



NEWS: Following the announcement of booming music sales, **ASDA** is now to sell music on-line
Music sales boom 4



JAZZ: JVO Victor is planning a tribute to **JACO PASTORIUS**, one of the first jazz stars to cross over to rock
Talent extra 8



ARR: A cast of top stars has assembled for **LYND WEBBER's** album of Whistle Down The Wind
Talent 11



PRO-AUDIO & STUDIOS STARTS p26

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musicweek

Morris opens the door to US

by **Ajax Scott**

Doug Morris, the newly-confirmed global chief of the combined PolyGram and Universal companies, has pledged that UK and other European acts will receive a greater shot at US success through the new operation than any company has ever offered before.

Morris was finally named as chairman and ceo of the new company last Monday. As expected, Jorgen Larsen was appointed chairman and ceo of Universal Music International.

Morris says "unequivocally" that foreign repertoire will receive a big US push. "International artists are going to be given much more of an opportunity to fly here," he says. "It's interesting because very often the inter-

national guy doesn't report to a record person. But music is international. I will understand it."

Although the merger of the two companies still has to be cleared by the regulatory authorities in the US and Europe - a process expected to take up to six months - Morris and Larsen have to act quickly to reassure artists and executives that the move will enhance rather than threaten their careers.

"Whenever another person takes over there is always a tendency for people to say this is bad, we're going to be the tail of the dog. That's not the case here," says Morris. "I have enormous respect for the PolyGram company. That's where all the beef is."

Larsen says. "There's a lot of negative talk about restructuring,



Morris: respect for PolyGram

As soon as you mention the word people imagine the worst. That's not what it's about.

"The first two key appointments were Universal people but it doesn't mean we have planned to replace PolyGram's senior management with our own people. Some will probably go

because that's statistically what happens, but not automatically to be replaced by Universal people," he adds.

A hectic series of plans is being developed to merge the two companies but nothing can be implemented until regulatory approval is received. Morris, who will travel to Europe within the "next couple of weeks," says that little or no structural change will take place this year in order not to disrupt the crucial fourth quarter release schedule.

The shape of the senior management structure will become clearer during the next few weeks. One unknown factor remains PolyGram music chief Roger Ames, who has been linked in press speculation to Warner Music. "I had dinner with Roger

the other night and I hope he stays. I hope he can come to an agreement. He's an excellent record executive. I would love to have him," says Morris.

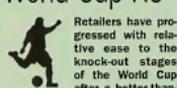
Universal is expected to retain a stand-alone label identity in its largest territories such as the UK, Germany, Japan and France. However, whether the local Universal or PolyGram chief assumes overall responsibility is likely to be decided on a territory-by-territory basis.

● PolyGram UK is splitting its commercial marketing division into two sections with effect from next Wednesday (June 8). Brian Berg, currently PolyGram TV managing director, will head the new TV division as MD, while Gary Richards becomes divisional director of PolyMedia UK.



Robbie Williams became the first artist to win the Lev's Nordoff-Robbins Music Therapy original talent award on two occasions when he picked up the award again at the Silver Clef Awards luncheon at the Inter-Continental Hotel in London last Friday (June 26). Besides Williams, who first won the award as part of Take That in 1993, honours went to Jamiroquai's Jay Kay, who collected the prestigious Silver Clef award, Deep Purple, who were given the special achievement award, Chris De Burgh, who won the HMV International award, and Sir Cliff Richard, who received the Silver Accolade award. At the ceremony, Sir Cliff took a gentle swipe at radio programmers for ignoring his and other veteran acts' records. "These days there seem to be people like myself not getting any airplay. As the years go by it's going to get harder because nobody will play you if you don't get hits," he said. The event raised more than £300,000 for Nordoff-Robbins. See Dooley, p35

Plucky retailers beat threat of World Cup KO



expected first round sales performance, despite last week's reportedly slow start.

While business is undoubtedly quieter than normal, two weeks into the World Cup tournament sales of football-related singles plus a successful number of in-store campaigns have helped the industry avoid anything like the downturn which occurred during Euro '96.

"I thought it was going to be a lot quieter with games being played all the time, but it's not been too bad," says Matt Archer, who manages the Sounds Good To Me store in Filtwick.

CIN figures show 13% more singles were sold in the first two weeks of the tournament compared with the previous fortnight, while album sales dipped by 7% during the same period. However, during Euro '96 the opening two weeks saw both an 8% drop in singles sales and 6% for albums.

Virgin set to take Smiths stake

The Virgin group could take full control of Virgin Our Price within the next week, signalling the return to the chain of former managing director Simon Burke.

A deal is understood to be imminent between the group and WH Smith over Smiths' 75% stake in the chain which comprises 88 Virgin branches and 227 Our Price stores nationwide.

Last year the Virgin group, which currently owns a 25% stake

in the chain, put in a £135m offer for Virgin Our Price, but this was rejected by Smiths.

If the purchase does go through, it would see the return to Virgin Our Price of Burke, who quit as managing director in 1996 to become chief executive of Richard Branson's Virgin Retail Group.

Burke is currently heading the negotiations for the Virgin group in the deal.

I THINK I'M PARANOID garbage
 6.198

fono

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breaking hits in europe

From the publishers of Music Week

Labels challenge their rivals to cut CD single dealer price

by Robert Ashton

Record companies are challenging their competitors to adopt a lower singles dealer price in a bid to put an end to 'harmful' discounts and free deals.

Under the new chart rules due to come into effect next Monday (July 6), the minimum dealer price for a CD single to qualify for the charts is reduced from £2.43 to £1.79.

Although labels cannot dictate the retail price of singles, many privately concede that the current practice of offering retailers discounts and free product to enable singles to sell for £1.99 are increasing record companies' costs while undervaluing artists. Instead they would like to see the price pegged at £2.99 or even £3.99.

By setting the £1.79 dealer price it is hoped one-for-one and two-for-one deals will be reduced; sweet-

HOW PRICES COMPARE

£1.79 DEALER PRICE

VAT on £2.99 retail price = 45p
£1.79 ppd + 45p VAT = £2.24
£2.99 - £2.24 = 75p profit for retailer

£2.43 DEALER PRICE PLUS

TWO-FOR-ONE DEAL

With a two-for-one deal, unit cost = £1.62p

VAT on £2.99 retail price = 45p
£1.62 ppd + 45p VAT = £2.07
£2.99 - £2.07 = 92p profit for retailer

eners are demanded because retailers complain their margins are squeezed or non-existent if they are buying at £2.43 (plus VAT) and selling at £2.99 or £1.99. The £1.79 price would still leave them a margin (see box).

Universal commercial director



Roberts: deals are inevitable

John Pearson says his company will be adopting the new price in a bid to bring stability to the market. "We need to get some sort of sanity thoroughly approve of this positive step," he adds. Universal managing director and Chart Supervisory Committee member Nick Phillips

helped set the new rules.

Out Records managing director Guy Holmes says he will be trying out the new price on new artists.

However, other majors and independents are more cautious. The sales director at one major says he will be waiting to see what happens before making any decision, though he adds he will support the move if it helps eliminate deals.

Another industry insider, who has canvassed majors on the issue, believes few are "jumping right in" with the new price, at least in the first week.

Although most labels are optimistic the lower dealer price will help reduce deals, they doubt it will put an end to them. Nucle Records general manager Dave Roberts says it will maintain its dealer price at £2.43, adding, "you can't stop these deals happening".

Decon staff fall victim to BMG restructuring

BMG's recent restructuring has produced its first casualties. Isabelle Tractel - left as Deconstruction's head of press last Friday after her role disappeared under the new structure. In addition, Christian Wallis recently left Deconstruction's international department.

Under the June restructuring, backroom functions at Deconstruction, Northwestside and Boilerhouse are being folded in to an enlarged Artists

Ian Dickson, who is leaving A&M to head a centralised department overseeing the release of UK repertoire overseas, is due to meet with his new team this week.



BMG Entertainment International has signed a manufacturing, distribution and marketing deal with The Artist, which bears fruit today (June 30) with the release of the Minneapolis-based singer's new 11-track album New Power Soul. Christoph Ruecker, BMG VP international marketing, hopes the deal will lead to a long-term relationship. "It's no secret he has been burned in the past and is careful about making long-term commitments, but we hope to persuade him," he says. One future project Ruecker hopes to work on is an album in 1999 - in the title of the singer's 1983 hit - to celebrate the Millennium. Since splitting with Warner, The Artist has negotiated a variety of short-term deals, including EMI's agreement to distribute Emancipation in 1996. Ruecker concedes further cooperation may hinge on how well BMG follows through The Artist's ideas, but it has already managed to speed up production, releasing New Power Soul just 12 days after receiving the master tapes.

Trust snaps up Castle despite Morgado bid

Castle Communications was finally sold at auction last week to its preferred bidder, Rutland Trust, but only after the price was raised to beat off a challenge by former Warner Music Group chairman Robert Morgado.

The London-based turnaround specialist clinched the back catalogue specialist for \$28.5m (£17m). It had originally offered \$27.5m at the first auction held in May, when its offer was preferred to those from Snapper Music and Californian-based 411 Music.

At last Thursday's auction, Rutland became a sole challenger in the form of Maroley Media Group, the company formed by Morgado following his exit from Warner.

Under the auction rules, the losing bidders had four weeks to beat Rutland's offer. But he had to bid at least \$2m more. Steve Zelin, vice president of The Blackstone Group, which put the auction together, says, "They [Maroley] had bid higher - the \$2m increment - and had expressed a willingness to go even higher but they could not close quickly."

ITC seeks atmosphere of 'urban Glastonbury'

THE EVENT ORGANISERS

In The City is adding a new element, resurrecting another section and expanding four others to create the music convention's largest gathering since it started in 1992. ITC Black Unsigned is being added to the September 12-16 conference in Manchester to promote and reflect the importance of black music, which has previously been represented almost exclusively through the event's club aspects.

Accustically, which has been dropped for the ITC's held in Dublin and Glasgow, is also being reintroduced at 10 venues featuring a mix of established and unsigned singer-songwriters from a broad spectrum of music.

In The City Live, In The City Live Unsigned, Dancing In The City and the showcase element are being enlarged with some 500 bands. DJs and artists expected to perform in more than 50 venues from the restaurant Mash & Air to the club Swankey's Soap. Early bookings include the Dandy Warhols and the Levellers. The Dancing ITC may

ITC Live: Chris Yorke at 51M
ITC Unsigned: Phil Saxe
ITC Black Unsigned: Nadine Andrews at Blue Records
Dancing ITC: Steve Smith and Peter Orgill at Ear To The Ground
Accustically: Colin Sinclair and Lee Donnelly at Castlefield Events Showcases; promoter Phil Jones

include a large open-air event in the Castlefield area.

ITC co-founders Yvette Livesey and Tony Wilson say the convention will be centred around different areas to help create an 'urban Glastonbury' atmosphere: showcases will predominantly centre on Canal Street, the 54 bands on the Unsigned programme will play at venues in the Northern Quarter district and Accustically will be staged in Castlefield. "ITC is the last festival of the season and we're now getting towards the urban Glastonbury we've wanted," says Wilson.

newsfile

FIVE SCORE ALBUM SUCCESS

Five's current was set to hit new highs on both sides of the Atlantic this week with an expected UK number one album and their first US top 30 hit. The RCA signings looked in place yesterday (Sunday) to enter the chart at number one with their self-titled debut album, going one better than Take That with their first RCA album in 1992. In the US, where the band are on a promotional visit, their single When The Lights Go Out moves this week from 44 to 29 on Billboard's Hot 100 chart.

ORGANISERS POSTPONE PRIDE '98

The organisers of Pride '98 now plan to run the festival on August 15. The event, which was postponed last week, was originally due to take place on July 4 and had run into criticism for charging admission for the first time to cover the estimated £440,000 cost of putting on the show. A spokesman for organiser Pride Events UK says some of the 18 acts lined up for the original event, including 911, B'witched, Kavana, Kim Mazelie, may move to the later date. The march which traditionally takes place before the music event will continue to go ahead as planned on July 4.

BPI EXTENDS POPKORN DEADLINE

The registration deadline for the BPI stand at Popkorn has been extended until July 3. For further information and costs call Viveka Thomas on 0171-287 4222.

TRUST BOOSTS YOUTH MUSIC SKILLS

A new Youth Music Trust (YMT) to help encourage and develop music skills was launched last week by the Culture Secretary, Chris Smith. The YMT, whose trustees will include Sir Elton John, Mick Hucknall and Lesley Garrett, will aim to raise money from the private sector in addition to £10m of Lottery funding to help pay for instruments and teaching.

howardjones.
tomorrow is now



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A STEEP LEARNING CURVE

As a journalist it is sometimes tempting to be cynical, especially when executives talk about "business as usual" at a time of change. But as the merger of Universal and PolyGram trundles on, "business as usual" really is the only approach their staff can take during the most unusual time in music industry history. Talking to some of those overseeing the process, what is most striking is what a steep learning curve it involves. No-one has ever attempted such a task. It is one thing to look at a company from the outside, but another altogether to get to know how it works, its culture and its people.

Right now the situation is rather like an arranged marriage, with senior players still curious yet slightly embarrassed in one another's company. The difficulty is that the relationship must blossom quickly. No structural change will happen until next year, but the shape of things to come must be decided and outlined to those involved soon, not least to strengthen morale. No wonder rivals are rubbing their hands with glee.

It is inevitable that some senior PolyGram executives, let alone more junior staff, feel trepidation in the face of Edgar Bronfman Jr's stated aim of squeezing \$300m savings from the combined operation worldwide. But thinking about what might happen in the future rather than what needs to be done now would be a mistake. Just look at the UK, where PolyGram's three remaining labels must get busy working out how to incorporate parts of A&M.

On a global level, a small team is being created to decide key structural changes. No-one from PolyGram is yet on that team. Apparently there will be. When that happens it will send out an important message to staff – and maybe make it easier to conduct business as usual.

Alex Scott

WEBBO

TIME TO RETHINK SINGLE RELEASES

It always seems that many broadly cultural things originating in the US eventually find their way to Europe and become accepted.

In the music business the situation is often the reverse. We embraced CDs and non-longbox packaging, CD singles and so forth only before our American friends.

Unfortunately we also exported our bad habits of free singles followed by the inevitable consequence of ultra-low pricing.

Now Universal in the US has gone one step further. For each store they calculate how many copies of each single have been purchased in the first 15 weeks of a single's life (wow! 15-week singles – makes our 10-hour singles look a bit silly doesn't it?); then calculate how many singles that account has sold during the first 20 weeks. If there is a difference, implying the store has stock left, they issue a credit to that store, minus a small handling charge, for the stock they hold. The store then sells off the excess cheaply or bins them as they have cost them next to nothing. Both parties then have no hassle of having to deal with returns of unsaleable singles.

The above only applies to genuine singles formats, not extended CD singles. The record company doesn't want singles back as it cannot sell them off like deleted albums since there is nothing as worthless as a stiff single. The retailer saves all the paperwork and money tied up in stock, while the record company processes the returns.

Could this catch on here?

Well, frankly, I think the record companies in most cases should cut out the middle-man retailer. Instead of shipping their singles free or with a ridiculous deal, then crediting those that have been purchased, why not just stop releasing the single in the first place? It's no excuse to say that the singles are already pressed – have the guts to admit that the plot needed to make a single a success doesn't exist – and cancel the release.

Jon Webster's column is a personal view



Asda moves on-life as music sales boom

by Paul Williams

Asda is set to transform the range of music it sells with the launch of an on-line shopping service and a digital TV home shopping channel.

The supermarket revealed the plans last week after announcing a 19% year-on-year increase in its music and video sales to £144m, the fifth successive year it has experienced such a significant rise.

Asda, which already claims around 7% of album sales and between 8% and 10% of the singles market, is now looking to increase its presence further by offering a range of more than 1.2m CDs, videos and books as part of an on-line home shopping service. It is expected to be launched towards the end of the year.

Andy Spofforth, Asda's music and video buying manager, says the launch will bring the supermarket in line with High Street music retailers. "We Smith has just bought the Internet Bookshop and Virgin Our Price and HMV are planning their own launches so this is to ensure we keep pace with the changes in the market," he says.

The on-line service will also allow Asda, which currently sells chart singles and albums and selected back catalogue in store, to increase its music range to 100,000 titles. This far exceeds the 1,500-2,000 lines stocked by the chain's biggest stores.

"One of the things we've never



Asda: Increasing its music range to 100,000 titles

been able to offer, due to lack of space or the size of the department in some of our stores, is access to a bigger range. If customers want that they can access the range either on-line in store or on the internet at home," says Spofforth.

He adds that CD prices on-line will match those in store. It is anticipated that the majority of orders will be delivered within a four-day period.

The service will be followed by a digital TV home shopping channel,

though details have yet to be announced. In advance of this, the supermarket will be unveiling its Christmas range through a series of six-minute satellite TV programmes to be screened in early autumn on an as-yet-unannounced channel.

"We know how we can encourage our customers to spend more money in store, it's now about reaching customers who don't already shop with us," says Spofforth.

MPA's James under fire as rival goes for top job

Stephen James' presidency of the Music Publishers Association will be put on the line at next week's AGM following a challenge to his leadership.

EMI Music Publishing financial director and MPA council member Tom Bradley is mounting the first presidential challenge for seven years because he says the MPA needs a clear and strong mandate in what he calls a critical year.

"We are facing a dangerous precipice. People are getting excited about music going on-line and [Creation president] Alan McGee is forecasting the end of record labels. Therefore the MPA has got to be very focused and have a view of where it is going to maintain its unity," says Bradley.

James, chairman of DeLamus, was elected in July 1997. Although the MPA constitution allows for presidents to be challenged annually, their terms have historically run for three or four years.

A publishing insider says the challenge follows some criticism of James' leadership style. "Maybe we need a more genteel approach," he says. "But we don't want a bitter contest which could split the organisation."

James says he welcomes Bradley's move and the healthy debate it will create, though he



Bradley: mounting a challenge

feels the motivation for the challenge stems from his move to reduce the cost of membership for smaller members while asking larger companies such as EMI to become members of the cost of subscription," he says.

All 142 members of the MPA will be eligible to vote at the July 7 meeting at London's British Library, which will also include the election of 10 new council members.

Music a priority for digital radio

Classic rock and dance music look set to receive a higher profile on national radio after a GWR-led consortium emerged last week as sole bidder for the digital licence.

Following the passing of the applications deadline last Tuesday (June 23), the Radio Authority confirmed it had received just a single bid from Digital One, a consortium comprising GWR, cable group NTL and Talk Radio.

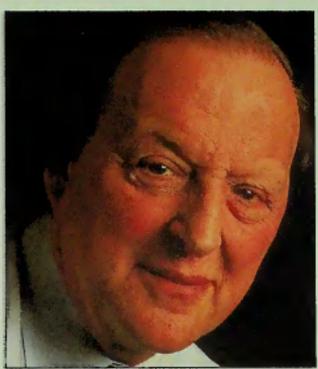
In addition to the three existing national stations – Virgin Radio, GWR's own Classic FM and Talk Radio – Digital One is proposing to broadcast seven new channels, four of which will be music-led.

Classic Gold Rock will broadcast hits and popular album tracks from the Sixties onwards; Soft AC will be a female-biased, adult contemporary service; Teen & Chart Hits will sit somewhere between Radio One and Capital FM; and Club Dance will play classic and other dance material. The non-music services will be rolling news, sports, plus a plays, books and comedy service.

Digital One chief executive Quentin Howard says, "We believe it's a fabulous blend of programming. I think we can take on the BBC." The BBC has been running test digital radio services since 1995.

The consortium will invest £9m over the 12 years of the licence and plans to launch services officially in October 1999. It expects 40% of UK households will own a digital set by 2009.

Radio Two is preparing a tribute to the best-known voices of British Jazz, Benny Green, who died last week aged 70. The programme, scheduled for 3pm on September 27, will be presented by jazz broadcaster Russell Davies and will coincide with a series saluting one of Green's favourite singers, Frank Sinatra. Saxophonist Green (pictured) will be remembered by generations of listeners as the voice of their Sunday afternoons. As one of Radio Two's main jazz presenters since 1978, and compere of the long-running Radio Two Jazz Score quiz, he broke down barriers between musicians and listeners with a fund of wit and anecdotes he picked up playing with the likes of Stan Kenton, Ronnie Scott and Lord Rockingham's Eleven. A critic for *The Spectator*, *Observer* and *Punch*, Green also worked on a string of West End musicals, including *Oh Mr Porter* (1977) and *Bashville* (1987), and published 27 books (spanning music, biography, cricket and novels), as well as winning a Sony Gold Award for best musical series in 1984. "Benny will be much missed as a connoisseur of great music, and an insightful, illuminating analyst of the art of songwriting," says BBC Radio Two controller



V2 hires new staff for in-house promotions

V2 Records has created an in-house promotions department as part of a series of new appointments across its operations.

The department is headed by Neil Ashby, who previously ran his own promotions company Ashby Media & Management. Kate Liggins, also from Ashby Media, joins as promotions manager.

Elsewhere in the company, V2 has appointed Simon Lewis, formerly of Hit & Run Music, to the new post of finance director, while Chrissalis marketing director Richard Engler joins as head of marketing, replacing Sean Byrd, who died in March. All four report to general manager David Steele.

"As the company has grown, so too has the staff. We didn't want to be management heavy when we started," says Steele.

news file

CA SLAPPED OVER BRATS SHOWS
Channel Four has fallen foul of the ITC's sponsorship code over its coverage of the NME Brat Awards. The regulatory body says it found an "excessive number" of references to the music publication in the series of awards programmes which were broadcast in January. Channel Four told the ITC it believed the references were acceptable as NME was different from other possible commercial sponsors because of its role in the music industry. However, it accepted there was a "lack of spontaneity" in some of the bands' references to the journal.

CHINA OPTS FOR NET FOR RIATTO
China Records will miss out on a chart position with Rialto's debut single for the label, a reworking of Monday Morning 6-9, after deciding to release it exclusively via the internet. The single is due out on July 6, just a week before the band's debut album. China managing director John Benedict says he is not concerned about a chart placing - internet sales do not qualify under current rules - but stresses the internet campaign does not set a precedent for other releases. "We didn't have the time or the inclination to put the single through retail. The internet tied-in very neatly," he says.

OLDFIELD RETURNS WITH BELLS 3
Mike Oldfield is to tag his first live performance in the UK for five years next month to showcase new material from his forthcoming album *Tubular Bells 3*. The open air concert will take place at Horse Guard's Parade in London on September 4, three days before the album's release on WEA.

ROCKET ROLE FOR MACKILLOP
Derek MacKillop, former creative manager at John Reid Entertainment, has been appointed executive vice president/general manager at Rocket Records, its highest ranking US executive. MacKillop will oversee all the functions of the label, which was reopened in 1995 after Elton John signed a multi-album deal with the label and Island. Prior to joining Rocket, MacKillop ran his own management company, Middle Brow Management, and had co-produced *The Lord Of The Dance* show starring Michael Flatley.

EDEL ON THE MOVE
Edel Records has moved from its Brook News offices into new premises in Camden Town. The new address is 22 Oval Road, London, NW1 7DT, tel: 0171-482 4848, fax: 0171-482 4846.

PLATINUM FOR FRANK
Frank Sinatra's *My Way* is the Best Of was awarded its first platinum disc by the BPI last week. A Massless debut of The Heavy Harts hits, won a silver award, while Dario G's *Carnaval De Paris* became the latest WOTG Cup-related single to land an award when it went silver.

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PPL deal set to give artists £2m performance pay

by Tracey Snell

Record companies have avoided a costly copyright tribunal battle after reaching a landmark deal over the distribution of millions of pounds in royalties earned by artists from TV and radio performances.

The agreement, announced last week, establishes the basis on which payments will be made to featured and non-featured artists such as session musicians during the next two years. It follows tough negotiations between the record company-owned collective society PPL and rival artists' groups AURA and PPhra.

PPL agreed to share all money it collects from the broadcast of records and videos in a 50-50 split with artists in December 1995, following 18 months of talks over the EC Rental Directive.

Previously, PPL had made ex-gratia payments directly to featured artists and paid an annual lump sum to the Musicians' Union, which co-founded PPhra.

The Directive, which came into effect on December 1, 1996, gave

WHO GETS WHAT

Performers can decide their own allocations on a particular track when all agree. However, when this does not happen a formula has been arranged which treats featured and non-featured artists separately. Each will receive only one payment per track.

Featured performers will receive 65% of the revenue collected for a track, except for symphonic works where the conductor will be allocated 32.5% as the single featured performer. The balance will be paid into a fund for non-featured performers according to how many performed on a track. If

individual artists the statutory right to payment. However, it did not stipulate how the money is to be divided.

PPL chief executive Charles Andrews says the deal is historic. "It means performers' organisations and record companies are working together in a way that was



unthinkable two years ago," he says. "In particular what this does is build a good platform for taking matters forward. There are so many common interests now."

Under the distribution policy, featured and non-featured artists are treated separately (see box above). In addition, two reserve funds will

be established to cover claims arising from instances such as when a track has not been identified, but is subsequently proved to have been played on radio or television. A number of issues remain unresolved, however, most notably PPL's fee for the collection and distribution of funds.

The first year's payments under the agreement will take place in February 1999. PPhra estimates the figure could top £12m - a sum described as "highly speculative" by PPL - and is urging performers to register with the organisation as quickly as possible.

"We have established the basic position which unlocks the funds," says PPhra chief executive Anne Rawcliffe-King. "And we've reached it without having to go to a copyright tribunal which would have delayed payments for a further five years."

John Glover, chairman of the IMF, which co-founded AURA, says, "It's a policy we've all agreed on. It's not perfect, it's only temporary but the Motion. We've done it. It is so performers will get paid."

'Wrong' bill blamed for scratched Jam

The Lighthouse Family's Paul Tucker has blamed the cancellation of the Jam in The Park concert in August on the promoter failing to assemble a compatible bill alongside the Newcastle act.

In a letter published in this week's *MW*, Tucker says he grew concerned "when it became apparent that the promoter [Mean Fiddler] could not put the bill together as promised."

Band co-manager Phil Mitchell says, "Mean Fiddler promised us premier league acts."

Mean Fiddler managing director Mick O'Keefe disputes the band's claim. "Nothing can be served by this. It's an issue between the promoter and them," he says. ● Letters, p34

Fat Les: he'll be likely by Christmas



Fat Les, determined not to become a one-hit wonder, is working on his football anthem.

Actor Keith Allen, creator of the imaginary Fat Les character, has already begun writing new material. "There are definite plans to bring out a Christmas single and there are talks of an album," says Adam Tutton, label manager for Allen's record company Tuttenec/Telstar. Telstar originally licensed Vindaloo on a one-off basis but it is understood that the relationship between the company and Tuttenec, formed by Allen, actor Damien Hurst and Jan Kennedy, is to be extended further. Allen is believed to be writing the



Fat Les on a turkey tip
single, which is likely to have a Christmas theme, in collaboration with a British reggae artist. His

Vindaloo project featured Blur's Alex James and Hirst.

Meanwhile, Telstar is gearing up for its biggest release schedule for many years and is preparing to move to new offices in London as it continues to shift its focus from compilations to artist development. Priority releases over the coming months include debut albums by Lúrcia McNeal and the new-look E17, as well as a new album by Sash! and a re-packaged version of Connor Reeves' Earthbound.

Next spring Telstar's music division will move to larger premises in Soho. Marketing director Adam Hollywood says, "The Multiply label is currently based at a separate building. Everything will be moving together for the first time and there will be more space to expand."

WHAT PRICE MUSIC IN THE HIGH STREET?

Title/Artist	HMV	Virgin	Our Price	Smiths	Woolies	Asda	Tesco	The CD Shop	Boots
TOP 20 ARTIST ALBUMS									
TALK ON CORNERS: The Corns	13.99	13.99	13.99	13.99	13.99	12.99	12.99	11.99	13.99
BLUE: Simply Red	14.49	13.99	13.99	13.99	13.99	12.99	12.99	11.99	13.99
WHEN WE... Rod Stewart	14.49	13.99	13.99	13.99	12.99	12.99	12.99	11.99	13.99
THE GOOD WILL... Embrace	13.99	13.99	13.99	13.99	13.99	12.99	12.99	11.99	13.99
TRY WHISTLING... Neil Fien	14.49	14.49	14.49	13.99	13.99	13.99	12.99	11.99	13.99
LIVE THRU A... R Williams	14.49	13.99	13.99	13.99	13.99	12.99	13.49	10.99	13.99
OUR FRIENDS: The Nerve	14.49	14.49	14.49	13.99	13.99	12.99	12.99	10.99	13.99
WHERE WE... Boyzone	13.99	13.99	12.99	13.99	13.99	12.99	12.99	11.99	13.99
LEFT OF... N Imbruglia	13.99	10.99	10.99	12.99	13.99	12.99	12.99	10.99	13.99
TRAMPOLINE: Mavercats	13.99	13.99	13.99	13.99	10.99	12.99	12.99	10.99	13.99
MY WAY: Frank Sinatra	13.99	13.99	13.99	13.99	13.99	12.99	13.49	10.99	13.99
POYS... Light Family	14.49	12.99	12.99	13.99	12.99	12.99	13.49	10.99	13.99
ROY OF LIGHT: Madonna	13.99	12.99	13.99	13.99	12.99	12.99	12.99	10.99	13.99
ALL SAINTS: All Saints	13.99	12.99	13.99	13.99	13.99	12.99	12.99	10.99	13.99
INTERNATIONAL: Catalonia	13.99	13.99	13.99	13.99	13.99	12.99	12.99	10.99	13.99
LET'S TALK... Celine Dion	14.49	14.49	14.49	13.99	12.99	12.99	13.49	10.99	13.99
THE BEST OF: James	13.99	13.99	13.99	13.99	13.99	12.99	12.99	11.99	13.99
OCEAN DRIVE: Light Family	14.49	10.99	10.99	13.99	12.99	10.99	12.99	10.99	13.99
THE HEAVY... Madness	14.49	14.49	14.49	13.99	13.99	12.99	13.49	10.99	13.99
PHILOSOPHER... V Morrison	13.99	10.99	10.99	n/a	n/a	n/a	1.99	n/a	13.99
WHITE ON BLONDE: Texas	9.99	12.99	10.99	13.99	10.99	10.99	12.99	11.99	10.99
NEVER SA-Y... Brandy	13.99	13.99	13.99	n/a	n/a	n/a	1.99	n/a	13.99
ADDRESS: Smashing Pumpkins	14.49	14.49	14.49	13.99	13.99	12.99	13.49	11.99	13.99
ST... Larkin Riems	13.99	13.99	13.99	13.99	13.99	12.99	12.99	11.99	13.99
TITANIC: James Horner	14.49	14.49	14.49	13.99	13.99	12.99	12.99	10.99	13.99
AVERAGE PRICE	14.27	13.95	13.91	13.94	13.51	12.86	13.12	11.79	13.86
AVERAGE OVERALL PRICE FOR A CHART ARTIST CD IN SWINDON									13.47
TOP 20 DOUBLE CD COMPILATIONS									
THE BOX HITS 98 - VOL 2	15.99	15.99	15.99	15.99	15.99	14.99	15.49	13.99	15.99
BEST SIXTIES SUMMER...	13.99	15.99	15.99	15.99	15.99	14.99	15.49	13.99	15.99
MASSIVE DANCE: 98 VOL 2	15.99	15.99	15.99	15.99	15.99	14.99	15.49	13.99	15.99
TOP 39	16.99	16.99	16.99	16.99	16.99	15.99	16.49	14.99	16.99
THE ULTIMATE SUMMER...	15.99	15.99	15.99	15.99	15.99	14.99	15.49	13.99	15.99
SMASH HITS - SUMMER '98	15.99	15.99	15.99	15.99	15.99	14.99	15.49	13.99	15.99
DAVE PEARCE PRESENTS...	15.99	15.99	15.99	15.99	15.99	14.99	15.49	13.99	n/a
TOP OF THE POPS 1998 VOL 1	15.99	15.99	15.99	15.99	15.99	14.99	15.49	13.99	15.99
BEST OF 100% PURE...	15.99	15.99	15.99	n/a	n/a	n/a	1.99	n/a	15.99
FANTAZIA - BRITISH...	16.49	15.99	15.99	n/a	n/a	n/a	1.99	n/a	15.99
AVERAGE PRICE	16.14	16.09	16.09	16.12	16.09	15.09	15.59	14.59	16.12
AVERAGE OVERALL PRICE FOR A DOUBLE COMPILATION CD IN SWINDON									15.71
CATALOGUE									
OPEN ROAD: Gary Barlow	16.99	16.49	16.49	12.99	13.99	12.99	13.49	n/a	13.99
ARREY ROAD: Beatles	16.99	16.49	16.49	15.99	15.99	14.99	14.99	n/a	14.49
UNPLUGGED: Eric Clapton	15.99	15.99	15.49	15.99	10.99	9.99	12.99	n/a	10.00
RECURRING... Crowded House	16.99	16.49	16.49	13.99	10.99	9.99	14.99	n/a	13.99
TRAVELLING... Jamiroquai	16.99	16.49	16.49	15.99	9.99	9.99	9.99	n/a	13.99
LENNON LEGACY: John Lennon	16.99	16.49	16.49	15.99	10.99	10.99	14.99	n/a	13.99
WISH YOU... Pink Floyd	16.99	16.49	16.49	15.99	15.99	15.99	14.99	n/a	14.49
WILDEST DREAMS: Tina Turner	16.99	16.49	16.49	15.99	15.99	15.99	14.99	n/a	13.99
ACHTUNG BARY: U2	16.49	15.99	15.99	15.99	15.99	15.99	14.99	n/a	13.99
END OF... Wet Wet Wet	16.49	15.49	15.49	15.99	10.99	14.99	13.99	n/a	10.99
AVERAGE PRICE	16.79	16.29	16.29	15.49	13.19	13.99	13.18	n/a	13.24
AVERAGE OVERALL PRICE FOR A CATALOGUE CD IN SWINDON									15.19

AVERAGE PRICE OF TOP 75 ARTIST ALBUM CD



AVERAGE PRICE OF TOP 10 DOUBLE CD COMPILATION



AVERAGE PRICE OF BACK CATALOGUE FULL-PRICE CD



There have been fewer bigger tests of retailers' nerves on chart pricing in the past 12 months than the on-going World Cup tournament in France.

With much of the nation's attention focused on a competition that stretches over five weeks, it must have been tempting for dealers to slash the prices of their most high-profile titles in an attempt to lure lapsed customers back into their stores.

But, while the High Street is aggressively fighting to win every price of business it can during the World Cup, HMV's latest pricing survey confirms it is mostly on back catalogue titles that the battle is being waged. Despite the prevalence of football-themed discount campaigns ranging from a three-for-£22 offer at HMV to a 50p PolyGram promotional push across the retail sector, chart prices are now at their most consistent levels for years.

"Most people are maintaining sensible prices on chart albums," says BMG sales director Richard Story.

Rod Maclean, Virgin Our Price's senior product manager for chart music, says that while cutting chart prices may be tempting during an event such as the World Cup, there is really little point to it. "If people are staying at home watching the football, the fact you're slashing the price of your top titles to £10.99 will only be known to the few customers you've already got in," he says.

Such is the consistency of chart pricing at present that the average prices of artist albums and double CD compilations are virtually the same as when our last survey was carried out in March. Top 25 artist titles averaged £13.47 in the survey carried out in Swindon last October (June 22), compared with £13.49 in the previous survey carried out in Peterborough on March 9, although there were two notable factors which affected the latest result: the presence of local indie The CD Shop, whose recently low prices brought down the overall average, and Van Morrison's double album The Philosopher's Stone, which raised the figure again. If the independent store's prices are excluded, the average

STABILITY IN CHARTS

The World Cup is affecting record sales patterns, but retailers have so far resisted the temptation to slash prices



Van Morrison

risers to £13.69, up on the last survey, while omitting the Van Morrison title takes it to £13.36.

The Morrison factor also raises the average artist album prices at HMV, Virgin and Our Price, with Virgin and Our Price's averages falling £14.03 and £13.57 respectively from the last survey once the release is excluded, ignoring the album. HMV's average drops to £14.02, although that still makes it the dearest among the retailers surveyed. This position has much to do with HMV's widespread use of the £14.49 mark-up - it is selling 10 of the Top 25 titles at this price - compared with only six at this price point at Virgin and Our Price and none at all at WH Smith, Woolworths and the supermarkets. Thirteen other Top 25 titles are £13.99 at HMV, with the



Texas

Morrison album and Texas's White On Blonde the only exceptions, reduced here and elsewhere as part of a PolyGram campaign.

As expected, Asda and Tesco remain far cheaper than the High Street retailers, although this time Asda surpasses its rival to become the cheaper of the two. Asda averages £12.88, compared with £13.12 at Tesco, although the supermarkets are both comfortably £1 cheaper on most chart titles than the specialists and High Street multiples such as Smiths and Woolies.

According to Asda's music and video buying manager Andy Spofforth, there was much jockeying for position on price when the supermarkets first arrived on the scene, but since then the market has calmed down. "We are certainly trying to maintain

our price position at the moment because of our Permanently Low Prices edict. We don't have to be the lowest - we won't do £9.99 chart CDs like some of our competitors - but we have to be competitive," he says.

However, beating Asda and Tesco hands down on price in this survey is The CD Shop, an independent which opened on the outskirts of Swindon last September and tries to attract customers by selling chart CDs around £2 cheaper than its rivals. "We have got to draw people away from the town centre. The only way to do that is by being cheaper," says store manager Leigh Barnett, who faces competition from HMV, Virgin, Our Price, Smiths and Woolies.

The indie is also charging about £2 less for double CD chart compilations, a sector which accounts for around a quarter of all the UK's album sales and which remains as consistent on price as ever. Most such titles surveyed are marked up at £15.99, while the £16.99 price which was beginning to creep in during the last survey has not caught on to any significant degree. In fact, the only album in this survey costing £16.99 is Now 39, which appears at this price in six of the nine stores featured. This consistency extends to the singles market, although for all the wrong reasons: new releases at £1.99 remain as widespread as ever.

While there is little heavy discounting activity on chart albums, the use of special offers is a different story and continues to be the focus of retail campaigns, including several World Cup-linked promotions. These include a three-for-£21 campaign at Virgin and a two-for-£20 Our Price offer.

Maclean is cautiously optimistic that the prices will remain stable over the next few months, although he fears it could change as the market gets busier. "When the release schedule takes off again in late August, I'd like to think people will remain sensible on pricing, but it all depends on the more aggressive retailers," he says.

Until then, at least, the High Street should be making the most of the most consistent level of CD pricing for several years.

Paul Williams



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JAZZ

JACO PASTORIUS

NEW NOTE AT 10



Young American Stacey Kent is due to appear at Ronnie Scott's in London later this month to promote a new CD on Alan Bates' Independent UK-based label Candid. While studying at the Guildhall School of Music, Kent ended up singing with the Ritz Hotel's swing orchestra and, on her new album *The Tender Trap* (Candid CCD 79751), she breathes fresh life into standards made famous by Billie Holiday, Frank Sinatra and Nat King Cole.

Legendary bassist Jaco Pastorius was one of the first jazz stars to make his mark in rock. He died in 1987 at the age of 36 after a lifelong struggle with depression and drug addiction. However, during his short musical career he made key contributions to timeless albums such as Weather Report's *Heavy Weather*, Joni Mitchell's *Hejira*, Pat Metheny's *Bright Size Life* and Ian Hunter's *All American Alien Boy*. Japanese label JVC Victor is hoping that the combination of Pastorius's reputation, music and a clutch of famous friends will lure elusive crossover pop-to-jazz fans into exploring its forthcoming *Tribute To Jaco Pastorius* release.



though promotion for the album will centre around the press and musical communities' admiration for a truly influential player.

Artist: Various Artists **Title:** *Tribute to Jaco Pastorius* **Label:** JVC Victor **Publisher:** Various **Producer:** Gil Goldstein **Studio:** Various **Released:** August 1998

reserved for commercial and artistic giants such as Miles Davis, or influential songwriters such as George Gershwin or Carole King.

Distributor Direct is planning an initial ship-out of 3,000 and expects fast reorders. "It's as big as anything else we'll release this year," says Direct sales manager Laurie Staff. "One look at the names, the history of the guy and the great concept will make all the difference."

Menswear Radio Two has commissioned a late summer series saluting Pastorius, while promotion for the album will centre around the press and musical communities' admiration for a truly influential player.

Ian Nicolson

July will mark the 20th anniversary of New Note, the UK distribution company set up by former PolyGram imprint manager Eddie Wilkinson and Mole Jazz founder Graham Griffiths to "give jazz, classical and world music the specialist service they deserve".

The pair's original plan was to fill a gap in the market that the majors were failing to cover. Success followed when two prestigious US-based labels, GRP and Concord, switched their licensing from PolyGram to the new company, giving New Note an instant catalogue of more than 750 vinyl and CD albums, including the 3,000-selling Fabulous Baker Boys soundtrack and steady-sellers such as Lee Ritzenour's *Colour Rit*.

"The biggest compliment for us is that we started with ECM, Concord and GRP, and we're still handling them today," says New Note joint managing director Griffiths. "That's proved to be crucial over the past 10 years."

Committed to providing a full service operation combining marketing, press and sales, the New Note team is now 15 strong. Based in Orpington, New Note now handles nearly 3,000 jazz, classical and world releases.

New Note's distribution partner is UK Independent Pinnacle, whose managing director Tony Powell has been happy to steer jazz and blues labels in its direction.

"New Note has really carved a niche for itself in the market," he says. "Their enthusiasm is second to none and there's nobody who can touch them at what they do."



Wilkinson (left) and Griffiths: filling a gap in the market

Ian Nicolson

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JAZZ

HERBIE HANCOCK

Since his first hit, Watermelon Man in 1962, Herbie Hancock has dominated jazz keyboards the way the late Miles Davis once dominated the horn. Oscar-winning scores and pop hits such as Rockit may have followed, but to many he remains best known for his 1973 album *Headhunters*, one of the best-selling jazz records of all time.

This week sees the release of a long-awaited *Return of the Headhunters* CD and the launch of a new jazz label, Hancock Records, headed by Herbie and his manager David Passick, which is designed to feed new talent through to the *Verve*, *Verve Forecast* and *Antilles* labels.

On the new album, Hancock is joined by a combination of original *Headhunters* plus newcomers such as rising guitar star *Jk*, and guest appearances by former *Brand New Heavy* diva *N'Dea Davenport* and rapper *Trevaunt Hardson* from *The Pharcyde*.

"The idea is to build a bridge between the feel of the original band and the R&B and hip-hop styles of today," says PolyGram head of jazz *Richard Cook*.

Cook's campaign will focus on DJ-only remixes, features in *Straight No Chaser*, *The Times* *Metro* section and the cover of

the July issue of *The Wire*. But the *Headhunters*' reputation is such that *Rob Hallett* from promoter *Marshall Arts* has been able to book them into prime spots at this year's *Glastonbury Festival*. "Herbie's as relevant today as he was 20 years ago," says Hallett. "There are people sampling his stuff everywhere, and we thought, why not have the original if we can get it?"

Hancock is also due to appear twice as part of the *Barbican's* *Inventing America* series – first with his acoustic Quartet on July 18 and then as *The Headhunters* the following evening.

"Unfortunately, it has proved impossible to fit in any TV appearances on this trip," says PolyGram's Cook. "But we are delighted that *Radio Three's Jazz On Three* will be recording the *Barbican Headhunters show* for broadcast on July 23."

Meanwhile, *Sony Jazz* released a mid-price 20-bit remastered version of Hancock's *In Concert* duets double album with *Chick Corea* on June 15. *Ian Nicolson*

Artist: The *Headhunters* Title: *Return of the Headhunters* Label: Hancock 5390282
Publishers: *Bilsom* and *Various* Producer: *Herbie Hancock* Studio: *various* Released: out now.

JAZZ

10

TO FOLLOW...

PEREZ PRADO: Our Man In Havana (Camden 588102). Out Now. Outstanding 25-track mid-price compilation contains the TV ad soundtrack "bits" and 20 more winners from the king of mambo. **JUAN CARLOS ALFONSO Y SU DAN DEN: Salsa en Atré** (Tumi Music CD069). July 20. A potent new album from the hottest salsa and son act in Cuba features three Havana number ones and could yet give global warming a good name. **MILES DAVIS: The Complete Birth of The Cool** (Capitol Jazz 494 5502). June 29. These much-reissued recordings now include the 11 seminal 1948 live airchecks from New York club *The Royal Roost*, previously available as *The Prebirth Of The Cool*.

ELLIS MARSALIS TRIO: Twelve's It (Columbia CSK 41088). July 6. A bluesy, piano-driven live set from *Marsalis Sr* proves that he fully deserves the recognition usually reserved for



Branford and *Wynton*. **ACOUSTIC ALCHEMY: Positive Thinking** (GRP 99072). Out Now. These early 1998 recordings proved to be the last by the late British composer *Nick Webb* and his fellow-Alchemists, guitarists *Greg Carmichael* and *John Parsons*.

BRAHEM, SURMAN, HOLLAND: Thimar (ECM 1644). Out now. ECM expects great things from this improvised world jazz collection which blends oud, reeds and bass into a uniquely ethereal yet propulsive sound.

ANTONIO FORCIONE/SABINA SCIUBBA: Meet Me In London (Naim naimcd021). Out Now. Jazz FM's favourite acoustic guitarist *Forcione* teams up with German singer *Sciubba* on a dramatic selection of R&B covers and Latin-flavoured originals. **THE YOCKAMA ALLSTARS: Dew Drop Out** (Hammill HNCD 1422). Out Now. A great recreation of the sound and spirit of *Fifties* New Orleans rhythm and jazz should give producer *Joe Boyd* yet another left-field hit. **DON SEBESKY: Remember Bill** (RCA VICTOR 68929). July 6. Celebrated arranger *Sebesky* employs *Bill Evans'* former sidemen alongside young turks to salute the memory of the late great US pianist.

LENA HORNE: Being Myself (Blue Note box). July 27. A brand new album from the 81-year-old legend is sure to appeal to torch song fans of all ages. *Ian Nicolson*

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SINGLE of the week

JAMIROQUAI: Deeper Underground (Sony D2 6662182)

With no other releases planned for this year, mainly due to the band writing new material for their next studio album due in Spring 1999, this is a must for Jamiroquai fans. It's the first single to be released from the US blockbuster *Godzilla* and coincides with the film's UK opening the same week. Following on from their last singles successes and 6m-selling album *Travelling Without Moving*, *Deeper Underground* is uptempo with a fuzzy groove and characteristic jazz-funk roots. Accompanied by an impressive 51m video and with meaty remixes from Roger Sanchez and Jamiroquai carrying it onto the dancefloors, this single looks set to achieve major chart activity. **3.5**



Want for Texas and wrote Gabriella's Give Me A Little More Time. **3.5**

BARBARA TUCKER: Everybody Dance (The Horn Song) (Positive CD/TVT96). This DJ Pierre production, licensed from Strictly Rhythm, has been boosted by the addition of vocals by Barbara Tucker. It swings along thanks to Tucker's uplifting vocals and a funky sax sample and it's catchy enough to have a wide appeal while staying true to the late '60s New York garage roots. **3.5**

MATTEN PURRESENCE: It Doesn't Matter Anymore (Island CID073/572 309-2). An uplifting, addictive groove produced by Mike Hedges, this track has even more commercial appeal than the band's previous singles, including the Top 40 single *This Feeling*, which earned the band cult status. James Mudricz's incredible voice still takes you places you thought only David McAlmont and Andrew Montgomery could take you and this single is another top up the charts. **3.5**

BILLIE MYERS: Tell Me (Universal UN562011). After the phenomenal success of Kiss The Rain, Myers brings us this catchy rock'n'roll tune, the second single to be released from her debut album *Growing Pains*. Tell Me was cowritten with David Austin and has been Blasted at Radio One and screened on MTV and The Box. **3.5**

PETER ANDRE: Kiss The Girl (Mushroom Records MUSH34CDSP1). A far cry from the number one *Flava and Andre's* other pop single, *Kiss The Girl* is a slow, smooth and sultry song that could provide Andre with a comeback after disappointing chart positions on recent singles. It's included in the soundtrack for the Disney movie, *The Little Mermaid*, due to be re-released this summer. **3.5**

FOO FIGHTERS: Walking After You (Elektra EA1000 7559641002). Slow and melodic and driven along by a pleasant acoustic guitar line, this is a far-from-typical Foo Fighters release. Assisted by GUR, it's the first single to be taken from the soundtrack for the X-Files film to be released in August, and as such is the band's only expected release this year. Their last single *My Hero* reached 21 at the start of this year. **3.5**

RADIATOR: Break Sides (Chrysalis CDCDS095). Radiator's first single made a surprise entry at 94 in the charts. This second single is an infectious rock song with a gut-trembling bassline and relentless beat and features a mix by Charlie Clouser of The Roots. **3.5**

ASTRID: I Am the Boy For You (Nude NU 263CD1). Astrid's refreshing change of direction since her departure from former Nude act Goya Dress is testament to her

talent and versatility. This catchy, highly melodic pop tune will stay in your head for months. Astrid's debut album, *Boy For You*, is set for release on August 10. **3.5**

JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN: You're The One That I Want (Polydor 0441332). Number one for nine weeks in 1978, this remains one of all time. UK's 10 biggest-selling singles of all time. Back now to tie in with the re-release of the film *Grease*, it's likely to become a big hit all over again. If the song goes as far as the top five, it will be *five times* three years ago as part of the *Grease* Megamix. **3.5**

LEANN RIMES: Looking Through Your Eyes/Commitment (Curb/The Hit Label CUBX32). Rimes' How Do I Live last week logged its 18th week on the chart, despite having climbed to no higher than the number seven. For the following two songs have been selected from the 15-year-old's current album, *Looking Through Your Eyes* presses all the right, albeit schmaltzy, emotional buttons, while *Commitment* is mid-tempo country. The first song, already a Billboard Top 20 hit, features on the soundtrack of the 200 hit feature, *The Magic Sword* and should lead Rimes back into the Top 20. **3.5**

THE THREE TENORS: You'll Never Walk Alone (Decca 460798). Following the success of *Seasons Done* during the 1990 World Cup, the Three Tenors are back with their operatic version of popular soccer anthem *You'll Never Walk Alone*. It's a timely release — Carreras, Domingo and Pavarotti are appearing in a concert beneath the Eiffel Tower to be screened immediately before the World Cup Final on July 12. **3.5**

ALBUM reviews

ENTERTAINMENT: BELIAN AO Co: Estate Style (EstateSound) (52/Friendly Fire Communication 80LM4PC). This debut album is marked by its diverse styles, with its 12 tracks combining hip-hop, punk and dub. Co-produced with the band and Neil McLean, who has worked with The Prodigy, its no-nonsense style shouts straight from the hip, confronting such subjects as unemployment, paranoia, drugs and death. The band's last single, *Season No.5*, managed to reach 57 in the UK. **3.5**

EAGLE-EYE CHERRY: Desires (Polydor CD 837226-2). Another member of the Cherry music clan, Eagle-Eye easily matches anything his more famous sister Neneh has done with this debut UK album. There are influences from Bob Dylan to Neil Young in his thoughtful balladic rock. From the brilliant uptempo ballad opener, the new single *Save Tonight*, to the closing title track (written by Eagle-Eye's father, the late Don Cherry), it's great fun. **3.5**

RED SNAPPER: Making Bones (Warp

WARPCD56). The critically-acclaimed 1996 album Prince Bimew was always going to be a tough album to follow (peaking at number 80) but here Red Snapper excel. Progressing into raw, hard-edged territory while retaining their trademark double-basslines, there is a sense of confidence evident throughout this album. **3.5**

RIALTO: Rialto (Chine WOLDC01086). After the opening track and last year's single *Monday Morning 5.19*, the hooky guitar pop of Dream Another Dream takes the listener back to lead singer Louisa Eliott's previous incarnation as the pre-Britpop combo Kinky Machine. Echoes of their last album *Bent* are evident, but the rawness of Kinky Machine has been replaced by a more mature and commercially viable sound with touches of Terry Hall figuring strongly. **3.5**

BLONDIE: Atomic — The Very Best of Blondie (EMI4949962). This 21-track Best Of traces Blondie's career from the New Wave days of X Offender and Hanging On The Telephone to the pop days of Nature and Atomic. Blondie scored 14 Top 40 singles between 1978 and 1982, including five number ones. Also included are two remixes of Atomic as well in the Coca-Cola World Cup TV commercial. **3.5**

TRANSISTERS: Transistors (InterScope INTB0330). The US indie rock band's debut album ranges from catchy, uptempo Garage-like tunes to ethereal tracks that highlight Keeley Hawkes' stunning voice. Their first single, *Look Who's Perfect Now*, was playlisted by Radio One and charted at number 50. The album is already winning healthy sales in the US on InterScope. **3.5**

VARIOUS: On the Floor At The Boutique — Mixed by Fatboy Slim (Skin BRASSIC9CD). Skin look set to capitalise on Norman Cook's current high profile both as an artist and as a remixer with this compilation showcasing his skills as a DJ. However, rather than taking the route of selecting obvious big beat hits, Cook mixes an eclectic blend of party funk, rap and disco, including tracks by Fred Wesley, Jungle Brothers and Out La Roc, as well as Cook himself, Fatboy Slim's single *Rockefeller Skank* recently reached the Top 10, and album sales should be boosted by the legendary status of the Brighton club from which the album takes its name. **3.5**

Our scoring system

Our scoring system gives two ratings: one for chart potential (in blue) and one for the *MW* verdict (in red). Ratings are from **3** (highest) to **1** (lowest).

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ALBUM of the week

LUTRICH MCNEAL: Lutricia McNeal (Waltros Records CDW1165)

McNeal's come a long way in the six months since she first burst onto the scene with *Ain't That Just The Way*. Together that single and its follow-up *Stranded* have sold 550,000 copies in the UK alone and enjoyed a phenomenal 20 weeks in the Top 30, not to mention topping the playlist chart. On her debut album, gospel influences can be heard in *Crossroads*, and *When You Know* is a standout summary of elements of R&B, soul, pop, hip hop and house. It's likely to be Telstar's biggest album for five years. **3.5**



andrew lloyd webber's STLE DOWN THE WIND

Any musical written by Lord Andrew Lloyd Webber and Bat Out Of Hell author Jim Steinman is guaranteed to be huge. But *Whistle Down The Wind*, their first collaboration which is due to open at London's Aldwych Theatre on July 1, could also spawn the biggest ever crossover show album.

Stars such as Meat Loaf, Boy George, Tom Jones, Boyzone and Tina Arena have all been drafted in to record songs from the musical, which will form one of the first standalone albums from a musical. A&R'd by Tris Penna, managing director of Really Useful Records — a division of Lloyd Webber's Really Useful Group — and set for release in September, the project is expected to produce at least four hit singles. The first single, *Whistle Down The Wind* by multi-platinum Australian artist Tina Arena, entered the chart at 24 last week.

"It's a unique project because it's the first time a standalone album has been made from a musical as well as a cast recording," says Penna. "With two of the biggest songwriters around and the artists we've got, it's going to be huge."

Lloyd Webber has already enjoyed considerable chart success in the past with musicals as diverse as *Joseph And The Amazing Technicolor Dreamcoat*, *Evita*, *Cats* and *Phantom Of The Opera*. Songs from these projects have also propelled artists including Elaine Paige, Jason Donovan, Madonna, Sarah Brightman and Michael Crawford into the Top 40, while *Phantom Of The Opera* alone has generated \$2.6bn in ticket sales worldwide and been seen by 108m people since 1986.

But *Whistle Down The Wind* is already being described as potentially the most successful in mainstream chart terms, due to the variety of high profile artists involved. Boyzone's single *No Matter What*, which is expected to hit the top three following its release in August, is already rapidly becoming one of the most-played tracks on I.R. *Meanwhile Virgin* is due to release a *Meat Loaf* single from the show later in the new album. And the third Really Useful/Polydor single in September will be a collaboration between Tom Jones and

Sounds Of Blackness.

Lloyd Webber and Steinman have been friends since the mid-Eighties, when the English composer approached the songwriter and producer with a view to collaborating on *Phantom*. Steinman, who is best known for his work with the likes of Meat Loaf, Bonnie Tyler and Celine Dion, did some songwriting projects with the composer but had to withdraw due to other commitments, a move he now describes as "one of the worst business decisions of all time".

When Lloyd Webber approached him in 1994 with an idea for a musical version of the 1961 film starring Alan Bates and Hayley Mills, about a prisoner on the run who a group of children believe is Jesus Christ, Steinman was immediately interested. "I'd seen the film twice when I was a kid and I was in love with Hayley Mills, so for me it was perfect," he says. "I wanted to set it in the Deep South, to capture the same essence as Tennessee Williams and *To Kill A Mockingbird*, and to write a musical that wasn't for old people



Whistle Down The Wind line-up (clockwise from top left): Andrew Lloyd Webber, Tom Jones, Tina Arena, Sounds Of Blackness, Boy George, Meat Loaf and Boyzone

and their parents — a musical that had mainstream appeal."

For his part Lloyd Webber, who is currently holed up in rehearsals with media interviews on hold, intended to write a new show which would also have hit singles by top contemporary artists.

What they have produced is a musical that Steinman believes has pop appeal, while he says the artist album is the kind of project that should accompany all musicals. "The division between mainstream pop and musicals has been very damaging. Musicals should be the music of the streets as they were in the Thirties and Forties and Andrew has been an integral part of making that happen again," he says.

Other artists singing on the album include Bonnie Tyler, The Everly Brothers and Michael Ball, and further names are still in the studio recording. "We're still looking for two or three other artists but we've got an amazing cast already," says Steinman.

Boyzone's Stephen Gately, who sings the ballad *No Matter What*, says the Really Useful Group contacted him after Lloyd Webber had heard about his love of musicals, and he jumped at the chance to get involved. "I wasn't sure about the song itself until I went into the studio and started to subsequently perform the ballad live at the Royal Albert Hall in April for Lloyd Webber's 50th birthday celebrations.

With Penna A&R'ing, Boyzone re-recorded the song with Steinman adding Roman Keating's vocals for the finished single. "I think musicals have become more credible,

like the recent productions of *Chicago* and *Grease* — they appeal to a younger audience," adds Gately.

The album project saw Penna, Lloyd Webber and Steinman flying all over the world to meet artists, with the bulk of recording being done in Los Angeles, New York and London's Abbey Road studios. Steinman says all three made suggestions about which artists to use. Lloyd Webber knew Tina Arena, who had appeared in Australia's version of the musical *Joseph...* while Boy George is a friend of Penna.

"We all threw names around," says Steinman. "Andrew

asked for Meat Loaf and Bonnie Tyler, I suggested Sounds Of Blackness and the company had already contacted Tom Jones. The songs the artists have done are quite different from the originals, but retain their essence."

Meat Loaf's *A Kiss Is A Terrible Thing To Waste*, for example, is an epic, soaring anthem that is not dissimilar to the Virgin artist's recent hits and remains close to the original theatre song, while Tom Jones and Sounds Of Blackness's *Vaults Of Heaven* is "reworked up" with added rhythm and a gospel element compared to the stage show's more hymn-like version. "The songs have been brought up to date with a more Nineties feel," says Penna.

Polydor managing director Lucian Grangos says so far everything has followed the plan that was hatched 18 months ago. "It's great that we've got such a breadth of artists and were able to get Boyzone excited about it,"

he says. "It's a terrific project, and it's great that there will be four singles by different artists from a musical on TV and radio and Christmas. That will be a first."

Polydor is pulling out all the stops to promote the album nationally, according to marketing executive George McManus. "The biggest kick off to the campaign has been TV screening Andrew's birthday celebrations which had artists singing songs from past musicals and from *Whistle Down The Wind*," he says. "We re-released *The Very Best Of Andrew Lloyd Webber* on the back of that TV show and the album went to number four in

the compilation charts." The musical's cast recording should be released by Really Useful/Polydor as a double album by the end of the year and *Whistle...* is likely to show on Broadway next year. The album project also marks the start of a busier future schedule for Really Useful Records, which, with Penna at the helm, will increase the number of releases aimed at the Top 40. Penna also plans to start another imprint for contemporary artists.

With Boyzone's ballad *No Matter What* sure to prove a popular taster for the *Whistle Down The Wind* artist album, signs are that the first tasting of the prolific songwriting duo behind the project could prove to be as commercially successful as it is ground breaking.

Catherine Eade Artist: various **Label:** Really Useful/Polydor **Project:** singles/album **Songwriters:** Lloyd Webber/Steinman **Producer:** Lloyd Webber/Steinman/**Various Studios:** various **Publisher:** Really Useful Group **Released:** August/September '98

'The division between mainstream pop and musicals has been very damaging. Musicals should be the music of the streets as they were in the Thirties and Forties and Andrew has been an integral part of making that happen again' — Jim Steinman

LODD WEBBER: THE MUSICALS

- 1968:** *Joseph and the Amazing Technicolor Dreamcoat*
- 1970:** *Jesus Christ Superstar*
- 1975:** *Jeeves*
- 1976:** *Evita*
- 1980:** *Tell Me On A Sunday*
- 1981:** *Cats*
- 1982:** *Song & Dance*
- 1984:** *Starlight Express*
- 1986:** *The Phantom Of The Opera*
- 1988:** *Aspects Of Love*
- 1993:** *Sunset Boulevard*
- 1998:** *Whistle Down The Wind*

SCORECARD

Tori Amos: Blocked by a full band, she herself described a memorable performance as one of her best. **7/10**

Ian Brown: Beginning to make sense of his album live — though a question mark still hangs over his voice. **5/10**

Cliche: Impressive, rocked-up Beach-Bo sound from unsigned Liverpoolians. **6/10**

Young Offenders: Energetic performance reflected festival spirit. A cover of I Love Rock & Roll proved glam ain't dead. **7/10**

Stereophonics: Grave-throated rock from the valleys, their originality set them apart from the easy comparisons. **7/10**

Lalka: Showed what happens when too many ideas meet too few tunes. **4/10**

Supernaturals: A key early performance — deserved a higher billing. **7/10**

Ben Harper And The Innocent Criminals: Cool and laid-back folk/blues mix from the righteous LA lyricist. **7/10**

Rialto: The crowd didn't take easily to the Sixties throwback act, whose dull approach didn't match expectations. **6/10**

Scott 4: A stand-out, country-tinged set with influences from Tom Waits to Beck. The first act to dare to wear a cowboy hat. **7/10**

The Unbelievable Truth: Failed to impress with a painfully dull set. **4/10**

Kristin Hersh: One of the first to pack out the new band stage during the day, and one of the first to earn a genuine encore. **7/10**

Six By Seven: Mesmerising set of epic songs. One of the festival's best gigs. **8/10**

Catatonica: Their sound was whisked around too much by the wind but Cerys' rolled RnB and gutsy performance broke through. **7/10**

Portishead: Hugely popular despite being an hour late. Needed a more relaxed atmosphere to maximise enjoyment. **6/10**

Embrace: Anthemic songs — Danny Lockman's voice is coming on. **6/10**

Obberman: Impressively poppy debut with occasionally gritty resonances. **6/10**

Countenance: Like an indie Spandau Ballet, a sure-fire act to watch. **5/10**

Finley Quaye: Inspired scat-scrapping and pop over the course of a set. **6/10**

Lightning Seeds: Playing just before the England, they served up a much-appreciated greatest hits set. **5/10**

Primal Scream: Back with a new drummer to play a blinder. **8/10**

Two Fighters: Up against England's World Cup qualifier, Dave Grohl's noisy rock held its own (unlike Matchbox 20). **6/10**

James: Pulled the audience and adoring crowd, daring people to Sit Down in the mud. **5/10**

Hothouse Flowers: Big comeback on the main stage lifted the crowd's spirits. **6/10**

Idelwid: Short and sharp due to inclement weather, but punchy enough to get dazed punters jiggling in the mud. **7/10**

Ziontra: Quality dub-drenched set that won't offer a clock locking for more reggae than *Glastonbury* provided. **6/10**

Rory Harris: Irritating enough before he arrived, he started singing a song about rain, before plunging into Perfect Day. **4/10**

Kenickie: Worked the crowd well with effortless Northern wit — but overall too many unfamiliar tracks. **5/10**

St Etienne: Beautifully framed by a double raincoat appearing over their heads. **6/10**

Robbie Williams: Mr Entertainer held *Glastonbury* in his hand with his songs, rap-style and Geri's Spice jokes. **8/10**

Blair: No Vin-Loo but loads of Parklife, Girls And Boys and "wo hoos". **8/10**

Placebo: Disappointing before a crowd standing in four inches of water. **5/10**

Ultrasound: Big sounds from a big man in a slightly big band. **6/10**

theaudience: Sounded a little too much like their record. **5/10**

Manus: Energetic, loud and adored — an explosive set but only one new song. **8/10**

Underworld: A kicking return. No significant new progress, but still brilliant. **6/10**

Fatboy Slim: One of few dance acts who could pack the 15,000-capacity tent. **7/10**

Jesus And Mary Chain: Not the angry young men they were, but still blowing a new generation away. **8/10**

WASHED OUT BUT

Three weeks after British music had been declared dead, a washed-out *Glastonbury* Festival did not exactly provide the best opportunity for a revival.

Wetter and subsequently muddier than last year's ill-fated event, the sodden fields of Worthy Farm, Bilton were not the best places for bands to showcase their talents. The audience's interest waned so much because of the storms that a game of 'guess which disease will break out first' replaced the annual rumours of which rock god would make a surprise appearance.

However, plenty of acts took to the stages bracing of the much overrated *Dunkirk Spirit* to counteract the music critic gloom-mongers. And most of the 100,000-plus festivalgoers were just as determined to enjoy the mix of match musical menu that *Glastonbury* presents.

By Saturday night, acts as diverse as Portishead, Catatonica, Space, Embrace, Jesus, Stereophonics, The Lo-Fidelity Allstars, Finley Quaye, Cornerpost, Supernaturals, Primal Scream, Kenickie, The Lightning Seeds, Underworld and Roni Size And Reprezant had aptly demonstrated the breadth of talent alive in British music today. However, the weather did underline that several of these and many more of the guitar-orientated acts are guilty of a nascent problem in British music today — the inability to put on an entertaining, value-for-money show.

Too many acts seemed to believe that they can get away with just standing on the stage brandishing their Gibsons and a slightly androgynous attitude, and put the world to rights with their sound. Crowds — especially rain-soaked crowds who can't move their feet to dance. Let alone sit down and mellow out to the tunes — expect a show. And a memorable one at that.

It's a problem that can partly be attributed to the excess of festivals in the UK, which has given major acts the excuse to appear only a handful of times a year, and spend up-and-coming bands too few opportunities to get out on the road and learn how to rock. This might not only be putting pressure on some of the country's smaller venues, but has coincided with the emergence of a generation that appreciates a DJ set over a live set, (as aptly demonstrated by the enthusiastic reaction to DJ sets by The Chemical Brothers and others in the 15,000-capacity Dance Tent, despite its mutation into a massive swampy swimming pool).

It may be that there is a need for more tour-oriented A&R rather than simply a chase for the next signing — an opportunity that presents itself now with the overall sense of flux in the industry. The beguiling *Blur* and — Mr Entertainer himself — Robbie Williams, know how to put on a show that can be self-indulgent but still click with the masses (see box, above right), but they were not the only ones.

Early on, the much underrated Supernaturals led the way with the right idea of playing to the audience rather than at them. They entered fully into the festival spirit by wearing what looked like reject cheer chef uniforms for their pop-rock set that was crowned by a slowed-down-to-a-crawl Kenickie was. Mr Entertainer, Nineties glam rockers The Young Offenders' velvet-trousered frontier Ciaran was, likewise, aptly energetic for the big rock'n'roll numbers in a set topped off by their swinging backspins, singles. And although Kenickie was engaged in an uphill struggle playing less spiky, previously unheard material, they did well by playing up to the crowd and adjusting their set whenever the sun broke through the



Hothouse Flowers inspire the ritual *Glastonbury* mud dance

sombre clouds.

Developing talent became one of the notable progressions this year with the introduction of the New Band Stage, which, being undercover, proved a great stage for first-time acts at the festival. For all that it suffered from the poor weather delaying its bands' arrival times on stage, it gained by forcing people fleeing the rain to enjoy music they would not otherwise have experienced.

Its only downfall (aside from misguided

compering) was that the line-up was, for some, questionable, if not comical. Acts like the Blowaway Six By Seven, the country-tinged Scott 4 and the feisty Idelwid (whose jaw-dropping set was cruelly cut to just 20 minutes because of the weather causing delays to their arrival from Roskilde) were arguably new, each demonstrated a determined fortitude by enticing a willing audience response they were probably envied by the likes of Ultrasound, who played The Other Stage in a downpour that

B E H I N D T H E

When Ben Folds Five flew in from the US to play *Glastonbury* last year only to be told that their stage had been closed, it summed up 1997's festival — known as *the Year Of The Mud* — in its entirety.

But despite worse weather, this year the organisers achieved the phenomenal feat of getting every act onto the Main and Other Stages, almost on time. Three months of solid preparation notwithstanding, this was an achievement indeed.

The man behind those two stages, Dick Tee of Berkshire-based Dick Tee Entertainment, will carfully be able to look back on his first *Glastonbury* as production manager with pride. His responsibilities include organising 150 production staff and 100 security staff, as well as handling sound, lights, staging, the back sections, all site infrastructure and artist liaison.

"The buck stops here basically. It's very weird and a very steep learning curve, but we were prepared for this. It's like the rock industry meets farming," says Tee, who was invited on board at Christmas by promoter Michael Eavis after organising the annual *Glastonbury* Classical Extravaganza.



Dick Tee: using the tractor factor

His last event was 30 fashion shows at Eavis' Court and next week he is putting on *The Tremulous and Hot Chocolate* in a park in Essex, but more than ever for *Glastonbury* he had to be a man for all seasons.

One of the most difficult aspects was shifting backstage equipment, on top of keeping the stage areas moving and un-flooded. "We have a central store of equipment and are having to bring in Herbie Hancock and Tony Bennett's grand pianos by farm tractor, because the lorries are getting stuck. It took four tractors to get Embrace out who were

WHAT THEY SAID

NOT WORTH THE TRIP

BLUR AND ROBBIE BOTH RETURN WITH SOMETHING TO PROVE

Throughout the festival there were only two acts that most people agreed they wanted to see in the name of pure entertainment – Blur and Robbie Williams. And both, being no strangers to re-invention and attention-seeking, had their similarities in that they were comeback gigs of sorts.

Blur have gone through several changes since their baggy early days and, having not played Glastonbury since 1994, had alot to live up to. Robbie, on the other hand, was making a reappearance with a different agenda. As he himself said, he was sacked from Take That after his 1995 appearance, and this time he had everything to prove to the most unlikely of audiences, despite his ever-increasing crossover appeal.

Both performances were packed with tens of thousands of people, and from the off Robbie – who strode out to the Star Wars theme – set the tone by launching into a riotous Let Me Entertain You. As the final notes died away, he paused, looked out at the crowd and brazenly announced: "I'm Robbie Williams. You are Glastonbury, and I am shitting myself." But he clearly wasn't – determined to entertain whether the crowd wanted it or not.

Infectiously charismatic, he pranced around the stage, playing to the audience at every turn. And they

greatly reduced their potential audience. But they, and indeed, many of the acts on the bill, were already signed and were curiously balanced by appearances from other veterans like Ian Brown (three years after The Stones Roses infamously pulled out of what might have been a life-saving main stage headline), Kristin Hersh, The Jesus And Mary Chain and Gorke's Zygotic Myno.

It proved the best opportunity of all for the even more unknown acts like Clinic,



Blur: in a field of their own

soaked it up. Highlights predictably included the Spinal Tap-esque potted history of Take That (backed by two Spake Zarathustra), the thrash version of Take That's Back For Good, a cover of The La's There She Goes, and – inevitably – Angels ("Everyone on E will love this...").

It was a tough act to follow – not least with Tricky appearing in between in surprisingly buoyant mood – but the anticipation for Blur was justifiably high. After all, this was the act which last year retired from live performance (Damon Albarn eventually agreed to return for Glastonbury after persuasion from the other three members).

No orchestral entrances for Blur though. "Right then," Damon proffered, "you ready?," as the opening bars of

Doves and Oberman and added fuel to the argument for the addition of another covered stage next year, for completely fresh and unsigned acts or, more honestly, an old man's – or more politely, old hands' – stage.

Friday contained arguably the weekend's best line-up – and the worst scheduled at close of play with Ian Brown, Portishead, Primal Scream, Embrace and The Chemical Brothers all on various stage at the same time. Surprisingly, it did not lose out as

1994's Girls And Boys threw the crowd into a frenzy.

A succession of old skool hits from Blur's five-track back catalogue followed: On Your Own, Beethoven, End Of The Century... If anything, it seemed like all the right tunes but not necessarily in the right order – the crowd seemed to wake up again several tracks later for There's No Other Way, only for their minds to wander again. The crowd's enthusiasm for the group to be at a tangent with less well-known tracks – coupled with a front-row barrier crush which halted the set mid-song – soon waned. This was despite the funky experimentation of South Park (written for the cult cartoon of the same name).

Two nights earlier at a secret gig in Bath, Blur had played a truly exceptional set that had caught them at their most relaxed. At Glastonbury, if only they could have got Song 2 out of the way earlier than the final encore – thankfully the rumours of an impromptu Vindaloo performance proved false – they might have heightened the atmosphere further still.

Instead, the gloom of the night took over people's emotions. As everyone trudged away it was clear Glastonbury was, by a hair's breadth, looking like belonging to Robbie Williams. Against the odds, he had proved it was a stage on which he was born to play.

much as might have been expected by clash with England's World Cup qualifier. One of the best live acts in the country, Asian Dub Foundation, took last minute advantage of a spare slot (given up by an act who refused to play during the football) to enjoy a welcome from an estimated 10,000-strong audience, which took to their mix of melodic chatting, breakbeats, guitar riffs and roots-style bass.

Despite criticism of the lack of big names playing this year – some observers highlighted major UK acts touring who were still noticeable absentees such as Radiohead, The Prodigy, The Verve, Massive Attack and the Manic Street Preachers – many of those that did appear were Glastonbury veterans. For acts like Nick Cave And The Bad Seeds, Pulp and Spiritualized (all of which were still due to perform as MW went to press) it was a chance to capitalise on glorious past appearances. And some, like Catatonia, Kenickie and Ben Folds Five on The Other Stage, made a brave and nerdy appearance this time round, having been cancelled last year when the stage became structurally unsafe.

For others it was a return to Glastonbury with a much different setup, such as Ian Brown, the other ex-Stone Roses man (bassist with Primal Scream), sometime New Order bassist and ex-Ravage man Peter Hook (with Monaco) and ex-Suede guitarist Bernard Butler (as a solo performer).

They, above all, proved that some artists can still enjoy career longevity. While some critics are arguing that festivals will be dead by the 21st century, this Glastonbury weekend proved it can stay ahead of the field and not sink in it. If some acts can only become more entertaining, by the time the next Glastonbury comes around British live music scene will surely have no need for a dose of Viagra.

Stephen Jones

Additional reporting: Simon Abbott and Michael Byrne

"It's not my idea of fun. My grandad fought in the trenches in the First World War and I can see what he had to deal with. I'm going home on the tour bus with Blur. Is British music dead? Just ask Kildwick." Food Records' Andy Ross



"It's possibly the most beautiful event I've ever been to... but possibly the best. That British music is dead is rubbish – people are enjoying themselves. The Supernaturals and The Young Pinders were the best because they realise that you have to try a lot harder to win over a questioning audience at festivals." Helder Skelter agent Ian Huffman

"I was on my way to see The O when my contact lens fell out and I looked down at the mud and turned back shouting 'Bollocks!' Then we were interviewing and my headphones fell apart in the rain." Radio One's Steve Lamacq



"It's been great. Primal Scream were excellent because they had a lot of spirit considering... You just need to go and see them, Manzanor and Robbie Williams perform to see British music isn't dead." Parlophone A&R director Miles Leonard

"It's been fabulous. Not since I worked in a cow farm have I enjoyed so much effluence. But above all else, I feel it's where I belong." Columbia A&R manager Olivier Bezdard (pictured with Columbia's Fran de Takats)



"I don't like festivals because live music from rock bands wasn't meant to be played in fields. British bands are going to have to learn how to entertain more and that's the problem. American bands know how to play the rock and roll game – that's why bands like Aerosmith have a career." Chrysalis A&R manager Ian Walker

"I'm glad I brought my wellies. But the thing here is that it doesn't matter, even though it's worse than last year. For Tom Amos it was the best gig I've ever seen her do because this audience didn't know why they were completely blown away. She was just sex and rock'n'roll." East West marketing director Elyse Taylor



"The number one, two and three in-demand bands are clearly not playing this year, but there's still the breadth of talent. It's about 100,000 people turning up in the mudiest section of Britain to watch these bands – and the bands people are buzzing about are British." Higher Ground label manager Mark Conway



"It's fine. It was all that shit last year about the 'Dunkirk Spirit'. For the Melody Maker it kind of hit us yesterday (Friday) lunchtime and now we don't give a shit, even though the sleeper coach is sinking." Melody Maker's Ben Knowles (pictured watching that match with Pat Pope and Robb Bresnack)



W E S C E S

THE GLASTONBURY DAILY



John Harris: war reporting

stuck in the mud and needed to get to a ferry for Roskilde," says Tee.

"And for the rain which drains to the front of the stage, we've got three or four farm tractors in the pit pumping out water next to the medical facilities where people are coming over the barriers for treatment."

Agents similarly claim they have coped well. Value Added Talent's Clive Underhill-Smith enjoyed getting on acts such as Portishead, despite them having reached the stage an hour late.

"I've just been shooting around trying to get artists on stage and fortunately I

have a four-wheel drive," says Underhill-Smith. "The main problem in the dance tent was that a lot of rain came in and had to be cleaned up. Also sewerage was spilt – apparently someone pressed the wrong button on a tanker which then blew rather than sucked, forcing the tent to close during the Tuesday daytime."

"The problem was Health And Safety said to put down a lot of straw but they had the Fire Officer said we'd have to have trained fire stewards then on standby."

Among all the heavy media coverage (from BBC TV and Radio's live coverage to The Guardian-sponsored live webcast), Select's team shone through by producing a 16-page daily newspaper with a 50,000 print run. "It's like war reporting; we all feel proud," says editor John Harris. "The biggest problem is when the electricity goes off. We've a back-up generator but only for 15 minutes, so it gets a bit hairy."

The editions carried reviews, photo-spreads, and line-up information as well as breaking news and exclusive gossip like when Bar (ex-Happy Mondays and Black Grape) was arrested and whisked off site. "In these conditions people need to know what to do when things go wrong," adds Harris.

CHART COMMENTARY

by ALAN JONES



● 911 register their ninth hit this week with *How Do You Want Me To Love You?* Written by US songwriters Carl Sturken and Evan Rogers, who also penned Boyzone's recent chart-topper *All That I Need*, it continues their streak of consecutive Top 10 hits, which now stands at seven. However, its number 10 debut is a little disappointing - it seems likely to spoil their sequence of top five hits, which started with *The Day*

SINGLE FACTFILE

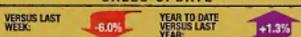
We Find Love (four) and continued via *Bodyshakin'* (three), *Journey* (three), *Party People...*, *Friday Night* (five) and *All I Want Is You* (four). The only boy band with a longer current streak of Top 10 hits than 911 is the Backstreet Boys have also had seven Top 10 hits. 911's only album to date, *The Album*, peaked at 13. Their second album *Moving On*, is due in July.

Football fever continues to dominate the chart, with *Baddiel/Skinner* and the *Lightning Seeds'* 3 Lions '98 and *Vindaloo* by *Fat Les* taking the top two positions for a third week. Both are in steep decline, however, and while there were 11 football-related hits in the Top 75 last week, there are only eight this week. Among these are two new entries - *Jamaica United's Rise Up* (54) and the *Wimbledon Choral Society's* interpretation of *Faure's Pavane*, which serves as the theme to BBC coverage of France '98.

It's a big week for new releases by boy bands, with 911, Ultra, Hanson and *Cods Red* all debuting their latest hits - though, in this overcrowded genre, all have reason to be somewhat disappointed by their chart positions. *Cods Red* had consecutive Top 40 hits last week with *Can We Talk* and *There Somebody Out There* and continue their inquisitive line with *What Would You Do If*, though rather less successfully, making a

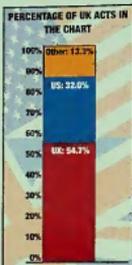
MARKET REPORT
AT A GLANCE WEEKLY MARKET SHARES

SALES UPDATE



number 55 debut. Ultra are the newest boy band on the block, and must have been delighted by the number 11 success of their

first single, *Say You Do*, in April. Despite heavy media coverage, their second single *Say It Once* deserves more modesty, at 16.



911 stretch their run of consecutive Top 10 hits to seven, but the number 10 debut of their latest single *How Do You Want Me To Love You?* suggests it won't make the top five, something their last five singles all managed to do. Finally, Hanson got huge kudos not just for their extreme youth and the fact they write their own songs but also for the fact that their debut album *Of Nowhere* has spawned five hits. Even so, each of their hits to date has peaked lower than its predecessors - after starting their career a year with the number one hit *Mmmbop*, they've peaked at four with *Where's the Love*, at five with *I Will Come To You* and at 19 with *Weird*. Thinking Of You debuts this week at number 23.

The Beastie Boys have the week's highest debut, entering at five with *Intergalactic*. The introductory single from their new album *Hello Nasty* is the veteran rappers' first hit in four years, and their biggest to date, beating the number 10 peak of 1987's *She's On It*.

THE YEAR SO FAR...
TOP 20 SINGLES

1 MY HEART WILL GO ON	CELINE DION	EPIC
2 IT'S LIKE THAT	RUN-DMC VS JASON NEVINS	SABIE COMMUNICATIONS
3 TRULY MADLY DEEPLY	SABIE GARDEN	COLUMBIA
4 DOCTOR JONES	AOLIA	LONDON
5 NEVER EVER	ALL SAINTS	LONDON
6 HOW DO I LIVE	LEANN RIMES	CJR/THE HIT LABEL
7 BRIMFUL OF ASHA	CORNERSHOP	WILJA
8 FROZEN	MAEDINA	MAVERICK
9 FEEL IT	TAMPERER FEAT MAYA	PEPPER
10 ANGELS	ROBBIE WILLIAMS	CHRYSALIS
11 C'EST LA VIE	SWITCHED	EPIC
12 UNDER THE BRIDGE/LADY MARMALADE	ALL SAINTS	LONDON
13 3 LIONS '98	BADDEI/SKINNER/LIGHTNING SEED	EPIC
14 TOGETHER AGAIN	JANET JACKSON	VIRGIN
15 HIGH	LIGHTHOUSE FAMILY	WILD CARD
16 YOU MAKE ME WANNA...	USHER	LACE
17 DANCE THE NIGHT AWAY	MANWERKS	MCA NASHVILLE
18 STOP	SPICE GIRLS	VIRGIN
19 LAST THING ON MY MIND	STEPS	JIVE
20 VINDALOO	FAT LES	TELSTAR

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Label	Title Artist	Label	Title Artist	Label	
21	DANCE THE NIGHT AWAY	Manwerks	21	THE BROTHERS	Mercury
22	CARNAVAL DE PARIS	Comet	22	HEAVY METAL	Wagram
23	HOW DO I LIVE	Leann Rimes	23	HOW DO I LIVE	Leann Rimes
24	RAY OF LIGHT	Madonna	24	ROCKELLER SKANK	Fatboy Slim
25	DEEP	Jason Jackson	25	LET ME ENTERTAIN YOU	Robbie Williams
26	SAY IT ONCE	911	26	SAY YOU LOVE ME	Smiley Ray
27	ANGELS	Robbie Williams	27	BITTER SWEET SYMPHONY	The Verve
28	LIFE IS A FLOWER	Ace Of Base	28	TOO MUCH TOO LITTLE TOO LATE	Shawn Stockman
29	TOUGH GUYS	Family	29	BACK TO BACK TO WHAT YOU KNOW	Endicott
30	WHISTLE DOWN THE WIND	The Roots	30	REGIN AGAIN	Sevens
31	GONE TILL NOVEMBER	Wyclef Jean	31	NO MATTER WHAT	Reynolds

To hear the chart hot-off-the-press on Monday morning, call 0891 503290. Calls cost 50p/min.

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- This week's new chart entries (singles)
- This week's new chart entries (albums)
- This week's Top 40 singles chart
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- Cumulative album chart for the year to date

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4 JULY 1998

This Week	Last Week	Title	Artist (Producer/Publisher)	Label	CD/Class (Distributor)	7/12
1	1	3 LIONS '98	Enig 665025/665084 (SM)	Enig	665025/665084 (SM)	1
2	3	VINDALOO	Telstar CDSTAS 2982/CASSTAS 2982 (M)	Telstar	CDSTAS 2982/CASSTAS 2982 (M)	2
3	4	C'EST LA VIE	Clow Wormy/Enig 666523/666534 (SM)	Clow Wormy/Enig	666523/666534 (SM)	3
4	2	GHETTO SUPASTAR THAT IS WHAT YOU ARE	Incepsio R10 R586/MC 5588 (BMG)	Incepsio R10 R586/MC 5588 (BMG)	R10 R586/MC 5588 (BMG)	4
5	5	INTERGALACTIC	Grand Royal/Cherry/Disc 7002/100 803 (BMG)	Grand Royal/Cherry/Disc 7002/100 803 (BMG)	7002/100 803 (BMG)	5
6	NEW	SAVE TONIGHT	Polydor 509595/509594 (F)	Polydor	509595/509594 (F)	6
7	7	HORNY	AMP PM 58257/12/58267/14 (F)	AMP PM	58257/12/58267/14 (F)	7
8	8	GOT THE FEELIN'	RCA 742159480/742159481/4 (BMG)	RCA	742159480/742159481/4 (BMG)	8
9	9	LOOKING FOR LOVE	Manifesto PESDD 44F5MC/44 F (F)	Manifesto	PESDD 44F5MC/44 F (F)	9
10	NEW	HOW DO YOU WANT ME TO LOVE YOU?	Virgin VSCDT 1862V/1863 (F)	Virgin	VSCDT 1862V/1863 (F)	10
11	10	THE BOY IS MINE	Atlantic AT 038362/AT 0382/AT 0381 (W)	Atlantic	AT 038362/AT 0382/AT 0381 (W)	11
12	11	CARNIVAL DE PARIS	Enigma WEA 1202CDE/WEA 142C (W)	Enigma	WEA 1202CDE/WEA 142C (W)	12
13	12	LOST IN SPACE	Polygram 676559/676584 (F)	Polygram	676559/676584 (F)	13
14	13	LIFE	Sony S2 665932/665934 (SM)	Sony	S2 665932/665934 (SM)	14
15	12	THE ROCKAFELLER SKANK	Skinet SKINT 352C/SKINT 353C (SM)	Skinet	SKINT 352C/SKINT 353C (SM)	15
16	NEW	IF I SAY IT ONCE	East West EDW 1712C/EDW 171C (W)	East West	EDW 1712C/EDW 171C (W)	16
17	14	DANCE THE NIGHT AWAY	MCA Nashville MCD2 4008/MCA2 4081 (BMG)	MCA Nashville	MCD2 4008/MCA2 4081 (BMG)	17
18	NEW	SURFIN' USA	Ultra Pop/Edel 039805/UT 079888 (ULP)	Ultra Pop/Edel	039805/UT 079888 (ULP)	18
19	17	STRANDED	Widatar CXSTAS 2972/CASSTAS 2973 (W)	Widatar	CXSTAS 2972/CASSTAS 2973 (W)	19
20	17	HOW DO I LIVE	Curb/The HR Label CUBXC3 30/CUBC 30 (RMG/F)	Curb/The HR Label	CUBXC3 30/CUBC 30 (RMG/F)	20
21	NEW	BEGIN AGAIN	Gut CDGUT 0118/MAGCUT 018 (W)	Gut	CDGUT 0118/MAGCUT 018 (W)	21
22	NEW	NAKED IN THE RAIN '98	Malarkey/BP LMG 718C/MAL718 (W)	Malarkey/BP	LMG 718C/MAL718 (W)	22
23	NEW	THINKING OF YOU	Mercury 508812/508812 (M)	Mercury	508812/508812 (M)	23
24	21	DIVA	Dance Pool DANIA 12C/DANIA 1MC (SM)	Dance Pool	DANIA 12C/DANIA 1MC (SM)	24
25	18	KUNG FU FIGHTING ALL AROUND THE WORLD	CD/DGLOBE 2678/CAGLOBE 173 (W)	CD/DGLOBE	2678/CAGLOBE 173 (W)	25
26	NEW	WORLD CUP '98 - PAVANE	Telstar CDSTAS 2978/CASSTAS 2979 (F)	Telstar	CDSTAS 2978/CASSTAS 2979 (F)	26
27	20	ZORBA'S DANCE	Virgin VSCDT 1863V/1863 (F)	Virgin	VSCDT 1863V/1863 (F)	27
28	19	MY ALL	Columbia 666525/666594 (SM)	Columbia	666525/666594 (SM)	28
29	18	GO DEEP	Virgin VSCDT 1862V/1863 (F)	Virgin	VSCDT 1862V/1863 (F)	29
30	21	FEEL IT	Pagano 052002/052002A (F)	Pagano	052002/052002A (F)	30
31	NEW	FUEL	Verigo METCD 164 (F)	Verigo	METCD 164 (F)	31
32	NEW	BAD GIRL	Higher Ground HIGRS 92C (SM)	Higher Ground	HIGRS 92C (SM)	32
33	24	WHISTLE DOWN THE WIND	Virgin Useful/Polydor 567129/567129A (F)	Virgin Useful/Polydor	567129/567129A (F)	33
34	25	LAST THING ON MY MIND	Enig 6518462/6518461/4 (F)	Enig	6518462/6518461/4 (F)	34
35	27	UNDER THE BRIDGE/LADY MARMALADE	Lanite LONC 49L/49C (W)	Lanite	LONC 49L/49C (W)	35
36	NEW	THE STRUTT	VC Recordings VCRO 35V/CRO 35 (E)	VC Recordings	VCRO 35V/CRO 35 (E)	36
37	28	TRULY MADLY DEEPLY	Columbia 656422/656424 (SM)	Columbia	656422/656424 (SM)	37

This Week	Last Week	Title	Artist (Producer/Publisher)	Label	CD/Class (Distributor)	7/12
38	NEW	BODY BUMPIN' (TYPIE-YI-YO)	ABM 526972/526973 (F)	ABM	526972/526973 (F)	38
39	NEW	CIRCUS	Duck W 0442C/DW 0442C (W)	Duck W	0442C/DW 0442C (W)	39
40	28	DREAMS	Atlantic AT 038362/AT 0382 (M)	Atlantic	AT 038362/AT 0382 (M)	40
41	31	TOO MUCH, TOO LITTLE, TOO LATE	Polydor 509595/509594 (F)	Polydor	509595/509594 (F)	41
42	32	CLOSER THAN HEAVEN	Mercury 508112/508124 (F)	Mercury	508112/508124 (F)	42
43	7	TURN BACK TIME	Universal UMG 80043/UMG 8040 (BMG)	Universal UMG	80043/UMG 8040 (BMG)	43
44	22	SHORTY YOU KEEP PLAYIN' WITH MY MIND	Jive 52512/52512A (F)	Jive	52512/52512A (F)	44
45	NEW	PRESENT DOWN	Cooltemp CD000L 3931/CD00L 333 (E)	Cooltemp	CD000L 3931/CD00L 333 (E)	45
46	NEW	HAPPENIN' ALL OVER AGAIN	Recognition CD/REC 2 CD/REC 2 (BMG)	Recognition	CD/REC 2 CD/REC 2 (BMG)	46
47	47	NO MATTER WHAT I DO	Jive 504012/504014 (F)	Jive	504012/504014 (F)	47
48	24	DO FOR LOVE	Jive 0185 2020181/4-0185181 (F)	Jive	0185 2020181/4-0185181 (F)	48
49	41	HOW DO I FEEL TO BE ON TOP OF THE WORLD	London LOND 44LONCS 44L (W)	London	LOND 44LONCS 44L (W)	49
50	38	GONE TILL NOVEMBER	Columbia 665871/665874 (SM)	Columbia	665871/665874 (SM)	50
51	31	GIMME LOVE	Dance Pool ALE 202C/ALEX 2MC (SM)	Dance Pool	ALE 202C/ALEX 2MC (SM)	51
52	NEW	BLACK WHITE	For FCD 327 (F)	For	FCD 327 (F)	52
53	42	DO NOT COME HOME TOO SOON	ABM 526205/526204 (SM)	ABM	526205/526204 (SM)	53
54	NEW	RISE UP	Columbia 666022/666024 (SM)	Columbia	666022/666024 (SM)	54
55	NEW	WHAT WOULD YOU DO IF...	Mercury 509392/509394 (F)	Mercury	509392/509394 (F)	55
56	NEW	NAGASAKI BADGER	Xarwaxanna/Edel 030135/EXT/030139/EXT (F)	Xarwaxanna/Edel	030135/EXT/030139/EXT (F)	56
57	41	COME BACK TO WHAT YOU KNOW	Hut/Virgin MCD 5397H/50 (E)	Hut/Virgin	MCD 5397H/50 (E)	57
58	42	WHEN	Mercury 506112/506840 (F)	Mercury	506112/506840 (F)	58
59	49	RAY OF LIGHT	Maverick W 0442C/DW 0442C (W)	Maverick W	0442C/DW 0442C (W)	59
60	42	THE GREAT ESCAPE	V2 VNR 5022/RNR 5022 (RMG/F)	V2 VNR	5022/RNR 5022 (RMG/F)	60
61	25	SECOND ROUND	Universal UMG 56198/4-UMT 56198 (BMG)	Universal UMG	56198/4-UMT 56198 (BMG)	61
62	38	THE CITY IS MINE	Northwestside 743215862/743215861/4 (BMG)	Northwestside	743215862/743215861/4 (BMG)	62
63	NEW	MASQUERADE	Interplay CD/IFERN 27 (W)	Interplay	CD/IFERN 27 (W)	63
64	NEW	3 AM	Atlantic AT 038362/AT 0382 (M)	Atlantic	AT 038362/AT 0382 (M)	64
65	NEW	PERSONAL FEELING	Motown MUM 162 (M)	Motown	MUM 162 (M)	65
66	15	IT'S LIKE THAT	Smile Communications SM 90552/SM 90554 (F)	Smile Communications	SM 90552/SM 90554 (F)	66
67	10	ALL THAT I NEED	Polydor 509612/509674 (F)	Polydor	509612/509674 (F)	67
68	NEW	DRUGS (Marta D'Amico)	Go Disc/Complata (Rovinsky/Motown)	Go Disc/Complata	(Rovinsky/Motown)	68
69	NEW	FOUR BIG SPEAKERS	Hut/Virgin HUTCD 96 (F)	Hut/Virgin	HUTCD 96 (F)	69
70	NEW	NO GOOD FOR ME	Logic 743215876/743215875 (BMG)	Logic	743215876/743215875 (BMG)	70
71	51	WASHING I WAS THERE	RCA 742315876/742315875/4 (BMG)	RCA	742315876/742315875/4 (BMG)	71
72	43	SWING MY WAY	East West EDW 1712C/EDW 171C (W)	East West	EDW 1712C/EDW 171C (W)	72
73	21	MY HEART WILL GO ON	Enig 65247/65247A (SM)	Enig	65247/65247A (SM)	73
74	20	PLAY THAT FUNKY MUSIC	Enigma WEA 1202CDE/WEA 142C (W)	Enigma	WEA 1202CDE/WEA 142C (W)	74
75	47	CAN'T SEE ME	Polydor 5448462/5447 (F)	Polydor	5448462/5447 (F)	75

As used by Top Of The Pops and Radio One

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29 June 1998

AIRPLAY

4 JULY 1998

CHART COMMENTARY

by ALAN JONES

The airplay chart is normally extremely stable and slow-moving, but the leadership of the chart changes hands for the fourth week in a row, as Karen Ramirez's Everything But The Girl cover Looking For Love replaces O-S-I. The record's audience of 5.1m is very low for a number one record, and it's not the most-played track on any of the five biggest stations in the UK - Radio Two, Radio One, Capital, Atlantic 252 or Virgin 1215 - though its sublime quality is earning it extremely widespread support. It's the 44th release

AIRPLAY FACTSHEET

● Karen Ramirez's Looking For Love initially topped the Club Chart and picked up support from specialist dance stations but has moved swiftly since crossing over, after an initial hiccup. It's progress to the top: 37-44-18-13-4-1.
● Radio One's current number one, Rockfeller Skank, has spent six weeks among the

station's 10 most-played tracks, the last three at number one.

● The Beastie Boys' Intergalactic is the highest new entry to the sales chart - at five - but is ranked only 37th on airplay, with 28 plays from Radio One making up more than 75% of its total audience.

but first ever airplay chart number one for Phonogram label Manifesto. After 12 weeks as the dominant side of the latest All Saints' single, Under The Bridge has slipped below Lady Marmalade. Under The Bridge slides 18-25 this week, while Lady Marmalade rises 24-23 - its highest position to date. Among the stations preferring Lady Marmalade now is Radio One, where it was played 22 times last week, compared to just seven spins for Under The Bridge. If airplay for Under The Bridge and Lady Marmalade were added

together, they would rank fifth on the chart. Fatboy Slim's Rockfeller Skank sets a new record for Radio One, with 38 plays last week. Ranking 15th on the C19 sales chart, Rockfeller Skank was played nine times more than any other track at Radio One last week - also a record.
Two tracks from the upcoming Andrew Lloyd Webber musical Whistle Down The Wind are climbing the Top 50. Tina Arena's trix track, which peaked at 24 on the sales chart last week, climbs 43-46, while Boyzone's No Matter What climbs 53-50.

The Boyzone track, which is not featured on their latest album, is due for release as a single in the third week in July, and is off to a particularly fast start at Capital, where it ranks third this week with 45 plays.
Vindaloo is running 3 Lions an increasingly close second in the battle for sales honours but the gap between the airplay generated by the two records remains vast. 3 Lions dips 1-3 this week, while Vindaloo still can't curry favour with programmers, and meanders 16-20, with only half the audience.

MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES



Figures are for 4 weeks to 4% total audience of the Top 10, not necessarily those of the Top 100 audience of the Top 50.

ATLANTIC

Rank	Title/Artist/Label	No. of plays
1	SAY IT ONCE (See/Once) (Mer)	85
2	LEAVE 'EM SOMETHING TO DESIRE (See/Once) (Mer)	55
3	3 LIONS '98 (Bard & Deane & Lightning Seeds) (Epic)	53
4	DIZZY MOON (Newman) (Poly)	50
5	HORNY (Response To You) (Jaiy) (A&M/Phonogram)	49
6	LOOKING FOR LOVE (Karen Ramirez) (Mercury)	48
7	THE CITY IS MINE (Jay) (Flamingo) (Mercury)	47
8	THE BOY IS MINE (Brandy & Monica) (A&M) (Mer)	42
9	ROCKFELLER SKANK (Fatboy Slim) (Sire) (Mer)	41
10	DEETS (SUGAR) THAT IS WHAT YOU ARE (See/Once) (Mer)	40
11	CANT SEE ME (See/Once) (Mer)	40

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NORTH WEST

Rank	Title/Artist/Label	No. of plays
1	LIFE ENOUGH (Various) (Mer)	44
2	STRANDED (Leticia McNeil) (Mer)	44
3	FEEL IT (Temper Heat, Mays) (Mer)	44
4	HORNY (Newman To You) (Jaiy) (A&M/Phonogram)	44
5	DREAMS (The Corrs) (Mer)	41
6	LOOKING FOR LOVE (Karen Ramirez) (Mer)	41
7	C'EST LA VIE (Various) (Mer)	40
8	GONE TILL NOVEMBER (Wycle Jean) (Mer)	40
9	RAY OF LIGHT (Madonna) (Mer)	39
10	WISHING I WAS THERE (Various) (Mer)	39

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HEART 106.2

Rank	Title/Artist/Label	No. of plays
1	ANGELS (Robin Williams) (Chrysalis) (Mer)	44
2	FROZEN (Madonna) (Mer)	44
3	NEVER EVER A5 (Santitas) (Mer)	44
4	HIGH (Lighthouse Family) (Wild Card) (Poly)	44
5	ANGEL ST (Peggy) (Mer)	41
6	TOGETHER AGAIN (Various) (Mer)	39
7	MY HEART WILL GO ON (Celine Dion) (Mer)	39
8	BABY CAN I HOLD YOU TONIGHT (Various) (Mer)	29
9	XISS THE RAIN (Bibi Moon) (Mer)	28
10	HERE'S WHERE THE STORY ENDS (Tin Tin Out) (Mer)	27

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RADIO ONE

BIG RADIO 1
10.9pm

Rank	Title/Artist/Label	Aud	No. of plays	SW	TV
1	ROCKFELLER SKANK (Fatboy Slim) (Sire)	20144	35	38	
2	HORNY (Musso) T's Hot 'N' Jay (A&M/Phonogram)	17531	27	29	
3	LOOKING FOR LOVE (Karen Ramirez) (Mer)	16360	19	28	
4	THE CITY IS MINE (Jay) (Flamingo) (Mer)	15283	21	28	
5	C'EST LA VIE (Various) (Mer)	14481	29	27	
6	COME BACK TO WHAT YOU KNOW (Embrace) (Mer)	12789	23	27	
7	3 LIONS '98 (Bard & Deane & Lightning Seeds) (Epic)	15214	25	26	
8	THINKING OF YOU (Newman) (Mer)	15029	24	26	
9	SAVE TONIGHT (Eagle Eye Cherry) (Poly)	15018	19	26	
10	LOOKING FOR LOVE (Karen Ramirez) (Mer)	13427	23	24	
11	THE BOY IS MINE (Brandy & Monica) (A&M) (Mer)	14989	28	23	
12	FEEL IT (Temper Heat, Mays) (Mer)	14847	23	23	
13	RAY OF LIGHT (Madonna) (Mer)	15336	26	22	
14	LADY MARMALADE (All Saints) (Mer)	12829	22	22	
15	TOD MUCH, TOD LITTLE, TOD LATE (Silver Sun) (Poly)	11759	21	22	
16	GOT THE FEELIN' (S'ena) (Mer)	10370	25	21	
17	BEGIN AGAIN (S'ena) (Mer)	10330	15	21	
18	CARNIVAL DE PARIS (Doris) (Mer)	11848	23	19	
19	HOW DO YOU WANT ME TO LOVE YOU? (S'ena) (Mer)	9310	17	19	
20	VIN-DA-LOO (See/Once) (Mer)	8337	24	19	
21	I THINK I'M PARANOID (Embrace) (Mer)	13505	11	16	21
22	I'LL HOUSE YOU '98 (Jungle Brothers) (Mer)	3700	13	15	22
23	IT'S LIKE THAT (B.O.B.A.C.) (Jaiy) (A&M/Phonogram)	8784	19	13	24
24	WISHING I WAS THERE (Various) (Mer)	7128	19	13	24
25	TURN BACK TIME (See/Once) (Mer)	6389	8	13	25
26	THE HEART'S LONG DESIRE (Matthew Morrison) (Mer)	6389	8	13	25
27	LOST IN SPACE (Lighthouse Family) (Mer)	7038	10	12	27
28	GO DEEP (Jared Jackson) (Mer)	6616	11	12	28
29	DONT COME HOME TOO SOON (Dad) (Mer)	7113	17	11	29
30	ROAD RAGE (Catinot) (Mer)	6511	12	11	29
31	THE ROCK (Defekate) (Mer)	4829	7	11	30
32	LEGACY (Madonna) (Mer)	4254	9	11	31

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ILR

Rank	Title/Artist/Label	Aud	No. of plays	SW	TV
1	STRANDED (Leticia McNeil) (Mer)	36371	1622	1630	
2	LOOKING FOR LOVE (Karen Ramirez) (Mer)	23276	1164	1456	
3	LIFE (See/Once) (Mer)	22400	1276	1376	
4	3 LIONS '98 (Bard & Deane & Lightning Seeds) (Epic)	27715	1354	1369	
5	DREAMS (The Corrs) (Mer)	30423	1412	1335	
6	TURN BACK TIME (See/Once) (Mer)	26274	1417	1377	
7	C'EST LA VIE (Various) (Mer)	21227	1115	1161	
8	HORNY (Musso) T's Hot 'N' Jay (A&M/Phonogram)	22181	1300	1120	
9	LOST IN SPACE (Lighthouse Family) (Mer)	25444	1129	1115	
10	FEEL IT (Temper Heat, Mays) (Mer)	21612	926	1092	
11	TRULY MADLY DEEPLY (Savage Garden) (Mer)	22672	1312	1056	
12	GOT THE FEELIN' (S'ena) (Mer)	24262	1016	922	
13	HERE'S WHERE THE STORY ENDS (Tin Tin Out) (Mer)	21168	957	886	
14	SAVE TONIGHT (Eagle Eye Cherry) (Poly)	21018	654	871	
15	LET ME ENTERTAIN YOU (Robin Williams) (Mer)	16499	1005	823	
16	THE BOY IS MINE (Brandy & Monica) (A&M) (Mer)	18376	742	807	
17	HOW DO YOU WANT ME TO LOVE YOU? (S'ena) (Mer)	14698	738	800	
18	UNDER THE BRIDGE (See/Once) (Mer)	16478	802	797	
19	RAY OF LIGHT (Madonna) (Mer)	17443	951	783	
20	TOD MUCH, TOD LITTLE, TOD LATE (Silver Sun) (Poly)	11289	716	729	
21	VIN-DA-LOO (See/Once) (Mer)	8628	544	696	
22	SAY YOU LOVE ME (S'ena) (Mer)	12492	709	692	
23	DANCE THE NIGHT AWAY (Monie Love) (Mer)	11645	655	652	
24	LIFE IS A FLOWER (See/Once) (Mer)	12026	635	684	
25	ANGELS (Robin Williams) (Mer)	18425	186	582	
26	CARNIVAL DE PARIS (Doris) (Mer)	16172	471	533	
27	GO DEEP (Jared Jackson) (Mer)	10155	439	528	
28	THE ROCK (Defekate) (Mer)	11443	346	415	
29	HIGH (Lighthouse Family) (Mer)	12461	558	667	

© Music Control. Data compiled by the BBC on the basis of 400 UK radio stations from 06.00 on Sat 27 June 1998.

4
july
1998

singles



- | | | |
|----|---|------------------------|
| 1 | 3 LIONS '98
Baudouin & Stimmer & Lightning Seeds | Epic |
| 2 | 2 VINDALOO Fat Les | Telstar |
| 3 | 4 C'EST LA VIE B*witched | Glow Worm/Epic |
| 4 | 6 THEY SAID SUPSTAR THAT'S WHAT YOU ARE Fat Les/bobby Lanning/DJB & Howard/AVA | Interscope |
| 5 | 5 INTERGALACTIC Beastie Boys | Grand Royal/Parlophone |
| 6 | 6 SAVE TONIGHT Eagle-Eye Cherry | Polydor |
| 7 | 7 HORNY Mousse T Vs Horn'Juicy | AMPM |
| 8 | 8 GOT THE FEELIN' Five | RCA |
| 9 | 9 LOOKING FOR LOVE Karen Ramirez | Manifesto |
| 10 | 10 HOW DO YOU WANT ME TO LOVE YOU? 911 | Ginga/Virgin |

- | | | |
|----|--|----------------|
| 10 | 11 THE BOY IS MINE Brandy & Monica | Atlantic |
| 8 | 12 CARNIVAL DE PARIS Dario G | Eternal |
| 6 | 13 LOST IN SPACE Lighthouse Family | Polydor |
| 15 | 14 LIFE Des'ree | Sony SZ |
| 12 | 15 THE ROCKAFELLER SKANK Fatboy Slim | Skinet |
| 16 | 16 SAY IT ONCE Ultra | East West |
| 14 | 17 DANCE THE NIGHT AWAY The Mavericks | MCA Nashville |
| 18 | 18 SURFIN' USA Aaron Carter | Ultra Pop/Edel |
| 16 | 19 EXTENDED Lavonia MacNeal | Virgin |
| 17 | 20 HOW DO I | |

THE OFFICIAL CHARTS

4
july
1998

albums



- | | | |
|----|--|-------------------|
| 1 | 1 FIVE
Five | RCA |
| 2 | 2 TALK ON CORNERS The Corrs | Atlantic |
| 3 | 3 BLUE Simply Red | East West |
| 12 | 4 POSTCARDS FROM HEAVEN Lighthouse Family | Wild Card/Polydor |
| 4 | 5 THE GOOD WILL OUT Embrace | Hut/Virgin |
| 6 | 6 LIFE THRU A LENS Robbie Williams | Chrysalis |
| 3 | 7 WHEN WE WERE THE NEW BOYS Red Stewart | Warner Brothers |
| 8 | 8 WHERE WE BELONG Boyzone | Polydor |
| 9 | 9 LEFT OF THE MIDDLE Natalie Imbruglia | RCA |
| 7 | 10 URBAN HYMNS The Verve | Hut/Virgin |

- | | | |
|----|--|----------------|
| 11 | 11 EMBRYA Maxwell | Columbia |
| 15 | 12 INTERNATIONAL VELVET Catalonia | Blanco Y Negro |
| 13 | 13 RAY OF LIGHT Madonna | Maver |
| 14 | 14 ALL SAINTS All Saints | Lonc |
| 5 | 15 TRY WHISTLING THIS Nail Finn | Parlophon |
| 10 | 16 TRAMPOLINE The Mavericks | MCA Nashville |
| 11 | 17 MY WAY - THE BEST OF Frank Sinatra | Repr |
| 16 | 18 LET'S TALK ABOUT LOVE Celine Dion | 17-18 |

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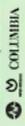


Matthew Marsden,
The Heart's Lone Desire.



CD1, CD2*, MC.
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Matthew's website: www.matthewmarsden.com
*includes free poster of Matthew.



17-18

om

4 JULY 1997

megadog bites back with beach festival

Amid the doom and gloom sparked by the number of cancelled festivals and big gigs this summer, the Megadog organisation has announced a new three-day event, the Beach Festival. The 10,000 capacity event will take place on August 14-16 at Carlyon Bay near St Austell in Cornwall.

Megadog head honcho Bob Dog says he is unconcerned with the failure of other festivals and doesn't think the Beach Festival will suffer a similar fate.

"To be honest we've been waiting to see them fail. Having worked at these places and seen their attitude towards the punters and bands I'm not surprised they fail," he says. "To have a successful event you need loyalty to the event and to you as promoters. What we're trying to do is be nice to the business but nice to the punter as well."

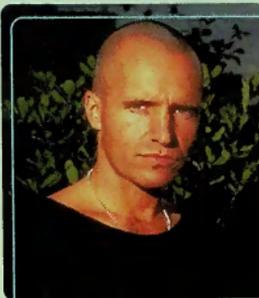
The festival will take place on a mile-long stretch of beach with open-air stages and indoor areas presenting a mixture of live music and club events. Acts confirmed for the festival include

Bentley Rhythm Ace, 808 State, Dust Juniors, Headriltaz, Asian Dub Foundation, Lionrock, Monkey Mafia, Zion Train, and Adam F. The Beach Festival will intentionally be kept to the 10,000 capacity; with tickets priced at £50, this is expected to be viable both in terms of ticket sales and finance.

"One of our advantages is that we have very strong links with production," says Bob Dog. "We've got a lot of respect and people can cut us a lot of slack. Also, whilst there will be big names performing a lot of the people we've got on the bill aren't name players."

The licence for the event was finally granted by the local Cornish council last week after objections by locals were fully addressed. Since Cornwall is one of the most economically depressed regions in the country, if this event is successful Megadog will look for EU grants and Lottery funding to help in future years. "I think there's a lot of mileage to be made from teaming up these areas with events like this," says Bob Dog.

Tickets and information on the event are available from Wayhead on 0115 912 9180 or Ticketmaster on 0990 34 44 44.



Mystery still surrounds the departure of Darren Hughes (pictured) from Cream, the Liverpool club empire he co-founded and ran with James Barton. Cream confirmed that Hughes had departed with a simple one-line statement stating, "Darren Hughes has left Cream to pursue other interests". Barton and Hughes formed their partnership in the late Eighties running acid house warehouse parties in Liverpool before launching Cream. One of the country's foremost clubs, more recently Cream pulled off the successful one-day dance festival Creamfields in May with the Mean Fiddler Organisation. Hughes took on the day-to-day running of Cream when James Barton moved to London in 1994 to work as an A&R man at Deconstruction and was regarded as the club's visionary. Barton recently returned to Cream full-time having resigned from Deconstruction to concentrate on what Hughes will launch a new club venture from Deconstruction to concentrate on with new backers. In general Northern clubs are experiencing a period of upheaval at the moment. Many of the biggest clubs have experienced big drops in attendance to the extent that a summit meeting was recently held to discuss their problems.

inside:

- [2] SEVEN DAYS IN DANCE: STREETBOY reveals what caught his attention at the World Cup 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: DERRICK MAY



club	CHART	number	ones
CLUB: 'I CAN'T HELP MYSELF' Lucie (Delirious)	p5		
URBAN: 'WITH ME' Destiny's Child (Columbia)	p6		
POP: 'ATOMIC '88' Blondie (EMI)	p8		
COOL CUTS: 'I CAN'T HELP MYSELF' Lucie (Delirious)	p8		

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17 20 HOW DO I

- 21 BEGIN AGAIN
- 22 NAKED IN T
- 23 THINKING O
- 11 24 DIVA Dana I
- 19 25 KING OF FIGHT
- 20 26 WORLD CUP
- 20 27 ZORBA'S DA
- 18 28 MY ALL Mar
- 13 29 GO DEEP Ja
- 21 30 FEEL IT The
- 31 FUEL Metallica
- 32 BAD GIRL D.
- 24 33 WHISTLE DO
- 25 34 LAST THING
- 27 35 UNDER THE
- 36 THE STRUTT
- 28 37 TRULY MAD
- 38 BODY BUMPI
- 39 CIRCUS Eric
- 29 40 DREAMS Th

© CHN. Produced in co-operation with the BPI and B&W, based on a sample of more than 4,000 record outlets

organisers postpone pride '98

The annual Pride rally in Clapham Common, which has become a major event in the dance calendar,

will be going ahead this year despite organisational problems. The original date of Pride, Saturday July 4, was cancelled but the event is now being rearranged for August 15. The annual Pride march through London organised by the Stonewall group will, however, be going ahead on the original date of July 4.

This year will be the first time that Pride has charged the public to attend the event, and rumours had spread that slow sales of the tickets, priced at £5, was the reason for the cancellation. However, the organisers say that complications with Lambeth Council, which owns Clapham Common, were to blame. "The postponement was due to cashflow problems," says a spokesperson for Pride Events. "Lambeth council demanded £300,000 to be paid by June 22. By postponing it until August it will allow us to organise cashflow."

The organisers say that charging for the event has become necessary for various reasons. "It was requested by the council because charging for the event makes whoever puts it on responsible for security," says the spokesperson. "Also the rent for the Common has been put up from £20,000 to £150,000. Plus bonds and things. This takes the figure to £300,000. The licence was granted so late that we couldn't raise that much in such a short period of time."

No details are yet available of which clubs will be taking part in this year's event, but Radio One was to have been broadcasting from a tent of its own featuring shows from DJs Judge Jules and Danny Rampling plus an Essential Mix by Tony De Vit live from the Common.

The hotline number for tickets is 0870 121 0121. General information is available on 0171-274 8644.

[7 DAYS IN DANCE]

streetboy steve jackson's morning glory, kiss im



"Saturday: First time I've been up before 3pm for ages on a Saturday. Met **STEVE JACKSON** and the crew at **WATERLOO** to catch the Eurostar to **FRANCE** for **WORLD CUP '98**. Sunday: Arrived in **MARSEILLES** and drove to the campsite. Let everyone else set up the gear while Steve and I played an eight-hour back-to-back set from our **CAMPER VAN** for the England fans. Monday: First **STREETBOY MISSION**: go into town and **BLAG TICKETS** for the first **ENGLAND GAME**. Mission accomplished. England 2, Tunisia 0. Tuesday: **MANIMAL** from **MORNING GLORY** woke everyone up for the snow so I told him to **GET LOST**. Mission: to get into someone else's **TENT** and **HAVE A KIP**. Accomplished thanks to **SMOKEY HIPPIE** who I told to get the bacon on. In the evening we drove to **MONTPELLIER**. Wednesday: Went to the **ITALY VS CAMEROON** game dressed in a **SMALL OUTFIT**. Got in trouble with the crowd when I got stuck in the turnstile. Thursday: The satellite dish **BURNED OUT** during the show so Steve did it all on the mobile. I still had to do a mission: I went to a **CHEMIST** with a phrasebook and instead of saying I had an **EARRACHE**, I told her I had an **ERECTION** that I needed some cream for, and also that I had **"LE CACA"**. Later drove to **ST ETIENNE**. Friday: Final show from France and we got the **CHAMPAGNE** out. Fell asleep in the sun, got burned. Final mission: to **CHARGE PEOPLE ADMISSION** for using the **CAMPSITE LOGS**. One bloke I interrupted **MID-MOVEMENT** wasn't too pleased. A 15-hour drive with only one stop: **HOLLAND VS KOREA** in the car park at Calais. Yeah. Dark."

Deejay Punk-Roc (pictured) might not yet have breached the Top 40 but his blend of electro and breakbeats has hit a nerve with UK audiences and critics. July 20 will see the release of Brooklyn-born Roc's third single 'Far Out', which will build on the buzz built by his first single 'My Bealbox' and his current album 'ChickenEye' and hopefully break Roc's chart duck. Better known for his hard-edged material, Roc's album also features quieter moments like 'Far Out' and he doesn't want to get categorised. "I've never headed in one particular direction," he says. "It's kinda like a big pot into which I throw everything and hope that something good comes out." For an artist with such an anti-authoritarian sound and image, Roc attributes much of his success to a six-year stint in the army which he joined at 16. "The army took me off the streets and instilled a discipline in me that enables me to do what I'm doing now," he says. "I was

stationed in Japan, Germany and England for a while and travelling around so much really broadened my mind." Currently touring the US with The Prodigy, he will be undertaking a three-month residency at The End in the autumn. Deejay Punk-Roc's 'ChickenEye' is released on July 20.



This will shape up to be one of the Summers' Big Hits! Update

Billie

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Now in its second year of trading, Concepts describes its dance counter as "small but lively". Although the shop specialises in UK house and garage and US imports, Durham's large student population trumps its drum & bass and jungle sales during term time, and the store also does well with Top 40 dance and hi-energy covers.

- The top 10 tracks flying out of Concepts this week are:
- **'BURNIN'** K Klax (Parlophone) • **'TAKI CONTROL'** Shaz Cl Mind (Sound of Mystery) • **'YOU ME LOVE'** DJ Dado & Michelle Weeks (V) (Roc-A-Fella) • **'RUFFNECK'** Freshy (Fresh Records) • **'NEEDN' YOU'** David Morales presents The Face (A&U) • **'RONALDO'S REVENGE'** Ronaldo's Revenge (B&B) • **'LOOKING FOR LOVE'** Karen Renner (Manhattan) • **'THREE DRIVES'** Greece 2000 (Hot Chocoolat) • **'EVERYTHING'S GONNA BE ALRIGHT'** Sweet Box (B&A) • **'NAKED IN THE RAIN'** '98 Blue Pearl (Motorky)

13 LION
Bradfield & Skiff

2 VINDALOO F

3 C'EST LA VIE

4 BRETTO SUPERSTAR

5 INTERGALAC

6 SAVE TONIG

7 HORNY MOUT

8 GOT THE FEEL

9 LOOKING FO

10 HOW DO YO

11 THE BOY IS

12 CARNAVAL

13 LOST IN SPY

14 LIFE Das'lee

15 THE ROCKA

16 SAY IT ONCE

17 DANCE THE

18 SURRIN' US

19 EXTENDED

20

the **BANCHAR** 04.07.98

by tony farisidis

It's a good week for UK music in our chart, as two British artists, **PHOBIA ONE** and **ROACHGARD**, make their debuts in our Top 10. Xscape rise to number five from 10, helped no doubt by a new promo of 'The Arms of the One That Loves You' with yet more mixes from that man of the moment Jemine Dupree... This week's highest new entrant sets the return of two UK soul veterans. **JOEL MCKEY** enters at number 19 with 'You're Number One', while right behind him is **NICKA PARIS** with 'Carefree', 'Carefree' is of course a reissue of Mica's 1976 two-year-old debut for her current label Cooltempo. Produced by the Ronin posse, the track picked up a hefty following the first time around... **ALIYAH** is in at number 33 with a new track, 'Are You That Somebody', taken from the 'Doctor Doolittle' soundtrack. That features a lot of Timbaland-related material, including a great new Ginuwine track. My favourite merchants the **S9 BOYZ...** **WYCLEF JEAN** returns again with the latest round in the Cornbus vs LL Cool J battle, 'What's Cief Got To Do With It'. Meanwhile, his Fugees partner **LARRYJI HILL** will be in London this week launching her debut solo album... Word has it that **D'ANGELO** will finally be releasing the follow-up to his debut album 'Brown Sugar' (three years and counting). Those who've heard his new material say it's heavily hip-hop based.

UK	IRL	Wks	Title	Artist	Label
1	1	6	WITH ME	Destiny's Child	Columbia
2	6	3	FREAK ME	Another Level	Satellite/Northwestside
3	2	3	MONEY	Charli Baltimore	Universal
4	3	6	SEVEN DAYS/ROUND AND ROUND	Mary J Blige	So So Def/Columbia
5	10	2	THE ARMS OF THE ONE WHO LOVES YOU MY WAY/YOU MAKE ME WANNA	Xscape	LaFace
6	5	6	STRAWBERRIES	Usher	Mercury/A&M
7	17	2	ONCE IN A LIFETIME	Smooth	Merca Recordings
8	2	2	THE REASON/GETTIN' INTO IT	Pluche One	Drum
9	15	3	NAKED WITHOUT YOU	King Britt presents Sykk 130	Columbia
10	7	9	MY ALL	Rochford	Interscope
11	7	9	GRETO SUSIPASTAR (THAT IS WHAT YOU ARE)	Mariah Carey	Arista
12	3	3	GRASS AIN'T GREENER	Pras Michael feat. Of Dirty Bastard and Mya	Jive
13	9	4	DO FOR LOVE	De-Ryus	Yam Yum/Epic
14	9	4	HIV FLEATY LP	ZPac	Universal
15	11	4	NO GUARANTEE	Original Soundtrack	Chic DeBange
16	15	5	GET DOWN	Stephen Simmonds	Parlophone/Rhythm Series
17	23	13	MADE IT BACK	Revelay Knight	Parlophone/Rhythm Series
18	23	13	YOU'RE NUMBER ONE/LOVE UNDER CONTROL	Nicki Minaj	Right Track
19	19	6	GO DEEP	Nica Pans	Cooltempo
20	22	7	THE BOY IS MINE	Jamit Jackson	Virgin
21	4	4	BANANAS	Brandy & Monica	East West
22	6	6	CAN'T LET HER GO	Queen Latifah	Motown
23	16	5	ANYTIME	Boyz II Men	Motown
24	14	5	LUXURY: COCOURE	Rion McKnight	Mercury
25	26	5	CRESCENT MOON	Maxwell	Cooltempo
26	22	3	STILL NOT A PLAYER	Lynzee David Hall	East/West
27	27	5	ONE/RHYMES GALORE	Big Punisher	Luva/RCA
28	31	2	LET ME SHOW YOU	Busta Rhymes feat. Erykah Badu	Real & Soul
29	31	2	DOWN (LP)	Tony Morrison	Ar & V2
30	32	4	BRING IT ON	N'Dee Davenport	Blackground/Atlantic
31	33	4	ARE YOU THAT SOMEBODY?	Aliyah	Columbia
32	34	4	WHAT'S CIEF GOT TO DO WITH IT?	Wyclef Jean	Arista
33	18	23	TOO CLOSE	Nicki	Jerv
34	38	9	REASONS	Nie Shay	Domme
35	18	23	MY FAMILY SAY	Nicki Hall	Jive
36	38	9	LOVELY DIAZ/SUMMERTIME	Jazzy Jeff & Fresh Prince	Unhouch/A&M
37	33	4	BODY BUMPIN' YIPPIE Y-YO	Public Announcement	Jive
38	40	25	SHORTY (YOU KEEP PLAYING WITH MY MIND)	Imaya	Jive

the **POP CHART** 04.07.98

(handbag)

by alan jones

A club chart and pop chart number one when first released in 1980, **BLONDIE**'s 'Atomic' takes its belated chance of tapping the Pop Tip chart this week, debuting in pole position. Released to tie-in with the use of the original in a Coca-Cola World Cup ad, and transferred from its traditional home of Chrysalis to EMI, 'Atomic' is massive for pop DJs in its new mixes, provided by Tall Paul, Xenomania and Kal People, and pushes **MARTHA WASH**'s 'Catch The Light' into second place with ease... It's a good week too for the Almighty label, whose newcomers have a stake in five of the top 15 records, those being **KEANI ANI**'s 'Do You Love Me Boy', **DONNA SUMMER & GIORGIO MORODER**'s 'Carry On', **SAVAGE GARDEN**'s 'To The Moon And Back', **ABBACADABRA**'s 'Summer Night City' and **THIS IS HOW WE PARTY**. **THOMAS JULES-STOCK** may not have the trendiest name but he does have one of the coolest new hits, with 'Didn't I Tell You True'. Debuting at number 30 this week, it's the 16-year-old's debut single. Julez-Stock is a new signing to Mercury whose vocals are somewhat redundant of Michael Jackson, and he stands a good chance of becoming Britain's first native-born teenage solo R&B star... **KELLY FLOREANA** is a Pop Tip chart regular with N-Trance but she is currently on loan to **FORME & STYLES**, a former hardcore outfit from Essex, who've decided to go in a more mainstream direction. They've come up with a winner first time out in 'Heart of Gold', which is in its second week in the Top 10.

UK	IRL	Wks	Title	Artist	Label
1	1	1	ATOMIC '88	Blondie	EMI
2	2	4	CATCH THE LIGHT	Martha Wash	Legic
3	17	2	DO YOU LOVE ME BOY	Keani-Ani	Irish Raglan Record
4	2	4	OH MY OH	Aqua	Universal
5	3	5	CARRY ON	Donna Summer & Giorgio Moroder	Almighty
6	16	5	EVERYTHING'S GONNA BE ALRIGHT	Sweetbox	RCA
7	7	4	DIVA	Dane International	Dancepop
8	8	5	TO THE MOON AND BACK	Savage Garden	Columbia
9	2	3	HOW CAN I RELY ON YOU	Philip Bailey	Sunshine State
10	5	3	HEART OF GOLD	Forme & Styles feat. Kelly Floreana	Diverse
11	12	2	DELICIOUS	Kulay	INCredible
12	8	2	BOUNCE WITH THE MASSIVE	Tanz	Legic
13	21	3	SUMMER NIGHT CITY	Abbacadabra	Almighty
14	4	3	ALL NIGHT LONG	Lionel Richie	Mercury
15	12	6	THIS IS HOW WE PARTY	Soap	Columbia
16	6	3	YOU MAKE ME FEEL LIKE DANCING	The Phat Group Corporation feat. Leo Sayer	Brothers
17	30	1	HOLD ON TO LOVE	Alison Limerick	Jammin'
18	14	7	HORNY	Musica 'Tvo Hrd' N' Juicy	AK-PM
19	22	3	SONG 2	Devo/rak	Kluge
20	15	2	I CAN'T HELP MYSELF	Lucid	Almighty
21	15	2	MY TIME	Sawaki	Indirect/Delirious/FM
22	13	5	CAFE DEL MAR '88	Energy 52	Wunderbox
23	11	7	TEAR-DROPS	Lovestation	Hosj Choons
24	24	1	EVERY TIME WE TOUCH	Fortunen 14	Fresh
25	23	3	JAPANESE BOY	Sushi	Fire Island
26	26	1	SORROW TOWN	Peach	Brandad
27	18	5	FREAK ME	Another Level	Mute
28	15	5	TOO MUCH LUV	Edwin Starr	Satellite/Northwestside
29	26	3	NO GOOD FOR ME	Brice Hayne	Logic
30	30	1	DIDN'T I TELL YOU TRUE	Thomas Jules-Stock	Mercury
31	24	6	HOT STUFF	Who's Eddie	Euphoric
32	19	5	THE HEART'S LONE DESIRE	Matthew Marsden	Columbia
33	37	2	LOVER	Richard McFarlane	Multiply
34	34	2	GIMME LOVE	Alexia	Dancepop
35	38	2	CARNIVAL DE PARIS	Dario G	Eternal
36	20	13	FEEL IT	The Temprer feat. Maya	Pepper
37	37	2	C'ST LA VIE	B'witched	Epic
38	28	9	THE STRUTT	Bambino	VC Recordings
39	29	9	SUMMER NIGHTS	Blue Cream & DeCaprio	Academy Street
40	31	7	WANNA GET UP	2 Unlimited	Big Life

1 **3 LION** 04.07.98

by alan jones

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7	17	2	ONCE IN A LIFETIME	Smooth	Merca Recordings
8	2	2	THE REASON/GETTIN' INTO IT	Pluche One	Drum
9	15	3	NAKED WITHOUT YOU	King Britt presents Sykk 130	Columbia
10	7	9	MY ALL	Rochford	Interscope
11	7	9	GRETO SUSIPASTAR (THAT IS WHAT YOU ARE)	Mariah Carey	Arista
12	3	3	GRASS AIN'T GREENER	Pras Michael feat. Of Dirty Bastard and Mya	Jive
13	9	4	DO FOR LOVE	De-Ryus	Yam Yum/Epic
14	9	4	HIV FLEATY LP	ZPac	Universal
15	11	4	NO GUARANTEE	Original Soundtrack	Chic DeBange
16	15	5	GET DOWN	Stephen Simmonds	Parlophone/Rhythm Series
17	23	13	MADE IT BACK	Revelay Knight	Parlophone/Rhythm Series
18	23	13	YOU'RE NUMBER ONE/LOVE UNDER CONTROL	Nicki Minaj	Right Track
19	19	6	GO DEEP	Nica Pans	Cooltempo
20	22	7	THE BOY IS MINE	Jamit Jackson	Virgin
21	4	4	BANANAS	Brandy & Monica	East West
22	6	6	CAN'T LET HER GO	Queen Latifah	Motown
23	16	5	ANYTIME	Boyz II Men	Motown
24	14	5	LUXURY: COCOURE	Rion McKnight	Mercury
25	26	5	CRESCENT MOON	Maxwell	Cooltempo
26	22	3	STILL NOT A PLAYER	Lynzee David Hall	East/West
27	27	5	ONE/RHYMES GALORE	Big Punisher	Luva/RCA
28	31	2	LET ME SHOW YOU	Busta Rhymes feat. Erykah Badu	Real & Soul
29	31	2	DOWN (LP)	Tony Morrison	Ar & V2
30	32	4	BRING IT ON	N'Dee Davenport	Blackground/Atlantic
31	33	4	ARE YOU THAT SOMEBODY?	Aliyah	Columbia
32	34	4	WHAT'S CIEF GOT TO DO WITH IT?	Wyclef Jean	Arista
33	18	23	TOO CLOSE	Nicki	Jerv
34	38	9	REASONS	Nie Shay	Domme
35	18	23	MY FAMILY SAY	Nicki Hall	Jive
36	38	9	LOVELY DIAZ/SUMMERTIME	Jazzy Jeff & Fresh Prince	Unhouch/A&M
37	33	4	BODY BUMPIN' YIPPIE Y-YO	Public Announcement	Jive
38	40	25	SHORTY (YOU KEEP PLAYING WITH MY MIND)	Imaya	Jive

Detroit, 1987, and the face of dance music was about to change for ever. Derrick May, along with fellow conspirators Juan Atkins and Kevin Saunderson, gave birth to techno, a futuristic, minimalist sound that made people realise machine-driven music could also be deep and emotional. The revolution began with 'Nude Photo', released under the name Rhythm Is Rhythm, on his own Transmat label. It was followed by 'Strings Of Life' which is an anthem for the house and techno crowd. Now he's back with 'Innovator', a new collection of classic techno tunes for fans of that distinctive deep Detroit sound

JOCK

derrick may

ON HIS BOX

FIG CP

top[10]

ROLAND 808 DRUM MACHINE/ROLAND 909 DRUM MACHINE

"Without these machines none of this would exist. Neither would I! Why? For the simple fact that I used to use these live in my sets, as many DJs do today."

'SUENO LATINO' SUENO LATINO (DFC)

"After hearing the original it was a delight to do a remix, but it was also an injustice to 'E2-E4'. It was an opportunity to show people I wasn't just a tech-head."

'NO UFOS' MODEL 500 (METROPLEX)

"This is the track that would show all of us the way. This was the first time that 808 and 909 drum machines were used together in a composition. It was the true blueprint."

'E2-E4' MANUEL GOTTSCHING (WHITE LABEL)

"The first time I heard this record it totally enlightened me to the concept of electronic dance music. Outright beautiful!"



DERRICK'S STEAMIN' 10

- 1 'TROPICAL TRIBAL CHOCOLATE CHERRY BEATS' Think Pink (Fish Jacket)
- 2 'MYN 230 (RIP)' Technoise (Planet E)
- 3 'UNKNOWN TITLE' Jorge Zamacona's Mosaic Efforts Vol. 1
- 4 'THE WORLD WILL ROCK' Black Jazz Chronicles II (Nuphonic)
- 5 'DOPE STUFF' Black Jazz Chronicles (Nuphonic)
- 6 'A THING CALLED' Jackson & His Computer Band (Freshly Squeezed)
- 7 'BRUTAL' Samba (Neue Welten)
- 8 'TOMCAT' Chaz Vincent (Planet E)
- 9 'PUMP IT UP FREAKING STYLE' Art Jukka (Svek)
- 10 'GUY THE JAZZ' De-Phazz (Listening Pearls)

'OPTIMO' ARIST UNKNOWN (99 RECORDS)

"A true club classic. It stands beyond the test of time."

'DISCO CIRCUS' MARTIN CIRCUS (PRELUDE)

"I grew up on this track as a kid. If you were a DJ in Detroit in the early Eighties and you had this record you were considered to be the shit! Plus, it was a classic!"

'THE SOUND' REECE & SANTONIO (KMS)

"Another Music Institute track, one that was born at the Institute."

'FRENCH KISS' LIL LOUIS (WHITE LABEL)

"Timeless."

'MUSIC TAKES YOU AWAY' LIL LOUIS (DANCEMANIA)

"Ron Hardy played it. It was one of the first records I ever remixed and it became a Music Institute classic."

'TIME TO JACK' CHIP E (WHITE LABEL)

"This was the first of many to come. It was the original jack house bassline, and it was the track to have back in those days."

(COMPILED BY SARAH DAVIS. TEL: 0181-948 2290)

[cv]

BORN: "Detroit, Michigan, 1963. Month and day not important!" LIFE BEFORE DJING: "I was a kid. Being a kid, doing things kids do: dreaming, loving my mother, having my mother scream at me." FIRST DJ GIG: "For Darryl Tiggs at the downstairs pub. I played records such as 'Trans Europe Express' and The Busboys. People booted. Ken Collier played one record and blew us away - 'The Double-Dutch Bus'. After that we came back with a vengeance." MOST MEMORABLE GIG: *Best* - "The Music Institute on a typical Friday night with the lights off. Everyone moving like one fluid motion in the ocean. Amazing!" *Worst* - "None." FAVOURITE CLUBS: "I don't have any. They all look the same, smell the same, same people in them. I don't go to clubs when I'm not working." NEXT THREE GIGS: Velvet Underground, London (July 23); Pure, Edinburgh (24); Gushy, Portsmouth (25). DJ TRADEMARK: "I love the music." LIFE OUTSIDE DJING: Artist names: Rhythm Is Rhythm and Mayday, new album 'Innovator' out now on R&S. "Life outside music? I have one!"

16 19 STRANDED

17 20 HOW DO I L



21 BEGIN AGAI

22 NAKED IN IT

23 THINKING O

11 24 DIVA Dena It

19 25 KING RI RIGHT

21 26 WORLD CUP '1

20 27 ZORBA'S DA

18 28 MY ALL Mar

13 29 GO DEEP Jai

21 30 FEEL IT The



31 FUEL Meabill

32 BAD GIRL D.

24 33 WHISTLE DO

25 34 LAST THING

27 35 UNDER THE

36 THE STRUTT

28 37 TRULY MAD

38 BODY BUMP

39 CIRCUS Eric

29 40 DREAMS TH



29 40 DREAMS TH

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

17	21	BEGIN AGAIN	Space	Gut
18	22	NAKED IN THE RAIN '98	Blue Pearl	Malarky/Big Life
19	23	THINKING OF YOU	Hanson	Mercury
20	24	DIVA	Dana International	Dance Pool
21	25	KING RI FIGHTING	Bus Stop featuring Carl Douglas	All Around The World
22	26	WORLD CUP '98 - PAVANE	Wimbledon Choral Society	Telestar
23	27	ZORBA'S DANCE	LCD	Virgin
24	28	MY ALL	Mariah Carey	Columbia
25	29	GO DEEP	Janet Jackson	Virgin
26	30	FEEL IT	The Tempters featuring Maya	Pepper
27	31	FUEL	Metallica	Vertigo
28	32	BAD GIRL	DJ Rap	Higher Ground
29	33	WHISTLE DOWN THE WIND	Tina Arena	Really Useful/Polygram
30	34	LAST THING ON MY MIND	Steps	Jive
31	35	UNDER THE BRIDGE/LADY MARMALADE	All Saints London	VC Recordings
32	36	THE STRUT	Bamboo	Columbia
33	37	TRULY MADLY DEEPLY	Savage Garden	A&M
34	38	BODY BUMPIN'	(YIPPIE-YI-YO) Public Announcement	Duck
35	39	CIRCUS	Eric Clapton	Atlantic
36	40	DREAMS	The Corrs	Atlantic

compilations

1	FRESH HITS '98	www.esq.com/Globet TV/Sony TV
2	CUBBER'S GUIDE TO...IBIZA - JULESTONS	Ministry Of Sound
3	MIXED EMOTIONS II	PolyGram TV
4	NOW STOP HITS	Teletar TV
5	THE BEST SIXTIES SUMMER EVER!	Maverick
6	IN THE MIX '98	Virgin/EMI
7	NOW THAT'S WHAT I CALL MUSIC! '99	EMV/Virgin/PolyGram
8	THE VERY BEST OF ANDREW LOYD WEBBER	Really Useful/Polygram
9	ALL ABOUT THE BEST VOICES ANTHEMS IN THE WORLD...Etc	Virgin/EMI
10	THE BOX HITS '98 - VOLUME 2	Teletar TV
11	MASSIVE DANCE '98 - VOLUME 2	PolyGram TV
12	ALLEZI O!AI O!E!	Columbia
13	THE ULTIMATE SUMMER PARTY ALBUM	PolyGram TV
14	DAVE PEABEE PRESENTS DANCE ANTHEMS	PolyGram TV
15	THE WEDDING SINGER (OST)	Maverick
16	BEST OF 100% PURE GROOVES	Teletar TV
17	SMASH HITS - SUMMER '98	Virgin/EMI
18	CITY OF ANGELS (OST)	Reprise
19	THE FULL MONTY (OST)	RCA Victor
20	FANTASTIC '80'S! - 2	Columbia

Because we want to

bulbs

CD includes Paul Mix + Brand New Track

MC Limited edition package with enhanced video

MC Three track cassette

The Debut Single Out Now

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21	NEVER S-A-Y NEVER	Brandy	Atlantic
22	SPICEWORLD	Spice Girls	Virgin
23	WHITE ON BLONDE	Texas	Mercury
24	MEZZANINE	Massive Attack	Virgin
25	VERSION 2.0	Garbage	Mushroom
26	AQUARIUM	Aqua	Universal
27	GOLD - GREATEST HITS	Abba	Polygram
28	SITTIN' ON TOP OF THE WORLD	LeAnn Rimes	Columbia/Label/London
29	TITANIC (OST)	James Horner	Sony Classical
30	SHANIA TWAIN		EMI
31	ADDRESS	The Smashing Pumpkins	Hut/Virgin
32	LIFE WON'T WAIT	Rainald	Epitaph
33	TIN PLANET	Space	Gut
34	UNFINISHED MONKEY BUSINESS	Ian Brown	Polygram
35	ARCHIVE 1967-75	Genesis	Virgin
36	SAVAGE GARDEN	Savage Garden	Columbia
37	THE PHILOSOPHER'S STONE	Van Morrison	Exile/Polygram
38	THE HEAVY HEAVY HITS	Madness	Virgin
39	THIS IS HARDWARE	Pulp	Island
40	LET IT RIDE	Shed Seven	Polygram

CHART COMMENTARY

by ALAN JONES

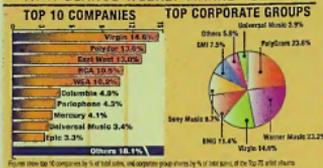


Five's self-titled debut album sold just enough copies last week (29,700) to dethrone **The Corrs' Talk On Corners** (27,600), these two albums selling considerably more than any other.

The most impressive move within the chart is the **Lighthouse Family's** 12-4 jump with **Postcards From Heaven**, which registered a week-on-week sales increase of 115%, partly due to the success of the album's latest single, **Lost In Space**, and partly because of publicity surrounding the group's participation in the Memorial Concert for the Princess of Wales. Released nine months ago, **Postcards From Heaven** has sold 880,000 copies, going some way to proving that its phenomenal predecessor **Ocean Drive** - 1.35m sales to date - is no fluke. **Bob Dylan's** latest album, **Time Out Of Mind**, registered an impressive 71% increase, and climbs 113-60, as a result of the veteran's involvement in **Glastonbury**. With airplay beginning to snowball for **Viva**

MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES



SALES UPDATE



Forever, and the video for the song premiered on TV last week, the **Spice Girls' Spiceworld** album also made excellent

Six months ago **Five** were complete unknowns. Now, after scoring three consecutive Top 10 singles in a row, they have the number one album in the UK with their self-titled debut, which sold nearly 30,000 copies last week to capture pole position. They're the first boy band to have an album debut at number one since **Hanson** did so exactly a year ago. The 17 track album includes all three **Five** hits to date - **Slam Dunk**

ALBUM FACTFILE

(**Da Funk**), which reached number seven, **When The Lights Go Out** (number four) and **Got The Feelin'**, which debuted at number three three weeks ago. The three singles have all sold over 200,000 copies, with **Got The Feelin'** poised to become the biggest seller of the lot. **Five** are the first new RCA act to debut at number one with their first album since **Robson & Jerome** in 1995, and the first group on the label to have a

sales by 5% to move 84-75.

While her hit duet single **The Boy Is Mine** has sold more than 240,000 copies in the past five weeks, **Brandy's** album **Never Say Never** has made a quieter but still impressive start to its chart career. After debuting at 21 a fortnight ago, it dipped a place to 22, but now returns to 21. In three weeks it has sold more than 20,000 copies - more than **Brandy's** first self-titled album has sold since its release four years ago.

Major hit singles seem beyond them but **Morcheeba's** album **Big Calm** has sold more than 64,000 copies since it was released in March. Never rising higher than 18 in the chart, it has spawned two minor hit singles - **Blindfold** reached 56, and **Let Me See** peaked at 46 - while itself selling at a steady rate. Some of the album's buyers are Radio 2 listeners, seduced by the charms of **Let Me See**, which has been a big hit on the station in its 1963 mix, which includes Bacharach style strings.

COMPILATIONS

The busiest week of the year in the compilation sector sees five new entries on the top six, with **Fresh Hits 98**, the latest Warner Music, Global (RCA), and Sony collaboration, making a huge impression at number one, selling more than 75,000 copies - three times as many copies as its nearest challenger, namely the **Ministry Of Sound's Clubbers Guide To Ibiza**. Fresh Hits 98 - which includes tracks like **Feel It** by the **Tamperes**, **Dino** by **Dino International** and **Ghetto Supastar** by **Tras Michel** - replaces **The Box Hits 98 - Vol 2**, which has the most spectacular fall ever from the compilation summit falling 1-10.

Madonna's Maverick label had a major success with its **Jackie Brown** soundtrack, which increased its sales for 10 consecutive weeks, and sold more than 60,000 copies earlier this year. Now it's

getting similar results from the **Wedding Slinger** soundtrack, which has climbed 23-19.15 thus far. The audio companion to the **Adam Sandler** movie that is currently top of the box office chart, it contains 14 tracks, of which 10 are Eighties recordings by British acts, among them **Culture Club's** **Do You Really Want To Hurt Me**, the **Smiths' How Soon Is Now** and **Billy Idol's** **White Wedding** - among the most memorable moments is probably the remake of **Raggs** **Delight** by **Sugarhill Gang** featuring '70 something actress **Ellen Dow**. Considering the fact that, by its reckoning, the movie is stuffed with 38 songs, the soundtrack album could easily have been more generously proportioned, with **Adam Sandler's** own pastiches and **Alexis Arquette's** version of **Do You Really Want To Hurt Me** obvious additions.

MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES

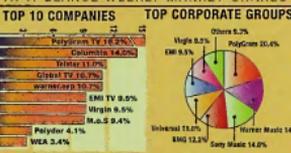
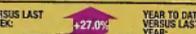
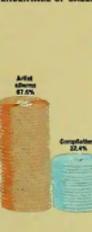


Figure shows the 10 companies by % of total sales in the Top 10 and opposite group shares by % of total sales in the Top 10.

SALES UPDATE



COMPILATIONS AS PERCENTAGE OF SALES



THE YEAR SO FAR...

TOP 20 ALBUMS

1 URBAN MYMS	THE VERVE	HUT
2 LIFE TUNO & LENS	ROBBIE WILLIAMS	CHRYSALIS
3 TITANIC - OST	JAMES HORNOR	SONY CLASSICAL
4 LET'S TALK ABOUT LOVE	DELINÉ DION	EPIC
5 ALL SAINTS	ALL SAINTS	LONDON
6 RAY OF LIGHT	MADONNA	MAVERICK
7 POSTCARDS FROM HEAVEN	LIGHTHOUSE FAMILY	WILD CARD
8 LEFT OF THE MIDDLE	NATALIE IMBRUGLIA	RCA
9 WRITE ON BLONDE	TRAS MICHEL	MERCURY
10 TALK ON CORNERS	CORRS	ATLANTIC
11 SPICEWORLD	SPICE GIRLS	VIRGIN
12 INTERNATIONAL VELVET	CATOCHINA	BLANCO Y NEGRO
13 MAVERICK & STRIKE	PHILEY QUEEN	EPIC
14 THE BEST OF	JAMES	FONITON
15 AQUARIUM	ANITA	UNIVERSAL
16 BLUE	SIMPLY RED	EAST WEST
17 TRUZY - THE LOVE SONGS	LONEL RICHIE	MOTOWN/POLYGRAM TV
18 DK COMPUTER	ROADHEAD	PARLOPHONE
19 MIZZANINE	MASSIVE ATTACK	VIRGIN
20 PRESCO	M PEOPLE	M PEOPLE

THE YEAR SO FAR...

TOP 20 COMPILATIONS

1 NOW THAT'S WHAT I CALL MUSIC 39	VARIOUS ARTISTS	EMI/VIRGIN/POLYGRAM
2 THE ROLL MOUNTY	ORIGINAL SOUNDTRACK	RCA VICTOR
3 NEW HITS 98	VARIOUS ARTISTS	WARNER/GLOBAL/SONY
4 NOW THAT'S WHAT I CALL MUSIC 38	VARIOUS ARTISTS	EMI/VIRGIN/POLYGRAM
5 FANTASY '98	VARIOUS ARTISTS	COLUMBIA
6 PETE TONGBOY GEORGE - DANCE NATION 5	VARIOUS ARTISTS	MINISTRY OF SOUND
7 DIANA PRINCESS OF WALES - TRIBUTE	VARIOUS ARTISTS	DIANA MEMORIAL FUND
8 IN THE MIX '98	VARIOUS ARTISTS	VIRGINE/EMI
9 ULTIMATE MIX	VARIOUS ARTISTS	POLYGRAM TV
10 TOP OF THE POPS 1998 - VOLUME 1	VARIOUS ARTISTS	POLYGRAM TV
11 FUNKY DIVAS	VARIOUS ARTISTS	GLOBAL TELEVISION
12 THE BEST...ANTHEMS...EVER!	VARIOUS ARTISTS	VIRGINE/EMI
13 THE ANNUAL III - PETE TONG & BOY GEORGE	VARIOUS ARTISTS	MINISTRY OF SOUND
14 THE EIGHTIES MIX	VARIOUS ARTISTS	GLOBAL/POLYGRAM TV
15 THE SOUL ALBUM II	VARIOUS ARTISTS	VIRGINE/EMI
16 CLUB NATION	VARIOUS ARTISTS	VIRGINE/EMI
17 SPEED GARAGE ANTHEMS - VOLUME 2	VARIOUS ARTISTS	GLOBAL TELEVISION
18 THE BOX HITS 98	VARIOUS ARTISTS	TELSTAR TV
19 SUPERWOMAN	VARIOUS ARTISTS	VIRGINE/EMI
20 KISS SMOOTH GROOVES 98	VARIOUS ARTISTS	POLYGRAM TV

TRACK OF THE WEEK

by STEVE HEMSLEY

The issue of Capital Radio's involvement in the Wildstar label has been raised again by the exceptional level of airplay allocated to Lutricia McNeal's track Stranded by the group's stations.

Wildstar is a joint venture between the Capital Group and Testar. The top 10 stations to play Stranded are all owned by Capital, including its latest acquisition Red Dragon FM in Cardiff.

Capital FM has led the support with more than 400 plays since the track entered the airplay chart at number 42 on May 2. The record achieved the biggest increase in audience (+65%) and the biggest increase in plays (+12%) of any song and also topped the Most Added list when it was played by an extra 14 stations.

Capital's group programme director



LUTRICIA McNEAL STRANDED

THE TOP 10 PLAYERS BEHIND TURN BACK TIME

Station	Plays
Capital FM	408
Invicta FM	374
Power FM	374
96.4FM BRMB	367
Southern FM	359
Atlantic 252	295
Red Dragon FM	280
Key 103	262
Fox FM	254
Choice FM	241

Source: Music & Soundscan up to the night beginning 21/06/98

Richard Park is ultimately responsible for AS&R at Wildstar and he is on record as saying that no artist on the label will be played "recklessly".

The promotions teams behind Stranded say rival radio groups and the BBC have picked up on the track because it is such a strong radio record.

Billy Macleod, director of The Partnership responsible for national promotion, says, "It is an excellent pop song in the purest sense. It was a strong follow-up to A'N'T That Just The Way and appealed to everyone."

Alison Martin, a director at regional promotions company Red Alert, admits there was some early resistance to the track because of Capital's involvement, but that the song was ultimately too strong to ignore. "Lutricia helped boost airplay by doing

interviews via ISDN links for different radio groups," says Martin.

Stranded entered the CIN sales chart on May 23 as the highest new entry at number five. This was also the week that the song re-entered the Radio One airplay Top 30 as its plays rose from nine to 21 over the seven days.

By the end of May, the track was top of the airplay chart but dipped temporarily to number two in the first week of June - when it was replaced by Tempos - featuring Maya's Feel It - before returning to the top spot.

The audience for the song touched 60m in the middle of June as it became one of the most popular songs on Radio Two with 11 plays a week. It was also at number one on the R1R rundown and remained mid-table on the Radio One playlist with 22 spins.



MTV

Rank	Title/Artist
1	INTERGALACTIC Beastie Boys
2	GO DEEP Janet Jackson
3	MY ALL Mariah Carey
4	COME BACK TO WHAT YOU KNOW Embrace
5	HORNY '98 Massive T. Rex Ft. Jayc
6	ROCKAFELLER Skunk Ft. Boy Slim
7	STRANDED Lutricia McNeal
8	VINDALOO Fat Les
9	RAY OF LIGHT Madonna
10	LEGACY Messia

Most played tracks on MTV UK/Media Research Ltd w/e 24/6/98 Source: MTV UK

THE BOX

Rank	Title/Artist
1	VINDALOO Fat Les
2	C'EST LA VIE '98/Richard
3	ZORBA'S DANCE LCD
4	YOU'VE GOT THE FEELIN' Eric
5	3 LIONS '98 Skinner & Baddiel & Lightning Seeds
6	LET THE MUSIC HEAL YOUR SOUL Bruce Alvares
7	MY HEART WILL GO ON Collie Dixie
8	THE BOY IS MINE Brandy & Monica
9	GHETTO SUPERSTAR Pras
10	KUNG FU FIGHTING Bus Stop

Most played songs on The Box, w/e 24/6/98 Source: The Box

STUDENT RADIO

Rank	Title/Artist
1	ANGEL Massive T. Rex
2	JAYC Jayc
3	NEEDED 23 Glamorous Hooligan
4	TEENAGE BLOOD The Needles
5	I'LL HOUSE YOU '98
6	INTERGALACTIC '98 Paradox
7	INTERGALACTIC Beastie Boys
8	MONDAY MORNING 5.19
9	STRANGE GLUE Catastonia
10	SUNDAY Seonix Youth

The Carbury Post Student Radio Network Chart is compiled from the playlists of more than 60 student radio stations w/e 24/6/98

TOP OF THE POPS

Rank	Title/Artist
1	GO DEEP Janet Jackson
2	MY ALL Mariah Carey
3	COME BACK TO WHAT YOU KNOW Embrace
4	HORNY '98 Massive T. Rex Ft. Jayc
5	ROCKAFELLER Skunk Ft. Boy Slim
6	STRANDED Lutricia McNeal
7	VINDALOO Fat Les
8	RAY OF LIGHT Madonna
9	LEGACY Messia
10	INTERGALACTIC Beastie Boys

ITV CHART SHOW

Rank	Title/Artist
1	GO DEEP Janet Jackson
2	MY ALL Mariah Carey
3	COME BACK TO WHAT YOU KNOW Embrace
4	HORNY '98 Massive T. Rex Ft. Jayc
5	ROCKAFELLER Skunk Ft. Boy Slim
6	STRANDED Lutricia McNeal
7	VINDALOO Fat Les
8	RAY OF LIGHT Madonna
9	LEGACY Messia
10	INTERGALACTIC Beastie Boys

THE PEPSI CHART

Rank	Title/Artist
1	GO DEEP Janet Jackson
2	MY ALL Mariah Carey
3	COME BACK TO WHAT YOU KNOW Embrace
4	HORNY '98 Massive T. Rex Ft. Jayc
5	ROCKAFELLER Skunk Ft. Boy Slim
6	STRANDED Lutricia McNeal
7	VINDALOO Fat Les
8	RAY OF LIGHT Madonna
9	LEGACY Messia
10	INTERGALACTIC Beastie Boys

RADIO ONE PLAYLISTS

A LIST

1	Got The Feeling '98
2	How Do You Want Me To Love You '91: Live In A Flower Age Of Love: Lady Marmalade All Spinners: Freak Me Another: Live: C'Est La Vie '98/Witched: Intergalactic Beastie Boys: Fall In Love With Me Booth and the Bad Angels: The Boy Is Mine Brandy & Monica: My All (Monie Love/Cat Mix) Mariah Carey: Save Tonight Eagle Eye Cherry: Come Back To What You Know Embrace: The Rockafeller Skunk: Fatboy Slim: I Think I'm Paranoid (Single Remix) Garbage: Thinking Of You Hanson: Ft House You '98 Jazzy B: Brandy: Laguna Marziano: The Heart's Love Desire Martha Wash: Ghetto Superstar Pras: Michel: Honey '98 Mousie T. v. Hut '97: Jayc: Looking For Love Karen Ramirez: Beggs Again Space: Feel It Tempos feat. Maya: Say It Once Utta

B LIST

1	Money Charlie Baltimore: Because We Want To Billie: Strange Glue Catastonia: Bad Girl (Radio Edit) DJ Rap: Spunk (Radio 1) EMI: Menace: The Reck Delicate: Mos Def: Kade: Embossed: Lur Dup The High Fidelity: Go Deep Janet Jackson: Deeper Underground Jamiroquai: Last In Space Lighthouse Family: Tell Me Little Myers: New Kind Of Medicine Ultra Nite: A Tribute To Our Ancestors Rubabuddin: Be Careful Spunk: Viva Forever Spice Girls: Take Control State Of Mind: I Wain't Built To Get Up The Supernaturals: Music Symposium: How Much I Think Of You Wilco
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As Featured

1	One Of The People Adam's The Third: 'I Know Enough (I Don't Get Enough) The Audience: No Matter What Boyz: I Can't Get Her To Go Boyz II Men: Breakout Eva Simons: Eat, Feat The Beat Cavaliers: Soul Bossanova One: The Fish & Groovy presents Quincy Jones: With Me Destiny's Child: My Weakness Is None Of Your Business Crooked: Cat On A Hot Tin Roof: 'His God Got Goals: 'Fragile Silke Haverberg: Jayc: Jurassic 5: B.M.D.J. Rock Ladies: Strong Liquid: 'I Can't Help Myself Luck: 'Needin' U David Morales feat. The Pace: When In Rome (Do The Jerk) Rockal From The Circle: Settle Down Unloveable Truth
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MTV UK PLAYLISTS

HEAVY: Under.../Lady.../Never Ever/1

1	Know... All Spinners: Ghetto Superstar Pras
2	My All (Morales Remix) Mariah Carey: Go Deep Janet Jackson: Vindaloo/3 Lions '98/Canaval De Paris Fat Les/Lighting Seeds/Dario G: Come Back To What You Know Embrace: Rockafeller Skunk Ft. Boy Slim
3	NOT: Willing.../Big Mistake/Tom Nacelle: Inbrigit: Honey '98 Mousie T. feat. Hut '97: Jayc: Stranded Lutricia McNeal: With Me Destiny's Child: The Strait Bamboo: Dreams The Corps: Save Tonight Eagle Eye Cherry: Looking For Love Karen Ramirez: Deeper Underground: Jamiroquai: Ft House You (Hemphill Remix) Jungle Brothers: Vase Killers The Radio Star Presidents Of The U.S.A.
4	BUZZ BIN: Bad Girl DJ Rap: Hit 'Em Wit Da Hoe Missy Elliot: Intergalactic Beastie Boys (Remix) Cuckoo: I Think I'm Paranoid Garbage
5	BREAKOUT EXTRA: Game T1 November (Black) Wydel Jean: How Do You Want Me To Love You '91: Mousie T. feat. Hut '97: Lockdown: Because We Want To Billie
6	BREAKOUT EXTRA: Ray Of Light Madonna: The Boy Is Mine Brandy & Monica: Get The Feeling: A Live Version Five: My Way Utta: This Is How We Party S.O.A.P.: Leave 'Em Suffering: To Desire Spunk: No Much, No Little, Too Late Silver Sun: Lovely Day Jazzy Jeff: The Fresh Prince: Freak Me Another Live: The Heart's Love Desire Martha Wash: M.D.M.: Brock Landau: Legacy Hanson

4 JULY 1998

AMERICAN
CHARTWATCH

by ALAN JONES

The British presence in the US charts has been extremely muted recently, but a mixture of old and new campaigners are making significant inroads in both the singles and albums charts this week.

On the Hot 100, Five's debut hit *When The Lights Go Out* has the biggest increase in sales of any record in the chart, and jumps 44-29 as a result.

Meanwhile, Britain has two girl groups in the Hot 100 for the first time - Cleopatra's make a very sturdy debut with *Cleopatra's Theme* entering the chart at number 60 while the *Solo Girls'* sixth US Top 20 single, *Stop*, continues to make progress, climbing 19-16. It's finally beginning to attract airplay too, giving considerable assistance to the albums *Spicework* and *Spice*, which both claim bulletins again this week and advance 51-40 and 72-60, respectively.

Rod Stewart registers his first Hot 100 entry for three years, as *Ooh La La* debuts at number 48. Rod last hit the chart in 1995, when *Leave Virginia Alone* peaked at number 52. *Ooh La La* is getting plenty of support from Adult Top 40 and Adult Contemporary stations, although Mainstream Rock stations have adopted his *Oasis* cover *Cigarettes And Alcohol* instead. The success of *Ooh La La* has yet to feed through to Rod's album, *When We Were*



The New Boys, which dips 56-73.

While the multi-artist *Have Plenty* soundtrack is the album chart's highest new entry, at 39, the highest ranked debuts by individual recording acts are veteran *Bitsy* *Ringo Starr's* *Vertical Man* at 61, and *Van Morrison's* *The Philosopher's Stone* at 87.

Vertical Man is Starr's debut Mercury album, and its success is a welcome early birthday present for Ringo, who is 58 next week. It's Ringo's 10th charted album, his first to make the Top 200 since 1983's *Stop And Smell The Roses*, and his highest sales position since 1976, when Ringo's *Rotogravure* reached 28. Among the guests on the album are fellow former Beatles George Harrison and Paul McCartney, as well as Alanis Morissette.

ACTS IN US AND UK
ALBUM CHARTS

Van Morrison The Philosopher's Stone Radiohead OK Computer Tricky Angels With Dirty Faces	NEW-87	30-37
	165-165	53-49
	132-185	127-150

ARTIST
PROFILE:
EAGLE-EYE CHERRY

by PAUL WILLIAMS



The UK has been one of the last European territories for Eagle-Eye Cherry to crack, but it is from here that his journey to international stardom is being plotted.

Polydor's UK operation snapped up the singer-songwriter in March for the world outside Scandinavia and America after he landed two number one singles in his native Sweden and four Swedish Grammi Awards.

"We've been chasing Eagle-Eye for about a year," says Polydor's acting head of international Alastair Farquhae. "He's an outstanding artist with a hit record, comes from a family with a great musical heritage, is hard working and good looking as well."

These qualities have helped Cherry to widen his success from Sweden to the rest of Scandinavia and then elsewhere in Europe. "It just spread south going into the low countries, Holland, Germany, Italy and Spain. The record's huge," says Farquhae.

The record in question, Cherry's debut album *Desireless*, has already peaked at two in Sweden, reached the top 20 in the Netherlands and was at the top 40 hit in Germany, France, Norway and Switzerland. Meanwhile, the single *Save Tonight* last week climbed to 34 in Germany, its top 20 in France and stands at four in *MW's* sister magazine *fono's* Euro Hit 100 chart. Yesterday (Sunday) it charted in the UK

where the album will follow in a fortnight. Farquhae says, "We've concentrated on establishing credibility and building him from there into a mainstream act. We've tried to position him as a genuine singer-songwriter."

Following a promotional schedule that has taken him to the key European territories, he will be playing a series of festivals this summer before a tour of theatre venues kicks in this October. In addition, he will undertake his first promotional trip to Australia and New Zealand next month to coincide with the album coming out there, with Asia being targeted for release and a visit in the first quarter of 1999. Apart from Brazil, where it is being issued in July, Latin America will also be going with the album next year.

Given the success so far, Farquhae believes Polydor UK has an act with a very long future. "He's a long-term career artist," he says.

ALBUMWATCH

EAGLE-EYE CHERRY

- *Desireless* currently top 30 in France and Switzerland
- Single *Save Tonight* top 2 in France, 34 in Germany
- Single at four in *fono Euro Hit 100*
- European festival dates this summer

UK WORLD HITS

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

AUSTRALIA

1	HI, S.A.T.B.		
	<i>Steps</i>	Jive	
2	104	HIGHHOUSE FAMILY	Polydor
	<i>Maple In Braglia</i>	NCA	
3	111	BIG MISTAKE	
	<i>Save Girls</i>	Virgin	
4	105	STOP	
	<i>When The Lights Go Out</i>	All Saints	London
5	121	KENZIE WHERE'S IT AT	
	<i>All Saints</i>	London	

Source: ARIA

AUSTRIA

1	81	HIGHHOUSE FAMILY	Polydor
	<i>Lighthouse Family</i>	East West	
2	125	SAY YOU LOVE ME	
	<i>Simply Red</i>	All Saints	
3	101	UNDER THE BRIDGE	
	<i>Lighthouse Family</i>	All Saints	

Source: IFPI

GERMANY

1	81	CARNIVAL DE PARIS	
	<i>David G</i>	WEA	
2	103	HIGH	
	<i>Lighthouse Family</i>	Polydor	
3	143	CANANVA	
	<i>Ulterior Motives</i>	Mercury	
4	154	UNDER THE BRIDGE	
	<i>All Saints</i>	London	
5	83	SAY YOU LOVE ME	
	<i>Simply Red</i>	East West	

Source: Media Central

NETHERLANDS

1	84	CANANVA	
	<i>Ulterior Motives</i>	Mercury	
2	84	GOT THE FEELING	
	<i>Five</i>	RCA	
3	116	HIGH	
	<i>Lighthouse Family</i>	Polydor	
4	84	WHAT YOU WANT	
	<i>Roseanne Barr</i>	Mercury	
5	113	CARNIVAL DE PARIS	
	<i>David G</i>	WEA	

Source: Stichting Muziek Top 100

SWEDEN

1	101	GOT THE FEELING	
	<i>Five</i>	RCA	
2	103	UNDER THE BRIDGE	
	<i>All Saints</i>	London	
3	123	WHEN THE LIGHTS GO OUT	
	<i>Five</i>	RCA	
4	104	HIGH	
	<i>Lighthouse Family</i>	Polydor	
5	118	ALL THAT I NEED	
	<i>Byronne</i>	Polydor	

Source: GRIFPA

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MID-PRICE

This	Last	Title	Artist	Label (dist./bazar)
1	3	TRACY CHAPMAN	Tracy Chapman	Elektra EKT400 (W)
2	3	REPUBLICA	Republica	Deconstruction 7423141022 (BMG)
3	5	BROTHERS IN ARMS	Dire Straits	Vertigo 604592 (F)
4	11	RESERVOIR DOGS	Original Soundtrack	MCA MCM 10793 (BMG)
5	9	SECOND COMING	Stone Roses	Geffen GED 2403 (BMG)
6	7	ELEGANT SLUMMING	M People	Deconstruction 7423142192 (BMG)
7	NEW	DREAMLAND	Robert Miles	Deconstruction 7423142542 (BMG)
8	2	SONGS FOR SWINGIN' LOVERS	Frank Sinatra/Various	Capitol C 94570 (E)
9	17	WHAT'S GOING ON	Marvin Gaye	Mercury 530622 (F)
10	18	ROCK OF THE SKY - DEFINITIVE COLLECTION	Dixie Redding	Atlantic 84627284 (W)
11	18	GREATEST HITS	Bob Dylan	Columbia 460807 (SM)
12	12	THE BLUE BROTHERS (OST)	Various Artists	Warner Bros 761471 (F)
13	NEW	THE TWIN JAYS - SCOTTER WORLD CD ANTHEMS	Scotty McCreery & Supporters	Cherry Red CDGAFEP 26 (F)
14	13	COOKIE	Reprise 83025522 (W)	
15	19	KIND OF BLUE	John Coltrane	Sony CKA593 (S/MW)
16	NEW	TAPESTRY	Carole King	Columbia CD 32110 (SM)
17	NEW	SOUTHSIDE	Texas	Mercury 838172 (F)
18	8	PICTURE BOOK	Simply Red	East West 902120932 (W)
19	8	THE DOORS	Elektra K 974072 (W)	
20	18	BLOOD ON THE TRACKS	Bob Dylan	Columbia 4678423 (SM)

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COUNTRY

This	Last	Title	Artist	Label (dist./bazar)
1	1	TRAMPOLINE	The Mavericks	MCA Nashville UMD 8046 (BMG)
2	2	SITTI'N' ON TOP OF THE WORLD	LaDon Rivers	Carli/Hit Label/London 596202 (F)
3	3	COME ON OVER	Shania Twain	Mercury 314363032 (F)
4	4	IF YOU SEE HIM	Ruba Mcentre	MCA Nashville UMD 8208 (BMG)
5	NEW	A LONG WALK HOME	Dwight Yoakam	Reprise 832469182 (W)
6	5	SONGS OF INSPIRATION	Daniel O'Connell	Ritz RTZCD 700 (F)
7	6	MUSIC FOR ALL OCCASIONS	Mavericks	MCA MCM 1134 (BMG)
8	7	SEVENS	Gary Brooks	Capitol 856592 (E)
9	8	CLOSING IN ON THE FIRE	Waylon Jennings	Ark 21 ELD0065 (BMG)
10	9	FURTHER DOWN THE ROAD	Charlie Daniels/Various	Ritz RTZCD 0865 (F)
11	8	IF YOU SEE HER	Brooks & Dunn	Arista Nashville 0282218852 (W)
12	10	BACK WITH A HEART	Olivia Newton-John	Universal UMD 80467 (BMG)
13	12	THE WOMAN IN ME	Shania Twain	Mercury 522882 (E)
14	NEW	OUT THERE	Jimmie Vaughan	Epic 497202 (SM)
15	11	YOU LIGHT UP MY LIFE	LeAnn Rimes	Curly/The Hit Label CURCD046 (RMG/F)
16	13	WITH YOU IN MY DREAM	Charlie Daniels/Various	Ritz RTZCD 0078 (F)
17	15	NO FENCES	Garth Brooks	Liberty COP 795532 (E)
18	16	MOVING ON UP	Scotter Lee	Southern Tracks STCD 3 (G/P/W)
19	18	BLUE	LeAnn Rimes	Curly/The Hit Label CURCD038 (RMG/F)
20	14	THE LIMITED SERIES	Capitol 494572 (E)	

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BUDGET

This	Last	Title	Artist	Label (dist./bazar)
1	NEW	ESSENTIAL IBIZA	Various	Beechwood ESSECD 5 (W/RM/G)
2	1	801	Various	Moving Shadow ASRADOWN 801022 (S/M)
3	NEW	ESSENTIAL ACID JAZZ	Various	Beechwood ESSECD 6 (W/RM/GM)
4	2	14 GREATEST HITS	Hot Chocolate	EMI Gold CDGOLD 1004 (E)
5	NEW	FROM A DISTANCE	Elaine Paige	Carman 7423133312 (BMG)
6	NEW	AIRBAG/HOW AM I DRIVING?	Radiohead	Capitol 860712 (E)
7	NEW	HOLST! THE PLANETS/WALTON/FACADE	PO/Ormandy	Sony Classical SMCN 6240 (SM)
8	NEW	PRETTY WOMAN - THE BEST OF	Roy Orbison	Columbia 462252 (SM)
9	NEW	SALUTE TO ABBA	Various	Hallmark 304772 (TC)
10	NEW	THE BEST OF	Willie Nelson	Columbia 471582 (SM)

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ROCK

This	Last	Title	Artist	Label (dist./bazar)
1	NEW	LIFE WON'T WAIT	Rancid	Epitaph 86472 (F)
2	1	NOVEMBER	The Smashing Pumpkins	HitVirgin COMHTX 51 (E)
3	2	ADORE	Nirvana	Geffen DGC 24425 (BMG)
4	4	DIABOLUS IN MUSICA	Garbage	D 31450 (I)
5	3	DIABOLUS IN MUSICA	Siya	Columbia 4913022 (SM)
6	NEW	SOULY	Soulfly	Roadrunner RR 8748 (F)
7	NEW	STRENGTH	Skunk Anansie	One Little India TPLP 8520 (F)
8	7	ELECTRIC LADYLAND	Jimi Hendrix Experience	MCA MCM 1160 (BMG)
9	5	WALKING INTO CLARKSDALE	Jimmy Page & Robert Plant	Mercury 558242 (F)
10	8	SO FAR SO GOOD	Bryan Adams	ARM 501572 (F)

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XFM

This	Last	Title	Artist	Label (dist./bazar)
1	8	INTERLACTIC	Bonnie Boys	Green Red/Capitol CDG883 (E)
2	1	THE ROCKAFELLER SKANK	Felony Slim	Skint SIKNT 35CD (SM/WP)
3	NEW	SAFE TONIGHT	Engle-Tips Club	Polygram 569892 (F)
4	2	SECOND ROUND K.O.	Cashie	Universal 10054198 (E)
5	NEW	FUEL	MeriLinx	Vertigo 947616 (F)
6	NEW	BAD GIRL	DJ Rap	Higher Ground HIGR58CD (SM)
7	6	BANG ON	Aspen Heads	Will II Sound WALL0439 (V)
8	NEW	BLACK WHITE	Aspen Dub Foundation	Hot FOCUS (F)
9	1	SOBER	Dragnette	Roadrunner RT 2230 (F)
10	NEW	BEGIN AGAIN	Silver Sun	Cap CD017919 (V)
11	5	"TOD MUCK, TOO LITTLE, TOO LATE"	Spence	Polygram 569192 (F)
12	3	CAN'T SEE ME	Iris Brown	Polygram 444852 (F)
13	7	COME BACK TO WHAT YOU KNOW	Endorse	Hot H010403 (E)
14	18	LEACY	Muscat	Parlophone CD9491 (E)
15	10	WHEN IN HOME (DO THE JERK)	Ronan From The Crypt	Elemental ELEM04776 (F)

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This	Last	Title	Artist	Label (dist./bazar)
16	23	WHO DO YOU LOVE?	Mojave 3	4AD BAD06712 (E)
17	4	A LITTLE SLEET	Paip	Island CD1078 (F)
18	15	YOU'VE GOT TO SAY YES	Embrace	Hit HUTCD36 (F)
19	14	EVERYONE SAYS YOU'RE SO FRAGILE	Hil Hilla	Foal CD000113 (E)
20	19	LIAR	Royal Trax	Dominion DUC802 (F)
21	12	SMACK MY DICK UP	Rock Breakers	Parlophone PAMT0120 (F)
22	22	I THINK I'M PARANOID	Gerbage	Mushroom MUSH35CD (SM/WP)
23	25	CLARINET	Delgados	Chemikal Underground CHEM40CD (V)
24	16	A CHANGE OF HEART	Bernard Butler	Creation CRECD203 (SM/WP)
25	22	PERVICT	The Smashing Pumpkins	Hit HUTCD36 (F)
26	NEW	BIRM BIRAM	Sweatdriver	Hit HUTCD36 (F)
27	8	HE GOT GAME	Smashin' Pumpkins	Sonic Ware Discs SW0905CD (SM/WP)
28	27	THE SUBMISSION SONG	Royal Trax	Dot Jan 58282 (F)
29	NEW	MAMEM	Pulano	Almo CD044M (F)
30	NEW	"GO ON THEN ENLIGHTEN ME WHY DON'TA"	Agent Sudo	Freshkavava FNTS (SM/WP)

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INDEPENDENT SINGLES

This	Last	Title	Artist	Label (dist./bazar)
1	1	THE ROCKAFELLER SKANK	Felony Slim	Skint SIKNT 35CD (SM/WP)
2	NEW	NAKED IN THE RAIN '98	Blue Pead	Melody/Big Life MLK027 (V)
3	NEW	BEGIN AGAIN	Spence	Cap CGXUK 019 (V)
4	NEW	SURFIN' USA	Aaron Carter	Ultra Pop/Epic 069885 ULT (P)
5	3	FEEL IT	The Tarpenter featuring Mayo	Paper 053002 (F)
6	5	DO FOR LOVE	ZPac	Jive 0518512 (F)
7	6	LAST THING ON MY MIND	Steps	Jive 0518482 (F)
8	2	SHOBY (YOU KEEP PLATIN' WITH MY MIND)	Imagin featuring Keith Murray	Jive 0518482 (F)
9	NEW	NAGASAKI BADGER	Disco Citizens	Xovogangz/Earl 001955 EXT (P)
10	9	THE GREAT ESCAPE	England Supporters' Band	V2 VVR 500193 (SM/WP)
11	4	NO MATTER WHAT I DO	Wiz Mellow	Jive 054012 (F)
12	8	THREE DRIVES	Shiskey	Hosj (Chooses) RHOCD 03 (V)
13	NEW	PRODUCE OF SOCIETY	Run-DMC Vs Jason Nevins	Smile Communications SM0052 (F)
14	11	IT'S LIKE THAT	Will II Sound	Wall II Sound WALL 02 (V)
15	10	BANG ON!	Parlophone/Aspen	Creation CRECD 203 (SM/WP)
16	7	A CHANGE OF HEART	Bernard Butler	Creation CRECD 203 (SM/WP)
17	14	WATER	Felton D'Souza/Sheena Lyn	Renascence Music RENCD 80 (A20)
18	14	EAT MY GOAL	Deceptive BLUFF 6002 (V)	
19	13	I PUT A SPELL ON YOU	Sonique	Serious SER0102 (V)
20	15	FIGHT FOR YOUR RIGHT (TO PARTY)	NYYC	Control 060454 COM (P)

All charts © C/M

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (dist./bazar)
1	NEW	LIFE WON'T WAIT	Rancid	Epitaph 86472 (F)
2	2	VERSION 2.0	Garbage	Mushroom MUSH 25CD (SM/WP)
3	3	TIN PLANET	Space	Gut GUT15 (V)
4	1	RIG CALL	Marchebs	Indochina ZEN 01702A (F)
5	6	GARBAGE	Strenuous	Mushroom D 21450 (SM/WP)
6	7	WORD GETS AROUND	Bernard Butler	Creation CRECD 221 (SM/WP)
7	8	PEOPLE MOVE ON	Lo Fidelly Artists	Skitn BRASSIC 85CD (SM/WP)
8	9	HOW TO OPERATE WITH A BLOWN MIND	George Martin/Various	Echo ECHO CD (F)
9	4	IN MY LIFE	Felony Slim	Skint BRASSIC 85CD (SM/WP)
10	10	BETTER LIVING THROUGH CHEMISTRY	Money Mark	Skint BRASSIC 85CD (SM/WP)
11	12	JURASSIC 5	Jurassic 5	Man PAN 415CD (V)
12	11	NASA DAVENPORT	Propelheads	Wall II Sound WALL 015 (V)
13	14	(I HATE) THE STORY (MORNING GLORY?)	Nessa Davenport	V2 VVR 102022 (SM/WP)
14	13	STOOSH	Creation CRECD 185 (SM/WP)	
15	17	THE BEST OF	Skunk Anansie	One Little India TPLP 8520 (F)
16	18	THE BEST OF	Nick Cave & The Bad Seeds	MCA LCOMTEL 4 (V)
17	15	R U STILL DOWNY (REMEMBER ME)	Spiritualized	Dedicated DECD 034 (V)
18	NEW	GREATEST HITS	ZPac	Jive 0518482 (F)
19	NEW	GREATEST HITS	Jazz Jell & Fresh Pence	Jive 0518482 (F)

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4 JULY 1998

COUNTRY REPORT

by IAN NICOLSON

Country album sales – principally powered by singles from New Country artists **Shania Twain**, **LeAnn Rimes** and **The Mavericks** – continue to track or beat the overall trend. Meanwhile, new releases from long-term core artists **Reba McEntire** (steady at number four), **Brooks & Dunn** (bouncing 14 to 8 to 11) and **Waylon Jennings** (up 9 from 17) are selling at familiar rates.

The Mavericks racked up 1.000 more copies (23,000) this fortnight than in the previous period and are still outperforming Rimes by 2.1. The left-field Miami band have now reached 160,000 units for

Trampoline, while mainstream media and tour exposure should bring platinum within sight. **Dance The Night Away** has passed its peak and drops back to 32 on the airplay chart this week. As a result, MCA has put back the follow-up, **I've Got This Feeling**, until September 14. The band return to the UK to play the Capital Radio/Prince's Trust Party In The Park on July 5 ahead of a September tour.

Twain, whose pop-country single when she slipped out of the Top 40 on the sales chart this week, may recover if airplay steadies and successfully introduces her punchy album sound.

R&B FACTFILE

- Robert Redford's *Horse Whisperer* and Robert Duval's *The Apostle* films – and their new country OSTs (MCA and Universal) – will kick off new albums by Lucinda Williams (Mercury) and Gillian Welch (Almo Sounds) as well as hotly-tipped newcomer Alison Mooney.
- Last weekend's *Mail on Sunday's* You magazine feature on Mindy McCready (BMG) opened an unashamedly pop campaign for her July single *Oh Romeo* (in

high rotation on Radio Two since May).
● Shania Twain and the Mavericks are both booked for the Capital Radio Party In The Park on July 5.
● Mark Hezlen will co-present VH1 Country with Trisha Yearwood (pictured) from 12 August to the end of the month, and with McCready for September. Yearwood's new MCA album (out on July 13) is expected to debut in the Top 30, while the Songbook greatest hits LP has topped 40,000 sales.

personal press may dent total sales.
LeAnn Rimes is still picking up significant airplay for her next single. Commitment, however (or is that months, Curb?) before release, while How Do I Live has bounced back yet again, jumping five places to 35 on the airplay chart. Her current album is nudging 40,000 sales in just five weeks and is dragging both her previous releases back up the chart. Meanwhile Ritz starbust Daniel O'Donnell (Songs...) has now sold 215,000 copies and **Charlie Landsborough** maintain UK-oriented country artists' profile, and continue to sell almost as many cassettes as CDs.

R&B SINGLES

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	INTERGALACTIC	Boyz n the Bay	Grand Royal/Panophone CD2, R2 (Epic)
2	GHEAT SUPPAST THAT IS WHAT YOU ARE	Pras Mitchell featuring Qubik & Interceptor/MCA	Interscope/12 3402 (BMG)
3	THE BOY IS MINE	Brandy & Monica	Atlantic AT 0627 (E)
4	LOST IN SPACE	Destiny F	Polygram 703092 (V)
5	LIFE	Lighthouse Family	Sony S2 6655302 (SM)
6	STRANDED	Destiny F	Whitstar/CAS/TA5 2813 (SM)
7	GO DEEP	Lorica McNeal	Virgin V5021 1840 (E)
8	BODY BUMPIN' (YIPPIE-YI-YO)	Janet Jackson	A&M 826972 (V)
9	MY ALL	Public Announcement	Columbia 6662502 (SM)
10	UNDER THE BRIDGE/LADY MARMALADE	Alli Starkey	London LOND40 408 (F)
11	CRESCENT MOON	Lynden David Hall	Coolestep CDCC01 323 (E)
12	DO FOR LOVE	2Pac	Jive 051812 (P)
13	ONE TILL I KNOW	Public Enemy	Columbia 6668712 (SM)
14	SHORTY YOU'RE PLAYIN' WITH MY MIND!	Imajin featuring Keith Murray	Jive 0231212 (P)
15	CLOSEST THING TO HEAVEN	Lionel Richie	Mercury 589112 (P)
16	SECOND ROUND KO	Universal UNT 63198 (BMG)	Universal UNT 63198 (BMG)
17	THE CITY IS MINE	Jay-Z featuring Blackstreet	Northwestside 74231 58912 (BMG)
18	SWING MY WAY	K-P & Envy	East West/E 04942 (V)
19	ALL MY WAY	K-C & JoJo	MCA/MCASTD 48016 (BMG)
20	HE GOT GAME	Def Jam/Mercury 568851 (F)	Def Jam/Mercury 568851 (F)
21	TWO CLOSE	West	Asa 7423158071 (BMG)
22	800M BLOOM	Neptune	Virgin V5021 1840 (E)
23	LIFE AIN'T EASY	Disrupta	WEA WEA 1980C (V)
24	COME WITH ME	Puff Daddy & Jimmy Page	Epic 3440855A (Import)
25	THE SINGLE BROTHER	Junior Brothers	Gea Street Gea 500453 (SM/VP)
26	CURIOUS	Lavett Smartt Gill	East West/E 3842C (V)
27	TURNS TURN IT UP/RE IT UP	Busta Rhymes	Elektra E 3840C (V)
28	BRING IT ON	N'Dea Davenport	Gea Street VRS 536233 (SM/VP)
29	ANYTIME	Boa McClinton	Moscow 880731 (F)
30	DO YOU REALLY WANT ME	Robyn	RCA 7432152382 (BMG)

DANCE SINGLES

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	INTERGALACTIC	Boyz n the Bay	Grand Royal/Panophone T201 R2 (E)
2	MOSQUEADE	Geidau	Reference TREFM 7 (V)
3	NAKED IN THE RAIN '98	Blue Pearl	Mal+Art/Big Life/MKKT 1 (V)
4	800 GIRL	DJ Rap	Higher Ground HIGHS 87 (SM)
5	THREE DRIVES	Gea Street 2000	Hojo Chocuous HOJ 61 (N)
6	GHEAT SUPPAST THAT IS WHAT YOU ARE	Pras Mitchell featuring Qubik & Interceptor/MCA	Interscope INT 9550 (BMG)
7	SHED THE NIGHT	Danny J Lewis	Locked On LOCK 87 (V)
8	LOOKING FOR LOVE	Karin Ramirez	Madhouse FE33 44 (F)
9	THE ROCKAFELLA SKANK	Falout Sim	Sling SKINT 35 (SM/VP)
10	HONEY	House of V's/Hot/July	A&M/AM 562811 (F)
11	THE STRUTT	Bamboo	VC Recordings VORT 35 (E)
12	CARNIVAL DE PARIS	Dario G	Eternal WE 162 (V)
13	GO DEEP	Janet Jackson	Virgin V5021 1840 (E)
14	NACASAI BADGER	Disco Citizens	Xtravaganza/Gea 828156 (EXT LP)
15	BODY BUMPIN'	DJ Addition	Public Announcement
16	BODY BUMPIN' (YIPPIE-YI-YO)	Public Announcement	A&M 562891 (F)
17	SECOND ROUND KO	Canbus	Audiocore AC001 (SD)
18	THE BOY IS MINE	Brandy & Monica	Atlantic AT 0627 (V)
19	DO YOU WANT ME	Clay A	Locked On LOCKE005 (ADD)
20	SOUL IN MOTION	DJ Krust	Full Cycle FCY 011 (SD)

DANCE ALBUMS

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	EMBRVA	Maxwell	Columbia 4834221/483824 (V)
2	NEVER SAY NEVER	Brandy	Atlantic 757830391/7581930394 (V)
3	WANT W/ THE DRAGON	Various Artists	Dapa Dragon DRDRA01 (P) (SRD)
4	CURBER'S GUIDE TO L.A.Z.A. - JULY/STING	Various Artists	Ministry Of Sound -MOSMCA 1 (P) (SRD)
5	HAV PLENTY	Original Soundtrack	Epic 449134 (SRD)
6	MEZZANINE	Virgin Worldbeat	Virgin WBLP 414 (SRD)
7	WIND (BEST)	Various	Epic 4491214 (SRD)
8	MOON (BEST)	Various	Global Underworld VGU 0071 (SRD)
9	THE BEST OF 100% PURE GROOVES	Various Artists	Telstar TV-TVMC2857 (V)
10	MEDICINE A MY PAIN	Lynden David Hall	Coolestep CDCC01 323 (E)

© G.N. Compiled from data from a panel of independents and specialist multipliers.

MUSIC VIDEO

This Last	Artist	Label/Cat. No.	Weeks On Chart
1	VARIOUS ARTISTS/Andrew Lloyd Webber <i>50th Birthday</i>	PolyGram Video 0513923	16
2	FRANK SINATRA/My Way	Video Collection V4247	17
3	MICHAEL FLETCHER/Of The Dance	VLC 01383	18
4	CLIFF RICHARD & Cast/Headfirst	Video Collection V01315	19
5	RADIOHEAD/Television Commercial	Panorama MP 94973565	20
6	SPICE GIRLS/Spice - Official Video Volume 1	SMV Epic 54132	21
7	MICHAEL JACKSON/LIGHTNING SEEDS 1985 - Volume II	VWL 63308	23
8	BOYZ n the Bay/800M Bloom	SMV 003442	24
9	RADIOHEAD/KNEELING IN SEEDS 1985 - Volume I	Virgin V02697	25
10	SPICE GIRLS/Spice Power - Live In Istanbul	Universal 026326	26
11	AQUA/The Aqua Diary - Official Aquanation Video	Video Collection V0328	27
12	LIVE CAST RECORDING/Live Miscellaneous In Concert	Vestart V02176	28
13	SPICE GIRLS/Spice Power (re-mastered)	Gene Usmanjiri 02224	29
14	THE ROLLING STONES/Bridges To Babylon 1998	Gene Usmanjiri 02224	30
15	CLIFF RICHARD/Cat At The Movies	PolyGram Video 02843	30

MUSIC WEEK 4 JULY 1998

VIDEO

This Last	Title	Label/Cat. No.	Weeks On Chart
1	SPICEWORLD - THE MOVIE	PolyGram Video 0513930	16
2	HEROES	WB Disney 027232	16
3	JERRY SPRINGER - TOO HOT FOR MEXICO 1991-96	WB Disney 027232	16
4	BORING BORING ARSENAL/Under The Gun 1991-93	WB Disney 027232	16
5	STAR TREK: Voyager - The Motion Picture	DCI Video VHSR27	16
6	WHEELIE GIRLS/Under The Gun 1991-96	PolyGram Video 0513930	16
7	THE SMIFONS - AGAINST THE WORLD	Warner Home Video 02826	16
8	MEN IN BLACK	Columbia TriStar 028510	16
9	BABYFISH - VOLUME LAS	Warner Home Video 027659	16
10	CON AIR	Summa Home 001564	16
11	THE FIFTH ELEMENT	Pathé Release 01	16
12	SMILOH	Warner Home Video 028263	16
13	STAR TREK: SPACE WALK	VLC 01383	16
14	BATMAN & ROBIN	Warner Home Video 028263	16
15	ONE POLKA & HORSES - WARMING THE GIRLS	WB 961623	16

MUSIC WEEK 4 JULY 1998

Ronald Prent



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STUDIO update

Neville Farmer reports on the latest studio activities



Ingrid Jacoby: recording at Hurstwood Farm

Ingrid Jacoby

Not many people record the music of Korngold, and very few would expect to record Korngold on a cobnut farm in Kent. But that's what concert pianist Ingrid Jacoby has done for Carlton Classics, using Hurstwood Farm's unique Bosendorfer recording system.

In the early 1900s Austrian-born Eric Korngold was hailed a child prodigy by proclaimed European composers such as Mahler, Strauss and Puccini. But in common with many Jewish musicians and artists he

fled to the US in the Thirties to escape the Nazis, and ended up in Hollywood writing scores for movies such as *The Prince and The Pauper*, *Kings Row* and *The Adventures Of Robin Hood*.

Concert Artists Guild award-winner Jacoby approached Carlton Classics to record rare repertoire she discovered while working in the US and suggested Hurstwood Farm as the location. The studio is owned by registered Bosendorfer piano dealer Richard Dain, who regularly uses his barn to hold recitals or record up-and-coming young pianists during the months when it is not filled with nuts. "I don't really run it as a fully commercial operation," he says. "I just invite people I like to work here."

The Hurstwood Farm studio is well-equipped for piano recordings, with Bruel and Kjaer 4006 microphones, a Focusrite Red 8 pre-amplifier, a Prism Dream AD1 analogue-to-digital converter and mastering on Sony PCM 2800 DAT. But its unique feature is Britain's only recordable Bosendorfer SE Imperial. This £120,000 concert grand piano has the facility to store and recall every tiny movement of the hammers. This not only means that a pianist can record and edit the actual

performance but the engineer can play it back through the piano to record onto tape at a later date. The system has many technical advantages. "It gives much more control to the artist during the performance because you don't have to worry about the engineer," says Jacoby. Different microphone positions can also be tried without wasting the pianist's energy, and by recording to tape in the dead of night, ambient noise can be cut to a minimum.

Artist: Ingrid Jacoby **Project:** Album - Korngold Piano Music **Label:** Carlton Classics **Producer/Engineer:** Richard Dain **Studio:** Hurstwood Farm Studios, The Hurst, Crouch, Borough Green, Sevenoaks, TN15 8PA, tel/fax: 01732 882709

Culture Club

A Culture Club reunion has long been rumoured. But although none of the individual band members would deny that money has played a part in persuading them to get back together, their recent sessions at Roundhouse Studios suggest that music has played a key role too. "I'm not doing this reunion like some Gerry And The Pacemakers tour," says Boy George. "I'm doing this because I want to make another good Culture Club album."

The band, which enjoyed numerous hits with *Do You Want To Hurt Me* and *Karma Chameleon* in the early Eighties, tried to reform once before eight years ago with Peter Asher producing, but the material recorded never saw the light of day. One of the songs from the Asher sessions, *I Just Wanna Be Loved*, will be the single to launch Culture Club's reunion album, which is a live studio concert recorded for the VH1 series *Storytellers*, in New York.

The 48 tracks of Ampex 499 tape are being re-mixed at Roundhouse, a favourite studio of co-producer John Themis and George, with their favourite in-house engineer, Jon Musgrave. "We've mixed 15 tracks in eight days," says Themis. "We've enhanced the tracks a little bit but they're basically as they were recorded."

The sessions have largely involved running the tracks through the SSL desk and adding various effects. Drop-ins or corrections have been kept to a minimum. The new single was originally intended to feature only live instruments. But at the last moment Themis and Culture Club guitarist Roy Hay, who has developed a successful career as a film writer, most recently composing the score to *Fitz*, America's

version of the TV series *Cracker*, decided to add a drum loop using Cubase on the studio's old Atari ST.

Artist: Culture Club **Project:** Live album, single and TV concert mix **Label:** Virgin **Producers:** Culture Club and John Themis **Engineer:** John Musgrave **Studio:** Roundhouse Recording Studios, 91-94 Saffron Hill, London EC1N 8QP, tel: 0171-404 3333, fax: 0171-404 2947, e-mail: roundhouse@stardiamon.com

Manna

Producer Mark Dodson says he always prefers to record in secluded studios and so is confident that Surrey's Ridge Farm will prove ideal for Liverpool three-piece Manna, who have just begun to record their debut album for Polydor UK.

Dodson is particularly enamoured of Ridge Farm's live area which was once an old barn. "There'll be no ProTools on this album. I'm not a fan of it at all. Performance is everything," he says. "I found that out with The Who and I know that when everything gels the listener can hear it."

Dodson will be recording straight down to 48 tracks of Ampex 499 on two Studer machines, monitoring with his new and very clean Proke speakers.

Ridge Farm has acquired an SSL 9000 console since Dodson last worked there, so he is expecting the Manna sessions to be a learning curve for him too. Although he usually prefers a Neve console, Dodson says he has heard great things about the 9000 and wants to give it a try. The producer spent four weeks in Liverpool working with the band on arrangements and the studio and the



Culture Club session: Musgrave, Themis and Hay

says he is aiming to go a bit over the top and play around with sounds that will make the final results more unusual. "Manna are a very diverse band, sometimes a bit Led Zeppelin-esque, sometimes with a touch of Neil Young. It's an exciting project," he says.

The plan is to record one song at a time, which might seem an uneconomical way of working, but Dodson believes the music will benefit. "It will allow us to concentrate on one song at a time and so it will be easier to be objective about things," he says.

Artist: Manna **Project:** Album **Label:** Polydor **Producer:** Mark Dodson **Studio:** Ridge Farm Studios, Rusper Road, Capel, Surrey RH5 5SHG, tel: 01306 711202, fax: 01306 711626

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Ridge Farm Studios: playing host to new Polydor UK signings Manna

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Many claims have been made about the source of A&M UK's demise, A&M has been profitable for each of the four years during which I was its managing director and was on target this year to have record turnover and profits. A&M's closure, in my opinion, is the result of the departure of several senior managers including myself, who for better or worse were at odds with the current UK management.

Among other things:

- We used where necessary independent distribution for nearly a fifth of our UK turnover, and when a PolyGram licensee didn't support our records, we aggressively encouraged them not to put it out and sought third party licenses;

- We unashamedly made one-off flexible licences for brilliant records from artists such as Dr Octagon, Grand Drive and, initially, Ultra Naté;

- We invested heavily in special formats and collectable merchandise and were able to value-price these releases despite constant corporate and industry pressure to reduce format and singles costs, which we thoughtfully disagreed with;

- We controversially gave regular (as opposed to occasional) two-album firm deals to artists since for better or worse we didn't sign artists we didn't intend to support;

- We gave, contractually and practically, pretty close to full creative control to all artists;

- We allowed and even encouraged key employees to retain their outside consultancies if we felt this added to their knowledge and credibility.

In short, we were flexible to a fault. The other guys had bigger catalogues and more money; we were smaller and used what we believed were innovative tactics for the record business.

All major labels including PolyGram UK many of these things, in practice, were (and still are) seen as the height of heresy and

LETTERS

LIGHTHOUSE FAMILY: WHY WE PULLED OUT

I think it's time we put to bed this ridiculous rumour that's going around about the Jam in The Park event, due to place on August 16. That's right, in two months time, and there were three months to go when it was cancelled.

We expressed concern to our management about the show when it became apparent that the promoter could not put the bill together as promised and we didn't think it was a fair deal for our fans who were expected to fork out £25 a ticket for a day's entertainment, so we suggested pulling out before we got too far down the line.

If we'd been greedy we could have just turned up and earned a handsome guaranteed fee regardless of the quality of the bill. That's not our style.

We've just pulled a whole string of self-out arena dates including two blistering

arrangements. PolyGram's recent results really don't lend much support to the orthodox view. Damon Erall, London W11.



concerts at Wembley. Any agent will tell you that we are one of only a handful of bands in the UK who can do this.

We'd love to have a party in the sunshine with a couple of other great bands and give our fans a great day out in the sun with a few beers and we fully intend to do this.

That's what we thought this show was going to be all about and we turned down two other festivals to do it. But this show

wasn't it. We might not be everyone's cup of tea, but no one can deny that we are becoming one of the most successful British acts of the Nineties both at home and abroad.

Our tunes have helped a lot of people through a lot of hard times and we intend to carry that on for a long time yet.

Paul Tucker, Lighthouse Family.

It was a pleasure to read such an encouraging reaction to the debut album by Steps (HW, June 20). However, I would like to clarify some information contained in the article.

The ad in *The Stage* which set the whole Steps ball rolling was placed by myself and Barry Upton. The band were auditioned and put together by myself and Barry Upton. We also wrote 5.6.7.8.

The article also made reference to the Steps choreography, but Paul Roberts was only brought to the project after the band was signed.

The choreographer of the chorus for 5.6.7.8, which became so well known, was the work of Ruth Ambden (aka 'Rodeo' Ruth), the country's leading line dance choreographer, whose input in the early stages of development should be recognised.

Credit where it's due, guys. Steps have become a pop force to be reckoned with - on the verge of the huge international success - through their own talent and the combined expertise of Zomba, Pete Waterman, Tim Byrne and the rest of the backroom team.

But let's not forget how it all started. With an idea conceived and put into action by Steve Crosby and Barry Upton. Steve Crosby, Boot Scoot, Epsom, Surrey.

I have been reading your very pertinent features on the plight of the live music industry in the UK in the past couple of issues (MW, June 20, 27).

As publicity company for the inaugural Ozfest Festival at Milton Keynes on June 20, I would like to point out that Mark Hard and Harvey Goldsmith were involved in an extremely successful UK festival, which was not cancelled, sold more than 50,000 tickets out of a maximum 60,000 and proved that hard rock is as buoyant and healthy as ever.

Roland Hyams, Work Hard, London, SW16.

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