

## BMG: the Preston era ends

by Robert Ashton

John Preston's 10-year reign as chairman of BMG Entertainment International UK and Ireland has come to an end following a top-level European restructuring.

Preston's job, which is being enlarged and renamed to include new territorial responsibilities, will be filled by the former New York-based president of Epic Records Richard Griffiths.

The architect of the changes, BMG Entertainment International president and CEO Rudi Gassner, offered Preston the post as chairman of BMG UK and Ireland and executive vice president of

central Europe at the end of last year. But the UK chief, whose contract with BMG expires this summer, says "I didn't put my hat into the ring."

He adds that after weighing the options of running a business which will now include France, Greece, Italy and the Nordic and Benelux regions on top of the UK and Ireland, or serving under a new chief brought in above his head, he decided to part company with the group he joined in 1986 as managing director of RCA. "It got me thinking about life. There would be a lot more travelling and I had to consider the quality of life issues and other sacrifices along the way," says the 47-year-old

Preston. "And then there was the issue of was I ready to report to someone else? Someone would have to do the job and I was not wildly keen and they (BMG) were not entirely comfortable with that either. It is entirely amicable."

Gassner is quick to praise Preston's stewardship of the UK and Ireland business since taking over the top role from Peter Jamieson in 1988. "His contribution to our business has been enormous," he says.

The 43-year-old Griffiths, who officially takes up the new post on February 9, believes after 10 years in the US that he will need to study the UK and European markets over the

next few months before making any decisions on change. In the interim, Jeremy Marsh, president of the music division, will continue to provide cover for the vacant label managing director roles at RCA and Ariola, reporting to Griffiths. "It's a new book and I'll have to read it," says Griffiths about his new position.

Preston, who handed over the BPI chairmanship to Rob Dickens last July and still serves as chairman of the BPI PR committee, says he expects to use the next couple of months to decide his future and he does not rule out a move into a new corporate arena.

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### THIS WEEK

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A charity bike ride through the Middle East provided the inspiration for a unique fund raising effort which is receiving widespread support from the industry. Called Hits Under The Hammer, the project involves the auction of original handwritten song lyric sheets. Steven Howard (second left), managing director of Zomba Music, accountant Ronnie Harris (second right), solicitor David Glick (first left) and accountant Richard Rosenberg (far right) were seated around a campfire in the desert when the idea struck. They are pictured with Nordfob-Robbies' Richard Shipman (third left) and Andrew Miller (middle second row), plus project co-ordinator Harriette Goldsmith who together form the committee team. See story, p3.

## Spice power puts Virgin back on top

Two big hits by the Spice Girls helped vault their record company Virgin back to the top of the singles market shares league in the final quarter of 1997.

The quintet fought off a media backlash during the quarter to land period's sixth and eighth biggest singles with Spice Up Your Life and Too Much as Virgin's share reached 10.8% to knock Mercury off the top of the rankings.

Mercury, still experiencing phenomenal sales with Elton John's double A-

sided charity single, finished as runners-up on 9.6% with Universal Music third, just 0.1% behind after releasing the quarter's biggest single, Barbie Girl by Aqua.

Success with The Verve, Spice Girls and Now! 38 helped Virgin comfortably hold on to the album crown with 13.8%, ahead of Epic (6.3%) and Columbia (4.7%). PolyGram remains the biggest corporate group for singles and albums with shares of 20.5% and 19.1% respectively.

## Global audience lined up for Brits

The Brits is furthering its reputation as one of the world's biggest music events by winning its highest television profile to date.

Eagle Rock Entertainment, which is selling the TV rights, says the programme has already been sold to more than 120 countries and more territories are expected to come on board as further artists performing at the February 9 event at Docklands Arena are unveiled.

● see Brits news, p5

## Natalie Imbruglia tops Fono's first Euro 100

Natalie Imbruglia's Torn on RCA has emerged as the number one record in the Euro Hit 100 published by MW sister title *fono* for the first time this week.

And there's even better news for the UK industry: the UK has emerged as the top talent source for the Continent according to the magazine.

The Euro Hit 100, the music industry's first accurate, pan-European chart, is compiled by Music Control - the company which produces the UK airplay chart - from plays on 100 radio stations in 15 countries across Europe. It forms the centrepiece of *fono*, which was set to launch its pilot issue at

Midem in Cannes this week. Records by UK-signed artists claimed a 42.3% share of the chart, more than 10 points ahead of repertoire from the US. Continental European records claimed a 23.7% share.

Each record in the Euro Hit 100 is ranked according to a "Power Rating" factor, calculated to reflect the number of listeners tuning in to the record across all its plays and all the countries in which it is played.

Imbruglia's single - which was the most-played track in Sweden, Belgium, the Netherlands and the UK last week - picked up 217,259 Power Rating points from 1,907 plays, ahead of Janet

Jackson's Together Again on 197,000 points.

*Fono* will publish the Euro Hit 100 chart every week when it launches this spring, as well as charts, market shares for 15 countries and news about artists and hits breaking in Europe.

*Fono* editor Martin Talbot says, "We believe this is the most significant music magazine launch the worldwide music market has seen in a decade. For the first time there is a magazine with credible data for everyone in the business of breaking hits in Europe." ● For your free sample copy of *fono*, call 0171 921 5906/6957 or email sales@musicweek.com

## HEADSWIM

tourniquet.

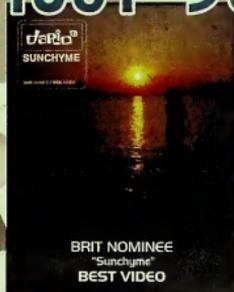
the new single on 2 cd's and cassette out 2nd February includes exclusive tracks and mixes by Steve Osborne and rhekon.

# ETERNAL RECORDS

Wishes everyone who helped make 1997  
another great year  
with HITS across the world



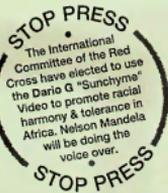
## A TOPPERMOST '98



### LET'S GO TO WORK LA...

COMING UP IN '98

Gail & Ice "I'll be there for you" ■ Dannii "Disremembrance" ■ Dario G, New single and Album



# Hits Under Hammer as stars donate lyrics

by Tracey Snell

An eclectic line-up of international artists ranging from Barry Manilow to The Prodigy are donating original handwritten song lyrics sheets for the Hits Under The Hammer charity auction, which is expected to raise over £1m when it takes place later this year.

Four hundred UK, American and European artists and songwriters have been invited to donate the original lyric sheet to one of their biggest hits. Where that isn't possible they are being asked to write the lyric on an unusual object of value. The items collected will be sold at auction later this year, with proceeds going to Norwood, Ravenswood and Nordoff/Robbins Music Therapy.

The brains behind the project are Steven Howard, MD of Zomba Music Publishing, accounts manager Ronnie Harris and Richard Rosenberg, and selector David Glick. The four have pooled their music industry contacts to get the idea off the ground, and have set up a work-

## UNDER THE HAMMER

The lyrical donations include:  
**Bryan Adams** - All For Love, signed by Rod Stewart, Sting and Adams  
**Manak Chery** - Buffalo Stance  
**The Prodigy** - Freestarter  
**Manic Street Preachers** - A Design For Life  
**Barry Manilow** - Mandy  
**Don Black** - six lyric sheets, including Diamonds are Forever and Thunderball  
**Blair - ParMike**

ing committee with the help of Nordoff/Robbins' Andrew Miller, Willie Robertson and Richard Shipman.

Howard says reaction from the industry has been phenomenal, with dozens of artists including Blur, Supergrass, The Rolling Stones and songwriters such as Don Black and Brenda Russell pledging their support (see box).

The project has also attracted the attention of Culture Secretary Chris Smith, who is launching the initiative on Tuesday (20) at Midem.

Among the more unusual donations is a heater, which comes courtesy of The Prodigy. "Liam has written the lyrics to Freestarter on it and the band have added their signatures," says project co-ordinator Harriette Goldsmith.

Around 80 items will go under the hammer at a London auction house towards the end of the year, with the remainder allocated for postal and phone bids. Goldsmith stresses the auction will be within the reach of everyone, not just serious collectors. She says the plan is to run the phone auctions in conjunction with national newspapers and magazines using 0891 numbers. UK fan clubs will also be contacted.

The project includes the publication of a book titled *The Story Behind The Song*, which will consist of interviews with songwriters about their songs. "A lot of the interviews have already been done," says Goldsmith. "There are some unbelievable stories in there."

For further information contacts: Hits Under The Hammer on 0181-420 6820.

## Polydor signs Loraine

Polydor has appointed Peter Loraine, editor of *Top Of The Pops* magazine, to the newly-created position of artist development manager.

Loraine, 26, who was launch editor of *TOTP* and won editor of the year in the specialist consumer monthly category at the British Society of Magazine Editors awards last year, will take up his new position in the first week of April once he completes his notice period.

Polydor MD Lucian Grainge, to whom Loraine will report, says it is a unique position created around Loraine's strengths. "He's a young, very talented and creative executive. I think he'll be a great asset."

Although Loraine will be looking to sign new pop acts, Grainge says the appointment does not signify a change in A&R direction: "We've always been a broad-based label."

As well as his A&R duties, Loraine will be involved in marketing the label's existing artists, which include The Lighthouse Family and Boyzone. He will work alongside marketing director Greg Castell and A&R director and general manager Paul Adam.

"It's the perfect job for me as it involves both A&R and marketing," says Loraine. "They wanted someone with a pop head who knows want teenagers want."



Peter Loraine will soon be putting his talent-spotting credentials to a different type of test. The editor of *Top Of The Pops* magazine, who is joining Polydor as artist development manager in April, says he will be looking to sign artists that are "something different, not your usual boy band". "I've got ideas of how people should look as well as sound," he adds. And he is very clear about one of his dream goals: "To sign a pop act and get them on the front cover of *TOTP* magazine." Loraine, 26, is pictured above with Polydor MD Lucian Grainge.

## Cocky Verve let the music do the talking

**THIS IS MUSIC.** A live review necessitates more than three bare words, but these three sum up the brilliance of The Verve on the first night of their UK tour at Glasgow Barrowlands, writes Stephen Jones.

Rarely does an audience feel so compelled to drop their plants to applaud, hands raised all the way to the back of the electrified ballroom. The cocky Verve deserve to be pilloried for insisting on having no support "because no-one is good enough" but for now everyone is right to judge them.

Ashcroft waltzes onto the stage to scream "Come on!" and leaves 17

## TOUR DETAILS

Promoter: SLM Concerts  
 Booking agent: Martin Horne at ITB  
 Sound: Wigwag  
 Tour manager: Peta Gunn  
 Lighting: CPL and PSL

tracks later in much the same fashion. If desperately cool guitarist Nick McCabe - simply on fire with an ability to connect his mind with every other in the room - is Tiger Woods, then Ashcroft is Michael Jordan dangling his arms as he stalks his next delivery.

A slogan - "A Psychotic Is Just A Guy Who's Just Found Out What's Going On" - flashes up on a screen and we're all suddenly as mad as

Ashcroft. Of course the crowd recite the lyrics to Urban Hymns eyes glazed. But it isn't just the cats in bags which reverberate round the hall, this is 3,000 voices singing every line to On Your Own, This Is Music and History.

The opening four tracks are The Verve of old and everyone instantly connects as the swirling curtain-raiser *Never Decade* kicks in. Ashcroft only ever looks lost when he circles the stage playing a solo acoustic version of Space And Time. Every sound is smoothly delivered and the mix is spot on.

Ashcroft needs to say little and matters only between tracks. "This is music!" What more could anyone ask for?

## NEWSFILE

### Vital to distribute former RTM labels

Vital is to take full distribution control of all RTM's former labels after amicably reaching an agreement with VCI-owned Disc. The settlement, which comes into full effect on February 2, brings to a premature end a two-year deal Disc had with RTM to handle the physical distribution of Beggars Banquet, Mute and its other labels. It was due to run until June 1999.

### Capital examines MMC report

Capital Radio has not ruled out bidding for other London licenses, despite last week's MMC report into its proposed takeover of Virgin Radio which concluded the purchase could only have gone ahead if Capital had sold Capital Gold or left Virgin FM out of the deal. Capital's board is now studying the report and is planning to discuss its findings with the Radio Authority and other relevant parties over the next few weeks.

### Sony confirms Skint deal details

Sony International Network Europe (Sine) last week concluded negotiations for a label deal with the Skint/Loaded group. The deal grants Sony international rights in return for substantial investment in the Brighton-based labels. Skint and Loaded will continue to be distributed in the UK by 3M/Pinnacle, but in Europe they are expected to be handled by two more Sine deals sealed last week. Sine senior VP Mark Chung has announced label deals with Belgian dance indie Double T and German hip hop/electronic label Yo Mama. Skint and Loaded releases will be handled by these companies in their individual markets.

### Majors test online album sales

PolyGram, EMI and several other majors thought to include Sony are entering a critical phase of an online trial which some observers believe could set the agenda for the way music is sold in the future. The trial with Deutsche Telekom involves 250 homes in Germany, enabling them to purchase albums directly from a PC. The trial will soon be extended to 2,000 homes.

### BPI in talks with Patent Office

The BPI last week met with the Patent Office after being invited to discuss matters such as the draft European copyright directive, which has been heavily criticised by the industry for being too lax. BPI director general John Deacon says other topics being discussed included domestic legislation and how that could be improved to help the industry's anti-piracy measures.

### King takes new role at Sanctuary

The Sanctuary group, which is poised to join the stock market on January 23, is appointing Jonathan King as a consultant. The music industry guru will help with A&R and advise on management and other issues. King is expected to put in two days a week at Sanctuary.

### Dion albums hit new heights

Celine Dion's *Falling Into You* was certified seven times platinum by the BPI last week as

The Verve's Urban Hymns was awarded its fifth platinum disc. Three times platinum awards went to another Dion album, Let's Talk About Love, and The Prodigy's *The Fat Of The Land* with Backstreet Boys' *Backstreet's Back*. Whom's If You Were There - Best Of and the compilation *The Best 60s Album In The World...Ever* got twice platinum. There were platinum awards for Ocean Colour Scene's *Marchin' Already*, The Very Best Of Sting & The Police, In It For The Money by Supergrass and the compilation *Ibiza Uncovered*, with gold awards going to Bryan Adams' *Unplugged* and Black Grape's *Stupid Stupid Stupid* and the single *Tell Him* by Celine Dion & Barbara Streisand.

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## COMMENT

### The Brits: a big night for big stars

The Brits wouldn't be the Brits without controversy, but this is no consolation for all those who feel aggrieved by the nominations list unveiled at London's Cafe de Paris last week. Most disgruntled must be Polydor and the rest of the team behind The Lighthouse Family — two albums in the year-end Top 15 and not a mention — and The Spice Girls are forced, once again, to rely on the public for some recognition. But neither omission can seriously be viewed as a snub. The absence of these huge acts is rather a by-product of the strength of British music released last year. True, some of the categories were thin — coming up with five contenders for best British female solo artist was as hard as ever — but the competition for the plum prizes is very tough. So tough, in fact, that it's very hard to predict who will walk off with the gongs on the night, a fact which will add considerably to the excitement of the show. What won't help at all, however, will be the absence of any big winners on February 9. The industry has worked hard to come up with a Brits with integrity, which is increasingly credible and seen by more than 100m people around the world. The least the artists can do is show up on the night.

### John Preston: remember the good times

John Preston has been at the receiving end of more than his share of stick from the music industry in recent months. But arguably his biggest shortcoming has been to allow rumours about staff changes and restructuring to overshadow his achievements. In reality, he has presided over some massive successes at BMG (from Taks That to our sister magazine *Juno's* first Euro Hit 100 chart-topper Natalie Imbruglia), was an excellent, charismatic BPI chairman and if — as seems likely — his move from BMG signals his departure from the music industry, it will be a sad loss indeed. *Selina Webb*

## PAUL'S QUIRKS

### What we want in 1998

Last week's excellent Hinda Hicks showcase in Manchester attracted a huge music industry crowd and judging from the after-show comments she has an exciting future in store.

The gathering also provided the first opportunity for retailers large and small to talk about recent trading and their hopes for 1998. The topics covered ranged right across the board, so just as one is off, here's a summary of their collective wishes for 1998 in no particular order:

- Major companies to put more first and support the dedicated music store. This is vital if we are going to break new acts.
- Showcases where people listen to the artists rather than talk all the way through. Maybe it's time to take a harder line with persistent offenders.
- An end to exclusive deals with sweet shops, newsgroups and clothes shops.
- At least two major albums released during the first week of January to help kick-start the year.
- An end to unlimited supplies of "limited editions" and an end to temporary delusions. Customers just don't understand.
- An industry standard returns policy which reflects the expectations of today's customers. Try telling a customer that he can't return a CD just because they don't like it. Should we refund, swap or refuse?
- UK prices to reflect the current strength of the pound.
- Freephone numbers for all customer service and account queries. Why should we pay twice for someone else's mistakes.
- The introduction of a two-track £2.99 CD single as standard.
- More fun in the industry — a little less accounting and a bit more rock and roll.

Paul Quirk's column is a personal view

## NEWS

Legendary New Orleans pianist, songwriter and Perfect Day star Dr John was last week joined by Supergrass at London's Abbey Road studios, where he is working on his first album for Parlophone since signing to the label last year. Supergrass are one of several British artists including Spiritualized, Primal Scream and Paul Weller to have recorded tracks with Dr John for the album, which is due this summer. "It's going to be like when John Lee Hooker came back again," says Parlophone managing director Tony Wadsworth. "He has already done three tracks with Spiritualized and two with Weller, and Supergrass were in the studio last week."



# VPL/VPJ agree terms for indie video licence

by Paul Williams

MTV Networks Europe has reached agreement with Video Performance Ltd over the broadcasting of independent music videos on its European, African and Middle Eastern services.

The agreement, announced last week, ends more than two years of uncertainty concerning the licensing of indie videos to the music broadcaster, dating back to when the previous agreement expired at the end of July 1995.

The deal, which runs until the end of the year, sees MTV Europe being licensed to show all short-form videos owned by European independent representatives by VPL on MTV Europe, VPI-1 in the UK and M5 services. It was backdated to August 1, 1995 and comes with a "substantial" financial back payment.

VPL's consultant director Roger Drage says it is very pleased to reach a mutually-acceptable agreement "for independent's music videos." "VPL has been able to play a pivotal role in clear-

### BA FACES PRS BILL

British Airways will have to pay PRS £700,000 a year for using music if a copyright tribunal ruling announced last week is confirmed. The interim ruling follows a complaint by BA that it was paying too much to PRS after the airline saw its payments rise from between £200,000 and £300,000 per year before 1995 to £1m per annum after. Tribunal chairman Christopher Floyd QC said previously BA had "failed to account for large sums of money due to composers of music," but noted performance rates for UK airlines were higher than elsewhere. PRS performance licensing director John Axon says the decision means BA is paying twice what it did in 1996, but adds, "it can't be seen as a total victory because the tribunal eased the rate down." The deal has now been finalised. BA says it has no plans to appeal the ruling.

Brent Hansen says the independents have played an important role in MTV's programming success. "We believe that our co-operation with VPL on this bill will be the benefit of both independent producers and MTV viewers," he says.

However, the issue over major record companies' videos being licensed to MTV is far from resolved. MTV referred VPL to the European Commission in June 1992 and 14 months later launched High Court actions in the UK against VPL, the IPFI and the five majors, alleging the record companies "used VPL and IPFI to collude and fix prices" for the use of videos, contrary to EC competition law.

The EC has yet to make a ruling and action in the UK still remains against VPL, the IPFI and Warner. A counterclaim launched by VPL and the IPFI in the UK is also still outstanding.

In a separate matter, a copyright tribunal has made an interim ruling that British Airways must pay PRS £700,000 per year for using music on its aircraft (see box, left).

ing the necessary rights across 113 countries and thereby securing a significant income stream for our small independent members," he says.

MTV Networks Europe president/coo

## Coward single rethink as Suede track is pulled

EMI has been forced to cancel plans to release Suede's version of Noel Coward's Poor Little Rich Girl in aid of the Red Hot AIDS Charitable Trust due to the band's promotional commitments.

Suede are writing and recording their next album and, according to a spokesman, would have been in danger of damaging their and the trust's reputation had they released the single.

The band recorded the track with vocalist Raisa for the album *Twentieth Century Blues — The Songs Of Noel Coward*, which also features contributions from Robbie Williams, Shola Ama, Paul McCartney, Elton John and Marianne Faithfull among others.

Suede's single will now be a promotional CD and another track, to be confirmed, will be released as a single on March 30, a fortnight before the album.

Executive producers Tris Penna, managing director of Really Useful Group's record division and the Pet Shop Boys' Neil Tennant, hope the album will raise more than £1m for HIV/AIDS prevention projects. Says Tennant, "Coward is such an icon of British style and decadence, but people forget

what a good songwriter he was."

Tennant says the artists featured represent different generations and genres of music, but all the acts owe something to Coward. "McCartney, Bryan Ferry and The Divine Comedy's lyrics are definitely Coward-influenced," he says.

A full tracklisting will be announced once the remaining three tracks have been recorded. Performances by artists including John Williams and The Divine Comedy at a gala dinner held at the Park Lane Hotel in London last week will be broadcast in April over three nights as part of the BBC's *Arava* series.

The track-listing so far is: Shola Ama with Craig Armstrong — *Someday I'll Find You*; The Divine Comedy — *Marvelous Party*; Marianne Faithfull — *Mad About The Boy*; Bryan Ferry — *I'll See You Again*; Elton John — *Twentieth Century Blues*; Paul McCartney — *A Room With A View*; Pet Shop Boys — *Sail Away*; Vice Reeves — *Mr Mrs Worthington*; Sting — *I'll Follow My Secret Heart*; Suede featuring Raisa — *Poor Little Rich Girl*; Tones — *Parisian Parrot*; Robbie Williams — *There Are Bad Times Just Around The Corner*.

## Names announced for music think tank

The Department of Culture, Media and Sport last week formally announced its music think tank, together with a list of members drawn from various sectors of the industry.

The Music Industry Forum is a loosely-coupled group including artists, record and publishing company executives, as well as representatives from trade bodies and educational establishments. Its 14 members are: PolyGram International's Richard Constant, Warner Music's Rob Dickins, the IMF's John Glover, Professor Edward Grogan from the Royal Northern College of Music, Momentum Music's Andy Heath, Mick Hucknall, the Mobo's Kanya King, Creation's Alan McGee, HMV's Brian McLaughlin, Beggars Banquet's Martin Mills, MCA's Tim Parsons, EMI Music Publishing's Peter Reichardt, Tim Rice and Dennis Scard of the MU.

The group plans to meet every few months, beginning in February, and act as a forum for discussion on issues affecting the industry such as copyright legislation, education and foreign trade.

▶▶▶ PEPSI CHART SHOW GETS LONG-TERM PLEDGE FROM C5 - p6 ▶▶▶

# The comeback kids battle it out for Brits

by Paul Williams

PolyGram and Virgin are reaping the rewards of two of the biggest musical comebacks of the decade with a strong showing in this year's Brits nominations.

Texas and The Verve, who re-emerged against the odds with two of the biggest-selling albums of 1997, picked up eight nominations between them in the list which was announced last Monday (12) at London's Cafe de Paris by Brits committee chairman Paul Courty.

The two groups' nominations boosted PolyGram and Virgin's overall showing to 17 and 11 respectively, with PolyGram again finishing top of the record company rankings.

Mercury chairman Howard Berman is particularly delighted his company's showing is made up of such a diverse range of acts. "Texas deserve every nomination they've got, while Elton John has a rare place in British culture which very few artists have achieved," he says.

It is also looking promising for PolyGram-owned London, with four nominations, including three for All Saints whose representation in the new-comer, single and video categories gives

## BRITS BREAKDOWN

Company	Awards to Date	1998 Nominations
PolyGram	41	17
EMI	22	16
Virgin	17	11
BMG	22	9
Sony	27	6
Universal	5	6
Warner	29	4
Creation	3	3
Independiente	0	1
One Little Indian	3	1
Telstar	0	2
Tommy Boy	0	1
V2	0	1
XL Recordings	1	3

Source: BPI

Awards to date takes in all Brit Awards presented between 1992 and 1997 except for best British producer, best video by a British act, best single by a British act and outstanding contribution. Nominations for this year do not

include those for the best new act, best new solo artist or best new group.

EMI finished in second place among the corporate groups with its total just one fewer than PolyGram's and more than three times the amount it managed

last year. However, with Stephen Street, who produced Blur's self-titled album, and Nigel Godrich/Radiohead in the best British producer category, EMI has an interest in 18 nominations overall.

Parlophone managing director Tony Wadsworth, who is expecting a close-run battle between Radiohead and The Verve, says, "I generally thought it was a good set of nominations and it wasn't dominated by one sector of music."

Though much of the media's attention was on the Spice Girls receiving only one nomination, compared with five last year, their record company Virgin still managed the third highest record company total with 11 nominations.

BMG's total of nine is more than double last year's, but both Sony and Warner show significant drops. Sony, whose four Brits in 1997 was more than any other company, has six nominations this time, compared with 16 last, and Warner's total has dropped from 10 to four.

Retailers are fully supporting the Brits in-store with HMV giving over window space in the week of the event. Virgin, Our Price, Anys, Tower, WH Smith and Woolworths have also confirmed they will be backing the event.

## POLYGRAM AND EMI LEAD THE NOMINEES LIST

### BEST BRITISH GROUP

Oasis (Creation); The Prodigy (XL Recordings); Radiohead (Parlophone); Texas (Mercury); The Verve (island/Virgin)

### BEST BRITISH ALBUM

Oasis - Be Here Now (Creation); The Prodigy - The Fat of the Land (XL Recordings); Radiohead - OK Computer (Parlophone); Texas - White Dog Breeze (Mercury); The Verve - Urban Hymns (island/Virgin)

### BEST BRITISH SINGLE

All Saints - Never Ever (London); Blur - Song 2 (Food/Parlophone); Chambawamba - Tubstumping (EMI UK); Eternal featuring Be Be Winans - I Wanna Be The Only One (1st Avenue/EMI UK); Elton John - Scorching About The Way You Look Tonight/God Is In The Wind 1987 (Rocket); Olve - You're Not Alone (Capitol); Radiohead - Paranoid Android (Parlophone); Texas - Say What You Want (Mercury); The Verve - Bizar Sweet Symphony (island/Virgin); Robbie Williams - Old Before I Die (Ode); Oasis - Live Through This (Capitol)

### BEST BRITISH MALE SOLO ARTIST

Gary Barlow (Capitol); Elton John (Rocket); Finley Quaye (Ode); Paul Weller (island); Robbie Williams (Capitol)

### BEST BRITISH FEMALE SOLO ARTIST

Shola Ama (Frasers/WEA); Michelle Gayle (1st Avenue/EMI UK); Lisa Stansfield (Arista); Best British Newcomer



FINLEY QUAYE PERFORMING AT THE BRITS LAUNCH

All Saints (London); Shola Ama (Frasers/WEA); Embrace (island/Virgin); Gino (Capitol); Beth Orton (Heavenly); Finley Quaye (Ode); Connor Ross (Widstar); Roni Size & Reprezent (Talkin' Loud); Sereniphonic (V2); Travis (Independiente)

### BEST BRITISH DANCE ACT

The Brand New Heavies (1st); The Chemical Brothers (Virgin); Eternal (1st Avenue/EMI UK); Jamiroquai (Globe); The Prodigy (XL Recordings)

### BEST BRITISH PRODUCER

Nigel Godrich (Radiohead); Liam Howlett (Roni Size); Stephen Street; Youth/The Verve/Crisper Tuttle

### BEST BRITISH VIDEO

All Saints - Never Ever (London); Blur - Song 2 (Food/Parlophone); David Bowie - Little Wonder (RCA); The Chemical Brothers - Block Rockin' Beats (Virgin); Dario G - Suckmyte (Starline/WEA); Jamiroquai - Ariight (Sony); Oasis - D'You Know What I Mean (Creation); Republica - Drop Dead Gorgeous (Discosession); Spice Girls - Spice Up Your Life (Virgin); Supergrass - Live Is the Day (Parlophone); The Verve - Bizar Sweet Symphony (island/Virgin)

### BEST INTERNATIONAL NEWCOMER

Erykah Badu (MCA); Dalt Punk (Virgin); Eels (Dreamworks); Hanson (Mercury); No Doubt (Interscope)

### BEST INTERNATIONAL MALE SOLO ARTIST

Joe Bon Jovi (Mercury); Coolio (Tommy Boy); LL Cool J (Def Jam); DJ Shadow (Island); West, Sade (Multiple)

### BEST INTERNATIONAL FEMALE SOLO ARTIST

Erykah Badu (MCA); Björk (One Little Indian); Meredith Brooks (Capitol); Celine Dion (Epic); Janet Jackson (Virgin)

### BEST INTERNATIONAL GROUP

Dalt Punk (Virgin); Eels (Dreamworks); Hanson (Mercury); No Doubt (Interscope); U2 (island)

### BEST SOUNDTRACK

The Full Monty (RCA Victor); Men In Black (Columbia); Romeo + Juliet (Promer Soundtracks); Space Jam (Atlantic); The Sandlot #2 (Premier Soundtracks).

## JAZZ SUMMERS: LIFE WITH VERVE - p8



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# Pepsi Chart Show given long-term pledge by C5

by Paul Williams

Channel Five has given a peak-time slot to its new chart show and vowed to make a long-term commitment to the programme.

The Pepsi Chart, set to go on air for the first time on February 4, will go out at 8pm on Wednesdays with a second showing of the half-hour programme the following Saturday at 10.30am, a similar time when BBC1 used to repeat TOPP.

But while the BBC has moved the scheduling of its flagship music programme several times over the past few years, Channel Five's head of special events Adam Perry says his station has no intention of doing likewise. "We are committed to the slot at 8pm and we wouldn't have put it in that slot if we didn't think it deserved it," he says.

Although the show is initially scheduled for a 25-week run, Perry adds Channel Five is looking at it becoming a

## C5'S PEPSI CHART SHOW

- Recorded at London's Hanover Grand
- Hosted by Rhona Mitra (of Lara Croft, Tomb Raider fame) with Eddy Temple-Morris in a weekly spot covering music.2002
- At least two live acts performing every week
- DJ Neil Fox running down Pepsi Chart Top 20
- Fox hosting five-minute chat update around 11pm on Mondays ahead of new programme

permanent fixture in its coverage of music. "With the channel establishing itself, the feedback has been great but people have been asking 'Where's your music?' This will become the focus of our commitment to music," he says.

Initial Film & Television managing director Malcom Gerrie, whose company is putting together the programme with Broadcast Innovations, says he has been delighted with the music industry's reac-

tion so far. "There's a certain cynicism because it's Channel Five, which is inevitable, but it was the same reaction when The Tube started on C4," he says.

And he believes having the programme going out at 8pm will attract a wide audience and not just young people. "People in their thirties and forties are still interested in the chart and what's happening, but pop music is normally on at a time when they are not watching," he says.

Brilliant PR director Nicki Chapman says the industry could not have asked for a better repeat slot than Saturdays at 10.30am and believes the programme's mixture of videos and performance will be a good alternative to TOPP's format.

Polydor's head of TV promotion Sam Wright says, "There are very few music programmes that are on at a reasonable hour, so having another music programme at prime-time is fantastic news."

## Virgin chain unveils new talent drive

Virgin Retail is launching an in-store campaign later this month as part of the chain's ongoing drive to support new and emerging acts. Underground Seen will feature 60 albums at £10.99 or two for £20, including titles by Bentley Rhythm Ace, Finley Quaye and Photek, and will be launched on January 23 with a PA by Travis in the flagship Oxford Street store.

## Two more leaps for CD technology

New technology is making further inroads into the compilations market with the launch of two services enabling customers to create their own CDs. This week at Midem, former VH-1 chief Ed Bennett will announce a website offering facilities for putting together CDs as well as purchasing pre-made compilations based on specific themes. Meanwhile, Cerberus Central has launched its Virtual Record Store at the Cyberia Cafe in London's Whitefield Street. Customers make their selections from a database containing around 4,000 tracks which are then "burnt" onto a CD at a cost of around £10 for 30 minutes of music.

## Sharp End to seal Global deal at Midem

Sharp End directors Robert Lemon and Ron McCraight are at Midem this week to conclude a deal for their newly-formed publishing company Sharp End Music with Global Music. Global will represent Sharp End Music in all territories, while Global's president Peter Kirsten will become a director of the new company.

## GML wins ASI legal wrangle in US

Nashville-based GML Inc has won a long-running legal battle in the US Bankruptcy Court concerning the world rights to the American Springboard International catalogues, which include titles by artists such as the Isley Brothers, Gene Pitney and The Platters. The proceedings followed claims by a number of other US-based companies that they owned rights to some of the songs in the catalogues.

## Bortoff lands IFPI role

Nils Bortoff, formerly international head of German collection society Gema, has been appointed legal adviser for IFPI's operations department. Bortoff, who is based at the IFPI secretariat in London, is also a lawyer with a background in the music industry.

## PolyGram's Roche promoted

Stan Roche, who became PolyGram TV product and repertoire manager in 1995 following a move from Britannia Music Club, has been promoted to senior product and repertoire manager.

## GWR plans digital radio bid

GWR Group, owner of Classic FM, has confirmed plans to form a consortium to bid for a digital radio licence. It follows the setting up last month of a business unit responsible for its digital radio activities, headed by technical director Quentin Howard (MW, December 6). The licences will be advertised by the Radio Authority in March.

## Renaissance clinches Pioneer deal

Dance label Renaissance has struck a joint venture with Pioneer. The agreement will initially take the form of a singles label deal, with the first releases expected around Easter. Renaissance's A&R team, headed by Geoff Oakes, is currently sourcing material for the label, called Renaissance Music. A Pioneer spokeswoman says compilations may follow. "We may do a mix CD," she adds.

## Cus signing

The Universal/Interscope band Cus, who are described as having an intense British industrial sound, were mistakenly called Cuff in last week's Rosterwatch.

## GBSC shortlists 20 in record year for entries

The organisers of the Great British Song Contest are expecting one of the most fiercely-contested shortlists for this year's competition after receiving a record number of entries. A total of 838 songs – 758 from Basca, the remainder from the MPA – have been entered, at least a third more than last year.

A 16-member panel of songwriters and industry "ears" put together by Basca and the MPA – which included Simon Cowell, Dick Leahy, Andy Hill and Nicki Graham – whittled those down to a 20-strong shortlist last Tuesday (13). And the event's music consultant Jonathan King says he has been surprised and encouraged by the standard. "It's the best for years," he says.

However King, who has personally sponsored three songs which will find their way onto the shortlist to be judged today (Monday) by a BBC panel, says some record companies are still not that co-operative. "A further vote involving the public will select the four finalists for the GBSC, which takes place in early March."

## Survey affirms links between sales and promo video airplay

A new survey by Music Web sister magazine *Promo* has found that the correlation between video airplay on TV and record sales is closer than ever.

The survey of pop promo airplay over the past year reveals that the top-selling singles of the year were also generally the most played videos on music television. Aqua's Barbie Girl was the most requested video on The Box, while Puff Daddy's I'll Be Missing You was the most played clip on MTV's Northern and UK services.

The survey also shows that while US R&B remains the most popular genre on The Box, MTV showed more UK-oriented videos, particularly after the launch of its UK-only service last summer.

Virgin was the most successful record company in terms of airplay on both MTV and The Box for the second year running. However, in the Chart Show airplay standings, Epic and



WEA has secured a big TV presence for teen band Cleopatra in the run up to the release of their debut single, Cleopatra's Theme, on February 2. Cleopatra – three sisters from Moss Side, Manchester, aged between 13 and 17 – will be appearing on BBC1's Blue Peter on January 30, on Channel Four's Big Breakfast every day between January 26 and 30, and on BBC1's Live & Kicking on February 7. A&R manager Mickey D, who signed the act, says, "Their ability to write good, heart-felt songs is quite amazing for their ages." An album will follow in April or May.

## Industry cheered by Southgate role

Sir Colin Southgate's appointment as Royal Opera House chairman has been hailed by the music business as further recognition of the industry by the government.

Executives believe the selection of the EMI Group chairman, who was confirmed in the role last Thursday (15), acknowledges the skills the music industry possesses in balancing commerce and artistic integrity.

"This is an inspired appointment," says Decca worldwide president Roger Lewis. "Sir Colin's skills of financial management and business realism, underpinned by his genuine commitment to opera, is just what Covent Garden needs."

BMG Concert managing director Alison Wenham says, "Historically there was perhaps not the acknowledgment by the government of what a fine industry and substantial earner we are. That's now been acknowledged."

## UK'S MOST SHOWN VIDEOS OF 1997

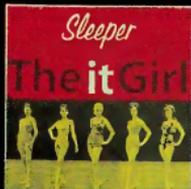
- MTV
- 1 PUFF DADDY I'll Be Missing You
  - 2 THE BLUE BOY Remember Me
  - 3 NO DOUBT Still Speak
  - 4 WILL SMITH Men In Black
  - 5 ETERNAL Wannabe Be The Only One
- Source: Music Decent
- THE BOX
- 1 AQUA Barbie Girl
  - 2 BACKSTREET BOYS Everybody
  - 3 R11 Bodyshakin'
  - 4 WILL SMITH Men In Black
  - 5 MR PRESIDENT Coco Jambo
- Source: The Box and of your report

Mercury tied for the top spot.

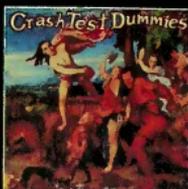
The breakdown of total airplay figures for 1997 on MTV, The Box and the ITV Chart Show can be found in the current edition of *Promo*. For more details call 0171-921 5506.



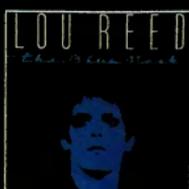
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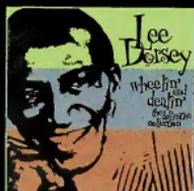
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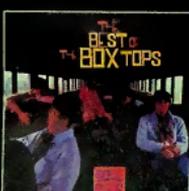
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# Bittersweet twist in the career of Big Life's enduring talent-spotter

Opinions may be divided about Jazz Summers, but there are few in the UK music industry who can deny that the latest turnaround in the career of the maverick manager and Big Life Records founder is as bittersweet as that of his leading charges: The Verve. A couple of years ago the Hat/Virgin quintet, who last week snatched up five Brits nominations, were consigned to indie rock history when they abruptly announced their (eventually temporary) split. Around the same time Summers' fortunes as a manager were indelibly associated with former charges such as Wham! and Lisa Stansfield, while his label had failed to replicate late Eighties/early Nineties pop successes such as Yaz, Coldcut and Blue Pearl as well as the rap hits by De La Soul and Naughty By Nature provided by the Tommy Boy licence.

In 1994 a protracted legal dispute with The Orb was followed by the conclusion of Big Life's five-year label deal with PolyGram, which by that time had acquired complete ownership of the label. Although attempts were made to persuade Summers and his partner Tim Parry to work within the corporate structure in an A&R capacity, they decided to start afresh. "Jazz has proved over the years to be an astute spotter of talent," says PolyGram Music Group president Roger Ames, who was head of the UK company at the time of the deal. "In the record business this is perhaps the most important skill and he has deployed it to great advantage. I was extremely disappointed that, in the end, we had to part company."

However, Summers' reputation as an elusive, in-sour-face operator who has asserted that there are others who are less enamoured with him. One former associate who declines to be named restricts himself to saying, "I've got nothing good to say about him."

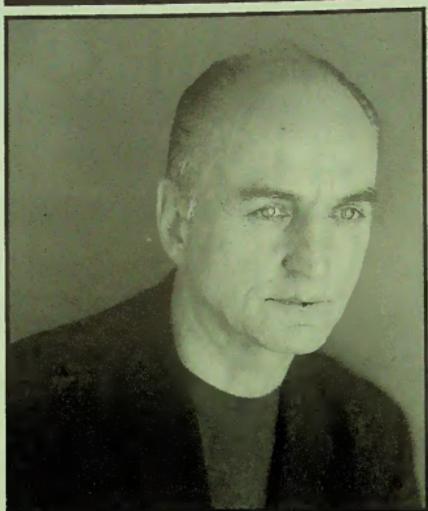
Another adds, "It's always said about Jazz that his ego arrives 15 minutes before he does."

That this runs counter to the views of many offers a key to the complexities of Summers' personality. "Jazz is pig-headed, obstinate and bad tempered but he's a genius," says Steve Mason, chairman of Big Life distributor Pinnacle. "He makes great records and his single-mindedness is a plus point because it drives him forward."

Among his admirers in 1994 was Telstar co-founder Sean O'Brien, who was sufficiently impressed with Summers to engineer a hook-up in a new joint venture, Big Life (1994) Ltd. However, this association proved ill-fated within 18 months, when lack of his prompted the compilation specialist to cap its investment at £1.2m. Last autumn, after a legal dispute over licensing to third parties, Telstar sold back the bulk of its stake in Big Life, retaining a 10% share and first option on tracks for compilations.

Back in early 1996, as Summers readily admits, the going was tough. "It all came as a bit of shock," recalls the 53-year-old Summers amid the clamour of Big Life's crammed offices and London's Oxford Circus. "We sat down with the team and decided to carry on by concentrating on what we do best. I was really grateful that everybody stayed even though most of our people

## JAZZ SUMMERS



had been offered new jobs."

With money tight and resources limited, Summers relied on the impressive network of contacts he had built up over 30 years in the business, and set about consolidating and striking entry licensing deals.

Within a matter of months the label had scored a hit with progressive house act Gat Decor, while two years of developing teen R&B act Damage eventually paid off with a run of hits.

And, in 1997, Summers' Miami premise to break Gala's Freed From Desire in the UK came good when the Eurodance track became one of the biggest hits of the year, while the management recruitment

of the hotly-tipped Embrace helped renew credibility in industry circles. But the real turning point came in September 1996, when The Verve's Richard Ashcroft made a request through then manager John Bunt for Summers' long-time client and associate Youth to produce a couple of new tracks, presenting demos of The Drugs Don't Work and Lucky Man as ballads. Within a matter of weeks Best was ousted by the band, and Hat's Dave Boyd made the call to Summers and Parry.

"Jazz is the right man for the band," says Boyd, whose association with Summers goes back to his days at

Rough Trade Distribution when it handled Big Life. "Jazz is a music man; he is artist driven and very fair but there is no compromise. Often this is interpreted as arrogance but it is a pleasure working with him. When you put strong management with strong music it makes all the difference."

Summers says that his contribution to The Verve has been an injection of confidence in their commercial potential. "I say to them: 'Look you can do it'. This is one of the best bands this country will ever see. They stand up

**"Jazz is pig-headed, obstinate and bad tempered but he's a genius. He makes great records and his single-mindedness is a plus because it drives him forward" - Steve Mason**

alongside the greats." And his first job was to make a range of demands. "An experienced manager can go into a company and say: 'We want this'. That means getting outside press, appointing somebody like Scott Piering to handle radio, obtaining an amount of money for tour support and full page ads in the press. Hat have been really forthcoming."

What also sets Summers apart from other UK executives is his knowledge and experience of the US market.

"Most acts I've managed have broken America for two reasons: their music's great and I understand how it ticks," he claims. "To work there you have to understand it's the most conservative country in the world, whereas everyone thinks it's the land of opportunity. It

## FROM BIG LIFE TO BIG HITS

Big Life Records and Management chart hits over the past year

	Height	Pos.
Dec '96: DAMAGE - Forever	6	6
Mar '97: DAMAGE - Love Guaranteed 7	7	7
April: DAMAGE - Forever (album) 13	13	13
May: DAMAGE - Wonderful Tonight 3	3	3
June: THE VERVE - Enter Sweet Symphony 2	2	2
July: GALA - Freed From Desire 3	3	3
EMBRACE - All You Good Good People 1	1	1
Sept: THE VERVE - The Drugs Don't Work 1	1	1
Oct: THE VERVE - Urban Hymns (album) 1	1	1
Nov: EMBRACE - All You Good Good People 8	8	8
Dec: THE VERVE - Lucky Man 7	7	7
USJRA - Open Your Mind remix 6	6	6

\*management clients

takes a long time to break an artist because of the distance, which is like selling records between here (London), across to Moscow, down to Tel Aviv, across to Lagos and back up again."

As if on cue, Summers receives a phone call from Virgin US co-president Ray Cooper, telling him that sales of The Verve's Urban Hymns have topped 300,000 according to Soundscan.

"That means we're on our way to gold," enthuses Summers. Clapping his hands with glee he announces: "That gold album is the most important album you'll ever get in a band's career, if you get it on that first single. This means we'll have a platinum disc by the time the next US tour is finished at the end of April."

With The Verve campaign fully under way, Summers is also keeping an eye on Hellcat act Embrace (who he co-manages with Tony Perrin), while working on developing Big Life's all-girl R&B act Truce.

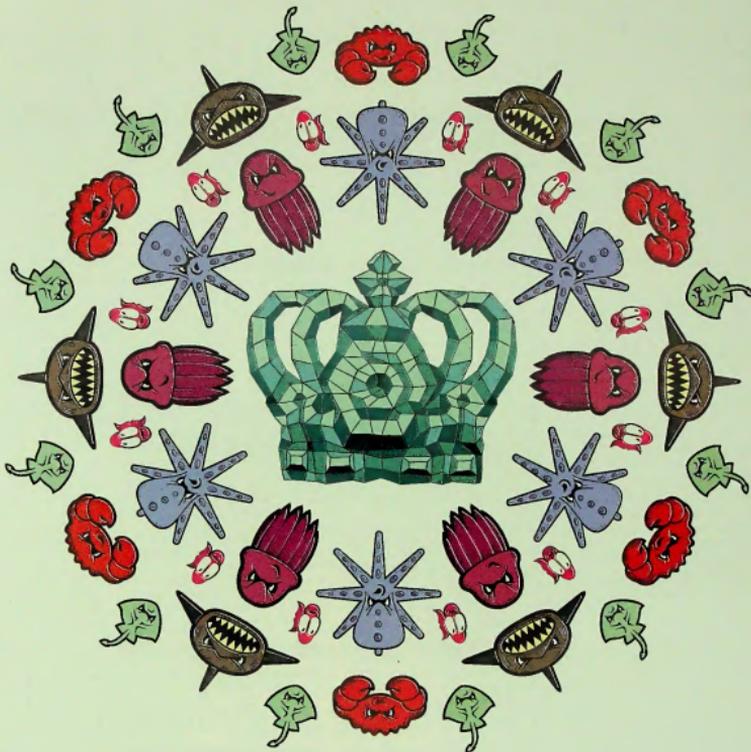
At the same time, Big Life Management has an active producer roster headed by Youth and, as all this activity does not make up for Summers' brief spell in the wilderness, he is now seeking an investment partner who would receive a stake of up to 25% in Big Life Records, enabling him to increase the size of the roster and capitalise on international releases.

"It won't be with a major," he stresses. "As an independent you really need people working with you overseas to market your product. If you can place releases act-by-act internationally it is time-consuming and costly but at least your partners are into the acts. We've sold more than 200,000 copies of Damage's album across south-east Asia last year."

While he says that the past two years "have been the best in terms of happiness and fulfilment", the Summers of repute is never far from the surface, and his reaction to Q magazine's recent publication of Richard Ashcroft's marriage overstory provides an inkling of his full-on persona.

"They're wankers," he shouts across the office about the UK's biggest selling, and thus most powerful, consumer music title. "Richard gave me time to think for their cover story than anybody else, and they have the audacity to print that," he fumes. "Q might as well be *The Star* - and you can print that." **Paul Gorman**

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**The Age Of Love** The Age Of Love / **Ramirez** La Muzika Tremenda / **Hardfloor** Apceience 3 / **Abfahrt** Come Into My Life / **Robert Armani** Circus Bells  
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# Preston leaves legacy of hits as network prompts departure

BMG chief Rudi Gassner must be very familiar with the domino effect. When one of his key European executives was snatched by a sister company last year, the move set in place a train of events which sees a new European structure for the recording giant and new player operating as its number two.

Until last November Arnold Bahlmann, the senior vp of BMG Entertainment International's central Europe region, had helped run Europe with BMG's UK and Ireland chairman John Preston and BMG's German, Swiss and Austrian (GSA) president Thomas Stein. But with his departure to the Bertelsmann-owned TV group CLP-USA, Gassner took the opportunity to rethink the European structure, which was put in place 10 years ago and was beginning to creak. "There are clear indications that Europe as a business and monetary unit will happen. We have to be ready for that," says Gassner.

In an effort to address the changing nature and needs of the European market, Gassner decided to split the region between two men – one based in London, the other (Stein) in Munich – instead of three and divide Bahlmann's former responsibilities between them. This move is designed to integrate the UK completely into the continent, simplify decision-making and the A&R and marketing functions, and harmonise cross-border issues.

However, the implications of Gassner's decision weren't exactly greeted with tumultuous joy in the Preston household. "The general expectation was that I would do the Bahlmann job with the extra bits," says Preston, who didn't fancy the new role sketched out for him and declined. "The company has a strategy and it's got to be bigger than one person."

Richard Griffiths, the newly-appointed head of BMG UK and central Europe, now has the opportunity to carry the Preston revolution forward. And he isn't disappointed by what's been handed. "I have a tremendous legacy here. RCA and Arista are capable of breaking records. They've shown they can have hits. Just look at Natalie Imbruglia," he says.

Not that things can't be improved. Commentators are quick to accuse Preston of being careless-in-charge-of his MDs after presiding over no less than six top-level changes at RCA and Arista (see the Preston Years). Both label chief jobs are also currently vacant following the recent departures of Hugh Goldsmith and Martin Heath, which doesn't signal the best management planning in the world.

And although Preston has presided over some huge selling acts such as Annie Lennox, Lisa Stansfield, Rick Astley, Take That, Robson and Jeremey Mars, many believe BMG's UK A&R base is too narrow, centred around pop and dance. In addition, although many of the acts performed well domestically, their music has not travelled all that well overseas. Arista UK, which has yet to fulfil its potential, also remains a lightweight contender, relying heavily on US-sourced material. Preston doesn't duck these criticisms and even concedes that the roster could be improved with the addition of some alternative and rock acts. "We've had our ups and downs overseas," he says.

## THE PRESTON YEARS

**January 1985:** John Preston takes over as BMG chairman from Peter Jamieson

**April 1985:** Lisa Anderson becomes MD of RCA

**June 1985:** BMG launches BMG Independent Group

**November 1985:** Worldwide deal worth \$50m; to distribute MCA Records

**April 1991:** 24 staff made redundant at RCA, including Anderson. Roger Watson, Arista MD since June 1988, also leaves

**January 1992:** Diana Graham becomes Arista MD

**March 1992:** Former WEA MD Jeremy Marsh becomes RCA MD

**April 1992:** Hugh Goldsmith becomes RCA marketing director

**May 1992:** Korda Marshall leaves as A&R director and is replaced by Mike McCormack



Preston presided over huge-selling acts such as Lisa Stansfield, Robson & Jeremey, Whitney Houston and Take That

As for Arista, Preston says the difficulty of competing with US chief Clive Davis and the rich US repertoire is a huge task that no one has yet cracked.

However, as Preston points out, the flip side of BMG's reliance on pop music means it is a market leader in the genre. Preston must also be credited with doubling BMG's album market share from a low of 4.5% in 1990 to 9.1% for the three months to December 1997. The group's financial health has also never been better with pre-tax profits up from just £4.3m in 1988 to £14.7m in 1996 on turnover up from \$45.7m to a record £110.2m over the same period.

One source adds that perhaps Preston's only fault – he is almost universally admired by peers for his business skill – is that "he seems to be crap at hiring the right people". But he has successfully nurtured Jeremy Marsh to become an integral part of the BMG machine and Gassner doesn't recognise any fault in his style and suggests the high level departures don't necessarily spell management turmoil. "It was a very natural process of people looking for alternatives," he says.

Gassner wants Griffiths to increase the UK's importance as a repertoire centre and his new UK chief is already mulling over a strategy to achieve that

**October 1992:** BMG restructures UK international department

**March 1995:** Graham leaves Arista.

**July 1995:** Marsh named president of newly-created BMG music division.

**Goldsmith promoted to managing director of RCA.**

**November 1995:** BMG buys Conifer Records.

**December 1995:** BMG captures 10% of singles market with three hits, including the year's best-selling single – Robson and Jeremey's 'Unchained Melody' – in the year-end top five. Take That's 'Back For Good' is fourth.

**April 1996:** BMG acquires Rhythm King and Martin Heath becomes MD of Arista.

**April 1997:** BMG backs Terry Shand's Eagle Rock start-up.

**July 1997:** Goldsmith leaves to run Virgin's Innocent label.

**December 1997:** Heath leaves Arista.

by broadening the style of acts. Arista is also a priority. "It's never got off the ground in the UK and the aim must be to establish it as a real A&R presence here," he adds, before dismissing the suggestion that RCA and Arista might be merged. "I would never do that."

Ending label executives for Arista and RCA will occupy Griffiths' time in the coming months, but he suggests those decisions will be put on ice while he busies himself roving around Europe to get acquainted with his far-flung empire. For starters, he says, "I need to get stuck in and reclaim the UK music business." **Robert Ashton**

## Griffiths: the executive with A&R ears

Funny old game, the music business. Just a few months ago Richard Griffiths was unemployed and cooling his heels on vacation. Then he took a call from BMG chief Rudi Gassner.

Griffiths had just been found surplus to requirements at Epic Records after a top-level reshuffle and Gassner was looking for someone to boss half of Europe for him. "It was a complete coincidence that I came to the marketplace," recalls Griffiths (pictured), whose cultured home counties accent still cuts through the corporate-speak – an unavoidable hangover of a decade Stateside.

"We'd had five good years and one bad year," he explains of his departure from the Sony outfit, where he had spent the last three years as president. And with 10 years' US service under his belt, the Aldershot-born exec decided to bring his wife and three children back to Blighty. But, what to do? Griffiths admits he wasn't interested in simply heading a UK label. "That would have driven me mad after a while. I wanted a broader palette to work with." And then the phone rang.

"What Rudi was offering really excites me – hands on in the UK, but with part of Europe. There is such potential," he says.



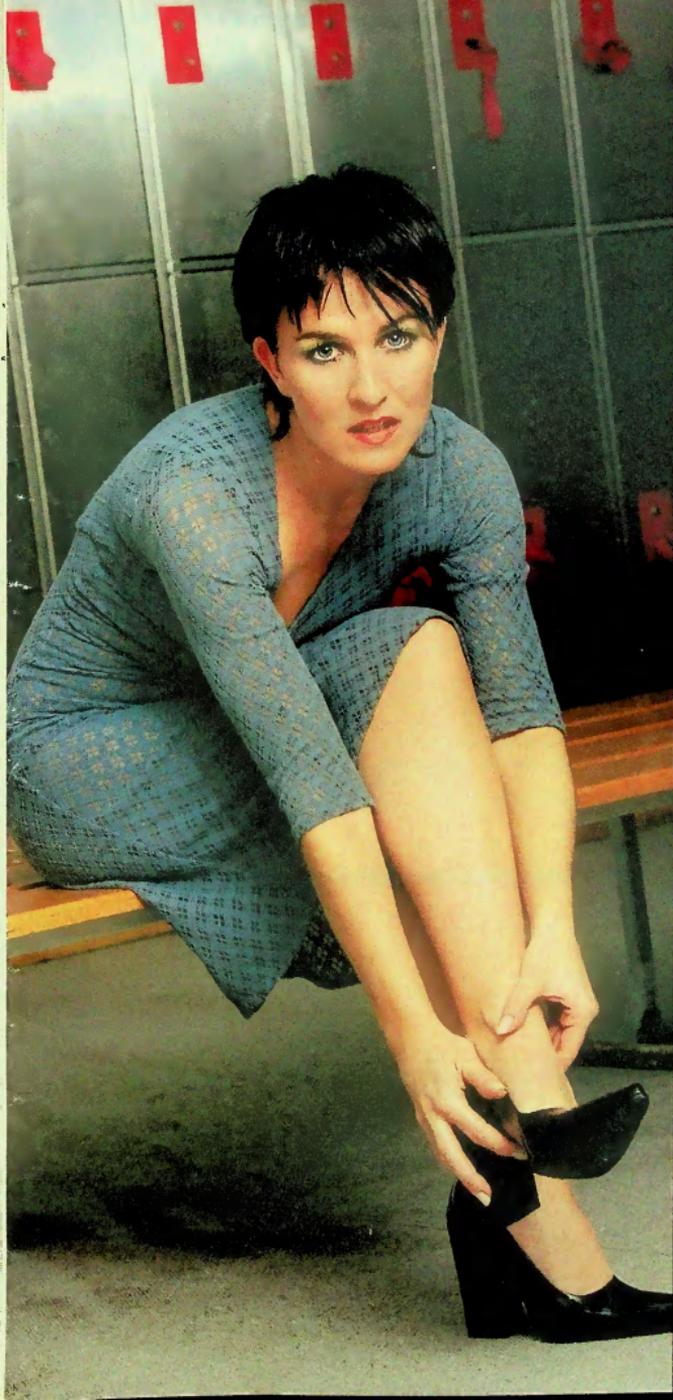
There is no question Griffiths has the right CV for the job. After a stint as partner of Deluxe Records in Australia in the late Seventies – where he signed INXS – he made a move into publishing as MD of Virgin Music Publishing. For five years from 1983 he headed the Virgin-owned Ten Records and Ten Music before moving to the US to launch and become president of Virgin Publishing in 1988.

Gassner was obviously impressed by his career path and had probably heard on the rumour mill that Richard Branson tried to woo Griffiths to run his V2 operation. Dave Mansley, general manager of

Epic, who is credited alongside Griffiths as having helped Oasis break the US, offers another side to the business whizz. "He is an exceptional executive but what's unusual is that he also has strong cars. He is very A&R driven," he maintains. Gassner views this as essential to build BMG's UK repertoire base and Griffiths believes his A&R background – he has had a hand in the careers of bands such as Pearl Jam, AC/DC, Big Country, Maxi Priest and Rage Against The Machine – will play a key part in his new job. "Understanding the US market will help co-ordination between US and Europe," he says.

Jeremy Marsh, whose path crossed with Griffiths at Virgin, also eagerly anticipates his new boss's arrival because of the input he can bring to international A&R issues. "He'll have a very good reading of repertoire. The timing to release it, he understands the process," he says. Marsh, who some observers believed may have slipped seamlessly into Preston's shoes, also appears happy to serve and so says, leave it under Griffiths.

But Griffiths may offer one word of warning to his new colleague. His ears aren't always at perfect pitch. "Don't forget I'm the man who signed The Flying Pickets," he jokes.



## Maria **Naked** Naylor **and** **Sacred**

Released 16.2.98  
on Deconstruction

Maria Naylor, one of Music Week's top tips for 98, is already one of the stars of Europe's music scene. Her sublime voice has already graced some classic tunes; Robert Miles' million – selling One and One and Be As One, the top 20 hit by Sasha and Maria 1996.

Now signed to Deconstruction as a solo artist, Maria's debut single Naked and Sacred is to be released on 16 February. It has been remixed by underground trail-blazers R.I.P. The single will also feature the epic Sasha production of Maria and Sasha's The Other Side.

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**"Undiscovered"** takes place in Islington, London on 28th, 29th and 30th April '98. Decisions on who will play, will be made by mid March.

LMW '98 "Undiscovered" Entry Form

band/artist \_\_\_\_\_  
 brief bio (including description of music, releases and label, number of gigs played and length of time together)  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 names of band members and instruments played  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 hometown of band/artist \_\_\_\_\_  
 names of tracks submitted  
 1. \_\_\_\_\_ format sent (please circle): tape CD vinyl video  
 2. \_\_\_\_\_ photo enclosed? \_\_\_\_\_ press pack enclosed? \_\_\_\_\_  
 3. \_\_\_\_\_  
 contact name \_\_\_\_\_ position \_\_\_\_\_  
 address \_\_\_\_\_  
 telephone/fax \_\_\_\_\_ email \_\_\_\_\_ postcode \_\_\_\_\_

Please send demos to: Bindi Binning, A&R Dept. London Music Week,

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# THE OFFICIAL UK CHARTS



**OSIS** register their fourth number one single – and their sixth top three hit in a row – with **All Around**

The World, which debuts in pole position after selling more than 110,000 copies last week.

It's the second number one from their latest album **Be Here Now**, and also the second number one entitled **All Around The World**, the first being a 1989 chart topper for **Lisa Stansfield**. At 9min 38secs, **All Around The World** is also the **longest number one to date**, easily beating the previous record (just under eight minutes) established in 1993 by **Meat Loaf's I'd Do Anything For Love (But I Won't Do That)**. The longest hit of all remains **The Orb's Blue Room** (number eight, 1992) which checks in at just two seconds short of 40 minutes.

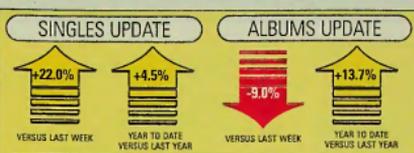
**Robbie Williams' Angels** enjoys its seventh consecutive week in the Top 10, and has now sold over 470,000 copies. That makes it a bigger seller than all but two **Take That** singles (**Be For Good** sold just short of a million and **How Deep Is Your Love** – recorded after Robbie left – sold 650,000) and all of the singles subsequently released by former members of the band.

The others, in descending order of sales, are **Forever Love** – **Gary Barlow** (300,000), **Freedom** – **Robbie Williams** (270,000), **Child** – **Mark Owen** (200,000), **Love Won't Wait** – **Gary Barlow** (190,000), **Old Before I Die** – **Robbie Williams** (170,000), **Clementine** – **Mark Owen** (120,000), **Open Road** – **Gary Barlow** (90,000), **So Help Me Girl** – **Gary Barlow** and **Lazy Days** – **Robbie Williams** (both 70,000), **South Of The Border** – **Robbie Williams** (40,000) and **I Am What I Am** – **Mark Owen** (20,000).

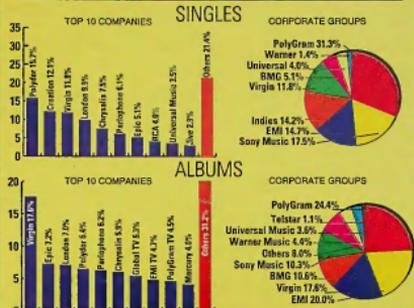
**Robbie's Life Thru A Lens** album continues to prosper as a result of the success of **Angels**, and holds at number three this week, having sold nearly 210,000 copies. At its current rate of progress it will overtake **Gary Barlow's** **Open Road** album (200,000 sales) in less than a fortnight.

As the above statistics show, you don't always have to sell a massive number of copies of a single to have a number one – **Love Won't Wait** did it with 190,000 sales, and the **Chemical Brothers' Block Rockin' Beats** did it with fewer than 160,000 sales.

Equally, you can sell a lot of records without ever reaching the Top 10, as the ongoing success of **Steps' 5, 6, 7, 8** proves. The record has sold over 210,000 copies in the last 10 weeks without ever rising higher than number 14. It thus joins the small elite of records that have gone silver without making the Top 10. Other "notables"



## AT-A-GLANCE WEEKLY MARKET SHARE



SINGLES: Figures show top 10 companies by % of total sales of the Top 75; and corporate group shares by % of total sales of the Top 75. ALBUMS: Figures show top 10 companies by % of total sales of the combined Top 75, and corporate group shares by % of total sales of the combined Top 75.



AIRPLAY: Figures show top 10 companies by % of total airplay audience of the Music Control Top 50, and corporate group shares by % of total airplay audience of the Music Control Top 50.

examples are **Lynnyrd Skynyrd's Free Bird** and **Evelyn Champsagne King's Shame**, the latter disc having an exceptional 23 week chart run in 1978 without ever climbing higher than 29, while becoming the first single ever to sell 100,000 copies on 12-inch.

**Peter Andre's** run of six consecutive Top 10 hits seems to have come to an end. His latest single **All Night All Right** debuts this week at number 16. It features a rap from **Warren G**, though the album version of the track has a rap by **Coolio**. It's the third single released by **Andre** from his **Time** album, which saw him revamping his image. While **Natural**, his last album in

the old (pop) style was a number one, **Time** (urban) peaked at number 28, and sold fewer than 1,000 copies last week despite the release of his new single.

On this evidence, his fans preferred the old Peter.

**The Verve's Urban Hyems** album just holds off the challenge of **All Saints** self-titled debut album to hold at number one, its ninth week in that position. It might not have been the number one album of 1997 but it should end up being the number one album from that year, as it seems certain to overtake **Oasis' Be Here Now** Total of 1,540,000 sales in the next fortnight or so.

**Alan Jones**



After 12 weeks at the top of the airplay chart **Natalie Imbruglia's Torn** is finally beginning to look vulnerable. It

shed nearly 10m listeners last week, and its audience is now only 4m larger than the **Lighthouse Family's High**, which should take over next week, though **All Saints' Never Ever** is also in with an outside chance. **Never Ever's** biggest supporter is **Atlantic 252**, where it was spun 88 times last week replacing **Turn** at the top of the station's playlist. Nationally, it actually registered 190 more plays than **Turn**, though **Turn** remains stronger at most of the large stations.

The **Backstreet Boys** have always been bigger at retail than at radio but **As Long As You Love Me** has played a major part in changing that, equalling the record's sales peak (number three) on the airplay chart and proving a long-term radio favourite. On its 17th week in the chart, it slips six notches to number 28 this week, as radio programmers replace it with the group's new single **All I Have To Give**, which makes a sensational 93-10 climb, making it the highest new entry on the Top 50. Powerful early support comes from **Radio One** (15 plays) and **Capital** (12).

Last week **Carleen Anderson** held 50th place on the chart with **Maybe I'm Amazed**, even though it had a mere 45 plays. This week the record has 196 plays – but still manages to slip to 55th place, swapping places with **Allure's All Cried Out**. **Allure** fell short of the Top 50 last week with 710 plays, and only just made it in this week with 762.

Initially garnering support from specialist evening shows and **XFM**, **Cornershop's Brimful Of Asha** has exploded thanks to the **Fatboy Slim** mix, and moves 188-90 on the chart this week, setting up what will be the first big sales success for the group. The oddly-titled single was played 22 times by **Radio One** last week and 31 times by **Capital**, the two together providing well over 80% of its audience.

The second most played record on 1997, **Ultra Nate's Free**, continues to prosper and moves up four notches to number 21 this week, the fifth in a row in which it has shown growth. On its 35th week in the listings, much of its additional strength since Christmas has been drawn from the remixed CD which was quietly released to retail last Monday. The record which pipped it for the title of top airplay hit of 1997, **No Doubt's Don't Speak**, has no such stimulus to keep it afloat but is number 42 on its 36th week in the Top 50. It has spent a further 16 weeks between 51 and 100, and debuted at number 48 on the airplay chart a year ago this very week. **Alan Jones**

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# AIRPLAY PROFILE

## STATION OF THE WEEK

At a presenters' meeting last autumn 96.9 Viking FM's head of music Lee Thompson played a song that he knew the station's listeners would love. The All Saints track Never Ever topped the station's new music playlist perfectly. It was included on the playlist five weeks before its release and Viking played the song more than any other station throughout October. "We are careful which songs we play early, but nowadays when we know we have a hit we will really support a track. We give most new songs heavy rotation for one week and test the audience response, but Never Ever has remained on the A-list and we have now played it more than 500 times," says Thompson.

He took over as head of music in September 1996 when Mark Matthews joined as programme controller. The decision was taken to make Viking chart-based and to remove from the playlist artists who had been regulars on the station, such as Phil Collins, Tina Turner and Eric Clapton. "Our core acts are changing all the time. This year Radiohead and All Saints have joined the Spice Girls and Oasis. Everything is designed to appeal to our 18- to 25-year-old audience."

When Mark Matthews left Viking to join Kiss 100 in London, the station appointed Paul Saunders as programme controller and he was responsible for the reintroduction of the evening playlist on January 12. "The idea is to feature artists who will appeal to our younger audience who might be listening while doing their homework. Acts that are played exclusively in the evenings at the

## TRACK OF THE WEEK

### SPICE GIRLS: TOO MUCH

Virgin's director of promotions Tony Barber was not surprised that Too Much defied the critics and became the Spice Girls' sixth sales number one and a huge radio hit.

The track was released at a time when the girls were receiving their most negative publicity following the sacking of manager Simon Fuller, but Barber says this only raised their profile and the interest in their next single. "The management dispute actually helped the track because it made the song more newsworthy," he says.

Virgin released Too Much to radio in mid-November, and Radio One, Capital FM and Radio Two were among the first stations to support it. "Radio Two was giving the song up to 11 plays a week because it fitted its new music policy much better than the faster Spice Up Your Life," says Barber. By the beginning of December Too Much was enjoying a larger increase in plays than any song on the airplay chart, and by the middle of the month weekly plays were nearing 1,000 and the track was one of the Top 10 Growers list.

Too Much went on to prove all the



**96.9 VIKING FM TOP 10**

Track/Artist (Label)	Plays
1 <b>Bambooogie</b> Bamboo (VC Recordings)	52
2 <b>Avening Angels</b> Spice (Gut)	50
3 <b>High Lightness Family</b> (Wild Card/Polystar)	50
4 <b>Tom Nineteen</b> Imbruglia (RCA)	49
5 <b>Never Ever All Saints</b> (London)	48
6 <b>Angels</b> Robbie Williams (Chrysalis)	48
7 <b>Together Again</b> Janet Jackson (A&M)	47
8 <b>Too Much Spice</b> Girls (Virgin)	44
9 <b>All Around The World</b> Oasis (Creative)	44
10 <b>Perfect Day</b> Yoko Ono (Chrysalis)	42

Source: 96.9 FM via its 131,900

moment include Peter Andre and Backstreet Boys," says Thompson.

Viking was acquired by Emap in September 1995 and like its sister stations has benefited from the excellent relationships the group has built up with record companies. "We are getting more bands for interviews and sessions than we used to. We try to introduce more interviews to the breakfast show, for instance."

When the latest Rajar figures are released on February 6, Viking will know if its commitment to the Top 40 is bringing in new listeners. In the last audience survey it had a 23% reach of 37,000 in its transmission area of 1.1m adults. **Steve Hemsley**



doubters wrong as it became the Christmas number one after selling 250,000 units in one week. The debate over the act's future was not damaging album sales either, as Spiceworld remained in the top three and Spice in the mid-30s on the album chart. By January, Too Much had been detroned from the top of the sales rundown but the song was still a radio favourite with plays exceeding 2,000 a week with MFM, Imvicta and GWR FM among the most loyal stations. The song was even joint number one with Natalie Imbruglia's Torn in the Radio One top 30, although plays on the network had dipped to just 19 a week because of seasonal programming. **Steve Hemsley**



## RADIO 1

## ILR

Pos	Title/Artist Label	Plays	Label	Weeks on chart	Peak
1	MY STAR (Ian Brown/Polydor)	36	30		
2	RENEGADE MASTER (Vince/EMI)	26	29		
3	GOOD (John Roberts/Chrysalis)	24	28		
4	ALL AROUND THE WORLD (Oasis/Creative)	24	28		
5	B-OY STANCE (Newcastle/Imvicta)	17	28		
6	AVENING ANGELS (Spice/Gut)	26	27		
7	JETIGY WIT IT (Wet South/Columbia)	23	27		
8	BAMBOOGIE (Bamboo/VC Recordings)	22	26		
9	STAY (Bernard Butler/Creative)	21	24		
10	UNTOUCHABLE (Who/East West)	23	24		
11	YOU MAKE ME FEEL (MIGHTY REAL) (Brian Stevens/Mandarin/Mercury)	27	23		
12	FEEL SO GOOD (M/au/Put/Deed/Deed)	5	22		
13	BRIMFUL OF ASHA (Greenwich/Warner)	21	22		
14	DREAMS (Sade/Atlantic)	21	22		
15	NO SURPRISES (Michael/Parlophone)	23	22		
16	ALL NIGHT ALL RIGHT (Peter Andre/Feat Warren D/Mushroom)	21	21		
17	TOO MUCH (Spice Girls/Virgin)	23	20		
18	STORY OF LOVE (GTT/Epice)	14	20		
19	TIME OF YOUR LIFE (GOOD RIDDANCE) (Green Day/WEA International)	19	19		
20	YOU MAKE ME WANNA... (Lulu/LaFace/Nonesuch)	21	19		
21	REFUSE (WHAT YOU WANT) (Suede/UK)	25	19		
22	TOGETHER AGAIN (Janet Jackson/Virgin)	24	18		
23	MILDER & SCULLY (Concerto/EMI)	24	18		
24	ANNIESIA (Chumbawamba/EMI)	18	18		
25	NEVER NEVER (New Jets/Quicksilver/Interscope)	1	17		
26	I WILL BE YOUR GIRLFRIEND (Duran/Durand/EMI)	15	17		
27	SONNET (No Newbus/Decca)	2	16		
28	ALL HAVE TO GIVE (Backstreet Boys/Atlantic)	9	15		
29	HIGH (Lightness Family/Wild Card/Polydor)	19	15		

© Music Control UK. Titles ranked by total number of plays on Radio One from 00:00 on Sunday 11 January until 24:00 on Saturday 17 January 1998

Pos	Title/Artist Label	Plays	Label	Weeks on chart	Peak
1	NEVER EVER All Saints (London)	1784	1989		
2	TORN Natalie Imbruglia (RCA)	1928	1868		
3	TOGETHER AGAIN Janet Jackson (Virgin)	1734	1922		
4	HIGH Lightness Family (Wild Card/Polydor)	1840	1822		
5	ANGELS Robbie Williams (Chrysalis)	1874	1760		
6	TOO MUCH Spice Girls (Virgin)	1988	1615		
7	AIN'T THAT JUST THE WAY (Lorrie/Michael/Wildcard)	1568	1496		
8	ALL AROUND THE WORLD (Oasis/Creative)	998	1239		
9	BABY CAN I HOLD YOU TONIGHT (Brusica/Parlophone)	1432	1149		
10	BACK TO YOU (Brian Adams/A&M)	1242	1107		
11	LUCKY MAN (The Verve/Atlantic)	1078	1010		
12	AVENING ANGELS (Spice/Gut)	915	995		
13	PERFECT DAY (Venus/Chrysalis)	1052	953		
14	BAMBOOGIE (Bamboo/VC Recordings)	582	907		
15	SO GOOD (John Roberts/Chrysalis)	728	853		
16	SHELTER (Brand New Heavies/FFH/London)	969	814		
17	AS LONG AS YOU LOVE ME (Backstreet/Bras/Atlantic)	850	742		
18	LET'S GO ROUND AGAIN (Louise/Interscope/EMI)	1118	687		
19	STORY OF LOVE (GTT/Epice)	348	687		
20	FANTASY ISLAND (M People/Im/Pesqui/BMG)	822	685		
21	THAT'S THE WAY (I LIKE IT) (Dixie/Meridian/MCA)	597	678		
22	ALL CRIED OUT (Alan/Crown/Trackmasters)	635	674		
23	FREE (The Roots/JAM/PAM&M)	665	662		
24	NO SURPRISES (Michael/Parlophone)	420	643		
25	THE REASON (Celine/Digipix)	634	555		
26	ANNIESIA (Chumbawamba/EMI)	319	546		
27	STAY (Bernard Butler/Creative)	367	521		
28	YOU SEXY THING (Hot Chocolate/EMI)	505	513		
29	TOMORROW NEVER DIES (Sheryl Crow/A&M)	530	497		
30	YOU CAN TALK TO ME (Seahorses/Gelatin)	467	494		

© Music Control UK. Titles ranked by total number of plays on 46 mainstream independent local stations from 00:00 on Sunday 11 January until 24:00 on Saturday 17 January 1998

## VIRGIN



Title	Label	Plays	Label	Weeks on chart	Peak
1	TORN Natalie Imbruglia (RCA)	45	44		
2	AVENING ANGELS (Spice/Gut)	45	37		
3	BACK TO YOU (Brian Adams/A&M)	30	35		
4	LUCKY MAN (The Verve/Atlantic)	30	28		
5	ANGELS (Robbie Williams/Chrysalis)	28	32		
6	ALL AROUND THE WORLD (Oasis/Creative)	19	30		
7	YOU CAN TALK TO ME (Seahorses/Gelatin)	18	27		
8	TOMORROW NEVER DIES (Sheryl Crow/A&M)	8	26		
9	SAINTE OF ME (Ralph Stanley/Warner)	7	26		
10	ANNIESIA (Chumbawamba/EMI)	26	27		

## ATLANTIC 252



Title	Label	Plays	Label	Weeks on chart	Peak
1	NEVER EVER All Saints (London)	87	88		
2	TORN Natalie Imbruglia (RCA)	91	95		
3	ALL AROUND THE WORLD (Oasis/Creative)	82	84		
4	THAT'S THE WAY (I LIKE IT) (Dixie/Meridian/MCA)	45	75		
5	ANGELS (Robbie Williams/Chrysalis)	51	73		
6	BABY CAN I HOLD YOU TONIGHT (Brusica/Parlophone)	88	51		
7	AIN'T THAT JUST THE WAY (Lorrie/Michael/Wildcard)	50	56		
8	TOO MUCH (Spice Girls/Virgin)	46	54		
9	AVENING ANGELS (Spice/Gut)	48	49		
10	PERFECT DAY (Venus/Chrysalis)	26	48		

© Music Control UK. Station profile charts rank titles by total number of plays per station from 00:00 on Sunday 11 January until 24:00 on Saturday 17 January 1998

# TOP 50 AIRPLAY HITS

24 JANUARY 1998

music control  
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Pos	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
<b>1</b>	<b>TORN</b>	Natalie Imbruglia	RCA	2038	-5	65.69	-14
2	HIGH	Lighthouse Family	Wild Card/Polydor	2003	+12	61.42	+4
3	NEVER EVER	All Saints	London	2228	+10	57.53	+4
4	ALL AROUND THE WORLD	Oasis	Creation	1423	+22	55.98	+17
5	TOO MUCH	Spice Girls	Virgin	1778	-22	55.92	-20
6	ANGELS	Robbie Williams	Chrysalis	1853	-5	55.48	-12
7	TOGETHER AGAIN	Janet Jackson	Virgin	2121	+4	55.12	-3
8	AVENGING ANGELS	Space	Gut	1150	+12	50.67	+13
9	AIN'T THAT JUST THE WAY	Lutricia McNeal	Wildstar	1698	-5	43.03	+1
10	BABY CAN I HOLD YOU TONIGHT	Boyzone	Polydor	1227	-27	41.63	-26
11	BAMBOOGIE	Bamboo	VC Recordings	1140	+58	39.18	+52
12	PERFECT DAY	Various	Chrysalis	1062	-14	34.78	-36
13	SO GOOD	Juliet Roberts	Delirious	952	+19	31.17	+15
14	STORY OF LOVE	OTT	Epice	786	+103	30.50	+56
15	GETTIN' JIGGY WIT IT	Will Smith	Columbia	652	+63	29.33	+21
16	BACK TO YOU	Bryan Adams	A&M	1203	-12	27.66	-18
17	LUCKY MAN	The Verve	Hut	1131	-7	27.36	-21
18	SOMEBODY ELSE'S GUY	Ce Ce Peniston	A&M	554	+65	25.82	+41
19	ALL I HAVE TO GIVE	Backstreet Boys	Jive	275	+368	24.72	+285
20	AMNESIA	Chumbawamba	EMI	599	+64	24.62	+37
21	FREE	Ultra Nate	AM/PM/Arista	734	+3	24.55	+28
22	STAY	Bernard Butler	Creation	588	+39	23.58	+22
23	RENEGADE MASTER	Wildchild	Polydor	343	+76	22.65	+20
24	NO SURPRISES	Radiohead	Parlophone	699	+49	21.38	+27
25	ALL NIGHT ALL RIGHT	Peter Dinklage Feat Warren G	Mushroom	556	+31	19.79	+34
26	THE REASON	Celine Dion	Epice	621	-9	17.79	-27
<b>HIGHEST CLIMBER</b>							
27	THAT'S THE WAY (I LIKE IT)	Clock	Media/MCA	775	+17	19.45	+48
28	AS LONG AS YOU LOVE ME	Backstreet Boys	Jive	762	-14	19.33	-8
29	MY STAR	Ian Brown	Polydor	190	+42	18.83	+30
<b>BIGGEST INCREASE IN PLAYS</b>							
30	BRIMFUL OF ASHA	Comeshop	Wijija	178	+493	18.79	+205
31	UNTOUCHABLE	Rialto	East West	232	+30	18.37	+55
32	SHELTER	Brand New Heavies	Firrr/London	953	-14	17.97	-78
<b>MOST ADDED</b>							
33	RECOVER YOUR SOUL	Elton John	Rocket/Mercury	438	+214	17.92	+234
34	WISHING ON A STAR	Jay-Z Featuring Gwen Dickey	Roc-a-Fella/Northwestside	418	+43	17.28	+49
35	YOU MAKE ME FEEL (MIGHTY REAL)	Byron Stingily	Manifesto/Mercury	352	+14	17.19	+3
36	YOU MAKE ME WANNA...	Usher	Lafayette/Arista	489	+27	16.66	+20
37	YOU CAN TALK TO ME	Seahorses	Geffen	539	n/c	16.32	-49
38	TOMORROW NEVER DIES	Sheryl Crow	A&M	556	-15	16.16	-41
39	FEEL SO GOOD	Mase	Puff Daddy/Arista	206	-16	15.66	-13
40	LET'S GO ROUND AGAIN	Louise	1st Avenue/EMI	717	-63	14.95	-66
41	YOU SEXY THING	Hot Chocolate	EMI	536	-16	14.58	-14
42	DON'T SPEAK	No Doubt	MCA	509	-7	14.26	-21
43	MULDER & SCULLY	Catatonia	Blanco Y Negro	271	+179	14.04	+20
44	SYLVIE	Saint Etienne	Creation	241	+28	14.03	-1
45	B-BOY STANCE	Freestylers	Freshkanova	38	+3	13.69	+78
46	DREAMS	Smokin' Beats	A&M	124	+49	12.96	+21
47	BLACK EYED BOY	Texas	Mercury	351	-19	12.87	-6
48	I WANNA BE THE ONLY ONE	Eternal Featuring Bebe Winans	1st Avenue/EMI	509	-5	12.83	-9
49	BITCH (NOTHING IN BETWEEN)	Meredith Brooks	Capitol	409	-19	12.83	-49
50	ALL CRIED OUT	Allure	Crave/Trackmasters	760	+7	12.74	+10

© Music Control UK. Compiled from data between 30.00 on Sunday 11 January and 24.00 on Saturday 17 January 1998. Figures ranked by audience figures based on bases half-hour plays. **▲** Audience increase **▼** Audience decrease 50% or more

## TOP 10 GROWERS

Pos.	Title Artist (Label)	Total plays	Increase in no. of plays
1	BAMBOOGIE Bamboo (VC Recordings)	1140	407
2	STORY OF LOVE OTT (Epice)	786	384
3	RECOVER YOUR SOUL Elton John (Rocket/Mercury)	436	297
4	ALL AROUND THE WORLD Oasis (Creation)	1423	261
5	GETTIN' JIGGY WIT IT Will Smith (Columbia)	652	251
6	AMNESIA Chumbawamba (EMI)	599	233
7	NO SURPRISES Radiohead (Parlophone)	699	231
8	SOMEBODY ELSE'S GUY Ce Ce Peniston (A&M)	554	219
9	ALL I HAVE TO GIVE Backstreet Boys (Jive)	275	216
10	HIGH Lighthouse Family (Wild Card/Polydor)	2003	215

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

## TOP 10 MOST ADDED

Pos.	Title Artist (Label)	Total plays	Stations	Acts this week
1	RECOVER YOUR SOUL Elton John (Rocket/Mercury)	438	35	16
2	MULDER & SCULLY Catatonia (Blanco Y Negro)	35	27	16
3	SHOW ME LOVE Robyn (Ricochet)	43	21	12
4	MAYBE I'M AMAZED Carleen Anderson (Circa/Vest)	35	18	12
5	ALL I HAVE TO GIVE Backstreet Boys (Jive)	40	25	10
6	SOMEBODY ELSE'S GUY Ce Ce Peniston (A&M)	44	33	7
7	AMNESIA Chumbawamba (EMI)	47	41	6
8	BRIMFUL OF ASHA Comeshop (Wijija)	23	13	6
9	TRULY MADLY DEEPLY Savage Garden (Columbia)	16	6	6
10	NO SURPRISES Radiohead (Parlophone)	51	42	5

© Music Control UK. Chart shows tracks totalling greatest number at station adds (add defined as four or more plays)

AIRPLAY

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Radio AAAA, BBC Radio BBBB, BBC Radio CCCC, BBC Radio DDDD, BBC Radio EEEE, BBC Radio FFFF, BBC Radio GGGG, BBC Radio HHHH, BBC Radio IIII, BBC Radio JJJJ, BBC Radio KKKK, BBC Radio LLLL, BBC Radio MMMM, BBC Radio NNNN, BBC Radio OOOO, BBC Radio PPPP, BBC Radio QQQQ, BBC Radio RRRR, BBC Radio SSSS, BBC Radio TTTT, BBC Radio UUUU, BBC Radio VVVV, BBC Radio WWWW, BBC Radio XXXX, BBC Radio YYYY, BBC Radio ZZZZ, BBC Radio AAAAA, BBC Radio BBBBB, BBC Radio CCCCC, BBC Radio DDDDD, BBC Radio EEEEE, BBC Radio FFFFF, BBC Radio GGGGG, BBC Radio HHHHH, BBC Radio IIIII, BBC Radio JJJJJ, BBC Radio KKKKK, BBC Radio LLLLL, BBC Radio MMMMM, BBC Radio NNNNN, BBC Radio OOOOO, BBC Radio PPPPP, BBC Radio QQQQQ, BBC Radio RRRRR, BBC Radio SSSSS, BBC Radio TTTTT, BBC Radio UUUUU, BBC Radio VVVVV, BBC Radio WWWW, BBC Radio XXXXX, BBC Radio YYYYY, BBC Radio ZZZZZ, BBC Radio AAAAAA, BBC Radio BBBBBB, BBC Radio CCCCCC, BBC Radio DDDDDD, BBC Radio EEEEEE, BBC Radio FFFFFFF, BBC Radio GGGGGG, BBC Radio HHHHHH, 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## SINGLES

	Chart	Artist	Label
1	ALL AROUND THE WORLD	Oasis	London
2	NEVER EVER	All Saints	VC Recordings
3	BAMBOOGIE	Bamboob	Parlophone
4	NO SURPRISES	Radiohead	Polydor
5	MY STAR	Ian Brown	Hi-Life/Polydor
6	RENEGADE MASTER 98	Wildchild	Polydor
7	HIGH	Lighthouse Family	Virgin
8	TOGETHER AGAIN	Janet Jackson	Chrysalis
9	ANGELS	Robbie Williams	Chrysalis
10	PERFECT DAY	Various	Epic
11	THE STORY OF LOVE	OTT	RCA
12	TORN	Natalie Imbruglia	ffrr
13	TEMPERTEMPER	Goldie	Gut
14	AVENGING ANGELS	Space	Jive
15	5.6.7.8	Steps	Mustroom
16	ALL NIGHT ALL RIGHT	Peter Andre featuring Warren G	Media
17	THAT'S THE WAY (I LIKE IT)	Clonk	Del Jam/Mercury
18	PRINCE (GOD)	The Roots featuring Warren G & Sissel	Virgin
19	TOO MUCH	Spice Girls	Polydor
20	BABY CAN I HOLD YOU/SHOOTING STAR	Boyzone	XL Recordings
21	(I REFUSE) (WHAT YOU WANT)	Samore featuring Damon Truitt	Wildstar
22	AIN'T THAT JUST THE WAY	Lutricia McNeal	BBC Worldwide Music
23	TELEBOOBS SAY EH-OH!	Teletubbies	Universal
24	BARBIE GIRL	Aqua	

music week

AS USED BY

100% RADIO



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## ALBUMS

	Chart	Artist	Label
1	URBAN HYMNS	The Verve	Hit/Virgin
2	ALL SAINTS	All Saints	London
3	LIFE THRU A LENS	Robbie Williams	Chrysalis
4	POSTCARDS FROM HEAVEN	Lighthouse Family	Wild Card/Polydor
5	LET'S TALK ABOUT LOVE	Celine Dion	Epic
6	OK COMPUTER	Radiohead	Parlophone
7	WHITE ON BLONDE	Texas	Mercury
8	SPICEWORLD	Spice Girls	Virgin
9	LEFT OF THE MIDDLE	Natalie Imbruglia	RCA
10	GREATEST HITS	Eternal	1st Avenue/EMI
11	THE BEST OF Wham!		Epic
12	LIKE YOU DO... THE BEST OF	Lightning Seeds	Epic
13	THE VELVET ROPE	Janet Jackson	Virgin
14	BE HERE NOW	Oasis	Creation
15	BACKSTREET'S BACK	Backstreet Boys	Jive
16	THE FAT OF THE LAND	The Prodigy	XL Recordings
17	LENNON LEGEND - THE VERY BEST OF	John Lennon	Parlophone
18	PAINT THE SKY WITH STARS - THE BEST OF Enya	WEA	WEA
19	AQUARIUM	Aqua	Universal
20	FRESCO	M People	M People/BMG
21	THE VERY BEST OF	Sing/The Police	A&M
22	MAVERICK A STRIKE	Finley Quayle	Epic
23	THEIR GREATEST HITS	Hot Chocolate	EMI
24	IT'S MY LIFE - THE ALBUM	Seah	Mercury

# rm

24 JANUARY 1998

## creamfields dance event will be cream of the crop

Cream and the Mean Fiddler Organisation are joining forces to promote a huge outdoor dance event on Saturday May 2.

Creamfields will boast a capacity of 40,000 and run from 1pm till 6am. Details about the site, which is in the south of England, and acts are expected to be released this week but it is understood a licence has already been granted.

This will be the first such event to involve Cream. "We got approached in the past to become part of other people's events but we were never really into it," says Cream director James Barton. "But we liked the idea of doing something of our own so when the Mean Fiddler approached us it seemed like a good idea."

The collaboration between the two follows the acrimonious split last year between the Mean Fiddler Organisation and Universe over the Tribal Gathering outdoor dance event which

the companies had been staging together. Shortly before Christmas Universe announced it would be putting on this year's Tribal Gathering on May 22-24 in partnership with concert promoter MFP. The Mean Fiddler Organisation and Universe are currently locked in legal dispute.

"We see Cream as the most credible dance promoter in the country," says Mean Fiddler Organisation managing director Mick O'Keefe. "Merging that with our background and expertise means Creamfields is going to be a great event."

James Barton is determined the event will have its own character. "Whenever we do something we try to put our own spin on it," he says. "We're not going to go head to head with other events - we're going to do something different. We'll be putting the same quality control on it that we do our club."



Carl Cox (pictured) will be heading the line-up of DJs and artists who will be appearing at the Worldwide Ultimatum 7PM/Record Mirror party this week at Midem. The night takes place on Wednesday (21) at the Whisky A Go Go, Cannes, and Cox will be joined by DJs Trevor Rockcliffe, Danny Howells and Phil Perry, as well as Shades Of Rhythm and Earl Grey playing live. This will be the first time that Record Mirror has sponsored a party at Midem following a series of successful party events at Popkomm. "We're honoured that our first party at Midem is in collaboration with two such well-respected companies," says Louise Stevens, Miller Freeman Entertainment promotions executive. "I'm sure this will be the best dance party at this year's event." Many of the same artists and DJs will also feature on the Ultimate Positive Education Tour which will be running throughout February, March and April at colleges and clubs around the country.

## inside:

[2] SEVEN DAYS IN DANCE: DAVID CONWAY of BLUE PLANET reveals what caught his attention this week

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

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

[7] JOCK ON HIS BOX: RICHARD FORD

[9-11] SPECIAL FOCUS ON: EURO DEALS



**buzz chart number ones**

- CLUB: 'MEET HER AT THE LOVE PARADE' Da Hool (Ham/Inters) p5  
 URBAN: 'YOU MAKE ME WANNA...' Usher (LaFace) p6  
 POP: 'IT'S RAINING MEN' Martha Wash feat. RufPaul (Logic) p6  
 COOL CUTS: 'THE WORD IS LOVE' Voices Of Life (AM-PM) p12



Available February 16th



Available February 23rd



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19	25	ALL	22	27	WIN	13	28	NO-0	12	29	STAR	11	30	FREE	25	31	FEEL	21	32	SOME	10	33	FREI	20	34	UNT	27	35	NO	11	36	THA	31	37	THE	26	38	SLA	32	39	LUC	28	40	TON
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[commentary] by alan jones



(compiled by alan jones from a sample of more than 100 DJ returns - fax 0171 624 2431)

(upfront house)

Wk	Wk	Artist	Label
1	3	MEET HER AT THE LOVE PARADE (MALIN & KANE/DIETRICH MIXES) Da Hool	Manifesto
2	1	YOU MAKE ME FEEL (MIGHTY REAL) (DON CARLOS/SCLAUDIO COCCOLUTO/VICTOR CALDERONE/BABY BLUE MIXES) Bryan Slightly	Manifesto
3	4	BE ALONE NO MORE (ANOTHER LEVEL/DUBMONSTERS/SCOTT GARCIA MIXES) Another Level	Satellite/Northeastwise
4	4	GO! FUNK (ROGER SANCHEZ/SOL BROTHERS MIXES) Funk Junkiez	Enclave
5	32	RELEASE YOURSELF (HINDI FRANTIC FUNK/IGNATIUS MIXES)/ZOE (FORTN MIX) Paganini Traxx	Sony S3
6	6	BOOGIE (LOOP DA LOOP/KIMMY LONN/PFA & HYSTERIX MIXES) DJ Quicksilver	WEA
7	2	PLANET LOVE (DJ QUICKSILVER/TYTRAY TRAY/BOZDOKTRIOUS MIXES) DJ Quicksilver	Positive
8	6	GOOD ENOUGH (LA VACHE) (BABY DO/D'ANNY MAC/TONY PRICE/ROB BEE MIXES) Milk Incorporated	Manifesto
9	9	MUSIC IN THE STREETS (PROOF MIXES) Main Connection	Ramour
10	3	LET ME SHOW YOU (ORIGINAL/TALL PAUL MIXES) Camisara	VC Records
11	3	IT'S RAINING MEN (GEORGE CALLE & MIKE RIZZOLDI/LON & DICKENS/ERIC KUPPER MIXES) Martha Wash featuring Rafal	Logic
12	14	WINEY & SACRED (RIP MIXES)/THE OTHER SIDE (SASHA MIX) Major Naxos	Deconstruction
13	3	SON OF PAPI (DINO LEVY/MORALE'S MIXES) De La Peristote	AM-PM
14	5	SCHONEBERG (MARIMON/STREICH & VERNUSSON/DAVID ARIEL MIXES) Jamnik	Hooj Choons/ffrr
15	15	SKINNY MALINKY/BEAT FOUNDATION/TOOD TERRAY/VERNIE PILGRIM MIXES) Junkster	RCA
16	15	PETAL (ORIGINAL/FONTAINE & VERNE/FREESTYLE/RESMURK MIXES) Wubbe-U	Indefinite
17	4	MOVE ON UP Carls Mayfield	white label
18	3	I WILL BE YOUR GIRLFRIEND (DILLON & DICKENS/SOL BROTHERS MIXES) Dubstar	Food
19	2	JOLY ACTION (CANDY GIRLS/MONDO/LOW UP MIXES) Mr. President	WEA
20	4	HIDEAWAY (187 LOCKDOWN/NU BIRTH MIXES) De Lucy	Deconstruction
21	17	LE DISC-JOCKEY (ORIGINAL/BEAM & YANOU MIXES) Encore!	Tasted
22	9	ANGELS LANDING (THE LIGHTS/VICTOR IMBRES MIXES) Salt Tank	ffrr
23	15	DON'T GO LOSE IT BABY (PHAT & PHUNKY MIXES) Rozalla	RM
24	5	DESIRE (WAY OUT WEST/TYRONE/FULL FORCE/AGE OF CLUB MIXES) BBE	Positive
25	3	THE PRESSURE (JAZZ 'W' GROUPEL/PILOVIN FISH/FRANKIE KNUCKLES MIXES) Sounds Of Blackness	AM-PM
26	4	COMING BACK (BABY BLUE/DJ DADD MIXES) DJ Dadd	ffrr
27	14	NIGHTBIRD (TIN TIN OUT/INCENTED & MOORING/ALEX/187 LOCKDOWN/JASON NEVINS MIXES) Convert	Wonderbar
28	2	YOU MAKE ME WANNA... (TUFF JAM/ULI) JONTIM/GALAND/ORIGINAL MIXES) Usher	LaFace
29	15	BUSINESS (K-KLASS/MISS PAULI GOTEJ/UN '00 FLEMING MIXES) Kinane	Coastline
30	4	SAINT OF ME (DEEP DISH MIXES)/ANYBODY SEEN MY BABY? (ARMAND VAN HELDEN MIXES) The Rolling Stones	Virgin
31	5	RENEGADE MASTER (FRATYBO/SJ/STRECHT & VERNUSSON/TAKEOVER MIXES) Wildchild	White
32	3	GOTTA KEEP PUSHIN' (MIXES) Z Factor	Azuli/2
33	3	LIFE OF DANCE Hiba Nafan	Enjapan
34	12	THE IMPRESSIONS EP: DAY BY DAY (SOLAR STONER/DEBERRY MIXES)/SO CLEAR (SUGSHIP MIX)/THE CALLING (INNER PEACE MIX) Solar Stone	No/Chess
35	19	4 HORNS OF JERICHO (DJ SCOTT PROJECT/PORN KING/DS SUPREME MIXES) DJ Supreme	All Around The World
36	2	TELEFUNKIN' (RATED PG-0/BOP/BLACKSMITH/FRIST MIXES)/N-TYCE MEGAMIX/ N-TYCE	Teistar
37	25	DJCD CONNECTION (EP/GETTA SET UP FLASHBACK OF A GENIUS/SO/DANCE MATED & WATSON/GETTA FEELING JUNGLE/INVENKY/KUT SAM)	Club Tools
38	10	REAL BASE Brooklyn Bounce	Kosmo
39	18	MIND DJ Tomcraft	Delirious
40	27	SO GOOD (SHARP BOYS/DANNY DIMS/BOOKER T MIXES)/FREE LOVE 98 (BUMPY SUNDAY MIXES) Juliet Roberts	Inferno
41	36	DO NOT STOP (SCOTT GARCIA/RUFF DRIVERZ MIXES) Ruff Driverz	Pekka/Teistar
42	43	SO IN LOVE WITH YOU (FULL INTENTION/PIZZAMAN MIXES) Duke	RCB
43	10	TASTE OF THINGS TO COME Barry Bann	Universal
44	21	THE VAMP (REVAMPEO) (WILD/CAT/DREEM TEEM/FREESTYLE/BREAKFAST CLUB/APOLLO 440 MIXES) Outlander	R&S
45	2	DREAMS (SMOKIN' BEAT/SERICK MORILLANO/PDOLYKINGS OF TOMORROW MIXES) Smokin' Beats featuring Lyn Eden	AM-PM
46	35	MUSIC IN MY MIND (DEEP DISH MIXES) Adam F	Positive
47	4	DO NOT EVER STOPPING THE BEAT BACK (TONY DE VIT MIXES) Tony De Vit	TDV
48	31	BLUE FEAR (TROUSER ENTHUSIASTS MIXES) Armin	Xtravaganza
49	5	THE MAGNIFICENT (ORIGINAL/SLICK SLITS MIXES) Agent 00	Inferno
50	25	OFF THE HOOK (SOUL SOLUTION/MASTERS AT WORK MIXES) Jody Watley	Atlantic
51	28	GOIN' TO VEGAS (UNIT 4/LA MAIRIE EXPERIENCE MIXES) Jimmy Ray	Sony S2
52	4	GIRL TALK (SHARPHYSIQUE/SATOSHI TOMIE MIXES) Cosa Nostra	Antrob
53	41	ROCK ME (PILLS MIXES) Pills	Mercury
54	34	SILVER SHADOW (MIXES) Rising Star	Pop Top
55	42	Y (HOW DEEP IS YOUR LOVE) (DE ZENK/KEYNE) JOURNEY/HVC MIXES) DJ Scott Project	Perfecto
56	15	L-LIES LOVE TO INFINITY/HANDEL TUCKER MIXES) Diana King	Work/Sony Music
57	15	GETTIN' JIGGY WTT IT (FOKE & TONEL.E.S. MIXES) Will Smith	Columbia
58	52	SYLVIE (STRETCH & VERNUSSON/ENTHUSIASTS/FAZE ACTION MIXES) Saint Etienne	Creation
59	6	THE TWISTER (DEATERY/FRANCIS/ROCCO MIXES) Viper	Hooj Choons

A small dip in support for DA Hool's 'Meet Her At The Love Parade' is not enough to deprive it of the opportunity of taking over at the top of the Club Chart in succession to label-mate BYRON STINGILY, whose 'You Make Me Feel' hit dips to number two. The Da Hool single, a big Euro anthem, is showing signs of becoming one of Manifesto's biggest hits to date, and is walking out of the import shops on both ID!t Music and Made in DJ. Da Hool's residency at number one is destined to be fairly short-lived, however, with Another Level and Dive the most likely successors... ANOTHER LEVEL debuted at 47 last week, with their Satellite single 'Be Alone No More'. It soars to number three this week, and is a hit on both the Urban Chart (22-5) and the Pop Tip chart, where it debuts at number 11. The success of Another Level across all three charts is fairly rare, and brings up an oft-asked question - namely, how do we decide which chart a record is eligible for, and why? The answer is that records are judged by the company they keep, and not by their own merits. If a chart has Main Connection, Camisara and Da Hool as its top three, it's clearly an upfront chart. If the top three are by Natalie Brownie, Mr President and Bamboo, it's a pop chart, and if they're by Usher, Jay-Z and LSG, then it's an urban chart. The overall 'feel' is what matters, and I make no subjective decisions about the presence or absence of individual tracks. It, for the sake of argument, enough of our upfront intake decided one week that Slide's 'Mama Wee All Graze Now' was cool and chartable, then it would appear in the urban chart. Something akin to this actually happened in 1976, when Glenn Miller's 'In The Mood' became fashionable, even though it hadn't been remixed or reissued in any way, and consequently entered the club chart... The 'Dive' single, 'Boogie', is actually a remake of A Taste Of Honey's 'Boogie Dooie Dooie' - also used on the current Peter Andre hit 'All Night All Right' - and originates from Italy's Nylon label, though it's due domestically on WEA next month... Another Italian-originated record - DJ QUICKSILVER - could be in with a shout next week too. Having got off to a very promising start from a small initial promo, it climbs 22-7 this week, and is listed at number one by several DJs.

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**VC** recordings

19	25	ALL
20	26	WIN
21	27	SAN
22	28	NO-0
23	29	STAR
24	30	FREE
25	31	FREE
26	32	SOME
27	33	FREE
28	34	INT
29	35	NO-0
30	36	THA
31	37	THE
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# the R&B ANCHOR

Wk	Wk	Title	Artist	Label
1	15	YOU MAKE ME WANNA...	Usher	LaFace
2	2	SHOW ME LOVE	Rihanna	RCA
3	6	MUCH LOVE	Shake Armz	WEA
4	4	GETTING JIGGY WIT IT	Ying Yawg	Epic
5	3	WISHING ON A STAR	Jay-Z	Northwestside
6	22	BE ALONE NO MORE	Another Level	Satellite/Northwestside
7	10	TELEFUNKIN'	N-Type	Yell-O
8	7	IF YOU THINK I'M JIGGY	Lil' Kim	Yell-O
9	9	A JAGGED ERA (LP)	Jagged Edge	Mercury
10	14	IF YOU WANT ME WHEN YOU TOUCH ME THERE	Honda Hicks	East West
11	24	LEVER! SWEAT GILL (LP)	LSG	East West
12	7	DA DANGEROUS	Swizz Rythms	AM-PM
13	16	SOMEbody ELSE'S GUY	Ce Ce Peniston	Capitoni
14	11	DO I QUALIFY?	Lymond David Hall	Tempo
15	11	PLAVA	Fido	Puff Daddy
16	8	FEEL SO GOOD	Wise	Warner Bros.
17	26	MY LOVE IS THE SHHH!	Somebun' For The People (feat. Tina & Tamara)	Def Jam
18	29	4,3,2,1	LL Cool J feat. Method Man, Redman, DMX, Caedon...	WEA
19	15	NO NO NO	Destiny's Child	Mercury
20	12	IS THIS REAL	Marsha	WEA
21	2	ALL NIGHT ALL RIGHT	Felix Andre featuring Warren G	Musicbox
22	19	SKY'S THE LIMIT/ACK IN THE DOOR/GO BACK TO CALI	Nickolas B.I.G.	Puff Daddy
23	37	ONE STEP	Kilish Priest	Geffen
24	29	ALL OF MY DAYS	Changing Faces featuring Jay-Z	Big Deal/Atlantic
25	31	DAVINA (LP)	Phonix	Loaf
26	40	LADIES IF YOU'RE WITH ME	Phonix One	Mecca
27	37	EVERYDAY	NIGT	Noo Trybe
28	34	YOUNG SAID & BLUE	Lepena/GHETTO SUPERSTAR Jai	Freeworld
29	37	MY BODY	L.S.G.	East West
30	23	UNCLE SAM (LP)	Uncle Sam	Stonesave/Epic
31	28	L4-LIES	Diana King	Work/Sony Music
32	30	DELICIOUS	Oliver Rivera featuring Du-E	Musicbox
33	30	THE WEEKEND	Dave Hollister	Tommy Boy
34	34	THA DOGGFATHER	Sonny Doggy Doggy	Universal
35	25	SOOTHE ME TO MY SOUL	Vanessa Gilmore	Concep
36	25	DRUGS	Reek How Heavens	ffrr
37	17	GUESS WHO'S BACK?T'S BEEN A LONG TIME	Rakim	Universal
38	20	THE ROOF	Mariah Carey	Columbia
39	18	I WANNA BE YOUR LADY/MY EYES	Wink Hicks	Island
40	30	TASTE OF THINGS TO COME	Bary Brown	Universal

**[commentary]**  
by Tony Iarillo

USHER looks set to be the Urban Chart's Elton John, and is seemingly intractable at number one. In general, there's not a huge amount happening, though it's good to see both ANOTHER LEVEL and PHONIX, both of whom we tipped as ones to watch last year, in the Top 10. ... is the name of the R&B supergroup comprising Gerald Lewis, Keith Sweat and Johnny Gill, who feature twice in jumps from chart to 11 while the single 'My Body' is a new entry at 29 with what sounds like a Timbaland remix. Guest artists and producers on the LP, meanwhile, include Puff Daddy, Jermaine Dupri, Missy Elliott, LL Cool J, Busta Rhymes and The Lox. ... with a London showcase at the Jazz Cafe this week (Monday), LINDEN DAVIN HALL's second single 'Do I Qualify?' enters our chart at number 14. ... MEANWHILE, PHONIX ONE, who we tipped before CHRISTMAS, enters at 26. ... Staying with UK rap, look out for Wayward Records' second release, an EP by TRANCE MUSICER entitled 'I.A.D.I.', which enters in February. ... PHONIX will be playing his first ever live show in the UK at Shepherd's Bush Empire on Valentine's Day, February 14. Guinness's fourth single 'Holler', which enters our chart this week just outside the Top 40, will be released on February 16 to coincide with the show. ... Finally, apologies to ART & BOB, who we mentioned last week. They are not a part of the Vexed company but are an outfit in their own right.

# the TOP CHART (handbag)

Wk	Wk	Title	Artist	Label
0	1	IT'S RAINING MEN	Martha Wash featuring Ruf-Paul	Logic
1	3	JUDO ACTION	Natalie Brown	Almighty
2	2	YOU MAKE ME FEEL (MIGHTY REAL)	Mr. President	WEA
3	4	LE DISC-JOCKEY	Byron Stingily	Manhattan
4	2	BAMBOO	Escort	Taddel
5	3	TELEFUNKIN'	Bamboo	VC Recordings
6	5	DR. JONES	N-Type	Teletar
7	3	ALL NIGHT ALL RIGHT	Aqua	Universal
8	6	I WILL ALWAYS LOVE YOU	Felix Andre featuring Warren G	Musicbox
9	11	BE ALONE NO MORE	Sarah Washington	Almighty
10	11	RELEASE YOURSELF	Another Level	Satellite/Northwestside
11	11	ALONE	Paganini Traxx	Sony S3
12	14	MEET HER AT THE LOVE PARADE	Wes	Manhattan
13	4	I WILL BE YOUR GIRLFRIEND	Dobstar	Food
14	9	THE STORY OF LOVE	OTD	Epic
15	24	RENEGADE MASTER	Hi-Life	AM-PM
16	43	SOMEbody ELSE'S GUY	Malinky	Malinky
17	20	GOOD ENOUGH (LA VACHE)	Duks	Pukka/Teletar
18	16	SO IN LOVE WITH YOU	Jimmy Ray	Sony S2
19	21	GONE TO VEGAS	DJ Miami featuring Samantha Fox	All Around The World
20	19	SANTA MARIA	Rodan Hardman	Real
21	23	FAR AWAY	DJ Quicksilver	Positiva
22	10	PLANET LOVE	Juniker	RCA
23	25	SLIDE	Kanone	Castillon
24	12	BUSINESS	Funk Jenkeez	Evocative
25	27	GOT FUNK	Kosmo	Kosmo
26	28	MIND	Deconstruction	Academy Street
27	23	NAKED & SACRED (THE OTHER SIDE)	Academy Street	Brescom
28	32	YOU THINK YOU'RE A MAN	React	React
29	31	COMING BACK	Saint George/Sony Music	Multiply
30	15	I FEEL DIVINE	Sony Music	Universal
31	28	CHERISH	DJ Suprem	Saint George/Sony Music
32	26	MADAZOLU	Biggie	Passive
33	10	LIFT ME UP	Enriggerie	Enriggerie
34	29	HERO	All Around The World	Passive
35	8	HORNS OF JERICHO	Work/Sony Music	Media
36	27	DESIRE	Work/Sony Music	Media
37	21	L4-LIES	Work/Sony Music	Media
38	21	THAT'S THE WAY I LIKE IT	Work/Sony Music	Media

**[commentary]**  
by alan jones

Another massive week for MARTHA WASH's 'It's Raining Men', which was supported by 72% of the pop panel this week. But it needed all that support to defeat the growing challenge of NATALIE BROWN's cover of 'Tom', which soared 13-2 and very nearly took the prize. ... The week's highest new entry is a remix of SARAH WASHINGTON's NRKGIC remake of 'Willie Houston's I Will Always Love You', which has been reworked for '98 by Sony/Solidion, who also worked on Jody Watley's hot new offering 'OH The Hook'. ... Meanwhile, BAMBOO's 'Bamboo' has lost its number two debut on the CIN chart by re-entering the Pop Tip chart at number six. Even though it's highly commercial, it was never serviced in large quantities to pop jocks, registering a peak position of 21 in nine previous weeks on the list. It could be said that starving pop jocks of the record created extra sales from those DJs, or it could be said that servicing pop clubs with the record would have generated the extra 600 sales needed to put it at number one on the CIN chart last week. Instead of All Saints 'Never Ever'. ... The most persistent record on the chart in the past few weeks has been ENCORE'S 'Disco Jockey', which climbed as high as number two, and is still in the Top 10 after seven weeks. RED 9's somewhat similar 'Lift Me Up' has endured even longer, and is the chart's longest-running hit, standing at number 35 after 10 weeks.



**Sweet-toothed Richard Ford, who got fired from his first job in an ice cream factory because of an irresistible urge to eat all the chocolate oysters, has got an equally rich taste in music. He became a profile DJ on the progressive house scene, playing at top clubs like Strutt, then went on to become a founder of Checkpoint Charlie, one of the UK's favourite house clubs. Richard is also responsible for the cutting-edge sound of Distinctive Records**

# JOCK

richard ford  
ON HIS BOX

PIG GP

## top 10

### 'LAND OF CONFUSION' ARMANDO (WESTBROOK)

"This came out around 1987 or 1988. I heard Dave Dorrell play this at RAW on the Charing Cross Road and it was the first acid record I ever heard, this was around 1987 or 1988. I was completely taken aback and instantly addicted. I'd never heard noises like it! For playing out today it's a bit of a retro thing, a back-room type of record, a warehouse-type track, and people still like it a lot."

### 'ACPERIENCE' HARDFLOOR (HARTHOUSE)

"Another fine example of an acid tune, this time a few years later and with two 303s. The timing of this record was fantastic during the progressive house period. It made a lot of people rediscover the 303 and established Hardfloor as the leading producers of this sound. It definitely still works today because it's one of those lost-it sort of records."

### 'CYMANDE' BRA (WHITE LABEL)

"The original track from which the bassline to 'Jack The Groove' was taken from. It's a very retro record, a rare groove type of thing and it came out in the late Seventies, early Eighties. It's a great record that's brilliantly arranged. After the song the track's outro progresses into the bassline, looped with various percussion solos for about five or six minutes. It's very much a back room thing or you might hear it a Wall Of Sound night at Turmalls."

### 'REACHIN' PHASE II (WHITE LABEL)

"This came out around 1986/89. It was originally on Import although I bought a UK pressing to play on Fantasy radio. It's an example of vocal house at its best. Lyrically, and production-wise, it's a record that has that necessary piece of magic to make you realise why you got into the whole thing in the first place. To play it today you have to be in the right club at the right time. You could slip it into a garage-type set."



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19

20

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## RICHARD'S STEAMIN' 10

- 1 'SOMETHING FOR THE MIND' Morphodine (Blue)
- 2 'DRIVE ME' Hybrid (Distinctive)
- 3 'GIRL TALK' Cosa Nostra (Arthro)
- 4 'UNTITLED' Inner Sanctum (Malaya)
- 5 'RIN'S HOUSE' Run DMC (Smile)
- 6 'RIN DA DA' Kevin Aviance (White Label)
- 7 'DJANGO' The Swimmer (Spirit)
- 8 'DRIVES ME CRAZY' Outrage (Club For Life)
- 9 'GIVIN ALL YOU GOT' Noto (Bomb)
- 10 'YIM' Jay and Chocote (Multiply)

### 'CARINO' T-COY (DECONSTRUCTION)

"A very early Deconstruction release that affirmed the quality of British house. Simple but brilliant production with a Latin feel and a piano that took you to millions of places. It has a very raw warehouse feel but still sounds fresh and innovative today, although maybe a bit slow for nowadays. In some kinds of club I'd pitch it up +4 or +6. A quality record with many memories."

### 'PLANET ROCK' AFRIKA BAMBAATA & THE SOULSONIC FORCE (POLYDOR)

"Godfather of the Zulu Nation, and pioneer of the electro sound that came out of New York. It's now when you look back that the true scale of what Afrika Bambaata was doing and how many people he has influenced sinks in. A true visionary."

### 'ENERGY FLASH' JOEY BELTRAM (R&S)

"Melodically, it's one of the simplest records you ever heard but it shows that house is about sound. This is dirty, sleazy, seedy but most of all fantastic. It marked the R&S label in its heyday. It still works big time today."

### 'YOU USED TO HOLD ME' RALPHI ROSARIO (HOT TRAX)

"I first heard this being played by Tim Simenon when he used DJ at The Wag in the late Eighties. I love Xavier Gold's voice, what she was saying and how she said it. The feel of the production was perfect and summed up in the music she sang. I found the bootleg using her vocal and Richie Rich's 'Salva House' quite nasty as I don't think you could ever better the original. Again, today I'd play it in the back room because it's a retro thing, although there's an a cappella you can always mix over stuff."

### 'CIRCUS BELLS (HARDFLOOR REMIX)' ROBERT ARMAN (DJ&K)

"This is an absolute monster of an anthem - the Hardfloor remix has never been out of my box. I first heard this being played by a guest at Checkpoint Charlie and it tore the roof of the building. Every aspect of this record rocks. It's the sort of tune that makes you die when the hi-hat comes in. It builds forever and culminates in a 303 frenzy. I played it on Boxing Day."

### 'GOLDEN GIRLS' KINETIC (R&S)

"The Orbital remix was the one that really rocked. Still sounding really fresh today. It did things that most contemporary producers haven't heard of or have forgotten about. Very authentic but with a slight Euro edge that was the epitome of chin wobbling."

(COMPILED BY SARAH DAVIS. TEL: 0181-948 2392)

**BORN:** London, December 3, 1966. **LIFE BEFORE DJING:** "I worked in an ice cream factory for three days and got sacked for eating all the chocolate oysters. I worked at Wallbanston market and then went straight to Fantasy radio." **FIRST DJ GIG:** "It was at a paying party I put on in Woodford, around 1986/87 when I was around 17." **MOST MEMORABLE GIG:** "Best - The last night at the original Checkpoint Charlie venue, where I'm a resident. It was about two-and-a-half years ago and it was just the residents playing and the night had such a good spirit. Now we're on Fridays at a bigger venue and coming up to our fifth birthday." **Worst:** "A wine bar in Woodford. We were about 18 and trying to get this club going and the owner had double-booked us with an Irish wedding party. He'd told them he could provide a DJ and it was set! We went in with our house records and the father of the bride caused a huge fight. Irishmen chucked empty barrels of beer into cars outside and we made a hasty exit!" **FAVOURITE CLUBS:** Checkpoint Charlie, Squares, L'Arca, Bristol, Escape, Amsterdam. **NEXT THREE GIGS:** Checkpoint Charlie, Boxing Day (January 30), Room At The Top, Scotland (31), Squares, N Ireland (February 6), DJ TRADEMARK. **Turning up with no headphones!** I lost about 28 pairs last year. **LIFE OUTSIDE DJING:** Label manager; A&R for Distinctive Records. **Compiled and mixed** "The Distinctive Sound Of House (Distinctive), on January 26, sleeping, eating, and doing anything for a bit of peace and quiet!"

## [cv]

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# the euro ADVANTAGE

The territory-by-territory approach to marketing and promotion in Europe has proved successful for many UK indie dance labels, says Claire Morgan Jones

1997 was undoubtedly a high-profile year for UK dance music in Europe, with acts as varied as the Chemical Brothers (Virgin), The Prodigy (XL), Stacker (XL) and Fatboy Slim (Sire) performing well across the continent. The most successful artists and labels reaped the rewards of applying a territory-by-territory approach to marketing and promotion, having learned that tailoring a separate strategy for each individual artist is most often the key to success for both major and independent dance labels releasing product in Europe.

From the majors' perspective, the use of European branch offices and affiliates has become increasingly important when working UK releases abroad. Positiva's reliance on the expertise of EMI dance imprints in key territories such as DLA in France, Flex in Denmark, Electronic/GDU Intercord in Germany, Antler

Subway in Belgium and Wiggle in the Netherlands paid dividends when PF Project's single "Choose Life" chalked up Top 10 chart positions in Belgium, Sweden and Denmark, and edged total European sales for the track close to the 250,000 mark.

In those (hopefully rare) cases where a UK hit is not picked up

by individual affiliates for release in their particular territories, Positiva employs the services of international dance licensing agents such as Dynamik, whose detailed knowledge of each individual European market provides an obvious advantage to clients.

"It's important that you know who you're dealing with and what their track record is," says Dynamik managing director Giles Goodman. "Obviously it depends on the kind of material you have and whether the record sounds like a hit. But if it sounds hot then whoever you approach with it will be interested." Working



giles goodman

pf project

closely with European companies such as Edel, Zomba, Sony Dance Pool, Freaky (Bemlux), FM (Greece), FMA (Italy), Ginger &

## uk majors on the march in europe

While the independents mostly tackle Europe on a piecemeal, territory-by-territory basis, major labels are increasingly establishing pan-European networks in order to maximise dance sales on the continent.

Warner, PolyGram and BMG either run dance departments within their European affiliate offices or operate specific European dance imprints. Sony Dance Pool has made particularly effective use of its European (and global) branch offices. Meetings of all the Dance Pool divisions are held twice yearly while all are linked by a computer network providing the latest information on Sony dance releases.

Each Dance Pool division is charged with developing its own repertoire, as well as exploiting tracks produced by its sister companies in the region. Although release dates, promotion and marketing are coordinated from the UK, initiatives are taken at a local level, drawing on the specialist knowledge of domestic office staff and affording them a certain degree of autonomy.

"I wouldn't say that we're copying the independents in Europe, but we have learned something from the way that they operate," says vice president of Dance Pool Guy Bruze. "Individual tracks often find their own way into a territory, so we have had to learn to be as flexible as possible. Sometimes it makes no sense to impose release dates on other territories."

Similarly, EMI imprint Positiva takes advantage of the European EMI structure which has encouraged the development of specialist-staffed dance imprints in all key European territories.

"International EMI dance imprints have a lot of autonomy in order to do what's right for their territory," says Positiva label head & director of EMI Dance Nick Halke. "But they're not in a situation where they are forced to

release product that they don't think will go well."

Halke believes that the level of cooperation between EMI's affiliates is improving all the time as a result of regular regional meetings. "There's a lot of interaction and exchange of tips on new records and artists," says Halke. "Getting the right information and getting it early is a very big part of what we do in this industry."

At Virgin the approach varies according to the nature of the project. A big-selling act such as the Chemical Brothers requires the implementation of a campaign led from the international office in London and coordinated across Europe.

But with less established acts, the relevant branch offices are often left to proceed on their own initiatives. "We have a whole department doing nothing more than getting people to cooperate and work together outside the UK," says Virgin International marketing manager Bart Cooks. "What you try to do is maximise what you can get for the minimum effort."



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**slacker**

Bianco Y Negro (Spain), Happy (France) and Antler (Belgium). Dynamik is able to maintain an accurate picture of European trends

and territories most open to UK product. For example, big beat and alternative genres are the most sought-after UK styles at present, with Benelux and Scandinavia the keenest customers.

Goodman finds that Benelux is usually the first territory to respond. "If you get a good deal in Benelux then you feel more encouraged to approach German and French labels," he says. He is also a strong advocate of the territory-by-territory approach to licensing in Europe as he feels this provides artists with the maximum control of the potential exploitation of their product.

"If someone signs a deal with a UK major we often recommend they exclude certain overseas territories and let us broker deals for them instead. Unless their record is a worldwide smash, there's no guarantee that a record signed to a major label worldwide will actually get released



**fatboy slim**

everywhere," Goodman says. "Majors cannot always control their affiliate offices, which have different priorities and relationships, and there's no way to predict the local response to the product."

Dynamik has also been responsible for working much of the Skint repertoire in Europe and worldwide, and on Slacker's two XL singles "Scared" and "Your Face".

"You really need the specialist knowledge as every territory is so different," says Skint co-director (and former *RM* editor) Tim Jeffrey. "You can often get completely blown away by the sheer size of the European music industry."

Control and guarantee of release seem to be the principal advantages of territory-by-territory deals, with Jeffrey citing the added bonus of generally being able to secure good advances for product. However he does acknowledge a downside to this approach.

"You have to go for good advances and the best as much as two years to get accounted to," he says. "It can also be hard to get information out of record companies regarding things like chart positions, and it's very difficult to coordinate promotion outside the UK. Plus there's the sheer paperwork involved in keeping on top of 15 different companies."

An independent has to get separate deals if it has no branch



**rosie gains**

in European territories, says Scott Gibson, head of A&R at Big Bang. But the Scottish independent encountered a series of difficulties when working Rosie Gaines' UK top five single "Closer Than Close" in Europe. The single was subsequently issued through a string of separate deals across France, Germany, Portugal, Spain, Italy, Greece, Benelux and Scandinavia, but was initially hampered by haphazard release dates and uncoordinated promotion campaigns.

"That's where majors can score over independents," Gibson says. "Their branch offices can also do things like commission mixes to suit their particular territory, while a promotion schedule is governed by the demands of licensees, which means live gigs, TV, press and radio all over Europe. It can be a bit of a



**the prodigy**



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THE OFFICIAL CHARTS - 24 JAN

music week

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punishing schedule," he says.

Probably the most spectacular success for UK dance in the past 12 months has been the chart-storming form of The Prodigy, whose *The Fat of the Land* album has to date notched up 6m sales worldwide. This figure includes 215,000 units in France, 135,000 in Italy and 105,000 in the Netherlands. Paul Redding, international director at XL Beggars Banquet, attributes these results to good A&R, a concentration on developing a roster of album-orientated acts and a stringent selection of European licenses.

"We hand-pick like-minded licensees who we feel can do the best job for our artists," says Redding. "We build up a strong, often long-term, relationship with them. Dealing with a lot of licensees takes more coordination but it's more rewarding in the long term." One important difference in XL's approach to Europe is its insistence on retaining total control of promotion and marketing; for example The Prodigy were not TV advertised anywhere in Europe at the band's and XL's request, and the release schedule was also set from the UK office.

But while XL is a prime example of a UK dance label which mixes the flexibility of an independent with the degree of control usually enjoyed by a major, Redding stresses that the best way to develop a fully effective European strategy is to keep releasing tracks which the public want to hear and buy. "You can build up the best relationships with the best companies but they won't do you any good if your releases aren't up to scratch," he says.

## dance goes live at midem '98

Over the past three years, dance music and dance labels have played an increasingly important part at the annual Midem event.

"As dance music has become more prominent in general, so dance companies are using Midem more and more," says Midem UK sales executive Emma Dallas. "Midem is particularly useful for smaller companies as it provides them with the opportunity to make contact with people in the industry they wouldn't otherwise meet face to face."

In recognition of this buoyant area of the market, Midem will this year launch the Techno Club, a space specifically designed for companies specialising in dance, with a particular emphasis on accessibility and exposure for smaller independents.

A lounge area will be available for business meetings as well as providing listening booths and showcase slots for live performers and DJs. Carl Cox, one of the UK's most successful DJs, will be in attendance for the first time with his Worldwide Ultimatum company. He will also be playing at the RMF-backed Worldwide Ultimatum and

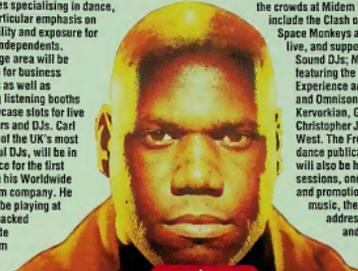
Jackpot party along with Trevor Rocklife, Danny Howells and Phil Perry, with Shades of Rhythm and Earl Grey performing live.

Dance D'Or III, featuring 15 performing artists including Ultra Nale.

Gala, Ultimate Kaur and Sash! will also attract the crowds at Midem '98. Other highlights include the Clash of The Monkeys, with Space Monkeys and Funky Monkey live, and support from the Wall of Sound DJs: Master Dance Tones featuring the Lisa Marie Experience and Roger Sanchez; and Omnisound with Francois Kerovikian, Green Velvet, Christopher Just and Way Out West. The French specialist dance publication *Omnisound* will also be hosting two panel sessions, one on the distribution and promotion of electronic music, the other a keynote address from French DJ and dance entrepreneur Laurent Garnier.



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2	(1)	<b>FURIOUS ANGELS</b> Rob Dougan <i>(A true club masterpiece produced by Rollo)</i>	Cheeky	☎ Code - 1747
3	(4)	<b>MEET HER AT THE LOVE PARADE</b> Da Hool <i>(Big Euro anthem with mixes from Nalin &amp; Kane)</i>	Manifesto	☎ Code - 1749
4	(2)	<b>BEEN AROUND THE WORLD</b> Puff Daddy & The Family <i>(Puff Daddy meets Bowie meets Armand Van Helden)</i>	Bad Boy	☎ Code - 1748
5	<b>NEW</b>	<b>PETAL</b> Wubble-U <i>(With mixes from Murk and Seb Fontaine)</i>	Indolent	☎ Code - 1765
6	(5)	<b>MUSIC IN MY MIND</b> Adam F <i>(With new mixes from Deep Dish and DJ Krust)</i>	Positiva	☎ Code - 1750
7	<b>NEW</b>	<b>KEEP SLIPPIN'</b> Killa Green Buds <i>(Digit &amp; EPX's classic underground track gets the Sharp treatment)</i>	Sharp	☎ Code - 1768
8	(9)	<b>IMPRESSIONS EP</b> Solar Stone <i>(Four-track EP of progressive trance)</i>	Hooj Choons	☎ Code - 1752
9	<b>NEW</b>	<b>ANGEL'S LANDING</b> Salt Tank <i>(With new mixes from Victor Imbres)</i>	ftrr	☎ Code - 1767
10	<b>NEW</b>	<b>PURPLE EP</b> Gus Gus <i>(Featuring mixes from Sasha, Carl Craig and Amon Tobin)</i>	4AD	☎ Code - 1768
11	(7)	<b>NAKED AND SACRED</b> Maria Nayler <i>(Atmospheric vocal tune with mixes from R.I.P.)</i>	Deconstruction	☎ Code - 1751
12	(15)	<b>TWISTED</b> Wayne G presents Twisted <i>(Featuring mixes from Sharp and Danny Tenaglia)</i>	It's Fabulous	☎ Code - 1758
13	<b>NEW</b>	<b>SEXY BOY</b> Air <i>(Given dancefloor appeal by Elenne De Crecy and Cassius)</i>	Virgin	☎ Code - 1769
14	(10)	<b>MY BEATBOX</b> Deejay Punk Rock <i>(Old-school electro mash-up)</i>	Airdog	☎ Code - 1753
15	<b>NEW</b>	<b>CLUB LONELY</b> Groove Connection <i>(The 'Lil Louis' garage groove with new mixes from Dem 2 and Serious Danger)</i>	XL	☎ Code - 1770
16	<b>NEW</b>	<b>THE PROMISE</b> Essence <i>(Epic trance with mixes from Spaca Brothers, Sol Brothers and Tony De Vit)</i>	Innocent	☎ Code - 1771
17	<b>NEW</b>	<b>SLIDE</b> Junkster <i>(Indie dance with mixes from Todd Terry, Skinnyminalky and Rennie Pilgrem)</i>	RCA	☎ Code - 1772
18	<b>NEW</b>	<b>FROM THE DAT VOL.2</b> Farley & Heller <i>(Tough house grooves)</i>	Junior Boys Own	☎ Code - 1773
19	<b>NEW</b>	<b>EASE YOUR MIND</b> The Sunburst Band <i>(Uplifting disco house track)</i>	Z	☎ Code - 1774
20	<b>NEW</b>	<b>WINDS OF CHANGE</b> Byron Wallen <i>(Jazz maestro in a soundclash with Black Science Orchestra)</i>	Melt 2000	☎ Code - 1775

**NEW** a guide to the most essential new club tunes as featured on this "essential selection", with party songs, broadcast every Friday between 6pm and 9pm. Compiled by DJ feedback and data collected from leading clubs and the following sources: City Centre (Fyring), Justice (groove), Juice (hardcore), eastern bloc underground (manchester), 2nd (project) (piscataway), 3 base (wexham), flying (newcastle), global beat (bradford), massive (oxford), scastle (porthlango).

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# INTERNATIONAL FOCUS

## US CHARTWATCH

American-born but British-raised composer James Horner is prolific, with more than 100 movie scores under his belt. But even he couldn't have anticipated the success of his Titanic score, which vaults 11-1 on the album chart this week after selling 247,000 units. The previous record for a score was 80,000 units in a week, achieved by the Robin Hood - Prince Of Thieves in 1991. The Titanic album consists entirely of Horner's score - with vocals by Sissel - and the inclusion of Celine Dion's My Heart Will Go On CD-ROM was written that, with lyricist Will Jennings, US sales of Titanic are expected to continue at a high level and prospects for overseas sales are good too, as Titanic is the number one film in each of the 21 territories in which it has thus far been released.

Selling far fewer units than the top two, Chumbawamba's Tubthumper hangs on to the number three position, with 82,000 sales. Meanwhile, Radiohead's OK Computer - which peaked at number 1 last year - benefits from its Grammy nomination by jumping 102-76. The News's Libani Hermitas has also got a second wind, and has climbed 41 places in the last three weeks, thanks to Modern Rock radio airplay for Britnurse's Symphony. Urban Hyms' new stands at number 77, just seven notches short of its peak position. Modern Rock airplay for their Brimful Of Asha single is also one of the main factors behind the success of Corrosion's When I Was Born For The Seventh Time, which makes its album chart debut at number 169, though the fact they are currently touring the



states in support of Oasis may also be a contributory factor.

And another British group climbing the Modern Rock chart, the Space Monkeys, also achieved the Top 100 this week, debuting at number 58 with Sugar Cane. The Mancunian band, signed to the Factory Top label, are about to do some US dates in support of Smash Mouth, and are also enjoying MTV exposure of their single. Of the other Brits on the singles chart, Eton John falls 3-5, while the Spice Girls (Spice Up Your Life #4-33) and 2 Become 1 (44-49). Gary Barlow (53-57), the Bee Gees (57-63), Olive (58-64), David Bowie (67-74), and The Prodigy (89-93) all experience "negative growth". The Police hold at 55 with Roxanne. The only clembers are the Sneaker Pimps, whose Spin Spin Sugar moves 93-91, and Billie Myers, the Birmingham girl whose Kiss The Rain climbs 35-28 this week.

Finally, while Andrea Bocelli has the number one album on the regular classical chart, Sarah Brightman tops the classical crossover chart with her album Time To Say Goodbye - the title track being the worldwide smash single on which the two duetted.

Alan Jones

## UK WORLD HITS

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

### AUSTRALIA

1	1	TUBTHUMPER	EMI
		Chumbawamba	
2	1	DA YA THINK I'M SEXY?	EMI
		N-Tracced Stewart	
3	1	YOU SEXY THING	WEA
		T-Shed	
4	1	SOMETHING ABOUT THE WAY...	WEA
		Eton John	
5	1	SPICE OF YOUR LIFE	Mercury
		Spice Girls	

Source: ARIA

### GERMANY

1	1	SUNSHYME	WEA
		Diris G	
2	1	SOMETHING ABOUT THE WAY...	Mercury
		Eton John	
3	1	RUMOROUS	Awesone
		CNR	
4	1	DA YA THINK I'M SEXY?	EMI
		N-Tracced Stewart	
5	1	TOD MUCHE	Virgin
		Spice Girls	

Source: Media Control

### NETHERLANDS

1	1	PERFECT DAY	EMI
		Various Artists	
2	1	NEVER EVER	Mercury
		All Saints	
3	1	TOD MUCHE	Virgin
		Spice Girls	
4	1	CANDLE IN THE WIND '97	Mercury
		Eton John	
5	1	ANGEL OF MINE	EMI
		Dannal	

Source: EMI Music

### SWEDEN

1	1	SOMETHING ABOUT THE WAY...	Mercury
		Eton John	
2	1	TOD MUCHE	Virgin
		Spice Girls	
3	1	ANGEL OF MINE	EMI
		Dannal	
4	1	SMACK MY BITCH UP	XL
		The Prodigy	
5	1	SLAM DUNK (DA PUNK)	RCA
		Fire	

Source: EMI Music

### ITALY

1	1	TUBTHUMPER	EMI
		Chumbawamba	
2	1	BREATHIE	Arista
		Midge Ure	
3	1	CANDLE IN THE WIND '97	Mercury
		Eton John	
4	1	SPICE OF YOUR LIFE	Virgin
		Spice Girls	
5	1	DA YA THINK I'M SEXY?	EMI
		N-Tracced Stewart	

Source: Selenia & Buchelli

### AUSTRIA

1	1	SOMETHING ABOUT THE WAY...	Mercury
		Eton John	
2	1	BREATHIE	Arista
		Midge Ure	
3	1	SUNSHYME	WEA
		Diris G	
4	1	DA YA THINK I'M SEXY?	EMI
		N-Tracced Stewart	
5	1	DON QUISOTE JAMAS	EMI
		Jon Cocker	

Source: EMI Music

## ARTIST PROFILE: PERFECT DAY

It started life as simply a promotional single to celebrate the musical diversity of the BBC, but Perfect Day is now taking on a life of its own around the world.

After public demand caused Lou Reed's Transformer album cut would via a UK release through Chrysalis, a similar situation is now occurring on the continent and beyond where the single is building as one of the first big international hits of the year.

Having entered the chart at number one in the UK, the track began winning plays on MTV across Europe, creating demand for it to be released in other countries. Craig Logan, EMI's vice president of international marketing, says, "We had the momentum of a huge number one in the UK and that still means something on the continent. And really everyone who heard the record was really excited about it."

Logan adds radio has leapt onto the record overseas, helping to send it up the chart in the 22 countries where it has so far been released. Presently the single is at the top of the Norwegian chart as well as occupying Top 10 places in Greece, Finland, Latvia, the Netherlands, Malaysia and Switzerland. It is also Top 20 in Belgium and Denmark with other countries expected to come on board over the next few weeks.

"MTV has been so behind this project and that really has been a major help," says Logan. "Also radio in various territories picked up on this record and started to support it." And, as in the UK, where all record company and artist



profits from the 15m-plus sales are going to Children In Need, the single is also raising money for good causes. "We've done it internationally as we've tied it in with a lot of local charities as well as much money as we can for children's charities," says Logan.

In fact, Logan points out getting a charity in place which met the BBC's approval was central before the record was released in each territory. That is, along with getting permission from every artist featured, including David Bowie, Eton John and Lou Reed himself. "We had to make sure it was the money would be going to the right places which involved a lot of hard work ahead of release."

The next big target for release is the US (which EMI is confident will happen once discussions now underway with Lou Reed's management are finalized. Paul Williams

## TRACKWATCH: PERFECT DAY

- 1.8m units sold worldwide
- Released in 22 countries
- Number one in Norway
- Top 10 in Greece, Latvia and the Netherlands
- Also Top 10 in Finland, Malaysia and Switzerland

## THE PEPSI CHART

Rank	Title	Artist	Label	Rank	Title	Artist	Label
1	ALL AROUND THE WORLD	Doves	Crescent	21	AS LONG AS YOU LOVE ME	Backstreet Boys	Uplift
2	NEVER EVER	All Saints	Meridian	22	SHELTER	Erased Head	Phonogram
3	BAMBOOLE	Bertha	ABC Recordings	23	ALL CRIED OUT	Alca	Phonogram
4	NO SURPRISES	Delirious?	Phonogram	24	THE REASON	Celine Dion	Capitol
5	MY STAR IS BURNING	Erasure	Phonogram	25	SO GOOD	Never Shout Out	Defected
6	RENEGADE MASTER	Wishbone Ash	Phonogram	26	TOMORROW NEVER DIES	Sheryl Crow	Island
7	HIGH LIFE	Lighthouse Family	WML/Capitol	27	IF YOU CAN TALK TO ME	Santitas	Capitol
8	TOGETHER AGAIN	John Jackson	Phonogram	28	PINCE IGOR	Various 2 Featuring Stevie Nicks	Capitol
9	ANGELS	Reina Williams	Capitol	29	SOMEBODY ELSE'S GUY	De Peyster	Capitol
10	PERFECT DAY	Various	Crescent	30	TEMPERATURE	Various	Phonogram
11	TORN	Naomi London	IRCA	31	SOMETHING ABOUT THE WAY...	Eton John	Meridian
12	AVENGING ANGELS	Spice	Island	32	YOU SEXY THING	Red Chicares	Phonogram
13	AINT THAT JUST THE WAY	Laurie MacLean	Phonogram	33	STAY	Erased Head	Crescent
14	TOD MUCHE	Spice Girls	Virgin	34	GETTIN' JIGGY WIT IT	Willie Soke	Columbia
15	BABY CAN I HOLD YOU TONIGHT/GOING TO THE SUN	Various	Phonogram	35	AMNESIA	Chumbawamba	EMI
16	STORY OF LOVE	Esti	Phonogram	36	SAJJA	Spice	EMI
17	THAT'S THE WAY IT LIKE IT	Cook	Meridian	37	LET'S GO ROUND AGAIN	Louise	Capitol
18	LUCKY MAN	The Thrillers	Phonogram	38	ALL NIGHT ALL RIGHT	Various Artists & Various G	Phonogram
19	BACK TO YOU	Brian Adams	Island	39	FANTASY ISLAND	Phonogram	Phonogram
20	FREE	The Roots	EMI/Phonogram	40	DON'T SPEAK	Phonogram	Phonogram

## VIRGIN RADIO CHART

Rank	Title	Artist	Label	Rank	Title	Artist	Label
1	URBAN RHYMNS	The Verve	Chrysalis	11	JAGGED LITTLE PILL	Alca	Meridian
2	LIFE THRU A LENS	Robin Williams	Chrysalis	12	SHAKEN AND STIRRED	David Arnold	East West
3	WHITE ON BLONDE	Travis	Mercury	13	WHAT'S THE STORY, MORNING GLORY?	Doves	Crescent
4	LEFT OF THE MIDDLE	Blonde Intergals	IRCA	14	ODEN ROCKS AVE	Various	Phonogram
5	OK COMPUTER	Radiohead	Phonogram	15	COME FIND YOURSELF	Faye Lovell	Capitol
6	LIKE YOU DO... THE BEST OF	Lighthouse Family	Island	16	TELLY STORIES	The Charlatans	Phonogram
7	LENNON LEGEND... THE BEST OF	John Lennon	Phonogram	17	THE BENDS	Resistor	Phonogram
8	PAINT THE SKY WITH STARS... THE BEST OF	Yes	Phonogram	18	IN IT FOR THE MONEY	Spangon	Phonogram
9	BE HERE NOW	Cash	Crescent	19	PORTSHEAD	Parasound	Capitol
10	THE VERY BEST OF Sting	The Police	Island	20	WORD GETS AROUND	Shinehead	Capitol
11	THE BEST THAT I COULD DO	John McVie	Meridian	21	TRAVELLING WITHOUT MOVING	Jamiroquai	Capitol
12	MAVERICK A STRIKE	Foley Goss	Island	22	THE BIG PICTURE	Eton John	Meridian
13	DO IT UNPUNISHED	Santitas	Capitol	23	LOVE SONS	Chris John	Phonogram
14	YOU'VE GOT TO BE A TRICKY TRICK	Erased Head	Phonogram	24	TRACY CHAPMAN	Tracy Chapman	Phonogram
15	MARCHIN' ALREADY	Ocean Colour Scares	IRCA	25	REPUBLICA	Republica	Crescent
16	BLUR AL	Blur	Phonogram	26	STUPID STUPID STUPID	Chris Orange	Phonogram
17	OLDER	Golden Machine	Virgin	27	THE NAIL FILE... THE BEST OF	Jenny Holm	Capitol
18	TALK ON CORNERS	The Cars	Meridian	28	RELOAD	Mutual	Phonogram
19	SHERY CROW	Sheryl Crow	Island	29	DEFINITELY MAYBE	Doves	Crescent
20	WHEN I WAS BORN FOR THE 7TH TIME	Corrosion	Phonogram	30	HOMENOW	Dave Park	Capitol

## R&amp;B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	NEVER EVER	All Saints	London	CD/LONDON 437 (F)
2	2	HIGH	Lighthouse Family	Polydor	437 (F)
3	3	TOGETHER AGAIN	Janet Jackson	Virgin	VST 1830 (E)
4	NEW	ALL NIGHT ALIGHT	Pete Dinklage/Warren G	Motown	CD/MOTOWN 336 (P)
5	5	PRINCE IGOR	Warren G featuring Sisqú	Def Jam/Mercury	437 (F)
6	4	ALL CRIED OUT	Altitude	Epic	63M (E)
7	8	AIN'T THAT JUST	Lutricia McNeal	Wildstar	CD/COAST 2807 (W)
8	NEW	THE DOGGFATHER	Snoop Doggy Dogg	Interscope	INT 95550 (BMG)
9	7	FEEL SO GOOD	Mase	Puff Daddy/Arista	7432152641 (BMG)
10	6	GHETTO HEAVEN	Family Stand	Perfecto	PERF 1567 (F)
11	9	I WONDER IF HEAVEN GOT A GHETTO	2 Pac	Jive	JIVET 486 (P)
12	10	GOOD GIRLS	Joc	Jive	JIVET 442 (P)
13	12	JUST CRUISIN'	Will Smith	Columbia	63M (E)
14	NEW	I'LL BE MISSING YOU	Puff Daddy & Faith Evans	Puff Daddy/Arista	7432148101 (BMG)
15	11	ROXANNE '97	Sing And The Police	ABM	82M2655 (F)
16	14	BUTTERFLY	Mariah Carey	Columbia	63M (E)
17	19	MEN IN BLACK	Will Smith	Columbia	CD/6848862 (SM)
18	13	HIGH TIMES	Jamiroquai	Sony	SD 655306 (SM)
19	21	BEEN AROUND THE WORLD	Puff Daddy & The Family	Puff Daddy/Arista	CD/7432152640 (BMG)
20	18	DANGEROUS	Busta Rhymes	Elektra	E 38777 (W)
21	17	GUESS WHO'S BACK	Rakim	Universal	UN 56155 (BMG)
22	22	PHENOMENON	LL Cool J	Def Jam/Mercury	5881 171 (P)
23	23	5 STEPS	Dru Hill	Inland Black Music	1215 875 (F)
24	25	NO NO NO	Destiny's Child	Columbia	(Import)
25	20	WHO'S LOVING MY BABY	Stola Ama	Freakystreet/WEA	CD/WEA145 CD1 (W)
26	27	A SONG FOR MAMA	Boyz II Men	Motown	CD/8607372 (F)
27	28	IT'S GREAT WHEN WE'RE TOGETHER	Filey Quaye	Epic	CD/6853382 (SM)
28	25	I BELIEVE I CAN FLY	R.Kelly	Jive	JIVET 415 (F)
29	31	FIRM BIZ	Fun featuring Dave Robinson	Columbia	CD/651812 (SM)
30	30	R U READY	Salt 'n' Pepa	HR CD/FCDP 322 (F)	
31	33	EARTHBOUND	Conner Reeves	Wildstar	CD/CDWILD 2 (W)
32	34	NO MONEY NO PROBLEMS	The Notorious B.I.G. featuring Puff Daddy & Mase	Puff Daddy/Arista	7432152640 (BMG)
33	24	MISSING YOU	Mary J Blige	MCA/CD/MCOSTO 40071 (BMG)	
34	NEW	RAINBOW	Lighthouse Family	Wild Card/Polydor	CD/5717832 (F)
35	26	HOW COULD AN ANGEL BREAK MY HEART	Tommy Genesis with Kenny G	Lafayette	CD/7432152192 (BMG)
36	38	SOCK IT 2 ME	Missy 'Misdemeanor' Elliott	East West	E 3867 (W)
37	38	NEVER GONNA LET YOU GO	Tina Turner	Delirious	74321511651 (BMG)
38	NEW	TWISTED	Keith Sweat	Elektra	EKR 2237 (F)
39	NEW	REMEMBER ME	The BlueBoy	Pharm	CD/PHARM 1 (TRG/BMG)
40	NEW	FIX	Blackstreet	Interscope	CD/INT 97521 (BMG)

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

## DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	2	DREAMS	Smokin' Beats featuring Lyn Edien	AM-PM	862873 (F)
2	NEW	WHAT DOES YOUR SOUL LOOK LIKE (PART 1)	DJ Shadow	Mo Wax	MW 867 (W)
3	1	RENEGADE MASTER 88	Wildchild	H-Like/Polydor	9592791 (F)
4	NEW	I REFUSE (WHAT YOU WANT)	Saxons featuring Damon Train	XL Recordings	XL730 (W)
5	NEW	TEMPESTER	Goldie	HR	FX 322 (F)
6	NEW	I FEEL DIVINE	S-J	React	12/REACT 113 (E)
7	3	BAMBOOIE	Bambo	VC Recordings	VCRT 20 (E)
8	NEW	FREE (THE MIXES)	Ultra Nate	AM-PM	8625251 (F)
9	NEW	IT'S LIKE THAT	DJ Zinc	Frontline PRONT	128 (SRD)
10	NEW	EVER REST	Myrica	Perfecto	PERF 1527 (W)
11	9	MY DESIRE	Amira	VC Recordings	VCRT 22 (E)
12	8	FLAMING JUNE	BT	Perfecto	PERF 1577 (W)
13	7	WARHEAD	DJ Krust	V Recordings	VG25 (E)
14	5	GHETTO HEAVEN	Family Stand	Perfecto	PERF 1557 (F)
15	4	VOLUME 1 (WHAT YOU WANT WHAT YOU NEED)	Industry Standard	Satellite	7421194271 (BMG)
16	NEW	THE NIGHT THE EARTH CRIED	The Gravediggaz	Gas Street/GEE	5001019 (SM/VP)
17	NEW	GUNMAN	187 Lockdown	East West	EW 1407 (W)
18	NEW	FEEL SO GOOD	Mase	Puff Daddy/Arista	7432152641 (BMG)
19	10	DON'T DIE JUST YET	David Holmes	Go Beat	GOBX 6 (F)
20	17	THE THEME	Dream Team	4 Liberty/Deconstruction	N21/S4203 (BMG)
21	NEW	A LONDON THING	Scotty Carroll featuring MC Stylz	Connected	12/CONNECT (TRG/W)
22	18	QUADRANT 6	Dom And Optical	Auric	COUTURE AC 111 (SRD)
23	NEW	BIZZI'S PARTY	Bizzi	Partophone Rhythim	12/RHYTHM 7 (E)
24	NEW	GABRIEL	Roy Davis Jr featuring Peven Everett	XL Recordings	XL78 (W)
25	NEW	BEACHBALL	Nalin & Kane	HR	FX 318 (F)
26	NEW	DANGEROUS	Busta Rhymes	Elektra	E 38777 (W)
27	NEW	NINE WAYS	JDS	HR	FX 310 (F)
28	NEW	CHOOSE LIFE	PR Project featuring Ewan McGregor	Positiva	12/TV 84 (E)
29	NEW	HEROES	Roni Size Reprezent	Talkin' Loud	TLLX 25 (P)
30	26	BENEDICTUS/NIGHTMARE	Brainbug	Positiva	12/TV 84 (E)

## DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	MY WAY	Usher	LaFace	77200926434 (BMG)
2	3	DREAM TEAM IN SESSION - VOLUME 2	Dream Team	Discopol	1025420/4218969 (SRD)
3	10	HARLEM WORLD	Mase	Arista	8612738111/8612731114 (BMG)
4	2	TERRAFORM EP	Shimon & Andy C	Liberi Spark	BAMM 25 - (SRD)
5	NEW	MONEY POWER RESPECT	Lox	Arista	8612730511/8612730151 (BMG)
6	7	ALL SAINTS	All Saints	London	9780784 (P)
7	NEW	USSR RECONSTRUCTION - VOLUME ONE	DJ Vadim	Ninja Tune	ZEN 3112 - (W)
8	8	ALL THAT I AM	Jos	Jive	HR 183/HPC 183 (P)
9	NEW	MY MELODY	Queen Pen	Interscope	CD/INT 91051 (BMG)
10	6	R U STILL DOWN? (REMEMBER ME)	2Pac	Jive	HR 195/HPC 195 (P)

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# MUSIC VIDEO

This Last	Artist/Title	Label/Cat No	16 20	FLEETWOOD THE Dance
1	SPICE GIRLS: Girl Power - Live In Istanbul	Virgin VDC2942	17 16	ELVIS PRESLEY: The Story
2	CLIFF RICHARD & CAST: Hello! Hi-Fi	Video Collection VCA135	18 27	DELIA: There & Then
3	MICHAEL FLATLEY: Live Of The Dance	VVL V01830	19 22	BILL WHELAN: Riverdance - New Show
4	BACKSTREET BOYS: Backstreet's Back... Behind The Scenes	Video ZV023	20 19	FRANK SINATRA: The TV Shows Collection
5	FRANK SINATRA: My Way	Video Collection VCA27	21 18	ALAN'S MORISSETTE: Live
6	DANIEL O'DONNELL: The Gospel Show - Live From The Point	Ritz RZ029711	22 18	WET WET WET: Playing Away At Home
7	LIVE CAST: Recording: Live Musicians In Concert	Video Collection VDC26	23 21	98: The Journey So Far...
8	SPICE GIRLS: Spice - Official Video Volume 1	Virgin VDC2933	24 17	ROBIN: Live At Berlin Concert
9	ROCK ON: Something Else	WVL VDC2938	25 28	ROBE: AGAINST THE MACHINE: Edge Against The Machine
10	LOUISE: Women In Me - The Video	EMI MVM9191-0	26 29	SARAH BRIGHTMAN: In Concert
11	FOSTER AND ALLEN: Foster & Allen	Video ZV023	27 28	SYDNEY SYDNEY: Country Line Dancing Party
12	BACKSTREET BOYS: Live In Concert	Video ZV023	28 23	ETERNAL: The Greatest Clips
13	BACKSTREET BOYS: Backstreet Boys	Video ZV023	29 25	CHARLIE LANGSBOURGH: Live Your Light
14	WHAM!: The Best Of	SMV Epic ZV0772	30 28	MICHAEL JACKSON: History Of Drums - Volume II
15	HANSON: Toton, Tokyo & Middle Of Nowhere	PolyGram Video 0013853		

ThruLast	Title	Label/Cat No
1	BOSWAMY CAMEY - ULTIMATE HIT BUMPER	Video Collection VDC33
2	MATILDA	Columbia TriStar VDC2532V
3	KEVIN AND BUTT-HEAD DO AMERICA	CCD Video VNR448
4	STAR WARS - THE BOX SET	Fox Video VNS47W
5	ALVIN THROLOUGH BOX SET	Fox Video VNS47W
6	DUMB AND DUMBER	First Independent VAC316
7	BARBARA CORNE - HABILUS SHAPE REVEAL	Video Collection VDC38
8	CARDIELLA	Warner Music Video VNS10200
9	BARTMAN & ROBE	Columbia TriStar VDC2532V
10	JERRY MAGUIRE	Video Collection VDC38
11	DAYLIGHT	CCD Video VNR448
12	BEYONCÉ: THE PLATES WAY	Video ZV023
13	TELEUTUBIES - DANCE WITH THE TELEUTUBIES	96320259
14	SPICE GIRLS: Girl Power - Live In Istanbul	Video VDC2942
15	TELEUTUBIES - HERE COME THE TELEUTUBIES	91876304

# INDEPENDENT SINGLES

This Last	Title	Artist	Label (distributor)
1	AVENGING ANGELS	Space	Reed CDDG116 (V)
2	STAY	Bernard Butler	Creation CRESD 281 (MNV/V)
3	5.6.7.8	Staps	Live JIVEC 448 (P)
4	I WONDER IF HEAVEN GOT A GRETTO	2 Pac	Live JIVEC 448 (P)
5	GOOD GIRLS	Joe	Live JIVEC 448 (P)
6	HISTORY REPEATING	Propellerheads/Shirley Bassey	Wall Of Sound WALLD 036 (V)
7	AS LONG AS YOU LOVE ME	Backstreet Boys	Live JIVEC 448 (P)
8	SING UP FOR THE CHAMPIONS	Roads United	Music Collection MANUCO2 (I)
9	LET A BOY BE A BOY	Gala	Big Live BLRD46 (P)
10	ON MY OWN	Peach	Mute COMUTE 215 (V/DISC)
11	BACHELADRETE	Bjork	One Little Indian O217PCLP (P)
12	WHATEVER	Oasis	Creation CRESD 195 (MNV/V)
13	DOG TRAIN	Lovelles	China WOKCDK2090 (P)
14	CRUSH ON YOU	Aaron Carter	UltraPop 009695JAL (P)
15	LOST YOU SOMEWHERE	Chicane	Xtravaganza/Edel 0091415XLP (P)
16	STAND BY ME	Oasis	Creation CRESD 278 (MNV/V)
17	FEELING GOOD	Huff & Herb	Planet 3 GY2018CD (I)
18	WONDERWALL	Oasis	Creation CRESD 215 (MNV/V)
19	JAMES BOND THEME	Moby	Mute COMUTE 219 (V/DISC)
20	WELCOME TO THE FUTURE	Shirley Ann Woolfson	React CDREACT 119 (V)

# INDEPENDENT ALBUMS

This Last	Title	Artist	Label (distributor)
1	BACKSTREET'S BACK	Backstreet Boys	Live CHIP 196 (P)
2	BE HERE NOW	Oasis	Creation CRESD 219 (MNV/V)
3	WHEN I WAS BORN FOR THE 7TH TIME	Cornershop	Wiggy WJLDC 1065 (V/DISC)
4	LADIES & GENTLEMEN WE ARE...	Spiritualized	Dedicated DEDCD 034 (V)
5	(WHAT'S THE STORY) MORNING GLORY...	Oasis	Creation CRESD 189 (MNV/V)
6	TELLING STORIES	The Charlatans	Beggars Banquet BBDC0 150 (RTM/DISC)
7	WORD GETS AROUND	Stereophonics	V2 VYR 1000438 (MNV/P)
8	HOMOGENIC	Bjork	One Little Indian TPLP 71CDL (P)
9	DEFINITELY MAYBE	Oasis	Creation CRESD 168 (MNV/V)
10	R U STILL DAWNY? (REMEMBER ME)	2Pac	Live CHIP195 (P)
11	STOOSH	Skunk Anansie	One Little Indian TPLP 8CDL (P)
12	BUENA VISTA SOCIAL CLUB	Ry Cooder	World Circuit WCD 050 (P)
13	THE COMPLETE	The Stone Roses	Silvertone OREC2 535 (P)
14	COMING UP	Nude	Nude 4851282 (MNV/V)
15	THE STONE ROSES	The Stone Roses	Silvertone OREC2 962 (P)
16	VANISHING POINT	Primal Scream	Creation CRESD 178 (MNV/V)
17	RADIATOR	Super Furry Animals	Creation CRESD 214 (MNV/V)
18	BETTER LIVING THROUGH CHEMISTRY	Fat Boy Slim	Skint BRASSIC 320 (MNV/V)
19	ALL THAT I AM	Jose	Live CHIP 182 (P)
20	GARBAGE	Garbage	Mushroom D 31465 (MNV/P)

# CLASSICAL SPECIALIST

This Comp	Title	Artist	Label (distributor)
1	A SOPRANO INSPIRED	Lesley Garrett	Conifer Classics 7960513292 (BMG)
2	SALVA NOS	Meditaval Baebes	Venture/Virgin CDVE 535 (I)
3	PAUL McCARTNEY'S STANDING STONE	LSO/Decca	EMI Classics CDC 566842 (E)
4	GREGORIAN MOODS	Downside Abbey Monks/Choirboys	Virgin/EMI VTCD 171 (E)
5	JOHN TAVENER: INNOCENCE	Westminster Abbey Choir/Neary	Sony Classical SK 66613 (M)
6	ELGAR/VIOLIN CONCERTO	Soloists/Birmingham SO/Rattle	EMI Classics CDC564132 (E)
7	AGNUS DEI	CNC Oxford/Hugginbottom	Eraso 9630146342 (W)
8	PROKOFYEV: PETER & THE WOLF	Dame Edlyn/Mel So/Lanchbery	Naxos 8554710 (S)
9	SOPRANO IN RED	Lesley Garrett	SILVCTVO 1 (COM)
10	VERDI: REQUIEM	Hungarian State Op Or/Morandi	Naxos 855894445 (S)
11	THE CLASSICAL ALBUM 1	Vanessa-Mae	EMI Classics 055292 (E)
12	NOCTURNE	Bernstein/NYPO	Sony Classical SK 62671 (BMG)
13	ENHORN: VOICES OF LIGHT	Anonymous 4	Sony Classical SK2006 (M)
14	PUCCINI: ARIAS	Caru/Philarmonia Op/Domingo	Euro 062018842 (W)
15	HANDEL: ARIAS	Terfel/SCD/Mackerras	Deutsche Grammophon 453482 (E)
16	CHORAL MOODS	Westminster Abbey	Conifer 7960513282 (BMG)
17	MOSCOW CONCERT	Paul Robeson	Revelation HY70004 (W)
18	EARLY ONE MORNING	New Col Oxford Ch/Hugginbottom	Eraso 963019632 (W)
19	THE ABBEY	Downside Abbey Monks/Choirboys	Virgin VYCD 95 (E)
20	VIVALDI/FOUR SEASONS	Nigel Kennedy	EMI Classics CDC526522 (E)

# CLASSICAL CROSSOVER

This Comp	Title	Artist	Label (distributor)
1	MOST RELAXING CLASSICAL...	Various Artists	Virgin/EMI VYCD 195 (E)
2	SILENCE	Various Artists	Sony TV SONITY 350 (MNV)
3	THE VOICE OF THE CENTURY	Maria Callas	EMI CDCLASS 1 (E)
4	TEN POPULAR CLASSICS	Various Artists	Castle Collection MBSCD 317 (BMG)
5	THE SOPRANO'S GREATEST HITS	Lesley Garrett	Silve Classics SILVCTVO3 1 (W)
6	GREATEST OPERA SHOW ON EARTH	Adams	Virgin CDVE 525 (E)
7	SONGS OF SANCTUARY	Various Artists	BBC Worldwide Music 449802 (E)
8	DIANA PRINCESS OF WALES - FUNERAL	Various Artists	BBC 450002 (E)
9	THE ULTIMATE COLLECTION	Luciano Pavarotti	Decca 448292 (F)
10	BRAVEHEART (OST)	LSO/Horner	Decca 448292 (F)
11	ADIEMUS II - CANTATA MUNDI	Miriam Stockley/London Phil Orch/Janakis	Venture CDVE 032 (E)
12	DISCOVER THE CLASSICS	Various Artists	Crescendo CRIMEX 18 (EURO)
13	THE GREAT BRITISH EXPERIENCE	Various Artists	EMI Classics CDGE 10 (E)
14	THE BEST OPERA ALBUM...	Various Artists	Virgin VYCD00 36 (M)
15	THE BEST CLASSICAL ALBUM...	Various Artists	EMI CDGEVTO 93 (E)
16	ENGLAND'S GLOW	Various Artists	EMI Premier CDC 959142 (E)
17	DIE'S RAS - ESSENTIAL CHORAL...	Various Artists	Deutsche Grammophon 457912 (E)
18	COMPLETE SERENITY	Various Artists	Conifer Classics 7960513290 (BMG)
19	BRASSÉD OFF - OST	Grimephoria Colliery	RCA Victor 0202685752 (MNV)
20	IN CONCERT	Carreras/Domingo/Pavarotti	Decca 439332 (F)

# ROCK

This Last	Title	Artist	Label (distributor)
1	BBC SESSIONS	Led Zepplin	Atlantic 156730612 (M)
2	THE COLOUR AND SHAPE	Foo Fighters	CDEST 2295 (E)
3	QUEEN ROCKS	Queen	Parlophone 8230912 (E)
4	REMASTERS	Led Zepplin	Atlantic 1567904152 (M)
5	TRAGIC KINGDOM	No Doubt	Interscope 11DN 8003 (BMG)
6	STOOSH	Skunk Anansie	One Little Indian TPLP 8CDL (P)
7	NIRVOD	Green Day	Reprise 9362467942 (E)
8	CLOW	Reel	Sony SD 4894942 (S)
9	EXPERIENCE HENDRIX - THE BEST OF	Jim Hendrix	24/75 TVTYD 2590 (W)
10	NEVERMIND	Nirvana	DCDC 24245 (M)

# BUDGET

This Last	Title	Artist	Label (distributor)
1	FUN WITH THE TELEUTUBIES	Cast Recording	BBC Video Collection P1
2	DECEPTIVE FIFTY	Various Artists	Deceptive BLUFF 095CD (V)
3	MOTOWN CHARTBUSTERS - VOLUME 3	Various Artists	Spectrum 5561462 (E)
4	BEST OF DISNEY VOLUMES 1	Various Artists	Pickwick/Disney D5TC0453 (CHE)
5	SALUTE TO ABBE	Various Artists	Hallmark 30672 (E)
6	THE BEST OF	Boney M	Camden 74231476812 (BMG)
7	TENDERLY	James Last	Spectrum 5513192 (E)
8	PRETTY WOMAN - THE BEST OF	Roy Orbison	Columbia 663502 (SM)
9	MOTOWN CHARTBUSTERS - VOLUME 4	Various Artists	Spectrum 5561472 (E)
10	PERFECT DAY	Lois Reed	Camden 7423152375 (BMG)

where were a few raised eyebrows when Sash! earned a nomination for best international male solo to artist at last week's Brit nominations, but the sales figures suggest it's about time everyone started taking the German DJ and producer seriously. The Multiply artist's success was highlighted in Music Week last week when he emerged as the most successful new signing of 1997 in our Rosterwatch. Each of his first three singles made it to number two in the UK charts last year, beginning with Encore Une Foix, which became the biggest ever hit generated by the Teletar group. His platinum album *It's My Life* made last year's Top 50 and in total he has sold more than 1.6m records in less than a year in the UK alone.

But beyond all the statistics there is the fact that Sash! is determined to have a more long-term career than his chosen genre, commercial dance, usually delivers.

Sash! and his partners are set to release a new, as-yet-untitled, album in April - less than nine months after the emergence of *It's My Life* - and release the first single from the album, *La Prima Vera*, at the end of February. The epic-sounding track with its huge breakdown and Italian vocals contains one of the catchiest and most anthemic piano lines for some time and is a sure hit.

In his studio on an inconspicuous industrial estate in Düsseldorf, surrounded by piles of records from which to source ideas (including Abba, the Bee Gees, Alexander O'Neal and Lisa Stansfield), Sascha Lappessen (the face of Sash!) explains the need for his team to get new material out in Europe at a time when Encore Une Foix is being pushed in US clubs.

"On stage it's getting boring now. It's always the same songs and people always ask when we are going to bring out something new. Robert Miles was waiting too long (his second album 23AM peaked at number 42). As DJs we know the next single could be a flop. We're trying to make sure it isn't," he says.

Co-producer DJ Thomas Allison adds, "People still don't know about Sash! but one day everyone will. We want to live a bit longer than other dance acts. We're not underground and we never have been; we play handbag music. But we don't want to lose the club credibility and have people say now we are successful we are trying to go pop."

In writing music the team are constantly listening to other acts' material - not dance but what they describe as oldies, ethnic and traditional pop and rock tracks - in their search for sounds, and churning out demos to build on. Because of his hefty PA and interview schedule around Europe, Sash! often only makes it into the studio two days a week, leaving Allison and engineer/co-producer Ralf Kappmeier to continue the work.

Allison says, "We don't go in the studio and say let's make another number two record for England. And we don't take in a final idea, only that it must be anything between 135-40 beats per minute - nothing slower, nothing faster. And we don't want to

them up when they happen." Ultimately in 1997 Sash! proved the importance of not just radio but club DJs in making a record a commercial success. An essential part of the way they work now is by sending out the final cut to DJs to play - unaware that the track is by Sash! - to gauge club reaction. DJs are credited with the success of Sash! in the UK but Multiply's head of A&R, Moose Clarke, explains that long before the Kiss FM and Radio One DJs-in-the-know championed Encore Une Foix, the label had been tipped off about the track by the Vinyl Addiction record shop in Camden. "It was literally a case of it landing on the desk and wow!" he says. Clarke's predecessor Scott MacLachlan (now Jive's head of A&R) immediately took a chance on signing the artist for the single from X-IT Records in Germany, and consistent radio plugging by Size 9 delivered the audience.



SJ meets Sash! at his studio in Düsseldorf

With its success came deals for Evadour and Stay, and then the album quickly followed. *It's My Life* was originally released with little promotion in July but was slightly repackaged and given TV advertising in September to push it back into the Top 10. "Encore Une Foix was initially meant to be a big club record but it outgrew that and they became a pop act in their own right like 2 Unlimited," says Clarke. Despite the runaway success, the label has struggled to gain press and TV coverage, although the teen press have recently come on board. And Multiply has consistently had to fight off criticism that Sash! is just a rip-off of Faithless.

Clarke says, "The sound on that track is used by thousands of producers." Allison adds, "We don't want to be trend-setters. We are just trying to put our influences on existing music." Clarke stresses that Sash! has already proved he is more than just a one-off success. "As long as he can continue to provide different records without alienating the core audience we are very confident his success will continue," he adds.

No greater confidence has Multiply than in the fact that Sash! stood alone as an albums deal among around a dozen singles deals it struck in 1997. Stephen Jones



"The normal A&R person didn't understand the music. They said Encore Une Foix was shit and would never sell!" - Andreas Schläbitz, X-IT Records MD

sound like the record before." Kappmeier adds, "Most of the time we start by brainstorming. We are looking for the perfect crossover. We always want to have an idea behind each track. A lot of producers start with a bass tune but we like to see a picture we can structure the music around."

Sash!, who is constantly trying to predict where music is going, adds, "Sometimes we see the video before the music. I have a big idea for the video for one track on the new album and I haven't played one note yet."

Much of their other time is taken up with remixing tracks for other artists including recent records for Kylie, Dario G and a version of GMD's Ennio Gay. Their label, X-IT Records, originally started out as a DJ promotions company which flourished in response to majors acting too slow on their advice on the dancefloor.

X-IT Records managing director Andreas Schläbitz says, "The normal A&R person didn't understand the music. They said Encore Une Foix was shit and would never sell. That's the problem with majors - they don't create trends they just pick

# SASH!

DETERMINED TO KEEP THE ALBUMS COMING

One WATCH BADLY DRAWN BOY  
Deli's eye Scudling in for the Manchester sale, set with his searching for a manager and lawyer. A Sash! Night Out Day is out on Tuesday. Move on January 27.

Artist: Sash! Label: Multiply Project: single/album Songwriters: Lappessen, Allison & Kappmeier Studio: Peak Top Studio, Düsseldorf Producer: Lappessen Publisher: Step by Step/Strongsongs Released: End Feb/April



## TRACK BY TRACK

**Under The Faving**  
**Stares The**  
**Beach**—A  
 teasing, short,  
 read introduction  
 with drums,  
 church bells and  
 Brown's great  
 and recasting the  
 reference to a  
 Situational slogan. IB: "These Belgian  
 philosophers in the Sixties used to write it on  
 their jeans 20 years before The Clash used  
 spray stencils."



**My Star**—A celebratory anthemic track and  
 by its fresh sound of the one of obvious  
 singles which portrays Brown as a family man  
 concerned about his children's future. IB: "The  
 space race isn't about seeking new life. It's a  
 military exercise to put guns into space. I'm  
 worried about it because I've got two kids."  
**Can See Me**—The baggiest track which,  
 featuring Reni on drums, comes closest to the  
 Stone Roses' drifting sound. IB: "It's got a  
 bassline Mani wrote in 1993 which John  
 (Squid) didn't like and I found on an old DAT.  
 It's the best track."

**Isa Cold Case**—A feast of guitars where  
 Brown plays bass but apparently ends with  
 him unable to find the switch to turn off the  
 drum machine. IB: "It's about people who think  
 they are better than other people. Not  
 specifically Squire, but Reni used to call him  
 Cold Case."  
**Serubine**—A ralling semi-mystic chant riffs  
 this track, which ultimately leads nowhere. IB:  
 "It's about having the ability to rise above your  
 environment. It's within you to rise above it to  
 find peace for yourself. I'm always searching  
 for peace of mind."

**Lines**—Former Primal Scream vocalist Denise  
 Johnson sings with Brown for seven minutes  
 over a drum machine and cheesy synth.  
 Sounds like a Bronski Beat demo. IB: "Denise  
 pulled us just to test the mike and in that one  
 take she had done it."

**Carpenter (Their Mouths)**—Second and  
 funniest single somewhere between chilled-out  
 floating in space and the Stone Roses. Will  
 not get to the real play of My Star. IB: "It's about  
 girls who spit poison. I play harmonica on it."  
**What Happened To Val Pat 1 & 2**—First in an  
 acoustic version and followed by a bluesy funk  
 groove. IB: "Robbie and Nigel came up  
 with the chorus lyric and I felt it was a perfect  
 way for them to express themselves."

**Nah Nah**—Music Week's top track. Furnished  
 with a ludicrously brilliant schoolground chant  
 which gives it the potential to be a huge single.  
 IB: "Nigel plays on it. Does it sound dated? It  
 recorded in 20 minutes. I had a flash of  
 inspiration, put it on a Dictaphone, went  
 downstairs (to the studio) and did it."

**Deep Blue Dreams**—Forgettable but mellow.  
 IB: "It's about having no ambition. Being quiet  
 content and having no life to think about."  
**Unfinished Monkey Business**—Hyptic  
 grooves-out instrumental, a disappointing  
 climax. IB: "It's just a nice piece."

For Blanco Y Negro boss Geoff Travis,  
 the imminent release of Catatonia's  
 second album International Velvet  
 represents a prime opportunity to place  
 the quintet at the fore of British music  
 in 1998.

Swamped by associations with the  
 mid-Nineties upsurge in Welsh acts and  
 unwelcome comparisons with other  
 female-led indie bands, Catatonia's  
 1996 album *Way Beyond Blue* remains  
 one of the unjustifiably ignored rock  
 debuts of recent times, but Travis is  
 confident that their new collection will  
 redress the balance.

"This album will make people take  
 Catatonia seriously. They're brimming  
 with talent and blessed with one of the  
 finest voices in pop," says Travis of lead  
 singer Cerys Matthews' instantly  
 recognizable honeyed vocal tones.

With exposure on TFI Friday and the  
 O-Zone, the new single Mulder & Scully  
 is already building anticipation for  
 International Velvet, according to  
 Warner Music marketing manager  
 Dave Robertson. "The response at radio  
 has been fantastic. Mulder & Scully  
 was A-listed by Radio One four weeks  
 upfront and received 24 plays in one  
 week. XFM is picking up on it and even  
 ILL stars are coming on board," he says.

Travis attributes this response to  
 acknowledgement of Catatonia's  
 musical depth. "They have strong  
 musical ideas and songwriting skills  
 which simply don't exist in most other  
 bands. Even their B-sides are invested  
 with intelligence and wit," he says.

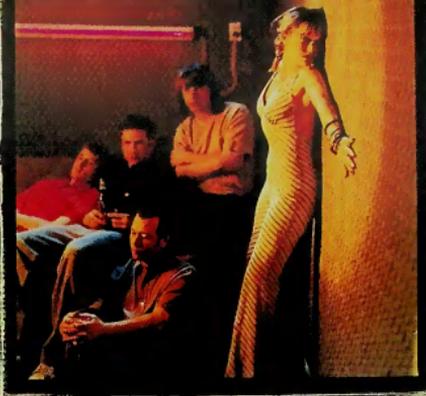
And Travis's grandiose claims are  
 supported by the inclusion of broken-  
 hearted piano ballad Selfish Gene on  
 the new album: it originally appeared  
 as a B-side to their bombastic October  
 single *I Am The Mob*, and was hailed as  
 "simply the work of genius" by Capital  
 Radio, recalls Matthews proudly. She  
 says, "That was great because it  
 recognises we're putting out better  
 songs [as B-sides] than most people are  
 releasing as main tracks. Everybody  
 sees limited at the moment. A lot of  
 times you listen to albums and they're  
 just samey with the big single and 10  
 songs which are copies."

This is not a charge easily laid at  
 International Velvet's door. While *I Am  
 The Mob* and Mulder & Scully display  
 their mastery of pop values, the rest of  
 the album manages to shift mood  
 without losing focus, taking in slow-  
 burning epic Road Rage, twisted torch  
 song Why I Can't Stand One Night  
 Stands and the acoustic campfire  
 flavour of Don't Need The Sun In Me, all  
 of which blend in with big rhythms,  
 hooks and effects into classic rock  
 manoeuvres.

# CATATONIA

## GAINING IMPRESSIVE RADIO SUPPORT

"Even Catatonia's B-sides are  
 invested with intelligence  
 and wit" — Geoff Travis



Recorded over a 10-week stint last  
 July and August, International Velvet  
 (produced by the band with Tommy D,  
 whose credits include work with The  
 Shamen and Sugarbush) represents the  
 seemingly effortless flow of songs  
 from the group's principal songwriters  
 Matthews and guitarist Mark Roberts.

Formed in 1993, Catatonia emerged  
 from the same fertile Welsh rock scene  
 which produced Sepultura, Furry Animals,  
 Gorky's Zygote Myncci and 60ft Dolls.  
 Singles on tiny imprints such as Cri! and  
 Anket were compounded by a fearsome  
 live reputation, which used Matthews'  
 voice as a focal point. This brought  
 them to the attention of Travis, who

released *White/You Can* in August  
 1994 as part of the Rough Trade Singles  
 Club series before snapping them up for  
 his Warner-backed label Blanco Y  
 Negro.

Currently engaged on a 16-date tour,  
 Catatonia reveal they are not dedicated  
 fans of the X-Files, even though the hit  
 programme's two main protagonists are  
 namechecked in their latest single.  
 "This is blatant commercialism on our  
 behalf," decries Roberts. "We're only  
 trying to get people who are into the  
 programme to buy our record."

Given the quality of the album, it  
 doesn't look as though music fans will  
 need much persuading. **Paul Gormon**

Artist: Catatonia Label: Blanco Y Negro Project Album Songwriters: Jones/Mathews/Powell/Richards/Roberts Producer: Catatonia/Tommy D  
 Studio: Monnow Valley Publisher: Sony/ATV Released: Feb. 2

## STEVE LAMACQ ON A&R

How times change eh? Amazingly this is the  
 second anniversary of yours truly taking over  
 the A&R column, which lurched into print in  
 January '96 (Placebo about to sign to Hut,  
 Orlando being watched by labels and a new  
 Glaswegian band called Bis starting to create  
 a bit of a buzz). Two years on, here we go  
 hedging our bets again...If, like me, you think  
 that A&R is a bizarre form of gambling, then  
 isn't it strange we don't have more professional  
 tipsters? Take a look in the *Sporting Life*  
 or *Racing Post* and there are ads everywhere for  
 premium rate phone services advertising sure-  
 fire winners. "Last week a 3-1 napl 20 66-1  
 doubles! This week a guaranteed winner at  
 Cheshport." This is where I'm off when the  
 day-job finally throws me to Wolves. Phone

A&R Call! "Last year a Gold Disc napl 20  
 bands signed to major publishing deals! This  
 year, God knows, I mean, erm, This Year 2  
 nailed on Big Beat Bands. Plus a good outdoor  
 for the Brits." Instead of the racing pundits,  
 who haunt the gallops at Newmarket hoping to  
 spot a future Grand National winner, you'll find  
 me hiding in a cupboard at Playground  
 Rehearsal Rooms keeping an ear out for the  
 new Blur. I'll be the shifty-looking one at gigs  
 with a wad of used tenners and a crombie  
 straight out of Minder...Fanciful stuff I know,  
 but it's been a quieter start than usual to the  
 New Year, save for the Regular Fries show in  
 London last week which was teeming with  
 talent scouts. Having been a little unmoved by  
 the Fries vinyl, the live show comes as a

brilliant shock to the  
 system. If the Roses and  
 Mondays ran the first two  
 legs of the groove relay, handing over to Primal  
 Scream, who fumbled with the baton, then the  
 Fries are stepping up the pace for the final leg.  
 It's intuitive, confident, loud and loopy stuff,  
 from a bunch of guys who obviously know their  
 stuff when it comes to identifying what makes  
 a band great. They have style on stage,  
 although I'm judging this from having only seen  
 two heads, and a guitar neck all night (that's  
 how jammed it was at back of the venue).  
 Anyway they're just about to release their first  
 proper single on Rabid Badger — following  
 their split single with Campa Velocet.  
 Certainly worth having a punt on.



TALENT

One to  
 WATCH

**JACK**  
 Sweeping Scot  
 Wade's disco  
 master on the  
 Jazz Age album  
 (last month's  
 Spring) recorded  
 with Dornen  
 Alison  
 (See tracklist,  
 February)  
 suggests this  
 Top 10 act will  
 have a good  
 year.

# USHER

ARISTA BUILDS ON R&B ARTIST'S US CHART SUCCESS

Arista UK's head of R&B repertoire, Mervyn Lyn, has such confidence in Usher that he describes his latest single, *You Make Me Wanna*, as the most innovative R&B song of the Nineties.

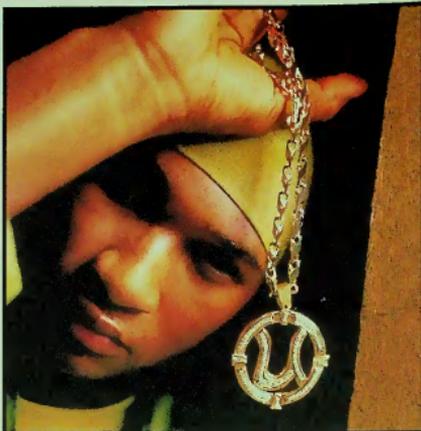
Eighteen-year-old Usher Raymond is so important to the company's roster it has spent the past three months vigorously laying the groundwork for an act it believes will provide the biggest R&B crossover since Puff Daddy.

*You Make Me Wanna* (out today) is the first single off Usher's second album, *My Way*, and spent seven weeks at number two on the *Billboard* Hot 100 behind the phenomenon that was Elton John's *Candle 79*.

The Jermaine Dupri-produced track has sold 1.6m copies to date and earlier this month gained Usher a Grammy nomination for best R&B male vocal performance. *Blues & Soul* described it as ridiculously catchy and Lyn insists Usher is a priority for Arista even though his 1994 eponymous debut sold just 35,000 units.

"The timing then wasn't right. This time we are really prepared to capitalise on his immense US success.

Everyone who's heard him agrees he has great crossover potential," he says. Choice FM's head of music Kirk



Anthony speaks of Usher like a favourite nephew. "Usher's been around for years and he has really matured a great deal now that his voice has broken. The album's quite good and it's got some really great ballads," he adds.

The platinum-certified *My Way*, released on February 9, is a classy piece of Nineties LaFace hip hop mellow soul with the kind of high production values which can only be expected when your sleeve credits include Dupri (who produced seven of the 10 tracks),

Babyface, Teddy Riley and Lil' Kim.

It not only highlights Usher's singing talent but also his rapping skills on tracks like the superb *Nice And Slow*, which is the second single (out in March), and on the title track *My Way*. He excels on ballads like *Besttime, I Will* (written by Riley) and *Slow Jam*, a duet with Arista artist Monica which was originally an Eighties hit for Babyface via Original Starr.

Lyn and his team are looking beyond the specialist market having circulated

import copies to the necessary movers and shakers over the past few months. They are hoping to take advantage of Usher's teen appeal but will not be forgetting those that have supported him from day one. "We'll be doing it would be absolutely suicidal to focus on those avenues alone as the teen market is so fickle and we see him as a long term act," he says.

Indeed, Arista is trying to cover all angles from a street campaign through to posters in HMV and Woolworths windows and the video on cable and satellite channel The Box. The hard work seems to have paid off with the reward of B-listing on Radio One five weeks before the single's release and followed swiftly by an upgrade to A-listing shortly before Christmas. Lyn argues that it is not too early: "It takes a while to get this genre across to middle England. They will need to hear it a few times to make that ultimate goal of Top 10," he says.

"Taking time out from the California leg of his first ever nationwide tour as a support act to Puff Daddy, the softly-spoken and fast-maturing Usher says, "The album really is an extension of who I am. I've grown up and it is reflected in this album."

The experts are touting Usher as the new Bobby Brown or LL Cool J, but how does the Atlanta, Georgia resident want to be seen? "I've been listening to people like Marvin Gaye and Stevie Wonder recently and I like new stuff as well like Maxwell. But my real ultimate is Michael Jackson. I really would like to be compared to him someday because he's the greatest."

With age, talent and Arista on his side, this could be seen as no inauthentic goal. **Yinka Adegoke**



A hard-coping with the loss of Reef has gained this energetic heavy rock act, reminiscent of Foghat, a loyal following. The single *Foghat*, out on London on January 20, could prove to be their breakthrough.

Act: Usher Project: single/album Label: LaFace Songwriters: Dupri/Babyface/Seal/Usher/Riley Publishing: EMI April Music/Various Studio: Somewhere In College Park, Georgia Producers: Dupri/Babyface/Williams Released: Jan 19/Feb 9

## THE International MANAGERS FORUM DIRECTORY 1998

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## SINGLES

**HEADSWIM: Touristep** (Epic XPCD2198). This is the brilliant first single from new album *Despite Yourself*. In a move away from their previous grunge image, it adopts a more contemporary style. From its haunting opening to its melodic refrains, parallels will be drawn with Radiohead. **○○○○**

**CATCH: Dive In** (Virgin VSCDT 1665). The boy-band-meets-indie trio betray their relative youth on this comparatively this follow-up to their bright debut. It shows they have potential, but doesn't deliver what vital pop sparks. **○○○**

**JIMMY RAY: Gain To Vegas** (Sony S2 66456). Another energetic rouser, packed with singalong chants. Strong enough to provide a second Top 30 placing for the quipped Walthamstow youngster, but not a massive hit. **○○○**

**CLIPTRAP: L.E.D. P.A.R.A.'s Theme** (WEA 132CD). Take three currently successful music trends – all-girl groups, teenage exuberance and R&B – combine in one neat package and provide an infectious, radio-friendly debut single for the infectious trio. They can't fail. **○○○○**

**BA DOL: Meet Her At The Love Parade** (Manicore FESC039). Frank Tomicek's synth-driven instrumental, effectively remixed by Nalin & Kane, will appeal to house and trance fans. **○○○○**

**DELAUX: Hideaway** (Deconstruction 7432 51962). New bass-heavy 187 Lockdown mixes of De Laux's 1995 house smash complement the classic Deep Dish mix to produce a package that should sell and sell this time around. **○○○○**

**BACKSTREET BOYS: All I Have To Give** (CDS95). The boy band who currently cannot put a foot wrong are set for a third big hit from Backstreet's Back with this radio-friendly Full Force-penned ballad which features all five members sharing lead vocals. **○○○**

**JAY-Z FEAT. GWEN DICKY: Washing On A Star** (Mercury 536972). The Birmingham rapper attempts to emulate Puff Daddy by updating a classic oldie but finds himself outpaced by Rose Royce's Gwen Dickey who is the real highlight of this adventurous cover. **○○○○**



HEADSWIM: BRILLIANT SINGLE



WARM JETS: HAUNTING FUTURISTIC VISION

**CHRIS REA: Square Peg Round Hole** (East West EW152CD). This is an infectious return to commercial form after the muddled success of the *La Passione* project for the radio-rocker. **○○○○**

**RICHIE SAMPORA: Hard Times Come Easy** (Mercury 536972). Sampora takes up the Bon Jovi flame with his debut solo single produced by Don Was. It's not as crisp a listen as Jon's efforts, but a potential commercial radio hit. **○○○**

**THE UNBELIEVABLE TRUTH: Higher Than Reason** (Virgin VSCDT1676). Earnestly studied acoustic singularity which is reminiscent of Crowded House's more reflective moments, sadly missing the excellent harmonies they display live. Ones to watch. **○○○○**

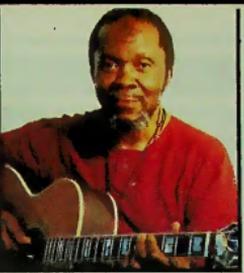
**ENCORE: Le Disc Jockey** (Sun CDSU12). Featuring the vocals of Sabine Ohmes as featured on Encore Une Foie and released on a Telstar sister label of Multiply, this is essentially Sadeh in all but name. Synth stabs, drum rolls and French vocals all add to the romance, and while it's effective as such, it's hard to escape the feeling this is the same tune. Une Foie too many. **○○○**

**JC: So Hot/Not Me** (East West Dance EW146CD). This is a low-key release of two sides of a subtle teenage house, of which So Hot could emerge as the dark horse in the best time since BBE's Seven Days And One Week race, from one of the Tour De Force crew. **○○○**

**SOLAR STONE: The Impressions EP** (Hooj Choons H00J57). The Birmingham team responsible for *The Calling* return with a touring trance track, with mixes by Sunshine and Red Jerry. **○○○○**

**BOOM UNIT: Intravenous** (Jackpot W0N19). This innovative collaboration between Jools Brettle and Rob Green pushes the boundaries by mixing house beats with breakbeats. Impressive. **○○○○**

**AQUA BASSINO: Poils** (JF Communications F076CD). This ultra-cool jazz house release from one of France's finest labels has tons of appeal for those post-club comedowns, particularly the trumpet-drenched lead track. **○○○○**



TERRY CALLIER: SPINE-TINGLING VOCALS

## SINGLE OF THE WEEK

**WARM JETS: Never Never** (This Way Up WAY6766). This re-recording of last year's excellent single has an inspired mix of cool vocals, overdriven guitar and haunting futuristic vision. Looking forward to a thrilling album. **○○○○**

## ALBUMS

**TERRY CALLIER: Terry Callier** (Taktik Ltd 525492). This celebrated Chicago soul singer-songwriter returns with another album of seamless soul-folk-jazz-pop that showcases his spine-tingling baritone and uplifting lyrics. His acid jazz hero status and strong media coverage will add impact. **○○○○**

**VARIOUS: Resuscitate Classics** (React CDX114). React has put together an unmissable collection of classic house tunes that have featured over the seven years of its phenomenally successful Resuscitate compilations. **○○○○**

**CATAMINA: International Velvet** (Blanco y Negro PRCD972). Singer Jerry's shouty vocals are undeniably infectious on this lively second album from the Welsh outfits who are currently touring. Destined to be played loud in student bedrooms nationwide. **○○○○**

**IAN BROWN: Unfinished Monkey Business** (Polydor 535652). The former Stone Roses frontman delivers a lo-fi, baggy and patchy debut album brimming with ideas which could have been much more. But an engaging listen. **○○○○**

**ROBBIE ROBERTSON: Contacts** (From The Underworld Cl Red Boy Contact) (tbl). This massively influential US guitarist and singer returns with another album celebrating Native American culture. Subtle beats, tribal vocals and riveting production add to an award-winner with year-long appeal. **○○○○**

**IGIZZARE: The Winter Album Collection** (Xoswagazoo/Eatel 00514222X). Blessed-out dreamy soundscapes for the post-club set. So ambient you can have it on while you're watching TV. **○○○**

**VARIOUS: Big Beat Elite Repeat** (Lacerta CERB03). This value-for-money triple CD includes tracks from Skint stars Lo-Fidelity Allstars and Midfield General as well as classics from Sabres Of Paradise and King Bee. With the media attention currently surrounding big beat, it should prove a success. **○○○○**

**VARIOUS: And The Times They Were A Changing** (PolyGram CD32021). There are some real classics on this Dylan covers album which features artists from the Byrds to Nusrat. N'Dour. A few duff tracks lead to a worthy release. **○○○**

**CRIG ARMSTRONG: The Space Between Us** (Virgin CDSAD3). This album shows: much deep-seated emotion. Right through, a journey of life and love flows, showing pure orchestral brilliance. **○○○○**

**MARK ETZEL: Caught In A Trap** (Can't Back Out) 'Cause I Love You Too Much Baby (Matador LE 179-2). This intense, mostly solo collection by the former American Music Club frontman has deeply poignant moments, but the approach can take its toll on the listener. **○○○**

**VARIOUS: Thump! Scorers Vol.1** (Thumpin' BASH01). DJ Brandon Block delivers increasingly diverse dancefloor tunes. A scorcher. **○○○○**

**PEARL JAM: Yield** (Epic 483652). The fifth album shows a return to a harder style. It's uniquely Pearl Jam and their most accomplished album so far. **○○○○**

## ALBUM OF THE WEEK

**GOLDIE: Saturnz Return** (London 828901). 'Timeless was always going to be a hard act to follow. But Goldie has pulled it off again with an album of pure sonic invention that puts him in a class of his own beyond the narrow confines of jaded drum & bass. Superb. **○○○○**

This week's reviewers: Dugald Baird, Michael Byrne, Sarah Davis, Ben Drury, Catherine Edele, Tom FitzGerald, Simon Harper, Stephen Jones, David Knight, Sophie Moss, Rick Naylor, Ian Nicolson and Paul Vaughan

# ALAN JONES TALKING MUSIC

Deservedly winning the patronage of Chris Evans, among others, *Hurricane* #1 may not be one of Creation's best-known bands but they are one of its finest. Their new single *Only The Strongest Survive* is a slightly melancholic but beautifully executed slab of pop, seasoned with strings and possessing a soaring chorus which quickly insinuates itself on the brain and demands repeat plays...Over 30 years after lending his unique brand of storytelling to the Small Faces, Stanley Unwin returns, prefacing *Wubble-U's* *Indolent* single Petal. It's not quite sure whether it's really a pop record or a dance record but it is commercial with obvious references to various melodic trance records and a slight but significant vocal. Somehow rather pleasing and uplifting...The disappointing La

Passione – a soundtrack to his own movie of the same name – put an end to Chris Rea's run of six consecutive Top 10 albums but he'll be looking to return to his usual prominence with his new album *The Blue Cafe*, which finds his low growl applied to a dozen new songs of great diversity, with full blooded rock tracks like *Square Peg Round Hole* (the first single) and *Miss Your Kiss* interspersed with well-honed love songs like *Since I Found You*, with bossa nova, reggae and one or two other genres thrown in. It should mark a return to form and prominence...After a lengthy layoff, *Jody Watley* is back and in impressive form with *Off The Hook*, a sinewy R&B groove which allows her plenty of room and opportunity to demonstrate that her vocals have improved significantly over the years. A grinding and

seductive groove surprisingly featuring a yowling rock guitar at regular intervals, it has also been extensively reworked for the dancefloor by *Masters At Work* and *Soul Solution*, at which level it works equally well...With his haunting single *Alone* likely to become a hit here, as it has in the rest of Europe, Cameroonian singer *WE* issues his album *Wefenga*, where his ethnic style is diluted somewhat and mixed with the ethereal new age/world influences of *Michel Sanchez*, the man who created *Deep Forest*. The result is soothing and surprisingly moving. *WE's* vocals lend poignancy to lyrics which few of his listeners can understand, while *Sanchez* provides diverse musical motifs to underpin proceedings. Refreshing...



## CAMPAIGNS OF THE WEEK

## ARTIST OF THE WEEK



**KID LOCO - A GRAND LOVE STORY**  
Record label: East West/Yellow. Media agency/  
executive: BMP/Anna Gustavson. Product  
manager: Mike Gillespie. Creative concept: Yellow  
East West is backing A Grand Love Story, the debut  
album by French signing Kid Loco, with extensive music press  
advertising which takes in *i-D*, *Dazed & Confused*, *Select*, *Mojo*,  
*Vox*, *NME* and *Melody Maker*. From release next Monday there  
will be radio advertising on specialist stations including Kiss and  
Choice. Retail support from multiples including Virgin Our Price,  
Tower and HMV will come into play from mid-February with the  
release of *She's My Lover*, the first single from the album.

## COMPILATION OF THE WEEK

## BRIT AWARDS 98

Record label: Sony Music TV. Media agency/  
executive: DPA/David Swannell. Product manager:  
Lisa Buckler. Creative concept: In-house



This year's Brit Awards compilation of nominated  
artists will be backed by ads on Channel Four, ITV and satellite  
stations from its release next Monday. Sony Music TV will also be  
running ads in the music and national press and radio advertising  
on selected ILR stations. There will be extensive in-store support  
from retailers plus plenty of media back-up including competitions  
and promotions with television and radio stations and in the  
music, teen, lifestyle and national press.

## ARTIST/TITLE/LABEL

## RELEASE DATE

## TV

## RADIO

## PRESS

## CAMPAIGN

AIR Moon Safari (Virgin)	January 19	●	●	●	Extensive poster advertising is backed by ads in the music and style press plus displays with retailers.
CELTIC SPIRIT Gallos Dreams (PolyGram TV)	January 19	●	●	●	Ads on Channel Four, ITV and satellite stations are backed by spots on Melody and Classic FM. There will be press advertising in Gramophone to support this release.
WILLIAM CHRISTIE Rameaux Les Fetes d'Hebe (Erate)	January 25	●	●	●	Press advertising will run in Gramophone magazine.
ANDREW DAVIS Rachtaninav; Symphonie... (Finlandia)	January 28	●	●	●	Ads will run on the Discovery Channel, Kiss and Jazz FM to tie in with the single plus press ads.
DEEP FOREST Compersa (Columbia)	January 19	●	●	●	To tie in with the single My Hero, this album will be promoted with extensive press advertising.
FOO FIGHTERS The Colour And The Shape (Parlophone)	January 19	●	●	●	Ads will run on Kiss and Choice backed by extensive press advertising including <i>Select</i> and <i>Mojo</i> .
KID LOCO A Grand Love Story (East West/Yellow)	January 26	●	●	●	There will be press ads in <i>Melody Maker</i> , <i>NME</i> and <i>Select</i> plus club promotion and a mailout.
MY LIFE STORY Mornington Crescent (Parlophone)	January 26	●	●	●	This album will be promoted with press advertising in Gramophone.
DAVID PATTI Hens Racial! (Erate)	January 19	●	●	●	There will be a heavyweight promotion of this release on TV, radio and at retail.
RAIDHEAD OK Computer (Parlophone)	January 19	●	●	●	Music press advertising includes <i>Smash Hits</i> to tie in with the current single success.
THE RAPSDODY Overture (Mercury)	January 19	●	●	●	Ads will run in the music, national and women's press and nationwide posters include motorway sites.
CHRIS BEA The Blue Cafe (East West)	January 19	●	●	●	There will be national TV, radio and press ads plus a poster campaign including BR sites.
LIONEL RICHIE Truly The Love Songs (PolyGram TV)	January 19	●	●	●	Ads will run on Classic FM and Melody backed by ads in <i>Classic CD</i> , <i>Classic FM</i> and <i>BBC Music</i> .
VAUGHAN WILLIAMS The Ultimate... (Teldec/Warner)	January 26	●	●	●	TV ads will run on selected TV stations and there will be displays with HMV, Virgin and Our Price.
VARIOUS Black Bastards' Beats (Soleil State)	out now	●	●	●	Advertising in the lifestyle and gay press will be backed by a postcard and club campaign.
VARIOUS Boogie Nights (EMI Premier)	out now	●	●	●	A heavyweight TV campaign on Channel Four and ITV is backed by press and radio ads.
VARIOUS Brit Awards 98 (Sony Music TV)	January 26	●	●	●	This album, tying in with the BBC TV series, will be advertised in the specialist classical music press.
VARIOUS Great Composers (Warner Classics/BBC)	out now	●	●	●	Ads will run on Channel Four and selected ITV regions backed by radio and press advertising.
VARIOUS Soul Album II (Virgin EMI TV)	January 26	●	●	●	TV ads are backed by spots on Galaxy, Kiss and the Pepsi Chart Show plus press ads.
VARIOUS Ultimate Club Mix 98 (PolyGram TV)	January 26	●	●	●	

Compiled by Sue Sillitoe: 0181-707 2255

# And you thought the World Cup was the only major football event this year ...

1998 - World Cup year, and the year when you could be picking up your own football trophy!

We're looking for the fittest and fastest five-a-side footie teams to take part in the Music Week Five-A-Side Football Challenge. It's an FA-approved nationwide tournament to find the top team in the UK music industry.

Heats will be held all over the country, with professional referees to keep an eye on foul play. And, if your team is one of the 16 finalists from the heats you'll find yourself playing at the National Arena in Birmingham in April as part of the BBC Match Of The Day Live event!

Each team must have a maximum of 8 players and all players must be employees of the same UK music company (so no ringers please!).

There's not much time, so dig out your old boots and get into training for the hottest footie tournament of the year!



If you'd like to enter the definitive music industry football tournament, please fax your company name, address, contact name and telephone number to the Music Week Five-A-Side Football Challenge on 0181 466 8969 by 16 Feb 1998.

music week



Nationwide

APRIL 1998 - 19TH APRIL  
REC - BIRMINGHAM



## BEHIND THE COUNTER

**SIMON PEPPER**, Falcon Records, Ringwood, Hampshire  
 "Sales have slumped a bit since Christmas although this week hasn't been bad for singles. Radiohead, Ian Brown and Oasis have all ficked over nicely and we're still selling substantial quantities of Perfect Day. On the albums front, The Verve is about the only thing that is still selling steadily and we desperately need some new releases. We're hoping that next week will provide a lift with hotly-anticipated albums from Vanessa-Mae and Chris Rea. Other upcoming albums tipped to fly in this store are Goldie, The Bluetones, Ian Brown and Therapy?. We've got a very wide cross-section of customers and there has been a lot of pre-release interest in all these. Fortunately our classical department is strong all year round and currently its best-sellers include Vanessa-Mae and Silence. We're just waiting for the PoS to arrive for our sale which kicks off at the weekend. We're hoping it will bring a lot of people through our doors and give the store a bit of a buzz."

## ON THE ROAD

**SUE JOLLY**, BMG rep for NE London/Hertfordshire  
 "At the moment it's very quiet all round. Dealers are eager to have some new product released because everything out has been hanging over from Christmas. Next week we've got the Usher single You Make Me Wanna..., which is going to be massive and, all going well, should be top three. There's an album to follow called My Way. Also next week is the Juliet Roberts single So Good, while the Oasis single looks like it's going to go in at number one by default because nothing else is selling very strongly. The Ian Brown single is going well, but is not huge in my area. There's a Propellerheads album out shortly and I'm being asked for the Beth Orton album on the back of her Brits nominations. We've got another Speed Garage Anthems album coming out at the beginning of February. You've only got to mention speed garage and it sells. There's a single on January 26 by Superstar who've had some really good reviews and are going to be touring."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

Oasis, Ian Brown and Radiohead provided three very strong singles with the latter's OK Computer also surging forward on the back of its hefty repromotion. Out of the week's modest crop of new albums, Boogie Nights outtakes Ben Folds Five which retailers believe will prove a slow builder. In many stores Robbie Williams' Life Thru A Lens did its best business yet and there was substantial demand for new stocks of Björk's Homogenic in special packaging.

## PRE-RELEASE ENQUIRIES

Singles - Stereophonics, Kathy Brown, Kaleef, Conershop, E-Male, Chumbawamba, Juliet Roberts, Aqua; Albums - Air, Propellerheads, Ian Brown, Bernard Butler, Air, DJ Shadow, Foo Fighters, Massive Attack, Chris Rea, Lionel Richie, Joy Division

## ADDITIONAL FORMATS

Radiohead CD2 single with bonus five tracks, Björk CD album in limited Digipak, Pantera singles boxed set

## IN-STORE

Windows - Radiohead, Chris Rea, E-Male, Libido, One World, X Files, The Verve, Titanic, Spice Girls; In-store - Lionel Richie, Usher, Air, Deep Forest, Celtic Dreams, Solid Harmonie, E-Male, Chumbawamba, Vanessa-Mae, Love Album #1, Pearl Jam, Hurricane #1, John Mellencamp, Retro Eights Mix, Byron Stingily, Juliet Roberts, Catatonia, Conershop, Solid Harmonie

## MULTIPLE CAMPAIGNS

Andy's Records

Radio single - Chumbawamba; Windows - Radiohead, Chris Rea, sale with selected CDs from £1.99 to £3.99; In-store - Tallis Spem in Allium, Vanessa-Mae, Foo Fighters, Boogie Nights, Air, Chris Rea, Garth Brooks, Radiohead

ASDA

Singles - Usher, Juliet Roberts, Byron Stingily, Chumbawamba, Pearl Jam, Catatonia; Album - Chris Rea, Lionel Richie, The Corrs, Boogie Nights; Videos - X Files, Fled, Sesame Street

Boots

In-store - Valentine's Day CD and video promotion featuring Lionel Richie, Love Album #1, The English Patient and The Mirror Has Two Faces, three for the price of two on mid-price CDs and £5.99 videos, iTunes promotion featuring Beverley Callard, Barbara Currie and Rosemary Conley

FARRINGTON'S

Windows and In-store - Lesley Garrett, Kennedy, Great British Experience, Carlton Classics' Strauss Viennese Concert, Bob Dylan, Wham!, Viennese Piano Trio Play Haydn, Paul Robson's Musicow Concert

HMV

Single - Usher; Windows - Radiohead, Chris Rea, X Files; In-store - Foo Fighters, Pearl Jam, Green Day, Press ads - Sugar Ray, Chemical Brothers, Hurricane #1, Super Flyer Animals, Fun Lovin' Criminals; Posters - Radiohead, Usher, Shades Of Soul

MENZIES

Singles - Chumbawamba, Solid Harmonie, E-Male; Windows - Chris Rea, The Verve, Spice Girls; In-store - Lionel Richie, Deep Forest, Air, Titanic, Celtic Dreams

NOW

Selecta listening posts - Best Of The UP promotion featuring Bolshoi, Zeitgeist, 2Pac, Rooftops, Levellers, Saw Doctors, NDXF, The Entombed, Libido

NOW

Singles - Usher, Chumbawamba, Bamboo, Bernard Butler; Albums - Chris Rea, One World, Speed Garage Anthems 2, Lionel Richie, selected CDs for £5, fitness videos for £6.99.

our price

Singles - Chumbawamba, Catatonia, Pearl Jam, Solid Harmonie, Libido, Foo Fighters, Green Day; Windows - Class Of '97 promotion including The Verve, Portishead, Spiritualized, Texas, Radiohead, Blur, Supergrass, The Prodigy, Charlatans, Chumbawamba, Catatonia, Pearl Jam, Solid Harmonie, sale; Press ads - Chris Rea

TOWER RECORDS

Singles - E-Male, Foo Fighters, Usher, Chumbawamba, Libido; Windows - Radiohead, Boogie Nights, Vanessa Mae, Deep Forest, Air, Finley Duaye; In-store - Conershop, budget sale; Press ads - Vanessa-Mae, Deep Forest; Posters - Conershop

MEGASTORES

Singles - Solid Harmonie, Chumbawamba, Usher, Green Day, Sugar Ray, E-Male, Foo Fighters, Libido, Midge Ure; Windows - Best Of '97 range promotion, sale; In-store - Best Of '97, EMI promotion; Press ads - Pearl Jam, The Full Monty, Radiohead, Garth Brooks, Propellerheads, Supergrass, James Taylor, Chris Rea

W H SMITH

Album - Chris Rea; In-store - The Verve, All Saints, Celine Dion, Bamboo

WOOLWORTHS

Singles - Usher, Juliet Roberts; Album - Lionel Richie; In-store - Chris Rea promotion offering The Road To Hell for £4.99 with purchase of Blue Cafe, buy two CDs from the Bookers series for £25, Best Of '97 promotion featuring 70 discounted top titles, sale with CDs from £3.99 and tapes from £2.99

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Halifax), Falcon Records (Ringwood), Fopp (Aberdeen), Heroes And Villains (Belfast), HMV (Brighton), The Jungle (Brighton), Our Price (Farnham), Sound 'N' Vision (Barnstable), Tower (Piscataway), and Virgin (Exeter). If you would like to contribute, call Karen Faux on 0181-543 4830.

## EXPOSURE

## RADIO

## TELEVISION

24.1.98

Live Aid Kicking with Catch, BBC1: 9am-12am  
 Scratchy & Co featuring Jimmy Ray, ITV: 3:25-11:30pm

Music Of The Millennium: Top 100 Albums Of All Time featuring The Beatles, Van Morrison and Miles Davis, Channel Four: 6:30-9pm  
 Great Composers: Puccini, with Jose Carreras and Julia Migenes, BBC2: 8-9pm  
 Jimi Hendrix Plays The Isle Of Wight, Channel Four: 3:35-4:40am

26.1.98

Face To Face With Joan Baez, BBC2: 11:15pm-midnight

The NME Best Awards featuring Super Furry Animals, Spiritualized, Bentley Rhythm Ace and Finley Duaye (runs throughout the week), Channel Four: 11:30pm-midnight  
 Perished in Concert, Channel Four: 12midnight-12:45am

28.1.98

Music Of The Millennium with Lisa Stansfield, Channel Four: 7:55-9pm  
 The National Lottery Draw Features Aqua, BBC1: 8:45-9pm

30.1.98

MTV's Horror Movie with Joseph and the Amazing Technicolor Dreamcoat, MTV: 1-1:30am

24.1.98

The Beautiful South in Concert, recorded last year at the Brighton Centre, Radio Two: 5:30-6:30pm

Like I've Never Been Gone - The Billy Fury Story, Radio Two: 6:30-7:30pm

25.1.98

All Back To Mine - Paul Weller, Radio One: 9-10pm

The A-Z Of Easy Listening, presented by George Martin and featuring Neil Diamond, Radio Two: 10-11pm

The Hank Williams Story, Radio Two: 11pm-midnight

27.1.98

Evening Session - Live From The NME Awards featuring The Verve, Radio One: 6:30-10:30pm

Melly Talks Jazz with guest Jacques Loussier, Radio Two: 9-9:30pm

28.1.98

Ralph McTell presents folk singer Bob Fox, Radio Two: 9-9:30pm

John Peel presents Microcamica, Radio One: 8:40-10:30pm

29.1.98

John Peel presents Beatnik Filmmakers, Radio One: 8:40-10:30pm



NEW RELEASES THE OFFICIAL MUSIC WEEK PRODUCT LISTING

Table with columns: ARTIST, LABEL, CATALOG NO., DISTRIBUTOR, CATEGORY, ARTIST, ALBUM, LABEL, CATALOG NO., DISTRIBUTOR, CATEGORY. Lists various music releases from artists like Alanis Morissette, The Roots, and others.

SINGLES RELEASES FOR 26 JAN-1 FEB 1998: 204 YEAR TO DATE: 519

Main table of singles releases with columns: ARTIST, TRACKS, LABEL, CATALOG NO., DISTRIBUTOR, CATEGORY, ARTIST, TRACKS, LABEL, CATALOG NO., DISTRIBUTOR, CATEGORY. Lists hundreds of individual single releases.

Previously listed in alternative format

SINGLES TITLES A-Z

Index table listing artists and titles under the heading 'SINGLES TITLES A-Z'.

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



**WE ACCEPT MOST MAJOR CREDIT CARDS**

**Cancellation Deadline:**  
 Wednesday 10 am, before publication Monday.  
 To place an advertisement please contact:  
**Anne Jones**  
**Music Week - Classified Department**  
 Miller Freeman plc, Fourth Floor, 8 Montague Close, London SE1 9UR  
 Tel: 0171 921 5937  
 Fax: 0171 921 5984  
 All Box Number Replies to Address above

## APPOINTMENTS



As part of its expansion plan, Castle Communications Plc, the leading independent catalogue marketing company, requires key executives to maximise its future business objectives. Applications are invited for:

### Sequel Label Manager

Sequel Records, Castle's prestigious mid-price imprint, requires a knowledgeable individual to oversee future product development. The successful applicant will have good communication skills and a keen eye for repertoire opportunities in a congested market place.

### Select Product Manager

A skilled product manager is required to develop and originate releases for Castle's prestigious new budget range. Astute repertoire acquisition knowledge will be essential to complement the creative exploitation of Castle's own extensive music archive.

### Export Sales Executive

An exciting opportunity now exists for a diligent individual to maximise and develop Castle's overseas budget audio business. Communication skills are pre-requisite for this role and existing global contacts would be advantageous.

Please forward C.V.'s to:

**Janet Dickens, Castle Communications Plc, A29 Barwell Business Park, Leatherhead Road, Chessington, Surrey KT9 2NY.**

## the Complete Record Company Ltd.

The UK's leading specialist distribution/marketing company has a vacancy for an **ADMINISTRATIVE ASSISTANT** to assist us with release information, customer relations and a whole lot more.

This position will ideally suit a motivated achiever with good computer skills who wishes to learn all about the business.

Please forward your CV without delay to:  
**Helen Moore, The Complete Record Company Ltd, 12 Peppy Court, 84 The Chase, London SW4 0NF**  
 Tel: 0171 498 9666, Fax: 0171 498 1828

## the Grapevine label

### seeks a MARKETING MANAGER

We are looking for someone with a minimum of two years experience, knowledge of a variety of music genres and experience of budget control.

The successful applicant will have good motivational and organisational skills and a confident and creative personality.

Please send CV and current salary details to  
**Paddy Prandegant, The Grapevine Label, 12 Oval Rd, London, NW1 7DH**

### THE RECRUITMENT CONSULTANTS TO THE MUSIC INDUSTRY

#### PRESS & PR MANAGER CIRCA £34,000

Creative, energetic person with a degree in an appropriate Press & PR professional. Must have excellent verbal, radio, radio & audio reviewing skills. Music background preferred.

#### PA CLASSICS £17,000

Second Business Producer assisting promotional work & press with local music managers, clubs, festivals, club, sub, established & newly acquired with good radio knowledge. No previous experience.

#### INDIE SEC £19,000

Excellent opportunity for a lively, 'can do' young secretary to a team from which great and exciting indie labels. As integral to the day-to-day activities of the company. Computer literate, 50+ mph typing.

#### EXEC PA £25,000 neg

To support remote office, financial CEO within the industry. Some executive skills and written proposals and excellent organisational skills. All the above roles require music industry experience at senior level.



### Warp Records are looking for a Talent Scout

The right person will be

- Obsessed by music, broadminded and love originality and attitude.
- Able to spot artists rather than tracks, not afraid to go against current trends.
- A regular record buyer
- Willing to travel the country.

If this is you please apply in writing only for an application form to:  
**Personal, Warp Records Ltd, 210-218 West St, Sheffield S1 4EU**  
 or [personnel@warp-net.com](mailto:personnel@warp-net.com)

## handle

Headline Recruitment 0171 935 3585

### Middlesex University Students' Union



#### Entertainment's Administrator

Salary range £13,500-£15,000

MUSU has 3 venues and boasts some of the biggest student events in the UK.

We are seeking a skilled individual to work alongside the Ent's manager in our busy Ent's dept. The successful applicant will have good admin skills, experienced of technical production management, and be computer literate. (Graphic package experience an advantage). To apply, send a letter of application and CV by 6th February to:

**Linda Heath, @ MUSU, Trent Park, Bramley Rd, London N14 4YZ**  
 Tel: 0181 362 6450 Fax: 0181 440 5944

## A&R SCOUT REQUIRED

FOR NEW INDEPENDENT RECORD LABEL LINKED WITH MAJOR

Enthusiasm and willingness to travel essential, along with a keen knowledge of the current music scene. Previous music industry experience preferred.

Salary by negotiation.

Send C.V. to:

**Box No 102, Fourth Floor, 8 Montague Close, London SE1 9UR**

Ambers Recruitment is Europe's leading recruitment company for the leisure/entertainment industry. Clients include B&W, EA, Eden, Slay and Virgin.

#### UK Product Manager

£28k + bonus + car + benefits  
 A leading UK chip producer, developer and distributor of interactive entertainment software for a variety of hardware platforms. Duties include: Commissioning of the launch and product management of a portfolio of PlayStation and PC CD-ROM games. Formulation of UK marketing plans and budgetary control. Ref: 1390

#### PR Manager

£25k + bonus + benefits  
 A leading UK chip company involved in product development and publishing for new and emerging multimedia technologies, with an PC CD-ROM, console and on-line operations require a dynamic individual to generate and manage press and industrial communications with end users and retail chain customers concerning the company and its products. Ref: 1433

Call Richard Giddens at Ambers Ltd, The Old Rectory, Esheridge, Southampton, SO5 1JH, Tel: 0800 711122 Fax: 0800 711122 e-mail: [recruitment@ambers.com](mailto:recruitment@ambers.com) Visit our web site with over 200 vacancies: <http://www.ambers-recruitment.com>

## THE TOWN HOUSE MAINTENANCE ENGINEER REQUIRED

Town House Recording Studios are looking for an experienced Maintenance Engineer.

Please send C.V. to:

**Martin Bastin**

**The Town House**

**150 Goldhawk Road, London W12 8HH**  
 All enquiries will be strictly confidential

## career moves

IF YOU ARE LOOKING TO MOVE OR RECRUIT:

WE RECRUIT EXECUTIVE AND PERSONAL ASSISTANTS, SECRETARIES, RECEPTIONISTS, ROYALTIES AND COPYRIGHT ADMINISTRATORS TO A LARGE PROPORTION OF THE MAJORS.

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 fax 0171 434 0297 (Rec Cons.)

FACULTY OF LEISURE & TOURISM

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£15,872 - £26,211 (bar) £28,518 pa

Required to teach law to HND, degree and postgraduate level within the Faculty. You should have experience of, or an academic interest in law in the context of music management. You will be required to teach on a range of new and established programmes, assist in course management and support student research projects.

You should have a first degree in law or a professional qualification as either a solicitor or barrister, together with a Masters degree in law or associated discipline. Publication, teaching experience and an interest in international law would also be an advantage.

Job Ref: 97/225/MW.

Closing date: 2 February 1998.

For an application form and job description, please contact The Personnel Department, Buckinghamshire Chilterns University College, Queen Alexandra Road, High Wycombe, Bucks HP11 2JZ, or telephone (01494) 603037 or (01494) 605011.

Email: joldcorn@buckacol.ac.uk



Buckinghamshire Chilterns  
UNIVERSITY COLLEGE

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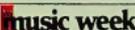
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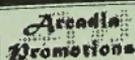
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