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EMI calls time on takeover talks

by Robert Ashton and Paul Williams

EMI revealed late on Friday that it had called off takeover talks after its secret wooer failed to put an offer on the table.

The group made the announcement just three days after a statement by Dutch electronics group Philips fuelled speculation that it plans to sell its 75% stake in PolyGram.

In a statement EMI said, with no offer received after several weeks of discussions, it was not willing to let the uncertainty con-

tinue. "Accordingly, discussions concerning a possible offer for the company have been terminated," the statement read.

EMI has refused to reveal the identity of its suitor but speculation has centred firmly on Canadian company Seagram.

In its statement, EMI said it remains confident about the prospects for the music industry.

The board believes that EMI is in a strong position to exploit opportunities for developing shareholder value against a background of continuing industry change," it stated.

Having leapt to a recent high of 607.5p, EMI's share price was at 573p by the end of trading last Friday (8). Meanwhile, Philips' statement triggered a 10.8 guilders rise in PolyGram's share price on Wednesday to 98.0 guilders when it revealed it is "evaluating various strategic options with respect to its stake".

An Amsterdam-based spokesman for Philips says the group issued the statement because of recent questions about its plans for PolyGram. He would not elaborate on when Philips had begun

evaluating PolyGram or how long the exercise would take.

However, the timing of the move, just one week after EMI revealed it had had an "approach", leads analysts to conclude that Philips - saddled with a group which had an 87% drop in net income for the first quarter of this year - wants Seagram or the myriad other groups supposed to be preparing bids for EMI to consider making a bid for PolyGram.

"Music sales are stagnant and they don't want to be left on the

shelf," says one media broker.

A statement from PolyGram on Thursday appeared to welcome Philips' move. It said: "We embrace any strategic options which will maximise any long-term value for our shareholders as well as opportunities for our management team and their talent."

Credit Lyonnais analyst Nick Ward believes Seagram remains the best prospect for EMI and PolyGram. "There are a lot of red herrings," says Ward, who rules out Disney, Viacom and Dreamworks.

Chris Evans' contribution to the radio industry over the past 12 months was honoured at last Thursday's (7) Sony Radio Awards 1998 when he was presented with the prestigious Gold Award. The Virgin Radio DJ, who liked the station so much he bought it from Richard Branson last year, joins a long list of broadcasting legends who have received the accolade, including Jimmy Young, Richard Baker, Kenny Everett and Jimmy Saville. See story, p5



Capital in second swoop with Red Dragon buyout

Capital Radio has made its second acquisition in the space of a week with the purchase of Red Dragon Radio for £18.25m.

Last Thursday's takeover of the Enap Radio company, which operates in the South Wales area, comes six days after the group announced it was buying London-based alternative radio station Xfm.

Red Dragon, whose services comprise 20 station Red Dragon FM and the gold format Touch FM, becomes the first wholly-owned Capital station

outside England. It will come under the day-to-day management of group radio managing director Sally Oldham.

Oldham says, "Our policy is to take stations which are doing well and put in resources and marketing expertise to take them to the next level."

For Enap the sale was an essential first step for its planned £25m purchase of London station Melody FM from Hanson plc. It is currently the subject of a Radio Authority investigation.

Israel pips Imaani to Eurovision win

A spectacular performance by Imaani wasn't quite enough to stop Israel grabbing the Eurovision crown for the first time in 19 years, writes Paul Williams.

The UK's entry, Where Are You?, took second spot with 167 points in Saturday's contest in Belfasting, Israel's triumphant Diva by Dana International, in one of the closest contests in years.

With a close-run battle throughout between Israel and the Maltese entry, The One That I Love, performed by Chiara which ended up third, it was not until the very last vote of the competition that Israel's victory was secured.

"I thought it was the best Eurovision ever," says Great British Song Contest music consultant Jonathan King. "We were sitting



Imaani: just seven points behind there tense, but finished a great second."

Where Are You? - written by Scott English, Simon Stringer and Phil Manikiza - got off to a flying start as it grabbed 12 points from Croatia. It then collected points

from every other country, including maximum 12s from Israel, Romania and Turkey.

EMI-signed Imaani's second place makes it the 15th time the UK has finished as runner-up out of 41 attempts.

"King, who is confident a handful of hits could emerge from this year's competition, is full of praise for the BBC-produced show, which he describes as "unbelievably smooth". He says, "I thought it was such a great show. I reckon people not interested in either European music or Eurovision would have enjoyed it."

The contest, the first to be held in the UK for 16 years, marked the first time public telephone voting dominated with 24 out of 25 countries taking part scoring by phone polls.

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CITY CHILLS THE BLOOD

In this week when the vultures of Wall Street and the City are circling two of our great music companies, by far the most depressing read of the week were the comments of Merrill Lynch media analyst David Chermont.

Questioned on who might be about to bid, Chermont declared, "Who cares who it is, as long as they've got the cash?" It would be naive to criticize a merchant banker for being interested only in the money. But for those who believe that that CDs are more than just discs of plastic and that artists are more than mere operatives and that music is more than just an income stream, Chermont's philistine words are enough to chill the blood.

There's a lot of precocious about creativity in the record business. But we all know, too, that genuine creativity is very fragile indeed. It cannot produce to order and is easily stifled by the twin tyrannies of quarterly financial reporting and the stock market. Success in music is far too hit and miss to satisfy investors looking for predictable growth. That's why EMI cannot continue as a standalone quoted company. And that is why so many good executives prefer to work as independents.

Music companies flourish best when given the space to flourish. And that is why music companies work best either as independents or as part of much larger conglomerates. It is no bad thing when the music industry is forced from time to time to be more businesslike. Those who gravitate to a business out of love for the product have a tendency to become hypnotised by it and forget the bottom line all together.

But for God's sake save us from the Merrill Lynchs of this world. For under the cold gaze of the accountant the magic of music can all too easily disappear. *Steve Redmond*



WEBBO

WHAT NEXT FOR XFM

What are we to make of the sale of Xfm to Capital? The consensus, from the people who I have spoken to, is that Xfm was just too left-field to survive in its present form. Well perhaps survive is too strong a word, but 6% share of listening hours in a major market such as London is no way for a high-profile commercial station to survive in the long-term.

According to *The Independent*, Capital is going to "inject more mainstream rock into Xfm's playlist". In many ways, I suppose it depends what you mean by mainstream rock, but after Capital's abortive takeover of Virgin last year, you can see the battle lines already being drawn.

The question is how far Capital will go towards meeting the increasingly successful, but predictable, blandness of Virgin Radio head on. Obviously Capital will not want to eat into its own audience, so I guess not too far.

The bigger question, however, is how far will the Radio Authority let Capital move Xfm away from the alternative rock format? On recent evidence (wasn't Virgin Radio meant to be a rock station not a CHR station?) the answer is that they will let Capital move almost anywhere it wants to. As one senior radio industry person once said to me, "The rules and definitions are so widely drawn that anyone can ride a coach and horses right through them".

Maybe, as I have suggested before, the true alternative at the moment is not anything in the NME but all those older acts that have lost any outlet in this country.

Without a shadow of a doubt Xfm needs a new marketing approach that Capital can supply.

My only reservation is how the musical tone of the station will change. We shall see.

So many top job vacancies and apparently not enough suitable up and coming talent to fill the holes. Are we, as an industry, still neglecting to train those rising stars?

Jon Webster's column is a personal view

Columbia comes on-line with picture service

Columbia is to become the second label after Parlophone to start piloting an online service which enables newspapers and magazines to download digitally stored photographs and use them free of charge.

The pilot will begin prior to the June 22 release of *The Heart's Lone Desire*, the debut single by Coronation Street star Matthew Marsden. Journalists will be able to dial-up to the service using their computer and choose from a variety

of Marsden pictures, which can be downloaded at newspaper or magazine quality together with textual information on the tracks featured on the single.

Last month Parlophone announced it was testing a similar system called *Image.Net*. Sony has chosen a rival solution from PA called the *PIXEL*. Picture free to publishers, it will mean subscribing to the services separately. Sony and EMI are encouraging

other record companies to follow their example. A Sony spokesman says, "This is an easy and professional way of sending out approved and up-to-date pictures. We are looking at rolling it out to our other labels."

Richard Gleave, PixElect project manager, says it takes about two minutes to download a picture using the service. A 12-month package offering a library of 100 pictures and up to 400 words per picture would cost from £5,000.

Castle action's on: reserve price \$31m

by Tracey Snel

Castle Communications is to be sold at auction later this month as its US parent continues to reorganise the way out of Chapter 11 US bankruptcy protection.

Alliance Entertainment, which owns the back catalogue specialist, filed for Chapter 11 in July last year to give it temporary protection from creditors. Castle was subsequently put up for sale.

Last week Alliance confirmed it is to stage an auction sale of Castle on May 21, with bids from interested parties to be received no later than May 15. It is understood that Alliance has set a minimum price tag for Castle of \$31m.

Edward Cook, Castle's finance director, says, "Castle is being sold on May 21. A number of people have expressed an interest in being involved in that process."

Three companies are believed to have already made bids: Sony UK, investment firm Foreign & Colonial and a newly-formed company called *Castle*. A spokesman for Sony declined to comment.

BMG and MCA/Universal are understood to have withdrawn their interest some time ago because of the price, which they considered too high with licenses on certain cata-



Kinks; classic catalogue available within the Castle vaults

logues apparently shortly to expire. Castle has gone through a period of significant change over the past few years, with the departure in 1997 of co-founders Terry Shand and Jon Beecher and a restructuring under current managing director Joe Cokell. This has included a paring back of the roster, withdrawing from the video and new media sectors and refocusing on its core business which includes the *Pye* and *Bronze* catalogues and artists such as the Kinks, Sandy Shaw and Motorhead.

Cliff Dane, author of the UK Record Industry Annual Survey and a Castle co-founder, says, "It is almost unheard of to have an auc-

tion like this for a music company." He believes three types of companies would be interested in acquiring Castle: independents to build critical mass; majors to expand their catalogues; and non-music companies seeking a quick entry in to the business.

News of the bidding process came as Alliance issued its monthly operating report, showing reduced losses for March. The group reported a consolidated net loss of \$3.2m for the period, including \$2.5m in interest and reorganisation expenses, on net sales of \$25.8m. This compares with a loss of \$4.5m on net sales of \$22.8m for February.

MTV royalty wrangle settled out of court

A long-running legal dispute over the collection of music video royalties has finally been resolved following an out-of-court agreement between MTV Networks Europe, VPL and IFPI.

The three parties last week announced that they had reached a settlement regarding High Court actions brought by MTV against VPL and IFPI which had alleged the five major record companies "used VPL and IFPI to collude and fix prices" for the use of videos, contrary to EC competition law.

A counter-claim launched by VPL and IFPI has also been settled, while MTV has agreed to withdraw a complaint it made about the matter to the European Commission.

No admissions of liability have been made by any of the parties to the settlement agreement which contains a confidentiality provision preventing them from disclosing its terms.

The settlement comes less than

THE SIX-YEAR WAR

The lengthy battle involving the three parties dates back nearly five years to June 1992 when MTV referred VPL to the European Commission. Fourteen months later, the broadcaster launched High Court actions against the majors, VPL and IFPI alleging the five major companies were using the two organisations to fix prices. However, proceedings against all the majors by Warner ended with the drawing up of individual deals which formed the basis of January's Appeal Court hearing.

Two months after MTV Europe lost an Appeal Court hearing in which it tried to stop confidential information about royalty deals it had struck with BMG, EMI, PolyGram and Sony being made available to VPL, IFPI and Warner as part of the then ongoing legal proceedings.

Terrie Doherty plans launch for TV's Cruise star

Former Sony director of regional promotions Terrie Doherty is helping to launch the recording career of Jane McDonald, the cabaret singer from the BBC docu-soap *The Cruise*, after setting up a new independent promotions company.

Terrie Doherty Promotions is handling the publicity, artwork and press and promotions for McDonald's debut album, *Cruising To The Stars*, which she is recording for the Guy Holmes and Don Reedman label Focus Music.

"Rather than just taking care of the radio plot we will be involved in everything," says Doherty, whose Sony department won the *MW* promotions award eight years running.

Her other projects include Bus Stop's debut single *Kung Fu Fighting* out today (11) on the All Around The World label and promotion work for Nude artist Astrid and A&W's Skanga.

Evans takes the top song, BBC dominates Sonys

by Tracey Snell

Chris Evans thanked DJs as diverse in style and delivery as Alan Freeman, Roger Scott and Kenny Everett for inspiration as he received the top accolade at last Thursday's Sony Radio Awards 1998.

At a ceremony in which BBC Radio dominated the music categories, the Virgin Radio DJ and owner was presented with the 1998 Sony Radio Gold Award for his contribution to the radio industry during the past 12 months.

Evans was close to tears at London's Grosvenor House event as he gave his acceptance speech. "I don't know what to say," he said, going on to thank his breakfast team for "sticking by me through thick and thin".

"Thanks to Gerry Ryan, Alan Freeman, Terry Wogan, Steve Wright, Noel Edmonds, Roger Scott, Johnnie Walker, Kenny Everett. Because that's why I'm here," he added.

Other honours went to Kiss 100 FM's Steve Jackson, who topped Evans and Terry Wogan to take the

KEY MUSIC WINNERS

Breakfast: Steve Jackson's Morning Glory, Kiss 100 FM; **Daytime:** Mark Radcliffe Show, BBC Radio One; **Drivetime:** John Dunn Show, BBC Radio Two; **Evening/late night:** Richard Allinson Show, BBC Radio Two; **Weekend:** Parkinson's Sunday Supplement, BBC Radio Two; **Feature:** The Club That Scott Built, BBC Radio 2; **Magazine:** Top of the Pops Radio Show, BBC Radio One; **Special interest:** Songs Of The Sufi Mystics, BBC World Service; **The DJ awards:** Jo Whitley; **Stations of the year:** BBC Radio 5 Live (all UK), BBC Radio WM (1m12m), Moray Firth Radio (up to 1m); **Special awards:** BBC Bristol's Roger Bennett, Clyde FM's Alex Dickson, Fiers Ploughart and former rugby star and broadcaster Cliff Morgan.

breakfast music award. Jackson said, "I was up against huge talent in the shape of Chris Evans who is on the front pages of the papers every day and Terry Wogan who is



Jackson: Breakfast champ

an establishment." Jo Whitley took the DJ award and went on to thank the BBC's head of music entertainment Trevor Dunn, controller of Radio One Andy Parfitt

and Radio One's head of music policy Jeff Smith for their support.

The three stations of the year awards, defined by audience reach, went to BBC Radio 5 Live (all UK), BBC Radio WM (1m12m listeners) and for the third year running Moray Firth Radio (up to 1m listeners).

Of the music networks, Radio Two led the way with four awards including drivetime music for the John Dunn Show, evening/late night music for the Richard Allinson Show, weekend music for Parkinson's Sunday Supplement and feature music for The Club That Scott Built.

"I accept this on behalf of a terrific team and a terrific network, which has been much undervalued in the past," said Dunn on collecting his award.

Radio One came away with three trophies: daytime music for the Mark Radcliffe Show, the magazine award for the Top Of The Pops Radio Show plus Whitley's DJ prize. BBC World Service was presented with the special interest music award for Songs Of The Sufi Mystics.

Mercury is hoping Lionel Richie's first live appearance in the UK since signing to the label in 1992 will provide the springboard for a tour to support the singer's first studio release in two years. Mercury's marketing manager Matt Thomas says the label is planning an extensive campaign for the June 22 release of Time and hope Richie's headlining appearance at Birmingham's BRMB People's Party on May 16 will be just the first date of a tour to support it. Richie recorded the album in Nashville and Thomas says it combines his classical songwriting with some harder-hitting lyrics. "He's very contemporary and this is the perfect Lionel album for 1998," says Thomas. The first single from the album is the June 8 release Closest Thing To Heaven.



Sir Cliff's colleague Peter Gormley dies

Peter Gormley, the man who steered Sir Cliff Richard to world stardom, died last Friday, aged 78. Gormley also managed The Shadows and Olivia Newton-John and became one of the powerhouses behind the Cliff Richard Organisation, which he set up 10 years ago to manage Sir Cliff's interests.

He was a well-liked figure in management circles and widely admired by record labels for the way he operated. EMI Europe president and exo Rupert Penn says "He was always a gentleman. A real pleasure to deal with." The CEO's David Bryce adds, "He set a lot of high standards. He was the first of the great managers. An extraordinary man."

Boosey & Hawkes to keep indie status

Boosey & Hawkes is set to get approval of a deal to retain its independent status as it prepares to meet shareholders next month. Meetings with public shareholders are due to be held in early June following the announcement last week that a new holding company, Boosey & Hawkes Group, has been formed to pay £33m for Carl Fischer which owns 38.4% of the classical music publisher and instrument maker.

The move ends more than a year of uncertainty surrounding the 230-year-old company. The takeover speculation began on April 30 last year when Carl Fischer revealed its financial adviser CSFB was examining a possible sale of the US publisher, including its stake in Boosey & Hawkes. It sparked talk of a



Holland: delighted

takeover bid for Boosey with EMI, PolyGram and Sony among those named as possible suitors.

Richard Holland, Boosey's group

Tim Smith takes on Zomba creative role

Tim Smith, whose industry background includes publishing, production and artist management, has joined Zomba Music in the new position of creative manager. Smith's move follows a spell working in sports management and at PR company First Artist Corporation's music division where his interests included running his own publishing company, Lots of Hits Music, administered by PolyGram Music.

Among its successes was the Lighthouse Family hit Lifted, co-written by roster writer Martin Brammer.

Zomba Music managing director Steven Howard says Smith brings a vast array of experience with him to Zomba where his new role will include signing writers and producers.

VIRGIN PLANS CAMDEN STORE
Virgin Retail is following Tower with plans for a store in London's Camden Town. The retailer last week secured a space in the proposed Camden Plaza scheme for a 3,800 sq m store diagonally opposite the local underground station and due to open in late 1999. It comes nine months after Tower opened a 600 sq m store in Camden High Street.

MAN REGAIN RUGBY CUP RIGHTS
For the third year running the Music & Media Partnership is being appointed to create the album for the Rugby World Cup. Director Rick Blaskey says he will begin negotiations for a label to handle the record, which is expected to be released just prior to the October 1999 event.

SMITHS COMPLETES MENTEE DEAL
WH Smith has completed its purchase of the John Menzies Retail chain for a cash consideration of £63m. Including £10m for freehold property which is to be sold and leased back.

JAMES SET UP SUMMER GIGS
James will be making at least four festival appearances this summer after being invited to headline this year's Feadah festival on June 6. The Manchester group have already agreed to perform at Glastonbury, V88 and T In The Park.

STARS SCOOP IFPI PLATINIUMS
Celine Dion's Let's Talk About Love, Fugee's The Score and the Titanic OST were awarded multiple IFPI Platinum Europe awards in April. The Beatles Anthology 1 reached double platinum status during the period and seven albums, including Eric Clapton's Pilgrim, received platinum awards.

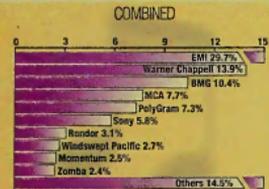
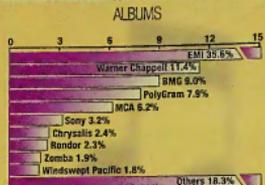
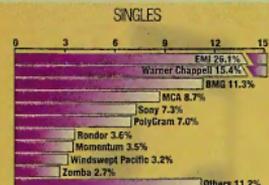
MARK WILLIAMS MEMORIAL
A service is being held in London tomorrow (Tuesday) for Mark Williams, the former Virgin and Arista UK general manager who died of cancer last month (MW, May 2). It will take place at 2.30pm at St James's Church, Piccadilly SW1.

EMAP NO TO NATIONAL DIGITAL BID
Emap Radio has ruled out bidding for the national digital radio licence as part of an industry consortium. Emap, which has been investigating digital radio as part of a consortium with DMG Radio, Capital Radio and cable group NTL, said it will be focusing instead on local digital licences.

LENNON HIS DOUBLE PLATINUM
John Lennon's Lennon Legend reached double platinum status last week as the EMI awarded a platinum disc to James Taylor's The Best Of. There were gold awards for The Bluetones' Return To The Last Chance Saloon, DJ Shadow's Entroducing, Chris De Burgh's The Love Songs, John Denver's The Rocky Mountain Collection, Lady Blacksmith Mambazo's Heavenly and the LeAnn Rimes' single How Do I Live.

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PUBLISHING FIRST QUARTER SNAPSHOT



Source: GfK. Compiled from Millward Brown data. Based on chart panel sales from the 4-sides of the Top 100 singles and Top 50 albums from Jan-Mar 1998

Rival publishers risked being swamped in quarter one as EMI Music rode on the wave of Titanic's success to impressively retain pole position.

Despite its lead being cut, the company's market share rose across both singles and albums during the period after enjoying the benefit of a string of substantial hits, not least a 97.5% interest in James Horner's record-breaking soundtrack for the film Titanic.

EMI, whose Titanic claim comes through sub-publishing the 20th Century Fox catalogue, saw its overall share improve by 11.2% quarter-on-quarter and by 50.4% year-on-year to 29.7%, a remarkable yearly improvement considering 12 months earlier it had also been market leader, albeit by a much smaller margin.

For traditional rival Warner Chappell, the continuing brilliance of EMI's performance must be making frustrating reading because, despite a year-on-year increase of 69.5% to give it second place and 13.9% overall, the publisher still finds itself a hefty 15.7 percentage points behind the Charing Cross Road team.

However, WC did manage to break away from the chasing pack of BMG, MCA and PolyGram in the quarter as the three shuffled up their positions to take third, fourth and fifth places respectively.

On singles, EMI turned to several of the biggest hits from 1997's closing three months to help its share rise by 9.2% quarter-on-quarter to 26.1%, more than 10 percentage points ahead of its nearest rival. Among the 1997 releases aiding its performance were 50% of the Robbie Williams hit Angels (sixth of the quarter) and 100% of Janet Jackson's Together Again (eighth), while it also enjoyed 62.5% of the biggest hit of the period, Celine Dion's million-selling My Heart Will Go On penned by Horner and Williams. A half share of Madonna's Frozen (seventh) and 60% of Usher's You Make Me Wanna (10th) gave the company representation in five of the biggest 10 hits of the quarter.

Candle in the Wind 1997's fading presence was largely responsible for the drop in fortunes of EMI John's publisher PolyGram as it tumbled on singles from second to sixth place, seeing its share dropping in the process by 46.0% over the past quarter to 7.0%.

While the chart record's declining influence hit PolyGram heavily, it was a different story altogether for Warner Chappell which looks after Elton's lyricist Bernie Taupin. The publisher moved from

EMI Music rides on the wave of the Titanic

Its lead may have been cut narrowly, but there was no stopping EMI taking pole position yet again

RONDOR TAKES INDIES' CROWN



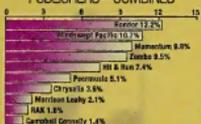
Rondor's 37.5% share of Celine Dion's huge Titanic hit has helped to take it to the top of the first league table for independent publishers, writes Paul Williams.

The company, which looks after My Heart Will Go On's lyricist Will Jennings, captured an overall 22.2% share in quarter one, giving it a year-on-year increase of 55.0%. Runner-up Windswept Pacific came in at 10.7% with third-placed Momentum finishing with 9.8%.

Rondor also topped the independent-only chart for singles in a closely fought contest which saw just 1.5% between the top three.

Coming out on top with 14.7%, the company claimed shares in three top 40 hits of the quarter - the Dion track (number one of the period), Will Smith's

TOP 10 INDEPENDENT PUBLISHERS - COMBINED



The companies with the biggest shares of the independent publishing market. Source: GfK
Gettin' Jiggy With It (12th) and Another Level's Be Alone No More (27th) - compared with just one hit for second-placed Momentum with 14.5%. However, that song was Brimful Of Asha by Cornershop (pictured above) which finished as fifth best seller of the quarter and is published entirely by Momentum.

Windswept Pacific had claims in six of the biggest 40 singles of the quarter to finish third on 33.2%, but on albums falling sales for the likes of Spice Girls' Spiceworld meant it had to settle for fourth spot with 6.9%.

Here Chrysalis, whose interests include the Lightning Seeds' Like You Do... The Best Of, came out top with 9.1% followed by Rondor, second with 8.5% and Zomba third with 7.1%.

TOP 10 SINGLES

Title/Artist	Publisher
1 MY HEART WILL GO ON - Celine Dion	EMI 62.5%/Rondor 37.5%
2 DOCTOR JONES - Aqua	Warner Chappell 41.7%
3 IT'S LIKE THAT - Run DMG Vs Jason Nevins	Warner Chappell 100%
4 NEVER EVER - All Saints	BMG 50%/MCA 50%
5 BRIMFUL OF ASHA - Cornershop	Momentum 100%
6 ANGELS - Robbie Williams	BMG 50%/EMI 50%
7 FROZEN - Madonna	EMI 50%/Warner Chappell 50%
8 TOGETHER AGAIN - Janet Jackson	EMI 100%
9 HIGH - Lighthouse Family	PolyGram 100%
10 YOU MAKE ME WANNA - Usher	EMI 60%/BMG 40%

TOP 10 SONGWRITERS

Writer/Artist	Publisher
1 HORNER/JENNINGS - Celine Dion	EMI/Rondor
2 WILLIAMS/CHAMBERS - Robbie Williams/EMI/BMG	MCA/Warner
3 RASTED, NORREND/DIF - Aqua	MCA/Warner
4 PEDERSEN/DELGADO/OLAND	Chappell
5 LEWIS/MATHER/JAZAYERI - All Saints	BMG/MCA
6 SMITH - Run DMG Vs Jason Nevins	Warner Chappell
7 MC DANIELS/SIMMONS	Chappell
8 CICCONE/LEONARD - Madonna	EMI/Warner Chappell
9 SPICE GIRLS/WILSON - Spice Girls	Windswept Pacific/BMG
10 HORNER - Titanic OST	EMI
11 SINGH - Cornershop	Momentum
12 TRUCKER/BAIYEWU - Lighthouse Family	PolyGram

third to second place with 15.4% as it claimed 41.7% of Aqua's Dr Jones, the second biggest single of the quarter, all of Run DMG Vs Jason Nevins' It's Like That at three and half of Madonna's Frozen, her first UK number one single in eight years.

Taking advantage of PolyGram's decline were BMG, MCA and Sony, who all shifted up a place, although only Sony actually managed to increase its market share. BMG's share was out back 10.6% on the last quarter to 11.3% and MCA's 10.3% to 8.7% despite both companies taking half shares in All Saints' double platinum Never Ever. Sony, meanwhile, failed to land any hits in the quarter's Top 10, but still increased its quarter-on-quarter showing by 87.2% to take fifth place with 7.3% thanks to 100% interest in hits including Oasis's All Around The World (15th of the quarter), Catatonia's Mulder & Scully (18th) and Aaron Carter's Crazy Little Party Girl (40th).

As an singles, EMI retained a commanding lead on albums during the first quarter, heading the rest of the pack by more than 24 percentage points after claiming an amazing 35.6% market share. It boasted significant shares in the two biggest albums of the period, The Verve's Urban Hymns and Horner's Titanic soundtrack, along with much of several other albums in the period's Top 10, including Robbie Williams' Life Through A Lens and Madonna's Ray Of Light. Its 50% purchase last year of Motown founder Berry Gordy's Jubilee catalogue, which it completely administers, helped to further improve its lead through Lionel Richie's The Love Songs.

Warner Chappell eased over BMG to take second place on albums with 11.4%, partly on the back of Ray Of Light and Richey's On Your Mark with number 14, as BMG took third spot with 9.0%. PolyGram, MCA and Sony all retained their positions of fourth, fifth and sixth respectively, but only MCA among them increased market share. It registered its best overall showing for a year as it reaped the benefits of both Richey's Jubilee catalogue and its All Saints' publishing deal (5th).

However, during a quiet time for new albums, it was EMI which took the biggest advantage by claiming substantial shares in Madonna's first new studio set in three years and the Titanic soundtrack, the biggest two new albums of the quarter.

It further underlined EMI's strongly strong position and just how much the opposition must do if they ever hope to catch it.

Paul Williams

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NEW APPROACH TO DOWNLOADING

by Gordon MacMillan

Last October Duran Duran offered fans the chance to download a copy of their latest single Electric Barbarella from the web. It was one of a series of internet events that seemed to point to the coming of a downloadable music future.

But to the undoubted disappointment of the band, few fans took up their offer. From this you can deduce one of two things: either there was little interest in downloading music from the internet or there was little interest in Duran Duran. In truth, it was almost certainly a combination of the two which was to blame.

Downloading music from the internet has been mooted for more than three years but no major record group has yet taken the plunge, making it the preserve of smaller labels such as George Michael's Aegean.

Scott Campbell, managing director of Virtually Atomic - UK agent for Liquid Audio, the digital download system used by Aegean among others - says, "People thought it would happen faster than it has."

One problem is download speed, says Tony Martin, managing director of multimedia developer Music Online. "A second is a lack of consumer technologies in place to make it viable," adds Martin. "It will be several years before majors embrace web downloads."

Two years appears to be the consensus. Jeremy Silver, vp for interactive media at EMI, says selling music track-by-track is not an appealing business model right now.

He identifies a number of significant reservations, not least, piracy, which is costing the industry £30n a year globally. "Pirating is a big issue and the record industry has to be sure it has the legal framework that allows it to feel comfortable and ensure revenue comes back to artists.



Cerberus: the digital jukebox is just the start

producers and publishers. At the moment there are no standards in place that have been tried and tested," says Silver.

A realisation that digital download is not just around the corner has forced technology companies like Cerberus Central Group to try a different approach.

In January Cerberus, which has been evangelising online delivery for the past three years, installed a digital jukebox in a London branch of the Cyberia Cafe. For £10, customers can drink coffee, browse the web, choose 10 tracks from the company's catalogue of 150,000 titles and have Cyberia burn them on to a CD.

But the jukebox is just the start. Over the next 12 months Cerberus will be installing 300 standalone virtual record stores in retail sites across the UK and continental Europe, reveals managing director Ricky Adar.

Located inside existing retail outlets, the kiosks, developed in conjunction with PC maker Gateway 2000 and satellite company Eutelsat, will include a credit card swipe and

will charge around £7 for a customised album. The first unit will start in the next four weeks in London's High Street Kensington.

The figures look good. Each kiosk needs to sell two CDs a day to break even. With the relatively niche market Cyberia already selling five CDs a day the busier High Street kiosks will almost certainly beat this. Each kiosk will offer a catalogue of 5,000 tracks spanning world, classical, indie and dance music from labels including Beggar's Banquet, Slip 'n' Slide, Kickin', Netsasha and Ninja Tune. But with no major label commitment, Adar admits mainstream music fans are unlikely to be its bread-and-butter business.

Meanwhile, Adar remains committed to the original mission of distributing music electronically. "The record industry is waiting for me to prove there is a market out there. People at EMI have said, 'we are waiting for you to turn some money over'," says Adar. "They are a business and so am I."

Confident he may be, but the ball is clearly now in Cerberus' court.

WEB SITE of the week

<http://www.ticketmaster.co.uk/>

Ticketmaster has begun selling tickets for music events via the internet. The move follows the launch last week of Ticketmaster's UK web site, which offers a fully searchable and cross-referenced database. Events can be found by name, genre, venue or town and the site provides a list of the best-selling concerts, currently including Gary Barlow on November 17 at Manchester's Nynex Arena. Orders can be placed using a credit card and tickets will be dispatched within seven to 10 days. As the site develops, there will also be dedicated areas for members of its priority booking service.

TICKETMASTER UNITED KINGDOM

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Music on a Sunday Evening '98

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web site of the week is selected by **dotmusic**
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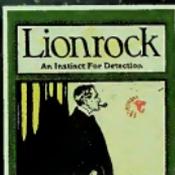
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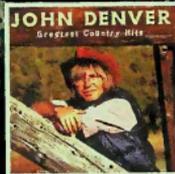
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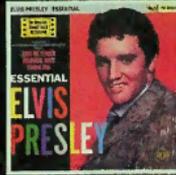
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ONES TO WATCH

CORNELIUS

When Japanese superstar Cornelius played a dingy club at South By South West in Texas earlier this year, *Music Week* made no bones about describing them as the future of rock.

Since then, the Matador act have earned a *Melody Maker* single of the week for the technology-layered track *Free Fall* as well as plaudits in *10*, the *Independent*, *On Sunday*, *NME* and *Mixmag*.

Cornelius, aka Keigo Oyamada – who took his name from the intelligent one in Planet Of The Apes – makes his UK live debut at London's Eve Club on June 1, a fortnight ahead of the release of his electrifying *Fantasma album* (single *Chapter 8* is released on May 25).

It's likely to be a far cry from a recent gig at Tokyo's Budokan stadium where guests watched an orchestra of Cornelius clones while wearing a choice of two different kinds of 3D glasses and listening to extra rhythm tracks, broadcast by a local radio station, through their personal stereos.

SPRINKLER

When First Avenue Management producer/manager Denis Ingoldby got hold of Sprinkler's demos, he knew he had stumbled across hit material.

The Island act comprise former Wild Card solo artist Charcol Rhoden and former Grammy and MTV Award nominee Luise Sacro.

A debut album recorded over the past year is due for release in July and showcases in London last week found favour with the likes of The National Lottery.

‘Em Something To Drive on June 22. The London-based duo's pop/R&B rap tracks are phenomenally easy listening and are described as “a mix of all the best black music”.

A debut album recorded over the past year is due for release in July and showcases in London last week found favour with the likes of The National Lottery.



SJ: There's talk of you touring this record, but is touring still “like Christmas Eve every night” as it was with The Faces?

RS: I love it. I absolutely love it. I'm not great at doing interviews and I'm not as at home in the studio as I should be, but I love getting on the stage. I think we're going to be there in November. I love doing Christmas tours. Yeah, Christmas Eve that's right – a quote from way back.

SJ: How interested are you, living in LA, in the UK music scene?

RS: It's difficult to pick up on obscure bands. But The Verve, Pulp and Radiohead get played a lot. It would be dishonest of me to say I look it all up. I turn the radio on and I listen and make notes but I don't tune into the radio all day listening to new bands.

SJ: Why haven't you scored a Scottish World Cup anthem for France (Ole Ole reached two in 1978)?

RS: I think I've done my piece over the years; I've got to let the younger bands do it. It's also a big headache, football songs are probably the most difficult fucking songs in the world to write without sounding corny. Mine was number two – if Scotland had won their first game against Iran or Peru it would have gone to number one. It disappeared without sight. I was hysterical and have stayed away from it ever since.

SJ: Dickens, in the album's liner notes, says the spirit of this record was intended to be in keeping with *Every Picture Tells A Story*. Do you feel *When We Were The New Boys* is already one of the highlights of your career?

RS: This album? Oh yeah. It really will be. I know it's going to be with me for a long time this one. Because it's a wee bit controversial, it's a bit provocative and it's going to upset a lot of people. It might make a lot of my fans very happy. I just think it's well recorded, well sung, well played, well produced and a good idea. Whether it's going to be a landmark album like *Every Picture Tells A Story*, it's too early to say. But, as you say, it's got the energy and honesty, so why not?

SJ: How will the fans' idea of Rod Stewart be altered, if at all, by this album?

RS: Too early to say. The real genuine rock fans of any age will be absolutely knocked out by it because it reaches every emotion rock 'n' roll tracks have, and the personal touch is on there. My fan club is always asking me to write more songs so they will be a bit disappointed, but there's always next year. Got to get the World Cup out of the way first...

Artist: Rod Stewart **Label:** Warner **Project:** album/single

Songwriters: various **Producer:** various **Studio:** Stewart LA studios **Publisher:** various **Released:** June 1/May 28



‘Noel Gallagher said he likes it, but I'm not that worried. I'd love 'em to like the songs but I really don't give a fuck.’

It was fairly leaning on the religious and I didn't know if I could do it. But Rob said, “Give it a try and try to take it away from sounding like Bob Dylan, so that's what we did, but I'm sort of reserved about that one. **SJ:** What has been the response by those original artists to your versions?

RS: Primal Scream absolutely love it. They said it almost sounded like a Rod song. The boys in Superstar haven't heard theirs but they say, “we don't need to hear it, you know it's going to be good”. They were just knocked out by me doing it. Noel [Gallagher] said he likes it, but I'm not that worried. I'd love 'em to like the songs but I really don't

give a fuck. I just wanted to record 'em and I've done 'em and now I just love 'em.

SJ: Why will you not do The Faces' *Ooh La La* (dedicated to Ronnie Lane and released on May 18)?

RS: I probably needed the right vehicle for it. I always wanted to sing it because when Ronnie wrote the song, I was hoping he was gonna ask me to sing it. But he and Ronnie [Wood] recorded it and didn't tell me about it until it went straight on to the album. So I was a bit disappointed I never got a chance to sing it. Also, he passed away this year so the time was absolutely perfect. He was the heart and soul – the engine – of The Faces' and once he left there wasn't a band really.

matthew

MARS DEN

With Matthew Marsden's reputation as a modal turned poppier Coronation Street actor, Columbia has its work cut out establishing him now as a credible singer.

But with a debut single as strong as *The Heart's Lone Desire* (released on June 22) – and the ground broken by RCA with Natalie Imbruglia – opinions on Marsden are set to be reversed.

The single, a sleek R&B-style ballad, is co-written and produced by Rick Nowells (Madonna), Celine Dion, Robert Miles) who agreed to work on the track after hearing his rough demos. A top five hit is a certainty.

Unlike other singing soap stars, Mars has always

played a big part in Marsden's life. While at university he and some friends formed a band in which he was the singer. They duly sent demos to record companies and, to their surprise, they were called in to meet Simon Aldridge, who was then head of A&R at ZTT. Aldridge says, “Matthew was very eager even then, and he had a hell of a lot of presence for someone his age. But it just wasn't the right time for him.” Two years ago Marsden hooked up with manager John Williams – an accomplished producer and former manager of Bianca Augie – after he heard Marsden perform on a children's TV show. It was 18 months before they signed a deal and it was Aldridge – now head of A&R at Columbia – who beat off rivals to sign Marsden. Aldridge says, “Matthew is a very talented guy. He really feels music, and that was the key for me. I saw him as much more than someone who's acted in a soap.”

Everyone involved is keen for Marsden to lose the soap star tag. Marsden says, “Natalie [Imbruglia] and I are both serious artists, we're not out to make a quick buck. If I was bringing out a cheesy cover I'd

be worried about what people thought. But I'll let the song and my voice talk for themselves.”

However, Columbia does see potential in exploiting the soap star association in its marketing plan. Product manager Jay Cavanagh says, “This is very much a mass market project and we're keen not to alienate Marsden's already massive fan base.” With an incredibly strong team working on the album (due late summer) – including Nowells, Andy Hill (Celine Dion) and Nigel Louis (Eternal, Louisa) – great things are expected. Marsden, who is unpublished, has also been writing songs for his debut album but he says, “I'm taking a back seat as a writer at the moment. The songs that we've got from other writers have been brilliant and I'm not as arrogant as I say I want to write the whole album.”

Marsden's potential second single, a cover of the Hall and Oates classic *She's Gone*, mixes brilliant production and impressive vocals, making it a respectable track in its own right.

The question is whether Columbia can persuade fans in the long term whether Marsden is from the street, rather than The Street.

Artist: Matthew Marsden **Label:** Columbia **Project:** single/album **Songwriters:** Nowells/Stimberg **Producer:** Nowells **Released:** June 22/late summer

When Embrace's All You Good Good People entered the singles chart at number eight last November, Hut's scramble to sign them a year earlier was justified.

Even more reassuringly, the northern four-piece's impending album *The Good Will Out* (released on June 8) looks likely to be accepted as one of the records of the year.

The title track of the forthcoming EP *Come Back To What You Know* has been A-listed on Radio One five weeks ahead of release (May 25), and R1's head of music policy Jeff Smith says, "I've never known such a positive response about a band from all the producers. This is the fourth Embrace single we've playlisted and it's one of their strongest tracks — everyone here thinks they show huge promise."

Hut managing director Dave Boyd, who signed Embrace, told *MW* back in March 1997 that he was "excited by the power and emotion" of the band's lyrics and music.

Boyd says this week his hopes have been fulfilled with *The Good Will Out*, which is released almost a year after it was originally scheduled. He adds, "We took our time and got it right and it's just what we've been waiting for. Embrace do it for me the same way (label-mates) The Verve do: hitting those emotional, almost spiritual, parts with classic songwriting and arrangements."

The album is certainly an accomplished debut and sees the Huddersfield act exploring the big rock sound that has drawn the inevitable comparisons with Oasis. Raucous, raw tracks such as *The Last Gas* sit alongside heartfelt ballads such as *Now You're Nobody* and *Fireworks*.

Although fans will know six of the 13 tracks on the album from Embrace's EPs and B-sides, they have all been re-recorded. And those that have come on board over the past 12 months will be extremely keen to get hold of versions of that earlier material.

Danny McNamara, lead singer and

EMBRACE



co-songwriter with brother Richard (guitar, vocals). Says, "Everyone says we write songs like we're on our third or fourth album, but the early tracks still had the sound of a fledgling band so I wanted more definitive versions."

Embrace will tour in Europe, including festivals, and then head for the US, where their label, Geffen, has already made the

EMBRACE: THE SINGLES

Title	Chart Pos.
All You Good Good People (Fierce Fireworks EP May '97)	34
One Big Family EP July '97	21
All You Good Good People (re-release) Nov '97	8

band a priority. When Boyd says he is quietly optimistic about the future, it is hard to argue with him.

Catherine Eade

Artist: Embrace Label: **Hut Project:** album/single **Songwriters:**

McNamara & McNamara **Producer:** Embrace/Crefield **Studios:** Beaumont Street, Huddersfield **Publisher:** tbc **Released:** June 8/May 25



- Fun Lovin' Criminals - Love Unlimited (Chrysalis)** The glorious first new material from the Crews is a kurrve tribute to soul god Barry White (single, July 20)
- Mansun - Legacy (Parlophone)** A calm, melodic new offering from the Liverpool/Cheshire act which the fans are dying for (single, June 15)
- Ultrasound - Stay Young (Nude)** One of the stand-out, epic, nod-you-head tracks from their live set (single, June 1)
- Godzilla - The Album (Epic)** An enthralling soundtrack featuring the new S2 Jamiroquai single, Puff Daddy and The Wailtowers doing Heroes (album, May 18)
- Fat Les - Vin-da-loo (Telstar)** Keith Allen and Alex James' World Cup song, with artwork by Damien Hirst, is more forthright than the official track (single, June 8)
- Kenickie - untitled (EMI)** Four tracks of work in progress which prove that these girls can now play as well as they hold their guitars (album sampler, tbc)
- Ledger - untitled (Island)** A gipping LP which may trump the Supergrass connection but still delivers (album, tbc)
- Garbage - Version 2.0 (Mushroom)** Increasingly enthralling on each listen, combining Manson's sensual lyrics with an achieved pop sound (album, May 11)
- Lo-Fidelity Allstars - How To Operate With A Blown Mind (Skint)** This is a truly mind-blowing affair (album, May 25)
- Six By Seven - The Things We Make (Mantra)** Gloriously dark songs and some surprising poppier guitar tracks will make this a record of the year (album, May 25)

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Lenny Kravitz

5

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11th May 1998

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A small, stylized signature or logo located at the bottom center of the page, below the text "Includes the single 'If You Can't Say No'". It appears to be a handwritten mark or a small graphic element.

RETAIL FOCUS: PICCADILLY RECORDS

by Karen Faux

Piccadilly Records' decision to relocate to Manchester's Northern Quarter last September is proving a smart move. The redeveloped area is rapidly becoming a thriving centre with 10 other independent record stores and a whole host of interesting shops, bars and clubs. "Basically we wanted to get as far away from the local multiples as possible," says co-owner Laura Kennedy. "The area is really taking off now and by the end of the year it will be great."

The shop is housed in an old department store that fell on hard times in the Seventies. It has now been completely renovated and provides a range of ground-floor shop units with flats over the top. Piccadilly says it does not compete head-on with the other indie in the vicinity as they tend to be more specialist. "The others concentrate on dance or secondhand stock while we carry the widest range of product," says Kennedy. "We all cross over though and benefit from the fact that there are lots of music shoppers coming into the area."

Manchester currently boasts the largest

student population in Europe with three universities in the city and one in nearby Salford. "Students do form a big part of our market although a recent survey we did highlights that a lot of our customers are getting older," says Kennedy. "People are staying with us and that is exactly what we are working hard to achieve."

Piccadilly's window space is devoted to strips of sleeves of best-selling albums rather than big displays for particular releases. Best sellers this week include *Money Mark's Push The Button*, Massive Attack's *Mezzanine*, Lela's *Like Weather and Arab Strap's Philophobia*. On the singles front, Air, Six By Seven, Peshay, Scott Grooves and Babybird have all sustained healthy business for the format. "We are a lot less mainstream than we used to be because the multiples have those markets sewn up," says Kennedy. "One of the biggest changes is the amount of dance we now sell. We've got three decks on the counter for people to check out new records."

Playbacks are proving increasingly popular and these are usually undertaken jointly with

PICCADILLY RECORDS FACTS

- The store was launched in 1990
- It is now located in Oldham Street in Manchester's Northern Quarter
- It is Manchester's largest indie record store
- Vinyl accounts for 40% of its sales
- Customers can check out new records on three decks, two listening posts and one CD player with headphones on the counter
- Best-selling genres include indie, house, hip hop, drum & bass, techno, rock, reggae, trance, psychedelic, breakbeat, jazz and country

record companies, which put up cash for refreshments. Kennedy says: "We're doing a joint one for Nick Cave and Barry Adamson this week and forthcoming events are lined up for new albums from Mogwai, Embrace and Purescence. The latter are playing at the Northern Quarter's festival in June and we're hoping to get them to do a PA in the store."



Piccadilly Records: focusing on dance

IN-STORE THIS WEEK

Andy's Records

Radio single – *Imaani*; **Windows** – £M1 three for £21 promotion; **In-store** and **Press ads** – *Lyricks' Lounge*, Soulfly, The Cramps, Radiohead video, Terry Callier, Michael Nyman, John Tavener, Guy Barker, Dave Samuels, 60s Hits, Oscar Peterson, Holst CDs at £4.99, This Is Jazz, Scream 2, Due South, Vanilia, Nick Cave And The Bad Seeds, Sonic Youth

ADA

Singles – Bus Stop, Lurica McNeal, Imami, Ruff Driver, Vanilla, Shed Seven; **Albums** – Garbage, Fantastic 80s Vol 2, Fantasia British Anthems...Summertime, Lenny Kravitz, Nick Cave, Jeff Buckley; **Videos** – *Con Air*, The Relic, Jerry Springer

Boots

In-store – Easter promotion featuring three spoken word cassettes with selected videos including Emma and Pride And Prejudice, two Boots exclusive CDs for £12, selected classical CDs at £15

FARRINGDON'S

Windows – Andrea Bocelli, Angela Gheorghiu, Michael Nyman, Ian Bostridge, Kings College Collection; **In-store** – three Naxos CDs for £12, Massive Attack, Terry Callier, Agnus Dei II

HMV

Single – Bus Stop; **Windows** – two CDs for £22, three videos for £15, Top Of The Pops; **In-store** – Deni Hines, Pearl Jam, Dave, Purescence, Billie Myers, Fifth Element, St Etienne, Andrea Bocelli; **Press ads** – Janus Stark, Sonic Youth, Soulfly, DJ Cam, Eddie Reader, Lenny Kravitz

MENZIES

Singles – Bus Stop, Pearl Jam, Imami, Lurica McNeal; **Windows** – Garbage, Lenny Kravitz, Runrig; **In-store** – The Unbelievable Truth, Eddi Reader, Nick Cave, Garbage, Lenny Kravitz, Runrig

SELECTS

Selects listening posts – The Dawn, Rare, Jazzy Jeff And The Fresh Prince, Midget, Sean Lennon

NOW

Singles – Deni Hines, Pearl Jam, Lurica McNeal; **Albums** – Garbage, Lenny Kravitz, Fantastic 80s Vol 2, Street Jam, Best Club Album Of The Year; **Videos** – Jerry Springer, Wilde, Andrew Lloyd Webber

ourprice

Windows – Headswim, Garbage, All Saints, Catatonia, sale; **In-store** – sale,

Lenny Kravitz, Garbage, Nick Cave, Deni Hines, Bus Stop, Lurica McNeal



Singles – Julian Lennon, Superior, Vanilia; **Windows** – Nick Cave, Garbage, Wilde, EMI sale, Headswim, Jeff Buckley; **In-store** – EMI sale, Massive Attack, Madonna's Air, Simply Red, World Cinema sale; **Press ads** – Lenny Kravitz, Headswim, Eurotrash, Julian Lennon, Simply Red, Jeff Buckley

MEGASTORES

Singles – Imami, Lurica McNeal, Deni Hines, Ruff Driver, Bus Stop; **Windows** – sale, Garbage; **In-store** – Lenny Kravitz, Tuff Jam, Jeff Buckley, Nick Cave, Garbage; **Press ads** – Anja Rock 3, Asian Dub Foundation, Janus Stark, Kronos Punk Rock

WH SMITH Album – Lenny Kravitz; **In-store** – Clubbin', Boyzone; **Listening posts** – Runrig

WOOLWORTHS Singles – Bus Stop, Imami; **Album** – Garbage; **In-store** – Eurovision 98, Fantasia British Anthems...Summertime, Top 100 Artists collection offering by three and save £5, Virgin Best...Ever albums at £10.99 each or two for £20, selected CDs at £5.99 or three for £15



BEN WELLBOURN, manager, Longplayer, Tunbridge Wells

BEHIND THE COUNTER

"Since this store was taken over by new owners three years ago things have really looked up. It has had more spent on it and some good ideas have been put into action.

We're in a good, central location so we do well with both chart and indie product and get a lot of passing trade in addition to established customers.

The general feeling inside is pretty warm and all the racks are wooden and custom built. There's a room at the back which houses vinyl and posters and we've got a reasonable amount of window space.

We're about to put up a new singles and album chart wall. Our singles wall is currently geared to seven-inches, and although it works well it needs to be brought up to date. We'd like to introduce our own album chart eventually as it would be a good platform for recommended releases. However, it's important that it doesn't differ

too much from the national chart as it just confuses people.

Singles business has been good for the past couple of weeks. This week our best sellers have included *The Corrs' Dreams*, *Headlines* by Deter Made and Air's *Kelly Watch The Stars* – all of which have been tagged at £1.99. We've also done well with *O.R.G.A.N.'s* *To The World* which has been steaming out on vinyl.

Sales of Massive Attack's album have exceeded expectations. We've still got the window display up and we've had to re-order. There has also been a strong crop of new albums this week with *Drugscore*, *Tori Amos* and *The Dandy Warhols* proving the fastest movers. *Catherine Wheel's* *Adam And Eve* has been slightly hit by the fact that it was available on import but we're doing great business with *Logical Progression III*. With the *LTJ Buken* connection, everything on the *Look Looj* label tends to sell for us."



STEVE ROPER, BMG territory manager for Yorkshire & E Midlands

ON THE ROAD

"Since the redundancies and reorganisation of BMG's sales department the remaining reps have been given larger areas to cover. I'd say that my area is roughly twice the size it was before and I'm on a fortnightly sales cycle that takes in around 35 calls. The aim is to make things more account manageable and currently all my accounts are indies. It's good to be able to have more time to devote to the key independents and they will undoubtedly benefit from the extra attention.

I've been with BMG for nine years and I'm familiar with all the stores that now come within my remit. Having a good rapport with them is all important. Nottingham and Leeds are among the most happening cities.

This week has been very quiet and I have mainly been concentrating on pre-sales. It looks as if there will be solid support for *Aretha Franklin's* album *A Rose Is Still A Rose*. She's a bit of a legend and there will

be national press rolling out next week to capitalise on awareness built by the recent single. We've also got compilations *Best Dance Album Of The Year* and *Tuff Jam Presents Underground Frequencies Vol. 2* hitting the racks next week which will be backed by substantial POS.

There are some strong singles in the bag. *Natalie Imbruglia's* *Wishing I Was There* is already picking up radio play and it promises to push the album back up when it is released at the end of May. I've also had a good response to *Robyn's* forthcoming *Do You Really Want Me* and *Nekt's* *To Close*. Our local music venue the Tunbridge Wells Forum has got *Headswim* coming in this month and we're planning to do a meet the band competition to tie in with the release of the new album. We intend to do more of this sort of thing. Not every shop has such a good local live venue and we want to start making the most of it."

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CHART COMMENTARY

by ALAN JONES

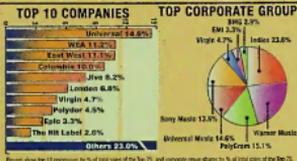


After just one week at number one, All Saints' Under The Bridge/Lady Marmalade is overhauled by Aqua, who register their third consecutive number one – and second number one debut – with Turn Back Time, which sold 75,000 copies last week, just 4,000 more than the All Saints single. Turn Back Time is one of five new entries in the Top 10.

Run-DMC's It's Like That single sold its 100th copy on Saturday, and is the 21st single to achieve a seven figure sale in the Nineties – more than in any previous decade. Another million seller, My Heart Will Go On, became Celine Dion's biggest seller on Saturday too, reaching 1.237m. Her previous biggest hit Think Twice sold 1.235m. The complete list of million sellers of the Nineties, in descending order of sales is: 1. Something About The Way You Look Tonight – Elton John; 2. Unchained

MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES



SALES UPDATE

VERSUS LAST WEEK: -5.6%

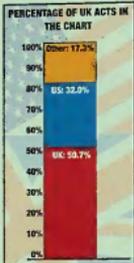
YEAR TO DATE VERSUS LAST YEAR: +2.7%

Melody – Robson & Jerome; 3 Love Is All Around – Wet Wet Wet; 4 Barbie Girl – Aqua; 5 (Everything+Do)-Do It For You

SINGLE FACTFILE

Aqua create a piece of chart history this week after debuting at number one with Turn Back Time. The Danish group also reached number one with their two previous singles Barbie Girl and Doctor Jones. They thus become the sixth act ever to start their career with a hat trick of number ones, following Gerry & The Pacemakers, Frankie Goes To Hollywood, Jive Bunny & The Mastermixers, Robson & Jerome and the Spice Girls – but the

first from overseas. Its eight months since their UK chart debut with Barbie Girl, since when they've been chart ever-present, and sold over 2.3m singles here, including more than 1.7m copies of Barbie Girl, earning the track fourth place in the list of best-selling singles of the Nineties. It's the biggest selling single of the Nineties by an act from overseas (see list below).



– Bryan Adams; 6 Perfect Day – Various; 7 I'll Be Missing You – Puff Daddy/Faith Evans/112; 8 I Will Always Love You –

Whitney Houston; 9 Killing Me Softly – Fugees; 10 Wannabe – Spice Girls; 11 Never Ever – All Saints; 12 My Heart Will Go On – Celine Dion; 13 Think Twice – Celine Dion; 14 Gangsta's Paradise – Coolio; 15 Spiceman – Babyzone Zoo; 16 Saturday Night – Whigfield; 17 2 Become 1 – Spice Girls; 18 Teletubbies Say Eh-Oh – Teletubbies; 19 I Believe/Up On The Roof – Robson & Jerome; 20 Earth Song – Michael Jackson; 21 It's Like That – Run-DMC Vs. Jason Nevins

It would be remiss of me not to mention that Imani's Where Are You made the Top 40 at the ninth attempt this week, surging 60-32 on the back of unprecedented TV coverage of Eurovision in the days leading up to the competition. Seeking to give the UK its first outright win, Imani came close, but finished in second place, as a remarkable 14 other Brits have before her, just seven points behind Israel's Dana International.

THE YEAR SO FAR... TOP 20 SINGLES

- | | | |
|--------------------------|-------------------------|----------------------|
| 1 MY HEART WILL GO ON | CELINE DION | EPIC |
| 2 IT'S LIKE THAT | RUN-DMC VS JASON NEVINS | SM-JE COMMUNICATIONS |
| 3 DOCTOR JONES | AQUA | UNIVERSAL |
| 4 NEVER EVER | ALL SAINTS | WEA |
| 5 TRULY MADLY DEEPLY | SAVAGE GARDEN | COLUMBIA |
| 6 BRIMFUL OF ASIA | CORNERSHOP | WILMA |
| 7 FROZEN | MADONNA | MAVERICK |
| 8 ANGELS | ROBBIE WILLIAMS | CHRYSLUS |
| 9 TOGETHER AGAIN | JANET JACKSON | VIRGIN |
| 10 HIGH | LIGHTHOUSE FAMILY | WILD CARD |
| 11 RHYMEO LIVE | LEASIM VIGES | CURBIE/HIT LABEL |
| 12 YOU MAKE ME WANNA... | UBER | ORFAGE |
| 13 STOP | SPICE GIRLS | VIRGIN |
| 14 LA PRIMAVERA | SASHI | MULTPLY |
| 15 TURN IT UP/TURN IT UP | BUSTA RHYMES | ELEKTRA |
| 16 GETTIN' JIGGY WIT IT | WILL SMITH | COLUMBIA |
| 17 PERFECT DAY | VANUSUS ARTISTS | CHRYSLUS |
| 18 BAMBAMBOE | BAMBINO | VC RECORDINGS |
| 19 ALL AROUND THE WORLD | OASIS | CREATION |
| 20 LET ME ENLIGHTEN YOU | ROBBIE WILLIAMS | CHRYSLUS |

PEPSI Chart

- | Label | Title/Artist | Label | Title/Artist |
|-------|--|-------|---------------------------------------|
| 1 | TURN BACK TIME Aqua | 21 | ALL MY LIFE K-Ci & Jodeci |
| 2 | UNDER THE BRIDGE/LADY MARMALADE All Saints | 22 | MY HEART WILL GO ON Celine Dion |
| 3 | DOE GONE TILL NOVEMBER Mykell Jones | 23 | ALL MY LOVE Cuban Paik & The Williams |
| 4 | LIFE AFTER EAST Company | 24 | FROZEN Madonna |
| 5 | FELT I Sangen For Meget Paper | 25 | HIGH Lightbox Family |
| 6 | DREAMS The Cars | 26 | YOU THINK YOU OWN ME Backstreet Boys |
| 7 | SAY YOU LOVE ME Simple Plan | 27 | PUSH IT Garbage |
| 8 | RAY OF LIGHT Madonna | 28 | TURN IT UP/TURN IT UP Backstreet Boys |
| 9 | LAST THING ON MY MIND Drop | 29 | STRANDED Leona Mitchell |
| 10 | DANCE THE NIGHT AWAY Madonna | 30 | It's The Business |
| 11 | TRULY MADLY DEEPLY Savage Garden | 31 | WHERE ARE YOU! Imani |
| 12 | ALL THAT I NEED D'Angelo | 32 | ANGELS Robbie Williams |
| 13 | KISS THE RAINDIE The Roots | 33 | BITTER SWEET SYMPHONY The Verve |
| 14 | HERE'S WHERE THE STORY ENDS The Roots | 34 | STOP Spice Girls |
| 15 | IF I FEEL THAT WAY I'll Be Missing You | 35 | LA PRIMAVERA Sashi |
| 16 | HOW DO I LIVE Linkin Park | 36 | ANGEL ST Puff Daddy |
| 17 | SOUND OF DRUMS Koolhaas | 37 | TEARDROP Robbie Williams |
| 18 | LET ME ENTERTAIN YOU Robbie Williams | 38 | TURN It's Like That |
| 19 | ROAD RAGE Christina | 39 | SLEEP ON THE LEFT SIDE Capemad |
| 20 | FOUND A CURE Ultra Naza | 40 | ROSE IS STILL A ROSE Andrea Bocelli |

CHERRY RED FOOTBALL CHART

Position	Title	Club	Catalogue No.
1	UP THE BORO!	Millersbridge	CDGAFFER 23
2	ENGLAND'S GLORY	England 1968-96	CDGAFFER 6
3	YOU'LL NEVER WALK ALONE	Liverpool	CDGAFFER 4
4	HAIL HAIL CELTIC	Glasgow Celtic	CDGAFFER 12
5	WE ARE THE OWLS	Sheff Wednes	CDGAFFER 22
6	BLUE FLAG	Sheff Wednes	CDGAFFER 20
7	THE FAMOUS GLASGOW RANGERS	Glasgow Rangers	CDGAFFER 11
8	KEEP RIGHT ON	Birmingham City	CDGAFFER 10
9	GODD OLD ARSENAL	Arsenal	CDGAFFER 1
10	BLUE MOON	Manchester City	CDGAFFER 21
11	FOREVER EVERTON	Everton	CDGAFFER 5
12	GLAD ALL OVER	Crystal Palace	CDGAFFER 19
13	THE KOP CHOR	Liverpool	CDGAFFER 14
14	ROKER ROAD!	Sunderland	CDGAFFER 18
15	YOU REDS!	Nottingham Forest	CDGAFFER 13
16	SMELLS LIKE TEAM SPIRIT	Wimbledon	CDGAFFER 13
17	COME ON YOU REDS!	Sheff Wednes	CDGAFFER 15
18	FOREVER BLOWING BUBBLES	West Ham	CDGAFFER 7
19	GLORY GLORY TOTTENHAM HOTSPUR	Tottenham Hotspur	CDGAFFER 2
20	TODD ARMY TUNES	Newcastle United	CDGAFFER 3

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AIRPLAY FACTSHEET

CHART COMMENTARY

by ALAN JONES

While dipping to number 45 on the CIN sales chart, here's Where The Story Ends by Tin Tin Out registers its sixth week at number one on the airplay chart, though it has dropped 15m of its audience in the past fortnight, and its days are now numbered. Last week, it looked as though Boyzone's Ai! That I Need would be the record to dethrone it but it now seems more likely to be All Saints' Under The Bridge, which leapfrogs the aforementioned Boyzone single to land at number two, a mere 5m audience

● Total number of plays for It's Like That (Run-DMC Vs. Jason Nevins) on Radio One: 389
● Lowest position occupied by a record on the CIN sales chart while at number one on Music Control's airplay chart: 45 - Tin Tin Out's Here's Where The Story Ends this week.

● Longest running hit on current airplay chart: Torn by Natalie Imbruglia (30 weeks).
● Artists to have two singles in the Top 20 at the same time this year: Robbie Williams (Let Me Entertain You/Angels) and Madonna (Ray Of Light/Frozen).

impressions behind Tin Tin Out - the gap between the two was 23m a week ago. Falling 8-13 this week, Run-DMC's It's Like That may have spent six weeks at the top of the sales chart, but it never climbed higher than five on the airplay listing. It would have been significantly lower than that but for the staunch support of Radio One, where it spent a grand total of eight weeks as the station's most played record. But all good things come to an end, and it plummets 1-20 there this week after its plays were

almost halved from 29 to 15, this savage cut being wholly responsible for the record's decline on the overall airplay chart this week.
"Fluff kings his tunes," were the words with which Paul Gambaccini launched into his first ever American chart show on Radio One back in 1975, as he took the microphone from Tom Freeman. The first song he played was Bruce Springsteen's Born To Run - and when he settled in to his new Radio Two Saturday slot spinning America's Greatest

Hits a month ago, he started with Born To Run again. Gambaccini's new show mixes both vintage and contemporary American hits, and has given first ever Radio Two exposure to bands like Marcy Playground and the Goo Goo Dolls in recent weeks, a move which has probably caused Music Control's computer to wonder what the world is coming to.
"The Great Gumbo", as John Peel christened him, has now had regular shows on all the BBC national networks except 5 Live.

MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



Figures show % Occupancy by % of total audience of the Top 10, and cumulative play share by % of total audience of the Top 10.

VIRGIN

#	Tit	Artist/Label	No. of plays
1	LET ME ENTERTAIN YOU	Robbie Williams (Chrysalis)	39
2	HERE'S WHERE THE STORY ENDS	Tin Tin Out (V2)	35
3	KISS THE RAIN	Bia Myles (Universal)	34
4	SOUND OF DRUMS	Kids Shaker (Columbia)	33
5	SONNET	The News (H&M)	27
6	MY FATHER'S EYES	Eric Clapton (Polygram)	25
7	IF... THE BROTHERS SIMPSON	Quincy Adams (V2)	24
8	ROAD RAGE	Cosmo's (Blaze V Records)	24
9	ON TOP OF THE WORLD (HOW DOES IT FEEL?)	England United (London)	22
10	ODR LA LA	Red Stearns (VSA International)	21

© Music Control. This chart is based on the number of plays on the radio between 06.00 on Sun 3 May 1998 and 24.00 on Sat 3 May 1998.

NORTH WEST

#	Tit	Artist/Label	No. of plays
1	LET ME ENTERTAIN YOU	Robbie Williams (Chrysalis)	39
2	HERE'S WHERE THE STORY ENDS	Tin Tin Out (V2)	35
3	KISS THE RAIN	Bia Myles (Universal)	34
4	TRUZY MADLY DEEPLY	Savage Garden (Columbia)	33
5	UNDER THE BRIDGE	All Saints (London)	31
6	ROAD RAGE	Cosmo's (Blaze V Records)	27
7	FOUND A CURE	Ultra (AMF/Parlophone)	25
8	ALL THAT I NEED	Boyzone (Polygram)	24
9	SOUND OF DRUMS	Kids Shaker (Columbia)	24
10	IT'S LIKE THAT	Run-DMC Vs. Jason Nevins (Sirius Communications)	21

© Music Control. This chart is based on the number of plays on the radio between 06.00 on Sun 3 May 1998 and 24.00 on Sat 3 May 1998.

ESSEX FM

#	Tit	Artist/Label	No. of plays
1	TRUZY MADLY DEEPLY	Savage Garden (Columbia)	37
2	FEEL IT	Temperer Feet, Mays (Polygram)	37
3	ALL THAT I NEED	Boyzone (Polygram)	32
4	RAY OF LIGHT	Madonna (Warner Bros)	31
5	HOW DO I LIVE	Leona Lewis (Curb/The Hit Lab)	31
6	SOUND OF DRUMS	Kids Shaker (Columbia)	30
7	DREAMS	The Corrs (V2)	28
8	DANCE THE NIGHT AWAY	Musicals (MCA)	27
9	UNDER THE BRIDGE	All Saints (London)	27
10	MY ALL	Martin Garrix (VSA)	26

© Music Control. This chart is based on the number of plays on the radio between 06.00 on Sun 3 May 1998 and 24.00 on Sat 3 May 1998.

RADIO ONE

#	Tit	Artist/Label	Aud.	No. of plays
1	SOUND OF DRUMS	Kids Shaker (Columbia)	2512	27
2	TURN IT UP	Blaze Myles (East West)	1793	29
3	UNDER THE BRIDGE	All Saints (London)	1797	23
4	ROAD RAGE	Cosmo's (Blaze V Records)	1754	24
5	PUSH IT	Emagoo (Madness)	1587	26
6	RAY OF LIGHT	Madonna (Warner Bros)	1587	27
7	FEEL IT	Temperer Feet, Mays (Polygram)	1434	24
8	ALL THAT I NEED	Boyzone (Polygram)	1295	21
9	LIFE Ain't EASY	Chapman (V2)	1372	15
10	NOT IF YOU WERE THE LAST JUNKIE ON EARTH	Dandy Warhols (Capitol)	1351	24
11	ALL MY LOVE	Queen Pen (Universal Vice)	1236	10
12	DREAMS	The Corrs (V2)	1190	17
13	COME TILL NOVEMBER	Michael, James (RuffHouse/Columbia)	1050	16
14	KELLY WACK THE STARS	AJ (Sire)	991	16
15	COME BACK TO WHAT YOU KNOW	Enrique (Jive)	912	13
16	IF... THE BROTHERS SIMPSON	Quincy Adams (V2)	913	17
17	KEEP ON DANCIN' (LET'S GO)	Peppermint (Maison Positive/EMI)	904	15
18	I WOULD FIX YOU	Kanika (EMI)	847	5
19	TURN BACK TIME	Aqua (Universal)	857	9
20	IT'S LIKE THAT	Run-DMC Vs. Jason Nevins (Sirius Communications)	825	29
21	NO WAY	Freemasons (Deconstruction)	821	29
22	A ROSE IS STILL A ROSE	James Franco (Mercury)	809	17
23	HERE'S WHERE THE STORY ENDS	Tin Tin Out (V2)	824	14
24	MADE IT BACK	Bessieq Knight (Parlophone/Sony)	823	2
25	THE IMPRESSION THAT I GET	Mighty Mighty Bosstones (Mercury)	800	21
26	BEAT GOES ON	All Seeing (London)	819	13
27	ON TOP OF THE WORLD (HOW DOES IT FEEL?)	England United (London)	787	6
28	THE BOY IS MINE	Erinay & Monica (VSA International)	678	1
29	JUNGLE BROTHER	Jungle Brothers (Goa Street/V2)	648	13
30	THE HEROES	Chad Seeman (Polygram)	562	10

© Music Control. This chart is based on the number of plays on the radio between 06.00 on Sun 3 May 1998 and 24.00 on Sat 3 May 1998.

ILR

#	Tit	Artist/Label	Aud.	No. of plays
1	KISS THE RAIN	Bia Myles (Universal)	3715	1639
2	HERE'S WHERE THE STORY ENDS	Tin Tin Out (V2)	3887	1755
3	UNDER THE BRIDGE	All Saints (London)	3418	1456
4	TRUZY MADLY DEEPLY	Savage Garden (Columbia)	3640	1702
5	ALL THAT I NEED	Boyzone (Polygram)	2573	1434
6	RAY OF LIGHT	Madonna (Warner Bros)	3181	1328
7	LET ME ENTERTAIN YOU	Robbie Williams (Chrysalis)	2925	1396
8	FOUND A CURE	Ultra (AMF/Parlophone)	2134	1257
9	DREAMS	The Corrs (V2)	1518	743
10	IT'S LIKE THAT	Run-DMC Vs. Jason Nevins (Sirius Communications)	1978	971
11	FEEL IT	Temperer Feet, Mays (Polygram)	2403	834
12	SAY YOU LOVE ME	Simples (East West)	2284	895
13	HOW DO I LIVE	Leona Lewis (Curb/The Hit Lab)	2154	866
14	ROAD RAGE	Cosmo's (Blaze V Records)	1452	803
15	STOP	Saga (Globe)	1689	864
16	SOUND OF DRUMS	Kids Shaker (Columbia)	2228	776
17	ALL MY LOVE	K-C & Jazp (Jive)	1645	814
18	HIGH	Lighthouse Family (Ward Card/Polygram)	2168	786
19	MY HEART WILL GO ON	Celine Dion (Epic)	1671	752
20	TURN BACK TIME	Aqua (Universal)	1925	595
21	STRANDED	Lutricia McNeal (Wildcat)	1708	531
22	FROZEN	Musicals (MCA)	1679	856
23	WHERE ARE YOU?	Janet (EMI)	1229	403
24	ANGELS	Robbie Williams (Chrysalis)	1743	709
25	DANCE THE NIGHT AWAY	Musicals (MCA)	1163	541
26	BIG MISTAKE	Natalie Imbruglia (Jive)	1040	639
27	NO WAY	Freemasons (Deconstruction)	831	695
28	TORN	Natalie Imbruglia (Jive)	739	535
29	BRIMFUL OF ASHA	Chereshap (Wajaja)	1516	535
30	ANGEL ST	M People (M People/BMG)	844	535

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16
may
1998

THE OFFICIAL CHARTS

WV
music week
AS USED BY

TOTP

BBC RADIO 1



16
may
1998

albums



1 TURN BACK TIME

- | | | | | | | | | | |
|---------------------------------|---------------------|-----------------|-----------------------------|-----------|-----------------|--------------|-----------------------|----------------------|---------------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| UNDER THE BRIDGE/LADY MARMALADE | GO NE TILL NOVEMBER | LIFE AIN'T EASY | FEEL IT | DREAMS | SAY YOU LOVE ME | RAY OF LIGHT | LAST THING ON MY MIND | DANCE THE NIGHT AWAY | |
| Universal | Capitol | Capitol | WEA | Pepper | Atlantic | East West | Maverick | Jive | MCA Nashville |
| UNDER THE BRIDGE/LADY MARMALADE | GO NE TILL NOVEMBER | LIFE AIN'T EASY | FEEL IT | DREAMS | SAY YOU LOVE ME | RAY OF LIGHT | LAST THING ON MY MIND | DANCE THE NIGHT AWAY | |
| All Saints London | Wyclef Jean | Cleopatra | The Tamperer featuring Maya | The Corrs | Simply Red | Madonna | Steps | The Mavericks | Nashville |



1 INTERNATIONAL VELVET

- | | | | | | | | | | | | | | | | | | |
|----------------|------------------|--------------|------------|--------------------------|-------------|-------------------|-----------------------|----------------|---------------|--------------------------------|-----------------|---------------|--------------------|-------------------|-----------------|---------------|---------------------------|
| 1 | 2 | 3 | 4 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | | | | |
| MEZZANINE | LIFE THRU A LENS | RAY OF LIGHT | ALL SAINTS | FROM THE CHOIRGIRL HOTEL | URBAN HYMNS | THE BEST OF JAMES | LET'S TALK ABOUT LOVE | TITANIC (OST) | TRAMPOLINE | ESSENTIALS... THE VERY BEST OF | TALK ON CORNERS | SAVAGE GARDEN | LEFT OF THE MIDDLE | COME DOWN | PUSH THE BUTTON | HUMOR | GOLD... THE GREATEST HITS |
| Virgin | Chrysalis | Maverick | All Saints | Tori Amos | Hut/Virgin | Fontana | Epic | Sony Classical | The Mavericks | Warner Bros. | Atlantic | Columbia | Capitol | Mo'Nique | Crestal | Atlantic | Atlantic |
| MEZZANINE | LIFE THRU A LENS | RAY OF LIGHT | ALL SAINTS | FROM THE CHOIRGIRL HOTEL | URBAN HYMNS | THE BEST OF JAMES | LET'S TALK ABOUT LOVE | TITANIC (OST) | TRAMPOLINE | ESSENTIALS... THE VERY BEST OF | TALK ON CORNERS | SAVAGE GARDEN | LEFT OF THE MIDDLE | COME DOWN | PUSH THE BUTTON | HUMOR | GOLD... THE GREATEST HITS |
| Massive Attack | Robbie Williams | Madonna | All Saints | Tori Amos | The Verve | James | Celine Dion | James Horner | The Mavericks | George Benson | The Corrs | Savage Garden | Natalie Imbruglia | The Dandy Warhols | Mark | Saint Etienne | Huge |

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PEARL JAM
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- | | | | | | | | | | |
|--------------------|---------------|-----------------------|-----------------|-------------|----------------|---------------------|-----------------------|--------|--------|
| 6 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 |
| TRULY MADLY DEEPLY | HOW DO I LIVE | IT'S LIKE THAT | ALL THAT I NEED | NIGHT FEVER | ROAD RAGE | MY HEART WILL GO ON | KELLY WATCH THE STARS | | |
| Columbia | Curb | Simple Communications | Polydor | Polydor | Blanco Y Negro | Virgin | Virgin | Virgin | Island |
| TRULY MADLY DEEPLY | HOW DO I LIVE | IT'S LIKE THAT | ALL THAT I NEED | NIGHT FEVER | ROAD RAGE | MY HEART WILL GO ON | KELLY WATCH THE STARS | | |
| Savage Garden | LeAnn Rimes | Jason Nevins | Boyzone | Adam Garcia | Catania | Celine Dion | Starr Air | | |

rem

16 MAY 1998

uk remixers win settlement in sample case

A four-year legal dispute over the use of a sample by Jazzy Jeff & The Fresh Prince was finally brought to a close last week when Zomba Music agreed to make an out-of-court settlement with UK remixers Ray Hayden, Bob Jones and Danny G. It is rumoured that the trio will be receiving as much as £500,000 after Zomba acknowledged that Jazzy Jeff & The Fresh Prince did incorporate ideas from Hayden's 1991 remix of The Temptations track 'The Jones' into the 1993 international hit 'Boom! Shake The Room'.

The case was complicated by the fact that remixers receive no automatic copyright for their work. Thus if elements of a remix are sampled by another artist (as was the case with 'Boom! Shake The Room') remixers have to establish the originality of what they did and a copyright for it. Even though it wasn't subject to a judgment in court, solicitor Jens Hill of Fenton Hill which represented Hayden, Jones

and G, says that the case will be of importance to the whole question of what rights remixers can claim for their work. "The general ramifications of this are that there are circumstances in which remixers can generate copyright with their work," he says.

"Remixers deserve greater credit for what they do and should be ready to stand their ground. The remixers were backed in the case by the Musicians' Union."

Hayden says remixers and record companies should take steps to avoid such situations happening again in the future. "Remixers should start putting on their invoices that they hold the overall copyright for the backing tracks they provide and are licensing them to these artists on a one-off basis," he says.

The UK trio have already been credited on the recently-released Jazzy Jeff & The Fresh Prince greatest hits LP. "It's great to finally get credit," says Hayden. "I'll be able to apply for some gold and platinum discs now."

The trio have also confirmed that they will now take action against Kylie Minogue who they claim has used the same sample on one of her tracks.

inside:



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

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

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

[7] JOCKS ON THEIR BOX: RIP



buzz chart number ones

CLUB:	'HORNY' Mousse T vs Hot 'N Juicy (AM-PM)	p5
URBAN:	TOD CLOSE: Next (Arista)	p6
PDP:	'FEEL IT' The Tempters feat. Maya (Pepper)	p6
COOL CUTS:	'JUNK SCIENCE' Deep Dish (Deconstruction)	p8



Positiva has signed one of the hottest US garage tracks of the year, The Don's 'Horn Song', from leading US indie Strictly Rhythm. The DJ Pierre-produced track was unveiled at this year's Miami Winter Music Conference and had caught strong label interest.

The originally instrumental track has been remixed with a full vocal added by Strictly Rhythm/Positiva recording artist Barbara Tucker (pictured). The involvement of Tucker was the factor which swung the track in Positiva's favour. "I'd been interested in the track anyway but once I heard that Barbara had done a vocal, it was always going to come to us," says Dave Lambert, Positiva's head of A&R.

Lambert says he doesn't feel the new version will detract from the power of the tune. "It's a gorgeous record," he says. "On paper it might sound really contrived to have Barbara adding a vocal but it's one of those tracks that when you hear it you couldn't believe the vocal wasn't done first." However, the involvement of Tucker now means the track may well be renamed for its full release in the UK. "We haven't worked out what to call it yet," says Lambert.

Having just had Perpetual Motion's 'Keep On Dancin' (Let's Go)' enter the national chart at number 12, Lambert believes that 'Horn Song' will prove equally popular. "It's definitely an all-round solid crowd-pleaser. We'll be working it as a big crossover hit," he says.

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[BEATS & PIECES]

KURTIS MANTRONIK, one of the legends of modern dance and rap, is making a long-awaited comeback starting this month with the release of a new single, 'I Sing The Body Electric' by Mtronik vs Geek. The track is taken from an LP of the same name which will see the light of day early next year... Having reported Dym-e-mix's decision to drop all its US DJs last week, the Ministry Of

Sound has reaffirmed its faith in US talent by recruiting **TRICK MORILLO** as its first American resident DJ since Tony Humphries. Morillo's first date will fittingly occur on July 4, US Independence Day, and then the first Saturday of every month thereafter. Morillo will also be throwing four Subliminal Records parties at the club each year featuring his roster of artists and DJs. The first party this summer will feature acts including Barbara Tucker and Ultra Nate...**RIGHT VIBES** is the name of a week of club nights being put on by Amnesia International at the Mean

Fiddler and the Forum in London. The nights will raise money for Amnesty's ongoing campaign to stop the abuse of civil rights around the world, and will feature a variety of dance music starting with an R&B night featuring acts such as Truce, Celeste, Structure Fire and Phoenix One plus DJs Matt White, Swize, Dodge and Thad. This will be followed by nights, Olive 2+2+3 featuring acts as diverse as Faithless, Olive, Hedrizz, D'Influence, Robert Owens and DJs including the Stereo MCs, the Dream Team, DJ Punk-Rock plus many more. Full details are available on 0181-963 0940...

on the airwaves

(by caroline moss)



The second quarter Rajars were announced last week but most of our monitored dance stations sat out this time around. Only Kiss 100, Galaxy 102 and Galaxy 105 were up for new figures, the latter two stations hoping to improve on their disappointing first quarter, and both had cause to celebrate. Galaxy 102 in Manchester more than made up for its loss of 2% reach by shooting back to 11%, a 3% rise and an audience increase of 31%. The station also increased its listening hours by 59% in Yorkshire. Galaxy 105 added an extra 100,000 listeners, a 24% increase, bringing its total reach to 13%, up 2%. Not such good news for Kiss whose reach took a downturn of 2% to 8% - not unusual for this time of year according to head of music Simon Sadler. However Kiss did register an extra 20,000 target 15- to 24-year-olds, who now account for 47% of the audience. There's a much-needed infusion of new tunes

onto this week's Dance Airplay 40. As predicted last week **MUSSETT** has finally made it, and it's no surprise to see he's amongst the highest new entries ever. 'Horny' smashes in at seven with heavy support from all monitored stations except Choice London, and sounds so large on radio it promises to be a Top 10 mainstay for weeks to come. As also predicted, **DANNY J LEWIS** is also in this week at 18 with 'Spend The Night', and he's joined by new entries from **DEBBIE PENDER**, **BRANDY & MONICA**, **THE CORRS**, **QUEEN PEN**, **BUMIP & FLEX**, **DENI HINES**, **FUNKY GREEN DOGS** and **ALI**.

Finally, Galaxy 101 has a new programme director replacing Simon Dennis who's left to lecture in media studies. John Dash previously held the post of programme director at Manchester's Piccadilly Radio and at Red Dragon Radio in Cardiff. The Galaxy network also has a new presenter for its Network Club Chart with Tony Walker taking over from David Dunn.

danceairplayforty

By Caroline Moss

Pos	Last Week	Artist
1	5	FEEL IT The Tempters feat. Maya Pepper
2	3	UNDER THE BRIDGE All Saints London
3	1	I GET LONELY Janet Jackson Virgin
4	12	IT'S LIKE THAT Run-DMC vs Jason Nevins Smile
5	7	SOUNDS OF WICKEDNESS Taz East West
6	10	TURN IT UP Busta Rhymes East West
7	2	HORNY Mousse T vs Hot 'N' Juicy AM/PMA&M
8	12	HEAR'S THE WAY THE STORY ENDS Tin Tin Out VC Recordings
9	3	BEEN A LONG TIME The Fog Pukka
10	8	GONE TILL NOVEMBER Wyclef Jean Pothouse/Columbia
11	9	FOUND A CURE Ultra Nate AM/PMA&M
12	2	SINCERE MJ Cole AM/PMA&M
13	6	MADE IT BACK BEVERLY Knightlight Pothouse/Rhyme Series
14	19	R U SLEEPING Indo Azuli/Satellite
15	7	YOU THINK YOU OWN Me Hinda Hicks Island
16	10	NO WAY Feederheads Deconstruction
17	2	BEAT GOES ON Ali Sweenie 1 London
18	1	SPEND THE NIGHT Danny J Lewis Locked On
19	20	MOVIN' ON Double Dutch AM/PMA&M
20	3	JUNGLE BROTHER Jungle Brothers Gee Street/42
21	10	FROZEN Madonna Maverick
22	20	THE BOY IS MINE Brandy & Monica UMG International
23	12	LET GET DOWN JT Playaz Playola/Universal
24	26	I'LL BE MISSING YOU Pat Duffy & Faith Evans Bad Boy/Wrds
25	19	GETTIN' JIGGY WIT IT Will Smith Columbia
26	8	LA PRIMAVEJA Sash! Multiply
27	20	DREAMS The Corrs 143/Lava/Atlantic
28	26	ALL MY LOVE Queen Pen Universal/Vibe
29	25	FUN DA Mob feat. Jocelyn Brown Incredible
30	5	ALL MY LIFE K-Ci & JoJo MCA
31	28	LONG TIME COMING Bump & Flux Heat
32	27	JOY DENI Hines Mushroom
33	29	UNTIL THE DAY Funky Green Dogs Twisted/MCA
34	16	IS CU WHEN U GET THERE Costello Tommy Boy
35	6	READY FOR A NEW DAY Todd Terry Manifesto/Mercury
36	3	LOVE LETTERS All Wild Card/Polydor
37	15	SLEEP ME 911 Missy 'Misdemeanor' Elliot East West
38	21	SUNSHINE Daria G Eternal/WEA
39	42	7 REMEMBER Me Blue Boy Pharm
40	28	7 WHAT YOU WANT Mase feat. Total Bad Boy/Arista

Stations monitored: CH 100, 101, 102, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

pete tong playlist



'WHEN I FALL IN LOVE' Aze (white label) • 'FUNNY CHAD (Full Mix)' Rick Shirr (London) • 'TL MAGNIFICO REMIX' El Magnifico (white label) • 'DELICIOUS' Kulu (INChredible) • 'SINCERE' MJ Cole (AM/PMA) • 'GIVE ME LOVE FULL INTENTION' MXXI DJ Dada vs Michelle Weeks (VC Recordings) • 'STARJUMP (THE MUSIC SOUNDS BETTER WITH YOU)' Thomas Berginger & Alan Braxe (Bov) • 'DEEP MENTACE' D'Nance (Inferno) • 'BEANS ON TOP' Dabba (Pizzofunk) • 'TURBULENCE' Moving Fusion (Bam) • 'BL'D.' (white label) • 'EVERYBODY DANCE!' Barbara Tucker (Shirley Rhythm) • 'NLP EP Vol. 1' Hip Hopnation feat. Kenny C (Sharp Recordings) • 'SCATTER & SWING' Lannock (Concrete) • 'I'LL HOUSH YOU' The Hitmen vs Jungle Bros (Trio) • 'THE FUTURE IS THE FUTURE' Deep Dish (Deconstruction) • 'KISS THE FIRE' Blumentry Queen McQueen (Lafayette) • 'CAREL MARE 98' INALIN & KANE MXY (Energy 52 3000) • 'ROLLER-OASTER (OAKLEY'S COURTLYARD MIX)' Amnesia Assasin (Perfetto) • 'GREECE 2000' JMAN WITH NO NAME MXY 3 Drives On A Vinyl (Hobby label) • 'IN MY MIND EXTENDED' Anthea (Stockholm Records) • 'NERVOUS BRAGADONNY' Savika (white label)

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danny memmigan, ziad (pure groove)

TUNE OF THE WEEK



STUDIO 2 'TRAVELLING MAN' (MULTIPLY) (HOUSE)
 Introduced by its 'I've been to the east and I've been to the west, I know the place that I love the best - it's my hometown' sample (and subsequent hook) alongside reggae rolls, squelchy bassline and the 'I'm a travelling man and I've seen all I can' chorus, this dubwise dancehall ragga-house fusion is in gear for an early summer smash. Lip's mix with Super Flex on vocals is choppy (but the radio edit, Banana Republic add organ and a more obvious 'speed garage' gloss, while Ray Keith's effort is a dark-driven bass-garpage roller). With the current fashion for ska, focused on tracks such as Lionrock's 'Rude Boy Rock' and Fatboy Slim's forthcoming 'Rockefeller', this will also do the business. ●●●●● JH

THE DON 'HORN SONG' (STRICTLY RHYTHM) (HOUSE)
 Apparently massive at this year's Miami Winter Conference, this track sees DJ Pierre in his true colours with some excellent percussion, pushing it along until that horn comes in, sending the track (and the crowd) off into dancefloor heaven. Positiva has got so excited about the track it has teamed Barbara Tucker up with DJ Pierre to release a vocal mix - a mouth-watering prospect. ●●●●● Z

TALL PAUL VS BILLIE 'BECAUSE WE WANT TO' (INNOCENT) (HOUSE)
 This one-sided promo comes as a prelude to Billie's new single and probably isn't due to reach the final formats. None of Billie's vocals are used in full, so it's difficult to see what Tall Paul had to base his mix on: it's basically Tall Paul's own track with excellent looped synth lines and lush strings to back them up. Overall, its superb percussive foundation works a treat. ●●●●● CF

SONIQUE 'SPELL ON YOU' (SERIOUS) (HOUSE)
 This brave cover of Nina Simone's 1965 classic has DJ Sonique warbling faithful vocals over a galloping beat and violins in its radio edit. Judge Jules, who signed the singing DJ, turns the track into a Faithless-style Euro builder with violins marking the breakdown and Sonique's own mix is a sub-thumping edgier version. ●●●●● JH

'THE SUN CHILDREN PROJECT EP' (PEACEFROG) (TECHNO)
 The Sun Children Project are two creative guys that go by the name of David Alvarado and Kenneth Graham. There is a total of three tracks and the two tracks on the A-side concentrate on the deep techno vibe. On the B-side you are treated to an absolute killer: the duo has named it 'The Flow' and it does just that. It's got stripped-down jazzy elements with rich drums melted into a swamp of delayed effects and lush melodies. Awesome. ●●●●●

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 16 ROAD RAGE
 17 MY HEART V
 18 KELLY WATC
 19 YOU THINK

[commentary]
 by alan jones



The AM-PM label registers its first number one club hit in nine months this week, as Germany's **MOUSE** 7 moves into pole position with "Horny". It's actually been around for nearly that long, initially charting on import on the German Peppermint Jam label last October. It went on to become one of the hits of the increasingly influential Miami Winter Music Conference and was the subject of a fierce bidding war before finding its current home. It's rumoured to have been mailed to only 650 DJs, making its chart success all the more impressive - most number ones these days are mailed to far more jobs. A recent number one on the chart was mailed to six times as many DJs and yet failed to reach the Top 30 of the sales chart when commercially released, as it had already been mailed to most of its potential audience direct, or picked up by their pre-release from specialist shops dealing in their DJs' cast-offs. Food for thought?... "Horny" will be hard-pressed to retain its advantage next week, however, with **BLUE PEARLS**' "Waxed In The Rain" (up 21-2) and **DANNY J LEWIS**' "Spent The Night" (new at three) the likeliest pretenders to its throne. Primarily a pop label, **Blackburn-based All Around The World** has two new entries to this week's Top 10, with **SUNSHINE STATE**'s "Rainfalls" moving 25-7 and the **PORN KINGS**' "Bustiest Rhythms" moving 12-8. The Sunshine State record is a remake of an old Frankie Knuckles favourite featuring original vocalist Lisa Michaels. Its rise has had a major adverse effect on the **SUNSHINE STATE** Presents **LOUEKITA HOLLIDAY** record "Lifting Me Up" which, after climbing 13-2 last week, now plummets 2-20 - an almost unprecedentedly quick rise and fall which, one presumes, is due to DJs shitting their attention from one Sunshine State single to the other, rather than playing both... Also new to the Top 10 is **MINIMAL FUNK**'s "The Groovy Thang", a disco-house workout on Cleveland City. Though the label has yet to match its number one pop hit "The Real Thing" by Tony DiBarí, "The Groovy Thang" is its 36th Top 10 club hit - a fine record.

UK	US	WIRE	THREAT	Label
0	1	6	HORNY (BORIS DILGOSCH/MOUSSE T MIXES) <i>Mouse 7 vs Hot 'N' July</i>	AM-PM
0	2	21	WAXED IN THE RAIN (HYBRID/TROUSER ENTHUSIASTS/TIOTY TRAX MIXES) <i>Blue Pearl</i>	Manifoto
0	3	4	SPEND THE NIGHT (H-MAN/NEW HORIZONS/SANTAGO BLUE/SERIOUS DANCER MIXES) <i>Danny J Lewis</i>	Locked On/2XL Records
0	4	1	TESTITY (TROUSER ENTHUSIASTS/BABY BLEEDING CARLOS/JAZZ-N-GROOVE/FOTRIGHT/BLACK HORNET MIXES) <i>Byron Singly</i>	Manifoto
0	5	12	WIZARDS OF THE SOUND (MATT DAREY/DRE/REPUBLIC MIXES) <i>Westham vs Red Jerry</i>	Wonderby/Lew Spirit
0	6	5	YOU ARE SOMEBODY (FULL INTENTION MIXES) <i>Full Intention</i>	Sugar Daddy
0	7	25	RAINFALLS (SMOKY BEAT/SUNSHINE STATE MIXES) <i>Sunshine State feat. Lisa Michaels</i>	All Around The World
0	8	12	BUSTIEST RHYTHMS (FAT FREDDIE/DIA/RUMKAST/PORN KINGS/JAZZ XPRESS MIXES) <i>Porn Kings feat. Young MC</i>	All Around The World
0	9	8	THE GROOVY THANG <i>Minimal Funk</i>	Cleveland City
0	10	4	DIN DA DA (KLM/CUBLO 69/M COLE/PECKHAM ALL STARS MIXES) <i>Kevin Aviance</i>	Distinctive
0	11	3	MASQUERADE (B.O.P./TRIP DRIVER/JAZZ COLE/COMING SPREAD/LOVE MIXES) <i>Geridauro</i>	Fat Boy/Inferno
0	12	3	PUP A SPELL ON YOU (SONIC/LEGENDE JULES MIXES) <i>Sonique</i>	Sonique
0	13	6	CHARMBALL OF PARIS (TALL PAUL/SR/JAZZ MIXES) <i>Dario G</i>	Eternal
0	14	34	NEVER GONNA CHANGE MY MIND (LAKSON NEWS/JOHANNAN PETERS MIXES) <i>Jony vs Jason</i>	The Hit Label/Curb
0	15	7	BORN A LONG TIME (THE FOG/FULL INTENTION/Y-TRIBE/OCCASION MIXES) <i>The Fog</i>	Pukka
0	16	16	WANNA GET UP (NATURAL BORN GROOVES/RHYTHM MASTERS/ALAN DUNCAN MIXES) <i>2 Unlimited</i>	Big Life
0	17	3	ANYTIME (RHYTHM MASTERS/DEJA 2/UFJ/JAUGANT MIXES) <i>No-Birth</i>	Locked On/2XL Recordings
0	18	11	THE TRUTH (GATTARATONSKI/DJ TAUCHER MIXES) <i>Dattara</i>	Positiva
0	19	22	THE STRUTT (ANDREW LIVINGSTON/ALM MIXES) <i>Bambino</i>	VC Recordings
0	20	3	LIFTING ME UP (SUNSHINE STATE/CURTIS & MOORE MIXES) <i>Losealta Holloway</i>	Sunshine State/Eagle
0	21	2	BABY (YOU BRING ME UP) (FIRE ISLAND MIXES) <i>Y-Tribe</i>	Decon/mind
0	22	15	LOVE IS SO NICE (COLOUR SYSTEM INC/DJ TOKIWA MIXES) <i>Urban Soul feat. Caythi Jeffries/Troyeta Knox</i>	VC Recordings
0	23	4	LADY MARMALADE (SHARP/MARK PICCHOTTI MIXES) <i>All Saints</i>	London
0	24	4	LET ME LOVE YOU FOR TONIGHT (SOB BROTHERS/CRESO/DCO MIXES) <i>Karyya</i>	Sidewalk Music Inc.
0	25	24	CAN YOU FEEL IT (PERPETUAL MOTION/TODD TERRAVIVA/MARIE EXPERIENCE/INDUSTRY STANDARD MIXES) <i>CL.S.</i>	Crosscut/Beat/Salle/Fin
0	26	1	TRAVELLING MAN (ERROL JONES/ANDREW REID MIXES) <i>Studio 2</i>	Multigly
0	27	16	BECAUSE WE WANT TO TALK <i>Paul vs Billie</i>	Innocent
0	28	17	I WANT MY FREEDOM (BAFFLED/BIG TIME MIXES) <i>Unit 28</i>	Extatique
0	29	10	FIGHT FOR YOUR RIGHT (TO PARTY) (MIXES) <i>N.Y.C.C.</i>	Control/Estel
0	30	10	SHORTY (YOU KEEP PLAYIN' WITH MY MIND) (SPENSAN/KEITH MILLER/GROOVE SOLAD MIXES) <i>Imajin</i>	Jive
0	31	23	PARADISE (RED JERRY/FAR/MATRONICA/MIRO/PURPLE HAZE MIXES) <i>Miro</i>	Honj Choons
0	32	12	WHAT A FOOL BELIEVES (CHOCOLATE ARCHISTAR MIXES) <i>Peter Cox</i>	Chrysalis
0	33	55	STRANDED (STEVE ANTHONY MIXES) <i>Lutricia Michel</i>	Wildstar
0	34	14	I GOT A MAN (ANTONIE CLAMARAN/GEORGE ACOSTA/JUAN PHILIPPE AVIANDE MIXES) <i>Shampale Cartier</i>	Paral-let
0	35	17	GET UP, STAND UP (TONY DE VITS/SPEY/ESGOL/MATIN TINT OUT MIXES) <i>Phonky Phantom</i>	Club For Life/Distinctive
0	36	13	SKYSCRAPER (HUFF & HERB MIXES) <i>Instella</i>	Planet 3
0	37	10	DID YOU HEAR ME? (DJ TAUCHER & TORSTEN STENZEL MIXES) <i>Red Light District</i>	Additive
0	38	10	GIMME LOVE (MATHIAS HEIBRONN/JOHAN SLEGAZE SISTERS/PUMP FRICTION VS PRECIOUS PAUL MIXES) <i>Alexia</i>	Danasegoli
0	39	31	WHAT AM I GONNA DO (DILLON & DICKINS/SPACEBSE/99 ALL STARS MIXES) <i>Spacebase</i>	Higher State
0	40	27	UNTIL THE DAY (OLIG GORAVS/PERCHIMBO MIXES) <i>Funky Green Dogs</i>	Twisted United Kingdom
0	41	4	SINCERE (MI COLE MIXES) <i>MI Cole</i>	AM-PM
0	42	35	MOVIN' ON (FULL INTENTION/PARAMOUR MIXES) <i>Debbie Pender</i>	AM-PM
0	43	10	THE HORN SONG <i>The Don</i>	Strictly Rhythm
0	44	15	DEEPER LOVE (SYMPHONIC PARADISE) (NALIN & KANET/TRANS/COOL BRITANIA MIXES) <i>BBE</i>	Positiva
0	45	2	FEEL THE LOVE <i>High Society feat. Carl Lee Young</i>	Inferno
0	46	29	DEEPER LOVE (TALL PAUL/RUFF DRIVER/STYVEN/STYVEN EGG/SOCIAL SECURITY MIXES) <i>Ruffi Driver</i>	MCA
0	47	4	IT'S OVER, IT'S UNDER (VICTOR CALDERONE MIXES) <i>Dolls Hand</i>	
0	48	3	UNDERSTAND THIS GROOVE (SECURAM/307 MIXES) <i>Frankie</i>	
0	49	19	JOY (ERIC KUPPER/SCOTT GARCIA MIXES) <i>Dani Hines</i>	Mushroom
0	50	3	MY ALL (DAVID MORALES MIXES) <i>Mariah Carey</i>	Columbia
0	51	11	TLL HOUSE <i>You Jungle Brothers</i>	Flakid/Polydor
0	52	26	IN MY MIND (STONEBROIDGE/ETAL A 2 HC MIXES) <i>Antiloop</i>	
0	53	10	MEET HIM AT THE BLUE OYSTER DAI <i>Meat</i>	
0	54	10	BEAT THE STREET (ALAN THOMPSON/BOB MIXES) <i>Lonnie Gordon</i>	Bounce Music
0	55	4	VOTAGER 1.56 (DEVIL FISH/FILTER KWINS MIXES) <i>Mc Spring</i>	Manifoto
0	56	8	SWEET THING <i>Justewston</i>	Universal
0	57	32	KEEP ON DANCIN' (LET'S GO) (MR.SPRING/MANSADUB BROTHERS MIXES) <i>Perpetual Motion</i>	Crosscut/Positiva
0	58	36	LONDON TOWN (DISORDERLY DANCERS/PERPETUAL MOTION/MSB MIXES) <i>JDS</i>	Pepper
0	59	16	FIVE-A-SIDE FOOTBALL (BLUR/AMAZON MIXES) <i>Emma Townshend</i>	East West
0	60	39	YOU THINK YOU OWN ME (BROOKLYN FUNKS/DEWAZ/BOOKER T/TAKSTER MIXES) <i>Hinda Hicks</i>	Island

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16	20	TURN IT UP!
19	22	PACIFIC/COE
19	23	ALL MY LIFE
20	23	SLEEP ON IT
20	24	TEARDROP
13	25	IF... The Blue
11	26	ALL MY LOVE
10	27	GET UP STAN
18	28	JUNGLE BRO
9	29	PUSH IT Galt
10	30	I DON'T EVER
17	31	SOUND OF D
6	32	WHERE ARE
10	33	TO THE WOR
20	34	KISS THE RA
21	35	KEEP ON DA
23	36	LA PRIMAVER
22	37	A ROSE IS ST
24	38	FOUND A CU
25	39	SOUNDS OF
14	40	STAY Mica P

16
may
1998

THE OFFICIAL CHARTS

16
may
1998

the **URBAN CHART** 16.05.98

Compiled by **THE OFFICIAL CHARTS** (see page 10) and **THE OFFICIAL CHARTS** (see page 10)

TV	UK	UK	Artist	Label
1	16	16	YOU CLOSE	Arista
2	2	6	A ROSE IS STILL A ROSE	Arista
3	7	5	SECOND ROUND K.O.	Wildcard
4	5	8	LOVE LETTERS	Island
5	3	14	WHAT YOU WANT/WHY THEY DIE U?	London
6	6	6	YOU THINK YOU OWN ME	Parlophone/Rhythm
7	9	4	UNDER THE BRIDGE	Mercury
8	7	7	ALL MY LOVE	Mercury
9	12	3	BABY THIS LOVE I HAVE	Mercury
10	17	6	MADE IT BACK	Mercury
11	11	4	STRANDED/JAUNT THAT JUST THE WAY	Mercury
12	4	5	DEJA VU (UPTOWN BABY)	Mercury
13	35	2	MY ALL	Mercury
14	19	3	SHORTY (YOU KEEP PLAYING WITH MY MIND)	Mercury
15	29	2	REASONS	Mercury
16	9	7	GONE TILL NOVEMBER	Mercury
17	14	11	TURN IT UP/FIRE IT UP/RHYMES GALORE	Mercury
18	18	8	ALL MY LIFE	Mercury
19	10	5	LET'S RIDE	Mercury
20	40	2	NASTY BOY	Mercury
21	34	2	SWING MY WAY	Mercury
22	21	5	ZOOM	Mercury
23	30	5	ANYTIME	Mercury
24	13	7	STY	Mercury
25	22	4	TRACES OF MY LIPSTICK (P)	Mercury
26	36	1	JAMMIN'	Mercury
27	24	3	STRATEGIC	Mercury
28	23	2	LOVE FOR FREE	Mercury
29	18	3	HEARTBEAT	Mercury
30	20	12	OFF THE HOOK	Mercury
31	27	6	CURIOUS	Mercury
32	39	3	WHAT'S THE DEAL	Mercury
33	26	7	ROYALTY	Mercury
34	28	4	JOY	Mercury
35	25	12	NICE & SLOW	Mercury
36	37	1	SUPASTAR (THAT IS WHAT YOU ARE)	Mercury
37	31	10	I GET LONELY	Mercury
38	38	10	LIFE AIN'T EASY	Mercury
39	38	10	DO THE FREAK	Mercury
40	36	2	DO FOR LOVE	Mercury

commentary
by Tony Ferris

Now on the chart for a hefty 16 weeks, **NEKT** stay put at number one. Otherwise, it's a good week for British acts - the arrival of **DESERT EAGLE DISCS** and **REVEREVE** at numbers nine and 10 respectively make it even eleven between UK and US artists in this week's Top 10. The Desert Eagle Discs posse have also been busy finishing a mix tape which showcases the productions and remixes they've done over the past year... **MARIAH CAREY**, **XLE SNEY** & **K.P. & ENYI**, all of whom got mentioned last week, climb significantly. However, the hottest tip for the future has to be the Refugee Camp's **PRAS MICHEL FLEET**. **DIRTY BASTARD** & **MIYA'S** 'Supastar', which has just entered the chart at 36. Taken from the soundtrack to the Warren Beatty film 'Bullworth', US promos have been knocking around for a couple of weeks. It's already being called to death, and with UK promos now available it's got to be a strong contender for a future number one... There's a couple of current Bad Boy promos worth looking out for. Firstly, there's a very limited remix promo of **BIGGIE'S** 'Nasty Boy' with two club-friendly mixes, one of which samples Liquid's infamous 'Cavern' bassline (aka 'White Lines'). Then there's a new **MASE** promo of '24 Hours To Live'... Finally, Jive's new teen group **IMMINE** will be making their UK debut at a showcase at the Borderline, Charing Cross Road, London, on May 28.

the **POP CHART** 16.05.98

Compiled by **THE OFFICIAL CHARTS** (see page 10) and **THE OFFICIAL CHARTS** (see page 10)

TV	UK	UK	Artist	Label
1	1	6	FEEL IT	Pepper
2	3	2	THE TAMPENER feat. Moya	Malarky
3	9	2	BLUE PEARL	VC Recordings
4	4	2	THE STRUTT	Epic
5	4	2	HEAVEN'S WHAT I FEEL	Dancepool
6	5	2	GIMME LOVE	Eternal
7	6	2	CARNIVAL DE PARIS	Epic
8	7	2	C'EST LA VIE	Epic
9	8	5	MY HEART WILL GO ON	Epic
10	10	2	YOU ARE SOMEBODY	Sugar Daddy
11	11	3	TESTIFY	Manifesto
12	11	10	BOOM BOOM	Telstar
13	11	10	RAY OF LIGHT	Maverick
14	5	4	JOY	Mushroom
15	22	2	ZORBA'S DANCE	Virgin
16	32	3	LADY MARMALADE	London
17	16	10	FROZEN/MY HEART WILL GO ON	Box 21
18	30	2	BUSIEST RHYMES	All Around The World
19	29	5	DEEPER LOVE	Positiva
20	29	5	GET UP, STAND UP	Club For Life/Distinctive
21	28	10	BEAT THE STREET	Rogue Music
22	18	10	IT'S LIKE THAT	Sm-Je
23	13	8	NEVER GONNA CHANGE MY MIND	The Hit Label/Cut
24	12	5	TURN BACK TIME	Universal
25	12	5	A ROSE IS STILL A ROSE	Arista
26	11	5	I DON'T KNOW WHAT TO DO	Esoteric
27	8	3	ANGELS	Almighty
28	26	3	ANGELS	Eurucam
29	28	2	NIGHT FEVER	PolyStar
30	25	2	RAINFALLS	All Around The World
31	39	6	KEEP ON DANCIN' (LET'S GO)	Crossrhyth/Positiva
32	40	4	WHERE ARE YOU	EMI
33	25	4	BEN A LONG TIME	Pukka
34	23	3	FOUND A CURE	AM-PM
35	23	3	MY ALL	Columbia
36	7	4	HAPPENIN' ALL OVER AGAIN	Recognition
37	24	2	YOU'RE STILL THE ONE	Almighty
38	24	2	DIN DA DA	Distinctive
39	16	6	KISS THE RAIN	Klone
40	37	2	I WHO HAVE NOTHING/GOLDFINGER	Klone
41	37	2	STRANDED/JAUNT THAT JUST THE WAY	Wildcard

commentary
by alan jones

For the second week in a row, the top four records are tightly bunched together, and adding or subtracting just one DJ return from those used to compute the chart could have turned the top tier upside down. As it turned out, **THE TAMPENER'S** 'Feel It' continued at number one, which is a pity for **BLUE PEARL'S** 'Naked In The Rain', which has the misfortune of being runner-up in both the upfront and Pop Top chart this week, though its cumulative points are significantly more than any other record... The highest new entry at five, is **ALEXIA'S** current Italian number one 'Gimme Love' - not to be confused with DJ Dado's 'Give Me Love', which was number two behind it last week... **MADONNA'S** 'Ray Of Light' wasn't mated to DJs but enough have gone out and bought the record for it to debut this chart at number 12, four places above an enterprising single from the Box 21 label, which pairs NRGised versions of her last hit 'Frozen' and Celine Dion's 'My Heart Will Go On', as performed by **LEANDRA DECAPU**. The arrival of another version of 'My Heart Will Go On' causes a sharp decline in support for the **CELINE DION** remakes, which drop 3-8 in response... Confronted with number 35 with her remake of the old **LOUIE BORDEN** hit 'Happenin' All Over Again', **MEANWILE**, Lonnie Rennie is back with a remake of Sharon Redd's one-time Club Chart-topper 'Beet The Street', debuting this week at number 20.

1 TURN **2 UNDER THE** **3 GONE TILL I** **4 LIFE AIN'T E** **5 FEEL IT Th** **6 DREAMS Th** **7 SAY YOU LO** **8 RAY OF UGH** **9 LAST THING** **10 DANCE THE**

11 TRULY MAD **12 HOW DO I L** **13 IT'S LIKE TH** **14 ALL THAT I N** **15 NIGHT FEVE** **16 ROAD RAGE** **17 MY HEART V** **18 KELLY WAITC** **19 YOU THINK**

The summer of '97 will be remembered as a bit kind of housy but it always works at underground clubs as well, and everybody knows it. The vocals haven't dated and you can drop it midway through your set, and because it builds and builds you can mix it and top a cappella over the top. People love this record and they recognise the crashes and they go mad for it when it comes in."

JOCKS rip ON THEIR BOX

PICTURE BY

top 10

'MORE'S GROOVES' GEORGE MOREL (STRICTLY RHYTHM)
"This is about three years old and a bit kind of housy but it always works at underground clubs as well, and everybody knows it. The vocals haven't dated and you can drop it midway through your set, and because it builds and builds you can mix it and top a cappella over the top. People love this record and they recognise the crashes and they go mad for it when it comes in."

'THE BOSS (MAW MIXES)' THE BRAXTONS (ATLANTIC)
"The Boss" is an old Diana Ross song redone in 1996. The record company got The Braxtons to sing it. It's another of those records in my box that you can play at both really underground venues and at garage and house clubs. People know it from the original record and it makes them feel instantly behind it. When the bass kicks in people begin to cheer."

'TOGETHER' 24 HOURS EXPERIENCE (NICE 'N' RIPE)
"Another of the classic anthems from the original UK garage scene. It sampled a record called 'Blues For You' by Logic on Strictly Rhythm. Actually it was Grant Nelson who did the deed. He took the bass and synth loop, an eight-bar sequence, and looped it and put it in the mix with these rough drums. Everyone remembers the original on Strictly but this gave it a whole new lease of life."

'DEEP INSIDE' HARD DRIVE (STRICTLY RHYTHM)
"This came out in 1993 but there are newer mixes you can also play and an a cappella as well where people have just used the "deep inside" bit. You can play it halfway through your set. You play the song intro, go to something heavier and then drop it to be a cappella. When you bring the a cappella back everyone knows it and goes mad. It works wherever we play - Italy, Ireland, wherever."



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PHOTO BY VITAL

SLEEP ON THE LEFT SIDE

RIPI'S STEAMIN' 10

- Garage tracks:
- 1 'HONKY (NEW MIXES)' Moxies T (AM-FM)
 - 2 'GO DEEP (MAW MIXES)' James Jackson (Virgin)
 - 3 'WHEN I FALL IN LOVE (RIPI MIXES)' Abacus (Incredible Story anthems)
 - 4 'I REFUSE (TODD EDWARDS MIXES)' Somone (I Records)
 - 5 'WE HAD A TRUTH (MATT HEILROOM MIXES)' Abstract Truth (Sheerheat)
- Underground tracks:
- 1 'SPIRIT OF THE SUN (STEW GURLEY MIX)' Lemie Fortiana (Public Demand)
 - 2 'LOST IN SPACE (BUFF JAM MIX)' Lighthouse Family (Windward circle)
 - 3 'FALLING (1P & BLOW MIXES)' Carol Learning (Unity)
 - 4 'DO YOU WANNA' Club Asylum Vol. 3 (Dubs Asylum)
 - 5 'WUOH LOU (CREAM TEAM MIX)' Sista Ace (WEA)

'SUCH A SENSATION' KEN LOU (MAW)

"This is Ken Lou aka Masters At Work. We play this record for its beats, we don't play the vocal any more. It's classic Masters At Work tribal sounds. Their drums are so powerful, you can really work it in the mix. While Tim is looking for records I will cut from one deck to the next and the crowd always goes crazy."

'FEEL MY LOVE' MATT 'JAM' LAMONT & JUSTIN CANTOR (AFROCAT)

"This is one of the biggest tracks. It doesn't go out of style. It's got a live bass feel. It can be played in underground clubs and at old skool nights and it'll work well."

'SAVE MY LIFE' TODD EDWARDS (I RECORDS)

"This came out in 1995 and was one of the original UK garage anthems. When it was made producers were still playing US garage records at +4. Todd Edwards has always been someone who tries to do something different. Here he uses phrases, or bits of words, rather than complete words and the way he sings them it sounds like he's singing something in a foreign language. This was one of the first tracks that broke the underground scene. We play it at Twice As Nice and they love it."

'PLASTIC DREAMS' JAYDEE (R&S)

"What's unique about this record is the way it builds. For the first minute it's just a little synth, hi-hats and light percussion. It takes a while before the kick drum comes in and by then they're going for it. Then when the bassline comes you've got them."

'LOVE CHANGES' CHICAGO PEOPLE (SMACK)

"This is a small label based in New Jersey owned by Eddie Pizer and Mike Cameron. It had about eight or nine records out around 1995/96 and they were early UK speed garage anthems in places like The Arches and the Gass Club. What gives it its power is the quirky vocals - it's hard to tell if it's a man or a woman. The drums are very skippy and have been copied by a lot of British producers."

[COMPILED BY SARAH DAVIS. TEL: 0161-448 2202]

'OYE COMO VA' TITO PUENTE JR FEAT. INDIA (MEDIA)

"This came out in 1995 and it's got a great vocal hook. We play it mostly at garage clubs but it works in underground clubs too. India's vocals are so sharp and distinctive and hooky, they make the song easy to sing along to, even when people don't know the words."

BORN: Omar: Edlington, London, May 27, 1966. **Tim:** Ballymilly, Ireland, July 18, 1977. **LIFE BEFORE DJING:** Omar: Student computers at South Bank University. Perfect manager, graphic design and data processing. **Tim:** Printer. Worked at Time Is Right record shop. **FIRST DJ GIG:** Omar: "Around 1993 I set up a club in Highway with Eddy called Levely. It was excellent. We made money!" **Tim:** The Rocket, Holloway Road in the summer of 1992. A friend of mine was running a Friday club night there called "Vision On". I got a spot in the small room and played house classics and hardcore/breakbeat stuff. "MOST MEMORABLE GIG: Best - "The Temple, Dublin. It was the first time we played in Ireland and it was hard to clear the crowd at the end." "Worst - "Bagleys, four or five months ago. It was Garage Nation and the garage producers had a big billing - people like us, MJ Cole and Scott Garcia. But they put us in this room right at the bottom and no-one knew where we were." **FAVOURITE CLUBS:** Twice As Nice, Ministry, Legends, Temple, Red Box, Cream. **NEAT TROU CIRC:** Drum Rhythm Festival, Amsterdam (May '23); Cream, Glasgow (28). **DJ TRADEMARK:** "Four decks, and not just playing underground records." **LIFE OUTSIDE DJING:** Artists: "Jump" by RIP feat. Top Cat on Ice Cream/Saltville, out like James, working on a single with Red Hot feat. Double 9, and with Byron Stingily. **Remixes:** Mixed and compiled 'RIP Presents The Real Sound Of The Underground' out now on Virgin; "When I Fall In Love" by Abacus, out in June on Remixers; Mixed and compiled 'RIP Presents The Real Sound Of The Underground' out now on Virgin. **Omnice Cream Records, Omar:** "I have a mountain bike and I like cycling off-road. I Incredible/Sony. Madness: "One Step Beyond" put on Virgin this summer. **Omnice Cream Records, Omar:** "I have a mountain bike and I like cycling off-road. I still co-own a computing business and I love tinkering around on computers." **Tim:** "Eating out, the cinema and having a drink."

[cv]

- 16 20 TURN IT UP!
- 21 PACIFIC/CO
- 19 22 ALL MY LIFE
- 23 SLEEP ON IT
- 24 TEARDROP
- 13 25 I.E., The Blue
- 11 26 ALL MY LOVE
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16.05.98

the COOL CUTS

[chart]


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- | Rank | Chart | Artist | Track | Genre | Code |
|------|-------|-----------------------------|--|-------------------------|-----------|
| 1 | (3) | JUNK SCIENCE | Deep Dish (Excellent album full of original ideas) | Deconstruction | Code-1960 |
| 2 | (1) | STARBUST | Thomas Bangalter (Daft Punk's Thomas on a solo outing) | Route | Code-1946 |
| 3 | (5) | BACK JACK TKC | (That Kid Chris cuts up Steely Dan) | Heavy St | Code-1962 |
| 4 | NEW | I'LL HOUSE YOU | The Hitmen vs Jungle Brothers (Beefed-up version of the club classic) | Ittr | Code-1974 |
| 5 | (4) | SITUATION CRITICAL | Ultra Nate (Hot four-track sampler from Ultra's album) | AM-PM | Code-1961 |
| 6 | (6) | NO-ONE IN THE WORLD | Locust (With hot mixes from Armand Van Helden and Slacker) | R&S | Code-1963 |
| 7 | (10) | IN MY LIFE | José Nunez (Another hot item from the Subliminal stable) | Subliminal | Code-1965 |
| 8 | NEW | ONE OF THE PEOPLE | Adamski's Thing feat. Gerideau (With mixes from Ashley Beedle and Nightmares On Wax) | ZTT | Code-1975 |
| 9 | (11) | INDICA | Pink Bomb (Excellent trance track featuring The Primitives' Tracey Cattell) | Quad | Code-1966 |
| 10 | (14) | SCATTER & SWING | Lionrock (Another fine skanking groove from Justin Robertson) | Deconstruction | Code-1967 |
| 11 | (9) | MAYBE I'M DEAD | Money Mark (With mixes from Dust Brothers, Psychonauts and Underdog) | Mo Wax | Code-1964 |
| 12 | NEW | CONTACT | Eat Static (Featuring new mixes from De Niro and Jon The Dentist) | Planet Dog | Code-1976 |
| 13 | (19) | WATER | Fathers Of Sound (Smooth progressive house tune) | Renaissance | Code-1972 |
| 14 | NEW | FOUND LOVE | Joi Cardwell (Smooth garage production from Frankie Knuckles) | Eight Ball | Code-1977 |
| 15 | NEW | MARCHING ON | Ballistic Brothers (With mixes from Masters At Work) | Soundboy | Code-1978 |
| 16 | NEW | TISCO/DECHNO | Interference (Twisted techno disco groove) | Electronically Enhanced | Code-1979 |
| 17 | NEW | DID YOU HEAR ME | Red Light District (Banging trance from DJ Taucher) | Additive | Code-1980 |
| 18 | NEW | UNIVERSAL | The Shamen (With mixes from 187 Lockdown and Sharp) | Moksha | Code-1981 |
| 19 | NEW | MESS'N' WITH MY MIND | The Thomson Project feat. Gary L (Quality garage tune with mixes from UBP and Jazz-N-Groove) | Soulfurious | Code-1982 |
| 20 | NEW | INDEPENDANCE | Jonesey (Bouncy house with a big breakdown) | Caged | Code-1983 |



A guide to the most essential new club bangers featured on this "essential selection", with gate lists, broadcast every Friday between 6pm and 9pm. Compiled by DJ feedback and data collected from leading DJs and the following stores: city sounds/inglure groove/black market/tra (London), eastern block/underground (Manchester), 23&prod/progs (Glasgow), 3 beat (Liverpool), flying (Liverpool), globe beat (London), massive (London), arcade (Nottingham).


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- 2 UNDER THE
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- 6 FEELS IT
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- 16 ROAD RAGE
- 17 MY HEART V
- 18 KELLY WATO
- 19 YOU THINK

19 YOU THINK

Elektra



16 **20** TURN IT UP/FIRE IT UP Busta Rhymes



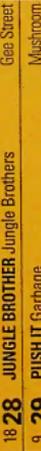
17 **21** PACIFIC/CUBIK 808 State ZTT



18 **22** ALL MY LIFE K-Ci & JoJo MCA



19 **23** SLEEP ON THE LEFT SIDE Comershops



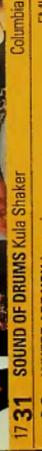
20 **24** TEARDROP Massive Attack Virgin



21 **25** I.F. The Bluetones Superior Quality/A&M



22 **26** ALL MY LOVE Queen Pen featuring Eric Williams Introscope



23 **27** GET UP STAND UP Phunky Phantom Distinctive



24 **28** JUNGLE BROTHER Jungle Brothers Gee Street



25 **29** PUSH IT Garbage Mushroom



26 **30** I DON'T EVER WANT TO SEE YOU AGAIN Uncle Sam Epic



27 **31** SOUND OF DRUMS Kula Shaker Columbia



28 **32** WHERE ARE YOU Imagine! EMI



29 **33** TO THE WORLD ORGAN Multiphly



30 **34** KISS THE RAIN Billie Myers Universal

compilations

20 GREATEST HITS Jazzy Jeff & Fresh Prince



19 **21** POSTCARDS FROM HEAVEN Lighthouse Family Wild Card/PolyGram



20 **22** RETURN TO THE LAST CHANCE SALOON The Bluetones Superior Quality/A&M



21 **23** FRESCO M People M People/BMG/Electra



22 **24** IN MY LIFE George Martin/Various Echo



23 **25** WALKING INTO CLARKDALE Jimmy Page & Robert Plant Mercury



24 **26** SPICEWORLD Spice Girls Virgin



25 **27** MAVERICK A STRIKE Finley Quaye Epic



26 **28** THIS IS HARDCORE Pulp Island



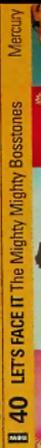
27 **29** WHITE ON BLONDE Texas Mercury



28 **30** AQUARIUM Aqua Universal



29 **31** SITUATIONS CRITICAL Ultra Nate A&M/PM



30 **32** OK COMPUTER Radiohead Parlophone



31 **33** GROWING, PAINS Billie Myers Universal



32 **34** MY SECRET PASSION - THE ARIAS Michael Bohm Sony Classical



33 **35** MOON SAFARI Air Virgin

34 OCEAN DRIVE Lighthouse Family



35 **36** OCEAN DRIVE Lighthouse Family Wild Card/PolyGram



36 **37** PILGRIM Eric Clapton Duck



37 **38** TIN PLANET Space



38 **39** BIG CALM Morcheeba Intimachina



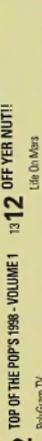
39 **40** LET'S FACE IT The Mighty Mighty Bosstones Mercury

1 NOW THAT'S WHAT I CALL MUSIC! 20

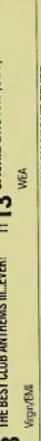
8 11 THE BEST HIP HOP ANTHEMS...EVER!



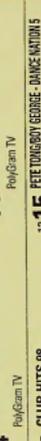
1 **1** NOW THAT'S WHAT I CALL MUSIC! 20 Virgin/EMI



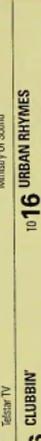
2 **2** TOP OF THE POPS 1998 - VOLUME 1 13 OFF YER NUT! Virgin/EMI



3 **3** THE BEST CLUB ANTHEMS III...EVER! 11 JACKIE BROWN (OST) W&A



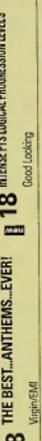
4 **4** KISS GARAGE 9 FRIDAY NIGHT FEVER PolyGram TV



5 **5** CLUB HITS 98 12 FETE TONG BOY GEORGE - DANCE NATION 5 Ministry of Sound



6 **6** CLUBBING 10 URBAN RHYMES Global/PolyGram TV



7 **7** THE FULL MONTY (OST) 17 OH! WHAT A NIGHT Columbia



8 **8** THE BEST...ANTHEMS...EVER! 18 INTENSE FTS LOGICAL PROGRESSION LEVEL 3 Good Looking



9 **9** NEW HITS 98 19 A SONG FOR EUROTRASH EMI



10 **10** FETE TONG ESSENTIAL SELECTION 16 FANTASTIC 80'S! Columbia

CORNERSHOP

The new single released May 4 includes remixes by Armand van's & Les Systemz Digitalis

Taken from the album 'When I Was Born For The 7th Time' Vol. 80 distributed by Vivaldi

19 YOU THINK



16 **20** TURN IT UP/FIRE IT UP Busta Rhymes Elektra



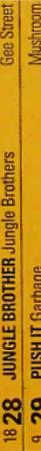
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CHART COMMENTARY

by ALAN JONES



US-born but UK-domiciled Tori Amos has been more popular in the UK than in the country of her birth since her career began, but she seems to have gone off the boil a little with From the Choirgirl Hotel, which debuts this week at number six. Tori's introductory album Little Earthquakes peaked at number 24 paving the way for the number one album Under the Pink and the number two Boys For

ALBUM FACTFILE

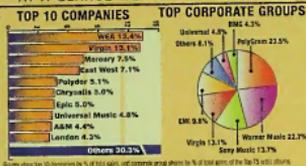
Pete. Those three albums have sold a combined half a million copies so far but From The Choirgirl Hotel sold only 16,000 last week, despite rave reviews in the music press and beyond. Let's keep this in perspective though - From The Choirgirl Hotel is the highest debuting album of the week, beating in vogue artists like Saint Etienne, Money Mark and the Mighty Mighty Bosstones at a center.

The blanco y negro label earns its first ever number one album this week as a Welsh band Catalonia take over in pole position with International Velvet. The 14-year-old imprint, which was initially an indie but is now part of the Warner Music family, has previously never had anything higher than number five - this being the pole positions of both Everything But The Girl's 1993 compilation Home Movies - The Very Best Of Everything But The Girl and the Jesus And Mary Chain's 1987 album Darklands. International Velvet sold 32,000 copies last week, some 8,000 more than Massive Attack's Mezzanine, which drops to number two after a fortnight at the top. Aided by TV advertising, International Velvet has sold over 170,000 copies.

Helped enormously by the screening of several Eurovision specialists and Muriel's Wedding, the Aussie firm in which their music is very prominent, Abba's Gold -

MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES



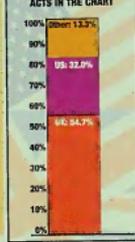
Figures above top 10 companies by % of total sales, and corporate group shares by % of total sales of the top 10 artists.

SALES UPDATE



Greatest Hits accelerated its recent return to chart success, soaring from 39 to 19, with a week-on-week sales increase of

PERCENTAGE OF UK ACTS IN THE CHART



over 141%. Aqua registered their third number one single from their debut album Aquarium

this week, but the album itself simply drifts 27-30. Released exactly six months ago, it might have been expected to have performed better than it has, in view of the group's enormous singles success. Thus far, Aquarium as a peak position of 10 and has sold 377,000 copies. The All Saints album is vaguely comparable, since it was released three weeks later and includes two number ones and a number four hit, but while Aqua's album has resisted the chart's high numbers, All Saints has reached number one and has sold over 915,000 copies. This week it rises 10-5, responding to the success of Under the Bridge/Lady Marmalade. Live's excellent year just keeps getting better. The company's George Benson compilation Essentials, licensed from Warner Music, went gold last week, while its latest release, Jazz Jeff & The Fresh Prince's Greatest Hits debuts this week at number 20.

COMPILATIONS

Now That's What I Call Music! 39 is number one for the fifth week in a row, selling over 37,000 copies last week, to bring its running total to over 450,000. Despite tumbling in its lowest sales figure to date, it comfortably outsold the number one artist album for the fourth time in its chart career - the only time it was topped by any album was a fortnight ago, when Massive Attack's Mezzanine beat it. Now! 39 sold slightly over 50% more than its nearest competitor last week. Top Of The Pops 1998, Volume 1, which makes a very satisfactory debut at number two, and more than twice as many as The Best Club Anthems III...Ever, which debuts at number three. All three albums - of course - feature both Cornershop's

Brimful Of Asha and Run-DMC's It's A Lie That, mentioned hereabouts before their entry.

Making its debut at number 19 this week, A Song For Eurotrash is the EMI album companion to the Channel Four programme which featured contemporary remakes of some Eurovision's biggest hits. Among the tracks featured are Kenickie's take on Save Your Kisses For Me, Bananarama's Waterloo and Shane McGowan's What's Another Year. It's already beaten this is...Eurovision, a Virgin compilation released a year ago.

The ninth biggest selling compilation of the week is the Moving Shadow compilation 98.1, which sold nearly 8,000 copies last week but isn't eligible for the chart, as its dealer price is just 60p.

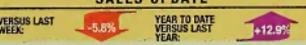
MARKET REPORT

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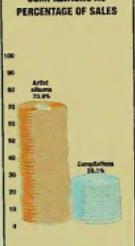


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SALES UPDATE



COMPILATIONS AS PERCENTAGE OF SALES



THE YEAR SO FAR...

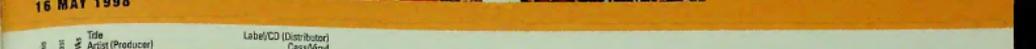
TOP 20 ALBUMS

Rank	Artist	Label
1	UNBORN MYTHS	THE VERVE
2	TITANIC - OST	JAMES HONOR
3	LIFE THRU A LENS	ROBBIE WILLIAMS
4	LET'S TALK ABOUT LOVE	CELINE DION
5	ALL SAINTS	ALL SAINTS
6	RAY OF LIGHT	MADONNA
7	POSTCARDS FROM HEAVEN	LIGHTHOUSE FAMILY
8	WHITE ON BLACK	TEXAS
9	LEFT OF THE MIDDLE	NATALIE IMBRUGLIA
10	SPICEWORLD	SPICE GIRLS
11	MAVERICK A STRIKE	FINLEY ERIC
12	TRUBY - THE LOVE SONGS	LINDA RONCHE
13	AQUARIUM	ADLA
14	OK COMPUTER	RADIOHEAD
15	THE BEST OF	JAMES
16	INTERNATIONAL VELVET	CATONIA
17	FRESCO	M PEOPLE
18	MEZZANINE	MASSIVE ATTACK
19	BIG WILIE STYLE	WILL SMITH
20	BACKSTREET'S BACK	BACKSTREET BOYS

VIRGIN RADIO CHART

Rank	Artist	Label	Rank	Artist	Label
1	INTERNATIONAL VELVET	Canada	21	THE BENOS Revisited	Polygram
2	LIFE THRU A LENS	Radio Wales	22	MELTING POT	Big Top
3	UNBORN MYTHS	Virgin	23	MARCHING AHEAD	Mercury
4	THE BEST OF James	Parade	24	THE CREAM OF THE CROPPERS	Flycatcher
5	FROM THE CHOIRGIRL HOTEL	Virgin	25	PEOPLE MOVE ON	Mercury
6	SAVAGE GARDEN	Columbia	26	LIKE YOU DO	Mercury
7	TALK TO CORNEERS	Atlantic	27	SIX FEET UNDER	Mercury
8	LEFT OF THE MIDDLE	RCA	28	WORD GETS AROUND	Mercury
9	WALKING INTO CLARKSON	Mercury	29	THE BEST OF 1994/1995	Mercury
10	THIS IS HARBOR	Virgin	30	THE BEST OF THE BOYS	Virgin
11	MAVERICK A STRIKE	Mercury	31	WHITE MADIE FOR LOVERS	Mercury
12	WHITE ON BLACK	Mercury	32	UNFINISHED MONKEY BUSINESS	Mercury
13	RETURN TO THE LAST CANTON	Mercury	33	LET'S FACE IT	Mercury
14	COME DOWN	Mercury	34	WHAT'S THE STORY MORNING GLORY?	Mercury
15	GROWING UP	Mercury	35	REMASTERS	Mercury
16	OK COMPUTER	Polygram	36	JAGGED LITTLE PILL	Mercury
17	TIN PLANET	Mercury	37	OLDER	Mercury
18	PILGRIM	Mercury	38	ADAM AND EVE	Mercury
19	OCEAN DRIVE	Mercury	39	BLUR	Mercury
20	BIG CALM	Mercury	40	UNPLUGGED	Mercury

TOP 75



Pos	Wks	Title	Artist (Producer)	Label/Cat	Distrib	Cas/Vinyl
1	1	INTERNATIONAL VELVET	Branco Y Nigro 2304252 (EM) Cataluna (Tommy D) Cataluna	39820334/39840331		
2	1	MEZZANINE	Circa/Virgin WBCDCX 4 (E) Massive Attack (Massive Attack/David) WBRMC AWBRP 4			
3	2	LIFE THRU A LENS 3	Chryslis CDRC61167 (E) Robbie Williams (Chambers/Power) TCCHR 5127			
4	10	WAYS OF LIGHT *	Maverick 338248842 (V) Madzina (Madonna/Gifts/West/Lea) 9324744/93248641			
5	14	ALL SAINTS 4	London 8278732 (F) All Saints (Various) 8278794			
6	NEW	FROM THE CHAIRGIRL HOTEL	Atlantic 756730352 (V) Teri Ann (Lynch) 756730351/756730351			
7	3	URBAN HYMNS * 6	Hai/Virgin DMHT 45 (E) The Verve (Hoffa/The Verve/Paraz) 45			
8	7	THE BEST OF * 5	Fontaine 5591732 (F) James (Enoch/James/James) 5389892			
9	2	LET'S TAKE ABOUT LOVE 5	Eric 4891592 (SM) Colin Coe (Martin/Fox/Waka/Waters/Horn/Hill) 489154			
10	19	TITANIC (OST) * 2	Sony Classical SK 62313 (SM) James Horner (Horner) 62313			
11	11	TRAMPOLINE	Mca Nashville UM 09456 (BMG) Mavericks (Mca/Cook) UMC 80456			
12	1	ESSENTIALS... THE VERY BEST OF *	warnersapp 9480259 (V) George Benson (Martind/Luma/Various) 948482234			
13	2	TALK ON CORNERS	Atlantic 756760312/756760314 (V) The Roots (Lester/Cat/Ryan/Kennedy/Sherwood/Balducci) 4871814			
14	3	SAVAGE GARDEN	Columbia CK 67554 (SM) Savage Garden (Fisher) 4871814			
15	5	LEFT OF THE MIDDLE *	RCA 7432154412 (BMG) Kevyn Miles (Therapy/Duffy/Hop/Brown) 743215444			
16	NEW	COME DOWN	Capitol 692509 (F) The Dandy Warhols (Lush/Taylor) 69254/692551			
17	NEW	PUSH THE BUTTON	Mo Wax MW 090235 (V) Arlene McKie (Arnie/Mishka/Caldato) 944/090234/944			
18	NEW	GOOD HUMOR	Creation CREED 22EL (SM/VN) Sire 22EL			
19	19	GOLD - GREATEST HITS 3	5170245/517021 (F) Alan Anderson (Lynch/Anderson) 517021			
20	NEW	GREATEST HITS	See 051842 (F) Jazzy Jay & Fresh Prince (Jazzy Jay/Fresh Prince/Various) 031842			
21	1	POSTCARDS FROM HEAVEN *	Wild Card/PolyGram (F) Lighthouse Seven (Pedini) 5295462/529514			
22	1	RETURN TO THE LAST CHANCE SALOON	Super Dubs/AM/FM (F) The Business (Jones) BLUED 008/BLUED 008/BLUED 008			
23	10	FRESCO *	M People/EMG 74211524302 (BMG) M People (M People) 74211524301			
24	1	IN MY LIFE	Echo ECHD 20 (F) George Martin/Various (Martin/Martin) ECHM 20/DCHL 20			
25	1	WALKING INTO CLARKSDALE	Mercury 5982422 (F) Jimmy Page & Robert Plant (Page/Plant) 598242/598251			
26	21	SPICEWORLD * 5	Virgin CDV 2859 (F) TSV 2559/2853			
27	23	MAVERICK A STRIKE *	Eric 4891592 (SM) Frilly Dawn (Osany/Bacon/Dumby) 489154/489153			
28	0	THIS IS HARDCORE	Island CD 8088 (F) Pulp (Thomas) ICT 8081/PULP 808			
29	6	WHITE ON BLONDE *	Mercury 5340152934154 (F) Tinashe (Cass/Medusa/Stewart/Finley) & Christian Robinson (Bey) 5340152			
30	27	AQUARIUM *	Universal UM 85021 (BMG) Uqua (Liam/Duffy/Rusted/Horn/Various) UM 85020			
31	17	SITUATION:CRITICAL	AM-PM 540342 (F) Ultra Naze (Springsteen/Catone/Madden) 540340/540342			
32	41	OK COMPUTER *	Parlophone TDCD 5021 (E) Radiohead (Goddard/Roadhead) TDCD004/DCD004T 02			
33	4	GROWING PAINS	Universal UN 5100 (EMG) Brixs (Various) UMC 5100			
34	3	MY SECRET PASSION - THE ARIAS	Sony Classical SK 6001 (F) Michael Bolton (Bolton/Bolton) SK 6001			
35	11	MOON SAFARI	Virgin CDV 2848 (F) Eric Clapton (Clapton/Climie) TCV 2849/2848			
36	115	ODENSE DRIVE * 5	Wild Card/PolyGram 52378 (F) Lighthouse Fire (Fes) 52378/4			
37	8	PILGRIM	Duck 936246572 (F) Eric Clapton (Clapton/Climie) 936246571			
38	5	TIN PLANET *	Get Gut/IN 5 (V) Sue (Wheatley/Space) GUT 5/IN 5			
39	2	BIG CALM	Indochina ZEN 010CX (F) Indochina (Indochina/Normia) ZEN 010MG/ZEN 010P			
40	NEW	LET'S FACE IT	Mercury 594722 (F) The Mighty Mighty Bosstones (Kilmer/Sally/The Mighty Mighty Bosstones) 59472			
41	16	BIG BILLY STYLE	Columbia 4896242666/4896241 (SM) We Str8 (Phil/Duffy/Forrest/Warren/Duffy/Jay/Lee) 489624			
42	6	COME ON OVER	Mercury 714530002 (F) Sade (Swain/Lewis) 714530001			
43	3	ARIA - THE OPERA ALBUM	Chryslis 4620322 (F) Andrea Bocelli (Bocelli) 4620324			
44	5	BRING IT ON	Hut/Virgin CDHUX 49 (E) Goo Goo Dolls (Goo Goo Dolls) 49			
45	NEW	WHITE MAGIC FOR LOVERS	Roundhead/RNR 87112 (F) Dingars (Morgan/Dingars) RNR 87114/RNR 87111			
46	3	THE VELVET ROPE *	Virgin CDV 2860 (E) Janet Jackson (Lynch/Lewis/Jackson) TCV 2860/2860			
47	2	THE SHAMEN COLLECTION	One Little Union PUP 722E (F) Shamen (Shamen) PUP 722C/722E			
48	NEW	CRUELTY AND THE BEAST	Music For Nations DMFN 24 (F) Dasha Of (Duffy/Crilly/Gardner) TMFN 242/MFN 242			
49	13	THE BENDS 2 *	Parlophone CDCC 7277 (F) Relichead (Larkin) TDCPS 7272/F 7272			
50	NEW	HE GOT GAME	Daf 559132 (F) Public Enemy (The Bomb Squad) 559132/559133			
51	3	TRILLY - THE LOVE SONGS *	Motown/PolyGram TV 530421 (F) Usher/Rice (Rice/Camacho/The Commodores/Various) 530424			
52	16	MY WAY	LaFace/Arista 7300203402 (BMG) Liza (Liza) (Liza/Babyface/Nitty) 7300203404			
53	16	ADAM AND EVE	Chryslis 4809292 (E) Catherine Wheel (Carter/Young/Dickinson) 4809294/4809293			
54	11	MELTING POT	Reggae Benquet 85002 1969304/196 (V) The Chantones (Chantones/Dunham/Higginbotham/Booth) 850019			
55	4	MARCHIN' ALREADY *	MCA MCD 6045 (BMG) Colour Colour Scene (Lynch/Royes/Canal/Colour Scene) MCD 6045/MCA 6046			
56	28	LIKE YOU DO...THE BEST OF 2 *	Eric 4891592 (SM) Lightning Seals (Branco/Sexton/Rose/Duffy/Jammy/Seals) 489154			
57	18	SPICEPEPPER LONELY HEARTS CLUB PARTHON 1E	Parlophone (F) The Beatles (Various) CD 7364/42/7365/7367/7362			
58	23	WORD GETS AROUND *	Parlophone TDCD 5021 (E) Sheerovivatica (Elliott & Bush) TDCD004/DCD004T 02			
59	45	THE FAT OF THE LAND 3	XL Recordings IN 646625 (V) XLMG 121/XPUL 121			
60	16	FORGIVEN, NOT FORGOTTEN	Atlantic 75676124 (V) The Corrs (Hosker/Corr) 75676124			
61	NEW	FRANK BLACK AND THE CATHOLICS	Virgin Aqin 5M 3145 3100CX (V) Frank Black (Frank Black & The Catholics) 5M 3145/3145CX 310P			
62	RE	BLUE LINES *	Wild Beach WBRDC1 1 (E) Massive Attack (Massive Attack/David) WBRMC 1/WBRP 1			
63	3	THE BEST OF	Elektra K 966342 (V) The Doors (Rachfeld) EKX 21CXKZ 21			
64	106	FALLING INTO YOU *	Eric 4837202/4837204 (SM) Celine Dion (Szerling/Clavin/Miles/Welton/Samuel/Sullivan) 4837202			
65	5	GREATEST HITS	EMI 4841912 (E) The Streets (Lester/Cat/Ryan/Kennedy/Sherwood/Balducci) 4841916			
66	5	THEIR GREATEST HITS *	EMI CD 739682 (E) TCMV 739672 (V)			
67	2	PEOPLE MADE	Creation CREED 221 (SM/VN) Sire 22EL/CR 221			
68	2	THE CREAM OF	PolyGram 521812 (F) Eric Clapton (Various) 521814			
69	NEW	SHOOT THE BOSS	Heavenly HYNLP 21CD (MV/PP) HYNLP 21CM/HYNLP 21			
70	27	PAINT THE SKY WITH STARS - THE BEST OF *	Eric 4891592 (SM) Ernie (Lynch) 489154			
71	4	UNFINISHED MONKEY BUSINESS *	PolyGram (F) Ian Brown (Brown) 5209562/520954/5209161			
72	8	REMASTERS	Atlantic 75678112 (V) Led Zeppelin (Littel) 75678112			
73	13	JAGGED LITTLE PILL 8 *	Maverick/Reprise 858248612 (V) Alice (Morrissette/Morrissette/Balducci) 858248611/858248610			
74	12	WHAT'S THE STORY? MORNING GLORY 3 *	Decca/DMM (V) Decca/DMM (Various) CREED 198/CREED 198/CREED 198			
75	NEW	OLDER & UPPER * 8	Virgin CDV 2862 (E) George Michael (Michael/Gough) TCV 2862/V 2862			

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TOP COMPILATIONS

Pos	Wks	Title	Artist (Producer)	Label/Cat	Distrib	Cas/Vinyl
1	5	NOW THAT'S WHAT I CALL MUSIC! 39	EMI/Virgin/PolyGram CDNWD 39/TNWD 39 (E)			
2	NEW	TOP OF THE POPS 98 - VOLUME 1	PolyGram TV 559742/559734 (F)			
3	NEW	THE BEST CLUB ANTHEMS...EVER! III	Virgin/EMI VDCD 193/TMDC 181 (E)			
4	3	KISS GARAGE	PolyGram TV 5658/529874 (F)			
5	3	CLUB HITS 98	Telstar TV TVCD 2953/TMDC 2953 (V)			
6	NEW	CLUBBIN'	warnersapp 9548362/954834364 (V)			
7	30	THE FULL MONY (OST) * 2	RCA Victor 032268042/032268044 (BMG)			
8	5	THE BEST...ANIMS IN THE WORLD...EVER! 2 *	Virgin/EMI VDCD 193/TMDC 181 (E)			
9	5	NEW HITS 98 *	warnersapp/Global TV/Sony TV MDCDD 573M3CDD 57 (E)			
10	5	PETE TONG ESSENTIAL SELECTION *	EMI 4852805/507884 (F)			
11	8	THE BEST HIP HOP ANTHEMS...EVER! 1 *	Virgin/EMI VDCD 184/TMDC 184 (E)			
12	13	OFF YOUR NUT!	Two Linn De Mova TVCD 17V/MC V17V/CD 17V			
13	11	JACKIE BROWN (OST)	Maverick/Arista 7300203402 (BMG) 7300203404			
14	9	FRIDAY NIGHT FEVER	PolyGram TV 555730/555730A (F)			
15	12	PETE TONG/BOY GEORGE - DANCE NATION 3	Ministry of Culture DNCD 510/MC 51 (V) (DMM/SM)			
16	5	URBAN RHYMES	Global/PolyGram TV RACDD 89/RACMC 89 (E) (BMG)			
17	15	OH! WHAT A NIGHT *	Columbia SONYTV 3803/SCHVTV 3803 (E) (SM)			
18	NEW	INTENSE PRESENTS LOGICAL PROGRESSION LEVEL 3	Good Looking GLRCD 035/SLMCD 035/SLMCD 035 (V)			
19	NEW	A SONG FOR EUROTRASH	EMI 485622/485624 (E)			
20	16	FANTASTIC '80S! *	Columbia SONYTV 3100/SONYTV 310AC (E) (SM)			

TRACK OF THE WEEK

by STEVE HEMSLEY

The crossover appeal of Tin Tin Out's Here's Where The Story Ends surprised the Virgin Records promotions team which takes responsibility for the national and regional plugging of all VC Recordings artists.

The song was played heavily on Radios One and Two as well as appealing to AFM, Heart and stations throughout the regions. It was number one in the Music Control Top 10 Growers list for three consecutive weeks during March and early April and the audience of almost 78m it achieved in May was the highest for any track this year.

Here's Where The Story Ends was the 19th most played song in the first quarter with 6,081 plays - reaching a combined audience for the three months of 297m. Yet despite the song's eventual success,



TIN TIN OUT: HERE'S WHERE THE STORY ENDS

THE TOP 10 PLAYERS BEHIND HERE'S WHERE THE STORY ENDS

Station	Plays
Power FM	410
Southern FM	403
Capital FM	401
96.4 FM BRMB	370
Invicta FM	360
Galaxy 101	344
96.3 Aire FM	343
Rock FM	324
Radio City	303
Heart 106.2	302

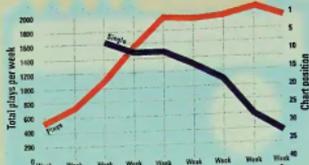
Source: Music Control up to 9PM weekdays beginning 01/04/98

the build up of support across the radio network was not spectacular. It entered the airplay chart at number 48 at the end of February and by mid-March total plays were still under 600 a week.

The acceleration in radio play came at the end of the month when the song entered the C1N sales chart at number seven. The airplay the track had been receiving over previous weeks meant it was actually the highest climber on the Pepsi chart, rising from number 27 in the March 28 rundown.

TV plays were also picking up as MTV placed Here's Where The Story Ends in its Hot list and Virgin managed to secure coverage on both Top Of The Pops and the ITV Chart Show.

By April the song was at number two on



the airplay chart behind Madonna's Frozen with more than 1,500 spins a week. Although the regional stations giving the track the most airplay were in the Capital group, there was widespread support across the country following the hard work of the regional plugging team of Martin Finn, Jason Bailey and Lianne Woods.

Nationally, Atlantic 252 was selecting the song around 50 times a week and Radio One 27 times. MTV, meanwhile, had promoted the song to its heavy rotation list.

Plays on Radio One peaked at 30 the following week when the track topped the airplay chart with an audience of 72.6m and almost 2,000 plays, up 24% on the week. It, however, played the single a very fast drop out of the C1N top 40.

MTV

- 1 **100** CARNAVAL DE PARIS Dario G
- 2 **100** RAY OF LIGHT Madonna
- 3 **100** ROAD RAGE Catatonia
- 4 **100** TURN IT UP Busta Rhymes
- 5 **100** LET ME ENTERTAIN YOU Robbie Williams
- 6 **100** ALL THAT I NEED Boyzone
- 7 **100** PUSH IT Carthage
- 8 **100** KELLY WATCH THE STARS Air
- 9 **100** FEEL IT The Tempeper
- 10 **100** ITS LIKE THAT Run DMC vs Jason Nevins

Most played videos on MTV UK/Music Control, w/e 6/5/98
Source: MTV UK

THE BOX

- | Label | Title |
|-----------|--|
| WEA | 1 100 CEST LA VIE B*Witched |
| WEA | 2 100 MY HEART WILL GO ON Celine Dion |
| WEA | 3 100 NIGHT FEVER Adam Garcia |
| East West | 4 100 YOU THINK YOU OWN ME Hinda Hicks |
| Crysalis | 5 100 ITS LIKE THAT Run DMC vs Jason Nevins |
| Polydor | 6 100 LAST THING ON MY MIND Steps |
| Mushroom | 7 100 SWING MY WAY K-P & EasyJ |
| Virgin | 8 100 ALL MY LIFE K-Ci & JoJo |
| Popper | 9 100 KUNG FU FIGHTING Big Top |
| Smile | 10 100 RAY OF LIGHT Madonna |

Most played videos on The Box, w/e 6/5/98
Source: The Box

STUDENT RADIO

- | Label | Title |
|----------------------|--|
| WEA | 1 100 KELLY WATCH THE STARS Air |
| Epic | 2 100 PUSH IT Carthage |
| Polydor | 3 100 TEAR DROP Massive Attack |
| Island | 4 100 BROKEN HOMES Tish & PJ Harvey |
| Profile | 5 100 ROAD RAGE Catatonia |
| Jive | 6 100 BUZZIN' Asian Dub Foundation |
| MCA/Universal | 7 100 COME TOGETHER Spiritualized |
| All Around The World | 8 100 SCATTER AND SWING Lionrock |
| Maverick/WEA | 9 100 THIS FEELING Purecence |
| Maverick/WEA | 10 100 STAY YOUR ULTRASOUND |

The Country FIVE Student Radio Network Chart is compiled from the playlists of more than 40 student radio stations, w/e 6/5/98

TOP OF THE POPS

- TOTP** Turn Back Time Aqua, Goss TI
November Wyckoff, Jazze Jazze Lady Marmalade
All Saints, Dreams The Corrs, Life Ain't Easy Clearlake,
Say You Love Me Simply Red, Saturday Night Fever Adam Garcia.

Draft lineup for 15/5/98

ITV CHART SHOW

- QUIZ** Just The Two Of Us Will Smith, Home Sweet Home Day After Day Adam Lennex, Kelly Watch The Stars Air, Sleep On The Left Side Conerovers, A Little Seed Pulp, Windows Fat Liss, Ice Hockey Hair Super Fury Animals, Plaidie Moxide, I Love Rock 'N' Roll Jazze & Mary Chattermerline, Jay Jeff & The Fresh Prince, Say You Love Me Simply Red, Dreams The Corrs, Goss TI November Wyckoff, Lady Marmalade All Saints
Playlist Video: Roundabout James

Lineup for 9/5/98

THE PEPSI CHART

- Performance: Sleep On The Left Side
Conerovers, Goss TI November Wyckoff
Videos: Just The Two Of Us Will Smith,
Turn Back Time Aqua, Dreams The Corrs
Interviews: None

Draft lineup 13/5/98

24

RADIO ONE PLAYLISTS

A LIST

- BIG RADIO** 92.25m
Kelly Watch The Stars (Epic)
The Stars (Epic)
Version Air: Under The Bridge All Saints, Turn Back Time Aqua, All That I Need Systemx, The Boy in Me, Brandy & Monica, Road Rage Catatonia, Life Ain't Easy Clearlake, Dreams (The Radio Mix) The Corrs, Not If You Were The Last Judy On Earth, Dandy Warhols, Come Back To What You Know Enticore: Push It Carthage, Whining In The Trees Natalie Imbruglia, Roundabout James, Goss TI November Wyckoff, Janis I, Would Fix You Kenickie, Made It Big Beverly Knight (Real, Redman), Sound Of Dreams Luke Shalton, Jay Of Light Madonna, Heavy Moxide I've, Hot In 'N' July, All My Love Queen Pet, Let It Up (Rama) Busta Rhymes, Deepar Love Roll Over, Feel It Tempeper feat. Muff

B LIST

- Drinking In LA, Brian Van 3000: Sleep On The Left Side Conerovers, The Rockafeller Skank Fatboy Slim, Been A Long Time The Fog, You Think You Own Me Hinda Hicks, Let's Ride Montell Jordan, Teardrop Massive Attack, Stranded Laticia Moxide, Maybe I'm Dead Minsky Marc, We Got Game Public Enemy (Real, Stephen Stills), *A Little Seed Pulp, This Feeling Purecence, Do You Really Want Me Ruby, The Heeres Shed Seven, *The Mash, Top U200, The Late Silver Surfer, Say You Love Me Simply Red, *Ave Adore The Sensational Pumpkins, *Come Together Spiritualized, Ice Hockey Hair (Radio Edit) Super Fury Animals

As Featured

- *Got The Feeling '9, Low Leticia Air
*C'est la Vie B*Witched: Sirees M
*Coke: It's Over It's Under Coltrane
*Lost In Space Eazy-E
*Strategic: Strategic
*Ghetto Superstar Mitchel
*Two Clave Heat: Anytime Public Enemy
*Do Double: Last Thing On My Mind Steps, Oh La La The Wiseguys
WORLD CUP PLAYERS
Top Of The World Glee Oie Oie Oie (Chumbawamba), We Got Goal Collapsed Lung, Carnival De Paris Dario G, Don't Come Home Too Soon Eric Burdon, On Top of The World England United

HEAVY: No No, No Destiny's Child; I Got Lonely (TNT Rama) Janet Jackson; Under The Bridge; Lady Marmalade All Saints; Turn It Up (Rama); Fire It Up Busta Rhymes; Road Rage Catatonia; Ray Of Light Madonna

- HOT: Not Me What You Want Adam Lennex; Kelly Watch The Stars Air; November Wyckoff; The Nice 'N' Easy: Goss TI November Wyckoff; Jazze Jazze; Let Me Entertain You Robbie Williams; Not If You Were The Last Jackie On Earth The Dandy Warhols; Found A Cure (Rama); Ultra Run; Tear Drop Massive Attack; Life Ain't Easy Clearlake; Real In The Tempeper; Fat; Hype; Push It Carthage; All My Love Queen Pet
BUZZ BIN: Drinking In LA, Brian Van 3000; Kelly Watch The Stars Air; We Got Game Public Enemy; Jay Jeff & The Fresh Prince; Broken Homes Tish & PJ Harvey
BREAKOUT EXTRA: You Think You Own Me Hinda Hicks; Boom Boom N'Gore; Carnival De Paris Dario G; Honey '98 Mousse T.; *World Cup Package Honey '98 Collapsed Lung; Top Of The World Chumbawamba; Valentino Fat Liss; World In Motion New Order; 3 U200 The Lipgator; Seeks: Live Jamaica United
BREAKERS: Truly, Madly, Deeply Savage Garden; Here's Where The Story Ends Tin Tin Out; Shelly Nelson; The Broken National Front; Kuru; Slow; Kiss The Bitch (Lulu); Moxide; To Close Her; The Disconnected; Jungle Brother (Urban Tavekoo); Miki; Jungle Brothers; Sleep On The Left Side Conerovers; *C'est La Vie B*Witched; Deepar Love Roll Over; Last Thing On My Mind Steps; My Alltation Ruff**

16 MAY 1998

AMERICAN
CHARTWATCH

by ALAN JONES

Madonna couldn't do it, neither could Pearl Jam, Eric Clapton or George Strait. But this week, Before These Crowded Streets by the Dave Matthews Band becomes the album that sank Titanic. The South-African born Matthews and his American sidekicks last week sold 422,000 copies of their album, which includes the airy hit Don't Drink The Water, to end Titanic's 16-week reign at the top.

The group have sold more than 4m copies of their last studio album, Crash, which peaked at number two, since its release exactly two years ago. Both albums were produced by Britain's Steve Lillywhite, who has worked with U2, the Rolling Stones, XTC, Morrissey and many more although this is his first number one.

Among the guests helping Matthews on his album is Alanis Morissette, who guests on the aforementioned Don't Drink The Water and, more audibly, on Spoon. Alanis also appears on this week's number two album, the City Of Angels soundtrack, which features her new recording Unlimited. She therefore matches fellow Canadian Céline Dion, who featured on the 107th two albums for several weeks recently via Titanic and her own Let's Talk About Love.

Britain's stock continues to fall, with no UK artists in either the Top 20 of the album chart or the Top 30 singles. Jimmy Page &



Robert Plant's Walking Into Clarksdale, which debuted at number eight last week on the album chart, slumps to 25, leaving Eric Clapton's Pilgrim, itself down six places to 21, as the top British album. On the singles chart, Billie Myers' Kiss The Rain slips a notch to 36 on its 28th chart appearance. The only other Brits in the Top 40 are The Verve, who take anchor position with Bitter Sweet Symphony, down from 38, After stalling last week at 60, Elton John's Recover Your Soul rises to 55, while the only other climbers are the Spice Girls' Too Much (63-59), Memo's Life In Mono (92-89) and Mark Morrison's Moan & Groan (79-76), of which the first two can be dismissed as mere statistical blips due to the stagnation of the Hot 100, which accommodates just two new entries this week, with the highest at 85.

ACTS IN US AND UK
ALBUM CHARTS

	US	UK
Page & Plant Walking Into Clarksdale	8-25	12-25
All Saints All Saints	170-166	10-5
The Verve Urban Hymns	58-68	6-7

ARTIST
PROFILE:
PAGE & PLANT

by PAUL WILLIAMS

With 64m Led Zeppelin album sales behind them in America alone, Jimmy Page and Robert Plant really have little left to discover or achieve.

But even they have been embracing the unknown over the past few months to promote Walking Into Clarksdale, their first set of completely new material since the final Led Zeppelin album in Through The Door, released more than 18 years ago.

Breaking away from the normal destinations, the pair undertook an eight-day warm-up tour of Eastern Europe in February which saw them visiting several cities they had never played before and a few others rarely visited by such rock legends. As Sian Thomas, Mercury's senior international marketing manager, notes, "They do what they want to do and they fancied going there, if you're going to warm up the band it's good to go to places where you've never been before."

Accustomed to playing in massive open-air stadiums, the duo instead settled for venues of around 12,000-15,000 capacity for the tour, which heralded the start of what will be an exceptionally busy year ahead for them on the live circuit. Starting a US tour later this month, they come into Europe in August for a handful of festival dates before returning to the States in early autumn. November and December will be taken up by a European



tour, then early in the new year it all starts again with visits to Japan, Australia, the Far East and South America.

"They are not media junkies. Their interest is playing live and making their music," says Thomas, who points out the biggest challenge facing Mercury has been to get people to listen to the music on its own merits, rather than pre-judging the album because it is by two people with such a long history. "It does take elements from the past but it's also very current," she says.

Even before the touring gets fully under way, Mercury is already enjoying a healthy response to the release with top 10 placings in territories as diverse as France, Mexico and Russia. In the US, where they are signed to Atlantic, Walking Into Clarksdale last week entered the Billboard 200 at eight. But, as Thomas points out, "We do have a long, long way to go. An album like this isn't one that's just going to fly out overnight."

TRACKWATCH
PAGE & PLANT

- Album top five in France and Russia
- US top 10 debut last week
- Top 10 in Argentina and Mexico
- Top 20 in Australia, Germany, Iceland, Norway, Sweden

UK WORLD HITS

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

NETHERLANDS

1 (1) SAY WHAT YOU WANT Texas/Wu Tang Clan	Mercury
2 (10) STOP Spice Girls	Virgin
3 (11) HIGH Lightbourne Family	Polydor
4 (10) UNDER THE BRIDGE All Saints	Mercury
5 (10) LET ME ENTERTAIN YOU Robbie Williams	Chrysalis

Source: Decca/BMG/PI

SWEDEN

1 (1) WHEN THE LIGHTS GO OUT Five	RCA
2 (11) NEVER EVER All Saints	London
3 (11) SOMETHING/CANDLE IN THE WIND '73 Elton John	Mercury
4 (11) STOP Spice Girls	Virgin
5 (10) CASANOVA L'Espresso Chorus	Polydor

Source: GJ/PI

AUSTRALIA

1 (1) NEVER EVER All Saints	London
2 (2) S.A.T. #1 Spaga	Jive
3 (11) STOP Spice Girls	Virgin
4 (10) YOU SEXY THING T-Shirt	WEA
5 (10) GLEADPARK'S THEME Chopatta	WEA

Source: ARIA

FRANCE

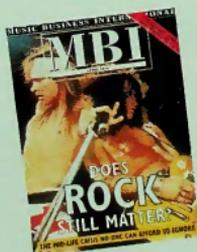
1 (10) ANKLES Rabbi Williams	Chrysalis
2 (10) NEVER EVER All Saints	London
3 (10) STOP Spice Girls	Virgin
4 (11) GLEADPARK'S THEME Chopatta	WEA
5 (10) BREATHE Midge Use	Anata

Source: IPI

AUSTRIA

1 (1) NEVER EVER All Saints	London
2 (10) STOP Spice Girls	Virgin
3 (10) MY FATHER'S EYES Eric Clapton	WEA
4 -	
5 -	

Source: IPI

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CLASSICAL SPECIALIST

This	Last	Title	Artist	Label (distributor)
1	1	MY PASSION SECRETS - THE ARIAS	Michael Bolton	Sony Classical SK 0307 (SM)
2	2	ARIA - THE OPERA ALBUM	Andrea Bocelli	Philips 462032 (F)
3	3	AGNUS DEI II	CNC Odoro/Hogbenston	Emta 39612952 (W)
4	4	RITTER-REQUIEM	King's College Choir/Deborah	EMI Classics CDC 569652 (E)
5	5	THE KING'S COLLECTION	Choir Of King's College	Decca 460321 (F)
6	6	HOLST/SHERSTEN/TRAPSOUS/INVOCATION	RSNO/Joyd-Jones	Naxos 855306 (S)
7	7	KREISLER	Naranyi	EMI Classics CDC 569652 (E)
8	10	A SOPRANO INSPIRED	Linda Barnett	Capitol Classics 754951232 (BMG)
9	8	AGNUS DEI I	CNC Odoro/Hogbenston	Emta 0631 04342 (W)
10	7	AVE VERUM - THE SOUL ASCENDS	S-Cecilia Nat Acad Of/Chung/Deutsche Grammophon	Emta 39612952 (W)
11	11	MY WORLD	Angela Gheorghiu	Decca 462032 (F)
12	12	SPURT OF PEACE	Merika Of Ampleforth Abbey	Classica FM CDCA119 (BMG)
13	13	SCHUBERT/LIEDER	Bostidsg/drake	EMI Classics CDC565472 (E)
14	9	NYMAN-STRONG ON OAKS	English Sinfonia/Tovey	Carlton Classics 300691029 (TC)
15	15	JOHN TAVENER: INCENSE	Westminster Abbey Choir/Neary	Sony Classical SK 66613 (SM)
16	16	WARSAW CONCERTO	Fowlkes/RIT Concerto Orchestra	Naxos 855423 (S)
17	18	KANON POKAJANEN	Arta Part	ECM 4578342 (F)
18	13	VIVALDI/STRAAT MATER	Schoel/Ensemble 415/Brunchi	Harmonia Mundi HMC091571 (SM)
19	14	PAUL MCCARTNEY'S STANDING STONE	LSO/Foster	EMI Classics CDC 564642 (E)
20	16	CHINA GIRL - THE CLASSICAL ALBUM 2	Vanessa-Mae	EMI Classics CDC 564642 (E)

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CLASSICAL CROSSOVER

This	Last	Title	Artist	Label (distributor)
1	1	TITANIC (OST)	James Horner	Sony Classical SK 6253 (SM)
2	2	MOST RELATING CLASSICAL ALBUM...EVER!	Various	Virgin/EMI VCD 151 (E)
3	3	THE BEYONDNESS OF THINGS	English CO/Bary	London 460002 (E)
4	4	OPERA HALL OF FAME	Various	Classica FM CDCA020 (BMG)
5	5	BEST CLASSICAL ALBUM IN THE WORLD...EVER!	Various	EMI CDENV70 93 (E)
6	6	THE BEST OF JAZZ ALBUM IN THE WORLD...EVER!	Various	Virgin VTD00 106 (E)
7	7	100 POPULAR CLASSICS - VOLUME TWO	Various	Castle Communication PRACD 595 (BMG)
8	8	CLASSIC CUTS	Various	Various
9	8	MOZART'S ADAGIOS	Various	Virgin CDVE 925 (E)
10	7	SONGS OF SANCTUARY	Adriano	Decca 462929 (E)
11	11	BRAVEHEART (OST)	D'Joy Carte	Decca 460102 (E)
12	12	THE BEST OF GILBERT & SULLIVAN	D'Joy Carte	Emta 39422142 (W)
13	13	TRANQUILITY OF BAROQUE	Various	Castle Communication MSCSD 517 (BMG)
14	14	100 POPULAR CLASSICS	Various	Crissan CRM100 144 (EUK)
15	15	HOKED ON CLASSICS	George/Horner Colliery Band	RCA Victor 092668757 (BMG)
16	17	BRASSED OFF (OST)	Maria Lanza	Capitol 7432140562 (BMG)
17	17	WITH A SONG IN MY HEART	Phyllis Clark	Nonessuch 755974962 (W)
18	18	KINDA JAZZ	Various	Decca 462931 (F)
19	18	ALL THAT OST - THE BEST OF	Leo Lemper	EMI Classics CDTES03A 009 (E)
20	20	ULTIMATE OPERA COLLECTION	Various	

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JAZZ & BLUES

This	Last	Title	Artist	Label (distributor)
1	1	BLUE FOR YOU - THE VERY BEST OF	Nina Simone	Global Television BACD 10 (BMG)
2	2	FUNDAMENTAL	Bonnie Raitt	Capitol 854291 (E)
3	5	THE BEST OF	Eli Fitzgerald	MCBD1521 (D)
4	4	MAD ABOUT THE BOY - THE VERY BEST OF	Dinah Washington	Crissan CRM100A (EUK)
5	6	TOKYO '36	Yankin/Paceo/Chie Jahnke	ECM 339952 (F)
6	3	BADUZZI	Erykah Badu	MCAL 10307 (BMG)
7	7	MY BABY GOT GAMES FOR ME - THE BEST OF THE BEST JAZZ...EVER!	Various	Crissan CRM100C (EUK)
8	8	GREATEST HITS	Kerney G	Virgin VTD00 31 (E)
9	8	GREATEST HITS	Kerney G	Arista 0782218912 (BMG)
10	6	KIND OF BLUE	Miles Davis	Columbia CK 64935 (SM)

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ROCK

This	Last	Title	Artist	Label (distributor)
1	1	WALKING INTO CLARKSDALE	Jimmy Page & Robert Plant	Mercury 558242 (E)
2	2	SOULFEY	Scully	Roadrunner RR 4749 (F)
3	3	REMASTER	Led Zepplin	Atlantic 756780132 (W)
4	4	WILD ONE - THE VERY BEST OF	Thin Lizzy	Vertigo 528112 (F)
5	5	THE SUN IS OPEN UP	Green Day	Mother MUMCD 902 (F)
6	6	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Reprise 839247942 (W)
7	7	STOOSH	Skunk Anansie	Warner Bros 755926821 (W)
8	8	GARBAGE	Skunk Anansie	One Little Indian TPL 80 (EUK)
9	9	GARBAGE	Kerney G	Mercury 558242 (E)
10	10	YIELD	Pearl Jam	Epico 469392 (SM)

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XFM

This	Last	Title	Artist	Label (distributor)
1	4	TEARSHED	Maxine Attard	Virgin VVR009 (E)
2	1	JUNGLE BROTHER	Jungli Brothers	Go Street GEE30045 (SMV/F)
3	2	IT'S LIKE THAT	Run-DMC vs Jason Nevins	Sony Music Communications SM10052 (P)
4	1	TURN IT UP/RITE UP	Busta Rhymes	Elektra 384102 (W)
5	5	PUSH IT	Garbage	Merchroom MUSH 28205 (SMV/F)
6	3	SOUND OF DRUMS	Kulu Shaker	Columbia 384102 (W)
7	6	ROAD RAGE	Cartazena	Blanca Y Negro 81651322 (W)
8	11	RELY WITH THE STARS	Air	Virgin 055271399 (EUK)
9	13	IF...	Blastones	Superior Quality BLUE1049 (F)
10	10	PACIFICCUBIK	303 State	ZTT ZTT9231 (SMV/F)
11	7	KUNG-FU	187 Lockdown	East West EW15032 (W)
12	12	BAD OLD MAN	Ebby Bird	Echo 8553048 (P)
13	24	SLEEP ON THE LEFT SIDE	Comershop	Wijia WJ1802 (W)
14	15	SONG OF WICKEDNESS	Air	Logic 74218482 (BMG)
15	9	NOT IF YOU WERE THE LAST JUNKY ON EARTH	Dandy Warhols	Capitol CDCA104 (E)

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This	Last	Title	Artist	Label (distributor)
16	11	EL PRESIDENTE	Dagbladet	Rediffusion R022303 (E)
17	25	EVERYTHING TO EVERYONE	Swisher	Capitol CDCL5799 (E)
18	25	REDUNDANT	Green Day	Reprise WGRK101 (F)
19	19	COMING UP ROSSIS	Curtis	Universal UMG04849 (BMG)
20	20	MY BEATBOX	Deputy Funk-Box	Indepandance ISDM12MS (SM)
21	21	BURY YOU	Symposium	Infectious INFECT5005 (W)
22	10	CANDLELIGHT	Six By Seven	Manna MW1362 (W)
23	21	SELVED	Unbreakable Truth	Virgin VV03194 (E)
24	18	A FIRM FOR THE FUTURE	U2	Capitol 75591011 (E)
25	15	THE IMPRESSION THAT I GET	Nighty Nighty Bottomless	Mercury 574422 (F)
26	14	BUIZZI	Alexis Dub Foundation	het FC025 (S)
27	28	MAYBE I'M DEAD	Money Mark	Mo Wax MW0802 (W)
28	28	DRINKING IN L.A.	Brian Van 2000	Capitol CDCA482 (E)
29	29	HE GOT GAME	Public Enemy	Del Jive 580852 (F)
30	30	COME BACK TO WHAT YOU KNOW	Enriquez	het H07250 (E)

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INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	FEEL IT	Temperer featuring Maya	Popper 053002 (P)
2	3	LAST THING ON MY MIND	Stops	Jive 059492 (P)
3	10	PACIFICCUBIK	808 State	ZTT ZTT 98201 (SMV/F)
4	4	IT'S LIKE THAT	Run-DMC vs Jason Nevins	Sony Music Communications SM10052 (P)
5	5	GET UP STAND UP	Plunkly Phrom	Distasteful DISNOC 44 (P)
6	5	JUNGLE BROTHER	Jungli Brothers	Go Street GEE 500048 (SMV/F)
7	10	SLEEP ON THE LEFT SIDE	Comershop	Wijia WJ1802 (W)
8	2	PUSH IT	Garbage	Merchroom MUSH 28205 (SMV/F)
9	10	BURY YOU	Symposium	Infectious INFECT5005 (W)
10	6	BAD OLD MAN	Babybird	Echo 8553048 (P)
11	11	EXPANCTIONS	Scott Grooves featuring Roy Ayers	Sony Music 053002 (P)
12	9	UNITED CALYPSO '88	Reco-United	Music Collection MAN030 3 (BMG)
13	13	BRIMFUL OF ASHA	Wijia WJ1802 (W)	
14	8	THE BAD PHOTOGRAPHER	Sarah Estense	Creation CRECD 25X (SMV/F)
15	7	ONLY ME	Hyperlogic	Tidy Ties TTDY 110201 (BMG)
16	10	VISION INCISION	Lo-Fidelity Allstars	Skint SKINT 3200 (SMV/F)
17	14	CHEAP THRILLS	Rhynodic RNC 10979 (V)	
18	19	MY HEART WILL GO ON	Chelouis	ZYX ZYX 47898 (ZYX)
19	10	MOVING THRU AIR	Jenny L	XL Recordings XL736 (SRD)
20	20	WHO AM I	Bonnie Ma	Greenvelvet GRECD 588 (SRD)

All charts © CN

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	PUSH THE BUTTON	Money Mark	Mo Wax MW 89005 (W)
2	2	GOOD HUMOR	Sarah Estense	Creation CRECD 25X (SMV/F)
3	3	GREAT HITS	Jazz Jeff & Fresh Prince	Jive 051462 (F)
4	2	BIGGEST MAM	Morenbera	Indochina ZEN 07100X (F)
5	1	IN MY LIFE	George Martin/Various	Echo ECHD 20 (E)
6	10	CRUELTY AND THE BEAST	Ordo D'Fi	Music For Nations COMPT 24 (P)
7	3	TIN PLANET	Space	GuT GUTTIN 5 (V)
8	7	WOW GETS AROUND	Stereophones	V2 VVR 100438 (SMV/F)
9	10	FRANK BLACK AND THE CATHOLICS	Frank Black	Play It Again Sam BIAS 3700X (V)
10	5	MELTING POT	The Chalfonts	Wijia WJ1802 (W)
11	4	THE SHAMEN COLLECTION	The Shamen	One Little Indian TPL 7222C (F)
12	10	SHOOT THE BOSS	Monkey Mania	Heavily HWPL 2100 (SMV/F)
13	6	PEOPLE MOVE ON	Bernard Butler	Creation CRECD 21 (SMV/F)
14	14	WHEN I WAS BORN FOR THE 7TH TIME	Wijia WJ1802 (W)	
15	15	DECKSANDRUMSANDROCKANDROLL	Propaganda	Wall Of Sound WALLCD 015 (V)
16	14	THE COMPLETE	Plunkly Phrom	Silverstone GRECD 525 (P)
17	17	GREED	The Bone Roses	Keech MO5H 1900 (W)
18	11	BACKSTREET'S BACK	Backstreet Boys	Jive CH1P 18 (E)
19	13	(WHAT'S THE STORY) MORNING GLORY?	Oasis	Creation CRECD 189 (SMV/F)
20	8	PHILOPHOBIA	Arab Strap	Chemikal Underground CH1EM 210 (W)

© CN

SINGLE reviews

RECOMMEND **MOLOKO: The Flipside** (Echo EPCSD/CX/Y54). Moloke pick up from pretty much where they left off after their critically-acclaimed 1995 debut album *Do You Like My Tight Sweater?* — bar a natural progression in musical style. This track brings a melodic drum & bass-style programming punctuated with fractured string overtones and infectious repetitive vocals. Moloke's series of 1996 singles indicated their potential to break through, particularly the killer tune *Fun For Me* which peaked at 36. Currently near the end of a promotional tour, they are hoping for radio support ahead of the release of their second album *S.O.R.R.Y.* **3.5**

MIDGET: The Day Of Your Life (Radarscope TINYCDS8P). In the teen-pop class, this must be better than this. Incredibly addictive, this single — Midget's third this year — could be just what they need for the big push they require to better the chart performances of *All Fall Down* (57) and *Invincible Ballon* (63). It's an adorable, bouncy, pure pop song which sounds like a sugary version of the Wonderstuff. The band began a UK tour in May. **3.5**

JAMES: Runaground (Fontana JIMCDD20). This is the second new track to be released from James' number one *Best Of* album. It's an infectious tune with thought-provoking lyrics and a typical James hook that has been Blasted on Radio One and XM, has been picked up by many of the regional stations, and a Chart Show exclusive of the video is due. James are currently on a sell-out tour and have appearances lined up at Glasgow, T In The Park and V88. **3.5**

RECOMMEND **SPIRITUALIZED: The Abbey Road EP** (Spirit1015CDP). Anyone looking for evidence that Spiritualized rock need look no further than *The Abbey Road EP*. This rousing set of new recordings from the famed flatters in space — featuring a revamped version of *Come Together* — has got pre-summer hit written all over it, and should outperform the last single, *I Think I'm In Love*, which peaked at 27 in February. The word 'anthemic' springs to mind as keyboards swir, drums pound, and an accompanying harmonica — which sounds like it has been put through a squawk box — batters the listener. Recorded following the band's collaboration with Dr John earlier this year, the EP will be supported by appearances at Glasgow, T In The Park, Reading and John Peel's *Meltdown Festival* on London's South Bank on July 1. **3.5**

EMMA TOWNSHEND: Five-A-Side-Football (East West EW165CD). Pete Townshend's daughter waited 10 years before signing to a record label, but she just comes over as a sub-Tori Amos with Joni Mitchell aspirations. This 'girl and her piano' track is certainly kooky and vaguely interesting, but unlikely to make any significant impact. **3.5**

KARYA: Baby Let Me Love You For Tonight (Sidewalk SWALK002). This re-release of the 1989 US house classic adds little of value, merely taking snippets of the original and adding them to a Nineties 'speed garage' backing by the Sol Brothers.

SINGLE of the week

EMBRACE: Come Back To What You Know (Real World WCDP3)

This is an astounding single which sets up the forthcoming album *The Good Will Out*, a record which which is undoubtedly going to make an impression (see this week's *Talent pages*). The Northern four-piece have turned out somewhat of a classic in *Come Back To What You Know* — their *Wonderwall*, if *All You Good Good People* which reached number eight in November didn't do it for you. An epic, building rock track with yearning vocals and climbing guitars, it's no wonder this was *Aired on Radio One* five weeks ahead of release.



Eight tracks feature on two CDs, the second of which includes two previously unreleased live performances and an orchestral version of the single. Embrace will tour in Europe, including festivals, this summer and there's many a good thing being written about them at the moment. This will be huge. **3.5**

As much of the charm of the original lies in its old school production values, it's hard to believe this will appeal to the original house fans. That said, forthcoming Junior Vasquez remixes may add stronger contemporary appeal, and the track is currently in the top 40 of the *RM Club Chart*. **3.5**

TIN STAR: Fast Machine (VRS0001913). V2 hopefuls *Tin Star* launch into 1998 with *Fast Machine*, the follow-up to last year's glorious *porn Disconnected Child*. *Fast Machine* is certainly a more commercial record, with enough drum & bass and big beat elements to keep indie-dance fans happy. But although it's a substantial techno pulse remains, with grinding guitars and hyper production, there is little sign of the sweeping and hypnotic rhythm that was fast becoming the band's trademark. **3.5**

GORKY'S ZYGOTIC MYNCI: Sweet Johnny (G2MCA). If life was not that brutal techno pulse remains, with grinding guitars and hyper production, there is little sign of the sweeping and hypnotic rhythm that was fast becoming the band's trademark. **3.5**

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is not commercial in the traditional sense, but it's a grower: a quirky work of art that tells the tale of the kind of guy or girl whose appearance at school made truant-playing girls turn up for morning assembly. It's a mini-classic, a jarring yet familiar reminder — as if we needed reminding, with the likes of Tom Waits and Captain Beefheart around — that great songs don't have to follow predictable paths. It deserves to be a hit for its sheer audacity. The band play a series of live dates in late May. **3.5**

THE ENGLAND SUPPORTERS BAND: The Great Escape (V2 VRS002163). Apparently the brass band tunes played on the terraces by the England Supporters Band have proved to be inspirational for the supporters and the band, leading to the press release — their rendition of the theme to *The Great Escape* played a vital role in securing the crucial draw against Italy. In all, this adds up to a thin excuse for a weak dance rendition of the jingoistic tune —

brass elements are synthetic. For credibility, snippets of real BBC commentary are pushed to the background. Most bizarrely, this spurious message of cashing in on the supporters' mania will only come close to making sense if the England team are on the brink of losing. **3.5**

SHANIA TWAIN: When (Mercury 568 776-2). Twain's previous single, *You're Still The One*, took many people by surprise when it made the Top 10, and there's no reason why Twain's country-style pop music won't do at least as well again. This follow-up is a polished example of updated AOR and will appeal to a massive middle-of-the-road audience. It's a guaranteed airplay success on IRL and Radio Two, and upcoming TV appearances should ensure that the US superstar is on her way to becoming a household name in the UK. **3.5**

LAURENT GARNIER: Coloured City (F Communications F086). France's top DJ is back with a quirky tune that, although it may not please the purists with its live vocals, has an energy and spirit lacking in much of today's techno scene. It has all the Garnier hallmarks of a compelling synth top line underpinned by idiosyncratic drum sounds and building rhythms. Garnier has been performing the song as part of his new live set and it went down a storm at this summer at T In The Park. **3.5**

SUPER FURRY ANIMALS: Ice Hockey Hair EP (Creation CRESCD288). This is the first new material since the brilliant *Radiator* album and despite restrained radio play, a current UK tour means a positive chart position is assured. *Smokin'* romps along with a big dumb, hooky chorus à la *Slide* or *Travis* and is as infectious as their *Sex's Got Spies* single, while the title track worms its way into the consciousness effectively. The melodic psychedelia of *Mu-tron* recalls the dreamy haze of *Radiator's* latter tracks. Fast becoming *Creation's* most innovative band, the Furies are primed for a great third album. **3.5**

scratches. *JRaQ's* drum & bass mix ultimately steals the show, but the whole package is full of personality and will raise the profiles of both label and band. **3.5**

2PAC: Do For Love (Jive 0158862). You can't keep a dead man down. 2Pac raps from beyond the grave once more with a little help from *Rebel Caldwell's* 1993 *Wonder Don't Do For Love*. Due to Shakur's legendary status this will sell plenty, and guest vocals from *Blackstreet's* Eric Williams will push it even further. This is likely to be the last single to be lifted from the album, but collaborations with *Madonna* and *Alanis Morissette* are expected to be dusted down for release in the future. **3.5**

SILVAH BULLET: Chemisynjans (Arthrob Art 090CD). *Silvah* (née Silver) Bullet returns with a tasty morsel from his forthcoming album, toasting his way over stoned old school beats and wailing the two styles together in sprightly fashion. *Silvah Bullet's* style falls into several different camps, and although it's difficult to see one scene in particular embracing him completely, this EP should be an appetizer-whether for boys, bloggers and the better alive. A Jo Whalley appearance is forthcoming. **3.5**

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MOUSSE T VS HOT'N'JUICY: Horny (AM:PM5826712). One of the hits of this year's Miami Winter Music Conference, this debut single by hot German remixer Mousse T looks like it could go all the way. It's an incredibly catchy disco-house affair, with hom and strob effects boosted by vocals by the UK's Nadine Richardson and Emma Seatham. Having already topped the *RM Cool Cats* chart, it's about to mix with Boris Diogosh and Mousse T himself. It's currently also topping the *Club Chart*, and has been getting a buzz since its appearance as a Peppermint Jam import last October. **3.5**



RECOMMEND **C'EST LA VIE: Blow Wurm/Epic 6660532**. Checking in at a little under three minutes, *C'est La Vie* doesn't waste any time in grabbing the listener's attention with its incredibly uplifting, in-your-face approach and a hook so catchy you cannot fail to be carried along. The four teenagers even manage a nod to their Dublin homeland with a *Corrs*-style Irish jiggy introduction to further its status as the brightest pop debut — *Steps* and *All Saints* included — since *Spice Girls' Wannabe* Coleen Dion of the top of the *Box Chart* after a staggering 12 weeks, it is also turning into one of the likeliest number ones of the year. **3.5**

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ALBUM of the week

LO-FIDELITY ALLSTARS: How To Operate With A Blown Mind (Skint BRASSIC008). You can almost predict the success of this album before hearing it, such is the press furor surrounding the British five-piece. Thankfully, How To Operate... lives up to expectations, providing an intelligent fusion of dance and rock and a true cut'n'paste patchwork of influences including lo-fi indie, big beat and trip hop. There's an energy emanating from the record which will ensure its longevity. Mark E Smith-style vocals sit on top of multi-layered dance tracks with a twist; excursions off into other, quieter, levels soon lead to headbanging crescendos. The Allstars have a string of live dates including festivals in the pipeline and UK press coverage remains high – there was an NME front cover last month – and TV and radio are also strong. To top it all, the word is spreading to Europe and the US. Stock up. **3.5**



German album charts. The album's limited UK release in the US doesn't do it any favours, however. **3.5**

THE JAMES TAYLOR QUARTET: Whole Lotta Live 1998 (TI 3MV J1002). This live album was recorded at the Manchester Academy. Acid jazz and Hammond B3 hero James Taylor and his band celebrate 13 years of recording with a zealous performance before a typically enthusiastic audience. It includes new interpretations of favourites such as Green Onions, 2001, Whole Lotta Love and the classic Starsky and Hutch theme. With a profane enhanced by their 1997 album Creation, TV appearances as house band on the Gaby Roslin Show, and sell-out tours, this should deliver the JTO's first major success. **3.5**

ALBUM reviews

TRICKY: Angels With Dirty Faces (Island CD 524 520-2). It has been almost 18 months since the release and Top 30 entry of Pre-Millennium Tension. Fans will be glad to hear there is no fundamental change of direction in Tricky's music on this third album. There cannot be many adjectives left to describe Tricky's deep, dark, mysterious and martial soundscapes. Hissing Tricky and Martina Topleby-Bird's serene vocals again prove to be a major asset. Some innovative elements also appear – notably the strains of a gospel choir on the new single and standout track Broken Homes. There is already considerable press interest around this release, creating radio support and, ultimately, sales to at least match the performance of other hit albums. Over the long term, however, don't be so sure. **3.5**

BLACKMORE'S NIGHT: Shadow Of The Moon (HIT004A). Former Deep Purple and Rainbow axeman Ritchie Blackmore takes time off from smashing this Tavöute white Stratocaster to smithereens to play as being a wandering minstrel with this collection of gothic/medieval folk songs. The Man In Black more than proves his worth as a classical guitarist and the songs are pleasant enough, with more than adequate vocal support from singer and Stevie Nicks-lookalike Candice Knight. Unfortunately the lyrics are rather too dense and naive for modern tastes but those who fondly remember the epic Stargazer from Blackmore's 1976 Rainbow Rising will recognise and appreciate this record's Tolkien-esque feel. Shadow Of The Moon went gold in Japan – where Blackmore is revered – and it also spent 17 weeks on the

Scott Grooves: Pieces Of A Dream (Soma Soma CD10). Currently attracting attention from DJs including Pete Tong and Paul 'Trouble' Anderson for his Leslie Linton Smith cover Expansions, Scott Grooves looks like he could provide Glasgow label Soma with its biggest success to date with this lush and soulful album of deep house. Aside from the single (which features Roy Ayers on vocals and vibes), there are tracks employing jazzy scatting and sax, plus the funky Metherstep Reconnection featuring samples from George Clinton's Parliament. While sometimes too smooth for its own good, it's an enjoyable listen throughout. **3.5**

BOYZONE: Where We Belong (Polydor 5573982). A confident title reflects the more confident songwriting abilities of singer Ronan Keating, who has worked with leading producers on this third album to move the band further away from their boy band beginnings. Focusing on the themes of love, friendship and personal

growth, there are some epic pop songs on the 17-track Where We Belong which will have Boyzone fans raving. The Irish five-piece will not be touring until October, but their current profile is high and the single And I, due in July, showcases the act's newfound maturity – and then there was that recent surprise number one. All that I Need, last month. The last album. A Different Beat, sold more than 2m copies, and despite what their detractors would have you believe this is a much stronger album which deserves to be huge. **3.5**

PAUL VAN DYK: 45 RPM (Deviant DWT23CD).

Originally released on MFS Records in 1994, this is a re-mastering of the East German's debut album and is a faithful, elegant and spacious, if a little prosaic by today's standards, collection of deep house and Techno tracks. Van Dyk is an innovative DJ, now bracketed with BT, Sasha and Okenfeld but whose early influences are revealed to be as much Kraftwerk, Talking Heads and early Factory as Detroit, Chicago and the usual techno suspects. Fans of pioneers like Salt 'n' Talk and Chicago will appreciate these hauntingly melodic pieces, along with recent converts to Williams Orbit's work with Madonna. **3.5**

DOCTOR L: Exploring The Inside World (Artifact ART12CD). This delightful

collection of downtempo, mainly instrumental trip/hop tunes comes from an Irish funkster based in Paris who has worked with Les Negresses Verte and Neneh Cherry and whose style evokes elements of Pork Recordings, Portishead, Lid Loco and Source Lab's recent output. Over 21 tracks his imagination occasionally runs thin but, when it gets, those who enjoy filmic textures and cool beats will not be disappointed by the good Doctor's Gallic grooves. **3.5**

KOMEDA: What Makes It Go (North Of No South NONS002). This is a kitsch and off-kilter collection of jazzy Scandinavian Sixties-influenced pop and electronics. They somehow paint a picture of Pizzicato 5 challenging Stereolab to a game of Twister while listening to early Pulp. Their childlike, sometimes childish, songs manage to charm their way under your skin after repeated exposure, even if their own sweetness is in danger of rotting away their bite. The band, named after Polish film composer Krystof Komeda, have toured with Beck and Ben Folds. **3.5**

VARIOUS: FSUK*2 mixed by the Freestyles (Ministry Of Sound

FSUK02). Nearly 40 funky tunes spread across two CDs are mixed by the men of the moment The Freestyles. They manage to include six of their own mixes and four of their own tracks along with a host of breakfast beats including material by the Jung Brothers, 187 Lockdown, Eric B & Rakim and Freekaper as well as nascent hipsters Soul Of Man, DeLay Punk-Rock, Skeewiff and El Magnifico. Cause for particular concern is their inclusion of Allen's TV theme into C&C Music Factory and the combination of old skool classics with new school flavours from big beat to hip hop to drum & bass. It's possibly the best in this widening genre since Coltrout's seminal journeys by DJ collected. **3.5**

VARIOUS: Legacy: A Tribute To Fleetwood Mac's Rumours (Lava/Atlantic 7567-83054-2). Very few albums are given the honour of being covered in their entirety. But then very few albums have had the impact (or sales) of Rumours, which celebrated its 20th birthday last year. Strangely, Atlantic is only now celebrating the landmark with these new versions of the album's 11 tracks, all produced by Mick Fleetwood and generally staying faithful to the originals. An intriguing Dreams by the Corras and a sensitive You Make Loving Fun by Jewel are among the highlights, but otherwise the recordings are not a patch on the originals. **3.5**

VARIOUS: House Music Movement mixed by Roger Sanchez (Master Dance Tones HMCC0894). Native New Yorker Roger Sanchez has carved out a niche for himself over the past 10 years as artist under various guises, remixer and DJ. This CD gives us a taste of his DJing capabilities, mixing up a set that includes tunes by Green Velvet, DJ Disciple and DJ Sneak. A cut above your average mix CD, it stands up to repeated listenings, and does capture some of the flavour of the S-Man's thrubbing, moody sound. The package also comes with a second CD featuring interviews, strictly for the anoraks. **3.5**

VARIOUS: Suite 98 (Bungalow BUNG003). Bungalow, which specialises in laidback, groovy music for clubs or home listening, is famed for pooling the talents of musicians and DJs from Europe and Japan, and this compilation sees them all together on one album. Berlin DJs Le Hammond Inferno have put together a collection of rare and unreleased material to create a minor classic for lounge music fans. **3.5**

Our scoring system

Our scoring system gives two ratings: one for chart potential (in blue) and one for the music itself (in red). Reviews are from **5** (highest) to **1** (lowest) in both cases.

REVIEWED SIX BY SEVEN:

The Things We Make (Mantra MNCD 1011).

After just two singles, Six By Seven have achieved what many bands can only dream of: a Brit Awards nomination, NME single of the week (with the brilliant, pre-signed limited edition 12-inch BB-92-96 which first

This week's reviewers: Dugald Baird, Hamish Camp, Sarah Davis, Catherine Eade, Tom FitzGerald, Simon Harper, Stephanie Jones, Sophie Moss, Rick Naylor, Dean Patterson, Simon Ward and Paul Williams.

CLEOPATRA: Comin' Atchal (WEA 3984233562).

Fresh new talent it's here and we know it, sing Cleopatra confidently and with good reason on their first single and opening track of this debut album Comin' Atchal. Their moderate age may be only 15 but this is an incredibly assured performance from the sisterly trio on these 11 tracks which provide the perfect outlet for their optimistic, American-sounding pop harmonies. Besides all the lyrics and music being written by the threesome on the first 10 tracks, their natural confidence is further underlined on the closing number, a cover of I Want You Back by their closest musical cousins, the Jackson Five. Though no match for the original (but then whose version could be?), their lunked-up, Herbie Hancock-style cover shows just what stunning prospects WEA has in its hands. **3.5**



caught MW's attention last August) and rapturously received gigs. The Things We Make sees the band ploughing their way through edge, toping, fuzzed-up soundscapes and a light-footed groovers such as forthcoming single Candylight. It's an assured and accomplished debut which will have plenty of attentive airplay and press attention, and undoubtedly a few whispers of "this year's Urban Hymns" can be expected. A John Peel session is due for broadcast on Radio One on May 12. **3.5**

on the MOBILE

As demand declines for their traditional market of live albums, mobile recording studios are diversifying and looking to radio, TV and video to ensure their survival. By Michael Arnold

Nowhere has Radio One's commitment to new music and cutting-edge pop been more apparent than in the live arena. In 1997, BBC outside broadcast or mobile recording trucks were a permanent backstage feature at just about every high-profile music event staged in the UK, ranging from the Glastonbury and Phoenix festivals to the Notting Hill Carnival and the Camden Crawl, as well as Ibiza '97.

And rather than sit out the winter, BBC Worldwide's Radio International Mobile, an SSL-mixed 24/48-track recording studio on wheels, has already seen action this year, spending a week with some of the best in new British talent for the Steve Lamacq Show's Mosh & Go tour before embarking on Mary Anne Hobbs' recent *Breakfast* extravaganza.

"Naturally the BBC network stations call on us first when they want live music recordings," says BBC Worldwide's mobile recording manager, John Pearson. "But otherwise the main bulk of our work is serving an international network of radio station clients with live UK concert recordings. These are then pressed onto CD for distribution and broadcast."

BBC Worldwide competes in the open market with other mobile studios for live work, which in recent months has included recording shows by Roni Size, Kula Shaker, Paul Weller and the Chemical Brothers.

Traditionally, mobile studios were associated in the Seventies and Eighties either with the recording of live albums by rock bands, or with recording low-cost tracks

specifically for B-sides. But with the decline in such releases during the past decade, many commercial mobiles have had to diversify and have discovered that the sorts of radio, live TV or concert video work which have been BBC Worldwide's core business can prove particularly lucrative.

With a fleet of four trucks on the road in the UK, the EMI/Virgin-owned Manor Mobiles is currently the country's biggest operator of commercial mobile studios. When London-based alternative rock station Xfm came on air last autumn, it employed Manor to mark the occasion by recording the first of what turned into a six-month-long series of live London concert transmissions by acts such as Spiritualized and Supergrass.

Xfm programme director Samy Jacobs sees live broadcasts as an important part of his station's identity. "Alternative music fans go to see bands frequently so it's important that we include live music in our programming," he says. "Live broadcasts themselves don't actually attract more listeners, which is why many other stations have stopped doing them. But we can then use the recordings afterwards for special programmes on particular artists." Like Radio One, Xfm will be present at many of this year's summer festivals.

"Xfm is one of the few non-BBC stations that believes in spending money on live broadcasts," says Manor Mobiles senior recording engineer Will Shapland, who also reports demand from US broadcasters for live recordings of European concerts by acts such as Ry Cooder and Eilene Daho.



BBC Worldwide's Radio International Mobile, with John Pearson at Glastonbury '97 (inset)

Meanwhile every Friday evening, Manor's Mobile 1 can be found parked outside Hammersmith's Riverside Studios mixing and preparing for transmission the live music components of Chris Evans' hugely popular *TFI Friday* TV show on Channel Four.

Between 80% and 80% of our work has been done for TV over the past two years," says Shapland. But although he recognises TV is a growth area, Shapland doubts whether the proliferation of digital TV will open up new doors for the mobile sector. "TV budgets seem to be dropping week by week," he says. "Channel Five is doing it on the cheap at the moment and it's likely that digital channels will follow that trend."

Tim Summerhayes, who along with Ian Dyckhoff revived the long-established Fleetwood Mobiles unit two years ago, is also reluctant to place too much reliance on future developments in music TV.

"There are a lot of production companies currently talking about making music

programmes, but I don't think digital TV channels will have the budgets to do proper multi-track music broadcasts," he says. "It'll probably be cheap and tacky TV."
Where Fleetwood has found a rich seam of mobile-friendly activity is in recording live sound for concert videos. "Only about 10% of our work is done for record companies nowadays," says Summerhayes. "Our speciality is making high-end recordings for live music videos. We've just done the Andrew Lloyd Webber 50th birthday event at the Royal Albert Hall."

With both the Brit and MTV awards under its belt, and a trip to Monaco for the World Music Awards in the offing, Fleetwood has just geared up for summer sound. "We've taken lots of advice about the various multi-channel formats used, as Pro-Logic is the only one that will be used for TV broadcasts, we've gone with that for the time being," says Summerhayes.

continues on p32 >

STUDIO NEWS

BASF magnetic media manufacturer Emtec Magnetics recently held an event at Abbey Road Studios (pictured right) which attracted over 100 producers, engineers and studio managers.

The guests were invited to listen to live recording sessions by *Aquiescence* in Studio 3 on two identical Studer A820 24-track tape machines. One machine was running BASF Studio Master 900 Maxima high-output two-inch tape and the other Quantity 499 high-output analogue two-inch. The sessions were operated by Abbey Road engineers Paul Hicks and David Flowers.



Studio 1. The console was designed by John Oram, the man behind the classic Trident mixing console range.

One of the first tasks for the new console was somewhat out of the ordinary - recording an album for the club Manumission, whose notorious live acts also featured during the recording.

Drum & bass outfit *Insect* (pictured below) recently finished recording a live album on tour with LTJ Bukem. At the centre of the project was the Yamaha O2R digital console which provides a control base for the band, mixing and automating samplers, keyboards and sound modules.

Intense consists of Dan Duncan, Simon Vispi and Beau Thomas, joined by Duncan's father and ex-Average White Band member Malcolm Duncan on sax. Drawing their influences from jazz, soul and funk, intense believe in keeping playback to a minimum in their live set. Commenting on the O2R performance, Dan Duncan says, "I don't think we could work without it now. It's the closest thing to having an SSL on stage, and I love the EQ - the ability to switch any of the four EQs to fully-parametric or fully-adjustable shelves is great. Our music is a wild fusion of analogue synths and real instruments, but the O2R still delivers a great warm, analog sound to the sound that you just don't expect to achieve with a digital console."

Caroline Moss

outside broadcast

As today's mobile studios adapt to the demand for high-quality sound to accompany TV and video images, Chetstow-based Black & White TV Mobiles has established a reputation for providing sound and vision facilities for outside music broadcasts, and for the past four

a live venue - eventually London's Hanover Grand was chosen - and they wanted to have the artists playing or singing live," he says. "I advised them about the ramifications of a live music production and helped ensure that the facilities and venue setting dovetailed."

months have been responsible for bringing Channel Five's *Pepsi Chart* to the airwaves.

Black & White's managing director, Mick Perry, has an outside broadcast pedigree which dates back 20 years. Starting out as a sound stage engineer with the BBC in the late Seventies, Perry left for HTV in 1983 to concentrate on outside broadcasts and indulge his passion for music, which at the time accounted for 60%-70% of HTV's outside broadcast output. When HTV decided to sell off its mobile fleet in 1992, Perry jumped in with an offer and Black & White was born.

Having since coordinated all MTV Europe's annual award shows as well as the International TV broadcast of U2's Rotterdam show last year (part of the act's *Popmart* tour, pictured), initial Television approached Perry in August to help develop the format for the weekly *Pepsi Chart* show. "Initial's idea was to record the show from

In fact the arrangement has worked so well that Black & White has recently equipped a trio of rooms adjacent to the Hanover Grand with a raft of new sound and vision hardware, solving the problem of parking a truck in central London. "We've had no problems with the installation so far and it's much more convenient - we just have to bring the cameras and leads with us now," says Perry, who is looking to offer his facilities for record company showcases, live videos or even TV chat shows.

Meanwhile Perry is looking forward to September when he launches Black & White's fifth road vehicle, which will be a custom-built artic designed to bridge the gap between TV and rock'n'roll. "This new truck has been built with music in mind," he says. "But it's the first I know of to have expanding sides to house the sound mixing equipment and be soundproofed for use at festivals where there's a lot of outside noise."

Michael Arnold

Angel Recording Studios in north London was given cause for celebration in March when Anne Dudley's musical score for *The Full Monty* carried off an Oscar for the best comedy music score. The soundtrack was recorded in December 1996 in Angel's Studio 1 with Dudley producing and resident engineer Steve Pilon assisted by Niall Acott.

Perhaps the most significant fact about the win was that the score involved only a small orchestra of 24 players. The recording was recorded in three days, in contrast to other big-budget winners such as *Titanic*, which scooped most of the other categories.

Beatfarm Studios in south east London has claimed the city's first installation of an Oram BEQ 24 bus mixing console in its



Ronald Prent



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Ronald Prent has had success as a recording engineer working with such artists as **David Bowie, Police, Elton John, Def Leppard, Iron Maiden, Peter Dinklage, Jule Nelgel, Rammstein, Guano Apes and Fury in the Slaughterhouse.**

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classical approaches

Where most pop and rock records are multitracked and subsequently mixed, the vast majority of classical recordings are made straight to stereo from several microphone feeds. The quality of the studio environment, and the acoustic qualities of the room in which the musicians are playing, are thus of vital importance. This means that many classical recordings are often made on location – be it in a concert hall, chamber or abbey – using mobile or portable studios.

Two years ago Fleetwood Mobles was asked to record the monks and choirboys of Downside Abbey and school in Somerset (pictured) for Virgin Records. The abbey's own acoustic properties turned out to be an important ingredient in the sound of the resulting classical chart-topping CD, *The Abbey*. The venture was so successful that Fleetwood returned to Downside last year to record Gregorian Chants, which achieved even greater success than its predecessor. "It's the best-sounding room we've ever heard," says Fleetwood's Tim Summerhayes. "We recorded the monks at one end of the abbey against wood panelling, and the choirboys at the other end against a stone wall. It sounded so good we didn't need to use any EQ or artificial reverb."

Earlier this month, London-based location recording specialist Euphonia launched a new mobile which, claims company producer Nick Morgan, is the only unit which has been designed specifically

to meet the quality expectations of the classical music industry. "When you're recording music with such a wide dynamic range, signal-to-noise levels become a critical factor," he says. "We have specifically designed our new truck so that it won't be the weak link in the chain."

Meanwhile, Abbey Road Mobles has built up a worldwide reputation for recording classical music through building on-site control rooms from flightcased components. This not only allows the EMI engineers to reach otherwise inaccessible venues but means that all the gear can be transported by air.

While many orchestras prefer to be recorded in the familiar acoustics of their home concert hall, occasionally more unusual settings are chosen. Thus violinist Nigel Kennedy and cellist Lynn Harrell convened at Charterhouse Boys School for a four-day session of daets. Balance engineer Jonathan Allen was already aware of the acoustic advantages of Charterhouse.

"There are certain practicalities that need to be addressed when choosing a venue: most importantly the acoustic has to suit the type of music; it has to be very quiet due to the sensitivity of the recording equipment we use; and the performers have to be happy with the location," he says. "Charterhouse school hall satisfies all those criteria and is extremely well-suited to strings, so bar the occasional jet flying over, it was a great environment for recording." Michael Arnold



Zipper Mobles: taking its unit on the road to Winchester Cathedral

Zipper Mobles, a highly flexible one-unit operation, is another mobile which has profited from the shift away from records to concert videos. Nevertheless, manager Jeffrey Jay doesn't feel that this has led to any big changes in working practice.

"They're still live concerts which have to sound as good as possible whether they're going to end up on a video or a CD," he says. "The only real difference is that we have to add timescode to the tape so it can be synched up to the video at a later date."

However, just as the UK's independent mobile studios are beginning to reap the benefits of moving into the broadcast-related area, they are faced with imminent competition from the BBC's "other" fleet of mobile recording vehicles. Six of these are described as being "particularly good for music" and so the prospect of them joining an already crowded marketplace on the same self-financing, profit-making basis as the BBC Worldwide mobile venture has set alarm bells ringing.

The extra competition doesn't concern John Pearson unduly. "BBC Worldwide is

well-positioned because of our strong reputation for our broadcasts and recordings and our vehicle is technically different, since it is equipped specifically for music purposes," he says.

But Manor's Will Shapland is concerned about how the BBC mobiles will be financed. "The main worry is that they may still be subsidised through the BBC and if so will be able to undercut everybody else's rates," he says. "If they go fully independent they'll have to start meeting their own costs, in which case I don't think they'll be able to compete with us because they won't be specialised enough."

While Fleetwood's Tim Summerhayes is also concerned about funding issues, he is looking forward to the possibility of beating the BBC boys at their own game.

"Once they've effectively privatised their own trucks then it's only a matter of time before BBC production departments will be encouraged to look to the commercial sector to get the most competitive rates," he says. "Then it'll be our chance to show them what we can do."

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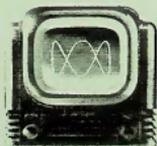
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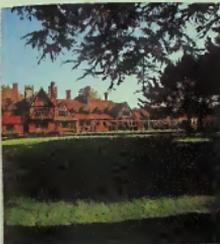
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STUDIO update

Neville Farmer reports on the latest studio activities



Hook End Manor: hosting Zuccherò

Peter Cook & Dudley Moore

Rebuilding the soundtrack of Peter Cook and Dudley Moore's 1978 movie version of *The Hound Of The Baskervilles* has been more than a labour of love for Andre Jacquemin and David Howman. It has proved a nightmare even worse than Conan-Doyle could have imagined. The plan was to re-edit the film and add a stereo soundtrack which would elaborate on Dudley Moore's solo jazz piano: the only print to which production company The Comedy House had access was in mono which meant extensive audio manipulation was needed.

Since moving from the Monty Python Prominent Features base in Camden a couple of years ago, Jacquemin's own Redwood studio in the heart of London has dealt almost exclusively with specialist film soundtrack work. It is equipped with two eight-track digital Tascam DA-88 machines through a Yamaha Pro-Mix One desk and a Do-Re-Mi Laboratories Dawn hard disk recorder through a DDA Interface console.

Armed with three Emulator samplers, Jacquemin and Howman set about adding orchestration to Moore's piano tracks, copied parts of his music using Steinway samples and called in pianist Willy Dowling to add in those final "real" touches. Jacquemin says he would like to have used a real orchestra but the film's dialogue was all over the soundtrack and would have been almost impossible to play across.

"Dudley had played right across everything in the film. After a while the solo piano gets a little bit tedious so we decided to add to it and, in some places, write new music," he says. "The worst thing was that his playing ran over parts that the producers wanted to edit so we had to make these edits blend using the hard disk editor."

In all the project took about eight or nine weeks.

between starting work on Rey Cooper's soundtrack for Terry Gilliam's new movie, *Fear And Loathing In Las Vegas*.

Artists: Peter Cook & Dudley Moore
Project: film soundtrack reconstruction
Client: The Comedy House
Producer/composers: Andre Jacquemin and David Howman
Studio: Redwood Studios, 1 Falconberg Court, London W1V 5FG, tel: 0171-287 3799, fax: 0171-287 3751.

Zuccherò

Both Zuccherò and his childhood friend and producer Corrado Rustici have been to Hook End Manor before. Although the climate doesn't quite match the Mediterranean, where they intend to record vocals, the technical standards at Hook End, and its Tudor splendour, make it a popular choice. The crew will be there for about a month, before going on to Sardinia to record vocals and then possibly mixing on the SSL at Metropolis Studios.

Zuccherò, Rustici, engineer Devon Rietveld and a small number of musicians will be recording the backing tracks at Hook End through the SSL onto two 24-track Studer machines with Ampex 499 tape, but the main recording, mixing and editing tool of the project will be the ProTools 24-bit system. "I use ProTools for samples and for recording and have an extensive plug-in library so I can edit and add all sorts of things," says Rustici. "I also use it for mixing, taking different versions of mixes so I can compile different pieces of different mixes together. It also sounds better than mixing to DAT."

The songs were largely demoed by Zuccherò on ADAT in Italy and Rustici flew there from California to transfer the demos to ProTools. "I would usually expect to do a lot of pre-production but as Zuccherò had done so much on ADAT and sequencers, I just copied these to ProTools so we can keep as much of the feel of his demos as possible," he says. The album will be released in October.

Artist: Zuccherò Project:

album: *Label:*
PolyGram Italy
**Producer/
engineer:**
Corrado
Rustici
Engineer:
Devon
Rietveld
Studio: Sarm
Hook End,
Hook
End
Manor.



Livingston Studios: recording EP tracks for Addict (inset)

Checkendon, near Reading, Berks, tel: 0171-229 1229, fax: 0171-221 3374.

Addict

The complete reconstruction of Livingston Studios last year, creating four different interconnected live areas all within sight of each other, allowed Addict and producer Andy Scarth to record two of the three tracks for their forthcoming EP live. This involved a very efficient four-day session which included mixing. Equipment was kept to a minimum, with the guitar, bass, drum and vocals recorded on an Otari MTR90 24-track machine using Ampex 499 tape. Nothing was pre-programmed or sampled. "They're such good players you don't need

many takes to record them," says Scarth. "Some of the vocals we overdubbed later in the control room but it was really quick. There were very few re-takes."

Over the years Scarth has become a fan of Livingston Studios and particularly values the acoustics and the SSL 4000G series desk. "I think when Jerry Boys ordered the SSL he asked for a special EQ on it because it's much friendlier-sounding than most others," he says. "With Studio 1 the way it is now, I can't think of anywhere more versatile for a band."

Artist: Addict **Project:** EP tracks **Label:** Big Cat/V2 **Co-producer/engineer:** Andy Scarth
Studio: Livingston Studios, Brook Road, London N22.

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Having worked in the music industry in Germany for the past six years, I had to chuckle at John Kennedy's comments (*Music Week*, May 2). Did he ever stop to think about job losses in Germany, the Netherlands, France, Belgium etc when PolyGram supplied chart product to the likes of Winsong, Lightning, Lango and Caroline? As these are all exporters where did he think the product was being sold? I myself lost my job in 1994 due to cheap imports from the UK. The UK majors swamped Europe with cheap imports from 1992 through to mid-1997.

Now the boot's on the other foot, the UK majors are shouting foul. Maybe they should look at their own track records before they start crying.

Andy Falkoner
Recklinhaus
Germany

Run a dance label, an independent label without outside funding. We have a number of acts, the most notable being Paul Van Dyke. We are building Paul as an artist, an artist who already has two very popular albums in his back catalogue.

Last year we released three singles by him, each one showing a rise in his popularity reaching numbers 53, 69 and 54 respectively in the *UK* chart. We also hit the top five in the indie chart and the dance chart and although we were ecstatic about these placings, I couldn't tell you the exact number we reached because it didn't register as strongly as our places in the "proper" chart.

All three of these singles included remixes of the main track, as is standard in the ever-growing international dance arena. It allows for more creativity, diversity and is one of the reasons why dance is the fastest growing and one of the most vibrant and exciting areas in modern music. All three singles were formatted with two CDs and a 12-inch, and all of the formats were well in

LETTERS

FAREWELL TO MARK WILLIAMS

There will be many friends and acquaintances of Mark Williams who will have been truly saddened by the news of his death, announced in *Music Week* two weeks ago.

A service of thanksgiving is being held at St James' Church, Piccadilly at 2.30pm on Tuesday May 12.

Mark and I became friends shortly before he learnt of his illness. He had recently arrived in New York with his wife Angela, to take up the position of vice president international at PolyGram. He had suffered a minor setback with the closure of *Virgin*, and so this was a new beginning for him and it was accompanied with all the enthusiasms attendant on such occasions.

Straight away upon arrival he was tasked to produce, in very short order, *The Greatest Hits* package for Stevie Wonder. He orchestrated this release with a tact and tenacity that on an occasion was nothing short of remarkable, and his bubbly sense of humour was never far away. His creative juices flowed all through this period, and it was just one of many projects he had successfully handled in his career, while his enthusiasms touched everyone around him.

It was these qualities that served him well from his first days in the music business, inspiring in the

marketing department of HMV at the end of the Seventies.

From there, he was to make his mark at *Virgin* and then *Arista* before starting *Virgin* under the *Telstar* umbrella. It is poignant to note that his first boss - Douglas Coates - will give the address on Tuesday.

Once you met Mark and you formed a friendship, the bond was formed. He faced the ordeal of his illness with the most extraordinary courage. Indeed, he would talk about it - in the words of his boss at PolyGram, David Munns - "as if he was discussing a minor irritation with the plumber".

His phlegmatic attitude and good humour when undergoing treatment was equally astonishing.

Quite apart from his abilities, he was quite simply a wonderful guy whose young life was tragically cut short, and our thoughts at this time are with his wife Angela and all his family.

That he would go on to achieve great heights in this industry is without question and he leaves behind the best of memories of a very warm well-rounded human being. Along with his other colleagues both here and in America, I was proud to know him.

Nick Stewart
Head of group catalogue marketing
PolyGram UK
London W6

excess of 20 minutes. People that bought them wrote and e-mailed us with their appreciation of the variety of mixes and value for money.

We are now planning the release of Paul's next single. Again we have an excellent selection of remixes and this time we're hoping to dent the Top 40. But how do we format it? We can't even fit two club mixes and the radio edit into 20 minutes, without drastically editing and thus destroying the creativity that has gone into making the mixes. Let alone the complaints we'd get from the public who buy them expecting a full 40 minutes of mixes.

Please bring back the 40-minute ruling for mixes of the same track immediately, unless of course this is a cunning ploy by the BPI to marginalise dance and indie labels to specialist charts, when we are perfectly capable of competing in the major chart, given a fair chance.

Rob Deacon
Deviant
London SW10

Although he's certainly not one of my favourite artists, there's no doubting the popularity of Daniel O'Donnell. Yet his chart success remains less than one might expect.

In this, I wonder, because his sales and those of other Irish performers generated from non-traditional outlets that chart compilers ignore? I'm talking about the likes of market stalls and kiosks at the seaside. They contain a high proportion of CDs/cassettes featuring artists such as O'Donnell, and must sell enough to enable their proprietors to make money. Yet rarely do Irish records create much of an impression in the Top 75.

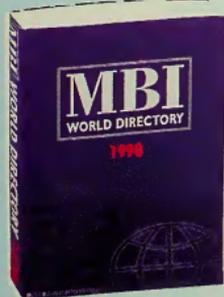
Perhaps it's time for the matter to be investigated by chart compilers.

Tim Mickleburgh
Grimsby
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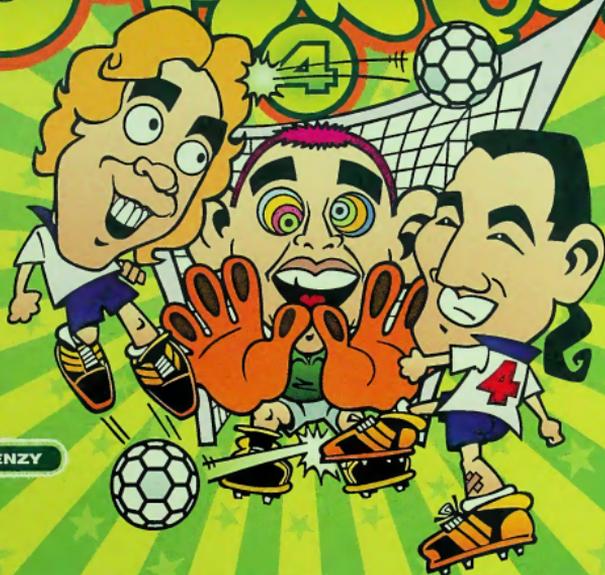
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WORLD FRENZY

THE CAMPAIGN:

TV ADVERTISING: A 3 WEEK CAMPAIGN OF 100 30 SECOND SLOTS IS BOOKED TO START ON MONDAY 18TH MAY ON STV, GRANADA, ULSTER, GRAMPAN BORDER, YORKSHIRE, TYNE TEES, THE BOX & LIVE TV (CABLE & SATELLITE)

RADIO ADVERTISING: KISS FM (LONDON), GALAXY (MANCHESTER / YORKSHIRE / BRISTOL), A FULL 3 WEEK CAMPAIGN IS SCHEDULED, ALL DAYTIME AND SPECIALIST SHOWS COVERED. (OVER 150 SLOTS).
ILR STATIONS: ADS BOOKED ACROSS THE COUNTRY ON THE MOST IMPORTANT STATIONS INCLUDING FORTH FM, CLYDE FM, CITY FM, AIRE FM, PICADILLY, KEY 103, HORIZON, INVICTA, SGR, VIKING, KLFM, HALLEM FM, PULSE AND BROADLAND. THE CAMPAIGN WILL RUN FOR TWO WEEKS INITIALLY.
COMPETITIONS: ORGANISED WITH PETE TONG (1FM) & REGIONALLY WITH KISS LONDON, GALAXY (MANCHESTER / YORKSHIRE / BRISTOL), FORTH AND MORE TO BE CONFIRMED.

PRESS: THERE WILL BE REVIEWS AND COMPETITIONS IN MOST MUSIC PUBLICATIONS INCLUDING MUZIK, SELECT, WAX, MIXMAG, M8, DJ, RM, NME, MELODY MAKER AND JOCKEY SLUT.
PRESS ADVERTISING: THERE WILL BE FULL COLOUR ADS IN M8, BASSLINE, MUZIK, DJ, MAN UTD MAGAZINE, SPURS MAGAZINE, FA CUP & WORLD CUP MAGAZINE.

INSTORE MARKETING: 140 INSTORE DISPLAYS VIA DISPLAYBOX INTO REACT STOCKISTS.

DIRECT MARKETING: 100,000 POSTCARD FLYERS BEING HANDED OUT AT ALL HAPPY/HARDCORE EVENTS RUNNING UP TO RELEASE DATE, ALSO 10,000 CARDS BEING MAILED VIA OUR OWN DATABASE.

AVAILABLE 18TH MAY: ORDER FROM YOUR VITAL/FULLFORCE SALES REPRESENTATIVE OR FROM VITAL TELESALES 0117 988 3333
CD 122 TRIPLE MIX CD: DEALER PRICE £9.49 / MC 122 TRIPLE MIX MC: DEALER PRICE £6.49