

music week

For Everyone in the Business of Music

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Gallant quits Asda for PolyGram role

by Paul Williams

Asda's head of music Steve Gallant, who has doubled the supermarket's music sales in just three years, has been poached by PolyGram to become its new commercial director.

The 37-year-old-retailer, sometimes a controversial figure over his highly-competitive pricing campaigns, is set to take up his new role around April or May, reporting directly to PolyGram chairman and CEO John Kennedy. He replaces Tony Pyle whose future position PolyGram was unable to confirm last week.

Neither Kennedy nor Gallant was willing to comment last week on the appointment, which has emerged as newly-released figures show a huge hike in Asda's music and video sales. In the nine weeks to January 3, year-on-year sales were up 23.5% to £47m, with sales of music alone in the first two

weeks of this year rising by around 50% compared with 12 months ago.

Virgin Our Price marketing director Neil Boote, a former colleague of Gallant's at Our Price, describes his appointment as a very good move for PolyGram because he brings together a sharp business mind with a real passion for music. "He's very commercial. He's very bright and he knows and loves music," he says.

Gallant's retail career began in 1981 when he joined Our Price as a sales assistant, working his way up to manager before being brought into head office in 1988 as buyer for music and video. He became Asda's category controller for entertainment in July 1994.

His three-and-a-half year period at the supermarket has seen a dramatic increase in its music sales, rising from £20m in the year he joined to £78m last year. Its market share over the same period has risen from 2% to around 8%

for singles and 6% for albums, reflecting an increase of at least 20% in music sales every year for the past four years.

Gallant's efforts to increase sales have sometimes placed him at the centre of controversy, particularly with independent retailers who have accused him of creaming off their profits with a series of in-store campaigns, such as a VAT-free offer across Asda's music range.

However, he has also forged increasingly close relationships with record companies, demonstrated by an increase in their co-operative spend with the supermarket by 60% year-on-year last Christmas.

Boote says Gallant has been highly successful at Asda by knowing his customer base and matching it with the right product offer. "There's such a huge range of music available and it's a bit of a minefield to choose the right product, but Steve knows his music and he's tapped into a specific niche," he says.

Southgate poised to take a backseat

The future of EMI chairman Sir Colin Southgate remains the subject of intense speculation following suggestions that he is poised to relinquish day-to-day control of the group.

High-level EMI insiders leaked a plan at last week's Midem which could pave the way for Southgate to become non-executive chairman of the group, handing control to CEO and president of EMI Music Jim Ffield.

EMI would not confirm that Southgate is taking over the non-executive chairmanship role from Sir Peter Walters. "No decision has been made, but it would be a logical progression," says a group spokesman.

Commentators say Southgate has now played his part by steering the group from a sprawling conglomerate through to the successful demerger. "Perhaps it is now time to give control to the music men," says one.

The news comes as EMI issued a profit warning and announced it was about to trim its artist roster and its operations in south east Asia. The group is forecasting a £25m fall in operating profits for the coming year.

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Atlantic founder Ahmet Ertegun followed Quincy Jones, Clive Davis and his brother Nesuhi in receiving Midem's Man Of The Year award in Cannes last week. The award, which coincides with the 50th anniversary of Atlantic, recognised Ertegun's "magic touch" with music which has seen him work with such global stars as Aretha Franklin, Led Zeppelin and the Bee Gees. Midem chief executive Xavier Roy described the 75-year-old Ertegun as a living legend when he presented him with his award at a dinner at Cannes' Carlton Hotel. Midem news, p4 5



MCPS trial boosts on-line music

The distribution of music via the internet looks set to take a significant step forward with the launch of a Europe-wide project seeking to set standards for copyright management systems. In March MCPS will embark on a trial aimed at establishing a system for identifying and licensing sound recordings for use on the internet which is both secure and minimises the risk of copyright abuses.

A lack of confidence in internet security is often cited as a reason for not moving to digital distribution. A successful trial would go some way towards convincing the music industry it has a system that can protect its interests. However, there will still be

other hurdles to overcome.

Jeremy Silver, VP of interactive media at EMI, identifies three factors holding back on-line distribution: bandwidth, a lack of consumer research and confusion over systems for licensing copyrights. But he adds, "It is promising that someone is looking at one of them."

Keith Hill, strategy and development manager for new technology at MCPS, says, "I think this is a very important step forward for the music rights community as it will give record companies the confidence to look at the internet as a serious mechanism for distribution music."

The trial is part of the EU-funded

Imprimatur project, which is aiming to establish standard copyright management systems for a whole raft of industries using text, imaging or audio in an electronic format. Members of the core Imprimatur group include telecom companies, library associations and music industry groups such as Ciscac.

For the trial MCPEP has teamed up with Liquid Audio, one of the biggest suppliers of digital distribution systems to the record industry. "Liquid Audio had approached us to make sure they could meet the requirements for legally distributing music. The intention of this project is to make sure it will integrate with other music distributors," says Hill.

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▶▶ LABELS LINE UP TO SIGN EUROVISION CONTENDERS-p3 ▶▶▶



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Newcastle wins bid to host Sound City '98

After three years of lobbying Newcastle has been selected to host Sound City '98, seeing off stiff competition from several other cities.

This year's event, which takes place from October 24-31, is expected to feature an expanded programme of 300 gigs and live music broadcasts by Radio One.

Matt Priest, Radio One's events manager, says Newcastle is an ideal site for the festival because of its strong infrastructure. "Sound City only works if the local music scene is strong and there are enough well-supported venues," says Priest. "Newcastle has been considered before, but now seems the right time."

Priest says it is too early to release details of headlining bands or key speakers at the event, but he expects director of BBC Radio Matthew Bannister will play some part. Around four venues will serve as sites for Radio One's live broadcasts - on Steve Lamacq's Evening Session, the John Peel Show and weekend dance programmes - with another dozen serving the fringe event. "We'll have more than 30 hours' live music, which is more than last year. But we also want to broaden the event to bring in elements such as music in film, comedy and books," he says.

Priest adds that workshops, which featured heavily at last

year's Oxford Sound City, would be expanded to give Newcastle a strong educational base. "I think Echo coming up to Oxford and helping with the demo tapes was a success. People came away with hands-on experience rather than just career advice," he says.

This practical element was welcomed by Dave Cross, a member of the Newcastle-based music collective Generator, which joined Northern Arts and the city council on the city's lobbying team. "The BPL/MU-sponsored educational element of the event will be very important because we recognise there are some skills the area needs," he says.

Labels compete to sign Eurovision contenders

by Robert Ashton

Record companies have begun the race to sign the pick of the eight songs selected for the semi-finals of The Great British Song Contest (GBSC).

The scribbles for the signatures of the tunes' writers (see box) started last week after a BBC jury whittled down a 20-strong Basca and MP4 shortlist.

With the standard declared the best, V&A's *Brum* label pounced first, snapping up the anthemic dance tune *I'll Never Be Lonely Again*. "It'll be good to have three in a row," says label boss Steve Allen. RCA is in the hunt, with A&R consultant Simon Cowell declaring an interest in two entries and EMI is also understood to be in the chase. Chrysalis Music already has three songs - *I'll Never Be Lonely Again*, *Give It Up* and *When We Were In Love* - on publishing deals.

GBSC music executive Jonathan King believes that for the first time all eight tunes may be placed with record companies before the four finalists are voted for on February 6. "There is a fan-

SONGS & WRITERS

Don't It Make You Feel So Good Paul Brown and Mike Connors
Give It Up Gary Benson, Livingston Brown and Lisa Miles

I'll Never Be Lonely Again Richard Louie and Stephen Christopher

Suddenly Tim Laws, Farrell Lennon and Simon May

When We Were In Love Stephen Rudden, Yoko Charles, Jay Williams, Greg Lester, Debbie Francis and Nick Whitecross

When We Were In Love Cheryl Parker and Nick Graham

Where Are You? Scott English, Phil Manakia and Simon Sirling

Wish You Were Here Dave King, Anita Madigan and Dave Major

tastic standard. They are more original and a lot more professional than previous years," says King, adding that two of his personally-sponsored songs have made the finals stage. The music consultant is also encouraged by the variety of song styles, which include contributions from writers such as

Simon May, who wrote the Eastenders theme, and Scott English, the author of the 1971 hit - and precursor to Barry Manilow's *Mandy* - *Brandy*.

"We've got a gospel song in there, dramatic ballads and pop songs of various flavours and I think whoever wins is going to win Eurovision and go on to sell millions around the world," he says.

However, King has been disappointed at the slow response of some labels. "I think they have been retroactive rather than proactive using the contest as an A&R source instead of finding the songs themselves to enter," he says.

Each of the eight songs will be broadcast over a week starting from next Monday (2) on the Terry Wogan and Ken Bruce shows. Listeners to the Radio Two shows will vote for their favourite tunes on February 6 with each of the top four songs appearing on consecutive National Lottery Live shows starting from February 21. The winner, who will compete in the 1998 Eurovision Song Contest in Birmingham on May 9, will be announced on the Lottery show on March 21.

Spice Girls go it alone

Spice Girls have ended months of speculation by deciding not to appoint a manager. As earlier reported in *MM*, the band are setting up a London office, out of which several staff will work. Last week it was announced V2 production manager Nancy Phillips will be joining the team as management coordinator, working alongside Spice Girls' PA Victoria Williams.

Pinnacle revives Echo distribution deal

Pinnacle has re-established its partnership with Echo Records, two years after the label moved its distribution to Vital. Pinnacle's marketing manager Simon Holland says the move is a significant coup for the distribution group, which had originally handled the label's business when the Chrysalis-owned imprint was established in 1994. The first fruits of the new relationship will be the Feeder single *Suffocate* released on February 9. Pinnacle also recently struck a distribution deal with One Little Indian.

Sigerson takes Blackwell's Island role

The chairman's job at Island Records USA, left vacant by the departure of label founder Chris Blackwell last November, has been filled. Former EMI president and coo David Sigerson is taking over the role with John Barco, president of A&M associated labels since the beginning of January, becoming Island president - a role he previously held between 1993 and 1996.

Ferguson to leave restructured Mute

Mute general manager Andy Ferguson is leaving the company after reorganising himself out of the role at the independent label. The former manager, who was hired by Mute founder Daniel Miller over four years ago, was brought in to create a smoother-running outfit but says this work has now ended.

Galaxy gains new star presenter

The Galaxy radio network has pulled off a coup by persuading Boy George to host its first regular radio DJ slot. The former Culture Club singer turned club DJ will work the turntables for two hours with the show being broadcast at the weekend throughout Yorkshire on Galaxy 105, the Manchester area on Galaxy 102 and Bristol and the South West on Galaxy 101.

Sergeant Pepper voted all-time best LP

The Beatles' *Sergeant Pepper's Lonely Hearts Club Band* is the best album of all time, according to the Music Of The Millennium survey commissioned at the end of last year by HMV and Channel Four. The poll of 35,000 people included two other Beatles albums - *Revolver* and *The White Album* - in the top 10 and the Stone Roses debut *The Stone Roses* was at number two. A series of four five-minute shows, featuring the top 100 albums, will follow the Channel Four news each evening from tonight (26).

Cathouse Promotions

The promoter of The Verve at Glasgow Barrowlands was CPL (Cathouse Promotions Ltd) and not SJM. Concerts as reported in last week's BPI news review. Meanwhile *Q* is the UK's biggest-selling monthly music magazine and not as stated in last week's *MM*.

Robbie album goes platinum

Robbie Williams' *Life Thru A Lens* was certified platinum by the BPI last week as *The Charlatans' Tellin' Stories* and *Elvis Presley's Always On My Mind - The Ultimate Love Songs* reached the same level. *The Colour And The Shape* by the Foo Fighters became a gold album, while the Lighthouse Family single *High* reached silver status.

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Menzies plans sell-off as stores fight losses

John Menzies' struggling retail business could be in new hands by as early as next month.

The Scottish-based group, which announced last Thursday (22) it was selling its 232 stores, is already in detailed discussions with a potential purchaser and is expecting to complete a deal by the end of its financial year in April.

Group chief executive David Mackay has refused to name the possible buyer of the stores, 140 of which stock music, although he says negotiations are at an advanced stage and he does not expect there to be major closures or redundancies. The John Menzies name is also expected to survive an ownership change. While the group would not comment on speculation a management buyout was on the table for the chain, which is estimated to be worth around £50m, although managing director Steve Robinson is understood to be keen to stay on once any sale goes through.

Menzies' decision to sell the stores comes as newly-released figures show its retail operation recorded pre-tax losses of £11.4m for the six months to November 1997. However, its distribution business, which includes The, reported profits up 35.9% to £13.6m for the same period.



Country music aficionados are expecting a deluge of Carl Perkins material to find its way onto the market following the death of the singer, songwriter and guitarist last week. Ed Benson, executive director of the Nashville-based Country Music Association, believes the release of any Perkins material will be a fitting tribute to the artist, who wrote the *Fifties* classic *Blue Suede Shoes*. "Don't forget Carl was one of the principal advocates of fusing country and hillbilly music to create rockability, which was a very important in the evolution of rock'n'roll," he says.

COMMENT

Fono: opening eyes and ears to Europe

I guess somebody had to say it, and late last Tuesday night in a bar somewhere in Cannes somebody did: "I suppose now you've got this new fono magazine, you're not interested in us lot in the UK any more." Au contraire, mate.

Actually, one of the most fascinating things about putting together *fono*—besides discovering a wealth of artists and talent of which most of us in the UK are ignorant—has been putting UK music into context. And realising its true success.

For the record, *fono*'s figures show that the UK is by far the most successful talent generator in Europe. In 1997 UK acts took 42.1% of our Euro Hit 100, and last week the UK share was 10 points clear of its big rival, the US. But the funny thing is that—despite its exceptional record in exporting music around the world—the UK business is, for the most part, pretty terrible at working out what is going to work overseas.

With a couple of honourable exceptions, Britpop was a damp squib as far as Europe was concerned. And looking at the Euro Hit 100 for 1997, the most successful UK acts are a million miles away from what is thought to be cool and cutting edge. The reality is that the likes of Eternal, Texas and Lisa Stansfield are giving Europe exactly what it wants.

Far from losing touch with the UK, we hope that the launch proper of *fono* on March 18 will provide people in the UK—as much as those on the Continent—with a weekly reality check on what's working and what isn't. And if there's good music coming from the UK, we'll be there to support it.

But equally, by supporting the likes of Elisa and Nek from Italy, Alejandro Sanz from Spain, Sweetbox and the Rapsody from Germany and Eagle-Eye Cherry from Sweden, we hope to open British ears to a world of music which isn't British.

Steve Redmond

WEBBO

The times they are a changin'

My 100th column. Changes have been both small and drastic since my first dabblings at writing in 1982. The Brits, as last week's nomination list showed, has improved immeasurably. The electoral college for voting produces a result far more in tune with what the public expect than the previous system. And yet there's no pleasing some people. On GLR in London last week the nominees for best album were described as "predictable". I suppose that's because the list is pretty spot on. The same people presumably used to criticise the Brits as being out of touch.

Radio One has also changed enormously since I started writing. Six years ago it would have been odd if The Rolling Stones' latest single wasn't on the playlist—today, I sit here and wonder why Saint Olaf Me. After ignoring the first single from Bridges To Babylon (and effectively any other act over 40 just because of their age) Radio One has played the Deep Dish remix. Does that mean that all you have to do to get an older act back on to Radio One is to commission a good, trendy remix? I doubt it. I wonder if it would have played the Stones before the Status Quo court case? Interestingly, the Deep Dish remix isn't available on the single form of the single either—something else that wouldn't have happened six years ago. It's a situation that is backing off retailers on the other side of the pond as well, except over there is a plague of radio-only remixes not available on any commercial format which is leading to increasingly disgruntled punters and therefore retailers. The latter are presumably complaining that the singles they are given free haven't got the correct mixes on. I wonder if they'll start refusing the freebies?

I hope I'm still here in 2004. Maybe by then something will have been done about the singles chart.

Jon Webster's column is a personal view

MIDEM NEWS

Smith to use EU presidency to get tough on the pirates

Culture secretary Chris Smith last week reaffirmed the government's pledge to move forward with the Wipo copyright treaties and get tough on piracy during its six-month presidency of the European Union.

Smith, the first British minister to attend Mideem in its 32-year history, said in his speech that CD piracy was the toughest challenge facing the music business. He pointed out that one in three CDs in circulation today is pirate, a problem that cost the global industry \$8bn in 1996.

"One method of combating piracy is to put diplomatic pressure on countries producing the most pirate CDs to introduce adequate copyright laws and better levels of enforcement, for example as a pre-requisite of joining the EU," said Smith. "Encouraging this bilateral pressure is a presidential priority."

Another priority is to expedite discus-

sions on the draft EU copyright agreements in the hope that it can be agreed in and adopted ahead of schedule. "This in turn will speed up implementation of the Wipo treaties and put Europe in the lead as an example to the rest of the world," he said.

Smith spoke of the importance of interaction and collaboration between music and other creative industries and referred to the Music Industry Forum launched earlier this month.

Smith also said the government would be holding a European Audio-Visual Conference in Birmingham in April, titled *Challenges and Opportunities of the Digital Age*. Naveeti Rigg, director general of British Music Rights, says, "I think everyone is incredibly impressed that we have a minister who cares about the music industry. We now look forward to some positive action."



UK companies slam cut-price CD imports

The music industry's battle to stop parallel imports flooding the UK market was undermined at Mideem last week as a Belgian company openly offered CDs at massively reduced prices.

Forfeiting albums by acts such as Garbage, Madonna and the Prodigy were among those featured on order lists being given out by Music Machine which had marked the titles up in the region of £6.20 – around £3 cheaper than the UK dealer price.

Although Music Machine refused to be interviewed, the company confirmed it had been receiving increasing numbers of orders from the UK over the past year, taking full advantage of the strong pound's effect on UK/continental price differences.

Rmy label development manager Roger Quail, whose company will be handling distribution for the Garbage album with Pinnacle, says what Music Machine is doing is perfectly legal, but it causes extreme frustration to UK companies.

Songwriters, lyricists and publishers should get double the royalty percentage they do presently as the industry moves towards distributing music electronically over the internet, according to peer-union CEO Ralph Peer.

In his keynote Mideem speech—Music Publishing in the Year 2000 and Beyond—music publisher Peer predicted the division of income and its effect on pricing will be the single most important change for composers and publishers resulting from the transition. He said the current situation where less than 10% of what the consumer pays for a recording is divided between the authors, lyricists and publishers will become unacceptable.

"While it might be sensible to maintain the current mechanical rates during a period of transition, when distribution matures, such a low percentage of the price of product sold with no manufacturing and little distribution cost is

by Tracey Snell

Mideem looks set to confirm its reputation as a deal-making conference, with the government attending last week's event in Cannes reporting brisk business and the number of participants up slightly on last year.

According to figures released by Reed Mideem Organisation last Monday (10), almost 19,000 people would have attended by the end of the week, compared with 9,551 last year. The number of companies exhibiting was 1,965 – 65 more than in 1997.

The number of UK companies represented was 610, 49 more than last year, beating the US by a small margin to make it the best-represented country.

Peter Rhodes, managing director of Reed Mideem UK, believes culture secretary Chris Smith's visit coupled with the government's stated commitment to the industry was a big draw for UK companies this year.

"Not since Harold Wilson presented

sets the pa

CLASSICAL MUSIC TO GET

Classical music is to get a higher profile at future Mideem, the conference's organiser confirmed last week. "There will be more of a group presence for classical music at both Asia and Cannes," says Reed Mideem UK managing director Peter Rhodes. "Classical music is facing a revival and I think we can attract classical labels to Mideem."

Meanwhile, Christophe Blum, a director of

the Beatles with their MBEs as a British government afforded any kind of recognition to the British music industry," says Rhodes. "Smith's visit provides a focus and he not only met the Brits, he also met the Germans and the French."

Rhodes believes another reason for the UK's stronger showing this year was the desire to kick-start business following difficulties encountered by some sectors, particularly the Indies.

The conference hosted a Scottish music stand for the first time, featuring

Peer demands higher royalties in digital age

unrealistic," he said.

The collection societies had their opportunity to discuss new technology in the conference session, Can collecting societies survive beyond the digital frontier?

John Hutchinson, MCPS/PRS chief executive, spoke of the importance of collaboration between the European collection societies and the challenges of a level playing field. He said Gema, the German collection society, was "notable" among the societies who deduct money from the royalties due to UK composers in the guise of "social and cultural deductions".

The challenges of the new technology took centre stage at Mideem. It was discussed in six of the 15 conferences taking place during the week and numerous technology companies including Liquid Audio and Deutch Telecom were exhibiting.

Scott Campbell, managing director of MediaSpec, the UK agent for

Liquid Audio, whose customers include Aegean Records, says the industry is finally waking up to the digital age.

"The industry is starting to see the opportunities—the cost savings and the power of using it as a promotional tool. Technology is also getting attention at senior level. We are giving a board presentation to a UK major this afternoon," says Campbell.

Meanwhile, 3mv previewed its new internet ordering service at Mideem which will be launched in April and will allow customers to see instantly which releases are in stock, call up tracklists and artwork and play 30-second samples of selected tracks.

Among other companies showcasing on-line music distribution systems at Mideem were CD World, a Swiss firm which sells the Music Bank digital music warehousing and distribution system targeted at retailers.

SINGLE SALES BOOM AS VIRGIN TAKES

Composers plan London convention

London is to be the venue for the biggest-yet gathering of professional composers in Europe as part of a government-funded initiative aimed at encouraging closer co-operation between composers from EU nations.

In Tune In Europe will take place between May 20-22 at a venue which has yet to be confirmed. "The intention is to get European composers of all types of music to get together and establish a common voice," says composer David Stoll, who was at Midem last week to publicise the event which is being organised by the Alliance of Composer Organisations.

"It is the first stage of what is intended to be a long process," he adds. "It is quite new for composers to be working together in this way, particular in the classical field."

The pan-European forum is being jointly funded by the Department of Culture, Media and Sport and the European Community and is one of several events the government is sponsoring as part of its six-month presidency of the European Union.

It comes amid speculation of a merger between the three UK composer organisations - Basca, which has 2,000-plus members, the Composers Guild of Great Britain (600 members) and the Association of Professional Composers (270 members).

"Members of the three organisations are presently considering unification," says Stoll.

Up to 50 composers are expected to attend the three-day conference, with three representing each country.

It will begin with an open day involving all delegates, and then split into various composer streams - one for concert/classical, another for media (film and TV) and a third for pop. The groups will re-unite for a closing session.



Providing inspiration to up-and-coming British and Irish artists, Boyzone and Chumbawamba were among chart acts performing live at Midem. Boyzone (above) played on the opening night (Saturday) at the Danca D'Or III event held at the Palais des Festivals and are pictured with French pop band Alliage, who joined them on stage. The following evening, Chumbawamba (left) played to a packed house at the Martinez Ballroom for the EMI Night showcase.

ce in Cannes

HIGHER MIDEM PROFILE

Reed Midem in Paris, says Latin America will go ahead in Miami as planned and adds he is hopeful a declaration from Miami Beach officials securing its future at the location will be signed by the end of the month. The Latin America event was hit last year by a trade embargo on Cuba, leading to speculation that it may have to move to a different location.

eight companies. "I've been over to the stand and it looks like a couple of those companies are going to do be doing deals while they're here," says Rhodes. However, he acknowledges that Midem is more about making contacts than it is taking home firm orders. "Deals are done here but that's not what it is about," he says. "What's important at a market like this is to make as many contacts as you can."

Last December, Reed Midem published a survey showing the mean monetary value of the market to a UK

exhibitor to be around £250,000. Emma Dallas, Reed Midem sales executive, says it is likely a similar survey will be conducted again.

There were 15 countries participating for the first time this year, six from the African continent including Kenya, Madagascar and Zaïre. "It is the first time we've had a French-speaking African stand," says Christophe Blum, a director from Reed Midem's Paris office who adds that the concert programme also embraced South African music.

The number attending from the Far East was down, but Reed Midem dismisses fears that the economic recession in the region will adversely affect Midem Asia, taking place May 26-29. It believes many Asian companies have decided to wait for their local event, while the availability of DTI grants will encourage UK organisations to attend.

"There is a real opportunity with the economic crisis. People will want to spend money on things that last and music lasts," says Rhodes.

Busy British delegates highlight 'quality' deals

UK delegates have declared this year's Midem a success after securing a high number of deals and lining up others.

Many of the 610-strong British contingent say it was their most effective conference for several years with a continual stream of business meetings throughout the week.

"It's been very positive," says Pinnacle chairman Steve Mason whose company hired a boat by the conference venue to conduct its meetings. "There doesn't seem to be many time-wasters and there's been a big British presence this year which has given us a lot of opportunities," he adds.

Nick Leese, THR marketing manager, believes the overall quality of the dele-

gates this time was far better than in previous years with most attendees having a clear idea what they wanted to achieve. He says, "We've had full diaries all week and there have been very few people who have just turned up on the spot to see us. Virtually everything has been by appointment."

Danny Keene, deputy managing director of MCI, agrees that the quality this year has been high. "People want to do business here," he says.

Jon Beecher, attending his first Midem as Snapper Music ceo, says few people can now afford to be at the conference unless it is to do serious business. "Years ago people used to bring their staff down as a treat, but companies now are a lot

more restricted about who they can send," he adds.

Beecher says the conference has set in motion a North America distribution deal for Snapper which is likely to see the company setting up an office in San Francisco.

Independent Music Group chairman Ellis Rich says his company was offered around 50 catalogues during the conference, while Eagle Rock's first Midem was also very successful, finalising deals to release new albums from Jon Anderson, Mark King, Mike Peters and Then Jerico along with completing a deal with Festival Records to release all of Eagle's product in Australia and New Zealand.

IFPI agrees 9.1% rate with Biem

The IFPI and continental authors society Biem have finally agreed a standard mechanical royalty rate of 9.1%. The organisations reduced the rate from 9.306% of PPD at a meeting at Midem last week and agreed a three-year deal which begins retrospectively in July 1997. The previous agreement expired at the end of 1996 and was renewed quarterly while they were in dispute over levels of packaging and free goods discounts.

BMR seizes PR opportunity at Midem

British Music Rights stepped up its PR campaign at Midem. The group, which formed around 15 months ago and represents the interests of composers, songwriters and music publishers, spent the week meeting delegates to raise its profile. Nanette Rigg, BMR director general, says, "After 15 months we are still relatively unknown in the music business. The brand isn't so important, but the message behind it is."

Cavendish strikes world music deal

Cavendish Music, the media subsidiary of Boosey & Hawkes, has signed a contract with Melt 2000 under which it will represent the world music label's artists on a worldwide basis. It is the first time Cavendish has represented artists collectively from one label rather than signing individual composer contracts.

BPI in 'spot-the-pirate' initiative

The BPI joined forces with the IFPI at Midem to alert CD manufacturers on how to recognise pirate product and operators. Two BPI officers, head of operations David Martin and technical adviser Derek Varnals, were among an international contingent of six people visiting the 48 exhibiting CD manufacturers who were given a fact sheet detailing the obvious signs to spot when someone is trying to buy bootleg, counterfeit or pirate CDs produced.

URUSEI
YATSURA
hello tiger

New Single

February 9th • CD1 • CD2 • 7"



Chrysalis becomes a player again as signings boom, its fortunes round

If the past 12 months have seen new Labour triumph in spectacular fashion on the political stage, the success of new Chrysalis in the music world must surely rank as a comeback every bit as breathtaking.

For a couple of years ago the once-pride label founded by Chris Wright — which enjoyed hits with everyone from Blondie to Billy Idol and Steeleye Span to Spandau Ballet — showed signs of having become the industry's proverbial dead parrot. As John Cleese might have said: 'It's kaput, it's deceased, it's no more.'

The beginning of the end, in the eyes of Goliath-haters, was Wright's decision to sell half the company to EMI in 1989, followed by the sale of the remainder of his stake two years later. So when the multinational announced in 1995 that it would be absorbing Chrysalis it was widely seen as the end of the road for the label. Wright spoke emotionally of it being "a very sad day" and RIP notices appeared in the press.

But this particular obituary has proved somewhat premature, and the past year has seen Chrysalis rise from the dead to top the charts with White Town's 'Your Woman', notch up a

platinum-selling success with the Fun Lovin' Criminals' debut album, Come Find Yourself, and enjoy a festive smash with Robbie Williams' Angels.

"In the Seventies and Eighties, Chrysalis had a great run with acts such as Jethro Tull and Billy Idol helping to define those decades," says managing director Mark Collen, who joined from Parlophone in March 1996. "But it lost direction as it entered the Nineties and the EMI deal did Chrysalis few favours in the short term."

The appointment of Collen was the first real sign that EMI UK president and chief executive Jean-François Cailleau was serious about relaunching Chrysalis as a viable label. But Collen was under no illusions about the scale of the challenge. "When I took over, I inherited a near-dormant company, a skeleton staff and a handful of acts. Our profile was pitifully low."

"We had to start putting sense into things straight away. It was a painful period which involved rationalising the catalogue and letting some artists go. At the same time, we had to rebuild the label's credibility and rebuild it quickly. We had to build artists and break records. We had to get that act on."

Former Take That star Robbie Williams gave the label a much-needed hit with his cover of George Michael's Freedom. But the likes of other acts such as White Town and the Fun Lovin' Criminals has been just as critical to the repositioning of Chrysalis. Gordon Biggins, A&R director and general manager, says, "The success of the Criminals, in particular, has helped us change the perception of Chrysalis to the point where people are bringing their acts to us."

The past 18 months have seen Chrysalis build up its roster to 12 domestic and a handful of foreign acts. Some acts, such as former Go West star Peter Cox, were inherited from the old Chrysalis. There have also been a few high-profile signings, such as Simple Minds and Belinda Carlisle, and the setting up of a subsidiary label, Autonomy, for cutting-edge dance acts.

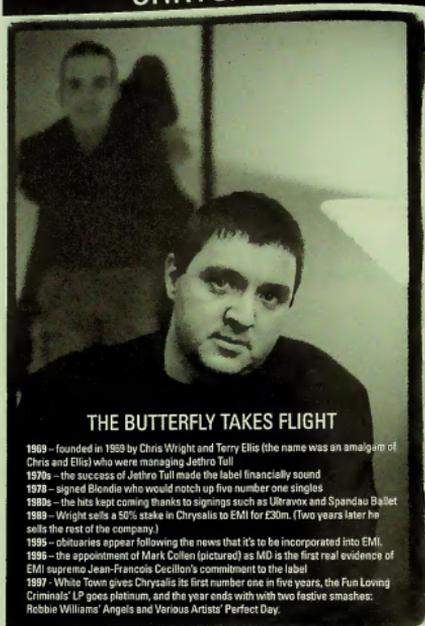
But the signings which best show the direction the new Chrysalis is taking are alternative pop/rock acts such as Catherine Wheel, Wireless, Radiator and Felice. "All four are making intelligent rock music, a market which Radiobabe have opened up enormously," says Biggins. The result is that Chrysalis now has a clearly defined role within the EMI group, according to Collen. "We're a frontline but leftfield label complementing rather than competing with our stablemates. We're not a boutique label."

In some ways the new Chrysalis, with a staff of 19, enjoys the advantages of both corporate and independent label status. For while it handles its own marketing, A&R, promotions and press, it can also draw upon the sales, distribution and financial muscle of EMI Group. But Collen stresses, "Culturally we're very different from the rest of EMI." He adds, "We're very team-focused and realise that it takes time to develop an artist."

This attitude is demonstrated in the

'We're a frontline but leftfield label complementing rather than competing with our stablemates. We're not a boutique label' — Mark Collen

CHRYSA LIS



THE BUTTERFLY TAKES FLIGHT

1969 — founded in 1969 by Chris Wright and Terry Ellis (the name was an amalgam of Chris and Ellis) who were managing Jethro Tull
1970s — the success of Jethro Tull made the label financially sound
1978 — signed Blondie who would notch up five number one singles
1989 — the hits kept coming thanks to signings such as Ultravox and Spandau Ballet
1989 — Wright sells a 50% stake in Chrysalis to EMI for £20m. (Two years later he sells the rest of the company)

1995 — obituaries appear following the news that it's to be incorporated into EMI
1996 — the appointment of Mark Collen (pictured) as MD is the first real evidence of EMI supreme Jean-François Cailleau's commitment to the label
1997 — White Town gives Chrysalis its first number one in five years, the Fun Lovin' Criminals' LP goes platinum, and the year ends with two festive smashes: Robbie Williams' Angels and Various Artists' Perfect Day.

THE ROBBIE WILLIAMS STORY

The biggest-selling Chrysalis act of the moment is Robbie Williams whose debut album, Life Thru A Lens, has sold west over 200,000 copies. However, its success was by no means guaranteed.

Following the hit singles Old Before I Die and Lazy Days, Robbie's LP debuted at number 11 in the charts in September 1997. A week later, however, it had slid to 25 and then went into freefall, so that by November it had dropped out of the Top 150 altogether. By then Life Thru A Lens was selling less than 2,000 copies a week (see graphic). "We were very disappointed," admits marketing director Richard Engler.

But two factors enabled the label to turn things around. First, the release of the festive single, Angels, which went on to sell 500,000 copies. Second, a post-Christmas £150,000 TV advertising blitz.

"We could have easily panicked," admits

label's approach to Robbie Williams. His debut solo LP, Life Thru a Lens, looked in danger of sinking without trace after briefly grazing the Top 20 late last year. But Chrysalis kept faith. Angels (the third single) went gold, a post-Christmas ad blitz has propelled the LP into the Top 10, and Williams has now been nominated for two Brit awards.

The old Chrysalis is 'kaput', deceased, no more" but following the achievements of the past two years,

LIFE THRU A LENS' SALES PATTERN



Engler. "But if we'd thrown a lot of money around in the run-up to Christmas, the album would have just got lost among all the greatest hits packages."

Now Life Thru A Lens has acquired a momentum of its own and Engler believes that plus heightened promotional activity in coming weeks together with a fourth single — Let Me Entertain You, out in March — and a possible Brits appearance by Robbie could turn the album double platinum.

Collen is understandably bullish about the future. "We're building a new roster of superstars," he declares. "Our job is to maximise the appeal of Robbie and the Fun Lovin' Criminals and break new acts. What's more, I think Peter Cox has enormous potential. Simple Minds are very relevant and viable for the Nineties and Belinda Carlisle is going to make a big impact. In short, 1998 is going to be the year the new Chrysalis comes of age." York Mercury



Lily's

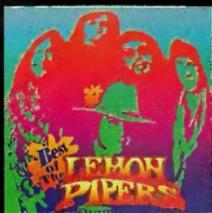
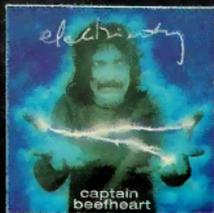
A Nanny In Manhattan

February 9th • CD • MC • V*

As Featured on Levi's TV Ad

London Show • February 10th • Blue Note • Boston Square





BUDDAH RECORDS

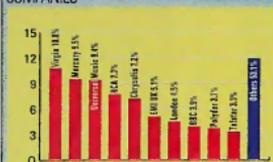


The greatest hits from Buddah Records are now on our label. Some of the finest music ever made. Original recordings by the original artists. Available exclusively at low price from **CAMDEN**



SINGLES: QUARTERLY SNAPSHOT

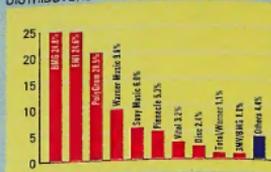
COMPANIES



CORPORATE GROUPS

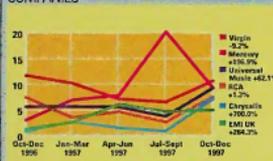


DISTRIBUTORS

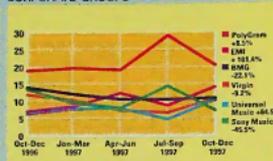


SINGLES: 12-MONTH TREND

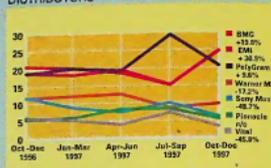
COMPANIES



CORPORATE GROUPS



DISTRIBUTORS



Virgin ends the year

In a quarter of extraordinary single sales, it was Virgin which emerged as the

TOP SINGLES	
1	BARBIE GIRL Aqua [Universal]
2	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 Elton John (Rocket)
3	PERFECT DAY Various Artists (Chrysalis)
4	TELEUBBIES SAY EH-OH! Teletubbies (BBC Worldwide)
5	TORN Natalie Imbruglia (RCA)
6	SPICE UP YOUR LIFE Spice Girls (Virgin)
7	NEVER EVER All Saints (London)
8	TOO MUCH Spice Girls (Virgin)
9	AS LONG AS YOU LOVE ME Backstreet Boys (Jive)
10	BABY CAN I HOLD YOU/SHOOTING STAR Boyzone (Polyd)

TOP ARTISTS	
1	AQUA
2	ELTON JOHN
3	VARIOUS ARTISTS
4	SPICE GIRLS
5	TELEUBBIES
6	NATALIE IMBRUGLIA
7	ALL SAINTS
8	JANET JACKSON
9	BOYZONE
10	BACKSTREET BOYS

TOP PRODUCERS	
1	JAMIE DELGADO/RASTED/NORREEN
2	MARTIN
3	THE MUSIC SCULPTORS/MIKHART
4	MCRIDE SHAND/JAMES
5	THORNALLEY
6	STANNARD/ROWE
7	McVEY/FIENNES
8	ABSOLUTE
9	MARTIN/LONDON
10	LIPSON/WRIGHT

DATA SOURCE	
Compiled by ERA from Millward Brown	
figures. Survey based on a weekly sample of singles sales and full-price and mid-price album sales through 1,000 UK outlets from October to December 1997 inclusive.	
Minimum prices for LP and cassette albums £2.95; £4 for CDs.	

Source: © CIN.

SINGLES

The closing period of 1997 was an incredible three months for singles sales. It boasted the biggest-selling single of all time, two other million-selling releases and several others which edged impressively close to the magic seven-figure mark.

But, although a handful of companies could rejoice in such amazing sales achievements, it was another company falling outside the exclusive million circle which claimed the overall singles crown. Mercury, which had passed over the title to Mercury for the year's second and third quarters, returned to its more familiar position at the top of the rankings with a 10.8% share, its best showing for 12 months.

Leading the way for the company were the Spice Girls who fought off a media backlash by landing two number ones and, subsequently, two entries in the overall Top 10 with Spice Up Your Life and Too Much coming in at numbers six and eight respectively. Between them, the two singles gave the group more than 1.2m singles sales in the quarter, although their first hit from the Spiceworld album had to settle for just a solitary week at number one, their shortest residency to date. In addition, Janet Jackson also gave Virgin two big hits with Together Again at number 14 and Got 'Til It's Gone at number 26, a feat repeated by The Verve coming in at number 31 with Lucky Man and number 36 with The Drugs Don't Work.

Mercury, champion for the two previous quarters after landing enormous hits with Hanson's MM2mp and Elton John's double A-sided charity hit, had to settle for second place this time with 9.5%, more than half of quarter three's share, but still representing a 196.9% year-on-year increase. Elton John's single, which overtook Band Aid's Do They Know It's Christmas? in the quarter to become the biggest-selling single yet in the UK,



AQUA

came in as the period's number two as it added another 1.6m units to its total. Mercury, however, managed only one other hit in the quarter's top 40, showing up at number 33 with Hanson's I Will Come To You.

The period was an especially healthy one for pop and best illustrated by Aqua's Barbie Girl which topped the Spice Girls from the top of the chart, spent four weeks at number one and sold nearly 1.6m units by the end of the year to become the quarter's biggest seller. Also establishing itself as one of the 20 biggest-selling singles of all time in the UK, it saw Universal's year-on-year performance increase by 62.1% to 9.4% to take third spot.

Although managing director-less, RCA was far from being hit-less in the period, increasing its market share by 275% from the previous quarter to take fourth place with 7.7%. Its biggest success came from Natalie Imbruglia whose debut single Torn spent its first three weeks at number two and finished as number five overall.

Despite finishing one place lower at five, Chrysalis experienced an even greater market share rise than RCA, going up 720% on quarter three and 700.9% year-on-year to clock up a 7.2% share for the quarter. The big increase was largely down to the Children In Need-supporting Perfect Day, number

three of the quarter and another million seller, but it did also enjoy the biggest Take That solo hit to date with Robbie Williams' Angels at number 15.

The Williams hit was one of a number of singles in the quarter building up notably long runs at the top end of the chart, as was Chumbawamba's Tubthumping which spent 11 weeks in the Top 10, five of them in the closing quarter. It formed part of a strong showing for EMI UK which, despite not managing one hit in the period's Top 15, had enough sizeable hits to finish in sixth place with 5.1%. Among those helping it to a 264.3% year-on-year rise were Hanson's I Will Come To You, EMI's Angel Of Mine (18th) and the Positive release Choose Life by PJ Project featuring Ewan McGregor (20).

BBC Worldwide music could only claim one hit in the quarter but was its size it managed a 3.9% share on its own, giving it the BBC eighth place. The Teletubbies' Teletubbies Say Eh-Oh! sold a staggering 901,000 units in just three weeks to become the quarter's fourth biggest hit.

On the corporate rankings, PolyGram continued to reign supreme with its 20.5% share, 6.4% more than nearest rival EMI. EMI's jump to third came with a 101.4% year-on-year rise, buoyed by the strong performance of both EMI UK and Chrysalis, while BMG held on to third spot with 10.9%, marginally ahead of Virgin which moved from fifth to fourth place.

Meanwhile, PolyGram's incredible lead as the third quarter's biggest distributor was evaporated three months on as BMG up 24.8% and EMI on 24.6% pushed it into third place.

Overall, quarter four had an incredibly difficult act to follow after the sales phenomenon of Candle In The Wind 1997 during the previous three months. But, on the back of a couple of million sellers and a number of other huge-selling hits, it proved more than a worthy successor to quarter three.

Paul Williams

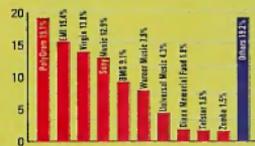
MUSIC WEEK 31 JANUARY 1998

ALBUMS: QUARTERLY SNAPSHOT

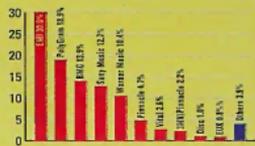
COMPANIES



CORPORATE GROUPS

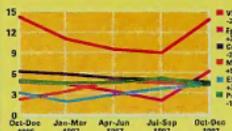


DISTRIBUTORS

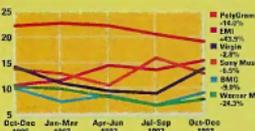


ALBUMS: 12-MONTH TREND

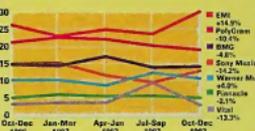
COMPANIES



CORPORATE GROUPS



DISTRIBUTORS



as it began: at the top
the top company – a feat it was able to repeat for the 11th time in albums

ALBUMS

It was the same name at the top of the company rankings, but the manner in which it achieved pole position was a totally different story to quarter three.

Then Virgin, reigning supreme for a 10th consecutive period, had to rely on a combination of its compilations might and several albums released in 1996 to stop Creation getting hold of the title it has come to make its own.

But it was an all-new line-up of releases led by The Verve's Urban Hymns and Spice Girls' Spiceworld which saw the company make it 11 in a row as it widened its margin at the top by 44.1% over the previous quarter to take a 13.8% market share.

The Verve and Spice Girls albums were the two biggest-selling albums of the quarter, while Virgin could also rely on several other new albums, including Janet Jackson's The Velvet Rose (29th), as well as two of last year's biggest albums, Spice Girls' Spice at number 32 and George Michael's Older at number 37.

In quarter three Creation, hosted by the phenomenal sales of Oasis' Be Here Now, was Virgin's closest challenger, but it was absent this time from the Top 10. Instead, the market-leader's nearest rival was Epic which tripled its share on the third quarter to 6.3% on Let's Talk About Love (third album), Let's Talk About Love (third album), and two highly-successful best of packages from Wham! (fifth) and the Lightning Seeds (13th). Among its new acts, Finley Quaye was most impressive, landing the quarter's 27th biggest album with Maverick A Strike.

Columbia continued a healthy showing for Sony by taking third spot, but its 4.7% showing was some 1.6% down on its sister company. Barbra Streisand, partly on the back of her biggest hit single for 17 years, gave the company its best success with Higher Ground at number 22, while Mariah Carey's Butterfly finished at number



THE VERVE

35. Mercury continued to be one of the most consistently-performing companies of the year, a situation matched by its biggest album of 1996, the four-times platinum White On Blondes by Texas, which finished sixth of the quarter as Mercury came in with a 91.3% year-on-year rise and a 4.4% share to finish in fourth place.

Among its other successes were Elton John's The Big Picture, which finished 16th but could come nowhere near matching the massive sales of his single, John's Love Songs collection (36th), Metallica's Reload (43rd) and New Forms by Roni Size/Reprazent (48th).

The Christmas tradition of a Now! album being number one in the compilation chart helped EMI TV to joint fifth place with 4.3%, equaling one of the other Now! partners. EMI TV's EMI's compilation venture with Virgin was responsible for 10 of the 20 biggest compilations of the period, while PolyGram TV's success also spread to the artist album chart, including the joint PolyGram release The Very Best Of by Tam J (46th) and the joint Mercury release Whatever You Want – The Very Best Of by Status Quo (66th).

Parlophone, which had enjoyed three number one albums earlier in the year,

turned to its lucrative back catalogue for its two biggest releases of the quarter which helped it to a 4.0% share and seventh place. John Lennon's Lennon Legend – The Very Best Of proved to be the most successful with a number nine placing, with Queen's Queen Rocks finishing two places ahead of OK Computer by Radiohead at number 26.

Back catalogue also helped ninth-ranked WEA to its biggest success of the quarter with Enya's Paint The Sky With Stars – The Very Best Of at number 10, 31 places ahead of its next release, Much Love by Shola Amos.

PolyGram's lead at the top of the corporate listings was cut back from 6.9% to 3.7% as it lost out to both EMI and Virgin. EMI pulled off its best market share showing of the year with 15.4%, representing a 43.9% year-on-year increase, to leap over Sony into second place, while Virgin's 13.8% share was enough to give it third spot.

Elsewhere, there was a new name in the Top 10 rankings – the Diana Memorial Fund, which finished in eighth place with 1.6% through its one and only release, Diana Princess Of Wales – Tribute. The album was the second biggest compilation of the quarter, shifting 703,000 to finish nearly 22,000 behind Now 38.

It was a fantastic fourth quarter for EMI's distribution operation which not only held on to first place, but increased its lead over second-placed PolyGram by 85% from the previous quarter. Taking an incredible 30.9% share, EMI pulled off a 14.9% year-on-year rise as PolyGram had to make do with 18.9%. BMG held on to third place with 13.9% as Sony gained the advantage to swap places with Warner for fourth place.

In all, while sales were narrowly down on last year's record-breaking period, it was a quarter of dramatic comebacks and highly-successful best-ofs as emphasised by both The Verve and Texas and Wham! and Janet Jackson. Paul Williams

TOP ARTIST ALBUMS

- 1 URBAN HYMNS The Verve (Hut)
- 2 SPICEWORLD Spice Girls (Virgin)
- 3 LET'S TALK ABOUT LOVE Celine Dion (Epic)
- 4 GREATEST HITS Eternal (1st Avenue/EMI)
- 5 THE BEST OF WHAM! (Epic)
- 6 WHITE ON BLONDE Texas (Mercury)
- 7 POSTCARDS FROM HEAVEN Lighthouse Family (Wind Card/Polydor)
- 8 JONAS MEACHAM (Mercury)
- 9 LENNON LEGEND – THE VERY BEST OF JOHN LENNON (Parlophone)
- 10 PAINT THE SKY WITH STARS – THE BEST OF ENYA (WEA)

TOP ARTISTS

- 1 THE VERVE
- 2 SPICE GIRLS
- 3 CELINE DION
- 4 ETHERNAL
- 5 LIGHTHOUSE FAMILY
- 6 TEXAS
- 7 WHAM!
- 8 OASIS
- 9 M PEOPLE
- 10 JOHN LENNON

TOP PRODUCERS

- 1 YOUTH/THE VERVE/POTTER
- 2 STANNARD/ROWE/ASBOLITE
- 3 MARTIN FOSTER/WARKE
- 4 ANASTAS/ROBBERG/HART
- 5 KARLINS/WILSONS/LOWMIS/KULLING/FARACHER/GOLDEN
- 6 MICHAEL BROWN/WARTER/DOUGLAS
- 6 TEXAS/HEDGES/STEWART/RAE & CHRISTIAN/BODLERHOUSE BOYS
- 7 PEDEN
- 8 M PEOPLE
- 9 LENNON/ONO/SPECTOR/DOUGLAS
- 10 RYAN

TOP COMPILATIONS

- 1 NOW THAT'S WHAT I CALL MUSIC! 38 (EMI/Virgin/PolyGram)
- 2 DIANA PRINCESS OF WALES – TRIBUTE (Diana Memorial Fund)
- 3 THE ANNUAL 11 – PETE TONG & BOY GEDRGE (Ministry Of Sound)
- 4 THE FULL MONTY (OST) (RCA Victor)
- 5 THE GREATEST HITS OF 197 (Taurus TV)
- 6 THE BEST 50 ALBUM IN THE WORLD... EVER! (Virgin)
- 7 HUGE HITS 1997 (Warner/epic/Global TV/Sony TV)
- 8 NOW DANCE 97 (EMI/Virgin)
- 9 A PERFECT LOVE (www.epic.com/Global TV)
- 10 THE BEST... ANTHEMS... EVER! (Virgin/EMI)

SINGLES

FEEDER: Suffocate (Echo ESD052). There are shades of Suede on this radical reworking of this track from last year's debut album. The follow-up to High is an atmospheric rock track that should gain them further acclaim. **□□□**

SAVAGE GARDEN: Truly Madly Deeply (Columbia XPCD 838). The Australian duo are having huge success at home and in the US where this track topped the *Billboard* Hot 100; the UK is a little less keen. But this luscious pop ballad should attract airplay and sales. **□□□**

AIR: Sexy Boy (Virgin VSCD21672). The track which on radio pushed Air's *Month Safari* LP into the Top 10. Sexy Boy is uncharacteristically uptempo with its wocdered lyrics and driving Rocc Music/Bowie/ELo sensibility. **□□□□**

SHOLA AMA: Much Love (WEA WEA154CD). Following her Brits nominations, Shola disappoints on this average soul groover in which the songwriting lets her down. **□□□**

STRANGELOVE: Another Night In (Food CF00FD110). Their best offering so far, this is a re-recorded version by Langer and Winstanley of this quirky piano-led pop charmer with a singalong chorus. It could be their first Top 20 hit. **□□□□**

HURRICANE #1: Only The Strongest Will Survive (Creation CRESCD285). This is a pleasant, tasty and useful offering in an altogether mellower vein which should build on the success of the Top 20 hit Step Into My World. **□□□**

STEREOPHONICS: Local Boy In The Photograph (V2 VRS001263). With a string of modestly successful and acclaimed singles behind them, the Welsh band turn in a dazzler of a tune that has all the elements to break the Top 20. Will build on the back of their NME headline tour. **□□□□**



CELINE DION: STUNNING VOCALS



THE LILIES: ENDEARINGLY IDIOSYNCRATIC

DLIEWILI: Satas Polaris (Deceptive BlueF17). This is an adrenaline-fueled live favourite featuring hypnotic verses, unsettling bars and a storming chorus from the recent Food Records signing, taken from their mini-LP *Captain on Dogspite*. **□□□□**

THE SPACE MONKEYS: March Of The Scarecrows (Factory FACD 263). Currently experiencing greater success in the less familiar-obscure US, the fact that the Space Monkeys are influenced by the dead and buried baggie era won't help at home. It's a shame, as this is competent, radio-friendly pop. **□□□**

THE LILIES: A Nanny In Manhattan (Ché CHE7CD). This rerelease to tie in with a Levi's ad is taken from the acts' Better Can't Make Your Life Better, which meshes Beach Boys and Byrds jangling and harmonies with US post-CBOBs pop into their own endearingly idiosyncratic songs. **□□□□**

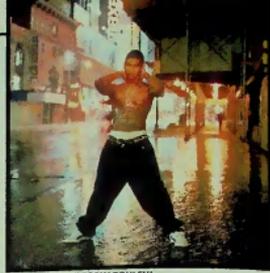
GRANDADY: Everything Beautiful Is Far Away (Big Cat ABB153CD). The US lo-fi unit's first UK single is a quirky and irresistible taster for their superb debut LP *Under The Western Freeway*, released last November. **□□□□**

URUSHI YATSURA: Hello Tiger (Ché CHECD78). This is more of a late-Piccadilly riff-riff from the young Scots than previous Sonic Youth-meets-Pavement efforts, and subsequently not half as memorable as the B-sides. **□□□**

IL COGLI: Father, 4,3,2,1 (Del Jam/Mercury SWS252). Lil' Cool adopts a moving, personal tone for the gospel-based Father, closely echoing George Michael's Father Figure, then moves underground with Redman and Method Man on club hit 4,3,2,1. **□□□□**

DJ QUINCY JAVIER: Planet Love (Positive CDDV 88). After his top 16 successes in '97 with *Belissima* and *Free*, Orhan Terzi has created an effective but unexceptional slice of pop dance which should attract clubbers with its screeching synth stabs. **□□□**

FUSELAGE: Put Your Feet Down EP (Kahuna Cuts KCUTS 003). This jazzy big beat four-



USHER: EFFORTLESSLY SOULFUL

tracker benefits from a live drum sound and Sixties Hammond organ stylings, working best in the Sol Brothers remix of *Sieze The Time*. **□□□□**

DIVE: *Boogie (WEA SAM 3166)*. A massive, funky b/wine dominates this Italian disco-style house track, currently storming up the RM Club Chart. **□□□**

BULLYRAG: Learn To Live (Vertigo BYRCD2). This furious heavy rock rant in a RATM vein suggests despite Bullyrag's growing allegiance of fans they have the ability to perform but maybe not to develop their own sound. **□□□**

JAY-Z feat. GWEN DICKEY: *Wishing On A Star (Northwestside 1432152242)*. This cover keeps close to the original with Dickey's vocals leaving Jay Z to add a Nineties feel with his rap. This should prove to be his most successful hit yet. **□□□□**

THE BLUE TONES: *Solomon Bites The Worm (Superior Quality BLUE 7)*. Far from a slight return, The Blue Tones will win over many of the sceptics with this engaging new indie pop single from their forthcoming album. **□□□□**

BADLY DRAWN BOY: *Badly Drawn Boy (Twisted Nerve TND02)*. Damon Gough lies somewhere between Beck and Monkey Mark on this enthralling EP. Imminent signing beckons. **□□□□**

SINGLE OF THE WEEK

CELINE DION: *My Heart Will Go On (Epic) (665547-2)*. The theme song from the hit movie *Titanic*, Dion delivers another stunning vocal on an Irish-style production by Walter Afanador and James Horner. A major hit. **□□□□**

ALBUMS

JAMES HALL: *Let It Come Down (Hit CDHUT47)*. The gifted Smashing Pumpkins axe-horner has made a gorgeously understated bittersweet acoustic-based album, drenched in wide-eyed romanticism even if a little samey throughout. **□□□□**

VARIOUS: *The Distinctive Sound Of House Vol. 2 (Distinctive DISDCD38)*. This funky

house selection by Richard Ford collects the Distinctive label's recent output and includes mixes of hits by Gant and Karen Young. **□□□□**

VARIOUS: *Basic Beats Volume 3 (Skint BRASSICCD)*. This collection of mostly unreleased material from the Skint stable showcases its wealth of big beat talent, from Fawcett Slim to Lo-Fidelity Allstars. **Abrasive. □□□□**

NICK HEVILLAND: *The Apple Best Creation CRECD103*. The former Haircut 100 singer sounds very earnest on this vaguely Beatles influenced, rock pop album. But it lacks the perfect pop thrill of previous album *Tangled*, and becomes bogged down in clichés. **□□□**

COME: *Gently Down The Stream (Domino WY 43)*. The US indie rock outfit's fourth album is their best yet: sprawling, powerful and accomplished. **□□□□**

ANI DIFRANCO: *Little Plastic Castle (Cooking Vinyl COOK CD 140)*. The original *Fightyones* Babe from DuFuRo continues to release brilliant, funky, inspiring folk-rock-dancey albums in which she plays, writes and sings almost everything. After 10 LPs, her fanbase has reached the mainstream. **□□□□**

DELICATESSEN: *There's No Confusing Some People (Viper VIP 020)*. An eerie blend of power pop, indie rock and garage suffuses the Leicester four-piece's make-or-break third album, their first since late 1996. **□□□□**

ALBUM OF THE WEEK

USHER: *My Way (Arista/Lefcase 300820432)*. This talented 18-year-old's second album features Lil' Kim and Monica, plus production from Babyface, Jermaine Dupri and Teddy Riley. Effortlessly soulful R&B. **□□□□**

This week's reviewers: Simon Abbott, Dugald Baird, James Brown, Catherine Eade, Simon Harper, Stephen Jones, David Knight, Sophie Mass, Ric Naylor, Ian Nicolson, Dean Patterson and Paul Vaughan

ALAN JONES TALKING MUSIC

Making their most commercial and agreeable sound to date, the **Dandy Warhols** are destined to have their first substantial hit with *Everyday Should Be A Holiday*, which has a non-specific Sixties feel and a very noticeable similarity to Duran Duran's *Hungry Like The Wolf*. It's a combination which is already winning the song substantial airplay, and chart success seems assured... Valentine's Day pales into insignificance compared with the recent Christmas season but it does provide a useful sales fill-in. Among the better records targeting it this year are PolyGram TV's *Love*, a collection of 37 melodic and romantic cuts for doe-eyed lovers, which includes current hits such as *As Long As You Love Me*, *Never Ever* and *Perfect Day*, as well as classic oldies like *Move Closer* by Phyllis Nelson and *Make It*

With You by Bread. Meanwhile, *Hot Chocolate* should consolidate their recent success with *You Sexy Thing* with the re-release of their 1982 hit *It Started With A Kiss*, specifically marketed at this time to lure lovers... New compilations label *Life On Mars* is off to a flying start with eight triple-CD boxed sets, of which the best are *The Cream Of Northern Soul* and *The Cream Of Vintage Soul*. Each album contains 35 vintage cuts, most sharing an undeserved obscurity, though many are performed by artists who went on to become successful, with Edwin Starr, Luther Ingram and Eddie Holman among them. The spirit of Motown dominates most, even though they were recorded on smaller and more obscure labels, and they have an energy and style which are irresistible... Global TV's latest

offering, *One World*, promises "a musical journey around the globe". Several of the tracks here have become mainstream successes, including Ofra Haza's *Im Min'Alu*, Deep Forest's *Sweet Lullaby* and *Mary Kate's Ye Ke Ye Ke*. Many more deserve more widespread success, particularly *Khaled's Didi*, a "rai" song as impassioned and compelling as any of the past 10 years, even if you can't understand exactly what it is *Khaled* is getting so steamed up about. Some tracks here have a MOR/NEW Age sheen, while others remain true to their ethnicity. Altogether, it's worthwhile and interesting, and will hopefully help many of the featured artists to establish a bridgehead to success in the UK.



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music week awards 98

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THE OFFICIAL UK CHARTS

CHART FOCUS



Usher spent seven weeks at number two in America with You Make Me Wanna... without ever reaching number one.

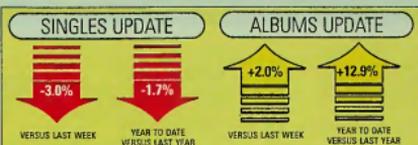
one (his path was blocked by Elton John) but he makes no mistake here, debuting in pole position after selling nearly 110,000 singles last week.

Usher has had two previous UK singles, making his chart debut in 1995, when he reached number 70 with Think Of You. He was 15 then and is only 18 now, making him the youngest male soloist to top the UK chart since Glenn Medeiros topped with Nothing's Gonna Change My Love For You a decade ago. You Make Me Wanna... is the first number one for L.A. Reid and Babyface's LaFace imprint, although it has had a couple of number twos with Toni Braxton and number four hits from both Tony Rich and TLC.

The record Usher replaces at number one - Oasis' All Around The World - tumbles to number five, suffering a savage 63% decline in week-on-week sales. With only 160,000 copies sold to date, it clearly won't be one of Oasis' biggest sellers, although the fact that it was number one last week means Oasis have had number one singles in each of the last four years. The only other acts in chart history to reach number one four years in a row are Elvis Presley (1957-1963) and The Beatles (1963-1969), each of whom did it seven years in a row, and Take That (1993-1996). George Michael can be added to that list if we include his solo and Wham! tracks, which together give him a span of 1984-1987.

Girl Power continues to grow, with the arrival of Solid Harmonie (SHE), who debut at number 18 with their first single I'll Be There For You. The Anglo-American group, with an average age of 20, bring to four the number of new hits registered by Jive already in 1998, the others being 2 Pac's I Wonder If Heaven Got A Ghetto, Joe's Good Girls and Kaleef's Sands of Time. The latter track being on the associated Unity label. With a new Backstreet Boys single due and the apparently unquenchable Stepie single 5-6-7-8 in its 11th week on the chart, it could be the best year yet in the history of the label, which was kick-started by Tight Fit's number one hit Back To The Sixties in 1981.

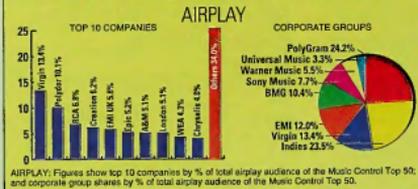
Paving the way for one of the more durable songs of the disco era, You Make Me Feel (Mighty Real) is at #20 hit for the third time, and each time it's been sung in a searing falsetto by a male. First to have a hit with it was the late Sylvester, who reached number 8 in 1978. Twelve years later, Jimmy Somerville took the song even higher, peaking at number five. Now it's a hit for Byron Stingily, former lead singer of Ten City. Stingily's version debuts at



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.

number 13 this week. It was also a very minor hit (number 65) for Dream Frequency in 1994.

The year's first significant new album has arrived in the form of Moon Safari, by French duo Air. The album debuts this week at number six, a considerable achievement for an act that has yet to have a hit single. Air have become press darlings in recent weeks, and have also attracted considerable airplay for their upcoming single Sexy Boy. Only about one act a year manages to create enough excitement to have an album debut inside the Top 10 without first registering a hit single. In the Nineties

the only other examples - excluding acts like BBM who included members with previous chart success - are The Commitments (1991), Sugar (1992), Larry Adler (1994), Free The Spirit (1996), Blowing Free (1996), the Wu-Tang Clan (1997) and Da\$ Punk (1997). Of these, The Commitments album was powered by a hit movie while Free The Spirit and Blowing Free were MOR albums heavily advertised on TV, and Larry Adler was far from being unknown and had an album littered with guests. Of all the above, only the Adler and Wu-Tang Clan albums charted higher, debuting at two and one respectively. Alan Jones



After 12 weeks at number one - the second longest tenure since the airplay chart was introduced, and

beaten only by the 15-week reign of Simply Red's Fairground in 1995 - Natalie Imbruglia's Torn is finally dethroned. Surprisingly, it's neither All Saints nor the Lighthouse Family, last week's nearest rivals, who end Natalie's reign but Oasis, who scramble to pole position with All Around The World. It's the second single from Be Here Now to top the airplay chart, as Do You Know What I Mean spent three weeks at the summit in July/August last year.

All Around The World's surprise acceleration to the summit was helped significantly by the 32 plays the record received on Radio One, enough to put it top of the station's chart, one play ahead of Ian Brown's My Star Ever though All Around The World was played fewer times than any other record in the top six - a massive 553 times fewer than Never Ever - it occupied far more airtime, more than nine-and-a-half minutes every time it was played in full, more than twice as long as any of its nearest challengers.

Oasis' reign may be rather more short-lived than Imbruglia's however - they've already surrendered top billing on the sales chart, and they're being pursued on the airplay chart by the indefatigable Janet Jackson cut Together Again. Janet's record lurches 7-2 on its 11th week in the chart amid a general cooling of support for the top records, best illustrated by the fact that while the number eight single commanded an audience of more than 50m in last week's chart, it required only a little over 40m this week - a downturn of 20%.

The latest unknowns to be propelled into the chart are the Lilya, whose single Nancy In Manhattan, on the indie Che label, debuts at number 32. It does so with 83 plays, including 26 from Radio One, where it's the eighth most played record. Radio One accounts for 90% of its audience - and for an even bigger share of the Freestylers' audience for B-Boy Station, which is the fifth most played record on the station with 27 plays last week. It accumulated only 11 more plays across the whole Music Control panel, and Radio One represents a massive 99.7% of the 14.8m audience which lifts the record 46-40 on this week's chart.

Meanwhile, the only re-release single among the Top 20 at Atlantic 252 is Hurricane #1's excellent I'll Be The Strongest Survivor, which the Dublin-based station spun 36 times last week, providing almost half of the audience which helped to raise the record 59 places from 112 to 62. Alan Jones

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AIRPLAY PROFILE

STATION OF THE WEEK

It's just over a year since Scottish Radio Holdings decided that the West Sound AM and FM frequencies should go their separate ways. The FM arm was renamed West FM and has been encouraged to develop its music policy to appeal directly to Ayrshire's 15-30 age group. "We were a new station as far as the local community was concerned and the music we played was the product we were selling so we had to get it right," says station head Brian Paige.

"We don't just play the hits," he adds, "but like to think we help make them too by featuring a lot of local and Scottish artists as well as taking plenty of risks. We have, for example, given a lot of coverage to local band Wild Monkey and already played Linda Hicks who has just signed to Island."

West FM has a hefty A-list which comprises up to 60 tracks a week while the B-list includes 20 songs. The playlist is compiled every Tuesday by Paige who encourages all the presenters to have an input. "If they tell me they think a song does not fit the sound of the station we discuss it because they know their music and I respect their views. We do not play Top 40 tracks all day but also dedicates from the early Fifties and from the Eighties - if a song is a classic."

The station's specialist programming includes an evening dance and indie show, while the night-time presenter is allowed to introduce the audience to new artists and unreleased tracks. West FM tries to balance its commitment to new music with its responsibility to the local



WEST FM TOP 10	
Track/Artist (Label)	Plays
1 High Lighthouse Family (Virgin/Capitol)	43
2 Avengeing Angels Space (Gut)	42
3 Never Ever All Saints (London)	40
4 Mulder & Scully (Atlantic)	39
5 Tom Naylor Introspecta (RCA)	38
6 All Around The World Oasis (Decca)	35
7 Story Of Love OTT (Epic)	34
8 No Surprises Radiohead (Parlophone)	29
9 Sylvie Si Eternite (Creative)	25
10 Untouchable Radio (East West)	24

Source: Radio Control Data 20/1/91

community, and has launched a community helpline, West Action. Paige says the acquisition of the station by Scottish Radio Holdings in 1988 has helped raise its profile. The group has its own research facilities and has funded a marketing campaign. For the past year the Rajar survey has combined West FM and West Sound AM audiences, although the figures to be published in February for the fourth quarter of 1987 will be the joint research. In the last available figures, for the second quarter of 1987, West Sound stations had a reach of 149,000 adults (39% in its broadcast area of 383,000 adults). The study also revealed that its listeners tuned in for an average of 12.8 hours. **Steve Hemsley**

RADIO 1

ILR

VIRGIN

ATLANTIC 252

No. of plays		No. of plays	
Rank	Track/Artist (Label)	Rank	Track/Artist (Label)
1	ALL AROUND THE WORLD Oasis (Creative)	28	32
2	MY STAY The Brown (Fidelity)	30	31
3	BAMBOOIE Bamboo (VC Recordings)	26	26
4	GETTIN' JIGGY WIT IT Wai Spin (Columbia)	27	28
5	NO SURPRISES Radiohead (Parlophone)	22	27
6	B-OY STANCE Freshyboys (FreshySound)	28	27
7	RENEGADE MASTER Velechko (Poly)	23	27
8	NANNY IN MANHATTAN Lys (Chry)	18	26
9	MULDER & SCULLY (Atlantic)	18	25
10	BRIMFUL OF ASHA Carmichael (Wallo)	29	23
11	SO GOOD Julie Roberts (Decca)	26	23
12	TOGETHER AGAIN Janet Jackson (Virgin)	18	22
13	IT'S ALL ABOUT THE BENJAMINS (ROCK REMIX) Full Body (The Firm) (Putt Daddy/Atlantic)	13	22
14	STORY OF LOVE OTT (Epic)	20	22
15	AVENGING ANGELS Space (Gut)	27	21
16	TIME OF YOUR LIFE (GOOD RIDDANCE) Green Day (WEA International)	20	21
17	YOU MAKE ME WANNA... Usher (LaFace/Arista)	19	21
18	NIGHT ALL RIGHT Peter Andre feat Warren G (MusicTown)	21	20
19	YOU MAKE ME FEEL (MIGHTY REAL) Bryan Stivley (ManHenta/Mercury)	24	20
20	SEXY BOY Air (Epic)	10	20
21	UNTOUCHABLE R Radio (East West)	24	20
22	AMNESIA Chumbawamba (EMI)	19	19
23	DREAMS Smokey Bears (S&M)	22	19
24	I HAVE TO GIVE Backstreet Boys (Jive)	15	18
25	SOMETHING ELSE'S GUY Ce Ce Peniston (A&M)	16	18
26	REFUSE (WHAT YOU WANT) Seminoe (J&M)	19	17
27	SOMEbody ELSE'S GUY Ce Ce Peniston (A&M)	14	16
28	SYLVIE Si Eternite (Creative)	18	15
29	NEVER NEVER Warm Jets (Backbeat/Island)	17	14

© Music Control UK. Titles ranked by total number of plays on Radio One from 03.00 on Sunday 18 January until 24.00 on Saturday 24 January 1991

No. of plays		No. of plays	
Rank	Track/Artist (Label)	Rank	Track/Artist (Label)
1	NEVER EVER All Saints (London)	1989	1992
2	TOGETHER AGAIN Janet Jackson (Virgin)	1822	1782
3	TORN Naylor Introspecta (RCA)	1838	1735
4	ANGELS Robbie Williams (Chrysalis)	1738	1725
5	HIGH Lighthouse Family (Virgin/Capitol)	1710	1542
6	ALL AROUND THE WORLD Oasis (Creative)	1229	1462
7	AIN'T THAT JUST THE WAY Laurin McNeal (Wildstar)	1456	1441
8	TOO MUCH SPACE Girls (Virgin)	1615	1411
9	BAMBOOIE Bamboo (VC Recordings)	927	1109
10	AMNESIA Chumbawamba (EMI)	548	1095
11	LUCKY MAN The Verve (Epic)	1010	1041
12	AVENGING ANGELS Space (Gut)	995	1037
13	BABY CAN I HOLD YOU TONIGHT Beyonce (Polygram)	1149	1034
14	STORY OF LOVE OTT (Epic)	687	922
15	BACK TO YOU Bryan Adams (A&M)	1107	903
16	SO GOOD Julie Roberts (Decca)	853	857
17	PERFECT DAY Julie Roberts (Decca)	953	737
18	NO SURPRISES Radiohead (Parlophone)	643	735
19	SOMEbody ELSE'S GUY Ce Ce Peniston (A&M)	454	681
20	GETTIN' JIGGY WIT IT Wai Spin (Columbia)	475	659
21	ALL CRIED OUT Allure (Capitol/Trackmasters)	674	656
22	FREE Ultra Naté (A&M/Polygram)	652	653
23	AS LONG AS YOU LOVE ME Backstreet Boys (Jive)	742	643
24	YOU MAKE ME WANNA... Usher (LaFace/Arista)	358	613
25	THAT'S THE WAY LIKE IT IS (Rock Media/EMI)	678	603
26	MULDER & SCULLY (Atlantic)	242	580
27	WHAT YOU SAY (Sylvie) (Creative)	513	532
28	ALL NIGHT ALL RIGHT Peter Andre feat Warren G (MusicTown)	472	511
29	SHEERAT Brenda New (Newies (PT) London)	341	504
30	YOU CAN TALK TO ME Sealashes (Gaffney)	454	498

© Music Control UK. Titles ranked by total number of plays on 46 mainstream independent local stations from 03.00 on Sunday 18 January until 24.00 on Saturday 24 January 1991



JANET JACKSON: TOGETHER AGAIN
Together Again began to attract the attention of radio programmers last autumn when Piccadilly in Manchester, MFM in North Wales, Power FM in Hampshire and Coal FM in Northern Ireland gave the song heavy rotation. It went on to enjoy the biggest increase in plays and the biggest jump in audience of any track in the November 22 airplay chart, and by the time it entered the C1N sales chart on December 13 at number four it had climbed to seven on the airplay rundown.

By this time plays on Radio One were regularly exceeding 20 a week and total spins topped above 1,300. The song's support on the ILR network was helped by several Janet Jackson competitions organised by Virgin's promotions team for individual stations.

Radio One's support in the run-up to Christmas remained strong, with the song topping the network's playlist with 31 plays in one week. The single sat at number five on the important Christmas sales chart as ILR plays passed 1,500 and the track entered the Atlantic 252 top 10 for the first time.

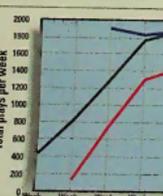
Steve Hemsley

TRACK OF THE WEEK

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Steve Hemsley

SINGLES

1	YOU MAKE ME WANNA... Usher	LaFace
2	NEVER EVER All Saints	London
3	MULDER AND SCULLY Catatonia	Bianco Y Negro
4	HIGH Lighthouse Family	Polydor
5	ALL AROUND THE WORLD Oasis	Creation
6	BAMBOOGIE Bamboo	VC Recordings
7	ANGELS Robbie Williams	Chrysalis
8	TOGETHER AGAIN Janet Jackson	Virgin
9	RENEGADE MASTER 98 Wildchild	Hi-Life/Polydor
10	AMNESIA Chumbawamba	EMI
11	TIME OF YOUR LIFE (GOOD RIDDANCE) Green Day	Reprise
12	GIVEN TO FLY Peep! Jam	Epic
13	YOU MAKE ME FEEL (MIGHTY REAL) Byron Stingly	Manifesto
14	PERFECT DAY Various	Chrysalis
15	SO GOOD/FREE LOVE 98 Juliet Roberts	Delirious
16	MY STAR Ian Brown	Polydor
17	56,7,8 Steps	Jive
18	I'LL BE THERE FOR YOU Solid Harmonie	Jive
19	TORN Natalie Imbruglia	RCA
20	THE STORY OF LOVE OTT	Epic
21	MY HERO Foo Fighters	Roswell
22	NO SURPRISES Radiohead	Parlophone
23	ALL NIGHT ALL RIGHT Peter Andre featuring Warren G	Mushroom
24	NEW! NEW! NEW! ANGELS 99.99	Capitol
25	AIN'	Capitol

music week

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COLUMBIA



ALBUMS

1	URBAN HYMNS The Verve	Hud/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	OK COMPUTER Radiohead	Parlophone
6	MOON SAFARI Air	Virgin
7	TRULY - THE LOVE SONGS Lionel Richie	Microworld/PolyGram TV
8	LET'S TALK ABOUT LOVE Celine Dion	Epic
9	WHITE ON BLONDE Texas	Mercury
10	THE BLUE CAFE Chris Rea	East West
11	SPICEWORLD Spice Girls	Virgin
12	LEFT OF THE MIDDLE Natalie Imbruglia	RCA
13	BE HERE NOW Oasis	Creation
14	THE VELVET ROPE Janet Jackson	Virgin
15	AQUARIUM Aqua	Universal
16	BACKSTREET'S BACK Backstreet Boys	Jive
17	GREATEST HITS Eternal	1st Avenue/EMI
18	LIKE YOU DO... THE BEST OF Lightning Seeds	Epic
19	THE BEST OF Wham!	Epic
20	MAVERICK A STRIKE Finley Quayle	Epic
21	THE FAT OF THE LAND The Prodigy	XL Recordings
18	22 PAINT THE SKY WITH STARS - THE BEST OF Enya	WEA
17	23 LENNON LEGEND - THE VERY BEST OF John Lennon	Parlophone
24	WHEN I WAS FOREVER THE 20th ANNIVERSARY	Capitol

fm

31 JANUARY 1997



The Chemical Brothers are currently shopping for a deal for their own label, likely to be called Freestyle Dust. The act's management are currently in negotiation with several major labels including Virgin who have the Chemicals signed as an act. "We aim to have our first LP out by the summer so we're looking at closing a deal by March," says the Chemicals' manager Robert Linney. "The first release will be a DJ mix LP by the Chemicals which will follow on from the Live At The Social mix LP they did a couple of years ago." The Chemicals have apparently made a decision to devote a substantial amount of time to developing the label this year. "They're basically going to be looking at signing third-party acts to a major," says Linney. "They will be producing some of the acts themselves or just bringing them into the fold."

Despite fears that independent labels would be affected by economic troubles in Japan and the Far East, dance companies were reporting good business at last week's Midem in Cannes.

The troubled Far Eastern markets, which have long been important licensing and export territories for dance, were eclipsed by a strong American presence which was providing a healthy market for UK dance product.

"Midem's been excellent for us," says Darren Jacobs, Kickin Records' label manager. "We've hooked up a US distribution deal with Koch and we've licensed our 'French Fried Funk' LP to Profile. In general I haven't heard any British companies complaining."

Dennis Summers, SRD Distribution's A&R and label manager, says that the Far Eastern presence didn't completely disappear. "It's been very good," he says. "We've met a lot of people from Japan and Asia. We've also signed a lot of techno and electronica from America, Germany and the Netherlands."

One innovation at Midem specifically aimed at the dance sector was the Techno

techno club dances its way through midem

Club area. This arena offered tables and listening booths for deal-making, as well as the use of Jimmy's nightclub for appearances by DJs and dance product demos. With a reduced admission rate for Techno Club participants, the new initiative attracted 110 labels from across the world.

Oliver Aillery, the organiser of Techno Club, says that there was a strong French contingent amongst the labels, reflecting the current strength of the French dance scene, and another substantial US presence. He says Techno Club proved a great success and will become a permanent fixture. "Nearly all the labels have been finding deals or if not making good contacts," he says. "People are quite happy with the way things have worked."

One sad note was the absence of DJ Carl Cox from the hotly-anticipated Ultimatum/TPM/Record Mirror party. Cox was struck down by gastroenteritis and was confined to bed in the UK. His place was filled by Trevor Rockcliffe.

inside:

[2] SEVEN DAYS IN DANCE: BYRON STINGILY 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: NORRIS 'DA BOSS' WINDROSS



buzz chart number ones

- CLUB: 'MAKE THE WORLD GO ROUND' Sandy O (Champion) p5
 URBAN: 'YOU MAKE ME WANNA...' Usher (LaFace) p6
 POP: 'IT'S RAINING MEN' Mariah Carey (A&M) p6
 COOL CUTS: 'TREAT INFAMY' Rest Assured (VIR) p8



DJ Quicksilver "Planet Love"

Includes Original Mix plus Dextrous & Tidy Trax remixes. Released 9th February. Compact disc, twelve inch and cassette.

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22	25	AIN'
20	26	BAB
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5	31	BAR
2	32	TELE
13	33	TEM
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7	35	WIN
4	36	RIDE
1	37	FEEL
26	38	SAN
23	39	SOME
20	40	BELI

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THE ALL TIME GREATEST LOVE SONGS - II

19

BOOGIE NIGHTS

20

THE GREATEST HITS OF 1997

[BEATS & PIECES]

Our commiserations go out to **JOURNEYS BY DJ** and the **GAIA LIVE** radio station which had their shared premises broken into last week. The radio station effectively lost all its equipment and will be off the air for the next three to four weeks. The website and archive are still active. If anyone has any information, they can contact Gaia Live on tel: 0171-250 0190...Changes are afoot at the **ESCAPE**

clubs in Swansea and Cardiff. Firstly, the clubs will be changing names and will now be called **Escape Into The Mix** to bring them in line with the clubs' Saturday night radio show on Soundwave 96.4FM. The Cardiff club will also be changing its musical policy, playing speed garage in one room and house in the other. The new resident DJ will be **Dei G...D.M.C** is splitting its exclusive monthly mix packages into two single rather than one double LP. **House Nation** will concentrate on house-based music whilst 'Phat Beats' will focus on hip hop and R&B. The LPs are £10 each and are

available from DMC on 01628 667124...Apologies to **ROB DOUGAN** - our entries in on the Cool Tots chart have been describing his tune as being produced by Radio. It's of course produced solely by Rob himself...London's **CLUB FOR LIFE** is now six years old and has a fresh look for 1999 in its Gardening Club/Rock Garden home. Each week will now see a meeting between Club For Life and other promoters such as Fiona Crawford and Phil Perry's Sound Of The Suburbs, Francisca Cutler's Active Crew and Dino Line. Resident DJs will remain Brandon Block and Lawrence Nelson.

on the airwaves

(by caroline moss)



JANET JACKSON holds onto her lead for the fourth week in a chart which has remained pretty sluggish throughout January. There's a little cluster of activity at numbers 10, 11 and 12 as **J-S's 'I Feel Divine'**, **BYRON STINGLERS 'You Make Me Feel (Mighty Real)'** and **CE DE PENHONS 'Somebody Else's Guy'** jump 11, seven and 12 places respectively. **SOMORE'S 'I Refuse (What You Want)'** is this week's high climber at 19, its climb of 16 places back up the chart no doubt supported by the track's Top 40 airplay last week.

After nine weeks on the **RM Club Chart**, **CAMISRA'S 'Let Me Show You'** makes an impact on the airwaves and is this week's highest new entry at 29 largely due to support from Kiss 100. "They've been playing it for at least six weeks and have given it really strong support," says Paul Kennedy, radio promotions man at Virgin. The track, which was given an exclusive airing

on Pete Tong's show several months ago, has now made it into the Radio One playlist and Kennedy is confident of Top 10 success when the track is released in February. "Tall Paul, who's behind Camisra, has built up a big fanbase now, and people are familiar with the track because it's been in the clubs since the summer," he says. The track has also been backed by Radio One's Dave Pearce, Judge Jules and Danny Rampart, as well as Jeff Young at Capital.

Apart from that, there are only two other new entries this week. **'Wes'** by **ALANCE** debuts at 36 with heavy support from Choice Birmingham and Galaxy 101, and **COSSA NOSTRA'S 'Gill Talk'** scrapes in at 40, thanks to the Galaxy trio and Vibe FM.

Three tracks re-enter the Dance Airplay 40 this week: **ROSIE GAINES' 'I Surrender'**, **TODD TERRY'S 'Something Going On'** and **OLIVES 'You're Not Alone'**, which is still picking up airplay after first entering this chart last May.

pete tong playlist



- It's Like That (Run DMC Remix) ● 'GOTTA KEEP PUSHING' Z. Factor 2 ● 'YOU MAKE ME WANNA...' Usher (Arctic) ● 'THE CITY IS MINE' Jay-Z feat. Blackstreet (Def Jam) ● 'I FEEL LIKE I'M IN LOVE' Spiritwalkers (Dedicated) ● 'ROUND A CURVE' Ultra Nate (Slickly Rhythm) ● 'MOVING ON' Debbie Pender (Azuli) ● 'TIMBER RADIO EDIT' Coldcut & Heoatic
- 'NINJA TUNE' ● 'TREAT MYSELF (2T CLUB MIX)' Rest Assured (Fm) ● 'MAY I MAKE PAUL STEREO MIC'S MXY' David Holmes (Go Beat) ● 'RUUS SLEEPING BLUMP & FLEX MXY' Indio (Azuli) ● 'DON'T STOP' Rufi Drezet (refused) ● 'GIVE ME RHYTHM' Black Connection (Omniaccess) ● 'SEE IT DOWN' DAVE ANGELO REANU' Vito (Independent) ● 'FLAMING JUNE (CHICANE MXY) BT (Perfecto) ● 'BLACK HOLE' 148 (Eye Q) ● 'TURULUS ANGELS (MIDFIELD GENERAL MXY) Rob Dougan (Chekey) ● 'ANGELS '98' 98 Agnelli & Wilson (RG) ● 'FLUNK U' Herbal & Bilo) ● 'TUTULUS OVERRATED' LUC 69 MXY' Arkano (White Rabbit)
- 'EXPANSIONS' Scott Grooves (White Label) ● 'CRYSTAL CLEAR' Gookie (Mr/Methheads) ● 'SHOCKER' J Cole (White Label) ● 'DRUM LESSON' Freddy Fresh (Eye Q) ● 'OUTSIDER' Definition Of Sound (MCA) ● 'RUM (TODD EDWARDS) CLUB De Mink (Independent) ● 'REVOLUTION' Duff Punk (Virgin) ● 'KEEP SLIPPIN' Kila Green Bush (Sharp) ● 'AIN'T NOBODY' Club Brothers (Fm) ● 'BIRMFUL OF ASHA NORMAN COOK REMIX' Corneshop (Ninja) ● 'SOUL BEAT RUNNIN' Boymerang (Rage) ● 'Hot Mix by BBE' 'PLANET LOVE BBE REMIX' Nalin & Kane (Kosmo/Motoko) ● 'FLAMING JUNE BBE CLUB MXY BT (Perfecto) ● 'LA GRANDE THEME BBE (Positive) ● 'SEVEN DAYS AND ONE WEEK' BBE (Positive) ● 'FLASH BBE (Positive) ● 'DESIRE' BBE (Positive) ● 'AGE OF LOVE' Age Of Love (Reco)

AS FEATURED ON RADIO ONE'S THE ESSENTIAL SELECTION WITH PETE TONG ON FRIDAY 23 JANUARY (9pm-10pm)

danceairplayforty

NEW	LAST WEEK	TITLE	ARTIST	LABEL
1	1	9 TOGETHER AGAIN	Janet Jackson	Virgin
2	2	8 BAMBINO'E	Bambino	WD Recordings
3	3	9 HIGH LIGHTHOUSE	Family	Victor/Cap/Polydor
4	5	5 GO GOOD	Juilet Roberts	Delicious
5	10	4 GETTIN' JIGGY WIT IT	Willi Smith	Columbia
6	7	8 YOU MAKE ME WANNA...	Usher	Laticia/Arista
7	10	4 AIN'T THAT JUST THE WAY	Luther (Luther McKain)	Waldstar
8	6	8 SANDS OF TIME	Kalafatis	Only
9	8	9 NEVER EVER	All Saints	London
10	21	1 I FEEL DIVINE	J-S	React
11	5	8 YOU MAKE ME FEEL (MIGHTY REAL)	Bernie Biggie	Motown/Mercury
12	4	2 SOMEBODY ELSE'S GUY	Ce De Penhons	AS&M
13	15	6 PRINCE (2008 Rap) Jay-Z, Warren G & Sissel Del Jam	Mercury	
14	16	2 I THOUGHT IT WAS YOU	Sas-O-Sonique	frt
15	12	6 RENEGADE MASTER	Whitehead	Polydor
16	7	2 GETHTO HEAVEN	Familia	Perfecto
17	14	4 FEEL SO GOOD	Mesa	Puff Daddy/Arista
18	11	5 SHELTER	Brand New Heavies	frt/London
19	35	1 REFUSE (WHAT YOU WANT)	Somere	XL
20	19	14 FREE Little Miss	Armani	AM/P/W/AS&M
21	23	4 DREAMS SMITH'S	Beats	AS&M
22	12	12 IT'S OVER LOVE	Todd Terry presents Chameleone Manifesto	Mercury
23	13	10 HIGH TIMES	Janet Jackson	Sony S2
24	25	9 BELO HORIZONTE	Heartstarts	VC Recordings
25	16	9 FLAMING JUNE	BT	Perfecto
26	32	7 FEELING GOOD	Hull & Herb	Planet 3
27	23	3 MEET HER AT THE LOVE PARADE	Da Hool	Motown/Mercury
28	33	2 NO WAY	Freagorok	Southern Fried Funk
29	27	1 LET ME SHOW YOU	Camisra	VC Recordings
30	17	9 DELICIOUS	Dani Hines	Mushroom
31	18	4 SOMETHING GOING ON	Todd Terry Manifesto	Mercury
32	40	4 ALL NIGHT ALL NIGHT	Peter Andre feat. Warren G	Mushroom
33	26	3 NO MONEY NO PROBLEMS	Notorious B.I.G./Bad Boy/Arista	
34	36	6 LIFT ME UP	Red 5	Multiply
35	32	32 LBLE MISSING YOU	Paul Dano & Faith Evans	Bad Boy/Arista
36	31	3 ALANE	Elvis	Epic
37	30	5 WINDING ON (I STRAY) Jay-Z feat. Gene Hackley	Rock-A-Fella/Waldstar	
38	1	1 SURRENDER	Rosie Gaines	Big Bang
39	12	12 YOU'RE NOT ALONE	Quive	RCA
40	40	1 GIRL TALK	Cosmo Nottola	Artribox/Coalition

Entries released between 00.00 on 16.01.99 and 24.00 on 21.01.99. King 100, Galaxy 102, Galaxy 103, Galaxy (London & Birmingham), Vibe FM, MCA Music Centre UK, 55 St John St, London EC1M 4AN. Tel: 0171-336 9996.

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the **CHART** 1.10.19

(Inspired by Alan Jones from a sample of more than 900 DJ requests - fax: 011-922-2461)

(upfront house)

[commentary]
by alan jones



It's third time lucky for SANDY B, whose "Make The World Go Round" debuts at number one this week, snatching the chart title at the last minute from the record which made the running all week, ANOTHER LEVEL'S "Be Alone No More." "Make The World Go Round" has been a club chart hit twice before, peaking at number-13 when originally programmed in mixes by Kerri Chandler and Stonebridge, and at number six a year later in mixes by Deep Dish, Curtis & Moore and Molester Duty. Its new mixes are by Tony De Vit, Knuckleheadz and Ramsey & Fen, with the old Deep Dish mix also included. The impetus behind the re-promotion of the Sandy B record - which attained CRI chart peaks of 73 in 1996 and 35 in 1997 - was the use of its bassline in CAMISRA's "Let Me Show You," which has done massive business in the clubs, and is the chart's current longest-running hit, standing at number 20 after 10 weeks in the chart. Despite its top-notch debut, "Make The World Go Round" is by no means certain of taking the prize next week as FLORIBUNDA'S "Mother's Pride" and another revamped oldie, HYSTERIC EDO'S "Want Love," reached DJS later and are already nearly as popular, as their number three and five debuts this week suggest. The immediate success of these records means that there are three new entries in the top five for the first time in over a year, and also creates a rarefied atmosphere in which the former number one, DA HOOL'S "Meet Her At The Love Parade," tumbles all the way to number 10, while several records which gain more DJ support are pushed down by tough competition, notably DJ QUICKSILVER'S "Planet Love," which falls 7-9 despite a 10% hike in DJ points. Z FACTOR'S "Gotta Keep Pushin'" isn't just a time record - it's also a real survivor. Without ever hitting the heights, it's showing the kind of tenacity that does well for its commercial release. In six weeks on the chart it has mandered without ever really losing support, and this week is its best yet, as it climbs to 28. Prior to that, it had wandered 42-31-42-30-32...Breakers this week come from FULL HOUSE, DEM HINES, SHOLA ANNE, CONTINUOUS COOL, AIR, TWISTED, 56TH STREET IMPERIALS, ROB DOUGAN, ZAINZIBAR, CLUB BROTHERS and DAVE HOLLISTER.

Rank	Track	Artist	Label
1	MAKE THE WORLD GO ROUND (TONY DE VIT/KNUCKLEHEADZ/RAMSEY & FEN/DEEP DISH MIXES)	Sandy B	Champion
2	BE ALONE NO MORE (ANOTHER LEVEL/DJ MORNMONSTERS/SCOTT GARCIA MIXES)	Another Level	Satellite/TheNorthwestsides
3	MOTHER'S PRIDE (TALL PAUL/RIC C MIXES)	Floribunda	Heat Recordings
4	BOOGIE (LOOP DA LOOP/MALINKY/ONYPPIA & HYSTERIC MIXES)	Dive	WEA
5	WANT LOVE (TIM WATERS/SOL BROTHERS/ALAN RAMSEY/TONY DE VIT/SOIR MIXES)	Hysteric Ego	WEA
6	RELEASE YOURSELF (PHIRO FRANTIC/FUNK/OATTARA MIXES)	Zoe (FORTH MIX)	Paganini Traxx
7	MUSIC IN THE STREETS (HIPNO MIX)	Mania Connection	WEA
8	PETAL (ORIGINAL/FONTAINE & VERNER/FREESTYLE/AMUK MIXES)	Wubble-U	Sumo
9	PLANET LOVE (DJ QUICKSILVER/TIDY TRAX BOY2BOYZ/CROUS MIXES)	DJ Quicksilver	Rumour
10	MEET HER AT THE LOVE PARADE (NALIN & KANE/DIOTROUS MIXES)	Da Hool	Indolent
11	NAKED & SACRED (RIP MIXES)/THE OTHER SIDE (SASHA MIX)	Maria Naylor	Positiva
12	GO! FUNK (ROGER SANCHEZ/SOL BROTHERS MIXES)	Funk Amateurs	Manilesto
13	SLIDE (SKINNY MALINKY/BEAT FOUNDATION/TODD TERRY/VENENIE PLI GRIM MIXES)	Junkstar	Deconstruction
14	TIME IS TICKING AWAY (DIRTY ROTTEN SCOUNDRELS/SVEN/MANIA MIXES)	C-Block	Evocative
15	DON'T GO LOSE IT BABY (PHAT & PHUNKY MIXES)	Rozalla	RCA
16	YIM (HYBRID/OGATARA/GRAMHAM GOLD/SOURMASH MIXES)	Jez & Choozie	Crillition
17	KEEP HOPE ALIVE (BRANDY LINGHAR/ROXIN MIXES)	Cristal Method	RM
18	PURPLE (SASHA/THE LIGHT MIX)	Doc Goo	4AD
19	YOU MAKE ME FEEL (MIGHTY REAL) (DAN CARLOS/SICILIANO/CRYSTAL/OVICTOR CALDERON/BABY BLUE MIXES)	Byron Slinkey	Multiply
20	LET ME SHOW YOU (ORIGINAL/TALL PAUL MIXES)	Camiera	Sox 53
21	THE PRESSURE (JAZZ 'N' GROOVE/ELP/CEVIN FISHER/FUNKLES MIXES)	Sounds Of Blackness	AM/PM
22	SOMEbody ELSE'S GUY (DAVID MORALES MIXES)	Ca De Peniston	AM/PM
23	COMING BACK (BABY BLUE/DJ DADDY MIXES)	DJ Daddo	ThreeFM
24	REVING (STEVE 'SLIK' HURLEY/TYLER GLOB BE MIXES)	Calella	Big Life
25	ANGELS LANDING (THE LIGHTS/ACTOR/BLACK MIXES)	Sail Tank	for
26	MARBLES (RIP/FABIO PAPAS MIXES)	Migres Grape	Radioactive
27	IT'S RAINING MEN (GEORGE GALE & MIKE RIZZOV/DLLOLL & DICKENS/ERIC KUPPER MIXES)	Martha Wash	Logic
28	GOTTA KEEP PUSHIN' (MIXES)	Z Factor	Azul/Z
29	GOOD ENOUGH (LA VACHE) (BABY DOD/ANDY MAC/TONY PRICE/ROB BEE MIXES)	Milk Incorporated	Malryx
30	YOU MAKE ME WANNA... (TUFF JAM/JULIE JON/TIMMEL/ANDY ORIGINAL MIXES)	Usher	LaFace
31	SCORNERBER (MARNIN/STRETCH & VERNER/SURASH/DU/ARIEL MIXES)	Hannion	Hooj
32	LET'S GET DOWN (SCORCIDO MIXES)	Pliz Jaxx	Cheesier
33	SUNSHINE (SASHA/COLOURED OXYGEN MIXES)	Dario G	Eternal
34	JUJU ACTION (GANDY GIRLS/MONDO/BLOW UP MIXES)	Mr. President	WEA
35	I WILL BE YOUR GIRLFRIEND (DILLON & DICKENS/SOL BROTHERS MIXES)	Dubstar	Food
36	MOVE ON UP	Curtis Mayfield	RCA
37	SHOW ME LOVE (BACARAC/WOOD/GORDY JARVIS/BLUE HILL/BLACK LITE/CIPHER MIXES)	Robyn	Deconstruction
38	HIDEAWAY (TET LOCKDOWN/NUJI BIRTH MIXES)	De'Loxy	Club Atlantic
39	REAL BASS	Brooklyn Bounce	Toxic
40	OFF THE HOOK (SOUL SOLUTION/MASTERS AT WORK MIXES)	Judy Watlay	Saint George/Gony
41	MADAZULU (PHIL CAT MIXES)	Deep Forest	Musik
42	SPECIAL TICHANGE	Bong Juice	Kubik
43	TELEFUNKNY (RATED PG-D/BLACKSMITH/FIRST STEPS MIXES)	IN-TYPE	Testar
44	MIND DJ Tamara		Kosmo
45	DESIRE (WAY OUT WEST/TYRON/PLI FORCESAGE OF CLUB MIXES)	BBE	Positiva
46	THE MAGNIFICENT (ORIGINAL/SLUICK SLITS MIXES)	Agent 00	Inferno
47	FLAME (MOOD II SWING/CRUSTATION/FREAKNIX MIXES)	Crustation	Wanderby
48	ANGELS FLY '98/BULVIAN ANGELS '98	Alex & Nelson	HoJ
49	NIGHTBIRD (TIM TIN OUT/INVENTIVE DE MOOD/MAGIC ALEX/187 LOCKDOWN/JASON NEVINS MIXES)	Convert	Polyester
50	THE IMPRESSIONS (BY TW BY DAW (SOLAR STINGERS/EDDY BELL/SHARON LEAR (SUNSHINE MIDDY/CALLING (NICE PACE MIX)	Solar Shine	Eruption
51	DIJO COMEYIN (BYSTITA GET UP FLURBACH OF A GENUIS/DUSTO DANCE MATE & MATIS/GOT A FEELING JUNGLE (NEWKEY/ KUT SAM)		Delirious
52	LIFE OF DANCE	Hobbe Nation	Inferno
53	SO GOOD (SHARP BOYS/DANNY DIMAS/BOOKER T MIXES/FREE LOVE '98 (BUMPY SANDY MIXES)	Juliet Roberts	Emertal
54	DON'T STOP (SCOTT GARCIA/RIP DRIVER MIXES)	Ruff Driverz	Coalition
55	TLL BE THERE FOR YOU (ILLINGTON/TWICE AS NICE MIXES)	Gail & Ice	Tasted
56	BUSINESS (K-KLASS/MSP/PAUL GOTTE/JOHN 'OD' FLEMING MIXES)	Kimane	Steppin'
57	LE DISC-JOCKEY (ORIGINAL/BEAN & YANOU MIXES)	Enrent	Positiva
58	JPY & PAM (ORIGINAL AT THE FLOOR MIXES)	Addams & Gee	Hi-Life
59	MUSIC IN MY MIND (DEEP DISH MIXES)	Adam F	
60	RENEGADE MASTER (FATBOY SLIM/STRETCH & VERNER/LUXE TAKEOVER MIXES)	Wildchild	

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Norris Windross, laidback brother of former Soul II Soul vocalist Rose Windross, may have fluffed his first mix but now he's steeped in the garage vibe, more than earning his moniker 'Da Boss'. He can regularly be found spinning those vital garage tunes down at top clubs like Pure Silk, Aquarium and The Experience and when he's not behind the decks he's making his own grooves with fellow conspirator Grant Nelson

JOCK

norris 'da boss' windross
ON HIS BOX

PIC: GP

top [10]

'DO YOU WANT ME' CLOUD NINE (SUBURBAN)

"For me, this is one of the tracks that inspired and led to British underground garage music being where it is today. A bassline you can sit on, top quality recurring vocal (very sweet) and just the right flavouring on the top. It's just right in every way."

'EVERYBODY MUST BE SOMEBODY' RUFFNECK FEATURING YAWAAN (MAW)

"This track is exciting because of the way they chopped that shouting male vocal. It turned my ears massively, and everyone else's I think. I don't know a garage DJ that didn't A-list this one. Excellent."

NORRIS'S STEAMIN' 10

- 1 'TALK TO ME' MJ Cole (acetate)
- 2 'R U SLEEPING' (Bump & Flex mixes) Indo (Azuli)
- 3 'I KEEP N'n'G (acetate)
- 4 'DREAMS (NEW HORIZONS MIXES)' Smokin' Beats (AN-PA)
- 5 'HEARTBEAT' (acetate)
- 6 'BELO HORIZONTO (RAMSEY & FEN REMIX)' The Heartists (VC)
- 7 'DESIRE (DREAM TEAM MIXES)' Amira (Virgin)
- 8 'FUEG' Cole & Caye (acetate)
- 9 'DESIRE (REMIX)' Dem 2 (NY Soundclash)
- 10 'LOVE BUG' Ramsey & Fen (Bug)

'RIGHT BEFORE MY EYES' PATTI DAY (DEBUT)

"This uplifting vocal by Patti makes its way into my top 10 for the memories. It's given me so many crowds in so many clubs. They've rocked to this without fail. Magic."

'ALWAYS' M.K. FEATURING ALANA (ACTIVE)

"Can I be the one to tell you just how, with this one, everyone knew the words – at least all the girls did and 90% of the males! I really don't know what else to say about this one that hasn't already been said about it. Top class!"

'MOREL'S GROOVES PT 4' GEORGE MOREL (STRICTLY RHYTHM)

"I read somewhere that he knocked this together in about half an hour. Still! It stayed in my box from release until maybe a year ago and is still in my mind for a play here and there. George picked the right name for this track 'cause it is a groover."

'BEEN A LONG TIME' FOG (MIAMI)

"The Murk boys dominated my box at one stage so I had to pick one of their tracks for my top 10. I could have chosen more, but this one edged it with its booming bass and screaming vocal. It's been out a long time but it's still one of my favourites."

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

"And so the beat did hit 'em, straight in there – well, wherever it needs to make them move, and so they did."

'SUGAR IS SWEETER (VAN HELDEN REMIX)' CJ BOLLAND (LONDON)

"Set the scene: May '96. Berwick Manor. I'd just finished playing my set and then Normski (not the presenter) puts this on and the crowd rocks silly. I rock silly. It's the first time I heard it and I think it's the first time for the crowd too. I need this badly. What is it, I ask? I am told it's on promo on London. I phone but they haven't heard of me. I beg, I plead, I get it. Orgasm on wax describes this record."

'TEARS' FRANKIE KNUCKLES & SATOSHI TOMIE (FFRR)

"Just an all-time classic dance record. Frankie pulled the stops out with the production on this track – as for the song and the vocals... sigh!"

'PLASTIC DREAMS' JAYDEE (R&S)

"Very moody atmospheric track that seems to explode to a height and then keeps going up and up – I love it. If he does nothing else he's made a mark on me with this track. 10 out of 10."

(COMPILED BY SAMAH DAVIS. TEL: 0181-948 2322)

BORN: May 25, 1966, Lewisham, South London. **LIFE BEFORE DJING:** French polisher, antique restoration, sales and marketing. **FIRST DJ GIG:** "August Bank Holiday party in Cissold Park with the Raipack, Rickie Fingers, Frankie 'Veng' Bones and Tony Trax. Fluffed my first mix... shame!" **MOST MEMORABLE GIG:** "There's so many, but if I have to choose it's probably Ibiza – the Amnesia closing party in '94. But close runners-up are The Experience, London '97 and Es Paradis, Ibiza '91." **WIFE:** "Beautiful People, a warehouse party in King's Cross in '94. I got off a boat party on the Thames to turn up to find just the sound people packing up. No-one else turned up." **FAVOURITE CLUBS:** "Legends, Die Burlington Street, London. I was resident there for two years. The End, London (January 29). Come the Revolution, Millenium, Harlow (31); Lords Of The Underground, Camden Palace, London (31). DJ Bliss, The End, London (January 29). Come the Revolution, Millenium, Harlow (31); Lords Of The Underground, Camden Palace, London (31). **TRADEMARK:** "My mixing and my smile, or so I've been told! Oh yeah, also 'Da Boss'." **LIFE OUTSIDE DJING:** "Mix CD (Norris and Grant Nelson) on Naked bubbling over. Also I will have two tracks out in March with Grant and I'm working on more projects with Grant. Working out at the gym, reading and playing on my Playstation."

[cv]

22	25	AIN'
23	24	NEV
24	25	AIN'
25	26	BAB
26	27	THA
27	28	CAS
28	29	PRINC
29	30	TOO
30	31	BAR
31	32	BAR
32	33	TELE
33	34	TEM
34	35	ALL
35	36	WIN
36	37	WIN
37	38	FEEL
38	39	SAN
39	40	SOME
40	41	BELK

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- 20 **26** BABY CAN I HOLD YOU/SHOOTING STAR Boyzone Polydor
- 17 **27** THAT'S THE WAY (I LIKE IT) Clock Media
- 11 **28** CASUAL SUB (BURNING SPEAR) ETA East West
- 18 **29** PRINCE (FOR THE RECORD) featuring Warren G & Sissel Def Jam/Mercury
- 19 **30** TOO MUCH Spice Girls Virgin
- 24 **31** BARBIE GIRL Aqua Universal
- 23 **32** TELETOBBIES SAY EH-OH! Teletubbies BBC Worldwide Music
- 13 **33** TEMPERTEMPER Goldie firr
- 25 **34** ALL CRIED OUT Allure Epic
- 27 **35** WIND BENEATH MY WINGS Steven Houghton RCA
- 11 **36** RIDE ON THE RHYTHM Little Louie & Marc Anthony Perfecto
- 31 **37** FEEL SO GOOD Mase Puff Daddy/Arista
- 26 **38** SANDS OF TIME Kaleef Unity
- 32 **39** SOMETHING ABOUT THE WAY... CANDLE IN THE WIND 1987 Ebon John Rocket
- 11 **40** BELO HORIZONTI Heartists VC Recordings

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TOP TWENTY COMPILATIONS

1 THE EIGHTIES MIX
Global/Pop/Cream/TV

2 NOW THAT'S WHAT I CALL MUSIC '83
BMG/A&M/Polystar

3 FUNKY DUVAS
Capitol/Interscope

4 THE ANNUAL III - PETE YONG & BOY GEORGE/Danny O'Keefe
Mercury/EMI

5 DIANA PRINCESS OF WALES - TRIBUTE
Decca/Universal/Real

6 MAXIMUM SPEED
Mercury

7 THE BEST CLUB ANTHEMS... EVER 2
Virgin/EMI

8 THE FULL MONTY (OST)
BMG/Velvet

9 ONE WORLD
Capitol/Universal

10 THIS IS... SPEED GARAGE
Sanctuary

11 MASSIVE DANCE '90
Mercury/EMI

12 A PERFECT LOVE
Mercury/EMI

13 BEST ROCK BALLADS IN THE WORLD... EVER II
Mercury/EMI

14 THE BEST '60s ALBUM IN THE WORLD... EVER III
Mercury/EMI

15 SHADOWS OF SOUL
Capitol/Universal

16 BIG BITS
Mercury/EMI

17 MOST RELAXING CLASSICAL ALBUM... EVER
Mercury/EMI

18 ALL THE GREATEST LOVE SONGS - II
Mercury/EMI

19 GOUDIE NIGHTS
Mercury/EMI

20 THE GREATEST HITS OF 1987
Mercury/EMI

- 21 **25** THE VERY BEST OF Sting/The Police A&M
- 24 **26** IT'S MY LIFE - THE ALBUM Sash! Mercury
- 23 **27** THEIR GREATEST HITS Hot Chocolate EMI
- 20 **28** FRESCO M People M People/BMG
- 11 **29** TITANIC (OST) James Horner Sony Classical
- 30 **30** OCEAN DRIVE Lighthouse Family Wild Card/Polydor
- 27 **31** UNPLUGGED Bryan Adams A&M
- 35 **32** TALK ON CORNERS The Corrs Atlantic
- 26 **33** DO IT YOURSELF Seahorses Geffen
- 29 **34** MARCHIN' ALREADY Ocean Colour Scene MCA
- 11 **35** EXIT PLANET DUST The Chemical Brothers/Junior Boys Own
- 28 **36** NEW FORMS Roni Size Reprazent Talkin Loud
- 31 **37** BLUR Blur Food/Paniphone
- 25 **38** THE BEST THAT I COULD DO John Mellencamp Mercury
- 32 **39** OLDER & UPPER George Michael Virgin
- 67 **40** BLOOD SUGAR SEX MAGIK Red Hot Chili Peppers/Warner Bros

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INTERNATIONAL FOCUS

US CHARTWATCH

The intense media attention that preceded the release of the Spice Girls' movie last Friday and an advance airplay for their upcoming single Too Much combined to produce a major increase in demand for their records last week. Spice Up Your Lips moved 33-28 on the Hot 100, while their albums Spice World 23-19 and Spiceworld 13-8, the latter about as equaling its highest position to date. It sold 78,000 units last week, nearly twice as many as the week before—an achievement, but one which leaves it trailing in the wake of the Titanic soundtrack, which sold a massive 415,000 units last week to retain pole position.

Spiceworld sold a few hundred copies more than Chumbawamba's Tubthumper album which dipped 3-7 but the single Tubthumper returned to its peak position (number six) on its 21st week in the chart. Though it has been impossible to get a copy of the single for many weeks, as it has been deleted, it continues to bewitch radio programmers, and tops the Hot 100 airplay chart for the 10th week in a row. A second version of Tubthumper—by Chuckiebut—enters the chart this week at number 97. It's a soundalike recording which is capitalizing on the confusion caused by the similarity in the two groups' names, and the fact that not everyone who wants the name is willing to split out on the album. Choosing a similar name to cause confusion is nothing new—Los Del Rio's multi-million seller Macarena had to compete with a cover by Los Del Mar—but Chuckiebut's label, appropriately named Under The Cover, made a habit



of it, having also released soundalike versions of hit songs by the Waterfalls (Sipping the Wallflowers) and the Casual Sweaters (Cardigans).

The Verve's Sitter Sweet Symphony is currently being used as the soundtrack to a Nike advert in America, causing demand for their Urban Hyus album to explode. The album soars 70-36 this week, easily surpassing the number 63 peak it achieved last October.

Radiohead's Grammy nomination is creating a more gentle upwards draft which pushes their UK Computer album from 76 to 70. Meanwhile newcomer Billie Myers' Growing Pains album, which was released in November, debuts at number 181, fuelled by the popularity of the Birmingham singer's debut single Kiss The Rain, which moves 28-20 on the Hot 100.

Other Brits in the Hot 100 are Elton John (5-10), Donna Lewis (with Richard Marx, 45-50), Gary Barlow (57-50), Sting/Police (58-63), Spice Girls' Frontiers (59-66), Oliva (64-71), David Bowie (74-73), The Bee Gees (83-74), and the Sneaker Pimps (91-91) and The Prodigy (93-94). And, fresh from their UK chart triumph, All Saints debut at number 51 with I Know Where's It At. Alan Jones

UK WORLD HITS

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

AUSTRALIA	
1	TUBTHUMPER Chumbawamba EMI
2	YOU SEXY THING Tina Turner WEA
3	DA YA THINK I'M SEXY? N-Trance/DJ Stewy Festival
4	SPICE UP YOUR LIFE Spice Girls Virgin
5	SOMETHING ABOUT THE WAY... Elton John Mercury Source: ARIA

FINLAND	
1	SMACK MY BITCH UP The Prodigy XL
2	PERFECT DAY Various Artists EMI
3	TOO MUCH Spice Girls Virgin
4	-
5	- Source: IFPI

ITALY	
1	TUBTHUMPER Chumbawamba EMI
2	CANDLE IN THE WIND '97 Elton John Mercury
3	BREATHE Midig Life Arista
4	TOO MUCH Spice Girls Virgin
5	DA YA THINK I'M SEXY? N-Trance/DJ Stewy Media Source: Musica e Dischi/EMI

NORWAY	
1	PERFECT DAY Various Artists EMI
2	SMACK MY BITCH UP The Prodigy Mercury
3	ANGEL OF NINE Eternal EMI
4	-
5	- Source: IFPI

SWEDEN	
1	SOMETHING...CANDLE IN THE WIND '97 Elton John Mercury
2	ALL ABOUT THE WORLD Various Artists Creation
3	ANGEL OF NINE Eternal EMI
4	TOO MUCH Spice Girls Virgin
5	SMACK MY BITCH UP The Prodigy XL Source: GfK/IFPI

AUSTRIA	
1	SOMETHING...CANDLE IN THE WIND '97 Elton John Mercury
2	BREATHE Midig Life Arista
3	DA YA THINK I'M SEXY? N-Trance/DJ Stewy EMI
4	SUNSHINE Dario G WEA
5	TOO MUCH Spice Girls Virgin Source: IFPI

ARTIST PROFILE: BILLIE MYERS

When it comes to breaking UK acts Stateside who are unproven back home, Bill Digginis is fast becoming something of a specialist.

Having helped Mute signings Peachtree reach the US Top 40 last American week on My Own, the American manager is now playing his part in an even bigger success story with Birmingham-born Billie Myers, whose debut single Kiss The Rain is currently the latest-moving single by a UK artist on Billboard's Hot 100 chart.

Now in its 13th week on the survey, the track this week has moved up a further six places to number 20 as her first album, Growing Pains, enters the Billboard 200 at 181, three months after its first release.

Digginis, who last year also enjoyed US Top 40 success with UK acts Easure and White Town, is convinced Myers has the potential to become a worldwide success. "She's an absolute star and she has a unique quality that everyone feels the minute they meet her," he says.

Dean Galfard, international A&R manager for Universal in the UK, points out that no record company here was interested in signing her, despite her already having landed a publishing deal with EMI Music. But it was through that deal that Universal in the States got to hear about her, and immediately set about breaking her in America.

However, it has been steady rather than instant success for Myers as Digginis and Universal have been determined to establish her as a long-term artist, rather than trying to break one single. "We felt we had a multiple hits album so it was



Billie Myers performing on stage.

important to go out and lay the right foundations," says Digginis. That has meant playing countless live shows, doing a series of interviews and touring America's radio stations, where she has become something of a personality. Galfard says, "The thing about Billie is she has so much to say. She's a very intelligent woman and is able to talk about a whole lot of things."

Digginis says the first stage has been to establish her in the US before going elsewhere, and he believes they are on target to have a top 10 single behind them when the project moves to Europe in March.

Kate Farmer, Universal's international marketing manager, says after an initial visit to coincide with Kiss The Rain's release, Myers will be back in Europe in June for some live dates and the release of the second single, Tell Me. "She's a worldwide priority for Universal and were very confident about breaking her here," says Farmer. Paul Williams

TRACKWATCH: BILLIE MYERS

- Kiss The Rain in US Top 20 single chart
- Growing Pains now entry in US album chart
- European launch in March

THE PEPSI CHART

#	Title	Artist	#	Title	Artist
1	YOU MAKE ME WANNA... Other	(Lafayette)	21	NO SURPRISES	Redhead (Parlophone)
2	NEVER EVER AT	Sons (Gepetto)	22	BACK TO YOU	Bryan Adams (A&M)
3	MULLDER & SCULLY	Carolina (Black & Blue)	23	THAT'S THE WAY I LIKE IT	Madcat (Mercury)
4	HIGH	Lightbulb Family (MCA)	24	SOMEBODY ELSE'S GUY	Ca Ce Peristam (A&M)
5	ALL AROUND THE WORLD	DEVO (Gepetto)	25	TIME OF YOUR LIFE (GOOD BODAZES)	Good Boyz (Mercury)
6	BAMBOOLEE	Baroque MC (Mercury)	26	FREE AS A BIRD	Incubus (Mercury)
7	ANGELS	Robin Williams (Orion)	27	ALL CHIED OUT	Album (Epic)
8	TOGETHER AGAIN	Janet Jackson (A&M)	28	MY STAR	Jan Jackson (Polygram)
9	RENEGADE MASTER	Wicked (Mercury)	29	ALL NIGHT ALL RIGHT	Pop Adele New Market (Mercury)
10	AMNESIA	Chumbawamba (EMI)	30	GETTIN' JIGGY WIT IT	Red Hot (Columbia)
11	TORN	Angela Ingle (Mercury)	31	AS LONG AS YOU LOVE ME	Blackstreet Boys (A&M)
12	AVENGING ANGELS	Spice (Gepetto)	32	GIVEN TO FLY	Paq 4 Zion (Epic)
13	ANYT' JUST THAT THE WAY	Leticia Mendez (Mercury)	33	THE REASON	Selena Gomez (Epic)
14	BARTAN I HED TO YOU	THOMAS STAN (Mercury)	34	YOU SEXY THING	Hot Chocolate (EMI)
15	TOO MUCH	Spice Girls (Virgin)	35	S&L7A	Stress (United)
16	SO GOOD	Junior Roberts (Decca)	36	YOU CAN TALK TO ME	Seaweed (Gepetto)
17	PERFECT DAY	Various (Decca)	37	TOMORROW NEVER DIES	Third World (Mercury)
18	STORY OF LOVE	On (Epic)	38	I'LL BE THERE FOR YOU	Sheryl Crow (Mercury)
19	LUCKY MAN	The Verve (Epic)	39	SHELTER	Brendan Hyman (Poly)
20	YOU MAKE ME FEEL (MIGHTY REAL)	Ray-Charles (Mercury)	40	PRINCE IGOR	Whitney C. Robinson/Jazz (J&R)

THE VIRGIN RADIO CHART

#	Title	Artist	#	Title	Artist
1	URBAN HYMNS	The Verve (Mercury)	21	IN IT FOR THE MONEY	Supersuckers (Parlophone)
2	LIFE THROUGH A LENS	Alma Williams (Epic)	22	SHERYL CROW	Sheryl Crow (Mercury)
3	OK COMPUTER	Radiohead (Parlophone)	23	JAGGED LITTLE PILL	Alanis Morissette (Mercury/Parlophone)
4	WRITE ON BLONDE TEES	Various (Mercury)	24	THE BIG PICTURE	Alan John (Mercury)
5	LEP OF THE MIDDLE	Neutral Hotel/Infante (Mercury)	25	(WHAT'S YOUR) MORNING GLOTTY	Loose (Gepetto)
6	BE HERE NOW	Doves (Epic)	26	TELLIN' STORIES	The Charlatans (Beggins/Begonia)
7	LIKE YOU DO...THE BEST OF	Lightning Seeds (Mercury)	27	SHAKEN AND STIRRED	Dave Arnold (East West)
8	THE BLUE CAFE	Chris Rea (East West)	28	THE BENDS	Radiohead (Parlophone)
9	PAINT THE SKY WITH STARS - THE BEST OF	Spice (Mercury)	29	QUEEN ROCKS	Queen (Parlophone)
10	LINON LEGEND - THE VERY BEST OF	John Lennon (Parlophone)	30	PORTISHEAD	Portishead (Mercury)
11	MAVERICK STRIKE	Frenzy Queen (Epic)	31	TRACY CHAPMAN	Tracy Chapman (Mercury)
12	THE VERY BEST OF	Laughing Police (Mercury)	32	WEDS GETS AROUND	Daughters/Dolls (Mercury)
13	UNPLUGGED	Various Artists (Mercury)	33	BLOOD SUGAR SEX MAGIC	Red Hot Chili Peppers (Mercury)
14	DO IT YOURSELF	Supersuckers (Mercury)	34	LOVE SONGS	Sheryl Crow (Mercury)
15	WHEN I WAS BORN FOR THE 7TH TIME	Conway Twitty (Mercury)	35	COME FIND YOURSELF	Paul Kelly/Goanna (Mercury)
16	THE BEST THAT COULD DO	John Maynard (Mercury)	36	THE SINGLES	Inspiral Carpets (Mercury)
17	MARCHIN' ALRIGHT	Owen Caprice/Scena (Mercury)	37	PABLO HONEY	Radiohead (Parlophone)
18	TALK ON CORNERS	The Corrs (Mercury)	38	TRAVELLING WITHOUT MOVING	Linnikay (Mercury)
19	BLUR	Blur (Mercury/Parlophone)	39	REPUBLICA	Republica (Mercury)
20	OLDER	George Michael (Mercury)	40	DEFINITELY MAYBE	Dave (Mercury)

R&B SINGLES

This Week	Last Week	Title	Artist	Label	Cat. No. (Distributors)
1	NEW	YOU MAKE ME WANNA...	Usher	LaFace	CD-J421366032 (BMG)
2	1	NEVER EVER	All Saints	London	CD-DC10C407 (IF)
3	2	HIGH	Lighthouse Family	Polydor	(IF)
4	3	TOGETHER AGAIN	Janet Jackson	Virgin	VST 1676 (E)
5	4	AIN'T THAT JUST	Lutricia McNeal	Wildstar	CD-CDSTAS 2907 (W)
6	4	ALL NIGHT ALL RIGHT	Peter Andre featuring Warren G	Madison	CD-MGSR1212 (BMG)
7	5	PRINCE IGOR	Warren G featuring Sisqú	Def Jam/Mercury	(F)
8	6	ALL CRIED OUT	Allure	Epic	(S&M)
9	5	FEEL SO GOOD	Mase	Puff Daddy/Arista	7421325441 (BMG)
10	8	THA DOGGFATHER	Snoop Doggy Dogg	Interscope	INT 85560 (BMG)
11	10	GHETTO HEAVEN	Family Stand	Perfecto	PERF 1567 (F)
12	11	I WONDER IF HEAVEN GOT A GHETTO	2 Pac	Jive	JIVET 446 (F)
13	12	GOOD GIRLS	Joe	Jive	JIVET 442 (F)
14	13	BEEN AROUND THE WORLD	Puff Daddy & The Family	Puff Daddy/Arista	CD-7421329412 (BMG)
15	24	NO NO NO	Destiny's Child	Columbia	(Impromt)
16	14	I'LL BE MISSING YOU	Puff Daddy & Faith Evans	Puff Daddy/Arista	7421341911 (BMG)
17	13	JUST CRUISIN'	Will Smith	Columbia	(S&M)
18	17	MEN IN BLACK	Will Smith	Columbia	CD-6649862 (S&M)
19	16	BUTTERFLY	Mariah Carey	Columbia	(S&M)
20	20	DANGEROUS	Busta Rhymes	Elektra	E 38777 (W)
21	15	ROXANNE '97	Sing And The Police	A&M	3624551 (F)
22	22	PHENOMENON	LL Cool J	Def Jam/Mercury	588117 (F)
23	18	HIGH TIMES	Jamiroquai	Sony	SZ 6652706 (S&M)
24	21	GUESS WHO'S BACK	Rakim	Universal/UNT	56151 (BMG)
25	23	5 STEPS	Dru Hill	Island	Black Music 1215 615 (F)
26	32	MO MONEY MO PROBLEMS	The Notorious B.I.B. featuring Puff Daddy & Mike Myers	Arista	ND 4068 (BMG)
27	27	IT'S GREAT WHEN WE'RE TOGETHER	Fleety Quneve	Epic	CD-9653382 (S&M)
28	25	WHO'S LOVING MY BABY	Shola Ama	Freemove/WEA	CD-WEA145 CD1 (W)
29	29	FIRM BIZ	Firm featuring Dawn Robinson	Columbia	CD-8659121 (S&M)
30	33	MISSING YOU	Mary J Blige	MCA	CD-MCSTD 48071 (BMG)
31	28	I BELIEVE I CAN FLY	R Kelly	Jive	JIVET 415 (F)
32	26	A SONG FOR MAMA	Boyz II Men	Motown	CD-8607372 (F)
33	NEW	WHAT YOU WANT	Mase	Bad Boy	(Impromt)
34	34	RAINFOUL	Lighthouse Family	Wild Card/Polydor	CD-5717632 (F)
35	30	R U READY	Salt N' Pepa	Mer	CD-FCDP 322 (F)
36	36	SOCK IT 2 ME	Missy 'Madameusa' Elliott	East West	E 38901 (W)
37	31	EARTHBOUND	Conner Reeves	Wildstar	CD-CDWILD 2 (W)
38	38	TWISTED	Kelis Sweet	Elektra	EKR 2227 (F)
39	40	FIX	Blackstreet	Interscope	CD-INT 97321 (BMG)
40	NEW	NO DIGGITY	Blackstreet featuring Dr Dre	Interscope	INT 95000 (BMG)

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DANCE SINGLES

This Week	Last Week	Title	Artist	Label	Cat. No. (Distributors)
1	NEW	YOU MAKE ME FEEL (MIGHTY REAL)	Byron Stingyls	Manifesto	FESX 36 (F)
2	NEW	SO GOOD/FREE LOVE 98	Juliet Roberts	Delicious	7421154001 (BMG)
3	NEW	NIGHTBIRD	Conwert	Wunderboy/A&M	WB01 038 (F)
4	NEW	BELO HORIZONTI	Heartdas	VC Recordings	VCRT 28 (E)
5	NEW	CASUAL SUB (BURNING SPEAR)	ETA	East West	EW 1457 (W)
6	3	RENEGADE MASTER 98	Wildchild	Hi-Life/Polydor	5952791 (F)
7	13	WARHEAD	DJ Krust	V Recordings	VR25 (J)
8	4	I REFUSE (WHAT YOU WANT)	Sonore featuring Damon Train	XL Recordings	XLTR 115 (W)
9	NEW	RIDE ON THE RHYTHM	Little Louie & Marc Anthony	Perfecto	PERF 1517 (W)
10	1	DREAMS	Smokin Beats featuring Lyn Eden	AM/FM	5824731 (F)
11	9	I FEEL DIVINE	S-J	React	12REACT 113 (W)
12	2	WHAT DOES YOUR SOUL LOOK LIKE (PART 1)	DJ Shadow	Mo Wax	MW 087 (W)
13	5	TEMPER TEMPER	Goldie	ffr	FX 325 (F)
14	7	BAMBOOGIE	Bamboo	VC Recordings	VCRT 23 (E)
15	NEW	GIVE YOU MYSELF	Sima	Mo's Music Machine	MMM 9 (IMD 3/P)
16	NEW	SHAKE THAT ARSE	Divine Soul	Sticly/Direct	SR 1251 (Impromt)
17	9	IT'S LIKE THAT	DJ Zinc	Frontline	FRONT 028 (S&R)
18	8	FREE (THE MIXES)	Ultra Nate	AM/FM	5825011 (F)
19	14	GHETTO HEAVEN	Family Stand	Perfecto	PERF 1567 (F)
20	11	MY DESIRE	Amira	VC Recordings	VCRT 27 (E)
21	10	EVER REST	Mystica	Perfecto	PERF 1527 (W)
22	NEW	ALL I WANNA DO/NONE	Rolaz	Back 2 Basics	B2B 12032 (S&D)
23	NEW	HEAD OF STATE - WINTER SAMPLER	Stanton Warriors/Depeche Mode	Flyfirst	REC5151 RIT (BMG)
24	NEW	BOOK ENDS	Salt City Orchestra	Paper	PAPER CD01 (AZUL)
25	NEW	FEELS REAL	Madness	Estalique	KTGR 2 (TRC/W)
26	NEW	BLACK HOLE	16b	Eye-q	EYELK 022 (W)
27	NEW	THE BOTTLE	7th District Inc.	Est	17X021 2 (TRC/W)
28	NEW	IT'S LIKE THAT	Ron-CMC vs Jason Nevins	Smile Communications	SM305 (F)
29	NEW	SHARE THE FALL	Represent	Roni Size	Talkin Loud TLX 21 (F)
30	NEW	PIPER	Joany L	Citybeat	XLT 74 (W)

DANCE ALBUMS

This Week	Last Week	Title	Artist	Label	Cat. No. (Distributors)
1	1	MY WAY	Usher	LaFace	-77009280434 (BMG)
2	NEW	PRE-EMPTIVE STRIKE	DJ Shadow	Mo Wax	54067614 (Impromt)
3	3	HARLEM WORLD	Mase	Arista	8612738117861210174 (BMG)
4	NEW	POSTCARDS FROM HEAVEN	Lighthouse Family	Wild Card/Polydor	-5286184 (F)
5	4	TERRAFORM EP	Shimon & Andy C	Litf	Spiral RAAM 20 (S&R)
6	5	MONEY POWER RESPECT	Lox	Arista	8612738115861210154 (BMG)
7	8	ALL SAINTS	All Saints	London	-828394 (F)
8	2	DREAM TEAM IN SESSION - VOLUME 2	Dream Team	Discreet	742158801102159084 (BMG)
9	NEW	NEW FORMS	Roni Size	Represent	Talkin Loud 545231/545434 (F)
10	6	ALL THAT I AM	Joe	Jive	HIP 1813HPIC 183 (P)

SPECIALIST CHARTS

31 JANUARY 1998

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VIDEO

This	Last	Title	Artist	Label	Cat. No.	Price
1	1	THE X-FILES - FILE 9 - REDUX	FOX	Label Cat. No.	16	15
2	2	PREDATOR	FOX	Video 2791C	17	24
3	3	PREDATOR 2	FOX	Video 1515	18	9
4	3	PREDATOR 2	FOX	Video 1515	18	9
5	4	BEAVIS AND BUTT-HEAD GO AMERICA	CIC	Video VHR463B	20	17
6	2	MATILDA	Columbia	Tosar CV74517V	21	12
6	24	ALL DOGS GO TO HEAVEN 2	Warner Home Video	V55549V	22	8
7	1	ROSEMARY CONLEY - ULTIMATE FAT BURNER	Video	Collection V728313	23	18
8	10	JERRY MAGUIRE	Columbia	Tosar CV72839V	24	23
9	19	MISSION IMPOSSIBLE	CIC	Video VHR475V	25	27
10	4	STAR WARS - THRILOGY	FOX	Video V1047W	26	21
11	18	THE ENGLISH PATIENT	Miramax	V551415	27	12
12	6	CINDERELLA	Walt Disney	VD50110	28	22
13	6	DUMB AND DUMBER	First Independent	V43616V	29	25
15	5	ALIEN THRILOGY BOX SET	FOX	Video V1047W	30	21
15	13	TELETRUBIES - DANCE WITH THE TELETRUBIES	BBC	REC6759P	31	28

This	Last	Title	Artist	Label	Cat. No.	Price
1	1	TELETRUBIES - HERE COME THE TELETRUBIES	BBC	REC6759S	31	28
2	2	CRIMSON TIDE	Hollywood Pictures	CS7415V	32	13
3	5	BATMAN & ROBIN	Warner Home Video	VC17600	33	4
4	4	SPICE GIRLS Girl Power - Live In Istanbul	Virgin	V02942	34	2
5	14	SPICE GIRLS Girl Power - Live In Istanbul	Warner Home Video	V014372	35	5
6	5	SPACE JAM	Telstar	Video V6443V	36	5
7	12	BODY CONTROL - THE PILATES WAY	Video	Collection V6529V	37	6
8	8	BARBARA CURRIE - FABULOUS SHAPE FOREVER	Ev	V51225	38	7
9	18	EVITA	Hollywood Pictures	DS1202	39	8
10	2	THE SHOCK	Video	Collection V12471	40	10
11	7	THE SHOCKSHANK REDEMPTION	CIC	Video VHR 087	10	12
12	11	DARTIGER	Cartoon	Video V33795013	12	13
13	27	BANANAS IN PANTJAMAS - BANANAS&JURIS	WV	047223	13	13
14	22	BILLY CONNOLLY - TWO NIGHT STAND LIVE	Walt Disney	EV43232	14	13
15	25	OLIVER & COMPANY	Walt Disney	EV43232	14	13
16	21	SEVEN	Ev	EV51214	15	8

INDEPENDENT SINGLES

This	Last	Title	Artist	Label	(distributor)
1	1	ALL AROUND THE WORLD	Oasis	Creation	CRESO2 282 (MNV/V)
2	1	AVENGING ANGELS	Pat	CDGUT16 (V)	
3	NEW	ALL NIGHT ALL RIGHT	Steve Andra feat. Warren G	Mushroom	MUSH 210 (MNV/P)
4	NEW	SANDS OF TIME	Kaleef	Unity	UNITY 095C (P)
5	3	5.6.7.8	Steps	Jive	JIVEC4 438 (P)
6	NEW	I FEEL DIVINE	S-J	React	CDXREACT 113 (V)
7	2	2 STAY	Bernard Butler	Creation	CRESO2 281 (MNV/V)
8	NEW	THE NIGHT THE EARTH CRIED	The Gravediggaz	Ge	Street GEE 500103 (MNV/P)
9	4	I WONDER IF HEAVEN GOT A GHETTO	2 Pac	Jive	JIVEC4 048 (P)
10	7	AS LONG AS YOU LOVE ME	Backstreet Boys	Jive	JIVEC4 034 (P)
11	NEW	WHAT DOES YOUR SOUL LOOK...	DJ Shadow	Mo	WAX 887 (V)
12	6	HISTORY REPEATING	Propellerheads/S. Bassey	Wall	Of Sound WALLD 036 (V)
13	5	GODD GIRLS	José	Jive	JIVEC4 042 (P)
14	8	SING UP FOR THE CHAMPIONS	Rush Limited	Music	Collection MANUCDIP 2 (DISC)
15	16	STAND BY ME	Oasis	Creation	CRESO2 278 (MNV/V)
16	12	WHATEVER	Oasis	Creation	CRESO2 195 (MNV/V)
17	9	LET A BOY CRY	Gala	Big	Life BLR140 (P)
18	18	WONDERWALL	Oasis	Creation	CRESO2 215 (MNV/V)
19	NEW	SOME MIGHT SAY	Oasis	Creation	INDIAN 204 (MNV/V)
20	11	BACHELORETTE	Bjork	One Little	INDIAN 212 TP/COL (P)

INDEPENDENT SINGLES

This	Last	Title	Artist	Label	(distributor)
1	2	BE HERE NOW	Oasis	Creation	CRESO2 219 (MNV/V)
2	3	WHEN I WAS BORN FOR THE 7TH TIME	Cornerstone	Wijaya	WLJCD 1065 (VD/ISS)
3	1	BACKSTREET'S BACK	Backstreet Boys	Jive	CHP 186 (P)
4	4	LADIES & GENTLEMEN WE ARE...	Spiritualized	Dedicated	DEDD 034 (V)
5	6	TELLIN' STORIES	The Charlatans	Beggars	BANQUET BBQCD 190 (RTM/DMV)
6	5	(WHAT'S THE STORY) MORNING GLORY?	Oasis	Creation	CRESO2 189 (MNV/V)
7	7	WORD GETS AROUND	Stereophonics	V2	VYR 100438 (MNV/P)
8	8	HOMOGENIC	Blork	One Little	INDIAN 174 P/CDL (P)
9	NEW	I BLAME THE GOVERNMENT	Cartor USM	Cooking	Vinyl COOKCD 136 (V)
10	10	R U STILL DOWN? (REMEMBER ME)	2Pac	Jive	CHP193 (P)
11	9	DEFINITELY MAYBE	Oasis	Creation	189 (MNV/V)
12	11	STOOSH	Skunk Anansie	One Little	INDIAN 174 P/CDL (P)
13	NEW	SPIDERS	Space	CD	GUTCD 1 (TUP)
14	NEW	CAPTAIN	Islewold	Deceptive	BLUFF 880C (V)
15	15	THE STONE ROSES	The Stone Roses	Silverstone	OREC2D 502 (P)
16	12	BUENA VISTA SOCIAL CLUB	Ry Cooper	World	Circuit WCD 056 (P)
17	13	THE COMPLETE	The Stone Roses	Silverstone	OREC2D 535 (P)
18	17	RADIATOR	Super Furry Animals	Creation	CRESO2 214 (MNV/V)
19	16	VANISHING POINT	Primal Scream	Creation	CRESO2 178 (MNV/V)
20	19	ALL THAT I AM	Jive	CHP 183 (P)	

COUNTRY

This	Last	Title	Artist	Label	(distributor)
1	1	7 SEVENS	Garth Brooks	Capitol	856992 (E)
2	2	LOVE SONGS	Kenny Rogers	Virgin	KENNYCD 1 (E)
3	3	FURTHER DOWN THE ROAD	Charlie Landsborough	Rite	RITZCD 0065 (P)
4	4	COME ON OVER	Shania Twain	Silver	Soud 314536002 (E)
5	5	SONGS OF INSPIRATION	Daniel O'Donnell	Rite	RITZCD 708 (P)
6	6	WITH YOU IN MIND	Charlie Landsborough	Rite	RITZCD 0078 (P)
7	7	YOU LIGHT UP MY LIFE	Leann Rimes	Curb	CURCD 046 (GRP/V)
8	9	NO FENCES	Garth Brooks	Liberty	CDP 795002 (E)
9	10	IN PIECES	Garth Brooks	Liberty	CRISTEY 2212 (E)
10	8	IF I DON'T STAY THE NIGHT	Mindy McCreehy	BNA	742129262 (BMG)

This	Last	Title	Artist	Label	(distributor)
11	11	BLUE	Liam Rimes	Curb	CURCD 029 (GRP/V)
12	12	TIMELESS	Daniel O'Donnell & Mary Duff	Rite	RITZCD 707 (P)
13	13	THE WOMAN IN ME	Shania Twain	Mercury	529882 (E)
14	20	FRESH HORSES	Garth Brooks	Capitol	COGB 1 (E)
15	NEW	A PLACE IN THE WORLD	Wyn Chapin Carpenter	Columbia	485182 (SM)
16	15	THE OTHER SIDE	Mary Duff	Curb	CURCD 47 (GRP/V)
17	14	EVOLUTION	Marina McBride	RCA	07863675162 (BMG)
18	NEW	THE SECRET OF LIFE	Gretchen Peters	Creation	CRISTEY 211 (E)
19	17	SUNDAY MORNING TO SATURDAY...	Matraca Berg	Riding	RIEY CD1705347 (BMG)
20	19	EVERYWHERE	Tim McGraw	Curb	CURCD 023 (GRP/V)

CD PRICE

This	Last	Title	Artist	Label	(distributor)
1	2	TRACY CHAPMAN	Tracy Chapman	Elektra	ETKCD 74460 (W)
2	1	THE WORST ALBUM IN THE WORLD...	Shirley Bassey	East West	398420512 (E)
3	5	PABLO HONEY	Parlophone	CDPCS 7380 (E)	
4	6	ELGANT SLUMMING	M People	Deconstruction	74221186762 (BMG)
5	7	UPPER PARTY MEGAMIX	Various Artists	Crimson	CRIMBX01 (EUK)
6	15	SECONDS COMING	Stone Roses	Geffen	GED 24565 (BMG)
7	3	CHRISTMAS WITH DANIEL	Daniel O'Donnell	Rite	RITZCD 704 (P)
8	4	ULTIMATE CAROL COLLECTION	Wax King's Coll Ch Cambridge	Decca	453852 (P)
9	9	TRANSFORMER	Los Red	RCA	N036366 (BMG)
10	11	GREATEST LOVE	Various Artists	Crimson	CRIMBX09 (EUK)

This	Last	Title	Artist	Label	(distributor)
11	8	BACK TO THE SIXTIES	Various Artists	Crimson	CRIMBX11 (EUK)
12	14	BROTHERS IN ARM	Erie Szabo	Vertigo	V244892 (P)
13	13	WONDERFUL SOUND OF THE PAN PIPES	Various Artists	Crimson	CRIMBX04 (EUK)
14	NEW	SOUTHSIDE	Texas	Mercury	531712 (E)
15	NEW	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	Columbia	485182 (SM)
16	16	HEART & SOUL	Various Artists	Crimson	CRIMBX12 (EUK)
17	NEW	CAPITAL PUNISHMENT - THE BEST OF	Steve Nicks	Capitol	FM CDPEK (CAP)
18	20	ONE DAY AT A TIME	Symposium	Infect	ASCD 110 (VD/ISS)
19	NEW	MCMXX A.D.	Enigma	Virgin	International CDVX 1 (FF)
20	NEW	MOONS	Various Artists	Crimson	CRIMBX10 (EUK)

ROCK

This	Last	Title	Artist	Label	(distributor)
1	NEW	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros	729269212 (W)
2	1	BBC SESSIONS	Led Zepplin	Atlantic	VEY7300512 (W)
3	2	THE COLOUR AND THE SHAPE	Foo Fighters	Roswell	EST 2295 (E)
4	3	QUEEN ROCKS	Queen	Parlophone	8236912 (E)
5	4	REMASTERS	Led Zepplin	Atlantic	7567904152 (W)
6	6	STOOSH	Skunk Anansie	One Little	INDIAN 174 P/CDL (P)
7	7	NIMROD	Green Day	Raprice	5362467542 (W)
8	NEW	DOOKIE	Green Day	Reprise	5362467562 (W)
9	5	TRAGIC KINGDOM	No Doubt	Interscope	IND 90003 (BMG)
10	10	NEVERMIND	Nirvana	Geffen	CD 24625 (BMG)

SPOKEN WORD

This	Last	Title	Artist	Label	(distributor)
1	NEW	THE X-FILES - SQUEEZE	Kerry Shale	HarperCollins	HC4393 (E)
2	2	HANCOCK'S HALF HOUR 3	Various Artists	BBC	ZBBC2018 (P)
3	5	TWO NIGHT STAND	Billy Connolly	Funny Business	5359314 (E)
4	NEW	GLORIOUS	Eddie Izzard	Laughing Stock	(BES/POK/E)
5	3	ROUND THE HORNE 5	Original Best Recording	BBC Radio	Collection ZBBC2013 (P)
6	6	THE CLOTHES THEY STOOD UP IN	Alan Bennett	BBC Radio	Collection ZBBC2016 (P)
7	1	THE BEAST OF BODMIN MOOR	Jeffrey	Speaking Words	5366924 (F)
8	4	LAST GOOD SHOW OF ALLIAT LAST...	Goons	BBC Radio	Collection ZBBC2014 (P)
9	NEW	THE FAST SHOW	Original TV Cast	BBC	ZBBC 1397 (P)
10	7	I'M SORRY I HAVEN'T A CLUE 3	Original Radio 4 Cast	BBC	ZBBC 1188 (P)

SHANIA TWAIN

US COUNTRY ARTIST GOES MAINSTREAM IN GLOBAL BID

Only three women have sold more than 10m copies of their most recent albums in North America, but what sets Shania Twain apart from Celine Dion and Alanis Morissette is that she managed it without touring.

Now her relatively unknown status outside the US is set to be reversed with, after three years of pleading, a worldwide tour and, in the UK, Mercury MD Howard Berman making her her biggest US launch since Hanson. Twain spent most of 1996 and 1997 without a manager. During that time she sold 13m copies of her second album, *The Woman In Me*, and wrote 16 songs for the next. Come On Over, which is released here on March 9. She also appeared on a string of TV shows and set personal appearance records all across North America – but chose not to perform a single live show where she stood to make a cent on the door.

Since Twain took on new management in mid-1997 – Jon Landau and Barbara Carr at JLM who look after just two other artists: Bruce

have her on priority status for the first quarter because they can see the same potential that the artist and her management see: a singer and writer whose manner, look and style reflect a mainstream future, not a country past. So when Twain sings in French and Spanish on I Won't Leave You Lonely which is released here on March 9, she is not those of the market place.

Richard Beck of London-based LD Publicity, which has been hired to help translate her appeal across the Atlantic and to provide heavy input into the re-styling exercise, says,

wouldn't be willing to take the risks I do if it didn't all feel like me."

You get the feeling that by "songs" she might also just mean other people's plans for her career. Beck says, "What has really sold her to the UK media is herself. She's just so natural. No bullshit at all." To that end, *PHM* and the *Sunday Times* will be splashing the results of the photo-shoot.

The additional lead time between the US and international dates has allowed what Beck describes as co-ordination time. The breathing space allows Twain, producer Robert Mutt Lange and Mercury to remix and resequence the

Hammond organ. In another dramatic break with country habits, the track was serviced direct to US pop radio and is already picking up heavy airplay.

And since the debut US single, *Love Gets Me Every Time*, is said to have racked up more first-week plays than any other single ever released in the US by a female artist, it looks as though one corner-stone of the plan – not losing her star profile in a crowded pop marketplace – is firmly in place.

Once Nashville didn't believe Twain knew what would work either. Her first album featured just one of her own songs, the feisty *God Ain't Gonna Getcha*. For

'She's not country, she's not pop, she's just a huge talent – and that's what will make this tour a success everywhere'

– Harvey Goldsmith

Springsteen and Natalie Merchant – things are looking even better. Come On Over has already sold more than 4m copies in the US since its November 4 release (it debuted at number two on the *Billboard* album chart) and notched up consecutive number one singles on the country chart.

And her 1998 US concert tour that has Europe, Australia and the Far East pencilled in for late autumn will cement that achievement. As UK promoter Harvey Goldsmith put it after meeting Twain earlier this month, "She's not country, she's not pop, she's just a huge talent – and that's what will make this tour a success everywhere."

But what makes Twain stand out from other artists in the satin and denim-lined ghetto of country music is that, with JLM, she's now working on a second agenda they call "internationalisation". By this time next year, Twain plans to be a global star to compare with Janet Jackson, Mariah Carey or Celine Dion. Mercury divisions around the world

"Shania is IT! More than any other country artist ever she's the one that will cross over."

It's a gamble of course, although Twain's proven cross-format appeal in the US constitutes a tip-off, and her multi-platinum success in Australia another. But this isn't a management and label plot for world domination. They are just catching up on what the Canadian-born, broadly-travelled singer and songwriter has wanted from the start. And reflecting Twain's own ideas about how to make it happen.

Manager Carr says, "She's pretty hands-on. There isn't much in Twain's life that isn't under her control." During a break from shooting a set of "not-Nashville" pictures at London's Metro Daylight studios, Twain says, "I really do want a lot of people to enjoy my work. Being a singer of other people's songs can be very superficial. I

album for international markets as well as redesign the sleeve and the publicity.

Twain, talking down the sonic differences in the tracks, says, "I gave Mutt and I some extra time to keep playing with the songs. To change some drum sounds, add a few harmonies here and there... we didn't want to change the whole record outside the US, just make it a little better..."

The biggest difference is in the choice of focus tracks. After two rocketed-up country dancers in the US, America and Europe will come back into sync with the first UK single, *You're Still The One*. It's a heartfelt tribute to successful relationships (born out of the media and industry scepticism that greeted her marriage to Lange), which blends Orleans-style vocal harmonies, pop piano and rock engineering with a keening pedal steel line, mandolin and

That. Then Luke Lewis, president of Mercury Nashville, took a huge gamble on Twain and Lange.

He agreed to let them deliver *The Woman In Me* without hearing a single track first. So Mercury ended up with 16 songs on a 55-minute album – breaking country rules again.

And although nobody's revealing concrete dates for the tour yet, Twain sounds like she's ready to lay one more myth – that she can't cut it live – to rest. "I'm very straightforward person. I'm not eccentric. Well, maybe just a little. And I spent most of my childhood and up to the second album touring and singing live. It's been three years of now, and I'm really ready to go back on stage," she says.

Her band, being put together now, will feature three fiddle players – just don't expect The Nashville Stripes.

Jan Nicholson

Artist: Shania Twain Label: Mercury Product: single/album Songwriters: Twain/Lange Studio: MasterTonic, Nashville Producer: Robert John "Mutt" Lange Publisher: PolyGram International/Loon Echo Released: Feb 15/Mar 9

STEVE LAMACQ ON A&R

We're all at sea this week. Every so often, it seems, the planets align, energy courses through the leylines which join the nation's rehearsal rooms and a thousand brainstorming sessions produce the same band name. Or ones which all have the same word in them. In the past there have been outbreaks of Angels, Birds, Candys – even a wild selection of bands with Moss in their name, I'm now ready for anything (possibly a plague of Locusts)... In the meantime, we'll have to make do with the Sea-word, starting with a neat and spiky Ferce Panda single from London four-piece **Seafood**. Influenced by trusty US types Sonic Youth and Pavement, the seven-inch Scorch Comfort is well worth grabbing a listen to. Also, if you're interested, they play live in London

this Friday (30) at the Water Rats... I was in Sheffield a fortnight ago to see our Evening Session faves **Catania**, and waded straight into another Sea, although this one was less of a shock. A few years ago a posse of us went up to Sheffield one bleak January to see an up-and-coming buzz group who were called **The Seaside** (maybe there's something in the water there?). This year's threatening-for-attention band are **Seafurit**, whose demo starts with the odd, lonely-sounding track *Your Eyes before getting all Seventies rock stomp with **Amaze Me**. The vocals sound grazed and bruised, while the music is defiantly out of step with the times but they have some good guitar arrangements... Also from Sheffield, and the **Catania** support at the Leadmill, were the*

more made-for-the-Nineties **Frisco**. Sleek on stage, with a wry guitarist and casually confident singer, they look like a band with a lot of promise... Two more bands worth a mention, who are both maybe three-quarters of the way there and have both played interesting gigs at London's **Monarch** recently: **Junk**, from Colchester where sturdy power-pop comes dressed up in Jellyfish clover (nice harmonies too); and **Fatnastagger** from just outside Manchester, a trio who have all the ferocity of a 'Bruise Pristine' or '36 Degrees', but steadfastly tell me they're nothing like **Placebo**. Certainly don't dress like them, but then again, what you see isn't always what you get...



Due to WAH! LEARN RIMES The 19-year-old on Nashville-based country's protest album. Carls is the top-selling recording artist in the US for 1997 and released a pop album on Hit in May. The Grammy-nominated How Do I Live. Without you, with happy housewife and romance, it's set February 16.

Unlike their struggling Britpop peers, Shed Seven stand a chance of not only out-charting the likes of Sleeper and Echobelly in 1998 but also building their past success into critical acclaim.

Their producer and Brit Award nominee Stephen Street (Smiths, Blur) knows only too well, as the man behind Sleeper's poor-selling *Pleas'd To Meet You*, that the goal posts have shifted.

"Who knows how this new Shed Seven album will sell? Recent records by Black Grape and Sleeper have really underperformed," he says.

"I'd like to say this will sell more, but it's the hardest thing I'm really into the tracks. Rick has improved as a singer and I've tried to take it another step and introduce new elements; put the vocals in a different context and make sure the rhythms are dead right."

In adapting to survive, Shed Seven have progressed to a more mature sound. Having abandoned the quirky pop songs and guitar emphasis, they aim to convert new fans with an increasingly focused, lyrically and melodically superior sound. Guitarist

swamped The Horroes is grittier than the sweeping ballads the group is known for and best demonstrates that mature sound. Half Way Home shows off singer Rick Witter's increasingly intelligent vocal delivery while *Drink Your Love* illustrates how producer Street has laboured on weaving those vocals with Paul Banks' guitar melodies.

Shed Seven's story has been one of successive records moving them forward. Their silver debut album *Change Giver* shifted 61,000 copies but the group's real breakthrough came with the singles off the double gold follow-up, *A Maximum High*. Getting *Breaker* them into the Top 20 and *Going For Gold* subsequently reached

The Sheds were one of the first acts of their genre to cross over into *TOTP* magazine and *Smash Hits* territory and Witter is almost proud at only ever having had one front cover of a music magazine. "We prefer it to be happening like this. If we got it too soon we wouldn't be able to handle it. We're not worried about being a three-minute wonder. A lot of it comes down to press and we had our backlash with our first album and we came back. With Polydor the emphasis has always been to push us more on the third album. We always wanted to be stepping up a ladder each time and Paul [Adam] understood that. The only way is up," he adds.

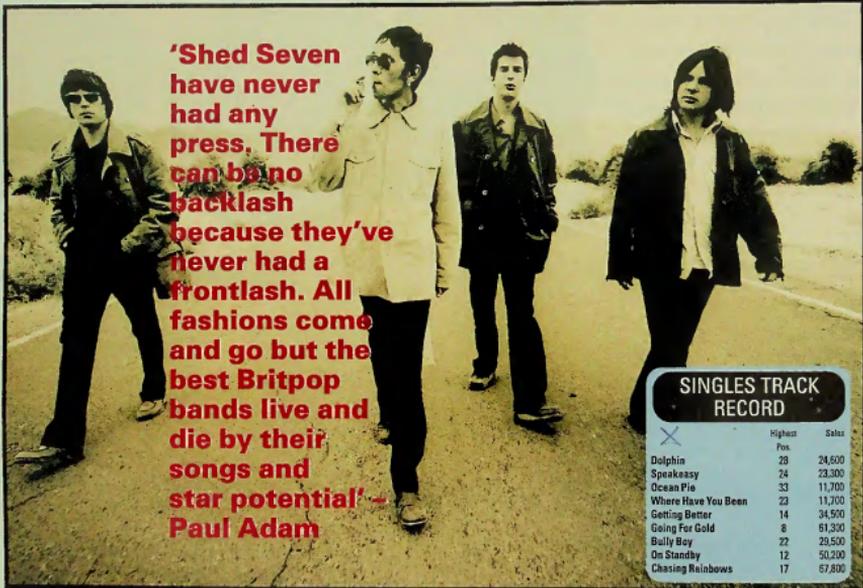
The band's relaxed approach to the release is notable. They claim never to

Francisco" is the only Americanism on the album. If anything, the material is more universal and should help release them from the Britpop bracket holding them back abroad. Already there are plans to push the album in their stronger territories next year - France, Sweden, Japan and the Far East (they once knocked Take That off the number one spot in Thailand) - in the hope that they will spread their music to weaker territories.

The band took 12 months to write about 20 songs for the 12/13-track album and about four months to record them. Shed Seven's appeal is evidenced by the fact that the first of two mini-tours around the singles before the festival season sold out before

SHED SEVEN

READY TO PROVE THEY CAN OUTLIVE THEIR BRITPOP RIVALS



'Shed Seven have never had any press. There can be no backlash because they've never had a frontlash. All fashions come and go but the best Britpop bands live and die by their songs and star potential' - Paul Adam

SINGLES TRACK RECORD

	Highest Pos.	Sales
Dolphin	29	24,600
Speakeasy	24	23,300
Ocean Pie	33	11,700
Where Have You Been	23	11,000
Getting Better	14	24,500
Going for Gold	8	61,300
Bully Boy	27	29,500
On Standby	12	50,200
Chasing Rainbows	17	67,800

Paul Banks adds, "Sleeper and Echobelly have not moved on. I'm not knocking them but we write better songs than they do. We're positioned as The Verve were before they came back. I'd feel more scared in other bands, we were laying out roots in touring way before Supergrass came along. We were the first band to be everywhere just jiggling. We didn't have a mandate, we were just fucking rock."

Their new single *She Let Me On A Friday* (out on March 2) - their first material since 1996 - is a rousing outrageously Black Grape-type rant with the potential to carry them ahead of their previous chart success and back to the fore of the indie disco' playlists. Moreover, a listen to their new album *Let It Ride* (out in April) during its mixing at London's Townhouse Studio reveals a record full of absorbing melodies. Keyboard-led and string-

number eight. Surprisingly, their best-selling single, *Chasing Rainbows*, which sold 67,800 copies and was their fourth Top 20 hit, only reached number 17 in November 1996. It was the acts last release and having not been featured on *A Maximum High*, the band have such confidence in their new direction it's doubtful it will be released on *Let It Ride*.

Polydor A&R director Paul Adam says, "I'm aware of the post-Britpop free-for-all and so are they. What you must remember is Shed Seven have never had any press. There can be no backlash because they've never had a frontlash. All fashions come and die by the best Britpop bands live and die by their songs and star potential. We're not the first out of the blocks and we're taking nothing for granted. We're going to leave nothing to chance and market the thing all the way through."

have been under pressure from Polydor to come up with hit tracks and manager Simon Lawlor credits their straight-forward working relationship to having got the right deal at the start. "Shed Seven have always sold a lot of records. Paul [Adam] is superb and gives us a lot of free time. Being his first success we feel close to him. Stephen especially has brought out the songs and the best in the four musicians as a band. I really think in 1998 they will get the critical acclaim they deserve," he says.

The album's title is a testament to that laid-back approach and helpfully accords with a giant neon sign the band came across in San Francisco which may be used on the album's sleeve. Contrary to press reports, the band has not gone American, however; they just wanted to get out of their native York. The lyric "I lost my heart in San

Christmas. A major tour is now planned for the autumn. Playing festivals and supporting Aerosmith and The Beautiful South, they found themselves somewhat frustrated in 1997 touring to different fanbases but having no album to promote. But it made them aware of an important point, says Banks. "We realised Shed Seven are a bit faceless. People at the gigs would be singing all the lyrics and suddenly recognise the songs as ours and almost come running to the front. We want to move on from *Chasing Rainbows*. It's not these poppy songs like *Bully Boy* any more. Obviously I'm going to say the new material's ace. But we've finally found Shed Seven's sound after babbling on the last two albums. This feels like our sixth album to me."

True to their lyrics, Shed Seven are really getting better all the time.

Stephen Jones

Art: Shed Seven Project; single album label: Polydor; Producer: Stephen Street; Studio: Olympic, Townhouse Publisher: PolyGram; Released: Mar 2/April '98

Use to WATCH

DELAKOTA
The Got Band signing are a winner for 1998
If this story contemporary one-sided view demo CD was anything to go by. The debut release is due in March.

With 30,000 free Hinda Hicks sample CD's being given away with the February issue of R&B magazine, Touch, Island Records is throwing its full weight behind its latest new act.

The funky 21-year-old West Sussex R&B songstress is one of several acts from the independent R&B hip-hop management team On Point, which helps develop the artist with songwriting, production and management. It is run by jazz Black, who discovered Hicks through a mutual friend.

Black says, "I really surprised me because at the time everyone was trying to be the next Mary J Blige or Faith Evans and she just walked into the studio and did something that came out like an Aretha [Franklin] or a Randy [Crawford], the very people who inspired Mary J and Faith in the first place, something a lot of would-be singers don't understand."

Hicks confirms her love of the soul and jazz legends. "My inspirations are people like Billie Holiday, Nina Simone, Ella Fitzgerald and Stevie Wonder. That's what R&B is in the real sense, a kind of watered-down jazz. Thankfully, people like Maxwell, D'Angelo and Eric Benet have started going back to the roots of the music and that's kind of where I'm going as well."

Hicks' debut single, I Wanna Be Your Lady, a low-key release in December, was the kind

of catchy mid-tempo piece which the likes of Blige et al have honed to perfection, and it received critical acclaim from specialist magazines. The track also received a moderate chart showing at number 89, which Island senior product

manager Chris Dwyer says was an added bonus. She explains that Island started off by launching Hicks specifically to the R&B community last year, hence the first single has done the rounds on Choice FM London and Birmingham, Trevor Nelson's show on Radio One and BBC GLR with endless profiles in R&B hip-hop titles, and an R&B-friendly video to match.

Now Dwyer and her team are promising to give Hicks a big push for 1998 with a view to crossover success. "Aside from the Touch promotion, we've got profiles or interviews in *Smooth Hits*, *Bliss*, *Sugar*, the new video of If You Want Me (out on February 22) is on the Box, and we've done various promotion deals with retailers and distributors like EUK," says Dwyer. But Island has importantly also been showing off Hicks'

ALL THAT JAZZ

As a manager Jazz Black, 27, is well qualified with songwriting and production skills plus a business admin degree to boot. He got together with his brother, LA, and two friends about four years ago to create London's On Point Management which helps discover and develop new R&B/hip-hop acts.

Black and his team believe in creating a more live sound working with what he describes as "real artists." "I'm tired of putting together groups who can't carry real music or write songs," he says.

Hicks' Black, On Point's first major act to break through, says, "Jazz was the one who encouraged me to write my own songs. He wants to make sure that I get some money in the bank."

Another of his acts, 21-year-old singer Charlotte (pictured above), who is signed to Parlophone, has been snowed out since she was 14, having written and worked with the likes of Tom Jones and Isaac Hayes. She also did the vocals on Soul II Soul's single I Care. An upbeat R&B cut called Be Nice (her debut album is due out on March 22).

Meanwhile his three says, in-your-face funk-rock young ladies Montage (below) have been signed to a five-album deal with Polydor's Wildcard label. They have an energy-packed single I Don't Give A Damn out soon. Other acts include Yvonne Johnson-Lewis—who was with group Serenade and is described as more of a vocal-based artist in the mellow mould of Anita Baker—and two further hip-hop acts: one called Face, described as a bunch of good-looking blacks, and SKII.

impressive vocal talents at media showcases across the country, complete with live band.

The last date was a stunning gig at London's Café de Paris on Thursday when Hicks took in an exemplary performance of six songs. They included Tracy, a mid-tempo cut with an astute helping of crossover appeal, which will be the third single. Dwyer says she's got a great voice, she's a great performer and she's a good writer. She's been with us for a year and we've been taking our time. The time is right for acts like Hinda because R&B is the new pop.

Jazz Black couldn't agree more, and praises Island's approach. "As soon as we'd prepared the demos about six companies were interested but we went for Island—first, because they didn't have any other solo female acts in this genre at that time, and because of their history with acts like Mica Paris and Will Downing. They were the only one prepared to give Hinda room to develop," he says. A&R manager Darcus Beese adds, "We wanted some of the Maxwell feel. She's got that widespread appeal and yet shows a lot of depth and we didn't want one without the other."

Hicks, who co-wrote seven of the 13 songs on the tentatively-titled Hinda album, also worked with US producer/writers like Motown's Leon Ware, Tommy Farragher (A Green), Itaal Shur (Maxwell) and David Anthony. The roster of songs includes the uptempo Seventies groove You Think You Own Me and the mature, critically-laden Child. As essentially part of a team which respects the current fashion for R&B but also wants to swing it back to its roots, Hicks is destined to succeed.

Tina Adegoke

HINDA HICKS

ISLAND'S NEW R&B FIND HAS CROSSOVER HOPES

Act: Hinda Hicks Project: single/album Label: Island Songwriters: Hicks/Ware/S. Oluw/Various Publishing: Warner CapPELL/Various Studios: Marcus, London/Various New York Producers: Black/Ware/Farragher/Shur Released: Feb 23/May '98

As one of the most British-influenced alternative American bands for sons, The Dandy Warhols appear on the verge of greater success in the UK than back home.

The Portland quartet, who have confirmed their Anglophile leanings by supporting Oasis, Radiohead and The Charlatans in the US, debut in the UK with Everyday Should Be A Holiday on February 16, four days after their much-anticipated London headline show at the Garage.

Parlophone has a challenge on its hands breaking the act if their US counterparts are to be believed. Capitol A&R vice-president Perry Watts-Russell, who signed the unpredictable act in 1995, says, "You never know what kind of live performance they're going to turn in. They go from being absolutely fantastic to the absolutely abysmal, depending on how they perceive the vibe. But when you sign an act like this, you don't anticipate consistency."

The Dandy Warhols' exceptionally radio-friendly music follows suit. There's some outrageously catchy one-by-ones-meets-the-new-wave pop on Everyday Should Be A Holiday and Boys Better, alongside some Spiritualized-style psychedelic workouts like Whipping Time and I Love You. All four tracks feature on their re-issuing second album with clear Anglophile leanings. Come Down, which was released in America last autumn but had held back until the first

week of May here to give Parlophone the chance to "build up the plot", as marketing director Terry Felgate puts it.

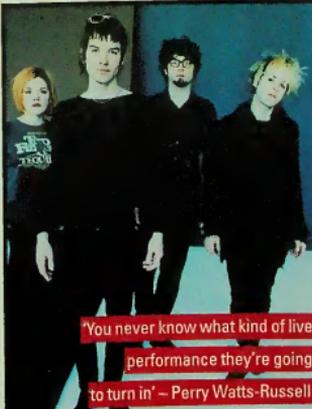
Everyday—the quintessential summer hit Capitol US is saving for them—sneaked on to Radio One's As Featured list a month before release here and picked up evening play from Radio One and XFM. Felgate confirms press interest is across the board. Not if You Were The Last Junkie On Earth is due out in April.

The plot Felgate talks of began in 1995 when the band released their first album, Dandys Rule OK, on the tiny Portland indie record label, TV Theme Song, which was much radio and MTV exposure, and subsequent major label interest.

The band chose Capitol, says singer and principal songwriter Courtney Taylor, because the label already had Radiohead, Maxy Star, Supergrass and the Beatsteaks. "It's a label we thought would understand what we are about," he says.

Label and band got the

DANDY WARHOLS US BAND SET TO HIT BIG HERE



You never know what kind of live performance they're going to turn in — Perry Watts-Russell

chance to test each other's mettle when, as Taylor cheerfully admits, the band started recording their first album for Capitol. "We weren't prepared; we did too many drugs, didn't sleep enough... it was a mess," he says.

Watts-Russell adds, "I told them that they had to give us the tools to help us on the radio front. I knew they could make a better record," he adds. The band realized with Tony Lash, who had co-produced their debut album, and—retaining only two songs from the aborted sessions—eventually delivered Capitol's first single was Not If You Were The Last Junkie On Earth, which was rushed into MTV's Buzzbin. Yet it wasn't all been plain sailing, as Watts-Russell admits that Capitol expected the exposure to trigger greater album sales than the 50,000 that The label has since taken more of a grass-roots approach, making cheaper videos and getting the act out touring, which is where they have really impressed.

If as much attention is paid to their music as in their shows in the UK then the Dandys stand a chance of doing here what Bush have achieved in the US. Martin Aston

Act: Dandy Warhols Project: single/album Label: Parlophone Songwriters: Courtney Taylor/Peter Holmstrom Studios: Sound Impressions/Sheila Recordings/Falcon Studios, All Portland, Oregon Publisher: Dandy Warhols/Music/Solid Time Music Released: Feb 16/May 4

One to WATCH

FIFTH ELEMENT

This enigmatic indie/UK act who explosively fuse rock and disco swept the floor at the Best Of Brit stage at Maida Vale 8. The debut seven-inch wasn't due out on an as yet unconfirmed label in early spring.

Many stations chose to stay with established hits for 1997's final quarter

Just when record companies and pluggers were hoping radio would add new singles to playlists to boost Christmas album sales many stations preferred to stay with old favourites.

Consequently Music Control's survey of the top 25 most played tracks during the last three months of 1997 reveals seven still on the chart from the previous quarter while one, Ultra Nate's Free (which was promoted by A&M's in-house team), figures in the listings for the third quarter running.

Among the other releases hanging on in there from the previous period were Will Smith's Men In Black, Meredith Brooks' Blotch (Nothing In Between), Dario G's Sunchyme, M People's Just For You, Chumbawamba's Tubthumping and The Verve's The Drugs Don't Work... which allowed independent pluggers appearing to claim three nationally promoted tracks in the quarter's top 25.

The other Verve track in the list, Lucky Man, was released specifically to sustain

sales of the number one album Urban Hymns. "We did find that radio was slow to drop The Drugs Don't Work," says Appearing managing director Scott Piering. "It would help if stations used playlist multiple singles as well as album tracks. That being said, Kim has been particularly supportive of The Verve."

The third Apparent success was Pulp's Help The Aged, the 19th most popular radio track by audience for the quarter. Piering says 1997 was a good year for the company, which has expanded to nine pluggers. Scott Wolf has been given a full-time post working closely with head of radio Nicki Sussex. Another new recruit is Sam Wayne who is working on TV promotions.

A measure of the level of competition at radio in the last three months of 1997 can be taken from the fact that six national promotions teams enjoyed two top 25 airplay hits. Intermedia National and Brilliant joined the in-house departments of EMIL, London, RCA, Polydor and London, with these last two sharing the top songs for the period with Natalie Imbruglia's Torn and The Lighthouse Family's Rancidoul.

The number three song, Backstreet Boys' As Long As You Love Me, was a triumph too for Jive Records' newly established in-house radio and TV promotions department headed by Adam Fisher and including the regional, TV and ILR co-ordinators Gavin Simpson and Sue Buckler as well as Guy Williams, recently recruited from PWL in Manchester to cover club promotions.

Regionally the pace was just as fierce as it was in London with four teams - TMP, Virgin, EMIL and Red Alert - each boasting three tracks in the top 25. Size Nine continued to build its reputation by securing regional hits with Dario G's Sunchyme, Stay by Sash! featuring La Trec and Will Smith's Men In Black. Last October Size Nine announced it had become a company in its own right within the Music House Group and had expanded its national team with the appointment of Alex Cross from East West.

Manchester-based TMP received glowing tributes from RCA for regional work on tracks which included Natalie Imbruglia visiting stations. Meanwhile, Virgin's head of radio promotions Martin Finn believes its success was due in part to a marketing initiative designed to build closer relationships with the radio groups. Virgin gave the Emp stations an exclusive meeting with the Spice Girls which boosted the group's plays of Spice Up Your Life, a track promoted nationally in-house by deputy head of promotions Mick Garbutt. Virgin also handled the regional promotion for The Verve's The Drugs Don't Work although independent company Bear Davies was chosen to work Lucky Man.

Another independent to make an appearance in the top 25 last quarter was Manchester-based Red Alert. While Brilliant ensured coverage on the national stations for Lutricia McNeal's Ain't That Just The Way on Wildstar, Red Alert secured more than 100 regional plays for the single which peaked at number six in the CIN charts. Red Alert founder Alison Martin says the company intends to increase its national business in 1998 and has just signed a deal to work with ZTT.

Steve Hemslay

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TOP TEAMS



Top promotions teams, clockwise from left the Appearing team, the Virgin team, the Size Nine team



TOP 25 AIRPLAY HITS

No	Title/Artist (Label)	Plays (000)	Audience (000)	Promo Cos
1	Torn Natalie Imbruglia (RCA)	20,669	690,855	RCA/TMP
2	Raincloud Lighthouse Family (Wild Card/Polydor)	15,286	511,670	Polydor/Polydor
3	As Long As You Love Me Backstreet Boys (Jive)	16,103	479,988	Jive/Jive
4	Sunchyme Dario G (Eterna/WEA)	14,849	426,291	WEA/Size Nine
5	Just For You M People (M People/BMG)	13,657	369,141	Intermedia/Net/Up Hart
6	Perfect Day Various (Chrysalis)	8,249	366,373	Chrysalis/Chrysalis
7	Stay Sash! feat La Trec (Muttiply)	9,941	365,177	Size Nine/Size Nine
8	Angel Of Mine Eternal (1st Avenue/EMI)	12,585	346,926	EM/EMI
9	Tubthumping Chumbawamba (EMI)	9,092	339,140	EM/EMI
10	Stand By Me Oasis (Creation)	9,527	338,437	Anglo/Anglo
11	Spice Up Your Life Spice Girls (Virgin)	10,885	333,829	Virgin/Polydor
12	Baby Can I Hold You Tonight Boyzone (Polydor)	8,988	320,700	Polydor/Polydor
13	You've Got A Friend Brand New Heavens (London)	11,016	318,807	London/London
14	Open Road Gary Barlow (RCA)	10,440	310,535	Brilliant/TMP
15	Never Gonna Let You Go Tina Moore (DeLussu)	8,177	302,225	RCA/TMP
16	Never Ever All Saints (London)	10,283	299,402	London/London
17	Ain't That Just The Way Lutricia McNeal (Wildstar)	8,446	274,259	Brilliant/Red Alert
18	The Drugs Don't Work The Verve (Isle)	6,412	264,531	Appearing/Virgin
19	Help The Aged Pulp (Island)	5,858	257,873	Appearing/Island
20	Pup Your Arms Around Me Texas (Mercury)	9,264	252,463	Marsha Hunt/Mercury
21	Free Ultra Nate (A&M/PiA&M)	7,076	237,245	A&M/A&M
22	Together Again Janet Jackson (Virgin)	6,483	230,869	Intermedia/Net/Virgin
23	Lucky Man The Verve (Isle)	5,650	230,377	Appearing/Bear Davies
24	Men In Black Will Smith (Columbia)	6,971	216,885	Columbia/Size Nine
25	Blotch (Nothing In Between) Meredith Brooks (Capitol)	6,194	210,104	Parlophone/Parlophone

Figures are for the fourth quarter 1997. Source: Music Control UK.

NATALIE TEARS UP THE RULES

RCA's head of promotion Dave Shack knew he had a bit on his hands with Torn, but he never anticipated he was plugging the airplay success of the quarter, which would top the Music Control chart for nine successive weeks and chalk up the highest quarterly audience figures of any track last year with almost 700m listeners.

BRM was first to be played the track by RCA as the promotions team followed a strategy to break the song in the regions first with the help of Manchester-based TMP.

Radio One was initially reluctant to play Torn, but although once the song charted the network began selecting it more than 20 times a week. The song also became the first RCA track for a year to make it on to the Virgin playlist.

"This was the biggest radio record I have worked and its success surprised everyone including Natalie herself," says Shack.

TMP's head of radio Lee Morrison,



who handled the track regionally, says stations were sceptical before they heard the song because the artist was a former soap star. "We played on this a bit so they were surprised by the quality of the track when they did hear it. Strangely one of the last to list it was Heart FM in Birmingham who we expected would jump on it immediately," he says.

CAMPAIGNS OF THE WEEK

ARTIST OF THE WEEK



USHER - MY WAY

Record label: La Face/Arista. Media agency/executive: Target/Rob Wilkerson. Product manager: Mervyn Lyn. Creative concept: In-house
Arista is running an extensive campaign to promote

Usher's debut album, *My Way*, which is released next Monday. The campaign includes TV advertising on The Box, Trouble and MTV, plus radio ads on Capital, BRMB, Invicta, Essex and Galaxy. There will be press ads in *TV Hits*, *News Of The World*, *Smash Hits* and *Big* plus extensive retail support including displays with HMV, Our Price, Sainsburys, MCV, Asda and Woolworths, backed by windows and posters with Tesco.

COMPILATION OF THE WEEK

SIMPLY THE BEST LOVE SONGS 2

Record label: warner.esp. Media agency/exec: BMP Optimum/Toby Hack. Product manager: Lohan Presencer. Creative concept: In-house



With St Valentine's Day coming up, warner.esp is backing its second volume of *Simply The Best Love Songs* with a national TV campaign taking in Channel Four, ITV and selected satellite stations. There will be national radio advertising from the album's release next Monday and a press campaign that will include competitions and ads in the *Radio Times*, *Satellite Times*, *B* and *More*. The release will also be supported by retail displays mainly in non-traditional outlets including supermarkets.

ARTIST/TITLE/LABEL

RELEASE DATE

TV

RADIO

CAMPAIGN

ARTIST/TITLE/LABEL	RELEASE DATE	TV	RADIO	CAMPAIGN
CRAIG ARMSTRONG <i>The Space Between Us</i> (Virgin)	February 2	●	●	● Ads will run in <i>Q</i> with HMV, <i>The Guardian</i> with Virgin, <i>Times</i> with Andys and <i>Independent</i> with Our Price.
CATATONIA <i>International Velvet</i> (WEA)	February 2	●	●	● There will be music press ads, retail support from Virgin and Our Price, club promotion and leaflets.
ANDREW DAVIS <i>Reckhammer: Symphonies...</i> (Finlandia)	January 26	●	●	● Advertising will run in <i>Gramophone</i> to support this release.
EDUATION <i>Hazy Daze</i> (WEA)	February 2	●	●	● This release will be promoted by advertising in <i>Folk Roots</i> , <i>G</i> and <i>Moj</i> .
MARK HOLLIS <i>Mark Hollis</i> (Polydor)	January 26	●	●	● There will be music press advertising including co-op ads with Our Price, Andy's and Virgin.
KID LOGO <i>A Grand Love Story</i> (East West/Yellow)	January 26	●	●	● This release will be backed by radio ads on Kiss and Choice and extensive music press advertising.
VANESSA WRAE <i>Clina Girl</i> (EMI Classics)	January 26	●	●	● Ads will run on <i>Melody</i> and <i>Classic FM</i> backed by press ads, Underground posters and retail displays.
GUSTAV MAHLER <i>Love & Grief</i> (Warner Classics)	February 2	●	●	● Spots will run on <i>Classic</i> and <i>Melody FM</i> and there will be ads in the national and specialist press.
MY LIFE STORY <i>Mornington Crescent</i> (Parlophone)	January 26	●	●	● There will be ads in <i>Melody Maker</i> , <i>NME</i> and <i>Select</i> plus club promotion and a fanbase mailout.
PEARL JAM <i>Yield</i> (Epic)	February 2	●	●	● Ads will run on MTV, IRL stations and XFM and in the press backed by extensive retail support.
DAVID PLYATT <i>Horn Recital</i> (Erata)	January 26	●	●	● This album will be promoted with press advertising in <i>Gramophone</i> .
USHER <i>My Way</i> (La Face/Arista)	February 2	●	●	● Satellite TV advertising will be combined with radio ads on Capital, BRMB, Invicta, Essex and Galaxy.
VAUGHAN WILLIAMS <i>The Ultimate...</i> (Teldec/Warner)	January 26	●	●	● Ads will run on <i>Classic FM</i> and <i>Melody</i> backed by ads in <i>Classic CD</i> , <i>Classic FM</i> and <i>SBC Music</i> .
VARIOUS BRIT Awards '98 (Sony Music TV)	January 26	●	●	● A heavyweight TV campaign on Channel Four and ITV is backed by press, radio ads and retail displays.
VARIOUS <i>The Distinctive Sound Of...</i> (Distinctive)	February 2	●	●	● Ads will run on IRL stations including Kiss and Galaxy and there will be press ads in <i>Ministry</i> and <i>TOP</i> .
VARIOUS <i>In The Mix '98</i> (Virgin EMI TV)	February 2	●	●	● National TV ads will run on Channel Four and ITV backed by ads on Kiss, Galaxy and dance stations.
VARIOUS <i>Love</i> (PolyGram TV)	February 2	●	●	● There will be national ads on Channel Four plus regional ITV and satellite advertising.
VARIOUS <i>Simply The Best Love Songs 2</i> (warner.esp)	February 2	●	●	● National TV ads will run on Channel Four, ITV and satellite stations, with radio and press support.
VARIOUS <i>Soul Album II</i> (Virgin EMI TV)	January 26	●	●	● Ads will run on Channel Four and selected TV regions and there will be IRL and music press ads.
VARIOUS <i>Ultimate Club Mix '98</i> (PolyGram TV)	January 26	●	●	● TV advertising is backed by radio ads on Galaxy, Kiss and the Pepsi Chart Show plus press advertising.

Compiled by Sue Sillitoe: 0181-767 2255

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FRONTLINE

BEHIND THE COUNTER

MIKE DILLON, The Record Factory, Paisley

"Our best-selling single this week has been Catonia's Mulder & Scully. They performed really well on TF Friday and the day after the show we had a lot of people coming into the store and asking about it. Channel Four's prime-time programme seems to be the most influential for music at the moment. We reckon the new Cornershop single, Brimful Of Asha, will be huge judging by the number of pre-release enquiries we've had and it should give the album a lift. There has also been a lot of interest in the new Backstreet Boys single, All I Have To Give. It is good to see record companies prioritising on these kinds of acts who are more than one-hit wonders. We've had a good January on the strength of back catalogue and mid-price promotions but typically there have been few new albums. After being on a high from Christmas, retailers find there is nothing to follow it up which is a great pity."

ON THE ROAD

PAUL SAVILLE, Pinnacle Sales Force rep for East Anglia

"My side of the team is currently stepping up its service to independents so I have been getting into a new routine where I visit my key accounts much more regularly. On the whole it is pretty quiet although that should change when people get their long-awaited January pay cheques. Strong support from Radio One helped to make Solid Harmonie one of the week's biggest singles and it's looking good for the Top 20. Midget is another one which is motoring nicely. There is a lot of pre-release interest in Aaron Carter's forthcoming single and also a big buzz going around about Armand Van Helden's remixes of the Suez Pimps. A lot of stores were very disappointed that R Kelly's album didn't come out for Christmas and it should still be huge when it eventually appears. With all the interest in underground hip hop, Soundbomba could really take off when it features on the Selecta listening posts next week."

IN THE SHOPS THIS WEEK

NEW RELEASES

Many retailers bemoaned the fact that there were few new releases to shout about. Singles business ticked over with Catonia, Usher, Pearl Jam and Green Day while Chumbawamba slowly picked up as the weekend approached. A substantial advertising campaign and strong window displays ensured that Chris Rea was the week's album frontrunner, followed by Air and Celtic Spirit.

PRE-RELEASE ENQUIRIES

Singles - Metalica, Energy 52, Air, Cornershop, BBE, Backstreet Boys, Jay-Z, Catch, Jimmy Ray, Albums - Goldie, Catonia, Propellerheads, Pearl Jam, Mark Hollis, Craig Armstrong, Ian Brown, Kylie Minogue, Madonna

ADDITIONAL FORMATS

Chumbawamba CD2 with remixes, Catonia seven-inch with poster, Green Day single in Digipak

IN-STORE

Windows - Chris Rea, Radiohead, Cornershop, Goldie, Will Smith, Carleen Anderson, Titanic, Ultimate Club Mix 98, Air, James Taylor, Vanessa-Mae, Soul Album II, In-store - Aqua, Boogie Nights, Air, Aaron Carter, Deep Purple, Vanessa-Mae, The Brits, Janet Jackson, George Michael, Sneaker Pimps, Spacehog, Ullodo, Boogie Nights, Gimme Shelter, St Etienne, Killer Priest, Ce Ce Peniston, Freestylers, Crustacean

MULTIPLE CAMPAIGNS

Arads Records

Radio single - Dubstar, Windows - sale with selected CDs from £1.99 to £9.99, Chris Rea, Radiohead, In-store and Press ads - Boogie Nights, Air, Chris Rea, Radiohead, Deep Purple, Crustacean, Vanessa-Mae, Talio Spem In Alium

ASDA

Singles - St Etienne, Wes, Aaron Carter, Freestylers, Aqua, Ce Ce Peniston, Will Smith; Albums - Soul Album II, Ultimate Club Mix 98, Propellerheads, The Brits 98, Nina Simone, Titanic; Videos - Heartbeat, Michael, Babylon 5, Millennium

Boots

In-store - Brits 98, Heartbeat 2, Gary Barlow, Janet Jackson, George Michael, Sense And Sensibility, Will You Were Sleeping, Pretty Woman, Phenomenon, free chocolates with Father Of The Bride, Muriel's Wedding, Beaches, Tiny Madly Deeply

FARRINGTONS

Windows and In-store - Lesley Garrett, Kennedy, Great British Experience, Carbon Chloro? Strauss Viennese Collection, Bob Dylan, Wham!, Viennese Piano Trio Play Haydn, Paul Robson's Mostow Concert

HMV

Single - Will Smith, Dubstar, St Etienne, Carleen Anderson, Killer Priest, Freestylers; Windows - Titanic, Radiohead, Chris Rea; In-store - Propellerheads, Gimme Shelter; Press ads - Craig Armstrong, High Llamas, Miami Deep, Air, LSG, DJ Krush; Posters - three CDs for £22, three videos for £15

MENZIES

In-store - Lionel Richie, Deep Forest, Air, Titanic, Celtic Dreams, Solid Harmonie, Chris Rea, The Verve

NEWK

Selecta listening posts - Soundbomba, X-ecutioners, Crustacean, Sneaker Pimps, Ullodo

"NOW"

Singles - Aaron Carter, Aqua; Albums - Propellerheads, Soul Album II, Brits 98, Ultimate Club Mix 98, Titanic; In-store - Heartbeat, Cirque du Soleil

our price

Singles - St Etienne, Will Smith, Aaron Carter, Carleen Anderson, Freestylers, Puff Daddy, Thunder, Windows - Propellerheads, Harry Connick, Titanic, Lionel Richie, St Etienne, Will Smith, Class Of 97 range promotion, sale, Aqua, Aaron Carter, Carleen Anderson, Usher; In-store - mid-price promotion, This Is Speed Garage, Ultimate Club Mix 98, Soul Album II, Oasis

TOWER

Singles - Carleen Anderson, Rolling Stones, Aaron Carter, Dubstar, Superstar; Windows - Vanessa-Mae, James Taylor, Air; Cornershop; In-store - Brits 98, The Verve, Air, budget sale

MEGASTORES

Singles - Thunder, Aqua, The Rolling Stones, Carleen Anderson, Spacehog, Freestylers, Will Smith, Wireless, Dubstar; Windows - New Artists promotion; In-store - Propellerheads, Ultimate Club Mix 98, Harry Connick, Oasis; Press ads - Dive, St Etienne, Puff Daddy, Spacehog, Freestylers, The Full Monty, Radiohead

W H SMITH

Singles - Aqua, Will Smith, Carleen Anderson; Albums - Titanic; Windows - Brits 98

WOOLWORTHS

Singles - Aqua, Aaron Carter; Album - Ultimate Club Mix 98; In-store - special offers on Chris Rea, Fleetwood Mac and Bonkers albums, X Files, selected CDs for £7.99 or buy three and get one free, Tons For A Tinner discount promotion

The above information, compiled by Music Week on Thursday, is based on contributions from Arady's Records (Worcester), Beggar's Banquet (Kingston), The Cavern (Richmond, N Yorkshire), HMV (Dudley), Number 19 (St Peter's Port, Guernsey), Our Price (Strattham), The Record Factory (Paisley), Spillers (Cardiff), Tower (Plymouth), and Virgin (Chesham).

If you would like to contribute, call Karen Faux on 0181-543 4830.

EXPOSURE

TELEVISION

31.1.98
Live And Kicking with Aqua, BBC1: 9.15am-12.15pm
Scratchy & Co features Jimmy Ray and The Demosies, ITV: 9.25-11.30am
The NME Brit Awards with Blur, Beck and Björk, Channel Four: 11pm-midnight
Dove Special: Greetings From The Gutter, Channel Four: 4.30-5.30am
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The O Zone featuring Cleopatra, BBC2: 11.50am-12.15pm
Best Specials featuring Sleeper and Urban Species, Channel Four: 8.55-5am

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Girl Power featuring the Spice Girls, MTV: 6.30pm
4.2.98
National Lottery with Wes, BBC1: 8.45-9pm
The Pepsi Chart featuring Robbie Williams, Channel Four: 8-8.30pm
6.2.98
Newsround Extra: Music Power featuring Pavarotti and U2's Bonos, BBC1: 4.55-5.10pm
Parkinson with Phil Collins, BBC1: 10.40-11.30pm
Best Specials with Des Rea and Brand New Heavies, Channel Four: 4.55-5.55am

31.1.98

Kathy Mattea in Concert at London's Royal Festival Hall, Radio Two: 5.30-8.30pm
No Easy Walk, the history of South African jazz with Chris McGregor and his band The Blue Notes, Radio Three: 8-8.30pm
Live From The Met - Capriccio with Kiril Tochkov, Radio Three: 6.30-7.25pm
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We Got The Funk, presented by Ice-T with James Brown, Carleen Anderson and Public Enemy's Chuck D, Radio One: 9-10pm
The A-Z Of Easy Listening, from Eric Saele to Ray Conniff, Radio Two: 10-11pm

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Evening Session Features Green Day and Campy Valco, Radio One: 6.30-8.30pm
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John Peel featuring Lillian, Radio One: 8.40-10.20pm
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John Peel with a set from Nought, Radio One: 8.40-10.30pm
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Remember where you heard it: Patriotism can be a fine thing but Dooley can't help thinking Marc Deschenaux, president of CD World corporation, was taking it a tad too far at Midem. Asked to name one or two of the 40 independent record companies which have signed up for its Music Bank digital distribution CD warehouse system he replied, "I can't be seen to favour any one particular company. You see, I come from Switzerland and we are a very neutral country"...Did you see Maggie Crowe carrying a birthday cake round Midem during the wee small hours of Monday morning and guarding it with her life? She can explain. The BPI's education officer had discovered it was PPL man Ray Khan's birthday and immediately set off to buy a cake. Having found a restaurant that was still open, she bought the cake and legged it back to the hotel. Sadly, there was no sign of Mr Kahn when she returned and Crowe had to spend the rest of the evening fending off hungry Best of British pop stars. Thankfully the



He gets around does the lad Donovan. One minute he's cuddling with EMI Music Publishing's top tune whizz Peter Reichardt (1) and getting the juice from Tony Wilson about the new publishing sensation Fono; the next he's on the beach (2) composing the Midem theme – unplugged: "I stand around the BPI stand/leaflets in my hand". Now what rhymes with Eragon? Still it's a good job Donovan tipped up because Midem chief Peter Rhodes has spent the past few weeks rooting through his attic for a old copy of one of the Mellow Yellowman's discs for him to sign. Culture Secretary Chris Smith doesn't go in for those posed back-slap-



cake survived the evening unscathed, ready to be gobbled up by its intended on Tuesday afternoon...A conference hostess at Chris Smith's industry gee-up at Midem last week committed the ultimate faux pas when she failed to recognise the legendary Leo Sayer, aka the "comeback kid". Asking Sayer for his business card, the former singing clown lamented he didn't possess one. "Don't you know who

this is?" the singer's minder demanded to know. The resulting Gallic shrug said it all... A bunch of baton-waving gendarmes had to be called to George Clinton's rammed gig at the Martinez which attracted several hundred people too many. Those who got in had their money's worth, with the Funkmeister delivering a full three-and-a-half hours of derriere-shaking grooves... But the man travels light, triggering

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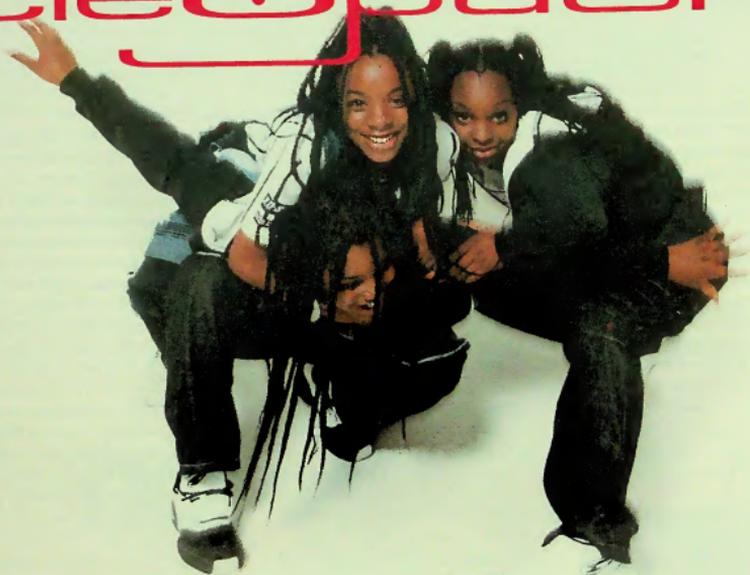
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