



# music week

For Everyone in the Business of Music

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## Brits salute Spice power

by Paul Williams

The Spice Girls' incredible worldwide success over the past year is to be marked with a special honour at next week's Brit Awards.

The Virgin act received just one nomination for the sold-out February 9 event, but the BPI council last Wednesday voted to give the group a one-off award.

Paul Conroy, chairman of the Brits committee and president of their record company, says, "It was agreed that the Spice Girls should receive a special award at this year's Brits for their con-

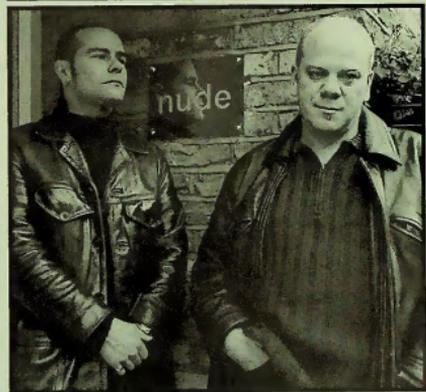
tinued amazing success around the globe in 1997 and the effect they've had on the entire country."

Their huge international profile is further emphasised this week by their second album, *Spiceworld*, selling nearly 109,000 copies in the US to reach a new peak of number three on the *Billboard* 200 chart. This comes on the back of the American success of their first feature film, which made £8.5m in its first five days at the US box office, beaten only by *Titanic*. "The film is making a hell of a lot of difference to sales in America with the album really picking up there again," says Conroy.

The album's renewed success has come during another busy month in the US for the group with TV appearances in January on both the Oprah Winfrey and David Letterman shows. Last Monday (26) they were able to shake off the disappointment of being snubbed in the Grammy Award nominations by winning a trio of prizes at the American Music Awards in Los Angeles. Sweeping all three rock/pop categories in which they were nominated, they were named both best new act and best group, while Spice - the biggest-selling album of 1997 in America - was named favourite album.

The quintet will be performing their next UK single, *Stop*, at the Brits next Monday in a line-up which now includes All Saints. However, the Fun Lovin' Criminals have pulled out of a planned duet with Finley Quaye because of recording commitments. Quaye will now appear with his usual band at the event.

Shola Ama is also understood to be performing a one-off duet at the Docklands Arena show. Other acts appearing are Chumbawamba, Texas with Method Man and Fleetwood Mac. The Verve will be performing via a satellite link.



Nude Records founder Saul Galperin (right) welcomes his latest senior recruit, Wild Promotions' Dave Roberts. Roberts' appointment as general manager was one of several announced by the indie last week and coincided with the label renewing its five-year licence with Sony Independent Network Europe (Sine). See story, page 4.

## All Saints ponder cost of album samples

The bidding for the publishing of All Saints has taken a dramatic turn with claims mounting against the band from other writers.

PolyGram/Island and MCA are thought to be frontrunners for the sample heavy All Saints album. Industry sources had estimated the value of the deal at as much as £300,000, despite it covering just 40% of the album.

Now Rickidy Raw Music has filed a writ against All Saints, claiming 50% of the copyright for *Never Ever*. It follows

a successful claim by Minder Music over songwriting credits on the track *Let's Get Started*, which also appears on the act's debut album.

The song uses elements from the track *I Found Lovin'* originally recorded by the Fatback Band and published by Minder.

"I've got nothing against All Saints, but I'm protecting my rights and my copyrights," says Minder managing director John Fogarty, who claims the royalties due are "substantial".

## Asian financial crisis cancels out Midem

The financial crisis in south east Asia and the fear of political instability during the forthcoming Indonesian elections have forced Midem Asia organisers to cancel this year's event.

The show was due to take place in Bali in May, but Reed Midem UK managing director Peter Rhodes says the economic situation is deteriorating daily. "We were concerned that some people wouldn't travel and wouldn't be able to do deals if they got there," he adds.

## Man accused of £6m bootleg operation

A UK CD manufacturer accused of producing up to £6m worth of bootleg CDs will appear in court this week to give evidence.

Alan Watkins, director of CD manufacturer PC Wise, is accused of illegally producing 406,000 discs between 1994 and 1996 covering 279 titles from acts including Blur, Pulp and Bob Dylan.

The discs were being sold for between £10 and £16, giving the haul an estimated street value of between £4m to £6m. The BPI says it is the biggest known case of alleged domestic piracy in Western Europe.

A jury at Merthyr Tydfil Crown Court was told last week that Watkins, 49, had struck up a friendship with a dealer

named Andrew Warren in 1994 and negotiated deals to make illicit CDs.

Prosecuting, Patrick Curran said Warren's company Lyric Technology supplied master tapes which were "poor quality, bootleg recordings" produced by smuggling a tape recorder into a concert or using studio out-takes.

"The public are being sold works by people who are effectively cheating the composer of payment," said Curran. "Unscrupulous dealers work as parasites on the backs of people who produce the work."

Curran said the discs were pressed at night or weekends on the only machine in Watkins' factory which did not have a stamp and so could not be

traced. Watkins later admitted the discs breached the Trade Descriptions Act but claimed he did not knowingly commit the offence.

The court heard that the BPI, in a separate investigation, had traced an illegal Manic Street Preachers recording to PC Wise.

Watkins said Curran, had admitted making the disc but gave the BPI misleading information "to throw it off the scent."

Both Watkins and PC Wise deny nine specimen charges against the Trade Descriptions Act and three offences contrary to the Copyright, Design and Patents Act. The trial continues.

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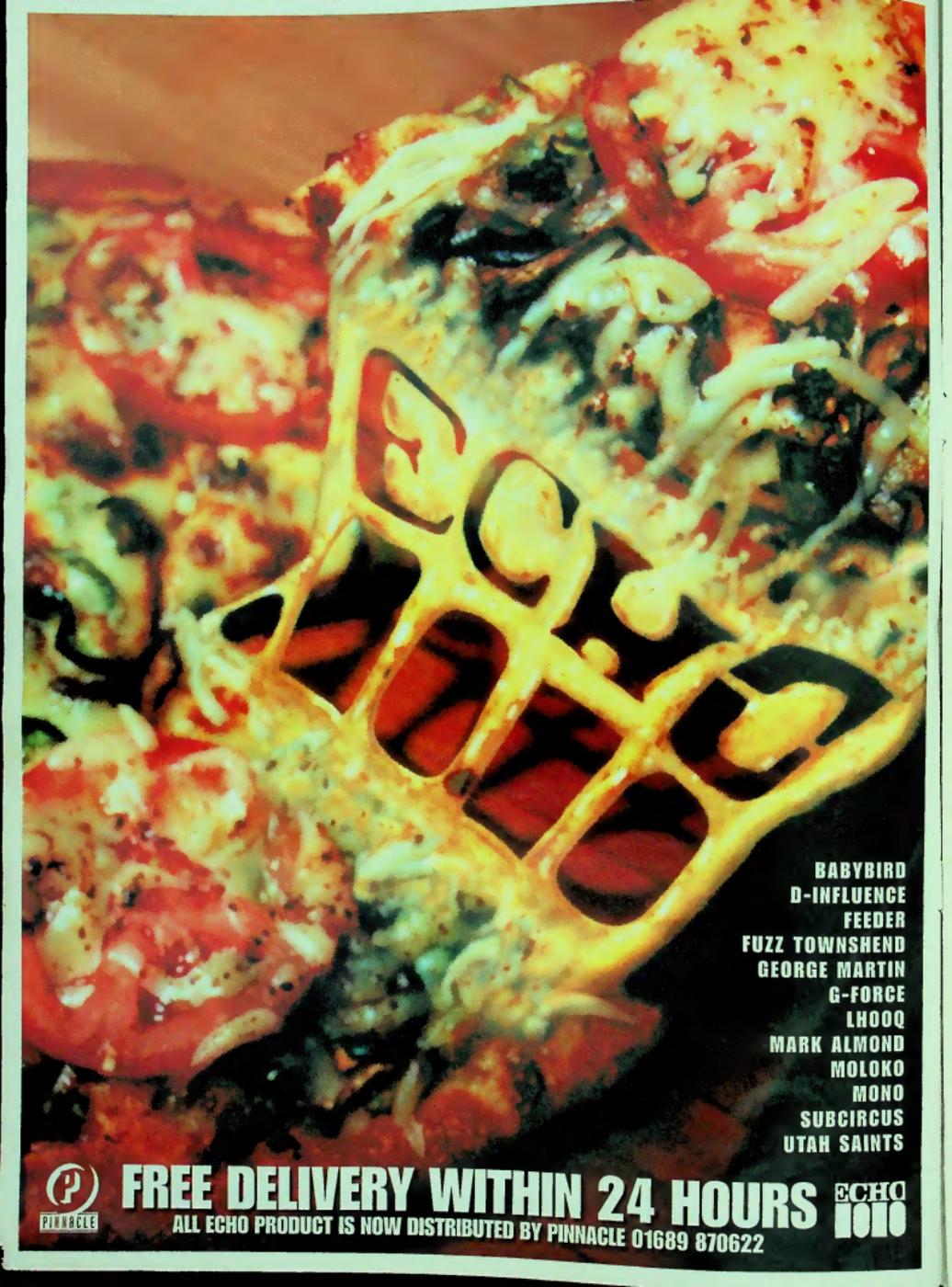
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# Woolworths widens range in bid to woo hipper buyers

by Paul Williams

Woolworths, traditionally the music outlet for mums and young kids, is turning its guns on NME readers with a creditable shift in its stocking policy.

The retailer has upped its support of new and emerging artists over the past few weeks in a move that was highlighted last week by the prominent in-store support of the Propellerheads' Deckadrumsandruckandroll which it had marked up at a competitive £10.99 — around £2 cheaper than other retailers.

Its support of the album, which until recently it would probably not have stocked, follows similar promotion a week earlier for Air's debut album Moon Safari, while this week it is stocking Goldie's new album Saturnz Return.

A spokesman for the store says it is making a conscious effort to stock newer acts more usually associated with indie and specialist music stores, a policy which is being backed by ads in publications including NME and Q.

## NOW AT WOOLIES

**Moon Safari Air** — £12.99 on CD only  
**Deckadrumsandruckandroll Propellerheads** — £10.99 on CD, £6.99 on cassettes  
**Saturz Return Goldie** — £15.99 on double CD only

"These are the sorts of groups we wouldn't have stocked a year ago," he says. "We sold over 1,000 copies of the Air album in the first week which is pretty good for a group you wouldn't usually find in Woolworths."

The spokesman adds that the retailer's core music market will remain mainstream chart titles, but he is confident the profile of leftfield titles can increase. "There are certain music buyers who will never buy music from us and we accept that, but by featuring these types of bands in Q and NME we can increase sales," he says.

But the shift in policy has raised questions from the indie retail sector

which feels Woolworths is trying to muscle in on its traditional territory. Ali Furnidge, manager of The Longplayer in Tunbridge Wells, says Woolworths' policy has not had any noticeable effect on sales, but retailers cannot afford to be complacent about it. "Certainly the Air album has done better than we expected it to do, but if they continue supporting these kind of albums it won't be good news," he says.

Mike Dillon, proprietor of Music Factory in Paisley, believes Woolworths has been motivated by increasing competition in the music market from supermarkets. "Woolworths have lost it in retail because of people like Asda and Sainsbury," he says.

Dick Raybould, a partner in Northampton-based Spinade Records, doubts Woolworths' move will make much of an impact in the music base it is targeting. "I really don't think people who are into Air, for example, will want to be seen out with a sweetie bag in their hand," he says.

## Black quits Mack Life as singer faces arrest

Clive Black has quit Mack Life, the label he established with Mark Morrison late last year, leaving a question mark over the future of the WEA imprint.

He has also triggered his management contract with the singer, who is facing immediate arrest after failing to appear in court on charges of possession of an offensive weapon.

The former EMI UK managing director's move comes after Morrison, currently believed to be in the West Indies, missed a January 14 court hearing where he was expected to answer charges relating to a truncheon found in his car. "I spoke to him the night before and told him to make sure he was there (in court)," explains Black, who also runs the management company, Blacklist Entertainment. "It's so frustrating. I'm someone who doesn't sign as a manager or partner with someone who doesn't listen. It's been upsetting and very disappointing."

Black now concedes the future of Mack Life, which was established to develop black talent, remains uncertain but does not discount linking up with Morrison again in an A&R capacity. A spokeswoman for Morrison's label WEA, which was also backing Mack Life, would not elaborate on the developments.



Madonna flies into the UK next month to promote her long-awaited new album. *Ray of Light*, out on Maverick/Warner on March 2, is preceded by the single *Frozen* on February 23 and Madonna's first studio album since *Bedtime Stories* in 1994. She has produced it with long-time collaborator Pat Leonard and producer William Orbit, who did the *Justify My Love* remix.

## VOP returns to profit as Virgin makes offer

A return to the black for Virgin/Our Price has strengthened WH Smith group chief executive Richard Handover's negotiating position as he prepares to dispose of the group's music operations.

The music retailer saw a 13% increase in sales to £219m and a £0.9m profit before pension costs; in 1995 the chain made an £1.4m loss.

"The Virgin/Our Price we've made it very clear we want to get out, but the deal has got to be sensible," says Handover, who received an offer last year for the group's 75% of Virgin/Our Price from £25m, which owns the remaining 25%. The WH Smith group's pre-tax profits rose 16% to £45m for the six months to the end of November.

## Titanic set for UK record after hitting US top spot

'Titanic' looks set to become one of the most successful film scores of all time in the UK after charting higher than any similar release for more than 15 years.

The Sony Classical/Sony Music Soundtracks release, composed and conducted by James Horner, was on target to enter the Top 10 of the artist album chart yesterday (Sunday 1), making it the first time an orchestral film score has charted so high since Vangelis' *Chariots Of Fire* soundtrack reached number five in 1981.

"This kind of success on the album chart is unprecedented to our knowledge," says Sony Classical marketing manager Alan Taylor who believes the

impressive early sales of the album are almost entirely down to the film itself.

"It's one of the greatest mass entertainment films I've ever seen and the music plays an important part in summing up the mood of the film," he says. Besides using the vehicle of the film, Sony is supporting the soundtrack in the UK with in-store and poster campaigns as well as taking national press advertising with Our Price, WH Smith and Woolworths.

Sony has already shipped 6m units worldwide, while in the US it has been number one in the *Billboard* 200 for the past three weeks, having sold 3.1m units there by the start of last week.

## Preston in frame for BPI post

John Preston, former chairman of BMG Entertainment International UK and Ireland, is being tipped as a possible successor to John Deacon when the BPI director general retires. BPI chairman Rob Dickinson says Deacon, who has said he will stay on until at least July 1999 when Dickinson's term as chairman ends, is doing a great job. "They are going to be very difficult shoes to fill but I can't think of anyone better than John Preston." Preston spent his last day at BMG last Friday (30).

## Oasis success reaches new high

Oasis' (What's The Story) Morning Glory has taken its place behind The Beatles' Sgt Pepper as the second biggest-selling album in the UK after reaching sales of more than 4m. The success, which coincides with both Definitely Maybe and Be Here Now reaching six times platinum status, comes as Creation dismisses a report in last Friday's Sun saying the group are set to split. A spokesman says the group are planning to take a break at the end of their current tour, which ends in the spring.

## Produce issues writ over Macarena

The Farg's label Produce Records has issued a High Court writ against BMG claiming Macarena by Los Del Rio — the biggest-selling single worldwide in 1996 — contains a sample from the group's track Higher and Higher. Lawrence Abramsman at Harbottle & Lewis alleges a high-pitched squealing from the 1991 12-inch vinyl single remix was used without permission by Los Del Rio. BMG says it will defend the action vigorously.

## Doherty quits Sony to go it alone

Terrie Doherty has quit as director of regional promotions at Sony to set up her own regional promotions company, Terrie Doherty PR. Doherty, who led the team which won last year's *MW* regional promotions award, spent almost 15 years at the major.

## Pulp single scheduled for March

Island releases a new Pulp single, *This Is Hardcore*, on March 16 taken from the album of the same name which is scheduled for late March. The track, described as an epic pop masterpiece, gives a flavour of the album which is the follow-up to 1995's Mercury Prize-winning *Different Class*.

## Sony sees 7.5% rise in music sales

Sony Corporation has attributed strong worldwide sales of albums including Celine Dion's *Let's Talk About Love* and Barbra Streisand's *Higher Ground* to a 7.5% increase in music revenue to £98m for the three months to December 31.

## Strong sterling causes Tring losses

Tring International last week reported pre-tax losses of £5.8m for the six months to September 30. The budget CD specialist points to problems caused by the continued strength of sterling which it says has maintained pressure on its international and UK wholesale divisions.

## All Saints blessed by sales awards

As well as the multi-platinum awards for two certified 3x platinum Oasis albums (see above), the BPI last week certified All Saints single Never Ever as double platinum. Both the London act's first album and Enigma's MCMXC AD reached triple-platinum status, while a double-platinum award went to Lighthouse Family's *Postcards From Heaven*. The Brand New Heavies' *Shelter Under Platinum* and gold awards went to Lionel Richie's *Truly* — The Love Songs and Spiritualized's *Ladies And Gentlemen We Are Floating In Space*.

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## Hip Woolies: try stocking these...

When a retailer which accounts for around 20% of the albums market admits it has changed its stocking policy it is undoubtedly worth taking a closer look – particularly when that retailer has hitherto stuck with the tried and tested when deciding what to display in its racks.

Woolies, we hear, has gone hip, which means it is applying its cheap and cheerful philosophy to albums by acts such as Goldie and Propellerheads, as well as the Celines and Louises of this world. It is tempting to applaud its vision, and to look forward to a day when new leftfield acts get a stronger showing in the chart. But the fact is, Woolies is actually only catching up with what has already happened. And this move serves to confirm just how trendy British pop-buyers have become. Nothing can be dismissed as too esoteric to sell. Propellerheads and Air, the first two big buzzes of 1998, would not have been considered contenders for the mainstream a few years ago. But now we have reached the end of the decade – the time the creative juices really start to flow, according to the cultural soothsayers – there's a horde of these left-of-center, beats-based outfits waiting to fly. My tip? Sony Sz's much-mentioned Bedlam A Go-Go are an obvious selection, but also listen out for Go Beat babies Delakota and – a bit of a wild card this one – Swedish experimentalists Koop, unearthed recently by John Pearson over at Universal. And even Madonna, over the shrewd operator, has ensured she will not go away the older stages by collaborating with producer William Orbit on her new album. Don't be deceived by the forthcoming first single – a beauty but certainly classic Madonna in style – the album is much harder, much braver than that. And it's a stormer.

There are going to be some raised eyebrows down at the pick 'n' mix counter.

Selina Webb

## TILLY

## Are we overdoing on award shows?

Are we now having awards for awards' sake? In our industry, the sad fact is that to survive award ceremonies are becoming increasingly important – not to the fans, but to the media business. But are we in danger of diluting their effect? If we have Brits, Brats, MTV Awards, American Music Awards and so forth, will the public really be that interested anymore? There is an award a month throughout the calendar year, or so it seems. Of course there are certain awards that artists will turn up to, but when your act is requested to appear at yet another awards event around the world can understand their dilemma. Acts such as the Verve, Radiohead, Prodigy and Oasis have worked the media to their own advantage by their 'anti-stance', but there are other more mainstream artists who would not wish to alienate their fans and the media by refusing to attend. They perhaps are aware of the shorter life span that even quality pop/female acts in this business appear to have.

This is certainly borne out by looking at the HMV/Channel Four list of the Top 100 albums just published. The 50-plus brigade, that is The Beatles, Bob Dylan, Rolling Stones and Van Morrison all feature in the Top 20, with a surprise Miles Davis in there. I didn't realise there were so many jazz freaks in the country. The majority of the rest are guitar bands. Now even I would admit to REM and U2 being a required part of any music collection, but where are the female icons such as Madonna?

Although it was nice to see the greatest soul album of all time snuck in there, Marvin Gaye's 'What's Going On?', I still suspect the sample of the general public who completed the form used to compile the chart were 40-something marijuana-smoking hippies. One last question – where was Elvis?

Tilly Rutherford's column is a personal view

Mercury is to release a limited edition double CD of its James retrospective, The Best Of, which is coming out on Fontana on March 23. The double pack will comprise both the standard 18-track album and a second CD containing acoustic performances recorded in front of an invited audience a fortnight ago at London's Whitfield Street Studios. Mercury is backing the release, which will be previewed by the single Destiny Calling on March 2, by an initial three-week TV advertising campaign on ITV, Channel Four and cable/satellite. "This album has got enormous sales potential," says marketing manager Matt Thomas. "It has a very high quality tracklisting and we believe it will appeal to general consumers who may have only have bought one or two of their singles."

by Paul Gorman

Nude Records has renewed its five-year deal with Sony Independent, Network Europe (Sine) and made a number of senior appointments as part of an expansion of its business.

Nude managing director Saul Galpern, who launched the indie in 1992, has recruited Wild Promotions Europe (Sine) and made a number of senior appointments as part of an expansion of its business. Nude managing director Saul Galpern, who launched the indie in 1992, has recruited Wild Promotions Europe (Sine) and made a number of senior appointments as part of an expansion of its business. Nude managing director Saul Galpern, who launched the indie in 1992, has recruited Wild Promotions Europe (Sine) and made a number of senior appointments as part of an expansion of its business.

The appointments coincide with Galpern's decision to renew his agreement with Sine, which also has a deal with Creation Records and recently invested in Skint Records. Unlike these agreements, however, Sine does not have a stake in Nude. Instead it funds Nude's activities in return for international rights.

"Nude has developed gradually and now is the time to ring a few changes so that the business side matches what we

## McIntosh takes key role in Columbia 're-invention'

Columbia managing director Ged Doherty has completed a "re-invention" of the label, which began following his arrival 18 months ago, with the appointment of Robbie McIntosh to promotions director.

McIntosh, who was previously director of promotions (alternative & regional), heads Columbia's radio and TV promotion operations, reporting directly to Doherty. Reporting to McIntosh are Nick Worsley, head of radio promotions and Lynn Blackwell, senior TV promotions manager.

McIntosh, who is credited with helping break artists such as Reef, Leftfield and Kula Shaker within the alternative team, is replaced by Columbia's Maureen McCann.

"Robbie is the final piece of the puzzle," says Doherty. "I effectively became head of promotions when I arrived, but I never really felt comfortable with it." He managed to virtually every department at Columbia has been given a new head



## Nude renews Sony deal as expansion continues

## WILD AT HEART

Although Dave Roberts is taking the new post at Nude, he will continue to oversee Wild Promotions, which he launched in 1991 as an artist management company.

Subsequently Roberts moved into college and club promotion, working a number of artists including Nude's biggest act Suede. Among current releases being handled by Wild are those by Ian Brown, Catatonia and Chumbawamba, while it is promoting emerging acts such as Campag Velocet, Warm Jets and Nude's Ultrassound. "Record companies are increasingly serious about developing new acts at a grass roots level," says Roberts, whose appointment at Nude has resulted in the promotion of Wild's Chris Smith to general manager and partner.

have achieved creatively," says Galpern, whose roster includes Suede, Geneva and the hotly-tipped Ultrassound. "We're very happy about the relationship with Sony and the fact that the new deal takes us into the new millennium," he adds.

Galpern says Roberts, who starts his new job next Monday (February 9), was picked for his experience. Before launching Wild in the early Nineties to focus on

college and club promotion with such acts as Pulp, Suede, The Chemical Brothers, Ash and Texas, Roberts was A&R director at FM Revolver, where he signed The Stone Roses.

"Dave has the ability to think laterally and will help us to plan ahead, particularly in terms of our international activities," adds Galpern, who says that he will appoint two more members of staff, including a product manager, during the coming months.

New publishing recruit Vanessa Sanders spent a year at Deepster, where she was the critically-acclaimed Belle & Sebastian and was previously general manager at Rhythm King. "Now that Bare Tunes is taking some sort of shape, Vanessa will be actively out there signing more writers, especially from outside the Nude stable," adds Galpern.

Meanwhile, Nude, which has moved to larger offices, has a hefty release schedule in 1998. Ultrassound's debut single Best Wishes is released on February 23 and rock act Mainstream will release their debut album this spring, when singer-songwriter Astrid is expected to issue her first single.

## Wow TV's net music to break new talent

Wow Television, the company preparing to launch two music-based home shopping channels in the UK, has revealed plans to start its own record label via the internet.

The American-based broadcast consortium says it plans to provide an outlet for unsigned artists on the company's website by making their recordings available for downloading into music fans' homes.

All music samples and artists' debut tracks will be offered free of charge on the site ([www.amerinet.com/wowtv](http://www.amerinet.com/wowtv)), with Wow charging a nominal fee for other downloadable tracks.

In addition, it plans to select the site's most popular pieces and give them a conventional release on a new label.

Noel Adams-Tait, European vice president of Capital And Corporate which is managing Wow's UK operations, says, "Our policy is to break the monopoly the majors have of releasing recording product."

# Capital goes for Gold with regional roll-out

by Paul Williams

Capital Radio is extending its Capital Gold service to four additional regions, giving it the widest coverage of any local service.

The Radio Authority last week gave the group the go-ahead to replace its AM operations in Birmingham, Hampshire, Kent and Sussex with the London-based station, giving it an anticipated audience of around 2m people.

Around a dozen presenters will be axed in the shake-up which will see the closure of Kent's Invieta SuperGold in the next two months followed on June 1 by 1152 Xtra AM in Birmingham and the South Coast Radio services in Hampshire and Sussex.

Sally Oldham, radio group managing director, says the move will allow Capital to invest more heavily in promoting AM in the regions at a time when the frequency is coming under increasing pressure to maintain its market share

## MMC REPORT UNDER FIRE

Capital Radio has vowed to challenge the Monopolies and Mergers Commission report into its failed takeover bid for Virgin Radio, which was struck last month after a consortium led by Chris Evans had already successfully bid for the station, said Capital's takeover would have been blocked unless it had agreed to sell Capital Gold or Virgin FM had been taken out of the equation. Speaking at the group's annual general meeting in London last Wednesday (28), Capital Radio chairman Ian Irvine said he intended to challenge the MMC conclusions to ensure they would not be followed by other regulatory bodies.

against F.M. "Capital Gold has proved to be something of an exception to this by being number two in London - the most hotly-fought market place in the country," she says.

Capital's decision to expand Capital Gold to the regions follows nine months of discussions with the Radio Authority

which has seen the group renegotiating its promise of performances for its regional AM services.

Music on the expanded gold station will continue to be a mix of Sixties, Seventies and Eighties tracks, while the station's line-up will be boosted by the arrival of presenter Mike Sweeney after 17 years with Manchester's Pizzadilly Radio.

The move, which further emphasises Capital's commitment to the gold format at a time when other groups are moving away from it, comes just two months after it lost out in the battle for Virgin Radio to a Chris Evans-led consortium.

One radio executive suggests the real reason behind Capital's strategy is to save money. However, Emip Radio chief executive Tim Schoonmaker welcomes the RA's support for the plan, despite ruling out the likelihood of his group following suit. "It's hats off to the Radio Authority for being flexible and allowing something new to be tried," he says.

## Final deadline looms for MW Football Challenge

Oasis and Blur or EMI and Sony could have the opportunity to settle old scores - and pick up a trophy from Pele - if their team makes the finals of the industry's first nationwide five-a-side football tournament.

*Music Week*, in association with Active Entertainment, is behind the competition which is open to all music-related businesses and will conclude at the Match Of The Day live event at Birmingham's NEC on April 16.

Active business development director Lester Holcombe says demand for places in the MW Football Challenge is already strong with around 80 teams applying for details. "A lot of music companies from record labels to distributors are interested and there's going to be a real competitive edge," he adds.

Holcombe hopes around 100 teams - eight players, including labels' recording artists, are eligible - will enter the regional heats to be held around the country at the end of February. The best eight teams will qualify for the four-day finals, which will be hosted by Des Lynam, Pele and Alan Hanson.

The deadline for entries, which cost £250, is February 16.

● For further details call 0181-466 8959.



US R&B star Usher performed for an invited audience at London's Fashion Cafe last Wednesday after flying in to celebrate his number one single *You Make Me Wanna...* After the showcase - in which he previewed three tracks from his LaFace album *My Way* (out February 9) - Usher was presented with a silver disc by BMG music division president and Arista acting managing director Jeremy Marsh to mark 200,000 sales in three days.

## SSL founder Sanders dies

Record producers and engineers have been left shocked and saddened by the death of Solid State Logic founder Colin Sanders, who revolutionised the modern music recording process.

Sanders, who founded SSL in 1969, died in a helicopter crash last Wednesday night near his Oxfordshire home. Sanders had been piloting the craft and was believed to be on his way home.

SSL marketing director John Andrews says the accident was a great shock. "He was a valued friend, a delightful and thoughtful man. He'll be missed tremendously," he adds.

Although Sanders left SSL in 1990 after its acquisition by UEI and subsequent absorption into

Carlton, the 60-year-old electronics expert is credited with changing the face of studio production in the late Seventies when the company introduced its first mixing desk. "The 4000 series was the first one to integrate a computer control into the console and became so successful because engineers could go from one studio to another confident they would be using something they had seen before," Andrews says.

Tim Vine-Lott, chief technical engineer at Sir George Martin's Air Studios, says Sanders' contribution to the pro-audio world can not be underestimated. "The SSL desk gave engineers an easy and practical way of mixing and left previous systems floundering," he says.

## New ad agency aims to hit the headlines

After a scam? John Carver could be your man.

Carver, who has produced TV ads for acts including the Spice Girls and Bjork, has set up what he claims is the UK's first non-traditional media shop. Calling Cunnning Stunts it will specialise in creating newsworthy events through PR and advertising scams.

According to Carver, who also runs the creative consultancy Harry Monk which he set up last year, the music industry is fertile ground for the new outfit. He cites Sony's History stunt, when a giant statue of Michael Jackson was floated down the Thames, as the sort of event he wants to create. "The music industry could not be more conservative when it comes to advertising," says Carver. "We want to create a fuss and get people talking."

## NEWSFILE

### Stars line up for Shelter charity album

Einar Röer's *Simon Simmonds* has joined with homeless charity Shelter to produce a compilation CD featuring tracks from acts including The Prodigy, Jamiroquai, Ash, Boo Radleys and 808 State. Gimme Shelter will be released on March 9 as part of Shelter Week and distributed by Total Independence via Pinacote. It is also being supported promotionally by Xfm and Dr Martens. Proceeds from the sale of the 18-track CD will go towards helping Shelter run vital services for the homeless and badly housed.

### C4 set for boy band spoof documentary

Channel Four has commissioned a Spinal Tap-style spoof documentary on rival boy bands. *Boyz R Us* will be a series of six, 30-minute programmes to be shown in the autumn tracking the rivalry of boy bands *Boyz R Us* and *Boysaurus*. It is being written by Richard 8Msn for Hat Trick Productions. A Channel Four spokeswoman says, "We weren't looking for a comedy on boy bands in particular. This just happened to be a very well-written script."

### Smith challenged over music funding

David Flower, organiser of the *Musicallicance 98* convention taking place at London's Barbican Centre on March 7-8, is to tackle culture secretary Chris Smith about what he sees as a lack of funding for contemporary and other forms of non-classical music. Flower says, "How can a forward-looking socialist government accept that 98.5% of taxpayer money goes to the European classical and opera tradition that predates 1950? What will happen to the multi-ethnic, multi-racial society clearly not reflected?" Flower will raise the question at the *Musicallicance* event, which includes seminars, panel discussions and live showcases.

### Lamacq's radio show takes to the road

Radio One DJ and MW columnist Steve Lamacq is taking his Evening Session show on tour for the first time during March. Catatonia and Travis will headline the four-day tour, which will visit Manchester on March 23 and take in Glasgow and Birmingham before a final date on March 26. Lamacq is also introducing a new element to his Evening Show, *Session Unsigned*, from Thursday (5). Once a month an unsigned band will record three tracks which will be aired during one Thursday night show.

### Blur's Coxon sets up label

Blur's Graham Coxon is setting up a label as a sideline to his activities with the Food group. According to Niamh Byrne, who will help run the label out of Blur's management office CMD, Transcopic will not have an easily defined A&R culture. "Basically Graham will sign anything and everything he likes. It's something he has always wanted to do," she says. The first release on the new label will be a limited edition vinyl single from Chicago lo-fi punk band Assembly Line *People Program* on March 9.

### Ginny Keith quits Bad Moon

Ginny Keith, one half of the partnership at Bad Moon, has quit the PR company to pursue a career in TV and film. Her partner Antony Brook, who will now run the company as a sole trader, says the parting was amicable. Brook has just appointed Sarah Edwards from the Press Consultancy to carry out press duties and says Bad Moon's roster, which includes Black Grape and Placebo, remains unchanged.

### One Nation Exports

One Nation Exports was omitted from the Guide to UK Distributors in *Music Week's* Midem Special (issue dated January 17). Meanwhile, last week's *One To Watch* was the band *The Fifth Amendment* and not *Fifth Element* as stated.

▶▶▶ BLUETONES: LEAPING THE 'DIFFICULT SECOND ALBUM' HURDLE - p9 ▶▶▶

The public, it must be said, are a fickle lot. Last October, they concluded Oasis had made the greatest album of all time in a Virgin Retail survey, but just a couple of months later had switched their allegiance to Radiohead's OK Computer in a poll carried out by Q magazine.

Come the new year and opinion has changed again as the traditional all-time favourite, The Beatles' seminal Sgt Pepper, has been restored to its usual place at the top of the greatest-ever albums list in a comprehensive new survey conducted by HMV, Channel Four and The Guardian and answered by 36,000 music fans of varying tastes.

However, while the mammoth Music Of The Millennium survey and its recent predecessors are, by their nature, bound to throw up more questions than answers, one thing is abundantly clear from the newly-published poll's full Top 100 list: the dominance of British and UK-signed acts. An impressive 58 places in the chart – showcased in a 90-minute TV special screened on Channel Four last Saturday week (24) and discussed in a series of five-minute shows over the next few days – are filled by home-grown or signed acts with the Americans in second place managing just 35 entries in all and only one in the Top 10 with Nirvana's Nevermind.

While the Brits are fully represented across all eras in the albums featured, it is among the Nineties contingent where they particularly shine with 22 of the 33 entries by British or UK-signed acts.

Parlophone boasts two Nineties releases among its incredible five entries overall in the Top 10. Tony Wadsworth, Parlophone's UK managing director, says, "The representation of UK artists, particularly when you come to the Nineties, goes to show how important it is to invest in British talent."

Impressive though Parlophone's showing is, it is Virgin which shines the brightest for Nineties entries in the entire chart. Through two albums by The Verve (numbers 53 and 97) and one apiece by Massive Attack (21), George Michael (55) and the Spice Girls (61), Virgin claims five Nineties titles, one more than Creation which is represented by Primal Scream (32) and all three Oasis albums (five, 14 and 30).

Mark Hutton, Virgin general manager, says, "The voting indicates an older demographic. It is particularly pleasing the Spice Girls are in there given they are very much the traditional pop act."

Overall, the Nineties make up the biggest share of the chart with 33 entries which shows the popularity of new music. Of course, it could be argued that current albums are always going to score highly because they are fresh in the mind – a point illustrated by Simply Red's *Stars* which, less than five years ago, was named the best album of all time in a poll of Radio One listeners, but on this chart cannot find a place anywhere in the top 100. And it is likely that the Eighties, topped here by The Smiths with three entries, would dominate if this poll had been published in 1988 rather than 1998. Instead it can muster only 15 places.

Parlophone's Wadsworth, whose own personal favourite is The Rolling Stones' *Exile On Main Street*, would not necessarily agree that current albums

# Strong showing from the new breed, but Sgt Pepper is the people's choice

## MUSIC OF THE MILLENNIUM



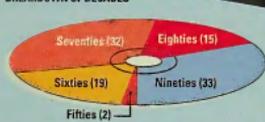
CHARTING THE MILLENNIUM (FROM LEFT): JO WHALLEY, BOB GELDOF, JOHN PEEL, PAUL GAMBACCINI, JUSTINE FRISCHMANN AND THE ULTIMATE WINNER, THE BEATLES' PERENNIAL SGT PEPPER

### THE TOP 20

Rank	Title	Label/year of release
1	THE BEATLES Sgt Pepper's Lonely Hearts Club Band	Parlophone 1967
2	THE STONE ROSES The Stone Roses	Silvertone 1989
3	THE BEATLES Revolver	Parlophone 1968
4	RADIOHEAD The Bends	Parlophone 1995
5	OASIS (What's The Story) Morning Glory?	Creation 1995
6	PINK FLOYD The Dark Side Of The Moon	Harvest 1973
7	RADIOHEAD OK Computer	Parlophone 1997
8	NIRVANA Nevermind	Geffen 1991
9	YAN MORRISON Astral Weeks	Warner 1968
10	THE BEATLES The Beatles ("The White Album")	Apple 1968
11	BOB DYLAN Blood On The Tracks	Apple 1969
12	THE BEATLES Abbey Road	Columbia 1969
13	MILES DAVIS Kind Of Blue	Creation 1994
14	OASIS Definitely Maybe	Rough Trade 1986
15	THE SMITHS The Queen Is Dead	Columbia 1986
16	BOB DYLAN Blonde On Blonde	Motown 1971
17	MARVIN GAYE What's Going On	Warner Bros 1962
18	REM Automatic For The People	Island 1987
19	U2 The Joshua Tree	RCA 1972
20	DAVID BOWIE The Rise And Fall Of Ziggy Stardust...	

Original labels are quoted

### BREAKDOWN OF DECADES



Number of entries in the chart from each decade. Total adds up to 101 as three albums share 53rd position

### TOP COMPANIES IN THE NINETIES



Companies with the most Nineties releases in the Music Of The Millennium Top 100

have a greater chance of making such charts than older ones. "This survey is a reminder to all of us that one of the things this country is good at is producing world-wide recording artists," he says.

Dave Ballo, general manager and head of A&R at Columbia, believes the list demonstrates the value of strong songwriting, although he says he takes such surveys with a pinch of salt.

"There was a time when having an interesting guitar sound was enough. Now people are being respected for writing great songs."

After the Nineties it is the Seventies, the decade where the album fully established itself as the dominant format over the single, which makes the biggest impact with 32 entries, including three titles each by Led Zeppelin and Pink Floyd whose affinity with the album was so strong that both operated almost exclusively in that market.

Thanks mostly to The Beatles who claim the number one, two other entries in the Top 10 and five in total in the whole chart, the Sixties make their biggest impact at the top end of the

run-down. The decade claims four places in the Top 10 and five other albums in the Top 20, although The Rolling Stones, The Beatles' main rivals in this first golden age of British pop, can only go as high as number 38 with the 1972 release, *Exile On Main Street*.

Warner chairman Rob Dickens, whose company is represented by 12 albums in the chart, says last Saturday's TV programme, which was hosted by John Peel and Jo Whalley and featured three guest presenters (above), was fascinating viewing.

"I kept trying to guess who was voting and every few minutes my 'thinking kept changing,'" he says. "Clearly there were people voting from my generation – Van Morrison's *Astral Weeks* was placed so high (nine) – and then you get The Stone Roses at number two."

Dickens' personal favourite is Marvin Gaye's *What's Going On*, which ranked number 17 and was one of the best albums by a black artist to make it on to the list.

It is perhaps not too surprising that, in an era where black music was heard strongest through the single, no Sixties

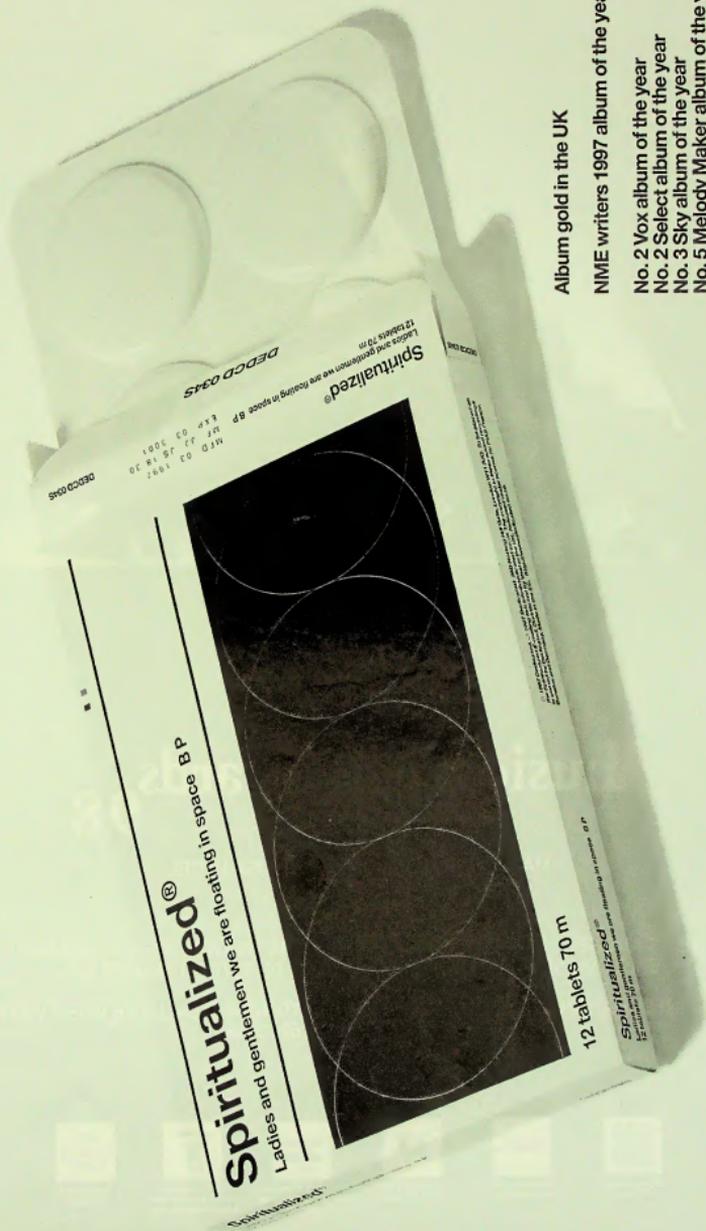
albums by black artists appear, even though Otis Redding's *Otis Blue* and several others have more than a fair case for inclusion.

Just over 10% of the list is made up of black acts, seeming to suggest that over all eras they achieve their greatest popularity with singles.

Besides the lack of black acts, one notable absentee from the list is Elvis Presley whose career peaked before the album era really kicked in and who usually only finds his way onto these kind of lists via The Elvis Presley Sun Collection, a 1975 compilation of The King's pre-RCA singles. There is no place either for The Jam or The Who, though retro specialists Ocean Colour Scene make it to number 83 with *Moseley Shoals*.

The list also shows that high sales are no guarantee of long-term popularity. Six of the albums in the chart, including Van Morrison's *Astral Weeks*, have never-charted here, while some of the UK's 10 biggest-selling albums of all-time, including Phil Collins' *...But Seriously* and Michael Jackson's *Bad*, are nowhere to be seen.

Tracey Snell & Paul Williams



Album gold in the UK

NIME writers 1997 album of the year

No. 2 Vox album of the year

No. 2 Select album of the year

No. 3 Sky album of the year

No. 5 Melody Maker album of the year

No. 5 The Face album of the year

No. 5 Mojo album of the year

Q Magazine top 50 albums of the year

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The decision by The Bluetones to take the whole of 1997 off in order to create their new album rather than build instantly on their distinct success was questionable.

The new album was originally scheduled to appear at the end of last year, but any fears that the band's Superior Quality Recordings imprint or its licensee A&M might have had were banished when they heard the stunning *Return To The Last Chance Saloon* (released on March 9).

A&M general manager Harry Magee, who says that the label never put any pressure on the band to hurry up, claims he was "knocked out" by the album. "That's not just me, but everybody here and abroad. I would even go so far as to say that, for a second album, it's a masterpiece," he adds.

Going by the range of material, Magee isn't just spouting record company hyperbole. There's much to choose from, starting with the familiar Bluetones popiness of *Down By The River* and *If To The Sublime "concedem"* blues of *Four Day Weekend* and the Bacharach-style brass that decorates the gentle *Sky Will Fall*. But it's heavier tracks like *UTA*, *Four Day Weekend* and the new single, *Solomon Bush* (The Worm out on February 9), that will doubtless surprise all but their die-hard fans.

The album itself is titled in honour of the tequila-soaked studio atmosphere and so-called "difficult second album" syndrome following their chart-topping debut *Expected To Fly*. That had delivered the band a number two single in *Slight Return* and two more top tenners in *Out Come Rags* and *Marrhead Johnson*—but *Return...* is a step forward.

Magee says, "I didn't think they would develop so quickly into having such a broad sound. The lyrics are fantastic and the arrangements are very clever. It's an intelligent and more universal sounding rock album rather than a second album of a band that was categorised in the Britpop camp. It totally stands up on its own."

The Bluetones' manager Neil Burrow, who also runs Superior Quality Recordings, admits that once he had given the band a kick up the backside after initial rehearsal-room sessions were rather unproductive, the creative waters broke. The next set of demos, which included tracks like *Four Day Weekend* and *Sky Will Fall*, he describes as "absolutely brilliant".

Bluetones singer Mark Morris says, "People around us started to doubt us, but these things take time. You have to live with an album for a while. Being

# BLUETONES

## BEATING 'DIFFICULT SECOND ALBUM' SYNDROME



### QUALITY COUNTS

Despite placing The Bluetones and then *Mover* (pictured) with A&M, Neil Burrow is keen to point out that his Superior Quality Recordings label is not a subsidiary of the major.



He boasts from his north London office that A&M doesn't even have first refusal on future bands. "I didn't have the money to do the album initially, whereas now we are in the position where we can, on a

right hand comes along (distribution would be through Virgin). In fact, we're currently doing some demos with a new band, but it's only at the rehearsal stage right now."

Burrow says he wants to keep his options open. "I wouldn't mind finding out about licensing records internationally, especially into America. It can work very well for bands," he says.

The signing policy is a democracy of sorts, with The Bluetones giving their opinion on Burrow's suggestions, and

leaving him to take the final decision. "He doesn't have to ask us what we think, and we couldn't stop him if he really wanted to sign someone," says Scott Morris.

Both parties were totally agreed on the London soul-tinged pop quintet *Mover*, whose second single *Tricolore* is released on March 7, and has already been a *Radio One* *Breakfast Show* single of the week.

There is yet another debut album due in June. "There are at least six songs which could be singles," adds Burrow.

away from playing live, and the music scene in general, made it our toughest year, but it's made us a better band."

The band only interrupted rehearsals to play headline festival shows at V97 and Glastonbury, "which were the right profile shows and they could test out some new songs live too," says Burrow. The album was subsequently recorded at Rockfield Studios over the next four months with *Expected To Fly* producer Hugh Jones.

In retrospect, Burrow agrees that their absence has worked in their

favour. "There seemed to be a trend of bands all selling less with their new albums. It made sense to take our time and get the record right, and the

reaction to the first single shows that."

The band are adamant that their newly-evolved sound is represented by the choice of singles, which is why they are considering *Sleazy Bed* Track as a single, with the madly-catchy

"I would go so far as to say that, for a second album, it's a masterpiece" — Harry Magee

*If* (replete with arguably the best nah-nah coda since Hey Jude) confirmed as the follow-up to *Solomon*.

Down By The River, A&M's suggestion, has been firmly turned

down: "too obvious," says Mark Morris. He points out that A&M should not be interested in making *Slight Return Part Two*. "Those people who have to work this album need something fresh and challenging too," he adds.

A&M product manager Julia Morris says the label will be pulling out all the stops in its advertising, starting with the music weeklies and extending to both *Smooth Hits* and the broadsheets, with the *Loaded/FHM* market targeted for the album release. "We wanted to reflect how the band was moving, which means nothing radical, but just a broadening out of where we were before with them," says Morris.

With *Solomon Kills The Worm* on *Radio One's A-list* and an *NME* cover last week, The Bluetones are looking anything like the house band at the Last Chance Saloon. Martin Aston

**Artist:** The Bluetones **Label:** Superior Quality Recordings/A&M **Project:** single/album **Songwriters:** Morris/Chesters/Dwivel/Morris **Producers:** Hugh Jones **Studio:** Rockfield Studios **Publisher:** Archule Music/EMI **Publishing:** Released: Feb 9/1997

## STEVE LAMACQ ON A&R

New arrivals **Toploader** top the bill this week for A&R namechecks, but I'll hold on them until after this week's gig in London...In the meantime, an odd experience: just before sitting down to write this, I was listening to the first of this morning's demos, when the second track suddenly turned from a jangly pop tune into a monstrous industrial number. Except it didn't. It was the Workman Next Door with his electric drill. Good middle-eight drill solo though (worth sampling)...To be honest, it's been a week of weirdness. It started in the pub last Sunday where they alternated playing tapes of Irish singers with bursts of Capital Radio. Anyway, one of the tapes comes to the end of side one — finishing with a rousing version of Green Fields of France — when

suddenly a voice pops up from nowhere: "If you like what you've heard so far, nine other cassette LPs of his music are now on sale. If you can't find them in your local record shop, please send £8 to..." and then an address somewhere in Ireland. What a great idea (although a little lost on the pub regulars who look like they'd just heard the Voice Of The Mystersons). Bands — don't bother enclosing letters with your demos, which the A&R person will only lose anyway. Get in there at the end of the track with "Hi, if you've enjoyed the track you've just heard, you may be interested to know we have an LP's worth of other material now available. If you'd like to sign us, just send £70,000 to us at this address." Or maybe, don't do that. Oh God,

what have I just started... Swiftly on with more weirdness of a probing lo-fi nature. Much talk at the moment about **Badly Drawn Boy**, whose current seven-inch EP on *Twisted Nerve* is a brittle low-budget effort, which veers from some quirky funk à la first Money Mark LP, to a loosely-stirred love song called *No Point In Living* and then beyond, into the experimentation of *Sugarstaele*. Doubtless there'll be Beck comparisons to follow, but that's probably because the Americans do this sort of record more than we do...If the Boy does good though, I'm sure we'll have a rush on them. If you're interested, I can put you in touch with Good Drill Man next door...



Due to WATCH

**MATTHEW MARSDEN** *Consonance* Steve's mechanic book has a number and is coming for Columbia (judging by a rough mix of his debut track *Hiatt's Love Drama*, which features the late, great *Blue Nile* *Out About*, *Newells* and *Shooting*, in the writing credits.



Northwestside Records, run by MD Christian Tattersfield and A&R man Nick Raphael, can thank American rapper Jay-Z for uncovering its first major R&B act Another Level.

The band's demo was passed on to the ex-London Records staffers by the Brooklyn artist, who received it at his self-owned US label, Roc-A-Fella Records. Raphael, who had just signed Jay-Z for outside the US to Northwestside, says, "As soon as I heard it I thought it was great and couldn't believe they were based right here in London." He put them in touch with manager Jo Charrington of John Reid management and they were signed up in March 1997.

Northwestside describes the group as a street R&B act but their crossover appeal is immediately apparent. So apparent, in fact, that the four smooth-looking young men, whose ages range from 18 to 23, know they will inevitably be seen as the latest boy band. But both Northwestside and Another Level deny this vigorously. Raphael says, "Another Level are definitely not a boy band. The guys were very insistent when they signed that the music had to retain that R&B hip hop flavour," says Raphael.

The band's Wayne Williams adds, "There's been a huge gap in British pop as far as R&B is concerned but it's on the rise now. R&B is a part of all cultures and we want to blow it up."

But the breadth of Another Level's potential is seen in two great songs still in demo form. The first, 'I Want You For Myself', is the kind of midtempo Nishita's hip hop soul track that would leave the likes of Blackstreet green with envy, while the second, 'You Don't Know Me', is a midtempo sappy cut that will have Boyzone and 911 looking over their shoulders.

Yet the first single, *Be Alone* No More, which was performed live on the National Lottery Draw on Saturday (31), probably sums up the four Londoners best. It is a fine upbeat soulful number with good harmonies and the bonus of a stirring rap performance by a Jay-Z but with enough of a feel-good factor to almost guarantee Top 20 success following its release on February 16.

Raphael and everyone at the label have been working hard on this

important new act who have already notched up several number ones on specialist charts at Choice and Kiss. The band are currently on the road touring various radio shows and will be putting in other TV and magazine appearances in specialist and teen slots.

Williams says, "The label has been really good. They hooked us up with some great R&B writers like Andrea Martin [En Vogue] and Fitzgerald Scott [Keith Sweat] and producers Cutfather & Jon." Northwestside was created in October 1996 by

Tattersfield and Raphael in collaboration with BMG Artists after a successful period at London which included chart success with acts such as Baby D and Whigfield.

Tattersfield and Raphael left with Ben Khan (A&R) and Saf Ali (UK marketing) and templated Thomas Halmovici (international marketing) from Virgin. "We wanted to control our own destinies and we came to BMG because of the strong black music roster," says Tattersfield.

Northwestside will market all the album-orientated music such as Jay-Z and Another Level while dance acts will be marketed under its Satellite label.

There has already been considerable success with garage compilations such as Tuff Jam Presents... which has gone as silver with sales of 67,000 to date and Speed Garage Anthems Two (a collaboration with BMG's Global TV label) which went gold. Tattersfield is predicting success in 1998 with the second album by Geneside II, due out later this year. The one thing that eluded Tattersfield at London was international success and within a year at

Northwestside his team has already broken Germany's top 20 with Sunshine, the first single from Jay-Z's second album. Tattersfield says, "We intend to break Another Level across Europe and the US as soon as we can."

The Northwestside team is satisfied with its own performance during the first 12 months but is still aiming higher. The company is said to have broken even in 1997, something that a find difficult to achieve. It's next goal is to start totting up the sales figures.

**Act: Another Level Project: single/album Label: Northwestside/Songwriters: Marico/Scott/Universal Publishing: various/US: various Producers: Cutfather & Jon/Blacksmith others Released: Feb 16/Summer '98**

Having made a name for herself through two classic dance collaborations - namely Sasha's *Be As One* and Robert Miles' *One And One* - vocalist Maria Naylor was obviously a huge A&R attraction. Ultimately it was Deconstruction which Naylor felt most comfortable with, having already built up a strong relationship with the label through its signings Sasha and Miles. And now, as one of its priority acts for 1998, the public are being primed to accept her as an artist in her own right.

Naylor says she felt sure she would have a say in the big picture at Decon. "My advance from Deconstruction wasn't half as much as other record companies were offering me. It wasn't a money situation. I wanted someone that would believe in me. And I knew Deconstruction did," she says. Pete Hadfield, one of Decon's MDs and the man responsible for signing Naylor, has similar confidence in the pairing. "I've had a lot of involvement with Maria over the past few years, so it's only natural that I'd want to make a record with her. She has a unique and distinctive voice," he says.

Hadfield adds, "We didn't just want her to make a succession of house records. We're interested in her songwriting talents as much as her voice. I think that gave us the edge over other labels who wanted her to simply be a vocalist."

Although Naylor's past has been largely dance orientated, she and her label are keen to shake off the "dance artist" tag. Marketing manager David Pullan says, "Once you pigeonhole an artist as a dance artist, you're effectively saying that what they're about is great singles and there's no depth there. That's certainly not the case with Maria."

Her haunting debut single *Naked And Sacred*, due out on February 2, was written by Grammy Award-winning writers Billy Steinberg and Rick Nowels. The duo have also written for Celine Dion, and are

**Act: Maria Naylor Project: single/album Label: Deconstruction Songwriters: Rick Nowels/Billy Steinberg Publisher: EMI April Music/EMI Blackwood Music/Smoothie Music**

Such is the enthusiasm for Money Mark's Push The Button album that it is already being spoken of as a certainty for the critics' year-end Top 10.

But the American himself - who is best known for adding the funky keyboards to the Beastie Boys, assisting their transformation from wacky white boy rappers to serious artists - says he's not interested in turning that critical kudos into big sales.

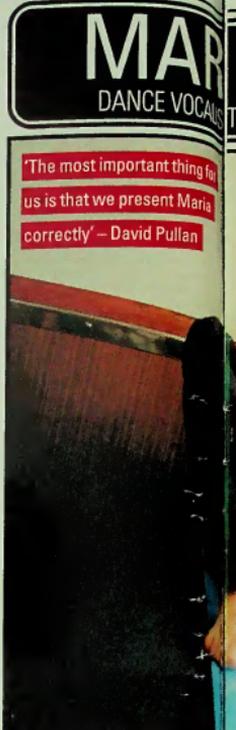
"I couldn't care less. I feel successful in my life just because I've finished the album," he says.

At Money Mark's record label Mo Wax, managing director and guiding force James Lavelle is clearly not indifferent to public reaction, but the opinion that really matters to him is his own. He says, "On a tastemaker level among people I respect, the feedback we've had is great. But I'm in this game to make records that I like, otherwise what's the point of doing it?"

So will Push The Button reach its sales potential? One at A&M - Mo Wax's international partner in marketing and distribution - MD Osman Eralp is more bullish.

He says he's prepared to be patient but insists it makes worldwide are achievable. "If you have an artist like Beck, or The Eels, or Money Mark, you've got to let people discover them for themselves. If you do it the wrong way you'll end up looking like an idiot," he says.

Money Mark Ramos Nishita's solo recording history has been a case of



**MONEY MARK**  
DEVELOPING AT HIS OWN PACE

matters taking their natural course. His first recordings were not even meant for public consumption until Lavelle licensed them for the UK release as Mark's Keyboard Repair and Third Version, in 1995 and '96. Keyboard Repair became Mo Wax's first Top 40 album, and Lavelle signed Nishita worldwide shortly after inking his label's deal with A&M in 1996.

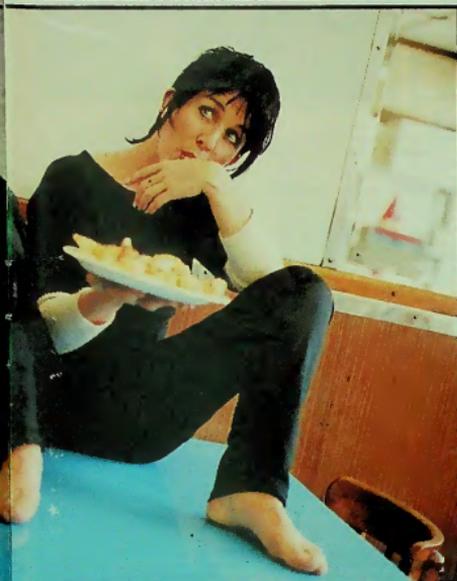
Nishita says, "That was an exercise. James thought it would be good to release something raw and personal, but this LP is my first proper record."

A year in the making at his home studio, it's a dazzling montage of musical ideas, bound together by Nishita's trademark laid-back grooves. He adds multi-instrumentalism and surprisingly assured vocals to his peerless keyboard skills.

**Act: Money Mark Label: Mo Wax Project: single/album Songwriters: Nishita**

# LA NAYLER

## T BROADENS HER HORIZONS AT DECON



Recording Studios: Mulholland Studios, L.A./Ca & Can-an studios, CA Producers: Rick Nowels/Greg Fitzgerald  
 Furniture Music/Jerk Awake Music Released: Feb 16/autumn '88

currently working with Madonna.

Nayler is confident that her debut solo album will show her versatility. She says, "Although I'm proud of being from the dance scene, I feel that I've grown a lot and I want to go in a different direction. I want to create something new."

Fullan adds, "The most important thing for us is that we present Maria correctly, as someone who's coming out of the dance scene and is very much about songwriting and albums.

"We need to build this reputation through a succession of great tracks that showcase her abilities. I'm 100% confident that it will happen."

Nayler secured her first record deal with Big Life in 1990 with her band Ultra Violet. Their first release, a cover of the Simon & Garfunkel and The Big Sound's Sixties hit Kites, gained her a significant fan—Sasha. He tracked her down and he and Nayler wrote *Be As One*, which reached number 17 in February '96. Similarly, Robert Miles was so taken with Nayler's voice after hearing *Be As One* that he invited her to sing on *One And One*.

Deconstruction is planning to put out up to three singles before the album is released later in the year. Nayler has written a large portion of the album, and has also co-written with Dave Ball from *The Grid*, Sasha, Boy George, Tim Kettel from *Olive* and Tommy D.

The album is being produced by TOY, who have also worked with George Michael and Depeche Mode. Nayler explains, "The sound they've created for me is what I'd describe as a 'big sound.' I've got a very sweet and ethereal voice, so I wanted the album to have a darker side. It's kind of organic and raw."

Although *Naked And Sacred* will feature three dance remixes, Nayler reiterates she is determined to break the dance mould.

For now it appears to be following closely the fortunes of *One And One* at radio. This close to release big stations have yet to playlist it, although 51 regional stations have done so. Major stations jumped on *One And One* late and it eventually lasted 18 weeks in the airplay chart. **Jordan Pearson**

commercial singles for late summer and fall. We respect that a lot of people have to discover Money Mark all over the world. And we'll also support his work with the Beastie Boys."

Nishita has worked on new Beasties material which will be released later this year, and he is likely to tour with them. But at the moment he's gearing up to tour with a band of his own. "That's something I've never done before," he says.

Eralp adds, "In fact, he has a great stage presence. And frankly it's an advantage that Mark doesn't want to be a huge rock star tomorrow. If he does connect, he'll have a lot less competition than say, Embrace, who are working in a crowded field."

The strategy is off to a good start: the groovesome *Hand In Your Head*, which is infected by Nishita's trademark blues/jazz keyboards, has been A-listed by *Radio One* six weeks before its release, and it was Jo Whitley's select track recently.

Whatever happens, Lavelle is anticipating an intriguing campaign. He says, "I like the opportunity to plan things and work towards something, which we may not get with our smaller records. We have a very good chance for America, and a massive chance for Japan. England, you must remember, is not the whole picture. But in Nishita, you don't know where it's going to go." It's certainly going to be hectic this year," confirms Money Mark, suggesting that he's pretty much ready for anything. **David Knight**

# NME UNSIGNED

## NO MEGASTARS IN THE MAKING BUT A FEW NAMES TO WATCH

There was nothing to match Ultra sounds' drop-dead set of last year but acts worthy of attention were unscrubbed at the NME's unsigned bands' competition at Dingwalls in Camden last weekend.

The two acts which "won" the chance to feature in Channel Four's coverage of the *Brats* were The Drivers and Astronaut, but to many observers the real winners were Heist.

Threesome Heist refreshed the formulaic guitar approach for the NME stage by tuning up a violin before each track like it was the Last Night Of The Proms. Their performance even caused the engineer to look up from his copy of *Today's Railways*.

With echoes of Gretchen Hofner, Abba and Gene Pitney, the set transformed Camden Lock into the French Riviera. The occasional trumpet, plucked violin string and simple Brodie-esque lyrics made you think this was how Eastern European pop bands must have sounded behind the Berlin Wall.

Heist were let down by poor sound, but deserve to be demped immediately



HEIST: OFF-BEAT STYLE

and, at a guess, were not chosen for the TV slot because their off-beat style wouldn't have translated easily to the box.

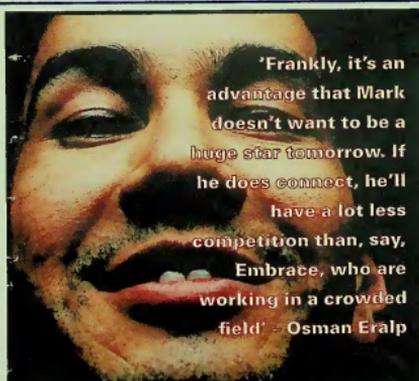
The young five-piece Astronaut, meanwhile, revealed a potential for future chart success with catchy tunes like I Gotta Get A Lot Of, with its repetitive chorus, and What Ya Gonna Do? with its Jo Bower-esque beats.

The Drivers, like a well-cut Soundgarden, were another guitar rock band but their noisy rant would fare well with Rage Against The Machine fans.

Of the rest, selected by various NME staff from thousands of tapes sent into the office, really only the four-piece Bionic—last seen mixing the raw simplicity of Pavement with the devilishness of The Pixies at In The City—displayed any originality.

As for A&R interest, many of those who managed to make it for the middle shows appeared more attentive to the fact that Paul Usher (Barry Grant from Brookside) was playing an acoustic set the following Monday. **Stephen Jones**

"Frankly, it's an advantage that Mark doesn't want to be a huge star tomorrow. If he does connect, he'll have a lot less competition than, say, Embrace, who are working in a crowded field" — Osman Eralp



vocal melodies and pop structures," he adds. Most notably, he combines the rock form with the loop structure of hip hop, on tracks like Rock In The Rain. Lavelle compares Nishita to another prize Mo Wax artist, DJ Shadow. "They are both unique performers," he says. And through the international sales momentum of Shadow's Endtroducing... album (it has sold more than 250,000 records worldwide so far), Mo Wax is becoming practiced in big releases.

"Mo Wax is coming to the point where some of the artists are becoming bigger than the label," Eralp says. With the Money Mark release, Eralp feels "new layers of accessibility" can be added to the Mo Wax ethos, without changing the feel of the label: more radio, more touring, and a more open-minded attitude to other formats such as cassettes. He says, "We'll save the more

One to WATCH

**BREAKER**  
 The Swedish-born former 147y WJ Babaca Co. Here from this energetic, London guitar rock. Their single, Storenzyme, is set on Castlebus on February 23.

## SINGLES

**L.S.G.: My Body (East West E38772CD).** Top US R&B artists/producers Gerald Levert, Keith Sweat and Johnny Gill have combined their talents to create this smooth-sounding melody, already in the US Top 10 for 12 weeks. **□□□ N-TYCE: Telefonkín (Telstar CDSPAS294).** Following two Top 20 hits, N-Tyce are still on the right track with this sultry single produced by Ian Green. **□□□□ DEMI HINES: Delicious (Mushroom MCH006).** This third release from Hines' forthcoming album is soulful and groovy, but is unlikely to reach the upper echelons. **□□□ GUNWINE: Muller (Epic 65332-2).** With typically hard-hitting production by Timbaland, this is the fourth single from Gunwina's album, but is perhaps too formulaic to be another hit. **□□□ FINLEY QUAYE: Your Love Gets Sweeter (Epic 65506-2).** This remixed version of the standout album cut adds more sunny bounce. A high Brits profile will help Quaye achieve his potential. **□□□ DUST JUNKYS: What Time Is It? (Polydor 950882).** The Junkys slip down a gear for this follow-up to Non Stop Operation. The groove still rocks and this deserves the success its predecessor never got. **□□□ MONEY MARK: Hand in Your Head (Mo Wax MW66CD).** Both production and Mark's vocals have improved since his early days on Mo Wax, and the result is a superb keyboard-led workout. **□□□ THE CRYSTAL METHOD: Keep Hope Alive (Sony SZ CM3CD).** Proving that the US can compete with the UK's Prodigy and Chemical Brothers, this excellent acid breakbeat single is backed by an epic Sasha-style remix by BT. **□□□ ANOTHER LEVEL: Be Alone No More (Northwestside NWS 7421 151 973).** This time last year, Public Demand were the new UK R&B hopefuls, but failed to make an impact. This year's contenders debut with a delicious ballad and could reach a higher level. **□□□**



YOUNG OFFENDERS: RAUCOUS GLAM POP



DANDY WARHOLS: DREAMY POP SENSIBILITY

**MORCHEEBA: The Sea (Indochine ID066CD).** A serene release, with Skye's sultry vocals combining perfectly with the string arrangements and acoustic groove which creates a more confident and accomplished sound. **□□□□ OCEAN COLLECTIVE: It's A Beautiful Thing (MCA MCST04015).** Featuring PP Arnold, this idiosyncratic retro-style acoustic ballad builds to an electric climax of faded guitar riffs. **□□□ LEANN RIMES: How Can I Live (Carli/Hall Label CUBC 30).** This country sensation cracked \$100m earnings in the US with this Grammy-nominated song, already a hit in Trisha Yearwood's poppier version. Disco and handling remixes add novelty and trash value. **□□□ SHANIA TWAIN: You're Still The One (Mercury 568456-2).** This strongly-tipped and heavily-backed country-pop singer has the quality to write all her own hits and delivers an instant radio smash. Sales will surely follow. **□□□□ IMANI COPPOLA: Legend Of A Cowgirl (Epic 656601).** Strong regional radio looks like breaking this New York-based genre-hopper who stalled just outside the US Top 40 with her slightly dry but genuinely catchy debut. **□□□ THE DANDY WARHOLS: Everyday Should Be A Holiday (Capitol CDCD197).** This US four-piece combine Duran Duran glam with ZZ Top electric blues and an effortless, dreamy pop sensibility recalling The Cure and Psychedelic Furz. **□□□□ ROBYN: Show Me Love (RCA 7423155532).** The strongest track from the Swedish babe's massive US album could launch her as a serious contender for the swagartest crown. **□□□□ THE HYBRIDS: See Me Through (Heavenly HYN90).** This third single from the Mansfield band is their most impressive yet — soaring guitar hooks and singalong vocals form an energetic and anthemic sound. **□□□ PRIMAL SCREAM: They Would Kill 'Em (Cherise CRE22CD).** Not even Kevin Shields's so-called free jazz remix rescues this cut from trudging-water

SHANIA TWAIN: QUALITY SONGWRITING

territory. **□□□ WUBBLE-U: Petal (Indolent D06E3).** Creative twee techniques are evident in this quirky, radio-friendly slab of dance. **□□□ SIX BY SEVEN: 88-92-56 (Mantra MNT29CD).** Spooky guitars and a theramin slowly build into an almost trip hop climax, while the accompanying tracks show the lighter, more melodic side of Nottingham's young hopefuls. **□□□ MERZ: Many Weathers Apart (Lotus Records MER202).** Conrad Merz's absorbing limited edition vinyl in an early Beck/Finley Quaye vein pushes the major label interest. **□□□ THE YOUNG OFFENDERS: That's Why We Lose Control (Columbia 6651947/A2).** More Bowie than Blur and thrilling live, the Offenders could make it with this raucous glam pop song. **□□□ ADDICED: Red Bird (Big Cat ART165CDP).** One of the best of the Radiohead-influenced acts release their knaught and most of their record yet. **□□□ THEAUDIENCE: If You Can't Do It (You're Young, When Can You Do It (Mercury/Elethe AUDCD).** If you can't release an exciting and seductive ballad which makes you one of the most exciting guitar bands in the country when you're young. **□□□□ WILL MELLOR: When I Need You (Live UNITY71CD).** The soap star (wannabe musician Jambo in Hollywood) follows in Steven Houghton's footsteps with a cover of Leo Sayer's number one. **□□□**

## SINGLE OF THE WEEK

**CORNESSHOP: Beautiful Of Asha (Wipja Records WIP1CD).** Norman Cook's remix of this hugely infectious tune stands out and will at last provide Cornershop with a much-deserved big break. Stock up — this one will surely fly. **□□□**

## ALBUMS

**DAWN OF THE REPUBLICANS: One Head, Two Arms, Two Legs (East West 0630-1960D).** This debut album from Scotland's strangest

export for some time includes several excellent singles, and showcases their confusing yet charming Roxy-meets-Super-Furries style. **□□□ GUY CHADWICK: Lazy, Soft and Slow (Setanta SETCD053).** Five years after the House of Love imploded, Chadwick is back. His songs are mellow, tuneful and traditional — if the House dust had settled this could catch on. **□□□ BB: Games (Positive 93943).** Melodic, sophisticated and memorable, the French trance/techno duo's debut album should follow their Seven Days and Flash singles into the Top 10. An Oldfield for the Nineties. **□□□ WES: Weleaga (Epic 485146).** Powered by the Euro-hit Alone, this is more proof than even if rock still sounds best in English, dance with many tongues and few boundaries as Cameroun dialect meets world beats head on. **□□□ JONNY: Sawtooth (XL Recordings XLC021).** This acclaimed drum & bass album now gets a full release and, like Roni Size's New Forms, pushes the boundaries of the genre with a heavy accent on techno. **□□□ LIBRIDO: Killing Some Dead Time (Fire FIRECD 57).** Their edgy three-piece pop-pop can swing wildly from anthemic groove to plaintive dance-rock — sometimes in a single song — but with a seductive confidence that's irresistible. **□□□□**

## ALBUM OF THE WEEK

**VARIOUS: It's A Shifty Disco Thing Volume One (Shifty Disco SHIFTY9801).** This 12-track collection shows just how respectable the Oxford talent-spotting label has become in its first year. It features guitar heroes Daxxball, the now Virgin-signed Unbelievable Truth, former Ride man Mark Gardener and A&R chase The Full Monty. **□□□□**

This week's reviewers: Simon Abbott, David Baird, Catherine Eads, Sophie Moss, Rick Naylor, Ian Nicholson, Dean Patterson and Paul Vaughan.

## ALAN JONES TALKING MUSIC

Imani Coppola's debut single Legend Of A Cowgirl is a recent Top 40 hit in the States, and is getting plenty of pre-release play here. Attractively anchoring a lyrically and melodically unusual track to a sample from Donovan's seminal Sixties hit Sunshine Superman, it presents Coppola as a less rocky Sheryl Crow, setting her voice against an instrumental track that is by turns influenced by hip hop and early Seventies acts like It's A Beautiful Day. Coppola's album Chupacabra is even more varied, with numerous reference points — Soon [I Like It] starts out like Sgt Pepper's Lonely Hearts Club Band, I'm A Tree utilises The Doors' Soul Kitchen — and her half-sung/half-rapped vocals hold together a hard-to-classify but solidly class album from which Columbia should be able to lift at least

three hit singles...Rebbie Jackson should have had a hit with her 1984 single Centepede, written by famous brother Michael, but it just didn't have the legs [1]. At 47 the oldest of the Jackson clan, Rebbie gets another helping hand from Michael, who has now signed her to his MJJ label. Her first single is the title track from the album Yours Faithfully, a smooth and pretty sung pop/R&B nugget, with a chorus which sounds uncomfortably similar to Mica Paris' 1993 hit Never Felt Like This Before, but otherwise first class...Amongst an avalanche of reissues from all phases of her career, two Nina Simone albums which have done very good business in recent years are a brace of 'best of' LPs put out by PolyGram. Superseding them, and combining their best tracks, Blue For You celebrates the timeless

appeal of Ms Simone, who, aside from being regularly sampled, is number one in the ad-man's list of most frequently used artists. This album includes all of her big successes, including I Loves You Porgy, as used in the current Orange campaign. Her exquisite taste in selecting material and her extraordinary phrasing are heard to great effect...Following up Candle In The Wind was never going to be easy but Elton John has chosen to do so with the most obvious contender from the Big Picture album, Recover Your Soul. An easy-paced and unforced mid-tempo AOR song, it draws a fine vocal from Elton, redolent of his superb interpretation of Sacrifice, and its optimistic tone is ideal for radio...



# THE OFFICIAL UK CHARTS

# CHART FOCUS

**Danish group Aqua debut at number one with their second UK single Doctor Jones, 16 weeks after their first single Barbie Girl debuted at the top. Doctor Jones is not as popular, however, selling 102,000 copies last week, compared with Barbie Girl's first week sale of 182,000. Even so, it's a remarkable success made all the more impressive by the fact that Aqua tracked Usher throughout the week, only overtaking on Saturday. Despite spawning two number ones, Aqua's Aquarium album has still to reach the Top 10. It moves 15-13 this week to attain its highest chart placing to date.**

Aqua's single is the sixth different record to top the charts in as many weeks in 1999 – an unprecedented turnover. The previous number ones of 1998, in order, are Spice Girls – Too Much, Various – Perfect Day, All Saints – Never Ever, Oasis – All Around The World, Usher – You Make Me Wanna.

All Saints' Never Ever topped a million sales on Saturday, taking a little under 12 weeks to reach the figure. They're only the second girl group ever to have a million seller, the others being (natch) the Spice Girls, who sold 1.33m copies of Wannabe and 1.07m copies of 2 Become 1. Never Ever is the fifth 1997 single to top a million sales, and Teletubbies Say 1-2-3-On is poised to become the sixth, with 993,000 copies sold so far. Considering just 15 singles have sold a million in the whole of the Nineties, that's quite a haul.

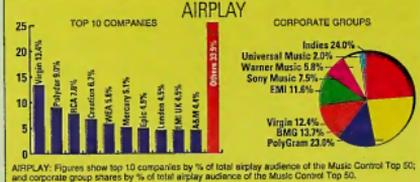
Radiohead's OK Computer album dips 5-7, as you might expect with their latest single, No Surprises, in steep decline. But Radiohead's two previous albums, The Bends and Pablo Honey, both make massive leaps, moving 63-11 and 44-22 respectively, in response to their inclusion in the Top 10 of Channel Four/HMV's Music Of The Millennium survey. Several other records which also performed well in the survey also responded by massively increasing their sales, among them the Stone Roses' self-titled 1989 album, which finished second on the list behind the Beatles' Sgt. Pepper's Lonely Hearts Club Band. It leaps 131-23 on the album chart – its highest position ever is only 19 – selling nearly seven and a half thousand copies last week, compared with its normal weekly sale of about 1,000. Sgt. Pepper responded less dramatically, returning to the chart at number 66 – but its place in rock history is rather better established, and there can be few who needed the Music Of The Millennium survey to remind them of its importance. The effect of the survey on the chart is muddled somewhat by current discount schemes offering three



## 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.



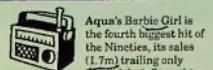
**AIRPLAY:** Figures show top 10 companies by % of total airplay audience of the Music Control Top 50; and corporate group shares by % of total airplay audience of the Music Control Top 50.

albums for £22, which certainly provided incidental impetus to some of this week's other album chart re-entries. But there can be no doubt that it helps a general upswing in back catalogue sales of the Stone Roses, with Second Coming moving 99-80 and Turns To Stone re-entering the chart at 100.

After an opening weekend in which the movie took nearly 25m at the UK box office, demand for the original score of *Titanic* soared, hoisting the album 29-5 on the chart, with nearly 30,000 copies sold in the week. It's clearly settling in for a long stay at the cinema and in the chart, with Celine Dion's

upcoming single My Heart Will Go On – which serves as the movie's love theme – likely to fuel demand still further, particularly as the full length mix of the track is available only on the *Titanic* album, appearing in a truncated (shorter intro) version on Dion's own current album Let's Talk About Love, which dips 8-9 this week, as it moves aside for *Titanic* to pass.

After 64 consecutive weeks in the Top 25, the Spice Girls' Spice Dip 56-77 this week. The current album with most consecutive appearances on the Top 75 is Oasis' (What's The Story) Morning Glory?, which has appeared in 122 consecutive charts. Alan Jones.



Aqua's Barbie Girl is the fourth biggest hit of the Nineties, its sales (1.7m) trailing only Elton John's Something About The Way You Look Tonight, Robson & Jerome's Unchained Melody and Wet Wet Wet's Love Is All Around. But it was widely ignored by radio, spending only a brief time in the airplay chart, and peaking at number 15 the week it debuted at number one on the sales chart. The group's second hit is also getting short shrift from broadcasters. Despite debuting at number one on the CIN chart this week, it is skulking at number 90 on the airplay chart – up just four places over last week. The record it succeeds at number one on the sales chart, – was also a slower start at radio, though it surges 28-8 this week after more than doubling its audience. Despite taking a long time to burn its way into radio programmers' consciousness, it now seems set for a lengthy stay on the chart, and could possibly be the record to dethrone Oasis' All Around The World, just as it did on the sales chart.

The Oasis single spends a second week at the top of the airplay chart, despite shedding 4m listeners in the week but its total audience – just under 60m – is one of the smallest commanded by a number one for some time. All Around The World has the slenderest of leads over All Saints' Never Ever and Robbie Williams' Angels, both of which must also be considered likely successors if Usher stumbles.

The only record played more times on Radio One than Usher's single last week was Cornershop's Brimful Of Asha, which picked up 31 spins on the network, and is an across-the-board smash, being equally likely to turn up at breakfast, drivetime or on the more esoteric evening shows. Radio One's patronage helps the record to stage a 25-17 climb on the airplay chart.

The Verve's Urban Hymns album enjoys its 11th week at number one on the sales chart, a position which owes much to the sustained support the group is receiving from radio. Their current single Lucky Man holds at 19 on the airplay chart, while the upcoming *Sonnet* weeks 44-30 and the classic *Bitter Sweet Symphony* declines only marginally, sliding 64-68. The latter track is now being replaced on some playlists, however, by Rest Assured's future smash Treat Inamy, which is hovering just outside the Top 100. Early support for the track, a dance cut which heavily sampled the string section from Bitter Sweet Symphony – itself sampled from an Andrew Logg Oldham record – comes from Radio One, where it was played 10 times last week. Alan Jones.



The UK's 'baddest' sister of swing are back with their fantastic new single

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# TOP 75 SINGLES

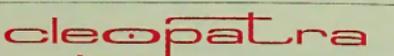
7 FEBRUARY 1998

Label CD/Cass (Distributor) 7112

**TITLES A-Z**

Rank	Title	Artist (Producer) (Writer)	Label CD/Cass (Distributor)	7112	Rank	Title	Artist (Producer) (Writer)	Label CD/Cass (Distributor)	7112
1	<b>DOCTOR JONES</b>	UNIVERSAL UMG 80457/UMC 80457 (BMG)	Quia Lam/Dobson/Russell/Naumann/McCann (Dance/Trashed/Reborn/42)		38	<b>NO SURPRISES</b>	Parlophone CDDATAS 04TCN00DATA 04 (E)		
2	<b>YOU MAKE ME WANNA... ♪</b>	Lafayette 7423150682374231506904 (BMG)	Usher (Usher) DMV/Benson/Scott/DuShack/Adjour/RV (D'Angelo/Black)		39	<b>TELEBUSTIES SAY EH-OH! ♪</b>	BBC Worldwide BMG 80223/HHMS 0094 (BMG)		
3	<b>GETTIN' JIGGY WIT IT</b>	Columbia 8655955/6955044 (SM)	Will Smith/Pete & Tony/Edi/Warner-Chappell/Sony ATV (D'Angelo/Black)		40	<b>PRINCE IGO</b>	Capitol Music/UMC 741965/5663834 (F)		
4	<b>NEVER EVER ♪</b>	London LONCD 047/LONCD 407 (F)	All Stars (MC/Reynolds/no credit) (Row/Levine)		41	<b>BUTTER</b>	Parlophone PERF 15402/D (W)		
5	<b>HIGH</b>	Polydor 56192/56191/44 (F)	Lifeshouse Family (Freddy) PolyGram (Freddy) (Baylor)		42	<b>TOO MUCH ♪</b>	Virgin VCSOR 1469/USC 1689 (E)		
6	<b>ANGELS</b>	Chrysalis CHONS 50727/CHONS 5072 (E)	Robbie Williams (Cherry/DuShack) EMG/BMG (Williams/Chans)		43	<b>CARRY ON</b>	Sire W 04230/D 04230 (W)		
7	<b>CRAZY LITTLE PARTY GIRL</b>	Ultra Pop/Epic 401099645/UMC 4099514 (LP)	Queen (Queen) Sony ATV/Capitol/Sony (Kaprielian/Queen)		44	<b>WIND BENEATH MY WINGS</b>	RCA 7423150682374231506904 (BMG)		
8	<b>MULDER AND SCULLY</b>	Blanca Negro NEG 10020/HEG 119C (W)	Catrina (Tommy D/Catrina) Sony ATV (Methews/Blanca)		45	<b>ONE STEP</b>	Geffen GFSTD 22318 (BMG)		
9	<b>TOGETHER AGAIN ♪</b>	Virgin VCSGD 1670/VCSG 1670 (E)	Robin Jackson (Jam/Love) EMJ (Jackson/Morris/Hill/SOZZA 02) (E)		46	<b>NEW EUPHONY</b>	Clean 114 (F)		
10	<b>BAMBODIE</b>	VC Recordings VORC 2490/249 (E)	Barbara (Lorenzoni/Ferr) (Cass/Franch)		47	<b>SPIN SPIN SUGAR</b>	Capitol Music/UMC 741965/5663834 (F)		
11	<b>RENEGADE MASTER 98</b>	H-Live/Polydor 56827/56828/784 (F)	Waldemar (Waldemar) MCA/WideOrbit		48	<b>CHILDREN OF THE NIGHT</b>	Patch PHCD 005/PHC 005 (F)		
12	<b>SYLVIE</b>	Creation CRECD 2798/CREDS 279 (BMG)	Seef (Thompson/Warner-Chappell) Creation (Crawford/Seef/Thompson)		49	<b>THE WAY I LIKE IT</b>	Merica MCSTD 014/MSCC 00148 (BMG)		
13	<b>SOME BODY ELSE'S GUY</b>	Capitol Music/UMC 741965/5663834 (F)	Ca Ce Parson (C/Parson) PolyGram/Quincy Brown (Brown/Parson)		50	<b>CASUAL SUB (BURNING SPEAR)</b>	East West Dance EW 14620W/MSV (W)		
14	<b>ALL AROUND THE WORLD</b>	Creation CRECD 282/CREDS 282 (BMG)	Diana (Morrison/Gallagher) Creation/Sony ATV (Gallagher)		51	<b>FEEL SO GOOD</b>	Puff Daddy/Arista 74321506442/7432150644 (BMG)		
15	<b>AMISSIA</b>	EMJ COEM 4367/COEM 468 (E)	Chumbinho (Chumbinho) Chumbinho/Warner-Chappell (Chumbinho)		52	<b>CANDIEFIRE</b>	East West EW 14620 (F)		
16	<b>PERFECT DAY ♪</b>	Chrysalis CHNEED 017/CHNEED 01 (E)	Varietas (The Music Sculptors) Warner-Chappell (Varela)		53	<b>SOMETHING ABOUT THE WAY... CANDE IN THE WAY</b>	Capitol Music/UMC 741965/5663834 (F)		
17	<b>5,6,7,8</b>	Jive JIVECD 438/JIVE 438 (F)	Stops (Lipson/Crosby) All Boyz/Zone (Lipson/Crosby)		54	<b>ALL CRIED OUT</b>	Epic 665215652014 (SM)		
18	<b>IT'S ALL ABOUT THE BENJAMINS</b>	Puff Daddy/Arista 74321506442/7432150644 (BMG)	Full Circle (Full Circle) Epic/Arista (Full Circle)		55	<b>THE TWISTER</b>	Hojo Choons HJCDJ 500 (J)		
19	<b>THE STORY OF LOVE</b>	Epic 1011/CDT 11 (E)	OTT (L) (Steveson) Sony ATV (Kenny/Di Muro/Rubicon)		56	<b>MY HERO</b>	Roswell CDCT 796 (E)		
20	<b>TIME OF YOUR LIFE (GOOD RIDDANCE)</b>	Regista W48302/W 4830 (W)	Green Day (Green Day) Warner-Chappell (Green Day/Bisla/Joe)		57	<b>SANDS OF TIME</b>	UmiYumi UMCDJ 010/UMCD 010 (E)		
21	<b>TORN ♪</b>	RCA 7423150682374231506904 (BMG)	Natalie Imbruglia (Thornhill) Island/EMI/BMG (Imbruglia/Thornhill)		58	<b>HOW MUCH I FEEL</b>	Urgent 74321506442/7432150644 (BMG)		
22	<b>AIN'T THAT JUST THE WAY</b>	Wilder CD2145 290/CAS2145 290 (W)	Laurita McNeal (Benn/Larson/Papadopoulos/Casabian) MCA (Larson/Phillips/Zepher)		59	<b>LUCKY MAN</b>	HuVirtuon HUTDG 920/HTV 92 (E)		
23	<b>B-B-B-B-B</b>	Freskanoan FM 719C 7 (BMG/SM)	Freddie's Footing Team Fly (Freddie's Footing) Various (Harvey/Cann/Suter/Riley) (E)		60	<b>AS LONG AS YOU LOVE ME ♪</b>	Jive JIVECD 434/JIVE 434 (F)		
24	<b>MAYBE I'M AMAZED</b>	Capitol Music/UMC 741965/5663834 (F)	Northem (Northem) Atlantic (Northem/Emm)		61	<b>THE REASON</b>	Epic 6653126813814 (SM)		
25	<b>YOU MAKE ME FEEL (MIGHTY REAL)</b>	Merica FESD 383/MSV 38 (E)	Ryan Stigly (Mendy) (Bradbury) UJ (James/Wirrick)		62	<b>THE YAMP (REVAMP)</b>	R & S RS 0111330 (BMG/VP)		
26	<b>SAINT OF MY</b>	Virgin VSCDT 1687A/VSC 1687 (E)	The Right Songs (The Don Brothers/The Gilmer/Trent) Promop (Lafayette) (VST 1687)		63	<b>FOGHORN</b>	Tycoon TYCD 57 (F)		
27	<b>MY STAR</b>	Polydor 571967/571968 (F)	Jan Brown (Brown) Sony ATV (Brown/Travis)		64	<b>MY LOVE IS THE SHHH!</b>	Warner Brothers W 04230/D (W)		
28	<b>I WILL BE YOUR GIRLFRIEND</b>	Food/EMI CDFD005 1067/CFD00 106 (E)	Dobler (Haguel) Archach/EMI (Haguel/Wake)		65	<b>SLAM DUNK (DA FUNK)</b>	RCA 74321506442/7432150644 (BMG)		
29	<b>BABY CAN I HOLD YOU SHOOTING STAR</b>	Polydor 56192/56191/44 (F)	Reynolds (Lorenzoni/Ferr) DMV/Warner-Chappell (Lorenzoni/Ferr)		66	<b>EVERY DAY I FALL APART</b>	Deconstruction CFAB 0303D (BMG)		
30	<b>DON'T STOP</b>	Merica CFFRN 024 (TRAC)	Ruff Drivers (Carter/Brown) CC (Carter/Brown)		67	<b>TOMORROW NEVER DIES</b>	ARM 92467/92465/454 (F)		
31	<b>THE ONLY ONE</b>	Epic 6653126813814 (SM)	Thunder (Motley/Ryan) CC (Motley/Ryan)		68	<b>HO-ONE BUT YOU/THE OTHER DOWN</b>	Parlophone CDDEN 27/CDEN 27 (E)		
32	<b>SO GOOD/FREE LOVE 98</b>	Deir-nous 7423150682374231506904 (BMG)	Deir-nous (Deir-nous) Deir-nous (Deir-nous)		69	<b>IN LOVE WITH THE FAMILIAR</b>	Chrysalis CHONS 50727/CHONS 5072 (E)		
33	<b>AVENGING ANGELS</b>	Capitol Music/UMC 741965/5663834 (F)	Qua (Whitney/Spatell) GayHe & Real (Spatell/Qua)		70	<b>TELL HIM</b>	Epic 6653126813814 (SM)		
34	<b>BARBIE GIRL ♪</b>	Universal UMG 80413/UMC 80413 (BMG)	Quia Lam/Dobson/Russell/Naumann/McCann (Dance/Trashed/Reborn/42)		71	<b>NO WAY NO WAY</b>	EMI COEM 487/CEM 487 (E)		
35	<b>GIVEN TO FLY</b>	Merica BSC334/665334/665334 (SM)	Paul Simon (Simon) Sony ATV/Capitol/Sony (Kaprielian/Queen)		72	<b>STAY</b>	Creation CRECD 282/CREDS 282 (BMG)		
36	<b>ALL NIGHT ALL RIGHT</b>	Musrosound MUSH 212/MUSH 212 (E)	Paul Simon (Simon) Sony ATV/Capitol/Sony (Kaprielian/Queen)		73	<b>RIDE ON THE RHYTHM</b>	Perfecto PERF 15510/D (W)		
37	<b>I'M BE THERE FOR YOU</b>	Jive JIVECD 430/JIVE 430 (F)	Solid Harmonie (Marvin/Loriot) Zomba/Garavito (Marvin/Loriot)		74	<b>SO HOT</b>	East West EW 14620 (W)		
					75	<b>BELO HORIZONTE</b>	VC Recordings VORC 2490 (E)		

As used by Top 10 of the Pops and Radio 50



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# AIRPLAY PROFILE

## STATION OF THE WEEK

Central FM is one of the UK's most modern radio stations in terms of equipment – and its music policy is slowly catching up.

The station has been on air since 1991 but the recent involvement of group shareholders Scottish Radio, Yorkshire and Radio Investments has made Central FM the envy of much of the commercial radio network.

The new owners have moved Central FM from Stirling to purpose-built studios in Falkirk – where the majority of its audience live – and invested in Encodad, a touch-screen computer system that controls the music, commercials and jingles.

The modernisation of the station is likely to be mirrored by its music policy over the next few months as head of music and breakfast show presenter Susan Spence introduces new artists to the daytime playlist.

Spence has been with Central FM for less than six months after joining from QFM in Paisley, and she has some exciting ideas. "The music has traditionally been classic hits from the Sixties onwards because we are aiming at a broad audience of 15-55. However, many of our older listeners like new music and we have a mainstream playlist that is becoming more upbeat," she says.

Central FM is already playing up to three current chart tracks every hour and new artists introduced by Spence include All Saints, Chumbawamba, Ultra Nite and Rialto. "But the tracks must fit in with our style because the next song could be from the Sixties or Seventies," she says.

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Track/Artist (Label)	Plays
1 So Good Juliet Roberts (Delicious)	14
2e Alone We Did (Epic)	12
2e Doctor Jekyll & Mr. Hyde (Columbia)	12
2e High Lighthouse Family (Wildcat/Polydor)	12
2e Doctor Jones Aqua (Universal)	12
2e I Never Loved You... The Cars (143/Live/Atlantic)	12
2e Never Ever All Saints (London)	12
8a Tomorrow Never Dies (Sony/CBS/AS&A)	11
8a Amnesia Chumbawamba (EMI)	11
8a Free Ultra Nite (AM/PM/AM)	11
8a Source Music Catalogue 24/1/99	11

Pluggers still find it hard to get some acts into daytime programming, and must be content with an hour slot every Tuesday between 6pm and 7pm when releases from acts such as The Verve, Radiohead and Catatonia are played.

Spence says she is also discussing plans to boost the station's coverage of local bands by inviting acts into the studio for interviews and sessions. "Whatever we do we must not alienate our older listeners so we remain very selective about the new music we play and any changes we make," she says.

Central FM already carries some specialist shows including a four-hour country music programme on Saturday afternoons and an easy-listening show between 2pm and 4pm on Sundays.

Steve Hemslay

## TRACK OF THE WEEK

**ROBBIE WILLIAMS: ANGELS**  
If there was one thing that pleased Chrysalis about the airplay success of Angels it was the amazing fact it had on sales of Robbie Williams' album Life Thru A Lens.

Heavy rotation of the single by Radio One and Virgin meant the album re-entered the *CIN* chart at number 63 in the week (December 13) that the single debuted at number seven.

Over the next few weeks airplay was to remain at around 1,800 plays a week, keeping the single in the Top 10 and ensuring that by January Life Thru A Lens had earned platinum status and was spending consecutive weeks at number three.

The head of media at Chrysalis, Katie Connor, says sales of the album picked up because the single had such broad appeal. "We always knew we had Angels up our sleeve and it was the song that finally crossed over and introduced Robbie to a wider audience," she says.

Virgin remained particularly loyal to Angels over the Christmas period with plays on the station peaking at 40 a week, while in the RAM it was Power FM, MFM, RAM FM and GWR



FM which offered the most support. In the Christmas airplay chart Angels was only kept off top spot by Natalie Imbruglia's Torn, and the track remained in the airplay top five for the next three weeks.

There was concern at Chrysalis that the song might be perceived as purely a Christmas song by many stations. Nevertheless, airplay support remained strong into the new year, and by the end of January it was still receiving around 1,700 spins in the regions while Atlantic 252 had begun its traditionally late heavy support with 73 plays in one week. Steve Hemslay



## BIG RADIO 1

97.9MHz

## RADIO 1

Track/Artist (Label)	No of plays	Plays
1 10 BRIMFUL OF ASHA Comersholm (MCA)	24	31
-2 16 YOU MAKE ME WANNA... (Usher/Island/Atlantic)	21	30
-2 9 MULDER & SCULLY Caranama (Blanca Y Negro)	25	30
-2 9 ALL AROUND THE WORLD Ozias (Decca)	32	28
4 1 ALONE BITES THE WORM Bluetones (Sparrow/Qualia/AS&A)	12	27
5 6 BAMBINO BAMBOO (VC Recordings)	26	26
-6 3 NANNY IN MANHATTAN (Llys/Del)	26	26
-8 2 MY STAR (Ian Brown/Polydor)	20	25
-8 9 SEXY BOY (A Saucer)	29	25
-8 3 GETTIN' JIGGY WIT IT (Will Smith/Columbia)	27	25
11 5 RENEGADE MASTER (Wishful Polydor)	27	23
-12 5 B-BOP STANCE (FreePress/Interscope)	23	23
-12 11 SO GOOD... (Juni Roberts/Delicious)	27	23
-14 16 TIME OF YOUR LIFE (GOOD RIDDANCE) (Green Day/WEA International)	21	22
-14 16 YOU MAKE ME FEEL (MIGHTY REAL) (Byron Stripling/ManoFesto/Mercury)	20	22
-14 6 EVERY DAY SHOULD BE A HOLIDAY (Ordo/Warhol/Capitol)	8	22
-17 5 NO SURPRISES (Redhead/Parlophone)	27	21
-17 5 SONNET The Verve (Hit)	18	21
-17 6 HAD IN YOUR HEAD (Heavy Muck/AS&A)	7	21
-20 12 AMNESIA Chumbawamba (EMI)	19	20
-20 13 IT'S ABOUT THE BENJAMINS (ROCK REMIX) Part 2 of The Family Part 2 (Decca)	22	20
22 26 WHAT TIME IS IT? (Doo Jambies/Polydor)	18	17
23 25 ALL I HAVE TO GIVE (Backstreet Boys Live)	22	16
-24 13 STORY OF LOVE (GTT) (Epic)	14	16
-24 19 NEVER NEVER MAN (Jays (Backstreet Boys))	14	16
-24 11 STAY (Bernard Butler/Creation)	23	16
-27 19 ALL NIGHT ALL RIGHT (Pee Wee Herd/Fontana/Chrysalis)	20	15
-27 6 ONLY THE STRONGEST WILL SURVIVE (Muscovato/Creation)	4	15
-29 6 WISHING ON A STAR... (Jay-Z/Featuring Gwen Dickey/Roc-A-Fella/Northwestside)	9	14
-29 6 LEGEND OF A COWGIRL (Linnay Coppola/Columbia)	3	14
-29 6 MEET HER AT THE LOVE PARADE De Hool (ManoFesto/Mercury)	11	14

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Track/Artist (Label)	No of plays	Plays
1 1 NEVER EVER All Saints (London)	1922	1922
2 2 TOGETHER AGAIN Janet Jackson (Virgin)	1792	1712
3 4 ANGELS Robbie Williams (Chrysalis)	1725	1672
4 5 HIGH Lighthouse Family (Wildcat/Capitol)	1542	1597
5 3 TORN Natalie Imbruglia (RCA)	1735	1458
6 6 ALL AROUND THE WORLD Ozias (Decca)	1482	1438
7 7 IT'S ABOUT THE BENJAMINS (ROCK REMIX) Part 2 of The Family Part 2 (Decca)	1441	1423
8 10 AMNESIA Chumbawamba (EMI)	1195	1236
9 7 TOO MUCH (Seals First) (Virgin)	1441	1202
10 5 BAMBINO BAMBOO (VC Recordings)	1119	1078
11 24 YOU MAKE ME WANNA... (Usher/Island/Atlantic)	613	1017
12 12 AVENGING ANGELS Space (Hit)	1037	983
13 14 STORY OF LOVE (GTT) (Epic)	922	941
14 13 BABY CAN I HOLD YOU TONIGHT Boyzone (Polydor)	1034	938
15 26 MULDER & SCULLY Caranama (Blanca Y Negro)	580	880
16 16 SO GOOD... (Juni Roberts/Delicious)	857	875
17 11 LUCKY MAN The Verve (Hit)	1041	866
18 20 GETTIN' JIGGY WIT IT (Will Smith/Columbia)	865	809
19 19 SOMEBODY ELSE'S GUY (C. P. Robinson/AS&A)	691	801
20 17 PERFECT DAY Vanessa (Chrysalis)	537	658
-20 6 ALL I HAVE TO GIVE (Backstreet Boys Live)	431	658
22 22 FREE Ultra Nite (AM/PM/AM)	853	633
23 18 NO SURPRISES (Redhead/Parlophone)	735	596
24 10 YOU MAKE ME FEEL (MIGHTY REAL) (Byron Stripling/ManoFesto/Mercury)	490	584
25 15 BACK TO YOU (Ryan Adams/AS&A)	403	553
26 6 SHOW ME LOVE (Rinôçérôse)	452	548
27 6 BRIMFUL OF ASHA Comersholm (MCA)	274	519
28 21 ALL CRIED OUT (Alone/Decca/Recordings)	256	506
29 23 AS LONG AS YOU LOVE ME (Backstreet Boys Live)	643	490
30 6 MAYBE I'M AMAZED (Cartere Anderson/Circus/Veg)	437	486

© Music Central UK. Times varied by total number of plays on 48 mainstream independent total stations from 00.00 on Sunday 25 January until 24.00 on Saturday 31 January 1999

## VIRGIN

Track/Artist (Label)	No of plays	Plays
1 1 ALL AROUND THE WORLD Ozias (Decca)	35	39
-2 3 LUCKY MAN The Verve (Hit)	38	35
-2 4 AVENGING ANGELS Robbie Williams (Chrysalis)	29	35
-5 3 TORN Natalie Imbruglia (RCA)	42	33
-5 5 BACK TO YOU (Ryan Adams/AS&A)	32	29
-5 6 TOMORROW NEVER DIES (Sheryl Crow/AS&A)	22	29
8 8 UNTOUCHABLE (Linnay Coppola/Columbia)	30	28
10 6 LEGEND OF A COWGIRL (Linnay Coppola/Columbia)	20	26

## ATLANTIC 252

Track/Artist (Label)	No of plays	Plays
1 3 ALL AROUND THE WORLD Ozias (Decca)	18	35
-2 2 LUCKY MAN The Verve (Hit)	18	35
-2 7 ANGELS Robbie Williams (Chrysalis)	29	35
4 1 AVENGING ANGELS Space (Hit)	42	33
-5 3 TORN Natalie Imbruglia (RCA)	25	28
-5 5 BACK TO YOU (Ryan Adams/AS&A)	23	28
-5 6 TOMORROW NEVER DIES (Sheryl Crow/AS&A)	22	28
8 8 UNTOUCHABLE (Linnay Coppola/Columbia)	30	28
10 6 LEGEND OF A COWGIRL (Linnay Coppola/Columbia)	21	26

© Music Central UK. Station profile charts rank by total number of plays per station from 00.00 on Sunday 25 January until 24.00 on Saturday 31 January 1999

# TOP 50 AIRPLAY HITS

7 FEBRUARY 1998

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UK

Pos	Title	Artist	Label	Total plays	Plays +/-	Total audience	Audience +/-
<b>1</b>	<b>ALL AROUND THE WORLD</b>	Oasis	Creation	1634	-2	53.78	-6
2	NEVER EVER	All Saints	London	2131	-4	58.97	+4
3	ANGELS	Robbie Williams	Chrysalis	1837	-2	57.17	+5
4	TOGETHER AGAIN	Janet Jackson	Virgin	2039	-4	53.25	-12
5	TORN	Natalie Imbruglia	RCA	1618	-17	52.39	-12
6	HIGH	Lighthouse Family	Wild Card/Polydor	1764	+1	49.40	-7
7	AMNESIA	Chumbawamba	EMI	1332	+13	45.91	+22
8	YOU MAKE ME WANNA...	Usher	LaFace/Arista	1268	+59	44.47	+118
9	AVENGING ANGELS	Space	Gut	1122	-6	40.82	-22
10	STORY OF LOVE	OTT	Epic	1031	+1	37.71	-8
11	BAMBOOGIE	Bamboo	VC Recordings	1270	-3	37.07	-5
12	SO GOOD	Juliet Roberts	Delirious	1048	+3	36.99	+10
13	MULDER & SCULLY	Catatonia	Blanco Y Negro	990	+58	35.20	+61
14	GETTIN' JIGGY WIT IT	Will Smith	Columbia	1029	+19	33.50	+15
15	AIN'T THAT JUST THE WAY	Lutricia McNeal	Worldstar	1577	-2	33.07	-15
16	BABY CAN I HOLD YOU TONIGHT	Boyzone	Polydor	969	-11	32.98	-23
17	BRIMFUL OF ASHA	Cornershop	Wivija	601	+84	31.74	+51
18	SOMEBODY ELSE'S GUY	Ce Ce Peniston	A&M	915	+13	28.72	-4
19	LUCKY MAN	The Verve	Hut	961	-20	27.86	-5
20	TOO MUCH	Spice Girls	Virgin	1230	-22	27.56	+5
21	ALL I HAVE TO GIVE	Backstreet Boys	Jive	732	+48	27.01	+43
22	NO SURPRISES	Radiohead	Parlophone	670	-21	25.07	-18
23	YOU MAKE ME FEEL (MIGHTY REAL)	Byron Stingily	Manifesto/Mercury	665	+17	22.92	+13
<b>HIGHEST CLIMBER</b>							
24	TIME OF YOUR LIFE (GOOD RIDDANCE)	Green Day	WEA International	261	+92	21.47	+67
25	WISHING ON A STAR	Jay-Z Featuring Gwen Dickey	Roc-A-Fella/Northwestside	575	+15	21.40	+35
26	FREE	Ultra Nate	AM-PM/A&M	716	-3	20.27	-17
27	MY STAR	Ian Brown	Polydor	294	n/c	19.24	-24
28	ALL NIGHT ALL RIGHT	Peter Dinklage Warren G	Mushroom	495	-18	19.13	-8
29	PERFECT DAY	Various	Chrysalis	690	-16	18.65	-61
30	SONNET	The Verve	Hut	251	+116	18.49	+41
31	NANNY IN MANHATTAN	Lilys	Che	124	+39	17.73	n/c
32	RENEGADE MASTER	Wildchild	Polydor	293	-17	17.69	-9
33	RECOVER YOUR SOUL	Elton John	Rocket/Mercury	424	-7	17.24	-16
34	ONLY THE STRONGEST WILL SURVIVE	Hurricane#1	Creation	207	+44	16.34	+70
35	SOLOMON BITES THE WORM	Bluetones	Superior Quality/A&M	143	+18	15.64	+92
<b>BIGGEST INCREASE IN PLAYS</b>							
36	MY HEART WILL GO ON	Celine Dion	Epic	296	+229	15.62	+129
<b>BIGGEST INCREASE IN AUDIENCE</b>							
37	YOU'RE STILL THE ONE	Shania Twain	Mercury	203	+123	14.49	+244
38	BACK TO YOU	Bryan Adams	A&M	623	-57	14.30	-69
39	B-BY STANCE	Freestyles	Freskanova	55	+45	13.65	-7
40	YOU CAN TALK TO ME	Seahorses	Geffen	454	-16	13.39	-11
41	SHOW ME LOVE	Rebourn	Ricochet	623	+22	13.36	-7
42	YOU SEXY THING	Hot Chocolate	EMI	472	-19	13.03	+7
43	SAY WHAT YOU WANT	Texas	Mercury	344	+8	12.91	n/c
44	STAY	Bernard Butler	Creation	235	-109	12.88	-63
45	AS LONG AS YOU LOVE ME	Backstreet Boys	Jive	511	-30	12.81	-25
46	EVERY DAY SHOULD BE A HOLIDAY	Dandy Warhols	Capitol	82	+78	12.72	+133
47	THAT'S THE WAY (LIKE IT)	Clock	Media/MCA	536	-27	12.67	-31
48	SEXY BOY	Air	Source	87	+16	12.45	+25
49	IT'S ALL ABOUT THE BENJAMINS (ROCK REMIX)	Puff Daddy & The Family	Puff Daddy/Arista	57	-11	12.29	-4
50	ALL CRIED OUT	Allure	Craver/Trackmasters	576	-32	12.04	-35

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## TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in no. of plays
1	YOU MAKE ME WANNA... Usher (LaFace/Arista)	1268	472
2	MULDER & SCULLY Catatonia (Blanco Y Negro)	990	364
3	BRIMFUL OF ASHA Cornershop (Wivija)	601	275
4	TRULY MADLY DEEPLY Savage Garden (Columbia)	462	263
5	ALL I HAVE TO GIVE Backstreet Boys (Jive)	732	238
6	MY HEART WILL GO ON Celine Dion (Epic)	296	206
7	GETTIN' JIGGY WIT IT Will Smith (Columbia)	1039	165
8	AMNESIA Chumbawamba (EMI)	1332	158
9	BE ALONE NO MORE Another Level (Northwestside)	154	139
10	SONNET The Verve (Hut)	251	135

## TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total plays	Station +/- (pos)	Week
1	TRULY MADLY DEEPLY Savage Garden (Columbia)	47	33	15
2	BRIMFUL OF ASHA Cornershop (Wivija)	51	39	8
3	BE ALONE NO MORE Another Level (Northwestside)	27	13	7
4	MY HEART WILL GO ON Celine Dion (Epic)	46	29	6
5	FROZEN Madonna (Mercury)	3	16	6
6	TREAT INFANTRY Westwood (Poly/London)	4	5	5
7	SHOW ME LOVE Robin (Ricochet)	48	40	4
8	TIME OF YOUR LIFE (GOOD RIDDANCE) Green Day (WEA International)	51	20	4
9	SONNET The Verve (Hut)	30	18	4
10	I DO Usa Loub (Geffen)	35	15	4

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

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

AIRPLAY

Music Control UK charts  
 Press stations  
 24 hours a day  
 except 6pm-8pm  
 week Asia FM  
 FM 103.7  
 FM 104.9  
 252 887 FM  
 BBC Radio 1  
 BBC Radio 2  
 BBC Radio 3  
 BBC Radio 4  
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 BBC Radio 6  
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 BBC Radio 100

7 FEBRUARY 1998

# THE OFFICIAL CHARTS - 7 FEB

100% **music week**

AS USED BY

**BBC RADIO 1**

**TOTP**



# SINGLES

## 1 DOCTOR JONES

1	YOU MAKE ME WANNA...	Usher	Universal
2	GETTIN' JIGGY WIT IT	Will Smith	LaFace
3	NEVER EVER	All Saints	Columbia
4	HIGH	Lighthouse Family	London
5	ANGELS	Robbie Williams	Polydor
6	CRAZY LITTLE PARTY GIRL	Aaron Carter	Chrysalis
7	MULDER AND SCULLY	Catania	Ultra Pop/Efel
8	TOGETHER AGAIN	Janet Jackson	Bianco Y Negro
9	BAMBOOGIE	Bamboo	Virgin
10	RENEGADE MASTER 98	Widchild	VC Recordings
11	SYLVIE	Saint Etienne	Hi-Life/Polydor
12	SOMEBODY ELSE'S GUY	De Ce Peniston	Creation
13	ALL AROUND THE WORLD	Oasis	AM/PM
14	AMNESIA	Chumbawamba	Creation
15	PERFECT DAY	Various	EMI
16	5,6,7,8	Steps	Chrysalis
17	IT'S ALL ABOUT THE BENJAMINS	Puff Daddy & The Family	Jive
18	THE STORY OF LOVE OTT	Green Day	Puff Daddy/Arista
19	TIME OF YOUR LIFE (GOOD RIDDANCE)	Green Day	Epic
20	TORN	Natalie Imbruglia	Reprise
21	AIN'T THAT JUST THE WAY	Lucricia McNeal	RCA
22	B-B-OY STANCE	Freestylers featuring Tenor Fly	Wildstar
23	THE STONE ROSES	The Stone Roses	Freshnova
24	PARLOPHONE	Parlophone	Circus
25	SILVERTONE	Silvertone	

# ALBUMS

## 1 URBAN HYMNS

1	LIFE THRU A LENS	Robbie Williams	Herb/Virgin
2	ALL SAINTS	All Saints	Chrysalis
3	POSTCARDS FROM HEAVEN	Lighthouse Family	London
4	TITANIC (OST)	James Horner	Wild Card/Polydor
5	DECKS AND RUMS AND ROCK AND ROLL	Propellerheads	Sony Classical
6	OK COMPUTER	Radiohead	Parlophone
7	TRULY - THE LOVE SONGS	Lionel Richie/Motown/PolyGram TV	
8	LET'S TALK ABOUT LOVE	Celine Dion	Epic
9	WHITE ON BLONDE	Texas	Mercury
10	THE BENDS	Radiohead	Parlophone
11	BLUE FOR YOU - THE VERY BEST OF	Nina Simone	Global Television
12	AQUARIUM	Aqua	Universal
13	SPICEWORLD	Spice Girls	Virgin
14	MOON SAFARI	Air	Virgin
15	LEFT OF THE MIDDLE	Natalie Imbruglia	RCA
16	THE BLUE CAFE	Chris Rea	East West
17	BE HERE NOW	Oasis	Creation
18	MAVERICK A STRIKE	Finley Quaye	Epic
19	THE VEIVET ROPE	Janet Jackson	Virgin
20	BACKSTREET'S BACK	Backstreet Boys	Jive
21	PABLO HONEY	Radiohead	Parlophone
22	THE STONE ROSES	The Stone Roses	Silvertone
23	PARLOPHONE	Parlophone	
24	SILVERTONE	Silvertone	



# 101.1

7 FEBRUARY 1998

## legal wrangle forces tribal name change

The dispute between the Mean Fiddler Organisation and Universe over Tribal Gathering flared up again last week with the Mean Fiddler taking out a writ preventing Universe using the Tribal Gathering name pending a court decision in March about rights to the event. What was to be Universe's Tribal Gathering '98 on May 23-24 will now be known as Universe '98.

Both companies last week issued lengthy statements with claims and counter-claims about Tribal Gathering. The Mean Fiddler claims an agreement was reached in 1997 for itself and Universe to co-promote Tribal Gathering for another three years. A new joint company was formed and an application was made for the 1998 event. It claims Universe then dumped the Mean Fiddler in favour of rival promoters MCP. The Mean Fiddler says this breaches Universe's agreement with the Mean Fiddler and "contravenes our rights in the goodwill of Tribal Gathering".

"We put our hearts, souls and minds into Tribal

Gathering 100% for three years which allowed us to overcome all the problems previously associated with this type of event."

says Mean Fiddler chairman Vince Power. "Now Universe have tried to shaft me but as I have shown previously when I had an identical situation with the Reading Festival I will not allow this to happen."

Universe has claimed that it had a three-year agreement with The Mean Fiddler which ended in 1997 and which was always understood to be of a fixed duration. It denies a new agreement had been reached covering future Tribal Gatherings because of grievances over previous events. "Universe intend to fight vigorously in court to uphold their right to the name Tribal Gathering which they created and founded and to which they own the trademark exclusively," says a Universe statement.

"Universe is Tribal Gathering, Tribal Gathering is Universe," says Paul Shurey, a partner in Universe. "We have created it, we have lived it and we are committed to it. This latest setback is another chapter in our troubled history. We have fought bigger battles than this in the past and won."



## inside:

[2] SEVEN DAYS IN DANCE: ROB PLAYFORD 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] JOCKS ON THEIR BOX: THE USUAL SUSPECTS

**buzz chart number ones**

CLUB:	"MAKE THE WORLD GO ROUND" Sandy B (Champion)	95
URBAN:	"YOU MAKE ME WANNA..." Usher (LaFace)	96
POP:	"SUNCHYME" Dario G (Eternall)	96
COOL CUTS:	"TREAT INFAMY" Rest Assured (Ifr)	98



Last week saw the launch of Boy George's new weekly syndicated dance show produced by Wise Buddha. The two-hour radio show is being broadcast by all three stations in the Galaxy group: Galaxy 101, Fridays 8pm-10pm; Galaxy 102, Saturday 4am-6am and Sunday 2pm-4pm; and Galaxy 105, 12am-2pm. The show concentrates on upbeat house and garage, and has already proved popular, says a Galaxy 101 spokesperson. "We've programmed it between Handbag Heaven and our Friday night garage slot The Touch and now Friday night has a real flow to it." George has also been confirmed as a reserve DJ at Kiss 100FM where he will be doing one-off specials and filling in for absent DJs. "George will now be doing the odd show for us," says Kiss 100 head of music Simon Sadler. "He did a Boxing Day slot and within 10 minutes was driving the desk himself. He really enjoyed it and was happy because we let him play exactly what he wanted."

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Billed titles

### dispute forces vc to re-record camisra track

VC Recordings has been forced to re-record 'Let Me Show You' by Camisra, aka DJ Tall Paul, following a dispute over the track's use of samples from Sandy B's 1996 house hit 'Make The World Go Round'.

The track was due for release this Monday (February 2) but has now been put back a week. One of Pete Tong's Essential New Tunes when out on white label last year, it has been high in the RM Club Chart for nearly 10 weeks and had a presale of around 50,000 units.

VC head Andy Thompson says: "There was a slight mistake in production which had left a very short sample in one of the mixes that I was unaware hadn't been taken out but now that's been done."

Mel Mediate of Champion Records confirmed to RM that he had been in negotiation with Virgin over Camisra's incorporation of a part of the Sandy B track which belongs to Champion.

A cash offer was made by VC for use of the sample but was rejected by Champion. "We worked for years to make Sandy B a hit," Mediate says. "We had a number one Billboard dance hit in America. We don't want people cashing in."

Thompson says he would have been happy to use the sample but couldn't come to an equitable agreement and decided to re-record. "I would have loved to come to an agreement," he says. "I have a lot of respect for Champion and loved the Sandy B record."

The Sandy B track, currently at the top of the RM Club Chart (see p6), is itself due for release on Champion on February 16 featuring mixes from Tony De Vit, Knuckleheads and Ramsey & Fen as well as the original Deep Dish mix.

This month sees the return of London trio Morcheeba with a new single 'The Sea' leading up to the release of the group's second album 'Big Calm'. Morcheeba received both critical plaudits and silver sales for their debut LP 'Who Do You Trust'. The single 'Trigger Hippie' also gave the act a Top 40 hit in 1998.

Morcheeba's reputation is such that David Byrne chose to work with them on his last LP 'Feelings', attracted by the group's ability to embody the trip hop spirit but with a more musical approach

than just loops. Paul Ross, who along with brother Ross is the musical backbone of Morcheeba, agrees that it is an emphasis on songs that has helped mark the group out.

"First and foremost we're songwriters," he says. "Everything starts out acoustically and then gets arranged. That keeps it focused and stops it going into 18-minute beat adveyses that are totally boring and seem to be the main preoccupation of the trip hop I hear."

The group's other key asset is singer Skye Edwards. "Until we met Skye, me and Ross were working on something incomplete. She finished it. Immediately the understanding we had was telegraphic. The first time she sang for us we just melted and everything fell into place." As well as putting a single out this month, Skye will also be having a baby.

Touring extensively for their last LP, the experience of travelling has been a big influence on the new set 'Big Calm'. "Going around the world you realise that you're not alone," says Ross. "You realise there are people out there thinking the same way. Meeting those people has been the most massively inspirational thing in our lives," says Paul Godfrey.

Morcheeba's single 'The Sea' is released on February 16 and the LP 'The Big Calm' is released on March 16.



# 17 DAYS IN DANCE!

## rob playford moving shadow



"Friday: I was in **RUSSIA** for the first time DJing. I didn't know what to expect but the first club I played at in **ST PETERSBURG** would put some UK clubs to shame. I played funky but hard drum & bass with some local DJs playing jump-up stuff which was bizarre. Everyone was really nice and a lot of people spoke English. Saturday: I flew on to **MOSCOW**. I was picked up by a limo and got the second-best treatment I've ever had on a trip (the best was in Florida). I played at a club called **THE TITANIC** early in the evening to a quite young crowd. I was treated like a hero. The people are really fanatical, almost like the Japanese. Sunday: I flew back home and couldn't sleep. Monday: missed my planned flight to **MIDEM** but eventually got there for some important meetings. I renewed my UK distribution deal with **SRD** and myself and John Knight (SRD MD) finalised a new German distribution deal with EFA. Also, talked to some German promotion companies. We've just re-signed **OMNI TRIO** and there's a big buzz about our **EZ ROLLERS** compilation. So 1998 should be a good year. Tuesday: stayed at Midem and saw a lot of people I hadn't seen for ages and filled them in on what had been going on. Wednesday: back to London and had to dismantle the studio so it could be rebuilt. It was madness but it needed doing. Thursday: Back to Gatwick and off to **DETROIT** for a wedding. My girlfriend **HELENE's** friend **HANNAH** got married to **CARL CRAIG**. There were loads of Brits over and we definitely showed the Americans a thing or two. Carl's parents were very impressed by the way we partied."

## SHOP 10 gramophone. nottingham

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Gramophone started life as Panacea Records in 1993, which was bought out by Hill Distribution in November 1996. The change in ownership has brought many new labels to the store from Hill's roster as well as expanding its back catalogue and mail order services. Gramophone has stayed true to its deep house roots while also offering techno, hip hop and drum & bass selections. The shop promotes a deep house club night, Diddy Up, with resident DJs Lucy, Al Royal, Matt Ringrose, Cajal P and Gav.

The top 10 tracks flying out of Gramophone this week are:

- **'BOOKENDS'** Salt City Orchestra (Paper)
- **'NAKED 'N' LOVELY'** Naked Music (Om)
- **'BOUNDARIES'** Lena Conquest (Parousia)
- **'PURPLE WALL'** EP Kerri Chandler (11.07 Recordings)
- **'1 SURRENDER'** Illtown Alliance (Liquid Grooves)
- **'THE RISE OF FLUNK'** Arthur (Sunshine Grooves)
- **'FREE BY DOC MORIS'** (Centnoise)
- **'TRUTH'** Baker Project (SFP)
- **'EASE YOUR MIND'** The Sunburst Band (2)
- **'SEE LINE WOMEN'** Kerri Chandler (Ibidan)

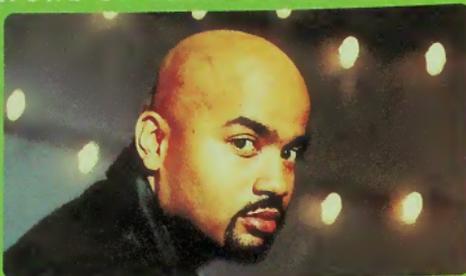
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hot vinyl

(on the decks: brad beatnik, andy beavers, chris finin, danny mcmillan, ralph tee, ziad (pure groove!))

TUNE OF THE WEEK



VOICES OF LIFE 'THE WORD IS LOVE' (AM-PM) (GARAGE)

One of the original house pioneers, Steve 'Silk' Hurley, turns in an excellent disco-fuelled shaker, complete with sweeping strings, screaming vocals, a superb array of stabs and swirling effects, all driven along relentlessly by a live funky bassline to die for. Mousse T and Kelly G provide the other mixes, the latter receiving much attention, another fine two-stepper with catchy organ stabs, rhythmic guitar lines and warm bassline overlaid with "Just say the word" vocals. ●●●● Z

BRONX DOGS 'TRIBUTE TO JAZZY JAY' (KONTRABAND) (ALTERNATIVE)

The Hoxton Square team excel themselves with this party-rocking mountain of funk. It sharpens up Afrika Bambaata and Jazzy Jay's groundbreaking "Death Mix" which was recorded live at James Moirre High in the Bronx and originally appeared on the Winley label. Those cut-up go-go breaks and vocal snatches should have widespread appeal, crossing barriers between big beat, hip hop and disco-flavoured house. ●●●● AB

BABE INSTINCT 'DISCO BABES FROM OUTER SPACE' (BABUSHKA) (HOUSE)

The funky disco influence is riding very high at the moment, none more so than in this track with its Eighties-style synthesised vocal, whirling piercy synths and generally electrofunk feel. Burger Queen's remix plays bottom-side, sounding slightly Tall Paul in composition -- a conformist beefy bassline, a hi-hat and pounding 4/4 all provide a solid base, with the strumming guitars and lessened vocal from the original. Very feelgood. ●●●● CF

THE OCTAGON MAN 'VIDD' (ELECTRON INDUSTRIES) (BEATS)

J Saul Kane returns with "Vidd" in three variations. The A-side is a dark, sinister electro number with heavy use of distortion and noise that creates an evil mood. The most obvious place it will work is the dancefloor, where the power of the breaks will either destroy the foundations of the club or leave people scratching their heads in confusion. I know what my money's on! ●●●● DM

DA MOB FEAT. JOCELYN BROWN 'FUN' (HOUSE) (US SUBLIMINAL)

The mighty US production triumvirate of Eric Morillo, DJ Sneak and Jose Nunez team up with Jocelyn Brown to deliver this house tune. The Main Vocal Mix has plenty of mainstream appeal with its driving rhythm and low-key funky guitar hook. Speed freaks should check the wonderfully treated vocal breakdowns and big bassline of the Mongofun Dub, while Sneak's Big Fun Mix twists the night away in his usual brutal fashion. Basement Jaxx mix up Balearic guitars with Britxian beats and bass to good effect. Todd Edwards delivers a typically classy jazz-tinged vocal mix and DJ Krust provides some hard-hitting drum & bass. ●●●● AB

N-TYCE 'TELEFUNKIN' (TELSTAR) (GARAGE)

A promo package spread over three separate 12-inches has garage mixes from Ramsey & Fen and First Steps (Noodles and Lewis Beadle, aka The Groove Chronicles). Both mixes work well, Ramsey and Fen serving up their smooth beats intertwined with organ/Hammond lines, a bumping bass and crisp-as-ever production. The First Steps mix opens with a solid two-step groove and affected vocals, then slams in with a booming bass that'll take your head off, managing to combine the smooth and darker elements brilliantly. ●●●● Z

HINDA HICKS 'IF YOU WANT ME' (ISLAND) (R&B)

With both looks and a Minnie Riperton-esque voice to hang her music on, there should be no stopping Hinda from going all the way. This funky ditty is her second single and while still perhaps not the vehicle to match her talent, has all the mixes, accessibility and all-round commerciality to help get her out there. ●●●● AT

BEST OF THE ALBUMS

GOLDIE 'SATURNZ RETURN' (LONDON) (DRUM & BASS)

Despite the 60-minute pseudo-classical work 'Mother' and the disappointing collaboration with Noel Gallagher on 'Temper Temper', much of Goldie's second album is very impressive, ranging from vocal-heavy and soulful beats ('Believe' and highlight 'Dragonfly') to the moody ('Truth' featuring David Bowie and 'Letter Of Fate'). Of course, there's also some blinding drum & bass cuts ('Chico', 'Demonz' and 'Fury - The Origin'). Overall, there's a stunning single CD here and a couple of ideas that were perhaps best left in the studio. ●●●● BS

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MAU	1	NEU	2	NEU	3	NEU	4	NEU	5	NEU	6	NEU	7	NEU	8	NEU	9	NEU	10	NEU	11	NEU	12	NEU	13	NEU	14	NEU	15	NEU	16	NEU	17	NEU	18	NEU	19	NEU	20	NEU	21	NEU	22	NEU	23	NEU	24	NEU	25	NEU

[commentary] by alan jones



'Make The World Round' by SANDY B stretches its lead at the top of the club chart to

10%. As mentioned last week, its bassline was "borrowed" for the CAMISRA single Let Me Show You. It's a play which seems to have backfired on Camisra - essentially Tall Paul - however, as Sandy's label (Champion) has insisted that the record be withdrawn, despite its advance sales of 45,000. An alternative suggestion sees Virgin paying a large advance for use of the sample, and songwriting royalties - currently assigned to Camisra - being directed to Champion Music, which administers 'Make The World Round' on behalf of writers Brinsley Evans and Thomas Del Grosso. Ironically, the success of the Sandy B single has significantly slowed the already slow decline of 'Let Me Show You'. The record obviously mix like a dream, and Camisra's single declines only 20-21 this week, its 11th in the chart. While the once unthinkable - mailing up to 2,000 promos of priority records to DJs - is now fairly commonplace in club promoters, there is a definite backlash against the oversaturation of securing a club hit and, as a result, a CIM hit. Two major record companies are now refusing to play the numbers game and are setting a strict 500 limit on the number of promos they service. The result is to dull their club chart penetration while dramatically increasing their subsequent retail success. Basically, with a couple of thousand copies, a 10% floor rating around, a lot find their way into record shops pre-release, quizzed by one DJ (DJ A) to be sold to another (DJ B), either because it's not to his audience's taste, because he's inundated with new promos and can't find a place for it in his set or because he's whacked it for three weeks and has moved on. By creating a scarcity value, the buzz on a record is increased - and each promo not sent out may result in both DJ A and DJ B buying it. There are also significant savings in pressing and mailing costs. Of course, if a campaign is too low key, the record may not create enough of a buzz to warrant release.

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Wk	Chart	Artist	Label
01	1	MAKE THE WORLD GO ROUND (TONY DE VITO/KNUCKLEHEADZ/RAMSEY & FENDEEP DISH MIXES) Sandy B	Champion
01	2	MOTHER'S PRIDE (TALL PAUL/BIG G MIXES) Floribunda	Heat Recordings
01	3	WANT LOVE (TMEW/WRITERS/SOL BROTHERS/LES VISTEURE/DU SOIR MIXES) Hysteria Ego	WEA
01	4	GIVE ME RHYTHM (FULL INTENTION/BURGER QUEEN/VICTOR SIMONELLI/GROOVE/ARDA/LEMON JUICE MIXES) Black Connection	Xtrageance
01	5	PETAL (ORIGINAL/FONTAINE & VERNE/FREES/PIERS/MARK MIXES) Wubble-U	Indefiant
01	6	BE ALONE NO MORE (ANOTHER LEVEL/DUBWONK/STERS/SCOTT GARCIA MIXES) Another Level	Satellite/Northeastwise
01	7	THE PROMISE (SOL BROTHERS/TONY DE VITO/SPACE BROTHERS MIXES) Blue	Immanent
01	8	DODDIE (LOVE DA LOOP/KL/MANV/LONN/PRA & HYSTERIX MIXES) Jive	WEA
01	9	PLANET LOVE (DJ QUICK/S/VERT/DY/TRAK BOYZ/DREXTRUS MIXES) DJ Quick/S/Vert	Positive
01	10	TIME IS TICKING AWAY (DIRTY ROTTEN SCOUNDRELS/NOEMANIA MIXES) C-Block	Cealition
01	11	YIM (YR/DI/QATTARA/GRAHAM GOLD/SOURMASH MIXES) Jex & Cheppie	Multiply
01	12	PURPLE (SASH+THE LIGHT MIX) Gus Gus	4AD
01	13	MUSIC IN THE STREETS (PROOF MIXES) Metal Connection	Rumour
01	14	RELEASE YOURSELF (H/NO FRANTIC/FUNK/QATTARA MIXES)/ZOE (FORTH MIX) Paganini Traxx	Sony S3
01	15	GOTTA KEEP PUSHIN' (MIXES) 2 Factor	AniZ
01	16	KEEP HOPE ALIVE (B/T/ANDY LUNG/HARD/KNOX MIXES) Crystal Method	Sony S3
01	17	REWIND (STEVE 'SHUK' HURLEY/KELLY GROVE BEE MIXES) Celeste	Big Life
01	18	COMING BACK (BABY BLUE/DJ DADO MIXES) DJ Dado	threefour
01	19	ANGELS LANDING (THE LIGHTS/VICTOR/IBREES MIXES) Salt Tank	fr
01	20	MEET HER AT THE LOVE PARADE (MALIN & RANDY/DIXONS MIXES) Da Hood	Manifesto
01	21	LET ME SHOW YOU (ORIGINAL/TALL PAUL MIXES) Camisra	VC Recordings
01	22	DON'T GO LOSE IT BABY (PHAT & PHUKY MIXES) Rozzalla	RM
01	23	SLIDE (SKINNY MALINKY/BEAT FOUNDATION/TODD TERRY/RENNIE PILGRIM MIXES) Junistor	RCA
01	24	GOT FUNK (ROGER SANCHEZ/SOL BROTHERS MIXES) Funk Junkiez	Evocative
01	25	DELICIOUS (COLOUR SYSTEM INC MIXES) Deni Hines featuring Don-E	Mushroom
01	26	MARBLE (R/1/FABIO PARAS MIXES) Black Grape	Radicalcine
01	27	MIXED & SACRED (HIP MIXES)/THE OTHER SIDE (SASHA MIX) Maria Hayerl	Decomposition
01	28	LET'S GET DOWN (SCORCIO MIXES) J Playaz	Playola
01	29	SOMEBODY ELSE'S GUY (DAVID MORALES MIXES) De De Penitosa	AM-PM
01	30	REAL BAZE Brooklyn Bounce	Club Tots
01	31	SHOW ME LOVE (BACKROOM/D3/GRAND JURY/BLUE HILL/BLU/LITE/CIPHER MIXES) Robyn	RCA
01	32	TSUNAMI Tsunami	Step'n Out
01	33	JAY & PAIN (ORIGINAL/IN THE FLOOR MIXES) Addams & Gee featuring Antania Lucas	Logic
01	34	IT'S TRAINING MEN (GEORGE CALLE & MIKE RIZZO/DILLON & DICKINS/ERIC KUPPER MIXES) Martha Wash featuring Rai/Pat	Eternal
01	35	SUNSHINE (SASH/COLOURED OXYGEN MIXES) Darin G	AM-PM
01	36	THE PRESSURE (JAZZ 'N' GROOVE/L.B./P/CEVIN FISHER/FRANKIE KNUCKLES MIXES) Sounds Of Blackness	Jive
01	37	FLAME (WOOD II SWING/CRUSTATION/P/FRANKINS MIXES) Crustation	AM-PM
01	38	MOVE ON UP Curtis Mayfield	Island
01	39	IF YOU WANT ME (BROCKLYN FUNK/SEE/ENNY FONTAINE/P/ARKSTAR MIXES) Hinda Hicks	Manly
01	40	GOOD ENOUGH (LA VACHE) (BABY DICKONNY/MAG/TONY PRICER/ROB BEE MIXES) Milk Incorporated	Manifesto
01	41	YOU HATE ME (BEH/MIHTY REAL) (DON CARLOS/AL/DI/O COCCOLTO/VICTOR CALDERONE/BABY BLUE MIXES) Bryan Simply	Decomposition
01	42	HIDEAWAY (187 LOCKDOWN/NU BIRTH MIXES) De Lacy	Inferno
01	43	THE MAGNIFICENT (ORIGINAL/S/SLUCK SLUTS MIXES) Agent 00	WEA
01	44	JUDO ACTION (CANDY GIRLS/MONDO/R/BLON UP MIXES) Mr. President	Saint George/Sony Music
01	45	IMAZULU (PHIL CAT/PABLO FLORES/BBE MIXES) Deep Forest	Nico
01	46	EVERYBODY (ORIGINAL/MAGIC ALEM/IMPERIAL MIXES) Flanpings	Kosmo
01	47	MIND DJ Tomcat	Atlantic
01	48	OFF THE HOOK (SOUL SOLUTION/MASTERS AT WORK MIXES) Judy Watley	Dancepop
01	49	OH LA LA (ALMIGHTY/FARGATE/FATHERS OF SOUND MIXES) Alexa	Hooj Chameleon
01	50	SCHENBERG (MARMION/STRETCH & VERNIS/SOURMASH/DJ ARIEL MIXES) Marmion	RGB
01	51	ANGELS FLY '98/BOLIVIAN ANGELS '98 Agnelli & Nelson	Positive
01	52	DESIRE (WAY OUT WEST/TYRONNE/FULL FORD/SAGE OF CLUB MIXES) BBE	Cealition
01	53	STARSHIP TROOPERS (RATED R/SCOUNDRELOUS/ENTHUSIASTS MIXES) United Citizen Federation Intl. Sarah Brightman	AM-PM
01	54	THE WORD IS LOVE Voices Of Life	Enigma
01	55	DON'T STOP (MALURICE JOSHUA/DARKCHILD/FORTHRIGHT MIXES) No Authority	HEAT RECORDINGS
01	56	LIFE OF DANCE Hilaire Nation	Crosscruz
01	57	PLAYMATE PUZZLE (DILLON & DICKINS MIXES) Discoteecs	Positive
01	58	KEEP ON DANCING Perpheral Motion	Kloze
01	59	MUSIC IN MY MIND (DEEP DISH MIXES) Adam F	
01	60	BITTER SWEET SYMPHONY (THE DRUGS DON'T WORK) Deborah	

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# the **UK** **ALBUM** CHART

Pos	Wks	Title	Artist	Label
1	17	YOU MAKE ME WANNA...	Usher	LaFace
2	32	HOLLER	Ginuwine	Epic
3	6	GETTIN' JIGGY WIT IT	Will Smith	Columbia
4	11	DO I QUALIFY?	Lynette David Hill	Island
5	5	IF YOU WANT ME WHEN YOU TOUCH ME THERE	Hindis Hicks	Freeworld
6	6	YOUNG SAUL & BLUE/HEATRO SUPERSTAR	Lysette/Lui	RCA
7	2	SHOW ME LOVE	Robyn	Satellite/Northwestside
8	4	BE ALONE NO MORE	Another Level	Northwestside
9	8	WISHING ON A STAR	Jay-Z	Tommy Boy
10	12	THE WEEKEND	Dave Hollister	Geffen
11	14	ONE STEP	Vincent Price	AMPM
12	9	SOMEBODY ELSE'S GUY	Heavy D	Universal
13	5	I'LL DO ANYTHING	Mecca	Interscope
14	39	LADIES IF YOU'RE WITH ME	Phaedra One	Mushroom
15	29	DELICIOUS	Dani Hines featuring Don-E	WEA
16	7	MUCH LOVE	Shota Ama	East West
17	10	MY BODY	L.S.G.	Big Life
18	10	REWIND	Colelia	Telstar
19	13	TELEFUNKIN'	W-Tye	So So Def
20	25	A JAZZED ERA (LP)	Jagged Edge	East West
21	10	FREAK (AND YOU KNOW IT)	Alma Howard	East West
22	17	LEVERT SWEAT GILL (LP)	LSG	Puff Daddy
23	15	IF YOU THINK FM JIGGY	Lux	Arista
24	40	TOD CLOSE	Hust	Daddy
25	10	PHONE TAP/FIRM BIZ	The Firm	Columbia
26	12	IS THIS REAL	Marsha	WEA
27	22	ALL MY LOVE	Queen Puan	Interscope
28	37	HAIL MARY	2 Pac (Makaveli)	Universal
29	10	EP	Big Pun	Luod
30	23	NO NO NO	Destiny's Child	East West
31	16	DANGEROUS	Sista Rymes	Luod
32	39	DRIVIN' (LP)	Davina	Stonecreek
33	22	UNCLE SAM (LP)	Uncle Sam	Warner Bros.
34	6	MY LOVE IS THE SHHH!	Someone! For The People (feat. Tina & Tamara)	Interscope
35	10	HOLIDAY	Winkalator	Universal
36	23	TASTE OF THINGS TO COME	Bary Boom	Del Jam
37	18	4.3.2.1	LL Cool J feat. Method Man, Redman, DMX, Canibus...	Atlantic
38	31	OFF THE HOOK	Willy Jolly	Universal
39	36	GUESS WHO'S BACK? IT'S BEEN A LONG TIME	Rakim	Puff Daddy
40	19	FEEL SO GOOD	Ruse	

**[commentary]**  
by Tony Carlinis

With **USHER** still at number one, **LAURENCE** jumps to number two in time for his first UK show next week. **LAURENCE** looks set to rise higher with the KG remix of "Do I Qualify?", boosted also by an Untouchables remix of "Sexy Cinderella" on the 12-inch. **SHOTA AMA** and **THE FIRM** provide more UK pressure with big jumps up the chart, and 11 years after his first hit with "Mister Big Stuff", **HEAVY D** is still going strong with his new track "I'll Do Anything" straight in at 13. **ARISTA FRANKIE** is gearing up to release her 49th LP, "A Rose Is A Rose" on Arista. It features tracks produced by Puff Daddy, Jermaine Dupri, Darryl Simmons and Lauryn Hill. Hill wrote and co-produced the title track, and also directed the video... Two showcases to look out for at the Jazz Fest in London this month are **RASHAAN PATERSON** on February 23 followed by **CHERO DE RENO** the next night... Another showcase to watch out for is **RAVON** who will be making his first UK appearance at London's Subterania on February 25. Diamond D, who assumed himself legendary status with his 1992 Shant Blunts & Hip Hop LP, has a new album due soon called "Hatred, Passion and Infidelity". **PETER DINKIN** & **CRUD** have a rap anthem "Deja Vu" has been picked up as part of a deal with Codemine/Columbia which includes an album from the duo. The Steely Dan-sampling track was all over New York last year but seemed to get passed over in the UK.

# the **UK** **SINGLES** CHART

*(Compiled by Alan Jones from a sample of more than 100 of returns - Tel: 0171-424 2881)*

Pos	Wks	Title	Artist	Label
1	5	SUNCHYME	Dario G	Eternal
2	2	LET'S GET DOWN	JT Playaz	Playboy
3	10	OH LA LA LA	Alexia	Dancepop
4	8	BITTER SWEET SYMPHONY/THE DRUGS DON'T WORK	Deborah	Kline
5	10	STARSHIP TROOPERS	Universal Citizen Federation feat. Sarah Brightman	Capitol
6	10	THE PROMISE	Essence	Innocent
7	4	I WILL ALWAYS LOVE YOU	Sarah Washington	Almighty
8	23	TIME IS TICKING AWAY	C-Block	Coalition
9	11	BARRIOSE	Martha Wash featuring RuPaul	Legic
10	1	IT'S RAINING ME	Wobble-U	Indigent
11	18	PETAL	No Authority	MJJ/Legic
12	9	DON'T STOP	Another Level	Satellite/Northwestside
13	3	BE ALONE NO MORE	Byrne Singsly	Manifesto
14	12	YOU MAKE ME FEEL (MIGHTY REAL)	Deep Forest	Saint George/Sony Music
15	4	IMAZAZULU	Natalia Browne	Almighty
16	3	TORN	Mr. President	WEA
17	6	JUDO ACTION	Paganini Traxx	Sony SS
18	3	RELEASE YOURSELF	Damian	Academy Street
19	16	TIME WARP '98	Sandy B	Champion
20	10	MAKE THE WORLD GO ROUND	Dive	WEA
21	2	BOOGIE	Aqua	Universal
22	10	DR. JONES	Rocalla	RMI
23	14	DON'T GO LOSE IT BABY	N-Tye	Telstar
24	19	TELEFUNKIN'	Da Hood	Manifesto
25	5	MEET HER AT THE LOVE PARADE	Hydric Egg	WEA
26	10	WANT LOVE	Chimambaamba	EMI
27	10	AMNESIA	Black Connection	Xtravaganza
28	10	GIVE ME RHYTHM	Junkster	RCA
29	2	SLIDE	S-J	Heat
30	38	I FEEL DIVINE	Peter Andre feat. Warren G	Mushroom
31	25	ALL NIGHT ALL RIGHT	DJ Quicksilver	Positiva
32	11	PLANET LOVE	Florbenda	Heat Recordings
33	10	MOTHER'S PRIDE	S-Ence	The Brothers
34	10	FREE	Encore!	Talbot
35	11	LE DISC-JOCKEY	Funky Choad feat. Nick Stiz	Fire Island
36	20	THE ULTIMATE	Wanda	Eric
37	11	ALONE	Leona	Pressure Trap
38	26	HOLD ME '98	Camilla	VC Recordings
39	14	LET ME SHOW YOU	DJ Milano feat. Samantha Fox	All Around The World
40	37	SANTA MARIA		

**[commentary]**  
by alan jones

**MARTHA WASH & RUPAUL'S** "It's Raining Me" slides to number 10 after three weeks at the summit. Martha and Ru's replacement at number one is not **JT PLAYAZ**, who debuted at number two last week and remain stuck there, but **DARIO G** with "Sunchyme", newly remixed by Sash! and Coloured Oxygen. Though it never managed to top the pop tip chart first time around - Eternal deemed it strong enough to make it without much pre-release play - it emerged as the 12th biggest club hit of the year, and the 19th biggest sales success, according to **CHM** figures. There's no word yet whether the remixes are the prelude to a full-scale re-release of the record... Judging from the material she has recorded since, one could be forgiven for assuming that **SARAH BRIGHTMAN** would want to forget the **Hot Gossip** phase of her career, when she had a disco hit with "I Lost My Heart To A Starship Trooper". Clearly she does not, as she has re-recorded the tune, now re-titled "Starship Troopers", to capitalise on the success of the movie of the same name. Accompanied by the **UNIVERSAL CITIZEN FEDERATION**, Sarah debuts this week at number five... Stand by for possible confusion between **ESSENCE**, who debut at number six with "The Promise" and **S-ENCE**, new at 34 with "Free". The two acts are musically quite different, with the former act proving credible enough to debut inside the Top 10 of the upfront chart, while S-Ence are a sister act, and their single is a new version of the Deniece Williams hit.

**1 DO** Aqua  
**2 YOU** H  
**3 GETT**  
**4 NEVE**  
**5 HIGH**  
**6 ANGE**  
**7 CRAZ**  
**8 MULD**  
**9 TOGE**  
**10 BAME**  
**11 RENE**  
**12 SYLV**  
**13 SOME**  
**14 ALL A**  
**15 AMIN**  
**16 PERFR**  
**17 17** 5,6,7,8  
**18 IT'S ALL**  
**19 THE S**  
**20 TIME**  
**21 TORN**  
**22 AINT**  
**23 B-RO**  
**24 MARY**  
**25 YOU**



the

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[chart]



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- |    |            |  |                     |
|----|------------|--|---------------------|
| 1  | (1)        | <b>TREAT INFAMY Rest Assured</b> <i>(The Verve's string breakdown will ensure this goes all the way)</i>     | <b>ffrr</b>         |
| 2  | (3)        | <b>BRIMFUL OF ASHA</b> Cornershop <i>(Yet another essential Fatboy Slim mix)</i>                             | Wija                |
| 3  | <b>NEW</b> | <b>SINCERE</b> MJ Cole <i>(Smoothly sung underground garage tune)</i>  | Metrix              |
| 4  | (2)        | <b>THE WORD IS LOVE</b> Voices Of Life <i>(Big on import and now in hot new Mousse T mixes)</i>              | AM:PM               |
| 5  | <b>NEW</b> | <b>DISTORTION</b> Pianoheadz <i>(Tough driving New York groove)</i>  | Subliminal          |
| 6  | (4)        | <b>FUN Da Mob</b> feat. Jocelyn Brown <i>(Featuring mixes from DJ Sneak, Todd Edwards and Basement Jaxx)</i> | Subliminal          |
| 7  | <b>NEW</b> | <b>TROUBLED GIRL</b> Karen Ramirez <i>(Finally released after a two-year wait)</i>                           | Manifesto           |
| 8  | <b>NEW</b> | <b>RUDE BOY ROCK</b> Lionrock <i>(Skanking, funky workouts from Justin Robertson)</i>                        | Concrete            |
| 9  | (6)        | <b>REVOLUTION</b> Daft Punk <i>(With a hot new mix from Roger Sanchez)</i>                                   | Virgin              |
| 10 | <b>NEW</b> | <b>FROZEN</b> Madonna <i>(With mixes from Victor Calderone, Stereo MCs and William Orbit)</i>                | Sire                |
| 11 | (13)       | <b>AIN'T NOBODY</b> Club Brothers <i>(Catchy 303 version of Chaka Khan's classic)</i>                        | ffrr                |
| 12 | (19)       | <b>R U SLEEPING</b> Indo <i>(Back again with new Bump &amp; Flex mixes)</i>                                  | Azuli/Northwestside |
| 13 | <b>NEW</b> | <b>ANGEL STREET</b> M People <i>(Featuring mixes from Joey Negro)</i>  | Deconstruction      |
| 14 | (11)       | <b>BREATHE IN YOU</b> Tekara <i>(Produced by Matt Darey with Lucy Cotter on vocals)</i>                      | 3 Beat              |
| 15 | <b>NEW</b> | <b>JOYRIDE</b> Boom Boom Satellites <i>(Breakbeat frenzy from Japan)</i>                                     | R&S                 |
| 16 | <b>NEW</b> | <b>FILTER</b> Jan Driver <i>(Techno groove with mix from X-Cabs)</i>   | Zoom                |
| 17 | <b>NEW</b> | <b>DOLPHIN</b> Jamie Anderson <i>(With mixes from Dave Angel)</i>  | Artform             |
| 18 | <b>NEW</b> | <b>BRAIN IS THE WEAPON</b> Mark NRG <i>(Excellent Euro house track)</i>                                      | Tripoli Trax        |
| 19 | <b>NEW</b> | <b>ANUNA</b> Andy Ling <i>(Epic progressive trance)</i>  | Fluid               |
| 20 | <b>NEW</b> | <b>FALLING D</b> -influence <i>(With mixes from Groove Chronicles and Booker T)</i>                          | Echo                |

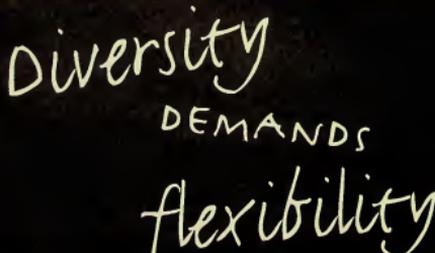
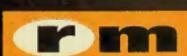
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BBC RADIO 1

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**rm namecheck...**

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- 13 24 YOU MAKE ME FEEL MIGHTY REAL!** Bryan Stangly  
Virgin
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Polydor
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Food/EMI
- 16 27 I WILL BE YOUR GIRLFRIEND** Dubstar  
Polydor
- 17 28 BABY CAN I HOLD YOU/SHOOTING STAR** Boyzone  
Interno
- 18 29 DON'T STOP** Ruff Driverz  
Eagle
- 19 30 THE ONLY ONE** Thunder  
Delirious
- 20 31 SO GOOD/FREE LOVE** 98 Juliet Roberts  
Gut
- 21 32 AVENGING ANGELS** Space  
Universal
- 22 33 BARBIE GIRL** Aqua  
Epic
- 23 34 GIVEN TO FLY** Pearl Jam  
Mushroom
- 24 35 ALL NIGHT ALL RIGHT** Peter Andre featuring Warren G  
Jive
- 25 36 I'LL BE THERE FOR YOU** Solid Harmonie  
Parlophone
- 26 37 NO SURPRISES** Radiohead  
BBC Worldwide Music
- 27 38 TELETUBBIES SAY EH-OH!** Teletubbies  
Def Jam/Mercury
- 28 39 PRINCE (OUR)** The Regispy featuring Warren G & Sissel  
Def Jam/Mercury

**!** Bulleted titles are those with the biggest sales gains over last week

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5 THE SOUL ALBUM II  
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7 THE ANNUAL III - PETE DING & BOY GEORGE  
8 ONE WORLD  
9 THE FULL MOUNTY (OST)  
10 DIANA PRINCESS OF WALES - TRIBUTE  
11 THE BEST CLUB ANTHEMS...EVER 2  
12 A PERFECT LOVE  
13 THIS IS...SPEED GARAGE  
14 THE BRIT AWARDS 1998  
15 MASSIVE DANCE '98  
16 BEST ROCK BALLADS IN THE WORLD, EVER II  
17 HEARTBEAT - NUMBER 1 LOVE SONGS OF 60'S  
18 THE BEST '60S ALBUM IN THE WORLD, EVER III  
19 THE ALL TIME GREATEST LOVE SONGS - II  
20 TRANSPORTING (OST)

- 21 25 THEIR GREATEST HITS Hot Chocolate  
Epic
- 22 26 LIKE YOU DO...THE BEST OF Lightning Seeds  
XL Recordings
- 23 27 THE FAT OF THE LAND The Prodigy  
Epic
- 24 28 THE BEST OF Wham!  
1st Avenue/EMI
- 25 29 GREATEST HITS Eternal  
WEA
- 26 30 PAINT THE SKY WITH STARS - THE BEST OF Enya  
Wild Card/Polydor
- 27 31 OAKLAND DRIVE Lighthouse Family  
Food/Parlophone
- 28 32 PEARLJAM Blur  
Parlophone
- 29 33 LENNON LEGEND - THE VERY BEST OF John Lennon  
A&M
- 30 34 THE VERY BEST OF Sting/The Police  
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- 31 35 IT'S MY LIFE - THE ALBUM Sash!  
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M People/BMG
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Columbia
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# INTERNATIONAL FOCUS

## US CHARTWATCH

They get knocked down but they get up again...not Chubbavamba. It's talking about the Spice Girls, who have weathered the storm which threatened to destroy them a while ago, and are the currently number three in the US album chart (number two in the movie chart and number one in the pay-per-view TV chart).

Spiceworld - The Movie opened in America with a weekend box office take of \$11.3m, far less than Titanic but the highest gross ever for a movie opening on Super Bowl weekend. Its success fed sales of the Spiceworld album, which jumped 6-3, increasing its week-on-week sales by nearly 40% (from 78,029 to 108,946). Spice followed in its wake, exploding 19-11 after selling nearly 60,000 more copies, nearly taking its total sales in America past 5.5m, equal a year after its release.

The Spice Up Your Life single also continued its recent recovery and rallies 28-25. Even though it peaked at 18, its consistency over the 14 weeks it has been in the chart have pushed its sales past 500,000 copies, earning the group its fourth gold single from as many releases. Their first, Wannabe, remains the biggest seller with 1.8m copies sold to date. Total US Spice sales are now 7.6m albums and 3.9m singles.

Their pay-per-view concert recorded in Turkey and aired for free on CA in Britain at Christmas has attracted 133,000 viewers at the steep price of \$19.95 a time in three showings so far. With a final showing due to have on Saturday (31), it was expected to top the 154,000 viewers marked by a New Kids On The Block 1999 performance, 51-46.



which currently holds the PPV all-time record for a concert.

Expectations of further increases in sales of their albums must be high too, after their triumphs at the televised American Music Awards and performance thereon, benefits from which will feed through to next week's chart. Even so, Spiceworld is unlikely to improve on its number three chart placing anytime soon, as Celine Dion's Let's Talk About Love is far ahead at two, with 264,000 units in its latest format, while the Titanic soundtrack is selling in staggering quantities, and upped its seven-day total to 865,000 last week, a 39% increase over the previous week. It has topped 3m sales already, and is far and away the best-selling score of all-time - a feat that would have been hard to forecast on the basis of its first week sale of just 5,169.

They get knocked down but they get up again...yes, of course I mean Chubbavamba. Their Touchdown album stratified at number seven this week, with SoundScan sales of 75,000. Aside from Spice Up Your Life, only one British record moves up the Hot 100 singles chart this week. All Saints' I Know Where It's At advances 51-46.

Alan Jones

## UK WORLD HITS

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

### AUSTRALIA

1	10	TUO KUMPPU	Chubbavamba	EMI
2	1	YOU SEXY THING	WEA	
3	4	BA YA THINK I'M SEXY	N-Trance/Road Stewart	Festival
4	1	TOO MUCH	Spice Girls	Virgin
5	1	SOMETHING...CANDELE IN THE WIND '93	Eton John	Mercury
			Source: ARIA	

### NETHERLANDS

1	1	NEVER EVER	All Saints	Mercury
2	1	PERFECT DAY	Various	Chryslis
3	1	ANGELS	Robbie Williams	Chryslis
4	1	TOO MUCH	Spice Girls	Virgin
5	1	SOMETHING...CANDELE IN THE WIND '93	Eton John	Mercury
			Source: Single Top 100	

### ITALY

1	1	TUO KUMPPU	Chubbavamba	EMI
2	1	CANDELE IN THE WIND '93	Eton John	Mercury
3	1	BREATHE	Midge Ue	Arista
4	1	TOO MUCH	Spice Girls	Virgin
			Source: Music & Class/PMI	

### GERMANY

1	1	ANGELS	Robbie Williams	Chryslis
2	1	SUNSHINE	Darius G	WEA
3	1	RUMOURS	Awesista	CNR
4	1	BA YA THINK I'M SEXY	N-Trance/Road Stewart	Blow Up
5	1	TOO MUCH	Spice Girls	Virgin
			Source: Media Control	

### SWEDEN

1	1	SOMETHING...CANDELE IN THE WIND '93	Eton John	Mercury
2	1	ANGEL OF MINE	Dennis	EMI
3	1	ALL AROUND THE WORLD	All Saints	Mercury
4	1	TOO MUCH	Spice Girls	Virgin
5	1	ANGELS	Robbie Williams	Chryslis
			Source: GfK/PMI	

### AUSTRIA

1	1	BREATHE	Midge Ue	Arista
2	1	SOMETHING...CANDELE IN THE WIND '93	Eton John	Mercury
3	1	BA YA THINK I'M SEXY	N-Trance/Road Stewart	Blow Up
4	1	SUNSHINE	Darius G	WEA
5	1	QUELLE JAMAIS	Joeocker	EMI
			Source: IFPI	

## ARTIST PROFILE: ALL SAINTS

Nina Fryberg and her team at London are keeping things nice and simple when it comes to setting out their aims for All Saints for the year ahead.

"Global domination" is the head of international neatly summarises with tongue at least partly in cheek, but equally with the knowledge that the quartet are already living up to their potential by being the UK's next global breakthrough.

Exactly a year after the Spice Girls topped the Hot 100 with Wannabe, All Saints are now making their own big splash on the Billboard chart, climbing five places with a bullet to 46 this week with I Know Where It's At after just two weeks on the survey. Having hit the top five with the same single in New Zealand, the group are now number one there with the follow-up, Never Ever, while the second hit is also four in the Netherlands, 11 in Denmark and Norway and climbing several other charts across Europe.

Coming on the back of strong early play for the first single, Never Ever was released in Europe at the start of this year following its lengthy run inside the top five of the UK's notoriously fast-moving singles chart. "This single has been in the top 10 for 12 weeks and mostly in the top three which has made everyone stop and think," says Fryberg. "You have many live singles as a year that spend this long in the chart and all of them for different reasons are special songs."

Much like Virgin did with the Spice Girls, London targeted the Japanese market very early on in the campaign with a visit to the country at the tail-end of the summer. Their self-titled debut



album was released there in October, ahead of the UK, and has so far sold more than 50,000 copies, while visits to virtually every major territory in Europe have since followed.

But America is very much where the focus is currently, particularly because of the impressive start their first single has made. They are paying a second visit to the States this month, which will include attending the Gavin Conventio in San Diego, with the album being released there on March 10, three weeks after continental Europe.

Although the group still have a long way to go to match the worldwide success of the Spice Girls, on the evidence so far Fryberg has every reason to feel justified when she says, "They're going to be the biggest new act from the UK this year."

Paul Williams

## TRACKWATCH: ALL SAINTS

- I Know Where It's At 46 on Hot 100
- Never Ever one in New Zealand
- Top five in Ireland and Netherlands
- Top 20 in Denmark and Norway

## PEPSI Chart

#	Title/Artist	Label	#	Title/Artist	Label
1	DOCTOR JONES	Isler	21	TOO MUCH	Virgin
2	YOU MAKE ME WANNA... Isler	Ruffcut	22	STYLIE	East West
3	GETTIN' JIGGY WIT' IT	With South	23	LUCKY MAN	Y&N
4	NEVER EVER	Isler	24	RENEGADE MASTER	Interscope
5	HIGH	Light House/Fine	25	NO SURPRISES	Real Gone
6	ANGELS	Robbie Williams	26	FREE	Isler
7	CRAZY LITTLE PARTY GIRL	Arista	27	YOU MAKE ME FEEL BICCHY REAL	Isler
8	MILDER & SCARLETT	Isler	28	TIME OF YOUR LIFE	Isler
9	TOGETHER AGAIN	Isler	29	MAYBE I'M AMAZED	Isler
10	BAMBOOLEE	Isler	30	BACK TO YOU	Isler
11	ALL AROUND THE WORLD	EMI	31	AS LONG AS YOU LOVE ME	Isler
12	TORN	Isler	32	BRIMFUL OF ASHA	Isler
13	AMNESIA	Isler	33	THAT'S THE WAY (I LIKE IT)	Isler
14	SOMEBODY ELSE'S GUY	Isler	34	ALL CRIED OUT	Isler
15	AIN'T THAT JUST THE WAY	Isler	35	ALL NIGHT ALL NIGHT	Isler
16	AVENGING ANGELS	Isler	36	WRISING ON A STAR	Isler
17	RAJAY CAN I HOLD YOU TIGHT	Isler	37	YOU SEXY THING	Isler
18	SO GOOD/FOREVER LOVE	Isler	38	MY STAR	Isler
19	STORY OF LOVE	Isler	39	I WILL BE YOUR GIRLFRIEND	Isler
20	PERFECT DAY	Isler	40	S.A.T.S	Isler

## VIRGIN RADO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	URBAN HYMNS	The Verve	21	TRACY CHAPMAN	Isler
2	LIFE TRIP	Isler	22	BLOOD SUGAR SEX MAGIK	Isler
3	CO COMPUTER	Isler	23	WORLD GETS AROUND	Isler
4	WRITE ON BLONDE	Isler	24	BLUR	Isler
5	THE BLUE CLAY	Isler	25	OLDER SUGAR	Isler
6	LEFT OF THE MIDDLE	Isler	26	WORLD GETS AROUND	Isler
7	BE HERE NOW	Isler	27	THE BEST THAT COULD DO	Isler
8	MAVERICK A STRIKE	Isler	28	THE SINGLES	Isler
9	WHEN I WAS BORN FOR THE 7TH TIME	Isler	29	IN IT FOR THE MONEY	Isler
10	LIKE YOU DO... THE BEST OF	Isler	30	JAGGED LITTLE PILL	Isler
11	THE BENDS	Isler	31	GREEN	Isler
12	PAINT THE SKY WITH STARS... THE BEST OF	Isler	32	WHAT'S THE STORY	Isler
13	UNION LEAGUE... THE VERY BEST OF	Isler	33	THE BIG PICTURE	Isler
14	THE VERY BEST OF	Isler	34	DESTINATION ANYWHERE	Isler
15	PABLO HONEY	Isler	35	TRANSFORMER	Isler
16	PARLURE	Isler	36	SHEKYL CROW	Isler
17	UNPLUGGED	Isler	37	PORTSHEAD	Isler
18	DO IT YOURSELF	Isler	38	TALK THE GREAT ESCAPE	Isler
19	TALK ON CORNERS	Isler	39	INSOMNAC	Isler
20	DOOKIE	Isler	40	MONSTER	Isler

# R&B SINGLES

Pos	Last	Title	Artist	Label	Cat. No.	(Dis./Wks)
1	1	YOU MAKE ME WANNA...	Usher	LaFace	CD:7432156002 (BMG)	
2	NEW	GETTIN' JIGGY WIT IT	Will Smith	Columbia	CD: 855982 (SM)	
3	2	NEVER EVER	All Saints	London	CD:LDLOND 407 (F)	
4	3	HIGH	Lighthouse Family	Polydor	(F)	
5	4	TOGETHER AGAIN	Jenel Jackson	Virgin	VST 1670 (E)	
6	NEW	SOMEBODY ELSE'S GUY	Ce Ce Peniston	AM-PM	525111 (F)	
7	NEW	IT'S ALL ABOUT THE BENJAMINS	Puff Daddy & The Family	Puff Daddy/Arista	CD: 7402145197 (BMG)	
8	5	MAYBE I'M AMAZED	Carleen Anderson	Circa	CD: 1YRCD 128 (E)	
9	5	AIN'T THAT JUST	Lutricia McNeal	Widow	CD: CDSTAS 2307 (W)	
10	6	ALL NIGHT ALL RIGHT	Peir Anla featuring Women6	Mashrom	CD: M03SA 11CD (SM/F)	
11	7	PRINCE IGOR	Warren G featuring Scool	Def Jam/Mercury	(F)	
12	8	ONE STEP	Kiliah Priest	Geffen	GFST 22318 (BMG)	
13	8	ALL CRIED OUT	Allure	Epic	(SM)	
14	9	FEEL SO GOOD	Mase	Puff Daddy/Arista	7432156411 (BMG)	
15	NEW	MY LOVE IS THE SHHH!	Sensation For The People	Warner Brothers	CD: W0602 (W)	
16	10	THA DOGGFATHER	Snoop Doggy Dogg	Interscope	INT 95359 (BMG)	
17	15	I'LL BE MISSING YOU	Puff Daddy & Faith Evans	Puff Daddy/Arista	MCD:49810 (BMG)	
18	11	GHETTO HEAVEN	Family Stand	Perfecto	PERF 1567 (F)	
19	15	NO NO NO	Destiny's Child	Columbia	(Import)	
20	14	BEEN AROUND THE WORLD	Puff Daddy & The Family	Puff Daddy/Arista	CD:7402139842 (BMG)	
21	12	I WONDER IF HEAVEN GOT A GHETTO	2 Pac	Jive	JIVEVET 446 (F)	
22	18	MEN IN BLACK	Will Smith	Columbia	CD:9648682 (SM)	
23	23	PHENOMENON	LL Cool J	Def Jam/Mercury	5081171 (F)	
24	13	GOOD GIRLS	Joe	Jive	JIVEVET 442 (F)	
25	21	ROXANNE '97	Sling And The Police	ABM	590451 (F)	
26	23	HIGH TIMES	Jamiroquai	Sony	SZ 6653706 (SM)	
27	17	JUST CRUISIN'	Will Smith	Columbia	(SM)	
28	19	BUTTERFLY	Mariah Carey	Columbia	(SM)	
29	20	DANGEROUS	Busta Rhymes	Elektra	E 38777 (W)	
30	26	NO MONEY NO PROBLEMS	The Roots featuring Puff Daddy & Mase	Puff Daddy/Arista	MCD:49810 (BMG)	
31	25	5 STEPS	Dru Hill	Atlantic	Black Music 1205 675 (F)	
32	28	WHO'S LOVING MY BABY	Shots Ams	Freestyle/WEA	CD:WEA145 CD1 (W)	
33	27	IT'S GREAT WHEN WE'RE TOGETHER	Finley Quaye	Epic	CD: 6563382 (SM)	
34	29	FIRM BIZ	Firm featuring Qwan Robinson	Columbia	CD: 6591612 (SM)	
35	22	A SONG FOR MAMA	Boyz II Men	Motown	CD: 960232 (F)	
36	33	WHAT YOU WANT	Mase	Bad Boy	(Import)	
37	NEW	NICE & SLOW	Usher	LaFace	(Import)	
38	24	GUESS WHO'S BACK	Rakim	Universal	UN1 50151 (BMG)	
39	NEW	FATHER/4321	LL Cool J	Def Jam	CD: 145663332 (Import)	
40	28	TWISTED	Keith Sweat	Elektra	EKR 228 (W)	

# DANCE SINGLES

Pos	Last	Title	Artist	Label	Cat. No.	(Dis./Wks)
1	NEW	DON'T STOP	Ruff Drezzer	Infonno	TFRN 03 (TRC/W)	
2	NEW	SOMEBODY ELSE'S GUY	Ce Ce Peniston	AM-PM	525111 (F)	
3	NEW	SPIN SPIN SUGAR	Sneaker Pimps	Clean Up	CUP 0377 (F)	
4	NEW	B-B-OY STANCE	FreeStyle featuring Tenor Fly	Freestyle	FRIT 17 (SM)	
5	NEW	BUTTERFLY	TiB featuring Tice	Perfecto	PERF 1547 (W)	
6	NEW	THE TWISTER	Viper	Hood Choons	HOJ 599 (W)	
7	1	YOU MAKE ME FEEL (MIGHTY REAL)	Byron Stingily	Manifesto	PE5K 38 (F)	
8	2	SO GOOD/FREE LOVE 98	Juliet Roberts	Dolmuş	7402159603 (BMG)	
9	NEW	THE VAMP (REVAMPED)	Outlander	R&S	RS 5113X (SM/W)	
10	3	NIGHTBIRD	Convert	WonderBoy/ABM	WB09 008 (F)	
11	NEW	ONE STEP	Kiliah Priest	Geffen	GFST 22318 (BMG)	
12	8	I REFUSE (WHAT YOU WANT)	Sensation featuring Damon Train	XL Recordings	XL2 (E)	
13	6	RENEGADE MASTER 98	Wildchild	Hi-Ultra	PLR 562791 (F)	
14	NEW	MOVIN' ON	Dablie Pender	Azuli	AZULIBJ 17 (ADD)	
15	NEW	PLASTIC DREAMS (REVISITED)	Jaydee	R&S	RS31120X (SM/W)	
16	NEW	COCKROACH/YETI	Union Jack	Plungus	PLAT36 (SRC)	
17	10	DREAMS	Smokin Beats featuring Lyn Eden	AM-PM	524243 (F)	
18	NEW	DAY'S GO BY	Banana Republic/Doo Experience	Catch	CAT1201 (W/F)	
19	7	WARHEAD	DJ Krust	V Recordings	V025 (Orly/F)	
20	13	TEMPERTEMPER	Guldie	W/F	325 (F)	
21	5	CASUAL SUB (BURNING SPEAR)	ETA	East West	EW 1457 (W)	
22	14	BAMBOOGIE	Bamboo	VC Recordings	VCRT 29 (E)	
23	9	RIDE ON THE RHYTHM	Little Louie & Marc Anthony	Perfecto	PERF 1517 (W)	
24	4	BELO HORIZONTI	Heartize	VC Recordings	VCRT 28 (E)	
25	NEW	DRUM LESSON	Freddy Fresh	Eye-0	EYE002 (W)	
26	NEW	FLAMING JUNE	BT	Perfecto	PERF 1517 (W)	
27	NEW	INNA CITY	George E.	Catch	CAT1218 (W/M/F)	
28	17	IT'S LIKE THAT	DJ Zinc	Freestyle	FRONT 029 (SRC)	
29	16	SHAKE THAT ARSE	Divine Sinc	Sincity Rhyth	SR 12531 (Import)	
30	11	I FEEL DIVINE	S-J	React	12REACT 113 (W)	

# DANCE ALBUMS

Pos	Last	Title	Artist	Label	Cat. No.	(Dis./Wks)
1	NEW	DECKSANDRUMSANDROCKANDROLL	Propellerheads	Wall Of Sound	WALLP 015 (W)	
2	1	MY WAY	Usher	LaFace	7200828048 (BMG)	
3	NEW	FUN	Da Mob-F, Jocelyn Brown	Subliminal	SL0007 (I-Import)	
4	NEW	KI-OKU	DJ Koolha & Tashkin Kondo	Apolla	AMBB93 (E/M/W/F)	
5	NEW	RIDE	Original Soundtrack	Tommy Boy	TBY 122178C (W)	
6	3	HARLEM WORLD	Mase	Arista	861270171/8612733074 (BMG)	
7	2	PRE-EMPTIVE STRIKE	DJ Shadow	Mo Wax	5406871 (I-Import)	
8	6	DREAM TEEM IN SESSION - VOLUME 2	Dream Team	Deconstruction	DC235403142315023 (BMG)	
9	NEW	ULTIMATE CLUB MIX	Various	PolyGram	TV 5559984 (F)	
10	10	ALL THAT I AM	Joe	Jive	HIP 183MPC 183 (F)	

SPECIALIST CHARTS

7 FEBRUARY 1998

# music week awards 98

MARCH 5 1998 GROSVENOR HOUSE HOTEL

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# MUSIC VIDEO

# VIDEO

This	Last	Artist/Title	Label/Cat No	16	11	LOUISE/Woman In Me - The Video
1	1	SPICE GIRLS <i>Get Power! - Live In Istanbul</i>	Virgin VV02942	17	19	BASIS... There & Then
2	2	MICHAEL FLETCHER <i>Land Of The Deceas</i>	YV 41380	18	18	VARIOUS ARTISTS <i>The Show</i>
3	4	BACKSTREET BOYS <i>Backstreet's Back... Behind The Scenes</i>	Jive JVC019	19	14	BOYZONE <i>Something Else</i>
4	3	GUFF RICHARD & CAST <i>Heartchill</i>	Video Collection VCL176	20	13	FOSTER AND ALLAN <i>Forever &amp; Allier</i>
5	22	ALANIS MORISSETTE <i>Live</i>	Warner Music Video 759204930	21	18	HANSON <i>Tales, Tokyo &amp; Middle Of Nowhere</i>
6	8	SPICED NEWS <i>News Day</i>	IMC Video VMC011	22	17	THE NOTORIOUS B.I.G. <i>Biggie's That Life</i>
7	6	FRANK SINATRA <i>My Way</i>	Video Music Video VMC017	23	15	WAKAM! <i>The Best Of</i>
8	10	VARIOUS ARTISTS <i>The Brit Awards '98</i>	Warner Music Video 759421893	24	16	RUNRIG <i>Live At Seaford Castle</i>
9	7	DANIEL DONOVNELL <i>The Gospel Show - Live From The Palm</i>	Altz 01287/11	25	20	FLUWING MAC/The Dece
10	8	LIVE CAST RECORDINGS <i>Sin Misables In Concert</i>	Video Collection VCS026	26	6	RADIOHEAD <i>1997 54 - The Atrioia London Live</i>
11	9	SPICE GIRLS <i>Spice-Official Video Volume 1</i>	Virgin VV034	27	27	THE STONE ROSES <i>The Complete</i>
12	21	BILL WHELAN <i>Riverdance - New Show</i>	Video Collection VCS056	28	6	REM <i>Radio</i>
13	10	BACKSTREET BOYS <i>Live In Concert</i>	Jive JVC011	29	28	THE APPEX <i>When Come To Yiddy</i>
14	12	BACKSTREET BOYS <i>Backstreet Boys</i>	Jive JVC010	30	28	WET WET WET <i>Playing Away At Home</i>
15	25	SARAH BRIGHTMAN <i>In Concert</i>	Warner Video Int. 3392474003	31	29	

This	Last	Artist/Title	Label/Cat No
1	1	HEARTBEAT - CHANGING PLACES	BMG Video VZ05903
2	2	THE K'LES - FLEA R - REDUX	For Video 2761C
3	2	PREATOR	Fox Video 1515
4	3	SEVEN	Evx 051214
5	25	THE SHAWSHANK REDEMPTION	Video Collection VCG471
6	5	MATILDA	Columbia TriStar 6250
7	3	PREDATOR 2	Fox Video 1853
8	8	JERRY MAGUIRE	Columbia TriStar 6250
9	11	THE ENGLISH PATRIOT	OC Video 99488
10	4	BEAVIS AND BUTT-HEAD GO AMERICA	OC Video 99488
11	7	ROCKHURST BUILT - BURNED BY BURKE	Video Collection VCG011
12	8	MISSION IMPOSSIBLE	First Independence 043316
13	3	DUMB AND DUMBER	OC Video 99488
14	5	BARBOL 5 - VOLUME 3	Warner Home Video 055497
15	6	ALL DOGS GO TO HEAVEN 2	Warner Home Video 055491

# INDEPENDENT SINGLES

# INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	ALL AROUND THE WORLD	Oasis	Creation CRECD 282 (JMV/V)
2	1	I'LL BE THERE FOR YOU	Solid Harmonie	Jive JIVECD 432 (P)
3	2	AVENGING ANGELS	Spines	Gut GUT07 16 (V)
4	3	ALL NIGHT ALL RIGHT	Peter Andre (feat. Warren G)	Mushroom MUSH 21CD (JMV/P)
5	5	5.6.7.8	Steve	Jive JIVECD 438 (P)
6	4	SANDS OF TIME	Kelani	Unity UNITY 016CD (P)
7	7	STAY	Bernard Butler	Creation CRECD 281 (JMV/V)
8	10	OVERTHROWN	Lido	Free Blaze 119CD (P)
9	6	I FEEL DIVINE	S-J	Reed CDREACT 113 (V)
10	10	ALL FALL DOWN	Midget	RadarScope TRINOC 8X (P)
11	5	AS LONG AS YOU LOVE ME	Backstreet Boys	Jive JIVECD 434 (P)
12	12	HISTORY REPEATING	Propellerheads/S. Bassey	Wall Of Sound WALID 036 (V)
13	8	THE NIGHT THE EARTH CRIED	The Gravediggers	Geese Street GEE 5010183 (JMV/P)
14	9	I WONDER IF HEAVEN GOT A GHETTO	Z Pac	Jive JIVECD 446 (P)
15	16	WHATEVER	Oasis	Creation CRECD 196 (JMV/V)
16	13	GOOD GIRLS	Jive	Jive JIVECD 442 (P)
17	15	STAND BY ME	Oasis	Creation CRECD 278 (JMV/V)
18	10	CASE DEL MAR	Howl Choons HOUCD 51 (RTM/DISC)	Creation CRECD 294 (JMV/V)
19	19	SOME MIGHT SAY	Oasis	Creation CRECD 215 (JMV/V)
20	18	WONDERLAND	Oasis	Creation CRECD 215 (JMV/V)

This	Last	Title	Artist	Label (distributor)
1	2	WHEN I WAS BORN FOR THE 7TH TIME	Corneshop	Wijija WJCD 1065 (VIDISC)
2	1	BE HERE NOW	Oasis	Creation CRECD 279 (JMV/V)
3	3	BACKSTREET'S BACK	Backstreet Boys	Jive CHIP 186 (P)
4	7	WOT GETS AROUND	Stereophonics	V2 VVR 1000538 (P)
5	4	LADIES & GENTLEMEN WE ARE...	Spiritualized	Deactivated DECD 034 (V)
6	5	YELLIN' STORIES	The Charlatans	Beggars Banquet BB0CD 190 (RTM/DISC)
7	6	(WHAT'S THE STORY) MORNING GLORY?	Oasis	Creation CRECD 185 (JMV/V)
8	8	HOMENIC	Bork	One Little Indian TFLP 71CDL (P)
9	10	BETTER LIVING THROUGH CHEMISTRY	Fat Boy Slim	Skinet BRASSIC 2CD (JMV/V)
10	11	DEFINITELY MAYBE	Oasis	Creation CRECD 192 (JMV/V)
11	10	R U STILL DOWN? (REMEMBER ME)	Z Pac	Jive CHIP 175 (P)
12	15	THE STONE ROSES	The Stone Roses	Silverstone ORECD 500 (P)
13	17	THE COMPLETE	Sneaker Pimps	Clean Up CUP 020 (CD)
14	17	SPIRIDS	The Stone Roses	Silverstone ORECD 535 (P)
15	16	BUENA VISTA SOCIAL CLUB	Space	Gut GUTCD 1 (P)
16	19	VAISHING POINT	Ry Cooder	World Circuit WC 150 (P)
17	12	STOOHS	Primal Scream	Creation CRECD 178 (JMV/V)
18	12	IF YOU'RE FEELING SINISTER	Sunk Anusara	One Little Indian TFLP 85CDL (P)
19	16	TIME	Belle & Sebastian	Jeepster JPRCD01 (JMV/V)
20	17		Peter Dinklage	Mushroom MUSH18CD (JMV/V)

# CLASSICAL SPECIALIST

This	Last	Title	Artist	Label (distributor)
1	1	A SOPRANO INSPIRED	Lesley Garrett	Conifer Classics 7560551292 (BMG)
2	2	SALVA NOSTRA	Medievaler/Taebes	Venus/Virgin VCD 435 (P)
3	3	PAUL McCARTNEY'S STANDING STONE	LSO/Foster	EMI Classics CDC 5564982 (P)
4	5	JOHN TAVENER. INNOCENCE	Westminster Abbey Choir/Nearny	Sony Classical SK 66413 (SM)
5	4	CREGORIAN MOODS	Downside Abbey Monks/Choirboys	Virgin/EMI VCD 171 (P)
6	6	ELGAR/VIOLIN CONCERTO	Solists/Springham SQ/Rattle	EMI Classics CDC5564132 (P)
7	8	THE CLASSICAL ALBUM 1	Vanessa-Mae	EMI Classical 5553692 (P)
8	7	AGNUS DEI	CNC Duford/Higginbottom	Erato 05654470 (V)
9	9	PROKOFIEV: PETER & THE WOLF	Dame Edna/Mel SO/Lanchbery	Nones 8554170 (S)
10	10	EUROPEAN LIGHT MUSIC CLASSICS	New London Orchestra/Corp	Hyperion CDA06998 (S)

This	Last	Title	Artist	Label (distributor)
11	13	THE ABBEY	Downside Abbey Monks/Choirboys	Virgin VCD 39 (P)
12	12	MAHLER: SYMPHONY NO 5	Berlin PO/Karajan	Deutsche Grammophon 45962 (P)
13	13	VERDI: REQUIEM	Hungarian State Op/Durhammer	Nones 8550445 (S)
14	16	HEROES SYMPHONY	Philip Glass	Point Music 4643862 (P)
15	10	MAHLER: SYMPHONY NO 5	Polish NRSO/Wrt	Nones 8550583 (S)
16	14	SOPRANO IN RED	Letcher/Norbert	SILKTVCD 1 (JCV)
17	10	WALTON/SYMPHONY NO 1/PARTITA	English Northern PO/Daniel	Nones 8553180 (S)
18	20	NEW YEAR'S DAY CONCERT	Vienne PO/Mehta	Red Seal 092063142 (BMG)
19	19	VIVALDI/FLORENSE TEMPERED CLAVIER	Nigel Kennedy	EMI Classics CDC556252 (P)
20	20	JS BACH/WELL TUNED CLAVIER	Jeno Jando	Nones 8553787 (S)

# CLASSICAL CROSSOVER

This	Last	Title	Artist	Label (distributor)
1	1	TITANIC (OST)	James Horner	Sony Classical SK 62313 (SM)
2	1	MOST RELAXING CLASSICAL...	Various Artists	Virgin/EMI VCD00 15 (P)
3	5	SONGS OF SANCTUARY	Ademus	Virgin 0304794 (V)
4	10	THE VERY BEST OF GERSHWIN	Various Artists	Decca 4400022 (P)
5	3	100 POPULAR CLASSICS	Various Artists	Centle Communication MBSCD 517 (BMG)
6	10	SMOOTH CLASSICS	Various Artists	Classic FM CFMCD19 (BMG)
7	4	SILENCE	Various Artists	Sony TV SONITYV 35CD (SM)
8	8	THE SOPRANO'S GREATEST HITS	Lesley Garrett	Silva Classics SILKTVCD 3 (JCV)
9	8	THE GREATEST OPERA SHOW ON EARTH	Various Artists	Decca 4581182 (P)
10	11	BRAVEHEART (OST)	LSO/Horner	Decca 442952 (P)

This	Last	Title	Artist	Label (distributor)
1	7	THE VOICE OF THE CENTURY	María Callas	EMI CDCLAS 1163
2	12	THE ENGLISH PATRIOT	Original Soundtrack	Fantasy FCD1801 (SRC)
3	13	THE ULTIMATE COLLECTION	Luciano Pavarotti	Decca 698082 (P)
4	14	TENDERS	Various Artists	Castle Communication MACCD018 (BMG)
5	15	PROKOFIEV: ROMEO & JULIET	Various Artists	HMV HMV 5212462 (P)
6	16	PASSION	Jose Carreras	Erato 063012956 (V)
7	20	BRASSED OFF - OST	Grimephore Callery	IRC Victor 0920668752 (BMG)
8	13	ADRIENUS II - CANTATA MUNDI	Miriam Stockley/London Phil Orch/Janusz	Venture CVD 312 (P)
9	17	THE BEST CLASSICAL ALBUM...	Various Artists	EMI CDDEMTV 93 (P)
10	18	BE MY LOVE	Mario Lanza	Hallmark 302432 (CTC)

# ROCK

# BUDGET

This	Last	Title	Artist	Label (distributor)
1	8	DOOKIE	Green Day	Reprise 393457162 (W)
2	1	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 759026612 (W)
3	7	NIRVOD	Dead & Company	Reprise 393467942 (W)
4	10	MADE IN JAPAN	John No More	EMI 6578642 (P)
5	6	ALBUM OF THE YEAR	Faith No More	Stark 6296022 (P)
6	9	DESTINATION ANYWHERE	Jon Bon Jovi	Mercury PHIC 1528 (P)
7	10	ONE MINUTE HIT	Red Hot Chili Peppers	Warner Bros 393457322 (W)
8	9	INSOMNAC	Green Day	Reprise 393460446 (W)
9	3	THE COLOUR AND THE SHAPE	Foo Fighters	Roswell EST 2295 (P)
10	2	BBC SESSIONS	Led Zepplins	Atlantic 756703612 (W)

This	Last	Title	Artist	Label (distributor)
1	5	14 GREATEST HITS	Hot Chocolate	EMI Gold CDG0L1064 (P)
2	1	FUN WITH THE THELLOIDUBBIES	Cast Recording	BBC Young Collection (P)
3	8	THE BEST OF	Boney M	Virgin/EMI -V7DMC125 (P)
4	3	SALUTE TO ABBA	Various Artists	Hallmark 30672 (CTC)
5	10	BEST OF THE '80S	Various Artists	Crimson CRIMCD 83 (BMG)
6	10	BEST OF THE '80S VOL 2	Various Artists	Crimson CRIMCD 119 (BMG)
7	10	BEST OF THE SIXTIES	Various Artists	Crimson CRIMCD 083 (BMG)
8	2	CELESTIN	Idolwild	Deceptive BLUFF 0808 (V)
9	10	THE PICK OF THE '70'S	Various Artists	Crimson CRIMCD 101 (JMV)
10	10	VERY BEST OF	Don McLean	Hit Label/NOJUC 1014 (GRP/V)

## BEHIND THE COUNTER

GILLIAN REID, John Menzies, Edinburgh

"There haven't been any new albums that have set the world alight this week and we're still coasting with sales of The Verve, All Saints and The Lighthouse Family. As for singles, Robbie Williams and All Saints have beaten off the new competition. Our Brits promotion is looking good and so far Robbie Williams has been the fastest moving of the nominated albums. Personally I don't think there is going to be much mileage in the compilation because there aren't many hot, commercial tracks on it. At the moment video prospects are eclipsing CD. We've just installed an X Files demo bin at the front of the store which is pushing the latest release and the box set. We'll also be mounting big displays for forthcoming Fox videos The Full Monty and Romeo And Juliet. Our customers are clamouring for both releases and they should give a new shot of life to the soundtracks as well."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

In many stores Will Smith, Carleen Anderson, Aqua and Puff Daddy were the fastest moving singles while the Rolling Stones swiftly sold out its limited picture seven-inch. Strong pre-release interest also translated into sales for both Ce Ce Peniston's single and Usher's CD2 with special mixes. On the albums from the Propellerheads, One World and Ultimate Club Mix 98 stamped out and there were plenty of takers for Jay Divisions' reissued box set.

## PRE-RELEASE ENQUIRIES

Singles - Cornershop, Lilies, De'Lacy, Photek, The Verve, Rest Assured, Stereophonics, Jay-Z, Feeder, Albums - Usher, Pearl Jam, Catatonia, Craig Armstrong, Brassic Beats Vol 3, Ian Brown, Embrace; Videos - Romeo And Juliet, The Full Monty

## ADDITIONAL FORMATS

Rolling Stones limited picture seven-inch, Dubstar CD single in Digipak, Usher CD2 single with ringtones

## IN-STORE

Windows - Music Of The Night, And The Band Played On, Titanic; Cleopatra, Peter Pan, Backstreet Boys, Titanic; In-store - Vanessa-Mae, Nick Lowe, Deep Purple, Gimme Shelter, De'Lacy, Notorious B.I.G., Roachford, Gus Gus, Spiritualized, Romeo And Juliet, Camira, Unbelievable Truth, X Files

## MULTIPLE CAMPAIGNS

Andy Records

Radio single - Hot Chocolate; Windows - Ian Brown; In-store - three CDs for £21, Vanessa-Mae, sale with CDs for £1.99-£8.99; Radio ads - BBE, Press ads - Nick Lowe, Titanic, Deep Purple

ASDA

Single - Backstreet Boys; Album - Usher; In-store - Jay-Z, Hot Chocolate, BBE, Wes, Eton John, Encore, Cleopatra, Ian Brown, Pearl Jam, Catatonia, Romeo And Juliet, Love, Chumbawamba

Boots

In-store - The Brits 98 with Robbie Williams, Radiohead and The Verve, Romeo And Juliet, three for two on £10 CDs, three for two on £5.99 videos, Valentine's Day offer of chocolates with Father Of The Bride, Muriel's Wedding, Beaches, Truly Madly Deeply

FERRINGDON'S

Windows - Music Of The Night, And The Band Played On, Titanic; In-store - Eminent and Classics For Pleasure promotion with two CDs for £10, Bruce Ford, Colin Davis Conducts Mozart

HMV

Single - Backstreet Boys; Windows - three CDs for £22, three videos for £15, Cleopatra; In-store - Gimme Shelter Listen In Colour, Millennium, De'Lacy, Notorious B.I.G., Roachford, Sounds Of Blackness, Gus Gus, Warm Jets, Spiritualized; Press ads - DJ Krush, Unbelievable Truth, Pearl Jam, Ais, LSG, Mark Hollis

## ON THE ROAD

DAN PRICE, Full Force rep for North West

"Everybody is whinging that there are not many big albums out at the moment. It's quite quiet out there with the Propellerheads the main album this week and Ian Brown next week, but it's in the singles market where everyone is jockeying for position. For us this week there's Aaron Carter which is going really well and Thunder which is doing well. Other stuff doing well are the Will Smith and Ce Ce Peniston singles, but the Aqua single doesn't seem to be selling very well in this region, though it will certainly end up as a top five hit. Next week it's looking very good for us because there are new singles by Encore, De'Lacy and Armin. Our priority coming up will be the Sash! single La Primavera. A new album from him is due in the summer. And the LeAnn Rimes single How Do I Live, which is huge in the States and is coming out here in the next month, is picking up a lot of interest."

MENZIES

Singles - Backstreet Boys, Wes, Encore, Cleopatra; Windows - The Brits 98 with CDs at £12.99, two CDs for £14, Ian Brown; In-store - The Brits 98, Ian Brown, Love, Catatonia, Reactivate Classics, Music Of The Night, Pearl Jam

NOW

Selects listening posts - Feeder, Soundbombing, X-ecutioners, Crustation, Sneaker Pimps

NOW

Singles - Backstreet Boys, Cleopatra, Encore, Eton John; Albums - Usher, Love, Simply The Best, Love Songs Vol 2, In The Mix 98; In-store - Peter Pan, Beautiful Girls, Shine, First Wives' Club, Star Trek

our price

Singles - Backstreet Boys, Cleopatra, Jimmy Ray, Jay-Z, Wes, Roachford, Spiritualized, Encore; Albums - Kid Loco, The Distinctive Sound Of House Vol 2, Mark Hollis, Kristin Hersh, Jimmy Webb, Craig Armstrong; Windows - Propellerheads, Usher, Ian Brown, Pearl Jam, Backstreet Boys, Cleopatra, Goldie, Jimmy Ray, Jay-Z, Aqua, Titanic; In-store - Class Of 09 range promotion, Ultimate Club Mix 98, The Soul Album II, In The Mix 98

TOWER

Singles - Camira, Unbelievable Truth, Notorious B.I.G., Emma Townshend; Windows - Fleetwood Mac, Goldie, Craig Armstrong; In-store - Brits 98, sale Press ads - £41, Mike Catatonia, Star Trek, Peter Pan, Shine, Ian Brown; Press ads - Unbelievable Truth, Stereophonics, Headswim, Jimmy Ray, Backstreet Boys, Warm Jets, Notorious B.I.G.

MEGASTORES

Singles - Spiritualized, Notorious B.I.G., Jimmy Ray, Backstreet Boys, De'Lacy, Jay-Z, Camira, Wes, Warm Jets; Windows - New Artists campaign, Ian Brown, Peter Pan; In-store - Pearl Jam, Catatonia, Star Trek, Peter Pan, Shine, Ian Brown; Press ads - Unbelievable Truth, Stereophonics, Headswim, Jimmy Ray, Backstreet Boys, Warm Jets, Notorious B.I.G.

W H SMITH

Singles - Backstreet Boys, Encore; Albums - Love, The Brits 98, Valentine's Day promotion featuring Heartbeat and Perfect Love

WOOLWORTHS

Singles - Cleopatra, Backstreet Boys; Albums - In The Mix 98; In-store - The Brits 98 with two CDs for £22, special offers on Chris Rea, Fleetwood Mac and Bonkers albums, X Files, selected CDs at £7.99 or buy three and get a fourth free, Tins For A Tenner CD and cassette promotion

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Hallifax), HMV (Bristol), 101 Records (Croydon), Just Music (Newhaven), No Quarter Records (Liverpool), Our Price (Harington), Range Records (Bournemouth, N Midlands), Tower (Piscadaway), Virgo (Stratford).

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

## EXPOSURE

RADIO

## TELEVISION

7.2.98

Live And Kicking with Cleopatra and Dennis Morgan, BBC1: 9am-12.12pm  
Scarscity & Co featuring Imani Coppola, ITV: 9.25-11.05pm

WH To 1: Jan Bon Jovi, VH1: 5.30-6pm  
Night Fever with Aesha and Rufus Harris, Channel Five: 8.50-9.45pm

National Lottery Draw with Michael Ball, BBC1: 7.50-8.10pm

RedHaired Live From The Ten Spot, MTV US special, MTV: 9-10.30pm

8.2.98

The O Zone with the Bluetones and Shola

MUSIC WEEK 7 FEBRUARY 1998

Amn, BBC2: 11.50am-12.15pm

Greatest Hits Of Wham!, 4-5pm

9.2.98

The Vintage Hour featuring The Jam, VH1: 10-11pm

10.2.98

The Brit Awards 98 with Finley Quaye, Stereophonics and Travis, ITV: 8-10pm

11.2.98

The Jack Docherty Show with The Lilies, Channel Five: 10.40-11.35pm

13.2.98

Parkinson featuring Robbie Williams, BBC1: 10.20-11.15pm

7.2.98

Heaven And Hell - The Joe Jackson Story, Radio Two: 6.30-7.30pm

Danny Rampling interviews Byron Stingily, Radio One: 7-9pm

The Essential Mike features Freestyles, Radio One: 2-4pm

8.2.98

The A-Z Of Easy Listening: George Martin looks at his composer: John Barry and Henry Mancini, Radio Two: 10-11pm

9.2.98

The Brit Awards Live featuring All Saints, Shola Amn, Embrace and Roni Size, Radio

One: 8.40-11pm

10.2.97

John Peel features a session from Polytechnic, Radio One: 8.40-10.30pm

11.2.98

Ralph McTell featuring American singer and composer Tim Ross, Radio Two: 8-9pm

John Peel presents Calexico, Radio One: 8.40-10.30pm

12.2.98

John Peel featuring Caldeat live, Radio One: 8.40-10.30pm

The Deniece Williams Show with The Four Tops, Radio Two: 9-9.30pm

# Earning from the MASTERS

Mastering engineers are moving away from their 'backroom' image to play a vital role in getting the best from recordings, whether intended for CD or for the ever-popular vinyl 12-inch market

**M**asters and remixer may have taken over from producers as the studio professionals who most frequently grab the headlines. But in reality they rely on the skills of the mastering engineer to ensure that the finer details of their work aren't lost when the finished CD comes back from the factory.

In essence the job hasn't changed since the vinyl era when the mastering engineer used a lathe to cut the stereo signal into a continuous groove in the lacquer which was then used to grow the metal-work from which the final discs were stamped. Nowadays the acetate has been replaced by either a 16:30 Umatic video, a CDP or an Exabyte data tape drive. Each can carry the information needed to produce the glass master from which the final CD copies are replicated. Of course it may all boil down to zeros and ones, but even so, the opportunities engineers have to give a mix a final massage are almost infinitesimal.

In the USA, New York-based mastering engineers such as George Marino (Sterling Sound) and Howie Weinberg (Masterdisk) have long been placed on pedestals the size of the Empire State

building. In the UK, however, mastering has traditionally been viewed as more of a 'backroom' activity – a mysterious procedure carried out by men with clipboards and white coats – although pre-conceptions such as these are now starting to turn around.

"However good the final mix is, if a record isn't mastered properly it can still sound dull and lifeless," says producer Chris Sheldon, who numbers material by Foo Fighters, Shed Seven, Feeder and Therapy?'s forthcoming Semi Detached among his recent projects. His opinion is echoed by A&R men, producers and artists right across the musical spectrum.

London currently houses a dozen top mastering facilities, including well-known names such as Townhouse, Metropolis, Masterpiece, Abbey Road, The Exchange, The Master Room, Porky's, Tape To Tape, Chop 'Em Out, Whitfield Street and Transformation. There, and other provincial facilities such as RTS in Liverpool, SRT in Cambridge, Sounds Good near Reading and veteran engineer John Dent's new Loud facility in Devon, have the necessary technical resources to handle a wide range of music from boy bands to drum & bass.

**"The art of mastering is rather like spinning a whole series of plates – you need to know just how fast you can spin those plates before some of them start to fall off and smash"**

**– Miles Showell, Metropolis**



Kevin Metcalfe setting up new operation after mastering Space (inset)

Typically a mastering room will be equipped with a customised desk and a variety of equalizers, compressors and monitor speakers, as well as tape machines, analogue to digital converters and hard disk editors. Although leading hardware and software companies such as Focusrite, Sontec, Fairchild, Yamaha

and Sonic Solutions all manufacture models and applications designed specifically for mastering work, most engineers will have customised their studios to suit their own requirements, for this is one area where the man most frequently takes precedence over the machinery.

## OLD MASTERS, NEW MEDIUM

While the majors have concentrated their CD reissue programmes on the classic rock and pop repertoire of the Sixties and Seventies, specialist labels operating in the classical, jazz, blues and nostalgia fields have identified a growing demand for material which dates back to the earliest days of recorded sound. As a result there is now a small cottage of UK mastering engineers who have developed the techniques – and taken advantage of new computer-driven technology – to work from a variety of non-tape sources such as 78rpm platters, metal transcription discs, film and other archaic formats in order to transform time-ravaged recordings into modern audio delights.

Former studio engineer Peter Reynolds, for example, cut his teeth in audio restoration six years ago for the Chandos label and was last year invited by MCA/Universal to remaster antique



Bing Crosby: classics reissued

Bing Crosby material originally recorded between 1938 and 1954 for the Memories album. After making a digital copy from the original sound carrier, Reynolds used Digidesign's ProTools and Sound Tools software on an Apple Mac to redraw waveforms to compensate for the larger surface pops and bangs. "Although the songs came to me on a number of different

formats, it was a relatively easy process to make them sound reasonably uniform," he says. Things were not so simple for Brighton-based John Wears when he was approached by Canada's Immortal Performance Recording Society (the world's most renowned archive for vintage classical material), to spruce up Thirties and Forties NBC radio broadcasts of the New York Metropolitan Opera for release on classical specialist Naxos' new Historical label. He soon found himself



having to string together lengthy musical sequences from a series of transcription discs which were rarely more than three minutes long.

"It was like putting together an incredibly complicated patchwork," says Wears. "Not all the discs were in tune with each other and sometimes we had to take a second or two from one to fill in a missing note in another."

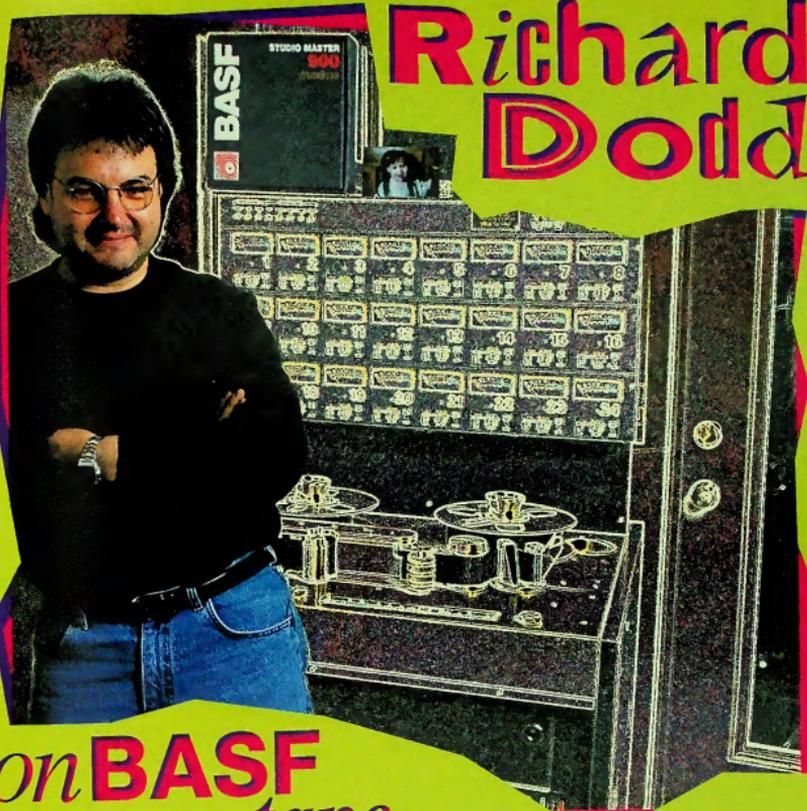
The commonest problem confronting engineers working on audio restoration is the high level of surface noise found on the best-preserved discs, let alone those which may have suffered the passage of time. This is where the much-vaunted Computer Enhanced Digital Audio Restoration (Cedar) system developed jointly in the late Eighties by the British Library's National Sound Archive and a Cambridge University team comes into its own. But opinion is split over just how much unwanted noise should be removed

before the musical content begins to be adversely affected.

"De-crackling is generally pretty safe," says Simon Heyworth at Chop 'Em Out in west London, whose extensive portfolio of antique-source remastering includes early recordings by Sir Malcolm Perceival and Adrian Boult for the specialist Beulah label. "But when you de-hiss you risk losing some of the musical information. We live in a noisy analogue world – the brain gets used to hiss!" Although a Cedar user, Heyworth also advocates the use of Sonic Solutions' No-Noise package for much of his de-noising. "It's not done in real time like Cedar so you can set it up and let it get on with the job overnight," he says. "People don't appreciate how labour-intensive it can be. We should actually be charging a lot more than we do considering the amount of man and machine hours that are involved." Michael Arnold

# Richard Dodd

Photo: Petyan Hoge Studio: M&B Photography



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## SOUND INVESTMENTS

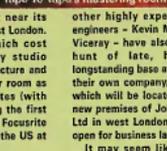
Mastering may remain a mystery to many in the music industry but a series of moves, developments and investments over the past few months prove it to be anything but a moribund sector.

Tape To Tape recently opened a new purpose-built complex near its existing premises in south west London. This four-room facility which cost £500,000 was designed by studio consultants Recording Architecture and houses a master tape transfer room as well as three mastering suites (with disc-cutting option), including the first in Europe to feature the new Focusrite mastering system launched in the US at the end of 1997.

"We are delighted to be the trailblazers for what is a fantastic system," says Tape To Tape owner Ronnie Garrity. "It's working out really well."

Alchemy, the central London facility which has hitherto specialised in speech and sound-to-picture work, has also just opened a dedicated CD and vinyl mastering arm in the former Tape One building in Goudge Place, London.

Tape To Tape's mastering room



Director Barry Grint can now offer clients a Tom Hilley (Sam Toyah-style) designed cutting room, plus a Neumann VMS 80 disc-cutting lathe which he discovered in Germany after an 18-month search.

Meanwhile two other highly experienced mastering engineers - Kevin Metcalfe and Gordon Vicary - have also been on the late hunt of late, having left their long-standing base at Townhouse to form their own company, The Soundmasters, which will be located in the impressive new premises of John Brown Publishing Ltd in west London. They expect to be open for business later this month.

It may seem like a bold move for Metcalfe, who has been at Townhouse for 14 years, but with a client list that includes Space, Pulp and Queen, there is little doubt that his reputation will keep the bookings rolling.

"It would be arrogant to think that everyone I've worked with will stick with me," says Metcalfe, "but I would be hopeful of keeping 70% of my clients."

Dante Bonutto

"Quality mastering is 60% the human factor and 40% the equipment," says Miles Showell, an engineer of 13 years' standing who has recently moved from Masterpiece to Metropolis. "The art of mastering is rather like spinning a whole mass of plates - you need to know just how fast you can spin those plates before some of them start to fall off and smash."

Not only are established engineers like Ray Staff at Whitfield Street, Nish Patel at The Exchange and Tim Young at Masterpiece called upon to use their skills to lift the vocals on a pop song or get the guitars to 'bite' on a rocker, but they also need to be politicians and arbiters, mopping up an acceptable middle-ground between a client's differing demands of form and the band.

"They are often the last point of reference - a means of testing out mixes in a controlled environment. In certain cases - the extreme ends of rock or dance for example - it may well be an advantage for the engineer to have some insight into the lifestyle aspects of the music, but while there are individuals who are recognised as being specialists in dance or rock or R&B mastering, the majority pride themselves on being able to approach any form of music objectively."

"The days when you had to fine tune your master specifically to sound good on the radio are more or less over because even the smallest stations now use their own processors to boost the quality of their signal output," says Barry Grint, director of newly-opened West End facility Alchemy, who has experience at studios including Trident, Abbey

**"However good the final mix is, if a record isn't mastered properly it can still sound dull and lifeless"**

- Chris Sheldon

Road, and Tape One. "At the other end of the scale I would be surprised if there are many clubs whose speaker systems are better than what you'd expect to find in a good mastering room. So if it sounds good here it should sound good everywhere."

"The ultimate aim is always to make the music sound as energetic as possible, whether it's a classical album or a jungle single," says Graham Durham, owner of The Exchange, an 11-year-old facility with a client list that numbers both Massive Attack and Oasis. "The trick from a mastering point of view is to extract as much of that as possible from the mix as you can, and then to add."

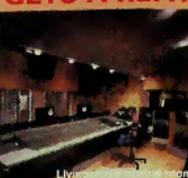
Not surprisingly, many of London's most 'energy-conscious' CD mastering engineers such as Ian Cooper and Tony Cousins at Metropolis served their apprenticeships in the capital's vinyl cutting rooms in the late Seventies or early Eighties.

In fact, the continuing popularity of the dance 12-inch means that young engineers such as Shane McEnhill at Tape To Tape still need to know about lacquers and lathes. To some, especially technical buffs and vinyl-in-the-blood purists, this may forever represent the true and noble task of mastering, but it would be wrong to imply that preparing music for CD is all science and no art.

"Because of the various technical advances that have taken place, there is no doubt that the skill factor continues to be important," says Julie Bateman, studio manager at Metropolis, whose recent clients include Robbie Williams, All Saints and The Verve. "After all, with today's music being recorded on such hi-varying equipment and with post-production systems being generally that much better, it might even be true that there is now a greater need for things to be 'fixed' at the mastering stage than was ever the case before."

Dante Bonutto

## LIVINGSTON GETS A REFIT



Livingston Studios in North London has upgraded its Studio 1 facility in a £400,000 refit - the first since it opened in the Seventies.

Part of the rebuild uses a technique already employed in Studio 2, which has created four separate isolated spaces within the recording room instead of the original 'live' and 'dead' areas.

"We found that having many different recording areas with good visual communication between them was very successful for the kind of work we do," says Livingston MD Jerry Boys. "They offer different acoustics and can be fully shut off from each other, so it gives you a great deal of control."

The former dead area has been gutted and extra room created by replacing the old sound traps with more compact acoustic treatment. This has allowed the addition of a semi-live piano room without losing any of the dead area floor space.

New equipment added to the refurbished studio includes a Neve 33609 compressor, a Yamaha SPX-90 processor and an UraMajor SpaceStation. Caroline Moss

## MARCUS ON THE MARKET



The control room at Marcus

Marcus Osterdahl, one of London's most famous studio owners, has been forced to put his four-studio Fulham complex on the market following a heart attack before Christmas.

Swedish-born Osterdahl, who rose to fame as A&A's producer, set up Marcus Studios in the mid-Seventies. Today the facility comprises two SSL and two DDA studios. Osterdahl, who is currently recovering at home, has put the sale in the hands of MJO, whose director Malcolm Jackson went to Midem to market the facility.

"The response was really good," reports Jackson. "Usually one has to compromise when buying a studio, Marcus however has got everything. It's very close to most of the record companies and can also provide accommodation. It has four studios which are totally separate but linked by tie lines, and there's a communal bar restaurant where everybody can meet up."

Jackson, who is expecting a quick sale, reports a wide range of interested parties including post production companies, multimedia companies, producers and other recording studios. Contact MJO, tel: 01923 285266. Caroline Moss

## MANOR GOES TO MIDEM

Manor Mobiles' business development manager Stobhan Paine is pictured right on the Virgin-owned company's first outing to Midem with a truck.

Paine, who manages Virgin's Olympic Studios, has just taken on client liaison for the four-truck fleet following the departure of former manager Steve Oliver to Audio Logistics. Sharing the responsibility of running the mobiles with Paine are Virgin Studios director of operations Ian Davidson and Manor Mobiles chief engineer Will Shapland, with Townhouse



technical engineer Steve Riddell acting as administrator/co-ordinator. The trip to Midem gave the Manor team an opportunity to show off one of its mobiles away from the pressurised environment of a live recording. "It was a chance to see not only some of our regular UK clients in a more relaxed situation but also to reach potential new business in mainland Europe," says Shapland.

For more information contact Manor Mobiles, tel: 0181-756 0660.

Caroline Moss

### STUDIO NEWS

**SIR GEORGE MARTIN:** Producer and APRS president Sir George Martin was awarded a Lifetime Achievement

award at the APRS's 20th Anniversary celebration dinner in the end of last year. The award was presented by Cilla Black, one of the many chart artists Sir George produced in the Sixties.

**SYN STUDIOS:** Syn Studios, the Japanese-based production company and facility owned by Simon LeBon and composer Nick Wood, has been chosen to write and record the soundtrack for forthcoming Mario Van Peebles film Love Kids. LeBon and Wood are compiling material for Van Peebles via the ISDN Musicam Codec.

**SENSIBLE MUSIC GROUP:** The London-based Sensible Music Group has expanded its equipment hire and sales business with the addition of a state-of-the-art recording studio, motion picture graphics digital video suite and mobile recording unit. The new studio, designed by Recording Architecture, houses Europe's largest Euphonics CS2000 CS console.

**SENNHEISER:** Microphone manufacturer Sennheiser has launched a student scholarship scheme at the Liverpool Institute for Performing Arts. The Sennheiser Scholarship, announced by

MD Paul Whiting on presentation of the first award to BA Sound Technology student Chris Beech, will eventually see three Sound Technology degree course students from the UK, mainland Europe and the rest of the world respectively under Sennheiser's patronage. Students' fees will be paid for and a contribution to academic and living expenses made. Candidates most likely to benefit from financial support as well as from an association with the company will be nominated by LPA's entrance board from the annual student intake.

**RE-PRO:** Producer Gerry Bron, founder of Bronze Records and co-owner of London's Roundhouse Studios, has been appointed chairman of Re-Pro, the association for recording producers, directors and engineers.

**RIDGE FARM STUDIOS:** A refit of Ridge Farm Studios control room is now complete. The room now features a 4000 channel Solid State Logic SSL 9000 J Series and Genlec 1039 monitoring.

**WHITFIELD STREET STUDIOS:** London's Whitfield Street Studios has replaced its Solid State Logic SL6000 console with an SL 9080 desk as part of a major refit of its Studio 3 control room. Harris, Grant Associates has also installed a new Baxi TS monitoring system and acoustically redesigned the room. Caroline Moss

# MASTERING THE FUTURE

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Ian Brown

Project: album  
Label: Polydor  
Producer: Ian Brown  
Engineer: Nick Terry  
Studio: Chiswick Reach Studios, Chiswick Reach, Lamb House, Church St, Chiswick, London W4 2PD, tel: 0181-995 2847/6504, fax: 0181-995 0441

While others merely talk about the wonder that was valve technology, Chiswick Reach Studios in west London has embraced it wholeheartedly. Claiming to be the only commercial all-valve facility in Europe, it boasts not only the same desk on which early UK reggae classics, such as Young Gifted And Black and You Can Get It If You Really Want, were recorded but also a number of the famed Black Box valve compressors developed by legendary producer Joe Meek. The artists who have booked time there in the past 18 months to work with veteran in-house engineer Nick Terry have ranged from Edwyn Collins and Nick Cave to The Manic Street Preachers and, most recently of all, former Stone Roses front-man Ian Brown who recorded his forthcoming album *Unfinished Monkey*

# in the STUDIO



Sawmills Studios: breathtaking Cornwall location

Business at the tail-end of last year and has since returned several times to work on B-sides and further mixes.

"I came in full of it, but after a day I thought I'd come to the wrong place," says Brown. "That desk is like flying a fighter plane. It's a musical instrument and it took a while to get used to it."

Brown's eight-track analogue demos were initially put through the desk and back onto multi-track to give a 'valve' sound. In some cases the demos were pumped through old amplifiers, into mics

and then the desk to 'fatten up' the tracks. Recording was onto a 3M M29 24-track machine with Ampex 456 tape, mastering onto Otari MTR 12 half-inch analogue. With JBL monitors and an unusually dead-sounding recording area, the studio might not be to everyone's taste, but acts ranging from bands The Montrose Avenue and Ultrasound to ambient techno and drum & bass duo Global Communications have found Chiswick Reach useful for adding warmth to otherwise digital recordings.



Arnold: getting into recording routine

## Arnold

Project: album  
Label: Creation  
Producer: John Cornfield  
Engineer: John Cornfield  
Studio: Sawmills Studios, Golant, Fowey, Cornwall PL23 1LP, tel: 01726 833358, fax: 01726 832015

Alan McGee said he wasn't going to sign more bands after Oasis, but he changed his mind when he saw Arnold. The three full-time members of the band spent four weeks at Sawmills Studios with resident producer John Cornfield, working on a dozen tracks, some of which were built from past failures while others were recorded from scratch.

"We spent a lot of time synchroning up old tracks with new stuff," says Cornfield. "But it was easier working from new. The most important thing was to capture them live as quickly as possible." Tracks were recorded through Sawmills' heavily extended and customised Trident 80 desk onto Ampex 456 24-track tape on the studio's Otari MTR 90 and onto Cornfield's 24-track Soundscape hard disk recording system. "It's easier to edit stuff in the digital domain but everything ended up on two inch," says Cornfield.

The studio, up a creek without a road, is accessed by a long walk down the rail-

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RICHARD DOWLING



Roni Size at Channel House Studios

way track or by boat. "We're townies and when we saw it it was quite breathtaking," says guitarist and co-writer Mark Saxby. "And it puts A&R people off coming down here, which is good."

The band enjoyed working with John Cornfield, although Saxby says the band took some time to get used to a routine and working regular hours. "It was a bit weird at first," says Cornfield. "But they found some sort of discipline. We got it done." The album is due for release in May.

## Roni Size

**Project:** pre-production for live show  
**Label:** Full Cycle/Talkin' Loud  
**Producer:** Roni Size  
**Engineer:** Roni Size and other band members with technical support from Andy Henderson  
**Studio:** Channel House Studios, Unit 2A, Barton Hill Estate, Bristol BS5



Chipping Norton Studios: residential environment for XTC

**9RD, Postal address:** Channel House Studios, Box 1141, Bristol BS9 2LS. Tel: 0117 955-9900, fax: 0117-955-8800.

As his live shows involve a large number of samples and backing tracks, Mercury Music Prize-winner Roni Size moved his band into Channel House Studios in Bristol prior to his recent UK tour. Size set up his own production suite in the converted warehouse last May, less than a year after the multimedia facility was opened by the composer and engineer team of Alex Collins and Andy Henderson. The 800 square feet of studio space enabled Size's collaborators to develop a set which successfully bridges the gap between real time playing and computer-delivered sounds. A large Chm PA system was hired and a Yamaha ProMix 01 console was replaced by an Audiomaster 16-channel desk.

"A lot of the tracks had to be adjusted to allow the musicians to lock into them live," says Henderson. "They were actu-

ally dropping their samples live rather than relying on a sequencer, so they spent a lot of time putting the set together from scratch. They used Roland S760 samplers with screen and mouse control so they could pull samples down for the next song during the gap."

Although Channel House's main control room features a Soundtracks Mega console, ATC and Tannoy monitoring and up to 32 tracks of ADAT, Akai DR16 and hard disk recording, initial sampling for the live set was done in Size's own studio, which he has recently upgraded from a Mackie to a Soundtracks console.

## XTC

**Project:** album  
**Label:** Cooking Vinyl  
**Producer:** Hayden Bendall and XTC  
**Engineer:** Hayden Bendall  
**Studios:** Chipping Norton Studios, 28-32 New Street, Chipping Norton,

Oxfordshire OX7 5LJ, tel: 01608

843036, fax: 01608 644771.

XTC's six-year sabbatical from recording has left the band with a substantial catalogue of songs and they were determined to hammer out 21 of them for the new album, their first for Cooking Vinyl. Hayden Bendall, the former Abbey Road engineer who twiddled the knobs for their first EP in 1977, has been recruited as co-producer. Barry Hammond, Chipping Norton's in-house engineer and desk jockey for XTC's last album, Nonsuch, has also returned to the fold, as has Prairie Prince, The Tubes drummer who thumped the tubs for Skylarking.

Pre-production took place at Bendall's home studio and early recording sessions were originally scheduled for Chris Difford's studio, but were changed at the last moment to Chipping Norton, which now sports a handsome Trident 90 console. Surprisingly neither band nor Bendall have worked at the Oxfordshire residential studio before and are immediately enthusiastic.

"I love it so much I'd like to live here," says Bendall. "Barry's great and it's a really wonderful environment to record in."

XTC's enigmatic singer and guitarist Andy Partridge is equally complimentary – although he restricts his comments to Chipping Norton's homemade apple crumble – while drummer Prairie Prince has been particularly impressed by the studio's live room.

The plan is to cut the backing tracks at Chipping Norton, using a Sony 3324 digital multi-track machine hired in for the XTC sessions alongside Bendall's own ProTools system with StudioVision software. Once they are completed the band and their producer will move to other studios to add strings, brass and vocals before final mixing takes place at Abbey Road. The album is expected to be ready for release in September.

Neville Farmer

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## CAMPAIGNS OF THE WEEK

## ARTIST OF THE WEEK



## SOFA SURFERS – TRANSIT

Record label: Klein/MCA. Media agency/executive: BLM/Amanda Cantwell. Marketing manager: Ollie Wear. Creative concept: Sofa Surfers

MCA, in conjunction with Austrian label Klein, is running a "pin-sharp, grass roots" marketing campaign to support the Sofa Surfers' debut album, *Transit*, out on Monday. The Sofa Surfers combine drum & bass with jazz influences and advertising will run in *Select*, *i-D* and the *NME*. There will be street posters and leaflets in the London area, where the band recently played Dingwalls, plus extensive retail support from independents. Further advertising will back the first single, due out in March.

## COMPILATION OF THE WEEK

## SPEED GARAGE ANTHEMS VOLUME 2

Record label: Global TV. Media agency/executive: MCS/Steve Chapman. Product manager: Matthew Stanford. Creative concept: Christian Tattersfield, Nick Raphael



The second volume of Global TV's Speed Garage compilation, out next Monday, is backed by extensive TV advertising including national campaigns on Channel Four, Sky and MTV. The album, which includes tracks by Danny J Lewis, Baby D & Capella and Double 99, will also be radio advertised on Capital, Kiss, Essex, Galaxy and Choice. There will be in-store support from selected multiples and independent retailers.

## ARTIST/TITLE/LABEL

## RELEASE DATE TV MUSIC PRESS

ARTIST/TITLE/LABEL	RELEASE DATE	TV	MUSIC	PRESS	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>Internal Velvet</i> (WEA)	February 2	●	●	●	There will be music press ads, retail support from Virgin and Our Price, club promotion and leaflets.
EDUATION <i>Hey Daze</i> (WEA)	February 2	●	●	●	This release will be promoted with advertising in <i>Folk Roots</i> , <i>Q</i> and <i>Moj</i> .
FARM DOGS <i>Immigrant Sons</i> (WEA)	February 9	●	●	●	There will be advertising in the specialist music press to support this release.
GUSTAV MAHLER <i>Love &amp; Grief</i> (Warner Classics)	February 2	●	●	●	Ads will run on <i>Cassie</i> and <i>Melody FM</i> and there will be ads in the national and classical press.
PEARL JAM <i>Yield</i> (Epic)	February 2	●	●	●	Advertising on MTV will be backed by ads on IRL, XFM and in the press plus extensive retail support.
DUSTY SPRINGFIELD <i>Songbook</i> (Mercury)	February 9	●	●	●	There will be national press advertising, with the emphasis on women's pages, to support this release.
SOFA SURFERS <i>Transit</i> (Klein/MCA)	February 9	●	●	●	Ads will run in the specialist music press.
STYLE COUNCIL <i>In Concert</i> (Polydor)	February 9	●	●	●	Advertising will run in <i>Vox</i> , <i>NME</i> , <i>The Times</i> and <i>Guardian</i> to support this release.
USHER <i>My Way</i> (Arista)	February 2	●	●	●	Satellite TV advertising will be combined with ads on Capital, BRMB, Invicta, Essex and Galaxy.
VARIOUS <i>Best Disco Album</i> (Virgin EMI TV)	February 9	●	●	●	TV and radio advertising will be backed by ads in music, women's and listings magazines.
VARIOUS <i>BRIT Awards 98</i> (Virgin EMI TV)	out now	●	●	●	A heavyweight TV campaign on Channel Four and ITV is combined with press, radio and retail support.
VARIOUS <i>The Distinctive Sound... (Distinctive)</i>	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 on Channel Four and ITV will be backed by ads on Kiss, Galaxy and dance stations.
VARIOUS <i>Love</i> (PolyGram TV)	February 2	●	●	●	TV ads will run nationally on Channel Four, regionally on ITV and on Sky Sport and UK Gold.
VARIOUS <i>Pure Rock Ballads</i> (PolyGram TV)	February 9	●	●	●	An all-media campaign includes Channel Four and ITV ads, BR posters and ads on Heart and Virgin.
VARIOUS <i>Simply The Best Love Songs 2</i> (Warner/esp)	February 9	●	●	●	National TV advertising will be backed by ads on IRL stations and in the <i>Radio Times</i> , <i>Best and More</i> .
VARIOUS <i>Soul Album II</i> (Virgin EMI TV)	out now	●	●	●	Ads will run on Channel Four and selected ITV regions and there will be an IRL ad campaign.
VARIOUS <i>Speed Garage Anthems Vol. 2</i> (Global TV)	February 9	●	●	●	National TV advertising on Sky, Channel Four and MTV is backed by specialist radio advertising.
VARIOUS <i>Ultimate Club Mix 98</i> (PolyGram TV)	out now	●	●	●	TV advertising is backed by radio ads on Galaxy, Kiss and the Pepsi Chart Show plus press ads.

Compiled by Sue Sillito: 0181-767 2255

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