p5
URBAN: 'MY WAY/YOU MAKE ME WANNA' Usher (LaFace) p6
POP: 'CARRY ON' Dunesa Summer & Giorgio Merello (Almg179) p6
COOL CUTS: 'NEEDIN' YOU' David Morales presents The Face (Azuli) p8

The New Single Out Now on CD, cassette & limited edition CD digipak. CD includes remixes by Itaai Shur, Tuff Jam & A Man Called Adam.

Digipak features 3 previously unreleased tracks - A special acoustic version of 'High' recorded at The Royal Albert Hall, the 'Big Club Mix' of 'High' & 'Cuca's Radio Edit' of 'Raincloud'.

WINDUP



Lighthouse Family Lost In Space

20 TOO MUCH



21 CAN'T SEE A LITTLE SO

22 DREAMS TH

23 DO FOR LOW

24 GIMMIE LOV

25 TRULY MAD

26 TURN BACK

27 GONE TILL A

28 SPEND THE

29 HEAVEN'S V

30 SWING MY

31 BOOM BOOM

32 WHEN Sham

33 TOP OF THE

34 COME BACK

35 IT'S LIKE THAT

36 ALL MY LIFE

37 WISHING I V

38 WHAT A FO

39 RAY OF LIGH



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sacem gives royalties to french djs

The French performing rights organisation Sacem (Société des Auteurs, Compositeurs et Editeurs de Musique) has announced that DJs will be entitled to a 1/12th cut of

all the performance royalties collected from French nightclubs and discos. Sacem has decided that DJing has reached such an elevated level that DJs should be recognised as artists in their own right since, when mixing records together, they are creating new works which should be recognised with some of the revenue that is collected from the clubs in which they play.

Last year Sacem collected around £12m from around 3,500 clubs, making around £1m available for dispersal among DJs. Since the scheme was announced last year, only around 60 DJs have signed up.

The PRS, the UK equivalent of Sacem, has no plans to follow the French lead. John Sweeney, PRS director of membership, says: "PRS does have a number of DJ/writer members whose original works are recognised and appreciated by other writers and publishers, and an appropriate royalty split has been agreed. However, PRS objects strongly to Sacem's practice of paying 1/12 of performance royalties to its local DJs for mixing existing copyrights together without any authorisation from the original copyright owners."

UK DJs tend to view the scheme with a certain disbeliever. Renowned club and radio DJ Roy The Roach says: "As a DJ, I'd never complain but I think it's taking things too far. As DJs, we're only playing the records that were made by other people. Most of us get paid enough anyway. Only the French could think of it." More cynical onlookers say that as many of the records played by French DJs are of foreign origin, the scheme could also be viewed as a way of keeping money generated by those records in French hands.

[7 DAYS IN DANCE]

dj paulette promoter and mercury pr



Sunday: Fly back from Oporto on cloud nine after playing Friday and Saturday nights at **ESTADO NOVO**. As a measure of how amazing this club is, it's got **TECHNICS GOLD DECKS** as standard and an amazing sound system. Monday: Back to work at **MERCURY**. Spent a lot of time talking to people about the **CLUB FM LAUNCHING** on Thursday with **NORMAN JAY** and **GILLES PETERSON**, Alma Puri at the Eve Club. Decided on an early night but was woken at 2.30am by six firemen knocking at the door; the **FIRE ALARM** was going off upstairs and I'd slept through it. Wednesday: Had dinner cooked for me by **MAX FROM PLATIPUS**. We spent a lot of time laughing at the *Guardian Guide's* **EIGHTIES RETROSPECTIVE**, and listening to **DAVID BOWIE's** 'Station To Station' - a nostalgic evening. Thursday: Into work for a **HERO PLANNING MEETING** to sort out their appearance at the Montreux Jazz Festival. Club launch night, and I arrive five minutes late because my two sisters showed for dinner. I was on first so there was **NO MUSIC**... I ran in my heels and **GIANFRANCO FERRE FROCK** to put on the first record - 'Delirious People' by Soulfuric Trax. The night was rammed, and not just with industry buds, but paying guests. Everyone got completely hammered. Friday: Woke at 6am **FEELING TERRIBLE**. A long day - I got home for 9pm, then down to Brighton to launch the Red Room **BUMP AND HUSTLE NIGHT** at Escape. Saturday: Weekend off. Went to see my friend Jo, and spent the rest of the night **WASHING BOOZE** out of my Gianfranco Ferre frock.

Is it a club? Is it a nightclub? Is it a restaurant? With bars getting later and later licences, clubs are increasingly feeling the squeeze from swanky drinking spots offering music, food and a more sociable atmosphere. However, The End, one of central London's best clubs, has decided to take the bars and drinking clubs on at their own game with the opening of a new bar and restaurant called a.k.a. adjacent to its premises in West Central Street. Layo Paskin, The End's director, says, "We thought originally of expanding the club, but then we didn't want to run a 1,300-capacity club. We want a.k.a. to attract people who don't go to clubs so much any more, because by the time you're in your late 20s, you often want to go somewhere to drink and talk. We've kept the prices very reasonable so we don't alienate our existing customers." The bar will have a 3am licence, and as well as food in the main restaurant there will also be a bar menu. a.k.a. will also feature state-of-the-art projection systems, ISDN link-ups and live music. The opening will involve a huge party held in both the End and a.k.a. featuring Basement Jaxx, The Freshyesters, Deep Dish, Fabio and Gilles Peterson. The night will run from 11pm-5am with a limited number of tickets on sale to the public at Black Market, Tag Records, Hype DF and via the Kiss FM Hotline.



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the source.
scunthorpe

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The Source is a relatively new store, set up just four years ago to specialise in all styles of underground dance including trance, techno, drum & bass, happy hardcore and house. All staff members are DJs playing around the Leeds area as well as running their own nights. The Source also sells clothes including the Hayley Cato, Fay Saneback, Ace and Dou Jones labels.

The top 10 tracks flying out of the Source this week are:

THEME FROM... YP Anolizer (EDM) ● **YELLOW NIGHTS** TTF (Lunnet) ● **'INITIALIZE'** Yonny/Paragold (Fog Area) ● **THE ENERGY** DJ Gollum (UK) ● **SOUL** Apollo (Jeddine) ● **CAN U FEEL IT** CL3 (3 Beat) ● **FIRE** Dirty Buns (white label) ● **'SCREAM** The Full Monty (white label) ● **'SCRATCHIN'** The Two MCs (Kush) ● **'THE GUIDED LIGHT'** (UK Dance)

1	3 LION	13	BRADSHAW & SKI
2	VINDALOO	14	KING OF FIGHT
3	GOT THE FEE	15	HOW DO I L
4	C'EST LA VIE	16	DON'T COME
5	CARNAVAL	17	LAST THING
6	THE ROCKAF	18	UNDER THE
7	HORNY Moo	19	
8	LIFE Des'ree	20	
9	THE BOY IS		
10	DANCE THE		
11	FEEL IT		
12	MY ALL Mar		
13	STRANDED		
14	KING OF FIGHT		
15	HOW DO I L		
16	DON'T COME		
17	LAST THING		
18	UNDER THE		
19			
20			

[BEATS & PIECES]

Well done to **TOUCH MAGAZINE** which has launched its first TV advertising campaign. The ad, featuring underground garage star **DJ SPUNNY** and girl group **THE VICE**, was filmed on location in Brighton. It features the hit 'Dancehall Queen' and will be broadcast throughout the year on MTV... **AQUA** have seen the lawsuit brought against them by toy firm Mattel dismissed by a Californian judge.

Mattel had alleged that Aqua's worldwide hit 'Barbie Girl' infringed their copyright and sought a court order to have MCA Records' retail copies of the single, the 'Aquarium' LP and video, as well as its shut down Aqua's website... **ROVING SHADOW**'s 69p compilation '98.1' has been a huge hit with punters. Released only a matter of weeks ago, the LP has sold 60,000 copies. Meanwhile, Moving Shadow's best bouncer **RUB PLAYFORD** has started work on his own solo material which will form his first solo release since 1991... **DJ TSUYOSHI SUZUKI** proceeds this month for fashion

designer Issy Miyake's spring/summer catwalk show and is now releasing the results as a mix CD titled 'Ecologic'. The CD, featuring tracks by **SWEET 17**, **HEATRA** and **ANDREW SCHWITZLER**, among others, will be available in early July... **POINT BLANK** are launching new sessions of their DJ mix class. The sessions are mostly taught at students at Point Blank's Greenwich studio with around six students being taught at any one time. All the basics of DJing and mixing are taught. For full information contact Rob on 0181 293 4909 or email rob@pointblank.demon.co.uk...

on the airwaves

(by caroline moss)

Given the dance fraternity's affinity with football, it's surprising that the Dance Airplay 40 is a World Cup-free zone this week. Of all the football songs, none of them is dance orientated enough to make this chart.

"We played **NEW ORDER**'s 'World In Motion' before the Scotland game," says programme controller Jim Hicks at Galaxy 102 in Manchester. "But nothing else has made our playlist."

"We're going with **EDGECASTER**'s 'Mas Que Nada', which is as close to a football song as we've been picked up on," says Jay Smith, head of music at Galaxy 105. "But we're underplaying the whole football thing a bit - it's everywhere."

Never a man to underplay anything, Steve Jackson is representing the World Cup on Kiss FM by broadcasting his Morning Glory show live from campsites around the matches all this week in a bid to present a "fans' eye view" of proceedings.



Despite the lack of football songs, World Cup fever may have impacted on the chart in a more subtle way, proving enough of a distraction to slow down the pace. There are only two new entries this week, and both in the lower echelons. **CPAC** is in at 26 with 'Do For Love' while **UP 4 ENYI** enter at 37 with 'Swing My Way', making this the third consecutive strong week for R&B. Two of the three re-entries come courtesy of **JANET JACKSON**, who's back in at 36 with 'Together Again' and at 59 with 'Got 'Til It's Gone', while the **VICEGAYS** are also back at 27 with 'Do La La'. **MOUSSE 13**'s 'Horny' reclaims the top slot from **WYCLEF JEAN** after just one week, and **PRAS** manages the biggest leap with 'Ghetto Supastar (That It What You Are)', up 11 to 15. Close behind is last week's highest climber **KAREN PAIRREZ**, continuing her spurt up the chart and landing at number eight, a move of nine places. Looks like Karen has a guaranteed first hit under her belt with 'Looking For Love'.

danceairplayforty

Pos	Last Week	Track	Label
1	2	HORNY Mousse 13	Vot Not / Jolify
2	1	COME TILL NOVEMBER Janet Jackson	Ruffhouse/Columbia
3	10	FEEL IT Temperance feat. Maya	Pepper
4	4	UNDER THE BRIDGE All Saints	London
5	6	SPEND THE NIGHT Danny J Lewis	Locked On
6	3	THE BOMB Edgecaster	Real Gone/Int. 312
7	1	THE BOMB Nine Brains & Phlegm	Wave International
8	17	LOOKING FOR LOVE Karen Pairez	Manifester/Mercury
9	8	RAY OF LIGHT Helder	Maverick/Warner Bros
10	17	IT'S LIKE THAT Ram DMC Vs Jason Nevins	Some 1
11	7	SINCERE MJ Cole	AM-PIA/AMA
12	14	ROCKAFELLER SKANK Fatboy Slim	Skint
13	5	MADE IT BACK Beverly Knight	Parlophone/Rhythm Service
14	6	BEEN A LONG TIME The Fog	Pukka
15	2	Ghetto Supastar Pras feat. DJ Dirty Bassist & The Vics	Int. 312
16	1	MOVING ON Debraj Pendler	AM-PIA/AMA
17	6	GO DEEP Janet Jackson	Virgin
18	2	ANYTIME Nu-Birth	XL
19	20	DREAMS The Coves	143/Lava/Antic
20	14	HE GOT GAME Public Enemy feat. Stephen Stills	Def Jam/Wesley
21	17	HERE'S WHERE THE STORY ENDS Tin Tin Out	Vic Records
22	1	SPELL ON YOU Sonique	Serious
23	25	GET DOWN Stephen Simmonds	Parlophone/Rhythm Service
24	18	YOU THINK YOU OWN ME Hinda Hicks	Island
25	51	IT'S BEING MISSED Tony Danza & Four Seasons feat. 101 Bad Boy/Inc	Atlantic
26	21	DO FOR LOVE CPAC	Amstar/Live
27	2	DOH LA LA The Whizzpops	Wall Of Sound
28	23	GETTING JIGGY WIT IT Twii Smith	Columbia
29	26	UNTIL THE DAY Funky Green Dogs	Twisted/MCA
30	24	FOUND A CURE Ultra Naté	AM-PIA/AMA
31	24	TEARDROPS Lovestation	Fresh
32	1	YOU MAKE ME WANNA... Usher	LaFace/Arista
33	25	45 FURTHER Ultra Naté	AM-PIA/AMA
34	38	STRANDED Michael Tackett	Wigwag
35	37	NO MORE MR PROBLEMS Wetstreet B.I.D	Bad Boy/Interscope
36	15	TOGETHER AGAIN Janet Jackson	Virgin
37	15	YOU'RE NOT ALONE Elton John	East West
38	17	YOU'RE NOT ALONE Elton John	Rca
39	13	GOT TILL IT'S GONE Janet Jackson	Virgin
40	28	MY WAY Usher	LaFace/Arista

Positions monitored between 00.00 on 04.06.98 and 24.00 on 10.06.98. Kiss 100, Galaxy 102, Galaxy 105, Galaxy 101, Choice 104 and Birmingham, Kiss FM, Agnelli & Nelson, Dancesport, 1975, PALLA, WANK DYER REMIX, Kinsey Friday (Aquarian).

pete tong playlist

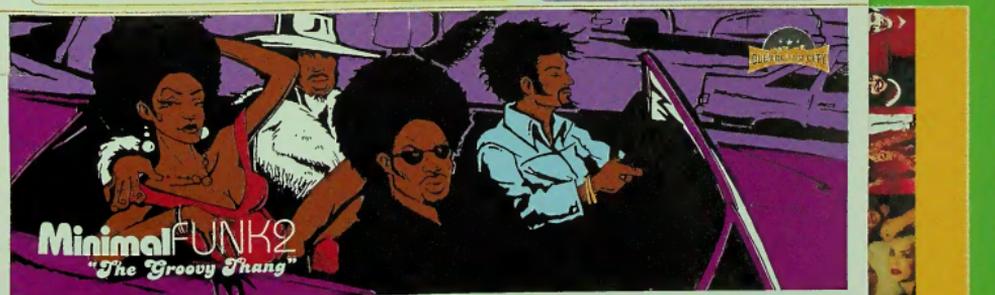


'ROCKAFELLER SKANK' Fatboy Slim (skint) ● **'MUSIC SOUNDS BETTER WITH YOU'** Statuist (white label) ● **'THROW YOUR HANDS UP'** Big Star (white label) ● **'FEBL THE BEAT'** Camaria (UK Recording) ● **'CAN'T SEE ME'** DJ HARVEY REMIX (on brown playlist) ● **'I WANT YOU FOR MYSELF'** Kings of Tomorrow (toothfish) ● **'STRONG COLOUR SYSTEM** INC. CLASSIC VOCAL (Liquid Higher Ground) ● **'STRAIGHT FROM THE HEART'** Doolally (Chocolate Boy) ● **'OVER HERE'** M.Dubs Vs I (Blackpunks Recording) ● **'YOU DON'T KNOW'** Inspiral (Lined Feet Vs. Su Roben (Bakery Rhythms)) ● **'JUMPING JACK FLASH'** Ananda Shanker (Dustbox) ● **'MAS QUE NADA'** Ronalds Revenge (white label) ● **'SUBIMOS AJUNTOS'** (Café Del Mar) ● **'ROULECASTER'** Anonima Assasin (Perfecto) ● **'WAMAM DELEN'** PUNK-ROCK MIX (cut of Outbe (Gwifoni)) ● **'WABDI DID I DO'** Atomic Song (Phony Meloni) ● **'GIVE A LITTLE LOVE'** The Invisible Man (white label) ● **'CAFE DEL MAR'** Energy 52 (Jaco) (toons) ● **'GOD IS A DJ'** Faithless (Cheeky) ● **'KULING'** 'Cut That Shit (Pharmak) ● **'TREE BALCON'** Papper Snap & Shake) ● **'NERVOUS BREAKDOWN'** Shrike (Neel) ● **'SAY WHAT YOU MEAN'** IMANTHROK ● **'SINTRA FORMIDABLY D'** Nite (UK Recording) ● **'JAWNY'** Jumaat, 9 (Pies) ● **'DEEPER UNDERGROUND'** Jammeled (Gerry) ● **'NEW KIND OF MEDICINE'** Ultra Naté (BAMPM) ● **'FOREVER TOGETHER'** Raven Mole (Hoot) ● **'GYM TONIC'** Thomas Bangalter Vs Bob Sinclar (Mellon) ● **'STRICTLY BUSINESS'** Manzanik Vs EPMD (Priority/PARADISE) ● **'KISS GROOVE'** Johnson S Presents The Fireman S Records) ● **'FUN-KARABUM REMIX'** (white label) ● **'EL NINHO'** (MATT DANNY REMIX) Agnelli & Nelson (Dancesport) ● **'1975 PALLA WANK DYER REMIX'** Kinsey Friday (Aquarian)

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- 25 GIMME LOV
- 26 TRULY MAD
- 27 TURN BACK
- 28 GONE TILL I
- 29 SPEND THE
- 30 HEAVEN'S V
- 31 SWING MY
- 32 BOOM BOO!
- 33 WHEN SHAM
- 34 TOP OF THE
- 35 COME BACK
- 36 IT'S LIKE THAT
- 37 ALL MY LIFE
- 38 WISHING I V
- 39 WHAT A FOL
- 40 BEYOND LIGHT

20
june
1998

THE OFFICIAL CHARTS

20
june
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5

- 1 3 LION
- 2 VINDALO
- 3 GOT THE FEELING
- 4 C'EST LA VIE
- 5 CARNAVAL
- 6 THE ROCKAWAY
- 7 HORNY MOUNTAIN
- 8 LIFE DUSTY
- 9 THE BOY IS MINE
- 10 DANCE THE NIGHT AWAY
- 11 FEEL IT
- 12 MY ALL MIGHTY
- 13 STRANDED
- 14 KING FU RIGHT!
- 15 HOW DO I LIVE
- 16 DON'T COME
- 17 LAST THING
- 18 UNDER THE
- 19

hot vinyl

on the decks: chris finan,ronnie herel,
james hyman,danny mcmillan.

TUNE OF THE WEEK



ULTRA NATÉ 'NEW KIND OF MEDICINE' (AM:PM) (HOUSE)
The third potential top 10 entry for Ultra Naté is less of a house better than previous singles in the radio edit, but with D'Influencia's classy co-production and lush Chic-esque strings, the disco sound is still a winning formula. Solid club mixes from David Morales and Danny Tenaglia will simply reinforce Ultra Naté's strong diva status throughout the summer. ●●●● JH

DAT 'DIGITAL DISTORTION' (COAST) (ALTERNATIVE)

This track surfaced late last year on test pressing and now gets a full release. The man responsible is Mikey James, whose engineering and production helped shape the early Nineties Sub Base label. 'Digital Distortion' carries the sound of drum & bass drum techniques, huge sub bass and clever effects. When it hits the floor the place goes ballistic. If you've been wondering what the Nu Skool breakbeat sound is, this is a perfect example. ●●●● DM

KAREN RAMIREZ 'LOOKING FOR LOVE' (MANIFESTO) (HOUSE)

Karen's second single taken from the 'Distant Dreams' album is a super summery cover of the Everything But The Girl classic. Club mixes cover a spread of styles, with Dave Sears and Mark Pichioti producing refined house options, while the Trouser Enthusiasts deliver a banging progressive trance. These provide a solid supporting role to the radio edit which, due to ample airing on peaktime radio, should give Karen her biggest hit to date. ●●●● CF

LUCID 'I CAN'T HELP MYSELF' (DELIRIOUS) (HOUSE)

This track kept itself underground last year and has been building up demand ever since. New mixes on offer include a 'tuff Beat Judge Jules mix, plus two Robert Miles-sounding Translucid mixes. The original vocal mix still packs a punch, with the creamy vocal and epic breakdowns and chords combining to form what could be one of the most popular club tracks of the year. ●●●● CF

SILK 130 'THE REASON' (WHITE LABEL) (R&B)

This is one of the coolest cuts to be lifted off the incredible LP 'When The Funk Hits The Fan'. The genius King Britt treads dangerous ground on his original version, tampering with a sacred piece of wax in Box Scaggs' 'Lowdown', while Vicki Miles vocally seduces the lowdown groove with a gorgeous floating melody. The ultimate summer jam for the laidback jazz/funk fraternity. ●●●● RH

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(upfront house)

[commentary] by alan jones



For the second time in three months, Sound Of Mind recording act STATE OF MIND are number two in the Club Chart - and for the second time in three months their route to the summit is blocked by the oversized talent of **MARTHA WASH**. In March, Martha was the vocalist on Todd Terry's 'Ready For A New Day', which denied State Of Mind's 'This Is It' of top billing. This week, Martha soars 9-1 with her latest solo single 'Catch The Light' - the aforementioned Todd Terry contributed the most important mixes - leaving State Of Mind reflecting on another missed opportunity, their latest single 'Take Control' moving only 3-2, despite increasing its support by a massive 50% last week. 'Catch The Light' has more points than any number one this year, which is hard luck on 'Take Control', whose current points tally would have won it pole position on 21 of the previous 24 charts so far this year. Part of the reason for 'Take Control's' big surge this week was the belated mailing of a limited blue vinyl promo featuring exclusive M&S mixes of the track. Incidentally, M&S are better known as Ficky Morrison and Frank Sidioli, aka State Of Control... The highest new entry, debuting at number seven, is **D'MENAGE's** 'Deep Menace (Spank)'. As its parenthetical title suggests, this disco-house monstrosity is based on Jimmy Bo Horne's sevens hit 'Spank', and has been remixed by disco king Joey Negro in appropriate style... Skulking around just outside the Top 60 - at number 71, actually - is 'Mas Que Nada' by **RENALDO'S REVENGE**. It's one of several remakes of the old Sergio Mendes track (a US hit in 1966) currently on the launching pad, though it's still not clear whether it will clear legal red tape for a full commercial release on AM-FM. There is also a drum & bass version by Bab & Rolando 808 on a Sony France compilation, 'Tri' Do Brasil'. Why the obsession with Renaldo/Rolando? Easy. The Nike advert, which features the silky soccer skills of Brazilian maestro Renaldo, is currently using the classic Sergio Mendes version of the track. Mendes' version appears on the upcoming Virgin TV compilation 'All New - The Best Footie Anthems In The World... Ever!', the first two words distinguishing it from an otherwise identical The Virgin released some time ago.

Wk	Up	Down	NEW	THE CHART	ARTIST	GENRE
1	2			CATCH THE LIGHT (TODD TERRY/HARP/BAD BOY BILLS/SOUND FACTORY/MIXES & LORIMER MIXES)	Martha Wash	Logic
2	1			TAKE CONTROL (M&S/MATTHEW ROBERTS/MJ OJLE MIXES)	State Of Mind	Logic
3	10	5		TLL HOUSE YOU (HITMEN/ANTHONY ACID & DJ SKRIBBLE MIXES)	Jungle Brothers vs Hitmen	Hot Chicks
4	2	3		CAFE DEL MAR '98 (THREE IN ONE/DJ VIVER LIEBMAN/JIN & KANE/HYBRID MIXES)	Energy 52	Incredible
5	4	1		IT'S OVER (DISTORTION) (DANNY RAMPLING/HARRY CHOO CHOO/KRUK/HEADZ/PERPETUAL MOTION MIXES)	Plumheadz	It's Fabulous!
6	5	24		IT'S OVER (DISTORTION) (DANNY RAMPLING/HARRY CHOO CHOO/KRUK/HEADZ/PERPETUAL MOTION MIXES)	Plumheadz	Azul/Inferno
7	34			DEEP MENACE (SPANK) (JOEY NEGRO/BURGER QUEEN/ORIGINAL MIXES)	D'Menace	Paraphone
8	3			FREAK ME (CLUB ASYLUM/JAY & FRODO/THE NUKAMA PRODUCTIONS/CHRIS MAXX/BLACKSMITH MIXES)	Another Level	Xtravaganza
9	28	2		WIDE OPEN SPACE (PAUL OAKENFOLD/TROUSER ENTHUSIASTS MIXES)	Manson	Sound Of Ministry
10	5			NAGASAKI BADGER (DISCO CITIZENS/CHICANE MIXES)	Disco Citizens	Heat
11	7	3		BE YOURSELF BE FREE (JAZZY M & JOHN GOLD/JUICY NEGRO MIXES)	Sao Paulo	Phuzz! Recordings
12	8			HIGH BEFORE MY EYES (GRANT WELSON/BABY BUMPS/DIGGER MIXES)	P'n'o featuring Kallaghan	Mercury
13	13			1.8 LEVEL IN MILES (TAXES) Hi-Rise		VC Recordings
14	4			ALL NIGHT LONG (HUSTLERS CONVENTION MIX) Lionel Richie	DJ Dado vs Michelle Weeks	Club Culture/Uplifting
15	23			GIVE ME LOVE (FULL INTENTION/KAMATA/TRAQUANTICA MIXES)	DJ Dado vs Michelle Weeks	Almighty
16	23			SECURITY/THE NIGHT DJ Tonka		Otherworld/Defurious
17	3			CARRY ON (ERIC KUPPER/TIVO TRAX/FIRE UP/DIDDI/VALMIGHTY MIXES)	Donna Summer & Giorgio Moroder	99 North
18	6			BURNIN' (BRANDON BLOCK MIX) Baby Bones		Wildcard
19	3			CHEMICAL GENERATION (UPSTATE/DJILLON & DICKENS '99 ALL STARS MIXES)	Ninety Nine Allstars	Island
20	12			LISTEN TO SPACE (ITAL SHUR/TUFF/JAMIA MM CALLED ADAM MIXES)	Lighthouse Family	Sm-Je
21	14			LEAVE 'EM SOMETHING TO DESIRE (CURTIS & MOORE/TUFF/JAM/TODD TERRY MIXES)	Sprinter	Fresh
22	16			JUNK SCIENCE (P) Deep Dish		ZIT
23	5			THREE DRIVES (FACE DIVISION/DE NORDMAN WITH NO NAME/FARFARONIC/ENRICO & TON TR MIXES)	Greece 2000	Mercury
24	8			LET ME SHOW YOU (PHIL DA COSTA/RAW/CUT/FATHER & JOE/STEVE ANTONY MIXES)	Tony Mammelle	Sum
25	21			FEEL THE BEAT (PERPETUAL MOTION/TALL PAUL/SUNGLASSES RON MIXES)	Cambridge	No Respect
26	15			LOOKING FOR LOVE (DAVE SEARSDON CARLOS/TROUSER ENTHUSIASTS/MARK PICHOTTI MIXES)	Karen Ramirez	Higher Ground
27	33			PAPILLON (PAGANINI TRAX MIXES)	Flower Power	Deconstruction
28	5			GO DEEP (MASTERS AT WORK MIXES)	Janet Jackson	Columbia
29	23			100 MUCH LOU (KRUCKLEHEAD/ZRATED PG MIXES)	Edwin Starr	Higher Ground
30	22			WATER (FATHERS OF SOUND/THE LIGHT/PARKS & WILSON MIXES)	Fathers Of Sound	Deconstruction
31	39			COININ' BACK (THE LIGHT/CRYSTAL METHOD MIXES)	Busht The Crystal Method	Azul
32	47			ALL I NEED (HOBREATH/KRUCKLEHEAD/ZMAS MIXES)	Mario Pai presents Fove	Logic
33	27			INITIATE THE CREATIVE (K-KLASS MIXES)	The Quasi Project	Higher Ground
34	3			MY FUNNY VALENTINE (ITAL SHUR/FRANCIS KAFRE ISLAND MIXES)	Jack 'Oo' Fleming	Bone-Age Recordings
35	19			TEARDROPS (BANANA REPUBLIC/LOVESTATION MIXES)	Lovestation	Cleveland City
36	3			ONE OF THE PEOPLE (LOVE FROM SAN FRANCISCO/DASHLEY BEEDLE/NIGHTMARES ON WAX MIXES)	Adamski's Thing	R&B/Spilly
37	23			CASANOVA (MOLUNT RUSHMORE/TRAILER/MIXES)	Ultimate Kaos	Pukka
38	4			GIRLS JUST WANNA HAVE FUN (GRAHAM GOLD/P'D/DIRTY FOTTEN SCOUNDRELS/SPF PROJECT MIXES)	Happy Nation	Diverse
39	11			BURNING TROUSER ENTHUSIASTS/RETRO MIXES Cue		99 Degrees
40	18			LOVE IS THE GOD Maria Nayler		Malaria
41	41			MY ALL (DAVID MORALES MIXES)	Mariah Carey	Twisted
42	40			LE DOME (EXIT EREJIDS/GANNING SOLUTION MIXES)	The Freeze Jam Team & DJ Marvin Jay	Sugar Daddy
43	24			STRONG (COLOUR SYSTEM INC./JEEP GRILL/MINI/S & MIXES)	Liquid	East West Dance
44	55			TOD FAR (BROTHERS IN RHYTHM/JUNIOR VASQUEZ MIXES)	Kylie Minogue	Northside
45	17			NEEDY YOU (DAVID MARICE presents The Face)		Paraphone
46	31			NO GOOD FOR ME (LOHAN ST/NO PHUNKY PEOPLE/PF PROJECTA-DOPANKING MIXES)	Bruce Wayne	
47	27			BAD GIRL (7/TIPPER/DJ RAP/DJ KLEIM MIXES)	DJ Rap	
48	10			BARBARA DESTROY (JOHN 'DO' FLEMING/INVENT DE MOOR MIXES)	John 'Oo' Fleming	
49	6			THE GROOVY THANG Minimal Funk		
50	32			NO-ONE IN THE WORLD (SLACKER/ARMAND VAN HELDEN MIXES)	Locust	
51	30			STOPPING SYSTEM JS-16		
52	10			ALL IN A LONG TIME (JASON JUNK/FARAME/DEMO/THE FODGILL INTENTION/RY-TRIBE/DISCOCAINE MIXES)	The Fog	
53	10			HEART OF GOLD (RATED PG/RIF/DREVZ/STEELWORKS MIXES)	Force & Styles featuring Kelly Lorenna	
54	48			TAKE UP LOVE (P/ST/STEVE THOMAS/TOTAL MIXES)	Sweet Peach	
55	8			NAKED IN THE RAIN (HYBRID/TROUSER ENTHUSIASTS/ST/TOY TRAX MIXES)	Blue Pearl	
56	10			ALRIGHT CLUB 69		
57	11			YOU ARE SOMEBODY (FULL INTENTION MIXES)	Full Intention	
58	10			OURNAN 197 (LONDON/DAVID JASON/JUNK/FARAME/DEMO/THE FODGILL INTENTION/RY-TRIBE/DISCOCAINE MIXES)	187 Lockdown	
59	45			THE CITY IS Bigger (KNOW WHAT GIRLS LIKE) (LUCASON NEVINS MIX)	Jay-Z featuring Blackstreet	
60	10			S.M.U.L.U. (SMACK MY DICK UP) Brock Landers		



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26	TRULY MAD
27	TURN BACK
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31	SWING MY
32	BOOM BOO!
33	WHEN SHAN
34	TOP OF THE
35	COME BACK
36	IT'S LIKE THAT
37	ALL MY LIFE
38	WISHING I
39	WHAT A FO
40	RAY OF LIGH

Pos	Weeks	Title	Artist	Label
1	2	MY WAY/YOU MAKE ME WANNA	Usher	LaFace
2	4	WITH ME	Destiny's Child	Columbia
3	1	MY ALL	Mariah Carey	Columbia
4	4	SEVEN DAYS,ROUND AND ROUND	Mary J Blige	Universal
5	NEW	MONEY	Chanté Bellmore	Interscope
6	7	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	Pras Michel feat. Ol' Dirty Bastard and Mya	Jive
7	38	DD FOR LOVE	Another Level	Satellite/Northwestside
8	5	FREAK ME	Brandy & Monica	East West
9	6	THE BOY IS MINE	Janet Jackson	Virgin
10	4	GO DEEP	De-Rhys	Arista
11	9	GRASS AIN'T GREENER NO GUARANTEE	Chico DeBarge	Universal
12	8	GOOD & PLENTY/REALITY/GIVE IT UP ELUSION/ROVED & JULIE	Syke-E. Fine	Parlophone/Rhythm Series
13	9	GET DOWN	Stephen Simmonds	UnhoHo&M
14	2	BOY! BUMP! YIPPEE YI-YO	Public Announcement	A&M
15	11	WHAT'S THE DEAL/HEY AZ	Stez	Coollagoon
16	13	LOVELY DAZE/SUMMERTIME	Jazzy Jeff & Fresh Prince	Jive
17	22	TOO CLOSE	Herb	Arista
18	12	HUN PLENTY (LP)	Original Soundtrack	Y&V/Epic
19	10	MADE IT BACK	Beesley Knight	Parlophone/Rhythm Series
20	11	THE CITY IS MINE/KNOW WHAT GIRLS LIKE	Jazzy J featuring Blackstreet	Jive
21	25	SHORTY (YOU KEEP PLAYING WITH MY MIND)	Insajin	Columbia
22	26	LUXURY COCCURURE	Manuel	Motown
23	17	CAN'T LET HER GO	Boyz II Men	VE
24	4	BRING IT ON	N'Dea Davenport	Entertainment
25	19	SST (MAGNUM PL.)	Cam'ron	Motown
26	16	BANANAS	Queen Latifah	Capitol
27	40	CRESCENT MOON	Lynzee David Hall	Real Gone
28	13	ALL NIGHT LONG	Common feat. Erykah Badu	Parlophone
29	18	NASTY BOY	Notorious B.I.G.	Puff Daddy
30	29	CURIOUS	Levert Sverel Gilf	Elektra
31	15	MAKED WITHOUT YOU	Roachford	Columbia
32	NEW	DON'T WANNA WORK NO MORE	Brian Blacknight	Island
33	32	ANYTIME	Wyclef Jean	Mercury
34	21	REASONS	Kyle Gray	J&R
35	36	STILL NOT A PLAYER	Big Poppa	Loud/RCA
36	NEW	MONEY AIN'T A THING	JD Islay/Jay-Z	So So Def
37	37	STRANGEDAIN'T JUST THE WAY	Luniz	Wildstar
38	37	SWING MY WAY	K.P. & Mike Tyson	East West
39	33	SECOND ROUND K.O.	Canibus feat. Enya Tyson	Universal

A shuffle in the top three sees USHER finally reach the top spot with Jermaine Dupri's excellent mix of 'My Way'. Dupri himself creeps into the chart, with **JD FEATURING** **INSAJIN** at 37. **CHARIE BALTIMORE**'s recent visit to the UK has clearly paid dividends, with her version of the 0'Jays' 'For The Love Of Money', entering at number five. **PRAS** rises 31 places to seven with his version of Bobby Caldwell's 'Do For Love', a week after making the national charts. What happened to being upfront? **ANOTHER LEVEL** come in at eight with a version of Keith Sweat's 'Freak Me'. Outside the Top 10, the Bollerhouse Boys' label sees **DE-AYUS** enter at 11. El DeBarge's remix of brother **CHICO** DeBarge's 'No Guarantee' also features Joe. And look out for Full **ROACHFORD** at 32, already getting lots of radio play... Never ones to miss a good hook, **WYCLEF JEAN** and **PRAS MICHEL** were obviously taken with the use of Nina's '99 Red Balloons' in the film 'Boogie Nights' as it forms the musical basis for the single from **JOHN FORTÉ**'s 'Poly Soc' LP... UK rapper **PHOEBE ONE** will be supporting **RUN D.M.C.** on their UK tour throughout June. She'll also be on the bill with **CHICO** **DEBARGE**, **SHUGLA AMM** and **DMAR** at Battersea Park on June 21. Meanwhile, her version of Talking Heads' 'Once In A Lifetime', which has been remixed by Full Crew, will be released in July.

20.06.98 [commentary] by alan jones

Pos	Weeks	Title	Artist	Label
1	2	CARRY ON	Donna Summer & Giorgio Moroder	Almighty
2	1	DIVA	Dancepool	Dancepool
3	5	CATCH THE LIGHT	Lorna Walsh	Logic
4	NEW	ALL NIGHT LONG	Lionel Richie	Mercury
5	17	TAKE CONTROL	Shaun Of Mind	Sound Of Ministry
6	27	MY OH MY	Aqua	Universal
7	3	CAFE DEL MAR '98	Energy 52	Hop! Choons
8	13	THIS IS HOW WE PARTY	S.O.A.P.	Columbia
9	23	BURNING	Cher	Universal
10	4	TEARDROPS	Levestation	Fresh
11	11	TOO MUCH LUV	Edwin Starr	fir
12	NEW	I'LL HOUSE YOU	Jungle Brothers Vs Hittman	inCredible
13	7	IT'S OVER (DISTORTION)	Flammarco	Logic
14	4	NO GOOD FOR ME	Bruce Wayne	Logic
15	15	ROCK YOUR BODY	Clock	Power Station/Universal
16	4	HOT STUFF	Who's Eddie	Euphoric
17	14	FREAK ME	Another Level	Satellite/Northwestside
18	NEW	SONG 2	Deborah	Kiomi
19	29	HORNY	Mousie T Vs Hot 'N' Juicy	AM.PM
20	8	LOST IN SPACE	Lighthouse Family	Wildcard
21	18	GYMME LOVE	Alexia	Dancepool
22	12	GIRLS JUST WANNA HAVE FUN	Happy Nation	Sum
23	NEW	BAMBOZZED	Candy J	It's Fabulous!
24	8	HANKIE CUT UP	2 Unlimited	Big Life
25	3	REAL GOOD TIME	Aids	Telstar
26	16	THE HEART'S LIME DESIRE	Mattian Marsden	Columbia
27	NEW	YOU MAKE ME FEEL LIKE DANCING	The Groove Corporation feat. Leo Sayer	Brothers
28	21	THE STRUT	Bananas	VC Recordings
29	NEW	HEART OF GOLD	Forsa & Styles feat. Kelly Lorenna	Diverse
30	23	LADY MARMALADE	Tahoe feat. Maxine Francis	Nectric
31	39	VINDALOO	Pat Lee	Telstar
32	19	YOU'RE STILL THE ONE	Shania Twain	Mercury
33	33	FEEL IT	The Tempters feat. Maya	Pepper
34	30	MALE STRIPPER	Dreamboys	Academy Street
35	NEW	CARNIVAL OF PARIS	Dario G	Eternal
36	NEW	JUST WANNA MAKE LOVE TO YOU	Arny Gordon	Dominion
37	25	GIVE ME LOVE	JD Dado Vs Michelle Weeks	VC Recordings
38	NEW	DAYDREAM BELIEVER	West Coast	Academy Street
39	NEW	JAPANESE BOY	Sash	Branded
40	NEW	TURN AROUND	Fabi	Break

No change at the top of the chart, with **DONNA SUMMER** & **GIORGIO MORODER**'s Grammy-winning 'Carry On' continuing to lead by a short head from Euro/vision winner **DIVA INTERNATIONAL**'s 'Diva'. Either of these records, or any of the next four - **MARTHA** **WAINWRIGHT**'s 'Catch The Light', **LIONEL RICHIE**'s 'All Night Long', **STATE OF MIND**'s 'Take Control' and **AQUA**'s 'My Oh My' - could take the title next week. Of the chasing pack, **LIONEL RICHIE** has the best chance of succeeding - 'All Night Long' was off the blocks like a rocket last week, hence its number four debut. Remixed by Hustlers Convention, it will appear on the CD of his new single 'Closest Thing To Heaven', which seems certain to be a major hit. Aside from the fact that the Hustlers Convention mix of 'All Night Long' is very good, there's also the fact that 'Closest Thing To Heaven' is a new ballad written by Diana Warren (a sure indicator of success) and the fact that the third track on the CD is the Commodores' funky classic 'Machine Gun'... Another Seventies hit appearing in the chart is a rekindled version of your 'Make Me Feel Like Dancing'. Originally a hit for **LEO SAYER** in 1976, it has been remade by the **ARNDORF CORPORATION**, with Sayer contributing a new vocal. Similar in execution to the recent Seventies revivals by N-Trance and Bus Stop. It debuts at number 27 this week, and will undoubtedly follow them into the sales chart when released next month.

Pos	Weeks	Title	Artist
1	3	LIONEL RICHIE	Lionel Richie
2	1	VINDALOO	Pat Lee
3	5	GOT THE FEEL	Arny Gordon
4	1	COST LA VIVA	Arny Gordon
5	1	CARNIVAL	Arny Gordon
6	1	THE ROCKA!	Arny Gordon
7	1	HORNY M.O.U.	Arny Gordon
8	1	LIFE DES'FORE	Arny Gordon
9	1	THE BOY IS	Arny Gordon
10	1	DANCE THE	Arny Gordon
11	1	FEEL IT THE	Arny Gordon
12	1	MY ALL MAR	Arny Gordon
13	1	STRANDED	Arny Gordon
14	1	KUNG FU RIGHT	Arny Gordon
15	1	HOW DO I LI	Arny Gordon
16	1	DON'T COME	Arny Gordon
17	1	LAST THING	Arny Gordon
18	1	UNDER THE	Arny Gordon
19	1	WONN DOES IT	Arny Gordon

seven
 Danny Howells spent a number of years working hard as a psychiatric nurse by day and DJing at night. He loved nursing but DJing finally won out as the demand for his spinning skills grew. Reluctantly he had to give up the day job and since then has been DJing all over the UK and abroad, putting together his own tunes and becoming a sought-after remixer

JOCK

danny howells
 ON HIS BOX

PG. GP

top 10]

'UNDERWATER' HARRY THUMANN (DECCA)

"This is an end-of-the-night track on a good night. It's a brilliant end of night tune. It came out in 1979 but it's one of those tracks that sounds years ahead of its time. I had it on tape and then about two years ago I found a mint copy for 50p in a second-hand shop in Hastings. It's experimental disco. It mixes orchestras, sequencers and electro. It's a complete hybrid, a melting-pot. It's a very grandiose record."

'HALCYON' ORBITAL (INTERNAL)

"There's 10 Orbital tracks I could have chosen. I started to play this out again recently, I opened up with it at Midem and it went down well. It's hard to describe it - I have an emotional attachment to it. Hearing it reminds me of the first time I saw them live, which was last year. I love it, it's one of those tracks I never ever tire of."

DANNY'S STEAMIN' 10

- 1 'VISION INCISION' Lo-Fidelity Allstars (Sunt)
- 2 'LOST IN THE LOFT' Weesender (Tokio)
- 3 'OBSESSION' Fuzzy Logic (Jackpot)
- 4 'KAFKA' Ashtrax (Deviant)
- 5 'MEDUSA' Arrakis (Fluid)
- 6 'SOID SPACE BUSINESS EP' Attaboy (Pagan)
- 7 'ANCIENT QUEST (PAKO MIX)' Darc Age (Guac)
- 8 'LISTEN' Raff 'n' Freddy (Pachent)
- 9 'ARE YOU LOOKING FOR ME' Underground (Sound of Lisbon) (Twisted)
- 10 'MIDWAY' Medway (scatate)

'BEAUTIFUL' BABBLE (WARNER BROS)

"Babble aka the Thompson Twins! They've done two albums now. This is one of those lost classics. It's quite dreamy and downtempo. There's a laidback rap over the top. The title is very apt, it really does sum up the track."

'WHAT WOULD WE DO (8 MINUTES OF MADNESS MIX)' D.S.K. (LONDON)

"This came out in 1992 and I've loved it ever since. I play the vocal mix. I've been very into Farley & Heller since their first singles in the early Nineties. This for me is the one. When I first heard it on a big system it blew me away. Again it's one of those ones I had to search out and find. It never fails to please me. It's possibly my favourite Farley & Heller mix."

'THE FUTURE (MARK MOORE & WILLIAM ORBIT MIX)' PRINCE (WARNERS)

"I used to be a huge fan of all Prince's early work, this was the last thing of his I liked. This was on the Batman album which was a pile of poo but for this track. The remix took it to another dimension. I played it a lot in the past but now it's more of a special occasion track."

'THE MESSAGE' GRANDMASTER FLASH & THE FURIOUS FIVE (SUGAR HILL)

"I play this out when I do back rooms or parties. I played it at one of my first gigs back in 1991. It was the second rap record I bought after 'Rapper's Delight'. I was about 12 when I got it. I play it out whenever I get the chance. It still sounds as powerful today as when it came out. It's timeless."

'GARDEN OF EARTHLY DELIGHTS' D'NOCKE (DORADO)

"This came out about 1995 and this is a Rocky & Diesel mix, it's one of the album tracks from their second album. Rocky & Diesel's mix is one of the best vocal tracks I've ever heard. It features vocals by the other Pam Anderson!"

'READY FOR DEAD' READY FOR DEAD (LIMBO)

"The first five minutes are ambient and it's one of the most incredible openers for a set I've ever come across. This is one of my favourite ever tracks and one of the most emotional records Limbo has ever done."

'GOING BACK TO MY ROOTS' RICHIE HAVENS (ELEKTRA)

"The definitive version of this track. It's one of those New Year's Eve tracks, an end-of-the-night tune guaranteed to give you a big roar. It's the vocal in it - amazing voice."

(COMPILED BY SARAH DAVIS. TEL: 0181-048 7230)

BORN: Hastings, November 24, 1970. **LIFE BEFORE DJING:** Psychiatric nurse. **FIRST DJ GIG:** "The Crypt, Hastings in 1991. I put it on with some friends. We went to the Crypt and my friends forced me to blag an hour at the end. The owner came over and asked me if I wanted a Friday night residency. After that I did Bedrock on the pier." **MOST MEMORABLE GIG:** *Best* - "I really enjoy Bedrock parties and I've really into Jakkara, this club in Edinburgh which has a brilliant atmosphere. The people are totally up for it." *Worst* - "I did this club in Folkestone a few years ago and the club wasn't so bad but when we left, there was this local fanatic running down the road threatening people. Then we got into the car and found the window was smashed and we had to drive back feeling this local fanatic running down the road threatening people." **FAVOURITE CLUBS:** Jakkara, Edinburgh; Bedrock, Hastings; Northern Exposure; Network, Belfast; Rise, Sheffield. **WORSE FOR WEAR:** with glass everywhere. **TRADEMARK:** "I do eye the ladies up a bit. I've got a next three gigs: Jakkara, Edinburgh (June 6); Peaseme Rooms, Leeds (18); Bilco, Cuessey (20). **DJ TRADEMARK:** "I do eye the ladies up a bit. I've got a special look. It's quite well known." **LIFE OUTSIDE DJING:** Mixed (with Phil Perry) 'Jocktop' presents Guerrilla (out now). Finishing track for Dutch label IDAT. **Remixes:** Fuzzy Logic 'Obsession'; Ashtrax 'Kafka' (Deviant); Seidrah Garrett 'Kissing' (DMC); underground production work with Chris & John for Tonkin Records. "I like going for food with friends, sleeping and DIY!"

[cv]

- 20 TOO MUCH
- 21 CAN'T SEE 'N
- 22 A LITTLE SO
- 16 23 DREAMS THE
- 12 24 DO FOR LOVE
- 17 25 GIMME LOVE
- 23 26 TRULY MAD!
- 20 27 TURN BACK
- 19 28 GONE TILL N
- 11 29 SPEND THE
- 24 30 HEAVEN'S W
- 14 31 SWING MY V
- 28 32 BOOM BOOM
- 18 33 WHEN SHAM!
- 21 34 TOP OF THE Y
- 22 35 COME BACK
- 35 36 IT'S LIKE THAT R
- 37 37 ALL MY LIFE
- 34 38 WISHING I W
- 11 39 WHAT A FOO
- 33 40 RAY OF LIGHT



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| <p>1 (1) NEEDIN' YOU David Morales presents <i>The Face</i> (Chi-Lites sampling groove that's hot to trot)</p> <p>2 NEW NEW KIND OF MEDICINE Ultra Nate (With mixes from the heavyweights - Morales and Tenaglia)</p> <p>3 NEW DEEPER UNDERGROUND Jamiroquai (Featuring mixes from Roger Sanchez)</p> <p>4 (6) MAS QUE NADA Ronaldo's Revenge (Leading the charge of the many cover versions of this Brazilian classic)</p> <p>5 (9) EL NIÑO Agnelli & Nelson (Straightforward but catchy summer trance)</p> <p>6 NEW GOD IS A DJ Faithless (Long-awaited new single from Rollo's outfit)</p> <p>7 (8) STRAIGHT FROM THE HEART Doolittle (Unusual skanking two-step tune that's catchy as hell)</p> <p>8 NEW BURNIN' K-Klass (With mixes from Sharp and Joey Negro)</p> <p>9 (12) SAY WHAT YOU MEAN D*Note (With mixes from Ceri Evans and Mantronik)</p> <p>10 NEW TAKE ME UP Liquid Measure feat. Jocelyn Brown (Powerful garage stomper)</p> <p>11 NEW NERVOUS BREAKDOWN Shrink (Explosive Dutch trance track)</p> <p>12 NEW STORM Storm (Deep progressive house groove)</p> <p>13 NEW ONCE IN A LIFETIME Phoebe One (With hot mixes from Cevin Fisher)</p> <p>14 (11) I BELIEVE IN MIRACLES Hi-Rise (The Jackson Sisters get the Trickster treatment)</p> <p>15 NEW FREE Bacon Popper (Catchy Italian house track)</p> <p>16 NEW BROTHERS SISTERS Michale Lange (Heaven 17's 'Fascist Groove Thing' becomes a funky house groove)</p> <p>17 NEW SIMPLE MAN Wink (With mixes from Optical and Boom Boom Satellites)</p> <p>18 JAYOU Jurassic 5 (Excellent hip hop track with a killer flute hook)</p> <p>19 NEW ORION CITY Vincent De Moor (Pumping Euro trance)</p> <p>20 NEW HOLD ME TIGHT Whirlpool (Three-year-old track gets new mixes from Jan Driver)</p> | <p>Azuli</p> <p>AM:PM</p> <p>Sony</p> <p>white label</p> <p>Xtravaganza</p> <p>Cheeky</p> <p>Chocolate Boy</p> <p>Parlophone</p> <p>VC</p> <p>Realtime</p> <p>Neo</p> <p>Positiva</p> <p>Mecca</p> <p>Phuzz</p> <p>Snap & Shake</p> <p>Peppermint Jam</p> <p>white label</p> <p>Pan</p> <p>Universal</p> <p>Quad</p> | <p>☎ Code - 2030</p> <p>☎ Code - 2037</p> <p>☎ Code - 2038</p> <p>☎ Code - 2024</p> <p>☎ Code - 2027</p> <p>☎ Code - 2039</p> <p>☎ Code - 2023</p> <p>☎ Code - 2040</p> <p>☎ Code - 2029</p> <p>☎ Code - 2041</p> <p>☎ Code - 2042</p> <p>☎ Code - 2043</p> <p>☎ Code - 2044</p> <p>☎ Code - 2028</p> <p>☎ Code - 2045</p> <p>☎ Code - 2046</p> <p>☎ Code - 2047</p> <p>☎ Code - 2048</p> <p>☎ Code - 2049</p> <p>☎ Code - 2050</p> |
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a guide to the most essential new club tunes as featured on 13th "essential selection", with get long broadcast every Friday between 8pm and 9pm. Compiled by 4 friends and data collected from leading DJs and the following sources: city sounds/youngsters groove/black market/highlow (London), eastern blood/underground (Manchester), 2000 panic/rocks (Birmingham), 3-beat (Liverpool), flying (Newcastle), globe beat (Cardiff), massive (Cardiff), urbane (Nottingham), mybes/epicurate (Leeds/Bradford).

fm namecheck...

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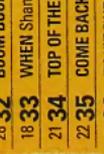
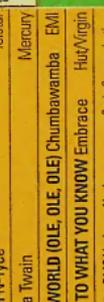
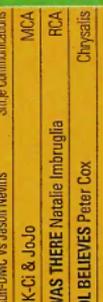
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	20	TOO MUCH, TOO LITTLE, TOO LATE	Silver Sun	Polydor
	21	CAN'T SEE ME	Ian Brown	Polydor
	22	A LITTLE SOUL	Pulp	Island
	23	DREAMS	The Roots	Atlantic
	24	DO FOR LOVE	2Pac	Jive
	25	GIMME LOVE	Alexia	Dance Pool
	26	TRULY MADLY DEEPLY	Savage Garden	Columbia
	27	TURN BACK TIME	Aqua	Universal
	28	GONE TILL NOVEMBER	Wyclef Jean	Columbia
	29	SPEND THE NIGHT	Danny J. Lewis	Locked On
	30	HEAVEN'S WHAT I FEEL	Glenn Danzig	Epic
	31	SWING MY WAY	K-Pop	East West
	32	BOOM BOOM	N-Tyce	Telstar
	33	WHEN SHANIA	Twain	Mercury
	34	TOP OF THE WORLD	(OLE, OLE, OLE) Chumbawamba	EMI
	35	COME BACK TO WHAT YOU KNOW	Embrace	Hut/Virgin
	36	IT'S LIKE THAT	Run-DMC Vs Jason Nevins	Simple Communications
	37	ALL MY LIFE	K-Ci & JoJo	MCA
	38	WISHING I WAS THERE	Natalie Imbruglia	RCA
	39	WHAT A FOOL BELIEVES	Peter Cox	Chrysalis
	40	RAY OF LIGHT	Madonna	Maverick

compilations

- 1 THE BOX HITS '98 - VOLUME 2** 10 11 **FANTASTIC '80'S I - 2**
Telstar TV Columbia
- 2 MASSIVE DANCE '98 - VOLUME 2** 9 12 **THE BEST CLUB ANTHEMS III...EVER!**
Virgin/EMI
- 3 NOW THAT'S WHAT I CALL MUSIC! '39** 13 **THE GREATEST CLASSICAL STARS ON EARTH**
EMI/Virgin/PolyGram Decca
- 4 THE VERY BEST OF ANDREW LLOYD WEBBER** 12 14 **BONKERS 4 - WORLD FREINZY**
Really Useful/Polydor Reast
- 5 SMASH HITS - SUMMER '98** 15 **THE BEST FROTTIE ANTHEMS IN THE WORLD...EVEN**
Virgin/EMI Virgin
- 6 DAVE PEACE PRESENTS DANCE ANTHEMS** 14 16 **PAUL OAKENFOLD - NEW YORK**
PolyGram TV Global Underground
- 7 TOP OF THE POP'S 1988 - VOLUME 1** 10 17 **KISS GARAGE**
PolyGram TV Virgin/EMI
- 8 FANTAZIA - BRITISH ANTHEMS - SUMMERTIME** 18 18 **THE BEST...ANTHEMS...EVER**
Fantasia
- 9 THE BEST DISCO ALBUM IN THE WORLD...EVER 2** 20 19 **NEW HITS '98**
Virgin/EMI Warner/esp/Global TV/Sony TV
- 10 THE FULL MONY (OST)** 20 **SMILE JAMAICA**
RCA Victor Telstar TV

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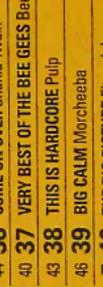
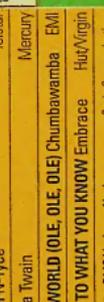
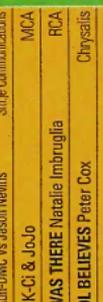
	21	NEVER SAY NEVER	Brandy	Atlantic
	22	THE HEAVY HEAVY HITS	Madness	Virgin
	23	VERSION 2.0	Garbage	Mushroom
	24	AQUARIUM	Aqua	Universal
	25	WHITE ON BLONDE	Texas	Mercury
	26	GLORIAL!	Gloria Estefan	Epic
	27	DIVINE INTERVENTION	Slayer	Columbia
	28	TITANIC (OST)	James Horner	Sony Classical
	29	GOLD - GREATEST HITS	Abba	PolyGram
	30	OCEAN DRIVE	Lighthouse Family	Wild Card/PolyGram
	31	UNFINISHED MONKEY BUSINESS	Ian Brown	Polydor
	32	SPICEWORLD	Spice Girls	Virgin
	33	GREATEST HITS - VOLUMES I, II & III	Billy Joel	Columbia
	34	SAVAGE GARDEN	Savage Garden	Columbia
	35	GREATEST HITS	David Essex	PolyGram TV
	36	COME ON OVER	Shania Twain	Mercury
	37	VERY BEST OF THE BEE GEES	Bee Gees	Polydor
	38	THIS IS HARDCORE	Pulp	Island
	39	BIG CALM	Morcheeba	Indochina
	40	THE BIG PICTURE	Elton John	Rocket

CHART COMMENTARY

by ALAN JONES

The **Corns**' Talk On Corners has been buoyant following the Irish group's singles chart success with *Dreams*, and the track's subsequent addition to the album, but their wowed ambition of having a number one album is beginning to look as though it might be beyond them – though Talk On Corners holds third place for the third week in a row, its sales are off 1.3% week-on-week, as *Dreams* continues its singles chart decline. Talk On Corners has gone platinum however, with the 30,000 units it sold last week taking its overall tally to 329,000. The **Corns**' previous album *Forgiven Not Forgotten*, which re-enters the chart at number 71 this week, has sold 153,000.

Brandy just missed out on topping the singles chart with *The Boy Is Mine*, her duet with fellow teen R&B sensation Monica, but the single has kickstarted Brandy's album chart career, propelling her latest LP, *Never Say Never*, to a number 21 debut this week.



MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



SALES UPDATE



Her self-titled 1994 album failed to chart. Nevertheless, Say Never's long-term chart prospects are very good as it contains several

Embrace's eagerly-awaited debut album *The Good Will Out* enters the chart at number one this week, becoming the second album to dethrone Simply Red's *Blue*. The *Good Will Out* sold nearly 43,000 units last week, a tally which may appear slightly disappointing considering both its critical acclaim and the fact it already contains four **Top 40** hits – *Fireworks* (number 34), *One Big Family* (number 21), *All You Good Good People* (number eight) and *Come Back*

ALBUM FACTFILE

To *What You Know* (number six) – whose upwards spiral reflects the path to glory pursued by Oasis, which culminated in their sixth single (*Some Might Say*) debuting at number one. Embrace are the second act on the Hut label to debut at number one, following *The Verve*, whose *Urban Hymns* entered in pole position nine months ago, since when it has sold a small matter of 2,137,000 units – something for Embrace to aim for...

hit for Brandy's duet partner Monica, in the form of *For You I Will*, an album 27 hit last year. The album also includes an ill-advised cover of the Bryan Adams chart-topper (Everything I Do) I Do For You.

The combination of his tour dates with Billy Joel and the airplay earned by his third single if the River Can Bend sends Elton John's album *The Big Picture* soaring 93-40 this week, while his *Love Songs* album also benefits, moving 110-70. The *Big Picture*, which peaked at number three last October and has sold just short of 300,000 units, has dropped out of the **Top 200** completely before *The River Can Bend* was released.

Mariah Carey's *Butterfly* album has flattered back into the charts on the back of the success of its third single *My All*. The album re-enters the chart at number 50 this week but, after nine months on release, it has still sold fewer than half as many copies as any of her previous albums, except for *Merry Christmas*.

COMPILATIONS

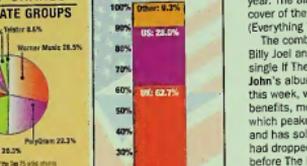
The **Box Hits Volume 2** enjoys a second week at the top of the chart. Its sales are up 8% to over 22,000, but are still only a fraction of the figures turned in by *Now That's What I Call Music! 39* at its peak a few weeks ago. Meanwhile, *Now! 39* continues its slow decline, and slips a notch to number three. It has sold over 570,000 units so far.

The highest new entry to this week's chart is actually a re-entry for the Really Useful Group's *The Very Best Of Andrew Lloyd Webber*, which comes flying back in at number four, following TV's screening of the 90-minute special *Andrew Lloyd Webber – 50th Birthday Celebration*. The show surprised even ITV's most optimistic executives by attracting a huge 8.2m viewers and a 40% share of the audience

when screened a week last Sunday. It sent many viewers scuttling around the record shops looking for a suitable Lloyd Webber compilation last week, and the *Very Best Of...* sold over 13,000 copies as a result.

Flushed by the success of its Jackie **Brown** soundtrack, which has sold nearly 50,000 units in the past three months, Madonna's Maverick label is back with its latest movie tie-in *The Wedding Singer*. A comedy starring Adam Sandler, its overwhelmingly British soundtrack includes *Do You Really Want To Hurt Me* by Culture Club, *Hold Me Now* by the Thompson Twins and *White Wedding* by Billy Idol, as well as the final recording by now defunct US band The Presidents of the United States of America, who perform a remake of *Buggles'* *Vide Killed The Radio Star*.

MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



SALES UPDATE



excellent tracks which could be hit singles, among them *Have You Ever?*, written by Diane Warren, who has already provided a

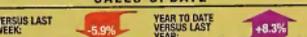
THE YEAR SO FAR... TOP 20 ALBUMS

1 URBAN HYMNS	THE VERVE	HUT
2 LIFE THROUGH A LENS	ROBBIE WILLIAMS	CHRYSALIS
3 TITANIC - OST	JAMES HOGNER	SONY CLASSICAL
4 LET'S TALK ABOUT LOVE	CELINE DION	EPIC
5 ALL SAINTS	ALL SAINTS	LONDON
6 RAY OF LIGHT	MADONNA	MAVERICK
7 POSTCARD FROM HEAVEN	LIGHTHOUSE FAMILY	WILD CARD
8 LEFT OF THE MIDDLE	NADIE BRUGLIA	MCA
9 WHITE ON BLONDE	TEXAS	MERCURY
10 SPECTRUM	SPICE GIRLS	VIRGIN
11 MAVERICK A STRIKE	FINLEY DUANE	EPIC
12 INTERNATIONAL VELVET	CATONIA	BLANCO Y NEGRO
13 THE BEST OF	JAMES	FONTANA
14 AQUARIUM	ADVA	UNIVERSAL
15 TRULY - THE LOVE SONGS	LIONEL RICHIE	MOTOWN/POLYGRAM
16 TALK ON CORNERS	CORNERS	ATLANTIC
17 ON COMPUTER	RADIOHEAD	PARLOPHONE
18 BLUE	SIMPLY RED	EAST WEST
19 MEZZANINE	MASSIVE ATTACK	VIRGIN
20 FRESCO	M PEOPLE	M PEOPLE

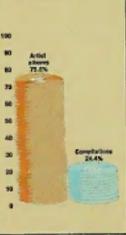
MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



SALES UPDATE



COMPILATIONS AS PERCENTAGE OF SALES



VIRGIN RADIO CHART

Label	Artist	Title	Label	Artist	Title
1	Blue Acid	Label	21	This Artist	Label
1	BLUE Simply Red	East West	21	MAVERICK Kinawa	East West
2	TALK ON CORNERS The Corns	Atlantic	22	NEVERMIND A STRIKE Friday Dayz	Bacon
3	WHER WE WERE THE NEW BOYS Red Sweet	Virgin/Bobbs	23	ANOTHER WORLD Brian May	Parlophone
4	THE GOOD WILL OUT Embrace	MCA/Virgin	24	RETURN TO THE LAST CHAIRS SAGEON The Scaras	Sony/EMI
5	LIFE THROUGH A LENS Robbie Williams	Chrysalis	25	ON COMPUTER The Corns	Parlophone
6	LEFT OF THE MIDDLE Nadie Bruglia	MCA	26	TIN PLANET Steve	Parlophone
7	URBAN HYMNS The Verve	MCA/Virgin	27	THE BIG PICTURE Elton John	Galat
8	ADDIE Be Smoking Pumpkins	MCA/Virgin	28	PABLO HONEY Rhinoceros	Parlophone
9	INTERNATIONAL VELVET Culture	Mercury/Virgin	29	TUESDAY NIGHT MUSIC Sharp Dumb	AMM
10	RAY OF LIGHT Madonna	Maverick	30	TRACY CHAPMAN Tracy Chapman	Elektra
11	THE BEST OF James	Fonterra	31	STOOSH Dark Atlantic	One Little Indian
12	LET IT RIDE Red Sweet	Parlophone	32	OLDER (George Michael)	Virgin
13	VERSION 2.0 George	MCA	33	THE GRAM OF THE GRAM	Profile
14	THE HEAVY HEAVY HITS Madness	Virgin	34	THE BEST OF RED STEWARD Red Sweet	Warner/Bac
15	WHITE ON BLONDE Texas	Mercury	35	FROM THE CHAIRSIDE HOTEL Ian Amos	Atlantic
16	OCEAN DRIVE Elysian Fields	Wild Card/Parlophone	36	ON OLDER (George Michael)	Virgin
17	UNFINISHED BUSINESS The Jam	Parlophone	37	GROWING PAINS Billie Miller	Universal
18	GREATEST HITS - VOLUMES 1 & 2 The Beatles	Capitol	38	MY GENERATION - THE VERY BEST OF The Vibe	Parlophone
19	SAVAGE GARDEN Savage Garden	Capitol	39	POLYGRAM THE CORNS	Bacon
20	THIS IS HARDCORE A.P.	Nones	40	LIKE YOU DO... THE BEST OF Lightning Smith	Bac



TRACK OF THE WEEK

by STEVE HEMSLEY



SIMPLY RED: SAY YOU LOVE ME

The aim of the plugging team behind Simply Red's Say You Love Me was not just to win substantial airplay for the single but also to raise early awareness for the album *Blue*.

Radio One played the single first, but only a minute earlier than many other stations, while the IRL network was given exclusive plays of the album. They received *Blue* at 6.30pm on May 11 and were able to play sample tracks between 8pm and 9pm. Local radio promotion was spearheaded by independent company Jo Hart PR which celebrated its first birthday last week. Director Jo Hart says Reg 103 in Manchester, 96.3 Aire FM in Yorkshire, Cyde 2 and Invicta FM were big early supporters of Say You Love Me. "Mick Hucknall also visited many stations and interviews were syndicated across radio

THE TOP 10 PLAYERS BEHIND SAY YOU LOVE ME

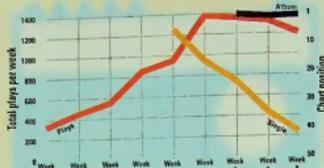
Station	Plays
Key 103	382
96.3 Aire FM	373
96.4 FM BRMB	259
100.7 Heart FM	281
Ocean FM	280
Southern FM	261
Invicta FM	235
Radio City	206
Rock FM	165
Virgin	156

Source: Music Download up to the week beginning 07/06/98

groups including Emap, GWR and the Radio Partnership," she says.

Say You Love Me enjoyed the biggest increase in plays of any song, up 236% to 373, when it entered the airplay chart at number 18 on April 18 despite only being at number seven on the Top 10 Growers list. When IRL stations began to play tracks from the album in May, total plays of the single doubled and the audience rose by 27% to more than 35m.

Although Simply Red are a core radio act for many FM and AM gold stations the song never received huge numbers of plays and this might have affected the sales performance of the single. Say You Love Me entered the CIn chart at number seven on May 16, but at four other tracks debuted higher. At the time it was on Radio One's B list.



National radio and TV promotion was secured as usual by Nigel Sweeney at Intermedia National and he won high-profile TV support that included the Lottery Show on May 6 and appearances on Top Of The Pops, Later With Jools, The Big Breakfast and TFI Friday.

This blanket coverage helped ensure that *Blue* entered the May 30 album chart at number one. It was knocked off top spot a week later by Boyzone's Where We Belong, but returned to the summit in the second week of June when the single dropped out of the Top 40.

By this time radio plays were beginning to drop away too, down 12% to around 1,200 a week, although Say You Love Me was still among the top 10 songs being played on Radio Two and enjoying 35 plays a week on Virgin.

MTV

#	Title Artist
1	2 RAY OF LIGHT Madonna
2	3 HONNY Mousse T feat Hot N'Jaicy
3	1 GONE TILL NOVEMBER Wyclef Jean
4	7 STRANDED Leticia McNeal
5	10 WISHING I WAS THERE Natalie Imbruglia
6	9 CEST LA VIE B'Witched
7	10 TELL IT The Temptations feat Maya
8	6 COME BACK TO WHAT YOU KNOW Enbrace
9	5 FREAK ME Another Level
10	10 VINDALOFO Fat Les

Most played videos on MTV UK, w/e 10/6/98
Source: MTV UK

THE BOX

#	Title Artist
1	2 VINDALOFO Fat Les
2	3 THREE LIONS '98 Lightning Seeds, Baddiel & Skinner
3	1 YOU'VE GOT THE FEELING Five
4	3 CEST LA VIE B'Witched
5	9 ZORBA'S DANCE Ltd
6	4 MY HEART WILL GO ON Celine Dion
7	4 MY HEART WILL GO ON Celine Dion
8	6 KING FLY FIGHTING BUS Stop
9	5 HOT STUFF Arsenal FC
10	10 LAST THING ON MY MIND Steps

Most played videos on The Box, w/e 10/6/98
Source: The Box

STUDENT RADIO

#	Title Artist	Label	Artist
1	9 ROCKAFELLER SKANK Fatboy Slim	Telstar	Skint
2	8 BANG ON Pragerhellens	ICA	Wall Of Sound
3	10 INTERCALAETIC Beastie Boys	Virgin	Grand Royal/Universal
4	1 CANT SEE YOUR FACE	East West	Polydor
5	6 GIRL AT THE BUS STOP My Drug Hell	East West	Volcano
6	4 RUFFNECK Freestylers	East West	Freskanova
7	5 RENDELLACK Wagon Christ	Epic	Virgin
8	9 A LITTLE SOUL PUP	All Around The World	Island
9	3 SMOXIN' Super Fly Animals	The Grapevine Label	Creation
10	8 SEX APPEAL Reus	Jive	(white)

The Caustery Fuse Student Radio Network Chart is compiled from the playlists of more than 40 student radio stations, w/e 10/6/98

TOP OF THE POPS

Three Lions '98 Lightning Seeds with Baddiel & Skinner; Vindalofo Fat Les; Got The Feeling Five; Camaval De Paris Paris Duo; Life Des Des; Can't See Me Ian Brown; Don't Come Home Too Soon Del Amiz; Too Much, Too Little, Too Late Silver Sun; A Little Soul PUP
Draft: Inesup 19/6/98

ITV CHART SHOW

Come! Back The Crystal Method; Come Together Spiritualized; I Am The Boy For You Asiac; Whatever Ozzie; Always Road Here Loader; 3 AM DJ Brock Landers; A Little Soul PUP; Too Much, Too Little, Too Late Silver Sun; Interview Package Ian McEwan; Don't Come Home Too Soon Del Amiz; Sooner Or Later Christine Lavin; Deeply Underground Jamiroquai; Rockafeller Skank Fatboy Slim; Camaval De Paris Duo G; Vindalofo Fat Les; Three Lions '98 Lightning Seeds; Baddiel & Skinner

THE PEPSI CHART

Performance: Lady Marmalade All Saints; Lead In Space Lighthouse Family
Videos: My Heart's Lane Desle Matthew Marsden; Got The Feeling Five; Three Lions '98 Lightning Seeds with Baddiel and Skinner
Interview: Baddiel and Skinner

RADIO ONE PLAYLISTS

A LIST

BBC RADIO 1 Got The Feeling Five; How Do You Want Me To Love You 911; Lady Marmalade / Under The Bridge All Saints; Turn Back Time Aqua; C'est La Vie B'Witched; The Boy Is Mine Brandy & Monica; My All (Morales Remix) Mariah Carey; Save The World (Radio Edit) The Corrs; Come Back To What You Know Enbrace; Rockafeller Skank Fatboy Slim; Thinking Of My Heaven; What's It Was Three Nations Intergalactic; Ray Of Light Madonna; Stranded Leticia McNeal; Ghetto Superstar Puss Michel; Horny Mousse T vs. Hot 'N' Juicy Looking For Love Karmy
Remixes: Too Much, Too Little, Too Late Silver Sun; Begun Again Space; Feat It Temporer feat. Maya

B De For Love 2 Part; Life Is A Flower Ace Of Base; Gimme Love Aislinn; Freak Me Another Level; Intergalactic Beastie Boys; Because We Want To Billie; Fall In Love With Me Booth and The Bad Anger; A Change Of Heart Bernard Butler; Bad Girl (Radio Edit) Jackson; I Think I'm Paralyzed (Single Remo); Carbone Crescent Moon Lynden David Hall; Go Deep Janet Jackson; The City Is Mine Jay Z feat. Blackstreet; Fly House You '98 Junglo Brothers; Lead In Space Lighthouse Family; Legary Mearns; My Heart's Lane Desle Matthew Marsden; Be Careful Spakki; Say It Once Again; How Much I Think Of You Wireless

C One Of The People Adamski; Black White Acid Rap Foundation; Broken Heart Ex Breakbeat Era; Feel The Beat Camarot; Spank (Radio 1 Edit) O'Mearns; The Back Delatell; Life's Lost; With Me Destiny's Child; My Weakness Is None Of Your Business Embrace; Love You The High Fidelity; Story (You Keep Playin' With My Mind) Ingrid; L.A.M.D. Brock Landers; Strong Liquid; No Matter What I Do Will Matter; Fly House (Do The Kaki) Rocket From The Crypt; Perfect Smashing Pumpkins; Last Thing On My Mind Steps; Settle Down Unbelievable Truth; My Way Under

As Featured

Heavy: Under.../Lady.../Never Ever / Know... All Saints; C'est La Vie B'Witched; What's It Was Three Nations Intergalactic; My All (Morales Remix) Mariah Carey; Go Deep Janet Jackson; Vindalofo Fat Les; Stranded Leticia McNeal
Don't Gots '98 November (Remix) Wyclef Jean; Ray Of Light Madonna; Horny '98 Mousse T feat. Hot 'N' Juicy; Got The Feeling (Live Version) Five; The Strutt Bamboo; Dreams The Corrs; Turn Back Time Aqua; A Little Soul PUP; Come Back To What You Know Enbrace; Too Much, Too Little, Too Late Silver Sun; Rockafeller Skank Fat Boy Slim
Bizz Bin: Ghetto Superstar Puss Michel; Bad Girl D Romo; Save Tonight Eagle Eye Cherry; Hit 'Em Wit Da Hee Missy Elliot; Fly House You Junglo Brothers
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World Cup Package: Get My Goal Collapsed Lund; Camaval De Paris Duo G; Top Of The World Chumbawamba; World Is Making Her Order Rise Up Jamaica United; Don't Come Home Too Soon Del Amiz; (How Does It Feel To Be) On Top Of The World England United; 3 Lions '98 The Lightning Seeds with Baddiel & Skinner
Breakers: Feat It The Temporer feat. Maya; With Me Destiny's Child; The Boy Is Mine Brandy & Monica; My Way Under; Let Me See Morncha; This Is How We Fly 3.O.A.P.; Leave 'Em Smiling To Desire Spunkin' Guinness 287 Lockdown; Lewly Dewe Jay Jeff & The Fresh Prince; Because We Want To Be Freak Me Another Level; The Heart's Lane Desle Matthew Marsden

MTV UK PLAYLISTS

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20 JUNE 1998

AMERICAN CHARTWATCH

by ALAN JONES



For the past four weeks there have been no British records in the Top 40 of the Hot 100 singles chart, but that changes this week with the return of the Spice Girls, who debut at number 36 with Stop. Their sixth US hit, it makes a lower debut than the rest and, though selling fairly well, it is getting very little airplay. It's the third single from Spiceworld, following Spice Up Your Life, which debuted at 32 last November, and Too Much, which entered at 22 in February. Despite the attention Stop is getting, Spiceworld slides to a new low this week, falling nine places to number 61.

Aside from Stop and Too Much (82 and 87), other British singles in the Hot 100 are Elton John's Something About The Way You Look Tonight/Candle In The Wind (47-45) and Recover Your Soul (59-59), Sive's When The Lights Go Out (57-52, with the biggest gain in airplay of any record this week), Oliva Newton-John's I Honestly Love You (67-66), Deja Vu's My Heart Will Go On (79-78), Hannah Jones' You Only Have To Say You Love Me (92-92) and Jimmy Ray's Are You Jimmy Ray? (83-86).

On the album chart, MP Da Last Don by rapper Master P explodes 112-1, after selling 495,000 copies last week, comprehensively overshadowing the latest Smashing Pumpkins' album Adore, which debuts at number two with sales of 174,000. Master P

-real name Percy Miller - had a steeper trajectory with his last album Ghetto D, which jumped 137-1 last September. The biggest jump in chart history came on April 1997, when Notorious B.I.G.'s Life After Death soared 176-1. All three albums made their chart debuts early, due to "street date violations" - that is, eager record shop proprietors jumping the gun on the official release date.

Meanwhile, Rod Stewart makes a much quieter debut, entering at number 44 with When We Were The New Boys. As recently as 1993, Rod reached number two with Unplugged... And Seated. Unless When We Were The New Boys improves significantly, it will be Rod's lowest charting regular (ie, not live or compilation) album in America since his very first. The Rod Stewart Album, which peaked at number 139 in 1970.

ACTS IN US AND UK ALBUM CHARTS

	US	UK
Rod Stewart When We Were The New Boys Simply Red Blue	NEW-44	2-4
Page & Plant Walking Into Clarksdale	155-179	1-2
	73-91	113-136

ARTIST PROFILE: GARBAGE

by PAUL WILLIAMS



Most acts normally take the best part of a year to cover four continents on an international campaign.

But such has been the intensity of Garbage's schedule for their second album Version 2.0 that even before its release they had already paid promotional visits to North America, Europe, Asia and Australasia.

"The set-up was that Garbage has been very front-loaded," says Mushroom's head of international Mirelle Davis, who points to both the pre-release promotion and the group's growing profile since 1995's self-titled debut. After just a few weeks, the album has generated number ones in Belgium, France, Hong Kong and New Zealand, while it has also hit the Top 10 in more than a dozen other countries. In America, where the band are signed to Almo Sounds, the album debuted at 53, giving them their highest US chart placing to date.

"There's been interest everywhere from Poland to Peru," says Davis, adding that sales of the current release are already two-thirds of the total of its predecessor for the world outside the UK, Australasia and North America.

With a six-date US tour starting in mid-May, Davis says the initial aim of the campaign was to fit in as much promotion beforehand as possible, beginning in March when the band spent two weeks being interviewed in their studio in Madison,

Wisconsin. The band, who are signed to Mushroom in the UK for the world outside North America, then visited Europe, Asia and Australasia before the start of their tour.

"They work unbelievably hard," says Davis. "With the first record we started from scratch and the sales were over a long period of time, but their profile had grown beyond what they sold with the first record."

This month has seen the start of a summer-long programme of concert and festival appearances across Europe, beginning with the Pinkpop Festival in Heerleen in the Netherlands on June 1 and culminating with the Reading Festival on August 30. They play the Fuji Festival in Japan on August 1, while a gruelling three-month tour of the US - their longest there to date - will start in September. Visits to Asia and Latin America are also being targeted as the band look to capitalise on the strong early sales of the album.

ALBUM WATCH GARBAGE

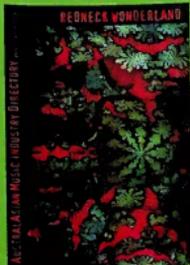
- Top 10 currently in Finland, France, Greece
- Top 20 in countries including Austria, Belgium, Germany
- Launch in August of next single Think I'm Paranoid

UK WORLD HITS

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

AUSTRALIA	AUSTRIA	FRANCE	NETHERLANDS	SWEDEN
1 (1) 5,6,7,8 Steps Jive	1 (1) HIGH Lighthouse Family Polydor	1 (1) NEVER EVER All Stars London	1 (1) CASANOVA Ultimate Gato Mercury	1 (1) ALL THAT I NEED Bryson Polydor
2 (1) STOP Spice Girls Virgin	2 (2) SAY YOU LOVE ME Simply Red East West	2 (1) ANGELS Robbie Williams Chrysalis	2 (1) SAY WHAT YOU WANT Tea&Whisky Tang Clan Mercury	2 (1) UNDER THE BRIDGE All Saints London
3 (1) BIG MISTAKE Nicola Ibragimov RCA	3 (1) UNDER THE BRIDGE All Stars London	3 (1) STOP Spice Girls Virgin	3 (1) HIGH Lighthouse Family Polydor	3 (1) WHEN THE LIGHTS GO OUT Sve RCA
4 (1) NEVER EVER All Stars London	4 (1) WHERE ARE YOU Natalie Imbruglia RCA	4 (1) TORN Natalie Imbruglia RCA	4 (1) WHERE ARE YOU Iwanis EMI	4 (1) HIGH Lighthouse Family Polydor
5 (1) HIGH Lighthouse Family Polydor	5 (1) MY LOVER Ultimate Kato Source: JPI	5 (1) MY LOVER Ultimate Kato Dancepool	5 (1) LAST THING ON MY MIND Steps Source: Stocking Music; Top 100	5 (1) NEVER EVER All Stars London

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MID-PRICE

This	Last	Title	Artist	Label (distributor)
1	1	TRACY CHAPMAN	Tracy Chapman	Epic/Electra CD (EMI)
2	5	SONGS FOR SWINGIN' LOVERS	Frank Sinatra/Various	Capitol CDP 7465702 (E)
3	4	REPUBLICA	Republica	Deconstruction T421141022 (BMG)
4	2	CAPITAL PUNISHMENT - THE BEST OF - VOL 2	Steve Perz	Capitol FM CDPEK2 (CFM)
5	7	BROTHERS IN ARMS	Dino Strati	Vertigo R042982 (E)
6	6	MOSLEY SHOALS	Ocean Colour Scene	MCA MCO 6000 (BMG)
7	3	ELEGANT SLUMMING	M People	Deconstruction 7423116782 (E)
8	4	PICTURE BOOK	Simply Red	East West 90718093 (BMG)
9	15	SECOND COMING	Stone Roses	Geffen GDF 29643 (BMG)
10	10	HOW TO OPERATE WITH A BLOWN MIND	Lo Fidelity Allstars	Skint BRASSIC 8CD (JMV/V)
11	16	RESERVOR DROPS	Original Soundtrack	Warner Bros K 50712 (E)
12	11	THE BLUES BROTHERS (OST)	Various Artists	Reprise 59624565 (V)
13	12	DOOKIE	Green Day	Int'l 552602 (E)
14	17	MEN AND WOMEN	Simply Red	Atlantic 854037902 (W)
15	14	RAFI'S REVENGE	Aztec Club Foundation	Polydor 530222 (F)
16	18	THE DOCK OF THE BAY	Various Artists	Columbia 4626072 (SM)
17	13	WHAT'S GOING ON	Marvin Gaye	Sony CMK693 (SONY)
18	19	GREATEST HITS	Bob Dylan	Geffen GDF 19236 (BMG)
19	12	KIND OF BLUE	Miles Davis	
20	6	APPETITE FOR DESTRUCTION	Guns N' Roses	

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BUDGET

This	Last	Title	Artist	Label (distributor)
1	1	MAGGIE MAY - THE CLASSIC YEARS	Rob Stewart	Spectrum 5511180 (F)
2	2	98.1	Various	Moving Shadow ASHADOW 98100 (SRO)
3	10	THE COLLECTION	Michael Ball	Spectrum 5507112 (F)
4	4	GREATEST HITS	Her Chocolate	EMI GML CDCLL3 1591 (E)
5	5	THE MUSIC OF ANDREW LOYD WEBBER	Various	Cosmos CRIMC024 (EUK)
6	3	ESSENTIAL SPEED GARAGE 2	Various	Beechwood ESSECO 4 (BMV/BMG)
7	6	THE BEST OF	Boney M	Capitol 8567912 (E)
8	5	AIRBAG/HOW AM I DRIVING?	Radiobabe	Cosmos CRIMC 83 (EUK)
9	15	BEST OF THE SIXTIES	Various	Spectrum 551482 (F)
10	8	MOTOWN CHARTBUSTERS - VOLUME 3	Various	

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COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	TRAMPOLINE	The Mavericks	MCA Nashville UMC 8046 (BMG)
2	2	SITTING ON TOP OF THE WORLD	LeAnn Rimes	Curb/Nel Label/London 576022 (F)
3	3	COME ON OVER	Shania Twain	Mercury 71433602 (F)
4	4	IF YOU SEE HIM	Reba McEntire	MCA Nashville UMC8058 (BMG)
5	4	SONGS OF INSPIRATION	Daniel O'Donnell	Riv RTZCD 395 (F)
6	6	MUSIC FOR ALL OCCASIONS	Marvyn D'Amico	MCA MCO 11394 (BMG)
7	5	SEVENS	Charlie Brooks	Capitol 49592 (E)
8	13	FURTHER DOWN THE ROAD	Garth Brooks	Riv RTZCD 0065 (F)
9	7	YOU LIGHT UP MY LIFE	LeAnn Rimes	Curb/The Hit Label CURCD046 (BMG)
10	8	BACK WITH A HEART	Olivia Newton-John	Universal UMC 80487 (BMG)
11	9	THE WOMAN IN ME	Shania Twain	Mercury 522862 (F)
12	12	THE LIMITED SERIES	Garth Brooks	Capitol 49572 (E)
13	14	WITH YOU IN MIND	Charlie Landsborough	Riv RTZCD 0078 (F)
14	15	IF YOU SEE HER	Brooks & Dunn	Arista Nashville 078218652 (BMG)
15	11	I SAW THE LIGHT	Hal Ketchum	Curb/The Hit Label CURCD042 (BMG/F)
16	10	HOW I FEEL	Terri Clark	Mercury 522112 (F)
17	15	MOVING ON UP	Southern Tracks STKCD 3 (GRP/V)	
18	16	BLUE	LeAnn Rimes	Curb/The Hit Label CURCD025 (BMG/F)
19	17	NO FENCES	Garth Brooks	Liberty CDP 755502 (E)
20	18	IN PIECES	Garth Brooks	Liberty CDST 222 (E)

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ROCK

This	Last	Title	Artist	Label (distributor)
1	1	ADORE	The Smashing Pumpkins	Hit/Virgin CDH1751 (E)
2	2	DIABOLUS IN MUSICA	Slyter	Capitol 491322 (SM)
3	2	EVERYONE SAYS YOU'RE SO FRAGILE	Nirvana	Geffen GDC 24425 (BMG)
4	3	STOSH	Slunk Anarsia	One Little Indian TPLP 182CL (P)
5	6	ELECTRIC LADYLAND	Jim Henson Experience	MCA MCO 11600 (BMG)
6	7	WALKING INTO CLARKSBIDE	Jimmy Page & Robert Plant	Mercury 558294 (E)
7	5	WILD ONE - THE VERY BEST OF	The Lizzy	Vertigo 529112 (F)
8	9	BIG ONES	Aerosmith	Geffen GED 24549 (BMG)
9	8	CROSS ROAD - THE BEST OF	Bob Dylan	Mercury 522582 (E)
10	9	ARE YOU EXPERIENCED	Jim Henson Experience	MCA MCO 11608 (BMG)

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XFM

This	Last	Title	Artist	Label (distributor)
1	27	THE ROCKAFELLER SKANK	Fatboy Slim	Skint SKINTKCD 1 (JMV/V)
2	28	A LITTLE SOUL	Pulp	Island CD0708 (F)
3	1	HE GOT GAME	Public Enemy	Def Jam 508862 (F)
4	20	CAN'T SEE ME	Jan Brown	PolyGram 46052 (E)
5	5	COME BACK TO WHAT YOU KNOW	En Vogue	Hut HUTCD03 (E)
6	3	STAY YOUNG	UltraSquad	Nude NU00501 (JMV/V)
7	7	"100 MICK TOO LITTLE, TOO LATE"	Silver Sun	Polydor 5508115 (F)
8	15	"TOP OF THE WORLD (DU, DU, DU)"	Chunambamba	EMI CDE0815 (E)
9	17	LET ME SEE	Mozzhebe	Indochina 1047CD (F)
10	3	ICE HOCKEY HAIR	Super Furry Animals	Creation CRESC020 (JMV/V)
11	7	ANA ADORE	Smashing Pumpkins	Hut HUTCD01 (E)
12	12	IT'S LIKE THAT	Ron-DMC vs Jason Nevins	Snitch Communications SM0692 (F)
13	4	DRINKING IN L.A.	Ryan VM 3006	Capitol CD0362 (E)
14	11	EAT MY GOAL	Collapsed Lung	Deceptive BLUFF0602 (V)
15	14	GET MYSELF ARRESTED	Genev	Hut HUTCD03 (E)

This	Last	Title	Artist	Label (distributor)
16	28	INTERGALACTIC	Beastie Boys	Grand Royal/Capitol CD0618 (E)
17	16	THE FLUPSIDE	Marcus	Echo ECH0256 (F)
18	18	EVERYONE SAYS YOU'RE SO FRAGILE	Nirvana	Fest CD070113 (E)
19	4	THE ARK ROAD EP	Spiritualized	Dedicated SPRT1903 (E)
20	6	I WOULD FIX YOU	Keenick	EMI CDE0815 (E)
21	20	WHEN IN ROMEO DO THE JEK	Rocket From The Crypt	Elemental ELMT1791 (E)
22	21	LEGACY	Manson	Parlophone CD0841 (E)
23	30	HOT SMOKE	Majago	Chemical Underground CHEM0520 (V)
24	25	RANG ON	Propagandaheads	Wall Of Sound WALLCD 09 (P)
25	22	YOUR KINGDOM TO DUST	Scott 4	V2 VHS01813 (P)
26	27	SOBER	Disruptor	Roadrunner RE 2230 (P)
27	23	SHINE	Monrose Avenue	Columbia 666012 (SM)
28	24	BLACK	Jesus & Mary Chain	Creation CRESC020 (JMV/V)
29	26	MINNESOTER	Dandy Warhols	Capitol 7240639693 (E)
30	29	KIRSTEN'S BEACH	Peebles	AMT JUNGLE 013 (E)

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INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	THE ROCKAFELLER SKANK	Fatboy Slim	Skint SKINT 35CD (JMV/V)
2	2	FEEL IT	The Tempters featuring Mayo	Pepper 053032 (F)
3	1	DO FOR LOVE	2Pac	Jive 051812 (P)
4	5	LAST THING ON MY MIND	Steps	Jive 051812 (P)
5	10	LET ME SEE	Mozzhebe	Indochina 1047 (P)
6	1	BRING IT ON	N'ave Davoutier	Gez Street VRV 500203 (JMV/V)
7	1	I PUT A SPELL ON YOU	Sinque	Devine SE38 0002 (P)
8	6	FIGHT FOR YOUR RIGHT (TO PARTY)	NICC	Control 062495 CDN (P)
9	10	THE FLUPSIDE	Moloko	Echo ECH0 554 (P)
10	10	IT'S LIKE THAT	Ron-DMC vs Jason Nevins	Snitch Communications SM0692 (F)
11	9	EAT MY GOAL	Collapsed Lung	Deceptive BLUFF 0602 (V)
12	3	STAY YOUNG	UltraSquad	Nude NU 35CD1 (JMV/V)
13	8	ICE HOCKEY HAIR	Super Furry Animals	Creation CRESC028 (JMV/V)
14	14	SCOTLAND BE GOOD	Turkey Army	Precious Organisation JWCD 33 (MAC)
15	16	UNTIL THE DAY	Jungle Deep Dogs	Twisted UK TWCD 10304 (F)
16	7	COUNTING THE DAYS	Abi	Kuku CDK001 (P)
17	10	ROMARIO	Depth Charge	DC Recordings DC 212Z (F)
18	11	THE ARK ROAD EP	Spiritualized	Dedicated SPRT 0152 (V)
19	16	JUNGLE BROTHER	Jungle Brothers	Gez Street GE 306698 (JMV/V)
20	15	OH LA LA	Worship	Wall Of Sound WALLCD 03 (V)

All charts © DN

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	2	VERSION 2.0	Garbage	Mushroom MUSIC 29CD (JMV/V)
2	4	BIG CALM	Morcheeba	Indochina ZEN 47 CDX (P)
3	1	HOW TO OPERATE WITH A BLOWN MIND	Lo Fidelity Allstars	Skint BRASSIC 8CD (JMV/V)
4	10	SIREN	Heather Nova	V2 VVR 101872 (BMG)
5	12	TIN PLANET	Space	Gez Street 51V (V)
6	6	PELTON	The Daligados	Chemical Underground CHEM0520 (V)
7	6	STOSH	Slunk Anarsia	One Little Indian TPLP 182CD (P)
8	11	IN MY LIFE	George Martin/Various	Echo ECH0 26 (P)
9	1	PEOPLE MOVE ON	Bernard Butler	Creation CRECD 221 (JMV/V)
10	17	WORDS GETS AROUND	Stereophonics	V2 VVR 100438 (BMG)
11	3	MUNKI	The Jesus And Mary Chain	Creation CRECD 232 (JMV/V)
12	8	PUSH THE BUTTON	Money Mark	Mo Wax MW 09025 (V)
13	7	THE BEST OF	Nick Cave & The Bad Seeds	Mute LDCMUTE14 (V)
14	13	DECKANORUMSANDROCKANDROLL	Propagandaheads	Wall Of Sound WALLCD 09 (P)
15	15	JURASSIC 5	Pan Pan Discs (V)	
16	10	TOGETHER FOREVER - GREAT HITS 83-88	Ron-DMC	Profile FLECCO 474 (P)
17	14	DEBIT	Bink	One Little Indian TPLP 31CDX (P)
18	15	BEDOMING X	Sneaker Pimps	Clean Up CUP 0020 (V)
19	18	LAME'S SATELLITE WE ARE FLOATING IN SPACE	Spiritualized	Dedicated DECD 034 (V)
20	20	(WHAT'S THE STORY) MORNING GLORY? Oasis		Creation CRECD 189 (JMV/V)

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Reporting to the Head of Contemporary Music, the Marketing Manager will be responsible for record company activity across the Contemporary Music Division. This will include working on marketing campaigns with our UK record company partners and managing BBC Music's own label development strategy. They will also work closely with the Head of Contemporary Music to develop brand planning for BBC Music on a global basis.

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At least three years experience working in the record industry in a marketing associated discipline will be essential. A knowledge of negotiations and business affairs would be useful.

Product Manager

The Product Manager will have responsibility for developing the new in house record label activity. There is currently an easy listening label taken from the BBC archive and further labels are planned. The position carries budget responsibility, and will involve managing all aspects of the label including production, consumer and retail marketing, public relations and third party distribution.

The successful applicant will have at least three years product management experience, either with a record label or distribution company, and have a proven track record of achieving plans within agreed deadlines. They will also establish and manage overseas sales in key territories through third party companies.

Please send CV and covering letter outlining your suitability and stating your current salary package to Kate Carey, Human Resources, Room A3062, BBC Worldwide, Woodlands, 80 Wood Lane, London W12 0TT. Tel: 0181 576 3199 by 29th June.

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RETAIL FOCUS: ROUND SOUNDS

by Karen Brewer

Steve Brewer describes his decision to purchase the former Rounder Records store at the age of 20 as "a big leap and a lot of responsibility," but two years on he has every reason to feel that he was right to grasp the challenge.

With its image makeover and name change to Round Sounds, the store has succeeded in attracting a much wider range of customers and has effectively overcome the fact it does not enjoy a prime High Street location in Burgess Hill, Sussex.

"It used to be a case of kids dragging their parents into the store but there really wasn't very much to appeal to them," says Brewer, who worked in the shop for two years before buying it. "I wanted to prioritise making the atmosphere comfortable for everybody with a range of stock to suit all tastes. One of the first things I did was to reflect this in window displays by giving space to artists such as Celine Dion and Robson & Jerome."

Simply Red currently occupies a prominent position in Round Sounds' window and sales



Round Sounds: attracting a wider range of customers

of their album, *Blue*, are holding up well. Display impact is also being maximised for a wide range of promotions which is helping to build a reputation for breadth of stock. Currently, EMI's soundtrack campaign, offering CDs at £7.99 and £12.99, occupies the store's main promotional wall with

around 60 titles displayed face on. "It features some very strong titles such as the entire James Bond catalogue and more recent soundtracks such as *Romeo + Juliet* and *Transpooting*," says Brewer. "The range is offered on a sale-or-return basis, which I reckon is the best marketing tool a record

company can use. We are happy to expand the range if it is at no risk to us."

Brewer believes that the store's chart walls put customers at ease by making every new release immediately easy to spot. It has recently expanded its mid-, low- and budget price offers with an ongoing range of multi-buy deals and actively promotes new compilations which it sells at competitive prices. Its PolyGram listening post and jointly owned EMI post are also proving increasingly effective marketing tools. "Embrace's album, *Good Will Out*, has been going like a bomb this week and it definitely benefited from exposure on the post two weeks before release," says Brewer. "We have high hopes for Neil Finn who is currently being featured."

Round Sounds likes to think that a bit of extra effort goes a long way when it comes to customer service and it is prepared to track down small distributors to order as little as one unit. "Customer satisfaction is very important to us and good word of mouth is undoubtedly the best form of advertising," believes Brewer.

IN-STORE THIS WEEK

Andys Records

Windows - two CDs for £22; **In-store and Press ads** - *Masters At Work*, Buddy Guy, Neil Finn, Bran Van 3000, Dana International, Catherine Wheel, Brooker & Dunn, Gershwin, Summer Serenades, Kennedy, Rufus Requiem, Roberto Alagna, Midget, Ether, Gran Turismo, Weekender, Dr John, Julian Lennon, Walton - Henry V

International LCD

Singles - Lighthouse Family, Tina Arena, Janet Jackson, Will Mellor, Karen Ramirez, Lionel Richie, Imajin, Dana International, LCD; **Albums** - Neil Finn, Ultimate Summer Party, Very Best Pure Grooves, Best 60s Summer Album in the World...Ever; **Videos** - Star Trek

Spice

In-store - three classical CDs for the price of two, two selected rock and pop CDs for £10, Father's Day promotion, Disney Summer, Spice Girls, PolyGram CDs for £10.99

FARRINGDONS

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

HMV

Singles - Dana International, Bernard Butler, Propellerheads; **Windows** - three videos for £12, Neil Finn, Embrace, Janet Jackson; **In-store** - three CDs for £10 on Skint, Ultimate Summer Party, Very Best Pure Grooves, Box Hits 2, God's Hotel, Tom Waits, Jason Nevins, Ride The Underground, Brandy

MENZIES

In-store - Artists Of The Millennium promotion, Embrace, B*Witched, Fatboy Slim, Lone Piper

NOW

Singles - Lighthouse Family, Tina Arena, Janet Jackson, Bamboo, Destiny's Child; **Albums** - Van Morrison, Ultimate Summer Party, Very Best Pure Grooves, Neil Finn

ourprice

Singles - Dana International, Janet Jackson, Karen Ramirez, LCD, Lighthouse Family; **Albums** - Kean, Sliding Doors, Van Morrison; **Windows** - Lo-Fidelity Allstars, Lightning Seeds, Celine Dion, two CDs for £20, Fat Les, Dario G

TOWER

Windows - Janet Jackson, Propellerheads, Ether, Imajin; **Windows** - World Cup, Neil Finn, PolyGram sale, singles range; **Madness, Curtis Mayfield; In-store** - World Cup, Motown promotion, World Music Sale; **Press ads** - Madness, Neil Finn, PolyGram jazz sale; **Radio** - Motown campaign

MEGASTORES

Singles - Audioweb, Bernard Butler, DJ Linton, David Hall; **Windows** - mid-price promotion, World Cup singles; **In-store** - Neil Finn, Press ad, Best Of Pure Groove, Dr John, MiniDisc, The Kinks, Spice ads - Embrace, Dana International

WH SMITH

Singles - Lionel Richie, Janet Jackson, Dana International; **listening posts** - Karen Ramirez

WOOLWORTHS

In-store - promotions for Gloria Estefan, Rod Stewart, Shed Seven and Simply Red offering discounted back catalogue with purchase of current albums, Top 100 Artists promotion offering buy three get one save £5, Virgin Best...Ever albums at £10.99 each or two for £20, selected Grimsom CDs at £5.99 or three for £15



STEVE TURNER, assistant manager, Solo Music, Exeter

"We are very established here in Exeter and have built an excellent reputation on the basis of customer service and competitive pricing. The same goes for our other store in Truro. Price is a big issue for us and we will always try and match - or outdo - any neighbouring price initiatives. For example we're currently doing very well with the *Smashing Pumpkins*' *Adore* at a £12.99 price point.

The store is arranged on two floors with pop, dance and chart product downstairs and specialist sections such as classical and jazz upstairs. The upstairs attracts heavy traffic as we carry an enormous range of classical. This sector isn't very well catered for in Exeter generally and we are probably the first port of call for classical enthusiasts.

This week it is proving a very close thing between *Three Lions* and the *Fat Les* single *Vindaloo*. The first is a great singalong but *Fat Les* seems to have the commercial edge.

BEHIND THE COUNTER

"We've certainly seen some new faces in to buy singles which boost well for the power of the World Cup to boost record sales. The other big single this week is *Fatboy Slim*'s *Rockafeller Skank*."

On the whole, it has been pretty quiet for new albums although *Embrace*'s *Good Will Out* has been a winner. We did a playback evening for it in the store a couple of weeks before its release and it went down well. We're trying to do more of these as they really do give a lift to sales.

Record companies are currently giving a lot of support to indie stores. *PolyGram*'s World Cup campaign is particularly strong and *Virgin*'s current three CDs for £20 is helping to maintain a healthy turnover.

We're running a football syndicate here and each of us have got two teams. I've pulled out Scotland and Nigeria and who knows what my chances could be. Like everyone else I'll be following it all the way."



PETER EDWARDS, Pinnacle Sales Force rep for the North West

"Much has changed at Pinnacle since I did my first CD on The Road slot three years ago."

We've now got two sales teams, the Selecta listening posts, web sites and laptop computers. The company's latest initiative is a catalogue promotion with Mojo involving 100 indie stores. Helping dealers sell more music is what it is all about.

The album releases I handle are always musically diverse and my pre-sales over the last fortnight have had no exception. Last week I got a very good reaction to *Rancid*'s *Life Won't Wait* on *Epitaph*. Tagged at a retail price of £5.99 or less, it should be a winner when it comes out on June 22. It will also gain from exposure on the Selecta listening posts.

Buddy Guy's *Heavy Love* on *Silvertone* has also unanimously received the thumbs up and promises to reach beyond the blues market. Prospects are also looking

good for *The Artist*'s forthcoming album *New Power Soul*, which should hopefully be out at the end of June. For *Kraftwerk* fans we've got the band's first official live release coming up with their four-track *Classic Classics*.

It has been good to see *Embrace*'s debut album *Good Will Out* living up to expectations this week and *Smashing Pumpkins* are still keeping us very busy. The ebb and flow of *The Tamperer*'s *Feel* it also buds well for a long life on the singles racks.

Next week's singles chart should highlight the fact that football and music can walk hand-in-hand. Having said that, the summer period will be pretty quiet as usual. I take my hat off to the likes of *Simply Red* and *Rod Stewart* for releasing big albums at this time. Maybe it has something to do with the fact that they are both big football fans."

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