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W

# music week

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STEP ONE

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- James Dean Bradfield, Manic Street Preachers - *The Net, Radio 1*



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Talent 12



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# musicweek

## Magee makes his mark as new team joins RCA

by Paul Williams  
RCA managing director Harry Magee has taken just four weeks to stamp his personality on the company by announcing a wave of senior appointments.

The former A&M executive, who took up his new post last month, has recruited a new A&R manager and two new marketing managers, including 28-year-old Gavin Reeve, who is moving from the editorship of *Smash Hits* to his first record company role.

A number of new acts, including the hotly-typed Soundproof, have also been signed by the company as the first step of a plan set out

by Magee to widen RCA's current pop-dominated roster.

"My job is to re-engineer the culture of the company, still keeping it as the UK's foremost pop label, but at the same time broadening the artist roster so we can be successful in most genres," says Magee.

Per Kviman is moving from Swedish alternative company MVG Records to become A&R manager. "Per makes great records and has a total international vision for his artist," says Magee. "He's got a background as an entrepreneur as well as being an A&R guy."



**New line-up: Kviman, Reeve, Duckworth and Magee (l-r)**

Meanwhile the appointment of Reeve, who joins at the end of this month, mirrors a move made by Magee's predecessor, Hugh Goldsmith, who was publisher of

*Sky* magazine before taking up the key marketing post at RCA. Magee says, "in his two years as editor of *Smash Hits* Gavin's got the circulation closer to where it [used to be] and he's also been first with the new bands."

Tony Duckworth, currently Vital Distribution sales and marketing director, is also being brought in as marketing manager after a summer which has seen him achieving success with acts such as Jane McDonald and UNKLE.

The marketing department's to have a third marketing manager following the internal promotion of product manager Sonny Takhar.

## ITC adds to line-up for record turnout

Just one week before it kicks off, In The City is expecting a record turnout of delegates, with registrations already 20% up on the same stage last year.

Around 2,000 delegates, some 400 more last year, are anticipated at the event, to be held in Manchester from September 22-26.

The news comes as several late additions are being made to the line-up of speakers and panellists. ZTT MD Jill Sinclair will be joining former A&M MD Osman Eralp to argue the case that the music industry faces a rosy future in the Sunday (September 13) keynote speeches. The Merchants Of Doom Have Got It All Wrong.

Songwriters Shelly Peiken and Hawk Wolinski are also lining up alongside Graham Goodman and Ian Brodie to take part in Monday's Unplugged Interviews. ● ITC highlights, see p17-19

Pioneering big beat label Wall Of Sound has signed an international licensing deal with Virgin Records for all territories excluding the UK, GSA, Benelux and France – where existing deals already exist – and North America, where separate talks are taking place. Wall Of Sound will be handled by Virgin France's Labels unit. The first releases under the deal will be new product from The Wisegays and The Strike Boys out on September 28. The alliance was signed at QPR's Loftus Road ground, where as part of the deal Virgin has reserved an executive box for WOS head and QPR fan Mark Jones. Pictured (l to r) are WOS international label manager Matt Hazelden, Jones, EMI senior VP International Charlie Dimont and WOS finance director Colin Wood.



## Asda poaches BMG director

BMG market development director David Ingils has left the major in a surprise move to become Asda's new general manager for music and video.

He fills a post that has been vacant since Steve Gallant left in the spring to become commercial director at PolyGram. His move offers the chance to move from market development to become

BMG's head of international A&R.

At Asda, Ingils will head a team that includes music buying manager Andy Spofforth and video buyer Tracey Brunton. The chain's entertainment department has seen sales grow from £64m to £144m in the past five years; Asda now accounts for 6% of the UK's music sales and 8% of all video trade.

Ingils was unavailable for comment as *MW* went to press.

## PolyGram scores U2 best of album coup

Island is to release U2's first best of album this autumn following intense high-level negotiations between PolyGram and the band's representatives.

Several weeks of discussions involving PolyGram UK chairman/co John Kennedy, U2 manager Paul McGuinness and their lawyer Allen Grubman were finally concluded last Thursday, paving the way for the release of two new albums on November 2.

The first album, provisionally entitled *The Best Of U2 Volume*



**U2: Christmas bonanza**

One 1980-1990, will contain around 15 tracks, and will be accompanied by a separate B-sides set. The latter may appear as part of a limited edition double package or as a separate release.

"This is an enormous opportunity for retailers to make a fortune," says Island managing director Marc Marcot. He adds that volume two will probably follow either next Christmas or the year after.

U2 are likely to have gained significant sweeteners from PolyGram to release the album since their Island contract contains no provision for a best of. "We're all very happy with the agreement," says McGuinness, who admits the initial request for the album was "kind of a surprise".

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WITH MALIBU AS THEIR NEW TITLE SPONSOR, MOBO HAVE ALSO MOVED TO CHANNEL 4 WHO WILL BE BROADCASTING THIS PRESTIGIOUS EVENT.

TICKETS FOR THE AWARDS DINNER CAN BE OBTAINED THROUGH STEVE CLEMENTS AT TICKET MASTER: 0171 413 3520.

BUT IF YOU'RE UNLUCKY, DON'T DESPAIR. YOU CAN SEE THE BASH ON THE BOX IN A 90 MINUTE TV SPECIAL.

15TH OCTOBER. CHANNEL 4 AT 10.00 PM.



MOBO III  
THE AWARDS

### Cook leaves PolyGram to return to journalism

PolyGram Classics hopes to announce a replacement for its head of jazz Richard Cook this week.

Cook leaves PolyGram on Friday (September 11), having told the company at the end of July that he wanted to return full time to his writing and broadcasting career.

Bill Holland, divisional director of PolyGram Classics and Jazz, says he is close to confirming a successor to Cook.

"I am deeply disappointed that Richard is going and I tried hard to make him change his mind. His greatest asset was his deep knowledge of the subject which meant he could fully exploit the back catalogue," says Holland.

Cook joined PolyGram Classics in 1992 after a period editing specialist jazz magazine *The Wire*. Holland says his successor will also be well-known in jazz circles. "His replacement will be both a jazz expert and a marketer because the jazz market at the moment is an extremely difficult one to exploit," he adds.

Cook was on holiday last week and unavailable for comment.

# Music Alliance website trials licensing solution

by Steve Hemsley  
The MPCS-PRS Music Alliance has launched an innovative trial of a system that claims to have solved the thorny problem of licensing the download of music.

Last Friday the organisation unveiled MusicTrials.Com, a joint venture with US music software specialist Liquid Audio, which will allow the free use of selected copyrights supplied by its members for 90 days. Among the labels and publishers taking part are Beggar's Banquet, Conifer Records, Wija Music and Zomba Production Music, while artists who have allowed their tracks to be used include Cornershop, Cocteau Twins, Roni Size and the Royal Philharmonic Concert Orchestra.

Anyone accessing the site before January 1 1999 will be given automatic copyright clearance to download 10 copies of CD-quality music. MPCS-PRS Music Alliance



isherwood: establishing system director of new technology, Mark isherwood, says the trial is the first significant step towards finding a global solution for the legal trading of copyright music and sound recordings electronically.

Record companies can apply for individual or multiple licences on the site and check whether the MPCS-PRS has a claim on a particular track or if a song is now out of

copyright. Members of the public can also download music for free.

At the end of the trial the site will be closed down. "We will then report to the MPCS and PRS boards. This is a public consultation process, but until now rights organisations have focused on preventing the use of unlicensed music without addressing the need for a user-friendly licensing solution for those wishing to operate legally," says isherwood.

He adds that it is too early to say when the site will be relaunched so that the organisation can charge for the online use of copyrights it administers. "The issue we have still not solved is what the terms, conditions and royalties will be. What we are doing here is creating the infrastructure which can be used once the royalty issue has been resolved," he says.

The site can be accessed at [www.MusicTrials.com](http://www.MusicTrials.com).

### news file

**ROBBIE REVEALS ALL TO DOTMUSIC**  
The release of Robbie Williams' latest single Millennium is being marketed by the launch today (September 7) of a micro internet site put together by Music Week sister website dotmusic. Fans accessing the site will be able to hear extracts from an exclusive interview with Williams. Users can also download sound clips of Millennium and Angels, order Robbie product and talk to other fans. The site can be accessed at: [www.dotmusic.com/robbie](http://www.dotmusic.com/robbie).

**MCGEE BACKS PRODUCTION SCHEME**  
Creation president Ian McGee will be on hand when culture minister Chris Smith launches the Young Producers Scheme on October 12 at The End nightclub. The new project, a collaboration between Community Music and the London Arts Board, will put 20 producers, instrumentalists, singers or DJs through a one-year programme.

**GROUPS SET TO MISS PEE DEALINE**  
EMI and at least one of the other 10 groups understood to be assembling offers for PolyGram Films Entertainment Group thought likely to miss the unofficial deadline of June 11 for bidding bids. One source says Goldman Sachs, which is handling the sale, has been late in delivering crucial documents and help companies arrive at a decision.

**GLOVER QUITS IMF ROLE**  
IMF chairman John Glover is stepping down after three years as chairman of the managers' group at the end of the month. An IMF council meeting last Thursday (September 3) failed to agree a successor to Blueprint Management's Glover, but secretary James Fisher expects a candidate will be elected at the next council meeting on September 30.

**WAINMAN & JOE INK DEAL**  
Wainman & Joe inked the deal the production and writing team Cutforth and Joe, who produced the summer number one Freak Me by Another Level, to a long-term exclusive worldwide publishing deal. The pair, who have written the single production was Peter Andre's I Feel You, have been working as a writing team with Ace Of Base and Five.

**CARLTON UNVEILS ITV2 MUSIC SHOW**  
Carlton Television has announced its first music commission for ITV2, the independent network's new digital channel that will begin broadcasting before the end of the year. The Mix will be a 30-minute music show broadcast from a hi-tech virtual studio, and will feature videos and artist interviews.

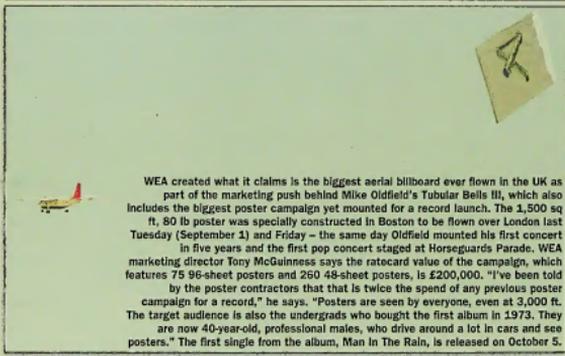
**WEMBLEY COMPLEX PROFITS RISE**  
The Wembley Complex increased its profits in the first half of 1998, even though Elton John's two dates in June were the only music events to take place at the stadium. Operating profits were up 17.2% to £6.85m, as Wembley Arena increased its number of gigs from 58 to 75. The second half of the year is expected to see a boost for music at the stadium, with the opening of the Spice Girls on September 19 and 20 following last week's Bee Gees show.

### Sony acts perform live at Brighton conference

Manic Street Preachers' James Dean Bradfield was among the artists due to play over the weekend at Sony Music's end-of-summer conference.

The singer was set to play a solo set at the event at Brighton's Grand Hotel last Saturday evening to trail the band's new album This Is My Truth, Tell Me Yours, which Epic is releasing next Monday (September 14).

De'ree and Apollo 440 were also lined up to play at the hotel on the Saturday with both B'witched and Montrose Avenue due to perform the next day during Epic and Columbia's presentations of their autumn release schedules. Full details of the conference will follow next week.



WEA created what it claims is the biggest aerial billboard ever flown in the UK as part of the marketing push behind Mike Oldfield's Tubular Bells III, which also includes the biggest poster campaign yet mounted for a record launch. The 1,500 sq ft, 80 lb poster was specially constructed in Boston to be flown over London last Tuesday (September 1) and Friday - the same day Oldfield mounted his first concert in five years and the first pop concert staged at Horseguards Parade. WEA marketing director Tony McGuinness says the rortecard value of the campaign, which features 75 96-sheet posters and 260 48-sheet posters, is £200,000. "I've been told by the poster contractors that that is twice the spend of any previous poster campaign for a record," he says. "Posters are seen by everyone, even at 3,000 ft. The target audience is also the undergrads who bought the first album in 1973. They are now 40-year-old, professional males, who drive around a lot in cars and see posters." The first single from the album, Man In The Rain, is released on October 5.

### Mobo Awards aim to boost profile with month of promotional events

The Mobo Awards are set to achieve their highest public profile to date with a month-long programme of events to support the ceremony.

More than a dozen shows, including concerts by artists such as Karen Ramirez and Alexander O'Neal, are being staged at London's Jazz Cafe from this Sunday (September 13). Other events, including showcases and tie-in radio programmes, are being lined up as part of the first Mobo Month.

"We've got a massive campaign in place," claims Mobo Organisation chief executive Kanya King. "It's the first time the public can buy tickets for the event, we've got a headline sponsor for the first time and it is going out nationally after we tied up a long-term deal with Channel Four."

This year's event will be officially launched at London's Emporium venue next Monday (September 14), accompanied by a perfor-

mance from WEA's rising ragga star Glimma Kid. A number of artists, including De'ree, Cleopatra, Honey and Roni Size, are expected to attend the launch.

The organisers claim that Another Level, D'Angelo and Beenie Man have been confirmed to perform at the ceremony itself, due to be staged at London's Royal Albert Hall on October 14. The rest of the line-up will be unveiled in the run-up to the awards. In addition, the event is linking up with PolyGram TV for an awards album which will be released on October 5.

The Q Awards are to be screened on terrestrial TV for the first time after winning a slot on BBC2. The ceremony, which has previously been broadcast on VH-1, will be broadcast under the title The Q Zone at 7.10pm on November 3, four days after taking place at the Intercontinental Hotel on London's Park Lane. Radio One will be covering the event live.

### Live acts add extra edge to Mercury awards show

Live performances are to be the focus of this year's Mercury Music Prize awards show as it moves to the new location of London's Shepherd's Bush Empire.

Jojo Holland will host the event, which starts at 7.30pm on September 16 and will feature more live acts than previously in a move to put all the focus on the music.

Jon Webster, the competition's chairman, says: "We will be creating a theatre/jazz club atmosphere. The emphasis will be on the music. There will be more live performances than usual."

Tickets are being restricted to 350 people to create an intimate atmosphere at the venue. Radio One is planning to broadcast a live 90-minute awards special hosted by Mary Anne Hobbs and Steve Lamacz and produced by Steve Buddin Music Produced.

This year's media coverage will also include two BBC2 pro-



Holland: hosting awards event grammes, the first of which will be broadcast on the night of the event and will include live performances from several shortlisted acts, along with the announcement of the winner. It will incorporate a discussion about the 12 albums with a panel of DJs including Jo Whalley and Mojo editor Matt Snow.

A second hour-long BBC2 show, also produced by the Later team, will be broadcast on September 19. Hosted by Jojo Holland and Tracy Macleod, it will feature performances from all 12 acts.

## GREATEST HITS CAN BE MISSES

Paul McGuinness sounded pretty happy last week about the prospect of the U2 greatest hits package – and not surprisingly, perhaps, given the terms he and lawyer Allan Grubman are likely to have been able to extract from PolyGram.

PolyGram is doubtless equally happy that it has another superstar release on the verge of its acquisition by Seagram, while retailers and the band's fans will also be smiling.

For once, it's one of those situations when everyone looks set to be a winner.

U2's Best Of The Eighties, doubtless to be followed by a Nineties set, is the latest in a rash of hits packages. But there is a downside to the plethora of best ofs that are set to be unveiled to retailers at sales presentations across the next few weeks.

Retailers complain there seem to be more every year and 1998 looks no exception. While they are delighted at the business a U2 or George Michael best of can attract, they voice a legitimate concern about the timing of many smaller hits sets. Not all will sell, so why, they ask, don't labels stagger some of the smaller titles during the rest of the year? More worryingly, some fear that hits packages increasingly seem to be replacing big artist albums as the bankers that will ensure labels can hit their end-of-year sales targets. The charge is valid and damaging short-termism.

Both are awful points. But labels can only release big records if they have them. In the current climate some label executives privately admit there is still not that much to feel excited about – although, encouragingly, responses to the questionnaire we circulated as part of the A&R feature in this issue suggest that optimism is increasing. Best ofs pose a real dilemma. But at least we are already receiving a few big records here in the office. Our latest favourite? Republica's Speed Ballads. See how quickly that will fly out of the shops.

Ajax Scott

## TILLY

## THE SEVENTIES FLARE BACK INTO LIFE

Well, I knew if I could hang around long enough my second favourite decade would be next on the list for revival. Disco and the Seventies live!

The glitter ball in my lounge hasn't stopped spinning since I've been listening to the current nu-disco sounds which take wonderful Seventies music from the likes of Sylvester, Chic and Gloria Gaynor and bring it up to date with new technology. The new film 54, based on Steve Rubell's infamous New York hotspot Studio 54, promises to add further to the revival.

Check out the two-CD set from Tommy Boy America, compiled by my old mates Eddie O'Loughlin and Tom Silverman, two senior disco dancers who remember the scene well.

As one of those people who was fortunate – or old – enough, to visit Studio 54 at its 1978 peak it's hard to describe what an incredible experience it was, with international music and film stars mixing with politicians, royalty and anyone else who managed to get through the strict security on the door. In fact, most evenings there were more people outside than inside the club.

Today, venues throughout the country are starting the revival, and people dressed up like John Travolta and Olivia Newton John pack Seventies retro nights like Stargazy & Hutch, while producers whip up a storm with old samples, beefed up with harder beats. Meanwhile, the two biggest dance tunes of the summer, by Stardust and Bob Sinclar, are heavily influenced by the Seventies sound.

The revival continues with the re-release of the Grease movie and soundtrack, the West End stage version of Saturday Night Fever and, of course, the wonderful Bee Gees, who are now back in vogue again. And if that's not enough the original disco duck, Pete Waterman, is blowing up the charts with the delightful Abba-Influenced Steps.

So get out those flares, platform shoes, afro wigs and medallions and join me on the dancefloor.

Tilly Rutherford's column is a personal view



## SMTV hailed a success by promoters

The music industry – and ITV – appear to have found a creditable alternative to the now defunct Chart Show following the first transmission of the new Saturday morning children's music and entertainment programme, SMTV Live and CD UK.

Despite some opening glitches and the fact that it was squeezed off air early at 11.40am because of the Belgian F1 Grand Prix (the programme is scheduled to run from 9.30am to 12.30pm), record companies and pluggers suggest that series producer Ric Blaxill's new vehicle has a bright future.

Anglo Plugging's head of TV Mike Mooney, who was promoting Faithless, the first band



SMTV: 'a good replacement'

performing on the show, singled out frontman Ant and Dec and the live performances for praise. "I thought they were slick and tight," he says. "It's a good replacement for the Chart Show."

Nicki Kefalas, managing director of Out Promotion who was promoting Moby for Mute on the

inaugural show, says, "This has not come too soon as a champion of live music on TV".

Blaxill reports the feedback he has received has been positive and promises to introduce an interactive element and more outside broadcasts in the coming weeks. He also promises to break news acts by not slavishly following CD UK's singles chart, which is based on midweek sales patterns and correctly predicted the top six positions in the next day's official chart in its first week.

"It's exciting. We're creating increasing buzz because viewers can go in to the shops on Saturday afternoon and possibly move a record up the charts," he says.

## Now, celebrates 45m sales with US launch

By Paul Williams

Now! is set to mark its 15th anniversary this autumn by launching an assault on the US market.

The UK's most successful compilations series, which has sold 45m albums domestically since its inception in 1983, will make its US debut with an 18-track single album in October. Its launch there will mark the start of what could be a swathe of UK-created compilation concepts crossing the Atlantic, with Virgin's successful Best Album... Ever! series also being lined up for a US appearance next month.

Now!'s US launch, backed by EMI, Virgin, Universal and PolyGram, is understood to have been triggered by EMI Recorded Music president/Virgin Music Group worldwide chairman Ken Berry, who is keen to emulate the series's UK success in the States. Virgin Records America senior VP of commercial marketing John Wooler, who worked on the first Now! album in the UK, says, "It's been a case of setting up a commercial marketing department within Virgin in America and then going out and



Berry: keen to emulate UK success

looking for appropriate partners who share in the vision of this kind of collaboration."

Since being launched in the UK, the Now! brand has spread to mainland Europe, Canada and Asia. But although the Now! albums sell on import in the States, Wooler says that the size of the US market has hitherto made it difficult to break compilations there because TV advertising spend is so expensive. Instead, the film soundtrack albums which have regularly performed strongly at the top of the albums chart in recent years have come to be regarded as

the equivalent of the compilation by many senior US executives.

However, companies such as Arista, Tommy Boy and PolyGram TV – which was launched in the States last year – have been enjoying increasing success with compilations over the past 18 months. Virgin has also been sharing in that success, scoring its first US Top 10 hit with the Pure Music compilation in 1997, which Wooler had adapted from the original UK version.

"In Europe, compilations have reached saturation point but there's growth in the US," says Wooler, adding that initially two Now! albums are likely to be released annually in the States. Each will be a single album and distribution will rotate between the partners. EMI Music Distribution will handle the first release, whose tracklisting has yet to be announced.

October will also see the US release of The Most Relaxing Classical Album... Ever!, which will be followed by two more in the Best Album... Ever! series. Details of these have not been revealed.

## Virgin Cardiff gets set for Manics CD signing

Virgin Retail is anticipating its biggest midnight opening turnout yet with the launch of the Manic Street Preachers' fifth album.

The Epic act will appear at the retailer's Cardiff store from midnight on September 13 to sign copies of This Is My Truth... Tell Me Yours, which will follow their earlier appearance at the city's Radio One Live music festival.

"It will be huge," says Virgin UK Price's local marketing and PR manager Simon Dorn. "We're really excited about having it, but logistically it creates some work."

Around 4,000 people are expected to turn up for the signing, which will be followed three weeks later by Ash becoming the first act to play store sets in four countries in four days. The infectious band will be undertaking this mammoth task to launch their second album Nuclear Sounds, which is released on October 5.

## Industry pays tribute to European hitmaker Pop

A memorial service for pop producer Dennis Pop who died last week will be held on Friday in Stockholm.

Pop, the man behind international hits by Ace Of Base, Robyn, Backstreet Boys, Five and N Sync, died on Sunday August 31 after losing a year-long battle against stomach cancer. He was 35.

RCA A&R consultant Simon Cowell, who worked with Pop on his self-titled album, says he was "gutted" to hear the news of the producer's death. "He was one of the nicest people I have met in the music business and it is such a waste of talent," he says.

Chris Herbert, director of Safe Management, Five's management company, says he is also devastated. "He took the band through the early stages of their career and produced an album we are very proud of. He became a dear friend



Pop: death a waste of talent

and will be missed terribly," he says. Martin Dodd, Zomba Europe's senior VP A&R, says, "I will miss him like crazy."

Pop arrived on the Swedish music scene in the mid-Eighties and made a name for himself in the clubs. His breakthrough came when he set up the Chelron record and production company, leading to hits by Robyn, Backstreet Boys and E-Type.

# Increasing ad spends shows rising cost of breaking hits

by Robert Ashton

Record companies increased their advertising spend by more than a quarter in the first half of 1998 compared to the previous year, making the music industry one of the most aggressive business sectors when it comes to marketing product.

According to new figures from Media Monitoring Services (MMS), the music industry spent a total of £37.5m on above-the-line media - TV, cinema, press, radio and posters - for the six months from January to June 1998, some £8m more than in the same period in 1997. This 27% increase is way ahead of the 6.4% increase in above-the-line spend recorded by all industry sectors between January and March.

Rupert Steele, head of media planning at the Radio Advertising Bureau, says that radio, outdoor posters and TV were the most popular media among record companies. Radio contributed £8.2m to the total media spend - a 57% increase com-

## TOP FIVE MUSIC INDUSTRY ADVERTISERS

|                             | Jan-Jun '97   | Jan-Jun '98   | % change   |
|-----------------------------|---------------|---------------|------------|
| Virgin Records              | £3.6m         | £5.6m         | +55        |
| PolyGram UK                 | £3.3m         | £4.9m         | +48        |
| Teletel Records             | £2.2m         | £3.1m         | +41        |
| Warner Music                | £1.3m         | £2.9m         | +123       |
| EMI Records                 | £3.5m         | £2.9m         | -17        |
| <b>Music Industry total</b> | <b>£29.5m</b> | <b>£37.5m</b> | <b>+27</b> |

Source: MMS

pared to a year earlier - with TV and outdoor posters increasing their spends to £19m (up 34%) and £2.3m (up 53%) respectively. Total press spend was down 7% to £7.5m.

The figures are sometimes disputed by label marketing departments because they rely on monitoring media and do not take into account discounts or deals struck for ad slots. Moreover, MMS lists Woolworths alongside record

companies, even though many labels contribute to its co-op campaigns. However, the figures do indicate the huge increase in the amounts spent on breaking hits.

David Collins, managing director of Teletel's media group Pure Media, says that in addition to increases in retarget, part of the increase in ad spend is because some media are becoming less and less effective. "We are competing against each other to establish products early in

the week and are also chasing the same TV airtime space to get the right audience," he says.

Collins identifies radio as becoming increasingly important to record labels because of its increasing high profile through takeovers such as Virgin and Xfm and its ability to get a quick reaction from listeners. His company is now backing singles with radio campaigns because of the speed at which the chart moves.

Mark Terry, head of marketing at Virgin, adds that TV budgets have probably increased because more artist-specific albums are using TV, traditionally the domain of compilation albums. "Over the past two or three years it's not just compilations, but big albums," he says, citing Nirvana's *The Verve*, Spice Girls and Janet Jackson as examples. "For big artists with three successful singles TV can be very impactful. You can see a 30% lift after a TV campaign, which you just don't get with press."



The Bee Gees' sell-out concert at Wembley Stadium last Saturday (September 5) was their first gig in the UK for almost 10 years, apart from an appearance at the 1996 Brit Awards. More than 52,000 fans were expected to cram into Wembley Stadium to see the band's first performance at the venue. It followed a sell-out show in Dublin the previous weekend (pictured) and came just two days before the release today (Monday) of their *One Night Only* live album, recorded in Las Vegas.

## Successful end to festival season eclipses problems

The organisers of the V98 and Reading festivals were breathing a sigh of relief last week as the outdoor season ended on a high note.

Both events reported increases in attendances in the wake of poor publicity for the festival since this summer following the cancellation of Phoenix and criticism of the conditions at Glastonbury.

This year was the first time that the Leeds leg of V98 had sold out before the first day, while tickets for the Chelmsford festival were snapped up two months in advance as 55,000 people attended in Yorkshire and 50,000 in Essex.

Four companies were involved in organising V98 - SJM Concerts, Metropolis Music, DF

Concerts and promoters MCD, SJM's Rob Ballantine, festival director for the Leeds show, says V98 is now an established event on the outdoor calendar. "What really pleased us this year was that 40,000 people were campers who came for the whole weekend," he says.

The Mean Fiddler's Reading Rock festival attracted 20% more people each day during the Bank Holiday with 55,000 music fans visiting the four stages at the Reading Festival site and the Reading Rivermead Centre.

Music Industry guests attending Reading were asked to donate at least £10 to this year's chosen charity. More than £44,000 was raised for Cradle, which helps children in Bosnia.

## New image for Telstar group

Telstar has changed its name and acquired a new logo in a bid to shake off its image as a completely-only record company.

The multi-interest group, formerly Telstar Holdings, has rechristened its holding company Telstar Entertainment Group. A black and silver logo featuring the figure of a man will replace the blue and white globe and red lettering which have been used since the company began in 1982.

The new logo for the group, which has an annual turnover of £420m, follows the appointment earlier this year of branding specialist Philip Ley of Branded and design agency 4i to come up with a new image. The brief was to reflect the fact that "Telstar has grown from its compilation foundations into a group whose 28 companies have interests ranging from music to multimedia and television production.

"We're very proud of what we've

## Five new Lennon albums planned

Capitol/Parlophone is planning to release a single album compilation to its forthcoming four-CD boxed set *The John Lennon Anthology*.

The album *Wonsaponante* will be issued on November 2 to coincide with the release of the boxed set, which will contain 3,000 previously-unreleased solo tracks including live performances, home recordings and studio outtakes.

Spanning Lennon's entire solo career from 1969 to 1980, the four discs have been given the individual names *Ascot*, *New York City*, *The Lost Weekend* and *Dakota* and will each carry artwork relevant to their time period and geographical location.

The set will also contain a 60-page booklet of artwork, writings and notes. Yoko Ono and Bob Stevens have produced the project with Ono acting as executive producer.

done with the group, but needed to change the image because we know Telstar is quite a misunderstood company," says group board director Barry Watts. "If you asked people in the street about Telstar they'd say it was a compilations company or record company, but what we need to get across is that we're a broad entertainment group."

The new logo has been designed so it can be used both by companies within the group carrying the Telstar name and those without. "We wanted a logo representative of the broad range of companies and felt our original image looked dated, very early-Eighties. What we've added is a logo for the 21st Century which will give the company forward," says Watts.

Telstar chairman Sean O'Brien adds the image change has not been made with a view to floating the group of companies on the Stock Exchange.

## news file

### LABOUR GETS MUSIC MONEY

Music stars and industry players figure prominently in a newly-published list of donors to the Labour Party. Peter Gabriel, Lisa Stansfield, Neil Tennant and Pete Townshend all feature in the list of people who donated more than £5,000 to the party during 1997. Mick Hackman, a member of both the Music Industry Forum and Creative Industries Taskforce, is also among the donors. Others donating to Labour last year include Creation Records, Virgin Communications managing director Robert Devereux, Planet Hollywood founder Robert Earl and Freud Communications.

### BOOTS TO STOCK CLASSICAL TITLES

BMG Conifer and Classic FM's joint venture label The Full Works is being introduced into larger Boots stores for the first time on September 21, with a range including four titles exclusive to the chain. Another 17 label titles will also be available.

### BORDERS ANNOUNCES PA SCHEDULE

Virgin Records' Carleen Anderson and Higher Ground signing Johnson are among the acts being lined up to take part in the first ever series of UK performances. Anderson will be signing copies of her current album *Blessed* at Borders' Oxford Street, London, store this Friday (September 11) as part of a grand opening weekend to mark the official launch of the US retailer's first UK branch. Its second UK store, Brighton's Churchill Square shopping centre, opened last Friday. Other acts due to appear at the London store in coming weeks include Billy Bragg.

### MAINSTREET RELOCATES

Mainstreet Management has marked its relocation from Bath to Birmingham by signing north-eastern band The Twist. The band - who are yet to sign a record deal - are already being featured on listening posts in four Virgin Megastores. The company, which was formed in 1994 to handle acts such as The Stranglers, has moved to Studio 733, The Big Peg, 120 Vyse Street, Birmingham B15 6NP. Telephone: 0121-688 5885.

### THE BOX LAUNCHES WEBSITE

Cable and satellite TV station The Box launched a new website last week, allowing viewers to request video clips and call up information about the channel, including charts and interview pieces. The site ([www.thebox.co.uk](http://www.thebox.co.uk)) has been designed by the station's UK founders Vince Monsey and Liz Laskowski.

### THE VERVE SCORE SEVENTH AWARD

The Verve's Urban Hymns **EP** received its seventh BPI award last week as Massive Attack's *1000 Hours* gained its first platinum disc. The compilation *Total Wicked* turned gold and both Mike Oldfield's *Tubular Bells* and the single *Crush* by Jennifer Paige went silver.

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ARTIST RELEASE SCHEDULE

**3060S:** The Three Pyramids Club — WEA (July). Suggs goes back to his Madras days with this mix of ska, dance and music hall that also features bassist Jah Wobble and reggae veteran Rico.

**14:** Miller struts before in the upbeat and fabulously tearful on this vinyl set that represents her debut for the label. Marketing will kick in around the release of a single in October 19.

**NOTICE AT THE BOWTIE:** Musical Chairs — East West (Sept 14). The South Carolina four-piece move into adventurous instrumentals with this third album that will be followed up with a single I Will Wait. A radio campaign spanning Virgin and IRL stations will support.

**REPAIRING SQUAD:** The Imperial Album — Elektra (Sept 21). Features Busta Rhymes with other rappers from his crew. A single Cha Cha Cha (Sept 28) and accompanying video should build profits.

**JOJO WHILDEN:** Teming The Tiger — Reprise (Sept 23). This first studio album since 1994's turbulent Indigo has a jazz swing set to delight her sold fanbase. Substantial press coverage is expected for sales.

**NANCY GRIMMIE:** Other Voices Too — East West (Sept 28). An album of covers from the country singer/songwriter with input from Lyle Lovett, Steve Earle and Emmylou Harris.

**NICOLE RAY:** Make It Real — East West/Gold Mind (Sept 28). Ray is the first signing to Missy Elliott's new label and the club act's success of her first single will store demand.

**117 LOCKDOWN:** 117 Lockdown — East West/Occa (Sept 28). From being early exponent of speed garage, 117 Lockdown delivers one of the genre's first crossover albums. A single The Don will follow on from three Top 20 singles on September 21.

**BLUENOTE:** Top Of The World, single — East West (Sept 28). A sure fire winner featuring rapper Maske which follows on from her hit single The Boy Is Mine and 80,000-plus selling album Never Say Never.

**MALE BOWFIELD:** Man In The Hat, single — WEA (Oct 5). A follow-up single to the album, Tubular Bells II (released last week), which features breezy locals from Jack Dillon and is intended to keep sales motoring throughout the autumn.

**CHRIS ISAK:** Speak Of The Devil — Reprise (Oct 5). A first single, Please (Sept 21) should show that this represents a return to form for the Friday singer, while a performance on TFI Friday will maximise exposure.

**ULTRA:** Ultra — East West (Oct 12). The album rounds off a busy year for the posters who achieved two Top 20 hit singles with Say Do and Say It Once. A third single, The Right Time, will be released on September 21.

**VANGELIS:** In Breco — East West (Oct 12). More rich orchestral arrangements from the Oscar-winning composer who here pays

tribute to the 17th-century painter. **BLACK STAR LINE:** Bengali **Beniam Inoh Experience** — WEA (Oct 18). Follow up to 1996 debut album **Women Curta** Connection which is being supported by some of the wait promotional plays such as a tour of Indian restaurants.

**EN VOUE:** Best Of — East West (Oct 19). The soulful girl group's single No Fool No More on October 6 will signal a TV ad campaign that promises to catch consumers in the run-up to Christmas.

**GLAMMA KID:** Fashion 98 — WEA (Oct 28). A stylish take on the David Bowie song that will help to build buzz around the UK's hottest regga talent.

**REAR UP:** Warner Bro (Oct 28). A single **Daysleper** (Oct 12) will provide a warm-up for the album which bolies its title with a dark and moody vibe. Advance press coverage will alert the band's huge fanbase while a TV and radio campaign rolls out during the week of release. REM will also be hitting the promotional trail, with an in-store PA and a concert for Radio One.

**CHER:** Believe — WEA (Oct 28). The singer gets into disco-dance mode on this collaboration with producers Todd Terry, Junior Vasquez and Metro. A single of the same name will help create attention a week before the album's release. **SIMPLY RED:** I'll Be, single — East West (Nov 2). Following hot on the heels of a clutch of live London dates this third single from the



Ultra: album follows busy year

album Blue will ensure the 40m album-selling group have a presence in the Christmas market. **ALANIS MORISSETTE:** Former Frontline Infrastructure **Junkie** — Maverick/Warner Bros (Nov 2). With her debut Jagged Little Pill having sold more than 26m worldwide, expectations are sky high for this follow-up. A first single Thank You (Oct 19) shows that Morissette is in fine vocal fettle, while a promotional visit to the UK will hit prime media

slots. A huge campaign around the time of release is scheduled, including blanket TV, press and radio.

**THE CORRS:** So long, single — East West (Nov 9). A UK tour by the Irish family four-piece throughout December should ensure this flies from the racks and that they end their year on a high note.

**CLEOPATRA:** Touch Of Love, single — WEA (Nov 15). The three previous singles from their debut album have all been Top 10 hits and with their forthcoming support slot to the Spice Girls at Wembley Stadium, this should be no exception.

**BUSTA RHYMES:** I'll Be — Elektra (Nov 16). A strong follow-up to 1997's When Disaster Strikes from one of the most innovative rappers around.

**ROD STEWART:** Superstar, single — Warner Bros (Dec). Taken from Stewart's current album When We Were The New Boys, this promises to be a sizeable hit on the back of his sold-out Christmas live dates.



Alanis Morissette: high expectations

Realised on a paring to go

Old acts and new talent have helped Warner UK achieve a strong performance — and there's more to come, writes Paul Gorman

The departure of East West managing director Max Holo at the start of the year was read in industry circles as the start of a long-overdue shake-up in Warner Music UK, with speculation centring not only on the future of Holo's former label but also that of the group chairman Rob Dickens.

Yet barely seven months later, Warner has delivered its best performance for many years, regularly holding all top three positions in the albums chart this summer and countering the perception that it is overly reliant on established US repertoire and unable to break new UK talent. Indeed, this image looks set to be shattered this autumn as its busy schedule kicks in with a mix of eagerly awaited releases from such multi-million sellers as Alanis Morissette and REM, alongside emerging homegrown talent ranging from the already successful Cleopatra and Dario G to Ultra and 187 Lockdown.

So what's changed? "Basically when Max left, I got down and dirty," confesses Dickens. "Previously I'd been operating from a slight distance, but him leaving meant we all had to pull together. Now it's as though we're operating as one company rather than a group of individual entities."

Dickens says that the success of Enya's *Paint The Sky With Stars* right at the start of the year acted as a "confidence booster" during the period when Holo left to take up an international post at Universal Music. The job of East West managing director was not filled as Dickens assumed his hands-on role, although Ian Grenfell was transferred from international to take the position of general manager earlier this summer.

SINGLES CHART SCORES

|             | No 1s | Top 10s | Top 20s | Top 40s |
|-------------|-------|---------|---------|---------|
| WEA*        | 1     | 9       | 5       | 9       |
| East West** | 0     | 7       | 5       | 14      |
| warnerosp   | 0     | 1       | 0       | 0       |

\*Includes Blanco Y Negro, Etomel, Maverick, Reprise, Warner \*\*Includes Atlantic, Elektra  
 Figures cover releases' highest chart positions in the 35 weeks to w/e 29/8/98. Warner Music's market share in the half year was 10.6%, making it the third largest corporate group; WEA contributed 5.6% and East West 4.5%. Source: MW

ALBUMS CHART SCORES

|             | No 1s | Top 10s | Top 20s | Top 40s |
|-------------|-------|---------|---------|---------|
| WEA*        | 2     | 6       | 2 (3)   | 10      |
| East West** | 2     | 3       | 1       | 0       |
| warnerosp   | 1     | 6       | 2       | 0       |

\*Includes Blanco Y Negro, Etomel, Maverick, Reprise, Warner \*\*Includes Atlantic, Elektra  
 Figures cover releases' highest chart positions in the 35 weeks to w/e 29/8/98 (compilation chart figures in brackets); Warner Music's market share in the half year was 12.7%, making it the fourth biggest corporate group. WEA contributed 7.1% and East West 4.0%. Source: MW



14 weeks. These days albums usually hit the top and take 14 weeks to fall out of the chart," he says.

Another slow-burner which Dickens hails as the company's success of the year is US-singled Irish quartet The Corrs, who have sold 800,000 copies, but also by top five placings by UK acts such as Dario G and the raft of US rap/R&B talent including Busta Rhymes, Brandy & Monica and Missy Elliott.

Now Warner's focus is on a huge range of new material, from Vangelis's instrumental reflections on the art of El Greco and Mike Oldfield's new take on Tubular Bells to Cher's adoption of cutting-edge dancefloor sounds and another album from Cleopatra.

Nevertheless, things have not changed so much at Warner that world-beating US talent is not given some sort of priority. Alanis Morissette's follow-up to the 25m+ selling debut Jagged Little Pill will be backed by a sustained burst of UK promotional coverage. "Since she arrived there have been a lot of soundalikes, so it's fantastic to hear the real thing on top form," says Dickens. He adds that UK, REM's first album since the departure of drummer Bill Berry, finds the pioneering alternative act in "more accessible form, although they're still taking risks."

It is a phrase which could just as well apply to the revived Warner Music UK.

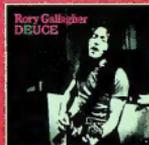
REM (top) and 187 Lockdown

breakthrough of Blanco Y Negro act Catalonia with International Velvet and spin-off hits Road Rage, Mulder & Scully and Strange Game. "We were at that 'difficult second album' stage, but it's been really tough to watch Catalonia go double-platinum and see them hit number one after

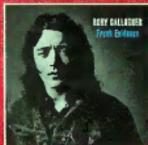
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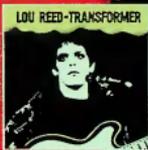


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# The power of Pinnacle's success

Diversity is the key for Pinnacle as it continues its policy of aggressively seeking new business. Paul Gorman reports

Retaining its position as the UK's biggest indie distributor, Pinnacle enters the crucial autumn phase having already racked up a series of single and album chart-toppers this year, boosted by a stream of new acts from the associated Zomba/IVE Group.

"It's been a good year - we've had an excellent run-up to the busiest period, and a lot of the companies we handle are now looking to capitalise on that," says managing director Tony Powell.

As well as the huge successes we've scored with our other labels, the IVE deal has really begun to kick in. There was always a pretty good relationship between us. But now we have overcome the minor teething problems you'd associate with a merger of that magnitude. When you get the top independent distributor and the top indie label together it's a recipe for success."

Now the company is seeking to maintain momentum with a release schedule which Powell says reflects that diversity across the 100-plus labels it represents, from Jive's R&B superstar R Kelly and new pop hopes Steps to China's folk-punk veterans the Levellers, Survival's Celtic roots act Coverdale and Jennifer Paige. Edie's new US diva who was expected to enter the top 10 UK singles chart this week.

"There are no priorities here: each company gets the same amount of attention," Powell claims. "We can't operate by clearing the decks for one particular label. The market is forever changing, so Jive is as important to us as,

## SINGLES CHART SCORES

|              | No 1s | Top 10s | Top 20s | Top 40s |
|--------------|-------|---------|---------|---------|
| Jive         | 1     | 5       | 5       | 6       |
| Other labels | 1     | 8       | 8       | 18      |

Figures cover releases' highest chart positions in the 35 weeks to w/e 29/8/98. Pinnacle's market share for the half year was 9.9%, with a further 1.7% from 3M/Pinnacle, making it the biggest independent singles distributor, in company terms. Jive accounted for 4.1% of the UK singles market. Source: MW

## ALBUMS CHART SCORES

|              | No 1s | Top 10s | Top 20s | Top 40s |
|--------------|-------|---------|---------|---------|
| Jive         | 0     | 1       | 1       | 0       |
| Other labels | 1     | (2)     | 4       | 6       |

Figures cover releases' highest chart positions in the 35 weeks to w/e 29/8/98 (compilation chart figures in brackets). Pinnacle's market share for the half year was 4.4% with a further 1.1% from 3M/Pinnacle, making it the biggest independent albums distributor. Source: MW

say, a small dance company or the BBC."

Those males helping boost Pinnacle's market share so far this year include veteran US rap label Profile, which achieved one of the biggest-selling and most-licensed tracks of the year with its Like That by Run DMX Vs Jason Nevins, which has sold 1.2m copies since release this spring. Meanwhile Mushroom Records delivered Garbage's new one album Version 2.0



The Levellers (top) and Jennifer Paige

but fared less well with Peter Andre.

Powell also points to the re-recruitment of Chrysalis Group's Echo Records, which was originally handled by Pinnacle in the early Nineties and this year produced Sir George Martin's top five album In My Life and is currently focusing on the return of Babyface.

The Virgin Group's label V2 Music

achieved its highest chart placing with the Diana Princess of Wales Tribute at number two at the beginning of the year, while Brit Awards best newcomer the Stereophonics scored Top 20 placings with debut album World Gets Around and its spin-off singles. The departure of Big Life to Vival earlier this summer means that Pinnacle no longer has access to such hit acts as pop dance diva Gaga, although it retains the likes of Edie, the European-owned company behind pre-teen star Aaron Carter, and China Records, which has achieved solid sales with Morcheeba and The Levellers, as well as Rialto, signed by founder Derek Green this summer in a "transfer deal" from East West.

Already this year Jive's pop sensibilities have provided the distributor with a number one in the form of The Tamperer's Feel It on the Pepper imprint, while pop boy-band Backstreet Boys and newcomers Steps. Will Mellor and Solid Harmonie have contributed Top 10 hits. Jive's established track record in rap and R&B has also helped justify fresh hits for such acts as DJ Jazzy Jeff & Fresh Prince, Sparkie and Imajin.

Powell says that Pinnacle's expansionist philosophy precludes it from placing a bet on label deals. "We're always aggressively seeking new business," he says. "I've taken two phone calls about this morning from people who want us to distribute them."

"The name of the game is keeping on top of emerging independent acts and labels and that's what we intend to keep on doing."

## AUTUMN RELEASE SCHEDULE

**BRUCE DICKINSON: The Chemical Wedding - Air Raid (Sept 14).** Latest solo album from the former Iron Maiden frontman which is inspired by the works of 19th-century poet/artist William Blake. Advertising in the rock press and launch nights at 10 rock clubs around the UK will provide a kick-start.

**STEPS: Step One - Jive (Sept 14).** Teens will be clamouring for the popsters' debut album which includes three hit singles and another forthcoming release, Hearbeat.

**NARVALE: Radiation - Raw Power (Sept 21).** A campaign that includes ads in Mojo and the nationals, in-store PoS and Seletta listening post exposure will maximise take-up from fans. A UK tour rolls out in October.

**VARIOUS: The Millennium's Greatest Party Series - Millennium Collection (Sept 21).** A series of 10 new compilations themed for different types of parties. With strong reviews and competition in the tabloids, the party trail is expected to run into the new year.

**RKI ODE & CAROLAN LUIGHE: Where Rivers Meet - Ticket to Ride (Sept 28).** Dee Dee Luxe's Indian and Western styles on her first studio album for 12 years. Sales will be assisted by numerous TV and radio appearances and she will be touring throughout October and November.

**VARIOUS: Benji'n Beats - 41 Liberty Records (Sept 28).** The label has joined forces with the Daily Star to release a selection of 1998's chart toppers, including Fatboy Slim's



R Kelly: eagerly anticipated new album

Rockafella Skank and Baby Bumps' Burnin'.

**A TRIBE CALLED QUEST: The Love Movement - Jive (Sept 28).** Features the current single Find A Way along with guest appearances by Busta Rhymes, Redman, Noreaga and Miss D.

**MIS DEE & KVELL: Blackletter - Rawkus (late Sept).** Hefty support from press and radio are already backing one of the year's most eagerly awaited hip hop releases.

**DAVID ESSEX: Here We Are All Together - Compliant (Oct 5).** A new collection of self-penned songs that will be aired during his tour, which runs from late September through to mid-November.

**THE SAW DOCTORS: Songs From Sun Shred - Showdown (Oct 12).** A follow-up to the Irish band's Top 10 album of 1996, Same Old Town, which will be supported by a UK tour, fanbase mail-out and substantial press campaign.

**VARIOUS: Hey Mr Producer - First Night (Oct 12).** Recording of the Cameron Mackintosh tribute concert held at London's Lyceum during the summer. A companion book and video are being released simultaneously and there will be a Channel 4 broadcast at Christmas.

**R KELIE R. - Jive (Oct 12).** The eagerly-anticipated new album from the superstar R&B singer, songwriter and producer that includes the hotly-tipped forthcoming single Half On A Baby.

**JERRY GOLDSMITH: Small Soldiers OST - Varese**

**Sundance (Oct 19).** Soundtrack to the new Joe Dante film which opens in the UK in late October. Competitions and coverage in the sci-fi and film press will support the album.

**CAPERCALLE: Dusk Till Dawn - The Best Of - Survival (Oct 19).** Includes all the highlights from the Celtic band's career. Sales should be solid on the back of an autumn tour plus press and radio coverage.

**NANTRONIX: I Sing The Body Electric - Oxygen Music Works (Oct 19).** Masterminded by hip hop pioneer Kurtis Mantronix, who has recently remixed artists such as EPMD and BT, this collection of house, electro, hip hop and R&B is destined for wide appeal.

**FILTER: Evis Dida'n Meen Sali To Me (Compilation) - Filter (Oct 19).** Another compilation album in the established Filter series which features tracks by DJ Q, Sunlight and Kid Loops.

**ORIGINAL LONDON CAST: Dr DeMille - First Night (Oct 26).** Cast recording of the hit musical currently running at London's Labatts' Apollo. A documentary about the making of the show has already been screened by the BBC and an extensive advertising campaign will see this soundtrack off to a flying start.

**THE LEVELLERS: One Way Of Life, Best Of - Jive (Oct 26).** Fifteen hits from the band who have notched up 1m-plus UK album sales. A single, Rozos, will be released on China Records in September, while a tour and hefty television, radio and press campaign will support.

**SHAHEN: UV - Rawkus (mid-October).** Interest in this new studio album will be stoked by

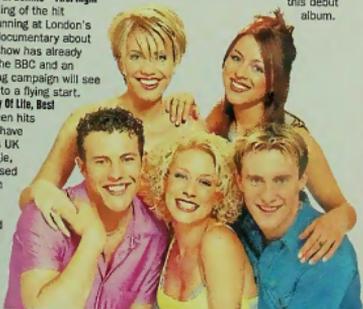
press coverage and in-store support.

**SUNSHINE: Hills Be - Filter (Oct 26).** A new outing for last year's Moby Awards winner which features the recent remix of Jhelissa's Friendly Pressure.

**VARIOUS: Tommy Boy's Greatest Beats - Tommy Boy (early Nov).** Tracks from De La Soul, Coolio, Afrika Bambaataa and others make this a must-have for all hip hop fans. Wide-ranging press coverage will help to fuel interest.

**H-TRANCE: Happy Hour - All Around The World (late Nov).** Hotly-anticipated album that includes the hits Do You Think I'm Sexy, D.I.S.C.O. and Paradise City. With two more singles set for release before Christmas, sales prospects look hot.

**JENNIFER PAIGE - Edel (Nov).** Following the hit single Crush, strong in-store support will help the US singer to make her mark with this debut album.

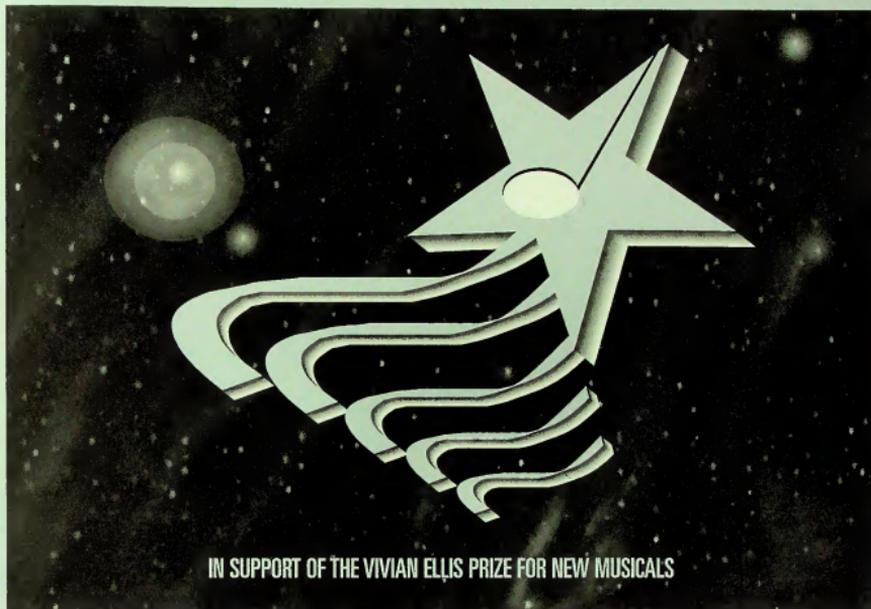


Steps: teens will be clamouring for their debut album

- Rose - Morris -

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# SINGLE of the week

**THE BEAUTIFUL SOUTH: Perfect 10** (Go Discs/Mercury 5664812). The first single from their sixth studio album *Quench* (released October 12)



the follow-up to 1996's *Blue Is the Color*, which sold 2.5m copies — finds **The Beautiful South** in typically whimsical mood, taking a sardonic look at body-builder obsession. The tune is a funkier take on their standard pub rock and will certainly appeal to their huge fanbase. It has already made the **Radio One B-list**, and is rapidly rising up the **airplay Top 40**.

## SINGLE reviews

**HOLDEN GIRLS: Kinetic** (Distinctive Disturbance). This 1992 house classic by Paul Harrigan of Orbital gets the remix treatment without ruining its originality. It sounds as fresh today as on its original release and, given its perennial popularity and the fact that it recently reached the top of RM's Club Chart, this is certainly a chartbound. **LAURYN HILL: Doe Wop** (That Thing) (Columbia 6665154/2). The first single from Hill's album *The Misadventure of Lauryn Hill* (due September 28) shows yet again how she can move effortlessly from a thrashing, epic sound and pleasant vocal delivery by Massin. It has already gone top 10 in the RM's Club Chart and is radio-friendly enough to make an impact.

**ASH: Jesus Says** (Infectious Intergalactics). Ash's first release from their *No-Clear Sounds* album sees them adopting a more mature yet still punky tone. The science fiction themes are still present but this time may be backed by growing guitar. It's a bit of a slow grower, but it will ultimately please old and new fans alike. The track has been on the **Radio One B-list** for the past three weeks.

**HERTY POPPIN' DADDIES: Zoot Suit Riot** (Mojo UNDER21). This refreshing homage to the music of the Forties is based on big-band swing together with some scat/jazz talking. It has already been a hit in the US, reaching number 19 on the *Billboard* Top 200, and the video is getting heavy rotation on MTV and VH1.

**SARAH McLACHLAN: Asia** (Arista 7432163302). Since she hit the US top three with *Asia*, UK radio has picked up on the Vancouver singer-songwriter who founded the *Litlth Fair tour* (see this week's *main review*). High rotation on *Capital* and *Radio 2* support for this understated song may result in a big hit.

**FASSTBALL: The Way** (Hollywood 569 947-2). Already a smash around Europe, this debut UK release combines elements of US country rock and *Starz Quo* to create a strong radio hit. If it breaks through, expect a smash which will stick around for quite a few months and fall well into the autumn.

**ASIAN DUB FOUNDATION: Naxalite EP** (Frrr FLO 345). Fresh from their Mercury nomination, ADF re-release their debut single *Naxalite* in this limited edition EP. It also features new leftfield mixes of *Culture Move* and *Free Satpal Ram*.

**CARRIE: Breath Underwater** (Island CD720). The cosmopolitan four-piece are one of this year's best bands, including extensive live promotion and EMF. With previous singles *Molly* and *California* Scorsim bringing modest (if not chart-breaking) success, this re-recorded version of a previous single is upbeat, addictive and strong.

**THE DELGADOS: The Weaker Argument Defeats The Stronger** (Chemical Underground HCE029CD). This is a slight change of style from Pull The Wires

From the Wall (which peaked at 69) for the Glaswegian band, but one that sits them well. A gentle song that bursts into a peeling chorus. It's certain to find greater success, and the support of Radio One's John Peel and Steve Lamacq should help. **CELINE DION: Zora Sourit** (Epic 66650042). Dion, whose current album has sold around 1.6m copies in the UK alone, is so popular that her French vocal on this soaring ballad is unlikely to be any barrier to it becoming a sizeable hit. It precedes her album *S'il Suffisait D'aimer*.

**RECORDED 3: WITCHED: Drilleraster** (Grow Worm/EPic 6664782). This is likely to prove a slightly tougher ride for B\*Witched than *Crash Live* which crashed in at number one. Another sweet pop offering, it is less instant than their debut but breaks into a singalong chorus. Radio One has given it a B-listing.

**AIR: All I Need** (Source/Virgin YSCD11702). Air's profile has grown since their album success with *Moon Safari* earlier this year. All I Need is a more heartfelt, almost MOR song than their previous two Top 20 singles, and is backed with new club mixes of *Kally Watch The Stars*.

**NORIEA: Singsing** (Tommy Boy PENC0237). The latest contender in the hip hop anthem stakes has already scored a US hit with his album *N.O.R.E.* — a number one in the *Billboard* hip hop chart and number three in the album chart. This is his first UK single and it's a catchy, clever hook and surreal lyrical dexterity will help consolidate his reputation in the UK. **VARIOUS: Trade EP** (Trade TREP001). Six resident DJs (including the late Tony De Vit) from Infamous London club *Trade* offer their individual takes on the club's hard house sound. The newly launched label has ignored the new 20-minute track ruling, instead offering over 47 minutes of pounding sound.

**CYPRESS HILL: Tequila Sunrise** (RuffHouse/Columbia 6664938). Returning after three years with *Snog Dog* back in the field, US rappers Cypress Hill take a Mexican vibe and mix it with some tequila and izzy smoking grooves. With a new album IV coming out on October 5, this could mark a renaissance for the San Franciscan crew.

**RECORDED 3: CHRISTIAN: The Other Way** (Equipe Ecossie EQE 5002533). Annie Christian's third single is somewhat akin to fellow Scots Urusei Yetsura's guitar sound. With a blistering pace and catchy chorus it deserves to be a huge hit. It's currently on the *Xfm A-list* and getting spot plays on *Radio One's Evening Session*.

**CHARLOTTE: Skin** (Parlophone/Rhythm Series CDHY122). Soul II Soul collaborator Charlotte's second offering for *Rhythm Series* showcases her strong voice as well as her writing skills. The radio version trumps water slightly, but dance mixes are riding high in the club's charts and could pave the way for more airplay.

**EVE 6: Inside Out** (RCA 74321605692). US teen band Eve 6's debut UK release has been a huge college radio hit *Statewide*. With an *Xfm A-listing* and *Radio One Evening Session* airplay it should be a success here. **SEMONISIC: Closing Time** (MCA MCST048098). Semonistic's hook-heavy guitar-pop has sent drive-time DJs spin-

happy and this was single of the week on *Radio One's* breakfast show. Their first album went gold in the US and this UK debut should be well received by those who like their choruses catchy and their lyrics melancholic.

**RECORDED 3: BLACK EYED PEAS: Jaits & Jam** (Universal IN 95604). This first single from the LA hip hop trio's excellent album *Behind The Front* has a catchy chorus backed by an organ-driven rhythm track with a live feel not dissimilar to *The Roots*. Musical reference points are as diverse as *A Tribe Called Quest* — from whom there's a sample — and the *Grease* theme, although the crew are evolving a sound of their own.

## ALBUM reviews

**RECORDED 3: EELS: Electro-Shock Blues** (DreamWorks DR050052). After the success of 1997's top five album *Beautiful Freak*, Eels return with a release that charts the way life fell apart for singer E. Having to deal with the death of his mother and many possibly lost the *Mad's* first period when he straddled the twin concerns of leading *The Faces* and his own solo career. Every track is a classic and it's bound to cross over to a younger audience following his recent covers album.

**VARIOUS: Brothers Gonna Work It Out** (Freestyle TRD XDUST0101). The debut release on the *Chemical Brothers' Virgin*-based label sees the duo showcasing their DJ style with a mash-up of old and new skool tunes including *Metro LA*, *Unique Tarr*, *Rogueade Soundwave* and *The Brothers themselves*. A real gem in the compilation chart looks highly likely.

**RECORDED 3: DELAKOTA: One Love** (Go Beat 5578612). Delakota's first single has been enthusiastically received, but their debut album paints a much broader picture. They come across as Beck's wayward UK cousins, mixing good-time rock with samples, horns and feedback. Although not exactly consistent, *One Love* is certainly interesting and individual.

**UB40: Labour Of Love III** (Virgin DEP0218). The Birmingham outfit have enjoyed much success over the past two decades. Continuing the project, covering reggae classics in the current style, this includes versions of songs by Bob Marley and Peter Tosh.

**VARIOUS: Renaissance Presents... Ian Ossia & Nigel Dawson** (Passion RENUKCD). Following the success of last year's *Renaissance Worldwide mix CD*, the Leeds club launches another compilation series. Resident DJs Ossia and Dawson mix a blend of progressive house and trance over two CDs. The duo focus on club hits rather than chart smashes, but the club's high profile is likely to pull in the buyers.

**THE BETA BAND: The 3 EPs** (Regal REG23CD). A collection of *The Beta Band's* releases to date. The 3 EPs reveals how genre-defying this four-piece are. The 12 songs take in hip hop, prog, folk, rock and house influences to form a coherent, fresh take on rock music that more than justifies the lavish press heaped on them. **GLAMOROUS HOOLIGAN: Naked City Soundtrax** (Arthrob/Coalition 3984242012). Naked City Soundtrax blows away the cobwebs of the breakfast scene with 10 bassline-heavy tracks featuring rapper Martin Orin. Big beat fans will love it, although chart success is unlikely.

**RECORDED 3: KISS: Psycho Circus** (Mercury 5589922). Rock legends Kiss return reunited in the original line-up, recording together for the first time since 1980's *Unmasked* album. After 27 albums and 75m album sales worldwide, Kiss are still increasing their fanbase. The new material here is typically riff-heavy and strong, though it perhaps lacks an anthemic single.

**CINNAMON SMITH: The Curate's House** (Mother MUMCD9804). By turns mournfully melodic then all quirky artcore racket, these indie-postpops have some big ideas and even bigger ideas on show on their debut album. *Playbox* producer Phil Vinnal pulls some order out of the chaos. **VARIOUS: Division One** (NRK Sound Division NRKCD001). Bristol has become synonymous with all varieties of doggy trip hop to the exclusion of its thriving house labels such as *NRK*. *Division One* addresses this oversight with a collection of some of the most accomplished offerings from names such as Ian Pooley, Nick Holder, Plastic Avengers and Easystyles.

Releases previously reviewed in *Music Week* now set for release on September 21 include: **ESTHER: Heaven Sent** (Columbia) (reviewed in August 22 issue) • **LENNY KRAVITZ: I Belong To You** (Virgin) (August 22)

## Hear new releases

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

This week's reviewers: Dugald Baird, Michael Byrne, Catherine Eade, Tom FitzGerald, Hugo Fluendy, Sophie Moss, Dean Pattenden, Simon Ward and Paul Williams.

# ALBUM of the week

**FAITHLESS: Sunday Bpm** (Cheeky CHEKCD003). Diversity is again the key for the follow-up to *Faithless's* 1997 debut album *Reverence*. Moving from the swooping intro



*Rolling and Sister Bliss* prove the breadth of their songwriting and production *Dave Randall*. There's a guest appearance from *Boy George* on *Who Go*, but it's showcased on tracks such as *Postcards* and *Bring My Family Back* giving the album a greater coherence. Meanwhile, fans of *Faithless's* expansive house sound won't be disappointed by the epic-sounding *Take The Long Way Home* or current single *God Is a DJ*. Forged out of as quickly as the form as the music, the album moves between styles and moods as travelling. *God Is a DJ* entered the singles chart at number six last week after *Radio One A-list* exposure, and looks likely to set the band up for another pan-European album hit.

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# the CARDIGANS

And I've not heard a single negative response to it either."

The plan of action is to do promotion before starting a world tour in February next year, working the album through to the end of 1999. Lead vocalist Nina Persson says the prospect of 18 months' hard work ahead is fine because the band have an album that they are proud of. "It may feel like standing at the bottom of a mountain, but we have some sharper nails to climb it this time," she says. "We've done all this before, and we're not touring as quickly as last time. So time will be used more efficiently, especially since we are past the point of being a new act

and repeating our history. The music is now the interesting part, and we feel much more comfortable with the

new album, because it's exactly where we are now."

Songwriting highlights on the disc include My Favourite Game, the disco-poppy Erase/Rewind and the ballads Exploide and Higher, but the production is also a noticeable advance from their previous work. The pin-sharp interplay of instruments, computer edits and looped drums keeps the album firmly away from easy listening territory.

"To record again," Persson says, "we needed a radical change, not to repeat ourselves, to be more 'serious' in a way." She also wanted to sound current for the first time, something that, "at Nineties, and not at all retro."

Peter Svensson, principal songwriter on Gran Turismo (keyboards) Lasse Johansson penned the closing

instrumental

Nika, while Persson wrote the bulk of the lyrics, says he was determined to show that the upbeat



poppiness of tunes like Lovefool only represented one aspect of the band. "But the songs had to be as good as Lovefool," he says.

"A lot of music that's been called trip hop I have really enjoyed, but when I have bought a whole album, I discovered that I liked the production and atmosphere most. Seldom were there any very good songs. So I wanted to continue writing songs as I used to rather than, say, start with a sample and a drumbeat and then write the melody."

Before knocking down to the new album, Svensson recorded the solo album Pass, with help from Joakim Berg of Swedish band Kent (whose current album is about to be released in the UK on RCA). He also produced a couple of local friends, new experiences which he says helped introduce new ideas for Gran Turismo.

He admits he panicked when he thought he had not left himself enough time to write the album before Stockholm's expected delivery date in August. "But I ended up writing all the new songs in a month," he says. "We recorded it all in two months, which was a good idea, because with six months in the studio, we would end up sounding like Garbage, who are really good, but there's so much production and no open spaces there."

It clearly helped to work once again with Swedish producer Tore Johansson at his new rural studio, named Country Hell. "Reviews always mention the great production, the 'cool sound,' says Svensson. "Every time we record, we find

that Tore is developing in the same direction, if everything is fine, why change to some big-time American producer?"

The only big-time American assistance The Cardigans have accepted is from Hollywood. Having seen how successful Romeo & Juliet was at introducing new listeners to the band, Stockholm was open to further requests: First Band On The Moon cut Your Cuckoo was on The Big Lebowski soundtrack, an old B-side The Boys Are Back In Town featured on Trejan

**"They see that the album can be big, so it motivates**

**– Eric Hasselqvist**

War and new cuts *Wär* (the B-side of My Favourite Game) and Deuce have appeared on a Life Is Beautiful and The X-Files respectively (not to mention on TV shows like Baywatch, Dawson's Creek and Beverly Hills 90210).

Such reminders have provided a perfect launch pad to make this the band's best year yet. Erase/Rewind expected to be the next single and the press firm on their side, there is a real chance for them to increase sales dramatically. As Hasselqvist says, "they see that the album can be big, so it motivates them to do what it takes."

A hard working, non-complaining, poppy album act – Polydor probably can't believe its good fortune.



**Martin Aston**  
**Artist:** The Cardigans **Label:** Polydor  
**Project:** single/album **Songwriters:** Svensson/Persson/Johansson **Studio:** Country Hell, Malmö **Publisher:** Stockholm Songs/Polgram **Music Producer:** Tore Johansson **Released:** October 5/October 19

ries of moral and religious groups for whom the cocktail of sex, sin and substances is all too much. Even the first UK shows in late 1996 were greeted by "Ban This Sick Band" headlines in the tabloids.

"Sure, we make a lot of people angry," says Manson, "especially religious groups. We were threatened constantly on the last US tour, but the fact every gig might have been my last just spurred us on to make the shows even better."

Following a strong appearance at last year's Reading Festival, Manson will return to these shores for more live work in November/December. Meanwhile, Universal will continue with a long-term campaign designed to build a credible profile for the artist.

Giulia, who was the label manager at Nothing prior to linking up with Manson full-time and bringing many of the traditional record company functions, such as A&R, in house, is relishing the current buzz surrounding the project. "MTV in the US have put The Dope Show clip on to heavy rotation straight away, while the track itself is the number one most added at active and modern rock radio; it's definitely the biggest radio response we've ever had over here," he says.

And Manson himself is pretty confident. As he said in his acceptance speech when voted best band in the world – for the second year – at the annual Kerrang! Awards last month, "you couldn't have chosen anyone else." **Dante Bonutto**

**Artist:** Marilyn Manson **Label:** Interscope/  
 Nothing **Project:** album/single **Songwriters:**  
 Manson, Twiggy Ramirez, Michael  
 Cagy, Zum **Publisher:** Songs of  
 Golgotha Music/  
 Dinger & Ollie Music/Blood Heavy  
 Music/  
 DC/XXI Music/Violent Direct Music  
**Producer:** Michael Beinhorn, Manson  
**Studio:** LA **Released:** Sept 14/Oct 12



While Marilyn Manson has spent the past few years building a reputation as the performer Middle America most loves to hate, over here he remains a performer Middle England has hardly heard of. That could start to change,

however, with his new album *Mechanical Animals*. Produced by Michael Beinhorn (Soundgarden's Super Unknown, Hole's Celebrity Skin and Red Hot Chili Peppers' Bloodsugarcorn), it is the former poet and journalist's fourth release since signing to Nine Inch Nails' mastering Trent Reznor's Nothing label. Released through Nothing/Interscope on September 14, the album's strong songs and striking Bowie-esque sleeve imagery could turn Manson from being infamous to famous.

Released in a particularly strong week alongside albums by artists as diverse as the Manic Street Preachers and Steps, Mechanical Animals is still expected to enter near the top of the chart. This will be a significant improvement on 1996's Antichrist Superstar which, despite delivering two Top 30 singles, looked my weak one presence, although it has now sold about 55,000 copies.

Universal/Interscope head of marketing Karl Badger believes the new album is likely to ship at least silver. "Woolworths has just come on board too, and so far none of the retail chains have expressed any concern with the album artwork," he says. In the US there was briefly talk of Mechanical Animals being issued with two separate sleeves, one bearing the androgynous alias visual and the other something more tame. In the end, however, both Otis-born Manson (real name Brian Warner) and manager Tony Ciulla decided they would rather not be stocked in the R-Mart or Wal-Mart chains than censor an image that will shortly be gracing giant posters on Sunset Strip and in Times Square. Indeed, both of them regard the imagery as central to the evolution of Marilyn Manson, the band and the man.

"I do things that are provocative to get people to reconsider their values and to inspire them to be creative," claims 29-year-old Manson, whose metamorphosis from gothic horror to glam rock god is memorably encapsulated in the video for new single The Dope Show, out on October 12.

Certainly, Manson and his band have consistently fired some powerful emotions, be they the cheers of an ever-swelling fanbase – US sales of Antichrist Superstar are now at 1.5m – or the indignant



**Badly Drawn Boy – untitled (XL)**  
 Uncommercial, but nevertheless six  
 distracting tracks  
*(sample, tbc)*  
**Nine Yards – Loneliness Is Gone (Virgin)**  
 Impressive first release from the R&B act  
 formerly known as Define  
*(single, tbc)*  
**Merz – CC Consciousness (Lotus)**  
 Increasingly addictive alternative dance  
 single  
*(single, November)*  
**Kent – If You Were Here (RCA/Victor)**  
 One of the strongest rock records  
 around  
*(single, September 14)*  
**E1 Nino – Still The Same (Ignition)**  
 Mope-filled ditty which has been mixed by  
 Nigel Godrich  
*(single, September 21)*  
**Garbage – Special (Mushroom)** One of  
 the standout tracks from their Version 2.0  
 album  
*(single, September 29)*  
**Cliff Richard – Real As I Want To Be  
 (EMI)** Sir Cliff's celebrations of 40 years in  
 the music industry begin here  
*(sample, tbc)*  
**Swini 360 – Ask Anybody (Mercury)**  
 Beatles-esque pop duo impress in a Savage  
 Garden vein  
*(album, 19 October)*  
**Annie Christian – The Other Way (V2/  
 Equipe Ecosse)** Tracks deliciously in a  
 similar way to the next Manic Street  
 Preachers record  
*(single, September 14)*  
**Republica – Speed Ballads  
 (Deconstruction)** Exhilarating power pop  
 record  
*(album, October 5)*  
**Various – 40 Forever (Mowtown)** 39  
 classic Mowtown tracks let down by Purfly's  
 weak I Want You Back '98 cut  
*(album, August 31)*

# Long-term development



Koot: expensive signing

BMG by UK chairman Richard Griffiths, where the rosters have been cut and Arista reorganised in favour of acts with the potential to sell internationally. But it is by no means a universal view. Manager Johnny Laws cites it as an opportunity rather than a threat, having just signed the much sought-after Soundproof to RCA - despite having recently seen the label drop two of his acts.

"If I took things personally in business I wouldn't be signing to any label," says Laws. "RCA's ideal because it's now got about eight acts all making hits and I was impressed with Richard - who came back early from holiday to see the act - and (new managing director) Harry Magee's enthusiasm. And it's a much better structure there now."

Another key problem cited at most of the majors is short-termism - A&R people stand accused of acting like

over-paid scouts determined to sign sure-fire chart hits first and address questions of artist development later. One senior executive recently ousted from a top post at a major admits: "Companies are now so focused on turnover and reaching targets and, to an extent, you're perceived as only as good as the last act you broke. But while you work on pop you have to be looking for

the next Tom Yorke, and that's hard."

Mike Hrano, manager of singer/songwriter Shelley Nelson, says he is agnostic that despite her having had two Top 20 hits with Tin Tin Out - including the airplay hit of the year so far in Here's Where The Story Ends - she still lacks a solo deal. Moreover, he is convinced her hits come about 12 months ago that would not be the case.

\*Interested A&R

very good reasons; the idea that at no level is there a person or a suit who's going to change a decision or question something. Then we have the music and coupled with that, the artistic culture, which has always existed at Beggar's Banquet."

The problems are manifested in a number of ways. Leading managers complain that too many A&R people are keeping their heads down and are scared to commit, while the problem also runs in the opposite direction. One manager, currently touting a major act around labels for a new deal, says they would love to be able to sign to a particular PolyGram label. But, she adds, "No manager would, would they? There's so much uncertainty about what's going to happen at Mercury, Polydor, London, Island and Universal. You could sign with people that just won't be there next year."

Several managers claim to be similarly put off by the changes instituted at

**Shelley Nelson of Tin Tin Out fame: still without a solo deal**



The glut of relatively familiar names appearing at this weekend's In The City Unsigned - ranging from 1998's AME Unrated winners Atomkraft to last year's London Music Week Unsigned winners Moreau's Island - suggests the event is unlikely to uncover the Next Big Thing. But it also hints at the wider disquiet in some sectors of the business about the way UK talent is being developed. Discovering and developing the stars of tomorrow has never been easy, but many of those active in the A&R community suggest that it is harder than ever.

With few big cash deals since Stroke signed to XL and Koot signed to WEA in packages which, with publishing thrown in, approached a rumoured £1m each - and few big frenzied A&R chases since Ultrasound signed to Nude, Gomez to Hut, Merz to Epic and Bady Drawn Boy to XL - there is a common perception that no one is signing anything. This view is reinforced by the difficulties acts much championed by the media such as Campag Velocette or The Llama Farmers, not to mention the respected Fierce Panda label, have faced in their struggle to secure deals with majors.

And yet a look at the survey of 45 senior A&R executives carried out by Music Week last week suggests the business may be at a turning point, with respondents increasingly optimistic about the quality of talent around and the potential successes they have on their rosters. Moreover, almost half of those who responded say they intend to spend more money on signing and developing talent in the next year (see box below).

Different companies are taking different approaches. Sony and Virgin continue to be strong - Hut is currently signing the much-sought-after Hobobart - and labels that have dropped acts will keep signing. Contrary to belief in some quarters, there are no embargos on signing at BMG, Warner or PolyGram, while One Little Indian is toying with what to do with a huge cash injection it received when Skunk Anansie left for Virgin.

Wild Card/Polydor A&R boss Colin Barlow, who developed the Polygram Family and has just signed two new acts, is more upbeat than many. "For me, the situation is great. LR is becoming really important, the R&B scene is building well, and although there are big changes still to come at labels, managers have become more realistic about what they are asking for," he says.

What no one doubts is that it is tough out there at the moment, due to factors ranging from label short-termism and corporate instability to radio's low affair with pop at the expense of guitar music. "The climate is changing," says Nudge Records managing director Saul Galpern. "We're going through a bad patch and pop's doing well but we need that clear-out, and hopefully a new underground will emerge."

"We need to think more laterally of ways of breaking bands long term and not worrying 'Oh my God, we don't have the play'. Now radio has changed dramatically maybe we won't have to ram things down the throats of retail and everyone else."

XL managing director Richard Russell, the man behind the Prodigy and much-touted Bady Drawn Boy and Stroke, says that independents are in the strongest position, where it's all about making figures for next quarter. The independents are appealing for

## MW MUSIC INDUSTRY A&R TRENDS SURVEY

Music Week asked 45 key A&R men at major record labels, independents and publishing companies to complete a confidential questionnaire examining the state of British A&R.

The replies were varied and honest, but the overall conclusion is that leading members of the A&R community appear to be surprisingly upbeat about the situation. Most seem more optimistic - or at least as optimistic - as they were 12 months ago about the quality of talent out there, most are confident - perhaps inevitably - that they are doing the job right and most feel they are chasing the right bands - as long as they can afford them.

Importantly, almost half expect to be in a position to spend more money on both signing new artists and developing their existing rosters during the next 12 months. Many also appear to believe a new trend is on the verge of breaking through.

Asked to predict the Next Big Thing, however, and there was little agreement. Answers ranged from R&B/pop, rock, mainstream and wacky disco pop to swing, dance, folk, alternative and even "something intelligent". When asked to tip acts, the names mentioned include Merz, MI, Gomez, Feeder and Gay Dad, as well as - somewhat more mysteriously - Skunk Anansie.

Asked about the problems they face, issues raised included the selling of records rather than brands, a lack of old-fashioned A&R, a lack of stars - particularly internationally - the lack of good songs, bands copying each other too much, music that is "all fur coat and no knickers" and artists who are merely regarded as a vehicle for writers, producers and marketing men.

Below we reproduce some of the answers.

\*\*\*

**Are you more or less optimistic than you were 12 months ago about the general quality of talent in the UK music industry?**

| More | Same | Less | N/A |
|------|------|------|-----|
| 28%  | 52%  | 20%  |     |

**Are you more or less optimistic about the likely success of the acts on your roster for the next year than you were 12 months ago?**

| More | Same | Less | N/A |
|------|------|------|-----|
| 48%  | 40%  | 8%   | 4%  |

**Do you expect your label to authorise more or less expenditure in the next year than in the past 12 months on:**

|             | More | Same | Less | N/A |
|-------------|------|------|------|-----|
| Development | 44%  | 36%  | 16%  | 4%  |
| Signings    | 48%  | 28%  | 12%  | 12% |

**Do you consider that in volume terms compared with this point 12 months ago the number of acts currently on your roster is:**

| More than adequate | Adquate | Less than adequate | N/A |
|--------------------|---------|--------------------|-----|
| 16%                | 60%     | 16%                | 4%  |

**Excluding seasonal variations what has been the trend over the past 12 months, and what are the expected trends for the next 12 months with regard to your volume of:**

|              | Up  | Same | Down | N/A |
|--------------|-----|------|------|-----|
| Releases     | 24% | 48%  | 24%  | 4%  |
| Hits/sales   | 32% | 40%  | 28%  | -   |
| Signings     | 24% | 28%  | 44%  | 4%  |
| Acts dropped | 52% | 36%  | 8%   | 4%  |

|              | Up  | Same | Down | N/A |
|--------------|-----|------|------|-----|
| Releases     | 44% | 20%  | 28%  | 8%  |
| Hits/sales   | 68% | 20%  | 8%   | 4%  |
| Signings     | 36% | 28%  | 28%  | 8%  |
| Acts dropped | 28% | 32%  | 20%  | 20% |

# Next: A&R's next big thing?



Galperin: 'climate is changing' Lascelles: 'hits pressure' Russell: 'we have the muscle' Winwood: 'very positive'

people's reservations seem to be with my image, they can't see you can mend image but not talent. There's a horrifying short-termism, having to deliver things on a plate instead of old-fashioned A&R in giving an artist time to breathe. I'm having to A&R my own act when A&R people with their jobs on the line don't have the space to be creative," he says.

Likewise, Lewis says he is developing Veslka Jaja and Atesia on his own label before signing them on, because "if you don't develop acts you're out of the game now." He adds, "You have to understand the act more than anyone else, and labels are looking for that kind of satellite A&R now. For Soundproof I already had a sound, an image and a marketing plan. Gone are the times of a manager sitting behind a desk. You have to get your hands dirty."

Indeed, Steve Allen the force behind WEA's Eternal pop dance label, says he feels the future of A&R is in small production houses or labels supported by majors - "but small and close enough to the street and the new artists and producers to be flexible, able to react to

new trends and generally be pro-active and pragmatic," he adds.

Another problem linked to the complaint of short-termism is the increasing rarity of development deals. Ridge Farm Studio's special projects coordinator Sam Bell - who is offering a free week at the studio to the ITC band she deems has the best prospects - has seen the sea-change in the acts

which come through the studio's doors (previous clients range from Manna to Oasis).

"Whatever happened to development deals?" asks Bell, who also runs the Brighton Fringe Festival. "We're increasingly seeing much more of a product being produced rather than allowing the bands freedom to be creative. We don't see the raw talent coming in, the work seems almost done before they get here."

Diane Young, former CBS A&R woman who now manages Be Be Mak, the singer/songwriter trio recently signed to Telstar, also mourns the demise of development deals, arguing that spending £100,000 a year to develop five artists could be worth more than a £300,000 deal. "I see publishers as a better way of developing an artist than 12 months ago. Nobody seems to want to take on a band 50% of the way."

Indeed, more and more A&R work hitherto performed by labels is being put out to publishers. EMI Music Publishing's Guy Moot, who signed acts including Jamiroquai to the major, says that things have picked up in the past few weeks - he

currently has several deals on his table - but adds that there are simply fewer finished acts out there and that the toughest problem is spotting that Next Big Thing.

"For the first time in 12 years I haven't been able to finger a trend and am just working in general areas. Deals are expensive and record companies aren't getting the time to develop the acts. People talk about development deals, but what are they? If a record company can get a deal cheap, they'll call it that."

Ultimately, part of the problem may be the general lack of proactive and creative rather than reactive A&R people, although there are inevitably exceptions. Young says she recently signed Be Be Mak to Telstar not just because it was free but the "political strangleholds" that dog other labels but because the company "wanted to get their teeth into Be Be Mak, and [A&R chief] Mark Jolley understands songwriting and studios. They wanted to help me put an act together, not just saying 'this is great! like other A&R men. I want someone to come to the party with ideas. At other labels I don't think they are free to be creative."

Chrisalis Music managing director Jeremy Lovelace says that while the scouting system is better than ever, development is at its lowest point. "Lots of talented groups are making disappointing records too early or are being steered in the wrong direction. I'm very happy to help an act develop before they're ready to be unleashed but I think record companies should be doing more. But the size of deals has gone up and the pressure to deliver hits has gone up."

A&R men admit to the pressure to deliver hits but say part of the blame for the current situation must be levelled at management, marketing and greedy lawyers infusing deals. "It's got ridiculous, and the more people get away with it, the more it happens. A lot of acts are coming in after three or four gigs and maybe even just one song on a demo, and the money starts rising," says one senior A&R man.

"A lot of acts are signing to the wrong label and flopping on their second album because of it. But it's beginning to change, with everyone tightening their belts and people seeking to become more realistic."

Ultimately, the situation is cyclical - there are echoes of 1975 and 1988 all over again - and it remains important to keep matters in perspective. For instance, S2's Muff Winwood, arguably the most respected A&R man in the UK business, says he is far from despondent. "I'm very positive, I don't think anything is wrong and the future never looked better: there are more outlets for play, excellent talent, the world is smaller and we're learning how to make videos cheaper. I've signed a couple of acts recently for very reasonable deals. There are always people who deal in the short term. Being in the business is like a long-distance race, not a 100-yard dash."

But it is clear the A&R side of the business must reassess how it works and develop its own talent as the next generation of A&R men like Winwood and Parlophone's Keith Woznicki, not to mention rising stars like Telstar's Jolley and Warner's Mickey D (the man who picked up Mark Morrison, Shola Amara and Cleopatra) can break through.

In MW's talent questionnaire A&R men seemed generally unsure as to where the Next Big Thing was coming from. Still, if any act appearing at In The City Unsigned are declared to be just as good, perhaps not everyone would envy them right now.

Stephen Jones



Bady Drawn Boy: last great A&R frenzy

## NEW TALENT AT IN THE CITY

In The City's A&R director Phil Saxe bluntly denies that a lack of exciting acts has led to this year's absence of an unsigned bands competition for the first time.

"He insists the plethora of already well-known names is a result of the 'excellent scouting system' that exists in this country and should be applauded. He has a point - if the UK were the size of the US, it would be much easier to develop acts on the street but harder to get the industry behind acts when they break."

Nonetheless, Saxe admits to "more of the same" from the raft of tapes he and his team received this year, although he insists their production quality is better than ever. Those acts set to appear who have already caught attention include Ten Benson, who are signing a publishing deal with EMI/Deceptive, the Hole-like grungy Cay, Welsh band Murry The Hump, who have appeared on the Blue Dog Singles Club, the Jagger-esque Junk, who've had a single out on Ye Gods Records, last year's London Music Week unsigned winners Moreau's Island, Glasgow's (often confused with the Shetlands') Astrid, NME Unsigned winners and Fierce Panda act favourites Cartoon and FX Huberman, who have a forthcoming single produced by Lenny French out on Org Records.

A common criticism of ITC's Unsigned in the past has been its preoccupation with guitar acts, so many will be interested in



the 25 acts playing the Black Music Unsigned competition - Parrish and Jummal come ready topped.

Away from the Unsigned, there are plenty of showcases which will gain attention. Highlights include: the Shifty Disco label evening including Nought and Dustball on Sunday (September 13) at The Attic; ex-Take That member Howard Donald (who remains unsigned since leaving RCA) playing his first

solo gig at manager Nigel Martin-Smith's night at Prague V on Monday; Marc Bolan's son Roland Bolan, who plays the EMI Branch showcase at Discoteque on Sunday; Tam Coyle's Glasgow showcase at the Boardwalk on Sunday afternoon; Jo Greenwood (former Unsigned winner) Hoop La Baby's frontwoman) at Band On The Wall on Sunday; Scandinavian Records' Lorryland at Jilly's on Monday night; and the MPA showcase at Band On The Wall on Monday.

ITC talent (clockwise from top left): Ten Benson, Cay and Howard Donald

The Global New Music Connection.



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# THE CITY SET TO MAKE THE SPARKS FLY

Returning to its spiritual home in Manchester, the annual event is anticipating much excitement. By Steve Hemsley

In The City has come home and come of age as a unique music industry event that remains controversial, unconventional and, perhaps most importantly, fun.

After moving the event first to Dublin and then Glasgow "to keep it fresh", ITC founders Tony Wilson and Yvette Livesey (pictured) believe the return to Manchester will inject new life into the three-day convention which was originally established in 1992 as Britain's response to New York's New Music Seminar and Midem held in France.

Manchester was chosen originally rather than London because of its close proximity of the hotels and venues creates a village effect. This was also the reason the Irish and Scottish cities were selected. Equally, Livesey and Wilson remain convinced the industry would not support the event if it was held in the capital.

Even now not all the heads of the major record companies make the annual pilgrimage to ITC. But Wilson says he can normally count on three of the six managing directors making a visit.

"In many ways the top executives still perceive ITC as solely a cutting-edge A&R event. It is that too in a big way, but it has also become the ideal music industry discussion forum and is more political than it ever was in the early days," says Wilson.

He adds that ITC has

evolved considerably over the past six years. "It was always our intention that it would never become a 'wannabe' convention and we have set up and priced ITC in such a way that it has not," he says. "It has instead become a 'gonnabe' event where young product managers and A&R managers with their feet on the first step of the music industry ladder can come and discuss important issues as well as see the best new talent. Knowing these delegates are the industry's future is extremely exciting."

Wilson has always regarded himself as anti-establishment and his personality reflects the tone of ITC. He and Livesey are proud that ITC challenges the status quo and is prepared not only to think the unthinkable but to say it, too, through the array of panels and popular hypotheticals.

One underlying theme of the 1998 event will be to stress that the industry is not in decline but is thriving, especially in the

independent sector. The comments of Creation Records' president Alan McGee that record companies may go bust in 10 years has infuriated Wilson, and McGee's views will be challenged by this year's keynote speakers under the slogan "Why the merchants of doom have got it all wrong".

Ironically, McGee is a good friend of the ITC founders and one of the first people Livesey met when she originally had the idea for the event. The fact that he will come under fire this year demonstrates that ITC is determined never to duck important issues or attack the views of respected industry figures.

Wilson will be hoping that the political element he so values at ITC will be emphasized with the appearance of a

government minister on the IM-co-ordinated seminar, which would not be

happening at all if McGee had not made his speech last year calling for better industry training and help for unemployed musicians.

Such political and industry debates set alongside a constantly expanding new talent section ensure that Wilson and Livesey retain their enthusiasm for ITC. "I get the same buzz from the event and from music that I have always done. When we started ITC we knew it would be for the long-term and something we could take around the country," says Wilson.

There are more areas that he and Livesey want to expand — this year song writing receives particular attention — and they are always trying to find new ways to involve retailers. "Every year we have talks with Bard about how we can accommodate retailers, but it is difficult," he says.

The ITC recipe of mixing filament panels — such as How To Deal With Artists When They're Behaving Like Achilles or The Making Of Vindaloo: A Slide Show — with serious topics is one of the reasons why more than 2,000 delegates attend ITC each year and will hopefully continue to do so.

The chance to see new bands and possibly sign a potentially lucrative deal is also too tempting for many companies to ignore. Jon Crawley, managing director of publisher Hit And Run Music, has fond memories of ITC in Manchester. "We will have representation at ITC this year and we are delighted it is back in Manchester. The event holds special memories for us because the last time we were there in 1995 we signed Kula Shaker after seeing them at a showcase gig," he says.

The fact that it is impossible to predict what will happen at ITC or who will make the headlines during the three days is what keeps the event refreshing and invigorating. When it stops being that, Wilson and Livesey will stop, too.



## digital day

Tuesday at In The City will be dedicated to tackling the future from a digital perspective with a range of panels addressing the three most pressing issues facing the music industry today, writes Yinka Adegoke.

In the morning, the Derby Suite will host a debate 'Protecting Yourself Against The Cyberleggers'. Among the panelists will be lawyers Euan Lawson from Theodore Goddard and Ian Penman of Dibb Lupton Alsop, who will be joined by Gavin Robertson, new media manager at MCPS/PRS. They will seek to clarify many of the complexities involved in ensuring royalties are paid for use of music on-line. There will also be some 'pirate' web-users present who will show how easy it is to download music illegally onto MP3 files.

The afternoon panel will also be held in the Derby Suite under the banner of the Resurgence of E-Commerce. David Winders, chief of on-line retail specialist IMVS, Mark Hatke of law firm Bird & Bird, Julian Hardy of Capital Radio's new media arm Capital Interactive, Thomas Hoegh of Arts Alliance and Charlie Gileath of Music.net will attempt to identify how record

companies and retailers can make full use of the opportunities offered by the worldwide web and counter the claims that Internet technology will spell the end of the industry as we know it.

The Stanley Room will be the location for 'Marketing On-Line: What's A B-Pack On CD Now?' where Ross Sleight of BMP Interaction, Nick Watt of Student UK, Biff Worsley of on-line dance retailer Cductive, Will Lovegrove of Ministry Of Sound and Chris Case of MW's dotmusic website will discuss the ways the Internet can be harnessed to promote products and acts as effectively and excitingly as possible. They will also provide practical examples of cases where web promotion has been particularly successful.

Associate director Tony Wilson believes ITC is entirely justified in turning over so many panels to digital issues.

"These are not only very topical issues that concern the future of the music industry," he says, "but it's crucial that the music industry starts to learn about a whole new process of marketing and retailing."

## what's on at itc?

Creation Records president Alan McGee's comments that the majors will be redundant within 10 years will come under attack from this year's keynote speakers at ITC.

On the Sunday, former A&M MD Osman Eralp (pictured right) will outline why he thinks the future is bright, particularly for the independent sector. He will also dismiss the threat of new technology. "Calling the internet a threat is like calling the CD a threat 15 years ago," he says, though he adds that the majors are having a "nervous breakdown" because their rock acts are not selling as much back catalogue as they used to while pop music, which is not as profitable, is selling well.

The highlight on Tuesday will be the Q&A session featuring Island Records founder Chris Blackwell (pictured right). He will be quizzed by Rob Partridge on his plans for his new label, Palm Pictures, as well as discussing his long career. ITC is also planning a series of

lunchtime chats with senior executives. On the Monday, for example, the Dancing In The City talk will feature Judge Jules being interviewed by Dom Phillips of *MixMag*.

In the Derby suite on the same day much of the mystery surrounding audits should be removed in the 'Doing an Audit: It's only Rock 'n' Roll' panel. Adrian Bullock, director of Entertainment Audit Services will join lawyers Alexander Ross and Paul Woolf. "We hope to reveal some of the record companies' favourite scams," says Bullock.

On Monday afternoon, ITC A&R director Phil Saxe will join radio and promotions executives to debate 'How to handle bands when they're behaving like arseholes'. Among those on the panel will be Scott Plieling, managing director of plugging company Appearing.

On Tuesday, the concept of Cool Britannia will be scrutinised and dissected by a panel that will include Danstun Bruce and Alice Nutter from Chumbawamba.

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ARTIST CONTACT PERSON \_\_\_\_\_

NUMBER OF BAND MEMBERS \_\_\_\_\_

MANAGER \_\_\_\_\_ PHONE/FAX \_\_\_\_\_

SHORT DESCRIPTION OF MUSIC \_\_\_\_\_

NAMES OF 3 TRACKS BEING SUBMITTED

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2. \_\_\_\_\_

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# IN PRAISE OF THE SONG

Behind the hits, there's always the songwriter, but do they get the respect they deserve? Catherine Eade reports on the ITC approach

Songs and song structures may have changed significantly over the past decade or so, but there is no escaping the fact that good songs remain the hard currency of the music industry.

This year's In The City accordingly pulls together songwriters past and present for a number of panels discussing the power of the song. The Unplugged panel will see former 10cc member Graham Gouldman leading a discussion with panelists chosen to reflect the strength of the craft of songwriting over the past 30 years.

Gouldman, who as a young Manchester lad wrote songs for The Hollies, Herman's Hermits, The Mindbenders and the classic 1965 Yardbirds hit *For Your Love*, achieved fame as an artist as one quarter of mid-Seventies hitmakers 10cc. Joining him on the panel will be Lightning Seed Ian Brodie, who co-wrote the perennial football anthem *Three Lions*, Babybird's prolific tunesmith Stephen Jones and US songwriter Hawk.

Wolinski, who wrote songs for Rufus and Chaka Khan in the Seventies and is currently in the UK writing for Beverley Knight and Tony Momrelle.

ITC co-founder Yvette Livesey first came up with the idea of focusing on songwriting while watching a documentary on The Bee Gees. She was fascinated by the way all the three Gabs brothers seemed able to sit down with a guitar or at a piano and simply pluck ideas for songs out of thin air.

"Everyone knows the great thing about songs but no one has really had the bottle to say it," says ITC co-founder Tony Wilson. "You've got record deals, publishing deals, managers, lawyers - everything in the business is geared around the song. Songs are the business and we wanted to reflect that at ITC."

"I also loved the idea that we could have songwriters on stage talking about their writing and playing instruments in a sort of unplugged way."

The songwriting panel has been welcomed by publishers, most of whom agree that the craft of songwriting is in danger of being ignored.

"In the dance environment people aren't interested in original songs," says one

leading publisher. "The producer and remixer is king and that's been the case for almost 40 years."

Publisher Dennis Collopy of Menace Music, who controls a brace of classic blues and soul catalogues as well as newer artists such as Mojave 3, is pleased ITC is focusing on songwriting this year.

"It's long overdue," he says. "Many of today's artists take songs for granted. It's not until they sit down and try to write a song themselves that they realise how difficult it is."

PolyGram/Island Music managing director Richard Manners is equally enthusiastic.

"ITC's focus will be positive and helpful and I'm delighted they are focusing on what is an integral part of the industry," he says.

In a separate session, Tilly's Panel, *Music Week* contributor and pop pundit Tilly Rutherford will be talking about the renewed interest and demand for the pop song and plans to pull a selection of well-known pop

figureheads on to his panel such as Steps manager Jim Verrill, pop manager Steve Gilmore, Robert Lemon of Sharp End PR and Virgin Our Price singles buyer

Gareth Terry.

"Pop music is about good songs, and that's why it's selling in such large quantities," says Rutherford. "We will be extolling the virtues of the pop song - and talking about the credibility of pop."

MPA chief executive Sarah Faulder says she welcomes ITC's greater focus on the song. "There's so much emphasis on the recording side, but songwriting is so central to the entire industry," she says. "It's too easy to forget that everything does revolve around the music. This is perhaps a sign that ITC is maturing as a serious music industry event."

Finally, the ITC Masterclass, Turning Your Songs Into A PLC, will feature US investment specialist David Pullman of New York's Pullman Group, talking about how publishing income can be securitised. Pullman used the David Bowie and the Holland Dozier Holland catalogues to raise money on Wall Street and his thoughts on turning creativity into commodities should give this year's ITC delegates a lot to think about.

education officer who has worked closely with the Department for Education and Employment.

"This is a great opportunity to grill a minister who will explain why the Government made the changes and how the New Deal for musicians will work," says Glover.

Under the terms of the New Deal any musician on the dole will be allocated an employment officer to work with them. They are also nominated a music industry adviser who they meet two or three times a year.

"The ITC debate could get quite heated because there are some sections of the industry who feel it is simply a way of paying mediocre musicians to get by," says Glover.

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## rock the dole

It is a credit to the unique nature of ITC that an unemployed musician can sit alongside a government minister during the IMF's seminar on the Government's New Deal for music.

IMF chairman John Glover will moderate the Sunday afternoon debate which he hopes will be controversial. He is aiming to tempt a record company executive who is against the scheme for unemployed musicians to join the discussion.

The idea for the seminar came out of a speech Creation Records' president Alan McGee gave at ITC last year. He said that the industry needed to work harder at training those who entered the business.

Among those expected to put a positive spin on the government's plans will be Stuart Worthington, the IMF's training and

### CHART COMMENTARY

by ALAN JONES



Two months shy of its 46th birthday, the singles chart has seen its 800th number one, with **All Saints'** *Bootie Call* becoming the latest landmark. The first 100 number ones have been the quickest yet, with 800th *Call* arriving less than five years after the 700th number one - Chaka Demus & Pliers' *Twist & Shout*.  
The first 100 number ones took longest of all, with nearly seven-and-a-half years elapsing between the first - *Here I Am* by Heart by Al Martino in November 1952 and the 100th, *Do You Mind* by Anthony Newley. Typically, an interval of between five and six years is required for each 100 number ones. The first 400 took more than 24 years, and the last 400 have taken less than 22 years.  
The landmark records and the dates on which they took the titles are - first number one: *Here I Am* - Al Martino (14 November 1952); 100th: *Do You Mind* - Anthony Newley (28 April 1960); 200th: *Help!* - Beatles (5 August 1965); 300th:

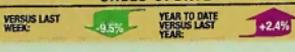
### MARKET REPORT

#### AT A GLANCE WEEKLY MARKET SHARES



Figures show top 10 companies by % of sales in the last 70 days, and average percentage for 10 of last 100 of the Top 75.

### SALES UPDATE

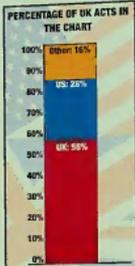


Knock Three Times - Down (15 May 1974); 400th: *Don't Cry for Me Argentina* - Julie Covington (12 February 1977); 500th: A

### SINGLE FACTILE

All Saints register their third consecutive number one single, debuting in pole position with *Bootie Call*. It sold more than 116,000 copies last week, achieving the highest one-week sale of any All Saints single to date, although it was considerably aided by the fact that its two CD formats were widely available at £1.99, while number one rivals Five's *Everybody Get Up* sold 89,000 copies at £3.99, netting a much bigger profit for their record company. Like their earlier

number ones *Never Ever* and *Under the Bridge/Lady Marmalade*, *Bootie Call* is taken from All Saints' self-titled debut album. They're only the second girl group to have as many as three number one singles, the others being, of course, the Spice Girls, who have seven number ones to their name. The success of *Bootie Call* has boosted sales of the All Saints album, which climbs 19-17 this week. Although it has never managed to reach number one, it has sold more than 1.1m units.



Demus & Pliers (8 January 1994).  
All Saints' number one debut ahead of Five is a triumph for girl power over boy power, but five can still point to an impressive ever-improving chart career, which has never reach the Top 10 with each of their first four singles, starting with *Slam Dunk* (Da Funk) at seven last December, followed by *When The Lights Go Out* (Get On The Floor) (three) and *Everybody Get Up*, the current number two.  
Despite the high visibility of both All Saints and Five, however, I suspect that the biggest-selling and longest-lasting of this week's debuts will ultimately be 24-year-old US newcomer **Janet Paige's** *Crush*.  
Already a number three hit in her homeland, *Crush* debuts here at four. It's the biggest hit yet for German indie label Edel.  
Meanwhile, Aerosmith register their biggest hit with *I Don't Want To Miss A Thing*, from the *Armageddon* movie soundtrack, debuting this week at 12.

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

- |    |   |                               |                      |
|----|---|-------------------------------|----------------------|
| 1  | MY HEART WILL GO ON                     | CELINE DION                   | EPIC                 |
| 2  | IT'S LIKE THAT                          | RUKMAYATI VS JASON NEVINS     | SMILE COMMUNICATIONS |
| 3  | C'EST LA VIE                            | BY2WITCHED                    | EPIC                 |
| 4  | NO MATTER WHAT                          | BOYZONE                       | POLYDOR              |
| 5  | HOW DO I LIVE                           | LEANN RIMES                   | DURANTE HIT LABEL    |
| 6  | TRULY MADLY DEEPLY                      | SAVAGE GARDEN                 | COLUMBIA             |
| 7  | GHETTO SUPERSTAR (THAT IS WHAT YOU ARE) | FRANÇOIS MICHEL FT ODB & MTA  | INTERSCOPE           |
| 8  | 3 LIONS '94                             | BADDELYSKINNER/RIGHTNING SEED | EPIC                 |
| 9  | DOCTOR JONES                            | ADAM                          | UNIVERSAL            |
| 10 | VIVA FOREVER                            | SPICE GIRLS                   | VIRGIN               |
| 11 | NEVER EVER                              | ALL SAINTS                    | LONDON               |
| 12 | FEEEL                                   | TAMPERER FEAT MAYA            | PEPPER               |
| 13 | BRIMFUL OF ASHA                         | CORNERSPH                     | WILMA                |
| 14 | THE BOY IS MINE                         | BRANDY & MONICA               | ATLANTIC             |
| 15 | FREZZE                                  | LACONOVA                      | MAVERICK             |
| 16 | VINDALOO                                | FAT LES                       | TELSTAR              |
| 17 | HONEY                                   | MICKEY T VS HOT'N JUICY       | AM&PM                |
| 18 | ANGELS                                  | ROBBIE WILLIAMS               | CHRYSALIS            |
| 19 | DANCE THE NIGHT AWAY                    | MARVICRICKS                   | MCA NASHVILLE        |
| 20 | UNDER THE BRIDGE/LADY MARMALADE         | ALL SAINTS                    | LONDON               |

|    |  |                                      |               |
|----|--|--------------------------------------|---------------|
| 1  | THE BOY IS MINE                        | BRANDY & MONICA                      | Atlantic      |
| 2  | EVERYBODY GET UP '94                   | LEANN RIMES                          | Polydor       |
| 3  | NO MATTER WHAT                         | BOYZONE                              | Really Useful |
| 4  | CRUSH                                  | JANET PAIGE                          | Edel          |
| 5  | HOW DO I LIVE                          | LEANN RIMES                          | Mercury       |
| 6  | ONE FOR SORROW                         | THE NOTORIOUS B.I.G. FT. THE LOUDWAX | Jive          |
| 7  | FINALLY FOUND                          | HEWER                                | Mercury       |
| 8  | MUSIC SOUNDS BETTER WITH YOU           | STANLEY DUNBAR                       | Virgin        |
| 9  | MY FAVORITE MISTAKE                    | SHAYD DREW                           | A&M           |
| 10 | TO THE MOON AND BACK                   | OSCAR GONZALEZ                       | Columbia      |
| 11 | WHAT CAN I DO                          | THE CORN                             | Atlantic      |
| 12 | EVERYTHING'S GONNA BE ALRIGHT          | BRITNEY SPEARS                       | RCA           |
| 13 | MILLENNIUM                             | MADONNA                              | Chryslis      |
| 14 | SAVE TONIGHT                           | SPICE GIRLS                          | Polydor       |
| 15 | MYSTERIOUS TIMES                       | SHAYD DREW                           | Mercury       |
| 16 | GETTO SUPERSTAR (THAT IS WHAT YOU ARE) | FRANÇOIS MICHEL                      | InterScope    |
| 17 | VIVA FOREVER                           | SPICE GIRLS                          | Virgin        |
| 18 | THE AIR THAT I BREATHE                 | SMOOTH                               | Eye World     |
| 19 | SOMETIMES IN THE CITY                  | THE NOTORIOUS B.I.G. FT. THE LOUDWAX | VC            |
| 20 | REAL GOOD TIME                         | ADA                                  | Walden        |

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12 SEPTEMBER 1998

| Rank | Title  | Artist (Producer)                                      | Publisher (Writer)                             | Label | CD/Cass (Distributor) |
|------|--|--|--|-------|-----------------------|
| 1    | <b>BOOTIE CALL</b>                                     | All Saints (Rotonol) MCAGEM (Lowe/Gordon)              | London LONCD 415/LONCS 415 (F)                 |       | 71/2                  |
| 2    | <b>EVERYBODY GET UP</b>                                | Paul (Produce) Ruff/Sony (A)Maga (Merril) (Wainwright) | RCA 7421 813/5274/1321/413394 (BMG)            |       |                       |
| 3    | <b>NO MATTER WHAT</b>                                  | Boyz II Men (Lloyd) Wyclef/Jay-Z (Wright) (Wright)     | Parade 32762/27627/64 (F)                      |       |                       |
| 4    | <b>CRUSH</b>   | Earl Sweatshirt (Lloyd) Wyclef/Jay-Z (Wright) (Wright) | Parade 32762/27627/64 (F)                      |       |                       |
| 5    | <b>IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT</b> | Missy Elliott (Lloyd) Wyclef/Jay-Z (Wright) (Wright)   | Parade 32762/27627/64 (F)                      |       |                       |
| 6    | <b>ONE FOR SORROW</b>                                  | Stevie Nicks (Lloyd) Wyclef/Jay-Z (Wright) (Wright)    | Parade 32762/27627/64 (F)                      |       |                       |
| 7    | <b>FINALLY FOUND</b>                                   | 1st Avenue/Mercy HUNZD (HUNZD)                         | Parade 32762/27627/64 (F)                      |       |                       |
| 8    | <b>MUSIC SOUNDS BETTER WITH YOU</b>                    | Virgin DINSO 175/DINCS 175 (E)                         | Virgin DINSO 175/DINCS 175 (E)                 |       |                       |
| 9    | <b>MY FAVORITE MISTAKE</b>                             | Sheryl Crow (Lloyd) Wyclef/Jay-Z (Wright) (Wright)     | Parade 32762/27627/64 (F)                      |       |                       |
| 10   | <b>TO THE MOON AND BACK</b>                            | Savage Garden (Wright) EMI (Hayes) (Wright)            | Columbia 696282/962824 (SM)                    |       |                       |
| 11   | <b>ARE YOU THAT SOMEBODY?</b>                          | Atlantic AT 0047/CDAT 0047 (W)                         | Atlantic AT 0047/CDAT 0047 (W)                 |       |                       |
| 12   | <b>I DON'T WANT TO MISS A THING</b>                    | Aerosmith (Sartell) EMI (Warner)                       | Columbia 696482/2 (SM)                         |       |                       |
| 13   | <b>EVERYTHING'S GONNA BE ALRIGHT</b>                   | RCA 7421 815684/2/42150694 (BMG)                       | RCA 7421 815684/2/42150694 (BMG)               |       |                       |
| 14   | <b>GOOD IS A</b>                                       | Cherish (CHER) CD/CHER/C 228 (SM) (BMG)                | Cherish (CHER) CD/CHER/C 228 (SM) (BMG)        |       |                       |
| 15   | <b>WHAT CAN I DO (REMIX)</b>                           | Atlantic AT3044 CD/AT3044 C (W)                        | Atlantic AT3044 CD/AT3044 C (W)                |       |                       |
| 16   | <b>MYSTERIOUS</b>                                      | Multiple CD/UMU/UMU 40 (W)                             | Multiple CD/UMU/UMU 40 (W)                     |       |                       |
| 17   | <b>SUMMACHINE</b>                                      | Various WEA 17300/WEA 1732 (W)                         | Various WEA 17300/WEA 1732 (W)                 |       |                       |
| 18   | <b>REAL GOOD TIME</b>                                  | Widstar CD/WEA 17300/WEA 1732 (W)                      | Widstar CD/WEA 17300/WEA 1732 (W)              |       |                       |
| 19   | <b>CELEBRITY SKIN</b>                                  | Gafer GRST0 22245/CS 22245 (BMG)                       | Gafer GRST0 22245/CS 22245 (BMG)               |       |                       |
| 20   | <b>SOMETIMES</b>                                       | Various WEA 17300/WEA 1732 (W)                         | Various WEA 17300/WEA 1732 (W)                 |       |                       |
| 21   | <b>VIVA FOREVER</b>                                    | Virgin VSDCT 1682/USC 1682 (E)                         | Virgin VSDCT 1682/USC 1682 (E)                 |       |                       |
| 22   | <b>GHETTO SUPASTAR (THAT IS WHAT YOU ARE)</b>          | Interscope IN 5952/IN 5952 (BMG)                       | Interscope IN 5952/IN 5952 (BMG)               |       |                       |
| 23   | <b>THE BOY IS MINE</b>                                 | Atlantic AT3032/AT 0032 (W)                            | Atlantic AT3032/AT 0032 (W)                    |       |                       |
| 24   | <b>I WANT YOU BACK</b>                                 | WEA WEA 17300/WEA 1732 (W)                             | WEA WEA 17300/WEA 1732 (W)                     |       |                       |
| 25   | <b>COME WITH ME</b>                                    | Parade 32762/27627/64 (F)                              | Parade 32762/27627/64 (F)                      |       |                       |
| 26   | <b>FREAK ME</b>  | Northwestside 7421 815684/2/42150694 (BMG)             | Northwestside 7421 815684/2/42150694 (BMG)     |       |                       |
| 27   | <b>DROWNED WORLD (SUBSTITUTE FOR LOVE)</b>             | Maverick W 9543/DW 9543 (W)                            | Maverick W 9543/DW 9543 (W)                    |       |                       |
| 28   | <b>PARADISE CITY</b>                                   | All Around The World CD/DGLO 140/CDGLO 140 (F)         | All Around The World CD/DGLO 140/CDGLO 140 (F) |       |                       |
| 29   | <b>MORNING AFTERGLOW</b>                               | MCA MCDST 4101/MSC 4101 (BMG)                          | MCA MCDST 4101/MSC 4101 (BMG)                  |       |                       |
| 30   | <b>C'EST LA VIE</b>                                    | Worm (Lloyd) Wyclef/Jay-Z (Wright) (Wright)            | Parade 32762/27627/64 (F)                      |       |                       |
| 31   | <b>LOST IN SPACE</b>                                   | Atlantic ESK 800/ESK 80 (SM)                           | Atlantic ESK 800/ESK 80 (SM)                   |       |                       |
| 32   | <b>HOW DO I LIVE</b>                                   | Curb/The Hit Label CD/UCB 30/UCB 30 (BMG)              | Curb/The Hit Label CD/UCB 30/UCB 30 (BMG)      |       |                       |
| 33   | <b>THE AIR THAT I BREATHE</b>                          | East West WE 181/DIEW 181 (W)                          | East West WE 181/DIEW 181 (W)                  |       |                       |
| 34   | <b>LIFE IS A FLOWER</b>                                | London AEC2/1AEC2 7 (F)                                | London AEC2/1AEC2 7 (F)                        |       |                       |
| 35   | <b>WHIPPIN' PICCADILLY</b>                             | Hu/Virgin HUJCD 105/HUJTT 105 (E)                      | Hu/Virgin HUJCD 105/HUJTT 105 (E)              |       |                       |
| 36   | <b>SAVE TONIGHT</b>                                    | Parade 32762/27627/64 (F)                              | Parade 32762/27627/64 (F)                      |       |                       |
| 37   | <b>JUST THE TWO OF US</b>                              | Columbia 666292/666294 (SM)                            | Columbia 666292/666294 (SM)                    |       |                       |

| Rank | Title   | Artist (Producer)                     | Publisher (Writer)                    | Label | CD/Cass (Distributor) |
|------|---|---------------------------------------|---------------------------------------|-------|-----------------------|
| 38   | <b>LOOKING THROUGH YOUR EYES/COMMITMENT</b>       | Carole Hollander CD/BC 103/BC 103 (F) | Carole Hollander CD/BC 103/BC 103 (F) |       |                       |
| 39   | <b>DEEP UNDERGROUND</b>                           | Sony S2 66212/6621194 (SM)            | Sony S2 66212/6621194 (SM)            |       |                       |
| 40   | <b>NEEDIN' U</b>                                  | Manhattan 5053/46/F5M: 44 (F)         | Manhattan 5053/46/F5M: 44 (F)         |       |                       |
| 41   | <b>SPECIAL KIND OF SOMETHING</b>                  | Virgin VSDCT 1704/VSDC 1704 (E)       | Virgin VSDCT 1704/VSDC 1704 (E)       |       |                       |
| 42   | <b>EYES DON'T LIE</b>                             | Big Life BLD 146/BLF 146 (E)          | Big Life BLD 146/BLF 146 (E)          |       |                       |
| 43   | <b>BEING A GIRL (PART ONE) EP</b>                 | Parlophone CDR 6507/CAR 6507 (E)      | Parlophone CDR 6507/CAR 6507 (E)      |       |                       |
| 44   | <b>WHY DON'T WE TRY AGAIN</b>                     | Parlophone CD 8504 (E)                | Parlophone CD 8504 (E)                |       |                       |
| 45   | <b>DOOR #</b>                                     | East West WE 181/DIEW 181 (W)         | East West WE 181/DIEW 181 (W)         |       |                       |
| 46   | <b>I CAN'T HELP MYSELF</b>                        | Delirious/Inf 430/434/CS 3 (F)        | Delirious/Inf 430/434/CS 3 (F)        |       |                       |
| 47   | <b>FOR AN ANGEL</b>                               | Deviant DVT 240/CS 1 (E)              | Deviant DVT 240/CS 1 (E)              |       |                       |
| 48   | <b>IT'S TRUE</b>                                  | Interscope IN 5952/IN 5952 (BMG)      | Interscope IN 5952/IN 5952 (BMG)      |       |                       |
| 49   | <b>PURE MORNING</b>                               | Hu/Virgin HUJCD 105/HUJTT 105 (E)     | Hu/Virgin HUJCD 105/HUJTT 105 (E)     |       |                       |
| 50   | <b>ROCK WITH YOU</b>                              | Echo EGSCD 596/SCD 596 (P)            | Echo EGSCD 596/SCD 596 (P)            |       |                       |
| 51   | <b>ALL OF THE GIRLS (ALL A-GI GIRL DEMO)</b>      | Parade 32762/27627/64 (F)             | Parade 32762/27627/64 (F)             |       |                       |
| 52   | <b>HONEY</b>                                      | AM/PM 50271/50287/14 (F)              | AM/PM 50271/50287/14 (F)              |       |                       |
| 53   | <b>MO'NIE</b>                                     | Mute COMUTE 212C (W)                  | Mute COMUTE 212C (W)                  |       |                       |
| 54   | <b>I AM</b>                                       | WEA WEA 17300/WEA 1732 (W)            | WEA WEA 17300/WEA 1732 (W)            |       |                       |
| 55   | <b>THE BODY SHINE EP</b>                          | Hot Choc Hoes HCD 650/CD 650 (F)      | Hot Choc Hoes HCD 650/CD 650 (F)      |       |                       |
| 56   | <b>IMMORTALITY</b>                                | Echo EGSCD 596/SCD 596 (P)            | Echo EGSCD 596/SCD 596 (P)            |       |                       |
| 57   | <b>INSTANT REPLAY</b>                             | Excavate EVOKE 70/CS/EVOK 70 (F)      | Excavate EVOKE 70/CS/EVOK 70 (F)      |       |                       |
| 58   | <b>MUSIC IS THE ANSWER (GAMBARI &amp; BRANCO)</b> | Twisted UK/WCD 308/UK 308 (F)         | Twisted UK/WCD 308/UK 308 (F)         |       |                       |
| 59   | <b>BECAUSE WE WANT TO</b>                         | Innocent SINCD 2/SINC 2 (E)           | Innocent SINCD 2/SINC 2 (E)           |       |                       |
| 60   | <b>TACKLE YOUR LOVE</b>                           | Chryslis CDCHS 5093/CDCHS 5093 (E)    | Chryslis CDCHS 5093/CDCHS 5093 (E)    |       |                       |
| 61   | <b>LIFE</b>                                       | Sony S2 66212/6621194 (SM)            | Sony S2 66212/6621194 (SM)            |       |                       |
| 62   | <b>THE SUMMATION - MONSTER MIX</b>                | RCA Victor 4702/4702/4702/4702 (BMG)  | RCA Victor 4702/4702/4702/4702 (BMG)  |       |                       |
| 63   | <b>MY OH MY</b>                                   | Universal UMG 85048/UMC 85048 (BMG)   | Universal UMG 85048/UMC 85048 (BMG)   |       |                       |
| 64   | <b>WALKING AFTER YOU BEGON LIGHT</b>              | Elektra 4102/CE 4102 (W)              | Elektra 4102/CE 4102 (W)              |       |                       |
| 65   | <b>GONNA MAKE YOU BLUSH</b>                       | MCA MCDST 4101/MSC 4101 (BMG)         | MCA MCDST 4101/MSC 4101 (BMG)         |       |                       |
| 66   | <b>START THE COMMOTION</b>                        | West of Sound WLD 3841 (W)            | West of Sound WLD 3841 (W)            |       |                       |
| 67   | <b>MAKE IT HOT</b>                                | East West WE 181/DIEW 181 (W)         | East West WE 181/DIEW 181 (W)         |       |                       |
| 68   | <b>DO THE FEELIN'</b>                             | Parade 32762/27627/64 (F)             | Parade 32762/27627/64 (F)             |       |                       |
| 69   | <b>MY WEAKNESS IS NONE OF YOUR BUSINESS</b>       | Hu/Virgin HUJCD 105/HUJTT 105 (E)     | Hu/Virgin HUJCD 105/HUJTT 105 (E)     |       |                       |
| 70   | <b>CRY TO BE FOUND</b>                            | ABM/Mercury MERC2 513/MERC 513 (F)    | ABM/Mercury MERC2 513/MERC 513 (F)    |       |                       |
| 71   | <b>YOU'RE THE ONE THAT I WANT</b>                 | Polydor 044132/04134 (F)              | Polydor 044132/04134 (F)              |       |                       |
| 72   | <b>LIONS '98</b>                                  | Parade 32762/27627/64 (F)             | Parade 32762/27627/64 (F)             |       |                       |
| 73   | <b>DELICIOUS</b>                                  | Incredible INCDL 40/INCDL 40 (SM)     | Incredible INCDL 40/INCDL 40 (SM)     |       |                       |
| 74   | <b>I WANT TO BE YOUR LADY</b>                     | Echo EGSCD 596/SCD 596 (P)            | Echo EGSCD 596/SCD 596 (P)            |       |                       |
| 75   | <b>WANNABE YOUR LADY</b>                          | Island CD 70N/CS 700 (F)              | Island CD 70N/CS 700 (F)              |       |                       |

| Rank | Title                | Artist (Producer)              | Publisher (Writer)             | Label | CD/Cass (Distributor) |
|------|----------------------|--------------------------------|--------------------------------|-------|-----------------------|
| 1    | <b>TO BE REAL</b>    | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 2    | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 3    | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 4    | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 5    | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 6    | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 7    | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 8    | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 9    | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 10   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 11   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 12   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 13   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 14   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 15   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 16   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 17   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 18   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 19   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 20   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 21   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 22   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 23   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 24   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 25   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 26   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 27   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 28   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 29   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 30   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 31   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 32   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 33   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 34   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 35   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 36   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 37   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 38   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 39   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 40   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 41   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 42   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 43   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 44   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 45   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 46   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 47   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 48   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 49   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 50   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 51   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 52   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 53   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 54   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 55   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 56   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 57   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 58   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 59   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 60   | <b>THE 11th HOUR</b> | Atlantic AT 0047/CDAT 0047 (W) | Atlantic AT 0047/CDAT 0047 (W) |       |                       |
| 61   | <                    |                                |                                |       |                       |

CHART COMMENTARY

by ALAN JONES

The Corrs continue at the top of the airplay chart with Can I Do Making four significant gains. The Irish duo play is over, however, with Boyzone's No Matter What slipping to third place as the Manic Street Preachers' most successful radio campaign yet brings If You Tolerate This Your Country Will Be Next an exceptional audience of more than 64m, and second place. The next number one still looks like Jennifer Paige's Crush, however. Climbing 13-6 this week, it has registered increases of 20% or better in its audience

● Jennifer Paige's Crush is the only 1998 release by a new, uncharted act to register 1,000 plays a week prior to release. It was aired 1,158 times in the week before its release, earning it a number 13 chart slot. This tally climbed to 1,323 last week. ● With airplay for rock records becoming increasingly difficult to come by, even at Radio One,

for four weeks in a row - something fewer than one in 100 records achieves, it already shares most-played honours with the Manic Street Preachers at London's Capital Radio, getting 51 spins last week, and now it is a bone-fide sales hit, it can be expected to make further progress, especially at Radio One and Two. Radio One played it 17 times last week, giving 18 other tracks more exposure, while Radio Two - for which it seems tailor-made - played it just nine times. My own view is that Bootie Call is All Saints' worst single yet by some distance seems to

Mansun's Being A Girl single has new entry at the top 50. A still to break into number 13 on the sales chart last week, it moves 84-60 on the airplay rankings this week, with just 173 plays. ● Former leader 42 leader Mads King's Better Alone single plays 133-51, thanks to 18 plays from Radio Two, which delivers more than 98% of its audience.

MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



**ATLANTIC**

| Rank | Title Artist Label  | No of plays |
|------|---|-------------|
| 1    | GOD IS A DJ Faithless (Mercury)   | 64          |
| 2    | BOOTIE CALL All Saints (Mercury)  | 63          |
| 3    | MILLENNIUM Robbie Williams (Chrysalis)  | 63          |
| 4    | IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT Manic Street Preachers (Epic) | 57          |
| 5    | WHAT CAN I DO The Corrs (4AD/Atlantic)  | 51          |
| 6    | TO THE MOON AND BACK Savage Garden (Columbia)                                 | 47          |
| 7    | PARTY HARD Jay-Z (Roc-A-Fella)  | 47          |
| 8    | I BELONG TO YOU Jay-Z/Roc-A-Fella (Roc-A-Fella)                               | 43          |
| 9    | MY WEAKNESS IS NONE OF YOUR BUSINESS Enigma (Virgin)                          | 43          |
| 10   | TACKY LOVE SONG Cassy's The Realities (Atlantic)                              | 42          |
| 11   | GHETTO SUPASTAR (WHAT IS WHAT YOU ARE) Prozac (Epic)                          | 42          |

**NORTH EAST**

| Rank | Title Artist Label  | No of plays |
|------|---|-------------|
| 1    | MYSTERIOUS TIMES Saah! Feet, Tin Cousins (Mushy)                              | 37          |
| 2    | EVERYTHING'S GONNA BE ALRIGHT Sweetbox (RCA)                                  | 37          |
| 3    | TO THE MOON AND BACK Savage Garden (Columbia)                                 | 37          |
| 4    | WHAT CAN I DO The Corrs (4AD/Atlantic)  | 37          |
| 5    | MUSIC SOUNDS BETTER WITH YOU Stardust (Virgin)                                | 37          |
| 6    | IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT Manic Street Preachers (Epic) | 37          |
| 7    | NO MATTER WHAT Boyzone (Real Gone Music/Polystar)                             | 37          |
| 8    | SAVE TOMORROW Honey The Divine Comedy (Decca)                                 | 37          |
| 9    | VIVA FOREVER Spaga Girls (Virgin)   | 37          |
| 10   | GHETTO SUPASTAR (WHAT IS WHAT YOU ARE) Prozac (Epic)                          | 37          |

**BRMB**

| Rank | Title Artist Label  | No of plays |
|------|---|-------------|
| 1    | NO MATTER WHAT Boyzone (Real Gone Music/Polystar)                             | 48          |
| 2    | CRUSH Jennifer Paige (Epic)   | 47          |
| 3    | WHAT CAN I DO The Corrs (4AD/Atlantic)  | 47          |
| 4    | IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT Manic Street Preachers (Epic) | 42          |
| 5    | LOOKING FOR LOVE Kevin Rowland (Mercury)                                      | 40          |
| 6    | LIFE (Live) Jay-Z/Roc-A-Fella (Roc-A-Fella)                                   | 40          |
| 7    | COME BACK BARLING (Live) Jay-Z/Roc-A-Fella (Roc-A-Fella)                      | 40          |
| 8    | THE BOY IS MINE Smokey B & Mico (Atlantic)                                    | 37          |
| 9    | VIVA FOREVER Spaga Girls (Virgin)   | 34          |
| 10   | FINALLY FRODO (Live) Jay-Z/Roc-A-Fella (Roc-A-Fella)                          | 31          |
| 11   | ANITA Saura Macteach (Atlantic)   | 26          |

RADIO ONE RADIO 1 97.9 FM

| Rank | Title Artist Label  | Aud   | No of plays |
|------|---|-------|-------------|
| 1    | MUSIC SOUNDS BETTER WITH YOU Stardust (Virgin)                                | 17327 | 28          |
| 2    | IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT Manic Street Preachers (Epic) | 17297 | 31          |
| 3    | MILLENNIUM Robbie Williams (Chrysalis)  | 16856 | 27          |
| 4    | GOD IS A DJ Faithless (Mercury)   | 13738 | 20          |
| 5    | EVERYTHING'S GONNA BE ALRIGHT Sweetbox (RCA)                                  | 14846 | 24          |
| 6    | FINALLY FRODO (Live) Jay-Z/Roc-A-Fella (Roc-A-Fella)                          | 14325 | 24          |
| 7    | TO THE MOON AND BACK Savage Garden (Columbia)                                 | 14254 | 22          |
| 8    | REAL GOOD TIME Aida (Wildstar)  | 12540 | 22          |
| 9    | MYSTERIOUS TIMES Saah! Feet, Tin Cousins (Mushy)                              | 11830 | 21          |
| 10   | EVERYBODY GET UP U (RCA)  | 13904 | 14          |
| 11   | NO MATTER WHAT Boyzone (Real Gone Music/Polystar)                             | 11949 | 24          |
| 12   | I WANT YOU BACK Chyna (WEA)   | 10274 | 24          |
| 13   | GOD IS A DJ (Radio One)   | 10274 | 24          |
| 14   | SAVE TOMORROW Honey The Divine Comedy (Decca)                                 | 12540 | 24          |
| 15   | CELEBRITY SING Help! (Mercury)  | 10407 | 17          |
| 16   | JESUS SAYS Ash (Infectious)   | 8633  | 12          |
| 17   | SUNMACHINE Dario G (Warner Bros)  | 10422 | 20          |
| 18   | MY WEAKNESS IS NONE OF YOUR BUSINESS Enigma (Virgin)                          | 7841  | 22          |
| 19   | CRUSH Jennifer Paige (Epic)   | 11163 | 17          |
| 20   | BOOTIE CALL All Saints (Mercury)  | 8922  | 15          |
| 21   | GENERATION SEX The Divine Comedy (Decca)                                      | 12121 | 13          |
| 22   | MY FAVORITE MISTAKE Cheryl Crow (A&M)   | 6714  | 16          |
| 23   | DOD-WO (THAT IS THING) Lounge 98 (Jazzberry/Columbia)                         | 8181  | 10          |
| 24   | PERFECT (The Beautiful South) (Mercury)                                       | 10222 | 13          |
| 25   | ONE FOR SORROW Spaga Girls (Virgin)   | 7640  | 15          |
| 26   | FROM RUSH HOUR WITH LOVE Republica (Deconstruction)                           | 7165  | 8           |
| 27   | VIVA FOREVER Spaga Girls (Virgin)   | 8994  | 19          |
| 28   | SOMETIMES We're On (Live) Shaggy Nelson (VC Recordings)                       | 6870  | 16          |
| 29   | LIFE IS A FLOWER Ace Of Base (Mercury/London)                                 | 8196  | 10          |
| 30   | MORNING AFTERGLOW Destiny (MCA)   | 7055  | 9           |
| 31   | ROCK WITH YOU Van Halen (Epic)  | 5700  | 15          |

| Rank | Title Artist Label  | Aud   | No of plays |
|------|---|-------|-------------|
| 1    | NO MATTER WHAT Boyzone (Real Gone Music/Polystar)                             | 37132 | 1828        |
| 2    | WHAT CAN I DO The Corrs (4AD/Atlantic)  | 41364 | 1523        |
| 3    | TO THE MOON AND BACK Savage Garden (Columbia)                                 | 31938 | 1581        |
| 4    | IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT Manic Street Preachers (Epic) | 28813 | 1220        |
| 5    | MILLENNIUM Robbie Williams (Chrysalis)  | 28608 | 1273        |
| 6    | SAVE TOMORROW Honey The Divine Comedy (Decca)                                 | 29925 | 1485        |
| 7    | VIVA FOREVER Spaga Girls (Virgin)   | 21981 | 1587        |
| 8    | EVERYTHING'S GONNA BE ALRIGHT Sweetbox (RCA)                                  | 27086 | 1318        |
| 9    | CRUSH Jennifer Paige (Epic)   | 21919 | 1116        |
| 10   | MYSTERIOUS TIMES Saah! Feet, Tin Cousins (Mushy)                              | 21217 | 1155        |
| 11   | LIFE (Live) Jay-Z/Roc-A-Fella (Roc-A-Fella)                                   | 22581 | 1028        |
| 12   | LIFE IS A FLOWER Ace Of Base (Mercury/London)                                 | 20381 | 1112        |
| 13   | GHETTO SUPASTAR (WHAT IS WHAT YOU ARE) Prozac (Epic)                          | 22197 | 977         |
| 14   | FINALLY FRODO (Live) Jay-Z/Roc-A-Fella (Roc-A-Fella)                          | 21293 | 951         |
| 15   | MY FAVORITE MISTAKE Cheryl Crow (A&M)   | 18473 | 904         |
| 16   | THE BOY IS MINE Smokey B & Mico (Atlantic)                                    | 19475 | 943         |
| 17   | LOOKING FOR LOVE Kevin Rowland (Mercury)                                      | 25715 | 1063        |
| 18   | THE AIR THAT I BREATHE Simply Red (East West)                                 | 22984 | 118         |
| 19   | BOOTIE CALL All Saints (Mercury)  | 14322 | 483         |
| 20   | JUST THE TWO OF US Will Smith (Columbia)                                      | 18571 | 852         |
| 21   | MUSIC SOUNDS BETTER WITH YOU Stardust (Virgin)                                | 17600 | 874         |
| 22   | LOST IN SPACE Lighthouse Family (Wid World/Capitol)                           | 15596 | 762         |
| 23   | ONE FOR SORROW Spaga Girls (Virgin)   | 20178 | 765         |
| 24   | ONE FOR SORROW Spaga Girls (Virgin)   | 20178 | 765         |
| 25   | SOMEONE LOVES YOU HONEY Lichita Meloni (Wildstar)                             | 12388 | 635         |
| 26   | REAL GOOD TIME Aida (Wildstar)  | 22031 | 536         |
| 27   | HOW DO I LIVE Learn More (Dunhill/Decca)                                      | 12720 | 718         |
| 28   | HONY MONSIEUR We're On (Live) Shaggy Nelson (VC Recordings)                   | 12652 | 613         |
| 29   | THE INCIDENTALS Alaska's Ace (Mercury)  | 14241 | 630         |
| 30   | I WANT YOU BACK Cheryl Crow (A&M)   | 8632  | 614         |

12 SEPTEMBER 1998

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UK

STATION  
A-Z

| This Week                           | Last Week | 2 weeks | 3 weeks | 4 weeks | 5 weeks | Title   | Artist                           | Label                  | Total Plays | Plays % or - | Total Audience | Audience % or - |
|-------------------------------------|-----------|---------|---------|---------|---------|---|----------------------------------|------------------------|-------------|--------------|----------------|-----------------|
| 1                                   | 1         | 1       | 1       | 1       | 1       | <b>WHAT CAN I DO</b>                            | <b>The Corrs</b>                 | 143/Lava/Atlantic      | 1876        | +10          | 72.38          | +4              |
| 2                                   | 4         | 8       | 7       | 5       |         | IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT | Maric Street Preachers           | Epic                   | 1658        | -29          | 64.03          | +30             |
| 3                                   | 2         | 1       | 11      | 3       |         | NO MATTER WHAT                                  | Boyzone                          | Really Useful/Polygram | 1935        | -2           | 63.19          | -2              |
| 4                                   | 3         | 4       | 6       | 6       |         | MILLENNIUM                                      | Robbie Williams                  | Chrysalis              | 1658        | +15          | 60.37          | +4              |
| 5                                   | 7         | 7       | 8       | 13      |         | TO THE MOON AND BACK                            | Savage Garden                    | Columbia               | 1820        | +7           | 58.54          | +10             |
| 6                                   | 13        | 17      | 5       | 4       |         | CRUSH   | Jennifer Paige                   | Edel                   | 1323        | +14          | 51.57          | +20             |
| 7                                   | 5         | 3       | 11      | 38      |         | SAVE TONIGHT                                    | Eagle Eye Cherry                 | Polygram               | 1541        | -7           | 51.28          | -2              |
| 8                                   | 21        | 35      | 6       | 7       |         | FINALLY FOUND                                   | Honeyz                           | 1st Avenue/Mercury     | 1111        | +67          | 47.32          | +59             |
| 9                                   | 11        | 7       | 7       | 13      |         | EVERYTHING'S GONNA BE ALRIGHT                   | Sweetbox                         | RCA                    | 1423        | -4           | 46.85          | -3              |
| 10                                  | 11        | 9       | 13      | 12      |         | GHETTO SUPASTAR (THAT IS WHAT YOU ARE)          | Pres feat Of Dirty Bastard & Mya | Interscope             | 1280        | +5           | 42.27          | -2              |
| 11                                  | 12        | 12      | 6       | 8       |         | MUSIC SOUNDS BETTER WITH YOU                    | Stardust                         | Virgin                 | 993         | -17          | 41.04          | -4              |
| 12                                  | 14        | 13      | 6       | 18      |         | MYSTERIOUS TIMES                                | Sash! feat. Tina Cousins         | Multiply               | 1378        | +2           | 39.64          | -8              |
| 13                                  | 5         | 2       | 10      | 21      |         | VIVA FOREVER                                    | Spice Girls                      | Virgin                 | 1336        | -20          | 39.32          | -32             |
| 14                                  | 18        | 19      | 5       | 39      |         | SOMETIMES                                       | Tin Tin Out With Shelley Nelson  | VG Recordings          | 835         | -2           | 38.97          | +5              |
| 15                                  | 8         | 5       | 12      | 34      |         | LIFE IS A FLOWER                                | Ace Of Base                      | MC/London              | 1092        | -9           | 37.73          | -29             |
| 16                                  | 18        | 19      | 2       | 9       |         | MY FAVORITE MISTAKE                             | Sheryl Crow                      | A&M                    | 1087        | +21          | 37.41          | +13             |
| 17                                  | 19        | 22      | 3       | 9       |         | SOMEONE LOVES YOU HONEY                         | Lutricia McNeal                  | Wildstar               | 742         | +31          | 36.48          | +18             |
| <b>MOST ADDED</b>                   |           |         |         |         |         |   |                                  |                        |             |              |                |                 |
| 18                                  | 24        | 29      | 4       | 8       |         | THE INCIDENTALS                                 | Alisha's Attic                   | Mercury                | 620         | +87          | 34.94          | +39             |
| 19                                  | 17        | 14      | 16      | 8       |         | LOOKING FOR LOVE                                | Karen Ramirez                    | Manifesto/Atlantic     | 1051        | -11          | 33.89          | n/c             |
| 20                                  | 10        | 10      | 8       | 33      |         | THE AIR THAT I BREATHE                          | Simply Red                       | East West              | 965         | -7           | 33.85          | -38             |
| 21                                  | 20        | 16      | 15      | 23      |         | THE BOY IS MINE                                 | Brandy & Monica                  | Atlantic               | 1097        | +1           | 31.14          | +4              |
| 22                                  | 15        | 21      | 4       | 18      |         | REAL GOOD TIME                                  | Aida                             | Wildstar               | 706         | -6           | 30.19          | -24             |
| 23                                  | 31        | 44      | 4       | 1       |         | BOOTIE CALL                                     | All Saints                       | London                 | 1009        | +59          | 28.43          | +39             |
| 24                                  | 12        | 11      | 9       | 37      |         | JUST THE TWO OF US                              | Will Smith                       | Columbia               | 908         | -7           | 27.60          | -7              |
| 25                                  | 12        | 13      | 2       | 2       |         | PERFECT 10                                      | The Beautiful South              | Go!Discs/Mercury       | 403         | +18          | 26.89          | +45             |
| 26                                  | 16        | 15      | 2       | 2       |         | EVERYBODY GET UP                                | S                                | RCA                    | 510         | +40          | 24.35          | +47             |
| 27                                  | 21        | 21      | 17      | 81      |         | LIFE  | Des'ree                          | Dusted Sound/Sony S2   | 1098        | +2           | 23.90          | n/c             |
| 28                                  | 29        | 62      | 3       | 14      |         | GOD IS A DJ                                     | Faithless                        | Cheeky                 | 798         | +43          | 23.58          | +54             |
| <b>HIGHEST CLIMBER</b>              |           |         |         |         |         |   |                                  |                        |             |              |                |                 |
| 29                                  | 41        | 69      | 2       | 8       |         | ONE FOR SORROW                                  | Steps                            | Jive                   | 720         | +121         | 21.43          | +59             |
| 30                                  | 82        | 124     | 1       | 12      |         | I DON'T WANT TO MISS A THING                    | Aerosmith                        | Columbia               | 341         | +321         | 19.90          | +83             |
| 31                                  | 26        | 29      | 4       | 21      |         | I WANT YOU BACK                                 | Cleopatra                        | WEA                    | 585         | -17          | 19.85          | -22             |
| 32                                  | 30        | 45      | 3       | 30      |         | ROCK WITH YOU                                   | O'Jibwee                         | Echo                   | 604         | +6           | 19.42          | -11             |
| 33                                  | 33        | 44      | 46      | 8       |         | TORN  | Natalie Imbruglia                | RCA                    | 510         | +14          | 18.52          | +3              |
| 34                                  | 37        | 36      | 17      | 51      |         | HORNY   | Mousse T Vs Hot 'n' Juicy        | AM/FM/A&M              | 645         | -11          | 18.12          | -21             |
| 35                                  | 59        | 61      | 1       | 8       |         | ADIA  | Sarah McLachlan                  | Arista                 | 363         | +7           | 17.30          | +52             |
| 36                                  | 41        | 30      | 15      | 31      |         | LOST IN SPACE                                   | Lighthouse Family                | Wild Card/Polydor      | 822         | +2           | 16.13          | +10             |
| 37                                  | 43        | 58      | 2       | 17      |         | SUNMACHINE                                      | Dario G                          | Warner Bros            | 378         | +125         | 15.57          | +19             |
| 38                                  | 38        | 36      | 5       | 69      |         | MY WEAKNESS IS NONE OF YOUR BUSINESS            | Embrace                          | Hut                    | 319         | -17          | 15.35          | -41             |
| 39                                  | 23        | 18      | 2       | 41      |         | SPECIAL KIND OF SOMETHING                       | Kavana                           | Virgin                 | 427         | -26          | 15.07          | -69             |
| 40                                  | 51        | 59      | 33      | 31      |         | HOW DO I LIVE                                   | LeAnn Rimes                      | Curb/Hit/London        | 561         | +7           | 14.92          | -6              |
| 41                                  | 44        | 57      | 2       | 27      |         | DROWNED WORLD/SUBSTITUTE FOR LOVE               | Madonna                          | Maverick/Warner Bros   | 476         | +50          | 14.92          | +15             |
| 42                                  | 79        | 302     | 1       | 0       |         | ON A DAY LIKE TODAY                             | Bryan Adams                      | A&M/Mercury            | 111         | +258         | 14.86          | +87             |
| 43                                  | 40        | 72      | 2       | 19      |         | CELEBRITY SKIN                                  | Hole                             | Geffen                 | 114         | -3           | 14.69          | +18             |
| 44                                  | 46        | 50      | 22      | 0       |         | RAY OF LIGHT                                    | Madonna                          | Maverick/Warner Bros   | 324         | +9           | 14.58          | +12             |
| 45                                  | 45        | 65      | 2       | 0       |         | THE WAY   | Festlball                        | Hollywood/Polydor      | 462         | +26          | 14.16          | +15             |
| 46                                  | 71        | 179     | 1       | 0       |         | FROM RUSH HOUR WITH LOVE                        | Republica                        | Deconstruction         | 270         | +66          | 13.94          | +56             |
| <b>BIGGEST INCREASE IN PLAYS</b>    |           |         |         |         |         |   |                                  |                        |             |              |                |                 |
| <b>BIGGEST INCREASE IN AUDIENCE</b> |           |         |         |         |         |   |                                  |                        |             |              |                |                 |
| 47                                  | 312       | 0       | 1       | 0       |         | ONE, TWO, THREE                                 | Dina Carroll                     | 1st Avenue/Mercury     | 63          | +688         | 13.89          | +1037           |
| 48                                  | 53        | 48      | 37      | 0       |         | ANGELS  | Robbie Williams                  | Chrysalis              | 405         | -4           | 13.67          | +21             |
| 49                                  | 77        | 5       | 1       | 0       |         | IF I WAS A RIVER                                | Tina Arena                       | Columbia               | 46          | +229         | 13.34          | +71             |
| 50                                  | 37        | 38      | 0       | 0       |         | TEARDROPS                                       | LeTardous                        | Festlball              | 429         | -8           | 13.31          | -22             |

© Music Control UK. Chart based on data gathered from 100 UK radio stations between 06.00 on Sun 10 Aug 1998 and 05.00 on Sat 10 Sep 1998. Stations ranked by audience figures based on latest from their files. Audience increases +, Audience decreases -, Audience increases 50% or more.

© Music Control UK. Chart shows tracks showing greatest increase in plays. Audience increases +, Audience decreases -, Audience increases 50% or more.

TOP 10 GROWERS

| Pos. | Title Artist (Label)  | Total plays | Increase in no. of plays |
|------|---|-------------|--------------------------|
| 1    | FINALLY FOUND Honeyz (1st Avenue/Mercury)                                     | 1111        | 447                      |
| 2    | ONE FOR SORROW Steps (Jive)   | 720         | 394                      |
| 3    | BOOTIE CALL All Saints (London)   | 1039        | 372                      |
| 4    | THE INCIDENTALS Alisha's Attic (Mercury)                                      | 620         | 289                      |
| 5    | IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT Maric Street Preachers (Epic) | 1658        | 166                      |
| 6    | I DON'T WANT TO MISS A THING Aerosmith (Columbia)                             | 341         | 260                      |
| 7    | MILLENNIUM Robbie Williams (Chrysalis)  | 1658        | 217                      |
| 8    | SUNMACHINE Dario G (Warner Bros)  | 378         | 210                      |
| 9    | MY FAVORITE MISTAKE Sheryl Crow (A&M)   | 1087        | 152                      |
| 10   | SOMEONE LOVES YOU HONEY Lutricia McNeal (Wildstar)                            | 742         | 176                      |

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

TOP 10 MOST ADDED

| Pos. | Title Artist (Label)                                | Stations last week | Stations this week | Alt |
|------|---|--------------------|--------------------|-----|
| 1    | THE INCIDENTALS Alisha's Attic (Mercury)            | 50                 | 44                 | 10  |
| 2    | FROM RUSH HOUR WITH LOVE Republica (Deconstruction) | 40                 | 27                 | 8   |
| 3    | I BELONG TO YOU Leony Kravitz (Virgin)              | 20                 | 10                 | 6   |
| 4    | FINALLY FOUND Honeyz (1st Avenue/Mercury)           | 63                 | 56                 | 5   |
| 5    | ONE FOR SORROW Steps (Jive)                         | 36                 | 48                 | 5   |
| 6    | SUNMACHINE Dario G (Warner Bros)                    | 39                 | 28                 | 5   |
| 7    | I DON'T WANT TO MISS A THING Aerosmith (Columbia)   | 31                 | 21                 | 5   |
| 8    | ON A DAY LIKE TODAY Bryan Adams (A&M/Mercury)       | 19                 | 9                  | 5   |
| 9    | ROLLERCOASTER B'witched (Epic)                      | 22                 | 14                 | 4   |
| 10   | COME BACK DARLING UB40 (Dup International)          | 14                 | 10                 | 4   |

© Music Control UK. Chart shows tracks showing greatest increase in stations.

12

september  
1998

## singles


**1 BOOTIE CALL**  
*All Saints*

- 2 **EVERYBODY GET UP** Five  
 RCA
- 3 **NO MATTER WHAT** Boyzone  
 Polydor
- 4 **CRUSH** Jennifer Paige  
 EAR
- 5 **IF YOU TOLERATE THIS YOUR CHILDREN WILL NEXT** Manic Street Preachers  
 Epic
- 6 **ONE FOR SORROW** Steps  
 Jive
- 7 **FINALLY FOUND** Honeyz  
 1st Avenue/Mercury
- 8 **MUSIC SOUNDS BETTER WITH YOU** Stardust  
 Virgin
- 9 **MY FAVORITE MISTAKE** Sheryl Crow  
 Polydor
- 10 **TO THE MOON AND BACK** Savage Garden  
 Columbia



- 11 **ARE YOU THAT SOMEBODY?** Aaliyah  
 Atlantic
- 12 **I DON'T WANT TO MISS A THING** Aerosmith  
 Columbia
- 13 **EVERYTHING'S GONNA BE ALRIGHT** Sweetbox  
 RCA
- 14 **GOD IS A DJ** Faithless  
 Cheeky
- 15 **WHAT CAN I DO (REMIX)** The Corrs  
 Atlantic
- 16 **MYSTERIOUS TIMES** Sash! featuring Tina Cousins  
 Multiply
- 17 **SUNMACHINE** Dario G  
 Eternal
- 18 **REAL GOOD TIME AIDZ**  
 Wildstar
- 19 **CELEBRITY SNAKES**  
 Capitol

## THE OFFICIAL CHARTS

 iWV  
 music week  
 AS USED BY

 12  
 september  
 1998

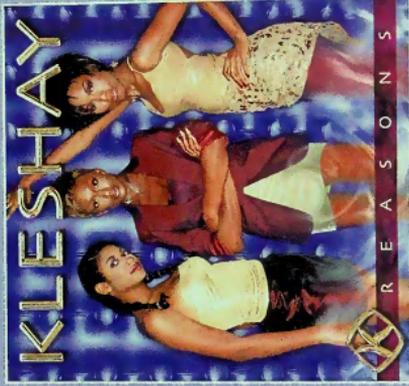
## albums


**1 WHERE WE BELONG**  
*Boyzone*

- 2 **TALK ON CORNERS** The Corrs  
 Atlantic
- 3 **SAVAGE GARDEN** Savage Garden  
 Columbia
- 4 **TUBULAR BELLS III** Mike Oldfield  
 WEA
- 5 **BLUE** Simply Red  
 East West
- 6 **LIFE GOES ON** Sash!  
 Multiply
- 7 **100% COLOMBIAN** Fun Lovin' Criminals  
 Chrysalis
- 8 **LIFE THRU A LENS** Robbie Williams  
 Chrysalis
- 9 **FIN DE SIECLE** The Divine Comedy  
 Setanta
- 10 **BACK TO TITANIC** James Horner  
 Sony Classical



- 11 **INTERNATIONAL VELVET** Catatonia  
 Blanco Y Negro
- 12 **PSYENCE FICTION** UNKLE  
 Mo'Nique
- 13 **POSTCARDS FROM HEAVEN** Lighthouse Family  
 Wild Card/Polygram
- 14 **FIVE** Five
- 15 **RAY OF LIGHT** Madonna  
 Maverick
- 16 **THE GOOD WILL OUT** Embrace  
 Hut/Virgin
- 17 **ALL SAINTS** All Saints  
 London
- 18 **URBAN HYMNS** The Urban Hymns  
 Hut/Virgin

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# 10

12 SEPTEMBER 1998

## 4 hero to host kiss show

Mercury Prize nominees and drum & bass pioneers 4 Hero are joining Kiss FM to present a weekly show on Sunday evenings. The 'Kiss' Loud recording act will take the place of their label boss Giles Peterson who recently joined Radio One.

The 4 Hero show is scheduled to start this Sunday (September 13) between 10pm and 12am and will be presented by Dego and Marc Mac from the group. Musically the show will feature a mix of drum & bass, jazz and breakbeats, as well as appearances from guest DJs such as Kirk Degiorio and Phil Asher.

"We've had a great response from the occasional shows 4 Hero have done for us in the past year so we're delighted to add them to our world beating specialist line-up," says Kiss 100 managing director Mike Soutar.

The new 4 Hero show is one of several new dance slots announced last week. Galaxy confirmed that Allister Whitehead, Norman Cook, Sonique, Nikki Bayley, Phil Upton and Gary Sims will join its Weekend

Network as residents from last Saturday, broadcasting on all three Galaxy stations. Andie Macpherson, head of Weekend Network programming, says, "The network allows us to bring together some of the finest DJs in the country and provide them with a platform to exhibit their talents nationwide."

Meanwhile, back in London Simon Ross is taking over Capital Radio's Saturday night dance show from Jeff Young, who has left to present a daily show on Capital's newly acquired Xfm. Ross joins Capital from Rock FM in Preston, having previously worked for several ILR and in-store radio stations.

Initially Capital's Saturday night dance slot will be trimmed from five hours to three and christened 'The Beat Goes On'. Ross says he will not be seeking to imitate Young or compete with Kiss and Radio One.

"It's not going to be the big white label dance show," says Ross. "It's going to be upfront commercial pop dance tracks - things like The Tamperer and Stardust as well as classics from the Eighties."

Also in the London area, Norman Jay has had an hour added to his Sunday night show on GLR 94.9FM. Jay's show will now run from 7pm to 10pm.



Hamilton says, "It's just a logical thing to do because they've toured so much and they are so genuinely different live to the way they are on record. You find a lot of people who don't like them on record like them live." Go Beat will also be reprogramming Portishead tour DJ Andy Smith's mix album 'The Document'. "It's been doing alright and ticks along. It's very much a word-of-mouth thing and this will be a good opportunity to rework it," says Hamilton. 'P.N.Y.C.' will be released on October 17, no date has been set for a new Portishead studio album.

It might have taken them three years to finish their studio albums, but Portishead are about to fill the gap with a live album. 'P.N.Y.C.' is a recording of the group's album launch party at Roseland in New York. The album features a mixture of material from the group's 'Dummy' and 'Portishead' albums with radically reworked versions of tracks such as 'Mysteron'. Go Beat managing director Ferdy Ungar

## inside:



[2] SEVEN DAYS IN DANCE: SEB FONTAINE reveals what caught his attention this week

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

[4-7] HOT VINYL: all the tunes of the week, the latest reviews and DJ Tips

**buzz  
chart  
number  
ones**

URBAN: 'THEY DON'T KNOW' Jon B (Y&Y/Epic) p6  
POP: 'ROLLERCOASTER' B\*Witched (Glow Worm/Epic) p6  
CLUB: 'TALKIN' WITH MYSELF '98' Electric 101 (Man!tato) p7  
COOL CUTS: 'BUENA VISTA' Inner City (White label) p8

Molella & Phil Jay present  
**HEAVEN 17** meets **FAST EDDIE**  
With this ring let me go



Molella & Phil Jay present  
**HEAVEN 17** meets **FAST EDDIE**  
With this ring let me go

"A Thumping Floor Filler" - **FHM**  
featuring mixes by **Heaven 17 & Kay Cee**  
(12") DINST 174 (CD) DINSO 174 (MC) DINSK 174

Virgin

19 CELEBRITY SKIN HOLES

20 SOMETIMES

- 14 21 VIVA FOREN
- 15 22 GRETTO SPASINATI
- 16 23 THE BOY IS
- 17 24 I WANT YOU
- 22 25 COME WITH ME
- 21 26 FREAK ME
- 10 27 DROWNED
- 11 28 PARADISE
- 19 29 MORNING
- 25 30 C'EST LA VIE



- 23 31 LOST IN SP
- 35 32 HOW DO I
- 18 33 THE AIR TH
- 27 34 LIFE IS A F
- 11 35 WHIPPIN' F
- 26 36 SAVE TONI
- 29 37 JUST THE T
- 11 38 LOOKING THROU
- 31 39 DEEPER UN
- 32 40 NEEDY U



17 19 DESIRELESS Ennio-Ennio Chiaro

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

**GAMBAFREAKS**  
featuring **PACO RIVAZ**  
FHM POP TIP CHART NUMBER 1 • BEDA CLUB CHART NUMBER 1 • evocutive

[7 DAYS IN DANCE]

**muzik links with beechwood for new cd series**

The series, 'Drum & Bass Muzik Classics', will be released on September 28 to coincide with the marketing campaign around Muzik's third dance awards, which take place next month.

Beechwood Music is best known as the home of compilation series such as Mastercuts, New Electronics and Streetsounds. It was the success and longevity of the Mastercuts series - which packages classics from different areas of dance music - which led to the collaboration.

"Muzik approached us," says Beechwood Music label manager Tim Millington. "They were impressed with the Mastercuts series and the way they've developed as a catalogue of music. Muzik wanted to do the same for their readers - compiling definitive albums with excellent sleeve notes but dealing with more recent games of music."

The first release, 'Drum & Bass Muzik Classics' includes tracks from Gofkie, Roni Size, Peshay, LTJ Bukem and Omni Trio, and will be available in limited edition triple vinyl as well as cassette and double CD.

"The tracks were chosen by Ben Turner, Calva Bush and the others at Muzik," says Millington. "As well as the landmark tracks there are things from the underground. I think it's the first time these have all been collected in such a way."

The drum & bass compilation will be followed by a techno CD, with around three to four albums being released in the series each year. The albums will be promoted through the magazine and a radio campaign. Muzik has also announced that the best British DJ award at this year's ceremony will be awarded in memory of Tony De Vit. RM is sponsoring the best major label of the year award, with the nominees being Positiva, AM-PM, Virgin (1997's winner), Talkin' Loud and Frrr.

Muzik magazine and Beechwood Music are to launch a compilation CD joint venture called 'Muzik Classics'. The first album in the series...

seb fontaine dj



"Tuesday: popped into the studio briefly and bumped into **STRETCH & VERN**. Then went to the airport and met **LUKE NEVILLE** from Manifesto to fly to **MAJORCA** and play at **BCM**. Good as always. Wednesday: flew to **IBIZA**. Hooked up with loads of people and then played at **CLOCKWORK ORANGE** which was rammed and very good. Thursday: tried to have a nice quiet meal but my plans were scuppered by **TONY PALMER** from **BCM** and the **MANUMISSION** lot. Then got dragged off to **CREAM** at **ANNIESIA**. Friday: still at **CREAM** at 8am and I honestly had to run away. I pretended to be getting some drinks and slipped out. Just made my flight bag. Popped into **AMATO** and got some test pressings of 'Crazy Wartime Freak' which is the new single on my **SPOT ON** label. That night played **GOD'S KITCHEN** in Birmingham and ended up at **CREAM** family enough. It was **JAMES BARTON'S** birthday so another late one. Saturday: drove back to London for my **KISS SHOW** with **TALL PAUL**. Then **BRIGHTON** for the **ESSENTIAL MIX** party with **TONY AND JULES**. Sunday: things began to take their toll. Woke up at 4pm and straight to **DAN PRINCE'S SUNDAYS** in **BIRMINGHAM**. Then I did **GATECRASHER** in Birmingham and another **GATECRASHER** party in **WILTON KEYNES**. I literally collapsed into bed. Monday: off to the **FULL CIRCLE** all-day on an island on the Thames near Kingston. I don't think the owner knew what he was laying himself in for. I saw **CHARL COX** and **ROCKY** there but I didn't get to play because I got caught peeing in a bush and chucked off the island by the owner."

**BRADLEY'S SHOP TO GO**

42 Market Street, Halifax, West Yorkshire HX1 1PB Tel 01422 365529, fax 01422 348786 After 30 years in Halifax, Bradley's still prides itself on staying ahead of the competition, with a basement full of vinyl encompassing garage, house, drum & bass, r'n'b and a large second hand section. The ground floor concentrates on singles, albums and chart material. Bradley's is also home to Dreamon Records, run by the shop's Peter and Gary.

- The top 50 tracks flying out of Bradley's this week are:
- "WORD UP!" Moonlightkuz (white label) ● "GONNA GET YOU BABY" Gordon's George (white label) ● "REACH FOR ME" Mark (P) North ● "GIVE IT ON UP" Z Factor 2 ● "LUVN' FOR THE WEEKEND" Dina Carroll (Black/Red) ● "1999" Finlay (Pink/Gold) ● "DANCE WITH ME" (Single) (white) 100 (Black/Gold) ● "DISCO COP" Blue Adonis (Silver/Gold) ● "HOUSE MUSIC" Eddie Amador (Purple) ● "FLAWN' FLARES EP" Eddie Amador & KC (Black/Gold)



This year's Notting Hill Carnival was quiet but given the thumbs up by most of those who attended. Pictured left is Mouse T (with DJ Keith of KDC) who gave a live performance on the popular KDC sound system situated on the corner of Portobello Road and Blenheim Crescent, which this year was sponsored by BT EasyReach papers. Following our story about the non-appearance of Kiss FM and Radio One in their usual locations, both managed 11th hour appearances. Radio One's Tim Westwood took over Kiss's traditional spot at Horniman's Pleasance, playing rap, R&B and regga to a young crowd. Kiss 100 meanwhile undertook 16 hours of live broadcasting from the Frog and Firkin pub on Ladbrooke Grove with guests including Linden David Hall, Ali, Truce, Damage, Hinda Hicks, Phoebe One, Giamma Kid and Top Cat. "As it turned out this was probably our best broadcast ever," says Kiss FM head of programming Simon Sadler. "Because we didn't have a stage we put all our efforts into making sure we did really good acts." Although in general Carnival lacked live music, a Diesel stage in Powis Square did play hosts to acts such as Beverly Knight, Linden David Hall and Jurassic 5. As usual one of the Carnival's most popular sound systems was Norman Jay's God Times at the corner of West Row and Southern Row. A sponsorship deal with Budweiser saw Jay play from a double-decker bus to his biggest crowd ever. "It was the best gig I've ever done," he says. "Every year at Carnival I go away thinking how can that be bettered but it was incredible." Jay of God Times also became the first sound system to do a live web broadcast from Carnival, highlights of which can be accessed on the internet at [www.musiclinks.com/normanjay](http://www.musiclinks.com/normanjay).

[LABEL]



[FOCUS]

**FAT BOY**  
312 The Leather Market, Weston Street, London SE1 3ER, tel: 0171-357 0004, fax: 0171-378 7377, e-mail: [Luke@fatboy.com](mailto:Luke@fatboy.com)  
**HISTORY**  
Luke Coke set up Fat Boy last year

after a three-year A&R stint for Fruit Tree, where he was responsible for Gerideau's 'Bring It Back To Love' and Victor Simonelli's 'Do You Feel Me'. "I've got a real love of uplifting vocals which led me to hook up with vocalists like Gerideau, Shawn Benson, Kerry Bobbin, Lawrence D'lor and Darryl O'bonnae," he says. It wasn't long before Coke managed to persuade these artists into the studio, working with acts such as Charles Dockins, BOP and UK producers Booker T and Tuff Jam. First up on Fat Boy was a joint release with Millennium Records, Club Arts Ltd's 'Swing Low', the UK version of which featured mixes from

Booker T and Tuff Jam. It did well on the underground, being picked up by Nervous in the US and re-emerging in the UK with new Kerri Chandler mixes. This track was followed by 'Contagious Love' by Charles Dockins featuring Lawrence D'lor which was adopted by the jazz fusion scene, and then Gerideau's 'Masquerade', which has become a club anthem on the US and UK garage circuits and was named at this year's Notting Hill Carnival. "We're planning to continue blending the US and UK, bridging the gap between soulful vocals and good underground flavours," says Coke. **SPECIALIST AREAS:** Soulful house and garage

**KEY ARTISTS:** Gerideau, Shawn Benson, BOP  
**LAST THREE RELEASES:** 'The Tribute' Gerideau; 'Contagious Love' Charles Dockins feat Lawrence D'lor; 'Masquerade' Gerideau  
**COMING UP:** 'Work It Out' Ricky Nelson; 'River Of Love' Shawn Benson & Charles Dockins; 'Bring It Back To Love' Gerideau  
**RETAILER'S VIEW:** "Consistently good releases. They've really got their ears to the ground, so we always get out top ten hits to fill the mark whether it's US garage or more UK-based. Definitely one to watch" - Jeremy Nunn, Release The Groove

- 1 **BOOT** All-Sublim
- 2 **EVERYBODY**
- 3 **NO MATTER**
- 4 **CRUSH** Jenni
- 5 **IF YOU TOLERATE**
- 6 **ONE FOR SO**
- 7 **FINALLY FOR**
- 8 **MUSIC SOU**
- 9 **MY FAVORIT**
- 10 **TO THE MID**
- 11 **ARE YOU TH**
- 12 **I DON'T WA**
- 13 **EVERYTHIN**
- 14 **GOD IS A D.**
- 15 **WHAT CAN**
- 16 **MY STEREO**
- 17 **SUNMACHI**
- 18 **REAL GOOD**
- 19 **CELEBRITY**

# [BEATS & PIECES]

Well done to Russell Cleaver, Lisa Nash and all at **CURAVISION**. LW1 has been so happy with the 13-week run of their Friday night show that it's been immediately recommissioned for another 16 weeks... **KISS FM** launched its another 16 weeks internet cast in central London last weekend. The site was launched by Dani Behr, Lorraine Ashdown and Janice Veir, who broadcast their Full

Frontal show live over the site. The site will be found on [www.kiss100.com](http://www.kiss100.com)... East West and dance act **THE ALDOF** have parted company. This has occurred just as the group's critically acclaimed new album 'Seeking Pleasure' is set to be released. The group now intend to go straight into writing a new album...**THE MINISTRY OF SOUND** will be celebrating its seventh birthday on September 17-19 with a Las Vegas Lucky 7 birthday weekend. Specially themed celebrations will be taking place starting with an FSUK '3' album launch party and running through to 'Rullin' on the Saturday night

featuring Deep Dish... Great to see the James Brown back catalogue finally getting the treatment it deserves with many of Brown's Seventies albums such as 'There It Is', 'Sex Machine', 'Hot Pants' and others getting their first UK CD release next month. Another star of excellent James Brown compilations also sees a re-release... Staying in the past, Northern Soul fans should be aware that **WIGAN CASINO's** 25th anniversary party will be taking place on September 19 at Maxin's Nitespot, Wigan. Full details are available from Russ on 01942 826060...

## on the airwaves

(by caroline moss)



After last week's ratings it's a welcome relief to find no fewer than eight new entries into this week's Dance Airplay 40, which hopefully signifies the end of the summer lull and the beginning of a period filled with exciting, radio-friendly dance music.

It's about time the two highest new entries put in an appearance. **BOB SINCLAR's** 'Gym Tonic', at 16, looks set to follow Thomas Bangalter's other current smash 'Music Sounds Better With You' as an underground club anthem turned radio hit, and **MADONNA's** 'Drowned World (Substitute For Love)' is in at 17 following its Top 10 chart debut last Sunday.

Also new are: **TONY DI BART** at 21 with 'The Real Thing '98'; **NAVIGATORS** at 26 with 'Come Into My Life'; **LUTRICIA MCNEAL** at 27 with 'Someone Loves U Honey' (which joins 'Stranded', still at number 11 after 15 weeks on the chart); **DANNY TENAGLIA** FEAT. CELEDA at

31 with 'Music Is The Answer'; **TUFF JAM** at 32 with 'Need Good Love' and **PROSPER PARK** FEAT. **CAROLYN HARDING** in at 40 with 'Movin' On'.

As far as the rest of the chart goes, the top five is motionless, with the next 15 slugging apart from aforementioned new entries. Still, there's a track at 23 which deserves closer attention. Last week's only new entry, sneaking in at 39, **DEE-TAH's** 'Relax' is this week's highest climber, up 16 places, courtesy almost solely of Vibe FM and Galaxy 101 who are cutting it.

"It's got big crossover potential for us," says Vibe programme manager Baz Jones of the tune, which samples Dire Straits' 'Why Worry' and is in a similar vein to Sweetbox's 'Everything's Gonna Be Alright', (which the station has also been championing, "it's got a bit of attitude with the rap but a nice hook melody so should appeal to the younger listener without offending the older and vice versa," adds Jones.

## danceairplayforty

| THE NEW ENTRIES | LAST WEEK | TITLE | ARTIST                          | LABEL  |
|-----------------|-----------|-------|---------------------------------|--|
| 1               | 1         | 9     | MUSIC SOUNDS BETTER WITH YOU    | Stardust / Virgin                              |
| 2               | 15        | 7     | GHETTO SLEAZEBAG (WHAT YOU ARE) | Pro Int. 008 / HM Interscope                   |
| 3               | 7         | 7     | MYSTERIOUS TIMES                | Sash! feat. Tina Cousins / Mulplicity          |
| 4               | 4         | 4     | BOOTIE CALL                     | All Saints / London                            |
| 5               | 6         | 6     | ROCK WITH YOU                   | Dr'Influence / Echo                            |
| 6               | 4         | 6     | EVERYTHING'S GONNA BE ALRIGHT   | Sweetbox / Columbia                            |
| 7               | 8         | 6     | JUST THE TWO OF US              | US 101 / WMI Smith                             |
| 8               | 17        | 18    | THE BODY IS MINE                | Razzy & Menace / WEA International             |
| 9               | 15        | 5     | NEED U                          | David Morales presents The Pace / Apollo Music |
| 10              | 18        | 5     | GOO IS A DJ                     | Melvin / Chelvy                                |
| 11              | 15        | 15    | STRANDED                        | Lutricia McNeal / Weststar                     |
| 12              | 13        | 15    | LOOKING FOR LOVE                | Karen Ramirez / Manifesto/Metamora             |
| 13              | 11        | 10    | FREAK ME ANOTHER                | Lord / Northside                               |
| 14              | 19        | 15    | THE FUTURE OF THE FUTURE        | STAR 100 / Deep Dish with ERTS                 |
| 15              | 2         | 5     | SO FINE                         | Kinase / Coalition                             |
| 16              | NEW       | NEW   | GYM TONIC                       | Bob Sinclar / Yellow/East West                 |
| 17              | NEW       | NEW   | BONES WORLD (JUSTICE FOR LOVE)  | Lokeal/Intiner                                 |
| 18              | 15        | 3     | TOP OF THE WORLD                | Brandy feat. Mass / Atlantic                   |
| 19              | 14        | 18    | HORNY                           | Mousse T. vs Hot 'n' Juicy / BMX/PMA/M         |
| 20              | 16        | 14    | TEARDROPS                       | Levitation / Fresh                             |
| 21              | NEW       | NEW   | THE REAL THING '98              | Tony Di Bart / Cleveland City                  |
| 22              | 25        | 4     | DOO-WOP (THAT THING)            | Lauryn Hill / Ruffhouse/Columbia               |
| 23              | 39        | 2     | RELAX                           | Dee-Tah / Vibe                                 |
| 24              | 28        | 1     | IT'S LIKE THAT                  | Rim DMC and Jason Nevins / Smile               |
| 25              | 21        | 9     | I CAN'T HELP MYSELF             | Lucid / Delicious/Int                          |
| 26              | NEW       | NEW   | COME INTO MY LIFE               | NAVIGATORS / WCA                               |
| 27              | NEW       | NEW   | SOMEONE LOVES YOU               | HONEY Lutricia McNeal / Weststar               |
| 28              | 6         | 6     | ILL BE MISSING YOU              | Put Depth & Faith Evans / Bad Boy/Wista        |
| 29              | 4         | 3     | FREE Ultra                      | Nine / BMX/PMA/M                               |
| 30              | 29        | 3     | SOMETIMES I'M IN                | Out with Shesley Nelson / V2 Recordings        |
| 31              | NEW       | NEW   | MUSIC IS THE ANSWER             | Danny Tenaglia feat. Celeda / Onyx             |
| 32              | NEW       | NEW   | NEED GOOD LOVE                  | LUKE T. feat. Lockett / Onyx                   |
| 33              | 28        | 3     | I IN MY LIFE                    | Jose Nunez feat. Octavia / Sound Of Ministry   |
| 34              | 24        | 4     | DEEP MENACE                     | (SPANX) D'Menace / Intermix                    |
| 35              | 34        | 8     | MO MONEY MO MONEY               | MO'Nettes / NiteLife B.L.G. / Bad Boy/Arista   |
| 36              | 34        | 38    | YOU MAKE ME WANNA...            | Usher / LaFace/Arista                          |
| 37              | 32        | 21    | TOGETHER AGAIN                  | Jamali Jackson / Virgin                        |
| 38              | 30        | 22    | FEEL IT                         | Tamperer feat. Maya / Pappas                   |
| 39              | 25        | 25    | FOUND A CURE                    | Ultra Nine / BMX/PMA/M                         |
| 40              | NEW       | NEW   | MOVIN' ON                       | Prosper Park feat. Carolyn Harding / BMX/PMA/M |

Stations monitored between 01.08.97 21.98 and 24.08 on 02 98 98 - Kiss 100, Galaxy 102, Galaxy 103, Galaxy 101, Dance (Luton & Birmingham), Vibe FM, M102, Central UK, 93.5 St John's, London (L101) and, via, 0171-338 6994.

## pete tong playlist



Philadelphia Affairs (white label) • 'YOU DON'T KNOW (I WAS COLLECTING GOSPEL CLIPPY)' Aloco / Synchrone feat. Suzy Bohlen (Int) • 'GOOD TO BE ALIVE' DJ Ruff Higher Ground • 'PLUG ACHINGIN' LES RHYTHMS DIGITALIS MIX' Pacabo (Int) • 'PUT YOUR HANDS UP' Black & White Brothers (Club Tools) • 'FREAK IT' Studio 54 Vol. 3 (white label) • 'FRIDAY (JASON NEVINS MIX)' Skinny White Label • 'DISCO BABES FROM OUTER SPACE' FUNKY CHOICE VS. HANDBEATZ REACTIV (white label) • 'GRASS' ANTY GARDNER / All Cole vs. De-Phazz (white label) • 'I'M NOT GOING HOME (GATECRASHER VOCAL MIX)' THE ENERGY Astro Team Team feat. JAZZ Philips (white label) • 'LET'S CLEAN UP THE GHETTO (JAM REMIX '98)' feat. 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12

si

hot vinyl

(on the decks: brad beatnik,  
 chris finn,ronnie herel,james hwan,  
 tim jettery,danny mcmillan)

Further mixes will come soon from Alister Whitehead, Way Out West, Big C and the Dub Pistols - can't wait! ●●●●● JH

TUNE OF THE WEEK



DUB PISTOLS 'CYCLONE' (CONCRETE) (BEATS)

This is one of those rare occasions when there's a bundle of remixes and it's difficult to choose between them. From the ska-beat and brass original with its catchy De La Soul-style rap and jump-up "Go! Go! Go!" chants to Stretch & Vern's four-to-the-floor chugging acid-tinged floorfiller, this rocks big time. And that's just the first promo. The second provides a useful drum & bass version from DJ Red and a midtempo excursion from Bushwacka.

The Dub Pistols' finest yet. ●●●●● TJ

MONKEY MAFIA 'WORK MI BODY' (HEAVENLY) (BEATS)

Tighter re-working of this Heavenly Social anthem sees Jon Carter inject scratchy "Woo-hah"s, Patra's familiar reggae chants and twangy punctuation over slickly shuffling beats. Urban Takeover use similar sounds over relentless punching beats and the Bedwork mix is, in effect, tribal-esque house. ●●●●● JH

NALIN & KANE 'BEACHBALL' (FFRR) (HOUSE)

Another classic track that enjoyed good support in both its previous Hoj! Choons and firr releases is revived. It is good to see the popular original included here along with one of the other Hoj! mixes plus a new Tall Paul version. The Tall Paul mix is the one that's kicking off, boasting ample radio play along with strong support in Ibiza. Its blueprint hasn't changed much: a trademark beated-up beat backs up intermittent vocal lines and outstanding key stabs do the rest. There's still a strong case to keep to the original, though. ●●●●● CF

NATALIE IMBRUGLIA 'SMOKE' (RCA) (BEATS)

This 4m-plus-album-selling female artist takes a brave plunge into the radical remix world. Ganja Krui's 'Mix One' builds up from a calm intro into a bassline-fueled breakout thrasher with gentle vocal breakdown washes. Rae & Christian add kids' playground shouts over smooth scratchy hip hop vibes and full vocal.

alternative cuts

- 1 TWO BANKS OF 4 'SPEEDY'S AUTO REPAIRS' (SIRKUS)  
Mighty bassline, eerie piano with pure jazz chaos
- 2 HEFFNER 'AN EVENING WITH PT3' (INERTIA)  
Same name, different group. Outstanding sound design
- 3 FOURTE 'THIRTY-SIXTY-TWO' (OUTPUT)  
Shapes of things to come. From the tridge
- 4 GROOVERIDER 'MYSTERIES OF FUNK' (HIGHER GROUND)  
Breakbeats moving forward. Check 'On The Double' and 'Time And Space'
- 5 KUSHTI 'SECRET HANDSHAKES' (OCTOPUS)  
Finally-realised Plaid-produced album featuring La Soul Killer 'Taking Hold'

Compiled by gilles peterson  
 and played on his Radio One show, Thursdays 12pm-5am

BLACK CONNECTION 'I'M GONNA GET YA BABY' (XTRAVAGANZA) (HOUSE)  
 Following faithfully in the footsteps of their previous hit 'Give Me Rhythm', this is pure retro disco even down to the old-fashioned string sounds. The Italians always produce this kind of music expertly and smoothly and this is no exception. It comes in four very similar mixes - even Victor Simonelli doesn't stray from the formula - and while it may not have the soul of real disco, for crossover purposes it does the job. ●●●●● TJ

ALL SAINTS 'BOOTIE CALL' (FFRR) (HOUSE)

The All Saints album is becoming a greatest hits LP in its own right. 'Bootie Call' has a fair share of house and R&B mixes over three promotional 12-inches. The Dream Team and Bugcity & Haynes paint the house picture by simply playing the same song over a faster beat and introducing a garage feel. The R&B mixes are more appropriate, being the sound that All Saints are really all about, and both the Directors Kutt and the radio edit are classy mixes, the latter in particular likely to give All Saints another Top 10 placing. ●●●●● CF

SKOOTER MAC 'BEEN SOOO LOODING' (INTERSCOPE) (R&B)

The A-side offering is a cool groover. With the song following in the same explicitly suggestive fashion as titles such as Links 'Watcha Gone Do', it seems what remains of the summer has finally hotted up as far as lyrical content is concerned. Radio may have a problem with this but dubland definitely needs to check the flipside of this steamy piece of vinyl. In! Kamooze used it and more recently Herb McGruff on his explicit 'Before We Start'. The break to the beat is Tanya Gardner's 'Heartbeat', utilised as imaginatively as possible for a rinsed-out break. A phat headnodder. ●●●●● RH

MISS JONES FEAT. BIG PUNISHER 'TWO WAY STREET REMIX' (MOTOWN) (R&B)

This Chad 'Dr Ceuss' Elliot-produced cut is the first kick to be lifted from 'The Other Woman' album. Heavyweight rhymer BP opens the track with a relentless rap just to set the pace. MJ, the lady who soothed us with that classic R&B track 'Where I Wanna Be Boy', then steps in with her typically sweet vocal tones. The groove is minimal but catchy nevertheless, and the remix certainly lives up to what started off as a mediocre album cut. This is by no means groundbreaking but given the shortage of quality R&B right now, it'll stick out like a sore thumb. A nice club track. ●●●●● RH

HOUSE TUNE OF THE WEEK

INNER CITY 'BUENA VISTA' (WHITE LABEL) (HOUSE)

Basically this is "Good Life" remade by Kevin Saunderson, remixed by Tommy Ortyx and resung in Spanish by Paris Grey and it sounds as good as ever. Introduced with Spanish guitar before the beats kick in, the effortlessly simple arrangement works a treat. No doubt this would have been huge in Ibiza had it been ready for the holiday season. Apparently it's intended as a reminder of Inner City's past, ahead of new material. We wait with baited breath. ●●●●● TJ



INNER CITY

|    |                     |    |            |
|----|---------------------|----|------------|
| 1  | BOOTY<br>All Saints | 11 | ARE YOU TH |
| 2  | EVERYBODY           | 12 | I DON'T WA |
| 3  | NO MATTER           | 13 | EVERYTHIN  |
| 4  | CRUSH Jerr          | 14 | GOD IS A D |
| 5  | IF YOU TOLERATE     | 15 | WHAT CAN   |
| 6  | ONE FOR SO          | 16 | MYSTERIO   |
| 7  | FINALLY FO          | 17 | SUNMACH    |
| 8  | MUSIC SOU           | 18 | REAL GOOD  |
| 9  | MY FAVORIT          | 19 | CELEBRITY  |
| 10 | TO THE MO'          |    |            |



RUFF DRIVERZ

**RUFF DRIVERZ 'SHAME' (INFERNO) (HOUSE)**  
Following the successful 'Deeper Love', Ruff Driverz cover the Evelyn 'Champagne' King classic. The duo themselves provide two strong versions – the radio-friendly Full On Vocal, plus a more club-aimed Ruffdriver Mix, which keeps the best vocal hooks and matches them with superb stabbed break sections. Matt Darey pile-drives another stormer as only he can, but pick of the bunch here has to be Red Jerry's Vocal, a finely crafted mix which keeps those damn effective old skool stats and runs the full vocal over the top superbly. ●●●●● CF

**STRETCH & VERN PRESENT MICHEL LOBERT 'LE SPOT ON' (FFRR) (HOUSE)**  
Not to be outdone by the current mass of French purveyors of 'underwater house', Stretch & Vern contribute their own take on the genre. This one's a hard, thumping disco house instrumental that's more a DJ tool than a full song in its current form – a two-track 12-inch picture disc. ●●●●● BB

**HIP HOP TUNE OF THE WEEK**

**JUNGLE BROTHERS 'BECAUSE I GOT IT LIKE THAT' (V2/GEE STREET) (HIP HOP)**  
Justly surpassing Run DMC and others by enjoying success solely from remixed back catalogue, the JBz will soon achieve a hat-trick with this track from their 'Straight Out The Jungle' album which surprisingly was near a hit single. Utimastud aka a scratchy skank over ELO's 1978 hit 'Don't Bring Me Down', Freshersley use a Sly & The Family Stone break that soon doubles speed into radio-friendly drum & bass and Deacy Avenue employs a Seventies Western hip-hop feel. My only criticism is there's no Fatboy Slim mix. ●●●●● JH

**BINARY FINARY '1998' (POSITIVA) (HOUSE)**  
A track that has accumulated so many accolades over the past year finally gets a full run on Positiva. A true underground favourite in its original form on Aquarius and heralded as a trance anthem in the summer of 1997, it now features the massive Paul Van Dyk mix that gave it such a huge backbone on its re-release earlier this year, plus an equally strong version by Matt Darey. Both the new updates do it credit, combining the awesome hooks and drives from the original and marrying them to an incredibly powerful 4/4 beat that just seems to blow everything else out of the water. ●●●●● CF

**SPACE BATS 'MISSION ONE' (SHELLAC) (ALTERNATIVE)**  
The press release tells me this is a "Nu! artist, with a "Nu! track on a "Nu! label. However, it doesn't try to be clever and describe it as "Nu Skool breaks", unlike nearly every other record that blocks my front porch each morning. It kicks off with a deep, winding groove called 'Land On Mars'. You may need to shift up the tempo to get its full flavour, but those pitched-down stretchy bits in the middle will get your fire burning just nicely. Also check the electro-drenched 'Orbit The Moon' on the flip. ●●●●● DM

**SUNDANCE 'SUNDANCE' (REACT) (HOUSE)**  
Another overlooked favourite from '97 gets a well-deserved second chance in two new mixes. The Moonman mix plays second fiddle here to Sundance's own remix which again uses the 'Smokebelch' moment effectively. It retains its strong Euro feel and influence, gives the bassline a bit more prominence and thump, and overall maintains the momentum from its previous outing. ●●●●● CF

**SLY & ROBBIE 'SUPERTHRUSTER' (PALM PICTURES) (BEATS)**  
The first release on Chris Blackwell's new label comes from the original drum & bass duo. Here, Howie B helps out and adds some colourful effects to their tight, utempo dub groove that proves more infectious with each listen. There's also a version with horns thrown in, as well as a more typical S&R dub tune titled 'Ballistic Squeeze'. ●●●●● BB

**urban cuts**

- 1 **GANIBUS 'I HONOR U' (UNIVERSAL)**  
An equal dose of R&B and rap
- 2 **LAURYN HILL 'THE MISEDUCATION OF LAURYN HILL' (RUFF HOUSE)**  
Can't stop playing this, almost like itself!
- 3 **NICOLE RENEE 'STRAWBERRY' (ATLANTIC/EAST WEST)**  
Refreshing old-skool-style two-stepper
- 4 **SOLO 'TOUCH ME' (POLYDOR)**  
Soulful vibes are spreading – the classic comeback
- 5 **JON B AND COKO FEAT. JAY Z 'KEEP IT REAL' (Y&Y/EPIC)**  
Rhythm Nation favourite of the last couple of months

Compiled by **trevor nelson**

and played on his Radio One show, Saturdays 3pm-5pm

**MALCOLM MCLAREN 'BUFFALO GALS STAMPEDE' (VIRGIN) (HOUSE)**  
'Buffalo Gals Stampede' is the first single from Malcolm McLaren's 'Buffalo Gals Back To Skool' album. Female breakdancing crew the B-Gals reinterpret the Eighties hip hop classic, with production courtesy of Roger Sanchez and vocals from rap legend Rakim. The S Man does well in bringing the track up to date, and with breakdancing recently coming back to the fore this crossbreed should succeed. ●●●●● CF

**SEMI DETACHED 'FUNKY PLUCKER' (BOOMBX) (BEATS)**  
This double-header is the follow up to last year's superb 'Bassline' track that was a permanent fixture on the London beach scene. The lead cut is a full-on party smasher with all the trimmings – bold gut-wrenching beats and huge low-riding bass feature prominently. There's more of the same on the flip too, with 'Future' hitting all the right buttons. Setting fire to a club near you. ●●●●● DM

**FULL INTENTION 'EVERYBODY LOVES THE SUNSHINE' (SUGAR DADDY) (HOUSE)**  
Those DMC favourites and disco remixers cover an old Roy Ayers track in three versions. The Full Intention, Sugar Daddy and original mixes all have the same ideas, basing the production on a dragging disco house beat and filling the gaps with some sound house percussion. The piano fills are elegant and the summer feel of the track – although it comes at the end of the holiday period – is given the right timing. It's very solid in a funky disco house set. ●●●●● CF

**BLUE ADONIS 'DISCO COP' (SERIOUS) (HOUSE)**  
Belgian duo Dierk De Boeck and Wim Perdsen – with the help of Technocrat's Patrick De Myster – have created a true retro disco stormer. Rising horn effects are the centrepiece; the rising line repeat is very simple, and is aided well by a big orchestral feel presented in a dance outfit. Judge Jules provides a twacker mix, which emphasises the basic hooks of the original but with more thump. All this with a Magnus Magnusson sample too for extra cheekiness. ●●●●● CF

**BEST OF THE ALBUMS**

**VARIOUS 'DJ KICKS: ANHEA PARKER' (STUDIO K7) (ALTERNATIVE)**  
More eclectic than an average Oxtam store, Andrea Parker's 20-track mix CD sensually weaves over an hour of electro, drum & bass, hip hop and techno, ending up with her and David Morley's exclusive 'Unconnected' track, made up from literally home-made samples. ●●●●● JH

**VARIOUS 'DAY TRIP TO BRISCO' (FUSED & BRUISED) (BEATS)**  
Celebrating and energetically presenting the fusion of breakbeat and disco, this 11-track compilation showcases acts such as Elite Force, Subtronic, Silverkick & Lunatic Calm. As with other second-generation indie-beat labels such as Kahuna Cuts, Dust 2 Dust and Bolshi, Fused & Bruised have a strong roster and a clear identity. ●●●●● JH

**VARIOUS 'BOTCHIT BREAKS' (BOTCHIT & SCARPER) (BEATS)**  
This double CD with 12 dirty breakbeat tracks is available for the laughable price of £2.99. It's worth that alone for the inclusion of Fred Nasty's 'Boomin Back Alcha', which when re-released has serious club chart crossover potential. ●●●●● JH

**TROUBLE FUNK 'DROPPIN' BOMBS' (HARMLESS) (GO GO)**  
By not only including the big hits but also the less energetic ballads, Harmless has, for the first time, compiled a definitive and exhaustive triple CD of tracks by the Washington go go act. It features many previously unreleased UK tracks and a live jam which faithfully document a style that sadly got left behind in the late Eighties acid house explosion. ●●●●● JH

**CELEBRITY SOMETIMES**

19 **VIVA FOREV**  
20 **THE BOY IS**  
21 **I WANT YOU**  
22 **COME WITH ME**  
23 **DROWNED**  
24 **PARADISE**  
25 **MORNING**  
26 **C'EST LA VIE**

27 **LOST IN SF**  
28 **HOW DO I**  
29 **THE AIR TH**  
30 **LIFE IS A F**  
31 **WHIPPIN'**  
32 **SAVE TON**  
33 **JUST THE**  
34 **LOOKING THRO**  
35 **DEEPER U**  
36 **NEEDIN' U**

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**GAMBAFREAKS**  
featuring **PACO RIVAZ**

FAM POP TIP CHART NUMBER 1 • BEDA CLUB CHART NUMBER 1

© evocative

12.09.98  
**the UK ALBUM CHART**

COMPILATIONS IN ITALIC, NEW & REISSUES IN BOLD, NEW RE-ENTERING IN ITALIC, NEW ARTISTS IN BOLD

| TW | UP | WKS | TRK | Artist                            |
|----|----|-----|-----|-----------------------------------|
| 1  | 7  | 3   | 6   | Jon B                             |
| 2  | 2  | 6   | 8   | Arista                            |
| 3  | 28 | 2   | 6   | Ruffhouse/Epic                    |
| 4  | 1  | 7   | 7   | Laurny Hill                       |
| 5  | 15 | 2   | 7   | Carmon featuring Muse             |
| 6  | 17 | 1   | 7   | Ali                               |
| 7  | 29 | 2   | 7   | Brian McKnight                    |
| 8  | 1  | 1   | 7   | Simply Smooth                     |
| 9  | 1  | 1   | 7   | Link                              |
| 10 | 1  | 1   | 7   | Death                             |
| 11 | 9  | 8   | 7   | Mya                               |
| 12 | 4  | 8   | 7   | A Tribe Called Quest              |
| 13 | 12 | 3   | 7   | Grapply featuring Blaze           |
| 14 | 4  | 8   | 7   | Canibus featuring Youssou I' Dior |
| 15 | 13 | 3   | 7   | Link                              |
| 16 | 1  | 6   | 7   | Mya                               |
| 17 | 1  | 6   | 7   | Kleshy                            |
| 18 | 1  | 6   | 7   | Stephen Simmonds                  |
| 19 | 1  | 6   | 7   | Lutricia McNeal                   |
| 20 | 1  | 6   | 7   | Beverly Knight                    |
| 21 | 5  | 4   | 7   | K-Ci & Jo Jo                      |
| 22 | 13 | 8   | 7   | Boyz n the Bay                    |
| 23 | 15 | 8   | 7   | Leather Vandross                  |
| 24 | 1  | 8   | 7   | Kelly Price                       |
| 25 | 1  | 8   | 7   | Funkmaster Flex                   |
| 26 | 1  | 8   | 7   | All Saints                        |
| 27 | 1  | 8   | 7   | Aaliyah                           |
| 28 | 1  | 8   | 7   | Tahyna Ali                        |
| 29 | 1  | 8   | 7   | Noreaga                           |
| 30 | 1  | 8   | 7   | Noreaga featuring Missy Elliott   |
| 31 | 1  | 8   | 7   | Honeyz                            |
| 32 | 1  | 8   | 7   | Sparkler                          |
| 33 | 1  | 8   | 7   | Monica                            |
| 34 | 1  | 8   | 7   | Kina Marie                        |
| 35 | 1  | 8   | 7   | MC Lyte                           |
| 36 | 1  | 8   | 7   | Nest                              |
| 37 | 1  | 8   | 7   | Queen Latifah featuring Apache    |
| 38 | 1  | 8   | 7   | Rakim                             |
| 39 | 1  | 8   | 7   | Myrron                            |
| 40 | 1  | 8   | 7   | Cypress Hill                      |
| 41 | 1  | 8   | 7   | Shemette May                      |
| 42 | 1  | 8   | 7   | Black Eyed Peas                   |

**[commentary]**  
 by Tony Iarldes

There are no less than six new entries in our top 10 alone this week. 'They Don't Know' by Jon B sees its way to number one, which may be the start of it actually becoming a hit here - in the US, Mr B has been in the charts for more than six months... LAURNY HILL jumps up to number three with 'Doo Wop'. Overall, I'd have to say her solo album wasn't the mind-blower I was expecting after 'Sweetest Thing', but it certainly grows on you... Sory also hits the top 10 with the testosterone-charged LINK, whose 'Whatcha Gonna Do?' - which was around on their album sampler - leaps straight in at eight now it's promoted properly... It's good to see Glasgows's Big Bang label at number seven with SHINZ's SMOOTH's 'Lady', and another infrequent visitor to our chart, fir, is straight in at nine with DEEJAY's 'Relax'. Wildcards' ALL is the sole UK representative in this week's top 10, but STEPHEN SIMMONDS and the UK-based LUTRICIA McNEAL both manage high entries at 16 and 17 respectively... TONY CARROLL makes her debut at number 26. With Will Smith as her mentor and Michael Jackson as her label boss, it's likely we'll be hearing a fair amount about her... Contrary to reports, it's KELLIE's duet with Celine Dion won't be included on his forthcoming double album 'R'. However, it does feature Sparkle, Foxy Brown, Keith Murray, Nas, Cam'ron, Jay Z, Noreaga and Vegas Cats. The release date is October 12.

12.09.98  
**the UK SINGLES CHART**  
 (handbag)

COMPILATIONS IN ITALIC, NEW & REISSUES IN BOLD, NEW RE-ENTERING IN ITALIC, NEW ARTISTS IN BOLD

| TW | UP | WKS | TRK | Artist                                    |
|----|----|-----|-----|---|
| 1  | 4  | 2   | 1   | Witched                                   |
| 2  | 9  | 3   | 2   | Shy                                       |
| 3  | 2  | 3   | 2   | Lutricia McNeal                           |
| 4  | 25 | 3   | 2   | Pom Kings vs DJ Supreme                   |
| 5  | 19 | 3   | 2   | Sundance                                  |
| 6  | 1  | 1   | 2   | Duran Duran                               |
| 7  | 1  | 1   | 2   | Alicia                                    |
| 8  | 3  | 3   | 2   | Stardust                                  |
| 9  | 3  | 4   | 2   | Mark Van Dale with Enrico                 |
| 10 | 1  | 1   | 2   | K-Klass                                   |
| 11 | 1  | 1   | 2   | Paradox featuring Tony Carriego           |
| 12 | 1  | 1   | 2   | Simply Smooth                             |
| 13 | 5  | 3   | 2   | Neja                                      |
| 14 | 2  | 5   | 2   | Glória Estefan                            |
| 15 | 34 | 2   | 2   | Jackie 'O'                                |
| 16 | 14 | 2   | 2   | Lighthouse Family                         |
| 17 | 1  | 1   | 2   | E-Zone 101                                |
| 18 | 43 | 2   | 2   | Timothy Bakwood                           |
| 19 | 30 | 2   | 2   | Malcolm McLaren vs Rakim vs Roger Sanchez |
| 20 | 30 | 2   | 2   | Golden Girls                              |
| 21 | 10 | 2   | 2   | Whirligig                                 |
| 22 | 12 | 3   | 2   | Bus Stop featuring Randy Bachman          |
| 23 | 13 | 4   | 2   | The Shriek                                |
| 24 | 1  | 1   | 2   | Sleaze Sisters                            |
| 25 | 5  | 6   | 2   | Legs                                      |
| 26 | 1  | 1   | 2   | Atlanta                                   |
| 27 | 1  | 1   | 2   | Zindy                                     |
| 28 | 1  | 1   | 2   | Ozge                                      |
| 29 | 1  | 1   | 2   | Big Adonis                                |
| 30 | 1  | 1   | 2   | Mia Chavira                               |
| 31 | 1  | 1   | 2   | Edie Amador                               |
| 32 | 1  | 1   | 2   | The Age Of Love                           |
| 33 | 7  | 3   | 2   | Los Umbrellos                             |
| 34 | 16 | 3   | 2   | Ciccanca featuring Mason                  |
| 35 | 1  | 1   | 2   | Cocin Fisher's Big Freak                  |
| 36 | 1  | 1   | 2   | Sirinya Pink                              |
| 37 | 23 | 3   | 2   | Paradox                                   |
| 38 | 39 | 2   | 2   | Botchie Call                              |
| 39 | 1  | 1   | 2   | Dream Universe                            |
| 40 | 15 | 6   | 2   | SOMETIMES                                 |

**[commentary]**  
 by Alan Jones

The most competitive Top 40 in some time plays host to 15 new entries, though the new number one - WITCHED's 'Rollercoaster' - outdistances not just all the new entries but all other records by an impressive 40%. With only two of the three 12-inches which make up the promo package so far serviced - the Steve 'Silk' Hurley mixes have yet to drop - it could yet increase its lead... Meanwhile, even though the failure of Polydor to service pop jocks with an uptempo mix of Boyzone's 'The Matter What' has clearly not had a negative effect on the record's sales, it has allowed the enterprising Branded label to put together a rather less subtle club mix, credited to PARADOX FEATURING TONY CARRIEGO, and they've been rewarded with a number 11 debut this week. Apparently a dance mix of Boyzone's recording was prepared but it is unlikely to surface at this stage. Similarly, DJ's whose mouths watered when they saw that the current Corsairs single 'What Can I Do?' was mixed by Tin Tin Out and were disappointed by the mellow, downtempo mix they delivered have been catered to by ATLANTA's NRGster version of the song, issued by Branded sister label Klone, a new entry this week at number 26... The highest new entry this week is 'Someone Loves You Honey', the forthcoming single by LUTRICIA McNEAL. Debuting at number three on the pop chart, it also moves 24-12 on the upfront chart and enters the urban chart at number 17.

**1 BOOT** All Formats  
**2 EVERYBODY**  
**3 NO MATTER**  
**4 CRUSH** Jett  
**5 IF YOU TOILET**  
**6 ONE FOR S**  
**7 FINALLY FO**  
**8 MUSIC SOU**  
**9 MY FAVORI**  
**10 TO THE MO**

**11 ARE YOU IT**  
**12 I DON'T WA**  
**13 EVERYTHIN**  
**14 GOD IS A D**  
**15 WHAT CAN**  
**16 MYSTERIO**  
**17 SUNMACH**  
**18 REAL GOO**  
**19 CELEBRAT**

# the CHART

(compiled by also jones from a sample of more than 900 DJ returns - fax: 0171-928 2831)

TOP 50

| Wk | Artist  | Track                                     | Label                    |
|----|---|---|--------------------------|
| 1  | TALKIN WITH MYSELF '98 (BELOVED/CANNY MIXES)  | ELECTRICE 101                             | Manitesto                |
| 2  | NERVOUS BREAKDOWN (JONES/YES THE SHRINK/KILL/TALENT SHOW MIXES)   | The Shrink                                | Neo/V2 Recordings        |
| 3  | THE FREAKS COME OUT (2000 FREAKSPHAT/MANU/ELTAN/SHARPOVAIN FISHER MIXES)                                  | Cevin Fisher's Big Freak                  | Sound Of Mystery         |
| 4  | LIVIN' FOR THE WEEKEND (CANNY/FIRE ISLAND MIXES)  | Dina Carroll                              | 1st Avenue/Manitesto     |
| 5  | KINETIC (SIX/BEYOND/FIT/TH/MASTERS/ORBITAL MIXES)   | Golden Girls                              | Definitive               |
| 6  | HOUSE MUSIC (DEEP DISH/FULL INTENTIONAL MIXES)  | Eddie Amador                              | Pukka                    |
| 7  | DISCO COP (ORIGINAL/JUDGE JULES MIXES)  | Blue Adam                                 | Serious                  |
| 8  | BEACHBALL (TALL PAUL/MALIN & KANE/SHAMAM MIXES)   | Malin & Kane                              | ifrr                     |
| 9  | 1998 (ORIGINAL/PAUL VAN DYK/MATT DAREY MIXES)   | Binary Fire                               | Aquarius/Picnic          |
| 10 | DREAM UNIVERSE (TAUCHER/ILT/MANN WITH NO NAME MIXES)  | C.M.                                      | Hoof Champs              |
| 11 | LIVE IT UP (K-LASS/PERFECT MOTION MIXES)  | K-Klass                                   | Parlophone               |
| 12 | SOMEONE LOVES YOU HONEY (CLUB LUMF-TOTAL/STEVE ANTONY MIXES)  | Lutricia McNeal                           | Wildcat                  |
| 13 | I'M GONNA GET YA BABY (FULL INTENTIONAL/ROBERTO SANCHELLI MIXES)  | Black Connection                          | Xtravaganza              |
| 14 | FEELIN' YOU (MOOD II SWINGS/STONEBRIDGE/SALAM REMIX/DOUG TULLY/JOE BIRTH MIXES)                           | All                                       | Wildcat                  |
| 15 | 4M (SMITHING IN MASTERS/BLUES/STONER/SHRIMP & STROGO'S EFRAGIA/SPZ & LEVIN/EFERSMAN/2 & 3/SUNSHINE MIXES) | Via Devo                                  | Eight Tapes              |
| 16 | ANSWER MY PRAYER (RHYTHM STREET/TOTAL/ACX MIXES)  | Rhythm Street featuring Jeanie Tracy      | Paral-Act                |
| 17 | SUNDANCE (SUNDANCE/MOONMAN MIXES)   | Sundance                                  | React                    |
| 18 | QUESTION OF FAITH (TODD TERRY/DJUBT BOYS/LINSLAKE CAMPBELL/H.P. DANIE MIXES)                              | Lighthouse Fantasy                        | Wild Card                |
| 19 | LAST TRAIN TO KING'S CROSS  | Slimy Pink                                | Positiva                 |
| 20 | ROUND 'N' ROUND (TNT MIXES)   | Zesty                                     | Chrystal/EFM             |
| 21 | JUMPIN' & PUMPIN' (FRED & GINGER/BABY/BLUE MIXES)   | The Son                                   | Daily Free               |
| 22 | LADY KELLY (GALONDON CONNECTION/STEVE SILK/HURLEY MIXES)  | Simply Smooth                             | Big Bang                 |
| 23 | GOTTA BE... MOVIN' ON UP (DAVID MORALES/ORIGINAL MIXES)   | PM Dawn                                   | Gez Street/V2            |
| 24 | THE FUTURE OF THE FUTURE (STAY GOLD) (DAVID MORALES/DEEP DISH MIXES)                                      | Deep Dish with EBTG                       | EMI                      |
| 25 | GIRLS ON FILM (TALL PAUL MIXES)   | Duran Duran                               | Arista                   |
| 26 | HERE WE GO AGAIN (DAVID MORALES/PAZER-4/GRID/MXOLOGIST MIXES)   | Aretha Franklin                           | Sugar Daddy              |
| 27 | EVERYBODY LOVES THE SUNSHINE (FULL INTENTION MIXES)   | Full Intention                            | Deconstruction           |
| 28 | SCREEMIN' (ANTHEM '98) (TACTIN/JOI MIXES)   | ADRENALIN 'N' JOI vs DJ                   | All Around The World     |
| 29 | UP TO THE WILDSTYLE (PORN KINGS/SUPREME MIXES)  | Porn Kings vs Top Of DJ Supreme           | Reverb                   |
| 30 | WE ALL NEED LOVE (TNT/MOUNT RUSHMORE/SHARPLETCH MIXES)  | TNT presents Casa Royale                  | BCA                      |
| 31 | EVERYBODY GET UP (SHARP/JUDAS S MIXES)  | Five                                      | ifrr                     |
| 32 | BREED 'N' THE WILD (BEYOND/FIT/TH/MASTERS/ORBITAL MIXES)  | Golden Girls                              | ifrr                     |
| 33 | BOOTIE CALL (DREAM TEAM/CLUB ASYLUM/GEMAMI/HAISE MIXES)   | All Saints                                | Street                   |
| 34 | CLUB FOR LIFE '98 (CHRIS & JAMES/COLIN TENDAVALE MIXES)   | Chris & James                             | Locked Out/LX Recordings |
| 35 | 4 NEED GOOD LOVE (SANTIAGO BLUE/TOOTH EDWARDS MIXES)  | Tuff Jam                                  | Moksha                   |
| 36 | UNIVERSAL (SHARP/1989 WITH MATT ROBERTS/187 LOCKDOWN MIXES)   | Shamen                                    | Concrete                 |
| 37 | CYCLONE (DUB PILOTS/STRETCH 'N' VERNIQ/REDBUSH/WACKA MIXES)   | Dub Pilots                                | Deviant                  |
| 38 | FOR AN ANGEL (PAUL VAN DYK/MATT WEST/TERRY LEE BROWN/JUNIOR MIXES)  | Paul Van Dyk                              | React                    |
| 39 | THE AGE OF LOVE (GRANBLES/CANNY VIBIOUS MIXES)  | The Age Of Love                           | Club Tots                |
| 40 | HODIN' 'N' TOOTIN' (SHARP BOYS MIXES)   | Kiez Klub                                 | Addictive                |
| 41 | AYLA (DJ TAUCHER/SPACE BROTHERS/GACHA COLLUSION MIXES)  | Ayla                                      | EMI                      |
| 42 | ARE YOU USING ME  | Luther Vandross                           | Xtravaganza              |
| 43 | STRONG IN LOVE (CHICANE/DISCO CITIZENS MIXES)   | Chicane featuring Mason                   | EMI                      |
| 44 | ALL THE MONEY'S GONE (TNT IN/TN OUT MIXES)  | Babylon Zoo                               | Fowl                     |
| 45 | ELBY (ORIGINAL/ROB DAVIS & PAUL GOTE MIXES)   | Young Guns                                | Diverse                  |
| 46 | CAN I FEEL YOUR HEAVENS/NURFF ORDER/DEE/LOX MIXES)  | Parkdize                                  | French Yellow LP         |
| 47 | GYM TONIC   | Bob Sinclair                              | Hoof Champs              |
| 48 | CHANGE ME (ORIGINAL/KLUK LOOPS/FORCE MASS MOTION/CLIDE MIXES)   | Parsipalides                              | Parlophone/Rhythm Series |
| 49 | SKIN (M&S/UNDERGROUND SOLUTION MIXES)   | Charlote                                  | Island                   |
| 50 | PARTY HARD (STRETCH 'N' VERNIQ/MIDDLE/TOWN SEEING VO/CHRISTOPHER JUST MIXES)                              | Pulp                                      | Virginie                 |
| 51 | TRUFFALO GALS STAMPEDE (ROGER SANCHEZ MIXES)  | Malcolm McLaren vs Rainin & Roger Sanchez | Hoof Champs              |
| 52 | THE BODY SHINE EP   | BODY SHINE/PUMPY SHINE                    | Billy Holliday           |
| 53 | 16 MY LOVE (BANANA REPUBLIC/CIWAN LACOBUCI/NVILLE G HOUSE/MARZ MIXES)                                     | Shanna Sanchez                            | R&S                      |
| 54 | 9 SUBMOS JUTOS (WE RISE TOGETHER) (RECALL 22 MIXES)   | Recall 22                                 | Champion                 |
| 55 | STAY WITH ME (ECHOBEAT/PUMP FRICTION VS. PREVIOUS PAUL/SPACE BROTHERS VS. TULLI MIXES)                    | Ultra High                                | Eternal                  |
| 56 | WOULD YOU...? (TRAILMEN/WHOMEVER MIXES)   | Touch & Go                                | Over/V2                  |
| 57 | FEELS LIKE A LIFETIME (S.O.P./GARY WALKER/MATT KOOCH MIXES)   | Relictive                                 | Elasticape               |
| 58 | WORK M BODY JUNIOR (CATERVIRBAN TAKEOVER/CHOCEN SCRATCH MIXES)  | Monkey Mafia                              | Heavenly                 |
| 59 | MUSIC IS THE ANSWER (DANCIN' & DREAM) (FRILEY & HELLER/CANNY TANGULA MIXES)                               | Danny Tangula featuring Celena Taitelud   | ifrr                     |
| 60 | RELAX (BUMP & FLEX MIX)   | Bump                                      | ifrr                     |

## [commentary] by alan jones

A number one club hit in 1990 and a number one club hit in 1998 - that's the history of 'Talkin' With Myself' by **ELECTRICE 101**, which surges from number eight to the top of the pile this week. The defunct Birmingham band, who were fronted by Billie Ray Martin, leapfrog over **THE SHRINK's** 'Nervous Breakdown' - up 7-2 - to take the title with a margin of nearly 10%. After a succession of low scoring number ones, 'Talkin' With Myself' has a higher level of DJ support than any number one since 'Needin' You' by labelmates David Morales presents The Face eight weeks ago. It's **Manitesto's** eighth number one of 1998, following **Byron Stingily's** 'Testify' and 'You Make Me Feel (Mighty Real)', **Todd Terry's** 'Ready For A New Day', **Karen Ramirez's** 'Troubled Girl' and 'Looking For Love', **Da Hood's** 'Met Her At The Love Parade' and, as previously stated, 'Needin' You'. It's ironic that they should have their latest number one at the expense of **The Shrink**, whose single is the debut offering of the Neo label, the new imprint from **Eddie Gordon**, who set up **Manitesto** in the first place... **Manitesto** also has the highest new entry, courtesy of **DINA CARROLL**, whose 'Livin' For The Weekend' debuts at number four. With mixes by Canny and Fire Island the track - which will be commercially released on Mercury rather than **Manitesto**, and originates from the 1st Avenue store - won't be the one you'll hear on pop radio, the official A-side of the record being '1, 2, 3'. It's a tactic which has served 1st Avenue well, with artists like **Eternal**, **Louise**, and even most recent discoveries the **Honeyz** all having different tracks serviced to clubs and pop radio, with the less clubby track being the official A-side in every case... **DURAN DURAN** have a greatest hits album scheduled for release later in the year, and 'Girls On Film' will be re-released as a single to focus attention on the project. Prior to that, however, **DJs** have been serviced with **Tall Paul** mixes which are not scheduled to be part of the commercial release. The record got a positive reception from **DJs** last week, and consequently debuts on the chart at number 25, while making an even more impressive debut at number six in the Pop Tip chart.

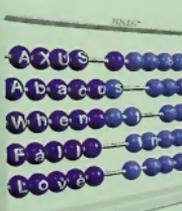


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20 SOMETIMES

14 21 VIVA FOREV

15 22 BIRTHDAY SURPRISE

16 23 THE BOY IS

17 24 I WANT YOU

18 25 COME WITH

21 26 FREAK ME

10 27 DROWNED

18 28 PARADISE

19 29 MORNING

25 30 C'EST LA VIE

23 31 LOST IN SP

35 32 HOW DO I

18 33 THE AIR TH

27 34 LIFE IS A FL

35 35 WHIPPIN' P

26 36 SAVE TONIT

29 37 JUST THE T

38 38 LOOKING THROU

31 39 DEEPER UN

32 40 NEEDIN' U

the **COOL CUTS** [chart]

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|    |      |   |                |               |
|----|------|---|----------------|---------------|
| 1  | (2)  | <b>BUENA VISTA Inner City</b> (Reworked version of 'Good Life' sung in Spanish by Paris Grey)                                       | Skint          | ☎ Code - 2183 |
| 2  | NEW  | <b>GANGSTER TRIPPIN' Fatboy Slim</b> (Hot on the heels of 'Rockafeller Skank' and just as huge)                                     | Deconstruction | ☎ Code - 2187 |
| 3  | (4)  | <b>FUTURE OF THE FUTURE (STAY GOLD) Deep Dish with Everything But The Girl</b> (Taken from their album with new mixes from Morales) | Xtravaganza    | ☎ Code - 2184 |
| 4  | (5)  | <b>I'M GONNA GET YA BABY Black Connection</b> (Smooth disco house with mixes from Full Intention and Victor Simonelli)              | white label    | ☎ Code - 2185 |
| 5  | (5)  | <b>THE ENERGY Astro Trax Team</b> (Hot UK-produced garage track)  | Concrete       | ☎ Code - 2186 |
| 6  | (1)  | <b>CYCLONE Dub Pistols</b> (With hot mixes from Stretch & Vern, DJ Red and Bushwacka)   | D-Disco        | ☎ Code - 2188 |
| 7  | NEW  | <b>BOMB DA LOOP Kings Of Rhythm</b> (Hot on white label earlier this year, now with new Steel Trax mixes)                           | Pagan          | ☎ Code - 2189 |
| 8  | NEW  | <b>SENSE OF DANGER Presence</b> (Cool house tune with Shara Nelson on vocals)   | VC             | ☎ Code - 2188 |
| 9  | (7)  | <b>NERVOUS BREAKDOWN Shrink</b> (With new mixes from Jonesey and Bulletproof)   | Virgin         | ☎ Code - 2200 |
| 10 | NEW  | <b>FOXXY Cassius</b> (More twisted house music from across the Channel)   | Sharp          | ☎ Code - 2201 |
| 11 | NEW  | <b>SEXOGR00VE '98 Joe T Vanelli</b> (With new mixes from Sharp, Alan Thompson and Joe T himself)                                    | Multiply       | ☎ Code - 2202 |
| 12 | NEW  | <b>THE SILENCE Mike Coglin</b> (Pumping house groove with a big piano riff)   | Platipus       | ☎ Code - 2203 |
| 13 | NEW  | <b>MADAGASCA Art Of Trance</b> (Top trance tune with remix from Cygnus X)   | Soultrick      | ☎ Code - 2204 |
| 14 | NEW  | <b>CAN'T GET ENOUGH Soutsearcker</b> (Mark Pomeroy-produced NY house cut)   | Filth          | ☎ Code - 2205 |
| 15 | NEW  | <b>MAY THE FUNK BE WITH YOU Second Crusade</b> (Excellent funky deep house package with mixes from 20:20 and Bob Sinclair)          | white label    | ☎ Code - 2187 |
| 16 | (10) | <b>THE SEDUCTION OF ORPHEUS Titi</b> (Ex-Perfecto label stars with an epic trance)  | Wild Card      | ☎ Code - 2206 |
| 17 | NEW  | <b>QUESTION OF FAITH Lighthouse Family</b> (With mixes from Todd Terry, Idjut Boys, Phil Dane and Linslee Campbell)                 | Arthrob        | ☎ Code - 2207 |
| 18 | NEW  | <b>QUEENS OF THE UNIVERSE Fini Dolo</b> (Featuring tough mixes from Hardknox and Mantronik)   | R&S            | ☎ Code - 2208 |
| 19 | NEW  | <b>DRUMS OF THUNDER Tommy Gee</b> (With mixes from Boom Boom Satellites, Dr Olive and Chocolate Weasel)                             | Language       | ☎ Code - 2209 |
| 20 | NEW  | <b>FRIED FUNK &amp; MICROCHIPS Buckfunk 3000</b> (From the excellent 'First Class Ticket To Telos' album and remixed by S.U.A.D.)   |                |               |



a guide to the most essential new club tunes as featured on this 'essential selection', with peak long, breakbeat-heavy riddies between 8pm and 12pm. Compiled by DJ feedback and data collected from leading DJs and the following sources: CitySoundz/Biggie (see previous back matter), Lighter (London), Saxon Broadcast/General (Manchester), The Prohibition (Liverpool), 7-9 (Liverpool), Ruffa (Manchester), White Box (London), Myxine (London), Arcade (London), Rhythmic Spectrum (London).

**namecheck...**

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**1 BOOT** All Saints

2 EVERYBODY

3 NO MATTER

4 CRUSH Jenni

5 IF YOU TOLERATE

6 ONE FOR SC

7 FINALLY FO

8 MUSIC SOU

9 MY FAVORI

10 TO THE MO

11 ARE YOU T

12 I DON'T WA

13 EVERYTHIN

14 GOD IS A D

15 WHAT CAN

16 MYSTERIO

17 SUNMACHI

18 REAL GOOD

19 CELEBRITY

20 SOMETIMES Tim 'n' Tat featuring Shelley Nelson VC Recordings



- 14 **21** VIVA FOREVER Spice Girls Virgin
- 15 **22** GHETTO SUPERCOP THAT IS WHAT YOU ARE THE ROOTS featuring DJB & Replican JMA Interscope
- 16 **23** THE BOY IS MINE Brandy & Monica Atlantic
- 17 **24** I WANT YOU BACK Cleopatra WEA
- 18 **25** COME WITH ME Puff Daddy featuring Jimmy Page Epic
- 19 **26** FREAK ME Another Level Northwestside
- 20 **27** DROWNED WORLD (SUBSTITUTE FOR LOVE) Madonna Maverick
- 21 **28** PARADISE CITY N-Trance All Around The World
- 22 **29** MORNING AFTERGLOW ElectraRay MCA
- 23 **30** C'EST LA VIE B'witch'd Glow Worm/Epic



- 23 **31** LOST IN SPACE Apello Four Forty Epic
- 24 **32** HOW DO I LIVE LeAnn Rimes Curb/The Hit Label
- 25 **33** THE AIR THAT I BREATHE Simply Red East West
- 26 **34** LIFE IS A FLOWER Ace Of Base London
- 27 **35** WHIPPIN' PICCADILLY Gomez Hut/Virgin
- 28 **36** SAVE TONIGHT Eagle-Eye Cherry Polydor
- 29 **37** JUST THE TWO OF US Will Smith Columbia
- 30 **38** LOOKING THROUGH YOUR EYES COMMITMENT LeAnn Rimes Curb/Hit Label/Curb
- 31 **39** DEEPER UNDERGROUND Jamiroquai Sony S2
- 32 **40** NEEDIN' U David Morales presents The Face Manifesto



# compilations

- 1 **THE IBIZA ANNUAL 10** GREASE (OST) Polydor  
*Miscelany Of Sound*
- 2 **NOW THAT'S WHAT I CALL MUSIC! 10** COOL GROOVES PolyGram TV  
*BMV/Pop/Euro*
- 3 **IBIZA UNCOVERED 2 11** RELAX! THE ULTIMATE 80'S MIX Virgin/GMI  
*Pop/Club*
- 4 **TONG - ESSENTIAL SELECTION - SUMMER 1998 14** BEST DANCE ALBUM IN THE WORLD. EPIC 8  
*Pop/Club*
- 5 **TOTALLY WICKED 15** MOTOWN 40 FOREVER Motown  
*Warmer/Pop/Club/TV/Sony TV*
- 6 **STREET VIBES 16** SHINE 10 PolyGram TV  
*Warmer/Pop/Club/TV/Sony TV*
- 7 **FRESH HITS 98 17** WORLD MOODS Virgin/GMI  
*Warmer/Pop/Club/TV/Sony TV*
- 8 **ULTIMATE COUNTRY 18** LOCK, STOCK & TWO SMOKING BARRELS (OST) Island
- 9 **POWER & SOUL 19** THE SIMPSONS - SONGS IN THE KEY OF...  
*Pop/Gram TV*
- 10 **TONG - ESSENTIAL SELECTION - SUMMER 1998 20** ULTIMATE CLUB MIX 2  
*Pop/Gram TV*

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featuring PACO RIVAZ

RAM POP TIP CHART NUMBER 1 • BEDA CLUB CHART NUMBER 1 **6** evocative

18 **20** VERSION 2.0 Garbage Mushroom



- 17 **21** LET'S TALK ABOUT LOVE Celine Dion Epic
- 18 **22** JANE MCDONALD Jane McDonald Focus Music
- 19 **23** BIG WILLIE STYLE Will Smith Columbia
- 20 **24** LEFT OF THE MIDDLE Natalie Imbruglia RCA
- 21 **25** THE 3 TERRORS IN PARIS Carreras/Domingo/Pavarotti with Levine Deco
- 22 **26** BRING IT ON Gomez Hit/Virgin
- 23 **27** BIG CALIM Morcheeba Indochine
- 24 **28** NEVER S-A-Y NEVER Brandy Atlantic
- 25 **29** COME FIND YOURSELF Fun Lovin' Criminals Chrysalis
- 26 **30** SPICEWORLD Spice Girls Virgin



- 27 **31** Fontana
- 28 **32** GET IN Kenickie EMI
- 29 **33** HELLO NASTY Beastie Boys Grand Royal/Parlophone
- 30 **34** TRAMPOLINE The Mavericks MCA Nashville
- 31 **35** THE STONE ROSES The Stone Roses Silverstone
- 32 **36** TITANIC (OST) James Horner Sony Classical
- 33 **37** AQUARIUM Aqua Universal
- 34 **38** IT'S MY LIFE - THE ALBUM Sash! Multiphly
- 35 **39** MEZZANINE Massive Attack Virgin
- 36 **40** TRACY CHAPMAN Tracy Chapman Elektra



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# CHART COMMENTARY

by ALAN JONES



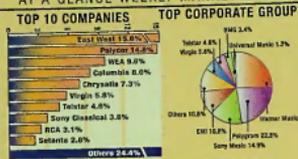
While recording artists are forever going on about growing and changing, the Great British Public likes nothing more than a repeat dose of what it liked them for in the first place. Canny operators such as Meat Loaf and Jean Michel Jarre have finally learnt this lesson and released long-awaited sequels to acclaimed earlier works with spectacular results. Dito Milk & Oldfield, who has turned the trick twice now, Oldfield will forever be known for

Tabular Bells, his introductory 1973 chart-topper. Having sunk as low as 49 with his 1990 album Amarak, Oldfield recorded Tabular Bells II in 1992, and was rewarded with his first number one album in 18 years. Having seen his subsequent Songs Of Distant Earth peak at number 24, Oldfield has wisely chosen to return to the bells, and Tabular Bells III is this week's highest debut, entering the chart at number four.

Boyzone and The Corrs continue their Celtic occupation of the chart summit, with the former again running out as chart champs, with a further 47,500 sales of where We Belong proving just enough to see off Talk On Corners, although the gap between them shrunk from 32,900 to 2,300 sales in the week. Talk On Corners has now sold more than 700,000 copies while Where We Belong is up to 360,000.

With three new entries to the Top 10 for the second week in a row – as rare an occurrence here as it is common in the singles chart – Mike Oldfield leads the newcomers with Tabular Bells III at number four, followed by the Divine Comedy's Fin De Siecle at nine and James Horner's Back To Titanic at 10. The latter album is also a new entry at seven in America, and includes further incidental music from the record-breaking movie, as well as a new track featuring Maïe Brennan (ex Clannad) and a remix of Céline Dion's love theme My Heart

## MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



Will Go On including dialogue from the film. It sold nearly 14,000 copies last week. The original Titanic soundtrack, which topped the

chart earlier this year, jumps 45-36, and has now sold more than 740,000 copies in Britain.

## ALBUM FACTFILE

The Three Tenors phenomenon is on the wane. When Plácido Domingo, Jose Carreras and Luciano Pavarotti first joined forces for In Concert in 1990, the resulting album was a multi-platinum number one.

Four years on, The Three Tenors in Concert 1994 was another chart topper, although it sold fewer copies and hung around the chart for a year less. Reunited for France 98, the latest album by the operatic heavyweights – The 3 Tenors in Paris – debuted at number 14 a fortnight ago, and has already slipped to 25. Worse still, Domingo's experimental foray into the non-classical arena with Por Amor has resulted in very disappointing sales, the album debuting at a lower number 126 this week.

Tracy Chapman's self-titled 1988 album earns its highest overall chart placing in more than nine years this week, climbing 51-40. The album is also back at the top of the price chart, after yielding to Massive Attack's Protection in recent weeks.

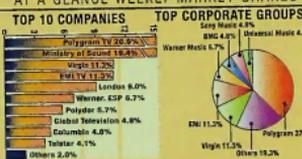
## COMPILATIONS

After a fourweek reign, Now That's What I Call Music 40 is replaced at number one by the Ibiza Annual. Sales of both albums are down over the week, with Now 40 dipping from 53,100 to 38,700 and the Ibiza Annual slipping from 47,700 to 40,700. But with nothing else near – Ibiza Uncovered 2 is ranked third with just 13,100 sales – that is enough for the Ibiza Annual to make a timely climb to number one. I say timely because this week is the club-owned label's fifth birthday, having first broached the charts with its debut release The Ministry of Sounds – Sessions Volume 1 album on 11 September 1993. All subsequent albums on the label have performed well too, with the most recent Clubbers Guide To Ibiza, featuring mixes from Radio One twinning

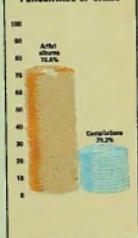
Judge Jules and Pete Tong selling nearly 150,000 copies since its release nearly three months ago. Meanwhile, Now 40 has sold 430,000 copies in five weeks – though comparisons are worthless, as the Now series is in a sales league of its own.

Following a long spell as the top soundtrack album, and a period being Greece as the number two, The Full Monty has slipped into fourth place – and number 35 on the overall compilation chart – as new cinematic successes overwhelm it. Greece is till the top soundtrack, but the critically acclaimed Look, Stock And Two Smoking Barrels debuts at number two (and at 18 on the compilation chart), while Armageddon, which comes the current Aerosmith hit I Don't Want To Miss A Thing, takes third place.

## MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



## COMPILATIONS AS PERCENTAGE OF SALES



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

- |                           |                   |                    |
|---------------------------|-------------------|--------------------|
| 1 URBAN RHYMS             | VERVE             | HUT                |
| 2 LIFE THRU A LENS        | ROBBIE WILLIAMS   | CHRYSALIS          |
| 3 LET'S TALK ABOUT LOVE   | CELINE DION       | EPIC               |
| 4 TITANIC - OST           | JAMES HORNER      | SONY CLASSICAL     |
| 5 ALL SAINTS              | ALL SAINTS        | LONDON             |
| 6 TALK ON CORNERS         | CORRS             | ATLANTIC           |
| 7 RAY OF LIGHT            | MADONNA           | MAVERICK           |
| 8 POSTCARDS FROM HEAVEN   | LIGHTHOUSE FAMILY | WILD CARD          |
| 9 INTERNATIONAL VELVET    | CATONIA           | BLANCO Y NEGRO     |
| 10 LEFT OF THE MIDDLE     | NATALIE IMBRUGLIA | RCA                |
| 11 BLUE                   | SIMPLY RED        | EAST WEST          |
| 12 WHITE ON BLONDE        | TEXAS             | MERCURY            |
| 13 SPACEWORLD             | SPICE GIRLS       | VIRGIN             |
| 14 WHERE WE BELONG        | BOYZONE           | POLYDOR            |
| 15 THE BEST OF            | JAMES             | FONITANA           |
| 16 AQUARIUM               | AQUA              | UNIVERSAL          |
| 17 MAVERICK A STRIKE      | FRINLEY OLIVE     | EPIC               |
| 18 OK COMPUTER            | PARLOPHONE        | MOTOWN/POLYGRAM TV |
| 19 TRUZY - THE LOVE SONGS | LIONEL RICHIE     | VIRGIN             |
| 20 MEZZANINE              | MASSIVE ATTACK    |                    |

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

- |  |                     |                     |
|--|---------------------|---------------------|
| 1 NOW THAT'S WHAT I CALL MUSIC 38          | VARIOUS ARTISTS     | EMI/VIRGIN/POLYGRAM |
| 2 NOW THAT'S WHAT I CALL MUSIC 40          | VARIOUS ARTISTS     | EMI/VIRGIN/POLYGRAM |
| 3 FRESH HITS 98                            | VARIOUS ARTISTS     | WARNER/DELAUNAYSON  |
| 4 THE FULL MONTY                           | ORIGINAL SOUNDTRACK | PICTA VICTOR        |
| 5 NEW HITS 98                              | VARIOUS ARTISTS     | WARNER/DELAUNAYSON  |
| 6 NOW THAT'S WHAT I CALL MUSIC 38          | VARIOUS ARTISTS     | EMI/VIRGIN/POLYGRAM |
| 7 GREENE                                   | ORIGINAL SOUNDTRACK | POLYDOR             |
| 8 FANTASTIC BOYS!                          | VARIOUS ARTISTS     | COLUMBIA            |
| 9 PETE TONG/BOY GEORGE - DANCE NATION 5    | VARIOUS ARTISTS     | MINISTRY OF SOUND   |
| 10 CLUBBERS GUIDE TO...IBIZA - JULES/TONG  | VARIOUS ARTISTS     | MINISTRY OF SOUND   |
| 11 DIANA PRINCESS OF WALES - TRIBUTE       | VARIOUS ARTISTS     | DIANA MEMORIAL FUND |
| 12 MIXED EMOTIONS II                       | VARIOUS ARTISTS     | POLYGRAM TV         |
| 13 THE BEST...ANTHEMS...EVER! 2            | VARIOUS ARTISTS     | VIRGIN              |
| 14 THE BEST SIXTY-SIX...EVER!              | VARIOUS ARTISTS     | VIRGIN/EMI          |
| 15 TOP OF THE POPS 1998 - VOLUME 1         | VARIOUS ARTISTS     | POLYGRAM TV         |
| 16 IN THE MIX 98                           | VARIOUS ARTISTS     | VIRGIN/EMI          |
| 17 FUNKY DIVAS                             | VARIOUS ARTISTS     | GLOBAL TELEVISION   |
| 18 ULTIMATE CLUB MIX                       | VARIOUS ARTISTS     | POLYGRAM TV         |
| 19 BEST DANCE ALBUM IN THE WORLD...EVER!   | VARIOUS ARTISTS     | VIRGIN/EMI          |
| 20 THE ANNUAL III - PETE TONG & BOY GEORGE | VARIOUS ARTISTS     | MINISTRY OF SOUND   |



## TRACK OF THE WEEK

by STEVE HEMSLEY

Virgin Records had to carry out all its UK promotion for the Spice Girls' latest number one single Viva Forever from the Atlantic.

A hectic tour schedule meant TV interviews for the Spice Girls' latest number one single Viva Forever from the Atlantic.

The release of the single coincided with the first official interview with the remaining four girls on Channel 4's Miami Spice special, which was first shown on June 22 and repeated twice.

A Top Of The Pops appearance was pre-recorded in the States, so too was an interview feature for The Ozone which was broadcast over a four-week period.

Viva Forever entered the UK airplay chart on July 11 at number 28 after recording the



SPICE GIRLS: VIVA FOREVER

### THE TOP 10 PLAYERS BEHIND VIVA FOREVER

| Station      | Plays |
|--------------|-------|
| 96.9 Viking  | 380   |
| Rock FM      | 358   |
| Atlantic     | 352   |
| NFM          | 352   |
| Merca FM     | 337   |
| 93.3 Aire FM | 330   |
| Key 103      | 327   |
| 2-Ten FM     | 323   |
| Ram FM       | 318   |
| Norhtants FM | 311   |

Source: Music & Pop up to the week beginning 29/06/98

biggest increase in plays of any song that week, up 173% to more than 700. The track entered the ILR Top 30 at number 22, and was also number one on the Top 10 growers list.

Virgin scored its seventh Spice Girls number one on the August 1 sales chart as radio support reached a weekly audience of more than 50m and total plays touched the 1,500 mark.

The following week Viva Forever topped the sales and airplay charts as its radio audience of just less than 79m was the highest achieved by any single so far this year.

Over the next couple of weeks, however, Polydor stole Virgin's sales crown and the airplay number one spot as Boyzone's No Matter What reached pole position on both charts.

By the end of August, Viva Forever was still hanging on at the number two spot on the airplay chart with 1,800 plays a week and an audience of more than 60m.

Radio One support remained above 20 plays a week.

The ILR station playing the song more than anyone else since its release has been Viking FM in Hull. Head of music, Lee Thompson, says it was one of the first tracks to be played on the station's new Hot List last launched at the beginning of August.

"We are experimenting by playing some tracks up to 55 times a week so that our listeners hear the most popular chart tracks at least every two-and-a-half hours. We are still playing Viva Forever more than 40 times a week," he says.



## MTV

| Rank | Title/Artist                                   | Label               |
|------|--|---------------------|
| 1    | JESUS SAYS Ash                                 | Meridian/Interscope |
| 2    | TO THE MOON AND BACK Savage Garden             | Columbia            |
| 3    | BOOTIE CALL All Saints                         | London              |
| 4    | NEEDIN' U David Morales pres. The Face         | Azuli/Mercury       |
| 5    | MYSTERIOUS TIMES Sasha! Feat. Tina Cousins     | Multiple            |
| 6    | DEEPER UNDERGROUND Jamiroquai                  | Sony                |
| 7    | 000 WOP (That Thing) Lauryn Hill               | Columbia            |
| 8    | IF YOU TOLERATE THIS... Manic Street Preachers | Chrysalis           |
| 9    | MILLENNIUM Robbie Williams                     | Epico               |
| 10   | WHAT CAN I DO The Corrs                        | 143/Lava/Atlantic   |

Most played videos on MTV UK/Media Research Ltd s/w/e 30/9/98  
Source: MTV UK

## THE BOX

| Rank | Title/Artist                            | Label       |
|------|---|-------------|
| 1    | ONE FOR SORROW Steps                    | Virgin      |
| 2    | NO MATTER WHAT Boyzone                  | Virgin      |
| 3    | WANT YOU BACK Melanie B & Miszy Elliott | RCA         |
| 4    | EVERYBODY GET UP Five                   | Epico       |
| 5    | SEX ON THE BEACH P-Spice                | Eels        |
| 6    | ROLLERDASTER B*Witched                  | Columbia    |
| 7    | I DON'T WANT TO MISS A THING Aerosmith  | Epico       |
| 8    | ROCK WITH YOU D'Inferno                 | Eco's Label |
| 9    | MY HEART WILL GO ON Celine Dion         | Epico       |
| 10   | STAND BY ME 4 The Cause                 | Epico       |

Most played videos on The Box, w/e 30/9/98  
Source: The Box

## THE BOX BREAKERS

| Rank | Title/Artist                         | Label              |
|------|--------------------------------------|--------------------|
| 1    | ARE YOU THAT SOMEBODY Aaliyah        | East West          |
| 2    | TELL ME Shamrock                     | Pinnacle           |
| 3    | NO TENGU Los Umbrellos               | Virgin             |
| 4    | BOOTIE CALL All Saints               | London             |
| 5    | GIRLFRIENDS                          | Innocent           |
| 6    | TOP OF THE WORLD Brandy feat. Maze   | Atlantic/East West |
| 7    | MILLENNIUM Robbie Williams           | Mer/Cristalis      |
| 8    | LOOKIN' AT ME Mase                   | Bad Boy/Atlantic   |
| 9    | CRUSH Jennifer Paige                 | Eidel              |
| 10   | ONLY WHEN I LOSE MYSELF Depeche Mode | Mute               |

Highest climbing videos on The Box in advance of single release w/e 30/9/98

## TOP OF THE POPS

Boosie Call All Saints; Everybody Get Up Five; Cowboy Ringer; If You Tolerate This Your Children Will Be Next; Manic Street Preachers; One For Sorrow; Steps; My Favorite Mistake; Sheryl Crow; I Don't Want to Miss a Thing; Aerosmith; Celebrity Skin Note

Draft line-up: 11/9/98

## SMTV://LIVE

Studio Performances: Sometimes In Tin Out; Turkey Lears; Love Song Credit; To the Next; Everybody Get Up Five; Josephine Terrence; Sumpkins Dan G  
Studio Interview: All Saints  
US Heatseeker Video: Daydreaming; Tanya All  
Feature: Aqua  
Exclusive Footage: Crush Jennifer Paige  
Pepsi's Choice Videos: Party Hard Pulp; The Incidental Asha's Artist; Only When I Lose Myself; Depeche Mode  
Archive Playlist: Freddie Mercury

Draft Line-up: 5/9/98

## THE PEPSI CHART

Performance: Sometimes In Tin Out feat. Sheryl Nelson; Everybody Get Up Five; Boosie Call All Saints  
Videos: Do Way (That Thing) Lauryn Hill; I Don't Want to Miss a Thing (Aaliyah); Crush Jennifer Paige

Draft Line-up: 9/9/98

## RADIO ONE PLAYLISTS

**A-LIST** Everybody Get Up Five; Real Good Time; Call All Saints; Jesus Says Ash; Perfect 10 Beautiful South; No Matter What Boyzone; Top Of The World Brandy feat. Maze; I Want You Back Celanovia; What Can I Do The Corrs; My Favorite Mistake Sheryl Crow; Sumpkins Dan G; Generation Sex Glee; Comely; God Is A DJ; Faithless; Do-Wop (That Thing) Lauryn Hill; Celebrity Skin Note; Finally Found Honey; If You Tolerate This Your Children Will Be Next; Manic Street Preachers; Crush Jennifer Paige; From Back Seat With Love Roxette; Mysterious Times Sasha! Feat. Tina Cousins; To The Moon And Back Savage Garden; Music Sounds Better With You Stardust; Everything's Gonna Be Alright; Sometimes Sometimes In Tin Out; Sheryl Nelson; Millennium Robbie Williams

**B-LIST** On A Day Like Today Bryan Adams; I Want You Back Melanie B with Miszy Elliott; Rollercoaster; P-Witched; Future of The Future (Don Way Radio Edit); Deep Dish with Everything But The Girl; Relax Death; Every Single Day Dexton; Last Stop This Town Eels; Morning Afterglow Electricity; Special Garbage; A Perfect Day Elias J; Honey, Don't Rush (Take Love Sunday) K-Ci & JoJo; Just On A Bicyc; Right; Question Of

Path: Lighthouse Family; Downed World/Substitute For Love Madman; Being A Girl Madman; The First Night Monica; Beachball Nite & Kane; You Don't Care About Us/20th Century Fox Placido; Party Hard Pulp; Tears Never Dry Stephen Simmonds; One For Sorrow Steps

## RADIO TWO PLAYLISTS

**A-LIST** Come Back Daring Leary; One, Two, Three Eric Carr; Alright With Me Sienna Miller; Mister Moon Mark Kay; Another Day Goes By Dakota Moon; Someone Loves You Honey Louisiana; Don't Want to Miss A Thing Aerosmith; What Can I Do (Tin Tin) Rema; The Corrs; If I Was A River Tina Turner; I've Got This Feeling The Mavericks; The Incidental Asha's Artist; Adia Sarah McLachlan; Finally Found Honey; Sometimes In Tin Out feat. Sheryl Nelson

**B-LIST** That Boyz Loco; Crush Jennifer Paige; Estelita; Tears Never Dry Steps; Sumpkins; Sumpkins (Moby remix); 000; Step One (Alabama) Steps; Please Chris Isaak; Happy Ever After Judy Fordham; No Mormal Sendin; Eyes Don't Lie Traci; Reason For Living Rovee; From; S&W With A Bullet Lewis Taylor & Cullen Anderson; My Favorite Mistake Sheryl Crow; Special X-Box; Something Kween; Looking Through Your Eyes Lohan Rimes

## MTV UK PLAYLISTS

**A-LIST** Heavy; Save Tonight/Falling In Love Again Eagle-Eye Cherry; To The Moon And Back Savage Garden; If You Tolerate This Your Children Will Be Next; Manic Street Preachers; Everything's Gonna Be Alright; Sweetbox; Boosie Call All Saints; What Can I Do (Tin Tin) Rema; The Corrs; Millennium Robbie Williams; Hell; The Boy Is Mine/Top Of The World Brandy feat. Maze; Freak Me Another Level; Deeper Underground Jamiroquai; Mysterious Times Sasha! Feat. Tina Cousins; Just The Two Of Us Will Smith; No Matter What Boyzone; Finally Found Honey; Everybody Get Up Five; All You Good Good People Emroze; Downed World/Substitute For Love Madman; Need U David Morales pres. The Face  
**B-LIST** Nine Whipler; Pifficityy Gema; What Is A DJ Breakfast; Being A Girl Madman; To All The Girls Who Break; Do Way (That Thing) Lauryn Hill; Breakbeat Extrax; Ghetto Superstar Pras feat. Ol' Dirty Bastard & Myle; Come With Me Puff Daddy & Jimmy Page; My Favorite Mistake Sheryl Crow; I Want You Back Melanie B with Miszy Elliott; Real Good Time Aaliyah; Do Way (That Thing) Lauryn Hill; Everybody Get Up Five; Tacky Love Song Credit; To the Next; I Want You Back Celanovia; Sometimes In Tin Out feat. Sheryl Nelson; Party Hard Pulp; A Perfect Day Elias J; Honey; The Incidental Asha's Artist; Rollercoaster B\*Witched; The Right Time Lohan; The Freak's Come Out Cevin Fisher's Big Freak

# AMERICAN CHARTWATCH

by ALAN JONES

Reggae's star Lauryn Hill's debut solo album, after the *Blackout* of Lauryn Hill, debuts at number one on the *Billboard* album chart, after becoming the first album by a female solo star to sell more than 400,000 copies in its first week. It sold 423,000 copies last week, more than three times as many as the Beastie Boys' *Hellno*, which holds second place, and 52,000 more than Madonna's *Ray Of Light* sold when it established the previous first-week record for a woman in March. Fellow Fugee Wyclef Jean's *Carnival album* reached number 16 last year, while the group's third member Pras Michel, fresh from his highly successful *Queen Supastar* single, will release an album of the same name this autumn.

The end of the *Spice Girls*' US tour has coincided with a downturn in sales of both *Spiceworld* and *Spice*, which slip 35-41 and 65-67 respectively. The top two albums by girls for several weeks, they are now split, with *All Saints*' self-titled debut slipping in between them. The *All Saints* album climbs 65-59 on its 22nd week in the chart, reaching a new high. Its cumulative sales topped half a million last week, winning the girls their first American gold disc. The success of the single *Never Ever* continues to aid the album. Having climbed as high as number five, *Never Ever* holds at nine this week, and remains the highest-ranking hit single by a British act – and is likely

to remain so, since its nearest challengers are all in decline: *Five* drop 10-12 with *When The Lights Go Out*, (*Cleopatra*'s) *Cleopatra*'s *Theme* slides 39-44 and *Red Stewart*'s *Ooh La La* is down a notch to number 48.

At the top, Aerosmith's *I Don't Want To Miss A Thing* still leads *Monica*'s *First Night*. With more than 300,000 copies of the Aerosmith single sold in a fortnight, its days at the top are numbered – Sony has restricted its release to more than 500,000 copies, and is based on a sample from Diana Ross' *Love Hangover*, earning that song's co-writer – the only Brit to become a staff writer at Motown, Pam Sawyer – some welcome royalties to stash alongside that which she would have earned in 1996 from *Black Box*'s similarly indebted UK hit *I Got The Vibration*.

## ACTS IN US AND UK ALBUM CHARTS

|   | USA   | UK      |
|---|-------|---------|
| <b>Spice Girls</b><br><i>Spiceworld</i> | 35-41 | 24-30   |
| <b>All Saints</b><br><i>All Saints</i>  | 66-59 | 19-17   |
| <b>Spice Girls</b><br><i>Spice</i>      | 55-67 | 120-136 |

# ARTIST PROFILE: FATBOY SLIM

by PAUL WILLIAMS



Sony's invasion of Brighton at the weekend for its annual end-of-summer sales conference couldn't have come at a more appropriate time for one of the Sussex town's most famous residents.

Norman Cook, whose various musical aliases are only rivaled in number in the Guinness Book Of Hit Singles by Jonathan King, has landed himself with a huge overseas hit with Rockafeller Skank in his latest guise of Fatboy Slim.

For Sony, the record represents the first significant international smash since it linked up in January with Brighton-based independent group Skint/Loaded in a deal which gave the major international rights to the company's output.

"We're very pleased with the success we're having at the moment," says Sony International Network Europe's (Sine) head of international Torsten Luth. "We've got a fantastic album we're going to release in October and another smash single."

Cook is currently riding high across Europe where his single has spent 15 weeks on *MW* sister magazine *fono's* Euro Hit 100 chart. Already achieving Top 20 status in Greece, Italy and Norway, it is currently at eight in Japan's international chart after a long Top 10 run and has just moved up to a new peak of 39 in Germany, where Cook appeared last month at the Popkomm festival.

"There was quite a buzz on the record and Rockafeller Skank has been propelled from the dance floor into the mainstream," says Luth.

Despite being one of the most in-demand artists around, not least with having to fit in regular appearances at the Big Beat Boutique club nights, Cook has fully committed himself to supporting the project overseas, says Luth. "He's spending a lot of time on this and we are very happy to be working with such an artist," he says.

Cook has already been spreading the word via a number of festival appearances this summer in countries including Belgium, the Netherlands, Germany and Spain, while trips are being put in place for Japan and South East Asia as Sony and Skint continue to exploit their international relationship to the full. "As an international marketing person for Sony Music we get to work with fantastic artists. What Skint gets out of it is better distribution," says Luth.

## TRACKWATCH FATBOY SLIM

- Single eight in Japanese International chart for Up to new peak of 39 in Germany
- Peaking at 86 in the *Billboard* Hot 100
- Album due for release in October

## UK WORLD HITS

The *MW* guide to the top UK-signed performers in key overseas markets (chart position in brackets)

| AUSTRALIA                                    | AUSTRIA   | GERMANY   | NETHERLANDS                                 | SWEDEN  |
|--|---|---|---|---|
| 1 (1) HIGH<br>Lightcase Family<br>Polydor    | 1 (1) LIFE<br>Des'lee<br>Sony/S2                  | 1 (1) VIVA FOREVER<br>Spice Girls<br>Virgin       | 1 (1) LIFE<br>Des'lee<br>Epic               | 1 (1) LIFE<br>Des'lee<br>Epic                       |
| 2 (1) WHEN THE LIGHTS GO OUT<br>Free<br>RCA  | 2 (1) VIVA FOREVER<br>Spice Girls<br>Virgin       | 2 (1) LIFE<br>Des'lee<br>Sony/S2                  | 2 (1) FREAK ME<br>Another Level<br>BMG      | 2 (1) NO MATTER WHAT<br>Boyz n the Banda<br>Polydor |
| 3 (1) VIVA FOREVER<br>Spice Girls<br>Virgin  | 3 (1) SAVE TONIGHT<br>Eagle Eye Cherry<br>Polydor | 3 (2) SAVE TONIGHT<br>Eagle Eye Cherry<br>Polydor | 3 (1) FREAK ME<br>Spice Girls<br>Virgin     | 3 (1) FREAK ME<br>Another Level<br>Northwestside    |
| 4 (1) LAST THING ON MY MIND<br>Steps<br>Jive | 4 (2) CEST LA VIE<br>B'Witched<br>Epic            | 4 (10) CARNAVAL DE PARIS<br>Doris D<br>WEA        | 4 (10) MY LOVER<br>Ultimate Kaos<br>Mercury | 4 (2) VIVA FOREVER<br>Spice Girls<br>Virgin         |
| 5 (1) CEST LA VIE<br>B'Witched<br>Epic       | Source: RPM                                       | 5 (10) ROCKAFELLER SKANK<br>Fatboy Slim<br>Skint  | 5 (1) CEST LA VIE<br>B'Witched<br>Epic      | 5 (1) BECAUSE WE WANT TO<br>Doris D<br>Intercord    |

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## MID-PRICE

| This | Last | Title                                 | Artist                | Label (distributor)            |
|------|------|---------------------------------------|-----------------------|--------------------------------|
| 1    | 3    | <b>TRACY CHAPMAN</b>                  | Tracy Chapman         | Elektra ETK440 (E)             |
| 2    | 1    | <b>PROTECTION/NO PROTECTION</b>       | Miseric Attack        | Wild Bunch WBR02 (E)           |
| 3    | 2    | <b>BROTHERS IN ARMS</b>               | Dino Straus           | Vertigo V24982 (F)             |
| 4    | 4    | <b>RESERVOIR DOGS</b>                 | Original Soundtrack   | MCA MCD 10193 (BMG)            |
| 5    | 9    | <b>REPUBLICA</b>                      | Republica             | Deconstruction 742141052 (BMG) |
| 6    | 18   | <b>DOOKIE</b>                         | Green Day             | Reprise 638265222 (V)          |
| 7    | 6    | <b>SECOND COMING</b>                  | Sense Rotes           | Geffen GED 2453 (BMG)          |
| 8    | 5    | <b>ATTACK OF THE GREY LANTERN</b>     | Manson                | Parlophone CDPCS 7387 (E)      |
| 9    | 7    | <b>ELEGANT SLUMMING</b>               | M People              | Deconstruction 742116678 (BMG) |
| 10   | 8    | <b>DREAMLAND</b>                      | Robert Miles          | Deconstruction 742116424 (BMG) |
| 11   | 10   | <b>APPETITE FOR DESTRUCTION</b>       | Guns N' Roses         | Geffen GFD 19286 (BMG)         |
| 12   | 11   | <b>THE VERY BEST OF ROY OBBOSON</b>   | Roy Orbison           | Virgin CDV 2984 (E)            |
| 13   | 19   | <b>GREENSLEEVES BEGGAE SAMPLER 18</b> | Various               | Greensleeves GREX218 (BMG/SES) |
| 14   | 13   | <b>TRANSFORMER</b>                    | Lou Reed              | RCA NRD009 (BMG)               |
| 15   | 12   | <b>EXIT PLANET SUIT</b>               | The Chemical Brothers | Junior Boy's Own JBU0211 (E)   |
| 16   | 17   | <b>A GREATNESS IN HEAVEN</b>          | Verve, The            | Hut HUT017 (V/ATM)             |
| 17   | 14   | <b>GREATEST HITS</b>                  | The Bilt Dylans       | Columbia 469072 (SM)           |
| 18   | 15   | <b>INCESTUOUS</b>                     | Nirvana               | DGC GED 24564 (BMG)            |
| 19   | 14   | <b>WHAT A CRYING SHAME</b>            | The Mavericks         | MCA MCD 19353 (BMG)            |
| 20   | 16   | <b>THE JAZZ SINGER</b>                | Neil Diamond          | Columbia 483922 (SM)           |

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## BUDGET

| This | Last | Title                                 | Artist                 | Label (distributor)               |
|------|------|---------------------------------------|------------------------|-----------------------------------|
| 1    | 1    | <b>98.2</b>                           | Various Artists        | Moving Shadow ASH4009WCD (SRD)    |
| 2    | 1    | <b>1998 MERCURY MUSIC PRIZE</b>       | Various Artists        | Musica Prima MPPC27 (E)           |
| 3    | 3    | <b>TOTALLY FANTASTIC</b>              | Various                | Musica For Pleasure 879042 (E)    |
| 4    | 2    | <b>OFF THE WALL</b>                   | Michael Jackson        | Epic CD 52466 (SM)                |
| 5    | 15   | <b>BITCHY BREAKS</b>                  | Various                | Bohich & Scarper BSC052P 9W (SRD) |
| 6    | 17   | <b>MOTOWN CHARTBUSTERS - VOLUME 1</b> | Various                | Spectrum SK 5442 (SM)             |
| 7    | 18   | <b>RIDGE OVER TROUBLED WATER</b>      | Simon And Garfunkel    | Beechwood ESSECD (BWB/BMG)        |
| 8    | 4    | <b>ESSENTIAL DRUM &amp; BASS 2</b>    | Various Artists        | Moving Shadow ASH4009 (SRD)       |
| 9    | 5    | <b>98.1</b>                           | Meat Loaf/Bonnie Tyler | Columbia 473662 (SM)              |
| 10   | 10   | <b>HEAVEN AND HELL</b>                | Various                |                                   |

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## COUNTRY

| This | Last | Title                                | Artist               | Label (distributor)              |
|------|------|--------------------------------------|----------------------|----------------------------------|
| 1    | 1    | <b>TRAMPOLINE</b>                    | The Mavericks        | MCA Nashville UMD 8546 (BMG)     |
| 2    | 2    | <b>SITTI'N' ON TOP OF THE WORLD</b>  | LeAnn Rimes          | Curb/Hit Label/London 556022 (F) |
| 3    | 3    | <b>COME ON OVER</b>                  | Shania Twain         | Mercury 31639032 (F)             |
| 4    | 4    | <b>SPYBOP</b>                        | Emyleno Harris       | Grassnote GRACD 241 (BMG)        |
| 5    | 6    | <b>WHERE YOUR ROAD LEADS</b>         | Trisha Yearwood      | MCA Nashville UMD 85513 (BMG)    |
| 6    | 5    | <b>THE KEY</b>                       | Vince Gill           | MCA Nashville UMD 85523 (BMG)    |
| 7    | 7    | <b>THE VERY FIRST OCCASIONS</b>      | Mavericks            | MCA MCD 11346 (BMG)              |
| 8    | 8    | <b>LOVE SONGS</b>                    | Carrie Underwood     | Virgin KENYCD 1 (E)              |
| 9    | 9    | <b>SONICS OF INSPIRATION</b>         | Danny Dorrnell       | Ritz HITCD30 705 (F)             |
| 10   | 10   | <b>HIGH MILEAGE</b>                  | Alan Jackson         | Arista Nashville 078218872 (BMG) |
| 11   | 11   | <b>IF I DON'T SAY THE NIGHT</b>      | Mindy McCreehy       | BNA 742215282 (BMG)              |
| 12   | 10   | <b>SEVENS</b>                        | Gill Brook           | Capitol 856292 (E)               |
| 13   | 11   | <b>HELL AMONG THE YEARNING</b>       | Gillian Welch        | Almo Sounds ALMCD 60 (JMV)       |
| 14   | 12   | <b>YOU LIGHT UP MY LIFE</b>          | LeAnn Rimes          | Curb/The Hit Label CURCD06 (F)   |
| 15   | 13   | <b>NOBODY LOVE, NOBODY GETS HURT</b> | Sony Bugguss         | Capitol 857102 (E)               |
| 16   | 14   | <b>FURTHER DOWN THE ROAD</b>         | Charlie Landsborough | Ritz HITCD 0065 (F)              |
| 17   | 15   | <b>BIG BACKYARD BEAT SHOW</b>        | BRG-49               | Arista 078218822 (BMG)           |
| 18   | 17   | <b>NO FENCES</b>                     | Garth Brooks         | Lithary CDP 28520 (E)            |
| 19   | 18   | <b>THE WOMAN IN ME</b>               | Shania Twain         | Mercury 523862 (E)               |
| 20   | 20   | <b>WITH YOU IN MIND</b>              | Charlie Landsborough | Ritz HITCD 9078 (F)              |

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## ROCK

| This | Last | Title                           | Artist                | Label (distributor)             |
|------|------|---------------------------------|-----------------------|---------------------------------|
| 1    | 1    | <b>FOLLOW THE LEADER</b>        | Korn                  | Epic 491219 (SM)                |
| 2    | 2    | <b>GARBAGE</b>                  | Garbage               | Mushroom D 31450 (BMG)          |
| 3    | 3    | <b>HELLBILLY DELUXE</b>         | Rob Zombie            | Geffen GED 2512 (BMG)           |
| 4    | 4    | <b>STOOSH</b>                   | Skunk Anansie         | One Little Indian TPLP 85CD (P) |
| 5    | 5    | <b>TEN</b>                      | Pearl Jam             | Epic 468884 (V)                 |
| 6    | 6    | <b>ADORE</b>                    | The Smashing Pumpkins | Hue/Nigel CDHJ75 51 (E)         |
| 7    | 3    | <b>DOOKIE</b>                   | Green Day             | Reprise 638265792 (V)           |
| 8    | 4    | <b>THE COLOUR AND THE SHAPE</b> | Fo Fighters           | Russell EST 225 (E)             |
| 9    | 7    | <b>NIRMBD</b>                   | Green Day             | Reprise 638265792 (V)           |
| 10   | 8    | <b>TRAGIC KINGDOM</b>           | No Doubt              | Interscope WND 90003 (BMG)      |

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## XFM

| This | Last | Title                                       | Artist                  | Label (distributor)         |
|------|------|---|-------------------------|-----------------------------|
| 1    | 1    | <b>IF YOU TOLERATE THIS...</b>              | Manic Street Preachers  | Epic 6653453 (S)            |
| 2    | 26   | <b>CELEBRITY SKIN</b>                       | Hole                    | Geffen GFST022345 (BMG)     |
| 3    | 2    | <b>BEING A GIRL (PART ONE) EP</b>           | Mansun                  | Parlophone CRD 6033 (E)     |
| 4    | 15   | <b>HONEY</b>                                | Moby                    | Mute RCMU028 (V)            |
| 5    | 12   | <b>MORNING AFTERGLOW</b>                    | Electricity             | MCA MCDT04018 (BMG)         |
| 6    | 4    | <b>WALKING AFTER YOU/BEACON</b>             | Fo Fighters/Ween        | Elektra ERK020 (V)          |
| 7    | 22   | <b>WHIPPIN' PICCADILLY</b>                  | Gomez                   | Hut HUT0195 (E)             |
| 8    | 6    | <b>MY WEAKNESS IS NONE OF YOUR BUSINESS</b> | Embrace                 | Hut HUT0193 (E)             |
| 9    | 16   | <b>THE ROCKAFELLER SKANK</b>                | Fatboy Slim             | Skint SKINT330 (JMV/VP)     |
| 10   | 6    | <b>COME WITH ME</b>                         | Puff Daddy & Jimmy Page | Epic 6652845 (S)            |
| 11   | 23   | <b>STRANGE GLUE</b>                         | Catatania               | Blanco Y Negro NE1136CD (V) |
| 12   | 13   | <b>LOVE UNLIMITED</b>                       | Fin Layn Crimmins       | Chrysalis CDCH53986 (E)     |
| 13   | 28   | <b>I KNOW ENOUGH I DON'T GET ENOUGH</b>     | Theaudience             | Mercury AU028 (F)           |
| 14   | 10   | <b>ANOTHER DAY GOES BY</b>                  | Dakota Moon             | Elektra EMB55CD (V)         |
| 15   | 19   | <b>BOYS BETTER</b>                          | Dandy Warhols           | Parlophone COCL085 (E)      |

| This | Last | Title                            | Artist                | Label (distributor)            |
|------|------|----------------------------------|-----------------------|--------------------------------|
| 16   | 18   | <b>JESUS SAYS</b>                | Ash                   | Infectious INFECT095CD (V)     |
| 17   | 8    | <b>DEEPER UNDERGROUND</b>        | Jamiroqai             | Sony SZ 662182 (S)             |
| 18   | 21   | <b>REASON FOR LIVING</b>         | Roddy Frame           | Indegodance ISD018MS (S)       |
| 19   | 20   | <b>I WASN'T BUILT TO GET UP</b>  | Supernatural          | Food CDFO90112 (E)             |
| 20   | 7    | <b>PURE MORNING</b>              | Picabea               | Hut FLM0026 (E)                |
| 21   | 17   | <b>FLAGPOLE SITTA</b>            | Honey Danger          | London LASCD04 (E)             |
| 22   | 14   | <b>LIPSTICK</b>                  | Rocket From The Crypt | Elemental ELMRCD05 (F)         |
| 23   | 20   | <b>LAST STOP THIS TOWN</b>       | Eels                  | Dreamworks DRMCD2236 (BMG)     |
| 24   | 24   | <b>SAY TONIGHT</b>               | Eagle-Eye Cherry      | Polygram 5059952 (F)           |
| 25   | 25   | <b>INSIDE OUT</b>                | Eve 6                 | RCA 7432180562 (BMG)           |
| 26   | 27   | <b>PERFECT</b>                   | Smashing Pumpkins     | Hut HUT02031 (E)               |
| 27   | 24   | <b>FROM SLURP HOUR WITH LOVE</b> | Republica             | Deconstruction 742101047 (BMG) |
| 28   | 25   | <b>THE OTHER WAY</b>             | Arnie Christian       | Epic Ecosse-92 E05200 (V)      |
| 29   | 26   | <b>SOMewhere UNDER LONDON</b>    | Cardy Skins           | Ultimate Records TOPP020 (F)   |
| 30   | 29   | <b>THE WAY</b>                   | Festball              | Hollywood Records 5689472 (F)  |

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## INDEPENDENT SINGLES

| This | Last | Title   | Artist                            | Label (distributor)                |
|------|------|---|-----------------------------------|------------------------------------|
| 1    | 1    | <b>CRUSH</b>                                    | Jennifer Paige                    | EAR 0202425 (E) (P)                |
| 2    | 1    | <b>ONE FOR SORROW</b>                           | Steps                             | Jive 0510992 (P)                   |
| 3    | 2    | <b>EYES DON'T LIE</b>                           | Truce                             | Big Life BLR0 146 (V)              |
| 4    | 10   | <b>PARADISE CITY</b>                            | N-Trance                          | All Around The World CD061084 (V)  |
| 5    | 3    | <b>FOR AN ANGEL</b>                             | Paul Van Dyk                      | Deviner DVT 74205 (V)              |
| 6    | 5    | <b>ALL OF THE GIRLS (ALL AI-OI GIRL DEM)</b>    | Carnival featuring RIP vs Red Rat | Pepper 86302 (P)                   |
| 7    | 5    | <b>ROCK WITH YOU</b>                            | DisJuncture                       | Mute COMUTE 214 (V)                |
| 8    | 11   | <b>HONEY</b>                                    | Moby                              | Echo ECD52 56 (P)                  |
| 9    | 10   | <b>THE BODY SHINE EP</b>                        | Billy Heward                      | Hooj Choons HOJL 86CD (V)          |
| 10   | 11   | <b>INSTANT REPLAY</b>                           | Gambareaks featuring Peco Rivaz   | Evocative EVOKE 70CD (P)           |
| 11   | 6    | <b>MUSIC IS THE ANSWER (DANCY &amp; PRANCK)</b> | Benjy Teraglia & Celsa            | Twined UK 7200 1000 (V)            |
| 12   | 10   | <b>START THE COMMOTION</b>                      | Wetlegs                           | Wall Of Sound WALL0 04 (V)         |
| 13   | 15   | <b>I'M NOT GOING HOME</b>                       | Scott Bond presents Q Dos         | Dancefloor CD0AN 002 (P)           |
| 14   | 11   | <b>FIND A WAY</b>                               | A Tribe Called Quest              | Jive 0510892 (P)                   |
| 15   | 7    | <b>TEARDROPS</b>                                | Lovestrand                        | Fresh FRSHD 05 (JMV/VP)            |
| 16   | 10   | <b>FOR YOU</b>                                  | Six By Seven                      | Mantra/Bogans Banquet MNT 37CD (V) |
| 17   | 9    | <b>PART OF THE PROCESS</b>                      | Morecheba                         | China WOKCD 2993 (P)               |
| 18   | 15   | <b>THE ROCKAFELLER SKANK</b>                    | Fatboy Slim                       | Skint SKINT 33CD (JMV/VP)          |
| 19   | 13   | <b>CAFE DEL MAR '98</b>                         | Energy 52                         | Hooj Choons HOJL 91CD (V)          |
| 20   | 12   | <b>EL NINO</b>                                  | Agnelli & Nelson                  | Xtremagazine/Edel 0091575 EXT (P)  |

All charts © CN

## INDEPENDENT ALBUMS

| This | Last | Title                             | Artist            | Label (distributor)              |
|------|------|-----------------------------------|-------------------|----------------------------------|
| 1    | 1    | <b>FIN DE SIECLE</b>              | The Divine Comedy | Sentana SETCDL 05 (V)            |
| 2    | 1    | <b>PSYCHEN FICTION</b>            | UNKLE             | Mo Wax MW 08CD5 (V)              |
| 3    | 2    | <b>VISION 20</b>                  | Garbage           | Mushroom MUSH 28CD (JMV/VP)      |
| 4    | 3    | <b>BIG CALL</b>                   | Morecheba         | Indochina ZEN 017CD (V)          |
| 5    | 6    | <b>THE STONE ROSES</b>            | The Stone Roses   | Silverstone OREGO 500 (P)        |
| 6    | 12   | <b>GRAMMADICA</b>                 | Garbage           | Mushroom D 31460 (JMV)           |
| 7    | 10   | <b>WORD GETS AROUND</b>           | Primal Scream     | Creation CRE06 07CD (V)          |
| 8    | 5    | <b>SPIDERS</b>                    | Staropropics      | V2 VVR 1006XCD (JMV/VP)          |
| 9    | 9    | <b>WIPERS</b>                     | Space             | Gut GUTCD 1 (V)                  |
| 10   | 14   | <b>STOOSH</b>                     | Skunk Anansie     | One Little Indian TPLP 85CD (P)  |
| 11   | 4    | <b>THERE'S SOMETHING GOING ON</b> | Babybird          | Echo ECHD 24 (V)                 |
| 12   | 17   | <b>JANE McDONALD</b>              | Jane McDonald     | Focus Music Int EUPCD 1 (V)      |
| 13   | 17   | <b>BECOMING X</b>                 | Sneaker Pimps     | Clean Up CLMCD 010 (V)           |
| 14   | 10   | <b>DEBUT</b>                      | Bjork             | One Little Indian TPLP 310CD (P) |
| 15   | 20   | <b>TURNS INTO STONE</b>           | The Stone Roses   | Silverstone OREGO 521 (F)        |
| 16   | 13   | <b>TIN PLANET</b>                 | Space             | Gut GUTTN 1 (V)                  |
| 17   | 11   | <b>I AM NOT A DOCTOR</b>          | Moloko            | Echo ECHXCD 21 (P)               |
| 18   | 16   | <b>THE SWARM</b>                  | Wu-Tang Clan Bees | Wu-tang 1W001CD (V)              |
| 19   | 12   | <b>PARANOID &amp; SUNBURNT</b>    | Skunk Anansie     | One Little Indian TPLP 55CD (P)  |
| 20   | 15   | <b>WE ROCK HARD</b>               | Froese/Young      | Froese/Young ENTCD 4 (JMV/VP)    |

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COUNTRY  
REPORT

by IAN NICOLSON

It looks as though Emmylou Harris (see box above) has pulled off the most difficult feat of all: pleasing the vast alt-country fans who twin her with the more-influential-than-ever Gram Parsons and yet regaining those fans who have been following her since the early Seventies.

Harris' three-week-old live set *Spybox* has ridden delicious reviews up the chart - beating back heavyweight opposition from Vince Gill and Trisha Yearwood - to take the rails position just behind the trio who have dominated the country chart all year.



The Mavericks, LeAnn Rimes and Shania Twain have now sold some 2m CD units (singles and albums) between them in the UK this year. The Mavericks' sales slipped by less than 10% week-on-week this time, while Rimes and Twain added several hundred units each.

The Mavs are now closing in on 220,000 units for *Trampoline*, and their six-month chart-topping run is sure to be extended by another UK tour - which includes a BBC2 broadcast of the band's September 18 date at the Royal Albert Hall. Exposure on Radio Two, BBC2 and the national press during the September

led up to the Country Music Association's 1998 Awards broadcasts should add fresh life to most of the US acts on the chart, although a packed release schedule for September and October - offering new albums by Lyle Lovett, Rebecca McEntire, Dolly Parton, Willie Nelson and Suzi Quigley - will make holding on to the top slots more tricky.

MCA is hoping that a November tour will lift Trisha Yearwood out of her unaccommodated slow debut in August, and that rascal and specialist; press coverage can restore some credibility to the Clinton-wick image of CMA Awards presenter Gill. His bill, the latest,

## COUNTRY FACTFILE

old material - in other words, record a live album.

The 14-track *Spybox* spans her 22-year career from Boulder To Birmingham to Deeper Well, and this week leads 1,100 to topple the big three, lagging just 1,100 sales behind Shania Twain's *Come On Over*. Harris plans to return to the UK to promote *Spybox* in late October and has been approved for slots on *Late, Late Show*, *GMTV*, *VH-1* and the revamped *Letty* show.

Key, is far less schlocky than usual and fans who remember him as one of the finest bluegrass-driven pickers and singers around will welcome back the rootsier approach.

Meanwhile, Pat Michel's *Ghetto* Superstar hit seems to have reawakened the Kenny Rogers fanclub to his perennial *Love Songs* compilation and his duets with Dolly Parton, *Islands In The Stream*.

Without fuss or publicity, Rogers has racked up 500 sales this week to reach the number eight position, well ahead of the other debutante, US superstar Alan Jackson.

## R&amp;B SINGLES

| Pos | Last | Title                                | Artist  | Label         | Cat. No.            | (Distributors) |
|-----|------|--------------------------------------|---|---------------|---------------------|----------------|
| 1   | 1    | SOOTIE CALL                          | All Saints                                    | London        | LOND 415 (F)        |                |
| 2   | 2    | ARE YOU THAT SOMEBODY?               | Aaliyah                                       | Affinity      | AT 0047CD (W)       |                |
| 3   | 1    | FINALLY FUD                          | Honeyz  | 1st Avenue    | Mercury (F)         |                |
| 4   | 2    | EVERYTHING'S GONNA BE ALRIGHT        | Sweetbox                                      | HCA           | 7432110042 (BMG)    |                |
| 5   | 5    | GETTO SUPERSTAR THAT IS WHAT YOU ARE | Pras Michel featuring DGB & introducing MKA   | Interscope    | INT 9530 (BMG)      |                |
| 6   | 7    | THE BOY IS MINE                      | Brandy & Monica                               | Atlantic      | AT 00387 (F)        |                |
| 7   | 3    | COME WITH ME                         | Puff Daddy featuring Jimmy Page               | Epic          | 6662842 (S&M)       |                |
| 8   | 3    | EYES DON'T LIE                       | Tru   | Big Life      | SLRT 146 (V)        |                |
| 9   | 16   | FREAK ME                             | Another Level                                 | Northwestside | 7432102082 (BMG)    |                |
| 10  | 8    | I WANT YOU BACK                      | Cleopatra                                     | WEA           | W 112021 (R)        |                |
| 11  | 11   | DOOR #1                              | Lavent Sweet Girl                             | Epic          | W 112021 (R)        |                |
| 12  | 4    | IT'S TRUE                            | Queen Seaweed                                 | Capitol       | INT 95307 (BMG)     |                |
| 13  | 11   | JUST THE TWO OF US                   | Will Smith                                    | Columbia      | 6662092 (S&M)       |                |
| 14  | 12   | DEEPER UNDERGROUND                   | Jamiroquai                                    | Sony          | 52942182 (S&M)      |                |
| 15  | 10   | ROCK WITH YOU                        | D'Influence                                   | Epic          | 6670502 (F)         |                |
| 16  | 11   | ALL OF THE GIRLS (ALL A-D GIRL DEM)  | Carmin featuring RIP vs Red Rat               | Pepco         | 5291377 (W)         |                |
| 17  | 14   | USE                                  | D'Influence                                   | Sony          | 52942182 (S&M)      |                |
| 18  | 15   | MAKE IT HOT                          | Nicole featuring Missy 'Madonna' Elliott/Mika | East West     | E 38211 (W)         |                |
| 19  | 13   | I DON'T MAKE A MISTAKE               | MC Lyte                                       | Elektra       | E 38137 (W)         |                |
| 20  | 17   | HIT 'EM WITH DA HEE                  | Missy 'Madonna' Elliott featuring UK Jim      | East West     | E3824 T (W)         |                |
| 21  | 17   | I WANNA BE YOUR LADY                 | Heidi Hicks                                   | Island        | DI 709 (F)          |                |
| 22  | 14   | FIND A WAY                           | A Tribe Called Quest                          | Jive          | 518380 (F)          |                |
| 23  | 22   | BE CAREFUL                           | Santitas featuring R. Kelly                   | Jive          | 521453 (F)          |                |
| 24  | 24   | LOST IN SPIN                         | Lighthouse Family                             | Pepco         | 5670952 (F)         |                |
| 25  | 19   | REVIND (FIND A WAY)                  | Boyz n the Bay                                | Parlophone    | Rhythm CORP7075 (R) |                |
| 26  | 20   | THE ARMS OF THE ONE WHO LOVES YOU    | Xscape  | Columbia      | 6662275 (S&M)       |                |
| 27  | 25   | MONEY                                | Carlti Baltimore                              | Epic          | 6662275 (S&M)       |                |
| 28  | 28   | UNDER THE BRIDGE/LADY MARMALADE      | All Saints                                    | London        | LOND 408 (F)        |                |
| 29  | 21   | NO ONE ELSE COMES CLOSE              | Joe   | East West     | E 384100 (F)        |                |
| 30  | 29   | SWING MY WAY                         | KP & Envy                                     | East West     | E 384100 (F)        |                |

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## DANCE SINGLES

| Pos | Last | Title                  | Artist                               | Label                     | Cat. No.           | (Distributors) |
|-----|------|------------------------|--------------------------------------|---------------------------|--------------------|----------------|
| 1   | 2    | FOR AN ANGEL           | Paul Van Dyk                         | DeWam                     | DWY 24K (V)        |                |
| 2   | 1    | NO REALITY             | Donna Katya & Celeda                 | Torino                    | UK 121008 (V)      |                |
| 3   | 3    | NO REALITY             | Rams: Trinity Part 1                 | Rams                      | RAMM22 (S&M)       |                |
| 4   | 5    | ARE YOU THAT SOMEBODY? | Aaliyah                              | Atlantic                  | AT 0047 (W)        |                |
| 5   | 6    | PANDORA'S BOX          | Shy FX                               | Ebony                     | EBR 014 (S&M)      |                |
| 6   | 7    | MOTHER FUCKIN REAL     | Prisnas D                            | Fresh Kut                 | FK 068 (S&M)       |                |
| 7   | 2    | SUNMACHINE             | Dario G                              | Eternal                   | W 112021 (R)       |                |
| 8   | 2    | THE BODY SHINE EP      | Billy Herdrie                        | Head Chances              | HC 004 (V)         |                |
| 9   | 4    | GOES AS A DJ           | Faithless                            | Mo'Nique                  | CHK12 028 (BMG/AV) |                |
| 10  | 5    | 4TH ENCOUNTER          | Chesky                               | CHESKY SHAD00W/1987 (S&M) |                    |                |
| 11  | 3    | START THE COMMOTION    | Wisepup                              | Wall Of Sound             | WALL 04 (V)        |                |
| 12  | 6    | NEEDIN U               | Dave Morales presents The Face       | Manifesto                 | FSK 04 (F)         |                |
| 13  | 2    | YOU'RE THE ONE FOR ME  | Sugar Diddy                          | DIDDY 025 (S&M)           |                    |                |
| 14  | 14   | RIGHT BEFORE MY EYES   | Hi-Low featuring Olve Griffin        | Hi-Low                    | HI 04 (V)          |                |
| 15  | 14   | FIND A WAY             | A Tribe Called Quest                 | Hot                       | 518380 (F)         |                |
| 16  | 9    | DORA DORA              | De Nrol                              | Manifesto                 | FSK 04 (F)         |                |
| 17  | 8    | STORM                  | Storm                                | Positive                  | 12TV 04 (V)        |                |
| 18  | 20   | PLANET ROCK            | Alke Bambaata & Soulonic             | Afrowax                   | 12400X 1 (3MV/S&M) |                |
| 19  | 20   | SOMETIMES              | Tin Tin Out featuring Shelley Nelson | VC Records                | VOIT 84 (E)        |                |
| 20  | 20   | BROOKLYN'S THEME       | Dax                                  | Triquet                   | TRK 03 (S&M)       |                |

## DANCE ALBUMS

| Pos | Last | Title                             | Artist                 | Label                  | Cat. No.                  | (Distributors) |
|-----|------|-----------------------------------|------------------------|------------------------|---------------------------|----------------|
| 1   | 1    | PSYCHIC FICTION                   | UNKLE                  | Mo'Wax                 | W 0655/W 0655 (V)         |                |
| 2   | 2    | 100% COLOMBIAN                    | Fun Lovin' Criminals   | Chrysalis              | 437056/439056 (V)         |                |
| 3   | 3    | DRUMFUNK HOLLIGANZ                | Various                | Moving Shadow          | ASHAD0W 141 - (S&M)       |                |
| 4   | 3    | 88.2                              | Various                | Moving Shadow          | ASHAD0W 8820 (S&M)        |                |
| 5   | 4    | THE BRIZA ANNUAL                  | Ministry Of Sound      | MINISOUND 213 (S&M)    |                           |                |
| 6   | 6    | MIXING PRESIDENT THE TAKEOVER BID | Various Artists        | Various                | Various                   |                |
| 7   | 7    | BOYFRIEND YOURSELF                | Funk Family's Children | Chrysalis              | CH 61137/61138 (E)        |                |
| 8   | 8    | HILL NASTY                        | Beastie Boys           | Grand Royal/Parlophone | 455723/457234 (E)         |                |
| 9   | 9    | TERMINATE                         | Jon The Dentist        | Addive                 | 12429 (V)                 |                |
| 10  | 8    | NEVER SAY NEVER                   | Brandy                 | Atlantic               | 756 780309/756 830394 (W) |                |

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## MUSIC VIDEO

| Pos | Last | Artist   | Title            | Label             | Cat. No. |
|-----|------|--|------------------|-------------------|----------|
| 1   | 1    | THE CORERS Live At The Royal Albert Hall         | Wanzer Music     | VM 750370 (F)     | 16       |
| 2   | 2    | CAROLAS GOMINGS/PARAIATULLI Treason Paris 1998   | Polygram         | PM 05027 (Z)      | 17       |
| 3   | 3    | YARBUZ ARTISTS Andrew Lloyd Webber 50th Birthday | Polygram         | PM 05293 (Z)      | 18       |
| 4   | 4    | FOSTER AND ALLEN Sing Live                       | Telstar Video    | TV 1035 (V)       | 19       |
| 5   | 5    | BOYZONE Live At Wembley                          | WVL              | 012943 (V)        | 20       |
| 6   | 6    | LIVE RECORDING LEGS Misarables In Concert        | Parlophone       | PM 04919/1980 (S) | 21       |
| 7   | 7    | RADIOHEAD Television Commercials                 | WVL              | 012983 (S)        | 22       |
| 8   | 8    | MICHAEL FLATELL Live Of The Dance                | Video Collection | 12127 (V)         | 23       |
| 9   | 9    | FRANK SINATRA Live                               | SMV              | 001222 (V)        | 24       |
| 10  | 11   | OSIS... There + There                            | Virgin           | 062546 (V)        | 25       |
| 11  | 10   | SPICE GIRLS Girl Power - Live In Istanbul        | SMV              | 001222 (V)        | 26       |
| 12  | 12   | CLIFF RICHARD & CAST Live in Concert             | Video Collection | 12127 (V)         | 27       |
| 13  | 13   | ALANIS MORISSETTE Live                           | Wanzer Music     | VM 750374 (F)     | 28       |
| 14  | 12   | MICHAEL JACKSON - Thriller                       | Epic             | 483952 (V)        | 29       |
| 15  | 14   | HANSON Tokyo, Tokyo & Middle Of Nowhere          | Polygram         | PM 047953 (V)     | 30       |

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## VIDEO

| Pos | Last | Title                                     | Label               | Cat. No.     |
|-----|------|---|---------------------|--------------|
| 1   | 1    | LADY & THE TRAMP                          | Walt Disney         | ES101        |
| 2   | 4    | THE SIMPSONS - HEAVEN AND HELL            | Fox Video           | ES101        |
| 3   | 4    | ABR FORCE ONE                             | Touchstone          | ES101        |
| 4   | 7    | ZOMBIE                                    | Chrysalis           | CH 04292 (S) |
| 5   | 5    | FRENCH - GENÈS 4 - EPISODES 1-5           | Millions Home Video | ES101        |
| 6   | 6    | JERRY SPRINGER - MAD BOYS & NAUGHTY GIRLS | Millions            | ES101        |
| 7   | 5    | FRENCH - GENÈS 4 - EPISODES 1-5           | Millions Home Video | ES101        |
| 8   | 7    | FRENCH - GENÈS 4 - EPISODES 1-5           | Millions Home Video | ES101        |
| 9   | 15   | THE FULL NUTTY                            | Chrysalis           | CH 04292 (S) |
| 10  | 10   | MEN IN BLACK                              | Walt Disney         | ES101        |
| 11  | 12   | HERCULES                                  | Chrysalis           | CH 04292 (S) |
| 12  | 10   | BAYLON'S 5 - VOLUME 4                     | Millions Home Video | ES101        |
| 13  | 12   | SPICE GIRLS - THE MOVIE                   | Fox Video           | ES101        |
| 14  | 11   | THE DOTA                                  | Columbia TriStar    | ES101        |
| 15  | 15   | IN LA                                     | Epic                | ES101        |

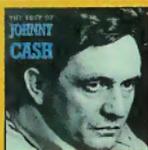
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**Johnny Cash**  
The Best Of  
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**Barbara Dickson**  
The Best Of  
483796 2/4



**ELO**  
Greatest Hits Vol 1  
1450357 2/4



**Fleetwood Mac**  
The Best Of  
483724 2/4



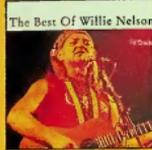
**Aretha Franklin**  
Soul Sister -  
The Classic Aretha Franklin  
491454 2



**Art Garfunkel**  
The Best Of  
491473 2



**Johnny Mathis**  
The Hits Of  
467953 2/4



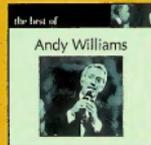
**Willie Nelson**  
The Best Of  
484041 2/4



**Roy Orbison**  
Pretty Woman -  
The Best Of  
463350 2/4



**Shakin' Stevens**  
The Hits Of Vol 1  
466265 2/4



**Andy Williams**  
The Best Of  
481037 2/4



**Tammy Wynette**  
The Best Of  
484046 2/4



**Break Out**  
485005 2



**Sound of Philadelphia**  
488696 2



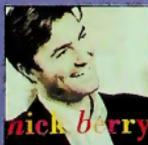
**Romantic Jazz**  
481154 2/4



**Steppin' Country**  
489688 2



**Songs Of Elvis**  
487872 2



**Nick Berry**  
Nick Berry  
489466 2/4



**Neil Diamond**  
Classics  
477784 2



**Simon & Garfunkel**  
Wednesday Morning 3am  
463375 2



**Barbra Streisand**  
People  
460498 2



**Aerosmith**  
Gems  
491236 2

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going on with good product at other price points," he says.

However, both Davidson and Paul Miner, campaigns manager for Virgin/Our Price, agree on the quality of the budget product: they are currently buying in it, outperforming, and it will still be scorable for space in most High Street stores. Miner believes public perception of the price point is increasingly positive.

"We are starting to see more albums which were formerly available at mid-price dropping down to low price, which is a welcome trend," says Davidson. "The more product available at this price point which people recognise from full or mid-price better. Our aim is for this price point to be perceived by customers in the same way as mid-price stock and not as budget. After all, there are a lot of quality titles on release now - it is our job to help make the public aware of them."

Both retailers are certainly more enthusiastic about running budget campaigns. "We plan them in exactly the same way as we do mid and full price," says Miner. "We target what we believe to be the best titles for the promotion and then we approach the relevant suppliers. Generally we approach the strongest CDs to create the best possible offer."

The significance of last quarter sales to the overall budget market is not lost on labels. Carlton's McPhelimy says it is of "monumental" importance, while BMG Camden label manager Andy Street says it is particularly important this year because the label is releasing new Christmas titles for the first time. "Extra in-store traffic helps sales of perennial best sellers but the rest of the year is equally important to turnover as there are more relevant catalogue campaigns," he says.

"Crucial" is the way Delta label manager Neil Kellas describes the last quarter. "It's such a distorted market at present and so this is our chance to make money. We have

## tesco goes pop

A few years ago the notion of approaching a supermarket checkout with a selection of budget CDs as well as a bag of brussel sprouts would have been considered wildly fanciful. Now Salsbury's, Asda, Woolworths and Tesco take the music market so seriously they are not only increasing their CD ranges but also regularly promoting their own "three CDs for £10" or similar campaigns.

Getting an exclusive deal to supply one of these stores can be an industry in its own right, however. Crimson entered its credentials in startling manner as exclusive supplier to the Woolworths chain, and Carlton Home Entertainment has had enormous success over the past couple of years partly as a result of supplying Asda with its Super Budget range. Polydor also had a successful promotion supplying product to Marks & Spencer.

The stores themselves favour specific ranges because they can tailor the product to their own market while acquiring the added kudos of exclusivity. Sam Mason, music buying manager at Tesco, says it also means the store can gear everything towards its customers, like in Tesco's case consists mainly of 20- to 40-year-olds.

Tesco moved into the music market 15 months ago, initially selling only chart material, but has now extended its range to include three price ranges, currently involving 43 titles sold through

an independent sales force working for us and have to make sure that everything is in place. We are usually working on our Christmas presentations in June and we need to have our preliminary artwork done by July. Everybody assumes the budget



230 Tesco stores. It has sold 90,000 units since the beginning of the year.

The supermarket chain has a range of single CDs retailing at £5.99 and is supplied exclusively by BMG and EMI. It also has a range of double CDs at £7.99-£9.99 supplied by EMI and Crimson.

Mason is delighted with the growth in music turnover. "We are delighted and the customers like it because even though the ranges offer extremely good value, it's all very classy stuff," he says. "We keep it fresh by introducing new titles every six months or so and we have a dynamic range to which we are very committed. I think we have very strong product now and this is proved by the numbers we are shifting. We also

market is impossible but there's a big demand for budget from non-traditional outlets."

Figures vary for the specific worth of the last quarter compared with the rest of the year among companies. BMG Camden's

have most forms of music covered, including classical, country and line dancing."

Among the store's best-sellers are Sixties, Seventies and Eighties hits Collections, Jive Bunny Ultimate Party Mix and a Celtic collection. "We don't do any promotion apart from in-store announcements at point of sale and we don't put our logo on the packaging but we advertise that the product is exclusive to Tesco," says Mason.

Exclusivity means the store can also involve the product in its other in-store promotions. Customers buying two CDs, for example, will be awarded 100 free points on their Clubcard.

"It is certainly an area we are going to continue with and I do think there are a lot of benefits from having an exclusive range," says Mason.

Asda too is delighted with the growth of its music sales, which are about to be given a further boost by an in-store "three for two" point-of-sale promotion. The chain has also discovered there is still life in cassettes, says assistant music buyer Nathan Bridger.

"You imagine the cassette is dead in the water but we still sell a few, mainly because of very good value in terms of 'three for two' says Bridger. "Sony has been supplying cassettes and where a CD may be reduced to mid price we find the same music on cassette at budget price. It's incredible value for money and it's keeping the cassette alive."

Andy Street says the change is marginal but EMI Gold managing director Paul Holland suggests a business increase of 35%-40%. Whichever figures are correct, autumn campaigns for all labels must now be planned with military precision.

# CRIMSON THE WASHES OVER ALLS

Relative newcomer bucks the trend in the low-price sector as EMI Gold and Carlton deal with lacklustre unit sales in the second quarter

The remorseless rise of EUK-backed Crimson continued apace in the second quarter of 1998 as the company leaptfrogged Carlton and EMI Gold to top the low price market share charts for the first time in its history.

Since its launch two years ago, the label, which exclusively serves EUK's customer base, has had a presence in Woolworths, which others in the low- and mid-price sectors would kill for, has gone from strength to strength.

In the three months from April to June it registered a 10.5% share of the budget market, an increase of 20% over the previous quarter. This enabled it to jump from third place not merely to overtake EMI Gold but also to knock Carlton from the number one position it has held for three of the past five quarters.

The extent of Crimson's achievement was reflected by the fact that it bucked trends by increasing its overall unit sales in a period which is traditionally lacklustre.

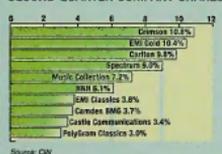
Crimson product development manager Alan Hunt believes the company's success in improving both sales and share lies in recognising the development and sophistication of the whole market.

"We believe product quality is the key to the label's success. Budget is now a mature market and consumers recognise low-price releases that consist of a couple of hits and a lot of filler and don't buy them. Successful titles need to offer real quality, as well as value for money," he says.

Hunt also reports that, through its parent distributor EUK, Crimson is able to work closely with many of the other leading low-price labels.

## LOW-PRICE MARKET SHARES

SECOND QUARTER COMPANY SHARES



Source: CMV

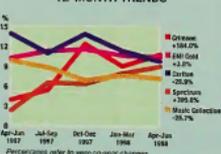
"It has been very useful for us to be able to monitor the growth in the amount of budget products dispatched from EUK across all its distributed labels in '97-'98, our first full year of involvement in this market. The figures indicate that EUK customers' low-price business is growing due to improvement in quality," he says.

EMI Gold, on the other hand, will be regretting the 1.9% slip in marketshare to 10.4% during the second quarter which allowed Crimson to push it into second place with less than half a percentage point between the two labels.

This was despite the fact that its Hot Chocolate's 14 Greatest Hits release has been one of the year's biggest low-price sellers (with unit sales reported to average 1,000 a week) while the Best Of Dr Hook and a number of Frank Sinatra compilations have also sold well.

But, in a competition for the top spot which was particularly hotly contested, EMI Gold's share was still enough to elbow the

12-MONTH TRENDS



sector's traditional market leader Carlton, whose flagship label is Hallmark, into third place with a 9.8% total which represented a 13.3% slide over its total for the previous three-month period.

EMI Gold managing director Paul Holland refuses to be demoralised about the quarter's results. "The market has been sold but you need to be very focused to do well and I think we've managed to do that," he says.

Below the top three, the companies lined up in fourth, fifth, sixth and seventh places remained unchanged. But of them, only PolyGram's budget division Spectrum, boosted by sales of its Motown Charbursters reissue series, registered any increase in its marketshare for the quarter, with a 9% total tally. Music Collection, H&N and EMI Classics, on the other hand, posted losses of 5.2%, 1.6% and 11.6% respectively.

The only other company in the Top 10 to increase its low-price market share during the

## TOP 10 TITLES

- 1 Airbag Radiohead (Parlophone)
- 2 98.1 Various (Moving Shadow)
- 3 14 Greatest Hits Hot Chocolate (EMI Gold)
- 4 Magpie May - The Classic Years (RCA)
- 5 Rod Stewart (Spectrum)
- 6 Motown Charbursters Vol 3 Various (Spectrum)
- 7 The Best Of Boney M (Spectrum)
- 8 The Best Of The 80s Various (Crimson)
- 9 The Best Of Tammy Wynette (Epic)
- 9 The Collection Michael Ball (Spectrum)
- 10 Sharing The Night Together Dr Hook (EMI Gold)

Source: CMV. List covers April-June 1998

second quarter of 1998 was BMG's Camden, which began to reap the benefit of a comprehensive reissue programme of material by classic catalogue artists such as Elvis Presley, Dolly Parton, Lou Reed, The Lovin' Spoonful and Captain Beefheart. It added 19.3% to its last period score to finish in eighth place with 3.7%, putting it above Castle Communications and PolyGram Classics.

Outside the Top 10 the arrival of Moving Shadow at number 19 may herald not just a new player but a far-reaching new trend in the low-price sector. Founded in 1990 by Rob Playford, Moving Shadow made a considerable impact during the quarter by offering a strong bass compilation 98.1 at a starting 60p dealer price with a recommended retail price of 99p which rocketed to number two in the low-price chart behind Radiohead's mini-album Airbag.

Other companies already concerned about tight margins may be very worried about the potential implications of Moving Shadow's performance.

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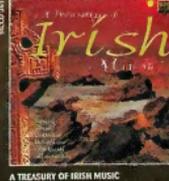
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# PLACING THE SHOTS ON A LOT OF CAMPAIGNS

As retail tempts customers with multi-purchase offers, record labels are trying to find more efficient way to drive demand. Colin Irwin reports

**A**wander through any large High Street retail outlet any time between now and Christmas will reveal offers consumers should find hard to resist. Banner posters proclaim, "buy two get one free", "three for £20" and "three for the price of two". The permutations are endless. But then, at this time of year, customers are bombarded by even more bargain offers than usual.

In the lead-up to Christmas the multi-buy battle will grow even more intense. Over the coming weeks every retail store of note will be highlighting its own customised variations on a theme, and will have some enticing new product to hit it on its way. High-profile product by Primal Scream, M People, Take That, Massive Attack, St Etienne, Republica, Lou Reed, Peter Dinklage, The Police, Annie Lennox, Robson & Jerome, Darren Day, Dolly Parton, Willie Nelson, Rod Stewart, Rory Gallagher, Celine Dion, Shawn Colvin and a number of Motown collections are among the powerful titles topping the mid-price piles this autumn.

From Tower Records to Sainsbury's, HMV to Asda, Virgin/Our Price to Woolworths, all are plotting their own seductive point-of-sale promotions to hook the casual buyer. Understandably all these stores are fiercely

**'In the end all you are doing is trying to give the customers what they want. Multi-purchase offers have become traditional'**

— Paul Holland, EMI Gold

protective of the specific details of these promotions lest one of their competitors steals a march. Nevertheless, most of the major labels will provide a few prestige titles to give their promotions extra clout. In some cases, record labels are being prevailed upon to drop the price of desirable product, albeit sometimes for a limited period only, specifically to spearhead a certain campaign and promote the rest of the catalogue.

Such is the profusion of offers that mid-price is well on its way to becoming completely driven by retailer-led multi-purchase promotions. Retail is pleased with these initiatives — and the extra business they are now virtually guaranteed to generate — and is constantly pushing record companies ever harder for prime product to kick-start these campaigns.

While record companies are supportive of retail's efforts and acknowledge the effectiveness of these promotions in stimulating business, there is a growing sense of unease among some companies about the power retail is beginning to establish in driving campaigns.

Whether in non-traditional outlets or the High Street chains, multi-purchase offers work. Customers not only now get top quality product at mid price, they are also offered irresistible deals to buy it. But someone has to pay — and that is usually the record company.

Paul Holland, managing director of EMI Gold, says the industry needs to look more closely at ways of delivering campaigns to the consumer. "It needs to do something

## mid goes motown mad

**W**hen Polydor officially opens its Motown 40th anniversary celebrations with one of the most ambitious campaigns ever conceived at mid price, the profile of the price point could be raised to unprecedented levels.

Plans were formulated last year for a worldwide campaign aimed at promoting the full range of Motown's illustrious catalogue in the diverse form of compilations, enhanced reissues and boxed sets. Initiated in the US, the mid-price campaign is a year-long global project which began when the first batch of product hit the States, supported by massive TV advertising during the Super Bowl in January.

Campaigns have also been running across Asia and Europe, and the spotlight is now on the UK. Last month, Polygram's low-price Spectrum label issued six more volumes of its Motown Chartbusters compilation series, and the full impact of the Polydor initiative will be felt at retail this month. The centrepiece of the six-figure marketing campaign is Motown 40 Forever, an outstanding two-CD 40-track collection tracing the history of the label and featuring its most successful artists, including the Jackson 5, Stevie Wonder, Marvin Gaye, Mary Wells, Martha Reeves, Diana Ross, Gladys Knight, Smokey Robinson, The Temptations, The Commodores and Boyz II Men.

The release follows the BBC2 August Bank Holiday screening of the TV special, Motown 40 — The Music Is Forever, and is also the subject of intense TV-advertising. But while Motown 40 Forever will sell at full price, Polydor's strategy is to stimulate sales of vast amounts of mid-price product which will hit the racks

more innovative than three for £15 or two for £10 or whatever, which is something motivated solely by price," he says. "I'd very much like to see retailers giving dedicated racking to budget and establishing a strong identity that way. But in the end, all you are doing is trying to give the customers what they want. Multi-purchase offers have become traditional marketing dynamics."

Dougie Dudgeon, A&R director at Snapper Music believes that labels cannot keep dropping price. "It's a very unimaginative way of promoting product," he says. "We want to hold a proper midline price but most other companies seem to be caving in to retail. I don't think it helps because it



at the same time. The Ultimate Collections Series — 11 separate overviews of the label's frontline acts, mostly featuring more than 20 tracks — has already been shipped, and hard on its heels comes a series of re-mastered originals.

Beginning this week with the re-mastered reissue of 12 frontline albums by The Commodores, Diana Ross and Marvin Gaye (including the all-time classic What's Going On), the Originals series will continue through to the end of the year.

Two Stevie Wonder albums, Signed Sealed & Delivered and Uptight, and five Temptations albums are scheduled for the second batch of releases in October. An exhaustive four-CD Stevie Wonder boxed set, The Wonder Of Stevie,

Including rare cuts, is also being put together for completists in time for Christmas. Polydor product manager Sara Armstrong says the aim is to re-awaken awareness of Motown among its traditional 35- to 44-year-old audience.

"But at the same time we also want to raise awareness in the younger market," she says. "We're not going to advertise in teen mags but



reduces margins all round and cheapens the product in the eyes of the consumer. Instead of something that may have taken years to produce, it ends up feeling like you're selling baked beans."

Neil Smith, marketing director at Eagle, is worried that retail's increasing reliance on multi-purchase promotions to stimulate sales will do serious damage to the rest of the business.

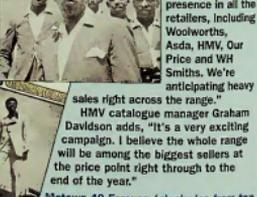
"When it gets to September you suddenly get all these full-price albums reduced to mid price, and that seems to be the only thing they're doing on the promotion side now," he says. "Eventually the public will get used to this and expect it all the time and

we're covering virtually everywhere else. It's not something you'll be able to miss easily." Polydor's strategy to cover all bases includes heavy radio promotion, a special sampler CD for club DJs, saturation coverage of posters, various competitions, T-shirts, print ads across the board from Blues & Soul to Mojo, and a heavy PR push that's already reaping impressive amounts of media coverage. London's Capital Radio promoted September 5 and 6 as "Motown



Weekend" and other local stations are running Motown Days involving concentrated airplay. The national press is covering the campaign in detail with feature material in the tabloids and quality press, and the TV and radio documentaries stretches from VH1 to BBC Radio Four.

"It's a massive campaign with a big marketing spend and it's working," says Armstrong. "Interest is huge, pre-sales are exceptional and we're getting a heavy in-store presence in all the retailers, including Woolworths, Asda, HMV, Our Price and WH Smiths. We're anticipating heavy



sales right across the range." HMV catalogue manager Graham Davidson adds, "It's a very exciting campaign. I believe the whole range will be among the biggest sellers at the price point right through to the end of the year."

Motown 40 Forever: (clockwise from top left) The Commodores, Martha Reeves & The Vandellas, The Temptations and Diana Ross & The Supremes

you won't be able to sell anything when there's not a promotion on. If you're a major, it's easier to say no to the discounting but for a label like us, it's not so easy to stand up to them." Others prefer to see the relationship between record company and retail not as a battle for power but as a genuine joint venture planned months in advance. Stores may often make suggestions about which full-price albums to reduce in price, but will rarely wield enough power to convince a record company to drop the price of a product it does not want to reduce. BMG's head of mid price, Charlie Stanford, says it is often a case of horse trading. "For

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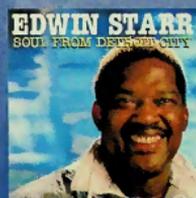
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pretty sorrow

The release of a 30-year-old album that never charted when first released looks like triggering a cult revival of the Pretty Things, once considered the most revived band in the land.

The Sixties band, now approaching bus pass age, are giggling again and do not appear to have mellowed at all. But this is the curiosity surrounding the revived Pretty Things that Snapper Music anticipates big demands for their catalogue. Snapper has already reissued re-mastered versions of three albums by the band at mid-price.

Now the label is ready to reissue SF Sorrow — “the jewel in the crown”, according to A&R director, Dougie Dudgeon. The 1967 album, recorded at Abbey Road, is widely considered the world’s first concept album and is said to have inspired Pete Townshend to write Tommy. It flopped but subsequently acquired almost mythical status. SF Sorrow was never performed live but that may belatedly be put right in the wake of the album’s reissue with plans in hand for a live performance.

“They’re incredible,” says Dudgeon. “They’re as mad as ever. We look some journalists down to see them play and it was crazy! With them giggling we really think this album could do well.”

The Pretty Things are even going back into the studio to record a brand new album in January.



primal scream's priceless creation

Creation is making a rare foray into mid-price this month by dropping the price point of several of its biggest titles, including Primal Scream’s 1994 Mercury Music Prize winner, Screamadelica.

The label is issuing 16 titles in a bold “Priceless Creation” campaign that features two other Primal Scream albums, Give Out But Don’t Give Up and Echo Dek, two Boo Radleys titles (Giant Steps and the chart-topping Wake Up), two by St Etienne (Too Young To Die and Tiger Bay) and two by Ride (Carnival Of Light and Tarantula).

Other albums getting the mid-price treatment include Super Furry Animals’ Fuzzy Logic, Dexy’s Midnight Runners’ Get Stupid Me Down, Teenage Fanclub’s Grand Prix and Sugar’s Copper Blue.

Screamadelica has sold 292,000 at full price and retailers are enthusiastically welcoming the prospect of one of Creation’s biggest successes at the new price point. HMV rock & pop back catalogue manager Graham Davidson predicts that Screamadelica will become the store’s best seller at mid-price during the last quarter of 1998. “With 16 titles in all, the Creation campaign is a very strong one,” says Davidson. “The marketability of the acts and the fact that it is the first time they’ve been reduced in this way will mean there will be a very big demand for them,” he says.

Creation, which had a strong reaction to its previous campaign of price reductions two years ago, has also come up with a novel



Primal Scream: good prospects

and we want to make sure it gets the attention it deserves,” she says. “Primal Scream are enthusiastic about it. They and all the other bands want to see their product out there being reactivated, and at price seems so key at the moment this seemed to be the way to do it.”

Creation anticipates shipping upwards of 70,000 units across the range, which will also be featured in multi-buy offers at HMV. As an added incentive exclusive to Virgin Megastore customers, Creation has produced an exclusive 11-track CD sampler, Sampladelica, featuring tracks from most of the albums, which will be given away free when three albums in the campaign are purchased. “We’re very pleased — orders are strong and we’ve had a really good vibe from retail,” says Greengrass. “The bands want their material reactivated and so do we.”

example they ask us to reduce Natalie Imbruglia to mid price because it will do well in the campaign and we say, ‘No, it’s still selling at full price but we’ll do take That’s Greatest Hits for you instead.’”

BMG Camden Label Manager Andy Street says his label relies on retail support but pays for that in discount and returns facilities. Tony Rounce, general manager at Westside, describes the relationship as “between the devil and the deep blue sea”.

Paul Milner, campaigns manager of Virgin/Our Price, says that the company regularly approaches suppliers with ideas and suggestions for price reductions, but says that equally Virgin/Our Price is open to offers from record companies.

“The driving seat can vary. If a record company has a particularly strong offer, we obviously want it to be available to our customers,” he says. “On the other hand, if we are planning a campaign,

suppliers will want to be involved to get the benefit of the incremental business.”

Darren Henderson, head of mid-price at Sony, is appalled by the suggestion that retail could ever influence the company’s decision about which product to reduce in price. “There’s a six-month planning process involved,” he says. “You have to get management approval and artist approval, but it’s a matter of feeling when the time is right. There is a point where full-price sales have been exhausted and can be increased if you reduce the price. Then it becomes a matter of creating awareness which is where retail campaigns come in. At the end of the day, we need one another.”

**‘The public will get used to multi-purchase offers and you won’t be able to sell anything when there’s not a promotion’ — Neil Smith, Eagle**

# 12 CLASSIC ALBUMS



SCREAMADELICA  
PRIMAL SCREAM



GIVE OUT BUT DON'T GIVE UP  
PRIMAL SCREAM



ECHO DEK  
PRIMAL SCREAM



FUZZY LOGIC  
SUPER FURRY ANIMALS



CARNIVAL OF LIGHT  
RIDE



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THE BOO RADLEYS



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PLUS OTHER ALBUMS WHERE YOU SEE THIS STICKER AVAILABLE NOW OVER TEN YEARS OF EXCELLENCE FROM CREATION RECORDS



# COLUMBIA BACK IN CHARGE AS WEA SLIPS DOWN

John Barry and Dylan help Columbia reclaim the mid-price crown in a second period which sees Virgin power up to fourth place

Even though it registered a downturn of just more than 3% during the second quarter of 1998, Sony's Columbia label still managed to emerge as the most successful mid-price company in the UK with 8.4% of the market.

In doing so, it wrested back a crown it lost held at the end of 1997 from WEA, which secured a spectacular 13.8% of mid-price sales following aggressive campaigning during the January to March period, only to witness that score shrink alarmingly by almost 50% to 7.1% by the end of June.

Among Columbia's success stories for the period were John Barry's popular Thelma collection, selected items from Bob Dylan's catalogue including the enduring Greatest Hits set, the original Redwood Mac's Greatest Hits, a reissue of Carole King's Tapestry and several key Frank Sinatra catalogue collections, notably Songs For Swinging Lovers.

"We've put a lot into our campaigns this year and have concentrated upon working with retail to ensure we can deliver the releases which they believe they can sell," says Sony head of mid-price, Darren Henderson. "I've worked in retail and I spend nearly every lunchtime nosing round record stores just looking at what product is on offer and the way it has been packaged. It's so important to get it right. Hopefully that's just what we're doing."

If WEA slipped back significantly during the second quarter, its sister company East West raised its game sufficiently to retain third place for the second quarter in succession. Its 6.1% mid-price market share for the period was gained partly as a result

## TOP 10 TITLES

- 1 Tracy Chapman Tracy Chapman (East West)
- 2 Protection/No Protection Massive Attack (Virgin)
- 3 Republica Republica (Deconstruction)
- 4 Appetite For Destruction Guns 'N Roses (Universal)
- 5 Transformer Lou Reed (RCA)
- 6 Elegant Slumming M People (Deconstruction)
- 7 Brothers In Arms Dire Straits (Mercury)
- 8 Second Coming Stone Roses (Universal)
- 9 Reservoir Dogs Various (Universal)
- 10 Dock Of The Bay Otis Redding (East West)

Source: CMI Ltd covers April-June 1998

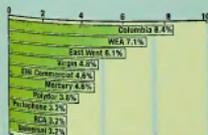
of the cult appeal of the Shirehorses' Worst Album In The World collection and renewed interest in the reissue of Picture Book, Simply Red's 1995 debut album for Elektra.

While each of the top three performing companies either lost share or stayed virtually static, Virgin recovered from a disappointing showing in the first quarter by adding 1.1% to its share to finish the second quarter with 4.8% of the market. This in turn enabled it to jump from eighth to fourth position over both EMI Commercial and Mercury, who not only finished neck and neck on 4.6%, but whose shares also registered identical 2.2% increases over the first three months of the year.

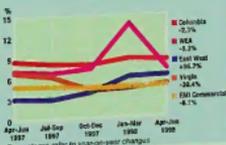
Otherwise, as both Polydor and Universal also registered strong increases, Parlophone emerged as one of the second quarter's other big mid-price casualties, tumbling some 4.3% from 5.7% to 3.2% as the effect of its limited period Radiohead and David Bowie catalogue price cuts wore off.

## MID-PRICE MARKET SHARES

### SECOND-QUARTER COMPANY SHARES



### 12-MONTH TRENDS



Hits for East West and Columbia; Simply Red (left) and Carole King

MUSIC WEEK 12 SEPTEMBER 1998

# EMI gold

## KICKING OFF THE SEASON WITH MUSIC

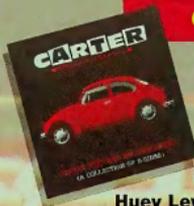
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**MID-PRICE  
20  
TO FOLLOW...**

**PRIMAL SCREAM:** Screamadelica (Creation CRECD 076). Out now. Tipped by traditional outlets to be the biggest mid-price seller of the final quarter, this was the Mercury Music Prize winner of 1994 and the album that established Primal Scream. It is also the key album in Creation's 16-release campaign.

**SHAWN COLVIN:** Fat City (Columbia 467961 1). Out now. Originally released in 1993, it signalled a big breakthrough for Colvin, collected a couple of Grammy nominations and might just gain her a whole new audience at mid-price.

**TAKE THAT:** Greatest Hits (RCA 74321 355582). Sept 7. First mid-price issue for one of BMG's biggest sellers of the Nineties with more than 1m sales to its credit. It includes eight number ones and is bound to be in huge demand at Christmas.

**ANNIE LENNON:** Medusa (RCA 74321 257172). Sept 7. Lennon's second solo album from 1995 topped the album chart and sold more than 700,000 in the UK. RCA repeats a price-reduction strategy which has



already proved so successful with her first solo album Diva.

**M PEOPLE:** Bizarre Fruit (Deconstruction 74321 577552).

Sept 7. Already established as a mid-price winner with all-time sales of more than 1.8m, the album is reactivated to include remixes, new packaging and the bonus track *Hiyyoo Park*.

**THE HOLLIES:** Psychedelica At Abbey Road (EMI 498 4342). Sept 14. The third batch of lost gems and unreleased demos from the Abbey Road vaults includes this intriguing collection, which features Tomorrow, Donovan, Simon Dupree & The Big Sound and N'Between, who went on to become Slade.

**RORY GALLAGHER:** Deuce (RCA CAPO102); Photo-Finish (CAPO 109); Fresh Evidence (CAPO 114); Irish Tour (CAPO 106); Calling Card (CAPO 108).

Sept 14. First phase of a major BMG campaign covering five albums by the great Irish guitarist released between 1971 and 1990. All are re-mastered and outstandingly packaged with informative booklets, several bonus tracks and, in the case of Photo-Finish, a first release on CD.

**VARIOUS ARTISTS:** The Soul Connection (Debutante 565 138-2). Sept 14. More from the Motown vaults involving a "non-stop mix of 18 deep soul grooves", apparently inspired by the Tarantino movie

sculpted Jackie Brown, featuring classic artists such as Detroit signposts, Isaac



A unique collaboration between MCL, Cherry Red and Manchester UT offering 20 tracks by and about the Red Devils - including Belfast Boy (George Best) and Ooh Aah Cantons as well as the title track, a number one in 1994.

**LOU REED:** Transformer (RCA 74321 601812). Sept 14. A re-mastered, repackaged reissue of one of BMG's all-time mid-price best sellers. Originally issued in 1973, it includes Walk On The Wild Side, Perfect Day and Satellite Of Love.

**AC/DC:** Let There Be Rock (EMI Gold 748 6662). Sept 21. Following the band's profile-raising lifetime achievement song at the Kerrang! Awards, this should sell well to the heavy rock audience. EMI also reissues Blow Up Your Video (748 9712) and Who Made Who (748 2992).

**HEAVEN 17:** Retox/Doubt (Eagle EDCD 035). Sept 21. Double CD of the great electro pioneers of the Eighties, involving all manner of re-mixes and hits like Geisha Boys & Temple Girls, Temptation, And That's No Lie and Penthouse & Pavement.

**VARIOUS ARTISTS:** The Millennium's Greatest Party (Connoisseur Collection MILCCD0156). Sept 21. Launch of the first series custom-designed to cash in on the millennium. Titles range from Sixties and Seventies collections to rock'n'roll and disco.

**VARIOUS ARTISTS:** The Roulette Story 1957-97 (Westside WESX 305). Sept 21. Comprehensive three-CD set featuring four hours of music from the catalogue of the American Roulette label. Best-known tracks include *Money Money* (Tommy James), *English Country Garden* (Jimmy Rodgers) and *Party Doll* (Buddy Knox).

**PRETTY THINGS:** SF Sorrow (Original Masters SMMCD565). Sept 28. Marketed as "the first concept album", this release heralds a serious comeback by rock's original enfant terrible.

**STEVE MILLER BAND:** Fly Like An Eagle (Eagle EAM CD 041). Sept 28. Eagle is launching a big campaign around its (full-price) Miller Greatest Hits collection, but expects its coinciding mid-price issue of Miller Greatest Hits to reap the benefits too. Also on the schedule are *Book Of Dreams*, *Circle Of Love*, *Abbracabra*, Italian X Rays, *Livid* and *Wide*.

**VARIOUS ARTISTS:** Upbeat 17 Indie Essentials (MCI Music MUSD 043). Sept 28. Live BBC recordings from 1990 of popular indie bands, including Ocean Colour Scene, Ash, Cast, Dubstar, Sleeper, Dodgy, Shed Seven, Wildhearts and Ceol.

**NINA SIMONE:** At Newport/At The Village Gate (Westside WESD210). Oct 5. Given the high demand for Simone product at present, this licensed package from BMG, which merges two live albums from the Sixties, could prove a real winner.

**VARIOUS ARTISTS:** The Acid Jazz Story (Westside WESX 304). Oct 12. Westside celebrates the 10th year of the Acid Jazz imprint which discovered Jamiroquai and Brand New Heavies and re-introduced Terry Callier. All appear on this three-CD set.

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**GRASSON WONFOR:** Bridge Over Troubled Water: The Best Of Simon & Garfunkel (Music Digital CD6120). Out now. Fresh recording with original arrangements of the S&G songbook, including Sound Of Silence, Feathering Grouy, The Boxer and Mrs Robinson.

**TYM JONES:** Classic Tom Jones (Crimson CRIMCD157). Sept 12. Twenty-two tracks including She's A Lady and Something 'Bout You Baby I Like.

**VARIOUS ARTISTS:** Reggae Classics (Crimson CRIMCD184). Sept 12. The 22-track compilation includes Desmond Dekker's Israelites, Boris Gardiner's I Want To Wake Up With You, Jimmy Cliff's Rivers To Cross and Plute Shevington's Rat.

**VARIOUS ARTISTS:** Love Hurts (Crimson CRIMCD068). Sept 12. Strong 20-track compilation of sentimental hits, including Donna Warlock, Al Green, Aaron Neville, Ray Otisbon, Frankie Valli and The Drifters.

**VARIOUS ARTISTS:** Kings Of The Blues

**Guitar (Hallmark 309452).** Sept 17. A well-chosen collection of leading blues legends from Robert Johnson to Ericmore James, John Lee Hooker and Lightnin' Hopkins with tracks by Eric Clapton, Jeff Beck and Johnny Winter to give it mass appeal.

**VARIOUS ARTISTS:** 21 Detroit Dance Masters (Hallmark 309462). Sept 17. This compilation of Holland-Dozier-Holland songs has a powerful artist list, including The Supremes, Martha Reeves, Kim Weston and Levi Stubbs and at a Super Budget price may well tap sales from Polydor's Motown 40 campaign.

**VARIOUS ARTISTS:** 100 All-Time Greatest Jazz Recordings (Pulse Box PBXCD417). Sept 18. A four-CD chronicle of the jazz era from 1923-46, including Django Gillespie, Louis Armstrong, Ella Fitzgerald, Benny Goodman and Sara Vaughan.

**JIVE BUNNY & THE MASTERMIXERS:** Rock The Party! (Music Club MCD 366). Sept 21. A Jive Bunny Christmas collection turned out to be last year's budget hit.

**TOYAH:** The Best Of Toyah (Music Club MCD 359). Sept 21. Exhaustive 18-track retrospective of the career of the former punk icon, including all the hits like It's A Mystery and I Want To Be Free.

**JUDGE JULES:** Tomahawk Masters (Clubmasters)

**ZIP CD007.** Sept 21. Soundmasters launches its Clubmasters line with this 15-track compilation of club cuts from the early Nineties put together by the Resio One DJ and remixer Judge Jules.

**JAZZAMBA:** Careless Whispers, The George Michael Songbook (#2 ETDCC 123). Sept 21. 62's key autumn release and 18 months in the making, it could get extra impetus from the forthcoming release of Michael's greatest hits collection. Beautifully packaged and sensitively performed, it follows George's love songs from Fantastic to Older.

**VARIOUS BANDS:** StarTrax Karaoke (KRKCD 010). Sept 21. Launch of a new MCI imprint with a series of 10 Super Budget karaoke collections. The first range of titles includes Boogie Nights, Eurotop, Party Time Classics, Rock Classics, Swinging Sixties, Girls Just Wanna Have Fun, Glam Siam and Karaoke Christmas. Lyrics included!

**VARIOUS ARTISTS:** 100 Brass Band Classics (Pulse Box PBXCD427). Sept 28. In the wake of the success of Brassed Off, Castle has high

hopes for this exhaustive collection of Britain's finest brass bands, including Brighouse & Rastrick, Grimethorpe Colliery and Black Dyke Mills Bands.

**VARIOUS ARTISTS:** Punk City Rockers (Pulse Box PBXCD426). Sept 28. Featured bands include Cockney Rejects, UK Subs, 92/9 and The Exploited in this 70-track four-CD boxed set of Seventies punk.

**VARIOUS ARTISTS:** Rock Box Set (Pulse PBXCD325). Oct 23. Three-CD box set with 50 hard rock tracks, including Black Sabbath, Motorhead, Diamondhead, Girlschool, Hanoi Rocks, Uliana Heep and UFO.

**VARIOUS ARTISTS:** Trad Party (Pulse PBXCD328). Oct 23. A compilation by Gerald Mahlowe of 66 tracks from the Sixties trad era, including Acker Bilk, Chris Barber, Kenny Ball, Bob Wallis & His Storyville Jazzmen, Ian McKenzie and the Clyde Valley Stompers, and the Monty Sunshine Trio.

**PHIL EVERLY:** The Solo Years (Castle Select SELO549). Oct 23. First budget issue of this "twofor" from the Seventies, teaming There's Nothing Too Good For My Baby and Mystic Line plus bonus tracks and an eight-page booklet.

**LONNIE DONEGAN:** Skiffle Sensation (Castle Select SELO538). Oct 30. Compiled by Chas McDevitt, a series of Donegan's groundbreaking skiffle tracks from 1956-58 including hits like Rock Island Line and Cumberland Gap.

**BONNIE TYLER:** Heartbreakers (Castle Select SELO558). Oct 30. Comprehensive best of from the first phase of Tyler's hitmaking career, including Lost In France, It's A Heartache and More Than A Lover.

**GERRY RAFFERTY:** Don't Count Me Out (Castle Select SELO547). Oct 30. The cream of Rafferty's early work with the Humblebees is linked with the best of his solo Transatlantic cuts from his pre-Baker Street days.



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# RETAIL FOCUS: ACTION RECORDS

by Steve Hemsley

Action Records owner Gordon Gibson is under no illusions about how tough life can be for an independent these days.

From humble beginnings selling his own records from a stall in Blackpool, Gibson cut through from a thriving specialist indie music store in Preston that he knows must continue to market itself effectively to ensure its survival.

Two years ago he set up the shop's internet site (see breakout), while he advertises regularly in the *NME* and signs up for cooperative marketing campaigns with other record companies whenever possible. At the record companies he is running mid-price promotions with PolyGram and Beggars Banquet.

He also promotes local bands – such as popular Preston indie act Formula One – and the shop has become a key ticket outlet for university gigs.

"Although we are an indie specialist and rely on our core customers for most of our business this is not enough nowadays. We must also compete head-on wherever possible with the High Street multiples using



Action Records: two stores in one, a wide-ranging shop and a specialist dance outlet

marketing and price promotions," says Gibson.

Six years ago, he used these marketing skills to boost his business's share of the then booming dance sector by opening a

## ACTION ON THE INTERNET

More than a third of Action Records' business is via mail order or the shop's website ([www.action-records.co.uk](http://www.action-records.co.uk)).

The store is proud of its website which includes the shop's entire catalogue. The pages are updated weekly by staff member Paula Temple who adds details of new product.

The website address is even featured on the outside of the store, and Gordon Gibson says this brings in new customers who access the site before visiting the shop.

Action Records also runs competitions on the internet and will often highlight a particular label and review its products.

separate specialist dance outlet next door, also called Action Records. By focusing on his staff's specialist knowledge in both shops he has managed to attract customers away from the High Street multiples, he says.

In the main shop the product mix is deliberately kept broad to appeal to customer of all ages. Best sellers last week were the UNKLE and Fun Lovin' Criminals albums, while Action Records also generates steady trade from a number of different genres, including country and blues, which tempt older music buyers into the store.

Although Action Records attracts music buyers aged as young as 14, Gordon Gibson is concerned that record companies are not doing enough to boost sales among the young. He feels labels are lacking imagination in the packaging and design they use for new releases. "Since the introduction of CD, formats have become boring. Years ago we would have different sized vinyl as well as picture discs, for instance. Maybe record companies need to put some fun back into the packaging to get more kids interested again, particularly in the indie scene," he says.

He has no plans to expand Action Records away from Preston. "We have decided to consolidate in Preston, although in many ways our internet site acts as another branch."

## IN-STORE THIS WEEK

### Analysis Records

**Windows** – two CDs for £22; **In-store** – Alan Jackson, Bella & Sebastian; **Press ads** – Robbie Williams. Let The Bright Light Seraphim, Michael Nyman, Korn, Hi-Masters Series, Merle Haggard, Jimmy C Newman, Hoy Axton, Pharoah Sanders, Ben Neill, Christian McBride, JY Experience, English String Music, Frank Bragg, Parry, English Miniatures

### ASDA

**Singles** – Robbie Williams, Depeche Mode, Alisha's Attic; **Albums** – Big Hits 98, Celine Dion, Mansun, Bee Gees, Hole; **In-store** – three-for-two budget CD promotion, Virgin Best Ever... promotion, £10.99 or two for £20; **Video** – buy one get one free from the £9.99 Warners collection

### Boots

**In-store** – The Simpsons, Three Tenors, Swan Princess with free Puffin; Three for two £5.99 CD and video offer, two for £10 on £5.99 rock and pop offer

### FARRINGTONS

**Windows** – Yo Yo Ma, Janie Joplin, Des'ree, The Three Tenors, Shishu Bell; **In-store** – Harmonia Mundi two for £10 promotion, Powder Her Face (opera)

### HMV

**Single** – Robbie Williams; **Windows** – three CDs for £22, three videos for £20, Mercury Music Prize, Rubber video; **In-store** – Hinda Hicks, Suggs, Hustlen Pils promotion; **Press ads** – Hole, Del Amriti, Bjorn Again video

### MENZIES

**Single** – Alisha's Attic; **Album** – Celine Dion; **Windows** – Celine Dion, Mike Oldfield, Hole

### NETWORK

**Selecta listening posts** – Babybird, Bruce Dickinson, Nanaco and Paradise Lost

### NOW 99

**Singles** – Robbie Williams, Travis, Smashing Pumpkins, Puff, Depeche Mode; **Albums** – Mansun, Celine Dion, Bee Gees, Kiss In Ibiza 98, Big Hits 98; **In-store** – world music promotion

### ourprice

**Singles** – Dario G, Gomez, Five, All Saints, Culture Club, Robbie Williams; **Albums** – Ibiza Annual, The Corrs, Manic Street Preachers, Placebo; **Windows** – Mansun, Manic Street Preachers, Mercury Music Prize, UNKLE, Sheryl Crow; **In-store** – Big Hits 98, Del Amriti, Savage Garden, Robbie

Williams; **Press ads** – Suggs, The Horse Whisperer OST, Del Amriti, Savage Garden, Mike Oldfield, Alisha's Attic, Canibus

### TOWER

**Singles** – Robbie Williams, Roddy Frame, Smashing Pumpkins, Depeche Mode; **Windows** – Celine Dion, Bee Gees, Mike Oldfield, Mercury Music Prize, Hole; **In-store** – Mercury Music Prize, Creation mid-price campaign; **Press ads** – Hole, Manlyan Man; **Posters** – Mike Oldfield

### MEGASTORES

**Singles** – All Saints, Five, T-Spoon; **Albums** – The Divine Comedy, Manic Street Preachers; **Windows** – Festivals two for £20, Tekken 3, Manic Street Preachers; **In-store** – Robbie Williams, Hole, Mansun, Bee Gees, Del Amriti; **Press ads** – Hole, Aload, Smashing Pumpkins; **TV ads** – Five

**WH SMITH** **Singles** – Alisha's Attic; **Album** – Celine Dion; **Windows** – Celine Dion, Mike Oldfield, Hole; **Listening posts** – The Simpsons, Beach Boys, Cliff Richard, Hole

**WOOLWORTHS** **Singles** – Robbie Williams, T-Spoon; **Album** – Kiss In Ibiza 98; **In-store** – Manic Street Preachers, Steve Miller, Eels, Sheryl Crow, LadySmith Black Mambazo



AZAR GOIHAR, owner, Lopy Lugs, Edgware, Middlesex

"As the owner of one of North London's widest indie stores I like to think we know our market well. We are a 20-year-old mainstream chart shop but we also place a big emphasis on dance, particularly hip hop and garage, which is very popular in this area.

"Recent sales areas for us have been the 12-inch vinyl and US import markets, although the latter has been quiet since recent weeks.

"We are open seven days a week which means we were trading last Bank Holiday. This is essential if we are to compete with the multiples.

"Among the singles selling well for us in recent weeks have been All Saints' Bootie Call and Stardust's Music Sounds Better With You, while there has been strong album business from Luther Vandross's latest release I Know on Epic and Brandy's Never SA-Y Never.

There are a number of releases we are excited about for later this month, including the new R Kelly album, which should prove very popular with our customers.

"We run regular promotions and look advantage of the full-price discounts available on new releases we usually offering PolyGram and BMG were offering independents in the summer.

"Perhaps our most successful promotion at the moment is our loyalty card. Every time a customer buys a CD we stamp their card, and when they have collected 10 stamps they are entitled to a free full-price CD up to the value of £15.49.

"We try hard to compete with other retailers and on new releases we usually discount by and on new releases we usually discount by and on new releases for offering value for money.

"We hope to increase our mail-order sales in the new year with the launch of the Lopy Lugs internet site."

## BEHIND THE COUNTER



ANDRE ADAMS, Fullforce rep for west London and home counties

"I suppose you can call me the M25 rep as I spend one day in west London, one in Surrey, Reading and Oxford and one in Essex.

"It is a great job and one that I switched to after spending seven years working in record shops. I used to meet the reps who came into the store and knew this was something I wanted to do. Ever since I started I have never looked back.

"We have had great success recently with the Manic Street Preachers. Getting their first number one for Sony was really exciting, and we are also building sales for dance label Multi-particularly, partly with Sash! Retail is also excited about one of the label's latest projects, Double Six.

"The Telstar compilations are also big business at the moment, including Ultimate Country which has just gone top 10. Non-stop Hits Volume 2, which entered the top 20 last week, and Jazz

Moods which has been used for numerous car and drink commercials.

"On the album front, we are seeing growing interest in Lutricia McNeal on Telstar's joint venture Wildstar label. McNeal has become a hit at retail following the airplay her singles have received.

"Getting a new entry at number five on the album chart with Sash! Life Goes On was also great.

"What I love about this job is being able to meet people who work for the multiples and the independents and getting their views on what is happening and what's coming up in the market.

"Trade has been a bit slow for all retailers in recent months because of the World Cup and the holiday season have taken many customers away. This has made my job harder, but we are gearing up for a busy autumn period.





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