



MARKETING:
CARLING is turning to the music industry to help boost its Premier brand
 Carling campaign 4



EARNING POWER:
 New survey names **SPICE GIRLS** as the UK's highest music earners in 1997
 Survey results 5



ARRIVE: Despite their low profile at home, UK group **MANE** are taking the US by storm in a sell-out tour
 Talent 8



MARKET SHARE DETAILS IN FULL

FOR EVERYONE IN THE BUSINESS OF MUSIC

28 APRIL 1998 £3.35

musicweek

Fifield exits with £12m farewell

by Robert Ashton

Jim Fifield is making way on the EMI group board for chief executive of EMI Recorded Music Ken Berry and Martin Bandler, chief executive of EMI Music Publishing.

Following weeks of intense speculation, the former president and chief executive officer of EMI Music is leaving the company after 10 years, taking with him a settlement package of nearly £12.5m.

However, neither Berry nor Bandler will inherit Fifield's role. Both men will report to Sir Colin Southgate, who remains in overall control as executive chairman.

An EMI group spokeswoman says the new management structure, which also sees group finance director Simon Duffy become joint deputy chairman, suits the nature of the new streamlined company following the recent sale of the HMV and Dillons retailing arm.

"There is no replacement for Jim Fifield. We are basically two divisions and Ken and Marty are both chiefs of these," she says.

She adds the absence of a group chief executive will not create a vacuum at the top of the music company.

"There is no power vacuum



Fifield (left) & Berry

whatever. We have two very able chief executives and they will remain so for the foreseeable future," she says, adding that neither Berry nor Bandler are being tested as a possible successor to Southgate.

However, some observers remain unconvinced. One senior broker says, "The situation is unresolved. They are putting a plaster over it until it is sold".

As two of the four executive directors on the 11-strong EMI group board, Berry and Bandler will be expected to meet once every two months to direct the group's strategy.

In a statement, Sir Colin said: "Martin and Ken are acknowledged as two of the most talented music executives in the industry. As we address the challenges of growth and improved performance, the benefit of their expertise at board level in the direction and strategy of

the company will be invaluable." As part of his leaving package, Fifield will be paid compensation of £6.27m for the early termination of his employment contract and will receive a pension contribution of £6.15m.

The EMI spokeswoman says the settlement pays three years of Fifield's salary and reflects the terms of his contract. "It has been negotiated and is not a lot compared to other settlements," she says.

Nonetheless EMI's shares, which have been trading weakly since the group's recent profit warning, eased from Thursday's 482.5p to 465.5p on Friday.

BBC Music executives went to PolyGram's London HQ last week to show off TOTP's new logo, which will appear on the programme from May 1. It will also be used by TOTP magazine and on other merchandising spin-offs, including a set of compilations BBC Music is releasing with PolyGram. Pictured (l-r) in front of the new logo are PolyGram chairman/ceo John Kennedy, BBC Music's acting brand manager for TOTP Leslie Golding, BBC Music director John Willan and PolyGram commercial marketing division MD Brian Berg. See story, page 3.



Famous in UK A&R challenge

Famous Music, the publishing division of Viacom's Paramount Pictures, is opening an A&R office in London in a move some observers predict will create a strong challenger to the UK's established players.

The office will be headed by Susan Collins, who joins from Virgin Records America, where as vice president of A&R she signed Sneaker Pimps and worked with acts including Blur. The British executive, who returns to the UK after eight years, reports to Ira Jaffe, president of Famous, the US's seventh biggest publisher.

"We have a very aggressive acquisition policy and a healthy budget - in excess of seven figures - to spend on new artists, writers and producers. The talent in the UK right now is very exciting and breaking internationally," says Collins.

Famous' catalogue of 150,000 titles will continue to be administered in the UK by BMG Music Publishing. BMG Music's managing director Paul Curran says, "To some extent we will compete to sign acts but BMG's machinery will administer whatever Susan brings to Famous."

Dance labels call for rethink as new chart rules hit mixes

Dance labels are seeking a moratorium on the recently introduced changes to the singles chart rules after realising the full impact of restricting the length of official Top 75 entries to 20 minutes.

The new chart rules, they say, will prevent them from picking up releases from abroad without editing them down for the UK market. It is feared this could lead to more imports flooding the market as customers seek alternative mixes.

Tony Berry, general manager of ZYX UK, says, "As other UK industries fall in line with the rest of Europe, the music business seems to be going in the opposite



Nevins: would be affected direction."

Berry adds that after the rules are implemented on July 6 many dance labels will have to either shorten remixed tracks, which have been available on promo copies, or cut the number of tracks to meet

the 20-minute limit, half the playing time previously allowed for 12-inch vinyl and CD singles. Berry adds his April 27 release Jason Nevins' Hold On Tight would have to be altered under the new rules.

Barry Evangelii, general manager at Logic, and Mousha Clarke, A&R manager at Multiply, are also concerned at the effect of the rules on the remix business. "This could kill it," says Clarke. "A lot of mixes won't be commissioned because there won't be the demand."

Dick Miller, general manager of Malarkey/Big Life, wants a meeting between the CSC and dance industry representatives to resolve the issue.

garbage Push it April 27 1998



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Ivors discuss opening doors to documentary film-makers

by Robert Ashton

The Ivor Novello Awards may be filmed for the first time in their history this year for a documentary about songwriting and Europe's largest composer body Basca.

Chairman Guy Fletcher reveals Basca has had meetings with a film company to record the event, but adds that the 43rd ceremony and future awards will not be screened on TV. "That's something we've always resisted, turning Basca into a TV show would change the whole atmosphere of the event," he says. "The idea is to film parts of the event for a documentary."

The move comes as EMI Music Publishing emerges as the dominant publishing company in the nominations for next month's event. EMI Music is the single publisher of eight nominated songs, including two contenders for best

Former Zomba general manager Andy Richmond is releasing the debut single by Tracy Shaw - half-dresser Maxine in Coronation Street - after linking with producers Mike Stock and Matt Altken in a new joint venture. Richmond has set up Recognition Records as the vehicle for Shaw's version of Ronnie Gordon's 1990 hit Happenin' All Over Again and other artists produced by Stock and Altken. "They are a world-class production team and there will be an ongoing relationship," says Richmond, who also runs the A&R CD and the marketing and distribution venture Recognition. Richmond believes Shaw's popularity on the soap could help build a massive fanbase, but says he wants to develop her singing career with an album later in the year. "This is a good opening record and she has a perfect profile," he says. "This will be a career-building project." The single is released on May 18 and will be distributed by BMG.

BBC to join PolyGram for TOTP-branded CDs

BBC Music has joined forces with PolyGram to release the first in a series of TOTP-branded CDs.

The link-up will see two double-CD compilations of around 40 current hits being issued annually as well as a new BBC drive to fully exploit the famous TV brand.

Although the TOTP name has been used previously for album releases, this is the first time the BBC and the programme-makers themselves have been fully involved in putting titles together.

The BBC has not been equipped to deal in this way before with the record industry. That's changed with the setting-up of BBC Music," says the BBC Worldwide division's director John Wilson.

TOP producer Chris Cowey is helping to choose the tracks for the CDs which will have a pop bias and be aimed mainly at a 12- to 18-year-old market. The first release, Top Of The Pops 1998 Vol. 1, will be issued on May 4 and include tracks by All Saints and Boyzone.

The album cover will carry the

THE IVORS NOMINATIONS

Best Contemporary Song - Smile by McCoy, McAlpine, Tilton (EMI Music); Karma Police by U2 (Geffen); Salvo, Greenwood, O'Brien (Warner Chappell Music); The Drugs Don't Work by Ashcroft (EMI Music).

Best Song: Mainly A Lyricist - Benefits of Ash by Trevor Singh (Momentum Music); Angels by Robbie Williams and Guy Chambers (EMI Music/ZMG Music); Paranoïa Andriod by Jolie, Greenwood, Salvo, Greenwood, O'Brien (Warner Chappell).

Best Original Song For A Film Or Broadcast - Step by Step by Annie Lennox (BMG Music); Picture Of You by Wilson, Wodkins, Keating and Kennedy (BMG Music/Sony Music/Islands); Surrender by Arnold, McAlmont, Black (BMG Music).

contemporary song - Smile by The Supernaturals and The Drugs Don't Work by The Verve. The publisher also has a stake in three other nominated songs.

BMG Music Publishing also scores highly with three nominated songs, including best original song

THE IVORS NOMINATIONS

Best Original Music For A Broadcast - Released by Gurning (EMI Music); Melissa by Harvey, Baker (Fireworks Music); Crime Traveller by Dudley (All-Ed Copyright).

Best Original Film Score - Tomorrow Never Dies by Arnold (BMG Music); William Shakespeare's Romeo & Juliet by Armano, De Vries, Hooper (EMI Music); Write by Wiseman (VCA Music).

Best Dance Music - Gummy written by Joseph, Harrison (Buick Music); Sundance by Gabriel, Land Coles, Spencer; Spence, Hesse (Warner Chappell); PolyGram Music; I'm Not Here by Kellert, Taylor-Firth (BMG Music/Chrysalis Music).

PRS Most Performed Work - I'll Be Missing

for a film or broadcast contends Step by Step by Annie Lennox and Surrender by David Arnold, David McAlmont and Don Black, and has a stake in another four.

Warner Chappell Music is nominated in the best contemporary song category, for the best song

by Song (EMI Music); Say What, You Walk by Sobott, McThone (EMI Music); Black Eye Day by Sorlett, McThone, Campbell, Ford - Rodgers (EMI Music/PolyGram Music); Anouk (MCA).

International Hit Of The Year - Carole in the Wind 1997 by John, Taupin (Dick James Music); It's Missing You (Every Breath You Take) by Sting (EMI Music); Sore Up Your Love by Stewart, Brown, Brown, Adams, Halliday, Burton, Chisholm (Windward Pacific Music/PolyGram Music).

Best Selling UK Single - Carole in the Wind 1997 by John, Taupin (Dick James Music); Missing You (Every Breath You Take) by Sting (EMI Music); Sore Up Your Love by Stewart, Brown, Brown, Adams, Halliday, Burton, Chisholm (Windward Pacific Music/PolyGram Music).

musically and lyrically, and with PolyGram Music and EMI Music, is also nominated in the best dance music category for Sunchyme.

Paul Gambaccini will present the awards, which take place at London's Grosvenor House Hotel on May 28.

Web firms close sites after BPI piracy action

The BPI has taken its first action against web sites posting pirate recordings since the start of its internet watch system in December.

Four UK web sites offering illegal recordings have been closed down in the past few weeks following co-operation between the BPI, consultants Net Searchers International and Internet service providers (ISPs).

BPI operations executive Jolyon Benn praised ISPs Virgin Net, BT, Demon and FortunesCity for quickly removing the recordings. "ISPs have a liability in law but obviously the industry would rather work with them than treat them as defendants," he says.



The Artist prepares second US release

The Artist Formerly Known As Prince is to release a new album next month, just three months after his Crystal Ball four-CD set.

New Power Soul is due out on May 16 in the US and will be preceded by the single The One, which went to radio in the US last week. It is being released on The Artist's NPG Records.

The album is being distributed independently to retail in the US. It is not yet clear if or how it will become available in the UK.

The Artist had originally intended to distribute his new material via his web site (www.love4oneanother.com) but the fact that both albums are going through retail suggests the exercise has not been entirely successful.



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FIFIELD'S EMI LEGACY

With a £12m golden handshake on its way to his bank account, probably the last thing that Jim Fifield needs is sympathy. But it has to be said that some of the criticism of him and his pay-packet is complete and utter nonsense.

The sums that EMI have paid to him may have been fantastic, but no-one can deny that he has done a fantastic job for EMI.

His success in more than doubling the company's return on sales makes him one of the most effective executives the music industry has ever seen.



If Fifield was the big corporate story at EMI this week, the music story was undoubtedly the Noel Coward tribute, put together by Nell Tennant and Tris Penna. The live show was undoubtedly one of the TV highlights of a rainy Easter weekend. Time and again it demonstrated the strength of Coward's material, and its ability to cope with new interpretations. The performances of Shola Ama and the Divine Comedy, in particular, showed two of the great talents of contemporary British music in perfect harmony with one of our greatest popular songwriters.

And finally: our respective circulations mean most of us will be unfamiliar with it, but we should not allow it to pass by unnoticed that Jonathan King's *Tip Sheet* is five years old this week.

JK may have dedicated himself as much to slagging the industry (and us) as he has to championing records. But we can't deny that on the whole he is A Good Thing. By refocusing the industry's attention on the favour, *Tip Sheet* has done the entire UK business a favour. Well done, Jonathan, and happy birthday! *Steve Redmond*

WEBBO

HOW I'D CHANGE THE CHART RULES

What a load of bollocks the new chart rules are.

Firstly, I wholeheartedly agree with Tom Parker in last week's Letters page.

If you want to fill up a CD with remixes of one song then the 40-minute rule should stay. I was at the original meeting when that rule was proposed (by Rob Dickinson if my memory serves me) – I didn't agree with it at the time but it has worked well and I don't see any reason to change it. As to the change in qualifying price for CD singles, this is absolutely meaningless without a selling-price criterion as well. It will not change selling prices in stores one iota. After all, if you are getting 5,000 CDs free, the dealer price is irrelevant. The only people it will affect are those paying full price for their product and there can be precious few of those.

That rule change is there for one reason only – to cut the royalties paid to artists on freebie singles and thus reduce record company costs. It's typical. The CSC doesn't seem able to deal with the selling-price problem so they make a fatuous rule change that will make no difference to the market.

As regards the number of formats, it is still necessary to have three as long as cassette and vinyl mean something. What should have happened (because it worked when I fought to introduce cassette singles) is to specify that if a release has two CD formats then one must be a two-track CD. This could then have a minimum dealer price of £1.79 leaving the extended format at the same price level.

In terms of filler tracks, this would achieve the result that both artists and managers want. In terms of pricing it will not have much effect in the short term but at least it will open the way to welcome differential pricing in the future. Third CD formats should be banned, which would give companies the option of a cassette or vinyl release. Simple really.

Jon Webster's column is a personal view

CD plant closes as court costs denied

PC Wise, the Merthyr Tydfil-based CD manufacturer found guilty of producing £6m worth of bootlegs, has gone into administration.

The move comes as Swansea Crown Court refused to award PC Wise managing director Alun Watkins costs in the case.

In February, Merthyr Crown Court cleared Watkins of knowingly manufacturing over 400,000

pirate discs by bands such as Pulp and the Manic Street Preachers.

PC Wise was fined £54,000 for the bootleg offences and ordered to pay £88,523 in prosecution costs. The court was told that Watkins sold 75% of his stake in the £6.2m turnover company to pay off debts of £300,000.

Gwendan Gullyfio, insolvency practitioner and joint admin-

istrator at Geoffrey Martin & Co, says the company went into administration after an application by a creditor to wind it up. "I think we will be able to sell the business and assets, rather than the company, by May," Gullyfio says. David Martin, head of operations at the BPI's anti-piracy unit, says he is pleased by the level of fines and non-award of costs.

Carling campaign targets music fans

By Tracey Snell
Carling Premier is looking to build links with the music industry through a series of promotional campaigns.

In the next few weeks Carling Premier will begin offering a free CD with four-can packs of the lager, costing £4.49. There will be two CDs to collect, each featuring four audio tracks by artists such as Suede and the Levellers and an enhanced section containing videos, interactive elements and an automatic link to the dotmusic web site.

David Bradley-Bird, senior account executive at KLP, marketing consultants to Bass Brewers, says, "As far as we're aware it is the first enhanced CD for a beer brand."

"Carling Premier has a young and upmarket profile, associating it with music provides a perfect fit with the target audience."

Carling is also teaming up with dotmusic to create a "live" league table of top albums on the internet.



Carling: sleeve artwork

From May 1, dotmusic will feature a new content area, provisionally called Premier's Most Wanted, where visitors will be invited to vote for their favourite album. Although such league tables have been compiled before, the dotmusic list will be updated as votes are registered, giving a constantly evolving countdown.

Chris Slice, dotmusic's commercial manager, says the promotion, which will run for six months, is dotmusic's biggest to date. "This

ENHANCED CDS

Two to collect – Carling Premier's enhanced CDs
CD 1: Republica – Ready to Go
Suede – Beautiful Ones
Levellers – What a Beautiful Day
Hurricane #1 – Chain Reaction
CD 2: Hifi + Herb – Feelin' Good
The Blue Boy – Remember Me
Double 99 – Ripgroove
Way Out West – The Gift

provides a new marketing vehicle for Carling to reach music fans and adds further interactive content for visitors to dotmusic," he adds.

Visitors to Premier's Most Wanted will be offered discounts on selected albums bought via dotmusic's retail partner hmv, will be able to submit album reviews for possible publication and enter competitions to win a case of Carling Premier. The site will also include editorial on some of the albums voted for.



Smashing Pumpkins: heading the rock bill at MTV UK's Five Night Stand

Summer shows take MTV UK out of studio

MTV UK is making its largest commitment to promoting and broadcasting outside concerts since the service was launched nine months ago with a series of televised gigs this summer.

Five Night Stand at west London's Shepherd's Bush Empire will feature some of the biggest acts in pop, R&B and indie, with a rock night featuring headliners Smashing Pumpkins kicking off the series of concerts on May 23. This concert will be broadcast live to 60m homes across Europe.

A pop night featuring Five, Ultra and Miff Weller follows on May 24 with Damage contributing to the

R&B evening on May 26. Placebo and Idlewild are lined up for the alternative rock night on May 27 and Ash will top the bill on the May 28 indie night.

These four nights will be recorded for transmission the following week.

MTV UK head of marketing Giles Thomas says Five Night Stand is part of the channel's move to increase its live music content and take the channel out of the studio.

"It's the first time we've attempted anything on this scale," Thomas says.

Tickets for the five concerts start at £10.

Eagle takes flight with Steve Miller catalogue deal

Eagle Records has secured its first major catalogue by winning exclusive licensing rights outside North America and Japan to 10 Steve Miller albums.

The deal follows six months of negotiations with representatives of Miller, who owns the repertoire, and covers the act's albums from 1976 onwards, including Fly Like An Eagle, Abracadabra and the track The Joker.

Eagle, which celebrated its first birthday a fortnight ago, plans to relaunch nine of the albums around June in mid-price with extensive sleeve notes and extra tracks, while a newly compiled, digitally remastered Very Best Of Steve Miller will follow in the autumn, backed by a £250,000 campaign including TV advertising.

In addition, this month Eagle will record Miller live at San Francisco's Fillmore Auditorium for a double CD. Eagle will also own TV and video rights to the concert.

Eagle Records managing director John Knowles anticipates securing further similar deals: "It's fantastic because we've got product that is exclusive to us and it enables us to get into the TV-advertised market," he says.

Spice Girls top survey of music's highest earners

by Paul Williams

Spice Girls have been named as the UK's highest music earners for 1997 after achieving the biggest-selling British album of the decade. Media Research Publishing's newly-issued *Rock Accounts 1998* estimates the group generated £4.3m in the period to overtake veteran acts such as Elton John and The Rolling Stones and top the latest *Fantasy Earnings League*.

Though virtually no financial figures have been revealed for the quintet, the survey's author, Cliff Dane, has based his estimates on earnings generated from worldwide album sales of around 22m units last year and an unprecedented range of product endorsement deals. "They sold 18m copies of their Spice album and there aren't many old bands able to sell one or two million copies of their current album," he says.

Among their many achievements has been the phenomenal sales of



Spice Girls: earning power

their debut album which, in another study in the 316-page survey, tops a list of the best-selling British albums of the Nineties. On a worldwide basis it is placed joint fifth, selling 12m fewer copies than the chart-topping *OST*.

With the list dominated as usual by older acts, including The Rolling

FANTASY EARNINGS LEAGUE

Estimates of earnings of UK artists for 1997

| | | |
|----|----------------------------|---------|
| 1 | Spice Girls | £4.3m |
| 2 | The Rolling Stones | £3.1m |
| 3 | The Beatles/Paul McCartney | £2.6m |
| 4 | Elton John | £2.5m |
| 5 | Oasis | £2.4m |
| 6 | Sling | £2.3.5m |
| 7 | Queen | £1.9m |
| 8 | David Bowie | £1.3m |
| 9 | Pink Floyd | £1.2.5m |
| 10 | The Prodigy | £1.1m |

Source: *Rock Accounts 1998*

Stones moving from joint fifth to second and previous survey's leaders The Beatles/Paul McCartney dropping to three, Dane says it is very unusual for a new act to make such a big initial mark. "Oasis and the Spice Girls have been the only major new successful international acts in the Nineties from the UK," he says.

"Obviously the major old bands have got a bit of an advantage with having catalogues."

That advantage is clearly illustrated by Pink Floyd and, more specifically, its former member Roger Waters who left the band in 1983 but figured in an estimated £12.5m earnings for the band last year and disclosed earnings of £4.1m of his own for the year to June 30, 1996.

However despite the veteran dominance, lower down there are a number of new arrivals to the list, including The Prodigy, 10th with an estimated £1.1m. One place below them is Jamiroquai, whose big US breakthrough with *Travelling Without Moving* helped take estimated earnings for the year to £9m. Other new acts appearing are Blur (£2.5m) and Radiohead with an estimated £5m.

● *Rock Accounts 1998* is available, priced £425, from Media Research Publishing on 01934 644309.

VIRGIN IN FRESH BID FOR YOP?
Richard Branson's Virgin group has played down reports it is close to making a fresh bid for the 75% stake in Virgin UK. Price owned by WH Smith. Virgin is said to be in the final stages of appointing either Goldman Sachs or Bankers Trust to advise on options for raising finance. A spokesman for the group says no developments are imminent.

BORDERS EXPANDING
US retail chain Borders has announced plans to open a further two UK stores, taking its total to five in the coming year. A new store is scheduled to open in Brighton this September, while another Borders is due to open in London's Coventry Cross Road next year. Other stores are planned for London's Oxford Street, Glasgow and Leeds.

HMV MEDIA SEEKS INVESTMENT
Improved loan conditions are to be offered to banks in a bid to attract investors to HMV Media Group. The move is being made because the group's underwriters Merrill Lynch and SBC Warburg have so far been unable to sub-underwrite their loans to the group. HMV Media's spokesman says the changes will not affect the operation of the group.

READER TO TOUR BOOKSHOPS
Blanco Y Negro signing Eddi Reader is undertaking a five-date tour of Dillon's bookshops to promote her new album *Angels & Electricity*, released on May 4. The tour starts a day later at the Glasgow branch and concludes on May 14 at Dillon's in Trafalgar Square.

SRH ACQUIRES WEST SOUND AM
Scottish Radio Holdings has been given the go-ahead by the Radio Authority to purchase the 80% stake in Byrased West Sound AM. It does not own. The RA looked into the proposed acquisition on public interest grounds because the station's transmission area overlaps with that of Clyde 2 AM, already owned by Scottish Radio Holdings.

US ONLINE RETAILER TARGETS UK
CDnow, one of the largest US-based online music retailers, is gaining a presence in the UK. From May 1, CDnow will begin offering its catalogue of over 250,000 music-related products directly through the Lycos search engine service.

WRONG PART
Kanon Pokojanen Auro by Part was mistakenly included in last week's Jazz & Blues chart. The ECM release should have appeared as number 10 in the Classical Specialist chart.

PULP HIT FOUR-TIMES PLATINUM
Pulp's Different Class was certified four times platinum by the BPI last week, while their current album, This Is Hardcore, reached gold status. Completion The Most Relaxing Classical Album... Ever won a Grammy award, and Catatonic's International Velvet, Miles Davis' Kind Of Blue and Savage Garden's self-titled album won gold awards.

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Polyor is preparing for the first of two major promotional campaigns for Boyzone this year with the launch of the band's third album, *Where We Belong*, on May 25. Preceded by the single *All That I Need* which comes out today (Monday), the album is the act's first to be A&R'd by Polyor in the UK and further marks a subtle shift to a more mature sound. Senior product manager Greg Sambrook says, "We've been heading towards a more crossover sound over the last couple of years and particularly with the last single." Sambrook, who says a greatest hits album is expected to follow in the autumn, is confident the new set will emulate the previous two albums by entering the charts at one. "We're encouraged by the success of the last single which sold 600,000, and it's their second biggest hit to date," he says.



Post-war favourite Squires dies at 83

Singer Dorothy Squires, whose career reached its peak in post-war Britain, has died following a long battle against cancer.

The 83-year-old passed away at Llywypia Hospital in Mid Glamorgan last Tuesday (14), after an eventful life which saw her become one of the UK's most successful performers and become bankrupt twice. Tasting her first success with composer and bandleader Billy Reid who became her husband prior to Roger Moore, she scored five UK hits over a 17-year period.

Her latter years were characterised by a series of attempted comebacks, including a sell-out concert at the London Palladium in 1970.

Divas Live gives VH-1 its biggest audience so far

VH-1 is claiming a 29% year-on-year ratings boost as the new-look channel stages its highest profile live event to date.

MTV's sister station was expecting its biggest audience for last Saturday's (18) screening of the female superstar concert *Divas Live*, which took place at New York's Beacon Theatre last weekend.

Divas Live lined up female superstars Mariah Carey, Celine Dion, Gloria Estefan, Shania Twain, Aretha Franklin and Carole King. In the US, it was watched by a cumulative 8m viewers. VH-1 US's biggest ever audience.

Programming and production vp Tim Robinson is confident this pattern will be repeated here, with total viewing exceeding the 500,000 mark usually achieved for the channel's special events.

C4's first Jo Whalley show welcomed for its mould-breaking combination

Pluggers say Channel Four's newly-launched Jo Whalley show has broken the mould of TV music programmes by successfully combining live performances, video clips and studio guests.

The show, which started a 10-week run at 11pm last Wednesday (15), has been described as both brave and original by promoters who feel it has brought together the best elements of existing formats into one programme. "It was very credible," says Universal Music's director of promotions Damian Christian. "Jo handled the interview situation very well considering it was quite difficult at times. With the concept of videos, live music and musical guests as well it's like three shows in one."



Whalley: "three shows in one"

Bernard Butler, Goldie and Shirley Manson - whom he says all had strong opinions and were willing to express them. "It was the NME on television," he says. "You pick up a few of the latest videos and opinions and how they relate to the artist and get to see live performances. I really hope it's well suc-

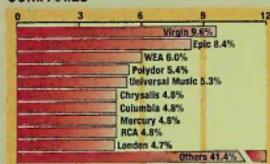
ported," he says.

Funnell also welcomes the open music policy which on the first show embraced acts ranging from Asian Dub Foundation to Cleopatra and Massive Attack. "I hope there will be room for artists who perhaps don't fit on *TFI Friday*. We've got a lot of black American artists and this offers them more of an opportunity to perform," he says.

Anglo Plugging's head of TV Mike Moony says that it's heartening to have another innovative music show on television.

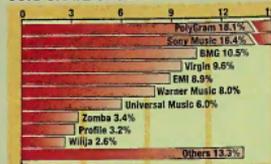
Matthew Austin, co-owner of The Partnership, says the first show had great performances, interesting and diverse chat and Jo Whalley came across as natural. "The strength of the show will depend on the three guests, but the industry is not short on people with opinions," he adds.

COMPANIES

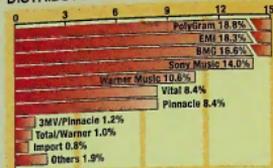


SINGLES: QUARTERLY SNAPSHOT

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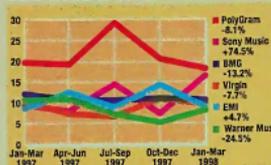


SINGLES: 12-MONTH TREND

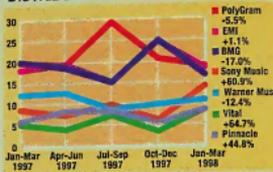
COMPANIES



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DISTRIBUTORS



TOP SINGLES

- 1 MY HEART WILL GO ON Celine Dion (Epic)
- 2 DOCTOR JONES Aqua (Universal)
- 3 IT'S LIKE THAT Run DMC vs Jason Nevins (Sm:je Communications)
- 4 NEVER EVER All Saints (London)
- 5 BIRTHFUL OF ASHA Cornershop (Wijaya)
- 6 ANGELS Robbie Williams (Chrysalis)
- 7 FROZEN Madonna (Maverick)
- 8 TOGETHER AGAIN Janet Jackson (Virgin)
- 9 HIGH Lighthouse Family (Wild Card)
- 10 YOU MAKE ME WANNA... Usher (LaFace)

TOP ARTISTS

- 1 CELINE DION
- 2 AQUA
- 3 RUN DMC VS JASON NEVINS
- 4 ALL SAINTS
- 5 ROBBIE WILLIAMS
- 6 CORNERSHOP
- 7 JANET JACKSON
- 8 MADONNA
- 9 SPICE GIRLS
- 10 LIGHTHOUSE FAMILY

TOP PRODUCERS

- 1 AFANASIEFF/HORNER
- 2 JIM DELGADO/RASTED/NORREEN
- 3 SAMMONS/SMITH
- 4 MCEVEY/FIENNES
- 5 SINGH
- 6 CHAMBERS/POWER
- 7 MADONNA/ORBIT/LEONARD
- 8 JAM/LEWIS
- 9 PEDED
- 10 DUPRI

DATA SOURCE

Compiled by ERA from Millward Brown figures. Survey based on a weekly sample of singles sales and full-price and multiple album sales through 4,000 UK outlets from January to March, 1998 inclusive. Minimum prices for LP and cassette albums £2.70; £4.25 for CDs

Titanic fever fails to

Despite recording a two-year low for album sales and facing Titanic competition in the singles market

SINGLES

Not even Celine Dion's love song from the highest-grossing movie of all time could hamper the seemingly unshakable Virgin in the first quarter of the year. Titanic's My Heart Will Go On claimed a staggering 76.1% lead over its nearest rival to grab the crown for the biggest-selling single during 1998's opening quarter, yet Virgin's strength across several releases kept Dion's label, Epic, at bay.

Despite winning a 8.4% market share and the runner-up spot, the Sony company, with its best showing since the second quarter of 1996, failed to place another single inside the top 40, while Virgin appeared five times.

However, two other Epic releases, The Story Of Love by OTT (45th) and Wes's Alone (47th), finished just outside the 40, helping triple the company's showing from the previous quarter and improving its year-on-year performance by 82.6%.

Virgin's biggest seller was a single released back on December 1 last year, the eighth-ranked Together Again by Janet Jackson. It was one of a raft of singles that managed to defy the otherwise fast-moving market to achieve a lengthy chart run. Elsewhere, however, the company did not have it all its own way as its share dropped 11.1% on the previous month to 9.6% and its biggest-selling act was beaten to the winning post for the first time.

The Spice Girls' seventh single, Stop, ended their record-breaking run of six opening number ones, although it still achieved opening week sales of 115,000. For the quarter, Stop was ranked 17th, while other Virgin successes included Bamboo's Bamboogie (14th) and Camilla's Let Me Show You (32nd).

It used to be a rare occurrence for an act to launch its career with two or more number one singles. However, over the past three years Robson & Jerome and the Spice Girls have managed the feat and, in February, Aqua followed suit when



Celine Dion: 76% lead over nearest rival

their Doctor Jones single debuted at number one.

The record went on to sell nearly 552,000 copies in the quarter and finish at number two. Unfortunately for Universal, apart from Doctor Jones and Aqua's Barbie Girl, the company failed to place another hit in the quarter's top 40. As a result, it fell from third to fifth place with 5.3%.

Madonna helped WEA leap into the top 10 in third place with a 6.0% share on the back of her single, Frozen, while the company's long-term hopes, Catatonia, delivered with Mulder And Scully (15th).

PolyGram, leaping from ninth to fourth, pulled off seven straight weeks in the top 10 with Lighthouse Family's High (ninth), but its second biggest hit of the quarter was, ironically, the last release for its Hi-Life dance imprint, Wildchild's Renegade Master '98 (16th). The ever reliable Boyzone managed 35th place with Baby Can I Hold You Tonight/Shooting Star, and Ian Brown's My Star took 35th position.

Unlike the previous quarter, and most successful companies had to settle for a smaller slice of the cake this time, RCA's share tumbled by 37.7% but its ranking only dropped from fourth to joint sixth - with Chrysalis, Columbia and Mercury.

Again Natalie Imbruglia was its most successful act, with Big Mistake at 24 and Torn at 26.

Mercury continued to falter as sales for Candle In The Wind 1997 (53rd) fell to 48,000. However, the company did better with You're Still The One by Shania Twain (31st) and Say What You Want/Incase by Texas featuring the Wu-Tang Clan (37th).

Chrysalis finally scored with Robbie Williams, who went platinum with Angels, helping the company to a 71.4% year-on-year rise, although its showing was down on the previous quarter. Also showing a big year-on-year rise was Columbia, whose success with the likes of Savage Garden's Truly Madly Deeply (11th) and Will Smith's Gettin' Jiggy Wit It (12th) almost doubled its fourth quarter 1997 share.

Though the major appeared in the top 10 company league with Epic and Columbia, it was on the corporate rankings that Sony's profitable three months really made their mark. Its 16.4% share was a 124.7% rise on the previous quarter to put it second behind PolyGram, whose 18.8% share was its worst showing since the third quarter of 1996. BMG also experienced a decline, but held third place with 10.5%. Virgin, EMI and Universal all fell back too, but Warner matched its soon-to-be distribution partner Sony by raising its share.

In distribution terms, the leading three all showed declines, although PolyGram retained its hold on the top spot. Sony more than doubled its share to 14% to move from fifth to fourth place, but that was still less impressive than Vital, whose 16.2% quarter-on-quarter increase to sixth place was mainly due to Cornershop's Birthful Of Asha (15th), Oasis's All Around The World (15th) and Space featuring Cerys' The Balad Of Tom Jones (20th).

Like 1997, 1998's opening three months were characterised by a quick turnaround of number ones, resulting in a more even spread of the spoils. But, despite that, the familiar Virgin banner remained at the top.

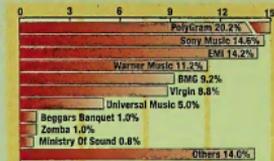
Paul Williams

COMPANIES

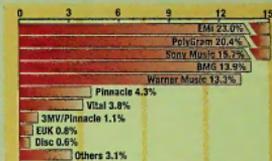


ALBUMS: QUARTERLY SNAPSHOT

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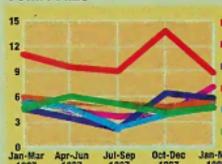


DISTRIBUTORS

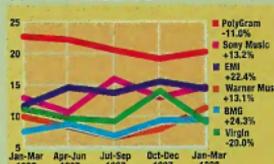


ALBUMS: 12-MONTH TREND

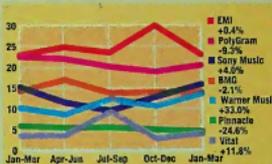
COMPANIES



CORPORATE GROUPS



DISTRIBUTORS



o sign strong Virgin

market, Virgin continued to dominate and retained the top spot for the 12th consecutive quarter

ALBUMS

Virgin put in its worst albums performance in two years in the first three months of 1998, but that was still good enough for it to remain market leader for a remarkable 12th consecutive quarter.

However, with its share now down to 8.8% and its lead cut to less than a quarter of the last period's level, the company's crown is at its most vulnerable since those far-off, pre-Spice Girls days when the likes of Everything But The Girl and Mike & The Mechanics added weight to its compilations supremacy.

As in last year's fourth quarter, the company scored the biggest-selling album of the period with The Verve's Urban Hymns, while four of its next five ranked albums were also released prior to the end of 1997: Spice Girls' Spiceworld (ninth), Janet Jackson's The Velvet Rose (20th), George Michael's Older (58th) and Spice Girls' Spice (65th). Its top new act was France's Air, who scored the quarter's 41st biggest album with Moon Safari.

Runnerup last quarter with 6.3% was Epic, which again challenged strongly as Celine Dion's Let's Talk About Love finished fourth and a Brits-boosted Maverick A Strike From Finley Quaye took 10th spot. However, the Sony company had to settle for a reduced 5.7% share and third spot as WEA leapt six places to second.

WEA, which had experienced a quiet time for large parts of 1997, made up lost ground quickly in the new year, increasing its representation quarter-on-quarter by 86.6% to 7.1% and year-on-year by 20.3%. Madonna's Maverick-issued Ray Of Light gave her and WEA another number one and the seventh biggest album of the period, while Eric Clapton's Pilgrim, his first studio album of original material for nine years, helped boost WEA's fortunes taking 35th spot, eight places below Enya's 20th The Sky With Stars - The Best Of. The performer was the company's best of the quarter since Alanis Morissette's



The Verve: still the biggest-selling album

Jagged Little Pill made its big UK breakthrough two years ago.

Though leading the charge for its parent company, Epic was by no means the only part of Sony's operation to enjoy early success in 1998. One place below it in fourth was Columbia whose 5.3% share included Will Smith's Big Willie Style (17th) and Savage Garden's self-titled album (55th). Lighthouse Family's Postcards From Heaven - seventh last quarter, sixth this time - helped lift Polydor from ninth to fifth place, while Ian Brown's Unfinished Monkey Business was ranked 24th and the revived Gro - Greatest Hits by Abba 51st.

Chrysalis grabbed the headlines with the amazing turnaround of Robbie Williams' Life Thru A Lens album to give it third place on the chart, while Parlophone turned to its biggest 1997 successes as well as other back catalogue to grab sixth position for the quarter. Its most notable success was Radiohead's OK Computer (14th), but the band's other two albums, The Bends (37th) and Pablo Honey (52nd), also performed well. Lower down, there was even room for Parlophone's two biggest-selling albums of all time, The Beatles' Sgt Pepper (11th) and Queen's Greatest Hits (10th).

PolyGram TV, finishing seventh,

predictably made its biggest splash on the compilations market, but it is also continuing to reap the benefits of tie-ups with other PolyGram companies, most notably with Motown and the Lionel Richie collection Truly - The Love Songs (11th). One place behind it was another PolyGram company, Mercury, which again relied on its biggest album of last year, Texas' White On Blonde, for the main contribution to its 3.8% share, while its Fontana release The Best Of by James Mangold 42nd place after just one week's sales.

It took a while to achieve, but Universal's success at turning massive Aqua singles sales into album receipts finally paid off with Aquarium Finishing 13th for the quarter and Universal holding onto ninth position with 3.1%. Meanwhile, new into the top 10 at 10 was the compilations-led Global TV, whose 87.5% year-on-year rise was partly due to its success on the artist album chart with Nina Simone's Blue For You - The Very Best Of.

Among corporate groups, PolyGram's reduced 20.2% share was enough for it to remain market leader, but its nearest challenger switched from EMI to Sony, whose rise to the runner-up spot was assisted by Sony Classical's literally Titanic performance, scoring the number two album of the quarter with James Horner's soundtrack. Also gaining ground was Warner Music, which rose 43.6% in the last quarter to take fourth spot with 11.2%.

Unsurprisingly, EMI was unable to match its staggering distribution performance during the last quarter when it grabbed a 30% share, but still held onto its lead. PolyGram closed the gap in second place to under 3.0%, while Sony moved from fourth to third with 15.7%.

Overall, the lack of key new releases has been highlighted by the fact that eight of the period's top 10 artist albums date from 1997, but, as demonstrated by both Warner with Madonna and Sony with Titanic, the quieter the time, the greater the opportunity to make a big splash. **Paul Williams**

TOP ARTIST ALBUMS

- 1 URBAN HYMNS The Verve (Hut)
- 2 TITANIC (OST) James Horner (Sony Classical)
- 3 LIFE THRU A LENS Robbie Williams (Chrysalis)
- 4 LET'S TALK ABOUT LOVE Celine Dion (Epic)
- 5 ALL SAINTS All Saints (London)
- 6 POSTCARDS FROM HEAVEN Lighthouse Family (Wild Card)
- 7 RAY OF LIGHT Madonna (Maverick)
- 8 WHITE ON BLONDE Texas (Mercury)
- 9 SPICEWORLD Spice Girls (Virgin)
- 10 MAVERICK A STRIKE Finley Quaye (Epic)

TOP ARTISTS

- 1 THE VERVE
- 2 CELINE DION
- 3 JAMES HORNER
- 4 ROBBIE WILLIAMS
- 5 ALL SAINTS
- 6 LIGHTHOUSE FAMILY
- 7 MADONNA
- 8 RADIOHEAD
- 9 SPICE GIRLS
- 10 TEXAS

TOP PRODUCERS

- 1 YOUTH/ THE VERVE/ POTTER
- 2 HORNER/FRANGLIN
- 3 CHAMBERS/POWER
- 4 JAMES HONNER/ WAKE/ AFANISIEFF/ HORNER/HART
- 5 MCEVE/FIENNES/GORDON/VARIOUS
- 6 PEDEN
- 7 MADONNA/ORBIT/DE VRIES/LEONARD
- 8 TEXAS/HODGES/STEWART/RAE & GEORGINA/BOILERHOUSE BOYS
- 9 STANNARD/ROWE/ABSOLUTY
- 10 QUAYE/BACON/QUARBY

TOP COMPILATIONS

- 1 THE FULL MONTY (OST) (RCA Victor)
- 2 NOW THAT'S WHAT I CALL MUSIC! 38 (EMI/Virgin/PolyGram)
- 3 DIANA PRINCESS OF WALES - TRIBUTE (Diana Memorial Fund)
- 4 ULTIMATE CLUB MIX (PolyGram TV)
- 5 IN THE MIX 98 (Virgin/EMI)
- 6 FUNKY DIVAS (Global/Television)
- 7 THE ANNUAL III - PEET COLE & BOY GEORGE (Ministry Of Sound)
- 8 FANTASTIC '80S (Columbia)
- 9 THE EIGHTIES MIX (Global TV/PolyGram TV)
- 10 THE SOUL ALBUM II (Virgin/EMI)

ONES TO WATCH

WIDE RECEIVER

Perhaps better known for delivering remixes for the likes of Arkana, Ballroom, 18 Wheeler and Substinct, Wide Receiver's big beats are a freshly attracting big-label A&R interest.

This week they unleash their third single, Breakbeat Sushi, on vinyl only on their own Wood Records. Steve Biondi and Ian Gots found up last year's Gained EP and Twilight Zone, with another

dose of hip hop and electro funk. Following an Italian DJing job, the band stirred much A&R curiosity with some recent London gigs. Wide Receiver should be out and about again in early May.

BRIAN INDEPENDENT MASCARE

Despite having a magnificent name, this American six piece have until now escaped much notice on these shores, but last week's debut British shows and a new album due in May are likely to remedy the situation.

In just three years they have knocked out five albums, the last three tracing their journey from the Beatles and Dylan into Byrds-style jangly folk rock territory.

Having chopped and changed personnel regularly, the band, who settled as a solid six piece about a year ago, made their maiden voyage to Britain to pick up a licensing deal and to play two London shows.

During seven years touring the US, the band has developed a strong live reputation playing support to the likes of Spiritualized, Oasis and Echo And The Bunnymen.

The Mascare's last five albums are available on import only through Bomp and TVT records, and new albums Strang Out In Heaven will be out on TVT Records in May.

MUSIC WEEK PLAYLIST

Tori Amos - From The Choirgirl Hotel (East West) Repeat listens make this dizzying album of stunning songs ever more worthwhile (album, May 4)

Nick - Fear Of Flying (Deluxe Edition) (MCA) A shameless mix of R&B, soul and Pink Floyd (limited single, May 5)

Money Mark - Push The Button (Mo Wax) Funky, bluesy, psychedelic, strange but wonderful (album, May 5)

Brian Van 3000 - Drinking In LA (Capitol) Laid back, funky track combining rich vocals of soul diva Marianne and the Beck-like lazy drawl of Jamie Di Salvo (single, May 18)

Tania Tikaram - I Don't Want To Lose To Love (ADM remix) (Original) Sultry vocal with strings and an understated groove by Asian Dub Foundation (single, May 18)

Koop - Glomd (Universal/Colombo D'Or) Haunting ethereal mix of ambient jazz and classical elements (single, May 18)

Super Furry Animals - Ice Hockey Hair-EP (Creation) Irreverent guitar pop with lots of interesting elements (EP, May 25)

Asian Dub Foundation - Buzzin' (FRFR) Oldschool indie meets new-school breakbeat with a regga rap (single, April 20)

Covershop - Sleep On The Left Side (Willis) Another hit beckons for Tinder Singh with this slow, funky cut

Best Of Nick Cave & The Bad Seeds (Mute) Twenty-track compilation drawing from the past 15 years (album, May 11)

UK act Mono's low profile in their own country contrasts starkly with their blossoming career in the US, but their success Stateside provides a welcome platform for their label Echo to build on at home.

The Sixties-influenced pop triphop duo are currently on a sold-out tour across the US and are attracting more than a little attention. Madonna attended their gig in LA, an alleged Mono stalker fainted at a Virgin Megastore signing in San Francisco, and the pair received star treatment at pre-Oscars parties and on the Ru Paul show.

In the UK, neither of the band's two singles or their debut album, *Formica Blues*, has charted, but in February, their kaleidoscopic debut single *Life In Mono*, released through Mercury in the US, made number 61 in the *Billboard* Hot 100. The feat was made more impressive by the fact that it was achieved off the back of a 12-inch CD Maxi single that, having been the most requested song on modern rock radio, was only made available to Top 40 radio in the last fortnight.

Mercury's New York-based vice-president of A&R, Steve Greenberg, says, "We had no interest in charting the record. We have a long way to go with this track. We're trying to build the band and we just care about the album." So far the album has sold more than 65,000 copies.

Mono are about intricate pop songs and stream of consciousness lyrics, and producer and former Nellie Hooper right-hand man Martin Virgo and vocalist Siobhan De Maré are aware that their live show needs more work. However, De Maré is entertaining enough to carry it off, even in the fickle US. "They want people to talk. You have to respond to people under your nose and you have to be yourself," she says.

Echo is hoping to match their Stateside success in the UK by re-releasing the single *Life In Mono* on April 20 to coincide with the release of the later *Formica Blues* De Niro film *Great Expectations*, which features the track in its closing titles and on cinema trailers and TV ads. European tour dates are next, and two singles will follow: the Petula Clark (Downtown) inspired *High Life* on June 15, which is likely to be their breakthrough track, and the charming Parisian-flavoured *Slimeeja Girl* (another former single). The repackaged album will be re-released on July 6, 10 months after its original release.

Mono's success in the US largely reflects their decision to sign with Echo (although Warner, Island and London were among those chasing hard), which gave manager Gary Boorman the freedom to go with whichever label he wanted in the States. He

says, "Echo was unbelievably artist friendly and flexible to the deal, but they also gave us freedom. And you just can't buy Steve Greenberg's kind of enthusiasm."

Greenberg - best known for signing Hanson and A&R'ing Jon Bon Jovi's album - was onto Mono during his first week at Mercury, even before they went with Echo. Courtesy of a tip-off from Cheryl Robson, CEO at Chrysalis Publishing, Greenberg says, "Mono wanted a British deal first, but I was very patient. I just kept in touch, but I went in touch... it pays to be early."

He credits the Great Expectations deal - De Niro requests the track - for opening doors in the US. "Radio was afraid to play it, but when it did because of the film, people liked it," Greenberg says.

In the UK, where Scott Piering is plugging the tracks to radio, GLR and Xfm were quick to come on board with the *Life In Mono* re-release, but Radio One only just picked up on the band. Echo's A&R manager Ingrid Brandstatter, who signed the act in April 1999 after hearing just three songs, is surprised they have not won more UK radio play. "Mono appeals

"People have had time to discover the album slowly and it's now time for us to get on with it" - John Chuter

to everyone and we can get it on the radio everywhere from America to Greece."

Indeed, the original release of *Formica Blues* made *Melody Maker's* Top 50

albums of 1997 and featured in Radio One DJ Mark Radcliffe's Top 10.

Although *Life In Mono* originally came out in November 1996 to critical acclaim, the album took some time to complete. Brandstatter says, "There was so much interest in Martin, but he didn't believe in himself and needed a lot of encouragement."

Formica Blues came out in September 1997 to avoid the Christmas rush but the single *Slimeeja Girl*, released in November, failed to make an impact.

Echo's general manager John Chuter says, "The success in the States is great, but the plan has always been to wait for Great Expectations to get a UK release. People have had time to discover the album slowly and it's time for us to get on with it." He is confident UK radio will eventually follow the lead of US radio. Says Boorman, "I think American radio is more adventurous and will work a song on its own merit rather than asking if there is a vibe on the band."

Boorman was managing Paul Weller when he took on Virgin seven years ago and he recommended De Maré to Virgo.

More than two years on, the duo are amazed at their US success and appear untroubled by their lack of UK sales. Virgo says, "At first we approached it too humbly and just thought we were putting out a lo-fi, underground album. We never thought it



was going to be big. I never wanted to lose my anonymity - I get paranoid."

De Maré adds, "Everyone would like to have success in their own country, and particularly Echo because they are at the centre of it all."

Boorman says whatever happens, Mono are not going to "lose things" in

serenitate MAN

For a singer whose musical roots are firmly in gospel and R&B to harness the talents of one of the songwriting teams behind the Spice Girls may not seem an obvious move.

The thinking behind 24-year-old Shermette May's introduction to Andy Watkins and Paul Wilson, aka writing and production team Absolute, was to produce material with a poppier feel than traditional US-style R&B, and when Wilson snapped up the singer on the strength of a demo it seemed the team had hit on something.

Watkins and Wilson - who co-wrote and produced the single *Spice Girls* - met and wrote Boyzoma's number two smash, *Return Of You* - here co-written all the songs on May's assured soul album *You And I*. May was introduced to Absolute by 19 Management's Pete Evans, who had been nurturing the singer songwriter for two years, when they told him they were looking for a female singer with R&B roots but broad appeal. Evans says, "They saw Shermette's voice and hit it off immediately. They wrote their first song together, *Someone Like Me*, so quickly because they



just gelled brilliantly." May, who has been singing gospel music since she was 12, says she was lucky to find like-minded songwriters. "Andy and Paul made me feel comfortable... part of a close-knit team," she says.

May was signed to Virgin by Ashley Newton some months before he moved to Los Angeles as co-president of Virgin Records America last autumn, but her album has taken some time to come to fruition because Absolute were committed to work on the second Spice Girls album *Spiceworld*. "It just wanted to get on with it, but afterwards the songs we wrote were fresher, so it was worth the wait," May says. The first single (released May 11) is the snuffily All The Man That I Need, while the album, *You And I*, will be released in the autumn.

Catherine Ende
Artist: Shermette May Label: Virgin
Single/album Songwriters: Watkins, Wilson, May
Producer: Absolute Studios; Absolute's studio/Olympic
Publisher: 19 Music/BMG Music Publishing/Windswept
Pacific Released: May 11/autumn

PETE WYLIE

A collection of epic new demos looks set to revive the Scouser's career

Dave Balfe was so bowled over by demos from his old Liverpool arch rival Pete Wylie, aka The Mighty WAH!, that he ignored the old music industry maxim "don't work with your old mates", and signed Wylie soon after he joined Columbia as general manager and head of A&R.

As Balfe recalls, the man behind Eighties hits such as *Story Of The Blues*, *Come Back and Sinfu!* had kept in occasional contact since 1979, when Balfe and Bill Drummond started Zoo Records with Echo & The Bunnymen and The Teardrop Explodes while Pete Fulwell set up Eternal with Wylie's WAH! Heat. But it was only after Balfe had sold Food Records and retired from the business that Wylie sent him new demos.

The songs were great, plus he'd sent a compilation tape of his old hit singles, which when heard together, make you realise just how good Pete is,"

Balfe says, "I wasn't thinking then of coming back to the industry, but when I came to Columbia, Ronnie Gurr in A&R was already talking to Pete and had paid for some more demos. I didn't want a reputation as a guy who spends lots of money on old mates but the demos were great and the next lot even better, and Get Doherty (Columbia MD) agreed. I know Pete's getting on a bit but the material was so strong. We ended up with 14 demos that we thought were all fantastic, so we cut a deal."

Anyone who recognises the timeless, anthemic appeal of Wylie's old hits will instantly take to his new album, *Songs Of Strength And Heartbreak*, which is due later this year. From the racy *Lowbrow* to the mid-tempo *Hey Mona Lisa* to the nine-minute Bill Shankly tribute ballad *Heart As Big As Liverpool* (a Christmas number one in the making), the songs leap off the advance tape with huge terrace-friendly choruses.

Balfe says, "Pete went through the Eighties trying various production fads, with lots of doxy synth sounds and electronic drums, but his new songs presented a

vision of this epic rock'n'roll sound, like The Clash meets early Springsteen meets Phil Spector. Pete was initially worried that he should try and be more trendy but we decided it should stay that basic, that epic."

Talking to Wylie during mixing stages (with Dave Bascombe) at West London's Eden Studios, it's clear that the Nineties as a whole have been an epic. Just months after releasing the infamy album on Circa in 1991, he broke his back in a near-fatal accident and spent the

in the mid-Eighties, Wylie's attempts to marry rock with synthesizers pre-dated the Balearic explosion but only gave him one Top 20 hit in *Sinfu!*. He played on stage and on record with The Farm just before his accident, but otherwise it's been a bleak 10 years. "I knew I was best at playing in a band, which I hadn't done for 10 years, and I'd stopped playing guitar, but I've put both right," he says.

Ex-Smiths drummer Mike Joyce has come on board, while Danny Lunt is on bass. Joyce's presence, says Wylie, certainly helped when it came to contacting record companies with his demos. In turn, says Joyce, he was revitalised by Wylie's songs.

"When Pete gave me a tape, the only fault I could find was that I wasn't on it!"

The new trio got themselves on an unsigned bill at Dublin's In The City festival in 1995, which made Balfe even more adamant to sign Wylie.

The album was eventually recorded with four producers - Mike Hedges, who produced *Story Of The Blues* in 1984, Peter Collins, Steve Lironi and Ronnie Stone. "It was a bit 'don't put all your eggs in one basket' but every session worked," Balfe says.

And as he well knows, re-launching an older artist has its problems. "You don't have the development period that you have with a new act. You have to bang in there big, and stay there, otherwise it'll be perceived as a nice little swansong for Pete. But if we can get the first song away, we have five or six genuine Top 10 hits to follow. Almost the whole album is made of singles. It's all a question of tying everything together.

We're in the stage of handing it over to the gods but we're all very confident."

"If Balfe is the man who makes Pete Wylie have two hits on the run, he'll be a legend forever in showbiz," Wylie laughs. Given the strength of material at his disposal, it certainly could be done.

Martin Aston



the US for the sake of the UK. But only time will tell whether the UK has lost out on Mono. **Stephen Jones**

Artist: Mono **Label:** Echo **Project:** singles/album **Songwriters:** Mono **Producers:** Mono/Abbas **Studio:** Strongroom, London **Released:** June 15/July 6



'I had to do what comes naturally... writing songs.

The big anthemic stuff

has always come naturally - Pete Wylie

ensuing years battling depression and getting back to full health. His convalescence, he recalls, allowed him to reconsider his life.

"You have to think about what you like and want to do," he says. "I had to get rid of what I didn't like about myself and do what comes naturally, which was writing songs, but I had to write a record that was a killer. And the big, anthemic stuff has always come naturally."

STEVE LAMACQ ON A&R



It's just me, or have the annual springtime features about bands being dropped from major labels been particularly vicious this year? Forget "Wettest April On Record", I'm waiting for the Sunday supplement piece headed "Wettest Records in April". I have set views on the culling of bands, and the general machinations of the majors, but 400 words would hardly do them justice. But the interesting thing about this year's "Who's Been Dropped?" features has been the suggestion that the industry got carried away with Britpop and trip hop and is now paying the price. They have all been about apportioning blame, rather than looking to the future... In reality, many labels look like they have already cleared the Financial **MUSIC WEEK 25 APRIL 1998**

Year hurdle and are out and about trying to come to terms with the current pop climate (more big pop acts, particularly solo singers/less middle ground guitar bands/big electro one-offs/internationally leftfield indie groups etc). If anything, I think that labels have been shocked back into looking at why they sign groups. There was a time 18 months ago when some A&R departments were acting like they could flog us anything. They got carried away and, in turn, we got too many second-rate guitar groups and New Prodigys. If anyone's learnt anything, then it's that with so many labels releasing so many records, the audience can afford to be selective. It's their turn to be indulged. The industry needs to romance and understand them again -

otherwise there's going to be a lot more unwanted records released this year. I'm not sure where **Arab Strap** fit into all this but they were on my show last week, with a new LP, but no publishing deal. "Can we just say all our songs are unpublished?" asked Aidan. Would you like to start the bidding? "Um," added Aidan, smiling, "100,000." Now I'm wondering if we could get a band on air and auction them off by taking bids from labels over the phone... Also heading dealwards, are Bristol trio **Crashland**, back in London last week at the Barfly with their infectious guitar sound. And, now they've got the live side right, it surely won't be long before the offers start coming in for the big beat-friendly **Wide Receiver...**

FOLK & WORLD

Eliza Carthy's groundbreaking double album, *Red Rice*, may well prove a crucial landmark in the history of Topic Records, the highly respected UK folk label. The daughter of Martin Carthy and 1997 Mercury Prize nominee Norma Waterson, 22-year-old Eliza is a young, media friendly artist with strong views and a free thinking musical approach which has recently seen her playing fiddle in clubs to drum & bass backing tracks. Not surprisingly, she has been hailed as "the future of folk".

Following guest appearances on albums by a variety of folk luminaries, Eliza Carthy launched her solo career in 1996 with *Heat, Light & Sound*. Topic MD Tony Engle says that Carthy's insistence on following it with a double CD - *Rice* to encompass her traditional acoustic repertoire and *Fled* to explore her more experimental side - as opposed to two separate releases "was an unusual request".

"We don't do things the way most



'Eliza already has an excellent sales record and we're expecting a very healthy ship-out' - Engle

eliza CARTHY

commercial companies do," says Engle. "Topic has never been about money first and music second. You have to respect an artist's creativity and the fact that her career is going in two directions at once."

Consequently, the label has agreed to a limited 8,000 pressing, boxed release for *Red Rice* and then reserved the right to reissue both CDs separately when stocks run out. *Red Rice* will be backed by press ads in *The Guardian*, *Q* and *Mago* and listening posts in Virgin Our Price and MVC, as well as

other big in-store promotions.

"Eliza already has an excellent sales history," says Richard Porter, head of distribution at Topic's expanding Direct Distribution wing. "And we're confident of a very healthy ship-out." Colin Irwin

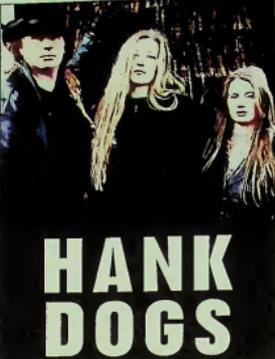
Artist: Eliza Carthy **Title:** *Red Rice Label:* Topic (TSDCC2001) **Producer:** Eliza Carthy/Niall Macaulay **Title:** *Castle Hill, Ewice, Fintona/Panda Sound, Yorkshire Date:* May 18

It's 30 years since young American Joe Boyd produced the first Fairport Convention album and became recognised as a guru of contemporary British folk acts through his work with the likes of Nick Drake and Sandy Denny.

Boyd is now managing director of the well respected world music label Hannibal, which has not been noted for its contemporary English language acts. Therefore its new signing, Hank Dogs, has created great excitement in folk circles.

"One night I heard them on Festival Radio and thought they were fantastic," says Boyd. "I couldn't work out how a band from South London could write songs like that. Then I saw them at The Troubadour and that was it. I've resisted signing anyone for a long time. But I love this band so much I had to do it."

Hank Dogs are a trio built around the voice and songwriting of frontwoman Piano,



HANK DOGS

who is flanked by guitarist Andy and his daughter Lily on percussion and backing vocals. As revealed on their forthcoming album *Bareback*, released later this month, the band's ethereal sound and disquieting material fits no obvious musical parameters.

"They are unique," says Boyd. Hank Dogs have been touring with former Deacon Blue singer Ricky Ross and plan to remain on the road for the rest of the year, playing clubs,

colleges and festivals, in the belief that word of mouth and right time radio play will win them fans. Meanwhile, says Boyd, retail interest is high and HMV is planning to put them on listening posts in some stores.

Colin Irwin

Artist: Hank Dogs **Title:** *Bareback Label:* Hannibal (HNC03-413) **Producer:** Hank Dogs/Sam Harley **Date:** April 28

WORLD music

label Stern's Records may have found a new way to market the genre with its *The Music in My Head* compilation.

Following a suggestion by writer Mark Hudson, Stern's has put together a collection of tracks by Youssou N'Dour, Salif Keita, Fanta, Thiline Seck, Etolie de Dakar and Coumba Gawlo which are featured in his book, *The Music in My Head*, about a record producer on a trip in West Africa.

"Tying an album in with a book is new territory for us," says Stern's export manager Ed Ashcroft. "But anything that introduces African music to a new audience has got to be good."



FEW labels have shown the commitment that Celtic folk band Anam have received from Japanese indie JVC, which is hoping that serious groundwork over the past 12 months will pay commercial dividends when their second album, *Riptide*, is released on May 5.

Anam have toured constantly over the past year and expect to break in the US, Australia, and Japan with *Riptide*. Meanwhile, JVC UK is pitching them to high-profile TV shows.

"We sold a lot of copies of their debut album, *First Footing*, before they had much of a profile," says JVC head of promotions Marc Contor. "Now they've played all over the world and have a loyal following."

Artist: Anam **Title:** *Riptide Label:* JVC (VOP00242) **Producer:** Calum Malcolm **Studio:** Millenium, Haddington, Scotland **Date:** May 5

Folk Convention: Close To The Wind (Mooncrest CRESTCD 035) Out now. The UK's original folk rock band power through material by such as Ralph McTell, Bob Dylan and Dave Whetstone

Expression: Wasichaku (Tudi Music CD0687) April 27. This learning Peruvian group is at the forefront of a new wave of Andean music makers.

Cherish The Ladies: *Threads of Time* (RCA 09026 631131) April 27. Major label debut for this outstanding all-female American/Irish band fronted by the past 10 years by Joanne Madden.

Miriam Makeba & The Skylarks: *The Best Of...* (Camden CD 1003) April 27. Impressive low-price collection by the South African exile long regarded as one of the most potent forces in African music.

Bert Jansch: *Toy Balloon* (Cooking Vinyl Cook CD138) May 2. With the likes of Pulp, Bernard Butler and Blur among his fans, the Sixties guitar stylist is long overdue a renaissance.

Joe Arroyo Y La Verdad: *La Noche* (Hivebeat TUG CD 1015) May 18. This Best Of collection by one of Colombia's most popular singers includes material from his days with Fruko and The Latin Brothers.

Blackmore's Night: *Shadow Of The Moon* (HTD CD84) May 25. Former Deep Purple/Rainbow axeman Ritchie Blackmore reveals himself as an accomplished folk rock stylist.

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with
RITCHIE
BLACKMORE

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FOLK



TO FOLLOW...

Christine Collister: *The Dark Gift of Time* (Fiedling! FLED 3016). Out now. The UK folk singer is joined by Richard Thompson and John Surman on rootsy repertoire.

Maryam Mursal: *The Journey* (Real World CDR W70) Out now. Debut solo album from the singer who scored at last year's *World* with *Somalian stars* Wasab.

The Albion Band: *Happy Accident* (HTD CD82) Out now. Ashley Hutchings returns with an all-electric line-up including Ken Nicol, Joe Broughton and Neil Marshall.

RETAIL FOCUS: OMEGA

by Karen Faux

With five stores in the North West, Omega Music credits itself as one of the most successful indie chains in the region. Its Macclesfield, Crewe, Northwich, Wigan and Altrincham shops all occupy prime High Street sites and cater for both specialist and mainstream markets. "Although there is a strong generic identity, each store manager has the flexibility to develop their store's specialisations," owner Steve Harrison says.

This autonomous approach has helped Omega to capitalise on an area of the country that is particularly vibrant for music. Regular advertising with local press, such as *The Manchester Evening News* and *City Life* along with tie-ups with Manchester City Football Club and Wigan Warriors Rugby League have increasingly fuelled record company enthusiasm for co-op campaigns with the Omega network.

A recent co-operative push for James' Best Of - which included an aircraft-trailed announcement - made it the store's most spectacular performer so far this year.



Omega: reaping the benefits of local co-op campaigns for specialist and mainstream releases

"We're increasingly putting together packages for record companies in the region on the basis that we can effectively police them. We're hands-on in the area and in a strong

position to maximise local business," Harrison says. Co-op campaigns are in the pipeline with Island for Purescence's forthcoming album and with Polydor for Shed Seven. The latter are also due to come in for two Pas in May. "We've worked with the band from day one and it's good to still be with them on their third album," Harrison says. Next week, Omega is installing its first listening posts as a joint venture with Virgin Records and there will be hefty in-store coverage for the company's 25th anniversary. Big window and in-store displays will also roll out for Massive Attack's Mezzanine album, which Harrison reckons will be huge in all the stores. Meanwhile, ticket sales for V89 in Leeds and Chelmsford are going well behind the counter. Headliners the Charlatans are managed by Harrison's management company, Steve Harrison Management. With a sixth store due to open in June, Omega intends to retain its specialist credentials but realises it must also be highly professional in order to offer a viable alternative to the multiples. "The stores are as good as the people who work in them and we prioritise on employing first rate managers," Harrison says.

OMEGA FACTS

- Omega was launched in 1992 as a specialist mall-based service
- 80% of store managers are female
- All managers have a company car
- All shops occupy prime High Street sites
- Omega will swell to six stores with a new outlet opening in June
- The company intends to have 10 stores by the millennium

IN-STORE THIS WEEK

Andys Records Radio single - Charlotte; Windows - RIP Presents Sounds Of Underground, Kula Shaker, three EMI CDs for £21; In-store and Press ads - Faure Requiem, Mozart Horn Concertos, Verve jazz including Chet Baker and Stan Getz, Lyricsists Lounge, The Cramps, United Dances, David Bowie, Billie Myers

HMV Windows - Scream, Spice Girls, Star Trek, Jackie Brown, Page And Plant; In-store - Billie Myers, Friday Night Fever, 101% Speed Garage 2, Angela George, Michael Nyman; Press ads - Lodge, Mike Peters, 187 Lockdown, Solid Harmonie, Carleen Anderson

MENZIES Singles - Kula Shaker, The Mavericks, St Etienne, Tori Amos; Windows - Billie Myers, Page And Plant, Massive Attack; In-store - Billie Myers, Connected, David Bowie

NEW In-store - Cradle Of Filth; Selecta listening posts - Babydip (single), Moke, New Radiant Storm King, Peaceville 10th Anniversary (albums)

NOW Singles - Boyzone, Kula Shaker, Catatonia, Steps; Albums - Page And Plant, Massive Attack, Club Hits 98, Connected, David Bowie, Radiohead

our price - Boyzone, Steps, Catatonia; Albums - Buster Rhymes, Alabama 3, Dandy Warhols, The Mavericks; In-store - Michael Bolton, Jackie Brown, Page And Plant; In-store - Massive Attack, John Digweed; Press ads - Hip Hop Anthems, Carleen Anderson

FARKINGDONS Windows - Nigel Kennedy, Philips Duo series, Deutsche Grammophon Originals series, Titanic; In-store - Nigel Kennedy, Scoop, Naxos campaign with three CDs for £12

MEGASTORES Singles - Tori Amos, Aslan Dub Foundation, Catatonia, Charlotte; Windows - full price promotion, Massive Attack, Page And Plant; In-store - Carleen Anderson, Arab Strap, Ben Folds Five, Billie Myers, Club Hits 98, Massive Attack, Impulse Jazz, Sony Classics, Virgin Doubles; Press ads - Pitchshifter, Sensar, Tori Amos, Catatonia, Drugstore, Lo-Fidelity Allstars

WH SMITH Singles - The Mavericks, Steps; Albums and Windows - Massive Attack; In-store - George Benson, Billie Myers; Listening posts - Bluetones, Twentieth Century Blues

WOOLWORTHS Singles - Steps, Boyzone; Albums - Billie Myers; In-store - Ultra, Jackie Brown, The Corrs, selected CDs for £9.99 including Lightning Seeds, Wham!, Eternal and John Lennon, CDs from £2.99 and tapes from £1.99



BEHIND THE COUNTER

PETER ROBINSON, manager, Andys, Beverley, E Yorks

"Because Beverley is a quaint market town with a minster and museums we get a steady flow of visitors into the store as well as locals. Our core customers range from 25 to 40 and we do well with pop and classical. The layout is long and narrow and it ranks as a medium-sized Andys. There are six of us not counting Saturday staff, and most of us commute from Hull, which is about eight miles away. Initial scale outs on product are done centrally but subsequent buying is done by the senior staff here. We introduce new staff to buying on video as it is a slightly slower product area. Easter weekend as a lot of people flooded into Beverley. We've been doing well with our Skulluggery campaign, which is currently offering two EMI albums for £21. There are around 400 CDs featured in the campaign and the PoS is updated every two months. As far as new releases go, singles have

been more exciting than albums this week. *Zant's* Sounds Of Wickedness and *The Tempter's* Feel It have both been doing well. *Busta Rhymes'* Turn It Up is still selling well, as is *Celine Dion's* My Heart Will Go On. It's good to see singles from Dion, *Savage Garden* and *LeAnn Rimes* providing a decent shelflife for the format. New albums business has been pretty quiet. *James' Best Of* is proving strong and it is definitely helped by its vibrant packaging. *George Benson's* Best Of has got off to a bit of a slow start this week but it should pick up at the weekend. We've got *PolyGram's Classic Cuts* on our listening posts and *Nigel Kennedy's* Kreisler album is selling well. I started as a Christmas temporary four years ago and stayed. Apart from the fact I like working with music I find the staff training aspect of my job very satisfying. It's good to see new people come in and progress through the ranks."



ON THE ROAD

TRACY IRONS, Fullforce rep, East Anglia

"My area is very spread out and I do a lot of mileage every week. Apart from covering East Anglia I also dip into the home counties, which means I see a good cross section of stores. Regional tastes are very defined. Essex has a preference for dance, while tastes are more varied in Norfolk and Suffolk. I see a mixture of multiples and indies in what are predominantly rural areas and I enjoy the fact that they are very open-minded towards new product. *Zant's* Sounds Of Wickedness is going like a bomb this week and will definitely be a Top 10 entry. There's still plenty of stock going out for *LeAnn Rimes'* How Do I Live. It seems to be one of those ballads that appeals to all age groups and there is another single from her in the pipeline. There's also still plenty of demand for *Sash!'s* La Primavera, which is hanging on in the Top 10.

Club reaction has been particularly positive for the new single from *O.R.G.A.N.* [To The World] and the act is looking very promising for its label MultiPLY.

JSF's Mindswaper is also looking good. Heavy exposure on Kiss should ensure it is lived up to high expectations when it is released next week.

Telstar albums *The Box Hits* and *Non Stop Dance* are still being supported by TV advertising and it's very nice to be able to sell this kind of product over such a long period of time.

Pulp Fuslon, a Seventies compilation on Harmless, is doing well in my dance-oriented shops and pre-orders are building for the Trevor Nelson compiled *Best Of Pure Groove*.

Thankfully, there is plenty of retail enthusiasm out there at the moment, which obviously makes my job very much more rewarding."

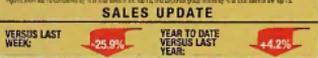
CHART COMMENTARY

by ALAN JONES



Run-DMC's It's Like That continuing at the summit for the sixth straight week, while Busta Rhymes' Turn It Up/Fire It Up hangs on to runners-up spot for the second week in a row, even though its sales are down by more than half.

It's Like That is firmly established as the year's second biggest hit, with sales of 875,000 copies to date, though it is still a long way behind the leader, Celine Dion's My Heart Will Go On, which has sold 1,167m copies. The latter track finally falls out of the top three this week, to be replaced by the Tamperer single, but its one of several current hits proving to have very long legs, others including Aqua's Dr. Jones (up 39-34-32 in the last fortnight, and selling over 570,000 copies in 12 weeks), Savage Garden's Truly Madly Deeply (nine weeks in the Top 10, sales of 390,000) and How Do I Live by LeAnn Rimes. Rimes' single has had the oddest career, moving

MARKET REPORT
AT A GLANCE WEEKLY MARKET SHARES

7-9-12-17-12-9-9-7, while selling over 258,000 copies. The emergence of real hits like this has put something of a brake on the

The latest in a long line of dance hits to emerge from Italy - it's currently number two there behind Alexia's Gimme Love - Feel It by the Tamperer is the highest new entry to the UK singles chart this week, debuting at number three. Essentially a remake of the old Jacksons' hit Can You Feel It - a number six hit in 1981, penned by Jackie and Michael - it includes none of the original lyrics, however, relying

SINGLE FACTFILE

instead on a vocal from Maya about infidelity, with lyrics like "you made your bed and she was in it" and, more bizarrely, "What's she gonna look like with a chimney on her." It's the introductory release from new Zomba imprint Pepper, which is proving to be suitably hot.

The next Pepper release will be the JDS single London Town, which scores 46-27 on the club chart this week.

any of the last four years.

Madonna's Frozen is another record with longevity. In its eighth week it declines 18-22. It seems sure to hang around for at least another couple of weeks, and thus become only her 2nd single out of the last 22 to spend 10 weeks or more in the chart, the other being You'll See.

It will then face competition from her new single Ray Of Light, which is destined to become her 14th hit in five years, putting her equal with Celine Dion, Janet Jackson and Mary J. Blige as the most prolific female hitmaker in that time.

Last week, we noted how the only Brit in the top five was Billie Myers with Kiss The Rain. This week, Billie drops to number 10, and is replaced as the leading local by speed garage masters 187 Lockdown, whose new single King-Fu marshals enough support to win ninth place. The top five is, therefore, Brit-free for the first time since 8 October 1994.

THE YEAR SO FAR...
TOP 20 SINGLES

| Rank | Single | Artist | Label |
|------|----------------------|------------------------|---------------------|
| 1 | MY HEART WILL GO ON | CELINE DION | EPIC |
| 2 | IT'S LIKE THAT | RUN-DMC & JASON NEVINS | SABE COMMUNICATIONS |
| 3 | DOCTOR JONES | AQUA | UNIVERSAL |
| 4 | NEVER DYER | ALL SAINTS | LONDON |
| 5 | BRIMFUL OF ASHA | CONVERSATION | WILMA |
| 6 | FROZEN | MADONNA | MAVERICK |
| 7 | ANGELS | ROBBIE WILLIAMS | CHRYSALIS |
| 8 | TOGETHER AGAIN | JANET JACKSON | VIRGIN |
| 9 | TRULY MADLY DEEPLY | SAVAGE GARDEN | COLUMBIA |
| 10 | HIGH | LIGHTHOUSE FAMILY | WILD CARD |
| 11 | YOU MAKE ME WANNA... | USHER | LAFACE |
| 12 | STOP | SPICE GIRLS | VIRGIN |
| 13 | GETTIN' JIGGY WIT IT | WILL SMITH | COLUMBIA |
| 14 | PERFECT DAY | VARIOUS ARTISTS | CHRYSALIS |
| 15 | BAMBOO | BAMBOO | VC RECORDINGS |
| 16 | HOW DO I LIVE | LEANN RIMES | CURB/THE HIT LABEL |
| 17 | ALL AROUND THE WORLD | OASIS | CREATION |
| 18 | RENEGADE MASTER 98 | WILDCHILD | HI-LIFE |
| 19 | LA PRIMAVERA | SASHI | MULTIPLE |
| 20 | MULDER AND SCULLY | CATANONIA | BLANCO Y NEGRO |

PEPSI Chart

| Rank | Single | Artist | Label |
|------|-----------------------------|------------------------|---------------------|
| 1 | IT'S LIKE THAT | Run-Dmc & Jason Nevins | Sabe Communications |
| 2 | TURN IT UP | Jason Rhymes | East West |
| 3 | FEEL IT | Tamperer Feat. Maya | Pepper |
| 4 | MY HEART WILL GO ON | Celine Dion | Epic |
| 5 | TRULY MADLY DEEPLY | Savage Garden | Columbia |
| 6 | FOUND A CURE | Lisa Lisa | A&M PM |
| 7 | HOW DO I LIVE | Leann Rimes | Curb |
| 8 | LA PRIMAVERA | Sashi | Mercury |
| 9 | KING FID | 187 Lockdown | East West |
| 10 | KISS THE RAIN | Billie Myers | Universal |
| 11 | HERE'S WHERE THE STORY ENDS | To Fi-Fi | VC Recordings |
| 12 | LET ME ENTERTAIN YOU | Robbie Williams | Capitol |
| 13 | STOP | Spice Girls | Virgin |
| 14 | FROZEN | Madonna | Mercury |
| 15 | BRIMFUL OF ASHA | Conversation | Wicca |
| 16 | ALL MY LIFE | Le-John | WCCA |
| 17 | READ MY MIND | Carole Reeves | Midwest |
| 18 | SOUNDS OF WICKEDNESS | Teena | Virgin |
| 19 | I GET LONELY | Janet Jackson | MCA |
| 20 | BIG MISTAKE | Natalia Imbruglia | RCA |

To hear the chart hot-off-the-press on Monday morning, call 0891 505289. Calls cost 50p/min

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To order your copy call 0171 921 5957 or 5906



| Rank | Title | Artist (Producer) | Publisher (Writer) | Label | CD/Cass (Distributor) |
|------|---|-------------------|---|-------|-----------------------|
| 1 | IT'S LIKE THAT | ★ | Sarlie Communications SM 00302/SM 90854 (P) | W | 17/12 |
| 2 | TURN IT UP/FIRE IT UP | ○ | Elektra E 3947/DE 3847/0 (W) | W | 17/12 |
| 3 | FEEL IT | NEW | Pepper 00302/03303/034 (W) | W | 17/12 |
| 4 | MY HEART WILL GO ON ★ | ○ | 660547/266504/15M (W) | W | 17/12 |
| 5 | TRULY MADLY DEEPLY | ○ | Columbia 665602/265602A (SM) | W | 17/12 |
| 6 | FOUNDA CURE | ○ | AM-FM 59245/250545 (P) | W | 17/12 |
| 7 | HOW DO I LIVE | ○ | Carly/The Hit Label CD/CAS 3013/2 (3) (GRP/W) | W | 17/12 |
| 8 | LA PRIMAVERA | ○ | Multiply CMXLT/23/CAMULTY 12 (W) | W | 17/12 |
| 9 | KUNG-FU | NEW | East West EW 1502/DEW 155C (W) | W | 17/12 |
| 10 | KISS THE RAIN | ○ | Universal UM 50/40/UC 50/32 (BMG) | W | 17/12 |
| 11 | SOUNDS OF WICKEDNESS | NEW | Logic 7423195842/7423195894 (BMG) | W | 17/12 |
| 12 | THE IMPRESSION THAT I GET | NEW | Mercury 578432/578433/4/5 (P) | W | 17/12 |
| 13 | ALL MY LOVE | ○ | MCA M820 4876/MS 4876 (BMG) | W | 17/12 |
| 14 | BEEP ME 911 | NEW | East West E 3935/DE 338C (W) | W | 17/12 |
| 15 | SAVING PRIVATE RYAN | ○ | East West EW 124/DEW 124C (W) | W | 17/12 |
| 16 | LET ME ENTERTAIN YOU | ○ | Chrysalis CD/CAS 6300/7/CHS 6300 (E) | W | 17/12 |
| 17 | STOP | ○ | Virgin VSOT 1679/VS 1679 (E) | W | 17/12 |
| 18 | HERE'S WHERE THE STRAY LINES | ○ | VC Records VVCR 3103/VC 3103 (E) | W | 17/12 |
| 19 | I GET LONELY | ○ | Virgin VSOT 1843/VS 1843 (E) | W | 17/12 |
| 20 | NOBODY BETTER | NEW | RCA 7423157162/7423157164/7423157161 (BMG) | W | 17/12 |
| 21 | POLICEMAN SKANK... THE STORY OF MY LIFE | NEW | MCA MKMD 1000/MS 1000 (P) | W | 17/12 |
| 22 | FROZEN | ○ | Maverick W 0433/CAW 0433 (W) | W | 17/12 |
| 23 | UH LA LA LA | ○ | Dance Pool ALEX 100/ALEX 100 (SM) | W | 17/12 |
| 24 | GIVE A LITTLE LOVE | ○ | Rite RITZD 315/RITZ 315 (P) | W | 17/12 |
| 25 | BRIMFUL OF ASHA | ○ | Wija WJ 81CD/WJ 81MC (V) | W | 17/12 |
| 26 | WHAT YOU WANT | ○ | Puff Daddy/Arista 7432/257372/432517874 (BMG) | W | 17/12 |
| 27 | NO NO NO | ○ | Columbia 665605/265605A (SM) | W | 17/12 |
| 28 | ALL I WANT IS YOU | ○ | Ginga/Virgin VSOT 1819/VS 1819 (E) | W | 17/12 |
| 29 | WHEN THE LIGHTS GO OUT | ○ | RCA 742315821/742315821A (BMG) | W | 17/12 |
| 30 | BEAT GOES ON | ○ | The Hit Label CD/CAS 3013/2 (3) (GRP/W) | W | 17/12 |
| 31 | JOURNEY TO THE PAST | ○ | Atlantic AT 00302/AT 020C (W) | W | 17/12 |
| 32 | DOCTOR JONES | ○ | Universal UMD 80457/UMC 80457 (BMG) | W | 17/12 |
| 33 | LAST NIGHT A DJ Saved My Life | NEW | Sony S2 SYLK 12D (SM) | W | 17/12 |
| 34 | HURRICANE | NEW | Island CIO 5971 (E) | W | 17/12 |
| 35 | I WANT YOU TO WANT ME | ○ | live JIVECD 435/VECD 435 (P) | W | 17/12 |
| 36 | BIG MISTAKE | ○ | RCA 742315674/2/7423156784 (BMG) | W | 17/12 |
| 37 | BRICK | ○ | EMI 666362/2665602A (SM) | W | 17/12 |

| | | | | | |
|----|---|-----|---|---|-------|
| 38 | BAD BOY | NEW | Polygram 521607/529834 (P) | W | 17/12 |
| 39 | ALL THAT MATTERS | ○ | 1st Avenue/EMI COEM 5007/CEM 5007 (W) | W | 17/12 |
| 40 | READ MY MIND | ○ | Conner Records (Merchell) Warner/Pacific (Warner/Capitol) | W | 17/12 |
| 41 | SAY WHAT YOU WANT/INSANE | ○ | Mercury MCMD 1000/MS 1000 (P) | W | 17/12 |
| 42 | RAP SCHOLAR | ○ | East West E 3935/DE 338C (W) | W | 17/12 |
| 43 | SEX AND CANDY | ○ | EMI COEM 508/CEM 508 (E) | W | 17/12 |
| 44 | TELEUBIES SAY OH-HI | ○ | 2nd Worldwide Music WMS 0025/WMS 0026 (BMG) | W | 17/12 |
| 45 | BEST DAYS | ○ | Chrysalis CD/CAS 508/7/CHS 508 (E) | W | 17/12 |
| 46 | ANGEL ST | ○ | M People 74231941/2/74231941A (BMG) | W | 17/12 |
| 47 | R U PEEPING | ○ | Satellite 742319821/2/742319821A (BMG) | W | 17/12 |
| 48 | UNEXPLAINED | NEW | Street Edge 501023/501023 (E) | W | 17/12 |
| 49 | SUPERSTAR | ○ | Camp Bullseye CSAB 007/CS 007 (W) | W | 17/12 |
| 50 | Nobody's Business | ○ | Bilbao V Vagro NE 1100/CI (W) | W | 17/12 |
| 51 | OFF THE HOOK | NEW | Nedra AT 00302/AT 020C (W) | W | 17/12 |
| 52 | Never Ever 2 | ○ | London London 47/LOLONS 47 (W) | W | 17/12 |
| 53 | Remember | ○ | Perfecto PERF 160/CI (W) | W | 17/12 |
| 54 | MORE THAN US EP | ○ | Independenta ISOM 11M/ISOM 11MC (SM) | W | 17/12 |
| 55 | YOU'RE STILL THE ONE | ○ | Mercury 588432/588424 (E) | W | 17/12 |
| 56 | MAMA USED TO SAY | NEW | Inferno CDPERN 005 (ITRACM) | W | 17/12 |
| 57 | THE BALLAD OF TOM JONES | ○ | Gut CDGUT 18/CAGUT 18 (W) | W | 17/12 |
| 58 | THIS IS IT | ○ | Ministry of Sound MOSCOS 123 (W/SM) | W | 17/12 |
| 59 | CRACKING UP | ○ | Crestion CRESD 292/CRESD 291 (SM/W) | W | 17/12 |
| 60 | WEIRD | ○ | Mercury 585841/2/585840 (W) | W | 17/12 |
| 61 | LOVE SHY | ○ | Reverb RNOISE CD/NOISE/MS (W) | W | 17/12 |
| 62 | CORPSES | ○ | Polygram 56985/52/56985A (P) | W | 17/12 |
| 63 | BELIEVE | ○ | Mer FCD 3307 (P) | W | 17/12 |
| 64 | SOMEDAY I'LL FIND YOU/IT BEEN TO A MARVELLOUS PLACE | ○ | Chrysalis CD/CAS 508/7/CHS 508 (E) | W | 17/12 |
| 65 | ALL I HAVE TO GIVE | ○ | live JIVECD 435/VECD 435 (P) | W | 17/12 |
| 66 | BARBIE GIRL | RE | EMI 666362/2665602A (SM) | W | 17/12 |
| 67 | BE ALONE NO MORE | ○ | Northwestside 742315982/742315974 (BMG) | W | 17/12 |
| 68 | PERFECT DAY | ○ | Chrysalis CD/CAS 508/7/CHS 508 (E) | W | 17/12 |
| 69 | MUSIC MAKES YOU LOSE CONTROL | NEW | Wall of Sound WALL 02 (W) | W | 17/12 |
| 70 | FATHER | ○ | Dr. John 598352/2/598351 (W) | W | 17/12 |
| 71 | ANGELS | ○ | Chrysalis CD/CAS 507/2/CHS 507 (E) | W | 17/12 |
| 72 | I'M GONNA MISS YOU FOREVER | ○ | Ultra Pop/EMI 000875/UL 009739 (UL) | W | 17/12 |
| 73 | LOU ACTION | NEW | WEA WEA 158C/WEA 138C (N) | W | 17/12 |
| 74 | WOMAN IN ME | ○ | Circus YRCD 129/YR 129 (E) | W | 17/12 |
| 75 | NO SWEAT '98 | ○ | RCA 742318221/2/742318220A (BMG) | W | 17/12 |

| Rank | Title | Artist (Producer) | Publisher (Writer) | Label | CD/Cass (Distributor) |
|------|---|-------------------|---|-------|-----------------------|
| 1 | IT'S LIKE THAT | ★ | Sarlie Communications SM 00302/SM 90854 (P) | W | 17/12 |
| 2 | TURN IT UP/FIRE IT UP | ○ | Elektra E 3947/DE 3847/0 (W) | W | 17/12 |
| 3 | FEEL IT | NEW | Pepper 00302/03303/034 (W) | W | 17/12 |
| 4 | MY HEART WILL GO ON ★ | ○ | 660547/266504/15M (W) | W | 17/12 |
| 5 | TRULY MADLY DEEPLY | ○ | Columbia 665602/265602A (SM) | W | 17/12 |
| 6 | FOUNDA CURE | ○ | AM-FM 59245/250545 (P) | W | 17/12 |
| 7 | HOW DO I LIVE | ○ | Carly/The Hit Label CD/CAS 3013/2 (3) (GRP/W) | W | 17/12 |
| 8 | LA PRIMAVERA | ○ | Multiply CMXLT/23/CAMULTY 12 (W) | W | 17/12 |
| 9 | KUNG-FU | NEW | East West EW 1502/DEW 155C (W) | W | 17/12 |
| 10 | KISS THE RAIN | ○ | Universal UM 50/40/UC 50/32 (BMG) | W | 17/12 |
| 11 | SOUNDS OF WICKEDNESS | NEW | Logic 7423195842/7423195894 (BMG) | W | 17/12 |
| 12 | THE IMPRESSION THAT I GET | NEW | Mercury 578432/578433/4/5 (P) | W | 17/12 |
| 13 | ALL MY LOVE | ○ | MCA M820 4876/MS 4876 (BMG) | W | 17/12 |
| 14 | BEEP ME 911 | NEW | East West E 3935/DE 338C (W) | W | 17/12 |
| 15 | SAVING PRIVATE RYAN | ○ | East West EW 124/DEW 124C (W) | W | 17/12 |
| 16 | LET ME ENTERTAIN YOU | ○ | Chrysalis CD/CAS 6300/7/CHS 6300 (E) | W | 17/12 |
| 17 | STOP | ○ | Virgin VSOT 1679/VS 1679 (E) | W | 17/12 |
| 18 | HERE'S WHERE THE STRAY LINES | ○ | VC Records VVCR 3103/VC 3103 (E) | W | 17/12 |
| 19 | I GET LONELY | ○ | Virgin VSOT 1843/VS 1843 (E) | W | 17/12 |
| 20 | NOBODY BETTER | NEW | RCA 7423157162/7423157164/7423157161 (BMG) | W | 17/12 |
| 21 | POLICEMAN SKANK... THE STORY OF MY LIFE | NEW | MCA MKMD 1000/MS 1000 (P) | W | 17/12 |
| 22 | FROZEN | ○ | Maverick W 0433/CAW 0433 (W) | W | 17/12 |
| 23 | UH LA LA LA | ○ | Dance Pool ALEX 100/ALEX 100 (SM) | W | 17/12 |
| 24 | GIVE A LITTLE LOVE | ○ | Rite RITZD 315/RITZ 315 (P) | W | 17/12 |
| 25 | BRIMFUL OF ASHA | ○ | Wija WJ 81CD/WJ 81MC (V) | W | 17/12 |
| 26 | WHAT YOU WANT | ○ | Puff Daddy/Arista 7432/257372/432517874 (BMG) | W | 17/12 |
| 27 | NO NO NO | ○ | Columbia 665605/265605A (SM) | W | 17/12 |
| 28 | ALL I WANT IS YOU | ○ | Ginga/Virgin VSOT 1819/VS 1819 (E) | W | 17/12 |
| 29 | WHEN THE LIGHTS GO OUT | ○ | RCA 742315821/742315821A (BMG) | W | 17/12 |
| 30 | BEAT GOES ON | ○ | The Hit Label CD/CAS 3013/2 (3) (GRP/W) | W | 17/12 |
| 31 | JOURNEY TO THE PAST | ○ | Atlantic AT 00302/AT 020C (W) | W | 17/12 |
| 32 | DOCTOR JONES | ○ | Universal UMD 80457/UMC 80457 (BMG) | W | 17/12 |
| 33 | LAST NIGHT A DJ Saved My Life | NEW | Sony S2 SYLK 12D (SM) | W | 17/12 |
| 34 | HURRICANE | NEW | Island CIO 5971 (E) | W | 17/12 |
| 35 | I WANT YOU TO WANT ME | ○ | live JIVECD 435/VECD 435 (P) | W | 17/12 |
| 36 | BIG MISTAKE | ○ | RCA 742315674/2/7423156784 (BMG) | W | 17/12 |
| 37 | BRICK | ○ | EMI 666362/2665602A (SM) | W | 17/12 |

As used by Top Of The Pops and Radio One

Tori Amos Spark

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AIRPLAY FACTSHEET

CHART COMMENTARY

by ALAN JONES

Though it registers the smallest gains of its five week career, **Billie Myers' Kiss The Rain** continues to close on **Tin Tin Out's** Here's Where The Story Ends at the top of the chart, the difference between audiences commanded by the two records being slashed from 14m to 8m last week. Here's where The Story Ends logged more plays than ever before - 1960 - but lost over four million audience impressions, while an extra 80 plays for **Kiss The Rain** brought it only 1.1/2m extra listeners. If **Kiss The Rain** doesn't topple Here's Where The Story

● **Total number of plays for It's Like That on Radio One in the last four weeks: 138.**
 ● **Total number of plays for second most played record on Radio One in the last four weeks: 108 (Here's Where The Story Ends by Tin Tin Out)**
 ● **Number of records in last week's GLR Top 10 which were then available as**

singles: four.
 ● **Number of times Alanis Morissette has not had a record among the 50 "most played" on Virgin 1215 in the last twelve months: 12**
 ● **There has been a noticeable increase in plays for George Michael in the last fortnight. Most played last week: Fastlove (natch) - 248 plays.**

Ends next week, nothing else will, as it has a massive 38% bigger audience than any other track.
 As Never Ever dips to 53, ending a 22 week run on the Top 50, **All Saints' Under The Bridge** climbs 15-12, a modest reward for major progress, which saw it log 55% more plays (up from 713 to 1105) and a 1.7% bigger audience than the week before. Special attention should be made here with **Atlantic 252** which has gone over the top with **Under The Bridge**, playing it 72 times last week, more than any other record.

Atlantic 252 is frequently a trifle tardy in getting behind new hits, and for it to have a track at the top of its "most played" list before it is released as a single is unprecedented.
 Amazingly matching its six weeks at the top of the sales parading with an identical run at the top of the Radio One chart, **Run-DMC's** It's Like That climbs 7-4 on the airplay chart this week, its highest position yet, even though both its plays and audience are down slightly on a week ago. Since **Music Control** first started logging plays on

Radio One, for the nation's biggest seller to also be the station's most played record for six straight weeks is without parallel. Last week, **Radio One** played It's Like That 33 times, twice more than the record which has been its runner-up twice in a row both on the sales and Radio One chart, **Busta Rhymes' Turn It Up/Fire It Up**. It's less generous in its support of the record which completes the sales top three, however - **Feel It by the Tempters** was played 15 times last week, five times fewer than the week before.

MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



| ATLANTIC | |
|--|-------------|
| Title Artist Label | No of plays |
| 1 UNDER THE BRIDGE All Saints (London) | 72 |
| 2 KISS THE RAIN Billie Myers (East West) | 70 |
| 3 LA PRIMAVERA Sasha (Multiplay) | 64 |
| 4 IT'S LIKE THAT Run-DMC Vs Jason Nevins (Sire/Communications) | 63 |
| 5 LET ME ENTERTAIN YOU Bobbie Williams (Chrysalis) | 51 |
| 6 RAY OF LIGHT Madonna (Mercury/Naïve) | 55 |
| 7 FOUND A CURE Ultra Nave (AM/PM&M) | 53 |
| 8 ALL THAT I NEED Beyonce (Polydor) | 52 |
| 9 CORPSES In House (Phonix) | 47 |
| 10 TRULY MADLY DEEPly Savage Garden (Columbia) | 45 |

| SCOTLAND | |
|--|-------------|
| Title Artist Label | No of plays |
| 1 FOUND A CURE Ultra Nave Sire/Communications | 51 |
| 2 IT'S LIKE THAT Run-DMC Vs Jason Nevins Sire/Communications | 63 |
| 3 STOP Space Girls Virgin | 55 |
| 4 BRIMFUL OF ASHA Corneshop (Virgin) | 51 |
| 5 KISS THE RAIN Bobbie Myers Chrysalis | 55 |
| 6 HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings) | 51 |
| 7 LET ME ENTERTAIN YOU Bobbie Williams Chrysalis | 51 |
| 8 BIG MISTAKE Natalie Imbruglia RCA | 51 |
| 9 TRULY MADLY DEEPly Savage Garden Columbia | 45 |
| 10 I GET LONELY Janet Jackson Virgin | 45 |

| GLR | |
|--|-------------|
| Title Artist Label | No of plays |
| 1 PUSH IT Corinae Mercury | 14 |
| 2 THE IMPRESSION THAT I GET Highly Highly Bestones Mercury | 14 |
| 3 ROAD RAGE Cassava Bounce It Negro Quackster/SL | 14 |
| 4 HURRICANE Warr-Jazs Quackster/SL | 14 |
| 5 SLEEP ON THE LEFT SIDE Corneshop (Virgin) | 14 |
| 6 STEPPING STONES K. Lavo and Special Sauce SoulGem | 14 |
| 7 TEARDROP Absolute About Cro-Mag | 14 |
| 8 CRACKING UP The Jesus And Mary Chain Dorian | 14 |
| 9 EVERYTHING TO EVERYONE Enforcer Capital | 14 |
| 10 SEX AND CANDY Tracy Payton S&P | 14 |

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| RADIO ONE | | RADIO 1 | |
|---|-------|-------------|-----|
| Title Artist Label | Aud | No of plays | GLR |
| 1 IT'S LIKE THAT Run-DMC Vs Jason Nevins (Sire/Communications) | 19172 | 35 | 1 |
| 2 TURN IT UP Busta Rhymes (East West) | 18273 | 29 | 31 |
| 3 FOUND A CURE Ultra Nave (AM/PM&M) | 15933 | 23 | 8 |
| 4 LA PRIMAVERA Sasha (Multiplay) | 15078 | 22 | 4 |
| 5 I GET LONELY Janet Jackson (Virgin) | 15067 | 27 | 26 |
| 6 HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings) | 14617 | 26 | 5 |
| 7 KISS THE RAIN Bobbie Myers (Chrysalis) | 14338 | 28 | 7 |
| 8 THE IMPRESSION THAT I GET Highly Highly Bestones (Mercury) | 14236 | 26 | 25 |
| 9 ROAD RAGE Cassava (Bounce It Negro) | 13423 | 25 | 9 |
| 10 PUSH IT Corinae (Mercury) | 12212 | 25 | 9 |
| 11 NOT IF YOU WERE THE LAST JUNGLE ON EARTH Dandy Warhols (Capitol) | 11383 | 24 | 22 |
| 12 LET ME ENTERTAIN YOU Bobbie Williams (Chrysalis) | 11333 | 26 | 22 |
| 13 SOUND OF DRUMS Kula Shaker (Columbia) | 10848 | 29 | 22 |
| 14 ALL THAT I NEED Beyonce (Polydor) | 11885 | 22 | 21 |
| 15 ALL MY LIFE K-C & Jaja (JMC) | 11121 | 17 | 21 |
| 16 KEEP ON DANCIN' LET'S GO! Popsical Meccan (Popsical/EMI) | 10273 | 16 | 20 |
| 17 UNDER THE BRIDGE All Saints (London) | 8741 | 15 | 20 |
| 18 GONE TILL NOVEMBER Wyclef Jean (Ruffhouse/Columbia) | 9163 | 16 | 18 |
| 19 BEAT GOES ON Ai Sailing (London) | 7652 | 13 | 18 |
| 20 ALL THAT MATTERS Louisa (1st Avenue/EMI) | 10271 | 18 | 17 |
| 21 IF... The Bottomless Pool (Quadrant/EMI) | 7297 | 21 | 17 |
| 22 FROZEN Madonna (Mercury) | 10041 | 14 | 16 |
| 23 FEEL IT Emperor Fats (Mass Appeal) | 7539 | 21 | 16 |
| 24 BALLAD OF TOM JONES Space (Sire) | 8271 | 8 | 15 |
| 25 THE BAD PHOTOGRAPHER Sweet Emotions (Cristales) | 7219 | 5 | 15 |
| 26 STOP Space Girls (Virgin) | 9476 | 19 | 14 |
| 27 BRIMFUL OF ASHA Corneshop (Virgin) | 9070 | 19 | 14 |
| 28 DREAMS The Corrs (143/Real Gone) | 8286 | 12 | 14 |
| 29 I'M LEAVING LADDER (Islander) | 6698 | 16 | 14 |
| 30 KELLY WATCH THE STARS Air (Source) | 4932 | 8 | 14 |

| ILR | | | |
|---|-------|-------------|------|
| Title Artist Label | Aud | No of plays | |
| 1 HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings) | 40027 | 1718 | 1747 |
| 2 TRULY MADLY DEEPly Savage Garden (Columbia) | 37004 | 1674 | 1658 |
| 3 KISS THE RAIN Bobbie Myers (Chrysalis) | 37157 | 1528 | 1588 |
| 4 STOP Space Girls (Virgin) | 26569 | 1387 | 1307 |
| 5 LET ME ENTERTAIN YOU Bobbie Williams (Chrysalis) | 26233 | 928 | 1303 |
| 6 HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings) | 25124 | 1159 | 1248 |
| 7 MY HEART WILL GO ON Celine Dion (Jive) | 20397 | 1230 | 1070 |
| 8 BIG MISTAKE Natalie Imbruglia (RCA) | 15439 | 986 | 1035 |
| 9 FROZEN Madonna (Mercury) | 25391 | 1241 | 1030 |
| 10 BRIMFUL OF ASHA Corneshop (Virgin) | 18129 | 1020 | 985 |
| 11 UNDER THE BRIDGE All Saints (London) | 18198 | 551 | 951 |
| 12 ALL THAT I NEED Beyonce (Polydor) | 16687 | 688 | 948 |
| 13 IT'S LIKE THAT Run-DMC Vs Jason Nevins (Sire/Communications) | 22000 | 918 | 913 |
| 14 READ MY MIND Corinae (Mercury) | 19957 | 594 | 897 |
| 15 ANGEL ST At People (M People/EMI) | 21845 | 1016 | 880 |
| 16 ALL THAT MATTERS Louisa (1st Avenue/EMI) | 12304 | 992 | 879 |
| 17 HIGH Lighthouse Family (Wild Card/Polydor) | 21618 | 918 | 863 |
| 18 INSANE Ultra (East West) | 11382 | 610 | 845 |
| 19 SAY YOU WILL Texas (Mercury) | 10492 | 705 | 732 |
| 20 ANGELS Bobbie Williams (Chrysalis) | 19397 | 992 | 885 |
| 21 SONNET To Venice (Phi) | 19029 | 719 | 861 |
| 22 BALLAD OF TOM JONES Space (Sire) | 10950 | 651 | 661 |
| 23 HOW DO I LIVE Luvon Lewis (Capitol/The Hit Label) | 18279 | 590 | 655 |
| 24 LA PRIMAVERA Sasha (Multiplay) | 13368 | 641 | 613 |
| 25 TORN Natalie Imbruglia (RCA) | 15483 | 599 | 592 |
| 26 I GET LONELY Janet Jackson (Virgin) | 14322 | 576 | 590 |
| 27 ALL I WANT IS YOU 311 (Gigawatt/Virgin) | 8137 | 630 | 552 |
| 28 TOGETHER AGAIN Janet Jackson (Virgin) | 7917 | 569 | 552 |
| 29 ALL MY LIFE K-C & Jaja (JMC) | 12229 | 271 | 515 |
| 30 RAY OF LIGHT Madonna (Mercury/Warner Bros) | 7919 | 334 | 515 |

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25 APRIL 1998

music control UK

| This Week | Last Week | Wks on Chart | Pos. on last wk. | Title | Artist | Label | Total plays | Plays % + or - | Total audience | Audience % + or - | STATION A-Z |
|-----------|-----------|--------------|------------------|-----------------------------|----------------------------|----------------------|-------------|----------------|----------------|-------------------|---|
| 1 | 1 | 8 | 10 | HERE'S WHERE THE STORY ENDS | Tin Tin Out | VC Recordings | 1960 | +1 | 69.77 | -6 | Music Control UK BBC Radio 2 BBC Radio 1 BBC Radio 2 BBC Radio 3 BBC Radio 4 BBC Radio 5 BBC Radio 6 BBC Radio 7 BBC Radio 8 BBC Radio 9 BBC Radio 10 BBC Radio 11 BBC Radio 12 BBC Radio 13 BBC Radio 14 BBC Radio 15 BBC Radio 16 BBC Radio 17 BBC Radio 18 BBC Radio 19 BBC Radio 20 BBC Radio 21 BBC Radio 22 BBC Radio 23 BBC Radio 24 BBC Radio 25 BBC Radio 26 BBC Radio 27 BBC Radio 28 BBC Radio 29 BBC Radio 30 BBC Radio 31 BBC Radio 32 BBC Radio 33 BBC Radio 34 BBC Radio 35 BBC Radio 36 BBC Radio 37 BBC Radio 38 BBC Radio 39 BBC Radio 40 BBC Radio 41 BBC Radio 42 BBC Radio 43 BBC Radio 44 BBC Radio 45 BBC Radio 46 BBC Radio 47 BBC Radio 48 BBC Radio 49 BBC Radio 50 BBC Radio 51 BBC Radio 52 BBC Radio 53 BBC Radio 54 BBC Radio 55 BBC Radio 56 BBC Radio 57 BBC Radio 58 BBC Radio 59 BBC Radio 60 BBC Radio 61 BBC Radio 62 BBC Radio 63 BBC Radio 64 BBC Radio 65 BBC Radio 66 BBC Radio 67 BBC Radio 68 BBC Radio 69 BBC Radio 70 BBC Radio 71 BBC Radio 72 BBC Radio 73 BBC Radio 74 BBC Radio 75 BBC Radio 76 BBC Radio 77 BBC Radio 78 BBC Radio 79 BBC Radio 80 BBC Radio 81 BBC Radio 82 BBC Radio 83 BBC Radio 84 BBC Radio 85 BBC Radio 86 BBC Radio 87 BBC Radio 88 BBC Radio 89 BBC Radio 90 BBC Radio 91 BBC Radio 92 BBC Radio 93 BBC Radio 94 BBC Radio 95 BBC Radio 96 BBC Radio 97 BBC Radio 98 BBC Radio 99 BBC Radio 100 |
| 2 | 2 | 8 | 6 | KISS THE RAIN | Billie Myers | Universal | 1746 | +5 | 61.79 | +3 | |
| 3 | 5 | 4 | 16 | LET ME ENTERTAIN YOU | Robbie Williams | Chrysalis | 1389 | +5 | 50.13 | -5 | |
| 4 | 7 | 5 | 8 | IT'S LIKE THAT | Run-D.M.C. vs Jason Nevins | Smile Communications | 1141 | -1 | 48.79 | -7 | |
| 5 | 10 | 13 | 3 | FOUND A CURE | Ultra Nite | AM-PM/A&M | 1519 | +33 | 48.66 | +30 | |
| 6 | 4 | 7 | 10 | TRULY MADLY DEEPLY | Savage Garden | Columbia | 1770 | -1 | 48.52 | -12 | |
| 7 | 6 | 3 | 9 | STOP | Spice Girls | Virgin | 1361 | -8 | 47.41 | -11 | |
| 8 | 3 | 2 | 10 | FROZEN | Madonna | Maverick | 2022 | -20 | 44.90 | -22 | |
| 9 | 8 | 8 | 11 | MY HEART WILL GO ON | Celine Dion | Epic | 1160 | -14 | 41.50 | -7 | |
| 10 | 10 | 3 | 9 | ALL THAT I NEED | Boyzone | Polydor | 1033 | +34 | 36.50 | +26 | |
| 11 | 11 | 12 | 5 | LA PRIMAVERA | Sash! | Multiple | 796 | -3 | 35.15 | n/c | |
| 12 | 15 | 9 | 3 | UNDER THE BRIDGE | All Saints | London | 1105 | +55 | 34.56 | +17 | |
| 13 | 8 | 7 | 12 | BRIMFUL OF ASHA | Cornershop | Wijaya | 1111 | -7 | 32.62 | -23 | |
| 14 | 13 | 15 | 3 | I GET LONELY | Janet Jackson | Virgin | 813 | +4 | 32.81 | +4 | |
| 15 | 14 | 20 | 4 | SOUND OF DRUMS | Kula Shaker | Columbia | 442 | +33 | 30.15 | -1 | |

BIGGEST INCREASE IN PLAYS

| | | | | | | | | | | | |
|----|----|----|---|------------------|---------------|--------------------|-----|------|-------|-----|--|
| 16 | 33 | 26 | 4 | TURN IT UP | Busta Rhymes | East West | 523 | +114 | 30.13 | +58 | |
| 17 | 18 | 89 | 1 | SAY YOU LOVE ME | Simply Red | East West | 441 | +18 | 27.63 | -1 | |
| 18 | 17 | 13 | 6 | ALL THAT MATTERS | Louise | 1st Avenue/EMI | 907 | -14 | 26.40 | -5 | |
| 19 | 27 | 35 | 9 | HOW DO I LIVE | LeAnn Rimes | Curb/The Hit Label | 690 | +11 | 26.37 | +14 | |
| 20 | 12 | 31 | 6 | READ MY MIND | Conner Reeves | Wildstar | 975 | -5 | 25.55 | -24 | |

BIGGEST INCREASE IN AUDIENCE
- HIGHEST CLIMBER

| | | | | | | | | | | | | |
|----|----|-----|----|--|-------------------------|-----------------------|-----------|-----|-------|-------|-----|--|
| 21 | 44 | 70 | 2 | ALL MY LIFE | K-Ci & JoJo | MCA | 601 | +69 | 24.52 | +95 | | |
| 22 | 26 | 27 | 11 | YOU'RE STILL THE ONE | Shania Twain | Mercury | 461 | -11 | 24.17 | +14 | | |
| 23 | 25 | 25 | 6 | BEAT GOES ON | All Seeing I | London | 473 | -6 | 23.78 | -2 | | |
| 24 | 41 | 48 | 3 | ROAD RAGE | Catatonia | Blanco Y Negro | 279 | +65 | 23.65 | +19 | | |
| 25 | 13 | 18 | 9 | HIGH | Lighthouse Family | Wild Card/Polydor | 880 | -8 | 23.31 | -13 | | |
| 26 | 28 | 13 | 9 | BALLAD OF TOM JONES | Space | Gallot | 708 | -6 | 23.19 | +8 | | |
| 27 | 22 | 14 | 7 | ANGEL ST | M People | M People/BMG | 943 | -16 | 23.05 | -10 | | |
| 28 | 18 | 26 | 70 | 7 | ANGELS | Robbie Williams | Chrysalis | 704 | -45 | 22.97 | -17 | |
| 29 | 28 | 19 | 8 | BIG MISTAKE | Natalie Imbruglia | RCA | 1109 | +4 | 22.93 | -1 | | |
| 30 | 24 | 17 | 27 | TORN | Natalie Imbruglia | RCA | 615 | -2 | 20.51 | -16 | | |
| 31 | 27 | 22 | 12 | SONNET | The Verve | Hut | 728 | -11 | 20.31 | -20 | | |
| 32 | 16 | 13 | 1 | SAY YOU DO | Ultra | East West | 858 | +39 | 19.78 | +79 | | |
| 33 | 30 | 22 | 6 | MY FATHER'S EYES | Eric Clapton | Reprise/WEA | 332 | +17 | 18.86 | -3 | | |
| 34 | 30 | 24 | 4 | PUSH IT | Garbage | Mushroom | 246 | +58 | 18.85 | +13 | | |
| 35 | 44 | 29 | 12 | BITTER SWEET SYMPHONY | The Verve | Hut | 383 | -7 | 18.29 | +34 | | |
| 36 | 38 | 19 | 2 | RAY OF LIGHT | Madonna | Maverick/Warner Bros. | 583 | +54 | 18.09 | +21 | | |
| 37 | 39 | 21 | 5 | ALL I WANT IS YOU | 911 | Ginga/Virgin | 584 | -15 | 18.00 | -47 | | |
| 38 | 42 | 37 | 2 | WHERE ARE YOU? | Imaani | EMI | 216 | +29 | 16.37 | +14 | | |
| 39 | 41 | 22 | 3 | THE IMPRESSION THAT I GET | Mighty Mighty Bosstones | Mercury | 153 | +54 | 16.30 | +13 | | |
| 40 | 28 | 43 | 2 | SOUNDS OF WICKEDNESS | Tzant | Logic | 208 | +52 | 15.90 | +94 | | |
| 41 | 27 | 24 | 2 | FEEL IT | Tamperer Feat. Maya | Pepper | 451 | +45 | 15.68 | +4 | | |
| 42 | 40 | 19 | 4 | NO NO NO | Destiny's Child | Columbia | 305 | -9 | 14.65 | +1 | | |
| 43 | 33 | 15 | 0 | GETTIN' JIGGY WIT IT | Will Smith | Columbia | 574 | -9 | 14.16 | -7 | | |
| 44 | 29 | 107 | 2 | NOT IF YOU WERE THE LAST JUNKIE ON EARTH | Dandy Warhols | Capitol | 126 | +23 | 13.94 | -4 | | |

MOST ADDED

| | | | | | | | | | | | |
|----|----|-----|----|-------------------------|-----------------|--------------------|-----|-----|-------|-----|--|
| 45 | 44 | 88 | 1 | NICE & SLOW | Usher | LaFace/Arista | 370 | +87 | 13.70 | +43 | |
| 46 | 42 | 81 | 1 | GONE TILL NOVEMBER | Wyclef Jean | Ruffhouse/Columbia | 243 | +20 | 13.35 | +34 | |
| 47 | 31 | 65 | 1 | DANCE THE NIGHT AWAY | Mavericks | MCA | 32 | +35 | 12.80 | +47 | |
| 48 | 55 | 254 | 1 | NO WAY | Freddie Mercury | Deconstruction | 381 | +84 | 12.49 | +12 | |
| 49 | 19 | 120 | 1 | ALL MY LOVE | Queen Pen | Universal Vibe | 247 | +3 | 12.17 | +51 | |
| 50 | 49 | 52 | 24 | AIN'T THAT JUST THE WAY | Lubicia McNeal | Wildstar | 546 | -10 | 11.99 | +2 | |

© Music Control UK. Chart shows tracks receiving greatest number of stations sold per week as of 24 April 1998. Figures include by audience figures based on total UK population.

Audience increase % or more

TOP 10 GROWERS

| Pos. | Title Artist (Label) | Total plays | Increase in no. of plays |
|------|--|-------------|--------------------------|
| 1 | UNDER THE BRIDGE All Saints (London) | 1105 | 392 |
| 2 | FOUND A CURE Ultra Nite (AM-PM/A&M) | 1519 | 381 |
| 3 | TURN IT UP Busta Rhymes (East West) | 523 | 276 |
| 4 | ALL THAT I NEED Boyzone (Polydor) | 1033 | 263 |
| 5 | ALL MY LIFE K-Ci & JoJo (MCA) | 601 | 246 |
| 6 | SAY YOU DO Ultra (East West) | 858 | 229 |
| 7 | RAY OF LIGHT Madonna (Maverick/Warner Bros.) | 583 | 205 |
| 8 | THE PASSENGER Iggy Pop (Virgin) | 363 | 182 |
| 9 | NO WAY Freddie Mercury (Deconstruction) | 381 | 174 |
| 10 | NICE & SLOW Usher (LaFace/Arista) | 370 | 148 |

© Music Control UK. Chart shows tracks receiving greatest number of stations sold per week as of 24 April 1998.

TOP 10 MOST ADDED

| Pos. | Title Artist (Label) | Stations last week | Stations this week | Avs |
|------|---|--------------------|--------------------|-----|
| 1 | NICE & SLOW Usher (LaFace/Arista) | 44 | 35 | 11 |
| 2 | TURN IT UP Busta Rhymes (East West) | 63 | 24 | 8 |
| 3 | DRAMA'S The Caret (1313/Arista) | 22 | 14 | 5 |
| 4 | SMOK Ben Folds Five (Epic/Sony Music) | 39 | 15 | 5 |
| 5 | ALL MY LIFE K-Ci & JoJo (MCA) | 65 | 36 | 4 |
| 6 | NO WAY Freddie Mercury (Deconstruction) | 40 | 30 | 4 |
| 7 | ALL THAT I NEED Boyzone (Polydor) | 61 | 52 | 3 |
| 8 | FEEL IT Tamperer Feat. Maya (Pepper) | 50 | 33 | 3 |
| 9 | SOUND OF DRUMS Kula Shaker (Columbia) | 39 | 30 | 3 |
| 10 | WHERE ARE YOU? Imaani (EMI) | 17 | 13 | 3 |

© Music Control UK. Chart shows tracks receiving greatest number of stations sold per week as of 24 April 1998.

25

april
1998

singles



1 IT'S LIKE THAT

Run-DMC Vs. Jason Nevins

Single Communications

- 2 **TURN IT UP/FIRE IT UP** B2sta Rhymes Elektra
 3 **FEEL IT** The Tempters featuring Maya Popper
 4 **MY HEART WILL GO ON** Celine Dion Epic
 5 **TRULY MADLY DEEPLY** Savage Garden Columbia
 6 **FOUND A CURE** Ultra Nate AM-FM
 7 **HOW DO I LIVE** LeAnn Rimes Curb
 8 **LA PRIMAVERA** Sash! Multiply
 9 **KUNG-FU 187** Lockdown East West
 10 **KISS THE RAIN** Billie Myers Universal



11 SOUNDS OF WICKEDNESS

Tzant

Logic

- 12 **THE IMPRESSION THAT I GET** The Mighty Mighty Bosstones Mercury
 13 **ALL MY LIFE** K-Ci & JoJo MCA
 14 **BEEP ME 911** Missy "Misdemeanour" Elliott East West
 11 **SAY YOU DO** Ultra East West
 10 **LET ME ENTERTAIN YOU** Robbie Williams Chrysalis
 12 **STOP** Spice Girls Virgin
 14 **HERE'S WHERE THE STORY ENDS** Tim 'n' Tim featuring Sheryl Nelson V.C. Recordings
 17 **I GET LONELY** Janet Jackson A&M
 18 **NOBODY** Vaniah

THE OFFICIAL CHARTS

 MW
 music week
 AS USED BY

TOTP

 B B C
 RADIO 1


LORD TARIQ PETER GUNZ



Deja Vu (Uptown Baby)

The Massive hip hop anthem

'It wasn't for the Bronx, this rap shtick never would be going on so tell me where it's at UPTOWN BABY'

Featuring exclusive new mixes from Pro Black and Frankenstein plus bonus tracks

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COLUMBIA

COLUMBIA

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albums



1 LIFE THRU A LENS

Robbie Williams

Chrysalis

- 2 **LET'S TALK ABOUT LOVE** Celine Dion Epic
 4 **TITANIC (OST)** James Horner Sony Classical
 3 **THE BEST OF JAMES** Fontana
 21 **IN MY LIFE** George Martin Various Echo
 6 **URBAN HYMNS** The Verve Hut/Virgin
 5 **RAY OF LIGHT** Madonna Maverick
 8 **ESSENTIALS... THE VERY BEST OF** George Benson Warner/Reprise
 9 **ALL SAINTS** All Saints London
 8 **LEFT OF THE MIDDLE** Natalie Imbruglia RCA



11 FRESKO

M People/BMG

M People/BMG

- 7 **THIS IS HARDCORE** Pulp Island
 19 **INTERNATIONAL VELVET** Catatonia Blanco Y Negro
 12 **SPICEWORLD** Spice Girls Virgin
 13 **MAVERICK A STRIKE** Finley Quaye Epic
 18 **SAVAGE GARDEN** Savage Garden Columbia
 15 **POSTCARDS FROM HEAVEN** Lighthouse Family Wild Card Polygram
 14 **WHITE ON BLONDE** Texas Mercury
 16 **PILGRIM** Eric Clapton Virgin

Mixmag

25 APRIL 1998

stephenson named as new mixmag editor

Neil Stephenson, the former editor of *Wax*, has been named as the new editor of *Mixmag*. Stephenson (pictured) will take over the day-to-day running of the magazine from *Mixmag*'s longstanding editor Dom Phillips who is to become executive editor.

Since its launch in 1988, *Mixmag* has developed to become the UK's most successful dance music magazine with its last ABC figures confirming a circulation of 92,000. The magazine was bought by Emap in a multi-million pound deal in 1996.

Stephenson will be the magazine's fourth editor and the first to be appointed from outside the company. It is understood competition was tough at interview level.

Neil's not only a good editor and journalist, he's a hardcore clubber and dance fan which is important," says Dom Phillips. "So he's the perfect balance."

During his five-month period at *Wax*, Stephenson made a name for himself

through aggressively chasing and breaking news stories, often causing controversy. "We were a small magazine trying to get ourselves noticed," he says. "I'll be a bit more considered with

Mixmag because it's obviously a different magazine."

"*Mixmag* has been changing quite a lot recently anyway," he adds. "We'll take



a look at being more clubber-orientated and look at exactly what kind of thing people want."

Dom Phillips will edit the forthcoming edition of *Mixmag* and will then start his new role.

"I'm going to be doing brand extension which we're already doing with our weekly show on Kiss 100FM," he says. "It's a matter of taking a more long-term look at what we can achieve with the name."

inside:

[2] SEVEN DAYS IN DANCE: CAROLINE PROTHERO reveals what caught her attention this week

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

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

[7] JOCK ON HIS BOX: BARRY ASHWORTH



buzz
chart
number
ones

CLUB: 'A ROSE IS STILL A ROSE' Aretha Franklin (Arista) p5
URBAN: 'A ROSE IS STILL A ROSE' Aretha Franklin (Arista) p6
POP: 'MY HEART WILL GO ON' Celine Dion (Epic) p6
COOL CUTS: 'TEARDROP' Massive Attack (Virgin) p8



One of the most eagerly-anticipated dance-based projects of the year will no doubt be Breakbeat Era, the new project featuring drum & bass maestro Roni Size. The three-piece act fuse the beats of Size and fellow Bristol drum & bass man DJ Die with the songs and vocals of West Country folk singer-songwriter Leonie Laws. The group already have a firm pedigree, having had a track called 'Breakbeat Era' featured

on the Full Cycle label's well-regarded Music Box compilation a couple of years ago. That track, alongside DJ Die's reworking 'Breakbeat Era', subsequently became a drum & bass anthem. Both tracks are now finally seeing a full single release on XL Recordings as a prelude to a full Breakbeat Era LP later in the year. Size's commitment to the LP is underlined by his manager Simon Goffe from Heavyweight. "It's a very different thing to something like Reprazent and a serious project that Roni's put his commitment behind," says Goffe. "The LP's virtually finished and should be out a bit later in the year." Breakbeat Era's 'Breakbeat Era/Breakbeat Era' is released on May 25.

CUT NOW
PETER D'AVO'S 'ESSENTIAL', NEW 'TUNE'
& WEDGE MIXES, 'TRIED AND TESTED CUT'
PERPETUAL MOTION 'KEEP ON DANCING (LET'S GO)'
DUB BROTHERS: 'MANS & MR SPRING MIXES'

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SOUL, HIPHOP, UNTIDY DUB & 'A MELODY' MIXES

31.03.98
ERIE 'DEEPER LOVE (SYMPHONIC PARADISE)'
'NALIN & KANE, TRANSA & COOL BRITANNIA MIXES

28.05.98
GATEBA 'THE TRUTH'
TOMPO & DJ TAUPHER MIXES

SINGLES FORTHCOMING
303MINUS 'FRANK'
BABY DOC 'LIMOUSINE'
RARE INSTINCT 'DISCO BABES FROM OUTER SPACE'
DJ QUICK SILVER 'SYMPHONICA'

ALBUMS 'CUT NOW'
5&E 'GAMES'
DJ QUICK SILVER 'QUICK SILVER'
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Man Made
MAY 11 1998

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- 20 NOBODY BUT
- 21 POLICEMAN S
- 22 FROZEN W/6
- 24 23 UH LA LA L
- 13 24 GIVE A LIT
- 20 25 BRIMPUL O
- 15 26 WHAT YOU
- 21 27 NO NO NO
- 19 28 ALL I WANT
- 25 29 WHEN THE
- 23 30 BEAT GOES
- 22 31 JOURNEY T
- 34 32 DOCTOR JO
- 33 33 LAST NIGHT
- 34 34 HURRICAN
- 16 35 I WANT YO
- 33 36 BIG MISTAN
- 26 37 BRICK BEN
- 33 38 BAD BOY W
- 32 39 ALL THAT M
- 37 40 READ MY M

15
19
1000



[7 DAYS IN DANCE]

caroline prothero senior dance promotions manager, virgin



"Thursday: set up a series of fiddle matches at the **MINISTRY OF SOUND** with **AMIRA, URBAN SOUL, RAMSEY & FEN** and the **GRANT NELSON PROJECT** set out to turn out for **VC Recordings**. Lunch with **DAVE PEARCE** and **ANDY THOMPSON**. Arranged a Radio One mix for **RIP** whose mix LP we're releasing. Went to **Virgin** pluggin' **PAUL KENNEDY's** birthday bash at **Mars**. Friday: planned clubs, had a massage and accomplished nothing. Little action but some lo-fi fun at **MARK HERMAN's** new night at **K Bar** in **Wardour Street**. Saturday: Saw my brother-in-law **SHAY** again struggle to save the day for **Newcastle** against **Aran**. Oh well, there's always the **Cup Final**. **RICHARD FEARLESS** and **TREVOR 'MADDOG' JACKSON** played. Bombed down to **Slinky** in **Bournemouth** for the **Essential Mix** with **JUDGE JULES** and **DERICK CARTER**. Caught most of it on the car radio. Sunday: had Sunday lunch with **DAMIAN MOULD** from **Slice** and ate a ridiculous amount of roasties. Then went to the **Embassy** for a few beers and caught the odd beat dropped by **JON CARTER**. Monday: A day of chillin' and chocolate, film and friends. Tuesday: popped into the art gallery launch of the **Noel Coward** tribute LP **'20TH CENTURY BLUES'** thrown up by **ZOE LEWIS**. Then off to the **SPICE GIRLS'** world tour party at **Cafe De Paris**. Spiced it up with **LISA LOU, PETE TONG** and the **PRIMAL SCREAM** posse. **MTV's DAVID DUNNE** dropped disco dynamite and we all regressed in fine style. Wednesday: welcomed the **Def Mix** crew to **MISSDEMEANOURS** - the weekly gathering myself and **DL LOTTIE** run at The Saint. **SATOSHE TOMIE** was behind the decks and everyone there - **DAVID MORALES, JOSH WINK, RICKY MORRISON, HARVEY, ROCKY, DAN PRINCE** - got down."

25
april
1998

THE OFFICIAL CHARTS

25
april
1998

remix success leads to album for booker

The success of the All Saints' 'Never Ever' has had the knock-on effect of giving national recognition to one of the underground dance scene's best-kept secrets. London legend Booker T (pictured) provided the hugely popular garage mix for the track which has now sold 1.2m units in the UK alone. "It's moved things on to another level completely," says Booker. "It's all happening so fast now."

The All Saints track - alongside cuts from **Gabriele, Soul II Soul**, the **Brand New Heavies** and **Juliette Roberts** - features on 'The Prize Collection', a mix LP which collects all the producer's best remixes and original productions to date. The album shows just how innovative Booker T's sound has been since his early releases seven years ago under the names **Mas Confusion** and **Underground Mass** for London indie **Azuli**, which is releasing the mix LP in May.

Many people point to the south London producer as one of the first UK garage producers to create a sound of their own. "I never got the props at the time and I didn't want to say it myself," he says. "People have always been giving my music names. First it was 'no soul' and now it's 'speed garage'. Basically, I'm just a producer and I want to do my own thing."



Booker T is also working on his own LP. It to be released later in the year on a major label. "It's going to have a bit of everything on it - some R&B tracks and even some drum & bass. RIP are going to be on the LP and also **Grooverider**," he says.

SHOP TO xsf.london

38 Berwick Street, London W1V 5RE. Tel: 0171-287 2495, fax: 0171-437 6255
Xsf opened last summer, specialising in techno, trance, house, hard house, speed garage and drum & bass. The shop's interior has been given a futuristic look by artist **Sue Glasgow**, whose work features raw steel and rivets, but the aim is to provide a warm and welcoming service. Xfm will reserve records for up to 14 days with a 25% deposit and offers a mail order and DJ search service.

- The top 10 tracks flying out of Xsf this week are:
- 1 "THAT GAYZON" Smith Brothers (Up For It) ● "DARK FORCES" Lord Koss & Althude (Up!) ● "DEAD DANCE FORNIX" Andy Adler & Chevi (NCS) ● "ROCK YOUR BODY" (Nuclear promo) ● "LITTLE SOUL" H2SO4 (ReCon) ● "SLIDE" Taylor Peak ● "HIRE ME GO NOW" DJ Ned (Kosmos Club) ● "TWISTE TALE" Multiplex (Psyche Del) ● "HIGH ENDURANCE EP" David Squillone (Phonem) ● "SIXCH" Helix (Club Classics)



Manchester's **Rae & Appleton** (pictured with collaborator **Veba**) will be playing their first London live date at The Jazz Cafe in Camden this Tuesday (21). The production duo will front a five-piece group and will be joined on stage by **Sharleen Spiteri** of Texas. The link between the two goes back two years when **Rae & Christian** produced 'Good Advice' for Texas's 'White On Blonde' LP and originally featured the track on their label **Grand Central's** 'Central Healing' compilation. The duo then remixed the original version of 'Say What You Want'. Steve Christian says he's flattered the favour is now being returned by Texas. "It's very nice that they appreciate the work we've done for them. Aside from appearing on stage, **Sharleen Spiteri** will also feature on the forthcoming **Rae & Christian LP 'The Hush'** alongside the **Jungle Brothers, Jeru The Damaja, YZ, Mama Mystique** and **Veba**. The LP is currently being chased by various labels. "We're talking to a few major labels at the moment. We're also talking to some big distributors and licensees. So we're not certain yet who will be releasing it," says Steve Christian.

[LABEL]



[FOCUS]

STAY UP FOREVER

c/o Truelove, Unit G, St Pauls Crescent, London, NW1 9DN, tel: 0171-284 0434; fax: 0171-287 6015
HISTORY:

Stay Up Forever grew out of the free party scene championed by founders **The Liberator DJs** - **Chris, Aaron** and **Julian**. Launched in 1994 with the aim of putting out techno, the label soon expanded to include acid trance and techno funk. The label joined the **Truelove Collective** in 1995 and is now run by the **Liberators** and **Jenny** along with **Toplove's** **Sarah Feeney** and **Steve Simmonds**.

S.U.F. has released 38 singles and two albums including the seminal filthy acid compilations 'It's F' "king 'Avin It', Vols. 1 and 2, and the classic single 'London Acid City' by **Lochi**.

Sister label **Stay Up Forever Remix** has featured tracks from **Shimmon & Woodson, Jon The Dentist** and **John Trulove**, while the **Liberators** and other S.U.F. acts are increasingly sought after as remixers.

SPECIALIST AREAS:

Hard acid trance
KEY ARTISTS:
Chris, Aaron & Julian Liberator, Paul Harding, Paul (D.D.R.), Henry (D.A.V.E., The Drummer), Krs Needs, Lawrie Immersion, A&E Dept, DJ Gizelle (Rebel Yell), Westhamm, Guy McAffer (Geezer), John and Microdot (D.O.M.)

LAST THREE RELEASES:

"Lie Down, Keep Calm" Trip Hazard; "The Pusher, The Pimp and the Panther" Rozzers Dog; "It's Funky But It Ain't House" Carbine
COMING UP:

"X Ray OK" Star Power; "The Oracle" Cosmic Trigger; "Black Don't AGE Dept
RETAILER'S VIEW:
"It's a consistently good label and one of the biggest in its field of acid techno. It's one of the major labels we carry and we keep their back catalogue in stock all the time. I don't think any release has sold badly." - **Mark Barrington, Kinetic Records**

1 IT'S L...
2 TURN IT UP
3 FEEL IT THE
4 MY HEART
5 TRULY MAD
6 FOUND A C
7 HOW DO I
8 LA PRIMAV
9 KUNG-FU
10 KISS THE R

11 SOUNDS OF
12 THE IMPRESSI
13 ALL MY LIF
14 BEEP ME B
15 SAY YOU D
16 LET ME EN
17 STOP Spice
18 HERE'S WHERE
19 I GET LONEL
20 MONDO

BEATS & PIECES

AM-FM has hired ex-Polydor man **BEN CHERRILL** to be assistant A&P/promotions manager. Ben's number there is 0171-705 4259... The hardest-working man in dance music, MTV's head of music **DAVID COHEN** is leaving his weekly show on Galaxy 105 to present two new specialist dance shows on Atlantic 252. The shows will be called 252 BPM and will be broadcast on Fridays from

8pm to 9pm and Saturdays from 8pm to 10pm. Friday night will be a mix show; Saturday will be focusing in its first hour on across-the-board dance with a house/garage bias, while the second hour will be a mix recorded at a club. Atlantic 252 has a potential audience of 3.4m... Detroit legend **JEFF MILLS** will be undertaking a UK tour in early May. The dates are as follows: Red Box, Dublin (May 8); The Zap, Brighton (15); The Orbit, Leeds (16); Thekia, Bristol (21); Pure, Edinburgh (22); Universe 98, Knebworth (23); and Slam Boat Party, Glasgow (24)... Don't forget the forthcoming

SOUTHPORT DANCE MUSIC WEEKENDER on April 24-26. Live acts and PAs for the event will include Ultra Nate, De Lacy, Keni Burke, Next and Beverly Knight... **RELATED** will be returning to the London Bar: Jerusalem on Tuesday May 4 for another night of "debauchery and dancing". DJs for the night will be ex-DMC world mixing champion Chad Jackson and Richie Bettsack. Entrance is free... **BT** will be playing a live set at Cream on Saturday May 9. The DJ line-up for the night will be Paul Oakenfold, Roger Sanchez, "Phat" Phil Cooper, Dave Ralph and Les Ryder...

on the airwaves

(by sarah davis)

A buoyant chart this week as several records made significant gains, initially because of early Kiss and Radio One support. **ALL SEEING IS** "The Beat Goes On" knocks Janet Jackson off top spot to regain pole position. **CONNOR REEVES** "Nobody But You" is this week's highest climber, moving up 18 places, while **MASE**'s "What You Want" moves up 15 places to reach the top 30.

Regional radio initially dismissed **All Seeing Is** and **London Records** "Nicki Minaj" explains why... "It has a long intro, about a minute, and regional radio didn't seem to get beyond that. Once it charted they came on board which sent it back to number one, now it's getting strong support from Forth, Power and Capital."

The Brooklyn Funk and Bunker T remixes of Connor Reeves have proved extremely radio-friendly and Kiss has hammered the record, while **MASE** has had support from Radio One.



Mase's high profile earned him status as a featured track on Radio One four weeks ago and he's now featured on 32 regional playlists. "Support has been good on all levels - Kiss has given it three months of solid, double-figures play," says Artist's Michelle Campbell.

One of the more interesting climbers this week is **TZANTZ**'s "Sounds Of Wickness". **Tzantz** is Jamie White from PF Project and M&C ODC. The single was an immediate hit with Radio One and Kiss. "Kiss made it a priority tune from the word go and it made a brilliant progression on Radio One, from Dave Pearce to Kevin and Zoe and from there to the A-list," says Tony Byrne of Single Minded. Vibe FM head of music Barry Jones says, "When we started the station we found we had an older audience than we expected so we wouldn't play something like **All Seeing Is**. However, "Sounds Of Wickness" has just gone on our B-list because it's not a hard rap, this and songs like Mase are ideal."

pete tong playlist



MIXX Funky Cloud feat. Nick Striz (Fire Island) • **HORN JULY (AM.PM)** • **HOT SHOT '97** Karen Young (Liberty) • **GHETTO SUPERSTAR** Pross feat. Of Dirty Boatard and Myo (Intarscope) • **TREIDOM** (Moesley Fling) • **STOMPING SYSTEM** 26:16. Duffe Frey Recordings) • **FEEL THE BEAT** Camrino (V.C. Recordings) • **THE STRUTT** Bambuco (V.C. Recordings) • **THE SOUTHERN BAPTIST REMIX** Realistic Brothers (Soundbyte Entertainment) • **AFTER HOURS EP (ANGEL MORAES REMIX)** (Groovellicious) • **"IN MY LIFE** Jose Nunez (Subliminal) • **"THE DAY** Will Come Quaka (White Label) • **"BROWN ACID"** (White Label) • **"TAKE CONTROL"** (Black Of Mind (Mystery Of Sounds)) • **"A DAY** IN CORACABANA (Crisco Castelli (Junior Boys Own)) • **"MEZZANINE"** Massive Attack (Virgin) • **"STARJUST"** (Roule) • **"RENEGADES"** Uptown Connection (Worldwide Ultimatum) • **BURNIN'** Baby Bumps (Delious) • **"TRY MY LOVE"** Rhonago Davis (Solid) • **"MILES FROM HOME"** Peshay (Mo Wax) • **"VISION INCISION"** Lo-Fidelity Alliance (Skinn) • **"LOVE IS SO NICE"** Urban Soul (V.C. Recordings) • **"TEAROR"** Massive Attack (Virgin) • **"RECALISE I GOT IT LIKE THAT"** Jungle Brothers (Worldof) • **"ROCK SHOCK"** Ray Davis Jr (Roule) • **"BUFFALO CLUB"** The Buffalo Lunch (Scratch) • **"THE BREAKS COME OUT"** Cavin Fisher (Subvenive) • **"NEEDIN' U"** David Morales presents The Face (White Label) • **"DIN DA DA (ELLER DE MIXX)"** Kevin Aviance (Distinctive) • **"THE HORN SONG"** The Don Stringz (Rhythm)

AS FEATURED ON MIXO CD: THE ULTIMATE FACE SELECTION WITH PETE TONG ON FRIDAY 17 APRIL (8pm-9pm)

danceairplayforty

| THE LIST | LAST WEEK | Label |
|----------|-----------|--|
| 1 | 8 | BEAT GOES ON All Seeing Is London |
| 2 | 1 | I GET LONELY Janet Jackson Virgin |
| 3 | 6 | FOUND A CURE Ultra Nate AMP/AM&AM |
| 4 | 9 | IT'S LIKE THAT RIAN DMC vs Jason Nevins Smile |
| 5 | 6 | R U SLEEPING Under Azuli/Saatchi |
| 6 | 10 | TURN IT UP Busta Rhymes East West |
| 7 | 12 | SOUNDS OF WICKEDNESS Tzant Logic |
| 8 | 6 | FROZEN Madonna Maverick |
| 9 | 4 | HERE'S WHERE THE STORY ENDS Tin Tin Out V.C. Recordings |
| 10 | 2 | FEEL IT Tempeper feat. Maya Pepper |
| 11 | 19 | NO WAY FEATURING Deconstruction |
| 12 | 7 | NO NO NO No Doodley's Child Columbia |
| 13 | 5 | GONE TILL NOVEMBER Wyclef Jean Ruffhouse/Columbia |
| 14 | 15 | NOBODY BETTER Tina Moore Delicious |
| 15 | 4 | WHAT YOU WANT Mase feat. Total Bad Boy/Arista |
| 16 | 3 | SUPERSTAR Moby vs Entice D.Disco |
| 17 | 4 | SHUT IT THE Top Five (White Label) Louda/Black Ink/Red Bull/DJ Ent |
| 18 | 13 | YOU MAKE ME WANNA... Usher LaFace/Arista |
| 19 | 2 | NOBODY BUT YOU Connor Reeves Wildstar |
| 20 | 24 | READY FOR A NEW DAY Todd Terry Manifesto/Mercury |
| 21 | 2 | ALL MY LIFE K-Ci & JoJo MCA |
| 22 | 16 | GETTIN' JIGGY WIT IT Will Smith Columbia |
| 23 | 2 | FUN Da Mob feat. Jocelyn Brown INCredible |
| 24 | 2 | LET'S GET DOWN JT Flyzay Playola/Universal |
| 25 | 3 | LA PRIMavera Sash! MultiPLY |
| 26 | 2 | THIS IS IT State Of Mind Ministry Of Sound |
| 27 | 10 | BRIMFUL OF ASHA Cernershop Wajaja |
| 28 | 4 | NICE & SLOW Usher LaFace/Arista |
| 29 | 2 | A ROSE IS STILL A ROSE Aretha Franklin Arista |
| 30 | 25 | MUCH BETTER Club 69 Twisted |
| 31 | 17 | AIN'T THAT JUST THE WAY Latricia McNeil Wildstar |
| 32 | 24 | SOMETHING GOING ON Todd Terry Manifesto/Mercury |
| 33 | 43 | LET ME BESSING YOU Pat Duffy & Faith Evans Bad Boy/Arista |
| 34 | 23 | NEVER EVER All Saints London |
| 35 | 1 | DO WHAT YOU WANT (ALL MY DREAMS) Tom McEl (The Big One) Fantasy |
| 36 | 2 | DEEP ME 111 "Blackmanator" Elliot East West |
| 37 | 2 | VIRTUAL INSANITY Jamiroquai Sony S2 |
| 38 | 2 | KEEP ON DANCIN' (Let's Go) Pegeel Holce Postak/EMI |
| 39 | 3 | KUNG-FU 187 London's End West Dance |
| 40 | 17 | FATHER L Cool J Def Jam/Mercury |

Statistics compiled between 01:00 on 28 04 98 and 24:00 on 15 04 98. Kiss 100, Galaxy 102, Galaxy 105, Galaxy 104, Chrome London & Birmingham, Vibe FM, Magic Control UK, 55 55 55, London ETCM, ABC, The DUTY-528 1500.

"I don't mind radio one trying to be trendy but I can do without the Labour party trying to strut it's funky stuff..." - Ben Elton.

Too right - don't be a politician - be **distinct'ive!**

Phunky Phantom

"Get Up, Stand Up (Strutt Your Phunky Stuff)"

released 4.5.98. on Club For Life/distinct'ive. Distributed by Pinnacle.

Single Of The Week- Dave Pearce

| | |
|----|----------------|
| 19 | NOBODY BUT YOU |
| 20 | NOBODY BUT YOU |
| 21 | POULEMIAN |
| 18 | 22 FROZEN ME |
| 22 | FROZEN ME |
| 14 | 23 GIVE A LIT |
| 24 | 24 GIVE A LIT |
| 20 | 25 BRIMFUL O |
| 15 | 26 WHAT YOU |
| 21 | 27 NO NO NO |
| 19 | 28 ALL I WANT |
| 25 | 29 WHEN THE |
| 23 | 30 BEAT GOES |
| 23 | 31 JOURNEY T |
| 34 | 32 DOCTOR JO |
| 33 | 33 LAST NIGHT |
| 34 | 34 HURRICANE |
| 16 | 35 I WANT YOU |
| 33 | 36 BIG MISTAN |
| 26 | 37 BRICK BEN |
| 38 | 38 BAD BOY W |
| 32 | 39 ALL THAT N |
| 37 | 40 READ MY M |

On the decks: andy beavers, chris finan, ronnie herel, james hyman, danny mcmillan

25
april
1998

THE OFFICIAL CHARTS

WWW

hot vinyl

TUNE OF THE WEEK



DEEJAY PUNK-ROC 'MY BEATBOX' (INDEPENDIENTE) (BEATS)
Intro-ed by an LL Cool J-style "Calling all cars" intro, this electro funk-pulsar is the sound of now with ultra-squelchy vocoding in the radio edit. Big Audio Dynamite's rumbling mixes are equally energetic with the predominant "For your pleasure, on the wheels of steel, the sound of DeeJay Punk Roc" sample. Comparisons with Daft Punk are inevitable but with Roc Raider's scratchy mix of "Rockin' It" and a hilarious video which finds Beatbox Man stealing batteries power for his family, this whole package is as strong, if not better. ●●●● JH

BROOKLYN BOUNCE

THE MUSIC'S GOT ME

Released
11th May

Includes a killer mix
from the Klubbheads

BROOKLYN BOUNCE

CLUB TOOLS

PROJECT OF **ec2**

DEEP BROS FEAT. FONDA RAE 'GET INTO YOU' (COALITION) (GARAGE)

The voice behind some of the original Paradise Garage faves, Fonda Rae shows that she can still deliver the goods with this smooth and sultry Sade-style vocal that rides a very solid production from the Deep Bros. The definitely on-form Kerri Chandler delivers a more funky, sax-fuelled vocal remix and a jazzy dub. A separate double pack has some ruffier reworkings from Dafunkstars, including an effective vocal version, plus Eric Kupper's classy treatments. ●●●● AB

ALI 'LOVE LETTERS' (WILD CARD) (R&B)

Vocally Ali sounds like he's stepped out of the golden age of Sixties soul. His voice is rich and gospel-charged like a Bobby Womack or Johnnie Taylor in complete contrast to most of today's Aaron Hall sound-a-likes. The original album/radio mix has an old school R&B flavour too, only the programmed beats revealing all – but not to the detriment of the overall production. Elsewhere, Todd Edwards cleverly uses Ali's voice over a Trammis 'Disco Inferno'-style charger to create an authentic Seventies feel, Industry Standard give it a choppy 'speed garage' workout while Phil Dane goes a more industrial route. ●●●● RT

IAN POOLEY 'LOOPELLE' (FORCE ONE) (HOUSE)

This discoid stomper comes as a double A-side, 'Loopuelle' 1&2. On part one Mr Pooley filters his disco sounds and messes with them until there's nothing left. Couple this with an extreme kick drum and you are left with a no-holds-barred dancefloor attitude. On the flip we have part two, Ian heads for a more hockey approach, this one will have a less chance of scaring the ladies off the floor. A top bit of fodder. ●●●● DM

MR SPRING 'VOYAGER 1.56'/'BREAK IT' (MANIFESTO) (HOUSE)

A double A-side from Manifesto aiming for the harder house market. 'Voyager 1.56' has a very dark and ruff-sounding drum intro leading up to a huge wind-up break and synth-led restart to the end. 'Break It' is slightly more refined, with a good electro build from the mandatory stop at half time, crashing back in with a fierce kick-in. Another easy one to play. ●●●● CF

DEBBIE PENDER 'MOVIN ON' (AM-PM) (GARAGE)

Originally promoted last year by Azuli, this Blaze-produced vocal crowd-pleaser returns with even more mixes ready for a major label push chartwards. The relatively dense Paramour mix from Italy is now joined by more commercial interpretations from Full Intention, including their high-momentum guitar-strumming Jazz Funk mix. A separate limited AM-PM promo has a very cool stripped-down vocal version from KOT, while speed freaks should not miss an Azuli 12-inch with Industry Standard's choppy Vocal Flavour mix and hard driving dub. ●●●● AB

LIQUID LIQUID 'CAVERN'/'SCRAPER' (MO WAX) (BEATS)

Genius remix from Cut Chemist for the classic track that formed the basis for Grandmaster Flash's 'White Lines'. By keeping the bassline pretty intact, adding Justin 'El Nino' Poree's bongos and throwing in Flash's "baby" samples, a genuine post-modern cut-up classic has been created. Similarly, The Psychonauts' 'Scraper' remix, in three distinct sections, keeps the beats tighter than a camel's arse in a desert storm! ●●●● JH

hiphoppin' britpoppin' bigbeatin' junglebashin'

reggaeindin'speedfunkin'
chardrockin'stritchillin'gospelgroovin'ga
technobunbaunteeceadua

107CRASHFM

The first radio station in the UK to successfully combine the best of Dance and Indie music
107.6 CRASH FM Merseyside T: 0151 707 3107 F: 0151 707 3109

25
april
1998

Si



- 1 **IT'S SL**
Run-DMC Vs.
- 2 **TURN IT UP**
- 3 **FEEL IT THE**
- 4 **MY HEART**
- 5 **TRULY MAD**
- 6 **FOUND A C**
- 7 **HOW DO I L**
- 8 **LA PRIMAV**
- 9 **KUNG-FU TE**
- 10 **KISS THE R**



- 11 **SOUNDS OF**
- 12 **THE IMPRES**
- 13 **ALL MY LIFE**
- 14 **BEEP ME BT**
- 15 **SAY YOU DK**
- 16 **LET ME EMT**
- 17 **STOP Spice**
- 18 **HERE'S WHERE**
- 19 **I GET LONEL**
- 20 **NOBODY R**

25
april
1998

THE OFFICIAL CHARTS

25
april
1998

the **RBAN CHART** 25.04.98

| Wk | Wks | Title | Artist | |
|----|-----|----------------------------------|---|--------------------------|
| 1 | 4 | 3 | ROSE IS STILL A ROSE | Arista |
| 2 | 2 | 13 | TOO CLOSE | Arista |
| 3 | 11 | WHAT YOU WANT/WILL THEY DIE 4 U? | Puff Daddy | |
| 4 | 7 | 5 | STAY | Coolestape |
| 5 | 12 | 8 | TURN IT UP/RITE IT UP/RHYMES GALORE | Elektra |
| 6 | 15 | 3 | YOU THINK YOU OWN ME | Island |
| 7 | 19 | 3 | DEJA VU (UPTOWN BABY) | Columbia |
| 8 | 6 | 5 | ALL MY LOVE | Universal |
| 9 | 13 | 2 | SECOND ROUND K.O. | Universal |
| 10 | 3 | 4 | ALL MY LOVE | Universal |
| 11 | 9 | 7 | BE MINE | Lil' Man/Interlope |
| 12 | 5 | 6 | GONE TILL NOVEMBER | Rhythm Series/Parlophone |
| 13 | 4 | 7 | NICE & SLOW | Columbia |
| 14 | 14 | 7 | NOBODY BETTER | LaFace |
| 15 | 11 | 5 | NOBODY BUT YOU | Delirious |
| 16 | 30 | 3 | MADE IT BACK | Wildstar |
| 17 | 9 | 9 | OFF THE HOOK | Parlophone/Rhythm Series |
| 18 | 10 | 7 | I GET LONELY | Atlantic |
| 19 | 17 | 18 | NO NO NO | Virgin |
| 20 | 20 | 2 | ZOOM | Columbia |
| 21 | 26 | 3 | LOVE LETTERS | Interlope |
| 22 | 3 | 3 | CURIOSUS | Wildcard |
| 23 | 15 | 5 | MONEY, POWER & RESPECT/IF YOU THINK I'M JIGGY (REMIX) | Elektra |
| 24 | 16 | 2 | JOY | Puff Daddy |
| 25 | 23 | 4 | YOURS FAITHFULLY | Mushroom |
| 26 | 23 | 3 | I WANT YOU BACK | MLJ/Epic |
| 27 | 29 | 2 | LET'S RIDE | Motown |
| 28 | 27 | 4 | BEST DAYS | Del Jam |
| 29 | 27 | 4 | SWEET THANG | Cherrylist |
| 30 | 34 | 10 | NOBODY'S BUSINESS | Universal |
| 31 | 31 | 11 | WHERE YOU ARE | Blanco Y Negro |
| 32 | 34 | 4 | HOW CAN I GET OVER YOU | London |
| 33 | 35 | 4 | UNDER THE BRIDGE | Universal |
| 34 | 21 | 4 | ROYALTY | London |
| 35 | 36 | 4 | TRACES OF MY LIPSTICK (LP) | Coolempo |
| 36 | 36 | 4 | RIDE AWAKENING | Priority/Virgin |
| 37 | 33 | 2 | ANYTIME | Mercury |
| 38 | 32 | 9 | NASTY BOY | Puff Daddy |
| 39 | 32 | 9 | STRANDED | Wildstar |
| 40 | 35 | 10 | THE ROOF | Columbia |

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[commentary]
by Tony Tardilio



It's great to see **ARISTA** FRANKIE at number one in our chart with 'A Rose Is Still A Rose'. In general, Arista must be giving itself a good pat on the back, holding as it does the top three positions in our chart - and not for the first time either. This fact is especially impressive given the fact that all three tracks have been knocking around for quite a while. It just goes to show the power of those word-of-mouth remix promos. A special mention to Phat Boy for the stripped-down 'Cool-Till You Boogie mix of 'BE MINE's 'Too Close'. **UNDA UNDA'S** unsurprisingly makes it into the Top 10, but more surprisingly so do **PETER DINKLAUG** & **LORNA BURN**, who at one point dropped out of the chart altogether with 'Deja Vu'. I'd actually promised myself I'd stop writing about 'Deja Vu' for fear of sickening everyone. It all goes to show you can't keep a good track down... The biggest claimant of the week is **BEVERLY KNIGHT's** Redman-cosmising 'Made It Back', which is shaping up to be very popular... So **Do** girl group **KSCAPE** return with a sampler for their album 'Traces Of My Lipstick'. The girls sound very strong vocally on cuts like 'My Little Secret' and 'Do You Know', which sounds like a single... **LEITHON HENDRIX** finally follows up 'Ain't That Just The Way with 'Stranded', which is now remixed by Steve Anthony for Blacksmith... Finally, **RBS DEF** will now be joining Company Flow on the bill at Subterrania on April 28.

the **POP CHART** 25.04.98

| Wk | Wks | Title | Artist | |
|----|-----|-------|--------------------------------|--|
| 0 | 1 | 2 | MY HEART WILL GO ON | Celine Dion |
| 2 | 8 | 3 | FEEL IT | The Tamperer feat. Maya |
| 3 | 5 | 7 | TURN BACK TIME | Aqua |
| 4 | 10 | 2 | I DON'T KNOW WHAT I'D DO | Indigo |
| 5 | 2 | 2 | GET UP, STAND UP | Philly Phanom |
| 6 | 3 | 4 | SECRET LOVE | Shah |
| 7 | 24 | 2 | DEEPER LOVE | BBE |
| 8 | 20 | 2 | A ROSE IS STILL A ROSE | Arista |
| 9 | 4 | 5 | HEAVEN | Kinane |
| 10 | 9 | 4 | YOU'RE STILL THE ONE | Rochelle |
| 11 | 4 | 4 | KUNG FU FIGHTING | Bus Stop feat. Carl Douglas |
| 12 | 16 | 3 | TO THE WORLD | O.R.G.A.N. |
| 13 | 7 | 5 | FUN | Da Mo' feat. Jocelyn Brown |
| 14 | 16 | 2 | BEEHIVE | The Fog |
| 15 | 15 | 3 | LAST NIGHT A DJ SAVED MY LIFE | Syk 1300 |
| 16 | 15 | 3 | KEEP ON DANCIN' (LET'S GO) | Perputal Motion |
| 17 | 35 | 2 | BETTE DAVIS EYES | Rachel Franke |
| 18 | 27 | 3 | KISS THE RAIN | Princess Paragon |
| 19 | 18 | 8 | LA PRINCESSE MEGAMIX | Saphi |
| 20 | 26 | 2 | I'VE BEEN TO A MARVELOUS PARTY | The Divine Comedy |
| 21 | 25 | 3 | HIGH MOONDEEPER | Serious Danger |
| 22 | 29 | 3 | LITTLE LESBOW DO I LIVE? | Kikka |
| 23 | 11 | 7 | IT'S LIKE THAT | Rae-O.M.C. vs. Jason Nevins |
| 24 | 18 | 3 | FOUND A CLUE | Ultra Male |
| 25 | 9 | 4 | VOULEZ VOUS | Philly Beats feat. Sophia |
| 26 | 8 | 5 | SOUNDS OF WICKEDNESS | Tzani |
| 27 | 30 | 3 | PERFECT | Vanessa |
| 28 | 28 | 8 | SUPERHERO | Dave |
| 29 | 8 | 6 | FROZEN | Madonna |
| 30 | 38 | 2 | IN MY MIND | Antipop |
| 31 | 12 | 6 | SUPERSTAR | Nov Vs. Eniac |
| 32 | 11 | 7 | LOVE IS SO NICE | Urban Soul feat. Caybill Jethries & Toyetta Knox |
| 33 | 39 | 2 | SPECIAL WORLD | Australasia |
| 34 | 39 | 2 | JOY | Jean Michel Jarre |
| 35 | 36 | 3 | IT'S TRICKY | Doni Hines |
| 36 | 37 | 2 | LOVIN' YOU | Run-DMC |
| 37 | 21 | 3 | STAY | USM |
| 38 | 25 | 4 | YAH-DAH | Mica Paris |
| 39 | 21 | 3 | HERE'S WHERE THE STORY ENDS | MC Tote feat. Sabine Kuytlinger |
| 40 | 21 | 3 | HERE'S WHERE THE STORY ENDS | Te Ten Gud feat. Shelley Nelson |

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[commentary]
by alan jones



CELINE DION debuted at number one last week with 'Heart Will Go On' winning massive support from DJs - and somehow managed to find a further 48% growth to attain one of the highest DJ approval ratings ever on the Pop Top chart, while denying **THE TAMPERER** a number one slot that would have been theirs for the taking on any other week this year. **AQUA** could also have been celebrating a number one on a quieter week but have to be content with third position... HI-RNG remakes of hits from other genres are still big business in pop clubs, and this week's highest new entry is **ROCHELLE's** remake of the recent Shania 'twain hit 'You're Still The One', which debuts this week at number 10... Debuting at number 20, **THE DIVINE COMEDY's** version of 'I've Been To A Marvellous Party', their current CD hit chart, reworked by the Trouser Enthusiasts, Sharp, Floorcamp and Pink Noise in mixes not commercially released. This double-pack promo reached DJs a little late, but was serviced by three separate companies, each of which waived their fees and funded the postage costs themselves in the spirit of the release, which is the latest in the Red Hot series of Aids-related releases. Well done Poparazzi, Push Release and Hyperactive. Released as a double A-side with **SHOLA AMA's** 'Someday I'll Find You', The Divine Comedy track is the first single taken from 'Twentieth Century Blues', the LP of Coward covers supervised by the Pet Shop Boys.

1 **IT'S L** Run-DMC vs
2 **TURN IT UP**
3 **FEEL IT** The
4 **MY HEART**
5 **TRULY MA**
6 **FOUND A C**
7 **HOW DO I**
8 **LA PRIMAM**
9 **KUNG-FU I**
10 **KISS THE R**
11 **SOUNDS O**
12 **THE IMPRES**
13 **ALL MY L**
14 **BEY ME 9**
15 **SAY YOU D**
16 **LET ME EN**
17 **STOP Spic**
18 **HERE'S WHER**
19 **I GET LON**
20 **NOBODY R**

If supreme Dub Pistol Barry Ashworth's DJ trademark is "a tin of beer in each hand" (not to mention a Jamaican cigarette), which bodily extremities does he use when DJing? Maybe his first ever gig offers a clue: he was carried off after headbutting the decks! A Barry Ashworth night is one to be remembered

JOCK

barry ashworth

ON HIS BOX

PIC: GP

top[10]

'POLICE AND THEIVES' THE UPSSETTERS (WHITE LABEL)

"This is a Lee Perry production and it takes me back to those smoking days. It reminds me of summer. It's got a wicked vibe and it's something I'd play in a back room or a bar. It's definitely more a back-room record."

'SINGING THE BLUES' MARY MCCREADY (SHELTER)

"This is on a compilation and it's really hard to get hold of. I got it a few years ago when an DJ friend of mine got me a copy and it's been in my box ever since. It's an upstairs-at-the-Social kind of track."

BARRY'S STEAMIN' 10

- 1 'WHO'S THE BAD MAN (DUB PISTOLS MIX)' Dee Patten (Hard Hands)
- 2 'POLICEMAN SHANK (FREESTYLERS MIX)' Audioweb (Mother)
- 3 'MEXICO' King Of The Wild Frontier (Dust In Dust)
- 4 'OOH LA LA' The Wispays (Wall Of Sound)
- 5 'DOWN FOR THE COUNT EP' Freddie Fresh (Eye O)
- 6 'ROKIT' Emperor Sizz (Zip Dog)
- 7 'ALIVE' Inner Self (Rotals)
- 8 'TWISTED SKA' Pick N Mix (60 Degrees North)
- 9 'NAPALM BOMB IN BOHEMIA (DUB PISTOLS MIX)' Girl Gets Boy (Hydrogen Dulebox)
- 10 'FIGHT FOR YOUR RIGHTS' NYCC (Control/Edele)

'MELTING POT' BOOKER T & THE MGS (WHITE LABEL)

"Again, I love the bassline. It's been sampled so many times, I also love the Hammond organ. It's funky, jazzy and I'd play it in an alternative set."

'WROTE FOR LUCK' HAPPY MONDAYS (FACTORY)

"This was the first Happy Mondays tune I heard. It was at that sort of time. I still play it now, and at the right time, and in the right place, it still gets a massive response. It influenced me to do the band, the Dub Pistols. I thought 'right, I could have a go' and I love them for what they've done."

'THE PHANTOM' RENEGADE SOUNDWAVE (MUTE)

"This came out a few years ago — they were always ahead of their time. It's an awesome tune and it sounds then, of the time it came out, and yet it sounds right now. You can play it upstairs. It has that progressive club sound with breaks. I can throw it in with my breakbeat set today and it always works."

'SOMEBODY (OUGHT TO TURN YOUR HEAD AROUND)' CRYSTAL MANSION (WHITE LABEL)

"This is a track I got around four or five years ago. I used to play it at a club called Moon Monkey at the Gardening Club in Covent Garden. In those days you had to work hard to get people down, they were used to house and garage clubs. Once they were there they got into it. Now, I'd play it upstairs at the Social."

'JUICE' ERIC B & RAKIM (EMI)

I love the bassline. Again, I'd play it at an old skool party set or I play the back room. It depends on the time of night you're playing and where you are. I'll play two or three old skool tracks in a set."

'WHO'S THE BAD MAN' DEE PATTEN (HARD HANDS)

"This is a more recent classic. Again, it's from the early progressive house days. This came out when we were running Naked Lunch. We ran it for about three years in different venues, including SW1 Club and RAW. We really liked the SW1 Club, it had a good atmosphere and we like the balcony running around it. I play this all the time and we remixed it recently and they're getting lots of other remixes done — speed garage, everything. Every time I play the original I get a huge feeling."

'THE MIGHTY HARD ROCKER' CASH MONEY & MARVELLOUS (SLEEPING BAG)

"This is an old skool, block rockin' party tune. It reminds me of the early Social days. I play it anywhere, but it's an end-of-the-night tune obviously."

'RAW' BIG DADDY KANE (PRISM)

"I like quite a few of his tracks and this is one of the first big hop records I ever bought. If I'm playing party old skool I'll throw it in. It's a big party record."

[COMPILED BY SARAH DANIS. TEL: 0151-948 2200]

BORN: London, November 12, 1965. **LIFE BEFORE DJ'ING:** "Club promoter and singer in Deja Vu." **FIRST DJ GIG:** "Naked Lunch, SW1 Club, London, four years ago. I put myself in the back room and played about three records and headbulted the decks and got carried off! I played a lot of dubby stuff and the odd Happy Mondays record though." **MOST MEMORABLE GIG:** "Best — April 1997 at Troubadours in Los Angeles. We'd never played there before and the place went ballistic from the moment we started playing. The whole place went mad." **Worst:** "Playing to three or four hundred people at UK Midlands for Charlie Chester about three years ago. It was my birthday and I was a bit worse for wear. I managed to pull a bar off which collapsed the mixer on to the disk which fell on to the floor, breaking everything and leaving the room silent!" **FAVOURITE CLUBS:** Back Beat, Leeds; Heavenly Social, London; Sonic Pleak Experiment, London. **NEXT THREE GIGS:** Vapourspace Tour, Sankay's Soap, Manchester (April 23); Earthquake, Sitar Funk and the Committee, London (24); Sonic Pleak Experiment, London (May 3). **DJ TRADEMARK:** "Rolled split and a beer in each hand." **LIFE OUTSIDE DJ'ING:** Artist: Dub Pistols 'Unique Freak' (Concrete) out May, album in the autumn; remixes Korn 'Oh God', Dust Junkys, M 'Pop Music'. **Damned Guita Learner:** "Witness the Bad Man" Dee Patten (Hard Hands); playing Glastonbury, Phoenix, Universal and Essential festivals this summer. "Watching football, snogging birds."

[cv]

- 20 NOBODY BE
- 21 POLICEMAN
- 18 22 FROZEN 0/6
- 24 23 UH LA LA U
- 13 24 GIVE A LIT
- 20 25 BRIMFUL 0
- 15 26 WHAT YOU
- 21 27 NO NO NO
- 19 28 ALL I WANT
- 25 29 WHEN THE
- 23 30 BEAT GOES
- 22 31 JOURNEY T
- 34 32 DOCTOR JO
- 33 33 LAST NIGHT
- 34 34 HURRICANE
- 16 35 I WANT YOU
- 33 36 BIG MISTAK
- 26 37 BRICK Ben F
- 38 38 BAD BOY W
- 32 39 ALL THAT M
- 37 40 READ MY M

Man Made

MAY '11 1999

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

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[chart]



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| | | | | |
|----|------------|---|-----------------------|-------------|
| 1 | (1) | TEARDROP Massive Attack (<i>Ahead of their forthcoming Mezzanine album</i>) | Virgin | Code - 1910 |
| 2 | (4) | AROUND THE WORLD Daft Punk (<i>MAW on the mix of Daft Punk's finest</i>) | Virgin | Code - 1922 |
| 3 | (2) | VISION INCISION Lo Fidelity Allstars (<i>The Lo Fi's go on a musical odyssey</i>) | Skint | Code - 1909 |
| 4 | (3) | MILES FROM HOME Peshay (<i>Funky, driving bass groove with a mix from Underdog</i>) | Mo Wax | Code - 1923 |
| 5 | NEW | BURNIN' Baby Bumps (<i>Disco cut-up mix of 'Disco Inferno'</i>) | Offworld | Code - 1934 |
| 6 | NEW | PUSH IT Garbage (<i>Grunge-beat track with a mix from Boom Boom Satellites</i>) | Mushroom | Code - 1935 |
| 7 | NEW | LOVE IS SO NICE Urban Soul (<i>Smooth garage tune with mixes from Colour System Inc and DJ Tonka</i>) | VC/King Street | Code - 1936 |
| 8 | (17) | WIZARDS OF THE SONIC Westbam vs Red Jerry (<i>Hardbag stomper with a new mix from Matt Darey</i>) | Wonderboy | Code - 1930 |
| 9 | (15) | CAVERN Liquid Liquid (<i>Classic underground groove with mixes by Cut Chemist and the Psychonauts</i>) | Mo Wax | Code - 1928 |
| 10 | (11) | DO YOU FEEL IT Soundaction (<i>With mixes from Chris & James and Big C</i>) | Stress | Code - 1925 |
| 11 | NEW | TRY MY LOVE Shauna Davis (<i>Pumping house with powerful vocals</i>) | Solid | Code - 1929 |
| 12 | NEW | I'VE PUT A SPELL ON YOU Sonique (<i>DJ Sonique puts her voice on vinyl</i>) | white label | Code - 1937 |
| 13 | (10) | IT'S OVER, IT'S UNDER Dollishead (<i>The US's EBTG equivalent with a mix from Brothers In Rhythm</i>) | MCA | Code - 1924 |
| 14 | NEW | THE GROOVE THANG Minimal Funk 2 (<i>Funky house with a retro feel</i>) | white label | Code - 1938 |
| 15 | NEW | CARNAVAL DE PARIS Dario G (<i>Cheesy opportunism with mixes from Tall Paul and JDS</i>) | Eternal | Code - 1939 |
| 16 | NEW | LONDON TOWN JDS (<i>Speed garage, big beat soundtrack</i>) | Pepper | Code - 1940 |
| 17 | NEW | THE ONE AND ONLY DOMINATOR The Swimmer (<i>A familiar sample with pumping house mixes from Aquarius</i>) | Spirit | Code - 1941 |
| 18 | NEW | DIN DAA DAA Kevin Aviance (<i>Back again with mixes from Club 69, MJ Cole and KLM</i>) | Distinctive | Code - 1942 |
| 19 | NEW | COCOA STAR Freeform Five (<i>Funky, filtered house groove</i>) | Classic Music Company | Code - 1943 |
| 20 | NEW | THE MESSAGE Digs & Woosh (<i>Deep, funky house with mixes from Derrick Carter and 20:20 Vision</i>) | DIY Communications | Code - 1944 |

BIG G RADIO 1
97-99fm

a guide to the most essential new club tunes as featured on 10n's 'essential selector', with pulse ting, broadcast every Friday between 6pm and 9pm. Compiled by DJ Leeback and data collected from leading DJs and the following streets: city square/lyngsjua grove/black market/fox (London), essex/finch/underground (Manchester), 23rd precinct/que (Chicago), 3 best (Liverpool), flying (Newcastle), global beat (Bradford), massive (London), arcade (Nottingham).



rm namecheck...

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THE OFFICIAL CHARTS

11

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11 SOUNDS OF THE IMPRESS

8 12 ALL MY LIFE

13 BEEP ME 97

14 SAY YOU D

10 16 LET ME EN

12 17 STOP Spice

14 18 HERE'S WHERE I

17 19 I GET LONE

11 IT'S! FROM-DIMC VS

2 TURN IT UP

3 FEEL IT The

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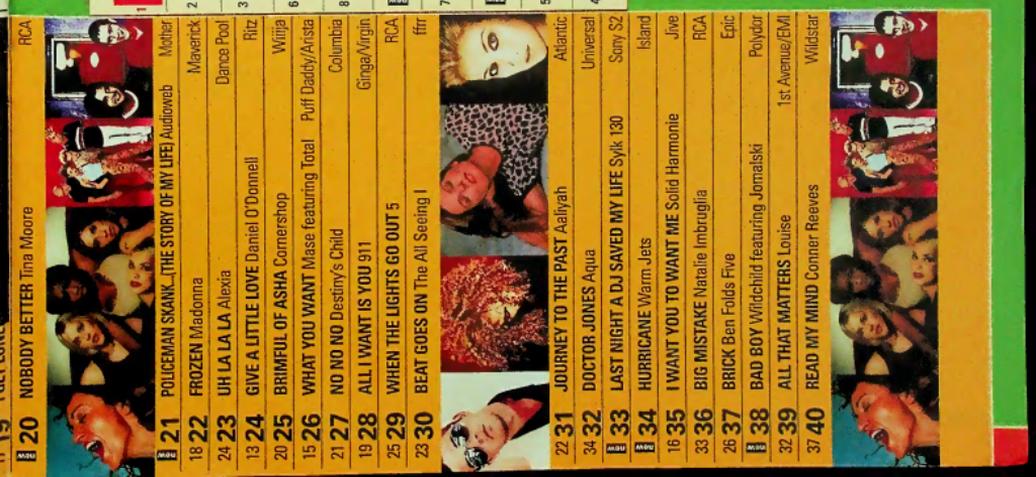
14 18 HERE'S WHERE I

17 19 I GET LONE



17 **20 TALK ON CORNERS** The Corrs

| | | | | |
|----|---|----|--------------------------------|---------------------|
| 1 | HOW THAT'S WHAT I CALL MUSIC! 39 | 19 | JACKIE BROWN (OST) | WEA |
| 2 | NEW HITS 98 | 9 | NON-STOP DANCE ANTHEMS | Telstar TV |
| 3 | THE BEST...ANTHEMS...EVER! | 13 | OH! WHAT A NIGHT | Columbia |
| 4 | PETE TONG ESSENTIAL SELECTION | 14 | TWENTIETH CENTURY BLUES | EMI |
| 5 | URBAN RHYMES | 12 | FANTASTIC 80'S! | Columbia |
| 6 | FRIDAY NIGHT FEVER | 16 | JOHN DIGWEED SYDNEY | Global Underground |
| 7 | THE FULL MONTY (OST) | 17 | 101 SPEED GARAGE 2 | Cosie Communication |
| 8 | THE BEST HIP HOP ANTHEMS...EVER! | 11 | SUPERWOMAN | Virgin/EMI |
| 9 | CLUB NATION | 10 | UNDISPUTED | PolyGram TV |
| 10 | PETE TONG'S BOY GEORGE...DANCE NATIONS | 14 | CLUB CULTURE EXPOSED! | Global Television |



18 **20 NOBODY BETTER** Tina Moore

| | | |
|----|---|-------------------|
| 21 | POLICEMAN SKANK...THE STORY OF MY LIFE! AudioWeb | Mother |
| 18 | FROZEN Madonna | Maverick |
| 24 | UH LA LA LA Alexia | Dance Pool |
| 13 | GIVE A LITTLE LOVE Daniel O'Donnell | Ritz |
| 20 | BRIMFUL OF ASHA Cornershop | Wingja |
| 15 | WHAT YOU WANT Mase featuring Total | Puff Daddy/Arista |
| 21 | NO NO NO Destiny's Child | Columbia |
| 19 | ALL I WANT IS YOU 911 | Ginga/Virgin |
| 25 | WHEN THE LIGHTS GO OUT 5 | RCA |
| 23 | BEAT GOES ON The All Seeing I | fitt |
| 22 | JOURNEY TO THE PAST Aaliyah | Atlantic |
| 34 | DOCTOR JONES Aqua | Universal |
| 33 | LAST NIGHT A DJ SAVED MY LIFE Sylee 130 | Sony S2 |
| 34 | HURRICANE Warm Jets | Island |
| 16 | I WANT YOU TO WANT ME Solid Harmonie | Jive |
| 33 | BIG MISTAKE Natalie Imbruglia | RCA |
| 26 | BRICK BEN Folds Five | Epic |
| 38 | BAD BOY Wifidchild featuring Jomastki | PolyStar |
| 32 | ALL THAT MATTERS Louise | 1st Avenue/EMI |
| 37 | READ MY MIND Conner Reeves | WildStar |

17 **20 TALK ON CORNERS** The Corrs

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25 APRIL 1998

CHART COMMENTARY

by ALAN JONES

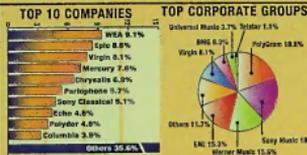


Offering a post-Easter decline of 26%, Robbie Williams' *Life Thru A Lens* sold only 31,000 copies last week but that was 27% more than any other artist album, and thus earned him a second week at number one. Though *Life Thru A Lens* has sold exceptionally well – 703,000 copies in less than seven months – it owes its current high-flying status to a rather depressed marketplace. The number one album has had fewer sales any time in the past 12 months – these being when Hanson and Wu-Tang Clan were number one in consecutive weeks last June.

Underlining the death of major releases, the highest new entry is Essentials – The Very Best Of George Benson, which debuts at number eight even though it sold fewer than 13,000 copies last week. It's the second successful collaboration between Warner and Jive, the latter-named indie having previously licensed repertoire from the MOR/pop band Bread's '70s output for

MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES



Figures show % of companies by % of total sales. Top corporate group shares by % of total sales of the Top 75 indie labels.

SALES UPDATE

VERSUS LAST WEEK: **-23.2%** YEAR TO DATE VERSUS LAST YEAR: **+17.4%**

Essentials – The Very Best Of David Gates and Bread, a number nine success last July which went on to become one of the year's

Somehow overlooked by your correspondent but clearly watched and enjoyed by many despite its late (11.20pm) screening on Easter Sunday, the In My Life documentary tracing the making of George Martin's album project of the same name gives the album a major boost this week. After debuting at six, it subsequently dropped to 12, then 21 but now rebounds to gain its highest placing

to date, number five. It's one of three albums in the top five to feature vocals from Celine Dion, the others being her own album *Let's Talk About Love* (number two) and James Horner's *Titanic* (number three). In *My Life* has sold over 63,000 copies to date, earning Sir George a silver disc at the age of 72, though, with his track record, you can be sure that he has one or two already on his wall.

give the K-tel label its last number one. With the introductory single *Dance The Night Away* getting enough radio exposure to enter the airplay chart at number 47 this week, the Mavericks' *Trampoline* continues to sell exceptionally well for what is primarily a country record, though one with definite rock influences. On its seventh week in the chart it has sold over 46,000 copies and moves 29-23, just six places shy of its peak position. Meanwhile, a rock band whose latest album has sold 5m copies in America in a little over a year – *Matchbox 20* – make a much more modest debut here. Following the number 38 success of their single *Push*, their album *Youself Or Someone Like You* debuts this week at number 50. Nearly 30 years after the fact, *The Beatles* are as popular as ever. They currently have three albums climbing the Top 50: Sgt. Pepper leading at number 30, followed by *Revolver* (46) and *Abbey Road* (48).

COMPILATIONS

Now That's What I Call Music! 39 enjoys its second week at the top of the compilation chart, with 115,000 sales to add to the 175,000 it sold while debuting in pole position last week. Now 39 is currently outselling its nearest challenger by a margin of nearly five to one, suggesting that it will enjoy a lengthy stay at the top.

As well as being the country's number one single for the sixth week in a row, Run-DMC's *It's Like That* has the unique distinction of being on all the top 25 compilations, the Jason Nevins mix appearing in various edits on Now! 39, *New Hits 98*, *The Best...Anthems...Ever!*, *Pete Townshend Essential Collection*, *Urban Rhythms* and *Friday Night Fever*. It also appears on the number eight and

nine albums, making *The Full Monty* the only album in the top 10 in which it is not featured. As it's also on *Undisputed and Club Culture Exposed!* it is on 11 of the Top 20 albums, which sold more than 200,000 copies between them last week, an amazing feat especially as none of the albums has been out more than four weeks.

Its nearest challenger is Cornershop's *Brimful of Asha*, which has been around a little longer. It appears on 10 of the Top 20 albums, and several outside the chart, as well as Cornershop's own album *When I Was Born For The 7th Time*. The hit mix of *It's Like That* has yet to appear on any Run-DMC album, but that will only be a matter of time...

MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES

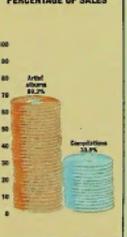


Figures show % of companies by % of total sales. Top corporate group shares by % of total sales of the Top 70.

SALES UPDATE

VERSUS LAST WEEK: **-25.7%** YEAR TO DATE VERSUS LAST YEAR: **+14.8%**

COMPILATIONS AS PERCENTAGE OF SALES



THE YEAR SO FAR...

TOP 20 ALBUMS

| | | | |
|----|------------------------|-------------------|--------------------|
| 1 | URBAN MYMS | THE VERVE | HIT |
| 2 | TITANIC - OST | JAMES HORNOR | SONY CLASSICAL |
| 3 | LIFE THRU A LENS | ROBBIE WILLIAMS | CHRYSALIS |
| 4 | LET'S TALK ABOUT LOVE | CELINE DION | EPIC |
| 5 | ALL SAINTS | ALL SAINTS | LONDON |
| 6 | RAY OF LIGHT | MADONNA | MAVERICK |
| 7 | POSTCARDS FROM HEAVEN | LIGHTHOUSE FAMILY | WILD CARD |
| 8 | WHITE ON BLONDE | TEXAS | MERCURY |
| 9 | SPICEWORLD | SPICE GIRLS | VERGIN |
| 10 | MAVERICK A STRIKE | FINLEY QUAYE | EPIC |
| 11 | LEFT OF THE MIDDLE | UNIQUE MARGULIA | ICA |
| 12 | TRULY...THE LOVE SONGS | NATKIE RICHIE | MOTOWN/POLYGRAM TV |
| 13 | AQUARIUM | AQUA | UNIVERSAL |
| 14 | OK COMPUTER | RADIOHEAD | PARLOPHONE |
| 15 | THE BEST OF | JAMES HORNOR | SONY CLASSICAL |
| 16 | FRESCO | M PEOPLE | M PEOPLE |
| 17 | BACKSTREETS BACK | BACKSTREET BOYS | JIVE |
| 18 | BIG WILLY STYLE | WILL SMITH | COLUMBIA |
| 19 | LIKE YOU DO...BEST OF | LIGHTNING SEEDS | EPIC |
| 20 | OUR GREATEST HITS | HOT CHOCOLATE | EMI |

VIRGIN RADIO CHART

| | | | | | |
|----|----------------------------|-----------------|----|---|----------------|
| 1 | Life Thru A Lens | Robbie Williams | 21 | LIKE YOU DO...THE BEST OF Lightning Seeds | EPIC |
| 2 | THE BEST OF James | James Horner | 22 | MARCHING ALREADY | SONY CLASSICAL |
| 3 | URBAN MYMS | Urban Myms | 23 | UNDISPUTED | EPIC |
| 4 | THIS IS MARGUERITE | The Mavericks | 24 | BLUR | PARLOPHONE |
| 5 | LEFT OF THE MIDDLE | Unique Margulia | 25 | KYLIE MINOGUE | DISNEY |
| 6 | MAVERICK A STRIKE | Finley Quaye | 26 | LENNON LEGEND - THE VERY BEST OF | SONY CLASSICAL |
| 7 | WHITE ON BLONDE | Texas | 27 | ABBEY ROAD | PARLOPHONE |
| 8 | INTERNATIONAL VELVET | Guano | 28 | TRANSFORMER | ICA |
| 9 | PIRGOR | Epic | 29 | WORD GETS AROUND | SONY CLASSICAL |
| 10 | SAVAGE GARDEN | Benji Gordon | 30 | APPETITE FOR DESTRUCTION | SONY CLASSICAL |
| 11 | TALK ON A CORNER | The Mavericks | 31 | THE VERY BEST OF...The Beatles | PARLOPHONE |
| 12 | PEOPLE MOVE ON | David Butler | 32 | NEVERMIND | GALAXY |
| 13 | OK COMPUTER | Radiohead | 33 | THE VERY BEST OF...The Eagles | DISNEY |
| 14 | IN TIME | Planet Space | 34 | THE BEST OF The Doors | DISNEY |
| 15 | MELTING POT | The Chieftans | 35 | THE DARK SIDE OF THE MOON | ICA |
| 16 | SIX PIPES | Jimmy Eat World | 36 | RUBBER SOUL | PARLOPHONE |
| 17 | UNDISPUTED MONKEY BUSINESS | The Mavericks | 37 | PABLO HONEY | PARLOPHONE |
| 18 | RETURN TO THE LAST CAVALRY | Sammy Davis Jr. | 38 | THE VERY BEST OF...The Beatles | PARLOPHONE |
| 19 | THE BENDS | Andrew | 39 | THE CREAM OF CD | EPIC |
| 20 | BIG CALAM | Maverick | 40 | REMASTERS | DISNEY |

TRACK OF THE WEEK

by STEVE HEMSLEY



MADONNA: FROZEN

It all happened in March for WEA's promotions team, which saw Madonna's Frozen single completely dominate the sales and airplay charts. The record entered the C1N singles rundown at number one in the first week of the month to give Madonna her first chart topper since Vogue way back in 1990. Frozen was also top of the Top 10 Growers list on the airplay chart as well as number one on MTV's heavy rotation list.

Just two weeks after the song became the highest new entry on the airplay chart at number 21 and appeared in the Radio One Top 30 for the first time, Frozen had secured itself on the playlists of more than 50 radio stations, most of which were giving it extensive coverage during their daytime schedules.

More good news followed for WEA's

THE TOP 10 PLAYERS BEHIND FROZEN

| Station | Plays |
|------------------|-------|
| Atlantic 252 | 385 |
| Power FM | 375 |
| Key 103 | 346 |
| Southern FM | 329 |
| Rock FM | 319 |
| 96.3FM Aire FM | 318 |
| 96.3FM Viking FM | 308 |
| Inviecta FM | 297 |
| 96.4FM BRMB | 289 |
| Beacon FM | 289 |

Source: Music & Lyrics up to the week beginning 20/04/98

pluggers the following week as the album, Ray Of Light, debuted at number one to give Madonna her sixth chart topping album. This, in turn, boosted radio support for Frozen, which shot to the top of the airplay chart with 1,870 plays to reach a combined audience of more than 66m.

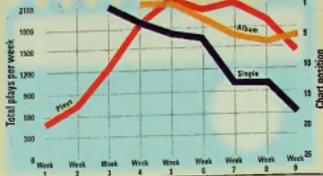
Plays were being recorded across most music stations, with Frozen achieving as many as 25 spins on Radio One as well as more than 10 plays a week on Radio Two.

In the regions, the heaviest support came from Power FM in Fareham, Key 103 in Manchester and Southern FM in Brighton.

Madonna's much publicised appearance on the National Lottery Live obviously helped airplay as well as sales, and over the next few weeks radio support continued to accelerate.

Frozen became the first song this year to reach a weekly audience of more than 70m as total plays soared above the 2,000 mark and the track refused to give way at the top of the airplay chart, where it remained for four consecutive weeks, much to the frustration of Corneishop's first major hit, Brimful Of Asha.

By April, Frozen's weekly audience had peaked at 75.4m thanks to extra plays in the regions and a jump in Radio One support from 25 to 29 spins a week. Madonna was finally knocked off the top spot on the airplay chart by Tin Tin Out's Here's Where The Story Ends, but not before the single achieved gold status on the C1N rundown and climbed to the summit at Atlantic 252's chart having enjoyed an impressive 83 plays in just seven days.



MTV

1 **IT'S LIKE THAT** Run DMC vs Jason Nevins
 2 **LET ME ENTERTAIN YOU** Robbie Williams
 3 **FROZEN** Madonna
 4 **TEARDROP** Massive Attack
 5 **SASSI** Megamix
 6 **TELL ME WHAT YOU WANT** Maxïmo Park
 7 **ROAD RAGE** Catatonia
 8 **UNDER THE BRIDGE** All Saints
 9 **TURN IT UP** Busta Rhymes

THE BOX

1 **MY HEART WILL GO ON** Celine Dion
 2 **IT'S LIKE THAT** Run DMC vs Jason Nevins
 3 **LAST THING ON MY MIND** Seps
 4 **CES'LA VIE** B*WITCHED
 5 **STOP** Spice Girls
 6 **ALL MY LIFE** K-Ci & JoJo
 7 **TURN IT UP** (REMIX) FIRE IT UP Busta Rhymes
 8 **WHO AM I** Beenie Man
 9 **ALL THAT I NEEDED** Boyzone
 10 **UNDER THE BRIDGE** All Saints

STUDENT RADIO

1 **THE PRESIDENT** Dragstore
 2 **CLASSIC NO. 1** Mover
 3 **THIS FEELING** Purescence
 4 **LONG AS I CAN SEE THE LIGHT** Menkey Mafia
 5 **SOLVED** Unbelievable Truth
 6 **SLEEP ON THE LEFT SIDE** Corneishop
 7 **TEARDROP** Massive Attack
 8 **TOP OF THE WORLD** Chumbawamba
 9 **I'M LEAVING** Ledger
 10 **THE FAINT** Smash Mouth

Most viewed clips on MTV UK, w/e 15/4/98
 Source: MTV UK

Most played videos on The Box, w/e 15/4/98
 Source: The Box

The Cadbury First Student Radio Network Chart is compiled from the playlists of more than 40 student radio stations, w/e 15/4/98

TOP OF THE POPS

1 **IT'S LIKE THAT** Run DMC vs Jason Nevins
 2 **LET ME ENTERTAIN YOU** Robbie Williams
 3 **FROZEN** Madonna
 4 **TEARDROP** Massive Attack
 5 **SASSI** Megamix
 6 **TELL ME WHAT YOU WANT** Maxïmo Park
 7 **ROAD RAGE** Catatonia
 8 **UNDER THE BRIDGE** All Saints
 9 **TURN IT UP** Busta Rhymes

ITV CHART SHOW

1 **IT'S LIKE THAT** Run DMC vs Jason Nevins
 2 **LET ME ENTERTAIN YOU** Robbie Williams
 3 **FROZEN** Madonna
 4 **TEARDROP** Massive Attack
 5 **SASSI** Megamix
 6 **TELL ME WHAT YOU WANT** Maxïmo Park
 7 **ROAD RAGE** Catatonia
 8 **UNDER THE BRIDGE** All Saints
 9 **TURN IT UP** Busta Rhymes

THE PEPSI CHART

1 **IT'S LIKE THAT** Run DMC vs Jason Nevins
 2 **LET ME ENTERTAIN YOU** Robbie Williams
 3 **FROZEN** Madonna
 4 **TEARDROP** Massive Attack
 5 **SASSI** Megamix
 6 **TELL ME WHAT YOU WANT** Maxïmo Park
 7 **ROAD RAGE** Catatonia
 8 **UNDER THE BRIDGE** All Saints
 9 **TURN IT UP** Busta Rhymes

RADIO ONE PLAYLISTS

A LIST

1 **IT'S LIKE THAT** Run DMC vs Jason Nevins
 2 **LET ME ENTERTAIN YOU** Robbie Williams
 3 **FROZEN** Madonna
 4 **TEARDROP** Massive Attack
 5 **SASSI** Megamix
 6 **TELL ME WHAT YOU WANT** Maxïmo Park
 7 **ROAD RAGE** Catatonia
 8 **UNDER THE BRIDGE** All Saints
 9 **TURN IT UP** Busta Rhymes

B LIST

1 **MY HEART WILL GO ON** Celine Dion
 2 **IT'S LIKE THAT** Run DMC vs Jason Nevins
 3 **LAST THING ON MY MIND** Seps
 4 **CES'LA VIE** B*WITCHED
 5 **STOP** Spice Girls
 6 **ALL MY LIFE** K-Ci & JoJo
 7 **TURN IT UP** (REMIX) FIRE IT UP Busta Rhymes
 8 **WHO AM I** Beenie Man
 9 **ALL THAT I NEEDED** Boyzone
 10 **UNDER THE BRIDGE** All Saints

As Featured

Love Letters: All; Spark: Tori Amos; Bad Old Man: Babybird; Drinking In LA: Bran Van 3000; Wincance: AJ Cowe; Eat My Gail: Collapsed Lung; It's Over It's Under: Deelhaach; The Proud President: Diagonics; Nothin' Personal: Durt Julyns; Better Made: headwinds; Strategic: Kevsman; Gimme The Nite: Luv; Vision: Incelto; Lo Fidelity: Afians; Long As I Can See The Light: Monkey Mafia; Stay: Stacy Paris; Anthag: Radebinder; (I'm) Ticky: Run DMC vs Jason Nevins; Crossfader: Dominator; Sniper; A Trip Into Space: Sperm; Say You Do: Ultra

UK PLAYLISTS

Radio One

1 **IT'S LIKE THAT** Run DMC vs Jason Nevins
 2 **LET ME ENTERTAIN YOU** Robbie Williams
 3 **FROZEN** Madonna
 4 **TEARDROP** Massive Attack
 5 **SASSI** Megamix
 6 **TELL ME WHAT YOU WANT** Maxïmo Park
 7 **ROAD RAGE** Catatonia
 8 **UNDER THE BRIDGE** All Saints
 9 **TURN IT UP** Busta Rhymes

Radio 2

1 **MY HEART WILL GO ON** Celine Dion
 2 **IT'S LIKE THAT** Run DMC vs Jason Nevins
 3 **LAST THING ON MY MIND** Seps
 4 **CES'LA VIE** B*WITCHED
 5 **STOP** Spice Girls
 6 **ALL MY LIFE** K-Ci & JoJo
 7 **TURN IT UP** (REMIX) FIRE IT UP Busta Rhymes
 8 **WHO AM I** Beenie Man
 9 **ALL THAT I NEEDED** Boyzone
 10 **UNDER THE BRIDGE** All Saints

Radio 3

1 **MY HEART WILL GO ON** Celine Dion
 2 **IT'S LIKE THAT** Run DMC vs Jason Nevins
 3 **LAST THING ON MY MIND** Seps
 4 **CES'LA VIE** B*WITCHED
 5 **STOP** Spice Girls
 6 **ALL MY LIFE** K-Ci & JoJo
 7 **TURN IT UP** (REMIX) FIRE IT UP Busta Rhymes
 8 **WHO AM I** Beenie Man
 9 **ALL THAT I NEEDED** Boyzone
 10 **UNDER THE BRIDGE** All Saints

Radio 4

1 **MY HEART WILL GO ON** Celine Dion
 2 **IT'S LIKE THAT** Run DMC vs Jason Nevins
 3 **LAST THING ON MY MIND** Seps
 4 **CES'LA VIE** B*WITCHED
 5 **STOP** Spice Girls
 6 **ALL MY LIFE** K-Ci & JoJo
 7 **TURN IT UP** (REMIX) FIRE IT UP Busta Rhymes
 8 **WHO AM I** Beenie Man
 9 **ALL THAT I NEEDED** Boyzone
 10 **UNDER THE BRIDGE** All Saints

Radio 5

1 **MY HEART WILL GO ON** Celine Dion
 2 **IT'S LIKE THAT** Run DMC vs Jason Nevins
 3 **LAST THING ON MY MIND** Seps
 4 **CES'LA VIE** B*WITCHED
 5 **STOP** Spice Girls
 6 **ALL MY LIFE** K-Ci & JoJo
 7 **TURN IT UP** (REMIX) FIRE IT UP Busta Rhymes
 8 **WHO AM I** Beenie Man
 9 **ALL THAT I NEEDED** Boyzone
 10 **UNDER THE BRIDGE** All Saints

4 APRIL 1998

AMERICAN
CHARTWATCH

by ALAN JONES



The Easter weekend fuelled bumper sales of albums last week with 19 of the Top 20 experiencing growth. James Horner's Titanic soundtrack topped the chart for the 14th straight week with 410,000 sales, while Céline Dion's Let's Talk About Love sold 220,000 to remain a distant second.

A recent trend continued as hip hop pushed the week's highest debuts, with the movie soundtrack I Got The Hook-Up! debuting at number three and the Goodie Mob's Still Standing in its six. Whither rock, I here you cry - and with it does, with Eric Clapton's Pilgrim, dipping 7.1. Clapton is also the top Exit on the chart, but would be a place lower if Billboard allowed catalogue items to show in the Top 200, because the Gregg soundtrack sold over 100,000 copies last week. The 1978 album was already hot and the re-release of the movie to celebrate its 20th anniversary has boosted sales. It is number one on the Catalogue Chart for the 36th week, and is about to top 9m sales.

Although there are no new entries by UK talent, there are some signs of growth. The announcement of the Spice Girls' US tour dates and singles for upcoming single Stop helped Spiceworld recover 25-18, while Spice bounced back 49-39. And a tip for Amnesia stunted Chumbawamba's Tubbthumper 39-34.

Also heading in the right direction: Billie Myers (98-96); Sarah Brightman (117-106);

John Lennon (132-124); and Jimmy Ray (160-143).

On the singles chart, where Next's Too Close dominated K-Ci & JoJo's All My Life, the highest ranking British act is The Verve, down 18-24 with Bitter Sweet Symphony, followed by Jimmy Ray who stays at 31, with Are You Jimmy Ray?, which has now sold more than 500,000 copies.

Rallying slightly, but without bullets, All Saints' I Know Where It's At and Mono's Life In Mono move up five notches each (65-60 and 84-79 respectively), while Elton John's Recover Your Soul moves 67-65 and Mark Morrison's Moon & Cries advances 94-96, both with bullets. Going down are Elton's Something About The Way/Candle In The Wind (39-41), Billie Myers' Kiss The Rain (32-33) and the Spice Girls' Too Much (42-43).

ACTS IN US AND
ALBUM CHARTS

| Propellerheads | 103-133 | 67-71 |
|-------------------------|---------|-------|
| doocantrums/soundkandee | | |
| Radiohead | 59-70 | 24-24 |
| OK Computer | | |
| The Prodigy | | |
| The Fat Of The Land | 145-156 | 47-44 |

ARTIST
PROFILE:
PULP

by PAUL WILLIAMS



Pulp could hardly be accused of being in a hurry. About two decades after the band's birth in Sheffield, the Island signings are finally getting their message through to the rest of the world in their best start yet for an international campaign.

Within a matter of days, This Is Hardcore has matched or bettered sales of their last album, Different Class, in a number of territories: in Germany, where their previous best was 72, they are at 24; in France, where they've not previously charted, the album has climbed to nine; and in Norway, they're at number 10. The album is also Top 20 in Australia, Japan and Sweden.

It is a similar story in the States, where last week the band scored their first Billboard 200 chart entry with This Is Hardcore entering at 114, enough to place it at number one on the Heatseekers chart for acts who have yet to taste Top 100 success.

Given such a great start, Island's head of international, Steve Matthews, is confident the album will be their biggest to date.

"We're really pleased because with the last album we were coming from such an exceptionally low base," he says. "We did half a million outside the UK and they were accrued over a long period of time and through a lot of hard work and touring."

Despite Pulp's long history, Matthews notes prior to Common People in 1995 they

were almost unheard of outside the UK.

"Common People was viewed as their first record everywhere apart from a small core base in France and some Anglophile knowledge in the US," he says.

He believes much of the success of the new album is down to a huge promotional campaign for Different Class, which has been followed through this time by an equally big commitment from the band, including two visits to the States this year and a trip to Japan in February. Matters have also been helped by positive album reviews.

The push will continue with European festival dates this summer, a week of live dates in mid-June in North America, followed by more touring there in August and September. Japan awaits in late September, then their first visit to Australia and finally a return to UK and mainland Europe in October. "We knew it was not going to be easy, but this a great start," Matthews says.

TRACKWATCH
PULP

- This is Hardcore Top 10 in France and Norway
- Top 20 in Australia, Finland, Japan, Sweden
- New band peak of 24 in Germany
- First chart entry in US

UK WORLD HITS

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

| AUSTRALIA | AUSTRIA | GERMANY | NETHERLANDS | SWEDEN |
|---|--|--|--|---|
| 1 (1) NEVER EVER All Saints London | 1 (1) NEVER EVER All Saints London | 1 (1) BREATHE Madge Ure Arista | 1 (8) STOP Spice Girls Virgin | 1 (8) NEVER EVER All Saints London |
| 2 (15) 54.7 Steps Jive | 2 (11) BREATHE Madge Ure Arista | 2 (2) HIGH Lighthouse Family Polydor | 2 (2) CLOUTIER'S THEME Clootier WEA | 2 (8) STOP Spice Girls Virgin |
| 3 (17) YOU SEXY THING T-Shirt WEA | 3 (19) ANGELS Robin Williams Chrysalis | 3 (16) ANGEL FIRE All Stars London | 3 (16) SAY WHAT YOU WANT Tina Turner/Tina Turner Mercury | 3 (16) SOMETHING...CANDELE IN THE WIND Elton John Mercury |
| 4 (18) I WONA BE THE ONLY ONE Eminem EMI | 4 (18) MY FATHER'S EYES Eric Clapton Warner Brothers | 4 (18) STOP Spice Girls Virgin | 4 (18) 54.7 Steps Jive | 4 (18) CASANOVA Ultimate Koss Polydor |
| 5 (22) SOMETHING...CANDELE IN THE WIND Elton John Mercury | 5 (22) STOP Spice Girls Virgin | 5 (15) ANGELS Robin Williams Chrysalis | 5 (15) NEVER EVER All Saints Mercury | 5 (15) ANGELS Robin Williams Chrysalis |
| Source: ARIA | Source: IFPI | Source: Media Control | Source: Stichting Mego Top 100 | Source: GLF/IFPI |

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MID-PRICE

| This | Last | Title | Artist | Label (distributor) |
|------|------|--|---------------------|----------------------------------|
| 1 | 1 | PABLO HONEY | Redhouse | Parlophone CPCS 7360 (E) |
| 2 | 2 | TRACY CHAPMAN | Tracy Chapman | Elektra EKT44CD (W) |
| 3 | 14 | TRANSFORMER | Lu Red | RCA NDC306 (BMG) |
| 4 | NEW | APPETITE FOR DESTRUCTION | Guns N' Roses | Geffen GFLD 1526 (BMG) |
| 5 | 3 | PARK LIFE | Blur | Food FOODCD 10 (E) |
| 6 | 6 | ELEGANT SLUMMING | M People | Deconstruction 74321166782 (BMG) |
| 7 | 4 | SECOND COMING | Stone Roses | Geffen GED 2463 (BMG) |
| 8 | 7 | DOOKIE | Green Day | Reprise 59629652 (W) |
| 9 | 13 | DOCK OF THE BAY - DEFINITIVE... | Otis Redding | Atlantic 546217382 (W) |
| 10 | 15 | BLUES BROTHERS | Original Soundtrack | Atlantic 756782782 (W) |
| 11 | NEW | BEACH | Alvinna | Geffen GFLD 15261 (BMG) |
| 12 | NEW | THE GREAT ESCAPE | Blur | Food FOODCD 14 (E) |
| 13 | NEW | THE BLUES BROTHERS (DST) | Various Artists | Warner Bros K 6075 (W) |
| 14 | NEW | GREATEST HITS | Fanatic Mac | Columbia 4667048 (SME) |
| 15 | NEW | SOUTHSIDE | Texas | Mercury 831712 (F) |
| 16 | NEW | ESPECIALLY FOR YOU | Daniel O'Donnell | Ric RT23CD 730 (P) |
| 17 | NEW | READING, WRITING AND ARITHMETIC | The Sundays | Parlophone CPCS 7378 (E) |
| 18 | NEW | MY IRON LUNG | Redhead | Parlophone 6347182 (E) |
| 19 | NEW | AUGUST | Eric Clapton | Duck/Warner Bros 75992462 (W) |
| 20 | 18 | I SHOULD COCO | Supergass | Parlophone CPCS 7373 (E) |

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BUDGET

| This | Last | Title | Artist | Label (distributor) |
|------|------|---------------------------------------|-----------------|--------------------------|
| 1 | 2 | 14 GREATEST HITS | Hot Chocolate | EMI Gold CD5012 1654 (E) |
| 2 | 4 | MOTOWN CHARTBUSTERS - VOLUME 3 | Various | Spectrum 554142 (F) |
| 3 | 1 | HEMLOCK & REPENT | Marilyn Manson | Interscope JN 0911 (BMG) |
| 4 | 3 | YOU SEXY THING | Various Artists | EMI Gold 4939362 (E) |
| 5 | 5 | THE BEST OF | Tammy Wynette | Epic 460462 (SME) |
| 6 | 6 | THE BEST OF | Boney M | Caden 13211476182 (BMG) |
| 7 | 7 | MOTOWN CHARTBUSTERS - VOLUME 1 | Various | Spectrum 554142 (F) |
| 8 | 8 | MOTOWN CHARTBUSTERS - VOLUME 4 | Various Artists | Spectrum 554142 (F) |
| 9 | 9 | PRETTY WOMAN - THE BEST OF | Ric Robinson | 462392 (SME) |
| 10 | 10 | MOTOWN CHARTBUSTERS - VOLUME 5 | Various Artists | Spectrum 554142 (F) |

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COUNTRY

| This | Last | Title | Artist | Label (distributor) |
|------|------|--|------------------------------|---------------------------------|
| 1 | 2 | TRAMPOLINE | Maverick | MCA Nashville UMD 0456 (SME) |
| 2 | 1 | COME ON OVER | Shania Twain | Mercury 314536032 (P) |
| 3 | 3 | YOU LIGHT UP MY LIFE | Lukas Remick | Carb CURCD 046 (GPR/VP) |
| 4 | 4 | SONGS OF INSPIRATION | Daniel O'Donnell | Ric RT23CD 709 (P) |
| 5 | 5 | SEVENS | Garth Brooks | Capitol 656962 (E) |
| 6 | 6 | MUSIC FOR ALL OCCASIONS | Charlie Landsborough | MCA MCN 1134 (BMG) |
| 7 | 7 | FURTHER DOWN THE ROAD | Ric RT23CD 0465 (P) | |
| 8 | 9 | MOVING ON UP | Scotter Lee | Southern Treks STKCD 3 (GPR/VP) |
| 9 | 8 | NO FEENCES | Garth Brooks | Liberty CDP 356632 (E) |
| 10 | 10 | I'M ALRIGHT | Ju Dee Messina | Carb CURCD54 (GPR/VP) |
| 11 | 11 | THE WOMAN IN ME | Shania Twain | Mercury 522982 (F) |
| 12 | 13 | BLUE | LaAnn Rimes | Carb CURCD 028 (GPR/VP) |
| 13 | 14 | WITH YOU IN MIND | Charlie Landsborough | Ric RT23CD 0078 (P) |
| 14 | 16 | LOVE SONGS | Kenny Rogers | Virgin KENYV91 (SME) |
| 15 | 12 | TIMELESS | Daniel O'Donnell & Mary Duff | Ric RT23CD 707 (P) |
| 16 | NEW | IT DON'T GET ANY BETTER THAN THIS | George Jones | MCA Nashville UMD 0446 (SME) |
| 17 | 15 | IN PIECES | Garth Brooks | Liberty CD57 2712 (E) |
| 18 | 17 | LET ME IN | Orly Wright | Mca Nashville MC271003 (BMG) |
| 19 | 19 | THE SECRET OF LIFE | Greeny Peters | Carb CURCD 031 (GPR/VP) |
| 20 | 18 | SUNDAY MORNING TO SATURDAY NIGHT | Mirava Berg | Rising Tide RTD5347 (BMG) |

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ROCK

| This | Last | Title | Artist | Label (distributor) |
|------|------|------------------------------------|-----------------------|-----------------------------|
| 1 | 1 | END HITS | Foghat | Dischord DIS 1100D (SRD) |
| 2 | NEW | STRANGE BROTHERHOOD | New Model Army | Angle Rock EAGCD 021 (BMG) |
| 3 | 1 | APPETITE FOR DESTRUCTION | Guns N' Roses | Geffen GED 24148 (BMG) |
| 4 | 2 | NEVERMIND | Nirvana | Geffen GED 24625 (BMG) |
| 5 | 5 | BLOOD SUGAR SEX MAGIK | Red Hot Chili Peppers | Warner Bros 759556812 (SME) |
| 6 | 3 | WILD ONE - THE VERY BEST OF | The Lizzy | Vergo 528132 (P) |
| 7 | 7 | THE SUN IS OPENING UP | Lumpkins | Mothcr MusicCD7 8622 (F) |
| 8 | 3 | REMASTERS | Red Zeligain | Atlantic 756780412 (W) |
| 9 | 6 | VIRTUAL XI | Iron Maiden | EMI 4539262 (E) |
| 10 | 4 | YIELD | Pearl Jam | EMI 4539752 (SME) |

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XFM

| This | Last | Title | Artist | Label (distributor) |
|------|------|--|-------------------------|----------------------------------|
| 1 | 1 | TURN IT UP/FIRE IT UP | Busta Rhames | Elektra E810CD (W) |
| 2 | 2 | IT'S LIKE THAT | Run-DMC vs Jason Nevins | Sir-i Communications SM96032 (P) |
| 3 | 1 | KING OF | TB Laddams | East West 019152D (W) |
| 4 | 7 | PULCEMAN SKANK...THE STORY OF MY | Autobahn | Mute MUMC 0108 (W) |
| 5 | 18 | THE IMPRESSION THAT I GET | Mighty Mighty Bosstones | Mercury 514 843 Z (P) |
| 6 | 8 | PUSH IT | Garbage | Mushroom MUSR2K055 (JMW/P) |
| 7 | 20 | PAPER EYES | Llano Farmers | Fence Fence NING 48 (SNA) |
| 8 | 5 | CAMELHOOT | Six By Seven | Mexico MINTACD (P) |
| 9 | 21 | TEARDROP | Various Artists | East West 019152D (W) |
| 10 | NEW | SLEEP ON THE LEFT SIDE | Wiggy Wiggled (W) | Wiggy Wiggled (W) |
| 11 | NEW | HURRICANE | Warm Jets | Island GDC0007 (P) |
| 12 | 22 | FILM FOR THE FUTURE | Idolwive | Food CD000111 (P) |
| 13 | 3 | BEAT GOES ON | At The Top | Br FCD34 (P) |
| 14 | 23 | NOT IF YOU WEAR THE LAST JUNKY ON EARTH | Davy Matthews | Ten Kev/Capitol CD03180 (S) |
| 15 | NEW | SONGS OF WICKEDNESS | Tyret | Logic 7421205848 (SME) |

| This | Last | Title | Artist | Label (distributor) |
|------|------|-------------------------------------|-----------------------|------------------------------|
| 16 | 30 | CROSSFAZER DOMINATOR | Sliper | Bullfinch BILL 114 (SME) |
| 17 | 4 | CRACKING UP | Jesus & Mary Chain | Creation CRESC 282 (SME/W) |
| 18 | NEW | FINGERPOPS | Geopop | Dischord CRE03011 (SME/P) |
| 19 | 19 | FIRMAMENT VACATION | Soundsack Di Our Labs | Capitol CDM588 (W) |
| 20 | 28 | REVOLUTION (BRING THE NOISE) | Sublime Legacy | Dischord DISKX 08K |
| 21 | 17 | ROAD RAGE | Catena | Blackie Y Home RE1213D (SRD) |
| 22 | 26 | EL PRESIDENTE | Drustore | Reddner RR 2228 (P) |
| 23 | NEW | SMACK MY DICK UP | Brick Ladders | White Label |
| 24 | 16 | JUNGLE BROTHER | Junior Brothers | Dee V2D 626001863 (SME/P) |
| 25 | 25 | BAD LIE MAN | Babyfish | Epic 6552638 (W) |
| 26 | 10 | GUMME THE NIGHT | Letsop | Get Boss Records AG001 (K) |
| 27 | NEW | BADDEST DJ ON TUNNABLES | Was Assassins | Easy D 12 0203 |
| 28 | NEW | SUNDAY | Sonic Youth | Geffe CD000126 (BMG) |
| 29 | NEW | AIRBAG | Redhead | Parlophone 952912 (E) |
| 30 | 25 | A TRIP INTO SPACE | Spermet | Hibiscus HITRACK4 (W) |

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INDEPENDENT SINGLES

| This | Last | Title | Artist | Label (distributor) |
|------|------|-------------------------------------|--|------------------------------------|
| 1 | 1 | IT'S LIKE THAT | Run-DMC vs Jason Nevins | Sir-i Communications SM96032 (P) |
| 2 | NEW | FEEL IT | Tampere featuring Myra | Popper 053002 (P) |
| 3 | 3 | BRIMFUL OF ASHA | Conchoph | Willi Will 812D (W) |
| 4 | 2 | I WANT YOU TO WANT ME | Solid Humonia | Willi WIGCD 62 (W) |
| 5 | NEW | UNEXPLAINED | The Gavelgods | Gez Street GEE 98123 (SME/P) |
| 6 | 4 | CRACKING UP | The Jesus And Mary Chain | Creation CRESC 282 (SME/W) |
| 7 | NEW | MUSIC MAKES YOU LOSE CONTROL | Les Rythmes Digitales | Wall Of Sound WALL 037 (W) |
| 8 | 7 | THE BALLAD OF TOM JONES | Spac featuring Cerys | Get CDGUT 18 (W) |
| 9 | 5 | 14 HOURS TO SAVE THE EARTH | Tomski | Xoravagance/Edel 09115 EXT (P) |
| 10 | NEW | SAUNTRY SLY CHIC | Campy Valocet | Rahid Badger NANG 032 (SHK/P) |
| 11 | 6 | LOVE SHY | Kristine Boyd | Reverb 01056 (CD) |
| 12 | NEW | ALL MY GHOSTS | Frank Black & The Catholics | Play It Again Sam BIAS 3433 (P) |
| 13 | NEW | MUSIC | Squeagen | Twisted UK TWCD 10003 (W) |
| 14 | 8 | REWIND | Cletici | Big Life BLRD 142 (P) |
| 15 | 9 | SNIQU TO THE TOP | Fire Island featuring Lisaeth Holloway | JBD JMR 5001571 (SME/P) |
| 16 | 12 | IT'M GONNA MISS YOU FOREVER | Ancor Carter | Ultra Pop/Edel 099725 (LTP) |
| 17 | 17 | MY HEART WILL GO ON | Cleatless | ZXZ 274 8798 (LTP) |
| 18 | 13 | WHO AM I | Beena Ma | Greenpeace CRESC 508 (SME) |
| 19 | NEW | STOP IT ALL ADDING UP | Chris Drum | Matra/Beggars Banquet MNT 302D (W) |
| 20 | 11 | AINT GOIN' TO GOA | Alabama 3 | Elemental ELM 60251 (P) |

All charts © CN

INDEPENDENT ALBUMS

| This | Last | Title | Artist | Label (distributor) |
|------|------|--|----------------------------|--------------------------------|
| 1 | 3 | IN MY LIFE | George Martin/Various | Echo ECHOCD 20 (P) |
| 2 | 1 | PEOPLE MOVE ON | Bernard Butler | Creation CRECD 221 (SME/P) |
| 3 | 1 | BIG CALM | Microbebe | Indochine 2EN 0702X (P) |
| 4 | 2 | MELTING POT | The Chieftans | Beggars Banquet BBQCD 196 (W) |
| 5 | 5 | TIN PLANET | Spacc | Get GUTTTA 5 (W) |
| 6 | NEW | END HITS | Foghat | Dischord DIS 1100D (SRD) |
| 7 | 7 | WORD GETS AROUND | Stereophonics | V2 VNR 100438 (SME/P) |
| 8 | 6 | DEKANSANDRONROCKNATION | Propellheads | Wall Of Sound WALL 037 (W) |
| 9 | 8 | WHEN I WAS BORN FOR THE 7TH TIME | Conchoph | Willi WIGCD 1065 (VD/SIC) |
| 10 | 9 | BACKSTREET'S BACK | Backstreet Boys | Jive GHP 106 (P) |
| 11 | 11 | (WHAT'S THE STORY) MORNING GLORYS | Clay Aiken | Creation CRECD 188 (SME/W) |
| 12 | NEW | UNDER THE WESTERN FREEWAY | Grandydd | Big Cat ABB 152CD (JMW/P) |
| 13 | 10 | SPIEDERS | Spacc | Get GUTTTA 1 (TP) |
| 14 | 12 | BE HERE NOW | Creation CRECD 219 (SME/W) | |
| 15 | 20 | LADIES & GENTLEMEN WE ARE FLOATING IN SPACE | Spiritualized | Dedicated DEDCD 034 (W) |
| 16 | 15 | AARON CARTER | Aaron Carter | Ultra Pop/Edel 099725 (LTP) |
| 17 | 14 | STOOSH | Slunk Ansnie | One Little Indie TPLP 852D (P) |
| 18 | 17 | DEFINITE MAYBE | Oasis | Creation CRECD 168 (SME/P) |
| 19 | NEW | GARBAGE | Garbage | Mushroom D 31450 (SME/P) |
| 20 | 18 | THE STONE ROSES | The Stone Roses | Silvertone ORECD 592 (P) |

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COUNTRY
REPORT

by IAN NICOLSON

After the mainstream success of this year's breakthrough artists - Shania Twain and LeAnn Rimes - it's another make or break week for country in Britain. The Mavericks - swapping places with Twain at the top of the country artists' album chart by more than two thousand sales this week - will release their first UK single *The Night Away* on Monday, (see factfile). If the sales pattern set by Radio 2 for Shania and LeAnn holds, next week may show a Top 20 single debut, for the Florida-based band who debuted their fourth MCA album *Trampoline* at 17 in March.



Uplung the ante as well, Mercury will boost Twain's profile with a new single - the punchy, poprock-styled *When - in mid-May*, with two more outlined for the rest of 1998. *Come On Over* has already registered more than 60,000 sales and last week coasted to another 10,000. With the rockier, radio-tailored songs to come and priority artist status, Twain is a safe bet for wider playlist appeal and sales.

LeAnn Rimes' blockbuster *How Do I Live* single continues to defy history by remaining largely a London radio phenomenon. Capital (31 plays) and Heart London (26) are yet to match up by Radio 2 in their devotion.

● These Miami rebels may soon be more successful in Britain than at home. After debuting their fourth MCA album *Trampoline* on Number 17 on March 8 on fanbase and reputation alone, the band are currently touring Europe and have sold out nine UK shows.
● Back at the top of the country chart after a month-long week by week battle with Shania Twain.
● Currently selling 15,000 copies a week

COUNTRY FACTFILE

despite pre-release airplay falling off ahead of retail release. *Playlisted* for the first time on Capital FM this week.
● With each successive release, the Mavericks have progressively shifted away from the Roy Orbison sounds of their early albums. Richer recording, more eclectic latitude, Latin horns and pop strings, plus the increasing sophistication of lead-singer Paul Malo's songwriting have been key to this.

All three boosted plays last week. Not available on an album until the late June release of what may be called "Pop". Rimes continues to ride the success of *How Do I Live* by retaining the Number 3 slot on this week's country chart with last year's "inspirational" album, *You Light Up My Life*. She holds off the equally long in the tooth Daniel O'Donnell release *Songs Of Inspiration*. Consistent thousand-a-week sales and his highest ever singles chart placing at 7 with his new Romanian orphans' charity single, *Give A Little Love*, have pushed the album over 210,000 units to date.

Meanwhile, Garth Brook's hardy perennial status continues with three titles in the Top 20, but Capitol Nashville's are replacing his first six US albums with a mid-price box set that boasts six new songs. This must impact catalogue sales.
And after the abysmal sales performance of George Jones' recent experiment with high-tech, it's a pleasure to see the King of Country back at Number 16 with his splendidly retro *It Don't Get Better Than This*. The death last week of the Queen of Country, Tammy Wynette, is yet to draw a chart response.

R&B SINGLES

| This | Last | Title | Artist | Label | Cat. No. (Distributor) |
|------|------|-------------------------------|-----------------------|-------------------|------------------------|
| 1 | 1 | TURN IT UP/LIVE IT UP | Busta Rhymes | Elektra | 3440CD (W) |
| 2 | 2 | ALL MY LIFE | K-Ci & JoJo | MCA MCSTG | 48075 (BMG) |
| 3 | NEW | BEEP ME #11 | Missy 'Madame' Alcott | East West | 3838CD (W) |
| 4 | NEW | NOBODY BETTER | Tina Turner | RCA | 742157812 (BMG) |
| 5 | 3 | WHAT YOU WANT | Masterjacking/Tal | Puff Daddy/Arista | 742157721 (BMG) |
| 6 | 4 | I GET LONELY | Faith Jackson | Virgin | 55021 (BMG) |
| 7 | 5 | NO NO NO | Destiny's Child | Columbia | 665992 (SM) |
| 8 | NEW | LAST NIGHT A DJ SAVED MY LIFE | Sylek 130 | Sony | 52 5YK 130 (SAB) |
| 9 | NEW | RAP SCHOLAR | Dax featuring Red Man | East West | 3838CD (W) |
| 10 | 6 | JOURNEY TO THE PAST | Alysha | The Grassroots | Admiral AT 2052CD (V) |
| 11 | NEW | UNEX-PLAINED | Gea Strong/GEE | 500 823 (D&V) | 1P |
| 12 | NEW | NOBODY'S BUSINESS | Peachy By Peach | Bianco Y/Magic | NE5 1137 (W) |
| 13 | NEW | OFF THE HOOK | Jody Watley | Atlantic | AT 3002CD (W) |
| 14 | 8 | READ MY MIND | Conner Reeves | Wildstar | CDWLD 4 (W) |
| 15 | 7 | BEST DAYS | Cherylise | COCHS | 5081 (E) |
| 16 | NEW | WOMAN IN ME | Carleen Anderson | Capa | YRCD 129 (E) |
| 17 | 9 | LOVE SHY | Kristine Blond | Revolver | BN05E 17 (P) |
| 18 | 12 | NEVER EVER | All Saints | London | CDLOND 407 (P) |
| 19 | 10 | FATHER | LL Cool J | Def Jam | 568252 (P) |
| 20 | 11 | REWIND | Colonia | Big Life | BURT 142 (P) |
| 21 | 13 | BE ALONE NO MORE | Another Level | Northwestside | 7423215912 (BMG) |
| 22 | 14 | TOGETHER AGAIN | Janet Jackson | Virgin | V52CD 1870 (E) |
| 23 | 18 | TOO CLOSE | Nene | Arista | 952123456 (Jasnost) |
| 24 | 15 | CLEOPATRA'S THEME | Digiponza | WEA | WEA 132CD (A) |
| 25 | 16 | GETTIN' JIGGY WIT IT | Lil' Kim | Columbia | 665992 (SM) |
| 26 | 15 | HIGH | Diogenes Family | Polygram | 981492 (P) |
| 27 | 14 | YOU MAKE ME WANNA... | Wyclef | LuFe | CA215682 (BMG) |
| 28 | 17 | ONE TON TUMBLER | Liyah | Columbia | 38009212 (Import) |
| 29 | 20 | THE FOOT (BACK IN TIME) | Mariah Carey | Columbia | 65291 (Import) |
| 30 | 19 | SHOW ME LOVE | Robyn | RCA | 7421355012 (BMG) |

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DANCE SINGLES

| This | Last | Title | Artist | Label | Cat. No. (Distributor) |
|------|------|------------------------------|-----------------------------|----------------------|---------------------------|
| 1 | NEW | KUNG-FU | 187 Lockdown | East West | EW 1937 (W) |
| 2 | NEW | NOBODY BETTER | Tina Turner | RCA | 742157812 (BMG) |
| 3 | NEW | SOUNDS OF WICKEDNESS | Tea | Logic | 7421598841 (BMG) |
| 4 | NEW | FEE! IT | Tempere featuring Maya | Pepper | 0503026 (P) |
| 5 | NEW | BEEP ME #11 | Missy 'Madame' Alcott | East West | 3838 CD (W) |
| 6 | 1 | TURN IT UP/LIVE IT UP | Busta Rhymes | Elektra | 3440 CD (W) |
| 7 | NEW | BAD BOY | Wildchild featuring Jamaiki | Polygram | 9711601 (P) |
| 8 | 4 | THIS IS IT | Sims Of Mind | Ministry Of Sound | MS 132 2RM (BM) |
| 9 | 2 | R U SLEEPING | Inf | Satellite | 742158211 (BMG) |
| 10 | 2 | FOUND A CURE | Ultra Nae | IMP | 5629451 (P) |
| 11 | NEW | RAP SCHOLAR | Dax featuring Red Man | East West | 3838 CD (W) |
| 12 | NEW | OFF THE HOOK | Jody Watley | Atlantic | AT 3024 (W) |
| 13 | NEW | NOBODY'S BUSINESS | Facee By Piece | Bay West | NEG 1107 (W) |
| 14 | 6 | BELEVE | Goldf | Riv | 3701291 (P) |
| 15 | NEW | MUSIC MAKES YOU LOSE CONTROL | Liz Rhythms Digitales | Wall Of Sound | WALL 037 (P) |
| 16 | NEW | BE IN LOVE | Masters At Work | MAW MAW 019 (Import) | |
| 17 | 9 | IT'S LIKE THAT | Run-DMC Vs Jason Nevins | 3rd | Consciousness SM 3063 (P) |
| 18 | 7 | REMEMBER | Perfecto | PERF 1607 (W) | |
| 19 | NEW | MAMA USED TO SAY | Azure | Inferno | TFE01 005 (TRC/W) |
| 20 | NEW | MUSIC | Sizemore | Twisted | UKTW12 10533 (V) |

DANCE ALBUMS

| This | Last | Title | Artist | Label | Cat. No. (Distributor) |
|------|------|--------------------------------------|-----------------|-----------------------------------|-------------------------|
| 1 | NEW | ORIGIN UNKNOWNS PT'S SOUND IN MOTION | Various | Rain | RAMMA.P2 - (ISD) |
| 2 | 1 | MOOM OF TRUTH | Garig Starr | Cochempo | 85903212/8590324 (E) |
| 3 | NEW | JOHN DIGWEED SYDNEY | Various | Global Underground - GU 007 (ISD) | |
| 4 | NEW | URBAN RHYTHM | Various | Global/PolyGram | UR-RADMC 89 (BMG) |
| 5 | NEW | PULP FISH RETURN TO THE TOUGH SIDE | Various | Harmless HURTLP 007 - (ISD) | |
| 6 | NEW | BREAKFAST SAMPLER - VOLUME 1 | Various | Breakbeat Culture | BBC 004 - (ISD) |
| 7 | NEW | PETE TONG ESSENTIAL COLLECTION | Various | Rfr | 5557862 (P) |
| 8 | NEW | WHEN DISASTER STRIKES | Busta Rhymes | Elektra | 75932664/7593621544 (W) |
| 9 | NEW | DESTINY'S CHILD | Destiny's Child | Columbia | 4488354 (SM) |

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MUSIC VIDEO

| This | Last | Artist/Title | Label/Cat. No. |
|------|------|--|-------------------------|
| 1 | 4 | BACKSTREET BOYS/Backstreet Stories - Unauthorised | Warner V501562 |
| 2 | 3 | LIVE ACTION RECORDING/Les Miserables In Concert | Video Collection V03539 |
| 3 | 1 | SPEC GUN/Hit Power - Live In Istanbul | Virgin V02942 |
| 4 | 2 | CLIP RICHARD & C&M/Making of Hercules II - A Dream Come True | VCI 4414 |
| 5 | 13 | SPEC GUN/SPEC Official Video Volume 1 | Virgin V02328 |
| 6 | 6 | MICHAEL HANLEY/Land Of The Dance | VVL 41360 |
| 7 | 11 | MIKEY MATTSON/Dead To The World | Universal R017015 |
| 8 | 5 | MICHAEL JACKSON/Thriller | Epic 481552 |
| 9 | 9 | BACKSTREET BOYS/Backstreet's Back... Behind The Scenes | Jive 20123 |
| 10 | 10 | BACKSTREET BOYS/Live In Concert | Jive 20121 |
| 11 | 7 | GARY BARLOW/Open Book | MCA Video 742157823 |
| 12 | 15 | IPKA/Ching Inseparable | BMG Video Action 029107 |
| 13 | 14 | CARTH BROOKS/Live From Central Park | Capitol USR493340 |
| 14 | 17 | BACKSTREET BOYS/Backstreet Boys | Jive 20120 |
| 15 | 8 | CLIP RICHARD & C&M/Thriller/II | Video Collection VCI 35 |

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VIDEO

| This | Last | Title | Label/Cat. No. |
|------|------|---|--------------------------|
| 1 | 1 | 1 MEN IN BLACK | Columbia TriStar VCR4910 |
| 2 | NEW | THE SIMPSONS - SEX, LIES & THE SIMPSONS | Rev Video 00115 |
| 3 | 4 | THE FULL MONTY | Fox Video 41333 |
| 4 | 3 | THE LOST WORLD | CIC Video 499622 |
| 5 | 2 | GHOSTBUSTERS II | Cosmo Club 02538 |
| 6 | 7 | ROMEO & JULIET | CIC Video 4142/W |
| 7 | 11 | TELEVISIONS - MURDER MYSTERY | BBC BR04568 |
| 8 | 14 | TELEVISIONS - FAVORITE THINGS | BBC BR04564 |
| 9 | 8 | FEAR FULLY - THE MEDICAL RESCUE | Fox Video 60275 |
| 10 | 15 | FRANK - SORCERED | Warner Home Video 33577 |
| 11 | 9 | PETER PAN | War Video 020052 |
| 12 | 12 | BATMAN FOREVER | Warner Home Video 53103 |
| 13 | 18 | PHOENIX - SENEZ - PROOFERS 214 | Warner Home Video 35716 |
| 14 | 10 | THE LAND BEFORE TIME | CIC Video 49930 |
| 15 | 5 | STAR TREK: REVISITED - VOL. 4 | CIC Video 49424 |

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SINGLE reviews

CLEOPATRA: Life Ain't Easy (EA WE158CD). Their debut single may veer too close to irritation for some ears, but its outstanding pop qualities were never in doubt. Comin' archo again with this follow-up, the reason for the best of the Jackson 5, early New Edition and Hanson rolled into one with a less downy-throat but equally catchy pop ditty whose thoughtful intentions ensure it outclasses its predecessor. Cleopatra and the Top 10 are about to result. **3.5**

THE KINGS OF INFINITE SPACE: There's No One Else Like You (VVR5001853). Listen to this more than four times and you'll be singing it – or it will be rattling around your head, anyway – in the bath before bedtime. A raunchy number, there's No One... is lifted from the band's Queenie album and has the classic – some might say predictable – stop-go structure of a decent rock/metal single: tasty guitar riffs, growl-out vocals and enough hooks to satisfy the most ardent of the angling fraternity. It's difficult to see this being a massive hit, however – it's too much down a rock club-side song for that – but it shows the Kings can be hard and melodic at the same time. **3.5**

HEADSWIM: Better Made (Epic 66584042). The Essex lads look to build on the Top 40 success of their debut *Tournaunt* with this new single. This epic rock track has subtly layered strings supporting Dan Gledhill's superb vocals. The single is As Featured on Radio One and will be heavily featured on TV (the Chart Show, MTV and the O-Zone are confirmed). Vox, Loaded and Dazed & Confused have all featured articles on the band. **3.5**

SHED SEVEN: The Heroes (Polydor 5691912). This is the second taster from the Sheds' third album *Let It Ride*, which is due at the end of May. It's a significantly more sombre affair than their last single, *She Let Me On Friday* – more in the vein of *Chasing Rainbows* – and features subtle orchestral touches. A brief eight-stop tour throughout April should keep their profile high enough to see this very radio-friendly tune do quite well. **3.5**

AGNES: Hole In My Head (Island CID 696/574). This emotion-drenched EP reaches a powerful climax with its final track, *Thom O'Wishes*. Lead vocalist Mary Cassidy sounds like she has plenty to get off her chest, while co-writer Ben Blakeman was formerly the Cocteau Twins' guitarist. Strong stuff. **3.5**

HINDA HICKS: You Think You Own Me (Island CID 700/572281-2). This R&B track featuring Hicks' funky vocal alongside a disco groove and clavinet-style intro is currently in the Top 20 of the *RM Urban Chart*. Booker T's garage remix lives up to his recent form for artists such as Ali Saints, while Brooklyn Funk add a heavier, dubby bassline to snippets of vocal. It's a worthy follow-up to Hicks' debut *If You Want*

SINGLE of the week

BELL BOOK AND CANDLE: Rescue Me (Arista 74321570002)

The first UK single from German three-piece Bell Book And Candle follows their recent live British debut, and comes on the back of Top 10 success for the song in Austria, Spain, Switzerland and Germany.



The band's first album 'Read My Sign' is heading for gold status in three European countries. This single comes across sounding a little like one of the Cranberries' poppier tunes, and should do reasonably well on local radio over here. **3.5**

Me, which reached 25 in March. A tour with 911 in March should have raised her live profile, as should an April slot on the *Mizz Magazine Roadshow* alongside Five, while the excellent Gerry Springer-style video is now featured on *The Box*. **3.5**

SYMPOSIUM: Bury You (Infectious Infecti05CD5). Symposium's first single since last year's *The Answer To Why I Hate You* is a more grown-up affair, all shifting time changes and a snappy chorus. Add in some delicate cello and cascading chords and it's bound to be a hit. But the jury is out on how much appeal these youngsters hold for indie kids. Music this energetic and fizzy deserves tremendous airplay. **3.5**



CORNERSHOP: Sleep On The Left Side (Wija WJ80CD). Perhaps the most known better as the backing music for part of Mark Radcliffe's radio One show, the opening track from the present album finally gets a single release. It can't possibly hope to achieve the same heights as its predecessor *Brimful Of Asha*, but it's still a catchy, laidback tune which, with radio and TV exposure and the momentum of the last single, should do extremely well. Remixed by Les Rhythms Digitales, *Sleep On The Left Side* are effective enough but won't work the same magic as Norman Cook. **3.5**

KWESTMAN: Strategic (Def Jam 5686872). As the winner of Radio One's *Talent 2000* competition to find the UK's best MC, Kwestman doesn't disappoint on his Def Jam debut. His lyrical flow retains a characteristic UK flavour, backed by solid beats, but this is one for underground hip hop heads rather than the pop fans won over by the commercial hordes of labelmates like Foxy Brown and Jay Z. Alongside such artists as Lewis Parker, Slick Twang and Ty, Kwestman can only raise the profile of UK rap, though commercial success will require sustained support from Def Jam. **3.5**

HEFNER: Pull Yourself Together (Too Pure PURE83CD). Reminiscent of the *Modern Lovers' Reason*, covered by early James and sung by a hurgover Pete Shelley, this track swings along engagingly, encouraging you to buck up, get down the

pub and confront your hopes and fears head-on. Hefner are Too Pure's latest young bloods and these four tracks – which spanner between indie, neurotic pop and almost-Gorly 's style melodic shanties – bode well for their forthcoming debut album. **3.5**

ADAM GARCIA: Night Fever (Polydor 5697972). With a sweaty promotional slot on the National Lottery show already under their belt, the cast of the stage show *Saturday Night Fever* have already burst into the public's consciousness – and lead Adam 'Tony Marento' Garcia certainly looked a picture in his flares. The man's dancing may be flawless but his voice on this pumped-up cover of the Bee Gees classic is certainly not. Nevertheless, expect this to be a huge hit. **3.5**

THERAPY?: Lonely, Crying Only (A&M 582 685-2). The second single to be lifted from the critically-acclaimed *Smile-Detached* album has a big, bold chorus that's as addictive as hell. After years of being hardcore noise terrorists, Therapy? have stumbled on a rich seam of classic songwriting that can only ensure greater success. The song's catchiness is sure to make it a favourite with radio programmers and, backed with strong press coverage, it's sure to dent the upper reaches of the Top 20. The limited-edition blue vinyl seven-inch and video-enhanced CD2 should encourage extra sales. **3.5**

THE DELGADOS: Pull The Wires From The Wall (Chemikal Underground Chem023CD). The hotly-pitched Caledonians are making all the right moves with this lush, emotion-filled semi-ballad. The string-soaked chorus is a perfect backdrop to Emma Pollock's resonant and wistful voice. This will be popular among students and dozens of the emerging Scottish indie scene, but unfortunately it's not likely to travel very far up the charts. **3.5**

MUKI: Fullscope (Mantra MNT 32). Welcome back to Muki's world: four tracks of icily brittle techno, a sprinkling of jazz and a highly esoteric of ambient on top. Their highly individual style of chilled-out electronics never fails to impress and this fourth single should win them plenty of support from both dance and indie camps.

Their debut album *Cabin Fever*, due in July, will be huge. **3.5**

BBE: Deeper Love (Symphonic Paradise) (Positive CD0193). Moving away from their previous aggregated instrumental style towards a vocal house sound not unlike Sash!'s latest *La Primavera*, BBE look set for chart action with this latest release. Vocals by Joy Rose should prove attractive to radio, and the track is underpinned by a bouncy Euro house beat that will work on pop dancefloors. Deeper Love entered the Top 40 of the *RM Club Chart* last week, and BBE's last single *Desire* went Top 20 in February. **3.5**

THE WISEGUY: Ooh La La (Wall of Sound WALD038). Wiseguys main man Touche, now a solo act following the departure of his partner to join the Bronx Dogs, looks set for his biggest success yet with this excellent big beat party cocktail of breaks, beats and easy listening samples. His high pop background is in evidence on the flip, which features rappers Sensei Live, Season and J Nice. Strongly featured by DJ's such as Norman Cook, this release should be boosted by blistering DJ appearances by Touche himself. **3.5**

THE CORNS: Dreams (Atlantic AT032CD). The Steve Nicks-penned, Fleetwood Mac Rumours classic is given an uplifting Celtic overhaul on this breezy, radio-friendly cover which has Andrea Corr's gorgeous vocal joined by violin and tin whistle. With airplay already building and the familiarity of the song, *Dreams* should see the quartet reaching even further than their ever-growing fanbase. **3.5**

DA MOB FEATURING JOCELYN BROWN: Fan (Incredible INCRC2D). Currently in the Top 20 of the *RM Club Chart*, this production by Erick Morillo, DJ Sneak and Jose Nunez features an excellent package of remixes, ranging from Booker T's skippy and radio-friendly UK garage mix to more stripped-down club versions by Sneak and a thumping Brazilian house workout by Basement Jaxx. Jocelyn Brown's vocals are as scorching as ever, producing an uplifting

CURVE: Coming Up Roses (Universal UMD0489). Before *Carve*, there was *Curve*, with Toni Halliday's ever-so-threatening vocals and Dean Casella's pristine and frazzled guitar work, and this new single doesn't vary from that tried-and-tested formula. A deep and brooding, funky chorus-driven tune that is backed up by remixes from the likes of Talvin Singh, Danny Saber and My Bloody Valentine's Kevin Shields, this rocks. Radio One and *Kfm* are bound to give their backing, and video support from MTV should propel it chartwards. **3.5**



HOUSHOUSES: You Can Love Me Now (London LC7654). You Can Love Me Now is a great, epic rock song. It builds and builds into something more like a Waterboys track. Unfortunately, little press or radio support appears to have been garnered for this act, which once graced the cover of the *AME* and won plenty of international awards, although it's never too late for someone like the puma to take plaudits. **3.5**



ALBUM of the week

MONEY MARK: Push The Button (McWax MW090).

When serious music seems to be getting a little, well, serious, here comes an album to not just admire, but thoroughly enjoy. Money Mark, Push The Button is the surreal equivalent of a free trip to a sweat shop, or watching all your favourite cartoons from Scooby Doo to The Simpsons in one sitting. Mark Ramos-Nishita's keyboard skills have graced the Beastie Boys records and now they bind together a mass of influences from Seventies funk to lo-fi rock to jazzy grooves into a wonderful concoction of dippy sounds and great songwriting. It has surprisingly sweet pop songs, like *All The People* and the early-Elvis Costello-ish sounding *Tomorrow Will Be Like Today*, and Mark reveals a confident voice to accompany the album's utterly assured musicianship. Without resorting to sampling, the album manages to match the benchmarks of musical eclecticism set by Beck and Corneahop. If Push The Button lacks an obvious killer single — Norman Cook remix on the title track perhaps? — it is still unquestionably one of the albums of the year. **A+**



track that could attract airplay as well as club attention. **A-**

SCOT GROOVES FEATURING ROY AYERS: Expansions (Soma 65CD).

Featuring Roy Ayers on vibes and vocals, this classy house update of the Lonnie Liston Smith jazz fusion classic stands up in its own right. Awarded essential new tune of the week by Pete Tong on his Radio One show and in demand by deep house and jazz DJs alike, this proves that cover versions can work if they stay true to the spirit of the original. **A-**

CHRISTINE LEVINE: You Either Like It Or You Don't (Boilerhouse 74321862542).

Having worked with the likes of Gabrielle and Texas, the Boilerhouse writing and production duo, aka Andy Dean and Ben Wolff, have established their own label. Given their track record hopes are riding high for their first signing, 28-year-old born Christine Levine. This debut showcases her bluesy vocals to good effect, and she could develop into the UK's answer to Sheryl Crow, Meredith Brooks or Alanis Morissette. **A-**

ALBUM reviews



CATHERINE WHEEL: Adam & Eve (Chrysalis 4930992). This is Norfolk band Catherine Wheel's fifth album. Gone are the loud, thrashing guitars, and in comes a dark and brooding sound with a very ambient,



atmospheric feel. The album has been well received in the US after its release last year. Live slots at Phoenix and Glastonbury should help achieve the Wheels' aim of making it big in their home country. **A-**

RECOMMENDATION: DRUGSTORE: White Magic For Lovers (Roadrunner RR87112). A stirring first track opens this second album from the former Go Discs trio which is by turns rocky and melancholic. There's a real Sixties influence behind the unique vocals of songwriter and frontwoman — and self-confessed Melody Radio fan — Isabel Monteiro, which makes many of the songs very catchy. Make sure you check out *Spacegirl*, which deserves to be a single. Drugstore's profile has been heightened by Monteiro's duet with Radiohead's Thom Yorke in first single *El Presidente*, out this week (April 20). It's had a lot of airplay and should arouse wide interest, while existing fans will go for this in a big way. **A-**

LK: Graceless (Fruition FRUCD1002). This is the debut album from LK, formed a couple of years ago by ex-EMF member Derry Brownson. The band is a far cry from EMF though. Boosted by the vocals of Molly Doollittle Slade, it's a pattern guitar rock soundscape with shades of Patti Smith and Jane's Addiction. After coverage in the rock press, as well as support from XM and regional radio shows, LK should be making a name for themselves very soon. **A-**

EDDI READER: Angels & Electricity (Blanco Y Negro 3984228162). The former Brit winner sticks to what she does best on this album of undemanding, but

pleasantly cheerful songs. Reader's strong but delicate voice lends itself well to country and there's a country tinge to a number of these ballads, some of which were co-written by Ron Sexsmith. Fans will buy the LP, but it's not destined to be huge. **A-**

THE MIGHTY MIGHTY BOSSTONES: Let's Face It (Mercury 534 472-2). Despite the radio success of the single *The Impression That I Get* with its 'Knock On Wood' vocal hook, this album, steeped in trad ska values, comes across as a US post-gunge collegiate Bad Manners to No Doubt's diet Selector. It rattles along with lashings of horns and an admirable energy, but with a lack of memorable tunes. It's unlikely to have wide appeal. **A-**

ADDICT: Stones (Big Cat AB145CD). The David Black-produced debut album from Addict bodes well for the future. The band's rock formula is vibrant, fresh and compelling. The current single, *Monster Side*, should point the way for the album, given support from radio and TV. Heavy press coverage is hoped for, and a solid marketing campaign will get the name known. **A-**

FRANK BLACK: Frank Black And The Catholics (Play It Again Sam BIAS370CD). Frank Black, founder member of The Pixies, recorded this album live over a couple of days, giving it a great depth and feeling. The same technique of "left" and "right" guitars used on the last Black album has been recycled here. Overall, this is a powerful offering of raw rock'n'roll that is bound to please die-hard fans. **A-**

SAINTE ETIENNE: Good Humor (Creation CRECD 225). Deliciously light and fluffy, Saint Etienne's first album since signing to Creation is lush, sparky and gente. Sarah Cracknell still sounds like she should be singing French movie soundtracks and the arrangements of Bob Stanley and Pete Wigg are as crisp as ever. Singles *Sylvie* and the jaunty *The Bad Photographer* are capably backed up by numbers such as *Erica America* and the swooning *Ben So Long*. With favourable press reviews, a good chart entry is assured. **A-**

SPACE MONKEYS: The Daddy Of Them All (Factory Two FAC2.25). This reissue of one of Factory Two's best albums so far is a bouncing combination of hip hop, acid

TORI AMOS: From The Chordgirl Hotel (East West 7567830952). While opening track and first single *Spark* is a delightfully typical Amos affair, lyrically complex with trickling piano and highly-charged vocals, this fourth solo outing takes the singer musically into avenues she has not ventured before. The trademark piano remains the centre of her universe, but here for the first time it's joined by a full band which, though never swamping Amos's distinctive sound, brings a richer, fuller outlook to her compositions. From the complex, electronic looped *Raspberry Swirl* to the intimate *Jackie's Strength*, this is an album of remarkable depth, diversity and quality, reminding faithful

to her musical identity, but carefully developing it too. The first single, out on April 20, will be followed on May 20 by the start of a UK tour. **A-**



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vocals reminiscent of Morcheeba, but these are quickly submerged in the pair's classical and jazz influences. There's a mood of melancholy throughout, but it's never as raw or angry as that of Portishead, just haunting and magical. Much of the material here is several years old, and it'll be interesting to see where the duo go from this impressive debut. **A-**

house and rock. Despite the fact this brand of indie-dance isn't anything spectacularly new, they pull it off extremely well, sounding a little like the Happy Mondays. There's a lot of scratching, freestyling and funky guitar licks, and mostly it's fast, furious and funky. If current single *Sugar Can* outdoes its expectations this could go very well. **A-**

THE APPLES IN SEEDS: Soul Evolution (WEA 344310132). This follow-up to Fun Trick Noise-maker from the Atlanta-based quartet is a busy and accessible album infected by influences such as Hendrix, The Kinks and The Beatles. The Apples have certainly got an infectious, melodic pop vein, but you can't help but feel they will need a lot of airplay. **A-**

MONKEY MAFIA: Shoot The Boss (Heavenly HNVLP12CD). Reggie is never far from the surface in this debut album from Jon Carter — regga samples and basslines dominate the majority of the tracks. There's a sample from regga star Sizzla on *Shooting The Boss*, and the album is peppered with samples from the dancefloor. To round the album off, there's the loping but uplifting current single *Long As I Can See The Light*. **A-**

VARIOUS: A Song For Eurotrash (EMI 7243 495062). To accompany the Eurotrash Eurovision Channel Four special, here is an album of covers of Eurovision 'classics' by modern artists such as St Etienne, Dubstar (guest starring Sacha Distel), Edwyn Collins, Terry Hall & Sinead O'Connor, and featuring the reunion of Bananarama for *Waterloo*. It's for lovers of camp only, although Kenickie's version of *Only You Kisses For Me* reveals a previously hidden quality, and Shane MacGowan "reinterrogating" *What's Another Year* is worth a brief chuckle. **A-**

VARIOUS: Sunday Best (Dust SPEG 505). With old and exclusive new material from 2 Lone Swinderman, DJ Food, Pressure Drop and Justice among others, *Sunday Best* captures the mood of the London club of the same name. Despite the variations in style, the album has a chilled-out Balearic thrum running through it, and it's a treat to hear drum & bass, funk and house gelling so coherently on one album. **A-**

Our scoring system

Our new scoring system gives two ratings: one for chart potential (in blue) and one for the MW verdict (in red). Ratings are from 3 (highest) to 1 (lowest) in both cases.

Table of new releases for the period 27 APR-3 MAY, 1998. Columns include artist names, album titles, genres, and distributor information.

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DISTRIBUTORS

Table listing various distributors and their contact information, including phone numbers and addresses.

Table with columns for artist name, album title, genre, and release date. Includes entries like 'HARRIS REALITY CHECK' and 'LARRY GREENE'.

Table with columns for artist name, album title, genre, and release date. Includes entries like 'WHISTLE THE PROMISE TO THE ADVENT' and 'WILSON'S GRAPE'.

Table with columns for artist name, album title, genre, and release date. Includes entries like 'WILSON'S GRAPE' and 'WILSON'S GRAPE'.

RELEASES FOR 27 APR. 3 MAY, 1998: 79 • YEAR TO DATE: 2,618

Table with columns for artist name, album title, genre, and release date. Includes entries like '3000 MILES' and '3000 MILES'.

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Table with columns for artist name, album title, genre, and release date. Includes entries like '3000 MILES' and '3000 MILES'.

*Previously listed in alternative format

SINGLES A-Z

Table with columns for artist name, album title, genre, and release date. Includes entries like 'AALIYAH' and 'AALIYAH'.

Table with columns for artist name, album title, genre, and release date. Includes entries like 'AALIYAH' and 'AALIYAH'.

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APPOINTMENTS

PUBLIC NOTICE

CIVIC HALLS, WOLVERHAMPTON

Wolverhampton Council is seeking possible private sector partners to manage and develop the Civic Halls, Wolverhampton. Expressions of interest are sought from established promoters and venue operators experienced in popular music and with a proven track record in the light entertainment industry.

The Civic Halls comprises two venues, the Civic Hall at 2,126 capacity and the Wulfrun hall at 756 capacity (standing). We have plans to refurbish the halls and increase the capacity to 3,267 and 1,034 respectively. Audiences of more than 300,000 are attracted per annum to a wide range of events from rock concerts to Civic occasions. The halls are especially popular with young people - one in five of those aged 16-25 from the West Midlands were found through research to have visited the Civic Halls in 1996. The annual turnover is over £3m.

As an initial step we are seeking potential contractors to discuss the proposal and its terms and conditions with our consultants, KPMG. Findings from the discussions will be built into the contract which we would expect to let in the late autumn of 1998. TUPE will apply.

Letters are invited demonstrating track record by 8 May, 1998. These should be sent to the address below. Details of the Civic Halls, current programming and future plans are available from the same address and informal discussion concerning the operation of the halls can be had with the Halls Manager, Mark Blackstock, on Wolverhampton (01902) 552126.

Organisations who feel they have the necessary expertise and experience in halls management can obtain further details from Sarah Campbell, Wolverhampton Art Gallery, Lichfield Street, Wolverhampton WV1 1DU, or fax (01902) 552053.

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The industry suits were there and so were the shiny discs, but where, pray, were the artists for this prestigious platinum disc presentation at Sony's London headquarters? This is the difficulty when it comes to compilations. With 40-odd artists crying out for attention, just who do you invite along and who do you leave out? Sensibly, none. Instead it was left to the top execs to collect the prizes for New Hits 98, namely, from left to right, Sony Music's director of concept marketing Kit Buckley, Warner's marketing manager Lohan Prensner, Warner's licensing executive Andrea Gibbs and Global TV managing director Mark Rosenfield.

Remember where you heard it: An early strike from Deceptive Records could lead to an early exit for some labels with a footie song in their fixtures list. Deceptive is re-releasing **Eat My Goal**, the theme used in Coca-Cola's massive Eat, Sleep, Drink Football campaign, and Radio One's **Chris Moyles** plans to make it his record of the week this week. With a May 11 release date, the **Collapsed Lung** tune could be pressing the midfield advantage against **Echo & The Bunnymen's** (How Does It Feel To Be) On Top Of The World and **Grandad Roberts'** Meat Pie, Sausage Roll...it could be the next **West End** smash. Watch out for the new musical Basca chairman **Guy Fletcher** is busy at work on...As hard as the majors try to play down their interest in selling music online, nothing could be further from the truth, if the latest mumbblings are to be believed. Word reaches Dooley that a consortium of US record companies is trying to buy **CDnow**, the US online retailer...As the High Street chains chew on that, **Tower Records** is believed to be just weeks away from announcing



the launch of its UK online record store. If it does it'll be the first of the music specialists off the block, a sobering thought for **Virgin** which was **boasting** just before Christmas that it would be ahead of the pack...Last summer **Candle In The Wind 1997** took something like minutes to notch up a pile of platinum awards. **Miles Davis'** Kind Of Blue, however, has "shifted" at a somewhat slower rate. Never a chart hit, the jazz classic last week managed to reach BPI gold status, a mere 39 years after it was first released...After his contractual falling-out with **Warner Brothers, The Artist Formerly Known As** is ensuring he doesn't get into the same trouble again. In securing distribution deals for material produced from his **NPG Records** vehicle, **TAFKAP** is sticking to **gentleman's agreements** only...Irish peace talks are one thing, but some matters are even more difficult to pull off – not least ITV managing to produce a situation comedy that is actually funny. But, stand back folks, because **MW Directory** compiler and charts top guy **Graham Walker** may have come to save the day. Carlton has just commissioned the first series of the tentatively-titled **Barbara**, a comedy he's co-written which should be coming to a screen near to its autumn...Talking of TV comedies, it seems as if **PolyGram IMS's** product

manager **Samantha Chapman** may be experiencing something akin to BBC1's time-travelling series **Goodnight Sweetheart**. Only Samantha is managing to go forward in time, rather than zooming back. The keep-fit fanatic proudly faxed Dooley to declare she has managed to raise £1,200 for **Nordoff Robbins** after running this year's **London Marathon**.

The race doesn't take place until this coming Sunday (26)...How **unsportsmanlike** can you get? **John Hardwick**, winner of Best New Director at **MW's** recent **CADs**, had his trophy lifted from the April 6 event at the London Hilton, Park Lane. Anyone who knows of its whereabouts or information leading to its recovery please contact **Simon Woollatt** at **Activate Productions** on 0171-739-9009...Whatever this week's new chart may tell you, there were a couple of new entries that **CIN** director **Omar Maskatija** wasn't allowed to include. But that's because they happen to be **Eleanor** and **Jessica**, Omar and his wife **Alexis's** new daughters, who came into the world at 3.30pm last Thursday (16). Under the strict chart formatting rules the maximum allowed, of course, would have been triplets. Our congratulations to Omar and Alexis.....

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With some US press wag last week suggesting the **Talentedubs** were really the **Spice Girls** in costumes, it suddenly prompts the question: just who is in the **Wombles** suits these days? Well, if you noticed any of your colleagues unexpectedly disappearing the other Monday lunchtime, then the chances are they were

heading down to the **Virgin Magicians** in London's Oxford Street to do the famous skins for the afternoon. Besides the cosy costume, they had the chance to meet up with their musical maestro **Mike Batt** and run through three **Wombles** classics. However, rumours of a punch-up with the **Talentedubs** after the PA have been denied by both parties.



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