



**NEWS:** Music on video is hoping to escape the doldrums as more DVD titles become available  
**DVD begins to roll 4**



**A&R:** Having made the big breakthrough in the UK **THE MANICUS** are now looking to conquer the world  
**Talent 8**



**A&R:** With a Oscar nomination under his belt, **ELLIOTT SMITH** looks set for big things with DreamWorks  
**Talent 9**

**DVD: A PRESSING ENGAGEMENT p13**

**FOR EVERYONE IN THE BUSINESS OF MUSIC**

**20 AUGUST 1998 £3.50**

# musicweek

## Capital returns Xfm for 'broader' appeal

by Paul Williams  
 Capital Radio has axed Xfm's entire line-up of specialist shows as part of a massive programming shake-up.

Seven of the London station's 16 presenters have been dropped and high-profile DJs such as Gary Crowley removed from daytime in the first programme changes to be introduced by Capital since it completed its £15.5m purchase of Xfm in July.

Another seven sales and administrative staff have lost their jobs following the takeover of the station, which was completing its move into Capital's Leicester Square building over the weekend ahead of the new programming schedule starting at 6am today (Monday). For the past three-and-a-half days it has been broadcasting test transmission tapes.

Despite the sweeping changes, Capital Radio's group programme director Richard Park has committed the station to continuing to support new bands and new music. "There isn't a massive difference," he says.

"We are remaining absolutely true to the Promise Of Performance Xfm had when they won that licence from the Radio



**Gelfof: new Xfm jock**  
 Authority some 18 months ago."  
 This commits the station to primarily targeting a 15 to 34 audience with a new music format which is youthful, innovative and generally guitar-led.

As part of that commitment, Park has vowed that Xfm will break six new acts over the next 12 months. "The new music content is something we're going to bring to the forefront for Londoners," says Park, who adds he has scrapped the specialist shows to make the output consistent throughout the day.

Among the changes, Planet 24 chairman Bob Gelfof is being brought in to host the 4pm-6pm show weekdays, initially for the first 104 days of the schedule, mirroring the station's 104.9FM

frequency. In addition, Planet 24 is acting in a consultancy capacity for the station. Planet 24 senior producer Des Shaw is being installed for the year ahead as programme controller, replacing Xfm co-founder Sammy Jacob who has resigned, while new presenters including former Capital FM DJ Jeff Young have also joined.

Former Xfm managing director Chris Parry, who remains a director, shareholder and board member, downplayed the changes, saying some would have occurred regardless of the takeover in order to try to increase the station's audience.

"We have to continue to play the music as early as possible and the trick is to combine that with a station that has a reasonably broad appeal," he says.

Finnac's managing director Tony Powell expects there will be some reticence about the changes in parts of the indie sector, but says something had to be done to increase listeners.

Anglo Pugging's head of radio Dyan White says the new schedule will make the station more focused on mainstream alternative music. "It was too alternative for its own good," he says.



Capital Radio's joint venture label Wildstar looked set to enter the Top 10 yesterday (Sunday) with its sixth single, *Aida's Real Good Time*. According to Music Control the Capital group of stations have played the track consistently since June 7, months ahead of other stations, prompting claims that Capital had got an exclusive run and has given preferential airplay to a Wildstar artist. Wildstar managing director Colin Lester denies any favours. He says the single was originally due to be released in early summer and was serviced simultaneously to all radio stations before being postponed.

## Eralp's ITC keynote to reject crisis claims

Former A&M managing director Osman Eralp has been confirmed as a keynote speaker at In The City, taking up one of the conference themes to debunk the "music in crisis" claims.

Eralp, who left A&M at the beginning of May, is expected to be joined by up to four other key industry players who will address the charge that the music industry has had its day.

Eralp says the majors are hav-

ing "a nervous breakdown" because their rock acts are getting long in the tooth and not selling back catalogue and while pop music is selling well, it does not add greatly to profits. He also dismisses the threat of new technology. "Calling the Internet a threat is like calling the CD a threat 15 years ago," he says.

Eralp will be speaking on Sunday (13), the second day of the September 12-16 event.

## Collection societies unite for CIS push

Ten of the world's largest collection societies belonging to umbrella organisation Ciscac are joining forces to speed progress of a 21st century global copyright management system.

The 10, who include the UK's MCPS/PRS, France's Sacem and Germany's Gema, are understood to have become frustrated with progress on CIS, a Common Information System and have decided to set up a new grouping to drive it forward. Development of the five-year project has been slow, with one source doubting it will be complete before 2001.

CIS's aim is to standardise the way Ciscac's 65 members store and exchange information and involves assigning all musical works a unique number.

## Dinnadge replaces Wenham at Conifer

BMG Conifer UK managing director Alison Wenham has left suddenly following a European restructuring.

Wenham, who joined BMG in 1995 with the acquisition of Conifer Records, has been replaced by Richard Dinnadge, who is promoted from marketing director to the new role of director of BMG Conifer UK. She will continue to work as an advisor on projects involving Lesley Garrett, whom she signed to the label.

Wenham is widely credited with the company's recent successes. Its market share has tripled over the past three years to 10.3%.

Her departure follows last month's restructuring of BMG Classics which has seen the company set up European headquarters in Munich and change lines of reporting. Dinnadge will report directly to managing director of



**Dinnadge: new Conifer role**  
 BMG Classics Europe, Lars Toft; Wenham reported to BMG UK chairman Richard Griffiths, to whom Dinnadge will have some reporting functions.

Says Toft, "Alison was a strong leader but it's been three years since she joined. The world has changed and we felt that she needed a different agenda." Wenham was unavailable for comment.

### PULLMAN GROUP



Photo: © Alan Jones, Bob Jones

**David Pullman**  
Managing Director

**We congratulate DAVID PULLMAN on his new role as Managing Director**

**Creator of the Bowie Bonds & Holland Dozier Holland Music Royalty Bonds**

*First, Second, Third, Fourth and only to ever*

**SECURITIZE FUTURE MUSIC & ENTERTAINMENT Royalties**

*Resolving \$100,000,000 Basefee*

**ENTERTAINMENT WEEKLY**  
 Best Business Award

**Speaking at a Music Clinic of In The City Conference in Manchester**  
 September 14th, 1998 and in London September 16th-19th, 1998.

Financing Music Publishing, Writer's Share, Record Masters, Artist and Band Record Royalties, Producers' Royalties, Film and TV Licenses, TV Syndication, Library Estates and other Entertainment and Intellectual Property Royalties.

1230 Avenue of the Americas, New York, NY 10020  
 tel: 212 750 0210 • fax: 212 750 0484 • e-mail: dpullman@pullmanco.com

**ENTERTAINMENT WEEKLY**  
 Best of the Year 1997  
 Best Business Award

**visit: <http://www.pullmanco.com>**



# BPII



## GOLF TOURNAMENT & FUN DAY

*Foxhills, Surrey - Wednesday 26 August, 1998*

**FIGHTING PIRACY BY RAISING FUNDS & AWARENESS**



*Good luck to The Teams*

BMG Entertainment International • Buena Vista • CIN • EMI Records Group • Entertainment UK • IFPI • NOW  
Park Nelson • PolyGram TV • PolyGram Video • Sonicon • Sony Music Entertainment • Square One • Technicolour  
Telstar Distribution • THE • 20th Century Fox • Universal Music • V2 Records • Virgin Our Price  
Warner Home Video • Warner Music

*Thank you to The Sponsors*

APU • Buena Vista • Columbia Tri-Star • EMI Records Group • Entertainment UK • FACT • HMV  
Macrovision • Millward Brown • Music Week • PolyGram UK • Pepsi • Sam Goody • Sensormatic • Shine  
Sonicon • Telstar • Ticketmaster • Tower Records • Universal Music • VHE • W H Smith • Woolworth  
& all Artists, Managers & Companies that donated auction prizes.

### Silent Auction - Exclusive to **musicweek & dotmusic**

These unique signed items are up for grabs - highest bidder claims the prize

- |  |               |                                  |              |
|--|---------------|----------------------------------|--------------|
| 1. Beatles & George Martin 60's period Photograph<br>signed by George Martin | Guide £ 100 + | 4. Ian Woosnam signed Shirt      | Guide £ 75 + |
| 2. Gary Linnaker signed Shirt  | Guide £ 150 + | 5. Celine Dion signed Golf Balls | Guide £ 50 + |
| 3. Ozzy Osbourne signed Golf Balls   | Guide £ 50 +  | 6. Colin Montgomery signed Shirt | Guide £ 75 + |

email your bids now to : [auction@dotmusic.com](mailto:auction@dotmusic.com)

Please include your bid per item, name, company, address & phone number. You may bid for one item or more.  
Auction closes 18 September 1998. All proceeds will be used to fight piracy.

To book for 1999 call 01202 292063

# Singles deals continue as labels ignore rule change

By Robert Ashton  
Record companies are almost universally ignoring the new lower dealer price for singles, whose implementation two months ago was designed to stamp out free product deals and help establish an industry price standard of £2.99.

Since the dealer price for the CD single was reduced from £2.43 to £1.79 on July 6 few labels have adopted the new price, creating confusion among retailers faced with dealer prices at £1.79 and anywhere between £1.43 and £2.76 coupled with a bewildering array of deals (see box).

The releases expected to enter the top five yesterday (Sunday) were being offered at dealer prices of between £2.69 and £2.76. A range of deals were also attached and only a handful of singles, by acts including Polygram's Tanita Tikaram and Sony's Jocelyn Brown,

were being offered to retailers at £1.79. One retailer estimates only 10% of labels - mostly independents - use the new dealer price.

Universal commercial director John Pearson says he has reluctantly retained his old dealer prices as the company can't afford to go it alone. "I expressed my support for the scheme implemented by the Chart Supervisory Committee to reduce the singles dealer price to sensible levels. To say I am disappointed that not one record company implemented the scheme is an understatement, but you must understand that as a commercial director for Universal - not one of the other majors - I do not have a mandate to experiment," he says.

PolyGram national sales manager Dave Bartholomew says it is unlikely the established three-tier singles prices of £1.99, £2.99 and

## DEALER PRICES - HOW THEY COMPARE

| Title Act (Label)  | Dealer price |
|--|--------------|
| No Matter What Boyzone (Polydor)                         | £2.69        |
| Music Sounds Better With You Stardust (Virgin)           | £2.76        |
| What Can I Do The Corrs (Atlantic)                       | £2.69        |
| To The Moon And Back Savage Garden (Columbia)            | £2.76        |
| I Don't Want To Lose At Love Tanita Tikaram (Mother)     | £3.79        |
| Alti! No Mountain High Enough Jocelyn Brown (INCredible) | £3.79        |

Note: Prices are for initial orders only and above discs.

£3.99 can be changed simply by lowering the dealer price. "It's naive to think that what has been happening over the past few years will change overnight," he says, adding that it is also unrealistic to

expect record companies to sell at £2.99 if they have successful acts that can easily sell at £3.99.

Matt Osborne, marketing director of Pinnacle labels, agrees the dealer price change has not worked. "We are still having to do deals," he says.

CIN charts director Omar Maskatiya says there is evidence that some companies are using the lower dealer price, adding it is still "early days".

The raft of price levels combined with myriad deals, which stop after different time periods, has created turmoil for retailers. HMV singles buyer Andrew Powell says, "Major labels need to take a stance because it's frankly shameful."

Kevin Plume, stock control manager at Andy's, is also disenchanted. "There needs to be some uniformity so retailers know where they are," he says.

## newsfile

**UB40 DUO LAUNCH LABEL**  
UB40's Ali Campbell and Brian Travers have teamed up with Jetstar, the London-based reggae distributor, to form a new roots and dancehall label called Oracabessa Records. Oracabessa label manager Paul "Nash" Anthony says the venture, which will be marketed and distributed by Jetstar, will be primarily aimed at promoting new and upcoming artists from the UK and Jamaica. The label's first release on September 28 is a 16-track dancehall compilation titled Oracabessa 1 featuring Jamaican acts including Mr Vegas, Mad Cobra and Lady Saw.

**MERCURY SAMPLER RELEASED**  
This year's Mercury Music Prize sampler album goes on sale today (Monday) with a tracklisting including Massive Attack's Angel, The Verve's Velvet Morning and History Repeating by Propellerheads featuring Shilbirey. It retails at £4.99.

**SOUND REPUBLIC SONS SHOWCASE**  
MTV and Planet Hollywood's new Leicester Square, London venue Sound Republic is to host its first showcase tonight (Monday) with a performance by UB40. The band will be playing a 30-45 minute set comprising material from their forthcoming album *Labour Of Love II*, released by DEP International through Virgin on October 12, along with songs from the first two albums in the series.

**ABC FIGURES**  
Attic Futura's TV Hits' latest ABC figures were incorrectly attributed to Live & Kicking in last week's issue. For the Jan-June 1998 period, TV Hits increased its circulation by 3% year-on-year to 282,889 while Live & Kicking reported an ABC of 215,205, a fall of 7.2%. Ministry had a Jan-June circulation figure of 61,395 and not 71,168 as stated.

Grammy Award winning singer-songwriter and producer R Kelly has recorded a duet with Celine Dion for his forthcoming double album, R, which is due out on live on October 12. The untitled duet will also appear on Celine Dion's greatest hits album, to be released by Epic in November. Epic is considering releasing the track as a Christmas single. R, his first album since 1995's R Kelly, features more than two hours of music and will include the hits I Believe I Can Fly - which has sold 10m copies worldwide - and Gotham City on the UK version. Other artists guesting on the album are understood to include Trackmasters' Jay-Z, Foxy Brown and Keith Murray. The first single, Half On A Baby, is released on September 14.



## Malibu backs Mobos with long-term deal

The Mobo Awards have secured their first headline sponsor by linking up with Malibu.

The long-term deal was finalised last week by the Mobo Organisation, its managing director Andy Ruffell says the UDV-owned drink brand's marketing objectives fit in perfectly with those of the awards. "We've been waiting for the right partner who will enable us to develop long-term," he says.

Meanwhile, TV coverage of the awards is being extended by 25 minutes this year to a 90-minute show which will go out on Channel Four at 10pm on October 15, a day after the event takes place at London's Royal Albert Hall.

## Argos set to stock CDs in larger retail outlets

Music retailers are to face new competition on the High Street following a decision by Argos to start selling CDs in its largest stores.

The chain is set to launch a pilot programme in 65 Argos superstores on September 28 when it will introduce a range of around 50 CD titles and 50 video releases.

The move comes 15 years after Argos sold a limited range of chart LPs in its stores, but this will be the first time it has sold CDs.

A spokeswoman stresses the introduction of CDs is an experiment but if it is successful they could be introduced into more of Argos' 440 stores.

At this stage the retailer is not prepared to give details about its pricing policy, though the spokeswoman notes, "Argos has a reputation for value for money and I don't see this being any different."

Both the chain's music and video product will be supplied by THE which this week hit back at downtown talk about the state of its audio business by revealing two fur-



**Beardsworth:** THE prospects good their distribution deals. The company, which is set to lose its distribution business with Boots, has struck new deals with the Coop and Savcentre to supply them with audio and video product.

Jonathan Beardsworth, THE's trading director, says, "The prospects for our audio business are as good as they've ever been." The Savcentre deal follows a decision earlier this year by Sainsbury's, which owns the chain, to consolidate supply of entertainment products. At present, ELK supplies Savcentre stores, while THE supplies Sainsbury's outlets.

## Sanctuary takes over Chop 'Em Out group

Sanctuary Group claims it will become the largest independent music facilities company in Europe after acquiring Chop 'Em Out and its associated companies in the Ted d Bear group for £22.1m.

The move is the first significant acquisition since Sanctuary's listing on the Stock Exchange in January and will see the group reorganise into three divisions.

Existing facilities will be hired off from its Sanctuary Music Productions (SMP) business and combined with Ted d Bear's Chop 'Em Out mastering tape and Probe Media database management and internet company to form a new facilities division. Chop 'Em Out managing director Bernie Spratt becomes ceo of this division.

A new music division will include the SMP production business under chief executive Dal Davies. This division will also include the music book unit under Penny Braybrooke, music management run by Rod Smallwood and booking agency Heltz Skelton. The screen division, run by CEO Akh Najeib, remains unchanged.

## Breaking hits in europe

Des'Ree, The Manics, Boyzone and Karen Ramirez  
See which UK acts are breaking in Europe - every week

For a sample copy, call Anna Spenni or Richard Coles on  
+ 44 (0) 171 921 5957 or 5906

## GOOD INTENTIONS ARE NOT ENOUGH

There are plenty of things we disagree with Capital Radio's programming chief Richard Park about, not least the wisdom of a radio station owning a record label. But there's one thing on which we're all agreed: he knows radio.

And that's why we're not in the least perturbed by his plans for Xfm.

The history of Xfm is a classic example of why good intentions are never enough. The record industry – and this magazine in particular – rallied around the Xfm flag at a time when alternative music was not only becoming increasingly vibrant, it was being ignored by mainstream music.

As it turned out, the Radio Authority made an ill-timed decision and gave what should have been Xfm's frequency to Virgin. The reality is that Virgin wouldn't have suffered from a delay in winning its London licence; Xfm did.

By the time Xfm got on air Radio One had stolen its clothes and there was nowhere for it to go.

And so we ended up with a station which seemed to define its alterity with the fact that virtually nobody listened to it, playing a genre of music that was gone well off the bill. Of course there are some who will be upset by the takeover. The cries of "sell-out" can already be heard. In fact, one of Park's least enviable tasks is dealing with the inevitable howls of outrage from the old indie mafia and the "NME". He should ignore them. It's ironic, but I'm pretty certain that Richard Park – a man who as far as I know cares little for alternative music – will make a better fit of running an alternative station than people who love it. He will break more acts and introduce more people to more new music than any amount of good intentions could achieve.

Ideological purity is one thing, but it doesn't pay the bills, and it's not the way to win a radio audience. *Steve Redmond*

## PAUL'S QUIRKS

## A VICTORY FOR SMART MARKETING

Unless you're a chart aficionado you may have missed one of the Top 10 new entries in last week's compilation chart. Sitting proudly at number nine with sales of more than 12,000 for the week was an album entitled *Rock The Dancefloor*. Nothing unusual about that as the chart always contains a fair amount of club and dance albums at this time of the year. No, the significant difference here was that the album wasn't TV advertised or backed by a major record label and that more than 95% of its sales were achieved in the North-west, through traditional record stores. Not a supermarket, newspaper or sweet shop in sight.

This was a significant victory for local radio, a small record label and music stores still in touch with music and their customers. It also ensured that many shops had one of their busiest weeks of the year so far.

The story began when a local music store set up a record label called All Around The World. They had a number of dance hit singles which were eventually deleted, but the demand in the North-west never faltered as the tracks were played constantly in local clubs and by the local radio station based in Preston, Rock FM. The *Rock The Dancefloor* album was probably a natural development, but the significant difference was the link between the label and the radio station which provided some inspired joint marketing.

The radio trailers and DJ plugs for the album meant that when it hit the stores demand was at a peak and many sold out by the Monday lunch time and were re-stocked by either Pinnacle or Full Force reps who went beyond the call of duty trying to keep up with demand all that week.

The result was a Top 10 entry for an album which outsold *Now 40* by more than 10 to one in many stores and was the fastest selling album to date in our own stores. Nationally that might not be a momentous achievement but try telling that to Chris and Matt at All Around The World or Stuart and the boys at Rock FM. What are the chances of a volume two?

*Paul Quirk's column is a personal view*

## NME gets Enhanced in free CD promotion

NME is to feature its first cover-mounted Enhanced CD next month following a tie-up with Parlophone.

The CD will come free with the September 26 edition of the magazine and will feature 14 album tracks and remixes by Parlophone acts including Mansun, Idlewild, Sparklehorse and Dandy Warhols. There will also be a new track by Bentley Rhythm Ace called *Masam, Your Carriage Awaits*.

The Enhanced section includes video footage of Mansun's *Legacy*, Dandy Warhols' *Boys Better* and an excerpt from the Dr John Documentary shown recently on TV. The CD will also have browser links to NME and Parlophone websites.

Mike Lock, marketing and promotions executive for NME and *Melody Maker*, says, "We've not had the chance to do an Enhanced CD before and the web links are an added promotional bonus."

## BBC begins to roll as BMG/Sony enter fray

By Tracey Snell  
BMG and Sony are poised to release their first music video titles based on the new DVD format which some industry executives believe will give the sector a much-needed shot in the arm.

BMG Video UK has signed a deal with Abbey Road Interactive to produce a catalogue of five DVD music titles. The first two – Annie Lennox's *Totally Diva* and Eurythmics' *Greatest Hits* – will be released on September 14. The remaining titles have yet to be confirmed although they are likely to include a DVD version of a forthcoming video release from RCA signings Five.

Robin Wilson, general manager of BMG Video UK, says the company plans to release all big-name music video titles on DVD as well as VHS in future. "[DVD] has got all the advantages and none of the disadvantages of the other formats which would take over from VHS," he says.

Among DVD's key advantages are CD-quality surround sound, a sharper picture, interactive control of the audio and video and the ability to play conventional audio CDs.

Sony Music Europe is preparing to release its first two DVD music titles in early September. Michael

## Parfitt promotes Moyles at R1

Radio One has expanded its weekday programme line-up as Chris Moyles wins a prime-time slot for the first time.

Moyles, who joined the station just over a year ago, is moving from early morning breakfast to 4pm-6pm drivetime in a new programming schedule which comes into effect on October 5.

Though much of the weekday lineup remains the same, including Kevin Greening and Zoe Ball staying at breakfast, Radio One controller Andy Parfitt has shortened some of the shows, resulting in an extra daytime programme being added to the schedule.

Dave Pearce, currently drivetime presenter, is moving to a new 6pm-8pm slot with Steve Lamacz's four programmes starting 90 minutes later than at present. His Monday show will now run from 8pm to midnight and his Tuesday to Thursday shows from 8pm-10pm. The weekend line-up remains unchanged.



Parfitt: new schedule

Moyles' replacement from 4pm-6.30am will be 25-year-old Scott Mills who is moving to the station from the mid-morning slot on London's Heart 105.2 FM. He joined in September 1995.

The new schedule has been greeted positively by pluggers. Helena McGough, Parlophone's senior radio promotions manager, says, "You see us early on Moyles was going to be a big star and all the placements he's done when people have been on holiday have been perfect."

## DVD: FORTHCOMING RELEASES

BMG: Eurythmics, Annie Lennox, (both released September)  
SONY: Oasis, Michael Jackson, (September); Gloria Estefan, Celine Dion (October)  
POLYGRAM: Andrea Bocelli, Spice Girls (October); 3 Tenors, Metallica (November); Bryan Adams (December)  
WARNER: Eric Clapton, Swan Lake (August/September)



Celine Dion: DVD debut

Jackson's *History On Film Volume 2* and Oasis's *There And Then* will be followed in October by releases from Celine Dion and Gloria Estefan.

"Our aim is to release titles every couple of months," says Alan Phillips, Sony's vp of new technology. "A lot of people have been put off music on video because of VHS. I honestly think, given a bit of time, DVD could provide a shot in the arm for music video."

Last year the music video market was worth £25.8m, down from £35.5m in 1996, while the number of titles shipped was the lowest for 10 years at 9.9m units.

The autumn DVD releases follow a "soft" launch of titles earlier this year by Warner Vision International and PolyGram, who both plan to

add to their ranges over the coming months.

Meanwhile, DVD audio, which will offer superior audio quality to DVD video, is making headway with the standard expected to be ratified shortly and players to follow next year. Although DVD audio will have the capacity to store the contents of up to eight conventional CDs, observers doubt record companies will go beyond offering the standard 74 minutes of music, and will instead use the extra memory to offer multi-channel sound.

DVD Video will gain further momentum later this year when hardware manufacturers, who are currently selling players for around £500, are expected to embark on significant promotional campaigns in the run-up to Christmas.

## Honeyz and Hicks to star at PolyGram forum

Mercury signings The Honeyz and Island's Hinda Hicks are lined up to play at this week's one-day PolyGram conference.

The high-priority acts are set to play two numbers each at the event, which takes place on Thursday (27) at east London's Southwick Centre and will mark the start of this year's record company conference season.

The day, which will comprise afternoon label presentations and an evening dinner in Piccadilly, will be followed by a series of retail roadshows PolyGram is holding



Hicks: entertaining the troops

around the country for independent dealers. These will begin at the Granada studios in Manchester on September 14 and then move to Nottingham's

Gateway Hotel (15), a destination to be announced in London (16) and Bristol's Watershed Media Centre (17).

Sony's conference is taking place at the Grand Hotel in Brighton from September 5 to 7 with a dinner and live performances being staged on the Saturday evening and release presentations following the next day. BMG will be holding its first UK conference since the appointment earlier this year of Richard Griffiths at the same location between September 10 and 11.

# British favour home talent as domestic acts dominate

by Robert Ashton

Homegrown talent is becoming increasingly important in the UK as new figures show domestic repertoire contributed 61% of market value last year – the highest proportion since figures were first collected in 1991.

The figures show an increase of three percentage points on the 51% score domestic repertoire achieved in each of the three consecutive years from 1994. But the trend is also mirrored across the continent: the IPI Recording Industry In Numbers 98 survey shows that nine European countries reported an increase in sales of domestic repertoire.

The decline in the fortunes of US and non-European acts in the UK and continental Europe is demon-

## IPI RECORDING INDUSTRY FIGURES 1998

|      | Per capita music sales (albums) |     | UK domestic repertoire as % of market value |      |
|------|---------------------------------|-----|---|------|
|      | UK                              | US  | 1997  | 1998 |
| 1997 | 3.9                             | 3.6 | 54%   | 54%  |
| 1996 | 4.0                             | 3.9 | 51%   | 51%  |
| 1995 | 3.8                             | 3.9 | 51%   | 51%  |
| 1994 | 3.4                             | 4.0 | 51%   | 51%  |
| 1993 | 3.0                             | 3.4 | 49%   | 46%  |
| 1992 | 2.6                             | 3.2 | 1992  | n/a  |
| 1991 | 2.8                             | 2.9 | 1991  | 45%  |

more interested in their homegrown acts," she says, pointing to the Europe-wide success of Eros Ramazzotti and Andrea Bocelli. Epic's Celine Dion is also releasing a new French-language album in the autumn.

A spokeswoman for Coalition Recordings International – which is hoping to break Italian act Nek with his debut UK single Laura this week

– says acts such as the Swedish band The Soundtrack Of Our Lives have had phenomenal success in their own countries and their success is translating to other European markets. "It is early for Nek in the UK, but he has already had 18 platinum albums in the rest of the world," she says.

Since topping the US in 1996 as the country with the highest per capita music sales at 4.0 albums, the UK maintained its lead in 1997. On average each UK citizen bought 3.9 albums compared with 3.6 albums in the US and 0.8 albums globally.

The value of the global market fell slightly last year, from \$38.5bn in 1996 to \$38.2bn in 1997, with the UK ranked fourth in the world, contributing \$2.7bn.

EMI/Chrysalis last week beat off stiff competition to make its first signing as a new joint set up – Lakesiders star Emma Boundy who is being tipped as the next Jane McDonald. The company's EMI A&R department was involved in wooing the Thurrock cosmetics assistant, who was spotted taking singing lessons on the BBC1 TV series. The final programme is screened tonight (Monday) at 8.30pm. Last week Boundy was heard singing an original track, A Case Of Loving You, penned by Gerry Rafferty's brother Jim. However, it is not clear whether this will be released as a single. EMI/Chrysalis managing director Mark Collen says, "I am delighted to welcome Emma to the label. She has captivated prime-time audiences. We look forward to realising her dream and to making her a chart-topping artist."



## Devlin appointed MD at UK net operation

Jimmy Devlin has been appointed UK managing director of MusicNet.net, the US-based full-featured operation which will help develop Tower Records' new internet music store.

The former Polygram UK managing director, who has been working as a consultant for MusicNet.net since April and was instrumental in negotiating the Tower deal, is currently a director of Roadrunner Records but will be leaving towards the end of the year to concentrate full-time on his new role.

"I'm really excited about this whole Internet thing. I do see it as a massive opportunity," says Devlin, who adds that his departure from Roadrunner is amicable. MusicNet.net is in the process of setting up a London office and will be looking to appoint additional staff as part of a strategy to expand its business in Europe.

## Bid for charity goodies via dotmusic's website

An auction of sporting and music-related memorabilia is being held on the internet as part of a BPI, Bard and BVA initiative to raise money for anti-racism campaigns.

The auction is being hosted by dotmusic, Miller Freeman's internet site. Six items are up for grabs: a Sixties photo of The Beatles and Sir George Martin, signed by Sir George, shirts signed by sporting personalities Colin Montgomery, Gary Lineker and Ian Woosnam, plus Ozzy Osbourne and Celine Dion signed golf balls.

To bid, simply send an email to auction@dotmusic.com from today, together with your name, company, a contact telephone number, the item you wish to bid for and your bid. Items will be auctioned off over the next four weeks.

The auction extends the Bard/BPI/BVA Annual Golf Tournament fund-raising day which this year takes place on August 26 at Foxhills in Surrey, where further items of memorabilia will be sold off.

## UK delegates out in force at Popkomm

Popkomm has attracted its strongest British showing to date with a record 22 UK companies attending the German convention two weeks ago.

The event, which included a Best Of British showcase for the first time, has been praised by UK delegates for its organisation and relaxed atmosphere, making it ideal to make business contacts. Consultant Records managing director David Kassner, at his first Popkomm, says, "I found in particular German companies were much more approachable in their own territory than at Midos."

"My label development manager Roger Quail, attending the conference for the fourth time, says this year's event was the best organised yet. However, he adds that delegates were commenting on the difficulties UK companies are currently experiencing with their export business.

"Lots of people are still interested in buying music from the UK, but the big problem we have is price. Because of the strength of the pound, labels doing deals are being



Delegates assemble at the much-praised Popkomm

asked to make big discounts," he added.

The BPI also took part in an inaugural meeting of music export offices from around Europe. Nine organisations agreed to come together informally at all such future trade events, to improve communication, work towards creating a pan-European database and bid to gain

EU funding for the promotion of European music.

Popkomm, which featured an appearance by former Soviet leader Mikhail Gorbachev – who launched the new BMG project Russian Memories – also saw the official launch of the German Top Of The Pops series, which goes on air from September 19.

EU funding for the promotion of European music.

Popkomm, which featured an appearance by former Soviet leader Mikhail Gorbachev – who launched the new BMG project Russian Memories – also saw the official launch of the German Top Of The Pops series, which goes on air from September 19.

TOWER PUNCHES SECOND EMI NAME Tower Records has taken on its second executive from EMI within the space of two months. It has appointed the record company's former national account manager Ian Whitfield to a newly-created role of commercial director. In July, Elspeth Thomson returned to EMI to replace Ian Whitfield and to replace Fiona Sturley as marketing director.

DATE SET FOR EVANS' "RADIO ON TV" Virgin Radio has announced that Chris Evans' breakfast show programme is to go out simultaneously on weekdays on Sky One from 7.30am-8.30am, starting on October 5. It will be repeated each weekday at 12 noon.

PLAYOLA LINKS WITH EDEL Playola Records is linking with Edel Records in a licensing deal. Playola, set up a year ago by managing director Giles Coleman and label manager Grant Bishop, has already scored a UK Top 40 hit with J T Playaz Just Playin' but believes the deal with Edel will give it an edge to compete with Top 40 dance labels.

CDNOW OPENS EUROPEAN SERVICE Competition for UK online music buyers is heating up following the launch by US operator CDnow last week of a European distribution service which enables it to deliver products to customers in the region more quickly and add domestic catalogue. The service also makes it cheaper to buy European titles as it eliminates US shipping costs. For example, a UK customer buying three European titles will now pay shipping duties of \$4.97 rather than \$10.01.

SEARCH IS ON FOR THE SUPERMAN Carlsberg is launching what it claims to be the first Best Fan award to reward the loyalty of music fans. The new honour – launched with MTV Europe, which will reveal the winner at its Milan awards on November 12 – will be presented to a fan who provides Carlsberg with the best story of their devotion to an act. Details of the competition are available on the Carlsberg website at www.carlsberg.com

VITAL RECORD SERVICES Vital has linked up with Dublin-based distributor Record Services to handle physical distribution for the company's releases in Ireland, and not as stated in MW, August 15.

SAINTS GET MORE PLATINUM All Saints' self-titled debut album was awarded its fifth platinum BPI disc last week as the single Ghetto Supastar That Is What You Are by Pras Michel featuring DVB and introducing DVB reached platinum status. Gold awards went to the compilations Relax The Ultimate 80s Mix and The Pete Tong Essential Selection – Summer 1998, while Gomez's Bring It On and the compilation Carl Cox Non-Stop 98/01 turned silver.

# Pessimists proved wrong as Cup foreshadowed High Street business

Despite competition from World Cup football, CD sales continued to grow in the first half of the year, writes Paul Williams

While every World Cup brings renewed hopes of victory from England's long-suffering supporters, the music industry was on this occasion less than willing to enter into the spirit of optimism.

Barely bitten two years ago by falling sales during Euro 96, retailers and record companies were preparing for a huge downturn in trade during quarter two with the nation expected to bypass the High Street and concentrate its attentions solely on the beautiful game.

But in the end, helped or not by the fairly swift exit of England and Scotland from the competition, the World Cup turned out to be a highly successful period for the music industry. Rather than sales disintegrating as many had predicted, both singles and album ship-outs rose healthily compared with last year, with singles increasing 13.1% in value to £29.7m and albums up 5.6% to £174.9m.

"The World Cup didn't seem to hit sales in the way everyone felt they would," says BPI research manager Chris Green. "The weather wasn't very good in June, which is always good news for the industry. Retailers put a lot of effort into campaigns and the home teams didn't do particularly well in the competition."

The scheduling of matches during the tournament also helped retail. During Euro 96, the home teams' matches were played on Saturday afternoons, including England against Scotland, but this time most of the home-international matches had evening kick-offs.

Besides David Beckham and David Batty's own personal contributions to help lift music sales, the World Cup had a direct effect on trade levels during the second quarter. Between them, Baddiel/Skinner and the Lightning Seeds' Three Lions '98, Fat Les's Vindaloo, Sade's G's Carnival de Paris and England's How Does It Feel To Be On Top Of The World sold more than 1m units during June alone, with one week finding home for six tournament-related records inside the Top 40.

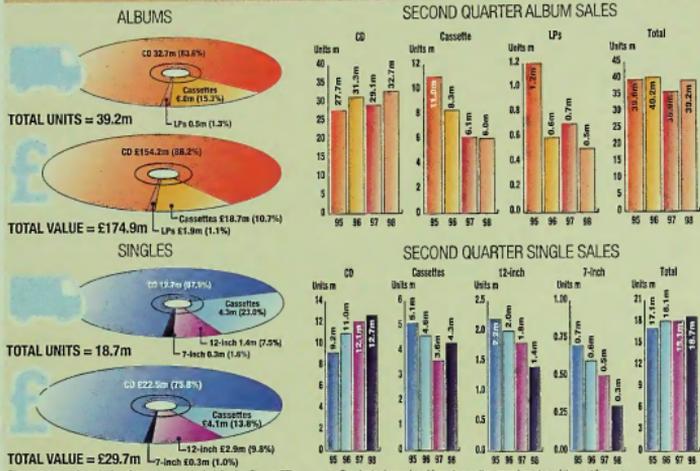
Elsewhere, it's like that by Jason Nevins Vs Rm DMC was the period's biggest single, contributing more than 1m units to sales, while ship-outs in the market rose 3.6% year-on-year to 18.7m units.

The continuing popularity of pop, led by B'witches's debut release 'O' is a Vie as the period's second-biggest single, is helping to shake off suggestions that the death of the cassette is just around the corner. During the quarter the cassette single registered an 18.9% year-on-year unit rise to 4.3m units, with its value rising by 23.9% to £4.1m. The CD singles market expanded far less spectacularly over the three months, with volume showing a 4.7% year-on-year rise to 12.7m units and value rising to £22.5m, an increase of 17.8% on last year.

Vinyl continues to decline at a sharp rate with seven-inch singles down 34.4% in the second quarter to 300,000 units as value declined 31.9% year-on-year to £276,000. In fact, sales of the format are now so small that the quarter's biggest-selling seven-inch single, Catalonia's Road Rage, sold just 4,900 units over the three-month period. Only another five releases managed more than 3,000 sales during the period.

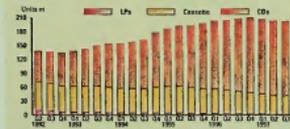
Sales of 12-inch singles fared better, but still edged back to 1.4m units in the quarter, down 23.4% on the year, while value fell 17.8% year-on-year to £2.9m.

## HOW THE TRADE DELIVERIES SHAPE UP



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

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



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



Despite the overall decline, Green notes that vinyl still remains highly lucrative for exporters with one UK operation reporting vinyl currently makes up around 98% of its export business.

As with singles, the albums sector also put in an impressive performance during the quarter with sales increasing 9.2% to 39.2m units, helping the total value of the entire music market to rise 6.6% year-on-year to £204.6m. This was achieved even though only a handful of key albums were issued during the three months as record companies generally held back with their big shots for fear they would be overshadowed by the World Cup. That caution spread to the TV-advertised compilations market where fewer big releases saw the share of various artist albums falling from 28.4% in quarter two 1997 to 21.8% over the same period a year later. Only one of the 10 biggest albums of the quarter - Now 39 - was a compilation. However, it also happened to be the quarter's biggest album.

With little in the way of new material for buyers to choose from, the focus instead was on a select band of albums that had

been out for several months but were now enjoying their best runs to date. These included The Corrs' Talk On Corners, which reached number one for the first time in its 30th week on the chart, and Catalonia's International Velvet, which took a comparatively impatient 14 weeks to make the top spot.

Unlike cassette singles, sales of cassette albums continued its fall, dropping 6m units for quarter two, a 1.4% year-on-year decline. The value of cassettes fell even quicker, down 8% on the year to £18.7m, but that was nothing compared with the fall in vinyl sales. The 496,000 LP total for the quarter was 26.6% fewer than the year before, while the format's value fell by 27.7% to £1.9m during the period.

It was on CD where growth in the album market was clearly evident with its increasing dominance boosted during the quarter by a huge number of in-store retail campaigns to help lure World Cup-wary customers. The value of CD albums during the period rose 8.2% to £124.2m on a 12.2% increase in units to 37.7m.

Among the retail campaigns was one specifically launched by PolyGram in a bid to

boost sales and to combat parallel imports, though Green notes: "The [parallel import] problem doesn't seem to be getting any worse from what I hear and it may have gone down a little bit with the pound weakening fractionally."

Elsewhere the classical market remains buoyant and now stands at its highest level for seven years. The value of sales here rose by 25.5% year-on-year during the second quarter to £14.7m with the soundtrack to Titanic once again dominating proceedings. The top classical seller for the second period in a row, Titanic accounted for around 14% of all classical sales, although the market would still show growth even if the title were taken out of the equation, says Green.

Having proved the pessimists wrong so far and made its way through the first two quarters of the year in some style, the industry has every reason to feel confident about the closing half of 1998. However, despite overcoming the World Cup, it is now about to face its biggest statistical challenge in quarter three: overcoming the record-breaking sales of Candle In The Wind 1997 to register another year-on-year rise.

- 1 close to brilliance
- 2 a collection of risks worth taking
- 3 wholly unique
- 4 an album that is a pleasure to wallow around in
- 5 one of the years real treasures
- 6 haunting late night vocal melodies

some press quotes

artist locust  
album morning light  
release date + record label 24 august 1998 + r and s/apollo

- 1 mixmag
- 2 record mirror
- 3 time out
- 4 sunday times
- 5 music week
- 6 mojo



H & S RECORDS

# ALL ABOUT STREET PREACHERS

Sony's seven-year relationship with The Manics Street Preachers is a textbook example of long-term artist development building to 1996's triumph — the triple-platinum and multi-award winning album *Everything Must Go*.

But as the nation greets the release today (Monday) of the Manics' If You Tolerate This Your Children Will Be Next — the most eagerly anticipated single of the year — both band and company are painfully aware that they still have a mountain to climb.

To put it bluntly, outside the UK the Manics mean virtually nothing. Despite selling more than 1m units in the UK, *Everything Must Go* barely hit the 300,000 mark in the rest of the world put together.

The result is that for the release of the Manics' fifth album *This Is My Truth, Tell Me Yours* (out September 14), Sony's Epic label is putting unprecedented time, money and thought into ensuring that this time the band make the international breakthrough they deserve.

The most dramatic change is in the US where the Manics are coming off Epic altogether and the race is on to secure them a new label. As UK managing director Rob Stringer says bluntly, "Epic in the US didn't sell any records and there's only so many records you can put out with any project. And I feel strongly about it."

Manager Martin Hall adds, "We can do as well in the UK as last time, but we need to move internationally. It's been funny in the States because Sony's quite keen, but it just didn't happen and they are a record who could do well over there. It's time for a new team and a shot of enthusiasm."

Whichever that new label is — and the betting is on either Virgin or Atlantic — they may have their work cut out, however. Asked

about the split with Epic US, Manics bassist and lyricist Nicky Wire says, "We don't give a sht — we've only done 20 gigs in the States — the psyche between us and them doesn't exist."

However, what the act do have now is a track record, thus the set up for this album, both in the UK and internationally, is radically different from that for *Everything Must Go*. Back in 1996 that record was released on the back of *Gold Against The Soul*, which had shifted just 75,000 units. And although Epic was aware its successor had a more commercial sound, it had no idea it would deliver the band the comeback of the decade following the mysterious disappearance of guitarist Richey Edwards.

Almost overnight the Manics became a story of triumph over adversity. Wire says, "With *Everything Must Go* we were just so pleased to carry on as a band and as three friends. It was more a case of 'put the record out and see how it'll do.' Now it's totally different."

The most striking difference, says Epic marketing director Catherine Davies, is just how broad their fanbase has become. "Their fans now range from people who slashed their arms, to people who saw them on the Brits or who heard them on Atlantic 252," she says.

Having been caught on the hop with *Everything Must Go*, Sony affiliates from Scandinavia to New Zealand are now gearing up to make the most of the new album. Davies says, "We have to break them internationally on this — the plays, that's too good not to. This time the whole plan for the launch has been decided for months."

Stringer adds, "The expectation is far greater. They got caught out last time by



nobody expecting them to be successful. They are doing so much upfront promotion for radio and press abroad — more than in the UK, and deliberately so."

Indeed, there is so much promotion this time around that Wire says the band are itching to get on with the "proper business", which begins with the *Slane Castle* gig in Ireland this weekend and heralds the start of touring likely to continue until late 1999.

Songwriting began four months after the *Everything Must Go* project finished and to their advantage, the band — still comprising Wire and songwriters James Dean Bradfield (vocals, guitar) and Sean Moore (drums) — have spent longer recording this album. It took some nine months, spread in batches of three-week stints with plenty of breaks.

Moreover, with the experience that comes from having penned 150 tracks in seven years, this time they recorded more tracks (eventually choosing 13 from 19) and have taken their sound in a radically different direction. And few will doubt, after repeated plays, that the Manics have come up with their best album yet — the kind of record which will have people in quandaries over their favourite track. It is not just their most

commercial effort to date but also far more melancholic, melodic and thought-provoking than their previous albums.

Mary will note the album's epic sound that begins with the opening track (and likely single) *The Everlasting*. And there will be plenty of criticism of its political stance culminating in the closing number *S.Y.M.M.*, penned about the Hillsborough Tragedy.

But Stringer is anxious to counter suggestions that this is the Manics serving up Eighties-style stadium rock. "I don't think it's epic sounding," he says. "It sounds much more melodic and closer to *The Verve* or *Radiohead* than a stadium record: more subtle and not as bombastic."

The band's increasing confidence showed itself in a growing independence in the recording studio. Wire says, "We respect Rob and Martin's opinions but at the end of the day they trust us and we're in charge." Stringer, who signed them in 1991, says, "They've always known what they wanted. The only way they have changed is by becoming a bit more thoughtful and considered about recording."

They returned to two producers who knew them well: Dave Eringa, who performed the

**'Their fans now range from people who slashed their arms to people who saw them on the Brits or who heard them on Atlantic 252' — Davies**

## MUSIC WEEK PLAYLIST

- R Kelly — Half On A Baby (Live)** The video of Kelly in his see-thru clothes is getting as much play as the single. (single, Sep 14)
- Annie Christian — The Other Way (V2/Equipe Ecossa)** Rocks deliciously in a future Manics fashion. (single, Sept. 24)
- Dave McAlmont — A Little Communication (Hut)** McAlmont returns to soul roots. (album, Oct 12)
- East 17 — sampler (Telstar)** The trio set out their new R&B agenda. (Nov '98)
- Cardigans — Grand Turismo (Stockholm/Polygram)** Shift in direction that suggests international success. (album, October 19)
- Boo Radleys — Kingsize (Creation)** Sings and Carl's most commercial record since *Wake Up Boo!* (album, Oct. 19)
- (( B )) — Always Looking For Something (Coalition)** Impressive R&B/pop debut, despite the silly name. (single, tbc)
- Bryan Adams — On A Day Like Today (A&M/Mercury)** Adams does an Oasis number on his fans. (single, Sept 14)
- Babylon Zoo — King Kong Groover (EMI)** Robbie meets Oasis. (album, tbc)

When 4AD head of A&R Lewis Jamieson heard a two-and-a-half minute song by south London act Cuba he was so desperate to sign them he offered to put his personal finances on the line.

"It was obvious from that very rough tape that they'd hit upon some kind of new way of manipulating old sounds," he says. "And getting a balance between digital technology and analogue instrumentation that I hadn't heard anyone else do."

He was so impressed with Cuba, as du duo Christopher Andrews and Ashley Bates call themselves, that he got 4AD to finance

two white labels, with the proviso that he would cover any losses. Jamieson's belief in the band was justified when their first white label, Cuba 1, sold out its 500-run pressing in November 1997. In December, 4AD officially signed the band and in February this year, a second white label was issued, at which point MW tipped them as 4AD, the 12-inch over *Urban Light* in May and *Cross The Line* in July. Cuba and its label have been a queue of major publishers (Warner Chappell and PolyGram are said to be in the running), several would-be big-name managers and the attentions of the press and television.

Regardless of the outcome of these discussions, the band's belief in their talents is solid. "I think we're being reasonable in expecting to be the most critically successful band on 4AD since *The Pixies*," Andrews says. "We want to be its most commercially successful. I think that's possible and I think 4AD believe that."



Released in February, a half-voiced, half-instrumental work, similar in nature to *Primal Scream's* 1991 *Screamadelica* album. Live, Cuba's sound is beefed up with slide guitar, drums and bass. In addition to Bates' lead guitar and Andrews' keyboard and decks, Ex-Enthralled rapper Max provides live vocals on three tracks and the act are searching for a capable female singer — former Massive Attack vocalist Shara Nelson is highly tipped.

According to Jamieson, "The ethos at 4AD is if you sign a band or a musical project and you value it, it should have the legs and the ideas to develop over time." Cuba certainly look like they have the potential to do exactly that.

Jamieson plans a relaxed but steady build for the band. "My ambition for Cuba is for the next single to go Top 75 and the one after that to go Top 40," he says. However, the band's work schedule is certainly not relaxed. Cuba are currently finishing tracks for their debut album and mixing their next two singles, and they are undertaking a series of live dates.

The pair recently finished remixing Hurricane #1's next single and last week played a hugely successful *Rough Trade* night at Cologne's Popkorn.

This hard-work ethic and quest for perfection drives all Cuba's music — their studio work sounds crisp and unique, while the live shows are raw and energetic.

Preceded by two more singles, Cuba's album — working title *Half of Cuba* — will be released in February, a half-voiced, half-instrumental work, similar in nature to *Primal Scream's* 1991 *Screamadelica* album.

Live, Cuba's sound is beefed up with slide guitar, drums and bass. In addition to Bates' lead guitar and Andrews' keyboard and decks, Ex-Enthralled rapper Max provides live vocals on three tracks and the act are searching for a capable female singer — former Massive Attack vocalist Shara Nelson is highly tipped.

According to Jamieson, "The ethos at 4AD is if you sign a band or a musical project and you value it, it should have the legs and the ideas to develop over time." Cuba certainly look like they have the potential to do exactly that.

**'We want to be 4AD's most commercially successful band. I think that's possible.'**

**Artist:** Cuba Label: 4AD Project: single/album **Songwriters:** Cuba **Producer:** Cuba **Studio:** Bates's Motel/September Sound **Publisher:** the Released: November '98/February '99

## ELLIOTT SMITH

## TRACK BY TRACK

**The Everlasting** – Builds from Moore's tinkering on a drum machine to become the most epic sounding and addictive track on the record. **Wire:** "For us it's the Motorcycle Empiricism of the album. James wanted it to sound like that hymn The Old Ragged Cross."

**If You Tolerate This Then Your Children Will Be Next** – First single, inspired by The Clash's Spanish Bombs and, although it's taken several plays, has convinced critics of its simple brilliance. **Wire:** "We recorded it with Dave [Eringa] in Rockfield. There's something special about it when you get into it. It's organic, calm and deep feeling." **You Stole The Sun From My Heart** – Typical rustic Manics tune which pits pained lyrics against a lullaby-like melody. **Wire:** "It's one of the most simple tracks – a kind of hybrid Nirvana and New Order – about when your soul gets ripped up but you just get past caring. Sean sampled the studio pinball machine."

**Ready For Drowning** – One of the most complex songs lyrically, dealing with mythology and Welsh self-destruction. **Wire:** "It's about Richey and Welsh icons – I felt we had to write a song about him. It starts very acoustic and then goes into Super Rock." **Tsunami** – One of the most uplifting and poppiest tracks on the album. **Wire:** "Tsunami means tidal wave in Japanese. It's about feeling really cleansed."

**My Little Empire** – Recorded with Dave Eringa. It's one of the quieter tracks and features a rare appearance by the **Wire** on lead vocals. **Wire:** "It's James' Chili Peppers number which he's pleased about."

**It's Not Wrong** – Closer in comparison to Prince at his best than the Manics. **Wire:** "It's about the fear of flying. The star gives it that kind of zizziness feel."

**You're Tender And You're Tired** – A deep, mellow tune with a break to whistle along to. **Wire:** "It's our homage to Bowie, and about how society likes to suck the weak." **Born A Girl** – An understated, passionate song. **Wire:** "It's the hardest for James to sing because of what it's about."

**Be Natural** – Despite the bitter lyrics, the delicate guitar line also helps make this one of the most beautiful songs and it should be a single. **Wire:** "James' Jeff Buckley comes through on this. It's about the things I want to do and don't get the time to."

**Black Dog On My Shoulder** – Inspired by William Churchill's term for depression. **Wire:** "It's about the normality of depression. The music is very Midnight Cowboy, very Wichita [Lynchman, by Glen Campbell]."

**Nobody Loved You** – The album picks up pace again with the big drums and loud guitar, courtesy of Dave Eringa. **Wire:** "It deals with Riley – lots of people did care about him, even if he didn't realise it."

**S.Y.M.M.** – Inspired by the true story of the Hillsborough tragedy. **Wire:** "It's the dilemma of writing a song which might upset – it has such an effect on you."

**D**reamWorks' faith in signing the American singersongwriter Elliott Smith in January was justified by the soundtrack to Gus Van Sant's Oscar-winning film *Good Will Hunting*.

It had been a select few who had bought Smith's three solo albums (after three albums by his old band Heatmiser), and the first time that most people heard of the shy, softly-spoken performer was at March's Academy Awards ceremony, when he sang the Oscar-nominated (for Best Original Song) *Miss Misery*, one of six Smith-penned songs on the film's soundtrack.

Now he is about to release a fourth superb solo album, *XO*, on DreamWorks (released August 24), an album that effortlessly shows off consummate songwriting skills that will raise comparisons with early Paul Simon and Neil Young.

DreamWorks A&R director Luke Woods recalls that he discovered Smith via his 1994 solo debut *Roman Candle* on Californian independent Kill Rock Stars. DreamWorks president Lenny Waronker, meanwhile, struck up a relationship with Smith through Tom Rothrock and Rob Schnapf (owners of the Bong Load label), who had produced Smith's third album *Either/Or*.

"When I joined DreamWorks, I discovered that Lenny and I both had a burning passion for Elliott," says Woods. "For me, Elliott has a unique ability to communicate emotion and feeling in a pop song that is completely unobtrusive, yet unobstructed, and he does it without being at all sentimental."

Smith's sound is shy and introverted. Says Woods, "it's not necessarily the most commercial signing, but for DreamWorks, it's an obvious one, because an artist of depth and range like Elliott fits in perfectly here."

"We only want to sign truly exceptional people, because we're trying to build a small roster with a real signature point of view, and to stick with them long term. If you think about the people behind DreamWorks, like David Geffen and Mo Ostin, we're simply carrying on their ideological tradition."

Born in Dallas, and a resident of Portland (where he met Van Sant) until moving to Brooklyn last year, Smith is firmly in the

tradition of the anti-commercial American underground – although he sees nothing wrong with signing to a major.

"It hasn't changed my set-up at all," he says. "I might change people's opinion of me but I've known myself for 28 years so I'll take it. I don't think I'll ever see a contract to change how I feel about myself. I liked the people at Kill Rock Stars, and I liked the people at DreamWorks. And they haven't asked anything of me except to make records."

The UK recently got an opportunity to hear those records in full with a whole flurry of releases of his solo material. Not only is *XO* set for release, but those first three solo albums on Kill Rock Stars – suddenly in demand after Smith's Oscars success – have been licensed and released over the past three months by Domino.

This sudden rush of product is swelling interest in Smith and, with the superb *XO*, which develops Smith's acoustic format with his most produced (by Rothrock and Schnapf) album to date, the situation can only improve.

In his typical downbeat manner, Smith is unphased by the scent of success. "To me, this is just another record. It doesn't represent any move on or up in the world," he sighs. "My only ambition is to try and write good songs."

DreamWorks marketing manager Karen Simmonds says a low-key campaign for Smith – including an appearance at the Reading festival and a to-be-scheduled single, *Waltz #2* – will reflect his approach.

"It has to be more organically growing style of campaign," she says. "It can't be a pop-style thing where you shove the music in people's faces right away." **Martin Aston**

**Artist:** Elliott Smith **Label:** Dreamworks **Project:** album **Songwriters:** Mark Smith **Producers:** Sunset Sound, The Sound Factory, Ocean Way (all Los Angeles) and Jackpot Studios, Portland **Publisher:** Archaic Music/EMI Publishing **Released:** August 24



duties on *Gold Against The Soul* and who Wire describes as a "young Butch Vig in the making", and Mike Hedges, who struck the right chord with them on *Everything Must Go* and again here, particularly with the **Wire**.

With all the right elements in place, it's no surprise that if *If You Tolerate...* has gained single of the week status in most magazines and is already getting more than 900 radio plays a week throughout the UK. But as Davies says, Epic is being careful not to be over-confident. "It's not done and dusted," she says. "It all has to start and grow – people can too easily presume it will sell half a million copies without trying."

A massive campaign is therefore inevitable, including a poster campaign, ads on Channel Four, press advertising – particularly in the Welsh regional press – and a heavy retail presence. *BB22* will broadcast a 60-minute documentary on the rise of the Manics on September 23.

Put this UK campaign together with the activity overseas and it is clear this is an important worldwide project.

And listening to the record is enough to convince the most die-hard Manics sceptic that this is a release which deserves to go all the way.

Stephen Jones

**Artist:** Manic Street Preachers **Label:** Epic **Project:** single/album **Songwriters:** Manic Street Preachers **Producers:** Eringa/Hedges **Studios:** Abbey Road, Air, Rockfield in the UK, Chateau Rouge Motte in southern France **Released:** August 24/September 14



## STEVE LAMACQ ON A&amp;R

**S**o with changes afoot at Radio One, the writing could be on the wall for me here at *Music Week*. Our new post-Evening Session slot (starting in October) means that it'll be headline bands only for me from the autumn because I'll still be thrilling the nation with top tunes up until 10pm most of the week and midnight on Mondays. It's a scary prospect. I have been going to gigs since I was 13, which, come to think of it, is probably when I first caught the A&R bug. While some of my friends used to casually bowl up at a gig halfway through the support band, or waltz in just as the

headlining group were ambling on stage, I was the one who was there, claiming my place from the moment the doors opened. As a result I've seen the best and worst support bands in the history of the world, which pretty much set me up for a career as a talent scout. Two things you learn from watching support bands over the years: always say the name of your band at least twice; and unless you're 100% contracted to play for longer, never do more than 30 minutes. If you play for longer than 30 minutes you become an obstruction. No-one is there to see you, they are there to see the band they

paid for. If bands came with Government Health Warnings, my suggestion would be: "Think First: The Manics never used to play for more than 30 minutes." By the same token, if your set gets curtailed because everything is running late, don't go and throw yourself off the nearest railway bridge... Following on from last week's mention of the Fortuna Pop Records night at London's Bull & Gate, Leicester's **John Simms** were great. They played about 25 minutes. There were people from record companies there. And I'd even go and see them again... as long as they're playing at a reasonable hour...

# graham COXON'S

## TRANS COPIC

### label

**G**raham Coxon's debut solo album could easily be dismissed as the self-indulgent whim of a bored pop star. But instead the record, which entered the Top 40 last week, suggests that there may be more interesting things to come from the Blur guitarist's fledgling Transcopic label.

Clearly influenced by the likes of Yo La Tengo, Leonard Cohen, Dinosaur Jr and Nick Drake, *The Sky Is So High* was recorded in just five days, and its starkly lo-fi nature compared with, say, Blur bassist Alex James' involvement in Fat Les or ex-Suede guitarist Bernard Butler's solo album, is reflected in the modest 15,000 copies it has shipped to date.

"I had some songs and didn't know what to do with them. I needed to exorcise them from my brain and thought, why not put them out — so I did," Coxon says during a break from a recording session with William Orbit for the forthcoming Blur album, due next year. "Damon (Albarn) has been quite supportive, but the others have not really commented. They might have heard it, but I don't know."

Most importantly, the record will draw attention to Transcopic, the Coxon-funded label that evolved almost by accident after being established to release a record he had produced for Assembly Line People Programme (he was passed a tape at a Blur gig in Detroit labelled 'This is not British pop'). "Early last year I produced ALPP and we decided to put it out ourselves and didn't really stop there. I like seeing the finished article," Coxon says.

While he has become more enthused by the A&R aspect, label manager Niamh Byrne — who also works as management co-ordinator for artists including Blur and Tiana at OMO

Management — says she has become more confident in understanding the running of a label. Transcopic is even developing a fashion line based on designs by Coxon.

And Byrne admits she is fortunate not to have the usual pressures of meeting sales targets. "It's just Graham's thing really, and it was a natural progression for me," she says. "I know Graham and understand what he's about and what he likes and doesn't like. He has the ideas and at the end of the day it's his call. We just have to make sure we're covering costs and can pay for a couple of mistakes."

In the UK, the label is distributed by SRD, while in the US it is handled by Caroline, the EMI-owned "indie". The rest of the world is being handled by EMI (which licensed Coxon to Transcopic), although in Japan, releases carry the Food Records logo.

Coxon says he has been happy to take major label advice — especially from EMI — but not investment, because he wants to keep the label independent.

"I don't know whether you can be truly independent nowadays. People have talked to me, and I like having their advice, but I'm not particularly interested in having a deal. I just want to keep it as my own thing," he says.

Releases to date have included two limited-edition (1,000 only) seven-inch singles by

ALPP (the band, whose album is scheduled for a September 1 release, were name-checked by Beastie Boy Mike D in last month's *Face* interview), and a single by the Liverpool pop band Oberman (who have just signed a publishing deal with MCA).

On September 7, Transcopic releases its first 12-inch, from hardcore techno outfit Controftreks. And Coxon is currently looking at a young New York band called Bunsen Honeydew as well as the possibility of a Billy Childish release.

Coxon says that although he is "not very fond of music at the moment", his listening tastes extend from techno and punk to disco and hip-hop. One thing he is looking for among the hundreds of tapes that come into his possession is good folk music.

"A lot of demos are very bedroomy. Some are really crazy stuff, which I keep and listen to just to cheer me up. Sometimes I get a panic on and don't seem to have enough time to listen to all the tapes. Niamh listens to some and sticks notes on those I might like."

Like Coxon, Byrne says, "Music is quite boring at the moment and people seem desperate for something new. If something is interesting, we'll put it out."

With 25,000 hits a week on Transcopic's website ([www.transcopic.com](http://www.transcopic.com)) from as far away as Brazil, it would seem the label has an excellent opportunity to find an audience for its off-kilter releases, and Coxon and Byrne are doing their best to exploit it. **Stephen Jones**

## : Stephen Simmonds

### Tears Never Dry

The Single 14.09.98

"The smouldering looks and movie star charisma; the multi-faceted musical ability of a Prince; the songwriting skills of Smokey or Stevie and performing skills that rank with the best of 'em." [Blues and Soul]

"Unequivocally excellent - if the cards fall in the right places Simmonds' appeal could be wide enough to emulate a Lighthouse Family or a Sade." [Echoes]

"A gifted songwriter with a style that transcends R&B to contemporary music." [Record Mirror]

"If justice is done this release should turn Simmonds into a household name." [DJ Magazine]



**SINGLE**  
of the week

**ROBBIE WILLIAMS: Millennium** (Chrysalis CDHS0598). Only Robbie Williams could get away with the line "Guns and have a go if you think you're hard enough" over a sample of the strings from John Barry's *You Only Live Twice* and deliver such a blistering and addictive song in the

process. Unlike many releases this month this is an instantly infectious track and the Williams/Chambers songwriting partnership is increasingly impressive. With his pedigree, few other artists sound as believable as Williams when he sings about cynicism, sarcasm and madness. 1995 is shaping up to be as much Williams' year as 1998. **3.5** [Album](#)

**SINGLE**  
reviews

**CAM'RON: Horse & Carriage** (Epic 6662612). The 22-year-old Harlem singer is back with the latest release from his debut album *Confessions Of A Fire*. Featuring Mase, this track samples the Magnum PI theme which adds to its crossover potential. **3.5**

**THE QUEST PROJECT: Angel** (Island CD715). Sampling the piano intro of Patti Smith's *Because the Night*, Angel develops into a deep bassline with a soothing, melodic flow by Bristol's Stan Eaves. The quintet will follow this with their debut album *Initiate* in the autumn. **3.5**

**K-CI & JOJO: Don't Rush** (MCA XD48096). The brothers have produced an R&B track held together by smooth vocals to produce a trippy sound to the dancefloor. It was the

highest new entry in the RM Urban Chart number 10 last week, and is set to follow their last single into the Top 40. **3.5**

**SILVER SUN: I'll See You Around** (Polydor 5674532). This has a similar US college rock sound to that which broke Weezer's *Buddy Holly* and a chorus which becomes instantly recognisable. But I'll See You Around is curious in not getting the airplay of their last Top 20 single, *Too Much, Too Little, Too Late* despite their fanbase having rocketed. **3.5**

**JACKSON 5 FEAT. BLACK ROB: I Want You Back '98** (Motown 5309472). Puff Daddy makes a poor job with the reconstruction of the classic hit, adding rapper Black Rob and slowing down the song's pace to give Michael Jackson's delivery a new feel. And Cleopatra's recent version will still interest. **3.5**

**GROOVERIDER: Rainbows Of Colour** (Higher Ground HIGCD). One of the original drum & bass pioneers, top DJ Grooverider makes his major label debut with this single. The sound is a tough mix of heavy breakbeats and jazzy doodlings smoothed by the ethereal-sounding vocals of Rya Arab. An unmissable listen. **3.5**

**COMMODORE: MOJAVE 3: Some Kinda Angel** (4AD BAD016CD). Mojave 3's follow-up to the limited-edition release *Who Do You Love* is a roasty number with an uplifting chorus perfectly executed with soulful guitars, cascading piano and a delicious melody. Currently receiving support from Radio One's Mark Radcliffe, this could well push them into the Top 75. **3.5**

**SHERNETTE MAY: Alright With Me** (Virgin VSCDT4598). The second single from the rising Bristol soulstress's forthcoming album *You And I* is a mixture of pop/R&B and rock not dissimilar in style to Carleen Anderson. Mixes from Mark Piccolotti have pushed it to number three on the RM Club chart. **3.5**

**DEAN & RELAX (FEAT. FCD345)**. This year Pro Michel and Puff Daddy have all succeeded by taking well-known songs and rapping over the top. Deeah continues this trend by using *Dr Strats* 'Why Worry but to lie', although it is Blasted on Radio One. **3.5**

**ALISHA'S ATTIC: The Incidentalists** (Mercury 5662612). A late addition to their

much-anticipated second album, *The Incidentalists* is full of rich and gorgeous harmonies. With an inviting melody, which well helped it to on Radio One's *Bl1st*, this looks on course to perfectly set up the new album, *Illumina*, out in October. **3.5**

**DEPECHE MODE: Only When I Lose Myself** (Mute CB02692). Depeche Mode team up with producer Tim Simenon again for this taster from their forthcoming *Singles 1988-98* collection. It's a downbeat song with lullaby-like melodies and pristine production. Radio isn't giving this track much support, but it should well see Depeche Mode in the Top 30 for the 33rd time in 17 years. **3.5**

**LUTRIGIA MCNEAL: Someone Loves You Honey (Wildstar Wild98)**. The Oklahoma soul diva's poppy third single has an intensely catchy hook that screams "radio friendly" and is bound to follow her previous two releases. Ain't That Just The Way and Stranded, into the Top 10. **3.5**

**THE SMASHING PUMPKINS: Perfect** (Hut HUTD106). The second single to be taken from the top five album *Adore*, *Perfect* is a typical Billy Corgan tune with shuffling drums backing his unique tones. With a gentle synth-led chorus, it deserves to at least match previous single *Iva* (*1-2-3*) chart peak of number 11. **3.5**

**DRUGSTORE: Hello** (Roadrunner RR2224). Isabel Montoro's call to crazy, lonely people is a stirring indie anthem with harmonic, Spanish brass touches and some serious drum input. It's inspired on the usual gutted fare. It sits comfortably on Radio One's *A5* (Positive list). **3.5**

**RAINBOW: Rain** (As Featured CD1V95). Italian house producer Alberto Bertapelle is back after his Top 20 successes last year with *Time Machine* and *Beneficius*. *Rain* features his trademark string sounds, this time alongside radio-friendly vocals from CEVIN FISHER. **3.5**

**NEVAN CASHIR: The Freaks Come Out** (Sound Of Ministry MOSCD5127). A massive underground hit to be lifted from New York label Subversive, this thumping house track now sees a UK release on the Ministry label. Mixes from the UK's Sharp Boys are providing fresh club attention. **3.5**

**PULP: Party Hard** (Island CD719). The fourth single to be lifted from this is Hardcore - shortlisted for the Mercury Music Prize - finds Jarvis Cocker adopting his best Bowie sneer. This upbeat stomper has proved to be a live favourite over the festival season, and deserves to improve on previous single *A Little Soul's* number 22 peak. **3.5**

**ALBUM**  
reviews

**LAMBCHOP: What Another Man Spills** (City Slang 08711-1-2). Nashville-based Lambchop provide a superior and idiosyncratic crossover of country and soul. Dreamily curious lyrics, including faithful covers of Curtis Mayfield's *Gimme Love* and Frederick Knight's *I've Been Lonely For So Long*, this is a delightful, laid-back listen. **3.5**

**JUNIOR DELGADO: Fearless** (Big Cat ABB1002862). Jamaican legend Delgado

returns with this album on which his powerful reggae vocals meet dubby backings from a range of dance producers including Smith & Mighty and the Ballistic Brothers. Styles range from downtempo beats to drum & bass, but Delgado's vocals are always treated with respect. **3.5**

**BLACK EYED PEAS: Behind The Front** (Universal UN90152). There's a live feel to this debut album which is LA rap rap. Live drum sounds, bass, Fender Rhodes and Hammond organ provide a jazzy backing which relies on funky songwriting rather than heavy sampling to achieve its effect. **3.5**

**DEL AMIRI: Hateful Of Rain** (The Best Of Del Amiri Mercury 540 840-2). Del Amiri have rarely set the singles chart alight but have been one of the most consistently-performing UK bands. Marking their move from A&M to Mercury, this collection takes in 16 hits and their

delightful new single *You To Be Found*. **3.5**

**VARIOUS: Funksy & Hutch Presents Seventies Funkyujazzisco** (Virgin VTDCC205). A celebration of the award-winning London disco club nights. It features a quality selection of Seventies floor-fillers, including tracks from the likes of Sly & Heron and Salsoul Orchestra. **3.5**

**ORCHESTRAL MANOEUVRES IN THE DARK: The OMD Singles** (Virgin CDV2589). Released on the back of a new EP featuring remixes of Enola Gay and Electricity by Sasha and Moby, this should spark renewed interest in the Eighties synthesizer band's original work, showcased here in this collection of hits. **3.5**

**TANITA TIKARAM: The Capucino Songs** (Mother 5593032). Tikaram's collaboration with Marco Sambal has produced an album with a Latino feel which is

undeniably poppy and lighter than previous sets. The Asian R&B compilation remix of August 17th single *I Don't Wanna Lose A Love* could spark interest. **3.5**

**LODGER: A Walk In The Park** (Island CD80783). The foursome who hit a chord with the Top 40 single *I'm Leaving* have produced a varied debut album with a dark seam running through it. Loose and in parts sounding unfinished, the album contains the odd cohesive track, but they are few and far between. **3.5**

**BELLE & SEBASTIAN: The Boy With The Arab Strap** (Sebastian JPR CD003). Like all albums that challenge the status quo, Belle & Sebastian inspire fierce debate. This third album won't silence their detractors, but the gentle approach results in 12 songs that have to be listened to. A timeless classic. **3.5**

**RUGGLES: The Pyramid Club** (WEA 3984238152). Suggs's 11th album (released this week) was an inspired choice of first single from this album. Inspired, because it's the best example of how this album is a return to Madness' ska roots of reggae, dance, music hall and African influences.

infused with Suggs's sardonic humour. Produced by Steve Lironi, it can be a draining listen but the fanbase is out there. **3.5**

**EDWARD WILIE NELSON: Teatro** (Island 524 548-2). The grand old man of American country is back with a delicious album produced by Daniel Lanois. Aided in this genre and haunting collection of songs by Emmylou Harris on backing vocals, Nelson's 65-year-old voice sounds assured and strong as ever on this refreshing and touching album. **3.5**

**KIRSTY HAWKSHAW: On Ultimate Things** (Coalition 396423482). The singer who found top five success in the early Nineties with *Opus II*'s *It's A Fine Day* now returns as a solo artist. Freshly vocals atop laid back beats produce a similar sound to a mix of Björk and Tracy Thorn with Mike Oldfield on backing tracks. Easy on the ear. **3.5**

**GORKY'S ZYGOTIC MYNCI: Gorky Five** (Fontana 5588222). Gorky's fifth album should build on the minor success of last year's *Barafunde*. Their songwriting and instrumentation has matured and become more accessible, and with single *Let's Get Together* (in Our Minds) likely to be Top 50 on Sunday, Gorky's future looks rosy. **3.5**

**CATCHERS: Stopping To Fit** (Setanta SETCD046). After four years away, Catchers return with an album that oozes confidence and boasts a number of cracking tunes. Always a superb songsmith, Dale Gribble's creamy, evocative songs should win over many new fans. **3.5**

**WAGON CHIRTS: Tally Ho!** (Virgin CDV2863). Luke Vibert's Wagon Chirts reveals a more playful, breakbeat driven electronic sound on this third album. The 13 songs are more accomplished than ever, but crossover success will be difficult due to their inaccessibility. **3.5**

**SASH: Life Goes On** (Multiply MUYCD202). It took a renewed campaign by Multiply following Sash's two of number two singles for his last album. It's *My Life*, to go Top 10. This follows is likely to need no such push, however. Having reached number three with *La Primavera* and number two with *Mysterious Times*, there is clearly a strong momentum behind him. It should be another massive pan-European success. **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).

**Hear new releases**

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

This week's reviews: Dugald Baird, Michael Byrne, Catherine Aede, David Knight, Tom FitzGerald, Stephen Jones, Sophie Moss, Dean Patterson, Paul Williams, Simon Ward

**ALBUM**  
of the week

**MANSUN: Six** (Parlophone 4967232). There is no many a prediction at the turn of the year tipping Mansun to scale greater heights in 1998. Having raced to popularity following their mature debut album *Attack Of The Grey Lantern* 18 months ago - which reached number one - the Chester foursome fulfil expectations with a consistent, quality selection of new material, further punctuated with Sixties and Eighties references while oozing creativity and confidence. With the *Legacy* EP peaking at seven and the gloriously addictive new single *Being A Girl* attracting airplay plus plenty of other media attention (especially with the release of the album in Virgin stores), there is no reason why Six should not prove to be one of the major albums of the year - alongside the forthcoming *Man Street Preachers* album. It will not disappoint. **3.5** [Album](#)



RETAIL FOCUS: **ROCK A BOOM**

by Karen Faux

In a fast few years Leicester indie store Rock A Boom has sharpened its focus on its core 16- to 35-year-old customer base with a smart and accessible layout and a greater emphasis on chart and new release product. Although it still carries a wide range of stock, there is no danger of customers getting lost among the racks. All genres are colour coded and clear signposting enables even time-pressed office workers to bag a CD during their lunch break.

"Most of the door area is devoted to new releases and the album chart," says owner Carl Petty. "Our own in-store chart works as a useful marketing tool and we have a lot of wipe boards to provide information about forthcoming releases. This way we maximise our advance orders." The store has also just boosted first-week sales for Purescence's new album by running a competition for a framed and autographed print. "By giving initial buyers the chance to put their name in the hat, it has proved an incentive to buy sooner rather than later," says Petty.

The Beastie Boys' Hello Nasty has just



Rock A Boom: maximising advance orders through in-store promotions

been topped from the number one spot on Rock A Boom's album chart to be replaced by Graham Coxon's The Sky Is Too High while The Presets' We Rock Hard is currently at number three. Recent big singles have

been Stardust's Music Sounds Better With You and Korn's Got The Life After the War while singles are not a particularly profitable line. "They tend to be loss-leaders for albums although occasionally something like the

## LISTENING POST ALBUMS

Now on the store's listening post:

1. Follow The Leader Korn (Epic)
2. Greatest Hits Lemonheads (WEA)
3. The Sky Is Too High Graham Coxon (Transpicous)
4. On The Outside Symposium (Infectious)
5. Hello Nasty Beastie Boys (Grand Royal/Parlophone)
6. Estate Style Entertainment Bedlam Ago Go (Sony)
7. Embrya Maxwell (Sony)
8. Dubbed Various (Shiver M&D)
9. Turn You On Dweeb (WEA)
10. RFTC Rocket From The Crypt (Elemental)

Stardust will come along and provide a decent return," says Petty.

Rock A Boom is very keen on giving customers the chance to listen to music for themselves and has invested in its own listening posts (see box). "Our own posts have been a great success, giving us the opportunity to showcase 10 different titles every week without any influence from the record companies," says Petty. "Although we have the record company ones as well our own posts allow us to target our customers very carefully."

With students from two neighbouring universities still accounting for a sizeable proportion of Rock A Boom's shoppers, it has maintained a strong commitment to vinyl with hip hop and drum & bass currently dominating. Playbacks, which recently included UNKLE'S Psyence Fiction, pull in lots of students and the store also does good business with ticket sales for local venues.

"There seem to be a lot of new bands coming through via small local venues which is good news for us as we make sure we always have them well covered in the store," says Petty.

## IN-STORE THIS WEEK

## Andys Records

Windows - Fun Lovin' Criminals, Manic Street Preachers, two CDs for £22; In-store - Mercury Music Prize, Beverly Knight; Press ads - Hi Masters, Merle Haggard, Jimmy C Newman, Hoyt Axton, Ingrid Jacoby, Phareos Sanders, English String Music, Frank Bridge, Parry, English Miniatures, Purescence, Ralph Vaughan Williams, Godzilla, Philadelphia, Heaven 17

## Album

Boyzone - In-store - Faithless, Manic Street Preachers, Madonna.

Suggs, Mansun, Honeyz, Steps, Del Amitri, Mercury Music Prize, Cleopatra, Babybird, Fantastic Dancer, Cool Grooves, Non Stop Hits 2, UNKLE, Fun Lovin' Criminals, Sash!, Boyzone, Ibiza Annual, summer sale

## Roots

In-store - Swan Princess with free puffin, two children's videos for £10, Cats Don't Dance, Three Tenors, July music sale, comedy video promotion, two videos for £10

## FARRINGDON'S

Windows - Alexis, Des'ree, Emma Kirby, Flute Dreams - In-store - Carlton and BBC CDs at £4.99 or two for £10, Nocturne, Nimbus - label of the month

## HMV

Single - Manic Street Preachers; Windows - UNKLE, Fun Lovin' Criminals, Friends, Mercury Music Prize, X-Files; In-store - Mansun, Honeyz, Steps, Del Amitri, Madonna; Press ads - Paper Dolls, Kowala, Madonna

## MENZIES

Single - Honeyz, Steps, Manic Street Preachers; Album - Ibiza Annual, sale with three CDs for £12, Club Class

Selects listening posts - Babybird, Moloko, Creative Wax, Morcheeba, Too Touchable

"NOW" Singles - Madonna, Manic Street Preachers, Electra; Albums - Fun Lovin' Criminals, Boyzone, Sash!, Ibiza Del Mar, Cool Grooves, Non Stop Hits 2, Ibiza Annual

## ourprice

Singles - Manic Street Preachers, Honeyz, Steps, Mansun; Albums - Beverly Knight, Jayo Felony, MC Lyte, Gang Related; Windows - Babybird, Sash!, UNKLE, Madonna, sale; In-store - Ibiza Del Mar, Fun Lovin' Criminals, Manic Street Preachers, sale, videos and games; TV ads -

Eagle-Eye Cherry (Channel Four); Radio ads - Jayo Felony (Kiss FM); Press ads - Ibiza Del Mar, Cool Grooves



Singles - Manic Street Preachers, Moby, Trust, Paul Van Dyk, Mansun; Windows - UNKLE, Mercury Music Prize, Three Tenors, WEA sale, singles range, Fun Lovin' Criminals; In-store - Mercury Music Prize, WEA sale, Jim 'Shat' Ryan; Press ads - John Hiatt, Moloko, Babybird

"MEGASTORES" Singles - Honeyz, D-Influence, Trust, Paul Van Dyk, Steps, Madonna; Windows - Festivals promotions with two CDs for £20, UNKLE, Ibiza Annual; In-store - Manic Street Preachers, Fun Lovin' Criminals, Sash!, Babybird, Ibiza Annual, Brian May, TV ads - Madonna (The Box); Press ads - Moby, Real Ibiza

"WHSMITH" Singles - Honeyz, Steps, Manic Street Preachers; Album - Ibiza Annual; Windows - Ibiza Annual; Listening posts - World Models, Emroyu Harris, Three Tenors

WOOLWORTHS Singles - Manic Street Preachers, Steps; Album - Fun Lovin' Criminals; In-store - Boyzone, Three Tenors, Sash!, Press - Sash!, Babybird, Divine Comedy



DOUGLAS KEELEY, product supervisor for rock, Virgin Megastore, Oxford St

"While head office handle the scale-outs for new releases, my colleague and I share the rest of the buying. We buy from the majors every day and from indie labels usually once a week. We are always extremely busy as the department covers the whole of the first floor and very often titles that don't get into the chart fly out. For example, this week we've done a roaring trade with Cornelius's Fantasma, on Matador.

One of the enjoyable aspects of the job as far as I'm concerned is seeing the bands I really like do well. Tortoise's album TNT and Pernice Brothers' Overcome By Happiness are both personal favourites that have been extremely strong performers in recent weeks. This week's big sellers have included Punkaram 3 which has been featured on listening posts and Arnold's Hillside. Although The Delgados' Pelton has just come off the chart it is still shifting the units.

There has been a lot going on in the store recently with PAs, signings and special events. Last week we had the Kerrang! Awards nomination party which featured performances from Idlewild, A and Bultarg. We played host to about 300 people who were treated to a barbecue on the roof terrace.

Next week we've got a PA from Sepultura which will be the first time the band have performed with their new singer. We've also got The Divine Comedy coming in to launch their new album Fin De Siècle and next month an appearance from Mansun for which all the tickets are already gone.

The release schedules for the autumn are looking great. Stereolab, Mogwai, Beta Band and Belle & Sebastian will all be big albums for us and next week we're looking forward to Quickspace's Precious Falling, which has quite a following among experimental rock fans."



ALAN WISHART, BMG territory manager for the Midlands and East Anglia

"Understandably, a lot of the accounts in my territory can't wait for the last quarter to kick in and bring some big new releases.

Business has been fairly quiet for a while now - although, having said that, back-catalogue campaigns have kept me busy over the past two months with most of my stores taking advantage of them.

Since making its debut at number seven in the singles charts this week, Sweetbox's Everything's Gonna Be Alright on RCA has gone from strength to strength and should be a store.

We've still got Natalie Imbruglia's Left Of The Middle and Five's self-titled album, both on RCA, in the top 20 and both are set to benefit from forthcoming singles. I'm currently selling in the latter's Everybody Get Up and judging by the response it should be another chart winner. Also doing well this week is Global's TV-advertised

compilation Street Vibes which has been very well supported in-store.

Next week sees the debut single from De-Ryus on Boiler House along with Marla Nayler's single Love Is God on Deconstruction. Both of these are BMG priorities and we have high hopes for their performance.

I'm constantly listening to Republica's Speed Ballads album, out in October, and can assure all fans that they won't be disappointed. Another one tipped to shift through my indie stores is the new album Isola from Swedish band Kent, who could have a big future ahead.

I've had a lot of press-release interest in upcoming Best Of from Whitney Houston and M People while Another Level's debut album is also eagerly awaited. With some top titles on the way there is plenty for me to talk about and plenty to get dealers feeling optimistic."



Sonopress Ireland (above, left) has used the backing of parent Bertelsmann to invest in marketing and distribution services; Cinram has expanded fast in the video duplication market

# DVD...A PRESSING ENGAGEMENT

As film companies seek a digital alternative to video, CD manufacturers must prepare to embrace a new industry, writes Karen Faux

The Cannes Film Festival has never represented a serious business opportunity for CD manufacturers — until this year when some decided to attend the event to find out how far the big studios are prepared to support the DVD format. One manufacturer who made the trip reports, "They are going to push it all the way and it is important that disc manufacturers start to understand how the video market works."

There can be little doubt that a move towards this market represents a significant shift in emphasis for many plants that have carefully nurtured their record company customers over the years and have latterly built up a multimedia client base. But DVD is something that few can ignore.

"Once consumers realise that DVD allows them access to all their home entertainment from one system, then the pressure will be on music and video labels alike to expand the content of releases and present back catalogue in ever more collectible packages," says Chris Ring, group managing director of global licensors POINT Group Ltd, whose newly-acquired Optical Disc Management (ODM) division is already gearing up for full DVD production following the success of Silver Screen Collection, a pilot range of classic movies launched in the US last year on its Masterline imprint.

Just how seriously big media groups are viewing DVD was recently highlighted by the Carlton Group's acquisition of independent manufacturer Nimbus, which has provoked speculation in the industry about how the technology-led plant is now likely to grow.

US multimedia giant Cinram made a similarly aggressive move last year when it purchased the former Maying video-duplicating operation Videoprint and followed that with the purchase of Sony's UK VHS video-duping operations. Under a separate agreement, it now supplies most of the video output for Sony Music and Columbia TriStar Video in the UK.

Cinram UK managing director Bob Thomson says, "Cinram's plans for the UK include focused growth on VHS video duplication business through enhanced marketing and sales. We'll also be addressing CD-ROM, CD and DVD when the time is right."

During the next 12 months, most manufacturers anticipate more takeovers and mergers as big corporations position

themselves to capitalise on DVD. According to MPO's sales and marketing director Steve Darrah the most significant trend will be the merging of video duplicating and CD operations to meet new market demands. "It's clear that the Carlton Group's acquisition of Nimbus represents an aggressive move to expand its Technicolor video subsidiary as its clients grow into DVD," he says.

"We'll see a lot of independent



**'There will inevitably be a knock-on effect from the Seagram takeover' — Tim Bevan, Sonopress UK**

manufacturers looking to buy big video duplicating operations in order to gain a foothold in the DVD market and this is going to have a dramatic impact on the shape of the business."

The million dollar question remains: how quickly DVD will take off? The fact that 3m players were sold in the US during the first quarter suggests that take-up could be faster than it was for CD in the Eighties.

If the transition from VHS to DVD is swift, some manufacturers could find themselves struggling to reconcile the needs of various clients spanning audio, multimedia and

video — all with very different marketing and distribution requirements.

As one manufacturer observes, "If, for example, Nimbus finds that DVD rapidly comes to represent its core business, it will have to work very hard to maintain high standards of service for its traditional customer base. But if the changover is gradual, Nimbus will have the chance to grow with its expanded client base."

Most observers agree that any strategy for future success must lie in anticipating customer demands and providing much more than a duplicating service. Seagram's proposed takeover of PolyGram underlines the increasing necessity for manufacturers to be linked to product supply, marketing and distribution. PolyGram's manufacturing operation must necessarily become more powerful now that it is part of a group that provides an estimated quarter of the globe's music consumption.

While most plants could never aspire to being part of such a big picture, they are nevertheless striving to meet their clients more than half way with a variety of add-on services. These can range from print and packaging, to warehousing and distribution and even software design.

At Sonopress Ireland, managing director Ray Sheridan says, "As part of the Bertelsmann Group, we have a financially strong parent company that provides the resources to invest in a range of marketing and distribution services. Clients are looking beyond CD replication and towards pan-

European order taking, fulfilment and support services and we can cater for this through our Total Supply Line service."

While the big takeovers of this year will ultimately effect other companies, in the long-term, independents are confident they won't be squeezed out. At Sonopress UK, general manager Tim Bevan says, "There will inevitably be a knock-on effect from something like the Seagram takeover, but while the dust is settling, other independents will come along to fill the gaps they cannot fill."

MPO's Steve Darrah agrees that increased polarisation between big and small need not necessarily be a bad thing and anticipates that the might of PolyGram, and other similar manufacturing operators, will not be tempting to everyone. "PolyGram will have more than enough of its own work to handle without taking on more from independents," he predicts.

"A lot of indie record companies want to have a special relationship with their manufacturer and don't want to be associated with majors. There could be an awareness from those customers that they would always be competing with PolyGram's major artists."

One area in which manufacturers are hoping to work very closely with record companies is the development of music on-line.

Sonopress has already set up a Music Browser service on its German-managed website ([www.sonopress.de/](http://www.sonopress.de/)) which offers clients a full range of technical tools, including the capability of offering samples of their releases on the internet. It is also looking at chip technology whereby music can be stored on a credit card sized carrier.

Marketing co-ordinator Colm Cunnainn says: "The music industry will be comparatively slow to take advantage of on-line delivery of data due to its worries about piracy. Nevertheless, developments in e-commerce and online data distribution are progressing at a very rapid rate."

As the new millennium approaches manufacturers are determined to be proactive with their customers and take ideas to them that will improve the way they work. As one puts it: "It can no longer be about a master and servant relationship", and many recognise that they too must now be creative.

## Meeting customer needs

With recent investment in its print and packaging facilities, Shropshire-based independent Ablex Audio Video is aiming to establish itself as a "world class manufacturer in terms of efficiency, quality and customer choice".

Chief executive Stephen McEwen reports that £200,000 was spent on installing an Iltisman Packer, a state-of-the-art German machine that can automatically pack CDs into jewel boxes at the rate of 100,000 a day. "That translates as more than one case a second," says McEwen. "Another bonus is that the machine is closely monitored by new counting devices

that ensure that exactly the right quota of packages arrives with the customer."

Ablex has also invested £100,000 in a new overwrapping machine, the BVM, which provides more shrinkwrap and overwrapping options. "The final presentation of the box is really good and the tear tape option is proving popular as it can be used as a subtle way of reminding the customer of the CD's label name."

On the print side, Ablex has installed a DuPont Offset Litho printer, which offers photographic-quality printing and has joined forces with the French plating specialist to develop new processes especially tailored to customer needs. **KF**

# THE CALM BEFORE THE STORM

CD manufacturers are taking advantage of a quiet summer to prepare for an anticipated fourth-quarter rush, writes Karen Faux

While manufacturers have high expectations for an exceptionally busy autumn this year, the fact that few record companies or software publishers have yet firm'd up the details of their release schedules suggests that the seasonal rush could be even more acute than usual. But it is something that UK plants are taking in their stride. Long experience of having their lead times squeezed by beleaguered marketing departments has enabled them to perfect a flexible approach and many have already planned how to juggle capacity and staffing to cope with any eventuality.

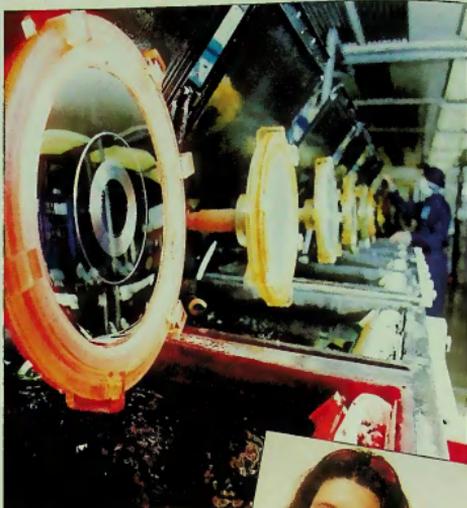
At broker Key Productions, managing director Karen Emmanuel is philosophical about the likelihood of the last quarter being particularly manic: "There will be a lot going on to compensate for the lull caused by the World Cup, and as usual manufacturers will be the last to know about any last-minute changes or hiccups in the schedules. On the whole, our labels' plans are still pretty vague, but we are flexible among the plants that we use and we now have an extremely sophisticated computerised planning system, which saves everyone a lot of time."

For both brokers and factories, the skill in

delivering a profitable last quarter comes down to making an educated guess about how orders are likely to pan out. London-based broker Tribal Manufacturing reports that it always books extra capacity with its plants in advance and tries to give them as much notice as possible of any big releases – although this is not always easy. "As we are working with various sized indie labels we don't always know what is in store for us, sometimes until it arrives," says director Alison Wilson. "Around early September we try to liaise with our customers on their schedules for October and beyond, and we work with distributors on a similar basis."

According to Wilson, both indies and majors prefer to press enough copies to satisfy initial order levels, rather than try to estimate total sales numbers and this has compounded the problem of shrinking lead times. "We generally have to deliver all pre-sale stock to distributors at least 10 days ahead of release and then start pressing stock for the first week of release," she says. "We always strive to maintain our standard one-week turnaround time on both new releases and re-orders, and for vinyl we have back up capacity to cope with any surprises."

One way in which manufacturer Forward



Above: CD pressing plants must accommodate last-minute changes to schedules. Karen Emmanuel (right) brokers pressing deals

Sound And Vision prepares for the seasonal rush is to use the off-peak summer period to check all the plant's equipment and thus minimise the possibility of break-downs. "Output can be maximised by ensuring that all maintenance and servicing has already been completed," says marketing manager Sarah-Jane Ethington. "We also introduce a night shift. We start training new machine operators at the beginning of August and by the end of September we have enough staff to get a night shift up and running. We are fortunate in having flexible, permanent staff who are prepared to change their working patterns to strengthen the new shifts."

During the late summer most of Forward Sound And Vision's energies are channelled into customer care rather than chasing new business because it believes this is vital for maintaining a close relationship with those clients who will deliver the most substantial orders. At this time, manufacturing space is allocated for its main customers on the basis of their release schedules, while space is allotted for its remaining ones based on their previous performance plus an anticipated extra 10% output. "Our primary aim is to maintain our standard of service and to be realistic with regard to committing to additional units," says Ethington. "The last thing we want to do is disappoint our existing customers."

At MPO the policy is always to give its longer-term clients the better turnaround times – "because they are the priority," says sales and marketing director Steve Darragh. With one of its most successful summers behind it, Darragh anticipates that the UK operation will continue on a roll in the autumn. "The level of orders has been high, which has a lot to do with the fact that we have taken on much larger clients, making the highs and lows less obvious," he says. "With a lot of back-catalogue work going through the presses, what we're



seeing is small-quantity orders across a large number of titles, and this will continue. When it comes to overspill work from the majors we never know in advance what is likely to happen. It is usually a case of a last-minute phone call asking us to step in."

CD Plant UK is also gearing up for a very successful autumn now that it is part of Scandinavian group DanDisc and can call on the resources of its five plants with a combined weekly capacity of 2.8m discs. "Our UK capacity is relatively limited, so we have pre-booked capacity in other plants for October and November," says UK

managing director Trevor Southern. "However we're much better equipped than we were in the last fourth quarter, having invested £500,000 in automated packaging machines. We've also introduced a multi-skill training programme whereby we can move people around between departments if the level of work demands it and bring in temporary staff at the straightforward packing end of the process."

Lavish box sets and unusual packages come into their own during the gifting season and this is one area of production where lead times simply cannot be cut. At Tribal Manufacturing, Alison Wilson says: "For really unusual packages, we often have to use specialist companies outside the industry and they cannot accommodate tight deadlines. We are urging our labels to organise their ideas as soon as possible and call us for quotes and samples." >

## Manufacturing

CD Cassette Vinyl Video



0  
1  
7  
1  
8  
6  
5  
3  
8  
3  
8

The high profile of some of the music releases that we manufacture means you can be sure security is a top priority at Forward Sound & Vision. We also realise that when you have a hot number on your hands, you'll need it in the shops, and on the shelves in record time – we always endeavour to be as fast as possible.

We aim to achieve the best possible service for all of our customers, our primary target is to manufacture to the highest quality within an agreed time scale.



**Forward Sound & Vision**

4/10 North Road, Islington, London, N7 9HN  
Tel: +44 (0)171 865 3636, Fax: +44 (0)171 865 3603, www.fsv.co.uk

MANUFACTURING & PACKAGING  
REPORT IS CONTINUED ON P28

# PolyGram

POLYGRAM MANUFACTURING  
& DISTRIBUTION CENTRES LTD



**PolyGram** manufacturing can turn your **CD-ROM** creativity into **CD-ROM** reality.

As one of the World's leading **CD** manufacturers, no one is better qualified or equipped to handle all your **CD** requirements.

**COMPETENTLY. COMPREHENSIVELY. COMPETITIVELY.**

The **PolyGram** professional team can provide all the latest disc formats: **CD ROM & DVD**.

With in-house pre-mastering, mastering, reprographics, upto six-colour printing on disc and packaging.

For CD runs from 100 to virtual infinity call now for our full info-file.

Merrick Iszatt  
PMDC Ltd

347-353 Chiswick High Road  
London W4 4HS

**Telephone: 0181 742 5500**

Facsimile: 0181 742 5501

e-mail: [iszatt@uk.polygram.com](mailto:iszatt@uk.polygram.com)

Visit our web site on:  
[www.pmdc-polygram.com](http://www.pmdc-polygram.com)



FM 23567

Working as One to be Number One

## CHART COMMENTARY

by ALAN JONES



The top two singles are unchanged, with No Matter What by Boyzone increasing its lead over Stardust's Music Sounds Better With You, though both records are in decline. No Matter What has now spent three weeks at number one – as long as all three of the group's previous number ones added together. Words, A Different Beat and All That I Need each spent just one week at number one.

No Matter What sold 148,442 copies last week, and has become the fifth of the group's 42 singles to sell more than a million copies. Altogether, they have now sold more than 4,600,000 singles in Britain in fewer than four years. Their hits, in descending order of sales, are Father And Son, Words, No Matter What, Baby Can I Hold You/Shooting Star, Love Me For A Reason, A Different Beat, Picture Of You, Coming Home Now, All That I Need, Isn't It A Wonder, Key To My Life, So Good. Sales of individual titles range from 828,000

## MARKET REPORT

### AT A GLANCE WEEKLY MARKET SHARES



### SALES UPDATE

VERSUS LAST WEEK: **-16.0%**  
 YEAR TO DATE VERSUS LAST YEAR: **+1.1%**

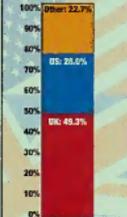
to 152,000, with the average now approaching 400,000. It's amazing the difference a hit can

### SINGLE FACTFILE

Fourteen-year-old Scottish newcomer Justin made his chart debut last week with a reggae-inflected cover of **The Beatles'** 1963 hit **I Want To Hold Your Hand**. It's the second Beatles song to chart this year following Carleen Anderson's hit **Maybe I'm Amazed**, which reached number 24 in February. Beatles covers due soon include Junior Vasquez's re-voicing of

**Come Together** and new R&B singer Lattimore's cover of the **George Harrison** song **White Man Gently Weeps**. This Boy is one of the less frequently recorded Beatles songs, though it has been recorded by more than a dozen acts including the **Moffatts**, the **Nylons**, **Shirley Bassey** (as **This Girl**), **George Martin** and, most recently, **Robson & Jerome** on their multi-platinum debut album.

### PERCENTAGE OF UK ACTS IN THE CHART



which has sold more than 200,000 copies to date. They follow it up with an even bigger hit, debuting at number three with **What Can I Do**. It's all very different from the first time **What Can I Do** was released in March, when it peaked at number 253. Aussie band **Savage Garden's** **To The Moon And Back**, also in the top five, was similarly unsuccessful before the group hit paydirt with **Truly Madly Deeply** first peaking at number 55 in February.

Continuing the Irish theme, **B\*Witched's** latest single **Cast A Magic Spell** bows out of the Top 20 at 22 weeks, dropping to number 21 this week. It simultaneously tops the 800,000 sales mark and is still selling nearly 20,000 copies a week. It is, therefore, in with a good chance of replacing the aforementioned Boyzone single **Father And Son** as the biggest ever 'selling' by an Irish act, setting up their new single **Ironcast**, which is due for release on September 21.

make. Boyzone's fellow Celts **The Corrs** made their chart breakthrough earlier this summer, reaching number six with **Dreams**.

## THE YEAR SO FAR... TOP 20 SINGLES

- |    |   |                              |                      |
|----|---|------------------------------|----------------------|
| 1  | MY HEART WILL GO ON                     | CELINE DION                  | EPIC                 |
| 2  | IT'S LIKE THAT                          | RUN-DM.C vs. JASON NEVINS    | SM/JE COMMUNICATIONS |
| 3  | CEST LA VIE                             | B*WITCHED                    | EPIC                 |
| 4  | TRULY MADLY DEEPLY                      | SAVAGE GARDEN                | COLUMBIA             |
| 5  | HOW DO I LIVE                           | LEANN RIMES                  | CURB/HIT LABEL       |
| 6  | I LEAVE '98                             | BAADAD/SHINER/LIGHTNING SEED | EPIC                 |
| 7  | DOCTOR JONES                            | AQUA                         | UNIVERSAL            |
| 8  | GHETTO SUPERSTAR [THAT IS WHAT YOU ARE] | PRAS MICHEL FT DOB & MYA     | INTERSCOPE           |
| 9  | NEVER EVER                              | ALL SAINTS                   | LONDON               |
| 10 | FEEL IT                                 | TAMPEREN FEAT MAXA           | PEPPER               |
| 11 | BRIMFUL OF ASHA                         | CONTRICORP                   | WILMA                |
| 12 | VIVA FOREVER                            | SPICE GIRLS                  | VERDON               |
| 13 | FROZEN                                  | MADONNA                      | MANECKER             |
| 14 | VINDALOO                                | FAT LES                      | TELSTAR              |
| 15 | NO MATTER WHAT                          | BOYZONE                      | POLYDOR              |
| 16 | ANGELS                                  | ROBBIE WILLIAMS              | CHRYSALIS            |
| 17 | THE BOY IS MINE                         | BRANDY & MONICA              | ATLANTIC             |
| 18 | HONEY                                   | MOUSSE Y'G HOTTY/JUICY       | J&M/PM               |
| 19 | DANCE THE NIGHT AWAY                    | MAVERICKS                    | MCA NASHVILLE        |
| 20 | UNDER THE BROOGLADY MARMALADE           | ALL SAINTS                   | LONDON               |

| Rank | Title/Artist                                   | Label           | Rank | Title/Artist                                | Label      |
|------|--|-----------------|------|---|------------|
| 1    | NO MATTER WHAT Boyzone                         | Real Gone Music | 21   | DEEPER UNDERGROUND Jamiroquai               | Sony D2    |
| 2    | MUSIC SOUNDS BETTER WITH YOU Stardust          | Virgin          | 22   | I WANT YOU BACK Chappelle                   | WEA        |
| 3    | WHAT CAN I DO The Corrs                        | Atlantic        | 23   | COME WITH ME Full Duty Featuring Jimmy Page | Epic       |
| 4    | TO THE MOON AND BACK Savage Garden             | Columbia        | 24   | CEST LA VIE Prins En                        | Epic       |
| 5    | EVERYTHING'S GONNA BE ALRIGHT Sade             | NCA             | 25   | SPECIAL KIND OF SOMETHING Keane             | Virgin     |
| 6    | MYSTICIOUS TIMES Soul For Real                 | Mercury         | 26   | HEADROADS Lene Lovace                       | Frank      |
| 7    | REAL GOOD TIME All Saints                      | Virgin          | 27   | LOST IN SPACE (THEME) Apollo Four Four      | South Side |
| 8    | VIVA FOREVER Spice Girls                       | Virgin          | 28   | CRUSH Junior Page                           | Epic       |
| 9    | MY HEART IS BOMB OF YOUR BUSINESS Boyzone      | Real            | 29   | BORNY Heaven 7's Hit 'N' Juicy              | Atco Hit   |
| 10   | SWITCHING PARTS SWITCHING PARTS The Corrs      | Atlantic        | 30   | LOST IN SPACE Light House Family            | Walt Card  |
| 11   | SAVE TONIGHT All Saints                        | Mercury         | 31   | HOW DO I LIVE Lulu Lush                     | Curb       |
| 12   | THE AIR THAT I BREATHE Simply Red              | East West       | 32   | PURE MORNING Pussycat                       | Real       |
| 13   | LIFE IS A FLOWER Ace Of Base                   | Polydor         | 33   | SOMETIMES In To Out With Destiny Feroze     | VC         |
| 14   | THE BOY IS MINE Sade & Monica                  | Atlantic        | 34   | I CAN'T HELP MYSELF Leona                   | Delicious  |
| 15   | MILLENIUM Robbie Williams                      | Chrysalis       | 35   | NEEDIN' YOU Don't Mess With Demetri         | Mercury    |
| 16   | JUST THE TWO OF US Boyzone                     | Columbia        | 36   | MY FAVORITE MISTAKE Simply Deep             | AMA        |
| 17   | LOOKING FOR LOVE Leona                         | Mercury         | 37   | SOMEONE LOVES YOU HONEY Leona               | Mercury    |
| 18   | IF YOU LEAVE THIS WORLD WILL BE HERE The Corrs | Atlantic        | 38   | STRANDED Leona                              | Mercury    |
| 19   | LIFE Serves                                    | East West       | 39   | GET THE FEELIN'S                            | NCA        |
| 20   | FREAK ME Another Level                         | Not On Label    | 40   | I WASN'T BUILT TO GET UP The Supremes       | Foot       |

To hear the chart hot-off-the-press on Monday morning, call 0891 806290. Calls cost 50p/min

Adam & Joe's Baadad reviews the latest clips

PEOPLE ARE GOING TO MAKE A CONNECTION WITH DIANA BUT MADONNA WOULD SAY THIS ABOUT HER WORLD

Water Stern on his new Madonna video

ISSUE OUT NOW! Call Richard Coles or Anna Speranza +44 (0)171 921 8906/9587



AIRPLAY FACTSHEET

CHART COMMENTARY

by ALAN JONES

Boyzone continue to top the airplay chart with No Matter What establishing a bigger lead over the Spice Girls' Viva Forever and Eagle Eye Cherry's Fly. Tonight, which remain its closest rivals. No Matter What is the first Boyzone single to simultaneously top the sales and airplay listings, and registered a bigger audience last week than any of their previous singles has ever managed. Though a number one sales hit, the group's last single All That I Need peaked at number three on the airplay chart.

It is extremely rare for a record to reach the Top 50 of the airplay chart without getting commensurate sales success. Former soap star Malanda Burrows seems to be an exception, however, as her single Don't Leave Me Climbs 66-40 on the airplay chart, while making its first - and presumably highest -

appearance in the sales chart at number 54. New First Avenue/Mercury signings the Honeyz are making an excellent showing with their debut single Finally Found, which was instantly seized on by radio, and has moved 37-33-25-25, setting up the multi-national girl group for a hit single.

Two records which failed to make even the Top 100 of the airplay chart when first released in spring are now the hottest records in the Top 10. Savage Garden's To The Moon And Back struggled for airplay when re-released seven weeks ago but has been increasing the pace of its advance for the last three weeks.

This week it registers a 50% increase in audience to move 16-7. Slightly ahead of them, The Corrs' What Can I Do leaps 13-5, arriving in the Top 10 after just four weeks on the airwaves, matching the pace set by

their American hit Dreams.

British women are making all the right chart moves this week, with 24-year-old newcomer Jennifer Paige continuing her rapid ascent with Crush, up 29-17 this week, while the two highest new entries to the Top 50 come from Sheryl Crow, whose first single under the Polydor umbrella performs particularly powerfully and climbs 15-19, while Lutricia McNeal's third single, Someone Loves You Honey, makes an even bigger advance, rocketing 79-22. Surprisingly, McNeal's introductory hit,

Ain't That Just The Way, peaked at number six on the airplay chart last December despite its longevity, while the follow-up, Stranded, raced to the top of the airplay chart in June.

Eight of the last 10 Simply Red singles have reached higher positions in the airplay chart than in the sales chart. The Air That I Breathe shows signs of reversing that trend. On its way down from a number six sales peak, it has been making excellent progress on the airplay chart but has now slowed up, and moves only 12-10 this week.

MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES



Figure shows Top 10 Companies by % of total audience of the Top 50 and includes group shares % of total audience of the Top 50.

ATLANTIC

| Rank | Title Artist   | No. of plays |
|------|--|--------------|
| 1    | TO THE MOON AND BACK Savage Garden (Columbia)                        | 82           |
| 2    | IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT Boyzone (Mercury) 60 |              |
| 3    | MUSIC SOUNDS BETTER WITH YOU Sheryl Crow (A&M)                       | 57           |
| 4    | MY WEAKNESS IS NONE OF YOUR BUSINESS En Vogue (Mercury)              | 56           |
| 5    | PART OF THE PROCESS Herbie Hancock (Polygram)                        | 52           |
| 6    | PURE MORNING Pussycat (Mer)  | 51           |
| 7    | EVERYTHING'S GONNA BE ALRIGHT Swanson (RCA)                          | 47           |
| 8    | I WANT YOU BACK Boyzone (Mercury) 44                                 |              |
| 9    | EL NIÑO Agnès B. (Mercury) 43  |              |
| 10   | BEING A GIRL (PART ONE) Mariah Carey (A&M)                           | 42           |
| 11   | CELEBRITY SKIN Herby (Mer)   | 42           |
| 12   | DEEPER UNDERGROUND Jennifer Paige (Mer)                              | 42           |

RADIO ONE

| Rank | Title Artist   | Aud   | No. of plays |
|------|--|-------|--------------|
| 1    | IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT Boyzone (Mercury)                    | 14032 | 31           |
| 2    | I WANT YOU BACK Boyzone (Mercury)  | 13963 | 27           |
| 3    | GHETTO SUPERSTAR THAT IS WHAT YOU ARE First Aid Kit (Diny Borealis & MCA Interscope) | 10629 | 29           |
| 4    | MYSTERIOUS TIMES Seal (Fon) Ten Crosses (Multiple)                                   | 10778 | 26           |
| 5    | MILLENIUM Robbie Williams (Chrysalis)  | 14625 | 25           |
| 6    | MUSIC SOUNDS BETTER WITH YOU Sheryl Crow (A&M)                                       | 10571 | 34           |
| 7    | TO THE MOON AND BACK Savage Garden (Columbia)  | 10011 | 17           |
| 8    | NO MATTER WHAT Boyzone (Mercury)   | 10618 | 25           |
| 9    | SAVE TONIGHT Eagle Eye Cherry (Polygram)   | 15122 | 26           |
| 10   | EVERYTHING'S GONNA BE ALRIGHT Swanson (RCA)  | 10443 | 13           |
| 11   | VIVA FOREVER Spice Girls (Virgin)  | 12378 | 23           |
| 12   | MY WEAKNESS IS NONE OF YOUR BUSINESS En Vogue (Mercury)                              | 8015  | 20           |
| 13   | NEEDIN' YOU David Morales Presents The Discs (A&M/Mercury)                           | 8417  | 22           |
| 14   | SPECIAL KIND OF SOMETHING Aventura (Polygram)  | 8610  | 24           |
| 15   | CRUSH Jennifer Paige (Mer)   | 10558 | 18           |
| 16   | PURE MORNING Pussycat (Mer)  | 10220 | 23           |
| 17   | SUNMACHINE David G (Warner Bros)   | 9401  | 10           |
| 18   | BOOTIE CALL All Saints (London)  | 8729  | 17           |
| 19   | MY FAVORITE MISTAKE Sheryl Crow (A&M)  | 10425 | 16           |
| 20   | I CAN'T HELP MYSELF Jada (Delicious/Nov)   | 8133  | 23           |
| 21   | THE BOY IS MINE Boyz II Men (A&M)  | 8136  | 12           |
| 22   | WHAT CAN I DO The Corrs (Polygram)   | 7144  | 10           |
| 23   | CELEBRITY SKIN Herby (Mer)   | 4639  | 0            |
| 24   | HORNY Meuse T Vets Not 'N' (Jive/J&M/A&M)  | 8200  | 14           |
| 25   | LOOKING FOR LOVE Karyn Romero (Mercury)  | 7079  | 9            |
| 26   | FEEL IT Temposh Fast, Moya (Polygram)  | 5231  | 6            |
| 27   | SOMETIMES 'Til The Sun Comes Out (Mercury)   | 8214  | 16           |
| 28   | LIFE IS A FLOWER Ago (Mer)   | 7447  | 18           |
| 29   | THE AIR THAT I BREATHE Simply Red (East West)  | 8861  | 4            |
| 30   | JUST THE TWO OF US Will Smith (Columbia)   | 8001  | 19           |
| 31   | A PERFECT DAY ELISE P.J. Harvey (Mer)  | 3208  | 8            |

WALES & SW

| Rank | Title Artist   | No. of plays |
|------|--|--------------|
| 1    | NO MATTER WHAT Boyzone (Mercury)   | 82           |
| 2    | GHETTO SUPERSTAR THAT IS WHAT YOU ARE First Aid Kit (Diny Borealis & MCA Interscope) | 60           |
| 3    | VIVA FOREVER Spice Girls (Virgin)  | 57           |
| 4    | SAVE TONIGHT Eagle Eye Cherry (Polygram)   | 56           |
| 5    | LIFE IS A FLOWER Ago (Mer)   | 52           |
| 6    | JUST THE TWO OF US Will Smith (Columbia)   | 51           |
| 7    | LIFE CORRS (Polygram)  | 47           |
| 8    | MILLENIUM Robbie Williams (Chrysalis)  | 44           |
| 9    | LOOKING FOR LOVE Karyn Romero (Mercury)  | 43           |
| 10   | LOST IN SPACE Lighthouse Family (Mer)  | 42           |

BBC RADIO 1

| Rank | Title Artist   | Aud   | No. of plays |
|------|--|-------|--------------|
| 1    | NO MATTER WHAT Boyzone (Mercury)   | 14032 | 31           |
| 2    | VIVA FOREVER Spice Girls (Virgin)  | 13963 | 27           |
| 3    | SAVE TONIGHT Eagle Eye Cherry (Polygram)   | 10629 | 29           |
| 4    | LIFE IS A FLOWER Ago (Mer)   | 10778 | 26           |
| 5    | TO THE MOON AND BACK Savage Garden (Columbia)  | 14625 | 25           |
| 6    | LOOKING FOR LOVE Karyn Romero (Mercury)  | 10571 | 34           |
| 7    | WHAT CAN I DO The Corrs (Polygram)   | 10011 | 17           |
| 8    | LIFE David's Dusted Sounds (Sony)  | 10618 | 25           |
| 9    | MILLENIUM Robbie Williams (Chrysalis)  | 15122 | 26           |
| 10   | JUST THE TWO OF US Will Smith (Columbia)   | 10443 | 13           |
| 11   | IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT Boyzone (Mercury)                    | 12378 | 23           |
| 12   | GHETTO SUPERSTAR THAT IS WHAT YOU ARE First Aid Kit (Diny Borealis & MCA Interscope) | 8015  | 20           |
| 13   | THE BOY IS MINE Boyz II Men (A&M)  | 8417  | 22           |
| 14   | EVERYTHING'S GONNA BE ALRIGHT Swanson (RCA)  | 8610  | 24           |
| 15   | MYSTERIOUS TIMES Seal (Fon) Ten Crosses (Multiple)                                   | 10558 | 18           |
| 16   | MUSIC SOUNDS BETTER WITH YOU Sheryl Crow (A&M)                                       | 10220 | 23           |
| 17   | THE AIR THAT I BREATHE Simply Red (East West)  | 9401  | 10           |
| 18   | LOST IN SPACE Lighthouse Family (Mer)  | 8729  | 17           |
| 19   | FREAK ME Another Level (Northwestside)   | 10425 | 16           |
| 20   | SOMETIMES 'Til The Sun Comes Out (Mercury)   | 8133  | 23           |
| 21   | STRANDED Jessica McNeal (Mer)  | 8136  | 12           |
| 22   | MY FAVORITE MISTAKE Sheryl Crow (A&M)  | 7144  | 10           |
| 23   | I WANT YOU BACK Boyzone (Mercury)  | 4639  | 0            |
| 24   | DEEPER UNDERGROUND Jennifer Paige (Mer)  | 8200  | 14           |
| 25   | HORNY Meuse T Vets Not 'N' (Jive/J&M/A&M)  | 7079  | 9            |
| 26   | FINALLY FOUND Alice (Mer)  | 5231  | 6            |
| 27   | REAL GOOD TIME Haze (Mer)  | 8214  | 16           |
| 28   | 'TIL THE LIFE B'witched (Mer)  | 8214  | 16           |
| 29   | COME WITH ME Puff Daddy Featuring Jimmy Page (Mer)                                   | 8001  | 19           |
| 30   | HOW DO I LIVE Adam Roberts (Columbia)  | 3208  | 8            |

CITY FM

| Rank | Title Artist  | No. of plays |
|------|---|--------------|
| 1    | MYSTERIOUS TIMES Seal (Fon) Ten Crosses (Multiple)                | 49           |
| 2    | MUSIC SOUNDS BETTER WITH YOU Sheryl Crow (A&M)                    | 42           |
| 3    | IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT Boyzone (Mercury) | 37           |
| 4    | JUST THE TWO OF US Will Smith (Columbia)                          | 37           |
| 5    | NO MATTER WHAT Boyzone (Mercury)                                  | 37           |
| 6    | TO THE MOON AND BACK Savage Garden (Columbia)                     | 36           |
| 7    | 'TIL THE LIFE B'witched (Mer)                                     | 35           |
| 8    | I THINK I'M PARANOID Europe (Mercury)                             | 33           |
| 9    | THE AIR THAT I BREATHE Simply Red (East West)                     | 33           |

BBC RADIO 2

| Rank | Title Artist   | Aud   | No. of plays |
|------|--|-------|--------------|
| 1    | NO MATTER WHAT Boyzone (Mercury)   | 35471 | 1579         |
| 2    | VIVA FOREVER Spice Girls (Virgin)  | 34410 | 1708         |
| 3    | SAVE TONIGHT Eagle Eye Cherry (Polygram)   | 33043 | 1650         |
| 4    | LIFE IS A FLOWER Ago (Mer)   | 32518 | 1651         |
| 5    | TO THE MOON AND BACK Savage Garden (Columbia)  | 30564 | 1159         |
| 6    | LOOKING FOR LOVE Karyn Romero (Mercury)  | 32882 | 1605         |
| 7    | WHAT CAN I DO The Corrs (Polygram)   | 29181 | 817          |
| 8    | LIFE David's Dusted Sounds (Sony)  | 27440 | 1253         |
| 9    | MILLENIUM Robbie Williams (Chrysalis)  | 30075 | 1066         |
| 10   | JUST THE TWO OF US Will Smith (Columbia)   | 21545 | 1226         |
| 11   | IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT Boyzone (Mercury)                    | 24735 | 765          |
| 12   | GHETTO SUPERSTAR THAT IS WHAT YOU ARE First Aid Kit (Diny Borealis & MCA Interscope) | 27245 | 972          |
| 13   | THE BOY IS MINE Boyz II Men (A&M)  | 25448 | 994          |
| 14   | EVERYTHING'S GONNA BE ALRIGHT Swanson (RCA)  | 22518 | 1073         |
| 15   | MYSTERIOUS TIMES Seal (Fon) Ten Crosses (Multiple)                                   | 21888 | 848          |
| 16   | MUSIC SOUNDS BETTER WITH YOU Sheryl Crow (A&M)                                       | 20912 | 596          |
| 17   | CRUSH Jennifer Paige (Mer)   | 21448 | 646          |
| 18   | THE AIR THAT I BREATHE Simply Red (East West)  | 22025 | 729          |
| 19   | LOST IN SPACE Lighthouse Family (Mer)  | 19155 | 738          |
| 20   | FREAK ME Another Level (Northwestside)   | 16832 | 606          |
| 21   | SOMETIMES 'Til The Sun Comes Out (Mercury)   | 17135 | 432          |
| 22   | STRANDED Jessica McNeal (Mer)  | 11638 | 871          |
| 23   | MY FAVORITE MISTAKE Sheryl Crow (A&M)  | 10062 | 318          |
| 24   | I WANT YOU BACK Boyzone (Mercury)  | 12007 | 350          |
| 25   | DEEPER UNDERGROUND Jennifer Paige (Mer)  | 12530 | 551          |
| 26   | HORNY Meuse T Vets Not 'N' (Jive/J&M/A&M)  | 12530 | 551          |
| 27   | FINALLY FOUND Alice (Mer)  | 7245  | 325          |
| 28   | REAL GOOD TIME Haze (Mer)  | 10668 | 392          |
| 29   | 'TIL THE LIFE B'witched (Mer)  | 12401 | 509          |
| 30   | COME WITH ME Puff Daddy Featuring Jimmy Page (Mer)                                   | 12786 | 520          |
| 31   | HOW DO I LIVE Adam Roberts (Columbia)  | 10025 | 515          |



29 AUGUST 1998

music control  
UK

STATION  
A-Z

| This<br>Last                        | Weeks<br>on chart | Peak<br>pos. on<br>chart | Title   | Artist                           | Label                 | Total<br>plays | Plays<br>% + or - | Total<br>Audience<br>% + or - | Station<br>A-Z |
|-------------------------------------|-------------------|--------------------------|---|----------------------------------|-----------------------|----------------|-------------------|-------------------------------|----------------|
| 1                                   | 5                 | 1                        | <b>NO MATTER WHAT</b>                           | Boyzone                          | Really Useful/Polydor | 1813           | +7                | 65.41                         | -4             |
| 2                                   | 3                 | 8                        | VIVA FOREVER                                    | Spice Girls                      | Virgin                | 1788           | -3                | 60.53                         | -9             |
| 3                                   | 3                 | 12                       | SAVE TONIGHT                                    | Eagle Eye Cherry                 | Polydor               | 1793           | -2                | 60.07                         | -3             |
| 4                                   | 8                 | 4                        | MILLENIUM                                       | Robbie Williams                  | Chrysalis             | 1292           | +11               | 56.07                         | +10            |
| 5                                   | 10                | 4                        | WHAT CAN I DO                                   | The Corrs                        | 143/Lava/Atlantic     | 1349           | +53               | 55.83                         | +47            |
| 6                                   | 4                 | 19                       | LIFE IS A FLOWER                                | Ace Of Base                      | Mega/London           | 1552           | -13               | 52.48                         | -24            |
| 7                                   | 18                | 5                        | TO THE MOON AND BACK                            | Savage Garden                    | Columbia              | 1569           | +25               | 50.94                         | +50            |
| 8                                   | 7                 | 14                       | IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT | Manic Street Preachers           | Epic                  | 1286           | +39               | 48.79                         | +3             |
| 9                                   | 3                 | 11                       | GHETTO SUPASTAR (THAT IS WHAT YOU ARE)          | Pras Feat Of Dirty Bastard & Mya | Interscope            | 1292           | -7                | 48.12                         | +2             |
| 10                                  | 12                | 16                       | THE AIR THAT I BREATHE                          | Simply Red                       | East West             | 1035           | +24               | 47.29                         | +22            |
| 11                                  | 10                | 5                        | EVERYTHING'S GONNA BE ALRIGHT                   | Sweetbox                         | RCA                   | 1155           | +25               | 45.96                         | +35            |
| 12                                  | 30                | 4                        | MUSIC SOUNDS BETTER WITH YOU                    | Stardust                         | Virgin                | 1136           | +48               | 43.98                         | +3             |
| 13                                  | 14                | 4                        | MYSTERIOUS TIMES                                | Sash! Feat. Tina Cousins         | MultiPLY              | 1187           | +18               | 42.34                         | +7             |
| 14                                  | 5                 | 14                       | LOOKING FOR LOVE                                | Karen Ramirez                    | Manifesto/Mercury     | 1428           | -24               | 42.13                         | -31            |
| 15                                  | 20                | 3                        | SOMETIMES                                       | Tin Tin Out With Shelley Nelson  | VC Recordings         | 741            | +56               | 37.85                         | +30            |
| 16                                  | 17                | 13                       | THE BOY IS MINE                                 | Brandy & Monica                  | Atlantic              | 1217           | +3                | 36.98                         | +14            |
| 17                                  | 28                | 3                        | CRUSH   | Jennifer Paige                   | Epic                  | 978            | +49               | 35.70                         | +80            |
| 18                                  | 9                 | 7                        | JUST THE TWO OF US                              | Will Smith                       | Columbia              | 1257           | -9                | 32.85                         | -24            |
| 19                                  | 81                | 1                        | MY FAVORITE MISTAKE                             | Sheryl Crow                      | A&M/Polydor           | 707            | +83               | 31.61                         | +170           |
| 20                                  | 34                | 2                        | I WANT YOU BACK                                 | Cleopatra                        | WEA                   | 687            | +51               | 30.43                         | +37            |
| 21                                  | 19                | 10                       | LIFE  | Dea'sree                         | Dusted Sound/Sony S2  | 1256           | -6                | 28.72                         | -3             |
| <b>BIGGEST INCREASE IN PLAYS</b>    |                   |                          |   |                                  |                       |                |                   |                               |                |
| <b>BIGGEST INCREASE IN AUDIENCE</b> |                   |                          |   |                                  |                       |                |                   |                               |                |
| 22                                  | 19                | 207                      | SOMEONE LOVES YOU HONEY                         | Lutricia McNeal                  | Wildstar              | 341            | +144              | 27.20                         | +235           |
| 23                                  | 14                | 9                        | DEEPER UNDERGROUND                              | Jamiroquai                       | Sony S2               | 737            | -17               | 26.98                         | -33            |
| <b>HIGHEST CLIMBER</b>              |                   |                          |   |                                  |                       |                |                   |                               |                |
| 24                                  | 30                | 55                       | REAL GOOD TIME                                  | Aids                             | Virgin                | 513            | +34               | 24.56                         | +55            |
| 25                                  | 25                | 23                       | FINALLY FOUND                                   | Honeyz                           | 1st Avenue/Mercury    | 610            | +31               | 23.60                         | +5             |
| 26                                  | 21                | 15                       | HORNY   | Mousse T's Hot 'n' Juicy         | A.M./P.M./A&M         | 678            | -40               | 22.51                         | -16            |
| 27                                  | 22                | 28                       | FREAK ME  | Another Level                    | Northwestside         | 997            | -8                | 22.31                         | -9             |
| 28                                  | 32                | 100                      | SPECIAL KIND OF SOMETHING                       | Kavana                           | Virgin                | 400            | +35               | 20.92                         | +74            |
| 29                                  | 28                | 2                        | THE INCIDENTALS                                 | Alisha's Attic                   | Mercury               | 237            | +112              | 19.61                         | +27            |
| 30                                  | 31                | 25                       | LOST IN SPACE                                   | Lighthouse Family                | Wid Card/Polydor      | 958            | +20               | 19.57                         | +5             |
| 31                                  | 27                | 7                        | BOOTIE CALL                                     | All Saints                       | London                | 488            | +46               | 18.11                         | +17            |
| 32                                  | 34                | 4                        | PURE MORNING                                    | Placebo                          | Epic                  | 251            | +1                | 18.06                         | -26            |
| 33                                  | 13                | 7                        | COME WITH ME                                    | Puff Daddy Feat. Jimmy Page      | Hut                   | 546            | -10               | 18.05                         | -67            |
| 34                                  | 32                | 3                        | LOST IN SPACE (THEME)                           | Apollo Four Forty                | Steath Sonix/Epic     | 346            | +5                | 17.52                         | -9             |
| 35                                  | 23                | 38                       | C'EST LA VIE                                    | B'witched                        | Epic                  | 519            | -18               | 17.47                         | -37            |
| 36                                  | 42                | 49                       | MY WEAKNESS IS NONE OF YOUR BUSINESS            | Embrace                          | Hut                   | 223            | +54               | 16.85                         | +14            |
| 37                                  | 38                | 30                       | STRANDED  | Lutricia McNeal                  | Wildstar              | 755            | -26               | 16.21                         | +24            |
| 38                                  | 44                | 4                        | TEARDROPS                                       | Lovestration                     | Fresh                 | 524            | -2                | 16.18                         | +2             |
| 39                                  | 38                | 54                       | LOOKING THROUGH YOUR EYES                       | LeAnn Rimes                      | Curb/Hiz/London       | 80             | -5                | 15.83                         | +43            |
| 40                                  | 46                | 52                       | DON'T LEAVE ME                                  | Malandra Burrows                 | warnersapp            | 41             | +14               | 15.10                         | +43            |
| 41                                  | 34                | 29                       | NEEDIN' YOU                                     | David Morales Presents The Face  | Azuli/Mercury         | 354            | +4                | 14.64                         | -14            |
| 42                                  | 32                | 10                       | FEEL IT   | Tamperer Feat. Maya              | Papper                | 370            | -14               | 14.41                         | +32            |
| 43                                  | 21                | 24                       | I CAN'T HELP MYSELF                             | Lucid                            | Delirious/ffrr        | 335            | -19               | 14.17                         | -50            |
| 44                                  | 45                | 36                       | TORN  | Natalie Imbruglia                | RCA                   | 386            | -3                | 13.63                         | +9             |
| 45                                  | 31                | 87                       | ROCK WITH YOU                                   | D'Influence                      | Echo                  | 445            | +13               | 13.13                         | +41            |
| 46                                  | 43                | 31                       | I WASN'T BUILT TO GET UP                        | The Supernaturals                | Food/EMI              | 315            | -38               | 12.57                         | -8             |
| 47                                  | 44                | 73                       | 20 WHY DON'T WE TRY AGAIN                       | Brian May                        | Parlophone            | 25             | +8                | 12.38                         | -10            |
| 48                                  | 0                 | 5                        | I'VE GOT THIS FEELING                           | The Mavericks                    | MCA                   | 52             | n/c               | 12.06                         | n/c            |
| 49                                  | 52                | 57                       | ANGELS  | Robbie Williams                  | Chrysalis             | 415            | -4                | 12.07                         | n/c            |
| 50                                  | 45                | 30                       | RAY OF LIGHT                                    | Madonna                          | Maverick/Warner Bros. | 419            | +13               | 11.85                         | -12            |

© Music Control UK. Compiled from data gathered from 920 UK radio stations on 28 August 1998 and 3430 UK TV stations on 22 August 1998. Station ranked by audience figures based on 100% of all radio sets. Audience increase. Audience increase 10% or more.

TOP 10 GROWERS

| Pos. | Title/Artist (Label)  | Total<br>plays | Increase in<br>no. of plays |
|------|---|----------------|-----------------------------|
| 1    | WHAT CAN I DO The Corrs (143/Lava/Atlantic)                                   | 1348           | 468                         |
| 2    | MUSIC SOUNDS BETTER WITH YOU Stardust (Virgin)                                | 1196           | 389                         |
| 3    | IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT Manic Street Preachers (Epic) | 1286           | 356                         |
| 4    | MY FAVORITE MISTAKE Sheryl Crow (A&M)   | 977            | 321                         |
| 5    | CRUSH Jennifer Paige (Epic)   | 706            | 320                         |
| 6    | TO THE MOON AND BACK Savage Garden (Columbia)                                 | 1569           | 314                         |
| 7    | SOMETIMES Tin Tin Out With Shelley Nelson (VC Recordings)                     | 741            | 285                         |
| 8    | I WANT YOU BACK Cleopatra (WEA)   | 687            | 233                         |
| 9    | EVERYTHING'S GONNA BE ALRIGHT Sweetbox (RCA)                                  | 1155           | 230                         |
| 10   | THE AIR THAT I BREATHE Simply Red (East West)                                 | 1035           | 203                         |

TOP 10 MOST ADDED

| Pos. | Title/Artist (Label)                                      | Station<br>last week | Station<br>this week | adds |
|------|---|----------------------|----------------------|------|
| 1    | THE AIR THAT I BREATHE (Arista)                           | 27                   | 21                   | 11   |
| 2    | THE WAY Fastball (Hollywood/Polydor)                      | 31                   | 24                   | 11   |
| 3    | SOMETIMES Tin Tin Out With Shelley Nelson (VC Recordings) | 57                   | 48                   | 7    |
| 4    | BOOTIE CALL All Saints (London)                           | 52                   | 34                   | 6    |
| 5    | SOMEONE LOVES YOU HONEY Lutricia McNeal (Wildstar)        | 30                   | 15                   | 6    |
| 6    | THE INCIDENTALS Alisha's Attic (Mercury)                  | 27                   | 21                   | 6    |
| 7    | ONE FOR SORROW Steps (Jive)                               | 31                   | 24                   | 6    |
| 8    | PERFECT 10 The Beautiful South (GoDiscs/Mercury)          | 25                   | 6                    | 6    |
| 9    | ALL ABOUT THE MEJA Meja (Columbia)                        | 16                   | 6                    | 6    |
| 10   | I'VE GOT THIS FEELING The Mavericks (MCA)                 | 9                    | 6                    | 6    |

29

august  
1998

# THE OFFICIAL CHARTS

## singles

WV music week  
AS USED BY



### 1 NO MATTER WHAT

Boyz n the

Polystar

- 2 MUSIC SOUNDS BETTER WITH YOU Stardust Virgin
- 3 WHAT CAN I DO (REMIX) The Corrs Atlantic
- 4 TO THE MOON AND BACK Savage Garden Columbia
- 5 EVERYTHING'S GONNA BE ALRIGHT Sweetbox RCA
- 6 MYSTERIOUS TIMES Sash! featuring Tina Cousins Multiply
- 7 REAL GOOD TIME Alda Wildstar
- 8 VIVA FOREVER Spice Girls Virgin
- 9 MY WEAKNESS IS NONE OF YOUR BUSINESS Embrace Hut/Virgin
- 10 GRETTO SUPERSTAR THAT IS WHAT YOU ARE Free: Michael Beating OCB & Introducing Nya Interscope



- 4 11 I WANT YOU BACK Cleopatra WEA
- 6 12 THE AIR THAT I BREATHE Simply Red East West
- 8 13 SPECIAL KIND OF SOMETHING Kavarna Virgin
- 10 14 COME WITH ME Puff Daddy featuring Jimmy Page Epic
- 16 15 THE BOY IS MINE Brandy & Monica Atlantic
- 11 16 LOST IN SPACE Apollo Four Forty Epic
- 13 17 FREAK ME Another Level Northwestside
- 14 18 SAVE TONIGHT Eagle-Eye Cherry Polydor
- 12 19 LIFE IS A FLOWER Ace Of Base London

# THE OFFICIAL CHARTS

29  
august  
1998

## albums



### 1 TALK ON CORNERS

The Corrs

Atlantic

- 2 INTERNATIONAL VELVET Caratonia Blanco Y Negro
- 3 BLUE Simply Red East West
- 4 SAVAGE GARDEN Savage Garden Columbia
- 5 FOLLOW THE LEADER Korn Epic
- 6 POSTCARDS FROM HEAVEN Lighthouse Family Wild Card/Polydor
- 7 LIFE THRU A LENS Robbie Williams Chrysalis
- 8 JANE MCDONALD Jane McDonald Focus Music Int
- 5 9 DESIRELESS Eagle-Eye Cherry Polydor
- 16 10 RAY OF LIGHT Madonna Maverick



- 9 11 VERSION 2.0 Garbage Misthroon
- 10 12 LET'S TALK ABOUT LOVE Celine Dion Epic
- 13 13 URBAN HYMNS The Verve Hut/Virgin
- 14 14 THE 3 TENDERS IN PARIS Carreras/Domingo/Pavarotti Decca
- 15 LEFT OF THE MIDDLE Natalie Imbruglia RCA
- 16 BIG WILLIE STYLE Will Smith Columbia
- 18 17 FIVE Five
- 22 18 THE GOOD WILL OUT Embrace
- 19 19 ALL SAINTS All Saints London

MUSIC STREET PREACHERS  
IF YOU TOLERATE THIS YOUR  
CHILDREN WILL BE NEXT  
THE NEW SINGLE  
OUT NOW 2XCD, MC

CD FEATURES  
MUSIC STREET PREACHERS  
PROLOGUE TO HISTORY  
MUSIC STREET PREACHERS  
MUSIC STREET PREACHERS  
CD FEATURES MIXES  
BY MASSIVE ATTACK  
AND DAVID HOLMES  
MC FEATURES  
KEVIN CARTER LIVE AT  
MUSIC STREET NYDOK  
WWW.MANACE.CO.UK





Megadog's first Beach Festival in Cornwall was being heralded a great success despite the organisers suffered from illegal ticket sales. The event – which ran from Thursday to Monday at Carlyon Bay near St Austell in Cornwall – included appearances from Asian Dub Foundation, 808 State, Bentley Rhythmic Ace and Basement Jaxx. Blessed with great weather, an estimated 12,000 people attended. Organiser Bob Dog from Megadog says, "Everyone put on a great performance. It was hysterical – we had all these groups like Monkey Mafia who were meant to be going off to do other gigs and ended up staying the whole weekend." However, the event has been put in a perilous financial situation because of illegal ticket sales. "We got completely touted out and were deprived of a large amount of income and basically floored," says Bob Dog. "Tickets and wristbands ended up in the hands of people who shouldn't have had them and we're now taking legal action." Megadog intend to repeat the event next year and are asking for understanding while this year's support and DJ Tips

financial problems are sorted out. "We're asking for people's support and understanding to make sure the event happens next year," says Bob Dog. "This could be one of the great events of the future and should be encouraged. Stick with us as we're trying to sort things out."

## inside:

[2] SEVEN DAYS IN DANCE: **ALEX PAYNE** reveals what caught his attention this week

[3] RADIO: the Top 40 Dance Airplay countdown; **PERE TORGÉ**'s playlist

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

[7] JOCK ON HIS BOX: **PETE DYBLE**



club  
chart  
number  
one

|            |  |    |
|------------|--|----|
| CLUB:      | 'NEED GOOD LOVE' Tuff Jam (Clocked On)XNL (Reservoirs) | p5 |
| URBAN:     | 'HORSE & CARRIAGE' Cantors feat. Mase (UltraInfernal)  | p6 |
| POP:       | 'WAKE IT UP' Sineas Sisters (Log)                      | p6 |
| COOL CUTS: | 'GOTTA BE MOVIN' ON UP' PM Dawn (Get It)               | p8 |

London will be the location for the third Muzik Magazine Dance Awards which will take place on October 1. This year will see RM sponsor the award for best major label.

In the past two years the awards ceremony – which this year is sponsored by Ericsson – has taken place in Bristol and Birmingham.

The event will take place at the King David Suite in Marble Arch and will be presented by Radio One's Pete Tong and Zoë Ball. The move to London and the inclusion of Ball as co-host is designed to help give the event a bigger profile.

Muzik's Ben Turner, who is organising the event, says, "We've had great support but we've got to step up a gear.

We want this to be the absolute premier dance music awards and I think we're three-quarters of the way there. But especially at the moment with what people have been saying about the dance industry it's more important than ever for the awards to be a success."

The awards will be attended by 300 industry figures at a sit-down dinner with a further 300 attending a party afterwards at which Norman Cook will be DJing. Cook's four-hour set will be broadcast on Mary Anne Hobbs' Radio One show and a special one-hour Muzik

## rm sponsors prize at muzik dance awards

Awards Radio One Essential Selection show will be broadcast the following day (October 2) from 6.30pm-7.30pm. Listeners will also be able to vote for the awards in advance via special Radio One phone lines.

A deal with Virgin Retail will see the winner of the new artist album of the year award featured in window displays in the chain's branches nationwide with the album also offered at a special price point.

This year's sponsors Ericsson have already flirted with the dance scene, running a series of underground club nights last year under the GF768 banner. Ericsson promotions manager Vijay Anand says, "We believe dance music and its youth culture are now an established global medium. Youth today certainly have a message and Ericsson wants to empower them to say it."

RM will be sponsoring this year's best major label award. RM editor Tony Farisides says, "We are honoured to be part of Muzik's yearly awards event which has added so much to the reputation of the dance industry."

<http://www.do2music.com>

To discuss the range of advertising opportunities on do2music, call Chris Sice on 0171 321 5825 or e-mail Chris@do2music.com



# José Luñez featuring Octahvia 'In My Life'

Featuring Eric Kupper & Danny J Lewis Mixes, No.1 RM Club Chart, No.1 Update Club Chart  
Released 24th August 98

# knowledge relaunches as consumer title

Knowledge, the longstanding and well-respected drum & bass magazine based in Bristol, is launching itself as a

fully-fledged consumer title. After four years as a free magazine, Knowledge will now have a cover price of £2.50 and be available in newsagents as well as record shops.

Knowledge's editor Colin Steven says: "We've always tried to make the magazine bigger and better and we've got to the stage now that we can't do that more unless we charge for it."

Knowledge will continue to be distributed in record shops by S&D and will now be available in newsagents via a deal with Lakeside. The magazine hopes to maintain its current circulation of around 20,000 copies.

To coincide with these changes, the magazine will be going up in size from 40 to 60 colour pages, with the 20 extra pages of editorial being taken up by extended reviews section and more features, both of which scored highly in reader research. The magazine will also start to feature the big names in drum & bass on its cover.

Knowledge will also feature a free CD on the cover of every issue. "We were going to do a cover price of £1.50 and then thought why not charge £2.50 and have a CD. It's a quality CD and nearly all the stuff on it is new," says Steven.

The first 65-minute CD has been mixed by Donovan Smith and features tracks donated by leading labels such as Planet Dog, Partisan, XL, Moving Shadow and Rutfunk Trng.

The new edition of Knowledge will feature Grooverider on its cover and will go on sale on September 17.

# [7 DAYS IN DANCE]

alex payne director, heat/critical mass



"Wednesday: had a meeting with ABEL REYNOLDS who's going to be plugging RAVEN MAIZE'S 'Together Forever' for us. That evening I had dinner with the elusive BEN KHAN. Thursday: I spent the whole day in the studio with my partner AARON GILBERT working on a new FL MAGNIFIC track. Friday: I was over at PHUTURE TRAX to discuss a press campaign for the forthcoming Heat compilation. Then I had a very rock'n'roll night having a QUIET DINNER with my girlfriend. Saturday: I went to a SHELTER do in BRAINTREE to see BUSTA BLOODVESSEL and BAD MANNERS. I'm posing a record with Busta and we went down there with CHERYL ROBSON and the INNOCENT POSSE. Hooked up with GRANT NELSON and KATE from 'MUSIC PRODUCTIONS' to talk about their N'G FEATURING KALLAGHAN project. Sunday: down to KENT for a yearly cricket match against ANTY THOMPSON'S VC team. I had a team of various minor dance industry luminaries including JERRY from HOJO CHOONS, PHIL HOWELLS, CHARLIE LEXTON, STEPHAN CHANDLER and TARIK from PURE GROOVE. Suffered the ignomy of being beaten by one wicket. Monday: still smarting from the cricket, I had a long meeting with URBAN DECAY who are signed to Critical Mass. We discussed their album and forthcoming single which is going to be a cover of 'Police & Thieves' featuring LINDY LAYTON. Tuesday: Lunch with JEAN BRANCH, head of dance at Warner UK, to discuss the weekend's football results. That evening I went to the KAHUNA CUTS launch party at the TARDIS in Farringdon and mingled with the big beat glitterati."



The dance producers of tomorrow might get their first taste of music-making on their Sony Playstation if a new console game Fluid takes off. Keeping elements familiar to console games, Fluid is, however, non-competitive and instead encourages players to create with the software provided. Budding producers can build up dance tracks by guiding the game's main figure - a dolphin - through various different environments, picking up sounds from a database of over 600 different samples. Tracks can then be built in a variety of different musical styles with effects added. The game was tested on DJs such as Paul Oakenfold, Datt Punk, Roger Sanchez, Paul Van Dyk and Wray Out West who have all endorsed it. Oakenfold says, "I think it's great that there's this sort of stuff around where kids can actually sit there at home and compose music without needing any expensive equipment." Roger Sanchez (pictured above, inset) went as far as to create a track with the game, 'Dolphinus Solaris', which is being played with the first 500 copies sold in the UK to promote the track. "I'm a big fan of traditional Playstation fighting and racing games and so on, but I'm extremely excited with this new concept of creative/interactive games that actually stimulate the mind," says Sanchez. "I think if people hear what I've done with it they'll realise that it's a game that allows you to produce some funky music tracks." Fluid is released on August 28.

## badlands. huddersfield

19 Imperial Arcade,  
Huddersfield HD1 2BR, tel:  
01484 454 054, fax: 01484  
454 055

Badlands' dance and hip hop buyer Matt Wood tends to leave the house and garage scene to the other shops in town, preferring to focus on the deeper, darker stuff catered by Mo Wax, Ninja and his first love, hip hop. "I really feel this has been given a welcome shot in the arm with some of the UK's hip hop artists finally gaining the recognition they deserve," he says.

The top 10 tracks flying out of Badlands this week are:  
FIND A WAY A Tribe Called Quest  
(live) • CERNITICE Black Star  
Boutwell • HYPERBOLACTIC  
Beatsize Boys (Grand Royal) •  
TOUCH IT Monifah (Universal)  
• FALINGO 1P Brock & Ryan  
(Universal album sampler) • PART  
OF THE PROCESS JAMBERGUSER  
HOPEDRACK MIXE Mardhofoe  
(Jive) • CRYING AT AIRPORTS  
(DARWIN J MIX FEAT. MOO DOP)  
Whole (feat. PRODIGE CALL AT  
Saints London) • H2O PROOF P  
Kass Priority • 'BLOODSTAIN'  
LUXKLE (Mo Wax)

## [LABEL]

**inertia**



## [FOCUS]

INERTIA

75 Brewer Street, London W1R 3PH,  
tel: 0171-287 1489, fax: 0171-287  
1618, e-mail: info@inertia.co.uk

HISTORY:

Inertia has done anything but live up to its name since it launched early

last year. The label already has a string of 12-inch releases under its belt, a compilation titled 'Sounds Like Inertia', and is preparing albums by its two main artists, Hefner and The Mighty Strinrh, for release.

"Our aim has been to create a label within the ever-widening dance music industry where quality of production and musicianship really count and where the artists can experiment and explore their ideas freely without having to concentrate only on creating tunes that will fill as many dancefloors as possible," says label boss Will Kott.

All Inertia artists are signed on long-term, multi-album deals, with

the focus being on cutting-edge underground dance which will sound good away from the dancefloor. "The market for high-quality listenable albums by artists that have sprung from the vibrant and varied world of dance music is an expanding one," says Kott's partner Simon Grace.

Hefner has recently remixed the new 4 Hero single for Talkin' Loud, while The Mighty Strinrh contributed a remix to Courtney Pine's 'Another Story' album. Watch out for new signing Jerome Stokes whose first release is planned for early next year. SPECIALIST AREAS:  
Alternative, dance-orientated songwriting

KEY ARTISTS:

Hefner; The Mighty Strinrh; Jerome Stokes; Basildon Bond  
LAST THREE RELEASES:  
Various 'Sounds Like Inertia'; Hefner 'Car Chase'; Greenback 'Double Zero' COMING UP:  
Hefner 'An Evening With Hefner'; The Mighty Strinrh 'Cars EP'; albums from both artists in October/November  
RETAILER'S VIEW:

"Hefner for president! We all wish we could make records like him, and all the top producers are paying homage. Inertia is going from strength to strength to strength at the moment, and the punters love their stuff!"  
- Jean-Claude, Release The Groove

|    |            |    |            |    |           |    |            |    |            |    |           |    |            |    |              |    |             |    |           |
|----|------------|----|------------|----|-----------|----|------------|----|------------|----|-----------|----|------------|----|--------------|----|-------------|----|-----------|
| 1  | 2          | 3  | 4          | 5  | 6         | 7  | 8          | 9  | 10         | 11 | 12        | 13 | 14         | 15 | 16           | 17 | 18          | 19 | 20        |
| 1  | MUSIC SOU  | 2  | WHAT CAN   | 3  | TO THE MO | 4  | EVERYTHIN  | 5  | MYSTERIOU  | 6  | REAL GOOD | 7  | VIVA FOREV | 8  | MY WEAKNES   | 9  | CHETTO SURP | 10 | I WANT YO |
| 11 | THE AIR TH | 12 | SPECIAL KI | 13 | COME WIT  | 14 | THE BOY IS | 15 | LOST IN SP | 16 | FREAK ME  | 17 | SAVE TONNI | 18 | LIFE IS A FL | 19 |             | 20 |           |

## [BEATS & PIECES]

A TRIBE CALLED QUEST have announced that they have disbanded and that their forthcoming album 'The Love Movement' will be their last together. On stage last week in the States, the group told the audience that they had taken the decision not as a result of personal differences but because of record company politics. The fact that the gig was being filmed by MTV prompted

the release of an official statement. The split follows intense speculation (much of it in *RM*) about the group's future... Xtravaganza has been forced to put back the release of *CHICANE's* forthcoming 'Strong In Love' single. The track has had to be re-recorded because of a "vague unintentional resemblance to previously recorded material". The single, which features vocals by Mason, will now be released on September 21... **BENTLEY RHYTHM ACE** will be mixing the third 'Future Sound Of UK' album for the Ministry of Sound's FSUK label. The album

features tracks by Nancy Sinatra, Jurassic 5, Jefferson Airplane and Ganja Kru. It will be released on August 5 with a launch party on September 17... **THE SHAMEN** are making a stand against the new ruling about singles formats by releasing their new single 'Universals' in formats which will make it ineligible for the charts... Carlton Home Entertainment is launching a new full-price label, **HYPERACTIVE**, and a series of budget triple-CD boxed sets. The Master Selection range will retail at £13.99 and cover speed garage, Ibiza, hip hop and drum & bass.

## on the airwaves

(by caroline moss)



Dance music internet site DanceSite has hit the airwaves after Kiss FM's decision to use it for its music news stories. Items from DanceSite's weekly news columns are broadcast on Graham Gold's show on Fridays from 7pm-9pm, which is syndicated to 10 stations across the UK, the first time a website has provided news stories to a radio programme. DanceSite was set up last year by Positiva, Additive, Flex (Denmark), DLA (France), Intercord (Germany), Electro (Germany) and Dance Factory (Italy), and was recently joined by VC Recordings and New York-based Playland Records. DanceSite, which can be found at [www.dancesite.com](http://www.dancesite.com), features international dance releases, genre guides and stories on artists and music, all of which are updated at 9pm on Fridays. Kiss FM is also set to broadcast its biggest-ever show from this weekend's Notting Hill Carnival, with eight hours of programming from

the heart of the parade on August 30 and August 31. David Rodigan and Chris Phillips will host the coverage each day from 11am to 7pm.

Radio One also has some live dance coverage this week, with Andrew Lovell and St Etienne coming from the Roadshow at Woolacombe with Dave Pearce on Wednesday August 26 (11.30am to 12.30pm), George George and Carl Cox live from St Ives from 8.30pm to 10.30pm on August 28 and Pete Tong's Essential Mix live from Brighton on August 30 from 2am to 4am.

D-INFLUENCE and SWEETBOX take parallel lanes on the Dance Airplay 40 this week, both climbing 13 places from eight to 21 and nine to 22 respectively. The highest new entry is **BRANDY FEATURING MASE**, in at 22. The other new entries are all at the lower reaches of the chart: **JOSE NUÑEZ FEATURING OCTAVIA** at 3; **JOCLEYN BROWN** at 36; **TIN TIN OUT** with **SHELLEY NELSON** at 37; **DES'REE** with at 38 and **CAM'RON FEATURING MASE** at 40.

## dance airplay top 70

| TRK | LAST WEEK | TITLE                       | ARTIST   |
|-----|-----------|-----------------------------|--|
| 1   | 1         | 13 GETHTO SPUPASTAR         | Pras feat. ODB & Mya Interscope                |
| 2   | 7         | MUSIC SOUNDS BETTER         | With You Stardust Virgin                       |
| 3   | 16        | THE BOY IS MINE             | Brandy & Monica WEA International              |
| 4   | 6         | MYSTERYIOUS TIMES           | Sash! feat. Tina Cousins Multiple              |
| 5   | 7         | JUST THE TWO OF US          | Will Smith Columbia                            |
| 6   | 4         | 3 LOVING FOR LOVE           | Karen Ramirez Manifesto/Mercury                |
| 7   | 5         | STRANDED                    | Lambert & McKay Warner                         |
| 8   | 21        | ROCK WITH YOU               | D-Influence Echo                               |
| 9   | 22        | EVERYTHING'S GONNA BE FINE  | After Sweetbox RCA                             |
| 10  | 8         | REDON VOI                   | Javé Marais presents The Face Aski/Mercury     |
| 11  | 8         | BOOTIE CALL ALL Saints      | London   |
| 12  | 4         | FREAK ME                    | Another Level Northwestside                    |
| 13  | 9         | 30 FIRE Kinase              | Coalition                                      |
| 14  | 12        | TEARDROPS                   | Levestation Fresh                              |
| 15  | 9         | 16 HORNYY                   | Mousse 2's Hot 'n' Juicy AMP/PWA&M             |
| 16  | 6         | TAKE CONTROL                | Stars Of Mind Sound Of Ministry                |
| 17  | 12        | 13 THE FUTURE IS THE FUTURE | Stim GLEN Jay-Z feat. Busta Rhymes             |
| 18  | 7         | I CAN'T HELP MYSELF         | Lucifer Delirious/Trir                         |
| 19  | 20        | 10 GO DEEP                  | Janet Jackson Virgin                           |
| 20  | 12        | FEEL IT                     | Temper feat. Maya Pepper                       |
| 21  | —         | YOP OF THE WORLD            | Brandy feat. Mase Atlantic                     |
| 22  | 16        | 7 SHERIDAN                  | (THE JOHN SON) Barbara Tucker Parlova/EMI      |
| 23  | 3         | 600 IS A DJ                 | Faithless Chetky                               |
| 24  | 28        | 200-WOP                     | (THAT THING) Loayns Hill Ruffhouse/Columbia    |
| 25  | 27        | 36 YOU MAKE ME WANNA...     | Usher LaFace/Arista                            |
| 26  | 15        | 6 CUNNING                   | 17 Leechwood East West Dance                   |
| 27  | 4         | DEEPER UNDERGROUND          | Jamiroquai Sony                                |
| 28  | 23        | 6 DEEP MESSAGE              | (ESPANOL) D'Menace Inferno                     |
| 29  | 20        | 25 IT'S LIKE THAT           | Run DMC & Jason Nevins Smile                   |
| 30  | 25        | 21 FUNKY A CURE             | Utah Nite AMP/PWA&M                            |
| 31  | 47        | FREE UTAH NITE              | AMP/PWA&M                                      |
| 32  | 19        | 19 TOGETHER AGAIN           | Janet Jackson Virgin                           |
| 33  | —         | MY LIFE                     | José Nuñez feat. Octavia Sound Of Ministry     |
| 34  | —         | LIFE Des'ree                | Dusted Sounds/Sony S2                          |
| 35  | —         | AIN'T NO MOUNTAIN HIGH      | Enough Jazzy Brown JAG/Sony                    |
| 36  | 23        | 45 NO MONEY                 | HI PROBLEMS Helene/Rosie S.L.C. Bad Boy/Arista |
| 37  | —         | SOMETIMES THE TA            | Out with Shelley Longe VC Recordings           |
| 38  | 14        | I WANNA BE YOUR LADY        | Hinda Hicks Island                             |
| 39  | —         | HORSE & CARIBBEAN           | Cam'ron's feat. Mase Unistar/Intercord         |
| 40  | 37        | 2 GOT TO GET UP             | Afrika Bambaata & Cargo Diem Multiple          |

Starts marked between 00.00 on 13.08.99 and 24.00 on 15.08.99. Kiss 101, Galaxy 102, Galaxy 103, Galaxy 104, London 105, London & Birmingham, Vibe FM, Mace Carpark UK, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

## pete tong playlist



CHICANE (Xtravaganza) • 'BEACHBALL (TALL PAUL REMIX)' Nolin & Kane (It's) • 'DROWNED WORLD (SUBSTITUTE FOR LOVE (BT & SASHA BACKLOGUE ASH-RAM MIX)' Madonna (Interscope) • 'HOUSE NATION UNDER A GROOVE (MADONNA DANCE MUSIC)' DJ Harvey & Jody Miller • 'THE WHOLE CHURCH SHOULD GET DRUNK!' Feelgood Group (Southern Fries) • 'TURF! FUNK!' Weckless (Druck) • 'HOUSE MUSIC (PLUG INTENTION MIX)' Eddie Amador (Yoshinaka) • 'YOU DON'T KNOW' Massia Pymonte feat. Su So Bobben (Electric Rhythms) • 'HERE WE GO AGAIN!' Wetley Brothers (Globe) • 'CULTURE MOVE' PRASHER SOUND MIX' Aston Dub Foundation (Rin) • 'BODY SHINE!' Billy Heredia (M3) (Choons) • 'SIXTYDAYS' Freefall (Sirena) • 'HOUSE MUSIC' Kevin Fisher (The Grooves) • 'NOBODY BUT MY LOU' Jersey SJ DJance Boys Own • 'MOTHERSHIP RE-CONNECTION (DAFT PUNK REMIX)' Scott Grooves (Gorilla) • 'FOR AN ANGEL (SASHTRAX REMIX)' Paul Van Dyk (Dioniso) • 'GOTTA BE MOVIN' ON UP' Pin Down (Gee 5) • 'LET'S CLEAN UP THE GETHTO (DJM REMIX '98)' Philadelphia Allstars (White label) • 'AUTOMATIC' Automatic (White label) • 'VENTURA (TRAX ON DA ROCKS EP)' Thomas Bangalter (Roulez) • 'I FEEL GOOD THINGS FOR YOU' Daddy's Favourite (White label) • 'FIRST THE GROOVE (PLUNKING AND GROOVING)' Robbie Rivera (Pinned) • 'TRAX Unleashed' (White label)

AS FEATURED ON RADIO ONE'S THE ESSENTIAL SELECTION WITH PETE TONG ON FRIDAY 21 AUGUST (8PM-9PM)

## ROCK WITH YOU

### D'Influence

## A CLASSIC SONG A CLASSIC VERSION

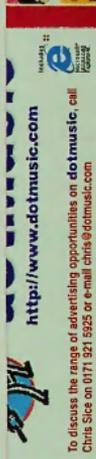
WITH MIXES FROM D'INFLUENCE  
AND MOUSSE T

## ECHO

### OUT ON AUGUST 24TH

NUMBER 1 DJ CLUB CHART NUMBER 1 UPDATE CLUB CHART  
NUMBER 2 TOUCH HIT LIST NUMBER 3 RIN CLUB CHART NUMBER 137 THE BOX (89) 219 559

AVAILABLE ON TWO CD'S AND CASSETTE ALSO LIMITED 12" PHONE PHUACLE 01689 873 144



To discuss the range of advertising opportunities on do music, call  
Chris Cole on 0171 3921 9925 or email [Chris@do music.com](mailto:Chris@do music.com)

<http://www.do music.com>

29  
august  
1998

# THE OFFICIAL CHARTS

29  
august  
1998

si



1 **NO M**  
Beyoncé

2 MUSIC SOU

3 WHAT CAN

4 TO THE MOO

5 EVERYTHIN

6 MYSTERIOU

7 REAL GOOD

8 VIVA FOREV

9 MY WEAKNES

10 GRETCH SUZUKA

11 I WANT YOU

12 THE AIR THZ

13 SPECIAL KIN

14 COME WITH

15 THE BOY IS

16 LOST IN SPA

17 FREAK ME A

18 SAVE TONIC

19 LIFE IS A FL

## hot vinyl

### TUNE OF THE WEEK



**AFRIKA BAMBATAA VS CARPE DIEM 'GOT TO GET UP'** (HOUSE)  
(MULTIPLY)  
Originally familiar as the 1991 hit 'Just Get Up And Dance', this now gets reworked with a Real II Real/Eric Morillo deep tribal feel. Having made plenty of impact in Ibiza the last few weeks, it should easily do the same over here. Further remixes come from Tall Paul, Loop Da Loop, Wide Receiver and Eddie Lock & Dylan Burns. ●●●● JH

### GROOVERIDER 'RAINBOWS OF COLOUR (MIXES)' (HIGHER GROUND) (DRUM & BASS)

This debut major label single from the drum & bass godfather features Raya Arab's siren-like vocals over rigid and tact breakbeats in the radio edit. The rasping trumpet howls and guitar jangles feature as prominently in typically thumping Kenlou style for the MAW mix and dub. Finally, a dark, intense techno-laced mix from Optical and a VIP mix round things off. ●●●● JH

### CANBUS 'I HONOR U' (UNIVERSAL) (HIP HOP)

Multi-talented hit maker extraordinaire Wyclef Jean handles production duties on this killer cut. The controversial Canbus will release this as the second single from his long-awaited debut album 'Can-I-bus' ('How Come' will be the first release in early September). The real beauty of this track is the luscious female vocal that glides throughout the tune, dampening the gruff hardcore edge Canbus contributes towards his storybook-style rap. Watch out for the video as it features the original had boy Samuel L. Jackson and supermodel Naomi Campbell as the rapper's parents. Alongside the innovative qualities of the tune itself, I think we can safely say it means a surefire hit. Wicked tune. ●●●● RH

### RED SNAPPER 'THE SLEEPLESS' (WARP) (ALTERNATIVE)

The idea for this came from a MC De freestyle over a Snapper track at a Prodigy support gig. It rolls and flows magnificently in its original Spoken Live Jazz version. Shut Up And Dance's vocal remix uses speeded-up voice samples and head-nodding twangs, as well as emphasising De's 'From day to night, from dusk till dawn' lyric, at times sounding very much like an old Gang Starr track. Also included on 12-inch is the drum & bass-style 'Tunnel'. ●●●●●● JH

### WAGON CHRIST 'LOVELY EP' (PERSONAL STEREO) (ALTERNATIVE)

With titles like 'Never Ending Snorkle' and 'Pretty Crap' you just know this isn't going to be an ordinary EP. Sure enough the title track starts out with cheesy Bontempi organ and Beverly Sisters-type vocals before launching into a funky breakfast section that ends far too soon. This isn't novelty music however. The other tracks vary between drum & bass and breakbeat, all with warm melodies and squelchy bass sounds that draw you in and keep you hooked. A very worthwhile record. ●●●●●● TJ

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

### MURK 'REACH FOR ME' (99 NORTH) (HOUSE)

A classic in its own right is re-released with new mixes from Matthew Roberts, Dillon & Dickens and Grant Nelson among others. Matthew Roberts is at his best here, with his Funk Force '98 Mix oozing all the class of the original and fusing it with a fresher percussive line. D&D tweak two disco-funk mixes, and Grant Nelson offers the more garage-style approach to his interpretation. All this with the original mix and an a capella tool. ●●●●●● CF

### NICOLE RENÉE 'STRAWBERRY' (ATLANTIC) (R&B)

As this summer has produced one of the biggest R&B droughts of recent years, it is like a breath of fresh air to hear a gorgeous two-stepper like this. Performed, produced and arranged by Renée, its break is lifted from Grover Washington's 'Parade'. The song – especially the chorus – is extremely catchy and filled with hooks. To give you an idea of the delightful retro feel, it's a potent mixture of Portrait's early Nineties gem 'Lovin' You Is Alright' and the Bar-Kays' classic 'Open Up Your Heart' – and if that doesn't sound mouthwatering I don't know what does. An underground summer anthem for sure. ●●●●●● RH

### ART OF NOISE 'DREAM ON' (ZTT) (HOUSE)

Way Out West have produced three superb new mixes of this Art Of Noise track. Their Excellent Extended Mix is a dreamy orchestral journey into breakbeat house, with beautifully moulded sounds, lightly-aired female vocals, elegant strings and a funky edge. The Clubbable Club Mix sees WOW opting for a slightly more beat-driven approach, and so will be most suitable for club play, while there is also a condensed radio mix. Definitely one out of the top drawer. ●●●●●● CF

### EDDIE AMADOUR 'HOUSE MUSIC' (PUKKA) (HOUSE)

Around for about a year on Deep Dish's Veehstoshi label, this track now gets a UK release with a new set of mixes from Full Intention and Deep Dish. However, there's only so much you can do with the Raven Maze loop that this tune is based on and so what you get is variations on a theme: filtered, squelched, fading in and fading out until you never want to hear that melody again. Useful as they are, the best advice is probably to stick to the original mixes and you can't go wrong. ●●●● TJ

### SLAMMER 'DO YOU WANNA FUNK' (3 BEAT) (HOUSE)

Slammer's own club mix of this already extensively remixed track is a commercial Euro-styled update that offers no surprises. However, Matt Darey reworks the melodic line, beefing it up with a monster rolling bassline and some epic synth leads. The original vocal line fits in well with the whole arrangement without disturbing it. Matt Darey again shows his golden touch. ●●●●●● CF

### R & FLEX 'MUSIC MAKER' (MAC II) (DRUM & BASS)

Randell and long-time friend Cool Hand Flex deliver two funky rollers on a deep and dark lip. Up first is the 'Charlie And The Chocolate Factory' -sampling 'Music Makers'. Flowing effects collide with low-driven bass and Detroit-esque synth washes. Also check the drums in the second half of the tune for some added intensity. Top stuff. ●●●● DM

### HOUSE OF PRINCE FEAT OZLEM 'PERFECT LOVE' (UNIVERSAL) (HOUSE)

This haunting song sits over a tough New York-style production that could have been tailor-made for Twilio with its pounding rhythm and stabbing synths. The vocal is Mariah Carey-esque and the mixes are from Germany's Peter Rauber, but while the production is slick and the arrangements are suitably hypnotic, there's something not entirely convincing about this tune. More style than substance perhaps. ●●●● TJ

### SOLO 'TOUCH ME' (A&M) (R&B)

This is Stateside contemporary soul at its very best. Tony Toni Toni's frontman Raphael Saadiq is always worth watching and this is the best piece of soulful magic I've heard the man conjure up since TTT's classic 'I Couldn't Keep It To Myself'. Taking the connoisseur route, this sought-after piece of vinyl is a completely live musical masterpiece, with a silky smooth acoustic base for the supreme and uniquely-styled Solo vocals. The boys demonstrate what real heartfelt vocals are all about, singing with real soulful conviction. As far as modern-day soul goes it doesn't get any better than this, and after a two-year absence they're back for real. ●●●●●● RH



29.08.98  
the **BANCHAR**  
[commentary] by Tony Iaquino

| Pos | Wks | Title   | Artist                            | Label                    |
|-----|-----|---|-----------------------------------|--------------------------|
| 1   | 1   | 5 HORSE & CARRIAGE                                  | Cam'ron featuring Mase            | Entertainment            |
| 2   | 2   | 6 TOP OF THE WORLD                                  | Brandy featuring Mase             | Motown                   |
| 3   | 2   | 6 HERE WE GO AGAIN                                  | Aretha Franklin                   | Arista                   |
| 4   | 3   | 4 IN THE STREET (SUMMERTIME)                        | Honeyz                            | 1st Avenue/Mercury       |
| 5   | 4   | 4 REASONS   | Kiesley                           | Jive                     |
| 6   | 10  | 2 DON'T RUSH (TAKE IT SLOW) [ALL MY LIFE (REMIXES)] | K-Ci & JoJo                       | Universal                |
| 7   | 6   | 2 FIND A WAY/STAYIN' IT UP                          | A Tribe Called Quest              | Universal                |
| 8   | 4   | 4 THE FIRST NIGHT                                   | Monica                            | Arista                   |
| 9   | 12  | 3 SAMPLER   | Funkin' Fresh                     | Luft                     |
| 10  | 19  | 3 NIGHTS IN HARLEM                                  | Luther Vandross                   | EMI                      |
| 11  | 38  | 2 FRIEND OF MINE                                    | Kelly Price                       | Island                   |
| 12  | 13  | 6 REWIND (FIND A WAY)                               | Beverly Knight                    | Parlophone/Rhythm Series |
| 13  | 14  | 4 MAKE IT HOT                                       | Nicole featuring Missy Elliott    | Gold Mind/Epic           |
| 14  | 20  | 4 LIFE IN 1472 (LP)                                 | Jermiah Dupri presents            | So So Def                |
| 15  | 2   | 2 I WANT YOU BACK                                   | Chingina                          | WEA                      |
| 16  | 9   | 6 ROCK WITH YOU                                     | D-Influence                       | Echo                     |
| 17  | 11  | 4 IT'S TRUE   | Queen Pen                         | InterScope               |
| 18  | 5   | 5 BEHIND THE FRONT (LP)                             | Black Eyes Peas                   | InterScope               |
| 19  | 25  | 3 NEVER KNOW  | Kim Kaine                         | 283                      |
| 20  | 30  | 2 I STILL LOVE YOU                                  | Nest                              | Arista                   |
| 21  | 7   | 6 NO ONE ELSE COMES CLOSE                           | Jive                              | Jive                     |
| 22  | 29  | 2 DODG'N  | Levert Sweet Gill                 | East West                |
| 23  | 9   | 2 ARE YOU THAT SOMEBODY?                            | Ashley                            | Blackground/Atlantic     |
| 24  | NEW | 2 TWO WAY STREET                                    | Motown                            | Motown                   |
| 25  | NEW | 1 I CAN'T MAKE A MISTAKE                            | MC Lyte                           | East West                |
| 26  | 15  | 6 WOULD I LIE                                       | Ray Rubin                         | Universal                |
| 27  | 18  | 3 CHEATED (TO ALL THE GIRLS)/WHAT'S CLEF            | Mya featuring Jason               | Ruffhouse/Columbia       |
| 28  | 31  | 11 MONEY  | Cheryl Baltimore                  | Entertainment            |
| 29  | NEW | 1 IT'S ALL ABOUT ME                                 | Alli Smit                         | Universal                |
| 30  | NEW | 1 BOOTIE CALL                                       | Carmin featuring Yousoun 'U' Dour | Universal                |
| 31  | NEW | 1 HOW COME  | Yab Yun'Em                        | Universal                |
| 32  | NEW | 1 THEY DON'T KNOW/KEEP IT REAL                      | Jonas                             | Parlophone/Rhythm Series |
| 33  | 24  | 7 SKIN  | Charioteer                        | Greensleeves             |
| 34  | 16  | 4 HEADS HIGH  | Mr Vegas                          | Island                   |
| 35  | 21  | 6 SKAY A WHILE                                      | Ruhim                             | Priority                 |
| 36  | 34  | 3 I LIKE YOU JUST THE WAY I AM                      | Sprinkler                         | Priority                 |
| 37  | NEW | 1 DA GAME IS TO BE SOLD... NO TO BE TOLD            | Snapp Dogg                        | Priority                 |
| 38  | 23  | 7 BE CAREFUL  | Spakiz featuring R Kelly          | Jive                     |
| 39  | 28  | 3 UNKISSED  | Razisa                            | Universal                |
| 40  | 27  | 3 I WANNA BE YOUR LADY                              | Hinda Hicks                       | Island                   |

The top two stay put, but it's great to see **ARETHA FRANKLIN** jumping 23 places to number three after a full UK promo mailout. Incidentally, it's one of the tracks featured on a nifty US promo CD, 'Mo' Soul You Can Control', which features forthcoming black product on Arista. It's worth hunting down, not least for the two new **SPIN** **URBAN** tracks... Joining Aretha in the top 10 this week is another legend, **LUTHER VANROSS**, who edges up from 13 to 10... The biggest climber this week is island's much-hyped newcomer, **KELLY PRICE**, who jumps 27 places to 11... Another much-hyped artist is **MYA** who, of course, is the vocalist on Pras's 'Ghetto Supastar'. Her debut release on InterScope, 'It's All About Me', enters the chart at 29 with two good remixes, particularly the Miami Mix from **Stammin' Sam Wild...** Just managed to get a listen to **R KELLY'S** new single 'Half On A Baby' which is very much in the mode of his recent production for Sparkie. The lyrics are all you'd expect from the man who gave us the legend 'You remind me of my jeep' - a choice example being 'Like a hotel room I'm checking into you... If you haven't taken your holiday yet maybe you should consider the **SOUL PLANE** which promises a week of sun, sea, sand and soul in Malta. DJS include Steve Wren, DJ 279, DJ Zwing, Matt White, Brian Norman, Alch B, Deasy D, Femi Femi and Norman Jay. For further details call Julian at Fleetway Travel on 0171-436 3883.

29.08.98  
the **HIP CHART**  
[handbag]

| Pos | Wks | Title                                      | Artist                               | Label                   |
|-----|-----|--|--------------------------------------|-------------------------|
| 1   | 1   | 4 WORK IT UP                               | Sleaze Sisters                       | Logic                   |
| 2   | 4   | 3 STRONG IN LOVE                           | Chicane featuring Mase               | Xtravaganza             |
| 3   | 5   | 3 OYE                                      | Gloria Estefan                       | Epic                    |
| 4   | 9   | 3 THE MUSIC I LIKE                         | Alexia                               | Danceopolis             |
| 5   | 14  | 2 WATER WAVE                               | Mark Van Dale with Enrica            | Club Tools              |
| 6   | NEW | 1 RESTLESS                                 | Neja                                 | Panorama                |
| 7   | 3   | 4 SOMETIMES                                | Tin Tin Out featuring Shelley Nelson | VC Records              |
| 8   | NEW | 1 MUSIC SOUNDS BETTER WITH YOU             | Stardust                             | Roule/Virgin            |
| 9   | NEW | 1 NO TENGU BINGO                           | Les Umbrelles                        | Virgin                  |
| 10  | NEW | 1 SEXY ENDS                                | Whigfield                            | ZFX                     |
| 11  | 13  | 3 COME AND GET MY LOVIN'                   | Hector's House featuring Berri       | 3 Beat/Satellite        |
| 12  | 2   | 3 ROCK WITH YOU                            | D-Influence                          | Echo                    |
| 13  | 15  | 3 COME INTO MY LIFE                        | Navigators                           | MCA                     |
| 14  | 7   | 3 GET UP                                   | V-Agra                               | Rumour                  |
| 15  | 19  | 2 TRACK ONE                                | Hit 'N' Hide                         | white label             |
| 16  | 6   | 4 SPACE INVADERS                           | All Around The World                 | Epic                    |
| 17  | NEW | 1 TOGETHER FOREVER                         | Daze                                 | Cleveland City          |
| 18  | 16  | 4 THE REAL THING                           | Tony Di Bart                         | All Around The World    |
| 19  | 22  | 2 YOU AIN'T SEEN NOTHIN' YET               | Bus Stop featuring Randy Bachman     | Phuz/O Beat/Satellite   |
| 20  | 10  | 4 I BELIEVE IN MIRACLES                    | Hi-Rise                              | BCA                     |
| 21  | 11  | 5 YOU'RE MY HEART, YOU'RE MY SOUL          | Modern Talking                       | 1st Avenue/Mercury      |
| 22  | 8   | 4 SUMMERTIME/IN THE STREET (SUMMERTIME)    | Honeyz                               | Cloobscene              |
| 23  | NEW | 1 U GOT THE PASSION                        | Tom Wilson                           | React                   |
| 24  | NEW | 1 SUNDANCE                                 | Sundance                             | Virgin                  |
| 25  | NEW | 1 ENOLA GAY/SOUVENIR/ELECTRICITY/APOLLO XI | Orchestral Manoeuvres In The Dark    | MCA/Universal           |
| 26  | NEW | 1 CAN U FEEL IT?                           | 2 Shay                               | Diverse                 |
| 27  | NEW | 1 NEED GOOD LOVE                           | Parfide                              | Locked On/XL Recordings |
| 28  | 12  | 6 MYSTERIOUS TIMES                         | Tuff Jam                             | Multiple                |
| 29  | 10  | 3 RAIN                                     | Sash featuring Tina Cousins          | Profile                 |
| 30  | 31  | 4 YOU KNOW HOW TO LOVE ME                  | Brainburg                            | Amlightly               |
| 31  | 20  | 4 I CAN'T SMILE WITHOUT YOU                | Respect featuring Jackie Rowe        | Carli/The Hit Label     |
| 32  | NEW | 1 TW IN THE MOOD FOR DANCING               | Lina Fiague                          | Academy Street          |
| 33  | NEW | 1 THE BODY SHINE EP                        | Gully Marie                          | Hoo! Shoos              |
| 34  | NEW | 1 SUPER TROUPER                            | Billy Hendrix                        | Cloobscene              |
| 35  | NEW | 1 BURIN'                                   | Abba 2000                            | Cloobscene              |
| 36  | NEW | 1 EDGE OF HEAVEN                           | Baby Bumps                           | Delirious               |
| 37  | NEW | 1 REASONS                                  | 2 Unlimited                          | Big Life                |
| 38  | NEW | 1 UP TO THA WILDSTYLE                      | Kiesley                              | Jive                    |
| 39  | NEW | 1 IF I CAN'T HAVE YOU                      | Porn Kings vs DJ Supreme             | All Around The World    |
| 40  | NEW | 1  | Pauline Henry                        | Riversal                |

When we first started the Pop Tip chart it was in order to provide a measure of the exposure given to records in clubs not hip enough to send returns for our upfront chart. It was in response to the massive success of pop/dance acts, who were clearly getting club exposure but had no chart to go to until they were commercially released. The majority of acts which took the pop/dance route in 1998 did so at that time were continental in origin, such as Culture Club, Jam & Spoon, 2 Unlimited and Dr Alban. In recent times, the continental presence has been less evident - but this week there are six continental records in the top 10, and the five highest entries to the chart are all from Europe. Leading the way at number six is Spain's **NEJA**, whose 'Restless' is to launch AWE's new Panorama label, followed by **STARBUST'S** 'Music Sounds Better With You' at number eight - it wasn't promoted but pop jocks bought it and charted it as soon as it was released here. The three other European invaders are all Danish - **LOS UMBRELLOS**, **WHIGFIELD** and **DAZE**, who debut at nine, 10 and 17 respectively. Of the three, the most likely to succeed is clearly **Los Umbrellos**, whose catchy 'No Tengo Dinero' is already 11 places higher than the peak position attained by the Los Sombreros version of the song. The highest new entry by a British act this week is veteran Scottish DJ **TOBB WILSON'S** 'U Got The Passion', which debuts at number 23.

11 NO M...  
2 MUSIC SOU...  
3 WHAT CAN...  
4 TO THE MO...  
5 EVERYTHIN...  
6 MYSTERIOU...  
7 REAL GOOD...  
8 VIVA FOREV...  
9 MY WEARNE...  
10 Ghetto Supastar

11 I WANT YOU...  
12 THE AIR TH...  
13 SPECIAL KIN...  
14 COME WITH...  
15 THE BOY IS...  
16 LOST IN SPA...  
17 FREAK ME A...  
18 SAVE TONIC...  
19 LIFE IS A FL...

Pete Doyle started DJing nine years ago at Happiness, his own club night in deepest Kent. Since then his brand of pumping, funky house has made him a favourite with clubbers around the UK – he plays regularly at Passion, Clockwork Orange, Come Dancing and Miss Money Penny's. For the past three years he's been resident at the Mambo bar in San Antonio, Ibiza as well as guesting at all the best parties on the Island

# JOCK

pete doyle

## ON HIS BOX

PIC: GP

### top[10]

#### 'JUST GET UP AND DANCE' AFRIKA BAMBATAA (ITALIAN DFC)

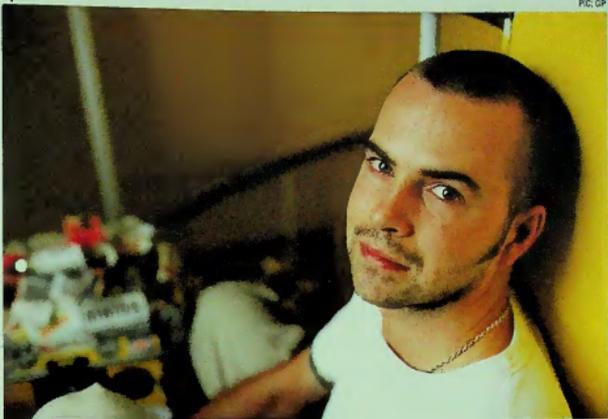
"It's years old, but the cappella is always getting used over boring tracks to spice them up a bit – and everyone knows the words."

#### 'WHO KEEPS CHANGING' SOUTH ST PLAYERS (SOUND OF MINISTRY)

"Either an end-of-night classic or warm-up tune. The Sure fix Pure remix is the one – big chunky drums and that oh-so-haunting vocal. Top stuff."

#### 'FRIENDS' SCOOTER (EDEL/CLUB TROOLS)

"I've never heard any other DJ play this. I got it sent to me a few years back. The Roman Zenker mix is just like a Hardfloor mix but more melodic and a very friendly Euro groove."



#### 'ALWAYS THERE' INCOGNITO (TALKIN' LOUD)

"Superb vocals, superb production. They don't come much better than this – it always manages to put a smile on your face. I play it at the end of the night, the last one before they all go home. It leaves them with good memories of the night."

#### 'SOME LOVIN' FUNKY GREEN DOGS (NETWORK)

"Still sounds as fresh as ever. Moody bassline, dark and mysterious, but still gets a great reaction from the dancefloor."

#### 'WAIT' ROBERT HOWARD & KYM MAZELLE (RCA)

"As production techniques go, this was ahead of its time – a 1988 record that sounds like it was made around 1992/93. I love the vocals and catchy chorus – always one for the girls."

#### 'LET THE BEAT HIT 'EM' LISA LISA & CULT JAM (COLUMBIA)

"An end-of-the-night anthem that still sounds fabulous, even today!"

#### 'NEXT DUB EP' RHYTHM CONSTRUCTION CO (NICE 'N' RIPE)

"Although Nice 'N' Ripe is known as a garage label, this is Grant Nelson producing a slamming funky house cut with an old skool bassline and a honking sax riff. Class!"

#### 'KNOW HOW' YOUNG MC (DELICIOUS VINYL)

"The ultimate hip hop tune for me. Great bassline, great vocal delivery from Young MC and no matter how many times I hear it it always makes me want to dance."

### PETE'S STEAMIN' 10

- 1 'KINETIC' Golden Girls (Distri/Live)
- 2 'UPSIDE DOWN' Northern Sains (white label)
- 3 'BEACHBALL (TALL PAUL REMIX)' Nalka & Kane (Frr)
- 4 'YOU GOT MY LOVE' DJ Juan (Mo Biz)
- 5 'YOUR LIFE' DJ Digress (LME)
- 6 'SHOW YOUR HANDS IN THE AIR' Stonebridge & Blue (white label)
- 7 'NO ME CUSTAN' Partisan (Black & Blue)
- 8 'ROUND AND ROUND' Slick Cats (white label)
- 9 'YOU BUNCH OF FREAKS' Unknowns (Fire Island)
- 10 'PASSION (KIM ROMEY)' Suite (VC Recordings)

#### 'THERE'S NOTHING LIKE THIS' OMAR (TALKIN' LOUD)

"Although not strictly a dance record, it is undoubtedly a class tune and it reminds me of my days playing at Mambo. I think this sums up the vibe perfectly – just sitting in the sun, with a nice glass of red wine."

(COMPILED BY SARAH DAVIS. TEL: 0181-948 2220)

### [cv]

**BORN:** \*May 29, 1972, Gillingham, Kent – in my mum's bed! \***LIFE BEFORE DJING:** "Trainee architect/draughtsman for six years before moving into the music business full time." \***FIRST DJ GIG:** "Croydon, 1989, playing rave tunes at some guy's 21st." \***MOST MEMORABLE GIG:** *Best* – "The re-opening of Sumnum in 1996. Unbelievable!" \**Worst* – "Some horrible hell-hole in Glasgow. Really scary people who wanted to fight me." \***FAVOURITE CLUBS:** Passion, Coalville, Leicester; Peruvia, Wilmslow, Manchester; Sundance, Ibiza \***NEXT THREE GIGS:** Edinburgh Festival (August 26); Hastings Pier (28); Wilmslow, Manchester; Sundance, Ibiza \***TRADENAME:** "I'm always using a capellas over tracks and I always turn up on time." \***LIFE OUTSIDE DJING:** *Artist:* Kentish Man – "Music In Me/Strings of Joy and 'Take Control' (Downboy white labels); remixed Etete for VC Recordings; runs record label Rock Solid Recordings, single 'Inna State' out soon; "I love cooking, drinking wine, catching up with friends – all the usual: restaurants, bars, cinemas, theatre."



discuss the range of advertising opportunities on do@tmusic.com  
Chris Sice on 0171 3821 822 or email cms@do@tmusic.com

http://www.do@tmusic.com

29.08.98

the **COOL CUTS** [chart]

**COOL CUTS HOTLINE**

THE FASTEST WAY TO HEAR THE BEST UPFRONT DANCE MUSIC

**0891 515 585**

Cool Cuts 50p/min. Service is provided by Frontier Media. Full rate: 0171-321 5460. To use from outside the UK: set up a Global Account with Swiftcall. Call +44 171 702 2700 and quote ref: RECM

| 1  | NEW  | GOTTA BE MOVIN' ON UP               | PM Dawn (David Morales on the mix)   | Geet St              | ☎ Code - 2159 |
|----|------|-------------------------------------|--|----------------------|---------------|
| 2  | (1)  | DROWNED WORLD (SUBSTITUTE FOR LOVE) | Madonna (BT and Sasha collaborate on a mix)  | Maverick/Warner Bros | ☎ Code - 2143 |
| 3  | (4)  | THE ENERGY                          | Astro Trax Team (Hot UK-produced garage track)   | white label          | ☎ Code - 2155 |
| 4  | NEW  | CYCLONE                             | Dub Pistols (With hot mixes from Stretch & Vern)   | Concrete             | ☎ Code - 2170 |
| 5  | (7)  | CLUB 4 LIFE '98                     | Chris & James (Brand new mixes of this club classic)   | Stress               | ☎ Code - 2158 |
| 6  | (5)  | 1998 Binary Finery                  | (Third time around with even more mixes and still hot)   | Positiva             | ☎ Code - 2156 |
| 7  | NEW  | BUFFALO GALS STAMPEDE               | Malcolm McLaren (Roger Sanchez and Rakim drag this kicking and screaming into the Nineties)        | Virgin               | ☎ Code - 2171 |
| 8  | NEW  | LIVING FOR THE WEEKEND              | Dina Carroll (With mixes from Canny and Fire Island)   | Manifesto            | ☎ Code - 2172 |
| 9  | (14) | TRADE EP                            | Various (With contributions from Tony De Vit, Malcolm Duffy, Pete Wardman and more)                | Trade                | ☎ Code - 2163 |
| 10 | NEW  | LET'S CLEAN UP THE GHETTO           | Philadelphia Allstars (New remixed version of this Eighties club classic)                          | white label          | ☎ Code - 2173 |
| 11 | NEW  | HOUSE MUSIC                         | Eddie Amadou (Underground tune gets a UK release with new mixes from Deep Dish and Full Intention) | Pukka                | ☎ Code - 2174 |
| 12 | NEW  | DISCO COP                           | Blue Adonis (Bouncy cheese-by-numbers tune with a Judge Jules mix)                                 | Serious              | ☎ Code - 2175 |
| 13 | (18) | REACH FOR ME                        | Murk (New mixes of the Funky Green Dogs from Matthew Roberts, Grant Nelson and D&D)                | 99 North             | ☎ Code - 2166 |
| 14 | NEW  | SO TIRED OF WAITING                 | Bah Samba (With superb mixes from Restless Soul)   | Estereo              | ☎ Code - 2176 |
| 15 | NEW  | ARE YOU USING ME                    | Luther Vandross (Luther the crooner gets the MAW treatment)  | EMI                  | ☎ Code - 2177 |
| 16 | NEW  | ESCAPE                              | Laidback (Cool funky big beat grooves)   | Bolshi               | ☎ Code - 2178 |
| 17 | NEW  | ONLY WHEN I LOSE MYSELF             | Depeche Mode (A fascinating package of mixes from Luke Slater, Gus Gus, DJ Shadow and more)        | Mute                 | ☎ Code - 2179 |
| 18 | NEW  | HEAVENLY E                          | Dancer (Kevin Saunderson's originals get remixed by Carl Craig, Kenny Larkin and Juan)             | KMS                  | ☎ Code - 2180 |
| 19 | NEW  | FEELIN' YOU                         | Alli (With mixes from Mood II Swing, Stonebridge, Booker T and Nu Birth)                           | Wild Card            | ☎ Code - 2181 |
| 20 | NEW  | MOSKOW DISCOW                       | Telex (Eighties electronic band get remixed by Carl Craig and Jay Denham)                          | SSR                  | ☎ Code - 2182 |

BBC RADIO 1  
17-19pm

A guide to the most essential new club tunes as featured on this "essential selection", with a 10 track, broadcast every Friday between 8pm and 9pm. Compiled by DJ networks and data collected from Radio 1, 666 and the following: Steve City (London/Spain), Dave Proctor (Black Manchester), Benji (London), Andrew (London), Ian (London), 23rd Precinct (New York), 2 beat (New York), Flying (Manchester), Global Beat (Brazil), Masses (London), Scarabe (London), Rhythm Syndicate (London).



rm namecheck...

editor: alex scott • contributing editor: tony faridani • writer: caroline moss • designer/sub-editor: fiona robertson • sub-editor: dougal bald • editor-in-chief: steve robbins • sales director: rudi blackett • display group sales manager: Judith rivers • sales execs (advertising): tony munally • ally thompson • promotional exec: louise slomons • admin assistant: kim amor • ad production controller: robert clark • editorial code: 0171-430 3636 • subscription enquiries for email/news week: tel: 0111-921 0906/0957 • record error: ISSN 1361-2101 • website: <http://www.dtmusic.com>

**The Cool Cuts Hotline****0891 515 585****The Cool Cuts Hotline is updated every week at midnight on Sunday**

Brought to you by record mirror and frontier media, the hotline offers you the chance to hear any track on the chart. You can select tracks in any order by using the codes attached to the chart and skip backwards and forwards through the tracks, so you won't waste time listening to mixes you've already heard. If you want to be among the first to hear the hottest tracks of the week, call the Cool Cuts Hotline now. Details about how to use the Cool Cuts Hotline can be found above the Cool Cuts Chart.

29  
august  
1998

THE OFFICIAL CHARTS

29  
august  
1998

si

1 1 NO M  
Beyoncé

2 2 MUSIC SOU

3 3 WHAT CAN

4 4 TO THE MO

5 5 EVERYTHIN

6 6 MYSTERIOU

7 7 REAL GOOD

8 8 VIVA FOREV

9 9 MY WEAKNES

10 GHETTO SUPERSTAR

11 I WANT YOU

12 THE AIR TH

13 SPECIAL KIP

14 COME WITH

15 THE BOY IS

16 16 LOST IN SP

17 17 FREAK ME

18 18 SAVE TONIC

19 19 LIFE IS A FL

- 19 21 **C'EST LA VIE B+Witched** Glow Worm/Epic  
 18 22 **PURE THE TWO OF US** Will Smith Columbia  
 17 23 **PURE MORNING** Placebo Hut/Virgin  
 15 24 **NEEDIN' U** David Morales presents The Face Manifesto  
 21 25 **DEEPER UNDERGROUND** Jamiroquai Sony SZ  
 20 26 **I CAN'T HELP MYSELF** Lucid Delicious/ffrr  
 32 27 **HOW DO I LIVE** LeAnn Rimes Cub/ffrr The Hit Label  
 26 28 **TEARDROPS** Lovestration Fresh  
 24 29 **BECAUSE WE WANT TO** Blithe Innocent  
 27 30 **MAKE IT HOT** Nicole featuring Missy "Misdemeanor" Elliott/Motie East West



- 29 31 **HORNY MOUSSE** T.V. Soar/Hot'n Juicy AM/PM  
 31 32 **STORM** Storm Postiva  
 31 33 **GOT THE FEELING** Five RCA  
 30 34 **LIFE** Des'ree Sony SZ  
 31 35 **AINT NO MOUNTAIN HIGH ENOUGH** Jocelyn Brown IN/Dreadbe  
 31 36 **LET THE MUSIC HEAL YOUR SOUL** Bravo All Stars Ebel  
 31 37 **I WANNA BE YOUR LADY** Hinda Hicks Island  
 31 38 **PART OF THE PROCESS** Morcheeba China  
 36 39 **IMMORTALITY** Cealine Dion with Bee Gees Epic  
 28 40 **IF YOU'LL BE MINE** Babybird Echo



# compilations

- 1 **NOW THAT'S WHAT I CALL MUSIC!** 4 12 11 **CARL COX - NOW STOP 98/01**  
 EMV/Virgin/PolyGram  
 2 **TONG - ESSENTIAL SELECTION - SUMMER 1998** 7 12 **ULTIMATE CLUB MIX 2**  
 PolyGram TV  
 3 **IBIZA UNCOVERED 2** 10 13 **BEST DANCE ALBUM IN THE WORLD...EVER 8**  
 Virgin/EMI  
 4 **TOTALLY WICKED** 14 **FANTASTIC DANCE!**  
 Warner/esp/Global TV/Sony TV  
 5 **FRESH HITS 98** 15 **ULTIMATE COUNTRY**  
 Warner/esp/Global TV/Sony TV  
 6 **TONG - ESSENTIAL SELECTION - SUMMER 1998** 13 **CLUB LIFE 2**  
 ffrr  
 7 **STREET VIBES** 11 17 **THE BEST RAVE ANTHEMS IN THE WORLD...EVER!**  
 Warner/esp/Global TV/Sony TV  
 8 **RELAX! THE ULTIMATE 80'S MIX** 18 18 **THE BEST SIXTIES SUMMER...EVER!**  
 PolyGram TV  
 9 **GREASE (OST)** 9 19 **ROCK THE DANCEFLOOR**  
 PolyGram  
 10 **SHINE 10** 14 20 **CLUBBER'S GUIDE TO...IBIZA - JULES/ONG**  
 PolyGram TV  
 Ministry Of Sound

## dotmusic

is home to the official UK Charts and an interactive magazine with the latest industry news, exclusive interviews, audio clips, and a CD retail service.  
 It's the first port of call for anyone seriously into music.

the **FATEST** charts,  
 the **LATEST** news,  
 the **HOTTEST** talent



**dotmusic**  
<http://www.dotmusic.com>

To discuss the range of advertising opportunities on dotmusic, call Chris Sice on 0171 921 9325 or email [Chris.Sice@dotmusic.com](mailto:Chris.Sice@dotmusic.com)

- 6 21 **WHERE WE BELONG** Boyzone PolyGram  
 23 22 **THE AUDIENCE** Theaudience Mercury  
 20 24 **HELLO NASTY** Beastie Boys Grand Royal/Parlophone  
 32 25 **BIG CALM** Morcheeba Indochina  
 26 26 **THE ULTIMATE COLLECTION** Janis Joplin Columbia  
 15 27 **FLOWERS** Ace Of Base London  
 17 28 **SATURDAY NIGHT FEVER** Original London Cast PolyGram  
 26 29 **NEVER S-A-Y NEVER** Brandy Atlantic  
 28 30 **TRAMPOLINE** The Mavericks MCA Nashville



- 24 31 **ATOMIC - THE VERY BEST OF** Blondie EMI  
 27 32 **AQUARIUM** Aqua Universal  
 29 33 **MEZZANINE** Massive Attack Virgin  
 30 34 **OK COMPUTER** Radiohead Parlophone  
 33 35 **THE BEST OF James** Fontana  
 36 36 **ONLY FOREVER** Puffdaddy Island  
 25 37 **THE ULTIMATE COLLECTION** Santana Columbia  
 35 38 **BRING IT ON** Gomez Hut/Virgin  
 21 39 **A TUNE A DAY** The Supernaturals Food/Parlophone  
 36 40 **WHITE ON BLONDE** Texas Mercury



# CHART COMMENTARY

by ALAN JONES



ALBUMS BY Celine Dion

Having registered their second Top 10 single in a row, **The Corrs** are in no mood to relinquish their album chart title, and enjoy their fifth week at number one on Talk On Corners, though Korn were surprisingly close to overtaking them with Follow The Leader in the early midweek charts, before losing touch. Talk On Corners chalked up its 600,000th retail sale on Saturday. The album was released last October, though the vast majority of its sales have taken place this year – next week it will top 500,000 sales in 1998, the ninth album to reach that figure this year. The **Kayo** album, their third, incorporates elements of hip hop and funk into their metal sound and features guest slots from Ice Cube and Cheech Marin, and is their most successful by some distance – and their self-titled 1995 debut failed to chart, while 1996's *Life Is Peachy* reached number 32.

As airplay escalates for her new single *Drowned World* (Substitute For Love), which

## MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



is out today, sales of Madonna's *Ray Of Light* album are rising sharply. The album, which was released exactly six months ago, has already spawned the number one hit *Frozen* and the number two *Ray Of Light*, and topped the 600,000 sales mark on

## ALBUM FACTFILE

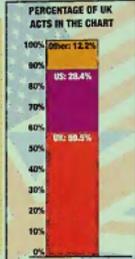
Nearly 28 years after she died from a heroin overdose, 27 years after her album chart debut with *Pearl* and 26 years after her last album chart appearance with *In Concert*, Janis Joplin is back. She enters the listings at number 26 with the new compilation *The Ultimate Collection*, which also lands down the number one slot on the Jazz and Blues chart. It comprises 32 tracks Janis recorded solo

and fronting **Big Brother & The Holding Company**. Joplin also tackles the Bee Gees' composition *To Love Somebody*, and the success of *The Ultimate Collection* brings to three the number of currently charted albums containing songs written by the Gibb brothers, the others being Celine Dion's *Let's Talk About Love* (*Immortality*) and the Saturday Night Fever cast album (*several*).

Wednesday. It climbs 16-10 this week, and offers further evidence that Britain is one of Madonna's hottest markets – the album is not nearly so highly placed in any European market at present, while in America it actually dropped out of the Top 50 last week.

Robbie Williams is another artist on the verge of another hit – but the fact that his new single *Millennium* is not on his current album *Life Thru A Lens*, and the fact that the album is already selling rapidly mean that it isn't reaping any additional benefit from the singer's exposure – and it doesn't need to, as it is selling a steady 11,000 a week.

**Boyzone** are sitting pretty atop the singles chart with *No Matter What*, but their latest album, *Where We Belong*, slumps 6-21 this week. The reason is simple – it's released today (24th) with *No Matter What* appended. Dealers have been running down stock in recent weeks, with selling *Where We Belong* for as little as £9.



# COMPILATIONS

Now *That's What I Call Music!* 40 continues to dominate the compilation market. Number one for three weeks, it is selling more copies than the rest of the top five, and four times as many as its nearest challenger which, in the latest frame, is *Pete Tong - Essential Collection - Summer 1998*, though debuts strongly at number two – and also at number six the reason for this puzzling phenomenon is that the higher placed album is a triple CD only release with a third album featuring a Paul Oakenfold mix. The regular double CD double cassette lacks the Oakenfold mix but, crucially, includes different mixes of the tracks in the other package, thereby failing the chart rule which states that 80% of the content of the two albums must be identical. The 3CD version of the album is

retailing at up to £5 more than the 2CD version but is still attracting three times as many punters.

More mixing – this time by Graeme Park and Jim "Shaff" Ryan – gives *K1el* its first compilation chart entry since *Hooked On Country* in 1990 with *Too Glamorous*, via its only owned *Miss You* Jenny's imprint. The album debuts at number 28 this week and features 15 song segues from Park and Ryan encompassing repertoire like *Needin' U* by the Face and *The Final* by Phil Mulder.

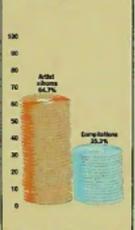
**Happy Birthday to The Full Monty**, which has now spent exactly a year in the chart, selling nearly 740,000 copies. It is still selling a steady 3,000 a week, and should be boosted shortly by the release of the *Full Monty* megamix as a single.

## MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



retailing at up to £5 more than the 2CD version but is still attracting three times as many punters.

## COMPILATIONS AS PERCENTAGE OF SALES



# THE YEAR SO FAR... TOP 20 ALBUMS

- |                           |                   |                    |
|---------------------------|-------------------|--------------------|
| 1 URBAN RHYMS             | THE VERVE         | HUT                |
| 2 LIFE THRU A LENS        | ROBBIE WILLIAMS   | CHRYSLIS           |
| 3 LET'S TALK ABOUT LOVE   | CELINE DION       | EPIC               |
| 4 TITANIC - OST           | JANIS JOPLIN      | SONY CLASSICAL     |
| 5 ALL SAINTS              | ALL SAINTS        | LONDON             |
| 6 RAY OF LIGHT            | MADONNA           | MAVERICK           |
| 7 POSTCARDS FROM HEAVEN   | LIGHTHOUSE FAMILY | WILD CARD          |
| 8 TALK ON CORNERS         | CORRS             | ATLANTIC           |
| 9 LEFT OF THE MIDDLE      | NACOLE AMBRUGLIA  | RCA                |
| 10 INTERNATIONAL VELVET   | CATANONIA         | BLANCY NEGRO       |
| 11 BLUE                   | SIMPPLY RED       | EAST WEST          |
| 12 WHITE ON BLONDE        | TEXAS             | MERCURY            |
| 13 SPICEWORLD             | SPICE GIRLS       | VRGIN              |
| 14 THE BEST OF            | JAMES             | FONTANA            |
| 15 ARIANROW               | AGUA              | EPIC               |
| 16 MAVERICK A STRIKE      | FRILEY CLAYNE     | UNIVERSAL          |
| 17 OK COMPUTER            | RADIOHEAD         | PARLOPHONE         |
| 18 TRULY - THE LOVE SONGS | LIGNEE RICHE      | MOTOWN/POLYGRAM TV |
| 19 MASSZAMINE             | MASSIVE ATTACK    | VRGIN              |
| 20 WHERE WE BELONG        | BOYZONE           | POLYDOR            |

# THE YEAR SO FAR... TOP 20 COMPILATIONS

- |   |                     |                      |
|---|---------------------|----------------------|
| 1 NOW THAT'S WHAT I CALL MUSIC! 39            | VARIOUS ARTISTS     | EMI/VRGIN/POLYGRAM   |
| 2 FRESH HITS 98                               | VARIOUS ARTISTS     | WARNER/GLOBAL/SONYTV |
| 3 THE FULL MONTY                              | ORIGINAL SOUNDTRACK | RCA VICTOR           |
| 4 NOW THAT'S WHAT I CALL MUSIC! 40            | VARIOUS ARTISTS     | EMI/VRGIN/POLYGRAM   |
| 5 NEW HITS 98                                 | VARIOUS ARTISTS     | WARNER/GLOBAL/SONYTV |
| 6 NOW THAT'S WHAT I CALL MUSIC! 38            | VARIOUS ARTISTS     | EMI/VRGIN/POLYGRAM   |
| 7 FANTASTIC 98'S!                             | VARIOUS ARTISTS     | COLUMBIA             |
| 8 PETE TONG/BOY GEORGE - DANCE NATION 8       | VARIOUS ARTISTS     | MINISTRY OF SOUND    |
| 9 GREASE                                      | ORIGINAL SOUNDTRACK | POLYDOR              |
| 10 CLUBBIE'S GUIDE TO... JAZZ, A TRIBUTE/7000 | VARIOUS ARTISTS     | MINISTRY OF SOUND    |
| 11 DIANA, PRINCESS OF WALES - TRIBUTE         | VARIOUS ARTISTS     | DIANA MEMORIAL FUND  |
| 12 THE BEST... ANTHEMS... EVER! 2             | VARIOUS ARTISTS     | VRGIN/EMI            |
| 13 MIXED EMOTIONS II                          | VARIOUS ARTISTS     | POLYGRAM TV          |
| 14 TOP OF THE POPS 1998 - VOLUME 1            | VARIOUS ARTISTS     | POLYGRAM TV          |
| 15 IN THE MIX 98                              | VARIOUS ARTISTS     | VRGIN/EMI            |
| 16 FUNNY DIVAS                                | VARIOUS ARTISTS     | GLOBAL TELEVISION    |
| 17 THE BEST SIXTIES SUMMER... EVER!           | VARIOUS ARTISTS     | VRGIN/EMI            |
| 18 ULTIMATE CLUB MIX                          | VARIOUS ARTISTS     | POLYGRAM TV          |
| 19 THE ANNUAL 81 - PETE TONG & BOY GEORGE     | VARIOUS ARTISTS     | MINISTRY OF SOUND    |
| 20 THE 80THIES MIX                            | VARIOUS ARTISTS     | GLOBAL/POLYGRAM TV   |



| #  | Artist (Producer)   | Title  | Label/CD (Distributor) | Cass/Vinyl   |
|----|---|--|------------------------|--|
| 1  | TALK ON CORNERS *<br>The Cars (Latterbach/Com/Patient)  | 5601302/5601304 (W)<br>5601304/5601304 (W)                     | Atlantic               | 5601302/5601304 (W)<br>5601304/5601304 (W)                 |
| 2  | INTERNATIONAL VELVET *<br>Cantabria (Tommy Di Catalano)                                       | 3984208/2984208 (W)<br>3984208/2984208 (W)                     | Bionco V Negro         | 3984208/2984208 (W)<br>3984208/2984208 (W)                 |
| 3  | BLUE *<br>Savage Garden (Fisher)  | East West 5982382/5982382 (W)<br>5982382/5982382 (W)           | East West              | 5982382/5982382 (W)<br>5982382/5982382 (W)                 |
| 4  | SAVAGE GARDEN *<br>Savage Garden (Fisher)   | Columbia 4871212 (SM)<br>4871212/4871212 (SM)                  | Columbia               | 4871212 (SM)<br>4871212/4871212 (SM)                       |
| 5  | FOLLOW THE LEADER<br>Kut (Thompson/Wright/Knox)   | Epic 4932219 (SM)<br>4932219/4932219 (SM)                      | Epic                   | 4932219 (SM)<br>4932219/4932219 (SM)                       |
| 6  | POSTCARDS FROM HEAVEN * 4<br>Lightbox Family (Patent)   | Wild Cat/Polygram (P)<br>530262/530262 (W)                     | Wild Cat/Polygram      | 530262/530262 (W)  |
| 7  | LIFE THROUGH LENS * 7<br>Robbie Williams (Chambers/Powell)                                    | Chrysalis CDCHR 6127 (E)<br>TCORR 6127/6127 (E)                | Chrysalis              | CDCHR 6127 (E)<br>TCORR 6127/6127 (E)                      |
| 8  | JANE MCDONALD *<br>Jane McDonald (The Music Sculptors/Warner/Benson)                          | Focus Music: Int P/MCO 1 (V)<br>537284/537284 (V)              | Focus Music: Int       | P/MCO 1 (V)<br>537284/537284 (V)                           |
| 9  | DESIRELESS *<br>Eagle-Eye Cherry (Kittman/Eagle-Eye Cherry/Holmes)                            | Polydor 537282 (F)<br>537282/537282 (F)                        | Polydor                | 537282 (F)<br>537282/537282 (F)                            |
| 10 | RAY OF LIGHT * 2<br>Madina Taliana (DeBussche/Vies/Janoff)                                    | Maverick 4850242 (F)<br>4850242/4850242 (F)                    | Maverick               | 4850242 (F)<br>4850242/4850242 (F)                         |
| 11 | VERSION 2.0 *<br>Garbage (Garbage)  | Mushroom MUSH 28C (MV)<br>MUSH 28C/MUSH 28P (P)                | Mushroom               | MUSH 28C (MV)<br>MUSH 28C/MUSH 28P (P)                     |
| 12 | LET'S TALK ABOUT LOVE * 5<br>Celine Dion (Larkin/Foster/Wake/Warner/McKenzie)                 | Epic 4891592 (SM)<br>4891592/4891592 (SM)                      | Epic                   | 4891592 (SM)<br>4891592/4891592 (SM)                       |
| 13 | URBAN HYMNS * 8<br>The Verve (The Verve/Pat)  | Hut/Virgin CDHUT 45 (E)<br>HUTMTC 45/HUTLP 45 (E)              | Hut/Virgin             | CDHUT 45 (E)<br>HUTMTC 45/HUTLP 45 (E)                     |
| 14 | THE 3 TENORS LIVE IN PARIS<br>Carmen/Cassidy/Pavarotti (No Credit)                            | Decca 4850204 (F)<br>4850204/4850204 (F)                       | Decca                  | 4850204 (F)<br>4850204/4850204 (F)                         |
| 15 | LEFT OF THE MIDDLE * 2<br>Natalie Imbruglia (Thea Imbruglia/Interscope)                       | RCA 7429131/382 (BM)<br>7429131/382 (BM)                       | RCA                    | 7429131/382 (BM)<br>7429131/382 (BM)                       |
| 16 | BIG WILLY STYLE * 2<br>The Roots (The Roots/Universal/Interscope)                             | Columbia 6886226/6886226 (SM)<br>6886226/6886226 (SM)          | Columbia               | 6886226/6886226 (SM)<br>6886226/6886226 (SM)               |
| 17 | FIVE *<br>Five (Five)   | RCA 7432158/627/432158/627 (BM)<br>7432158/627/432158/627 (BM) | RCA                    | 7432158/627/432158/627 (BM)<br>7432158/627/432158/627 (BM) |
| 18 | THE GOOD WILL OUT *<br>Embrace (Embrace/Atlantic/Youth/Universal)                             | Hut/Virgin CDHUT 46 (E)<br>HUTMTC 46/HUTLP 46 (E)              | Hut/Virgin             | CDHUT 46 (E)<br>HUTMTC 46/HUTLP 46 (E)                     |
| 19 | ALL SAINTS * 5<br>Sinead O'Riada (Warner)   | London 5560172 (F)<br>5560172/5560172 (F)                      | London                 | 5560172 (F)<br>5560172/5560172 (F)                         |
| 20 | HINDI MELA (Black/Anthony/Feragher/Emmanuel)<br>ICT 806A/LPS 806B                             | Island CD 8058 (F)<br>8058/8058 (F)                            | Island                 | CD 8058 (F)<br>8058/8058 (F)                               |
| 21 | WHERE WE BELONG *<br>Boyzone (Lennon/Sullivan/McGee/McGee/McGee/Sullivan)                     | Polydor 5575257/2894/4 (F)<br>5575257/2894/4 (F)               | Polydor                | 5575257/2894/4 (F)<br>5575257/2894/4 (F)                   |
| 22 | THEAUDIENCE<br>Spice Girls (Spice Girls/Collins/Theaudience)                                  | Mercury 558845 (F)<br>558845/558845 (F)                        | Mercury                | 558845 (F)<br>558845/558845 (F)                            |
| 23 | SPACEWORLD * 5<br>Spice Girls (Spice Girls/Abakos)  | Virgin OD 2855 (E)<br>TCP 2855/2855 (E)                        | Virgin                 | OD 2855 (E)<br>TCP 2855/2855 (E)                           |
| 24 | HELLO NASTY *<br>Beastie Boys (Beastie Boys/Caldico Jaz)                                      | Grand Royal/Atlantic 485232 (E)<br>485232/485232 (E)           | Grand Royal/Atlantic   | 485232 (E)<br>485232/485232 (E)                            |
| 25 | BIG CALM *<br>Morcheeba (Morcheeba/Nortis)  | Indochina ZEN 017C/DX (P)<br>ZEN 017M/C/ZEN 017P (P)           | Indochina              | ZEN 017C/DX (P)<br>ZEN 017M/C/ZEN 017P (P)                 |
| 26 | THE ULTIMATE COLLECTION<br>Janet Jackson (Janet Jackson)                                      | Columbia SDNYT 4202 (SM)<br>SDNYT 4202/4202 (SM)               | Columbia               | SDNYT 4202 (SM)<br>SDNYT 4202/4202 (SM)                    |
| 27 | FLOWERS<br>London (London/Elektra/Labels/Evening/Labels/J&J/Labels/Various)                   | London 5543152/543154 (F)<br>5543152/543154 (F)                | London                 | 5543152/543154 (F)<br>5543152/543154 (F)                   |
| 28 | SATURDAY NIGHT FEVER<br>Original Sound Cast (Wright)  | Polygram 5578322 (F)<br>5578322/5578322 (F)                    | Polygram               | 5578322 (F)<br>5578322/5578322 (F)                         |
| 29 | NEVER SA-Y-NEVER *<br>Brandy (Brandy/Kelvin/Labels/Dave/Labels/Various)                       | Atlantic 756783292 (W)<br>756783292/756783292 (W)              | Atlantic               | 756783292 (W)<br>756783292/756783292 (W)                   |
| 30 | TRAMPOLINE *<br>The Mavericks (Mavericks/CoMo)  | MCA Nashville UMC 8046 (BM)<br>8046/8046 (BM)                  | MCA Nashville          | UMC 8046 (BM)<br>8046/8046 (BM)                            |
| 31 | ATOMIC - THE VERY BEST OF<br>Rihanna (Clayman/Worloff/Various)                                | EMI 4849892 (E)<br>4849892/4849892 (E)                         | EMI                    | 4849892 (E)<br>4849892/4849892 (E)                         |
| 32 | AQUARIUM *<br>Korn (Lambert/Darlington/Narveson/Various)                                      | Universal UMG 8620 (BM)<br>8620/8620 (BM)                      | Universal UMG          | 8620 (BM)<br>8620/8620 (BM)                                |
| 33 | MEZZANINE *<br>Marsheela (Marsheela/Attack/David)   | Gremlin WBR 004 (F)<br>WBR 004/004 (F)                         | Gremlin                | WBR 004 (F)<br>WBR 004/004 (F)                             |
| 34 | OK COMPUTER * 2<br>Rushmore (Godrich/Godrich/Decca)   | Polygram CDNDATA 02 (E)<br>CDNDATA 02/CDNDATA 02 (E)           | Polygram               | CDNDATA 02 (E)<br>CDNDATA 02/CDNDATA 02 (E)                |
| 35 | THE BEST OF *<br>James (Emmigan/James)  | Fontana 5581722 (F)<br>5581722/5581722 (F)                     | Fontana                | 5581722 (F)<br>5581722/5581722 (F)                         |
| 36 | NEW FOREVER<br>Parsifal (Hedges/Imbr/Ernie/Mountford)   | Island CD 8094 (F)<br>8094/8094 (F)                            | Island                 | CD 8094 (F)<br>8094/8094 (F)                               |
| 37 | THE ULTIMATE COLLECTION<br>Santana (Santana/Various)  | Columbia SDNYT 4702 (SM)<br>4702/4702 (SM)                     | Columbia               | SDNYT 4702 (SM)<br>4702/4702 (SM)                          |
| 38 | BRING IT ON *<br>Gomez (Gomez)  | Hut/Virgin CDHUT 48 (E)<br>HUTMTC 48/HUTLP 48 (E)              | Hut/Virgin             | CDHUT 48 (E)<br>HUTMTC 48/HUTLP 48 (E)                     |
| 39 | A TUNE A DAY<br>The Supremes (Smith)  | Food/Polygram 495662 (E)<br>495662/495662 (E)                  | Food/Polygram          | 495662 (E)<br>495662/495662 (E)                            |
| 40 | WHITE ON BLONDE * 5<br>Texas (Texas/Hedges/Silverstein/8 & Cousins/Bohannon/Boyd)             | Mercury 5343152/543154 (F)<br>5343152/543154 (F)               | Mercury                | 5343152/543154 (F)<br>5343152/543154 (F)                   |
| 41 | TITANIC (OST) * 2<br>James Newton Howard (James Newton Howard)                                | Sony Classical SK 6292 (F)<br>6292/6292 (F)                    | Sony Classical         | SK 6292 (F)<br>6292/6292 (F)                               |
| 42 | ALWAYS A STRIKE *<br>Fleetwood Mac (Fleetwood Mac/Dunaway)                                    | Epic 4862842 (SM)<br>4862842/4862842 (SM)                      | Epic                   | 4862842 (SM)<br>4862842/4862842 (SM)                       |
| 43 | ADAM DRIVE * 6<br>Lightbox Family (Patent)  | Wild Card/Polygram 527872 (F)<br>527872/527872 (F)             | Wild Card/Polygram     | 527872 (F)<br>527872/527872 (F)                            |
| 44 | GOOD - GREATEST HITS * 3<br>Albia (Anderson/Urvas/Anderson)                                   | Polydor 5170072 (F)<br>5170072/5170072 (F)                     | Polydor                | 5170072 (F)<br>5170072/5170072 (F)                         |
| 45 | LUTICIA MCNEAL<br>Lutricia McNeal (Papaleone/Larossi/Vicoulli/Bey)                            | Wildcat CDWILD 5 (W)<br>CDWILD 5/CDWILD 5 (W)                  | Wildcat                | CDWILD 5 (W)<br>CDWILD 5/CDWILD 5 (W)                      |
| 46 | MY WAY - THE BEST OF *<br>Frank Sinatra (Various)   | Polygram 935642712 (W)<br>935642712/935642712 (W)              | Polygram               | 935642712 (W)<br>935642712/935642712 (W)                   |
| 47 | SITHU ON TOP OF THE WORLD *<br>LaToya London (WC Rimes)                                       | Capitol 56202 (W)<br>56202/56202 (W)                           | Capitol                | 56202 (W)<br>56202/56202 (W)                               |
| 48 | FORGIVEN, NOT FORGOTTEN *<br>The Cars (Foster/Car)  | Atlantic 756783292 (W)<br>756783292/756783292 (W)              | Atlantic               | 756783292 (W)<br>756783292/756783292 (W)                   |
| 49 | THE FART OF THE LAND * 3<br>The Prodigy (The Prodigy)   | XL Records INT 2855 (E)<br>INT 2855/INT 2855 (E)               | XL Records             | INT 2855 (E)<br>INT 2855/INT 2855 (E)                      |
| 50 | WHAT'S GETTING AROUND *<br>V2 Vinyl (V2 Vinyl)  | V2 Vinyl 130048 (3MV)<br>130048/130048 (3MV)                   | V2 Vinyl               | 130048 (3MV)<br>130048/130048 (3MV)                        |
| 51 | WHAT'S THE STORY MORNING GLORY? *<br>Dove (Morris/Collagher)                                  | Capitol 56202 (W)<br>56202/56202 (W)                           | Capitol                | 56202 (W)<br>56202/56202 (W)                               |
| 52 | BE HERE NOW * 6<br>Chris (Marshall/Label)   | Creation CREED 219 (3MV)<br>DCRE 219/CRE219 (3MV)              | Creation               | CREED 219 (3MV)<br>DCRE 219/CRE219 (3MV)                   |
| 53 | FALLING INTO YOU * 7<br>Alanis Morissette (Morissette/Selby/Walton/Various/Various)           | Epic 4837262/4837264 (SM)<br>4837262/4837264 (SM)              | Epic                   | 4837262/4837264 (SM)<br>4837262/4837264 (SM)               |
| 54 | THE BEST OF * 2<br>Whitney (Michael/Brown/Carter/Danoff)                                      | Epic 4850022 (SM)<br>4850022/4850022 (SM)                      | Epic                   | 4850022 (SM)<br>4850022/4850022 (SM)                       |
| 55 | COME ON OVER *<br>Shania Twain (Lange)  | Mercury 550004 (W)<br>550004/550004 (W)                        | Mercury                | 550004 (W)<br>550004/550004 (W)                            |
| 56 | LIKE YOU DO... THE BEST OF * 2<br>Lightning Seeds (Brady/Chambers/Peters/Jacobs/Burns/Boyd)   | Epic 4891832 (F)<br>4891832/4891832 (F)                        | Epic                   | 4891832 (F)<br>4891832/4891832 (F)                         |
| 57 | NEW SPYBOY<br>Enriquez (Harris/Miller/Various)  | Gravestone GRASD 24 (RM)<br>GRASD 24/GRASD 24 (RM)             | Gravestone             | GRASD 24 (RM)<br>GRASD 24/GRASD 24 (RM)                    |
| 58 | TRY WHISTLING THIS *<br>New Edition (The New Edition/Magnolia)                                | Parlophone 4915392 (E)<br>4915392/4915392 (E)                  | Parlophone             | 4915392 (E)<br>4915392/4915392 (E)                         |
| 59 | LENNON LEGEND - THE VERY BEST OF * 7<br>John Lennon (Lennon/Onyx/Spector/Doughlas)            | Parlophone 4915392 (E)<br>4915392/4915392 (E)                  | Parlophone             | 4915392 (E)<br>4915392/4915392 (E)                         |
| 60 | TIN PLANET *<br>Space (Whitney/Space)   | Gut 00711 (E)<br>00711/00711 (E)                               | Gut                    | 00711 (E)<br>00711/00711 (E)                               |
| 61 | DA GAME IS TO BE SOLD, NOT TO TOOD *<br>Sleep Dogz (Sleep Dogz/Ernie/Spector/Various/Various) | Priority QDPT 013 (E)<br>QDPT 013/013 (E)                      | Priority               | QDPT 013 (E)<br>QDPT 013/013 (E)                           |
| 62 | THE SKY IS TOO HIGH *<br>Orsham Coon (Coon)   | Transonic TRANCD 05 (SD)<br>TRANCD 05/TRANCD 05 (SD)           | Transonic              | TRANCD 05 (SD)<br>TRANCD 05/TRANCD 05 (SD)                 |
| 63 | IT'S MY LIFE - THE ALBUM *<br>Sade (Tokop/Sage)   | Multiple MULTCD 1 (W)<br>MULTCD 1/MULTCD 1 (W)                 | Multiple               | MULTCD 1 (W)<br>MULTCD 1/MULTCD 1 (W)                      |
| 64 | 8 SUPERNATURAL *<br>Des'ree (Des'ree/Maclean)   | Sony S2 4891792 (SM)<br>4891792/4891792 (SM)                   | Sony S2                | 4891792 (SM)<br>4891792/4891792 (SM)                       |
| 65 | THE BENDS * 2<br>Rag'n'Bone (Lackey)  | Parlophone CDPCS 7212 (E)<br>CDPCS 7212/CDPCS 7212 (E)         | Parlophone             | CDPCS 7212 (E)<br>CDPCS 7212/CDPCS 7212 (E)                |
| 66 | WE ROCK HARD *<br>Freddie (Freddie/Various/Wildcat/Various/Various/Various)                   | Freskone FNCD 4 (3MV)<br>FNCD 4/4 (3MV)                        | Freskone               | FNCD 4 (3MV)<br>FNCD 4/4 (3MV)                             |
| 67 | THE IMMACULATE COLLECTION * 3<br>Madonna (Various)  | SWS 7505624/42 (W)<br>7505624/42 (W)                           | SWS                    | 7505624/42 (W)<br>7505624/42 (W)                           |
| 68 | TWO PAGES *<br>Helen (Depp/Mick)  | Talkin Loud 5588232 (F)<br>5588232/5588232 (F)                 | Talkin Loud            | 5588232 (F)<br>5588232/5588232 (F)                         |
| 69 | JAGGED LITTLE PILL * 4<br>Alice (Alice/Morissette/Morissette/Balfanz)                         | Maverick/Polygram 60205012 (W)<br>60205012/60205012 (W)        | Maverick/Polygram      | 60205012 (W)<br>60205012/60205012 (W)                      |
| 70 | REVOLVER<br>The Beatles (Martin)  | Parlophone CDPC 7644212 (E)<br>7644212/7644212 (E)             | Parlophone             | CDPC 7644212 (E)<br>7644212/7644212 (E)                    |
| 71 | RE THE VERY BEST MUST GO * 2<br>Manic Street Preachers (Hedges/Adams/Various)                 | Epic 4893832 (E)<br>4893832/4893832 (E)                        | Epic                   | 4893832 (E)<br>4893832/4893832 (E)                         |
| 72 | RE REMASTERS<br>Led Zeppelin (Lester)   | Atlantic 75678301152 (W)<br>75678301152 (W)                    | Atlantic               | 75678301152 (W)<br>75678301152 (W)                         |
| 73 | RE COME DOWN<br>The Dandy Warhols (Lester/Various)  | Capitol 562028 (F)<br>562028/562028 (F)                        | Capitol                | 562028 (F)<br>562028/562028 (F)                            |
| 74 | RE VERY BEST OF THE BEES * 3<br>The Verve (The Verve/Pat)                                     | Polygram 4874282 (F)<br>4874282/4874282 (F)                    | Polygram               | 4874282 (F)<br>4874282/4874282 (F)                         |
| 75 | RE REQUIRING DREAM - THE VERY BEST OF * 1<br>Crowded House (Fin/Fin/Fin/Fin/Fin)              | Capitol CDPC212 (W)<br>CDPC212/CDPC212 (W)                     | Capitol                | CDPC212 (W)<br>CDPC212/CDPC212 (W)                         |

© UK Produced with SPN and BM&C reproduction. Compiled from actual sales last Saturday - Saturday is a good day for music. \* CD only. \*\* CD only. \*\*\* CD only.

RISE Highest new entry HC Highest debut Sales increase Sales increase 50% or more

TOP COMPILATIONS

| #  | Artist   | Title                                      | Label/CD (Distributor) | Cass/Vinyl                                 |
|----|--|--|------------------------|--|
| 1  | NOW THAT'S WHAT I CALL MUSIC 40<br>EMI/Virgin/PolyGram CDNOW 40/CDNOW 40 (E)           | 5601302/5601304 (W)<br>5601304/5601304 (W) | Atlantic               | 5601302/5601304 (W)<br>5601304/5601304 (W) |
| 2  | PETE TONG ESSENTIAL SELECTION - SUMMER 1998<br>EMI 5560473/F (F)                       | 5560473/5560473 (F)                        | EMI                    | 5560473 (F)<br>5560473/5560473 (F)         |
| 3  | IBIZA UNCOVERED 2<br>Virgin/EMI VTDCC 202/VTDCM 202 (E)                                | 202/202 (E)                                | Virgin/EMI             | 202 (E)<br>202/202 (E)                     |
| 4  | TOTALLY WICKED *<br>Various (Global TV/Sony TV 2984236/3139842/325744 - (W))           | 2984236/3139842/325744 (W)                 | Various                | 2984236/3139842/325744 (W)                 |
| 5  | FRESH HITS 98 *<br>Various (EMI/Virgin/MCDCC 98/MCDCC 98 (SM))                         | 98/98 (SM)                                 | EMI/Virgin             | MCDCC 98 (SM)<br>MCDCC 98/98 (SM)          |
| 6  | PETE TONG ESSENTIAL SELECTION - SUMMER 1998<br>EMI 5560425/5560424 (F)                 | 5560425/5560424 (F)                        | EMI                    | 5560425 (F)<br>5560425/5560424 (F)         |
| 7  | STREET VIBES<br>Various (Global TV/Sony TV RACD 95/RACDM 95 (BM))                      | 95/95 (BM)                                 | Various                | RACD 95 (BM)<br>RACDM 95/95 (BM)           |
| 8  | RELAX! THE ULTIMATE * 80 MIX *<br>PolyGram TV 9528325/9528294 (F)                      | 9528325/9528294 (F)                        | PolyGram               | 9528325 (F)<br>9528325/9528294 (F)         |
| 9  | GREASE (OST)<br>PolyGram 040412/040414 (F)   | 040412/040414 (F)                          | PolyGram               | 040412 (F)<br>040412/040414 (F)            |
| 10 | SHINE 10<br>PolyGram TV 963912/963904 (F)  | 963912/963904 (F)                          | PolyGram               | 963912 (F)<br>963912/963904 (F)            |
| 11 | CARL COX - NON STOP 98/01<br>EMI 9366202/5560204 (F)                                   | 9366202/5560204 (F)                        | EMI                    | 9366202 (F)<br>9366202/5560204 (F)         |
| 12 | ULTIMATE CLUB MIX 2 *<br>PolyGram TV 963912/963904 (F)                                 | 963912/963904 (F)                          | PolyGram               | 963912 (F)<br>963912/963904 (F)            |
| 13 | BEST DANCE ALBUM IN THE WORLD...EVER * 8<br>Virgin/EMI VTDCC 198/VTDCM 198 (E)         | 198/198 (E)                                | Virgin/EMI             | VTDCC 198 (E)<br>VTDCM 198/198 (E)         |
| 14 | FANTASTIC DANCE 1<br>Columbia MDDCC 80MDDCC 98 (SM)                                    | 80/80 (SM)                                 | Columbia               | MDDCC 98 (SM)<br>MDDCC 98/80 (SM)          |
| 15 | ULTIMATE COUNTRY<br>Telstar TV TYCD 288/UTMCD 288 (W)                                  | 288/288 (W)                                | Telstar                | TYCD 288 (W)<br>UTMCD 288/288 (W)          |
| 16 | CLUBLIFE 2<br>Telstar TV TYCD 280/UTMCD 280 (W)  | 280/280 (W)                                | Telstar                | TYCD 280 (W)<br>UTMCD 280/280 (W)          |
| 17 | BEST RAVE ANTHEMS IN THE WORLD...EVER *<br>Virgin/EMI VTDCC 202/VTDCM 202 (E)          | 202/202 (E)                                | Virgin/EMI             | VTDCC 202 (E)<br>VTDCM 202/202 (E)         |
| 18 | THE BEST SIXTIES SUMMER...EVER *<br>Virgin/EMI VTDCC 202/VTDCM 202 (E)                 | 202/202 (E)                                | Virgin/EMI             | VTDCC 202 (E)<br>VTDCM 202/202 (E)         |
| 19 | TOP OF THE DANCEFLOOR<br>All Around The World GLOBECC 90/GLOBECC 90 (F)                | 90/90 (F)                                  | All Around The World   | GLOBECC 90 (F)<br>GLOBECC 90/90 (F)        |
| 20 | CLUBBER'S GUIDE TO...IBIZA - JULES/TONG *<br>Mercury Of Sound MDCSD 10MDCSD 1 (3MV/SM) | 10/10 (3MV/SM)                             | Mercury Of Sound       | MDCSD 1 (3MV/SM)<br>MDCSD 1/10 (3MV/SM)    |

# TRACK OF THE WEEK

by STEVE HEMSLEY



ACE OF BASE: LIFE IS A FLOWER

London Records is desperate for regional radio stations to put the follow-up to Life is a Flower on their playlists early.

The label is having to rush release Cruel Summer—a cover of Bananarama's 1983 hit—on September 14 because huge international support for the song and the strong pound has created a significant import market for the track in this country.

The UK is the last territory to release the new song, but the timing is far from perfect because Life is a Flower is expected to test well across the IIR network for months to come.

"Cruel Summer" has been a Top 10 hit in the US and massive across Europe, and we have already serviced UK radio with the song. Radio One has moved off Life is a Flower, but the problem will come in the

## THE TOP 10 PLAYERS BEHIND LIFE IS A FLOWER

| Station        | Plays |
|----------------|-------|
| 96.4 FM BRMB   | 345   |
| Red Dragon FM  | 319   |
| Power FM       | 301   |
| Hallam FM      | 285   |
| Southern FM    | 280   |
| Invicta FM     | 258   |
| 96.3 Aire FM   | 251   |
| Broadland 102  | 250   |
| 96.9 Viking FM | 237   |
| Beacon FM      | 234   |

Sources: *Music Business* up to the week beginning 26/8/98

regions where it is still so popular. Ideally we would like stations to play both," says Nick McEwen, head of national radio at London Records.

If radio does delay its support for Cruel Summer it will be in sharp contrast to the reaction of stations to Life is a Flower which received significant support four weeks before it entered the sales chart.

In fact, the song had the biggest increase in plays on the June 27 and July 4 airplay rundowns and was the chart's highest number on July 4 and July 11, moving from 45-27 over a two-week period as all-plays jumped from 200 to 1,000.

By the time Life is a Flower debuted at number five on the CIn sales chart at the end of July—giving the band their biggest hit for more than four years—total

spins were topping 1,400 a week.

It was during August that the song's audience really began to accelerate, rising 37% to 63m the week after its sales chart entry, as Radio One selected the tune 25 times. The audience peaked at more than 65m on August 8.

The amount of airplay was also influential in making the album Flowers the highest new entry at number 15 in the charts in the third week in August.

The 65m+ radio audience remained above the single's as Radio Two chose the song more than 20 times a week to replace Radio One as the leading national station playing the song.

Meanwhile, heavy regional plays were still being recorded at 36.4FM BRMB with 48 spins a week, Rock FM (77), 96.9 Viking FM (46) and Fox FM (46).



## MTV

- | #  | Title                               | Artist                            |
|----|-------------------------------------|-----------------------------------|
| 1  | DEEPER UNDERGROUND                  | Jamiroqui                         |
| 2  | BOOTIE CALL                         | All Saints                        |
| 3  | A DROWNED WOUND/SUBSTITUTE FOR LOVE | Madonna                           |
| 4  | PROFECT DAY ELISE PJ Harvey         |                                   |
| 5  | GHETTO SUPERSTAR                    | Pras feat. Of'Dirty Bastard & Mya |
| 6  | BEING A GIRL                        | Mannam                            |
| 7  | SAVE TONIGHT                        | Exp!-Eye Cherry                   |
| 8  | THE BODY IS MINE                    | Brandy & Monica                   |
| 9  | IF YOU TOLERATE THIS...             | Manic Street Preachers            |
| 10 | NEEDY U                             | David Morales pres. The Face      |

Most played videos on MTV UK/Media Research Ltd w/e 19/8/98  
Source: MTV UK

## THE BOX

- | #  | Title                        | Artist      |
|----|------------------------------|-------------|
| 1  | NO MATTER WHAT               | Boyzone     |
| 2  | ONE FOR SORROW               | Steps       |
| 3  | SEX ON THE BEACH             | T-Spoon     |
| 4  | EVERYBODY GET UP FIVE        |             |
| 5  | I WANNA BE YOUR LADY         | Hinda Hicks |
| 6  | MY HEART FOREVER             | Spice Girls |
| 7  | MY HEART WILL GO ON          | Celine Dion |
| 8  | I DON'T WANT TO MISS A THING | Aerosmith   |
| 9  | ARE YOU THAT SOMEBODY        | Aaliyah     |
| 10 | CEST LA VIE                  | B'Witched   |

Most played videos on The Box w/e 19/8/98  
Source: The Box

## STUDENT RADIO

- | #  | Title                       | Artist                 |
|----|-----------------------------|------------------------|
| 1  | SPECIAL GARBAGE             | Mushroom               |
| 2  | RAINBOWS OF COLOUR          | Graveyarder            |
| 3  | SOME KING ANGEL             | Mojave 3               |
| 4  | TAKE IT                     | Ballroom               |
| 5  | IF YOU TOLERATE THIS...     | Manic Street Preachers |
| 6  | THE BOY WITH THE ARAB STRAP | Belle & Sebastian      |
| 7  | STAY IN THE SUN             | Kerli                  |
| 8  | WEIRD SUPERMAN              | Sound                  |
| 9  | SHES SAYS                   | Ash                    |
| 10 | DEVIL IN YOUR SHOES         | Shed Seven             |

Student Radio Chart for w/e 19/8/98

## TOP OF THE POPS

- | # | Title                         | Artist                       |
|---|-------------------------------|------------------------------|
| 1 | NO MATTER WHAT                | Boyzone                      |
| 2 | SOUNDS BETTER WITH YOU        | Stardust                     |
| 3 | WHAT CAN I DO                 | The Corrs                    |
| 4 | EVERYTHING'S GONNA BE ALRIGHT | Sheryl Crow                  |
| 5 | REAL GOOD TIME                | Aids                         |
| 6 | SPECIAL KIND                  | Milkenium                    |
| 7 | WHAT CAN I DO                 | The Corrs                    |
| 8 | NEEDY U                       | David Morales pres. The Face |

Draft lineup 28/8/98

## ITV CHART SHOW

- | # | Title                         | Artist                            |
|---|-------------------------------|-----------------------------------|
| 1 | I'll Show You My Ultrasound   | If It Makes Me Happy              |
| 2 | SHERRY CROW                   | Sheryl Crow                       |
| 3 | THE AIR THAT I BREATHE        | Simply Red                        |
| 4 | ANGEL SUPERSTAR               | Pras feat. Of'Dirty Bastard & Mya |
| 5 | NEEDY U                       | David Morales pres. The Face      |
| 6 | EVERYTHING'S GONNA BE ALRIGHT | Sheryl Crow                       |
| 7 | WHAT CAN I DO                 | The Corrs                         |
| 8 | NO MATTER WHAT                | Boyzone                           |

Playoff Video: Addicted to Love Robert Palmer

## THE PEPSI CHART

- | # | Title                         | Artist                       |
|---|-------------------------------|------------------------------|
| 1 | PERFORMANCE                   | One For Sorrow               |
| 2 | THE AIR THAT I BREATHE        | Simply Red                   |
| 3 | WHAT CAN I DO                 | The Corrs                    |
| 4 | NEEDY U                       | David Morales pres. The Face |
| 5 | EVERYTHING'S GONNA BE ALRIGHT | Sheryl Crow                  |
| 6 | NO MATTER WHAT                | Boyzone                      |
| 7 | NEEDY U                       | David Morales pres. The Face |
| 8 | WHAT CAN I DO                 | The Corrs                    |

Draft lineup 26/8/98

# RADIO ONE PLAYLISTS

- | A LIST  | B LIST  | As Featured   |
|---|---|---|
| <p><b>BBC RADIO 1</b></p> <p>1. <b>Real Good</b><br/>Tina Turner<br/>2. <b>What Can I Do</b><br/>The Corrs<br/>3. <b>What Can I Do</b><br/>The Corrs<br/>4. <b>What Can I Do</b><br/>The Corrs<br/>5. <b>What Can I Do</b><br/>The Corrs<br/>6. <b>What Can I Do</b><br/>The Corrs<br/>7. <b>What Can I Do</b><br/>The Corrs<br/>8. <b>What Can I Do</b><br/>The Corrs<br/>9. <b>What Can I Do</b><br/>The Corrs<br/>10. <b>What Can I Do</b><br/>The Corrs</p> | <p>1. <b>Everybody Get Up Five</b><br/>On a Day Like Today<br/>2. <b>Everybody Get Up Five</b><br/>On a Day Like Today<br/>3. <b>Everybody Get Up Five</b><br/>On a Day Like Today<br/>4. <b>Everybody Get Up Five</b><br/>On a Day Like Today<br/>5. <b>Everybody Get Up Five</b><br/>On a Day Like Today<br/>6. <b>Everybody Get Up Five</b><br/>On a Day Like Today<br/>7. <b>Everybody Get Up Five</b><br/>On a Day Like Today<br/>8. <b>Everybody Get Up Five</b><br/>On a Day Like Today<br/>9. <b>Everybody Get Up Five</b><br/>On a Day Like Today<br/>10. <b>Everybody Get Up Five</b><br/>On a Day Like Today</p> | <p>1. <b>Cruel Summer</b><br/>Cruel Summer &amp; Joe McEwen<br/>2. <b>Love</b><br/>Ace of Base<br/>3. <b>Love</b><br/>Ace of Base<br/>4. <b>Love</b><br/>Ace of Base<br/>5. <b>Love</b><br/>Ace of Base<br/>6. <b>Love</b><br/>Ace of Base<br/>7. <b>Love</b><br/>Ace of Base<br/>8. <b>Love</b><br/>Ace of Base<br/>9. <b>Love</b><br/>Ace of Base<br/>10. <b>Love</b><br/>Ace of Base</p> |

# MTV UK PLAYLISTS

- | HEAVY   | TOP OF THE WORLD  | SAVE TONIGHT  |
|---|---|---|
| <p>1. <b>HEAVY</b><br/>The Boy Is Mine<br/>2. <b>HEAVY</b><br/>The Boy Is Mine<br/>3. <b>HEAVY</b><br/>The Boy Is Mine<br/>4. <b>HEAVY</b><br/>The Boy Is Mine<br/>5. <b>HEAVY</b><br/>The Boy Is Mine<br/>6. <b>HEAVY</b><br/>The Boy Is Mine<br/>7. <b>HEAVY</b><br/>The Boy Is Mine<br/>8. <b>HEAVY</b><br/>The Boy Is Mine<br/>9. <b>HEAVY</b><br/>The Boy Is Mine<br/>10. <b>HEAVY</b><br/>The Boy Is Mine</p> | <p>1. <b>TOP OF THE WORLD</b><br/>The Boy Is Mine<br/>2. <b>TOP OF THE WORLD</b><br/>The Boy Is Mine<br/>3. <b>TOP OF THE WORLD</b><br/>The Boy Is Mine<br/>4. <b>TOP OF THE WORLD</b><br/>The Boy Is Mine<br/>5. <b>TOP OF THE WORLD</b><br/>The Boy Is Mine<br/>6. <b>TOP OF THE WORLD</b><br/>The Boy Is Mine<br/>7. <b>TOP OF THE WORLD</b><br/>The Boy Is Mine<br/>8. <b>TOP OF THE WORLD</b><br/>The Boy Is Mine<br/>9. <b>TOP OF THE WORLD</b><br/>The Boy Is Mine<br/>10. <b>TOP OF THE WORLD</b><br/>The Boy Is Mine</p> | <p>1. <b>SAVE TONIGHT</b><br/>Exp!-Eye Cherry<br/>2. <b>SAVE TONIGHT</b><br/>Exp!-Eye Cherry<br/>3. <b>SAVE TONIGHT</b><br/>Exp!-Eye Cherry<br/>4. <b>SAVE TONIGHT</b><br/>Exp!-Eye Cherry<br/>5. <b>SAVE TONIGHT</b><br/>Exp!-Eye Cherry<br/>6. <b>SAVE TONIGHT</b><br/>Exp!-Eye Cherry<br/>7. <b>SAVE TONIGHT</b><br/>Exp!-Eye Cherry<br/>8. <b>SAVE TONIGHT</b><br/>Exp!-Eye Cherry<br/>9. <b>SAVE TONIGHT</b><br/>Exp!-Eye Cherry<br/>10. <b>SAVE TONIGHT</b><br/>Exp!-Eye Cherry</p> |

R1 playlists for week beginning 24/8/98

29 AUGUST 1998

AMERICAN  
CHARTWATCH

by ALAN JONES

In recent weeks, the smart money has been on All Saints replacing Brandy & Monica at the top of the Hot 100 singles chart. Monica even conceded that much herself and said she looked forward to it as she thought 'Never Ever' was "a happening song". Sadly, it's a scenario that's now unlikely to happen, with Never Ever slipping 4.5. One of the records to leapfrog over it is, ironically, Monica's latest solo hit The First Night, which is up to number three on its third week and is itself now looking to be the record most likely, though Jennifer Paige (up 7.4 with Crush) is also looking strong, and there's Aerosmith's I Don't Want To Miss A Thing (due to debut next week, and already number two on the airplay chart) to consider.

All Saints' self-titled album also hits the slots this week, and suffers a 72.73 reverse. The Spice Girls are still the only other British act in the top half of the Top 200 album chart, and move 40-43 with Spiceworld and 66-65 with Spice, registering small gains in sales for both albums, even though their single Stop continues its slow decline, slipping 36-38 this week. The single has sold more than 400,000 copies despite attracting very little airplay. It peaked at number 16 on the Hot 100, which is a mixture of sales and airplay, reached number 11 on the separate sales chart, but only a miserable number 70 on the airplay chart.



US radio has since been serviced with Viva Forever, and is proving highly resistant to that too, with the consensus among radio stations being that the group's appeal is too young for their own target audience, a theory which has gained currency since their US concerts attract mainly under-12s and their guardians.

Coming close to joining All Saints and the Spice Girls in the Top 100 of the album chart, Culture Club make a potent debut at number 106 with their VH1 Storytellers/ Greatest Moments album, a double featuring original versions of their hits, live performances from VH1 and a trio of previously unreleased songs among its 28 tracks.

Having slipped 10-11 last week on the Hot 100, When The Lights Go Out by Five has stabilised, and has even won its bullet back.

ACTS IN US AND UK  
ALBUM CHARTS

| Garbage<br>Version 2.0                                | 78 | 11 |
|---|----|----|
| Natalie Imbruglia<br>Left Of The Middle<br>All Saints | 36 | 15 |
| All Saints<br>All Saints                              | 73 | 19 |

ARTIST  
PROFILE:  
ANOTHER LEVEL

by PAUL WILLIAMS

Another Level could hardly have got a higher profile start to their first European campaign than touring with Janet Jackson.

The Northwestside signings were personally approved by the world superstar to support her on her 32-date European spring tour. Incredibly, it marked the first time the band had played live overseas. "It was an amazing introduction for the media and the public to the band," says BMG's senior international marketing and promotion manager Thomas Haimovic, who adds the tour helped to convince everyone the R&B act are not a typical boy band.

Scheduled around the tour, which included nine dates in Germany, were a number of showcases and other appearances by the band who, in the space of just a few months, have undertaken a countless stream of trips to the continent. Denmark has already been visited on three occasions, while there have been two trips so far to The Netherlands, Norway and Sweden.

More importantly, the visits are producing impressive chart positions with second single Freak Me currently sitting at four in the Netherlands, 16 in Sweden, 17 in Denmark and 21 in Norway. The message is also spreading outside Europe with Top 20 places currently in New Zealand and South Africa.



In South America they are able to add another superstar to their list of supporters, with Brazilian footballer Romario having declared on a radio station there during the World Cup that Be Alone No More was his favourite record.

It persuaded the station bosses to break their usually strict rule of playing Brazilian-only material by airing the band's first single. The footballer will also be introducing them at his club in Rio to launch their first album which is due out in October.

Back in Europe and the start of next month will see Another Level returning to Germany which has so far proved to be a difficult territory to crack.

A week of promotion in Japan is also being lined up, while a bid to break the band in the US is likely to start sometime after February next year with a first European headline tour expected around that time too.

TRACKWATCH  
ANOTHER LEVEL

- Freak Me number four in Netherlands
- Number seven in South Africa
- Top 20 in Denmark, Sweden and New Zealand
- Top 30 in Norway

## UK WORLD HITS

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

| AUSTRALIA                                    | AUSTRIA  | GERMANY   | NETHERLANDS                                 | CANADA   |
|--|--|---|---|--|
| 1 (1) HIGH<br>LightHouse Family<br>Polydor   | 1 (1) LIFE<br>De'Tree<br>Sony S2                   | 1 (4) VIVA FOREVER<br>Spice Girls<br>Virgin                   | 1 (1) LIFE<br>De'Tree<br>Sony S2            | 1 (1) SOMETHING, SOMEBODY IN THE MIND TO<br>Blow-Jane<br>Mercury |
| 2 (4) WHEN THE LIGHTS GO OUT<br>Five<br>BMG  | 2 (4) VIVA FOREVER<br>Spice Girls<br>Virgin        | 2 (1) LIFE<br>De'Tree<br>Sony S2                              | 2 (4) FREAK ME<br>Another Level<br>BMG      | 2 (8) NEVER EVER<br>All Saints<br>London                         |
| 3 (5) LAST THING ON MY MIND<br>Shops<br>Jive | 3 (10) SAVE TONIGHT<br>Eagle-Eye Cherry<br>Polydor | 3 (10) SAVE TONIGHT<br>Eagle-Eye Cherry<br>Polydor            | 3 (1) VIVA FOREVER<br>Spice Girls<br>Virgin | 3 (22) WHEN THE LIGHTS GO OUT<br>Five<br>Mercury                 |
| 4 (8) C'EST LA VIE<br>B'Witched<br>Epic      | 4 (10) C'EST LA VIE<br>B'Witched<br>Epic           | 4 (11) CARNAVAL DE PARIS<br>Charlie G<br>WEA                  | 4 (11) MY LOVER<br>Ultimate Kase<br>Mercury |  |
| 5 (10) CASANOVA<br>Ultimate Kase<br>Mercury  | 5 (10) CARNAVAL DE PARIS<br>Danio G<br>WEA         | 5 (10) THREE LIONS '98<br>Slaves/Baddiel/Living Seeds<br>Epic | 4 (22) C'EST LA VIE<br>B'Witched<br>Epic    |  |
| Source: ARIA                                 | Source: IFPI                                       | Source: Media Control   | Source: Dutchcharts MCA Top 100             | Source: SoundScan  |

Subscribe now to MBI and get the  
MBI World Directory FREE!

If you want to understand the world music market — and how key companies and individuals are responding to it — then you need MBI magazine. Combining profiles of leading international companies and executives, financial performance data, detailed market reports and in-depth analysis of specialist topics, MBI gives you the insider's view on what's really happening in music markets around the world.

This issue includes special reports on Germany, Eastern Europe, Latin America and Portugal as well as features on packaging and manufacturing, royalty auditing and on-line retail.

Subscribe now to MBI and you will receive the MBI World Directory 1999 FREE when it is published in January - Call +44 (0)171 921 5957 or 5906 for more details



MID-PRICE

| This | Last | Title                          | Artist                | Label (distributor)             |
|------|------|--------------------------------|-----------------------|---------------------------------|
| 1    | 1    | PROTECTION/NO PROTECTION       | Massive Attack        | Wild Bunch WBR022 (E)           |
| 2    | 4    | BROTHERS IN ARMS               | Dix Strats            | Vertigo 024482 (F)              |
| 3    | 7    | TRACY CHAPMAN                  | Tracy Chapman         | Elektra EXT44CD (W)             |
| 4    | 3    | RESEVOIR DOGS                  | Original Soundtrack   | MCA MCD 10793 (BMG)             |
| 5    | 10   | ATTACK OF THE GREY LANTERN     | Manson                | Parlophone CDP35 7387 (E)       |
| 6    | 5    | SECOND COMING                  | Sone Roses            | Geddes DEP2403 (BMG)            |
| 7    | 11   | ELEGANT SLUMMING               | M People              | Deconstruction 7422186192 (BMG) |
| 8    | 8    | DREAMLAND                      | Robert Miles          | Deconstruction 7422142914 (BMG) |
| 9    | 6    | REPUBLICA                      | Republica             | Deconstruction 7422141922 (BMG) |
| 10   | 13   | APPETITE FOR DESTRUCTION       | Guns N' Roses         | Geffen GFD 15036 (BMG)          |
| 11   | 12   | THE VERY BEST OF ROY OBISION   | Roy Orbison           | Virgin CD 2004 (E)              |
| 12   | 10   | EXIT PLANNER DUST              | The Chemical Brothers | Junior Boy's Own JUDO3CT 1 (E)  |
| 13   | 9    | TRANSFORMER                    | Loa Reed              | RCN NOR86 (BMG)                 |
| 14   | 15   | WHAT A CRYING SHAME            | The Mavericks         | MCA MCD 15533 (BMG)             |
| 15   | 16   | FORNICA BLUES                  | Mono                  | Echo ECHO 017 (V)               |
| 16   | 17   | THE LITTLE MERMAID             | Original Soundtrack   | Walt Disney WDC62942 (TO/HE)    |
| 17   | 18   | A STORM IN HEAVEN              | The Verve             | Hut CDH10 10 (RTM/P)            |
| 18   | 20   | DOOKIE                         | Green Day             | Reprise 53243282 (W)            |
| 19   | 21   | GREENSLEEVES REGGAE SAMPLER 18 | Various               | Greensleeves GR82CD 18 (SR/US)  |
| 20   | 2    | PIXIES AT THE BBC              | Pixies                | 4AD GAD 8013CD (V)              |

© GIN

COUNTRY

| This | Last | Title                         | Artist                 | Label (distributor)             |
|------|------|-------------------------------|------------------------|---------------------------------|
| 1    | 1    | TAMPOLINE                     | The Mavericks          | MCA Nashville UMD 8045 (BMG)    |
| 2    | 2    | SITTIN' ON TOP OF THE WORLD   | LeAnn Rimes            | Curb/Hit Label/London 55623 (E) |
| 3    | 3    | COME ON OVER                  | Mercury 3142630152 (F) |                                 |
| 4    | 4    | SPYBLY                        | Emmylou Harris         | Grapevine GRACD 261 (BMG)       |
| 5    | 5    | WHERE YOUR ROAD LEADS         | Troya Yearwood         | MCA Nashville UMD 80513 (BMG)   |
| 6    | 6    | IF I DON'T SAY THE NIGHT      | Mindy McCreeley        | BNA 7421261832 (BMG)            |
| 7    | 7    | SEVENS                        | Garth Brooks           | Capitol 60692 (E)               |
| 8    | 6    | HELL AMONG THE YEARLINGS      | Gillian Welch          | Almo Sounds ALMCD 60 (3M/P)     |
| 9    | 7    | MUSIC FOR ALL OCCASIONS       | Melvin Seaver          | MCA Nashville UMD 11346 (BMG)   |
| 10   | 10   | THE KEY                       | Vince Gill             | MCA Nashville UMD 80623 (BMG)   |
| 11   | 10   | SONGS OF INSPIRATION          | Darrell O'Donnell      | Ritz RTCD2 0085 (F)             |
| 12   | 9    | NOBODY LOVE, NOBODY GETS HURT | Suzi Qogbus            | Capitol 6573102 (E)             |
| 13   | 12   | BIG BACKYARD BEAT SHOW        | BR-48                  | Arista 0702218622 (BMG)         |
| 14   | 17   | YOU LIGHT UP MY LIFE          | LeAnn Rimes            | Curb/Hit Label CURCD06 (BMG/F)  |
| 15   | 14   | UK LINE DANCE TOP TEN         | Shirley D'Amico        | Stamp DS 003 (BMG/F)            |
| 16   | 11   | IF YOU SEE HIM                | Reba McEntire          | MCA Nashville UMD 80508 (BMG)   |
| 17   | 13   | THE WOMAN IN ME               | Shania Twain           | Mercury 529832 (F)              |
| 18   | 16   | FURTHER DOWN THE ROAD         | Charlie Landsborough   | Ritz RTCD2 0085 (F)             |
| 19   | 15   | A LONG WAY HOME               | Dwight Yoakam          | Reprise 528249102 (W)           |
| 20   | 18   | NO FENCES                     | Garth Brooks           | Liberty COP 795032 (E)          |

© GIN

BUDGET

| This | Last | Title                          | Artist                           | Label (distributor)            |
|------|------|--------------------------------|----------------------------------|--------------------------------|
| 1    | 1    | TOTALLY FANTASTIC              | Various                          | Musica For Pleasure 470412 (E) |
| 2    | 4    | 98.1                           | Moving Shadow ASHADOW 80VCD (SR) |                                |
| 3    | 1    | MOTOWN CHARTBUSTERS - VOLUME 3 | Various                          | Spectrum 551482 (F)            |
| 4    | 2    | THE BEST OF                    | Boney M                          | Caden 742147612 (BMG)          |
| 5    | 3    | MOTOWN CHARTBUSTERS - VOLUME 1 | Various                          | Spectrum 551442 (F)            |
| 6    | 10   | WOW (WHAT A RUSH)              | Various Artists                  | Stage One WOVCD1 (SR)          |
| 7    | 5    | HEAVEN AND HELL                | Mani Loaf/Bonnie Tyler           | Columbia 478662 (SR)           |
| 8    | 11   | THE COLLECTION                 | Michael Ball                     | Spectrum 557112 (F)            |
| 9    | 9    | 14 GREATEST HITS               | Hut Chocolate                    | EMI GCD CGDGL 1004 (E)         |
| 10   | 10   | BRIDGE OVER TROUBLED WATER     | Simon And Garfunkel              | Columbia CK 6421 (SM)          |

© GIN

ROCK

| This | Last | Title                    | Artist                | Label (distributor)     |
|------|------|--------------------------|-----------------------|-------------------------|
| 1    | 1    | KNOW THE LEADER          | Korn                  | Epic 4852715 (SR)       |
| 2    | 2    | ADOLETTE                 | The Smashing Pumpkins | Hat/Virgin CDH17X (E)   |
| 3    | 1    | OBSCLETE                 | Fear Factory          | Roadrunner RR 87522 (P) |
| 4    | 3    | THE COLOUR AND THE SHAPE | Foo Fighters          | Roswell EST 2295 (E)    |
| 5    | 4    | REMASTERS                | Led Zepplin           | Atlantic 746704152 (F)  |
| 6    | 6    | NEVERMIND                | Nirvana               | Geffen GDC 24425 (BMG)  |
| 7    | 7    | GARBAGE                  | Garbage               | Mushroom D 31451 (3M/P) |
| 8    | 10   | CROSS ROAD - THE BEST OF | Son Jai               | Mercury 522582 (F)      |
| 9    | 7    | DOOKIE                   | Green Day             | Reprise 528249102 (W)   |
| 10   | 8    | SO FAR SO GOOD           | Bryan Adams           | ARM 5041212 (F)         |

© GIN

XFM

| This | Last | Title                               | Artist                  | Label (distributor)      |
|------|------|-------------------------------------|-------------------------|--------------------------|
| 1    | 3    | COME WITH ME                        | Puff Daddy & Jimmy Page | Epic 662945 (S)          |
| 2    | 1    | PURE MORNING                        | Placebo                 | Hut FLOORCD8 (E)         |
| 3    | 2    | LOST IN SPACE                       | Apollo 404              | Stealth Sonic S5X3CD (S) |
| 4    | 31   | MY HEAVENS IS NONE OF YOUR BUSINESS | Embrace                 | Hut HUTCD103 (E)         |
| 5    | 4    | SAYE TONIGHT                        | Polydor 6695992 (F)     |                          |
| 6    | 3    | WALKING AWAY FROM REASON            | Foo Fighters/Ween       | Elektra E41903CD (W)     |
| 7    | 8    | STAY A WHILE                        | Rakim                   | Universal UNF5203 (BMG)  |
| 8    | 6    | GET THE LIFE                        | Korn                    | Epic 663911 (SM)         |
| 9    | 7    | IF YOU'LL BE MINE                   | BabyDrift               | Echo ECF005 (P)          |
| 10   | 10   | PART OF THE PROCESS                 | Morcheeba               | China WCCD21087 (P)      |
| 11   | 5    | LOVE UNLIMITED                      | Fu Lun/Jr Criminals     | Chrysalis CDN055096 (E)  |
| 12   | 3    | LET'S GET TOGETHER (IN OUR MINDS)   | Gorky's Zygotic Mynci   | Hut FUMCD102 (E)         |
| 13   | 10   | DEVIL IN YOUR SHOES                 | Shed Seven              | Polydor 5672012 (F)      |

© GIN

| This | Last | Title                            | Artist                | Label (distributor)                |
|------|------|----------------------------------|-----------------------|------------------------------------|
| 14   | 11   | STAY IN THE SUN                  | Kanikie               | EMI CD6503 (E)                     |
| 15   | 13   | IF YOU TOLERATE THIS...          | Mono Street Preachers | Epic 666342 (E)                    |
| 16   | 25   | PARTY HARD                       | Pulp                  | Island CD1197314 (F)               |
| 17   | 10   | LIPSTICK                         | Rocket From The Crypt | Elemental ELM80051 (P)             |
| 18   | 10   | JESUS SAYS                       | Ash                   | Infectious INFECT959CD (W)         |
| 19   | 10   | WHAT I MISS THE MOST             | The Aloe-Flour        | East West EW17303 (W)              |
| 20   | 18   | THE ROCKAFELLER SKANK            | Fatboy Slim           | Skinat SKINT3563 (3M/P)            |
| 21   | 21   | FOR YOU                          | Mandra MNT323 (P)     |                                    |
| 22   | 17   | CELEBRITY SICK                   | Role                  | Geffen GFST22345 (BMG)             |
| 23   | 24   | MOVING TRUCKS                    | Rob Mould             | Creation CRE205 (P)                |
| 24   | 24   | CRYING AT AIRPORTS               | White                 | Hut HFD1102 (E)                    |
| 25   | 22   | EVERY SINGLE DAY                 | Dodgy                 | Talkin' Loud TLD306 (P)            |
| 26   | 9    | STAR CHANGES                     | 4 Hero                | ARM/Mercury MERC0531 (E)           |
| 27   | 20   | CEMENT MIXER                     | Clinic                | Talkin' Loud TLD306 (P)            |
| 28   | 23   | HOW TO OPERATE WITH A BLOWN MIND | Lo Fidelity Alisters  | Aladdin's Cave Of Golf GOLF003 (E) |

© GIN

INDEPENDENT SINGLES

| This | Last | Title                        | Artist                      | Label (distributor)             |
|------|------|------------------------------|-----------------------------|---------------------------------|
| 1    | 1    | TEARDROPS                    | Loveaction                  | Fresh FRESH 05 (3M/P/V)         |
| 2    | 10   | PART OF THE PROCESS          | Morcheeba                   | China WCCD 2051 (P)             |
| 3    | 10   | FIND A WAY                   | A Tribe Called Quest        | Epic 658062 (P)                 |
| 4    | 10   | LET THE MUSIC HEAL YOUR SOUL | Bravo All Stars             | Epic 003335 (E/P)               |
| 5    | 10   | AMAZON CHANT                 | Arcane                      | Xravage/xyz/Tel 001005 EXT (P)  |
| 6    | 3    | IF YOU'LL BE MINE            | BabyDrift                   | Echo ECF005 (P)                 |
| 7    | 2    | COME INTO MY LIFE            | Gala                        | Big Life BLR1047 (V)            |
| 8    | 10   | LIPSTICK                     | Rocket From The Crypt       | Elemental ELM 480351 (P)        |
| 9    | 5    | EL NINO                      | Agnetti & Nelson            | Xravage/xyz/Tel 0091575 EXT (P) |
| 10   | 4    | NO ONE ELSE COMES CLOSE      | Joan                        | Epic 051862 (P)                 |
| 11   | 6    | CARE DEL MAR '98             | Energy 52                   | Hooj Choes HOJ1 54CD (V)        |
| 12   | 7    | BURNING                      | Delirious DELIC10 (P)       |                                 |
| 13   | 11   | I WANNA LOVE YOU             | Fatboy Slim                 | Jive 05213742 (P)               |
| 14   | 11   | THE ROCKAFELLER SKANK        | Doby Bumps                  | Skinat SKINT 35CD (3M/P/V)      |
| 15   | 10   | HEADS HIGH                   | Soft Hermecise              | Greensleeves GR0C050 (SR)       |
| 16   | 13   | BE CAREFUL                   | Fatboy Slim                 | Jive 05213742 (P)               |
| 17   | 9    | ACADAO                       | Mr. Vegas                   | Skinat SKINT 35CD (3M/P/V)      |
| 18   | 17   | FEEL IT                      | Scarface Featuring R Kelly  | Greenleeves GR0C050 (SR)        |
| 19   | 16   | I THINK I'M PARANOID         | Black Lace                  | NOW CDNAC 200 (P)               |
| 20   | 16   | LAST THING ON MY MIND        | The Tempepar featuring Maya | Proper 053032 (P)               |
|      |      |                              | Garbage                     | Mushroom MUSH 35CDX (3M/P/V)    |
|      |      |                              | Steps                       | Jive 051942 (P)                 |

All charts © GIN

INDEPENDENT ALBUMS

| This | Last | Title                             | Artist               | Label (distributor)          |
|------|------|-----------------------------------|----------------------|------------------------------|
| 1    | 1    | VERSION 2.0                       | Garbage              | Mushroom MUSH 20CD (3M/P/V)  |
| 2    | 1    | BIG CILM                          | Morcheeba            | Indochina ZEN 017CDX (E)     |
| 3    | 4    | JANE MCDONALD                     | Jane McDonald        | Focus Music Inc FMC10 1 (P)  |
| 4    | 6    | WORD GETS AROUND                  | Stereophatics        | V2 VVV 10048 (3M/P/V)        |
| 5    | 2    | THE SKY IS TOO HIGH               | Graham Coxon         | Transcopic TRANCD005 (SR)    |
| 6    | 5    | WE ROCK HARD                      | Freezyfairs          | Freshwave FFWCD 1 (3M/P/V)   |
| 7    | 7    | TIN PLANET                        | Space                | Get GUTTIN 5 (V)             |
| 8    | 8    | THE SWARM                         | Wu-Tang Killa Bees   | Wu-Tang WTRCD10 (V)          |
| 9    | 10   | MELTING POT                       | The Charlatons       | Begans Begans CD08 198 (V)   |
| 10   | 10   | (WHAT'S THE STORY) MORNING GLORY? | Oasis                | Creation CRECD 108 (3M/P/V)  |
| 11   | 11   | RIALTO                            | Rialto               | China WOLCD 186 (P)          |
| 12   | 15   | SPIDERS                           | Space                | Get GUTCD 1 (P)              |
| 13   | 12   | BE HERE NOW                       | Oasis                | Creation CRECD 219 (3M/P/V)  |
| 14   | 16   | DEKSDANDUNSDROCKANDROLL           | Propellerheads       | Wall Of Sound WALLCD 015 (V) |
| 15   | 13   | THE COMPLETE                      | The Stone Roses      | Silverstone OBREC 535 (P)    |
| 16   | 19   | BACKSTREET'S BACK                 | Backstreet Boys      | Jive CHR 188 (P)             |
| 17   | 20   | BETTER LIVING THROUGH CHEMISTRY   | Fat Boy Slim         | Skinat BRASSIC 2CD (3M/P/V)  |
| 18   | 14   | BOY FOR YOU                       | Amid                 | Nude NUDE1CD (3M/P/V)        |
| 19   | 17   | PLACED                            | Placebo              | Elevator Music EFLCDOR 2 (V) |
| 20   | 20   | HOW TO OPERATE WITH A BLOWN MIND  | Lo Fidelity Alisters | Skinat BRASSIC 1CD (3M/P/V)  |

© GIN

MID-PRICE  
REPORT

by ALAN JONES



Tracy Chapman's self-titled 1988 album has had free reign at the top of the mid-price chart, with one or two hiccupps, ever since Boyzone did her the service of covering Baby Can I Hold You last year. She has had to play second fiddle to Dire Straits' Brothers In Arms from time to time, but is currently skulking at - for her - a lowly number three, as both side and Dire Straits are being comprehensively outdistanced by Massive Attack's Protection. A number four hit on the main album chart when released in 1994, Protection is one of a slim range of Virgin titles temporarily reduced from various full prices to £5.70,

allowing them to qualify for the mid-price chart. The other albums in the promotion are **The Very Best Of Roy Orbison** (number 11 this week), **The Chemical Brothers' Exit Planet Dust** (number 12), Phil Collins' **No Jacket Required** (number 33) and a trio of albums which are not in the Top 40, **Kenny Rogers' Love Songs**, **The Lightning Seeds' Pure** and the multi-artist compilation **Arc Celtic** on Peter Gabriel's Realworld label. All albums were reduced on August 1, but their mid-price chart days are numbered, as they return to full price on August 31.

When BMG launched its mid-price series *Stop!*, it probably didn't expect the small

Deconstruction label to provide it with its most durable catalogue. Recently absorbed into the Arista hall of fame, Decon nevertheless outshines its older and bigger brothers by placing three titles back-to-back in the Top 10 - **M People's Elegant Slumming**, **Robbie Williams' Dreamland** and **Republic's Republic** filed seventh, eighth and ninth place in the chart. RCA's highest ranking record is **Loose Red's Transformer**, which is currently number 13, while Arista's top draw is **Living Back - The Best Of Daryl Hall & John Oates**, way down in 25th place.

The success of the single *Dance The*

**Night Away** has resulted in bumper sales for **The Mavericks' Trampoline** album, which, true to its name, has been bouncing around the full price chart with great success ever since the single came out, selling more than 210,000 copies in the last six months. It has also had a knock-on effect, stimulating sales of the group's previous album **What A Crying Shame**, which reaches its highest mid-price chart position yet this week, climbing 17.7.4. Presumably the new album is now being given to *Dance The Night Away's* follow-up *I've Got This Feeling* has convinced waverers that the band is indeed worthy of their attention.

## R&amp;B SINGLES

| This | Last | Title  | Artist   | Label/Cat. No.                       | (Distribution) |
|------|------|--|--|--------------------------------------|----------------|
| 1    | 1    | EVERYTHING'S GONNA BE ALRIGHT                                | Sweetbox   | RCA 7432160682 (BMG)                 |                |
| 2    | 1    | I WANT YOU BACK  | Chaparral  | WEA WEA 17201 (WV)                   |                |
| 3    | 6    | GHETTO SUPERSTAR THAT IS WHAT YOU ARE                        | Ruff Michell featuring ODB & introducing Myz       | Interscope 100 6530 (BMG)            |                |
| 4    | 4    | COME WITH ME   | Puff Daddy featuring Jimmy Page                    | Epic 66024 (BMG)                     |                |
| 5    | 7    | THE BOY IS MINE  | Brandy & Monica                                    | Atlantic 67 0377 (WV)                |                |
| 6    | 6    | FREAK ME   | Apache LaPone                                      | Northwestside 7423191282 (SMA)       |                |
| 7    | 1    | JUST THE TWO OF US   | Willie Smith                                       | Columbia 666792 (SMA)                |                |
| 8    | 6    | DEEPER UNDERGROUND   | Jamiroquai   | Sony 52 662192 (SMA)                 |                |
| 9    | 5    | MAKE IT HOT  | Nekeia featuring Missy 'Misdemeanor' Elliott/Mocha | EastWest 13021 (WV)                  |                |
| 10   | 15   | LIFE   | De'Nee   | Sony 52 662302 (SMA)                 |                |
| 11   | 11   | I WANNA BE YOUR LADY   | Hinda Hickey                                       | Island CD 709 (P)                    |                |
| 12   | 10   | FIND A WAY   | A Tribe Called Quest                               | Jive 051880 (P)                      |                |
| 13   | 9    | HIT 'EM WIT DA HEE   | Musa Rhymers featuring Lil' Kim                    | EastWest 13021 (WV)                  |                |
| 14   | 14   | REWIND (FINO A WAY)  | Beverly Knight                                     | Parlophone Rhythm CDRTHTYMS 13 (E)   |                |
| 15   | 13   | THE ARMS OF THE ONE WHO LOVES YOU                            | Kacelja  | Columbia 666282 (SMA)                |                |
| 16   | 10   | NO ONE ELSE COMES CLOSE                                      | Joe  | Jive 051880 (P)                      |                |
| 17   | 12   | STAY A WHILE   | Rakim  | Universal UMG 56031 (BMG)            |                |
| 18   | 16   | I'LL COME BUNNIN'  | Juice  | Chrysalis CDCHS 5300 (E)             |                |
| 19   | 18   | MONEY  | Charli Baltimore                                   | Epic 661223 (SMA)                    |                |
| 20   | 19   | BE CAREFUL   | Sparkie featuring R Kelly                          | Jive 051880 (P)                      |                |
| 21   | 21   | LOST IN SPACE  | Lighthouse Family                                  | Polydor 567092 (P)                   |                |
| 22   | 22   | UNDER THE BRIDGE/LADY MARMALADE                              | All Saints   | London/LSD 408 (P)                   |                |
| 23   | 20   | NEW KING OF MEDICINE   | Ultra Nate   | Epic 663321 (WV)                     |                |
| 24   | 23   | VARIOUS ARTISTS/Andrew Lloyd Webber: <i>Southern Comfort</i> | Busta Rhymes featuring Enkaiy Babu                 | Elektra E 83833 (WV)                 |                |
| 25   | 25   | DIR FOR LOVE   | Zinc   | Jive 051881 (P)                      |                |
| 26   | 22   | ULTRA STIMULATION  | Phylicia Dymally                                   | Epic 660272 (SMA)                    |                |
| 27   | 27   | SWING MY WAY   | Kip & Envy   | EastWest 13042 (SMA)                 |                |
| 28   | 28   | INTERALCATIC   | Beastie Boys                                       | Grand Royal/Parlophone CDCLB 003 (E) |                |
| 29   | 29   | MY ALL   | Mariah Carey                                       | Columbia 660292 (SMA)                |                |
| 30   | 24   | CANT LET HER GO  | Boyz II Men  | Motown 660725 (P)                    |                |

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

## MID-PRICE FACTFILE

## MUSIC VIDEO

| This | Last | Artist/Title  | Label/Cat. No.  |
|------|------|---|---|
| 1    | 1    | THE CORNERS/Live At The Royal Albert Hall<br>CORNERS/COMING ON PARADE/The 3 Tenors - Paris 1998 | Warner Music Video 752790713<br>PolyGram Video 051202 |
| 2    | 2    | VARIOUS ARTISTS/Andrew Lloyd Webber: <i>Southern Comfort</i>                                    | PolyGram Video 051203                                 |
| 3    | 3    | BOYZONE/Live At Wembley   | PolyGram Video 051204                                 |
| 4    | 4    | FRANK SINATRA/My Way  | Video Collection VCA22                                |
| 5    | 6    | RAIOWAY/End Television Commercials  | Parlophone MPA935383                                  |
| 6    | 6    | MICHAEL FLAHERTY/Let Di Dance   | Video Collection VCA22                                |
| 7    | 7    | LIVE CAST RECORDING/Live In Concert   | Warner Music Video 78820499                           |
| 8    | 8    | ALANIS MORISSETTE/Live  | Warner Music Video 78820499                           |
| 9    | 11   | HANSON/Nine, Ten, & Twelve Of Nowhere   | PolyGram Video 047093                                 |
| 10   | 8    | BEASTIE BOYS/Beastie  | Video Collection VCA22                                |
| 11   | 12   | SPICE GIRLS/Girl Power - Live In Istanbul   | Virgin VCD94  |
| 12   | 13   | PETER DINKELBAUM/Peter  | PolyGram Video 051203                                 |
| 13   | 17   | CLIFF RICHARD & CAST/Heartbeat  | Video Collection VCA22                                |
| 14   | 13   | BOYZONE/Scouring The Earth  | Video Collection VCA22                                |

© GN. MUSIC WEEK 29 AUGUST 1998

## DANCE SINGLES

| This | Last | Title                         | Artist                            | Label/Cat. No.                 | (Distribution) |
|------|------|-------------------------------|-----------------------------------|--------------------------------|----------------|
| 1    | 1    | STORM                         | Storm                             | Positiva 12TV 94 (E)           |                |
| 2    | 2    | THE ULTIMATE                  | Funky Chord featuring Nick Skitz  | HR FX 34 (P)                   |                |
| 3    | 3    | THE DAY WILL COME             | David Morales presents The Face   | Manifattis FESX 04 (P)         |                |
| 4    | 2    | NEEDIN' U                     | A Tribe Called Quest              | Jive 051880 (P)                |                |
| 5    | 5    | FIND A WAY                    | E-Z-Reader/Diablo                 | Moving Shadow ASHARD 145 (SMA) |                |
| 6    | 6    | MOVIE TALK/GOIN' FRET         | Agri & Nelson                     | Xtravaganza EAS01970 EXT (P)   |                |
| 7    | 7    | EL NINO                       | Jocelyn Brown                     | HR/Fredaile INCL 7 (SMA)       |                |
| 8    | 4    | AIN'T NO MOUNTAIN HIGH ENOUGH | Lucid                             | Delirious/HR FX 338 (P)        |                |
| 9    | 1    | BOBA BOBA                     | De'Nee                            | Manifattis FESX 04 (P)         |                |
| 10   | 11   | AMAZON CHANT                  | Airscape                          | Xtravaganza EAS01970 EXT (P)   |                |
| 11   | 12   | TARET DRIVES                  | 4 Hero                            | Tokion LK 12 (P)               |                |
| 12   | 12   | TARDPOLES                     | Lovevotion                        | Fresh FRESH 03 (SMA/SV)        |                |
| 13   | 17   | DEJA VU                       | E-Smoove featuring Latanya Waters | AMP-PM 827621 (P)              |                |
| 14   | 5    | STOPPING SYSTEM               | Ju16                              | Duty Free DFM 10 (P)           |                |
| 15   | 10   | STOPPING MY EYES              | No featuring Kallaghan            | Heart Recordings HRS 015 (P)   |                |
| 16   | 15   | IT'S LIKE THAT REMIX          | DJ Zinc                           | Frostbite FRUIT 028 (SMA)      |                |
| 17   | 18   | STAR CHASERS                  | Green 2000                        | Hot Chicks HD3 32 (P)          |                |
| 18   | 19   | CAFE DEL MAR '98              | Energy 52                         | Hot Chicks HD3 32 (P)          |                |
| 19   | 20   | SWEET DJ RELEASE              | New Horizons                      | 500 Records FHR 505 (ADD)      |                |

© GN

## DANCE ALBUMS

| This | Last | Title                                    | Artist        | Label/Cat. No.                      | (Distribution) |
|------|------|--|---------------|-------------------------------------|----------------|
| 1    | 1    | TWO - ESSENTIAL COLLECTION - SUMMER 1998 | Various       | Positiva 12TV 94 (E)                |                |
| 2    | 5    | SOUL OF A WOMAN                          | Kylie Minogue | Island CD 52482 (SMA)               |                |
| 3    | 3    | FUNNEAKER FLEX - MIX-TAPE VOLUME III     | Various       | Loud D78639/8471/078639/8471 (SMA)  |                |
| 4    | 4    | BEHIND WORDS                             | Blondie       | Good Looking GLEP 025 (P)           |                |
| 5    | 6    | THE HINDS                                | Hinda Hickey  | Island CD 52482 (SMA)               |                |
| 6    | 6    | WE ROCK HARD                             | FreshyStars   | Fresh/Ancora FNPL 4/FNMC 4 (SMA/P)  |                |
| 7    | 1    | DA GAGGIE IS IN SLEEPING, NOT TO BE TOLO | Snop Dogg     | Priority PTPLE 1537P (SMA)          |                |
| 8    | 8    | OR DOLLITTE (OST)                        | Maxwell       | Atlantic 7567801131/7567801134 (WV) |                |
| 9    | 9    | EMBRAY                                   | Various       | Columbia 664201/664204 (SMA)        |                |
| 10   | 9    | VISION OF PARADISE                       | Bob Sinclair  | Yellow YP 0431 (IMP)                |                |

© GN

## VIDEO

| This | Last | Title                                | Label/Cat. No.           |
|------|------|--------------------------------------|--------------------------|
| 1    | 1    | LADY & THE TRAMP                     | Walt Disney EIS101       |
| 2    | 2    | JUMANJI                              | Columbia TriStar EIS101  |
| 3    | 3    | STAR TREK: VOYAGER - VOL 4           | DC Video VHS108          |
| 4    | 4    | STAR TREK: DEEP SPACE NINE - VOL 4   | DC Video VHS108          |
| 5    | 5    | MEN IN BLACK                         | Columbia TriStar OHS105  |
| 6    | 6    | THE FRESH PRINCE: THE RESCUE         | Warner Home Video SH1485 |
| 7    | 6    | THE PINK PANTHER MISTERY OF PEACOCKS | Columbia TriStar EIS1252 |
| 8    | 8    | EVITA                                | EIS1252                  |
| 9    | 4    | PAWS                                 | VCI 557903               |
| 10   | 10   | SPACEWORLD - THE MOVIE               | PolyGram Video 051203    |
| 11   | 11   | THE QUEST                            | DC Video VHS102          |
| 12   | 13   | HROVALDS                             | Walt Disney SH1052       |
| 13   | 8    | THE PINK PANTHER: FILE 12 - THE END  | Fox Video 02105          |
| 14   | 11   | MRS BROWN                            | Miramax CD10704          |
| 15   | 7    | BATLEANS & IN THE BEGINNING          | Warner Home Video SH1049 |

© GN

► When it comes to speeding up the print and artwork process, those operators with ISDN links can expect to reap the benefits. "This will be the first autumn that we've offered the ISDN facility and we're expecting it to make quite a difference," says Karen Emanuel at Key Productions. "It means all film work and alterations can be done here and we can transmit direct to the printers, which is great when anyone is in such a rush."

If the autumn is as healthy as anticipated, the sector will benefit from a much needed morale boost. According to Elie Dahdi, managing director of broker Cops, a buyout close to the year will slow down the ongoing erosion of prices experienced by the industry.

**'The market is still competitive, but there are less silly prices around than there were a year ago'**  
— Elie Dahdi, Cops

"The market is still competitive although there are less silly prices around than there were a year ago," he says. "If everyone is busy with work this autumn then they won't need to reduce their prices and that will put things on an even keel."

Manufacturers may not yet know exactly what is in store for them but they are determined that service levels will not be compromised when the heat is on. Maintaining a happy relationship with suppliers will be even more important than at other times of the year and those factories that have been consistently loyal to their customers are looking forward to a greater level of co-operation and fewer last minute panics.

## The art of innovation

**C**D Plant UK is set to let its Imagination run wild now that it has launched its own design studio Creative Solutions, writes Karen Faux. Run by designer Lorraine Morton, who was formerly employed by CD Plant on a freelance basis, the studio is equipped to develop new styles of packaging and create bespoke promotional items.

Morton reports that her recent package for Ash's forthcoming album Nu-Clear Sounds, commissioned by Infectious Records head of product Brigham Glaser, is expected to maximise attention at radio and press. "The CD case consists of two flat sheets of steel held together magnetically with the CD sandwiched in between. It is very slim but feels very chunky indeed and looks really intriguing," she says.

"For another Infectious band, Paradise Motel, we recently put together a CD package that looked like a petrie dish and included a pair of latex gloves."

Creative Solutions has further built upon CD Plant's long relationship with the

Australian-owned indie by devising a series of innovative packs for the promotional releases of the singles from Garbage's latest album, Version 2.0.

Both Push It and I Think I'm Paranoid were presented to radio as 8cm-diameter CDs in chart admissible cardboard and plastic bubble packs. But for the band's forthcoming single Special, something even more eye-catching was required.

"People at radio always eagerly anticipate their promotional releases," says designer Ade Britton who has just joined Morton from Mushroom Records. "This one features a star shaped cardboard slip case that looks like a cross between a daisy and a fried egg. Each Garbage promo contains its own icon, which is then carried across to provide the main visual for the commercial release."

With many more such projects in

the pipeline, CD Plant's design facility promises to build a high profile and attract a raft of new customers on the strength of its one-stop service.



The magnetic Ash tray (above); and bubble-wrapped Garbage (top)

WE THINK OF  
A COPY AS AN  
ORIGINAL...  
MULTIPLIED



At CD Plant UK, we make it our goal to ensure that every copy we manufacture reflects your original vision.

It is our purpose to make sure your products are made and get out into the market place on time.

With CD Plant UK, you leave your release in the hands of a premier league CD replicator, giving you the peace of mind to concentrate on meeting the next deadline.

CD Plant UK is part of the SDC DanDisc group – the largest independent audio and multimedia replicator in Northern Europe currently supplying DVD, CD AUDIO, CD-ROM, VIDEO, and MC's to the Music Industry.

### CD PLANT

QUALITY ON TIME

29-31 Fairview Industrial Estate  
Clayton Road, Hayes  
UK Middlesex UB3 1AN  
Tel.: +44 181 581 9200  
Fax: +44 181 581 9248  
E-mail: sales@cdplant.co.uk



# Nothing's *IMPO*ssible



***MPO***

YOUR GLOBAL DISC SOLUTION

Contact Steve DARRAGH

at MPO UK 0181 600 3900

Fax: 0181 749 7057

MPO UK Ltd.  
33 Acton Park Industrial Estate  
The Vale London W3 7QE

[mpouksteve@aol.com](mailto:mpouksteve@aol.com)

Contact Ronan SWEENEY

at MPO Ireland 01 822 1363

Fax: 01 806 6064

MPO Ireland Ltd.  
Blandhardstown Industrial Estate Snugborough road  
BLANDHARDSTOWN DUBLIN 15

[ronan@mpo.ie](mailto:ronan@mpo.ie)

The intensifying battle for racking space in stores nationwide means it is more important than ever to ensure that an album or single release can be seen as well as heard. Labels are looking for an ever-increasing range of special packaging effects in an attempt to create greater on-shelf impact.

One of the more inexpensive ways of upgrading the appearance of the ubiquitous jewel case is to improve the look of its printed inserts. The limits of standard printing can become all too apparent when a former 12 inch album cover is scaled down for CD packaging. However, the seemingly inevitable loss of detail can be easily reduced if a job is produced using a newly developed system called frequency modulated, or stochastic screening. This process builds up images using random micro dots, which not only significantly improves print definition but also increases depth of colour. Somewhat ironically, this process often results in a better colour representation than the previously available with the original album designs. Stochastic screening also offers these benefits to new artwork, especially highly detailed work.

London-based Reprotek, a specialist in repro for CDs and part of the CMCS group, is currently running tests with stochastic screening and has already completed jobs using the system for Sheffield's leading independent dance label Warp. EMI is also looking at stochastic, possibly in conjunction with Holographics – a print process from Pantone based on six rather than four process inks that offers a vastly improved colour range. Despite this interest, these techniques have still to make their mark on mainstream CD packaging, although many in the packaging industry believe this is only a matter of time.

However, there is one printing technique that has found widespread recognition with music industry designers, and that is Holography – a technology that not only depicts obvious visual punch, but also provides the four basic types of holographic systems. The most widespread technique embosses the impression of the hologram into a material – nearly always a metallised film or paper. The second technique produces brighter, higher resolution images using a photopolymer technique, which exposes a photosensitive medium normally backed with a plastic film. The remaining two methods have no obvious packaging applications and are not suitable for extended runs because of their glass backing. These are mainly used to produce eye-catching point of sale displays and promotional images.

An assortment of imaging styles ranges from the uniform repeating pattern, sometimes referred to as "wallpaper", through 3D imaging combining length, breadth and depth, to stereograms that associate two or more images to create short moving sequences.

IC Holographics, established in 1991, has grown to become the UK's leading holographic design studio. It has worked with a wide range of companies including EMI and Warner Music, as well as Absolut, BP and Allied Domecq. The company has produced one-off and limited run, life-size portraits for acts such as Oasis and Seal, through to high volume work for packaging, primarily for the music industry.

"Our record company customers invariably come up with the most exciting ideas and designs," says Andrew Hall, IC Holographics' music sales manager. "We have created special images for acts as diverse as David Bowie, Plooy, Queen, The Levellers, Back Street Boys and Oasis. It seems that the more we do, the more people in the music industry begin to realise the potential of this technology."

Two years ago the company worked with Mushroom Records, a label with a reputation for innovative packaging, on two limited-edition seven-inch releases for Garbage, including a Vertical Video sequence for the sleeve of the band's single Milk. Mushroom Records' head of production



IC Holographics produced a series of innovative designs for Garbage (top left) and a successful limited edition release for Kylie Minogue

## DETAILED: STANDING OUT ON THE RACKS

As racking space becomes tighter, print and packaging is coming into its own, writes Anthony Clark

Brigham Glaser says after the highly successful run of limited edition Singles for Garbage, each packaged in a different material, the label wanted to try a hologram. "By the time we came to Milk we'd run out of novel materials so we decided to use a moving image instead," says Glaser. "By combining 10 individual video frames we produced a short animated sequence of a letter G rising up through some milk. It worked really well and the band loved it."

IC first used the lenticular process on an album cover for The Levellers' live CD Best Live, using footage shot at the gig. Recent technological advances mean that the

sequence. We also used it for the Kylie album special edition cover, which combined 14 separate shots."

The 100,000 copies of a limited edition of Deconstruction's Kylie Minogue album Kylie Minogue sold out in the UK as did the 30,000 issued in Japan and the 50,000 released in Australia, a fact that Hall finds particularly gratifying because IC had worked very closely with the label and Kylie herself on the project.

IC first used the lenticular process on an album cover for The Levellers' live CD Best Live, using footage shot at the gig. Recent technological advances mean that the

company can now use the technique to reproduce artwork on a much larger scale. A 40-inch version of the Kylie album was displayed in Tower Records in London at the time of release, and Hall says that even larger formats are available.

3D and holographic technology has come on in leaps and bounds since then, and IC now offers its clients full colour imaging as well as the option of embossing the entire reverse surface of a CD in 3D artwork.

"The technology keeps on developing and with it the variety of services we can provide," Hall says. "Hopefully there's still a lot more out there for us to do."

### Defence mechanisms

Apart from providing novel and attractive packaging, holography also provides a high level of product security and it is in this area that it offers long-term financial benefits in the fight against bootleggers, writes Anthony Clark. According to recent IFPI statistics, pirates produce more than 350 million illegal CDs a year as part of a blackmarket music economy worth \$5bn. But it is now possible to produce holographic images that cannot be reproduced.

De La Rue Holographics' Optical Microstructures (OMs) are 3D images that cannot be duplicated by current scanning technology and can be incorporated into tamper evident labels that can be applied to a CD case or on to its printed inserts. OMs can also incorporate machine readable data, providing total "cradle-to-grave" traceability.

De La Rue Holographics has worked extensively with CD producers in Russia and Poland where counterfeiting is rife, and the results have been impressive. In Poland, it is estimated that the use of tamper evident labels has reduced illegal production of CDs and tapes from 90% to 22%.

Similar technology is available from 3DCD, a joint venture between Applied Holographics and Nimbus CD International, which has developed 3-D LD, a technique for incorporating holograms into compact discs. The process is available in two versions Security Banding and Edge to Edge, and both offer excellent anti-counterfeiting properties.

3DCD's anti-piracy systems include covert image capabilities, which can incorporate a near-microscopic machine-readable code into a CD, allowing for the use of automated optical authentication. RCA Victor used 3DCD's Edge to Edge process for its limited-edition Star Wars anthems (pictured) with the three double CD sets each embossed with film-specific images. Tony Shandelia, 3DCD's vice president, sales and marketing, says, "The end result is a product whose theme, identity and promotional appeal doesn't vanish halfway through opening the package."

### Special cases

"We've come up with all sorts of strange things for CD packs including metal gauze and steel sheet but the really popular material at the moment is PVC," says Andrew Prewett, group director of special packaging at Tinsley Robar. "We've produced literally thousands of PVC slip cases."

One application for these slip cases was for a limited-edition double CD compilation for Global TV. The standard jewel case for Speed Garage Anthems (right) was provided with an outer sleeve of textured black rubber, featuring a tin tag embossed with the album's title and a logo. The album proved to be such a success that Global TV is planning a second volume, again reviewed in a version of the PVC sleeve.

Other novel work recently completed by the company under Prewett's scrutiny includes a collector's pack for Marilyn Manson (below), which carried a book, a T-shirt and three CDs.

Marilyn Manson label Interscope chose Tinsley Robar for its first venture into special packaging because it wanted to use a company with a reputation for high-quality work, which could control the project from start to finish.

The Marilyn Manson clamshell box featured a coffin-shaped recess in the front cover, which showed off a backing board carrying a photograph of the singer. The pack had gold foil lettering down its spine and was finished in a matt fluted board, which provided a sharp contrast to the high-gloss Inset photograph.

Prewett also contributed to a limited edition video and singles box-set for Björk. "I created the concept of the pack from a brief that required something that was both different and stylish but which offered a good graphics area," explains Prewett. "I came up with a mock-up around which the final graphics were engineered." AC



We are one of the **LARGEST**

*independant duplicators in Europe*

*Duplicating 100,000 (60 minutes) VHS cassettes  
and Replicating 190,000 CD units a day.*

*We offer: in-house glass mastering, artwork printing,  
a wide range of packing materials a delivery service  
plus storage facilities.*



CD Systems is the Compact Disc Division of  
THE VIDEO DUPLICATING COMPANY LTD



THE VIDEO DUPLICATING COMPANY LTD,  
V.D.C House, South Way, Wembley, Middlesex HA9 0HB

FACT Accredited - ELSA Accredited - MCPS approved

TEL: 0181 903 3345

VIDEO DEPT FAX: 0181 900 1427

CD DEPT FAX: 0181 902 1716

*New shipping world-wide. 100% Quality with service.*



**Our modern plant can meet  
all your CD replication needs.**

*Focussed on Quality.  
Competitive on price.  
And always on time.*



Are you paying too much for your CD replication?  
To find out how much you could save and still  
receive the level of service you expect call us on

**0118 9813347**

to find out what we can do for you.

When leading merchandisers Backstreet suggested that Polydor rock act Shed Seven should produce a Brazilian-styled football shirt to promote their new album and tour, it sought to do more than merely cash in on World Cup fever. Instead it hoped that by tapping into the sports scene it might be able to claw back vanishing T-shirt sales.

The collapse earlier this year of leading UK merchandiser Underworld has sent a chill through a sector which has already been forecast to come to terms with the fact that its market has been shrinking steadily for the past three years. It is now estimated to be worth little more than 50% of the £45m it generated in 1994.

But rather than signal the beginning of an irreversible downturn, Underworld's demise has convinced many merchandisers not only that young people these days are more likely to don Moschino than Moly Crue or Versace instead of Van Halen but that their futures lie in diversifying and creating new niches for themselves.

"People just aren't wearing band T-shirts like they used to six or seven years ago," says Andy Allen, managing director of Backstreet which numbers acts such as Catatonia and Shed Seven among its key clients. "As a result, companies have been forced either to downsize their operations or branch out into new, non music-specific areas."

BMG-owned Nice Man provides a perfect example of a merchandiser which has diversified its resources to motorsport and cricket by manufacturing items such as polo shirts and baseball caps for Ferrari and the ubiquitous sun hat for the English Cricket Board. Nice Man live events manager Phil Christofidoul feels that music merchandising isn't dead but that it's not what it used to be. "Deals like these have really worked well for us," he says. "We're busy 365 days a year. If music merchandising were to become more sports-related it would work better."

Paul Whiskin, senior account director at

With the cancellation of some of the summer's larger festivals and the closure of the leading UK merchandiser, Underworld, the market for music-related merchandise seems to have taken one body-blow too many. How can it rise back to its early-Nineties heyday? Yinka Adegoke reports

T.O. T-shirts, which specialises in making T-shirts for acts such as Asian Dub Foundation and The Saw Doctors agrees with that assessment.

"It really depends on how the product is designed," he says. "Look at how well football shirts are doing at present because they are fashionable."

It's at retail that music-related merchandise has suffered the most, with the result that today's equivalent of those hip hop or rock bands which could be relied upon to sell 10,000 T-shirts four or five years ago are lucky to sell 1,000 now. Not surprisingly, megastores such as Virgin have drastically reduced the space allocated to T-shirts and associated merchandise. Bravado International Group, which has exclusive merchandising agreements with Spice

Girls, Five, The Verve and The Prodigy and recently picked up Robbie Williams and the Lighthouse Family from the failed Underworld, acknowledges the struggle for retail sales of music-specific product but points out that its tour business has continued to do well.

"Touring is still healthy but it is spread over a few really good acts," says Bravado head of A&R Doug Hurcombe, who believes that the music market hasn't so much shrunk as become more diverse and fragmented. "Ten or 15 years ago you could

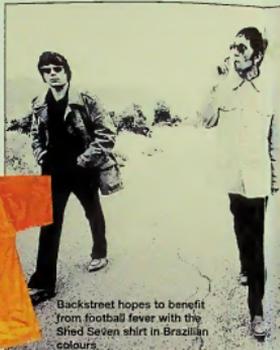
# PUTTING MERCHANDISE INTO FASHION

run a healthy business based on a handful of acts. But nowadays you need to be looking at 40 to 50 acts to generate any kind of turnover."

When a merchandiser can expect to receive as little as 4% of the retail price of a £14 T-shirt (the balance going variously to the factory, the venue, the act and, of course, the VAT man) it is clear that they need to have extensive client lists in order to stay in business. But that inevitably means that set-up costs are increased.

"It's a struggle these days," says Sarah Yeoman, managing director of Swagbag, a young company which specialises in custom orders for up-and-coming indie acts (see breakout) as well as US names such as Iggy Pop and the Dave Matthews Band. "Sometimes it feels like you're having to spend more money to make less profit."

Consequently, merchandisers are now reluctant to pay the hefty advances and signing-on fees which successful acts were able to command only a year or two ago. In the past those sizeable deals struck with prestigious artists were frequently regarded as loss leaders to build or boost a



Backstreet hopes to benefit from football fever with the Shed Seven shirt in Brazilian colours.



merchandise company's reputation.

"To an extent it was a seller's market and band managers, accountants and lawyers were only too aware that if they didn't get what they wanted from one of the big companies, they could go round the corner and get it from the next," says former Underworld manager Gary Pettet who is currently working as an independent broker.

Now the harsher realities of the merchandising market means that deals

## Competing with the weather and hot dogs at festivals

The festival season is an important time for most of the bigger music merchandisers, so the cancellation earlier in the summer of the Brighton Essential and Phoenix festivals hit some of the main players hard. Nevertheless many believe that their business is better served by there being fewer but stronger outdoor events.

"These days, music merchandise has to compete with bungee jumping, body piercing and hot dog stands, so it's a lot more difficult. But event-related merchandise of big sell-out festivals like Glastonbury will always do well," says Bravado International Group's head of A&R Doug Hurcombe.

Typically, festival promoters grant merchandising concessions to specialists who are often suppliers rather than simply marketing companies. Consequently, Ireland-based Seminal will handle the merchandise at this year's V98 events while sales at this year's Glastonbury festival were the responsibility of London-based TCB for the sixth year in a row.



TCB managing director Guy Gilliam reports that the heavy rain which turned the area in front of both main merchandise stalls into a small lake had an inevitable effect upon this year's sales. Not surprisingly, therefore, the bands which generated the most business were those such as Primal Scream and Sonic Youth boasting diehard cult followings. "There weren't strong headline bands this year in terms of merchandise," he continues. "Acts like Blur and Pulp sell records but they don't sell merchandise. It didn't help that there weren't enough strong original

designs like the one Radiohead came up with last year. That sold out very quickly."

Despite the fact that the TCB-manufactured official Glastonbury '98 shirts sold extremely well throughout the weekend, the company is seriously considering taking branded wellingtons and mackintoshes to next year's Glastonbury.

Winteland will be hoping that the weather holds for the forthcoming Reading Festival in two weeks' time. This year it has the concession to sell

merchandise at the three-day event for the first time. According to Winteland's head of touring, Ian Bellchambers, the company is producing eight Reading-branded items and he expects them to account for about a third of all sales, far outstripping those of any single band's merchandise despite the presence of big names like Garbage, Beastie Boys and Prodigy.

"Obviously this is our first year at Reading so we're not entirely sure how it will go," says Bellchambers. "But we'd expect the spend on specific event-related merchandise to average around £1 per ticket buyer. Thereafter, it's anybody's guess whose gear will prove the most popular."



# DIS BACK PHION

pop acts such as B\*Witched, Aqua and Britney, merchandisers still look towards the older long-term acts for really good sales.

"Chart sales are important to varying degrees, but an act which has been around for 20 years and have developed a strong following will do well when they tour, whether they're in the Top 40 or not," says

**'Music fans are currently more interested in fashion items. Give it a couple of years and I think the market will come back,' Phil Christodolou, Nice Man**

Winterland Managing director Peter Arands.

Although the poster companies report that merchandising's loss at retail has been their gain, market leaders GB Posters and A Bigger Splash also report that they are currently less reliant on pop and rock, and more on cartoon or character merchandise such as The Simpsons or The Wombles.

"The music side of the poster market is in a bit of trough at the moment," says A Bigger Splash general manager Robert Graves. "We've not had anyone to rival Take That, Oasis or Guns N' Roses in the past year, but we have done really well from cartoon character sales."

Despite the downturn, some in the sector are convinced that the present depression in music merchandising sales is a cyclical, not a permanent one.

"We're currently going through a phase where the current generation of music fans is more interested in fashion items rather than shirts with band logos on them," says Nice Man's Christodolou. "But give it a couple of years and I believe that the market will come back."

Everybody is hoping that he's right. ■



which could give a band as much as 90% share of profits are fast becoming a rarity. But despite the current chart dominance of

## Short-run possibilities

For many up-and-coming bands, offering their fans merchandise at gigs is often more a bid to boost credibility and perceived status than a means of earning money. T-shirts are invariably the first item considered and initial runs of between 50 and 200 are the norm.

Green Island is one merchandiser which is often approached by fledgling acts but, says senior sales executive Steve Lucas, they and their management have to accept that short runs will be more expensive.

"Nevertheless, most recognise that it's more important to offer fans a quality product at the cheapest price than the other way round," he says.

One band currently window-shopping for merchandise is Campag Velocet, hailed as one of the most promising bands of 1998 by NME and Melody Maker. According to manager Jean Young, they are proceeding with caution.

"A good T-shirt with a good design gets seen around and so helps boost your credibility and works as a marketing tool," he says. "But on the other hand, unless you're convinced that the band is going to get very big very quickly, you have to be realistic about how many you're going to sell."

Another much-touted new band using merchandise to help raise profile – and some much needed cash – are the Llama Farmers. The band currently has two T-shirts available, both of which were manufactured by Swagbag. According to



Llama Farmers

Campag Velocet



manager John Curd, 60 of each were printed and they are sold at £9, netting the band approximately £4 per shirt profit.

"We're trying to make a little money but we don't want to rip people off," says Curd.

Swagbag managing director Sarah Yeoman says, "A&R is an important element of our role as merchandisers. We're always looking for new talent who can produce items for at a discount in the hope that they will sign a bigger deal with us when they become successful."



## GB EUROPEAN EXCLUSIVES

Oasis • Prodigy  
Radiohead

MAIN POSTER SUPPLIERS TO



WOOLWORTHS

## GB POSTERS

GB POSTERS & PHOTOLOGS

Please visit us at the Autumn Fair, NEC,  
6-9 September 1998 on Stand H20 in Hall 20.

32 Bowdon Street, Sheffield, S1 4HA, England

t: 44(0) 114 276 7454 f: 44(0) 114 272 9599 e: enquiries@gbposters.demon.co.uk www: www.gbposters.co.uk

Current licenses include:

Boyzone  
Natalie Imbruglia  
911  
Oasis  
Prodigy  
Notorious B.I.G.  
Puff Daddy  
Radiohead  
Tupac  
The Verve  
Wu-Tang Clan

At the forefront of

Licensing and the

leading Publisher

and Distributor of

Posters to retail

outlets within the

U.K., GB POSTERS

brings you the very

best in up-to-date

licensed posters.

GB POSTERS are

also able to provide

a range of display

stands free on loan.

Cardboard & metal

dump-bins for

selected themes are

also available on

request.

guaranteed 24 hour delivery





# CLASSIFIED

**Rates:** *Appointments: £30.00 per single column centimetre (minimum 4cm x 2 col)*  
*Business to Business: £18.00 per single column centimetre*  
*Situations Wanted: £12.00 per single column centimetre*  
**Box Numbers: £12.00 extra**  
 Published weekly each Monday, dated following Saturday  
 Copy date: Advertisements may be placed until Thursday 10 a.m. for publication Monday (space permitting).  
 All rates subject to standard VAT



**WE ACCEPT MOST MAJOR CREDIT CARDS**

**Cancellation Deadline:** Wednesday 10 a.m. before publication Monday.  
 To place an advertisement please contact  
**Anne Jones, Music Week - Classified Dept.**  
 Miller Freeman plc, Fourth Floor, 8 Montague Close,  
 London SE1 9UR  
 Tel: 0171-921 9337  
 Fax: 0171-921 5984  
**All Box Number Replies To Address Above**

## APPOINTMENTS



### R&B/Urban press officer

A vacancy has arisen for an experienced Press Officer working within the newly created WORD OF MOUTH department at BMG Entertainment International, reporting to the Head of R&B Media.

Your role will be to look after established and developing artists such as Puff Daddy, TLC, Wu-Tang, Monica, Faith, SWV and many more R&B artists across the BMG Group.

Key responsibilities will be:

- Writing biographies and press releases;
- Securing interviews and organising photo sessions;
- Dealing with management and general press enquiries.

You will have a minimum of 2 years' experience as a music press officer with experience in R&B/Urban field. Experience in working on US artists would be an advantage and a thorough knowledge of Urban Press essential.

You will also be familiar with the main indie, pop and regional press.

You will be highly organised and self-motivated but able to work smoothly within a team and thrive under constant pressure.

Finally, you should be excited about the Company, eager to take on a challenge and have a great sense of humour.

Please send your CV and salary details to Sally Webster, Head of Human Resources, BMG Entertainment International UK and Ireland, Bedford House, 69-79 Fulham High Street, London SW3 3JW.

Closing date for applications: Friday 4th September 1998.

*BMG Entertainment International UK and Ireland has an Equal Opportunities Policy and welcomes applications from all sections of the community.*

A Unit of BMG Entertainment.

### Music week

With a circulation that's rightly focused on the key companies in the music industry, its readers are by definition already thoroughly experienced candidates.

So you get no time wasters, fewer wannabes and more people with the right specialised background.

On the other hand, as the leading publication in the music industry, Music Week is also by far and away its top marketplace for jobs - so you can be sure that your job vacancy will come to the attention of all the right people.

### ARE YOU THE WORLD'S BEST ASSISTANT?

WE manage a Top 10 act and several new artists and also produce videos for many other top pop stars. We need an efficient, vibrant person to assist our two Managing Directors.

YOU must:

- Be ultra organised and have unfailing attention to detail.
- Have at least one year's music or video experience with good Microsoft PC skills and preferably some book-keeping knowledge.
- Have a fantastic telephone manner and ability to communicate at all levels.
- Be prepared to work ridiculous hours, travel sometimes and laugh in a face of adversity.

If this is YOU, write and tell us why you are the assistant we need and enclose your CV.

**Top Pop Assistant**  
 P.O. Box 2323  
 London W1A 2NB

Salary will be commensurate with skills and experience.

*No agencies please*

### CELTIC HEARTBEAT RECORDS

#### Seeks A&R Person

- Would like you to work with a small but very efficient team and be involved in the most important aspect of growing a successful record label - A&R!
- Celtic Heartbeat Records is looking for an A&R scout to be based in Dublin.
- Reporting directly to the Managing Director, the successful candidate will need to be a good communicator with excellent knowledge of all areas of music, especially Celtic.
- Experience preferable.

If you wish to apply, please write with full CV, stating current salary to:

Barbara Galavan, Celtic Heartbeat Records,  
 30-32 Sir John Rogerson's Quay, Dublin 2.



A Universal Music Group Company

### CLASSICAL BUYER

Following recent growth, an exciting opportunity exists for a dynamic individual in our classical team.

The successful candidate will possess an interest and a knowledge of classical music and distributors. You will have excellent communicative skills, coupled with planning, commitment, organisational skills and a willingness to learn. Good computer skills are essential.

Salary according to age and experience.

To apply, send your Curriculum Vitae, together with a covering letter, before Monday 7th September 1998, to:

Michelle Luker, Telstar Distribution Ltd,  
 Units 3-4, Northgate Business Centre,  
 Crown Road, Enfield, Middlesex EN1 1TG



### THE RECRUITMENT CONSULTANTS TO THE MUSIC INDUSTRY

**PRODUCER'S P.A.** £24,000  
 Firm prod exp. Extensive organisational and sec skills.

**EXECUTIVE P.A.** £22,000  
 Impeccable sec skills including GH. Prod. knowledge.

**TOUR ASSISTANT** £20,000  
 Mgt cor: tour/artist liaison exp. and good sec skills.

**ACCOUNTS ASSISTANT** £15,000+  
 Fully bank. Numerate. 12mths Accounts exp.

**YOUNG CHAUFFEUR** £NEG  
 Must live Central London. Clean licence. Age 19-21.  
 Active 50+ per.

**ROYALTIES/LICENSING/COPYRIGHT** £NEG  
 Several positions at all levels within music publishing & record labels.

**handle**  
 0171 935 3585

Headline Recruitment



### FINANCIAL ACCOUNTANT REQUIRED

If you love the music industry, then the UK's most successful dance label requires you.

The role is to report to the GM and the head office for the dance label, its music promotion company and a related music publishing company.

You must be able to work in a lively environment, having confidence to be able to demonstrate your own initiative. If you are interested in this position, send your CV and current salary details to:

Jane Platt, The Studio, 5 King Edward Mews, Barnes, SW13 9HP

### Copyright Administrator

Music Sales Ltd wishes to recruit a Copyright Administrator to join a skilled team working to high standards in our Copyright Department.

The ideal candidate will have at least two years experience in copyright with a music publisher or collection agency and will be able to cope with a number of projects simultaneously.

This varied role will include dealing with performing and mechanical societies and liaising with our overseas offices. Computer literacy is essential and a working knowledge of Microsoft Office and Counterpoint (Moestra/400) is desirable but not essential.

Please send a CV to:

David Rockberger, Music Sales Limited,  
 8/9 Frith Street, London W1V 5TZ

### FILM/TV COMPOSER PROMOTIONS

Leading independent Music Publisher/Agent seeks an experienced and mature person to work on a part-time basis promoting their media composers. Your task will be to achieve commissions for composers to write for appropriate film, television and advertising productions. Ideally you will work on a freelance basis. You will have extensive media contacts, a love of music and a thorough knowledge both of contemporary composers and of music commissioning procedures.

Please apply c/o Box No. 137, 4th floor  
 8 Montague Close, London SE1 9UR

### Office Manager/PA

Music Company requires friendly PA for intensive administrative support.

Duties include full PA support to 2 directors and all office duties.

Requirements: at least 2 years office experience, detailed knowledge of MS Office 97 and strong communication skills to co-ordinate activity between different areas of the business including music publishing, studio and artist management. Immediate start.

All CVs to Rowena Wodehouse,  
 25 Heathmans Road, London SW6 4JT

## COURSES

### THE RECORDING WORKSHOP

Comprehensive range of exclusive 2 month part-time courses on latest recording and production techniques in small groups. Working 16-track studio in West London. Hands-on experience from the start. Beginners welcome.

All aspects covered from MIDI, CUBASE, SAMPLING to EQ, EFFECTS USE, MULTI-TRACKING, MIXING etc.  
Established since 1989.

For Prospectus:  
**0800 980 74 58**

E-mail: recordwork@dfircon.co.uk



**SCHOOLS' OUT FOR SUMMER**  
But summer is coming to an end,

so advertise your courses in our Classified pages.

Call Anne  
on 0171 921 5937 or fax on 0171 921 5984.

## music week



### New Record Label

Wants your Demos (CD's, Tape's & Video's)  
We are looking to sign up new talent for 1998!  
All types of music wanted from around the globe

#### Recent Signings

(Management, Recording & Publishing Deals)  
**Brian Bruno, Bradway, J.S.M., Pure Passion**  
**Angus Atherton "Lazarus" (Publishing Deal)**

Office 01243 77880 Fax 538022  
Paul Thompson 0423-846772

Roger James Verner  
(Chairman) 0423-648770

### Verjam Records Ltd

Avocado House, 2 Dulles Court  
Bognor Road, Chichester  
West Sussex PO19 2X-C  
Email: Verjam@msnmail.com

### THE MUSIC STOREFITTING SPECIALISTS

NEW CHARTWELL MUSIC & VIDEO DISPLAYS  
BROWSTERS & COUNTERS STORAGE  
EXTENSIVE RANGE OR CUSTOM BUILT  
FREE STORE PLANNING IN-HOUSE DESIGN & MANUFACTURE & INSTALLATION



**INTERNATIONAL DISPLAYS**  
TEL: 01480 414204  
FAX: 01480 414205

### BLACKING THE RECORDING STUDIO

Customers include:  
Patent, The Coral, The Jam, The Police, The Specials, Spinal Tap, The Jesus Lamine, Ebbaco, Terence Pat Cuo, George Jones, Suzie, Van Halen, Warm Jets, Small, Linton, Jagged, Supertramp, Dain of the Redskins, McArthur, Pirelli, Earl Buzkin, Night Nurse, Ganes, Quarshady, Tormon, Vixen.  
Entry 20-21 hours  
**0171-261 0118**  
www.blackings.co.uk

### THE DAVIS GROUP

Manufacturers of:  
CD Modules  
CD Boxes  
CD Cases  
All types of Jewel Boxes  
All types of Master Box  
Jiffy bags  
Call **ROBBIE ON:**  
**0181 951 4264**

## BUSINESS TO BUSINESS

### in store security cases

- maximum security for audio visual display
- compatible with all EAS alarm systems
- accommodates all important packaging formats
- enhances the look and feel of the product
- easy to use and fully guaranteed



contact Mike or Steve  
**Pro-Loc Europe**  
Royal Albert House  
Sheet Street, Windsor  
Berkshire SL4 1BE  
Tel: 01753 705030  
Fax: 01753 831541



### Masons Music

OFFICIAL MUSIC MERCHANDISE  
new t-shirts from marilyn manson, soulfly, coal chamber, southpark, new calendars for 1998,  
MANSIONS MUSIC LTD, Dept 200,  
Drury Lane, Ponswood Ind. Estate,  
St. Leonards On Sea, TN38 9BA  
Tel: 01424 427562/Fax: 01424 434362

http://www.masonsonline.com/uk/

The future goes digital.  
Our quality is ready for it.

Your business partner for manufacturing of:  
• cd music  
• cd rom  
• cd recordable

**Euro Digital Disc Productions GmbH**  
Frankfurt, England, D-62  
02827 Griesler / Germany  
Tel: +49 (0) 35 81 / 85 32 0  
Fax: +49 (0) 35 81 / 85 32 23  
http://www.euro-digital-disc.de  
email: info@euro-digital-disc.de

### Specialist in Replacement Cases & Packaging Items

- CD album cases available in clear or coloured
- CD single cases - all types of double CD cases
- Trays available in standard coloured and clear
- Cassette cases single & doubles
- Video cases all colours & sizes
- Card masterbags CD, Video, Cassette - 7" 10" 12"
- Paper 7" 12" & 12" POLYUNID
- Polythene sleeves & Resealable sleeves
- Mailing envelopes, Video 7" & 12" CD various types available. Also all sizes of jiffy bags
- Window displays
- CD/Record cleaning cloths
- PVC sleeves for 7" 10" 12" and CD

### Sounds (Wholesale) Limited

Best prices given, Next day delivery (in most cases)  
Phone for samples and full stock list  
Phone: 01283 566823 Fax: 01283 568631  
Unit 2, Park Street, Burton On Trent, Staffs. DE14 3SE



### RECORD STORAGE

Shoppers' first selection is being compared with one of IAN EDWARDS' larger units, the 80" x 56" size IP which is closer to the same size & which holds 1250 US.

This is not way of being misled know that IAN STILL MAKES IP RECORD HOUSING IN ALL SORTS of wood finishes from pine to rosewood, as well of course as rock & straw-boards for CDs, video tapes or cassette, Hi-Fi units & bookshelves, etc. etc. and contact, for the BEES KENNES in this type of furniture, in Modern or Georgian styles, ask for the Brochure from:  
**IAN EDWARDS**  
The Old Chapel, 292 Saffron Road, Horsham, West Sussex, PO1 3PS.  
Telephone: 01423 520442

### GET YOUR PROMOTIONS ON TARGET!

Press, Radio, TV, Internet & College Promotions.  
National and Regional.  
We can also manage your label for you!  
Contact Rupert Walters on 01753 893665 or check out the web site.  
www.assassination.co.uk

### Silver Road Studios Audio Post-production for Broadcast

16 track hard disk recording, full MIDI interfacing  
24 track ADAT, 24 track analogue, 80 channel total recall  
Time-coded DAT, Analogue mastering to 30 ips 1/2" S.R.  
Sync to picture, voiceovers, audio duplication  
3 coreing areas (1200 sq. ft.) visible from control room  
All rooms acoustically isolated & air-conditioned  
Video production, filming, editing & duplication  
BBC Approved Facility

2 Silver Road, Wood Lane London W12 **0181 - 746 2000**

### VIDEO DUPLICATION & DUBBING

Professional quality VHS hi-fi stereo duplication in PAL & NTSC using Finamore industrial machines. Any quantity. Maximum anti-tegg process. Most digital & analogue broadcast formats available. Multiple Betacam dubbing. Full labelling, printing, packaging & distribution services - UK & overseas. Exceptional prices, exceptional quality. Please contact our bookings department for prices, ratecard or further information.  
Tel: 0181-964 6271  
Fax: 0181-984 0173  
**TC VIDEO** Wembley Commercial Centre, East Lane, Wembley HA9 7UL

### CD CASES AT THE RIGHT PRICE!

**TRACKBACK**  
For all types of CD & DVD cases, record sleeves, menu bags. All available on next day delivery.  
Contact ROY ON  
Tel: 0117 947 7272 (24 hours)  
Fax: 0117 961 5722  
1 George Avenue, Bristol BS15 3PE  
Covers only supplied

### JUKE BOX SERVICES

OVER 300 JUKEBOXES IN STOCK  
**0181 288 1700**  
15 LION ROAD, TWICKENHAM MIDDLESEX TW9 3JH

"I was amazed by the number of solutions on display in Lift's showroom, it's definitely worth visiting to view all the options at first hand."  
Noel Harrison, More Than Music

|                   |                        |                    |                    |                    |                   |                       |                         |                  |
|-------------------|------------------------|--------------------|--------------------|--------------------|-------------------|-----------------------|-------------------------|------------------|
| CHARTWELL SYSTEMS | COMPREHENSIVE SHOWROOM | LISTENING STATIONS | COUNTERS & STORAGE | SIGNAGE & GRAPHICS | CAMPAIGN DISPLAYS | MUSIC & VIDEO DISPLAY | STORE DESIGN & PLANNING | BROWSING SYSTEMS |
|-------------------|------------------------|--------------------|--------------------|--------------------|-------------------|-----------------------|-------------------------|------------------|



**More than 8,500  
contact names,  
addresses  
and numbers  
in one little  
book ...**

**Contents include:**

- Retailers
- Record Companies/Labels
- Video Companies/Labels
- Multimedia Developers
- Internet Designers/Providers
- Publishers
- Distributors
- Manufacturers
- Printers
- Art & Creative Studios
- Merchandise Companies
- Artist Management
- Accountants
- Legal & Insurance
- Conferences & Exhibitions
- Newspapers & Magazines
- Radio & TV
- Promoters & Pluggers
- PR Companies
- Booking Agents
- Concert Promoters
- Venues
- Recording Studios
- Producers
- Studio Equipment Hire

**Order your copy today call 0171 921 5957 or 5906**

**In memory of**

**KILLY KUMBERGER**

**1947-1998**

**SERVUS KILLY**

REPertoire RECORDS



# LOVE your WORK



## it's the business

Pacific Circle Music is the arena for business within the Australasian market. Over a four day Convention, Trade Show

and Showcase program, Pacific Circle Music provides a platform for business in the #1 tourist destination in the world, SYDNEY, AUSTRALIA.

PARTICIPATING TERRITORIES ● Australia ● Singapore ● Hong Kong ● India ● The Philippines ● New Zealand ● China ● Germany ● The Netherlands ● Canada ● United Kingdom

## big deal

It's about music, right? So, Australia is recognised as having one of the richest sources of original talent on the planet. Over 150 acts are appearing during Pacific Circle Music 1998, including new and

established signings from: ■ BMG ■ WARNER MUSIC ■ UNIVERSAL ■ VIRGIN ■ SONY MUSIC ■ POLYDOR ■ MUSHROOM ■ TWA ■ SHOCK ■ SWERVE

## PACIFIC CIRCLE MUSIC

**15-18th OCTOBER 1998 Sydney, Australia**  
convention ● exhibition ● showcase ● education

Pacific Circle Music Convention Pty Ltd, Unit 79, 89 - 97 Jones Street, Ultimo, Sydney, NSW 2007, AUSTRALIA  
Telephone: (612) 9211 1466 Fax: (612) 9211 8404 E-mail: [pcmc@pcmc.com.au](mailto:pcmc@pcmc.com.au)

it's all online: visit <http://www.pcmc.com.au> for updates and news

Pacific Circle Music is proud to be supported by the following sponsors



New South Wales  
Department of State and  
Regional Development



Australia Council  
for the Arts

ARIA  
Australian Record Industry Association



PERFORMANCE

POLSTAR

