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Indies race to beat 2000 bug

by Robert Ashton
Independent retailers face a race against time to replace Eros - the Electronic Record Ordering System that hooks them up to some of their key suppliers - before the existing technology falls victim to the Millennium Bug. Although several upgrades have been made to the Eros system since it was set up in 1989, it is archaic by current technology standards. Because it is not 2000-compliant, the whole system is liable to crash at midnight on December 31, 1999, prompting some indie retailers to contemplate having to return to the

days of telephoning and fixing their orders.
Eros consultant Pete Sigery has recently been charged with assessing and reporting on the options for the 270 retailers plugged into the system and the participating record companies, including PolyGram, EMI, BMG, Pinnacle and Koch. These are likely to include issues of cost, who foots the bill and the most effective technology.
"We need to do it as soon as we can. We realise the time-scale we have. It needs to be in place by this time next year because we can't go into the high season and



Wootton: seeking new system
start changing things," says Sigery.
He suggests the old technology could be made 2000-compliant, but the expense may prove less cost effective than installing a new system based on more advanced and compatible Windows technology. "Sometimes over-

hauling old technology can cost more," he says, adding that Bard is being kept abreast of developments. It remains unclear how much investment will be needed.
Indie retailers - who typically would spend around £1,500 on an Eros system with a further £117 for using the AT&T line and £150 maintenance - seem determined that it should be the record companies who foot the bill for any upgrading. One store owner says, "It's not for us to pay because we're the customers."
Some retailers are also worried that the situation has been allowed to slide and are already

drawing up contingency plans.
David Jones, operations director at Andy's Records, the biggest Eros user following the departure of Virgin/Our Price and HMV from the system 18 months ago, fears it could be forced to revert to ordering by "phones and faxes".
Bard chairman Richard Wootton is confident the industry can avoid contributing to the estimated £5bn analysts are forecasting the Millennium Bug will cost British industry. "Eros is a good and efficient system and there is a genuine will to find a successor the whole industry can use," he says.

Boyzone's No Matter What yesterday (Sunday) looked set to become the biggest first-week single seller of the year as it gave the group their fourth UK number one single. By last Tuesday the Polydor release had shipped platinum, while by the end of business last Thursday it had topped 200,000 sales to move closer to Run DMC's Jason Nevins' current 1998 first-week best of 243,000 units. No Matter What and another new release of the band's current album *Where We Belong* (out on August 24). The group start UK tour in Bournemouth on September 26.



Torn tops European radio ranking

Natalie Imbruglia's Torn has emerged as the most popular track on radio across Europe so far this year, according to a new survey.
The survey, published this week by *MW Sister* magazine *fono*, shows that Torn gathered a larger audience than any other record across Europe during the first six months of 1998. Four other releases by UK-signed artists also made the Top 10.
Torn plipped Janet Jackson's *Together Again* into second place, with Madonna's *Frozen* in third. The track was also the most played song in six markets -

Germany, Austria, Belgium, Italy, Portugal and Sweden - across the same period.
The details are unveiled in an exclusive half-term report for the European industry, published to coincide with this week's Popkomm trade fair in Germany.
The survey, which is based on airplay data researched by Music Control, identifies All Saints' *Never Ever* as the second most popular track by a UK act in fifth place, followed by Lighthouse Family's *High* (sixth), Robbie Williams' *Angels* (ninth) and Spice Girls' *Stop* (10th).

Tower poised to unveil online sales ambitions

Tower Records is this week expected to announce an online record store offering a catalogue of "well in excess" of 600,000 music titles.
The move will make Tower the first UK High Street chain to reveal details of its online sales plans. It comes around a year after sites operated by Tower, Virgin Entertainment and HMV were first mooted and follows a series of reported set-backs with the various projects.
Tower's European store, which is expected to become operational in September, is far more ambitious than previous ventures and compares with a catalogue of 250,000 titles to be offered by Cap-

ital/Telstar's online joint venture. It will have a direct link to Tower's US site as part of a system which will enable the retailer to source and deliver product from around the globe. "It will be branded as a European site but target the world. It will complement the US site," says one source familiar with the plans.
Last week Virgin Retail confirmed that it had further delayed the launch of its online store as it reassesses its strategy.
HMV, meanwhile, has denied reports that its store has hit problems. "We are keeping with a summer launch. There are no major problems," says general manager of HMV Direct and E-commerce Stuart Rowe.

Xfm shines in latest radio audience data

Xfm was one of the star radio performers in the second quarter, increasing its audience by more than 50%, according to the latest Rajar figures.
Publicly surrounding its takeover by the Capital Group throughout the three months helped raise awareness of the station, which attracted 329,000 listeners a week between April and June, compared with 219,000 in the first quarter. Capital officially took control of Xfm on July 20.
The latest Rajar figures also reveal that Radio One has lost another 365,000 listeners, with more than 260,000 deserting the Zoo Ball and Kevin Greening breakfast show. Audiences for Radios Two and Three and Atlantic also fell during the quarter.
● **Rajar analysis:** p6

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Mobos set for C4 debut as classical onwards lose deal

by Paul Williams and Tracey Snell
The Mobo Awards are to be televised nationally for the first time after moving from Carlton to Channel Four.

The Mobo Organisation has secured a long-term deal for the event with its new TV partner which is planning to give it an earlier evening slot than last year's 10.40pm broadcast.

The new deal ends a two-year relationship between the organisers and Carlton, which has broadcast the event in a regional-only slot since it began, but was unable to secure it a national slot this year before negotiations concluded. Details of when Channel Four will broadcast the awards, which are taking place at London's Royal Albert Hall on October 14, have yet to be announced.

The switch makes the Mobos the second high-profile music awards

show to disappear from the Carlton schedule in a week following the broadcaster's confirmation that it will not be broadcasting this year's Gramophone Awards for the ITV network.

Last year's inaugural TV airing was hailed as a glittering success, attracting an audience of 2.5m viewers, and had been expected to become an annual fixture. However, Gramophone Publications editorial director Chris Pollard says he is disappointed rather than surprised at the decision, blaming it on personal changes at ITV.

A spokesman for Carlton says, "My understanding is that the ITV network didn't want it. If I had it I'm sure we'd be making it again as we were very pleased [with last year's programme]."

ITV was unavailable for comment. Pollard says the decision means



Pollard: moving awards venue this year's event on October 5 can now be staged at a more suitable venue. It will be taking place at London's Royal Festival Hall on South Bank instead of Alcazar Palace in North London, where it was held last year. It will be recorded for possible radio broadcast. "There can hardly be a more

appropriate venue for the awards than the Royal Festival Hall," says Pollard. "For the first time artists will have the use of a purpose-built concert hall." The change in venue also means the event will be opened up to the public for the first time, with tickets offered to 1,500 Gramophone readers by ballot.

Pollard also confirms that Britannia Music will not be sponsoring the awards this year and that the event will be reverting back to individual award sponsors. This follows Tower Records' boycott of last year's event and the suggestion by other retailers that they would follow suit this year.

"I am very frustrated with the High Street retailers in terms of the attitude they took. Ultimately we need the support of HMV, Virgin and the others," says Pollard. Details of new sponsors should be announced in the next few weeks.

Matthew Marsden has teamed up with fellow Columbia act Destiny's Child for his second single, a cover of Hall & Oates' She's Gone, to be released on September 25. The Coronation Street star met up with the US R&B artists when they were in the UK promoting their debut single, No No No, which went top five in March. According to a Columbia spokesman, the collaboration came about after Destiny's Child manager, Matthew Knowles, heard the track. "He really liked it and asked if the girls could work on it. They loved the track and had a great vibe with Matthew," she says. Marsden enjoyed Top 20 success last month with his debut single The Heart's Love Desire in the same week that Destiny's Child's second single With Me went Top 20. Meanwhile, work on Marsden's debut album Say Who, which is scheduled for a mid-October release, is near completion. Destiny's Child are currently on tour in the US with Boyz II Men, and Columbia is looking into their availability for UK promotion of the new single.



IMF promises surprises at Roll Of Honour event

The International Managers Forum is promising two surprise guest appearances by major artists connected with two of the recipients of this year's four IMF British Music Roll of Honour awards.

IMF general secretary James Fisher says international acts will play a key role in inducting an industry figure into the Roll of Honour and presenting this year's Peter Grant Award. Other acts will perform, although their identities are also being kept secret.

The event, to be held on September 23 at the London Hilton Park Lane, will also feature the young manager and producer of the year awards.

Tickets are available from the IMF on 0171-352 4564.

Mercury Prize sampler to include Size track

Cornershop's chart-topping Brimful of Osha is among the tracks featured on this year's Mercury Music Prize sampler CD.

The release, which goes on sale for five weeks from August 24, also includes Catatonic's Road Rage and Pulp's Help The Aged. For the first time, the sampler has a track from the previous year's winning album - Heroes from Roni Size/Repräsent's New Forms.

Retailers will be supporting the £4.99 release and the competition in general in store with displays featuring all 12 shortlisted albums. The Bard- and BPI-backed campaign will include in-store and window display posters.

Several nominated albums registered notable sales increases in last week's chart, including Gomez's Bring It On, which added around 1,500 units to its previous week tally. Herbie Hancock says the competition really starts to affect sales around the time of the awards.

This year's winning album will be announced on September 16.

THE audio faces new pressures as chains consider direct deals

THE is facing a shake-up of its audio distribution business as two of its biggest customers look set to source product directly from record companies.

Boots is expected shortly to begin dealing directly with record companies, with John Menzies following suit as its new owner WH Smith looks to bring it in line with the rest of the Smiths chain.

THE managing director Dick Francis confirms Boots, which accounts for 0.9% of UK music sales, has been in discussions with his company for some time about buying directly from labels, something the chain used to do around a decade ago. "We've worked very closely with them and we're sorry to see that business go to direct supply, but I think it's what they want to do and we will support them," he says. Boots confirms it is reviewing its audio buying policy.

Meanwhile Francis' own future

THE'S MAIN CUSTOMERS

- John Menzies
- Boots
- J Sainsbury
- Blockbuster
- Dixons

It also supplies a next-day delivery service to chains such as Virgin, Our Price and HMV

role at THE is uncertain since the company plans to bring in a new managing director to oversee its entertainment and books business based in Newcastle-under-Lyme. Next month Smiths, which bought the 232-strong John Menzies chain in March, is to begin a reorganisation which will see all Menzies stores outside Scotland either becoming Smiths stores or closing.

Francis acknowledges that Smiths could bring in a uniform policy for all its stores and be supplied

direct, though he adds, "We're not unduly concerned about that position because other accounts are growing and we're continuing to grow our business."

One senior industry source says that losing Boots and then possibly John Menzies could be the final nail in the coffin for THE's audio business as it would be losing two of its biggest customers. THE's total annual turnover is in the region of £300m.

However, the source suggests that if Boots buys direct, it will reap considerable savings and now has huge potential to grow. At the moment it makes up just 0.9% of all UK music sales compared with around 10% 20 years ago. It is currently undergoing a review of its music operations under Steve Roundtree, category manager for music, video and technical, though it is not committing to what the outcome is likely to be.

NEWSfile

SEAGRAM CONTINUES PFE SELL-OFF
A US-led move by Image Entertainment to block the sale of PolyGram Filmed Entertainment is unlikely to jeopardise bidding for the division from progressing to the due diligence phase. "The company had signed a contract to distribute PolyGram video titles and if PFE goes sold that deal will be in jeopardy, I think this is a pre-emptive strike, but it is really only a sidebar issue," says one source. Ten groups, believed to include Canal Plus, EMI, Carlton Communications and Pearson, are understood to have made preliminary offers for PFE before the July 30 deadline.

ROYALTES ROW RUMBLES ON
Attempts to resolve an ongoing dispute over how smaller record companies pay mechanical royalties are set to roll over into another meeting. The issue of meeting between the BPI and MCTP took place at the end of last month following indie company complaints that they have to pay royalties on units manufactured while larger companies pay royalties on the basis of records sold. A second meeting is now likely to take place at the end of August or early September.

HMV UNLOCKS VOUCHER SCHEME
HMV gift vouchers can now be exchanged in more than 300 UK stores after parent company the HMV Media Group combined all its businesses' vouchers into one scheme. It means customers can now use Waterstone's, Dillons and Hatches vouchers in HMV.

CHELSEA PUBLISHING RELOCATES
Chelsea Music Publishing has moved premises to 124 Great Portland Street, London, W1N 5PG, tel: 0171-580 0044, fax: 0171-580 0045.

MUSIC CHOICE GETS DIGITAL LAUNCH
Music Choice, the Sony Corp and Warner Music-backed cable music radio channel in which BSkyB took a 49% stake in February, will launch on the BSkyB digital platform in October. Ten of its existing channels including Hit List, Generation Rock and Love Songs will be included in the basic Sky package. Subscribers will be able to access a further 24 channels at a cost of £4.99 per month.

BRANSON PLANS LONDON VENUE
Richard Branson has announced plans for a new entertainment and five music venue in London. Called The Venue, it will be situated in Soho and built on two floors with a capacity to hold 1,800 people. It will include bars, a cafe, restaurant and live music room. Virgin Clubs has applied for planning permission for a view to opening the complex in autumn/winter 1999.

MAIN STREET PARTNERS SPLIT
SIL Willcox and Trevor Long, sole partners of Main Street Management, the company which has managed the Strangers and Big Town Playboys, are parting company. Willcox will take on full responsibility for The Strangers through his new company Cruisin' Music Management, while Long will be looking after Big Town Playboys.

GAMBLING ON SINGLES

Good to see Boyzone crash into the charts so resoundingly last week – and do so while maintaining a full price on their single.

A few companies have been brave enough to risk not doing deals on big releases during the past year and have reaped the dividends. When it works, it not only shows the industry that people are prepared to pay full price for records they really want, but it also sends out the right signal to punters about the value of music.

The strategy is all very well, but it becomes tougher to maintain as the new release schedules grow busier. As business starts to pick up, let's hope that more labels take that risk (and a risk it undoubtedly is – ask Gary Barlow).

But who will take the much bigger risk of working a superstar's single to radio and not release it commercially at all, forcing people to buy the album? It has worked wonders in the US for albums by artists as diverse as Oasis and the Fugees. Of course, the charts and the whole market are totally different there, but some UK executives have been watching with interest.

For the experiment to work here, both the label and the artist will have to be among the biggest. One possible contender: the planned Mariah and Whitney duet that is due to appear on both their forthcoming hits albums plus the Prince Of Egypt soundtrack. This would be a challenge indeed.



Industry praises Borders opening

US retailer Borders' first UK store has been given an overwhelming thumbs up by the music industry.

The London store is in-depth range of specialist music genres, including jazz, classical and new age, has come in for particular praise by industry executives who believe it will help boost sales in those areas.

"It's good to see another retailer concentrating on more esoteric releases and giving an opportunity to market them," says Virgin Records sales manager Mike Roe.

Universal commercial director John Pearson is also impressed, describing the store as user-friendly and likely to attract the discerning buyer.

Borders operations director Philip Dowder declines to put a figure on the number of customers who have visited the store since it opened on August 1 but says reaction has been very favourable.

Mansun plan after-hours gigs at Virgin stores to push new album

Parlophone signings Mansun are undertaking a mini-tour of Virgin stores across the country next month to promote the follow-up to their chart-topping album *Attack Of The Grey Lanterns*.

Six, which is being released on September 7, will be supported by after-hours performances at four stores, making Mansun the first act to play a series of in-store Virgin gigs in a single week after closing time.

NME has been brought in as a partner with EMI and Virgin Retail to promote the performances, which will begin at a midnight opening in Mansun's home town of Chester on September 6, ahead of the release of the album. Other appearances will follow at Virgin stores in Glasgow (September 8), Birmingham (9) and London's Oxford Street (10).



Mansun mini-tour

In this week's issue NME is announcing a website address where readers can leave requests for tickets for each show. There will be 1,000 available per night, allocated on a first-come-first-served basis.

Virgin UR Price local marketing and PR manager Simon Dorman says, "These gigs are for real fans when you consider people have to go to a website to apply for a ticket." If successful, he adds, other such mini-tours could follow.

Bates returns to A&R roots in new venture

by Ajax Scott

Dave Bates, one of the UK music industry's most senior A&R men, is planning to launch his own record and publishing company following his final severing of ties with PolyGram last month.

Bates, whose list of signings in his 22 years in A&R includes Def Leopard, Tears For Fears, Wet Wet Wet, James and Texas, finally left PolyGram in July following two years as a consultant to PolyGram UK chairman John Kennedy. For the previous 20 years he had worked at a variety of PolyGram labels including Phonogram, Fontana and Mercury, where he had been head of A&R since 1985.

"The past two years have allowed me a bit of time to reflect on a lot of valuable stuff as I have never had time away since I left school. But creatively it has been very frustrating because it hasn't allowed me to do anything that I wanted to do," he says.

"For a long time I had to look after a lot of acts from the company



Bates: Not shy of success

point of view. That's very different from when you're in an A&R manager and you can put in a lot more on a one-to-one level. That's what I want to get back to."

The new companies, to be called DB Records and DB Music, will be based in a prominent studio in west London and will initially employ one talent scout and one person to

handle administration. Bates, who has spent the past year shuttling between his homes in London and France and has been working on a book about record producers, says he is hoping to sell distribution deals for the US and Europe.

The two companies will be backed by Bates himself. "I didn't want to go to the City because they expect returns and then you have the same problem as with a major label. They expect immediate profit and you can end up in a sausage factory situation," he says.

He adds that he will not be concentrating on any one type of music: "I want success and want to sell records. I don't want to be shy about that."

With one act already in the studio, he says the focus will be on old-fashioned artists' development.

"There are few A&R men of the traditional school finding, signing and making records with artists," he says. He is also talking to a few established names about representing them as creative manager.

WEBBO

NO APOLOGIES NECESSARY

It's always good to get a reaction to a column – especially from the Consumers' Association, the publishers of *Which?* magazine (*MW* Letters, last week).

So let me first apologise for not recognising that the Consumers' Association was not profit making. But that's all I'm apologising for.

I do not agree that the CD pricing piece I referred to was "comprehensively researched" – and you wouldn't believe it from reading the article. It says the price of 40 music CDs were checked – and then quotes just six of them. It says the UK was "generally more expensive" – whatever that means. It says prices of CD singles were cheaper in New Zealand and Australia than the UK – that's pretty hard to believe and evidence is produced. It quotes massive price differences for the CD of *The Wall* but doesn't attempt to find out why these exist. Price campaigns? Mis-pricing? Mid-pricing in some territories but not others?

It says the price of CDs appears to remain high because of the dominance of five distributors, without recognising that distributors don't set prices and that there are thousands of independently distributed CDs that have similar prices.

AH—all, once again they skim the surface of our industry without attempting to find out how and why it works. The MMC did of course do the job properly and we were vindicated.

It's so easy to say that the public is "paying over the odds" for any commodity including CDs. But the CA also says that record companies are worried about the internet and possible downloading of music. The only thing they are worried about is the illegal downloading of *The Wall*, for instance. They are not worried about artists "selling" new music on the net – yet.

It's interesting to see that the BBC's Watchdog programme, a sort of TV version of *Which?*, has also come in for criticism this week for being poorly researched.

The apologies after the event never undo the damage.

Jon Webster's column is a personal view

German TV to broadcast own version of TOPP

UK artists are to gain a new promotional vehicle in Europe's biggest music market when German commercial TV station RTL launches its own series of Top Of The Pops.

It follows a joint venture deal between RTL Production, BBC Music, BBC and German production company MME. The 26-part weekly series will begin on September 17.

The half-hour shows, which follow a one-off pilot broadcast on April 6 that attracted an audience of 4.7m, will combine footage from the UK show with recordings of German acts made at Aldershot Studios in Berlin. It will also feature German charts and be presented by German TV personality Jenny Elvers. UK acts will be able to record in Berlin for the German TOPP while those touring Germany will be able to record there for the UK show.

This is the first time the TOPP format has been reproduced in another European territory and is unlikely to be the last. "I would like to see a global network of TOPP partners who are all sharing in pooling footage," says TOPP producer Chris Cowey.

Hardback, the label which was originally due to release George Michael's long-delayed collaboration project Trojan Souls, has signed its first new act, Andreas Georgiou, who originally set up Hardback with Gilles Peterson while at Street Sounds in the Eighties, says London-based R&B trio Fierce combine the marketability of All Saints with the sassy attitude of TLC and En Vogue. "When Fierce came along I was absolutely blown away with the songs the girls came up with. They're really got something special," says Georgiou (pictured with the band), who is also president of Aegean and Aegean Net. Now rechristened Hardback & Sons, the label is still run alongside Aegean under a parent company which is also called Hardback.

ITC aims to take up the music business

by Robert Ashton

In The City will be adding a new dimension to its Not The Singer, The Song theme with a series of four keynote speeches rebutting recent media speculation that the music business is in crisis.

The move away from featuring just one keynote speaker is an attempt to make the addresses more proactive and newsworthy and will be held under the banner Why The Merchants Of Doom Have Got It All Wrong. At least one of the speeches, scheduled for Sunday afternoon (September 13), is expected to embrace the event's songwriting focus by demonstrating the power and durability of songs, even during a period of change.

ITC co-founder Tony Wilson says the idea to ditch one speaker addressing a subject familiar to them in favour of four "major players" tackling a topical issue came after research showed a poor perception of the business from outside the industry.

"The British media think the



Wilson: banishing gloom

music industry is screwed," says Wilson. "This ITC is taking the opposite view. These keynote speeches will contradict that position and refute the idea the industry is in a state of disaster."

Wilson adds he was shocked by the legitimacy and spin the media has given recent music industry events such as the changes at EMI and the widely-reported assertion by Creation president Alan McGee that the major labels face closure within the decade. "The idea our industry is over is bullshit, but it is something that has taken root," says Wilson, adding the industry is simply going

through a predictable, and arguably necessary, regeneration cycle.

Speakers have still to be confirmed, but Wilson says that in addition to songwriting, the broad subjects he expects them to examine include the benefit, rather than the threat, of the internet and the possible emergence of a new wave of independent labels in the face of the changes at the majors including the PolyGram/Universal merger.

The move comes as ITC confirms a diverse line-up of bands and artists during the September 12-16 event, including Mercury Music Prize nominee Eliza Carthy. Other acts include Republica, Pussycat, Ricky Ross, Adamski, Idlewild and The Delgados.

Other panels and sessions in addition to the Graham Gouldman and Ian Browdie Unplugged Interviews and Internet City, announced last week, include sessions entitled Cool Britannia Is Crap, What's Hell Is Happening At Radio Two? and How To Deal With Artists When They're Behaving Like Arseholes.



Johnnie Walker gets drivetime so on R2

Johnnie Walker has been given a weekday slot on Radio Two as part of the latest changes to the station's presenter line-up.

His appointment as Radio Two's weekday drivetime presenter, taking over from retiring John Dunn in the 5pm-7pm slot Mondays to Thursdays on October 5, has delighted industry pluggers.

In a brilliant news, says RCA head of promotions Dave Shack. "He's the best man in British radio and he's getting a slot he deserves."

Epic director of promotions Adrian Williams says the appointment is great news for the industry



Walker: part of new line-up because Walker, who will retain the Saturday afternoon programme he has presented since April, is a music man through and through.

"He's not just a mouthpiece. He knows his stuff. He's passionate about music and the music industry and it's great for Radio Two to have someone like that," he says.

Walker's weekday appointment, which coincides with Des Lynam joining the station as a presenter, is just the latest in a series of significant changes that have taken place under station controller Jim Moir. Back in March, presenters including Walker, Paul Gambaccini and Jools Holland were given permanent slots for the first time, while the station has also increased the rotation of its most-played tracks, making it a more

Heap to headline Popkomm showcase

Singer-songwriter Imogen Heap will bring an acoustic flavour to the first Best Of Popkomm showcase at this week's Popkomm event in Germany.

The showcase, which has helped promote UK artists for the past two years at Miled Cannes, will see Heap perform alongside two dance acts - Jol and First Class.

Tony Quinn, general manager of Heap's record company Almo Sounds, believes the dance acts will provide a suitable contrast to Heap's acoustic set. "She is already signed [for all territories] so we're using Popkomm as a promotional and media showcase to broaden her exposure," he says.

The showcase, which takes place from 7.30pm on August 15 at the Hyatt Regency Hotel, is supported by UK industry organisations the PRS, BPI, MPA and MCPS.

useful medium for breaking records.

The station's managing editor Lesley Downie says: "We brought Johnnie into the network because of his musical credibility which was an area we needed to work on. He's deputised for John Dunn and he's gone down well with younger and older audiences because he hasn't worked the format."

Latest Rajar figures show Radio Two's weekly reach has stayed at 18% of the potential radio audience with 8.7m listeners and a 12.6% share compared to 13.2% for the last survey.

See Rajar analysis, p6

Vital has secured a foothold in the Irish music market after joining forces with Dublin-based distributor Retail Services. The Irish company has started to handle the physical distribution of Vital's releases in Ireland in an arrangement which will allow local retailers to order directly from Vital. Until now, dealers had to buy from source Vital titles through a variety of importers. The three biggest Vital releases that Retail Services will initially handle are Jane McDonald's album, the U.K.R.L.E. project and Wu Tang Presents Killu Bees.

EMAP PREPARES MAGAZINE LAUNCH Emap is planning a series of record company presentations in preparation for the launch at the end of this year of a new magazine which will feature music. Former Sky and Smash Hits editor Mark Frith has been appointed editor of the publication. The title's name, price, frequency and target market remain under wraps, though it is understood it will cover similar ground to US magazine Entertainment Weekly. Frith says that while music will not be the magazine's "raison d'être", it will be a regular component.

RUN TO RUN OUR LABEL Run DMC's Run is setting up his own label in partnership with the Sanctuary Group's Intersound Media Services (IMS) division. IMS will represent Run Entertainment, which is signing New York-based vocalist Justine, on an exclusive worldwide licensing basis excluding North America.

BARROW ROCKS OFF The inaugural Barrow Rocks Festival, which was set to take place at Barrow-in-Furness on September 5, has been cancelled because of a lack of funding. Holker Leisure, the organisers of the festival, which was to be headlined by the Stranglers and Big Country, are now planning a similar event next year.

SOUNDTRACK SALES Some of the sales figures used in last week's soundtracks story were inaccurate or only related to sales in 1997 and 1998. To clarify, the approximate cumulative UK sales for each release are: Trainspottin' - more than 1m; Pulp Fiction - 1,020,600; The Full Monty - 867,000; The Blues Brothers - 815,000; Titanic - 720,000; Evita - 622,200; Romeo - Juliet - 396,000; Spice - Jam - 177,000; Men In Black - 175,000; Trainspottin' 2 - 97,000; Jackie Brown - 85,500; Romeo & Juliet 2 - 63,000; Boyz n the Hood - 35,000.

BOYZONE GO PLATINUM Boyzone's No Matter What reached platinum status in the UK. It's first week on sale last week, while the compilation Kiss Mix '98 was certified gold by the BPI. Silver discs went to the Light Years... The Very Best Of ELO and the compilations Relax! The Ultimate 80s Mix and Ultimate Club Mix 2.

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Radio and Capital slip slightly as Classic FM continues to rise

Competition from World Cup fails to make a huge impact as second quarter results yield good news for ILR stations

It was perhaps ironic that the BBC should choose last Thursday's Rajar press conference to announce that Des Lynam will join Radio Two in the autumn. In June the TV presenter was the anchorman for BBC TV's coverage of the World Cup, which threatened to trip up music radio.

In the end, the event had a minimal effect on audiences for the second quarter year-on-year, although Radios One, Two and Three, Atlantic 252, Capital FM, Heart and Melody all lost listeners compared with the first quarter. Music stations to buck this trend included Virgin, Classic FM, Kiss 100 and Xfm.

Radio One's reach dipped 3.8% to 9.4m, a reduction of 365,000 over the three months, despite the success of its broadcasts from France and good performances by a number of shows. Simon Mayo presented from every town where England and Scotland played and this added 250,000 listeners to his slot, while the decision to take Mark Radcliffe and Lard to the World Cup was rewarded with a quarter-on-quarter rise of 130,000.

However, most of this good work was undone by the Zoh Ball and Kevin Greening breakfast show which, after losing 82,000 in the first quarter, lost another 264,000 - or nearly 6% of its first quarter audience - to stand at 4.5m between April and June. Radio One argues that many of its listeners are under 15 and are not included in the published Rajar figures; if the four to 15 age group is added to the equation then Ball and Greening still reached 5.0m in a week. Radio One controller Andy Porritt says there are no changes planned for his network's breakfast show. "Despite the headline loss, breakfast remains the most competitive time of day and I am committed to the show we have for the long term."

Across all ages the figure for Radio One's early morning flagship show was still 2.3m more than Chris Evans attracted at Virgin, although Evans did add an extra 94,000 nationally to take his weekly total to 2.7m. His audience slipped 3.7% in London among the 15-plus demographic but the nationwide listenership was up 62,000 at 2.5m.

Virgin's overall reach rose 0.9% quarter-on-quarter to 4.2m, compared with 3.6m recorded at the same time last year. Virgin AM actually declined by 0.7% but Virgin FM rose by 1.3% to 1.1m to steady the ship.

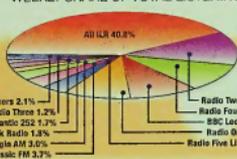
Radio Two retained its position as the most-listened-to station with a 12.6% market share. At 8.8m it is now attracting 240,000 more people than a year ago, although this figure was down 168,000 on the first quarter.

Xfm director Chris Parry says he is delighted that his station is turning the corner. One of the reasons blamed for Xfm's poor start was the lack of marketing support at its launch last year. Its new owner Capital has promised to increase the promotional spend on Xfm during the next six months to attract a regular weekly audience of 500,000. It was the publicity surrounding Capital's takeover more than anything which probably lightened awareness of Xfm and helped it achieve a quarterly rise of 50.2% from 219,000 to 329,000 and a market share of 0.9% up from 0.6%. Significantly, this pushes Xfm's audience above GLR's (214,000) for the first time.

"It is not just about the Capital takeover because our own tracking shows we are above 500,000 and are reaching

THE NATIONAL PICTURE

WEEKLY SHARE OF TOTAL LISTENING

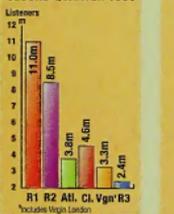


WEEKLY AUDIENCE REACH

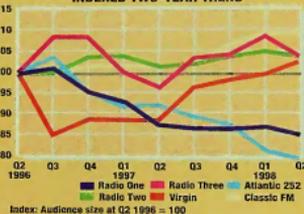


NATIONAL MUSIC RADIO TRENDS

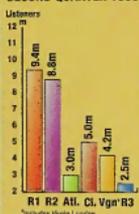
SECOND QUARTER 1996



INDEXED TWO-YEAR TREND

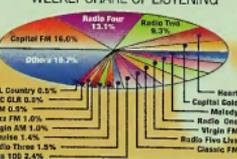


SECOND QUARTER 1998

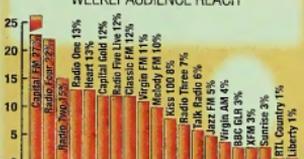


THE REGIONAL PICTURE: LONDON

WEEKLY SHARE OF LISTENING



WEEKLY AUDIENCE REACH



more of our target audience of 15- to 24-year-old males. We will continue to grow and as far as the music industry is concerned this is a reason to be cheerful," says Parry.

Capital FM saw a 5.0% drop in its reach, losing 141,000 listeners to 2.7m. The Chris Tarrant Breakfast Show reached more than 2m a week in the first quarter, but slipped back to 1.8m after 224,000 people turned off. Capital Gold in London lost 67,000 listeners to slip to 3.2m - a 5.4% decline - and the company began syndicating the good programming to other stations in the group on June 1. "We went with a new programme lineup on Gold and we will not really be able to judge its success until next year," says Sally Odham, managing director, group radio. Good news for the Capital Group came from Invicta FM in Kent, which increased its

reach by 13% to 383,000, and 96.4FM BRMB in Birmingham, whose audience was up 1.2% to 554,000.

The reduction in breakfast audiences at Capital FM helped Chrisyals-owned Heart 106.2 boost its early morning listening. Its breakfast show audience rose 5.5% to 655,000, but this was not enough to stop the station's overall reach sliding 7.0% to 1.3m.

The second quarter was a good one for dance stations with Kiss 100 achieving a 0.8% rise in its reach to 836,000, despite a 19.1% drop in its audience hours to 4.4m. Chrisyals stations Galaxy 102 in Manchester added another 10,000 listeners to hit 309,000 and Galaxy 105 in Leeds increased its audience by 9,000 to 524,000 listeners.

Atlantic 252's new look has been unable to stop its slide and its audience has now

fallen below 3m a week after a 4% decline.

Classic FM continues its steady progress. After topping the 5m mark for the first time last quarter it added 11,000 listeners to now 6.6% higher than a year ago. Radio Three, which lost its controller Nick Kenyon in July, lost 73,000 listeners over the three months, down to 2.5m, although this is still 200,000 more than a year ago.

Overall radio listenership was down slightly year-on-year from a total weekly audience of 40.4m to 40.3m, although the total hours were up from 818m to 834m. Commercial radio posted its highest market share, 51.1% compared with the BBC's 46.8%.

This is the sixth quarter in a row that independent radio has come top.

Steve Hemsley

PUBLISHING: SIX-MONTH PERFORMANCE

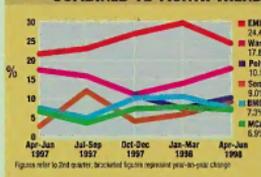


Source: C/N. Compiled from Milward Brown data

TOP 10 SINGLES SECOND QUARTER 1998

Title/Artist	Publisher
1 IT'S LIKE THAT Run DMG Vs. Jason Nevins	Warner Chappell 100%
2 C'EST LA VIE Chrysalis	28.5%/BMG 27.5%
3 B'Witched	PolyGram 27%/Bucks Music 17.3%
4 FEEL IT Tamper feat. Maya	Warner Chappell 100%
5 IONS '98 Baddie/Skinner/Lighting Seeds	Chrysalis 100%
6 UNDER THE BRIDGE/LADY MARMALADE All Saints	EMI 50%/Warner Chappell 50%
7 HOW DO I LIVE LeAnn Rimes	EMI 100%
8 TRULY MADLY DEEPLY Savage Garden	EMI 100%
9 WINDSWEEP Fall Les	EMI 33.3%/Chrysalis 33.3%/Rock 33.3%
10 DANCE THE NIGHT AWAY Mavericks	EMI 100%
11 MY HEART WILL GO ON Celine Dion	EMI 62.5%/Rondor 37.5%

COMBINED 12-MONTH TREND



Figures refer to 2nd quarter. Bracketed figures represent year-to-date change

TOP 10 SONGWRITERS SECOND QUARTER 1998

Writer/Artist	Publisher
1 SMITH/McDANIELS/SIMMONS	Warner Chappell
2 ACKERMAN/HEDGES/BRANNING/LYNCH/LYNCH/ARMOUR/O'CARROLL	PolyGram/BMG/Bucks/Chrysalis
3 JACKSON/JACKSON	Tamper feat. Maya Warner Chappell
4 BRODIE/SKINNER/BADDIE	Saddel, Skinner, Living Seeds Chrysalis
5 JONES/HAYES	Savage Garden EMI
6 MALO	Mavericks EMI
7 WARREN	LeAnn Rimes EMI
8 WILLIAMS	Chrysalis Robbie Williams EMI/BMG
9 CATATONIA	Catatonia EMI
10 ALLEN/JAMES/PRATT	Fat Les Chrysalis/Rock/EMI

The last time Warner Chappell's market share soared higher than it did in 1998's second quarter, John Major still had more than two years of his premiership to run and Pato Banton was topping the chart.

Back then, in the closing period of 1994, it was Banton's cover of the Eddy Grant-penned Equals hit Baby Come Back which helped give the publisher a 20.6% share and retain its number one position for the second quarter in a row. That was the last time Warner Chappell held the top spot, a position which, with just one exception, has since been EMI's exclusive property.

Warner Chappell's share leapt by more than a quarter to 17.8% during period two, but rather than annihilating EMI's lead it merely dented it. Ahead last time by 15.8 percentage points, EMI on this occasion had to settle for just a 6.6 point lead, its lowest for a year but still enough to shake off the opposition fairly comfortably.

MW's first six-monthly publishing figures illustrate EMI's dominant position even more clearly, with its 28.3% market share creating a stunning lead of 16.2 percentage points. Even if second-placed Warner Chappell combined its 12.1% half-year share with the 9.1% of third-placed BMG, EMI would still be ahead by 7.1%.

Comparatively, EMI's singles performance was less impressive between quarters one and two with its share slipping from 26.1% to 23.3% and its lead over runner-up Warner Chappell dropping accordingly to 3.1 percentage points. However, across the first six months it stands 13 percentage points ahead of Warner Chappell, followed by BMG in third place with 9.3%, Sony fourth with 8.9% and MCA in fifth position with 8.2%.

During the second quarter, EMI's full share of Lady Marmalade - one half of an All Saints double A-side - gave the company its most successful hit by finishing fifth overall, while it also claimed shares in four more of the period's top 10 singles and 15 of the 40 biggest. Full control of three long-running hits, How Do I Live sung by LeAnn Rimes (sixth), Savage Garden's Truly Madly Deeply (seventh) and The Mavericks' Dance The Night Away (ninth), proved particularly profitable, while its title was also boosted by Alex James' one-third contribution to the Fat Les hit Vindalo (eighth).

In the albums list, EMI continued to dictate proceedings, capturing a 26.9% share for the second quarter and 32.6% for the year to date, more than two-and-a-half times as much as second-placed PolyGram's half-year showing of 12.4%. For the six months, Warner Chappell took third

EMI retains lead despite Warner Chappell surge

World Cup songs add spice to publishing figures as EMI faces competition in albums and singles. Paul Williams reports

FOOTBALL SCORES DIVIDENDS FOR INDEPENDENTS

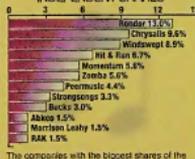


World Cup fever gripped Chrysalis Music in the second period as two footballing anthems helped its combined market share for singles and albums rise by more than 400% quarter-on-quarter.

The publisher leapt from seventh position to second for the year to date in the independent ranking, thanks largely to the success of Baddie/Skinner and the Lighting Seeds' (above) 3 Lions '98 - of which it owns 100% - and its one-third interest in Fat Les's Vindalo, which finished as the quarter's eighth biggest single.

Combined with a 28.5% share of B'Witched's C'est La Vie, Chrysalis comfortably topped the independents' singles listing for the second quarter with

SIX-MONTH COMBINED INDEPENDENT SHARES



The companies with the biggest shares of the independent publishing market. Source: C/N

26.1%, while it was 18.8% overall.

However, it was not enough for it to catch Rondor Music during the sixth month. Claiming 13.0% for the half-year for independents, Rondor again relied on Will Jennings' lyrics to the Titanic love theme My Heart Will Go On for much of its success; the company topped the indie-only list for albums with 17.2% during the second quarter.

Windswept Pacific, second overall for independents last time, took third spot for the six months with 6.9%, having claimed runners-up spot for albums during quarter two, while Hit & Run came fourth in the half-year ranking with 6.7%. Lower down were three new arrivals to the Top 10: Strongongs, Bucks and Akko.

place for albums with 10.9%, BMG was fourth with 8.9% and MCA fifth with 6.4%.

Robbie Williams' own songwriting contributions to the second quarter's highest seller, Life Through A Lens, proved to be EMI's biggest album hit, followed closely by a sizeable chunk of the period's number two, Blue by Simply Red.

In contrast to EMI, Warner Chappell has performed more impressively in singles late; a quartet of reworked songs during the second quarter helped to lift its singles share by almost a third over the previous period. Leading the pack was the quarter's biggest hit, the million-selling revival of It's Like That by Run DMG Vs Jason Nevins, while it also took 100% of Tamper's Feel It, which heavily sampled the Jacksons' 1981 hit Can You Feel It and finished as the period's number three. All Saints' cover of the Red Hot Chili Peppers' Under The Bridge gave it half of the number five, while it also claimed 50% of the number 11, Steps' reworking of Last Thing On My Mind, an old Bananarama B-side.

Among Warner Chappell's newly-signed acts are Embrace, who produced the 39th biggest hit of the quarter with Come Back To What You Know and gave the company one of its biggest album successes with The Good Will Out, 28th for the quarter.

BMG Music led fall sharply on singles and marginally on albums during quarter two, but its impressive start to the year enabled it to retain third place across the first six months of 1998. It was represented in six of the quarter's biggest singles this time compared with 12 in the first quarter - allowing Sony Music, PolyGram/Island Music, MCA Music and Chrysalis Music to move above it in the singles ranking for the second three months. Among those four, Sony claimed fifth place overall in the first half of the year, notably benefiting from Celine Dion's international Velvet

PolyGram, languishing in fifth place overall during the first quarter, improved its share by 38.4% during the second to secure fourth place for the first half of the year with 12.1%. LeAnn Rimes' cover of The Corrs' album Talk On Corners (third in the quarter), while its highest-placed single was B'Witched's C'est La Vie (second) in which it controls a 27% stake.

Despite the improving fortunes of PolyGram, Sony and Warner Chappell in quarter two, EMI is currently so far ahead of the pack that it will take something quite remarkable to reduce significantly its cumulative lead for 1998.

SINGLE of the week



MANIC STREET PREACHERS: If You Tolerate This Your Children Will Be Next (Epic 666345Z)

Without doubt one of the most eagerly anticipated singles of 1998, the Manics' first single since their 1997 Brit Awards win for best British group and best British album with the double platinum *Everything Must Go* still has the jury out. Fans and critics seem torn over whether it's too epic and too similar to previous material. But beyond the hype there is something naggingly simple and intelligent about the guitar line, the powerful lyrics and their passionate delivery. Early radio support has already seen them breach the airplay top 20; if this doesn't debut at number one, something will be seriously wrong. **2.5**

Sty to Be Found finds the band at their most soulful with Philly-style strings and a powerful vocal from Justin Currie. It has been Blasted by Radio One. **2.5**
CREDIT TO THE NATION: Tacky Love Song (Chrysalis CDCHS5997). Credit To The Nation came close to having a hit with Call It What You Want in 1997, before going on to enjoy two lesser-known Top 25 hits. After two years away, they return with this catchy, lilting love song which samples Radiohead's *High And Dry*. Currently on MTV's *Buzz* and getting *LR* plays, it should see them return to the charts. See this week's *Talent* pages. **2.5**
REMNANT: FAITHLESS: God Is A DJ (Cheeky CHEKCD28). Having shot a Europe-wide smash with *Insomnia*, Faithless look well placed to repeat that feat with this single. Never veering far from their expansive house sound, *God Is A DJ* has a hypnotic keyboard hook and serene vocals from Maxi Jazz. With inclusion on Radio One's *As Featured* list, it looks set to be a long-running hit. The band follow up their Reverence album in late September with *Sunday 8pm*. **2.5**
JOSE NUÑEZ FEAT. OCTAVIA: In My Life (Sound of Ministry MOSCPL26). This disco-house anthem, licensed from the US Subliminal label, is currently topping the *RM* Club Chart and looks set to give the Ministry another crossover success. It's an uplifting slice of New York-style garage, with Octavia's vocals sitting effortlessly atop Nuñez's solid production. **2.5**
GOMEZ: Whippin Piccadilly (Turbo Version) (Hut HUTCD105). A timely release after Gomez's *My Revolution* award nomination, this is a new version of one of the standout tracks from their gripping live set. It tells the story of a jaunty trip to Manchester set against one of the band's trademark laidback grooves. It is currently on MTV's *Buzz* Bin but has received little radio play, perhaps because it's not as effective as their live version. **2.5**
LAPTOP/SOLEX: Whole Wide World/You're So Square (Hercule Panda NING 62CD). This split single is led by Laptop's catchy version of Weckless Eric's *Sprinted* which Whole Wide World, which is currently on Radio One's *As Featured* list after being a record of the week for the station's Simon Mayo. Solex's trip hop rendering of a Joni

Mitchell interpretation of a Lieber/Stoller song is rough, ready and charming. **2.5**
MOBY: Honey (Mute CDML214). This is Moby's first release since his James Bond theme reached number eight last year. It's a bizarre mixture of hip hop grooves and Thirties folk samples, and was record of the week for Radio One's Mark Radcliffe. **2.5**
TIN TIN OUT WITH SHELLY NELSON: Something (V2 Recordings VRCD34). After the massive rip-off success – and lengthy chart run – of Here's Where The Story Ends, Tin Tin Out return with another radio-friendly single which, while unlikely to match the heights of its predecessor, should make a healthy impression on the charts. Featuring Nelson's vocals as well as strings, it has won over Radio One, earning a place on its *Bliss*. **2.5**
RODDY FRAME: Reason For Living (Independent IPOM18MS). This single finds Frame embracing the US with a country-tinged song in which his songwriting harks back to his roots. Neil Finn would land a Top 40 hit with this song, but Frame will find it harder going. **2.5**

MOLOKO: I Am Not A Doctor (Echo ECH CD21). There is evidence of a progression from the band's 1995 debut *Do You Like My Tight Sweater?* on this follow-up as the Sheffield duo mix an electronica/drum & bass backing with faces of new wave. This single The Flipsides recently reached 50, which suggests this album should at least match the sales of its predecessor. **2.5**

REMNANT: UNKLE: Psyence Fiction (Mo Wax WMO85CD). Three years in the making and reputedly over-budget, Psyence Fiction's press release claim of "being" a concept album could seem justified. The songs are indeed an epic collection, featuring stars including Richard Ashcroft, Thom Yorke and Mike D. Although the music swings widely from one style to another, DJ Shadow's dreambeat hip hop backbone keeps the album coherent. It will be without a doubt be included in many critics' end-of-year lists. **2.5**
BOB MOULD: The Last Dog And Pony Show (Creation CRECD215). Former Husker DJ and Sugar man Bob Mould does what he does best on these 12 cracking tracks. They won't disappoint either those who like chugging guitars and steaming vocals or those who like guitar music a little more experiential. **2.5**

SINGLE reviews

REMNANT: MANSUN: Being A Girl (Parlophone CDR6650). Sounding somewhat like early Police, this two-minute track follows the band's number seven *Legsy 27*. Featuring vocal harmonies and driving guitars, the song rides a tempo rollercoaster and is highly infectious. It's on Radio One's *As Featured* list and, given Mansun's strong fanbase, seems destined to reach the Top 10. **2.5**
ROD STEWART: The Crusades (Warner Bros WMS2CD). This fun-filled cover of the *Primal Screan* classic, taken from the number two album *When We Were The New Boys*, pinpoints exactly why Warner's Rob Dickins persuaded Stewart to record a crop of songs by contemporary artists. Stewart makes the track his own, putting in a gritty vocal performance. **2.5**
MADONNA: Drowned World (Substitute For Love) (Maverick/Warner Bros WESCD72). Madonna is in fine form for a hot track in her five hits with this, her third single from her *Ray Of Light* album. Plaintive vocals are matched by a haunting, atmospheric William Orbit backing on what is perhaps one of her most personal tracks to date. A triumph over Sacha and BT rounds off a package that emphatically highlights her new style. **2.5**

REMNANT: NICOLE: Make It Hot (Gold Mind/East West ES321CD). The debut single from 18-year-old Nicole is the first release on Missy Elliott's Gold Mind label. Raised in Elliott's hometown of Portsmouth, Virginia, Nicole already has a distinctive sound. Her sultry voice, teamed with Elliott's lyrics and Timbaland's production, have pushed this onto Radio One's *As Featured* list, and it looks likely to be a hit. **2.5**
REMNANT: DOUBLE SIX: Real Good (Mute/CDMLT35). Featuring Oasis's behind-the-scenes keyboard maestro, Mike Rowe, plus Ben Avign and Phil Pope, Double Six are an organ-driven powerhouse blending Seventies funk with a big beat groove. Real Good has achieved cult club status, as well as Radio One plays. **2.5**
DEL AMIRTI: Cry To Be Found (Mercury WESB347R). This single marks the end of a career chapter as Del Amirti moves from A&M to Mercury. Following their *World Cup* anthem *Don't Come Home Too Soon*, which peaked at 15 but enjoyed critical acclaim,

REMNANT: BABYBIRD: There's Something Going On (Mercury WESB347R). This second proper album from Stephen Jones is a slow affair that suffers somewhat from its overwhelming aura of darkness, lifted only by singles *Bad Old Man* and *If You'll Be Mine*. Despite the latter gaining airplay, the album may be too trying for those expecting hits like *You're Gorgeous*, which is a moody listening. **2.5**
THE ALOOF: Seeking Pleasure (East West 3984240542). Chart success has so far eluded this trio with their melancholic brand of dance music. They've had four top 75 singles but neither of their previous two albums has made it into the Top 15. This third album is somewhat of a hybrid. Dubby backings are mixed with strings and Ricky Barrow's understated vocal, and the result is a moody listening. **2.5**

REMNANT: VARIOUS: Ibiza Annual (Mercury WESB347R). This double CD marks the first summer edition of the Ministry's platinum-selling Annual series. Mixes from Judge Jules and Boy George include tracks from the Freestylers, State of Mind and Energy 52. Ministry events in Ibiza, plus an extensive press, radio campaign, will ensure this makes an impact. **2.5**

REMNANT: ELLIOTT SMITH: XO (Darkworks DEP2512). Smith's major label debut more than justifies the growing buzz – it combines Smith's characteristic acoustic approach, breathy delivery and devastating melodies with an expanded sound and a greater pop sensibility. It's a strong album and a likely sleeper hit. **2.5**
REMNANT: BEVERLY KNIGHT: Primal Sista (Parlophone/Rhythm Series 49629622). Made It Back couldn't have been a more appropriate title for Knight to launch her new career at Parlophone following two years in the wilderness. Now, after that Top 30 comeback, Knight comes back with this album. Her voice is sensational over all 12 tracks, which vary from harder-edged R&B to ballads. **2.5**
REMNANT: FUN LOVIN' CRIMINALS: 100% (Columbia CMC 70562). The New Yorkers certainly appear to be doing all the right things with their addictive and accessible rock-rap party formula. With a string of successful singles already under their belt and their forthcoming single *Love Unlimited* set to be a hit, the band look set to cash in further with creativity. Fresh funk and heavy rock grooves collide with almost narrative-style raps, most notably on *Next single Big Night Out* and *Mini Bar Blues* which features BB King. The album could even reach the top end of the charts and onto its predecessor *Come Find Yourself*, which reached number seven and sold more than 1m copies worldwide. **2.5**

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Delayed releases

Releases previously reviewed in *Music Week* now set for release on August 24 include: **DE-RYUS: Grass Ain't Greener** (Bollerhouse/Arista) (reviewed in August 1 issue) **● ELECTRASY: Morning After** (Universal) (August 8) **● HILLMAN MIXX: I've Had Enough** (Mercury) (August 8) **● THE HONEYZ: Finally Found** (1st Avenue/Mercury) (August 8) **● DANNY TENAGLIA: Music Is The Answer** (Twisted UK) (August 8)

Your scoring system

Our scoring system gives two ratings: one for chart potential (in blue) and one for the *MW* verdict (in red). Ratings are from 1 (highest) to 5 (lowest).

New releases

Audio clips from the releases marked with this icon can be heard on dotmusic at: www.dotmusic.com/reviews

This week's reviewers: Simon Abbott, Dugald Baird, Michael Byrne, Jimmy Burns, Hamish Champ, Sarah Davis, Tom FitzGerald, Stephen Jones, David Knight, Sophie Moss, Ric Naylor, Dean Patterson, Paul Williams and Simon Ward.

ALBUM reviews

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ALBUM of the week

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MUSIC WEEK 15 AUGUST 1998

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ASTRID

Astrid's impressive debut solo album *Boy For You* (released today) might be unlikely to chart this Sunday but her sparring profile will ensure it is a slow burner.

Nude Records managing director Saul Gelpern has stuck with the former *Goya Dress* frontwoman Astrid Williamson because, as he says, people who see the genius singer/guitarist are baffled since it is not yet a star.

If *Boy For You* does not manage to make immediate commercial inroads (first single *I Am The Boy For You* failed to breach the Top 75 last month) then her vocal contribution to Electronic's untitled forthcoming album due early next year could do the trick. Astrid met Electronic producer/guitarist Johnny Marr during rehearsals at Wiltshire's Real World studios and was so impressed with her voice she ended up on five tracks.

Signed to Nude as a solo artist after her band split two years ago, Astrid spent much of last year trying out different producers before flying out to New Orleans to work with Malcolm Burn, best known for his work with Bob Dylan, Patti Smith and Egg Pop.

Williamson herself admits that a solo career was not always her intention. "I was the last person to expect that the band would have to split up. Saul had been in me from the start and he'd given us time to develop, so I was angry about it. But I also knew the support that I could receive was worth chasing and it seemed inevitable to go solo."

Gelpern adds, "I've always felt Astrid was a unique talent and she progressed significantly from *Goya Dress* to the demos she did as a solo artist. I was thinking of people I knew who had vision and I didn't want to go for the conventional route, in the end Malcolm put so much energy into the record, he was the linchpin."

Burn himself says he was attracted to the project by Astrid's inventiveness. "I was a bit tired of hearing the heartbroken girlfriend routine and it was refreshing to hear a woman singer whose perspective was broader," he says.

Williamson adds, "It was quite extraordinary that the musical relationship was very inherent and I knew I wanted to work with him."

The track *World At Your Feet*, for instance, was originally eight minutes long, and Burn had no qualms about cutting it in half. "The most important thing I brought to the record was to extract the main focus of some songs and add a stronger groove," he says.

The result is a strong record which is by turns intense and simple, and which Astrid's publishing & A&R manager Ian Ramage of BMG Publishing believes contains at least five strong singles. "She is a songwriter in the purest Carole King tradition," says Ramage. "And it's good to see Nude so totally committed to making her a centre-stage artist. I Am The Boy For You was not a Radio One-friendly tune but the strategy is to make her a long-term album act straight away."

With forthcoming singles such as *Hosanna* (the next release on September 21, which TF1 Friday has already expressed an interest in), *Sing For Me* and *World At Your Feet* likely to make their mark on the national airwaves in the near future, Gelpern's belief that Astrid is a star in the making does not look so far-fetched.

Catherine Eade

Artist: Astrid Label: Nude **Project:** album/single **Songwriter:** Astrid **Producer:** Malcolm Burn **Publisher:** BMG Publishing **Studio:** Clouet St, New Orleans **Released:** Aug 10/Sept 21

STEVE LAMACQ ON A&R

The thrill of the chase, the flashing of cash, the occasional success in the face of unenviable odds — you can't beat a day at the races, eh? If this was Dooley's Diary I could go on this week about Mike Smith from EMI Publishing's stag day out at Newmarket, but fortunately we were too well behaved to get noticed — let alone arrested for scrubbing off the bookies' boards and inserting the names of various bands (21 Gomez, 41 Chicks...). The racing analogy for A&R is pretty well-worn, but that's only because it rings so true. You can't help but look at a line-up of horses, their form and write-ups in the (racing) press and compare them with A&R. Of course, we didn't go to the parade circle to "check them out in rehearsal", but we saw them live, flying past

the winner's post. Plus you have to make instinctive decisions about which are the stayers and which are simply there to set the pace. Then there's the size of your bet. Without naming names, the talk among the A&R fraternity seems to be about the size of some recent record deals. If my sources are right there are at least two bands signing for packages around the £1m mark. Can this be true? Is this the A&R departments' contribution to the Eighties revival, where deals went through the roof and we got lumbered with the Roaring Boys (a famously huge, but unsuccessful signing)?... Elsewhere this week **Campag Velocet** sold out the Kentish Town Bull & Gate with **Dawn Of The Replicants** and **Inner Sleeve**. In fact, they were turning

people away well before nine o'clock... Inner Sleeve have a split single out now called *Come Alive* which is a cracking guitar-laden song. Together for six months, it was only their second gig, but the songs are already showing a knack for weaving tension and melody together quite nicely... Talking of bands who've barely appeared at the Garage on August 24 after review sessions for their debut gig last month. The band have had a few interesting enquiries — as have **Scuba Z** following our plug last week. In fact, the band have turned down an Evening Session because the first date we gave them clashed with their day jobs and the second clashed with a day meeting record labels...

GEE

When Ruffhouse Records co CEO Schwartz signed Translator Crew in 1992 he had no idea that not only would they become one of the biggest selling hip hop acts of all time but they would also spawn three major solo careers with huge hit potential.

The Fugees — as they later became known after signing to his Philadelphia-based label, marketed and distributed by Columbia — continue to be a phenomenon long after their hugely successful 1996 second album, *The Score*, which sold 1.7m copies worldwide — 10m of them outside the US.

Wyclef Jean released *The Carnival* in June 1997 and has sold 2m copies worldwide.

And not sooner had Wyclef vacated the UK charts in June this year with his top five hit *Gone Till November* than his partner Pras Michel moved into the top five with *Ghetto Supastar* (released on Interscope/Universal from the Bulworth film soundtrack). He will follow that up on October 5 with the next single *Blue Angels* from his forthcoming album, but before then Fugees lead vocalist/rapper/Hollywood actress Lauryn Hill unveils her album *The Miseducation Of Lauryn Hill*.

These next two solo albums further highlight the stark difference in the individual talents of the group. Before *The Score*'s success industry insiders expected and, in fact, advised Lauryn Hill to go solo and drop the "other guys". And even after Wyclef's solo success no one really expected much to happen with Pras — and he knew as well. "I got up one morning and said I wanted to do my own album and [Columbia] were like, OK. I guess they thought I was bullshitting. But when *Ghetto Supastar* blew up they paid attention," he says.

A *Black* sampler of Pras's upcoming *Ghetto Supastar* album (released on October 12) shows he is sticking to "Puffysque" ground with what he says is "pretty straight-up commercial hip hop". *Blue Angels* is a clever adaptation of John Travolta's *Greased Lightning* which is almost certainly guaranteed wide airplay this autumn.

Lauryn Hill's *Miseducation* (released September 28) is entirely different. She herself says, "I've surrounded myself with a clique of people who are encouraging me to be artistic and allow me to experiment. It is a departure from the Refugees All Stars, but I see it as an extension or a cocoon of the



musical identity that we established together."

A deeply personal album,

it's an intriguing blend of stripped-down hip hop, raw soul with a bluesy feel all almost intertwined by live instruments. There would not have been a cover or a sample in sight were it not for the bonus hidden track, *Can't Take My Eyes Off You*, which was a concession by Lauryn Hill to the power of radio airplay. The rap track *Lost Ones* is already going the rounds on urban radio both here and in the US, while the video for the first single *Doo Wop/That Thing* (released September 14) was being finished as *MW* went to press.

Ruffhouse boss Schwartz predicts big success for Pras and Lauryn Hill worldwide. "Conservatively, I think Lauryn's album is going to do 7m-8m worldwide, including 3m-4m in Europe, while Pras will do something like 3m-4m, with 1.5m in Europe," he says.

Columbia UK's head of black music Matt Ross is just as excited about both projects and believes they could be the label's

ALL STARS

biggest albums for the last quarter. He says,

"They [the Fugees] have all naturally graduated to their own areas. Pras has delivered a great album, while Hill's is possibly one of the most important urban albums of the decade."

Lauryn Hill adds, "With this album I wasn't looking for perfection. I was looking for feeling. This is the direction I wanted to go and I'm not worried about being radio-friendly, but luckily I didn't have to compromise too much."

Ross says that the marketing schedule, as with all international artists, is affected by limited access but that on the plus side they are all "genuinely working" on their music while the label concentrates hard at using radio as its prime tool.

The great strength of the Fugees is that their fanbase extends from hardcore rap fans to pop fans. Ross is looking more at driving Pras's album via the hit singles route following *Blue Angels'* strong airplay, while he believes Lauryn Hill's *Miseducation* will grow more organically out of her existing fanbase.

"With Lauryn it will be more album-biased but over a narrower demographic than Pras, who will appeal to younger but more singles-oriented fans," says Ross.

Though signed to Ruffhouse/Columbia as a group and as individuals, they set up the Fugees Camp label and in between touring and promotions produce other members of the Ruffhouse Allstar Camp including rappers John Forte (Columbia), Camibus (Universal) and Jean's Universal-signed nephew and niece Melky Sedek. They have also found time for production/writing work for other major acts including Destiny's Child and Earth, Wind & Fire (Wyclef) and Aretha Franklin (Lauryn Hill). Dreamworks says it is negotiating to release Wyclef's *Another One Bites The Dust* track with Queen,

FUGEES' HIT MACHINE

February 1994 Blunted On Reality debut album doesn't chart, but has sold just over 60,000 to date in the UK
February 1996 The Score album. Highest chart position: number two (Sept. '96). Has sold more than 1.2m copies (four times platinum) in the UK, 2.7m copies worldwide
March 1996 Fugee-La single. Highest UK chart position: number 21
May 1996 Killing Me Softly single. Highest UK chart position: number one (two weeks). Sold more than 4.2m copies (two times platinum)
September 1996 Ready Or Not single. Highest UK chart position: number one (two weeks). Sold more than 400,000 (gold)
November 1996 No Woman No Cry single. Highest UK chart position: number two. Sold more than 200,000 (silver)
March 1997 Rumble in the Jungle single. Highest UK chart position: number three. Sold more than 400,000
June 1997 The Carnival, Wyclef album. Highest UK chart position: number 49, sales of more than 50,000. We Try To Stay Alive, Wyclef single. Highest UK chart position: number 13
August 1997 Sweetest Thing single. Highest UK chart position: number 14
September 1997 Quatanamera, Wyclef single. Highest UK chart position: number 25
March 1998 No No, No, Destriny's duet single produced by Wyclef. Highest UK chart position: number five
May 1998 Gone Till November, Wyclef single. Highest UK chart position: number three, sales more than 200,000 (silver)
June 1998 Ghetto Supastar, Pras single. Highest UK chart position: number two. Sales more than 400,000 (gold). UK rap hit No Second Round KO, Camibus single produced by Wyclef charts at number 35
September 1998 Miseducation Of Lauryn Hill, Lauryn Hill album
October 1998 Ghetto Supastar, Pras album
Mid-1999 Class Reunion, Fugees album

from the Small Soldiers OST, as a single. Schwartz says, "The Fugees as a group and as individuals have always asked for things that haven't been done before and they've worked very hard to deserve them."

On last month's three-day UK promo tour Lauryn Hill worked throughout each day from 11am on promotion and each evening went into a pre-booked studio to finish off the album until 7am. Meanwhile Wyclef, currently on the US Smoking Grooves hip hop tour, has turned his tour bus into a mobile studio.

With such a relentless individual and collective work ethic, the Fugees have already transcended a genre not known for artist career longevity. By the time the three get back together for their 1999 set, tentatively titled *Class Reunion*, the only thing to worry about might be burnout.

Yinka Adegoke

ONES TO WATCH

NINE YARDS

Virgin Records' senior A&R director Dave Boyd couldn't have asked for better when his urban A&R contact Nigel Wilson called in after two weeks in the job with Nine Yards' demos.

The trio – a self-contained British male vocal group – have been together for more than nine years and under their former name of Define supported Robyn on her 18-month international launch tour.

GBH management – Paul Bibby (ex-Adamski, Tzani), Richard Hollie and Bortis Grant (ex-U940) – are understood to be on the verge of making a decision over publishing.

Nine Yards' debut single, a funky number called *Loneliness Is All Gone*, will be released in late September.

JUNK

This Colchester band are a hot tip for this year's in *The City Unigned* competition. The foursome so impressed Columbia US's senior VP marketing Tom Corson on a recent self-financed trip

to New York that the label put them up for another day and night so his A&R colleagues could see them live. Publishers and other labels are beginning to show interest, but manager Ian Wilson (former agent for U2 and The Police) has held back from signing with anyone yet.

Their limited-edition release *My Baby's Got Green Hair* on Ye Gods Records – run by former Rough Trade employee Nigel Nichols – may be a punk-pop number but Junk have plenty of more laid-back tracks to offer. They play London's Bill & Gate on August 27.

MUSIC WEEK PLAYLIST

- The Cardigans – My Favourite Game** (Stockholm/Polystan) Terri Dalgaard-meets-Gabaree tune (single, September 28)
Hole – Celebrity Skin (Goffin) A rockered-up, popped-out return that keeps being played again and again (single, August 31)
Dodgy – Every Single Day (Mercury/A&M) A classic rock record that has resonated with everyone from the Monkees to Superheroes (single, September 7)
Belle and Sebastian – The Boy With The Arab Strap (Jeepster) A cheekily titled record that is sure to be perfect for the late summer (album, September 7)
Roddy Frame – Reason For Living (Independents) There are touches of Roy Orbison in the former Artee Camera frontman's new record (single, August 17)
Hanson – Being A Girl (Parlophone) An addictive release which sounds like early Police (single, August 24)
Merz – entitled (Lotus) A highly collectible EP showing the diversity of Merz (single, tbc)
Khadaja Field. Product – Here We Go (Loud) Wyclef Jean and Funkmaster Flex share production on this reggae-influenced track (promo, tbc)
Ash – sampler (Mushroom/Infectious) Rocked-up tracks from their forthcoming album reveal a new direction (sampler, tbc)
Robb Williams – Million Miles (Chrystall) An addictive record with intelligent sampling taste (single, September 7)
Babylon Zoo – All The Money's Gone (EMI) Glam is back! (single, tbc)

CREDIT to the NATION

Previously best known as the man who sampled Nirvana, Matty Hanson has decided to answer his critics with a song that audaciously samples Radiohead.

But as with 1993's *Call It What You Want*, which sampled Smells Like Teen Spirit – two years after he adopted the name/PC fusion for himself and Credit To The Nation for his hip-hop/rock/pop fusion outfit – it's not so much Hanson's boldness as his skill at clever sampling that has gained the attention of record company bosses.

EMI/Chrystall's managing director Mark Collen says, "As soon as I heard [Tacky Love Song], it sounded like a hit. It's very clever to take a record like Radiohead's *High And Dry* and come up with something really infectious."

Released on August 24, *Tacky Love Song* is taken from the forthcoming album *Keep Your Mouth Shut* (released on September 14). Hanson says, "I always listen to things to see if they fit in with what I'm doing, and what goes well to a 4/4 beat. I sampled *High And Dry*, and it just sounded so good."

EMI/Chrystall, in tandem with EMI Electrola in Germany, is actually a licensee of the project (EMI Electrola also has rights to the rest of the world), since Hanson signed with German independent Laughing Horse in 1997. The arrangement came about after manager Doug Smith initially could not secure a UK deal after Hanson left his original label One Little Indian in autumn 1996.

Smith, who was also managing former One Little Indian signings Chumbawamba (a 1993 Chumba-Credit collaboration *Enough Is Enough* was a small hit), had no luck securing a deal for either of his charges at Mercury 1996. While the Chumbas were later snapped up by EMI Electrola,

Hanson's new producer Zeuss B Hill introduced Smith to the singularly named Schroder, a German entrepreneur who worked in film and TV soundtracks and owned Laughing Horse. "We saw he had good connections and credibility in Germany, and was prepared to take the time on a financial basis," says Smith.

The relationship with Hill and Hanson eventually completed the album in Hamburg with Franz Plaza instead. Smith played the results to EMI Electrola's then president Helmut Fest around the same time as he played them to EMI/Chrystall's A&R manager Ian Walker, who passed them on to Collen. A licensing agreement was reached with Laughing Horse, and Hanson's future suddenly became much brighter.

Hanson will be concentrating on promotion rather than playing live (there is just one show pencilled in, at the Bridgenorth Festival in Shropshire). "The song will be radio-driven, to create a hit, rather than fan-driven through by touring," says Collen. Curiously, while more than 150 IIRs have already come on board, Radio One has so far not played it.

Hanson himself says he is more than able to handle promotional duties and expectations this time around, as while 1994 nervous breakdown. "He's settled now with a wife and kid. He's learnt from what went down," he says. As far as names go, it looks like yet another Hanson may well chart high soon. Martin Aston

Artist: Credit To The Nation. Label: Chrystall
Project: single/album. **Songwriter:** Hanson
Studio: Hamburg. **Publisher:** Island/Warner Chappell. **Producer:** Franz Plaza
Released: August 24/September 14

CHART COMMENTARY

by ALAN JONES



Boyzone secure their fourth number one this week, with *No Matter What* debuting in pole position. They're the first group from Ireland to have four number ones, leaving their compatriots U2 in second place with three. Boyzone are the **first act in chart history** to reach the top 10 with their first 12 singles, eclipsing the record of Kylie Minogue, who went top five with her first five and then reached number six with her 12th release. The previous Boyzone number

ones are *Words*, *A Different Beat* and *All That I Need*. *No Matter What* is one of two singles in the Top 10 to include the phrase "whistle down the wind". It's not a phrase that turns up in hits very often. Boyzone use it because their singer, penned by Jim Steinman and Andrew Lloyd Webber, is from the upcoming musical *Whistle Down The Wind* – but Ace Of Base are also whistling down the wind in *Life Is A Flower*, presumably by coincidence.

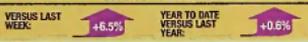
Boyzone's *No Matter What* sold 277,554 copies last week, almost four times as many as Sash!'s *Mysterious Times* sold to debut at number two. While *No Matter What* thus comprehensively eclipses the first-week sales of their last chart-topper *All That I Need*, which shifted a mere 80,049 copies when debuting at number one in May. It falls just short – by 308 copies – of registering the highest weekly sale of 1998. That record is held by the record *No Matter What* dethrones his week – the Spice Girls' *Viva Forever*, which sold 277,911 a fortnight ago. So far in 1998, the lowest sale for a record at number one is 50,724 for All Saints' *Under The Bridge/Lady Marmalade* when it reclaimed pole position from Aqua's *Turn Back Time* in June. The average, including *No Matter What*, is 132,000. The records, aside from *Viva Forever* and *No Matter What*, to post totals of more than 200,000 are: It's Like That by Run-DMC vs Jason Nevins (242,795); *My Heart Will Go*

MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES



SALES UPDATE



On by Celine Dion (234,685); 3 Lions '98 by Baddiel/Skinner/Lighting Seeds (232,075); and *Brinfal* of Asha by Cornershop

(208,321). The highest sale by a record at number two in 1998 is the 186,537 tally of *Vindaloo* by Fat Les, when it debuted behind

3 Lions '98 in July, and the lowest is the 49,060 of *Feel It by The Tamperer* in June. The average number two sale this year is 86,000 – 53% less than the number one.

These are frustrating times for Sash!, who have now had five consecutive top three hits without reaching number one. Assuming *Mysterious Times* gets no higher – a safe bet given the lead Boyzone have this week and the imminent arrival of *Stardust* – their first five singles will have peaked at 2, 2, 2, 3 and 2. The only acts in chart history to register a lower tally from trailing the positions of their first five hits are the Spice Girls (1, 1, 1, 1, 1), Kylie Minogue (1, 2, 2, 2, 1) and Frankie Goes To Hollywood (1, 1, 1, 2, 4).

Despite the arrival of three new entries in the top five – Placebo's *Pure Morning* is the third, equaling the number four peak of their 1997 hit *Nancy Boy* – Prun Mitchell's *Ghetto Supastar* registers its eighth consecutive week in the top five, dipping 3-5 this week, it has now sold over 470,000 copies.

THE YEAR SO FAR...

TOP 20 SINGLES

Rank	Single	Artist
1	MY HEART WILL GO ON	CELINE DION
2	IT'S LIKE THAT	RUN-DMC VS. JASON NEVINS
3	CT'S LA VIE	BWITCHED
4	TRULY MADLY DEEPLY	SAVAGE GARDEN
5	HOW DO I LIVE	LEAN RIMES
6	3 LIONS '98	BADDIEL/SKINNER/LIGHTNING SEEDS
7	DOCTOR JONES	ASUA
8	NEVER EVER	ALL SAINTS
9	GHETTO SUPASTAR [THAT IS WHAT YOU ARE]	PRUN MITCHELL FEAT. DDB & MYA
10	FEEL IT	TAMPERER FEAT. MAVA
11	BRINFAL OF ASHA	CORNERSHOP
12	FROZEN	MADONNA
13	VIVA FOREVER	SPICE GIRLS
14	VINDALOO	FAT LES
15	ANGELS	ROBBIE WILLIAMS
16	HORNY	MOLISSET VS HOTWJUCY
17	DANCE THE NIGHT AWAY	MAVERICKS
18	UNDER THE BRIDGE/LADY MARMALADE	ALL SAINTS
19	THE BOY IS MINE	BRANDY & MONICA
20	TOGETHER AGAIN	JANET JACKSON

PEPSI Chart

Rank	Single	Artist
1	NO MATTER WHAT	BOYZONE
2	MYSTERIOUS TIMES	SASH!
3	VIVA FOREVER	SPICE GIRLS
4	PURE MORNING	PLACEBO
5	GHETTO SUPASTAR [THAT IS WHAT YOU ARE]	PRUN MITCHELL VS. NANCY BOY
6	LOST IN SPACE (THEME)	ALICE PAUL FEAT. FERRY
7	COME WITH ME	PAT DODDY FEAT. JIMMY PAGE
8	NEEDIN' YOU	MARSHALL FEAT. THE FACES
9	LIFE IS A FLOWER	ACE OF BASE
10	FREAK ME	ANITA LAY
11	SAVE YOURSELF	TOOTS & THE MAYALS
12	JUST THE TWO OF US	SMOKE PURVIS
13	LOOKING FOR LOVE	KANE & SHERRY
14	THE BOY IS MINE	BRANDY & MONICA
15	DEEPER UNDERGROUND	JAY-Z
16	LIFE ON ICE	THE LOONIES
17	I CAN'T HELP MYSELF	LOU BLOOMFIELD
18	HORNY	MOLISSET VS. HOTWJUCY
19	CT'S LA VIE	FWITCHED
20	STRANDED	LUCIE MCKENNA

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MUSIC WEEK 15 AUGUST 1998

CHART COMMENTARY

by ALAN JONES

The Spice Girls' Viva Forever is dethroned on the sales chart by Boyzone's 'No Matter What' but they remain in pole position on the airplay chart. Their support is down a little from last week, when Viva Forever secured the highest audience of the year, but, in an unchanged top four in which all their rivals also lose ground, it still reached nearly 20m more ears (an assumption based on two ears per listener) than runner-up Eagle-Eye Cherry's Save Tonight. Boyzone are emerging as the potential threat here too, however. No

● Rock dinosaurs Aerosmith and Brian May debut side-by-side on the airplay chart this week, the US group entering at number 72 with their power ballad I Don't Want To Miss A Thing, one notch ahead of the Queen guitarist's Why Don't We Try Again. Surprisingly, the main impetus behind the debut of both records is Radio

Two play, which provides 94% of Aerosmith's firepower and 99.83% of May's. ● All Saints are the only act with four tracks in the Top 100. Under The Bridge leads the way at number 36, with Never Ever at number 62 and Lady Marmalade at number 90. The new single Bootie Call debuts at number 71.

Matter What moves only 6-5 but reached nearly 12m extra listeners – an increase of 27% – in the week. It has already moved to the top of Radio Two's most-played list, dethroning the Spice Girls, courtesy of 23 plays on the station last week. Viva Forever slips to number two with 21 plays. Tin Tin Out spent seven weeks on top of the airplay chart earlier this year with Here's Where The Story Ends, and are off to an impressive start with their upcoming single Sometimes, which jumps 62-17 to become the highest new entry to the Top 50 this

week, helped by nine plays from Radio One, 11 from Radio Two and 38 from Capital. And the unexpectedly sublime Tin Tin Out mix of The Corrs' new single What Can I Do is also finding fast favour among radio stations, occupying the Irish group a track to number 23 this week. Occupying three slots in the Top 200 before its commercial release in the UK – imports from different countries occupy 55th and 138th positions on the C/N chart, while the dubious, and probably ineligible, Starust Medley with Gym Tonic mix debuts

at number 123 – Stardust's Music Sounds Better With You is set to dethrone Boyzone at the top of the singles chart next week and is already getting huge airplay support. Radio One is particularly keen on the record, giving it 33 spins last week, enough for it to top the station's most-played list, and lift it to 34-22 on the airplay chart. Finally, Robbie Williams earns his third consecutive Top 10 airplay hit with Millennium – and it gets their quicker than either Angels or Let Me Entertain You, exploding 19-8 on its second week.

MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES



ATLANTIC

Rank	Title Artist Label	No. of plays
1	MYSTERIOUS TIMES <i>Save Tonight</i> (Cap) (M) (N)	63
2	COME WITH ME <i>Pure Duety</i> (Cap) (M) (N)	61
3	MUSIC SOUNDS BETTER WITH YOU <i>Stardust</i> (N) (M) (N)	55
4	EVERYTHING'S GONNA BE ALRIGHT <i>Swanotte</i> (N) (M) (N)	52
5	PURE MORNING <i>Phobos</i> (N) (M) (N)	51
6	VIVA FOREVER <i>Spice Girls</i> (N) (M) (N)	50
7	NEW KIND OF MEDICINE <i>Ultra Note</i> (AM) (M) (N)	47
8	I WASN'T BUILT TO GET UP <i>The Suburbanans</i> (M) (N) (M)	46
9	MAS QUE NADA <i>Echoborn</i> (E) (M) (N) (M)	46
10	SLEAZY BED TRACK <i>The Business</i> (Cap) (M) (N) (M) (N)	43

SOUTH EAST

Rank	Title Artist Label	No. of plays
1	LOOKING FOR LOVE <i>Karen Renner</i> (M) (N) (M)	62
2	LIFE IS A FLOWER <i>Asi</i> (M) (N) (M)	57
3	THE BOY IS MINE <i>Baby Boy & Monica</i> (M) (N) (M)	52
4	NO MATTER WHAT <i>Boyzone</i> (R) (M) (N) (M) (N)	51
5	VIVA FOREVER <i>Spice Girls</i> (N) (M) (N)	50
6	CRUSH <i>Jennifer Paige</i> (M) (N) (M)	47
7	CRUSH <i>Jennifer Paige</i> (M) (N) (M)	46
8	CRUSH <i>Jennifer Paige</i> (M) (N) (M)	46
9	SAVE TONIGHT <i>Eagle-Eye Cherry</i> (M) (N) (M)	45
10	STRANDED <i>Ludovic M'Neal</i> (M) (N) (M)	43

HALLAM FM

Rank	Title Artist Label	No. of plays
1	JUST THE TWO OF US <i>Ulti Note</i> (AM) (M) (N)	45
2	I CAN'T HELP MYSELF <i>Justin Bieber</i> (M) (N) (M)	44
3	VIVA FOREVER <i>Spice Girls</i> (N) (M) (N)	44
4	COME WITH ME <i>Pvt Duddy</i> (Featuring Jimmy Page) (M) (N) (M)	41
5	SAVE TONIGHT <i>Eagle-Eye Cherry</i> (M) (N) (M)	41
6	THE BOY IS MINE <i>Baby Boy & Monica</i> (M) (N) (M)	40
7	LOOKING FOR LOVE <i>Ultra Note</i> (AM) (M) (N)	37
8	TO THE MOON AND BACK <i>Savage Garden</i> (C) (M) (N)	37
9	NO MATTER WHAT <i>Boyzone</i> (R) (M) (N) (M) (N)	33
10	LIFE IS A FLOWER <i>Asi</i> (M) (N) (M)	33
11	DEEPER UNDERGROUND <i>Amireau</i> (S) (M) (N)	33

RADIO ONE

TOP 10 RADIO 1

Rank	Title Artist Label	Aud	No. of plays	Wk
1	MUSIC SOUNDS BETTER WITH YOU <i>Stardust</i> (N) (M) (N)	17550	21	33
2	IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT <i>Big Man</i> (M) (N) (M) (N)	17044	29	31
3	MILLENNIUM <i>Robbie Williams</i> (C) (M) (N)	17059	15	29
4	GRETTO SUPASTAR (WHAT IS WHAT YOU ARE) <i>Plus Inst. Of Dirty Bored & Mys Interplay</i>	16715	27	23
5	DEEPER UNDERGROUND <i>Amireau</i> (S) (M) (N)	15655	30	27
6	COME WITH ME <i>Pvt Duddy</i> (Featuring Jimmy Page) (M) (N) (M)	14937	32	52
7	SAVE TONIGHT <i>Eagle-Eye Cherry</i> (M) (N) (M)	14682	30	26
8	VIVA FOREVER <i>Spice Girls</i> (N) (M) (N)	14528	27	25
9	I CAN'T HELP MYSELF <i>Justin Bieber</i> (M) (N) (M)	14214	18	25
10	MYSTERIOUS TIMES <i>Save Tonight</i> (Cap) (M) (N)	13892	15	21
11	LOST IN SPACE (THEME) <i>Apoca Four Party</i> (M) (N) (M) (N)	13880	13	21
12	MAS QUE NADA <i>Echoborn</i> (E) (M) (N) (M)	11730	26	19
13	I KNOW ENOUGH (I DON'T GET ENOUGH) <i>Thousandth</i> (E) (M) (N) (M)	9869	26	19
14	MY WEAKNESS IS NONE OF YOUR BUSINESS <i>Enbraca</i> (M) (N) (M)	9010	8	19
15	NO MATTER WHAT <i>Boyzone</i> (R) (M) (N) (M) (N)	8927	15	19
16	PURE MORNING <i>Phobos</i> (N) (M) (N)	8548	10	18
17	LIFE IS A FLOWER <i>Asi</i> (M) (N) (M)	10317	20	17
18	IF YOU'LL BE MINE <i>Baby Boy</i> (E) (M) (N)	10364	22	17
19	NEEDY YOU <i>Davi</i> (M) (N) (M) (N)	6393	16	17
20	BURNING <i>Reby Bump</i> (M) (N) (M)	6233	17	15
21	STRANGE <i>Glue</i> (M) (N) (M) (N)	6150	17	15
22	I WANNA BE YOUR LADY <i>Roxa Ricks</i> (M) (N) (M)	7321	8	15
23	LOOKING FOR LOVE <i>Karen Renner</i> (M) (N) (M)	6993	21	14
24	I WANT YOU BACK <i>Karen Renner</i> (M) (N) (M)	5591	10	14
25	HORNY <i>House 2 Yes</i> (M) (N) (M) (N)	6141	13	13
26	DEEP MEDIATE (SPANK) <i>Ultra Note</i> (AM) (M) (N)	7088	20	13
27	RAY OF LIGHT <i>Madonna</i> (M) (N) (M) (N) (M) (N)	7438	8	12
28	FREAK ME <i>Atrother Level</i> (M) (N) (M) (N)	5238	15	12

RADIO 2

Rank	Title Artist Label	Aud	No. of plays	Wk
1	VIVA FOREVER <i>Spice Girls</i> (N) (M) (N)	35310	1830	1180
2	LIFE IS A FLOWER <i>Asi</i> (M) (N) (M)	35314	1643	1782
3	SAVE TONIGHT <i>Eagle-Eye Cherry</i> (M) (N) (M)	34822	1882	1744
4	LOOKING FOR LOVE <i>Karen Renner</i> (M) (N) (M)	34826	1722	1732
5	NO MATTER WHAT <i>Boyzone</i> (R) (M) (N) (M) (N)	29196	1195	1330
6	LIFE DEE'NEE <i>Dusted</i> (S) (M) (N)	28993	1259	1390
7	JUST THE TWO OF US <i>Ulti Note</i> (AM) (M) (N)	27743	1161	1282
8	THE BOY IS MINE <i>Baby Boy & Monica</i> (M) (N) (M)	26222	1125	1130
9	TO THE MOON AND BACK <i>Savage Garden</i> (C) (M) (N)	26133	1059	1109
10	STRANDED <i>Ludovic M'Neal</i> (M) (N) (M)	24676	1211	1012
11	GRETTO SUPASTAR (WHAT IS WHAT YOU ARE) <i>Plus Inst. Of Dirty Bored & Mys Interplay</i>	24610	923	1018
12	HORNY <i>House 2 Yes</i> (M) (N) (M) (N)	16252	1205	957
13	LOST IN SPACE <i>Lightshade</i> (M) (N) (M) (N)	15702	954	853
14	THE HEART'S LOSE DESIRE <i>Matthew Marsden</i> (C) (M) (N) (M)	15702	954	853
15	FREAK ME <i>Atrother Level</i> (M) (N) (M) (N)	14204	922	843
16	DEEPER UNDERGROUND <i>Amireau</i> (S) (M) (N)	14047	858	794
17	EVERYTHING'S GONNA BE ALRIGHT <i>Swanotte</i> (N) (M) (N)	21480	523	738
18	NEW KIND OF MEDICINE <i>Ultra Note</i> (AM) (M) (N)	16298	922	675
19	WHAT CAN I DO <i>The Corrs</i> (M) (N) (M) (N)	20151	459	665
20	MILLENNIUM <i>Robbie Williams</i> (C) (M) (N)	18886	357	656
21	MY WEAKNESS IS NONE OF YOUR BUSINESS <i>Enbraca</i> (M) (N) (M)	8817	728	632
22	C'EST LA VIE <i>Plus Inst. Of Dirty Bored & Mys Interplay</i>	10932	714	602
23	IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT <i>Big Man</i> (M) (N) (M) (N)	14727	861	602
24	DREAMS <i>The Corrs</i> (M) (N) (M) (N)	15141	337	584
25	MYSTERIOUS TIMES <i>Save Tonight</i> (Cap) (M) (N)	12819	529	553
26	TRULY MADLY DEEPLY <i>Savage Garden</i> (C) (M) (N)	9630	507	520
27	HOW DO I LIVE <i>Asi</i> (M) (N) (M)	11893	301	519
28	CRUSH <i>Jennifer Paige</i> (M) (N) (M)	9450	581	513
29	TORN <i>Natalie Imbruglia</i> (M) (N) (M)	9450	581	513
30	COME WITH ME <i>Pvt Duddy</i> (Featuring Jimmy Page) (M) (N) (M)	12424	329	458

15 AUGUST 1998



music control UK

STATION A-Z

This Week	Last 2 weeks	Weeks on chart	Peak position	Title	Artist	Label	Total 2024	Plays % + or -	Total audience	Audience % + or -
1	1	1	1	VIVA FOREVER	Spice Girls	Virgin	2024	+3	77.82	-1
2	2	10	11	SAVE TONIGHT	Eagle-Eye Cherry	Polydor	1914	-7	65.11	-5
3	1	12	20	LOOKING FOR LOVE	Karen Ramirez	Manifesto/Mercury	1899	n/c	64.42	-4
4	3	8	9	LIFE IS A FLOWER	Ace Of Base	Mega/London	1868	+8	62.48	-4
5	5	7	1	NO MATTER WHAT	Boyzone	Really Useful/Polydor	1481	+18	56.90	+27
6	5	5	5	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	Pras feat. OT' Dirty Bastard & Mya	Interscope	1244	+3	46.38	n/c
7	8	10	17	JUST THE TWO OF US	Will Smith	Columbia	1422	+12	41.53	+5
8	18	4	6	MILLENNIUM	Robbie Williams	Chrysalis	726	+84	41.38	+39
9	7	4	15	DEEPER UNDERGROUND	Jamiroquai	Sony S2	960	-9	40.78	-9
10	10	21	3	IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT	Manic Street Preachers	Epic	711	+38	38.41	+23
11	10	12	11	THE BOY IS MINE	Brandy & Monica	Atlantic	1353	-1	37.26	-5
12	10	13	5	COME WITH ME	Puff Daddy feat. Jimmy Page	Epic	597	+41	32.21	+9
13	9	13	26	LIFE	Dest'nee	Dusted Sound/Sony S2	1390	+4	31.87	-24
14	18	12	7	MYSTERIOUS TIMES	Sash! feat. Tina Cousins	Multiplay	742	+54	31.25	+48
15	12	9	7	THE HEART'S LONE DESIRE	Matthew Marsden	Columbia/Viper	851	-12	30.77	-13
16	21	11	4	THE AIR THAT I BREATHE	Simply Red	East West	575	+33	30.33	+13
17	12	19	1	SOMETIMES	Tin Tin Out with Shelley Nelson	VC Recordings	428	+34	29.50	+181
18	23	12	4	TO THE MOON AND BACK	Savage Garden	Columbia	1191	+6	29.74	+17
19	21	21	3	EVERYTHING'S GONNA BE ALRIGHT	Sweetbox	RCA	830	+38	29.55	+20
20	13	11	16	STRANDED	Lucricia McNeal	Wildstar	1111	-19	28.59	-14
21	11	13	24	HORNY	Mousse T vs Hot 'n' Juicy	AM:PM/A&M	1058	-23	28.57	-26
22	14	17	2	MUSIC SOUNDS BETTER WITH YOU	Stardust	Virgin	464	+51	28.54	+50
23	20	13	2	WHAT CAN I DO	The Corrs	143/Lava/Atlantic	707	+48	27.94	+34

HIGHEST CLIMBER

24	44	18	2	I CAN'T HELP MYSELF	Lucid	Delirious/frr	440	+75	26.38	+51
25	18	18	11	LOST IN SPACE	Lighthouse Family	Wild Card/Polydor	1030	-21	25.45	-17
26	17	15	6	FREAK ME	Another Day	Northwestside	994	-10	24.88	-20
27	20	27	4	IMMORTALITY	Celine Dion with the Bee Gees	Epic	603	-13	23.36	n/c
28	53	6	1	CRUSH	Jennifer Paige	Ecal	527	+75	23.26	+89
29	25	10	5	BOYS OF SUMMER	Don Henley	Geffan	477	+7	22.35	-8
30	22	4	20	MAS QUE NADA	Echobats	Eternal/WEA	387	-3	22.10	-19
31	10	10	5	I WASN'T BUILT TO GET UP	The Suprematurals	Food/EMI	546	-15	21.34	-42
32	50	72	1	LOST IN SPACE (THEME)	Apollo Four Forty	Stealth/Sonic/Epic	348	+17	20.02	+53
33	37	40	2	FINALLY FOUND	Honeyz	1st Avenue/Mercury	433	+24	19.88	+10
34	27	36	3	STRANGE GLUE	Catatanja	Bianco Y Negro/WEA	415	-19	18.61	-18
35	36	17	7	I THINK I'M PARANOID	Garbage	Mushroom	358	-65	18.50	-11
36	32	29	19	UNDER THE BRIDGE	All Saints	London	548	-12	18.48	-4
37	16	8	4	NEW KIND OF MEDICINE	Ultra Nate	AM:PM/A&M	789	-33	18.44	-52
38	31	19	12	C'EST LA VIE	B'witched	Epic	642	-15	18.27	-11
39	58	43	2	OH ROMEO	Mindy McReady	RCA	127	+21	16.07	+48
40	36	34	28	BITTER SWEET SYMPHONY	The Verve	Hut	480	-4	15.88	-14
41	38	25	3	THE ARMS OF THE ONE WHO LOVES YOU	Xscape	So So Def/Columbia	179	+22	15.69	-10
42	48	34	2	TEARDROPS	Loveestation	Fresh	515	-2	14.66	+5
43	47	57	2	I WANNA BE YOUR LADY	Hinda Hicks	Island	283	+9	14.53	+3
44	85	102	1	PURE MORNING	P!cebe	Hut	154	+39	14.43	+71
45	45	18	3	RAY OF LIGHT	Madonna	Maverick/Warner Bros.	353	-29	14.41	-1
46	52	42	25	TRULY MADLY DEEPLY	Savage Garden	Columbia	595	+5	14.08	+7
47	40	41	7	IF YOU'LL BE MINE	Baby Bird	Echo	343	+33	13.81	-4
48	42	48	4	I KNOW ENOUGH (I DON'T GET ENOUGH)	The Audiences	Elle/Epic/Mercury	135	+9	13.50	-17

BIGGEST INCREASE IN PLAYS
BIGGEST INCREASE IN AUDIENCE

49	147	137	1	MY WEAKNESS IS NONE OF YOUR BUSINESS	Embrace	Hut	117	+165	13.24	+210
50	46	18	6	FEEL IT	Temperer feat. Mays	Pepper	553	-19	12.93	-26

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TOP 10 GROWERS

Pos.	Title Artist (Label)	Total	Increase in no. of plays
1	MILLENNIUM Robbie Williams (Chrysalis)	728	331
2	MYSTERIOUS TIMES Sash! feat. Tina Cousins (Multiplay)	746	261
3	EVERYTHING'S GONNA BE ALRIGHT Sweetbox (RCA)	830	220
4	WHAT CAN I DO The Corrs (143/Lava/Atlantic)	707	228
5	CRUSH Jennifer Paige (Ecal)	527	225
6	NO MATTER WHAT Boyzone (Really Useful/Polydor)	1481	224
7	IF YOU TOLERATE THIS YOUR CHILDREN WILL BE NEXT Manic Street Preachers (Epic)	440	189
8	I CAN'T HELP MYSELF Lucid (Delirious/frr)	440	173
9	COME WITH ME Puff Daddy feat. Jimmy Page (Epic)	597	172
10	MY FAVORITE MISTAKE Sheryl Crow (A&M)	222	162

© Music Control UK. Chart shows tracks reaching greatest increase in plays

TOP 10 MOST ADDED

Pos.	Title Artist (Label)	Stations	Added this week	Added last week
1	MY FAVORITE MISTAKE Sheryl Crow (A&M)	40	25	14
2	BOOTIE CALL All Saints (London)	26	14	10
3	EVERYTHING'S GONNA BE ALRIGHT Sweetbox (RCA)	26	43	7
4	MYSTERIOUS TIMES Sash! feat. Tina Cousins (Multiplay)	26	51	5
5	CRUSH Jennifer Paige (Ecal)	27	30	5
6	WHAT CAN I DO The Corrs (143/Lava/Atlantic)	18	35	4
7	MUSIC SOUNDS BETTER WITH YOU Stardust (Virgin)	43	26	4
8	MILLENNIUM Robbie Williams (Chrysalis)	53	42	1
9	THE AIR THAT I BREATHE Simply Red (East West)	45	38	3
10	I CAN'T HELP MYSELF Lucid (Delirious/frr)	59	28	3

© Music Control UK. Chart shows tracks reaching greatest number of station adds.

15
august
1998

THE OFFICIAL CHARTS

music week
AS USED BY



1 NO MATTER WHAT

Boyz n the Cap

Polydor

- 2 MYSTERIOUS TIMES Sash! featuring Tina Cousins Multiply
- 3 VIVA FOREVER Spice Girls Virgin
- 4 PURE MORNING Placebo Hur/Virgin
- 5 GRETTO SUPERSTAR THAT'S WHAT YOU ARE! Pina Micheli featuring DJB & imbroveng Mya Harzage
- 6 LOST IN SPACE Apollo Four Forty Epic
- 7 COME WITH ME Puff Daddy featuring Jimmy Page Epic
- 8 NEEDIN' U David Morales presents The Face Manifesto
- 9 LIFE IS A FLOWER Ace Of Base London
- 10 FREAK ME Another Level Northwestside



- 10 11 SAVE TONIGHT Eagle-Eye Cherry Polydor
- 8 12 JUST THE TWO OF US Will Smith Columbia
- 7 13 I CAN'T HELP MYSELF Lucid Delirious/fir
- 9 14 I WANNA BE YOUR LADY Hinda Hicks Island
- 9 15 DEEPER UNDERGROUND Jamiroquai Sony SZ
- 11 16 C'EST LA VIE B'witch'd Glow Worm/Epic
- 13 17 THE BOY IS MINE Brandy & Monica Atlantic
- 18 LOVE UNLIMITED Fun Lovin' Criminals Chrysalis
- 19 BECAUSE WE WANT TO BELIEVE Innocent
- 20 I WANNA I/O

THE OFFICIAL CHARTS

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1 TALK ON CORNERS

The Corrs

Atlantic

- 2 INTERNATIONAL VELVET Catatonia Blanco Y Negro
- 3 JANE MCDONALD Jane McDonald Focus Music Int
- 4 POSTCARDS FROM HEAVEN Lighthouse Family Wild Card/Polydor
- 5 DESIRELESS Eagle-Eye Cherry Polydor
- 6 WHERE WE BELONG Boyzone Polydor
- 7 BLUE Simply Red East West
- 8 LET'S TALK ABOUT LOVE Celine Dion Epic
- 9 LIFE THRU A LENS Robbie Williams Chrysalis
- 10 VERSION 2.0 Garbage Mushroom



- 13 11 LEFT OF THE MIDDLE Natalie Imbruglia RCA
- 12 URBAN HYMNS The Verve Hur/Virgin
- 9 HELLO NASTY Beastie Boys Grand Royal/Parlophone
- 26 14 BIG WILLIE STYLE Will Smith Columbia
- 16 15 SPICEWORLD Spice Girls Virgin
- 24 16 SAVAGE GARDEN Savage Garden Columbia
- 17 FIVE Five RCA
- 18 RAY OF LIGHT Madonna Maverick
- 19 ALL SAINTS All Saints London

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AM:PM

15 AUGUST 1998



The future of Simon Dunmore and his team at AM:PM was thrown into question last week with the news that Dunmore (pictured) will not be moving to Island with the former A&M dance imprint. Dunmore's projected move over to Island was precipitated by the closure of A&M, which officially ceased operating as a standalone label within PolyGram last week. A deal under which Dunmore and his staff would move to Island and run the label there had been announced six weeks ago but now seems to have fallen through. When contacted by

AM, Dunmore confirmed that the move to Island was not going to take place but would only offer the following statement about the future of the team which two weeks ago had three tracks in the Top 40 including "Horny" by Mousse T & Hot 'n' Juicy which has now sold over 450,000 copies. "In view of the Seagram takeover [of PolyGram], it was obvious that other avenues may open," he says. "We've decided not to commit ourselves for the time being." This decision will effectively leave AM:PM in limbo with Dunmore and staff remaining in the A&M building in Chelsea for the time being but with no records scheduled for release.

radio one slammed over ibiza coverage

Radio One was fighting back last week after a barrage of criticism following its live broadcasts and programming from Ibiza the previous weekend.

Vicious tabloids ran pieces both criticising the station for publicising a resort so renowned for drug-taking and focusing on the failure of Lisa (i)Anson to present her show. The cost and scale of the station's Ibiza operation was also attracting criticism, both in terms of the station's position as a public service broadcaster and its use of licence payers' money.

Radio One's 3h hours of broadcast radio is rumoured to have cost £130,000 for the programming with additional costs for a party of journalists taken over to cover the weekend. Certainly its broadcasts were on a scale that would have been prohibitively expensive for a commercial station.

Kiss 100 FM's head of programming Simon Sadler had broadcast three shows from Ibiza the previous weekend and saw Radio One's operation. "It was well done but very decadent," he says. "There was no way being a profit-making company that we could justify an operation like that."

A Radio One spokesperson would not comment on speculation about the cost of the

operation but did say, "We're very happy with the way things went. We won't get figures until the next Rajas but the last two summers we went to Ibiza and were phenomenally successful, which is why we went back."

However, there were also critics over the quality of some of the programmes. A TV director filming DJs over the weekend says, "DJ Rap's mix sounded awful. You could well have broadcast it from a Walkman - it might have sounded better."

Radio One's spokesperson says, "Obviously on a broadcast this scale there were one or two hitches but overall the quality was excellent."

Independent PR Damian Mould, who took journalists to Ibiza for Radio One, feels the criticisms miss the point. "This is the biggest holiday resort for Radio One's target audience," he says. "It was busier than it's ever been before. This is what the young kids are doing and Radio One's right for being there reflecting that."

inside:

- [2] SEVEN DAYS IN DANCE: SHEM MCCAULEY reveals what caught his attention this week
- [3] RADIO: the Top 40 Dance Airplay countdown; PETE TONG's playlist
- [4-6] HOT VINYL: all the tunes of the week, the latest reviews and DJ Tips
- [7] JOCK ON HIS BOX: ALLISTER WHITEHEAD



buzz chart number ones

CLUB:	GOD IS A DJ/ Faithless (Cheeky)	p6
URBAN:	HORSE & CARRIAGE/ Cam'ron feat. Mase (Atlantic)	p7
POP:	SUNSET/ The Not Us feat. Shakie Nelson (V2 Recordings)	p7
CDOL CUTS:	GYM TONIC/ Bob Sinclaire (Yellow)	p8

Jocelyn Brown The Original No.1 Club Anthem

Includes David Morales Remixes 2xCD & 12"



Taken From the forthcoming album - "Jocelyn Brown - The Hits" Released 21st September

- 1 I WANNA LO
- 2 EL NIÑO AGR
- 3 TEARDROPS
- 4 GOT THE FEE
- 5 HORNY MOUT
- 6 IMMORTALI
- 7 LIFE Dies 'ree
- 8 MY OH MY A
- 9 HOW DO I L
- 10 BURNING B
- 11 LOOKING FO
- 12 YOU'RE THE ONE
- 13 DANCE THE
- 14 MONEY Char
- 15 CAFE DIEM
- 16 DEEP MENA
- 17 KICKIN' HAR
- 18 3 LIONS '98
- 19 STRANGE G
- 20 MAS QUE N
- 21 THE HEARTS

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THE TOP FIVE CLUB POP BOOK '98 NORTHWOOD MUSIC CLUB '98

[7 DAYS IN DANCE]

shem mccauley slacker



"Monday: as a result of a long weekend DJing I spent Sunday SCARED in bed PSYCHING OUT alone. Then had a CANDLELIGHT DINNER with my COMPUTER doing some artwork. Tuesday: up early for a swim. Sent off masters to Loaded for a new mid-tempo venture me and my partner SIMON Rogers are doing called MUSIC OF THE REPUBLIC. In the evening we went to see SIMON's girlfriend LUCY naked in an opera at the Royal Albert Hall with SPENCER BALDWIN from Red Parrot and TIM JEFFREYS from Loaded. Wednesday: recording shopping at PLASTIQUE FANTASTIQUE. I'm back on the evening. I sent out a mix tape and now I've got gigs coming out of my ears. Then a ROMANTIC DINNER FOR TWO with my sampler. Thursday: meeting with SPENCER who's over overseeing our label JUXE BOX IN THE SKY. Talked about our new single "Psych Out". In the evening I met up with my buddies I met at the VENEZUELAN ECLIPSE. Friday: SHOPPING in Covent Garden for a pair of DC TRAINERS for Simon's daughter LEA and I couldn't resist GETTING A PAIR for myself. Then I went to the FORUM to see RUN DMC and the SCRATCH PERVERTS. The Scratch Perverts were excellent but weren't on for long enough. Run DMC were exactly the same as I remember them in 1988 except for the odd bass drum. Saturday: shopping with my main man NICK and more trainers. Then I spent the evening TRAWLING VIDEOS looking for samples. Sunday: SASHA AND BT rang up to ask me to do some scratching but I couldn't because I'd reserved the week for work on SLACKER material. That night I took myself and my keyboard down to LEE BURRIDGE's club SNEAKY with him and CRAIG RICHARDS DJing."

aphrodite signs album deal with v2

Leading jungle musician and producer Gavin King has signed his Aphrodite Recordings project to V2. An album deal was completed

last week by V2 A&R Gavin Wright. As well as working under the name Aphrodite, King is known for the Urban Takeover production team and label he runs with Micky Finn. The duo's Urban Takeover remix of the Jungle Brothers' 'Jungle Brother' reached number 16 in the singles chart for V2 earlier this year and initiated the working relationship between King and Wright.

Commenting on his new signing Wright says: "I just think Gavin is fantastic. This signing is about the music. Listen to records of his like 'Drop Top Call', 'Rising Quince' and 'Bad Ass'. The sounds are unbelievable. Once he did the Jungle Brothers remix it was clear to me what a good producer he is."

King's style is more street-based than the jazzier experimental style which has flourished in the past few years. "It's almost a hip hop style of drum & bass, very strong, and it's popular without actually being commercial," says Wright.

A new Aphrodite single will be released before the end of the year, and this will appear on and promote a reworked version of the Aphrodite Recordings' album that King released last year. An album of new material will follow in the new year.

King has proved popular abroad, and is currently DJing in the US. "He's got a big fanbase," says Wright. "I sent an e-mail about him to all the different V2 offices in all the various territories and the response I got was amazing. He'll be off to do a 16-date tour of Australia soon and he's in America a lot playing in 2,000-capacity venues."

On the remix front, King has just completed a mix of The Lunz' "I Got Five On It" for Virgin, which will be released imminently.



Media Village - the press and promotion company which pioneered street team promotion in the UK - has joined forces with one of the music industry's best-known pluggers, Chris Page.

Cutting his teeth on artists such as George Michael, David Bowie, Hall & Oates and Aretha Franklin, Page currently handles Elton John and the EMI Music Publishing roster. At the newly formed Media Village Plugging, Page will now be handling, in addition to his current clients, Media Village artists which include underground rap such as Noreaga, Gang Starr and Company Flow.

Media Village Plugging co-director Shabbs says of the merger between his and Chris Page's operations: "Businesses like us need to compete and move on. It seems natural since black music is becoming more pop and pop is becoming more black to meet the demands arising from that." Media Village has already worked on campaigns for mainstream artists such as Jamiroquai, The Fugees, D'Angelo and Finley Quaye.

For Page, working black music from an early stage in the promotion chain is not new territory. "I've been an independent for 18 years and my grounding has always been in rap and R&B, working acts like Naughty By Nature, De La Soul, Digital Underground and PM Dawn," he says. "I've always liked to be known for handling a cross-section of music."

Shabbs feels that the company will now be a forerunner for a new generation of plugging companies. "We started street teams here in the UK and this is another initiative," he says. "You can now take a record literally from street level right through to pop with one company." Pictured above are (from left) Nihal, Alan, Glyn, Chris Page, Paul, Dan and Shabbs.

SHOP TO

division one. london

36 Hanway Street, London W1P 9DE. tel: 0171-537 7734, fax: 0171-537 7735
Former Pressure Drop and K-Creative manager Johnny Chandler opened Division One this January on the site of the former Rocks Off store. The shop has been given a football theme, with matches televised in-store and results broadcast over the shop PA. Division One stocks new and vintage CDs and vinyl including new dance, classic reggae and soul seven-inches, jazz and big beat.

- The top 10 tracks flying out of Division One this week are:
- STAR CHASES' 4 Hero (uk)in' Local
 - 1000S GROOVES & BASTARD BULLS' Tommy Guerrero (Golex)
 - "RIGHT WAY" Hoodlööz (V2)
 - TAR OUF' Die Joy Punk Roc (Independent)
 - "MOVIE MOVIE" Firestorm (Chulchek)
 - ILLICION' Demon (Pulchthek)
 - "WE TOOK PELHAM" Deadly Avenue (RHC)
 - TRAVELER' Robin Singh (Juno)
 - "THE MALT' Gong Street (Juno)
 - "LAMPIN' JACK FLASH" Ananda Shanker (Outcaste)

[LABEL]



PAGAN
1 Water Lane, London NW1 8NZ, tel: 0171-267 1101, fax: 0171-267 7456
HISTORY:
Pagan was launched in January 1997

by Richard Breden, who previously ran Miles Copeland's IRS dance outfit, Tribal. Although IRS had been closed down by EMI the previous year, Copeland backed Breden to set up Pagan under the umbrella of his new company, Ark 21. Tribal had been a predominantly US-based house label boasting artists like Danny Tenaglia, Junior Vasquez and Deep Dish. Breden's initial concept was to establish a label working with UK artists in a similar vein. "I wanted to start something which would be as good as Tribal when it was in its prime," he says. Breden, who runs the label assisted by Ben Clay,

immediately concentrated on putting out 12-inches and creating an underground buzz, and 18 months down the line has developed two of the label's key acts, House Of 909 and Presence, into album artists. "I want to concentrate on stuff which is dance-influenced rather than dance music," he says.
SPECIALIST AREAS:
House, from techno to vocal
KEY ARTISTS:
Terry Francis, Presence, House Of 909, Swayzak
LAST THREE RELEASES:
Various Pagan Offering Sampler 1; Various Pagan Offering Sampler 1;

Salt City Orchestra 'Pagan Thing' COMING UP:
HOUSE OF 909' Beautiful Days (Cevin Fisher Remixes); Presence feat. Shara Nelson 'Sense Of Danger'; Maurice Fulton 'This Is What You Want'; Various 'Pagan Offering' mixed by Derrick Carter; House Of 909 'The Children We Were' (album); Presence 'All Systems Go' (album)
RETAILER'S VIEW:
"All Pagan releases do really well here, people will just buy them on the strength of being on the label, without having heard them. I think it's one of the best UK house labels."
- Scooby, Flying Records, Newcastle

15 august 1998

THE OFFICIAL CHARTS

15 august 1998

1 NO MORE Boyzone
2 MYSTERIOUS
3 VIVA FOREVER
4 PURE MORINI
5 BEST TO SUPERSTAR
6 LOST IN SPA
7 COME WITH
8 NEEDIN' U D
9 LIFE IS A FLO
10 FREAK ME A
11 SAVE TONIG
12 JUST THE TV
13 CAN'T HELP
14 IWANNA BE
15 DEEPER UNO
16 C'EST LA VIE
17 THE BOY IS I
18 LOVE UNILIM
19 BECAUSE VA
20 IWANNA VA

[BEATS & PIECES]

STRICTLY RHYTHM will be holding its PopKomm party at Nachrock, Hohenzollerering 89-93, Cologne. DJs include Roger Sanchez, Phil Cheeseman and DJ Pierre with Pac from Ultra Mile and Barbara Tucker... Last week saw the launch of GROOVE CONNECTION, a website specially dedicated to the world of drum & bass. As well as news and gossip the site will have record-buying

facilities and interactive features which will allow users to make their own drum & bass tracks. Its address is www.grooveconnection.com... This year's UK BREAKDANCE CHAMPIONSHIPS will take place on September 27 at Brixton Academy. Given the renewed interest in old skool acts such as Run DMC, the event should be busier than ever. The event, once again promoted by Hooch Events, will be accompanied by the release of 'King Of The Beats Volume II', which includes tracks by Public Enemy, Mantronix, The Prodigy, Bomb The Bass and Method Man, among others... Staying with all

things old skool, Run of Run DMC has used the group's renewed success to set up a new label and production company, RUN ENTERTAINMENT. The label's first signing is a New York-based vocalist called Justice and the label will be represented by the Intersound Media Services... Hard times for top Scottish DJ CRAIG BURGIER QUEEN. Not only has he seen the closure of his Burger Queen club and split from his long-term DJing partner Huggy but now indie group Placebo have announced that their forthcoming single is to be called 'Burger Queen' - much to the DJ's displeasure...

on the airwaves

(by caroline moss)



In an otherwise slow week, DAVID MORALES PRESENTS THE FACE is the Dance Airplay 40's star performer, crashing in at number 14 with 'Maschin' You' in its week of release. Originally out as a double-vinyl single on Azuli, the track was picked up by Manifesto a Luke Nevill in June, whose predictions of a crossover success look like being fulfilled.

The tune's been supported by all monitored stations except Choice London, with Galaxy 105 slightly ahead of the fray. "It's just a bloody good track, one of those which works not only in the clubs but also in a radio-friendly way," says programme controller Andy McPherson.

"Morales' absence from releasing anything for a while has helped build a vibe around it as well." There are only two other new entries this week. KINANE'S 'So Fine' on Coalition is in at 20 while RAY RUFFIN (son of Jimmy) is in at 36 with 'Would I Lie' on Universal Vibe. LUTRICIA

M'ONCAL'S 'Stranded' makes it into the top five after 11 weeks on the chart, while WILL SMITH manages a climb of 13 places up to nine with 'Just The Two Of Us'.

Until now UK-based Vibe FM's airplay hasn't been used to compile the chart in the absence of an official Rajar figure, but all that's set to change next week. Vibe has achieved a 13% reach, exceeding its target of 10%, with 10.2 average listening hours, a 7.2% market share and 228,000 adults aged over 15 tuning in per week. "We're blown away by these figures, which were achieved just seven months after our launch last November," says programme manager Baz Jones. "We wanted to put together a radio station with a 100% fee/good factor and these figures indicate we've done this."

A full breakdown of this quarter's Rajars will appear next week, and it'll be interesting to see how much of an impact Vibe's contribution will make in the coming weeks.

danceairplayforty

TRK	LAST WEEK	ARTIST	TITLE	Label
1	1	GHEETO	SUPASTAR Pras feat. ODB & Mya	Interscope
2	14	THE BOY IS BENE	Brandy & Monica WINE Intentional	A&M
3	2	MUSIC SOUNDS BETTER	With You Stardust	Virgin
4	11	LOOKING FOR LOVE	Karen Ramirez Manifesto/Mercury	
5	11	STRANDED	M'ONCAL	Wilderstar
6	18	FEEL IT	Temparr feat. Maya	Pepper
7	4	GUNNAM 187	Leekdown	East West
8	13	MYSTERIOUS TIMES	Sash! feat. Tina Cousins	Motley
9	22	JUST THE TWO OF US	Will Smith	Columbia
10	10	TEARDROPS	Leekdown	Fresh
11	7	EVERYBODY LOVES	(THE HORN SOLO) Barbara Jaxa	Positiva III
12	6	RAYMOND	Mouse T's vs Hot 'n' Juicy	A&M/P&A&M
13	14	I CAN'T HELP MYSELF	Lucid	Delirious/RR
14	10	SEENIN' YOU	David Morales presents The Face	A&M/Mercury
15	2	DEEP MESS (SPANK)	D'Jemoree	Inferno
16	2	BEEP UNDERGROUND	Janiquejai	Sony S2
17	6	FREAK ME Another	Leekdown	Northwestside
18	21	UPON THE BRIDGE	All Saints	London
19	25	11 THE FUTURE OF THE FUTURE	OSY G&P	Deep Dish with BTG Distribution
20	10	SO FINE	Kinane	Coalition
21	23	YOU MAKE ME WANNA...	Usher	LaFace/Arista
22	4	TAKE CONTROL	State Of Mind	Sound Of Ministry
23	11	60 DEEP	Janet Jackson	Virgin
24	15	8 NEW KIND OF MEDICINE	Ultra Nate	A&M/P&A&M
25	18	MAS QUE NADA	Echobratz	Eternal/WGA
26	21	GETTIN' JIGGY WIT IT	Will Smith	Columbia
27	21	FIND A CURE	Ultra Nate	A&M/P&A&M
28	24	MONEY CHAT	Baltimore	Unltd/Entertainment
29	3	STAR CHASERS 4	Home	Talkin' Loud/Mercury
30	6	WANNABE	MARMALEADE All Saints	London
31	33	6 I WANNA BE YOUR LADY	Hildia Hicks	Island
32	26	4 MO MONEY MO PROBLEMS	Katrina B.L.G.	Bad Boy/Kidz
33	19	12 IT'S ALRIGHT	Dani Hillens	Musroom
34	22	24 IT'S LIKE THAT	Run DMC vs Jason Nevill	Sonic
35	29	5 BURNIN' K-Kisses		Parlophone
36	10	2 WURLD I LIE	Ry Ruffin	Universal Vibe
37	19	8 MY ALL	Mariah Carey	Columbia
38	40	2 ROCK WITH YOU	D-Intelligence	Echo
39	38	58 I'LL BE MISSING YOU	Pall Dada & Faith Evans	Bad Boy/A&M
40	5	0 DO FOR LOVE	2Pac	Armalyst

Stations monitored between 03.00 on 20.07.98 and 24.00 on 28.08.98. KISS 100, Galaxy 105, Galaxy 106, Radio 1, Choice, London & Birmingham, Vibe FM, Music Connect, Radio 5, 56, 58, 59, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

pete tong playlist



(white label) • 'CYCLONE STRETCH & VERN VOCAL' Dub Pistols (Concrete) • 'THE DAY WILL COME' Quake Intl • 'WHITE TREBLE, BLACK BASS (SUCK)' ORIGINAL JAM!' Sgt. Slick (Middle Ages) • 'HERE WE GO' Funkmaster Flex/Dabala & Product (Loud) • 'HOUSE MUSIC' Eddie Amador (White label) • 'MELT IS THE ANSWER' OBER DASH DEADLINE MIX! Danny Tenaglia (White label) • 'REACH FOR ME' (MATTHEW ROBERTS FUNK FORCE MIX! MXX '99) NINA • 'CHANGES' (ELVISQUE CLUB REMIX) DJ Spin presents Jangier Street Company (Rosemont Boys) • 'MONEY AINT A THING' Jemima Dupri presents Life in 1472 feat. Jay-Z (So So Def) • 'JUMPING & FUNKING' The Sun (White label) • 'DAY MISSION' The Effect (White label) • 'CLUB 4 LIFE '98' Chris & James (Stress) • 'AFTER HOURS' 4 Turn feat Ben (Groovecircuit) • 'BODY SHINE' (COLOUR SYSTEM INC AMBER DUB!) Billy Hendrix (Hoo) Chooch • '1998 (MART DAREY REMIX)' White Party (White label) • 'TALKIN' ALL THAT JAZZ' DON'S RESPECT FOR THE OLD SCHOOL MIX! Shekane/Danny Boy • 'WHERE'S JACK THE RIPPERS?' Groovefinder (Higher Ground) • 'GYM TONIC' Thomas Bangalter & Bob Sinclair (Yellow) • 'I NEED YOUR LOVIN' LIP INTENTION MIX!' Tenna Morle (DMC) • 'BODY WORK' (WORK YOUR BODY) Yew Records (Special Mix) • 'PARTY HARD' STRETCH & VERN'S MICHEL COMBET REMIX! P-Lo (Island) • 'SHEETS' (BLUNDER DUB!) feat Foundation (VC Recordings) • 'THE AGE OF LOVE' (JOHNNY VICIOUS MIX) The Age Of Love Records

AS FEATURED ON RADIO ONE'S THE ESSENTIAL SELECTION WITH PETE TONG ON FRIDAY 7 AUGUST (8PM-9PM)

The Cool Cuts Hotline

Brought to you by record mirror and frontier media, the hotline offers you the chance to hear any track on the chart. You can select tracks in any order by using the codes attached to the chart and skip backwards and forwards through the tracks, so you won't waste time listening to mixes you've already heard. If you want to be among the first to hear the hottest tracks of the week, call the Cool Cuts Hotline now. Details about how to use the Cool Cuts Hotline can be found above the Cool Cuts Chart.

0891 515 585

The Cool Cuts Hotline is updated every week at midnight on Sunday

19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
	I WANNA LC	EL NINO Agn	TEARDROPS	GET THE FEES	TOTRORRY Mou	MMORTAL!	LIFE! Dis! free	MY OH MY A	HOW DO I U	BURNING B!	LOOKING FO	YOU'RE THE ONE	DANCE THE	MONEY Chai	CAFE DEL M	DEEP MENA	KICKIN' HAR	3 LIONS '98	STRANGE GI	MAS QUE N	THE HEART'S



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hot vinyl

(on the decks: tony farsides, chris finan,
james byman, danny mcmillan,
zlad (pure groove))

TUNE OF THE WEEK


TIN TIN OUT FEAT. SHELLEY NELSON 'SOMETIMES' (VC RECORDINGS) (HOUSE)

Four very competitive versions over two promo 12-inches promote what will probably be another success for Tin Tin Out. Shelley Nelson again handles vocals, and Matt Darcy takes the lead mix with his now familiar rolling percussive sequences, layering epic synths over the top as the main builds. The Baby Blue version is another hefty dub, and the Camara mix rises on crisp up-and-down beats, with simple infectious hooks providing another main set contender, while Mansa choose a more downbeat and alternative theme. ●●●● CF

D-INFLUENCE 'ROCK WITH YOU' (ECHO) (R&B/GARAGE)

D-Influence cover this classic Michael Jackson track with somewhat laidback finesse – sultry female vocals, smooth R&B harmonies and jazzy instrumentation. Mousse T, hot on the heels of his own 'Horny' hit, provides his remix skills to the package. The house/garage mixes are light dub workouts, but it's his R&B mix which hits the spot, giving us an infectious 'summery' groove. ●●●● Z

SASHI FEAT. TINA COUSINS 'MYSTERIOUS TIMES' (MULTIPLY) (HOUSE)

Another very good commercial idea from Sashi who can seem to do no wrong. Club credibility comes in remix form from Tin Tin Out (as themselves and as Baby Blue), Todd Terry and John B Norman. Todd Terry presents the full vocal track in his chugging house style, with good hooks and stacks of radio appeal. Tin Tin Out provide two dubs, with samples of Tina Cousins in places but generally driven by strong beats and a powerful bass, while John B Norman comes up with a bit of a better, with the leading warring synth taking full charge. ●●●● CF

MONICA 'THE FIRST NIGHT' LA FACE/ARISTA (R&B)

Using that old favourite 'Love Hangover' by Diana Ross, this is the first release from Monica's rather uninspired new album. Produced by man of the moment Jermaine Dupri, the track is quite downbeat but builds a momentum of its own through Dupri's cameo raps and Monica's own impressive vocals. ●●●● TF

DOUBLE 99 'JUMP' (SATELLITE) (GARAGE)

'Jump' was originally available last year on a very limited edition double-pack LP released through Ice Cream Records which also featured the massive anthem 'RIP Groove'. Yet again Top Cat is on hand to deliver some firing vocals on top of Double 99's stamping production and hard-hitting grooves. There are three new mixes from them, as well as the original, all of which should guarantee at least some of the success of Double 99's last single. ●●●● Z

HEADRILLAZ 'THE RIGHT WAY' (V2) (ALTERNATIVE)

Introduced by its 'Look over Here, you see that, you know how he did that, you think they did that the right way' sample, this spin-bazky, scratched 'right way' funky-wab beat bonanza will be the breakthrough single for the Headrillaz. An edgier dub-filtered Drilraz Scapula remix and a submerged Intro-guitar-wanging Depth Charge mix will appease fans. ●●●● JH

SLACKER 'PSYCHOUT' (JUKEBOX IN THE SKY) (ALTERNATIVE)

Returning to their own label, Slacker deliver four fantastic variations on a theme: 'Thing' is a power-punch, occasionally 'twistering' funky groove growing louder throughout; 'Amen' injects dirtier breakbeats; 'Of Mind' drives captivating trance around a 'It's a psychout thing and it's spreading...it's like pushing me to the edge' sample; and 'O.S.T.' is more hemic and laced with dialogue. ●●●● JH

THE STRIKE BOYS 'THE RHYME' (WALL OF SOUND) (ALTERNATIVE)

Taken from their independently released album 'Selected Funks', 'The Rhyme' now gets a full-scale release on Wall Of Sound and there's not a big beat in sight. Instead, it's funk personified, with loads of electro-disco tweaks helping to bridge the gap between old school and new school, as well as slapped basslines and rolling drums. '500 Stones' slides into a 'jack your body'-style scenario while the finale of 'World Of Dreams' completes the package with ethereal vocals and a dub beat. The future is Strike. ●●●● CF

JUNIOR DELGADO 'HYPOCRITES' (BIG CAT) (ALTERNATIVE)

Junior returns with some more reggae flavours that show you why he is still making music after 20-odd years in the business. On production duties are X-Press 2, Kid Loops and Naked Funk. Kid Loops heads off into downbeat territory while X-Press 2 work up a dub-house fusion. Meanwhile Naked Funk soak their beats into some heavy sub-bass and nifty effects with Junior floating his deep lyrics over the top to devastating effect. ●●●● DM

KRUST 'TRUE STORIES'/'COLD WAR' (TALKIN' LOUD) (DRUM & BASS)

This lengthy double-A-sided debut release from Krust unleashes a double dose of digital darkness with relentless taut breakbeats, sinister sci-fi FX, Beelzebub basslines and sweeping strings. When Stanley Kubrick needs new soundtrack work, here's his starting point. ●●●● JH

MORE SO 'TAKE MY HAND' (II RECORDS) (GARAGE)

Damon Trueitt, the voice on Somone's 'I Refuse (What You Want)', delivers some fine vocals yet again, this time featuring the superb production skills of Filthy Rich. Also chipping in are Bump, who provide a two-step mix which includes some intricate vocal arrangements, plus there's a mix from Nu Birth who give us a more punchy UK feel. Altogether a quality soulful garage release. ●●●● Z

ANTHONY & GEORGE 'EQUILIBRIUM' (KICKIN') (HOUSE)

Kickin' turns up a trump card with 'Equilibrium' accompanied by a host of new mixes. Pick of these is the main Gattara mix, which sees the boys back on form – a solid rasping electro foundation with a good rolling bass drive and some well-placed synth hooks. Dillon & Dickens provide a chunky garage mix with some sassy strings and there's a choice Vito Benito mix that has a decent spark to it. The original mix still plays very well, though, with bouncing drum round-ups, combination melody lines and a fine orchestral string break. ●●●● CF

MOBY 'HONEY (MIXES)' (MUTE) (ALTERNATIVE)

Fusing Thirties Deep South vocals from Bessie Jones' 'Sometimes' with a nagging 'Gas Face'-ish piano loop, this kooky hip hop track is as offbeat musically as someone like Money Mark. Though the abundance of mixes from Rolfo & Sister Bliss, Westbam & Hardy Hard, Aphrodite & Mickey Finn, RJ and Bammer are all good in their own right, they could actually detract from the sheer simplicity of the original. ●●●● JH

NICOLE 'MAKE IT HOT' (EAST WEST/GOLD MIND) (R&B)

Producer Timbaland turns up trumps for this first release on Missy Elliott's Gold Mind label. The man can still come up with twists on his own formula, as shown by the truly out-there backing track for the debut from 18-year-old singer Nicole. The intro alone will have all the copyists running to their drum machines. As with much of Missy/Timbaland's work this is a grower. ●●●● TF

OMD 'ENOLA GAY' (VIRGIN) (TECHNO)

This double-pack promoting an OMD 'Best Of' album includes three Moby mixes of 'Souvenir', with his 7AM version being a dubby tribal percussive groove, the M&U version ethereally ambient, and the hard house mix as it sounds. Then there's the Micronauts' shuffling toy-tech funk mix of 'Electricity', Apollo 440's space-jamming sound of 'Northern Electronic Soul' and Sashi's thumping mix of 'Enola Gay' which is by far the most commercially viable. ●●●● JH

15
august
1998

THE OFFICIAL CHARTS

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august
1998

www.musicweek.com

1	NO MANS Boyzone	2	MYSTERIOUS	3	VIVA FOREVER	4	PURE MORN	5	GETTO SPASIBIT	6	LOST IN SPA	7	COME WITH	8	NEEDIN' U D	9	LIFE IS A FLO	10	FREAK ME A	11	SAVE TONIG	12	JUST THE TV	13	I CAN'T HELP	14	I WANNA BE	15	DEEPER UN	16	C'EST LA VIE	17	THE BOY IS T	18	LOVE UNLIM	19	BECAUSE W	20	I WANNA W
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15
august
1998

THE OFFICIAL CHARTS

the
POP CHART

15.08.98

[commentary]
by Tony Parfides



www.musicweek.com

Wk	Wk	Wk	Wk	Artist	Label
19	18	17	16		
1	2	3	4	HORSE & CARRIAGE	Atlantic
2	1	2	3	TOP OF THE WORLD	Arista
3	17	2	3	THE FIRST NIGHT	Jive
4	3	4	5	FIND A WAY/STEP'N' IT UP	Jive
5	4	4	4	NO ONE ELSE COMES CLOSE	Jive
6	22	2	2	SAMPLER	Loosid
7	7	3	3	BEHIND THE FRONT (LP)	Interscope
8	9	2	2	REASONS	Jerv
9	5	4	4	ROCK WITH YOU	Echo
10	4	4	4	REINDEER (FIND A WAY)	1st Avenue/Mercury
11	21	2	2	IN THE STREET (SUMMERTIME)	Interscope
12	30	7	7	IT'S TRUE	Def Jam/East West
13	13	2	2	MAKE IT HOT	So So Def
14	12	2	2	LIFE IN HATZ	Universal
15	4	4	4	WOULD I LIE	Parlophone/Rhythm Series
16	20	5	5	SKIN	Greensleeves
17	23	2	2	HEADS HIGH	Universal
18	8	4	4	STAY A WHILE	2B3
19	10	4	4	NEVER KNEW	Blackground/Atlantic
20	33	7	7	ARE YOU THAT SOMEBODY?	Arista
21	11	4	4	HERE WE GO AGAIN	Jive
22	6	5	5	BE CAREFUL	Big Life
23	18	5	5	EYES DON'T LIE	Connected
24	29	9	9	MONEY	A&R
25	26	6	6	FEEL MY DESIRE	Island
26	19	4	4	GIVE ME A REASON	Ruffhouse/Columbia
27	14	6	6	I WANNA BE YOUR LADY	Island
28	10	5	5	CHEATED (TO ALL THE GIRLS)/WHAT'S CLEF	Right Track
29	34	7	7	I LIKE YOU JUST THE WAY I AM	Interscope
30	16	5	5	YOU'RE NASSER ONE LOVE UNDER CONTROL	Universal
31	12	5	5	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	Universal
32	10	5	5	UNASSISTED	MJ4/Epic
33	27	3	3	DAYDREAMING	Columbia
34	28	12	12	WITH ME	Coastal
35	16	7	7	CAFÉRIERE	Boiler House
36	28	5	5	WILDCAT EP - WILDCAT/ERAB, THIS LOVE I HAVE OFF THE ME	Columbia
37	14	5	5	LUXURY COCCUR	EMI
38	15	5	5	NIGHTS IN HARLEM	LaFace
39	16	5	5	WHAT'S UP	Priority
40	36	2	2	I AIN'T HAVIN' THAT	

Currently one of America's biggest records, **CAR RIDE** switches position with **BRANDY** to become this week's number one. Meanwhile, Brandy's spawning partner **MURKIN** moves up 14 places to number three with "The First Night", surely a future number one. **A TRIBE CALLED QUEST** are doggedly hanging in there at number four, and Tribe fans should look out for an Unimash mix of Jamiroquai's "Virtual Insanity" by Q Tip which is the rounds as a white label promo... The Tribe also crop up as one of the featured artists on **FUNKMASTER FLEET**'s album sampler, which jumps into the top 10 at six. I imagine that most people are charting this for the **BRADERIA** track "Here We Go... New 1st Avenue at the **HONEYZ** climb 10 places to number 11 but the biggest climber of the week is **SHEN PERS**' "It's True", which moves from 30 to 12. Producer Teddy Riley shows his penchant for UK blue-eyed soul by sampling Spandau Ballet. As far back as 1988, Teddy was sampling George Michael's "Faith" for the Web Page 2 Rappers, and he has never made a secret of his fondness for Phil Collins. Incidentally, "Faith" is being done to death on the reggae scene at the moment... Another man fond of the commercial sample is **WITCLEF JEAN**, who borrows from Tina Turner for "What's Clef Got To Do With It", a hard-edged track that carries on his battle with LL Cool J.

the
POP CHART
(handbag)

Wk	Wk	Wk	Wk	Artist	Label
19	18	17	16		
1	14	2	2	SOMETIMES	Tin Tin Out featuring Shelley Nelson
2	18	2	2	WORK IT UP	Sleazy Sides
3	1	4	4	MYSTERIOUS TIMES	Sash! featuring Tina Cousins
4	3	4	4	EDGE OF HEAVEN	2 Unlimited
5	5	3	3	YOU'RE MY HEART, YOU'RE MY SOUL	Modern Talking
6	1	2	2	SPACE INVADERS	D-Formation
7	8	2	2	ENOLA GAY/SOUVENIR/ELECTRICITY/JAPOLLO XI	Hill 'N' Hide
8	7	4	4	AIN'T NO MOUNTAIN HIGH ENOUGH	Orchestral Manoeuvres In The Dark
9	7	4	4	JOCELYN BROWN	Tony Di Bart
10	19	2	2	THE REAL THING	Alexia
11	12	2	2	THE MUSIC I LIKE	Chicane featuring Masson
12	12	2	2	STRONG IN LOVE	Gala
13	2	4	4	COME INTO MY LIFEDREAM FROM DESIRE	Honeyz
14	16	2	2	SUMMERTIME/IN THE STREET (SUMMERTIME)	Herb Alpert
15	6	3	3	IT'S ALRIGHT	Phonix
16	16	2	2	RAIN	Brainz
17	13	2	2	YOU KNOW HOW TO LOVE ME	Respect featuring Jackie Rowe
18	30	2	2	I BELIEVE IN MIRACLES	H-Ride
19	17	2	2	DYE	Gisela Cefarian
20	10	2	2	NO TENGO DINERO	Los Sombreros
21	10	2	2	COME AND GET MY LOVIN'	Hector's House featuring Berni Kelly Marie
22	27	2	2	I'M IN THE MOOD FOR DANCING	Rappaz featuring Rochelle
23	27	2	2	TO LOVE YOU MORE	Net
24	5	5	5	LADRA	Jane McDonald
25	8	4	4	YOU'RE MY WORLD	V-Agra
26	10	2	2	GET UP	Melietta/Phil Juv pres. Heaven 17 meets Fast Eddie
27	23	2	2	WITH THIS RING LET ME GO	High Jinx
28	15	4	4	CALIFORNIA DREAMING	Pauline Henry
29	10	2	2	IF I CAN'T HAVE YOU	David Morales presents The Face
30	17	6	6	NEEDY 'N'	Billy Hendrix
31	10	2	2	THE BODY SHINE EP	Da Hout
32	10	3	3	BORA BORA	Moussa T Vs Hot 'N' Juicy
33	18	3	3	HORNY	706 Age
34	18	3	3	REACH FOR THE SKY	Wriggators
35	10	2	2	COME INTO MY LIFE	Aida
36	5	5	5	REAL GOOD TIME	Baby Bumps
37	4	4	4	BURNIN'	Souzy Q
38	32	4	4	WE DON'T HAVE TO TAKE OUR CLOTHES OFF	Quake featuring Marcia Rae
39	37	2	2	THE DAY WILL COME	Jose Nunez featuring Octavia
40	11	2	2	IN MY LIFE	

It's curtains for **BASHM** as **TIN TIN OUT** move to the top of the Pop Tip chart. After the massive success of "Here's Where The Story Ends", the latter are on form again with "Sometimes", which, like its predecessor, features vocals from Shelley Nelson. Though a rather less memorable tune than "Here's Where The Story Ends", "Sometimes" is based on the former Tin Tin Out hit "Strings For Yasmim", and is a good 50% ahead of anything else at the top of the chart... Debating at number 20, "No Tengo Dinero" is indeed that annoying song holidaymakers are coming back from Europe and humming to their record dealers. Sure primarily in Spanish to the (Greek) tune of "Never On A Sunday" - a melody good enough to win an Oscar in 1960 - its chaotic mix of cheesy pop vocals and reggae-ish influences is clearly making it a dancefloor favourite. The version in the chart is by **LOS SOMBREROS**, and is a cover of the original European and American hit by Danish group **LOS UNREBELLES**, whose version is out this week but is already contained on the number one compilation album "Now That's What I Call Music! 40"... What took them so long? In an obvious homage to the new sex drug Viagra, an NRJ-style new entry to the chart this week is **5-AMBA'S** "Get Up". A penetrating 12-inch, this one is proving extremely virile on the dancefloor and is shooting for the top.

15
august
1998

1 NO M Boryzome
2 MYSTERIO
3 MYVA FORE
4 PURE MORI
5 GHETTO SUPASTAR
6 LOST IN SP
7 COME WIT
8 NEEDIN' U
9 LIFE IS A FU
10 FREAK ME
11 SAVE TONIK
12 JUST THE T
13 I CAN'T HEL
14 I WANNA B
15 DEEPER UN
16 CEST LA VIT
17 THE BOY IS
18 LOVE UNLIM
19 BECAUSE W
20 I WANNA B

14 **20** I WANNA LOVE YOU Solid Harmonie



15 **21** EL NIÑO Agnelli & Nelson



16 **22** TEARDROPS Lovestation



17 **23** GOT THE FEELIN' Five



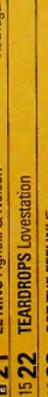
18 **24** HORNY Mousse T Vs Hor'n Jucy



19 **25** IMMORTALITY Delime Dion with Bee Gees



20 **26** LIFE Des're



21 **27** MY OH MY Aqua



22 **28** HOW DO I LIVE LeAnn Rimes



23 **29** BURNING Baby Bumps



24 **30** LOOKING FOR LOVE Karen Ramirez



25 **31** YOU'RE THE ONE THAT I WANT John Travolta & Olivia Newton-John



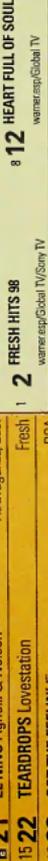
26 **32** DANCE THE NIGHT AWAY The Mavericks



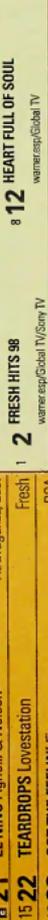
27 **33** MONEY Charli Baltimore



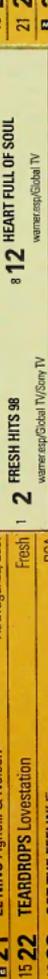
28 **34** CAFE DEL MAR '98 Energy 52



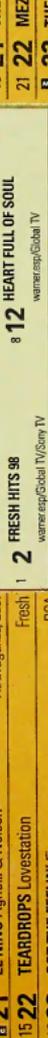
29 **35** DEEP MENACE D'Menace



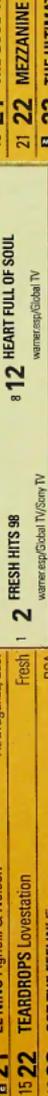
30 **36** KICKIN' HARD Klubbbheads



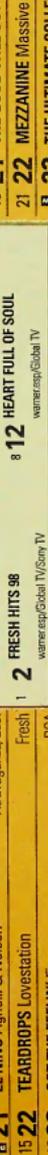
31 **37** 3 LIONS '98 Baddiel & Skinner & Lightning Seeds



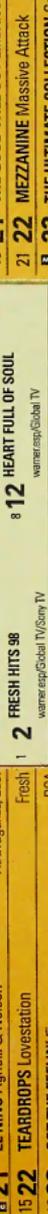
32 **38** STRANGE GLUE Garzatonia



33 **39** MAS QUE NADA Echoheatz



34 **40** THE HEART'S LONE DESIRE Matthew Marsden



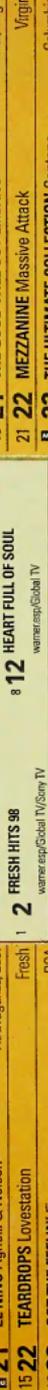
35 **41** THE GOOD WILL OUT Embrace



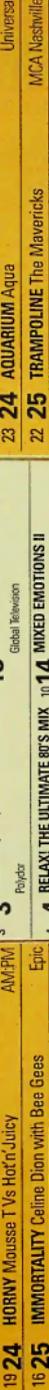
36 **22** MEZZANINE Massive Attack



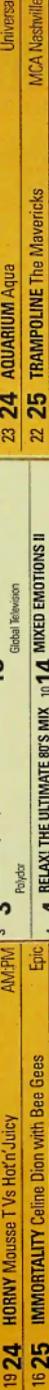
37 **23** THE ULTIMATE COLLECTION Santana



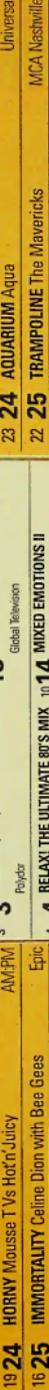
38 **24** AQUARIUM Agua



39 **25** TRAMPOLINE The Mavericks



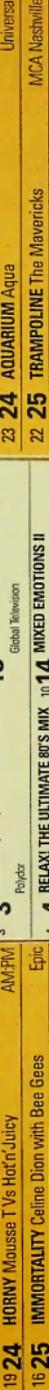
40 **26** OK COMPUTER Radiohead



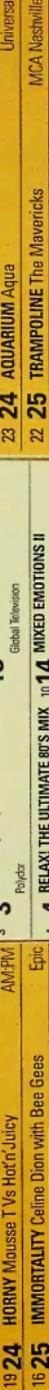
41 **27** THE BEST OF JAMES



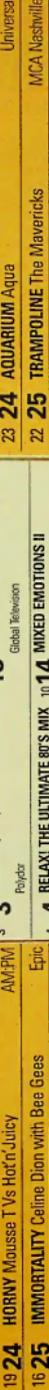
42 **28** DA GAME IS TO BE SOLD... (NOT TO BE TOLD) Snoop Dogg



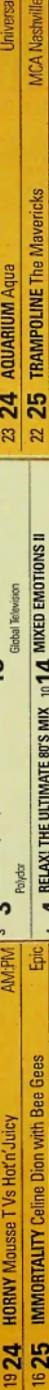
43 **29** OCEAN DRIVE Lighthouse Family



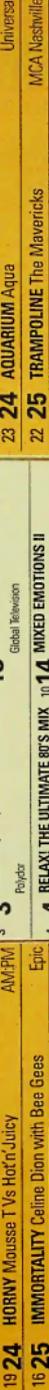
44 **25** LUTRICIA MCNEAL Lucricia McNeal



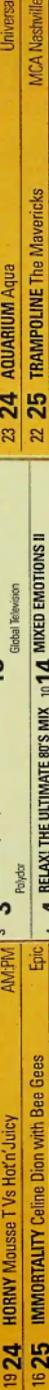
45 **31** NEVER S-A-Y NEVER Brandy



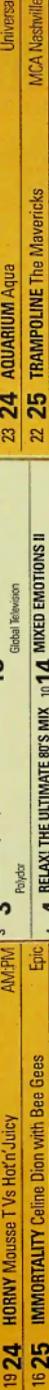
46 **32** WHITE ON BLONDE Texas



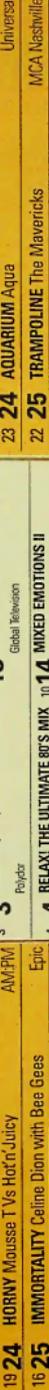
47 **33** WE ROCK HARD Freestylers



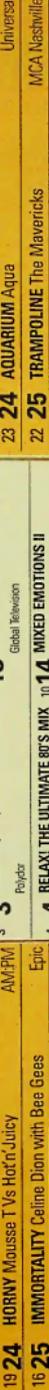
48 **34** BIG CUM Mordcheeba



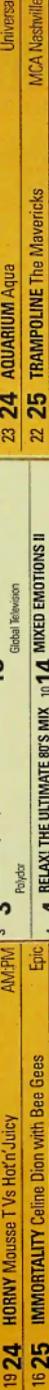
49 **28** 35 MY WAY - THE BEST OF FRANK SINATRA



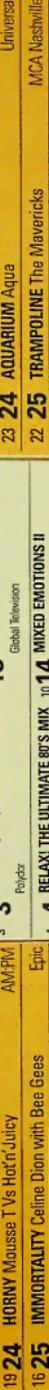
50 **36** BRING IT ON Gomez



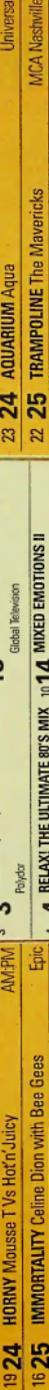
51 **37** GOLD - GREATEST HITS Abba



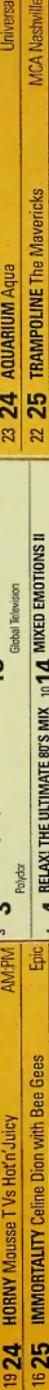
52 **38** MAVERICK A STRIKE Finley Quayle



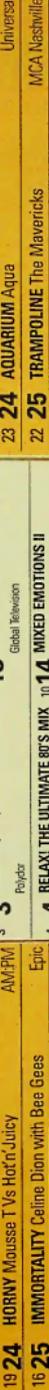
53 **39** TITANIC (OST) James Horner



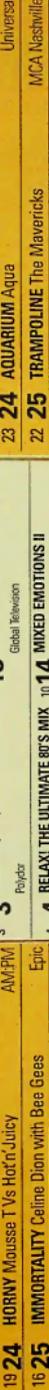
54 **40** SITTING ON TOP OF THE WORLD LeAnn Rimes



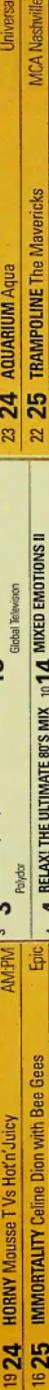
55 **41** SITTIN' ON TOP OF THE WORLD LeAnn Rimes



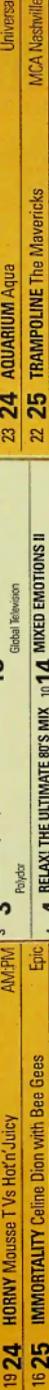
56 **42** SITTIN' ON TOP OF THE WORLD LeAnn Rimes



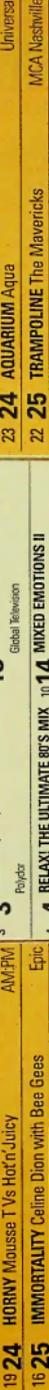
57 **43** SITTIN' ON TOP OF THE WORLD LeAnn Rimes



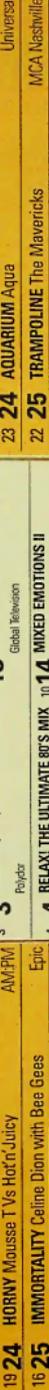
58 **44** SITTIN' ON TOP OF THE WORLD LeAnn Rimes



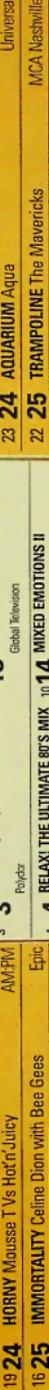
59 **45** SITTIN' ON TOP OF THE WORLD LeAnn Rimes



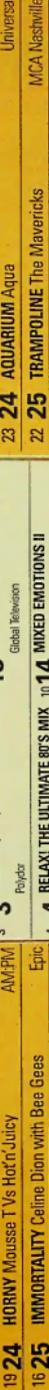
60 **46** SITTIN' ON TOP OF THE WORLD LeAnn Rimes



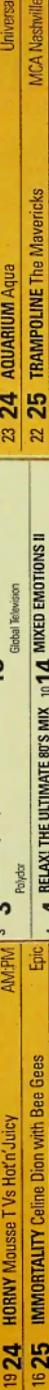
61 **47** SITTIN' ON TOP OF THE WORLD LeAnn Rimes



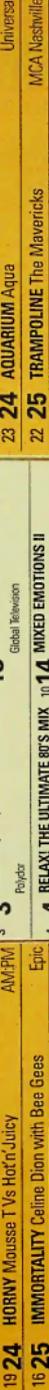
62 **48** SITTIN' ON TOP OF THE WORLD LeAnn Rimes



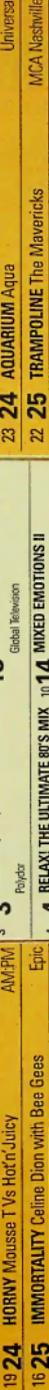
63 **49** SITTIN' ON TOP OF THE WORLD LeAnn Rimes



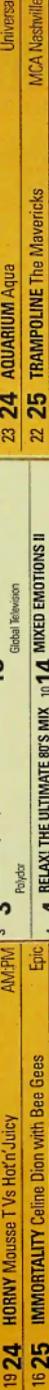
64 **50** SITTIN' ON TOP OF THE WORLD LeAnn Rimes



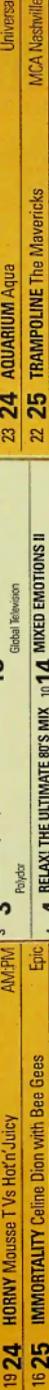
65 **51** SITTIN' ON TOP OF THE WORLD LeAnn Rimes



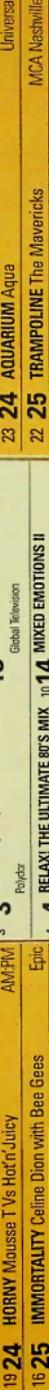
66 **52** SITTIN' ON TOP OF THE WORLD LeAnn Rimes



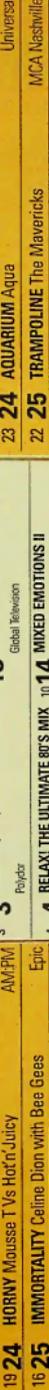
67 **53** SITTIN' ON TOP OF THE WORLD LeAnn Rimes



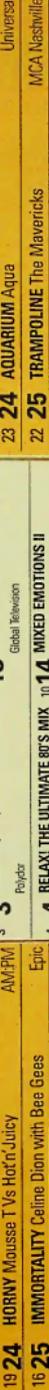
68 **54** SITTIN' ON TOP OF THE WORLD LeAnn Rimes



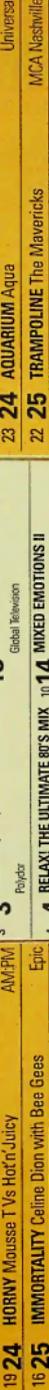
69 **55** SITTIN' ON TOP OF THE WORLD LeAnn Rimes



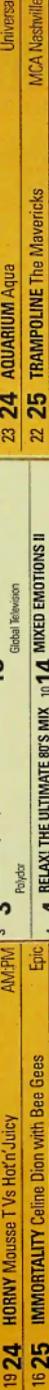
70 **56** SITTIN' ON TOP OF THE WORLD LeAnn Rimes



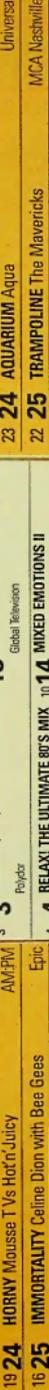
71 **57** SITTIN' ON TOP OF THE WORLD LeAnn Rimes



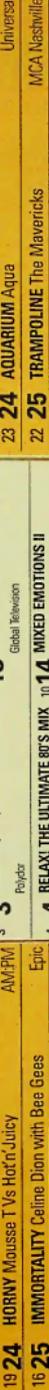
72 **58** SITTIN' ON TOP OF THE WORLD LeAnn Rimes



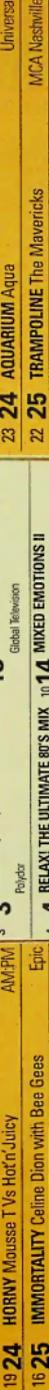
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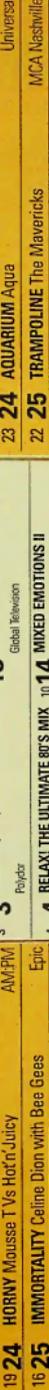
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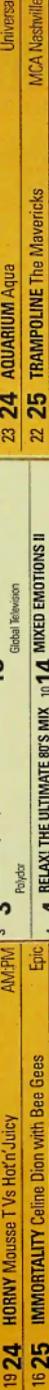
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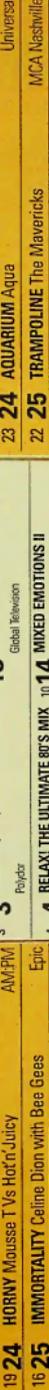
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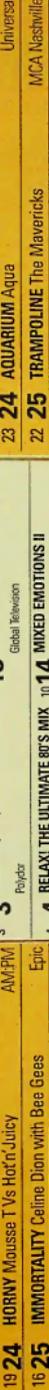
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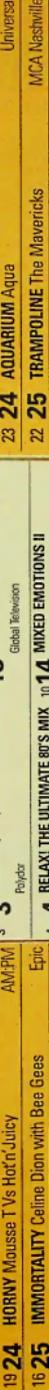
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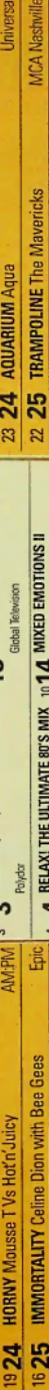
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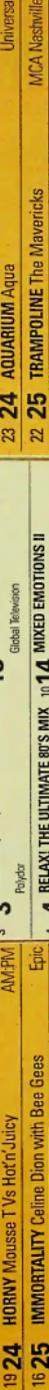
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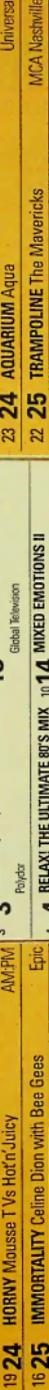
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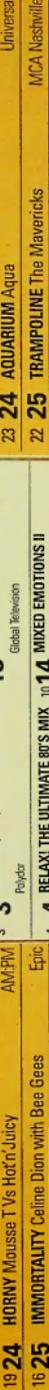
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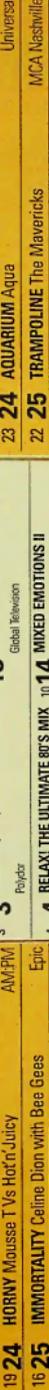
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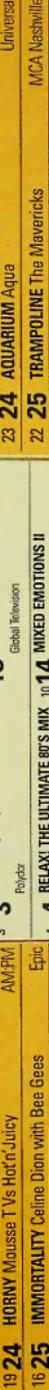
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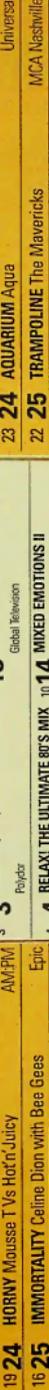
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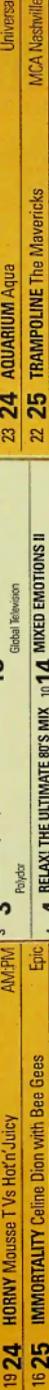
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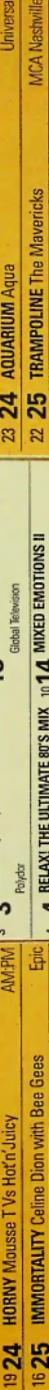
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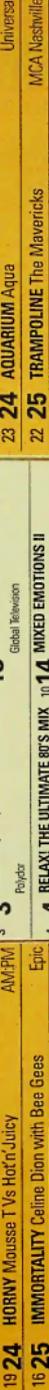
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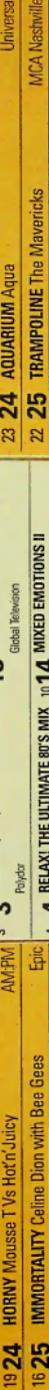
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90 **76** SITTIN' ON TOP OF THE WORLD LeAnn Rimes



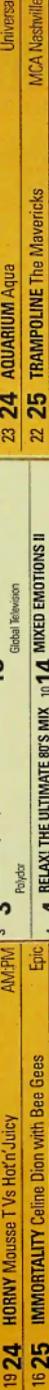
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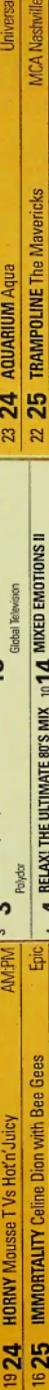
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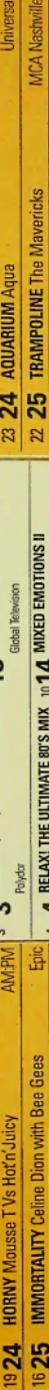
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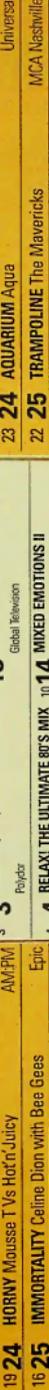
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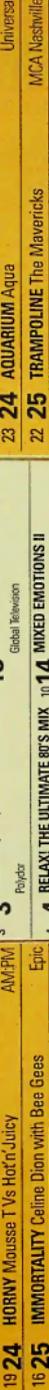
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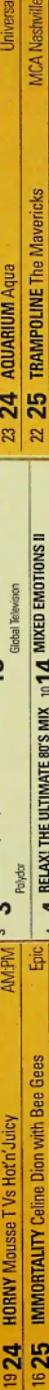
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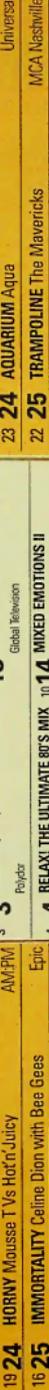
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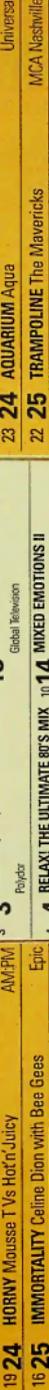
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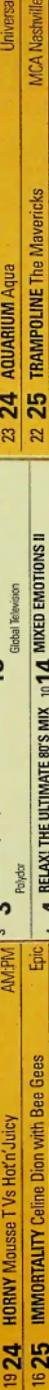
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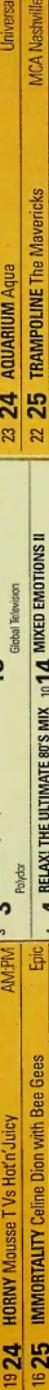
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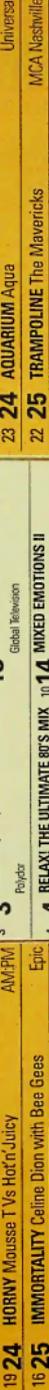
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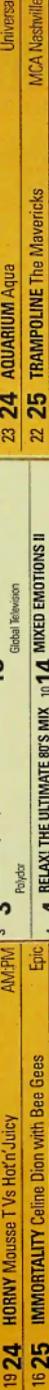
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103 **89** SITTIN' ON TOP OF THE WORLD LeAnn Rimes



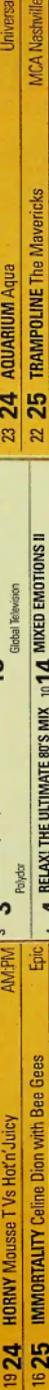
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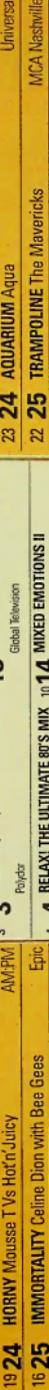
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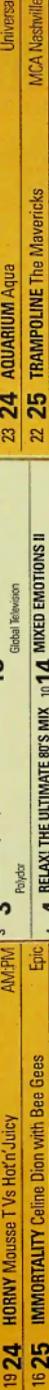
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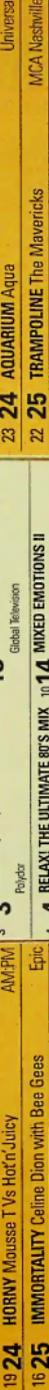
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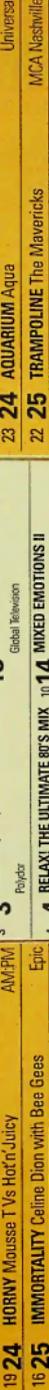
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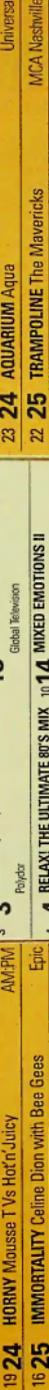
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110 **96** SITTIN' ON TOP OF THE WORLD LeAnn Rimes



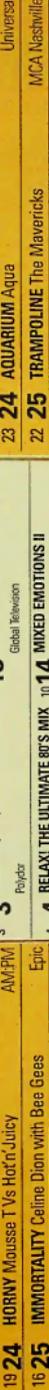
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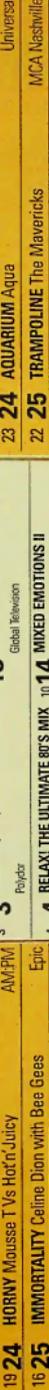
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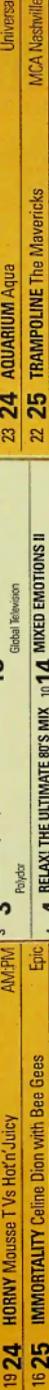
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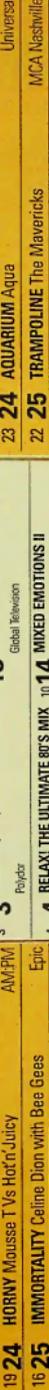
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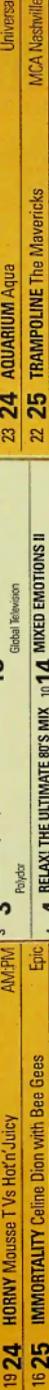
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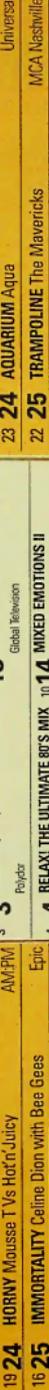
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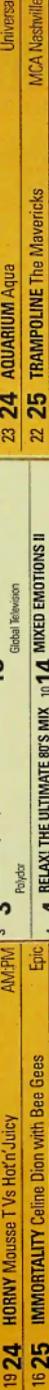
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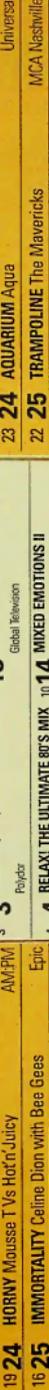
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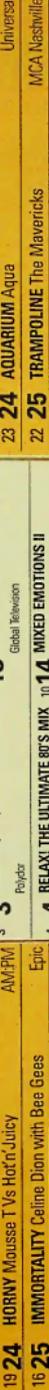
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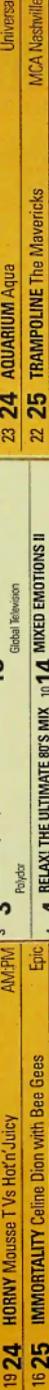
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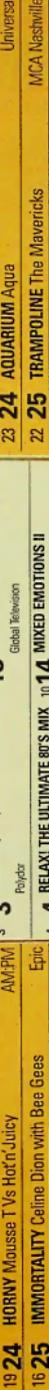
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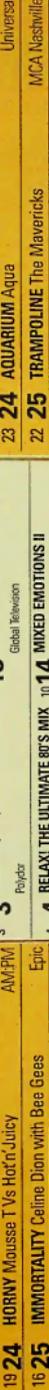
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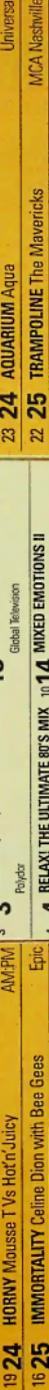
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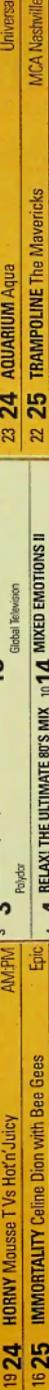
124 **110** SITTIN' ON TOP OF THE WORLD LeAnn Rimes



125 **111** SITTIN' ON TOP OF THE WORLD LeAnn Rimes



126 **112** SITTIN' ON TOP OF THE WORLD LeAnn Rimes



127 **113** SITTIN' ON TOP OF THE WORLD Le

CHART COMMENTARY

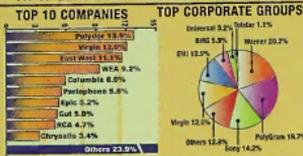
by ALAN JONES



In the absence of any significant new releases this week, the top end of the album chart is somewhat bedeviled, though Jane McDonald, star of *The Grudge*, is tossed overboard by record buyers after three weeks at number one. The record replacing her is *The Corrs' Raic* On Corners, which rises to pole position for the third time. It's beginning to benefit from airplay given to their upcoming single *What Can I Say*, but is selling far fewer than is usually required for a number one – just 24,965 copies last week. The only lower sale recorded by a number one this year was the 23,990 copies the same album sold on its last week at number one, five weeks ago.

The highest new entry this week is *The Ultimate Collection* by Santana. Issued to celebrate the 30th anniversary of the group signing to Columbia, it debuts at number 23, giving the group its highest chart position in 20 years. It spans the group's blues, rock and Latin repertoire, and features their best-

MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



known recordings, among them *She's Not There*, *Evil Ways* and *Jingo*. It doubles their Nineties chart weeks tally at a stroke – their

Publishing deadlines being what they are, the pictures used in this section of the paper have to be chosen several days before the charts are compiled. Our picture of Ringo was chosen to celebrate his first appearance in the published album charts for 24 years – but, after being comfortably inside the top 75 in the first days after its release, *Mal* sales of Ringo's new album *Vertical Man* fell off sharply at the weekend – it

ALBUM FACTFILE

charted at number 85. Ironically, part of Ringo's problem is *The Beatles*. At least two chains currently have offers on Beatles albums, with several retailing at £9.99. Given the choice between Ringo's new album with its higher price tag and his former group's ageless gems, Ringo found few takers. *The Beatles*, however, rank 48th (Sgt. Pepper), 78th (Revolver), 87th (Abbey Road) and 88th (Rubber Soul) in this week's top 100.

promptly vanished. Despite this, the group has a surprisingly large number of album chart entries – *The Ultimate Collection* being their 24th. Their last charted hits album *Viva Santana* reached only number 50 in 1986, though a 1974 compilation entitled simply *Greatest Hits* rose as high as number 14. The group's highest-charting albums were 1971's *Santana 3* and the following year's *Caravanserai*, both of which reached number six. Their biggest seller, however, is the 1970 album *Almas*, which spent an entire year in the chart, and peaked at number seven. It was the original home to several cuts on the *Ultimate Collection* including *Oye Como Va* and *Samba Pa Ti*.

Strange Glue by *Catatanica* came unthinkingly quickly on the singles chart, where, after debuting at number 11 it slumped first to 27 and then to 38, but the airplay it has generated has brought renewed attention to their international Velvet album, which has climbed 12-7-3-2 as a result.

COMPILATIONS

Christmas comes but once a year, but *Now That's What I Call Music!* arrives three times per annum, and last week saw the release of the latest, volume 40, with the inevitable shot in the arm the series gives to album sales.

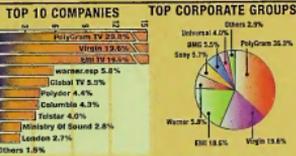
Now 40 sold over 353,000 copies last week – more than six times as many copies as the number one artist album (*The Corrs' Raic* On Corners) and well over seven times as many as the number two compilation (*Fresh Hits 98*). It accounted for over 6% of the total album market, and put the previous *Now* compilation – 39 (this series is nothing if not mathematically sound) – in the shade. Now 39, which has sold over 630,000 copies since it was released 18 weeks ago, sold 15-21 as it was superseded as the new *Now* on the block. Now 39 sold 175,000 copies on its debut

week in April, though perhaps Now 40 should really be compared with last year's summer edition of the album – Now 37 – which opened with 139,000 sales.

Now 40 includes *Los Umbrellos' No Tengo Dinero* (yet to be a single) and one or two smaller hits like *Do You Love Me Boy* by Kerr-Ann (number 58) and the Groove Generation's *You Make Me Feel Like Dancing* (number 32) but also number one singles by the Spice Girls, Billie, All Saints, The Tamperer featuring Maya, Aquas, *Baddie/Slinner/Lighting Seeds* and *Boyzone*.

The album dethroned by Now 40, *Fresh Hits 98*, spent six weeks at number one, and has sold nearly 350,000 copies. *Fresh Hits* is, of course, the Warner/BMG/ Sony equivalent of *Now*, which unites the might of EMI, Virgin and PolyGram.

MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES

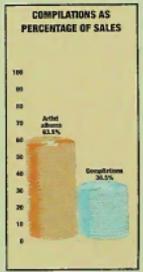


THE YEAR SO FAR... TOP 20 ALBUMS

1 URBAN HYMNS	THE VERVE	HUT
2 LIFE THROUGH LENS	ROBBIE WILLIAMS	CHRYSALIS
3 LET'S TALK ABOUT LOVE	CELINÉ DION	EPIC
4 TITANIC - OST	JAMES HORNOR	SONY CLASSICAL
5 ALL SAINTS	ALL SAINTS	LONDON
6 RAY OF LIGHT	MADONNA	MAVERICK
7 POSTCARDS FROM HEAVEN	LIGHTHOUSE FAMILY	WILD CARD
8 TALK ON CORNERS	CORRS	ATLANTIC
9 LEFT OF THE MIDDLE	HADJIE IMRIGJELIA	RCA
10 INTERNATIONAL VELVET	CATATANICA	BLANCO Y NEGRO
11 WHITE ON BLONDE	TEXAS	MELODY
12 BLUE	SIMPLY RED	EAST WEST
13 SPICEWORLD	SPICE GIRLS	VERGIN
14 THE BEST OF	JAMES	FONITANA
15 MARIKICA A STRIKE	FINLEY CLICHE	EPIC
16 AQUARIUM	AQUA	UNIVERSAL
17 TRULY - THE LOVE SONGS	UNELN RICHIE	MOTOWN/POLYGRAM TV
18 OK COMPUTER	RADIOHEAD	PARLOPHONE
19 MEZZANINE	MASSIVE ATTACK	VERGIN
20 WHERE WE BELONG	BOYZONE	POLYDOR

THE YEAR SO FAR... TOP 20 COMPILATIONS

1 NOW THAT'S WHAT I CALL MUSIC! 39	VARIOUS ARTISTS	EMI/VERGIN/POLYGRAM
2 THE FULL MOON	ORIGINAL SOUNDTRACK	RCA VICTOR
3 FRESH HITS 98	VARIOUS ARTISTS	WARNER/GLOBAL/SONY/TV
4 NEW HITS 98	VARIOUS ARTISTS	WARNER/GLOBAL/SONY/TV
5 NOW THAT'S WHAT I CALL MUSIC! 38	VARIOUS ARTISTS	EMI/VERGIN/POLYGRAM
6 NOW THAT'S WHAT I CALL MUSIC! 37	VARIOUS ARTISTS	EMI/VERGIN/POLYGRAM
7 FANTASTIC #1'S	VARIOUS ARTISTS	COLUMBIA
8 PETE TONG/BOB GEORGE - DANCE NATION 3	VARIOUS ARTISTS	MINISTRY OF SOUND
9 DIANA PRINCESS OF WALES - TRIBUTE	VARIOUS ARTISTS	DIANA MEMORIAL FUND
10 CLUBBER'S GUIDE TO...JAZZ - JULES/FONG	VARIOUS ARTISTS	MINISTRY OF SOUND
11 GREAT SOUNDS	ORIGINAL SOUNDTRACK	POLYDOR
12 TOP OF THE POPS 1998 - VOLUME 1	VARIOUS ARTISTS	POLYGRAM TV
13 THE BEST...ANTHEMS...EVER! 2	VARIOUS ARTISTS	VERGIN/EMI
14 IN THE MIX 38	VARIOUS ARTISTS	VERGIN/EMI
15 MIXED EMOTIONS II	VARIOUS ARTISTS	POLYGRAM TV
16 FUNNY DIVAS	VARIOUS ARTISTS	GLOBAL TELEVISION
17 ULTIMATE CLUB MIX	VARIOUS ARTISTS	POLYGRAM TV
18 THE ANNUAL III - PETE TONG & BOB GEORGE	VARIOUS ARTISTS	MINISTRY OF SOUND
19 THE BEST SIXTIES SUMMER...EVER!	VARIOUS ARTISTS	VERGIN/EMI
20 THE EIGHTIES MIX	VARIOUS ARTISTS	GLOBAL/POLYGRAM TV



This Week	Last Week	Title	Artist (Producer)	Label/Cat. (Distributor)	Cass/Vinyl
1	2	TALK ON CORNERS *	Atlanta Ruckus (Atlantic)	Atlantic 75631362/75701004 (V)	CD
2	27	INTERNATIONAL VELVET *	Blanca Y Negro (3M/2002) (W)	3M/2002 4545/3M2002361	CD
3	1	JANE MC DONALD ●	Focus Music Int. FMCD 1 (W)	Jane McDonald (The Music Sculptors/Jarrett/Reinhold) FIMC 1 (W)	CD
4	4	POSTCARDS FROM HEAVEN ★	WMI Card/Polygram (F)	Lighthouse Music (F) 535 1620/535164-	CD
5	5	DESIREE ●	Polygram 53572922 (F)	Simply Red (Virgin/Warwick/Hucknall) 5372924-	CD
6	11	WHERE WE BELONG ★	Chrysalis 4891582 (S)	Simply Red (Virgin/Warwick/Hucknall) 3984239/4.058423071	CD
7	10	BLUE ★	East West 398423072 (W)	Simply Red (Virgin/Warwick/Hucknall) 3984239/4.058423071	CD
8	38	LET'S TALK ABOUT LOVE ★	Epic 4891582 (S)	Calvin Ayers (Mercury/Parlophone/Warwick/Hucknall) 4891594-	CD
9	7	LIFE THRU A LENS ★	Chrysalis CDCHR 6179 (E)	Robbie Williams (Cherry/London) TCCR18 6179-	CD
10	13	VERSION 2.0 ●	Mushroom MUSH 260 (3M/V) (W)	MUSH 260/3M260 51 260-	CD
11	37	LEFT OF THE MIDDLE ★	RCA 74321571922 (BMG)	hazak! Intrepid (The Vinyl Connection/Wig) BMG Intrepid 7432157192-	CD
12	45	URBAN HYMN ★	Hut/Virgin CDHUT 45 (E)	The Urban Hyms (W) Hut/Virgin 45/45 (E) HUT/Virgin 45/45 (E)	CD
13	5	HELLO NASTY ●	Grand Royal/Parlophone 4937232 (E)	Beastie Boys (Beastie Boys/Cat/Jay) 4937232/4937231	CD
14	26	BIG WILLY STYLE ●	Columbia 4886224866/4886231 (SM)	WV Spin Put/Daddy/Dickens/Warren (D)Gates/Spin 4886231-	CD
15	40	SPICEWORLD ●	Virgin CDV 2850 (E)	Spice Girls (Stannard/Norwood/Abbot) Virgin CDV 2850	CD
16	23	SAVAGE GARDEN ●	Columbia 4871812 (SM)	Savage Garden (Fisher) Columbia 4871812	CD
17	7	FIVE ●	RCA 74321589762/7432158976A (BMG)	Five (Various) RCA 74321589762/7432158976A (BMG)	CD
18	23	RAY OF LIGHT ★	Maverick 936458472 (V)	Madeya (Mifera/Gro/De Wenz/Lindero) 936458472/936298471	CD
19	17	ALL SAINTS ★	London 5560172 (F)	All Saints (Various) London 5560172	CD
20	4	ATOMIC - THE VERY BEST OF	EMI 4949862 (E)	Atomic (Chapman/Norwood/Various) EMI 4949862	CD
21	5	THE GOOD WILL OUT ●	Hut/Virgin CDHUT 46 (E)	Embrace (Various) Hut/Virgin CDHUT 46 (E)	CD
22	16	MEZZANINE ●	Crown/Virgin CDVKT 4 (E)	Maxine Brown (Massive Attack/Delrow) VIRGIN WMBV14 (E)	CD
23	NEW	THE ULTIMATE COLLECTION	Mercury 4891582 (S)	Maxine Brown (Massive Attack/Delrow) VIRGIN WMBV14 (E)	CD
24	24	AQUARIUM ●	Universal UMG 85020 (BMG)	Aqua Luna (Gardner/Rastad/Norwood/Various) UMG 85020-	CD
25	23	TRAMPOLINE ●	MCA Nashville UMG 80458 (BMG)	The Mavericks (Malin/Coq) MCA Nashville UMG 80458	CD

26	30	OK COMPUTER ★	Parlophone CDNDATA 02 (E)	Radiohead (Goddard/Radiohead) Parlophone CDNDATA 02 (E)	CD
27	20	THE BEST OF *	Fontana 558172 (E)	James Blunt (Fontana/James) Fontana 558172 (E)	CD
28	NEW	OGA GAMES TO BE SOLED, NOT TO BE TOLD	Procity CDPTD 102 (E)	Procity CDPTD 102 (E)	CD
29	128	LIGHTNINGS FAMILY (PART 1)	Wig Car/Polygram 532797A (F)	Lightsnics Family (Part 1) WIG CAR/POLYGRAM 532797A-	CD
30	24	LUCRICA MCNEAL	Adrian 70916 (S)	Lucrica McNeal (Papers/Lanes/Scott/Bent) 70916 (S)	CD
31	NEW	NEVER SA-Y-NEVER	Whitehead 756763023 (E)	Whitehead (Kulma/Davis/Velton/Scott) 756763023/756763023	CD
32	71	WHY ON BLONDE ★	Mercury 5343152/5343154 (V)	Teena (Teena/Dodds/Stein/Roe & Christian/Bonhoeffer) Mercury 5343152/5343154 (V)	CD
33	NEW	WE ROCK HARD	Freshkness FNTD 4 (3M/V) (F)	Freemakers (Freemakers/Funk Wizard/Johny/RMK) FNTD 4	CD
34	2	BIG CAMEL ●	Indochine ZEN 017CD (E)	Morecheba (Morecheba/Indo) Indochine ZEN 017CD (E)	CD
35	27	MY WAY - THE BEST OF *	Reprise 639246712 (W)	Frank Sinatra (Various) Reprise 639246712 (W)	CD
36	10	BRING IT ON	Hut/Virgin CDHUT X 45 (E)	HUT/Virgin CDHUT X 45 (E)	CD
37	13	GOLD - GREATEST HITS ★	Polydor 5170072 (F)	Alvin & The Chipmunks (Various/Anderson) Polydor 5170072 (F)	CD
38	43	MAVERICK A STRIKE ●	Epic 4892582 (SM)	Fraser Doolan (Various/Dunphy) Epic 4892582 (SM)	CD
39	29	TITANIC (OST) *	Sony Classical SK 62313 (S)	James Horner (Horner/Fang/Jay) Sony Classical SK 62313 (S)	CD
40	11	SITTING ON TOP OF THE WORLD	Curb/Label/London 556020A (F)	Leslie Sims (WC/Rams) Curb/Label/London 556020A (F)	CD
41	6	SUPERNATURAL	Sony S2 4891732 (SM)	Destree (Destree/Natural) Sony S2 4891732 (SM)	CD
42	51	TRY WHISTLING THIS ●	Parlophone 4951292 (E)	Neil Finn (Finn/Da Via/Dalala/Moglia) Parlophone 4951292 (E)	CD
43	17	WHEN WE WERE THE NEW BOYS	Warner Bros 6084620A (F)	Warner Bros 6084620A (F)	CD
44	22	TIN PLANET ●	Gut GUTIN 5 (E)	Spice (Whitney/Space) Gut GUTIN 5 (E)	CD
45	22	COME ON OVER ●	Mercury 550002 (E)	Shania Twain (Largel) Mercury 550002 (E)	CD
46	34	WOT GETS AROUND ●	V2/Virgin 100048 (3M/V)	V2/Virgin 100048 (3M/V)	CD
47	2	OBSCLETE	Roadrunner RR 81522 (F)	Roadrunner RR 81522 (F)	CD
48	102	SGT PEPPER'S LONELY HEARTS CLUB BAND	Parlophone (E)	The Beatles (Merical) Parlophone (E)	CD
49	147	THE BENOS ★	Parlophone CDPCS 722 (E)	Rodriguez (Leck) Parlophone CDPCS 722 (E)	CD
50	80	THE VERY BEST OF THE BEE GEES ★	Capitol 74320 (E)	Capitol 74320 (E)	CD
51	52	THE FAT OF THE LAND ★	XL Recordings INT 484662 (W)	XL Recordings INT 484662 (W)	CD

52	67	WHAT'S THE STORY MORNING GLORY? ★	Creation CDV 219 (BMG)	Creation CDV 219 (BMG)	CD
53	47	TRAVELLING WITHOUT A HOME ★	3 Sany (S) (SM)	Jamirooq (Jay/Sane/M Beat) 4073933/4073934/4073931	CD
54	69	PROTECTION/NO PROTECTION ★	WBVM 313 (E)	Massive Attack (Hogson/Massive Attack) WBVM 313 (E)	CD
55	6	COME DOWN	Capitol 56209 (E)	The Dixie Chicks (Lainy/Taylor) Capitol 56209 (E)	CD
56	RE	THE BEST OF *	Epic 4892582 (SM)	James Blunt (Fontana/James) Epic 4892582 (SM)	CD
57	RE	BE HERE NOW ★	Creation CDV 219 (BMG)	Creation CDV 219 (BMG)	CD
58	11	FALLING INTO YOU ★	Epic 4837292/4837294 (E)	Celine Dion (Celine/Dion/Gabner/Walton/Foster/Simons/Gates/Noel) Epic 4837292/4837294 (E)	CD
59	43	THE VELVET ROPE ★	TCV 2890 (E)	Jane Jackson (Lain/Lewis/Jackson) TCV 2890 (E)	CD
60	62	LIKE YOU DO...THE BEST OF *	Epic 489304 (SM)	Lightning Seeds (Bischof/Roscoe/Baker/Cumby/Bent) Epic 489304 (SM)	CD
61	67	FRESCO ★	M People (M People)	M People (M People) M People (M People)	CD
62	76	BUTTERFLY ●	Columbia 4882832 (SM)	Maxx (Various) Columbia 4882832 (SM)	CD
63	NEW	DECONSTRUCTION	74321589762 (BMG)	Five (Various) RCA 74321589762/7432158976A (BMG)	CD
64	74	THE BOY IS MINE	Arista 0182219111 (E)	Marla Henderson (Various/Smith) Arista 0182219111 (E)	CD
65	59	FORGOTTEN, NOT FORGOTTEN ●	Atlantic 756702122 (W)	The Corrs (Foster/Corr) Atlantic 756702122 (W)	CD
66	RE	THE COMPLETE ●	Silverstone CDOR 535 (F)	The Stone Roses (Lackey) Silverstone CDOR 535 (F)	CD
67	56	TWO PAGES	Talkin Loud 5568822 (E)	4 Hero (Dequ/Mac) Talkin Loud 5568822 (E)	CD
68	49	ACROSS A WIRE - LIVE IN NEW YORK	Geffe CDG 2626 (BMG)	Courting Grass (Murphy/Simon/Donovan/M Donald) Geffe CDG 2626 (BMG)	CD
69	53	ADORE ●	Hut/Virgin CDHUT X 51 (E)	The Smashing Pumpkins (Corgan/Walt) Hut/Virgin CDHUT X 51 (E)	CD
70	RE	COME FIND YOURSELF ●	Chrysalis CDCHR 618 (E)	Fun Lovin' Criminals (Pat Lonzo/Dimethyl) TCCR18 618 (E)	CD
71	75	SPICE ★	Virgin CDV 2812 (E)	Spice Girls (Stannard/Norwood/Rose) Virgin CDV 2812 (E)	CD
72	RE	BLUE LINES ★	WBVM 414 (E)	Massive Attack (Hogson/Massive Attack/Delrow) WBVM 414 (E)	CD
73	RE	LET IT RIDE	Polygram 5578261 (E)	Shed Seven (Various) Polygram 5578261 (E)	CD
74	50	THIS IS SACRODOT	Inland CD 8465 (F)	Pulp (Thomas) Inland CD 8465 (F)	CD
75	RE	THE VERY BEST OF *	ASAM 540482 (E)	Sing (The Police) Sing (The Police) ASAM 540482 (E)	CD

© UK: Production with EMI and BMG recording. Compiled from actual sales data by Sunday. * Selling in a period of more than 4,000 copies since the UK.

15 AUGUST 1998

TOP COMPILATIONS

This Week	Last Week	Title	Artist	Label/Cat. (Distributor)	Cass/Vinyl
1	NEW	NOW THAT'S WHAT I CALL MUSIC! 40	EMI/Virgin/PolyGram CDNDW 40 (2004/04/48)	EMI/Virgin/PolyGram CDNDW 40 (2004/04/48)	CD
2	1	FRESH HITS 98 ★	Mercury 4891582 (S)	Mercury 4891582 (S)	CD
3	52	GREASE (OST)	Polygram 84404120440144 (F)	Polygram 84404120440144 (F)	CD
4	2	RELAX! THE ULTIMATE '80S MIX ●	PolyGram 565292/565295A (F)	PolyGram 565292/565295A (F)	CD
5	NEW	ULTIMATE CLUB MIX 2 ●	PolyGram 565292/565295A (F)	PolyGram 565292/565295A (F)	CD
6	2	BEST DANCE ALBUM IN THE WORLD...EVER! ●	VirginEMI VTDCC 180V/TDCC 180 (E)	VirginEMI VTDCC 180V/TDCC 180 (E)	CD
7	5	CLUBBER'S GUIDE TO...IBIZA - JULES/TONG ●	Ministry Of Sound M0502 UMG3MCS (W)	Ministry Of Sound M0502 UMG3MCS (W)	CD
8	14	CARL COX - NON STOP 98/01	tr 5503030/5503004 (F)	tr 5503030/5503004 (F)	CD
9	NEW	CLUB CLASS	warner 398423072/398423071 (W)	warner 398423072/398423071 (W)	CD

This Week	Last Week	Title	Artist	Label/Cat. (Distributor)	Cass/Vinyl
10	9	IBIZA ANTHEMS	Isolar TV TVDC 2065 TV/MVC 2955 (W)	Isolar TV TVDC 2065 TV/MVC 2955 (W)	CD
11	NEW	THE BEST RAVE ANTHEMS IN THE WORLD...EVER!	VirginEMI VTDCC 203V/TDCC 203 (E)	VirginEMI VTDCC 203V/TDCC 203 (E)	CD
12	8	HEART FULL OF SOUL	warner 398423072/398423071 (W)	warner 398423072/398423071 (W)	CD
13	3	SPEED GARAGE ANTHEMS IN IBIZA	Global Television RADCC 86/RADCC 86 (E)	Global Television RADCC 86/RADCC 86 (E)	CD
14	10	MIXED EMOTIONS II ●	Polygram TV 565342/5653044 (F)	Polygram TV 565342/5653044 (F)	CD
15	6	THE BEST SIXTIES SUMMER...EVER! ●	VirginEMI VTDCC 203V/TDCC 203 (E)	VirginEMI VTDCC 203V/TDCC 203 (E)	CD
16	4	KISS MIX 98 ●	PolyGram TV 565342/5653044 (F)	PolyGram TV 565342/5653044 (F)	CD
17	12	ANOTHER PERFECT DAY	Columbia SNTVTV 516/SNTVTV 516M2 (SM)	Columbia SNTVTV 516/SNTVTV 516M2 (SM)	CD
18	11	THE BEST SUMMER PARTY...EVER! ●	VirginEMI VTDCC 203V/TDCC 203 (E)	VirginEMI VTDCC 203V/TDCC 203 (E)	CD
19	NEW	SIXTIES SUMMER MIX 2	Telstar TV TVDC 237/TV/MVC 2972 (W)	Telstar TV TVDC 237/TV/MVC 2972 (W)	CD
20	14	GOZZILLA (OST)	Epic 489102489104 (SM)	Epic 489102489104 (SM)	CD

ARTISTS A-Z

ARTIST	CD	CD	CD	CD	CD
A	1	1	1	1	1
B	1	1	1	1	1
C	1	1	1	1	1
D	1	1	1	1	1
E	1	1	1	1	1
F	1	1	1	1	1
G	1	1	1	1	1
H	1	1	1	1	1
I	1	1	1	1	1
J	1	1	1	1	1
K	1	1	1	1	1
L	1	1	1	1	1
M	1	1	1	1	1
N	1	1	1	1	1
O	1	1	1	1	1
P	1	1	1	1	1
Q	1	1	1	1	1
R	1	1	1	1	1
S	1	1	1	1	1
T	1	1	1	1	1
U	1	1	1	1	1
V	1	1	1	1	1
W	1	1	1	1	1
X	1	1	1	1	1
Y	1	1	1	1	1
Z	1	1	1	1	1

TRACK OF THE WEEK

by STEVE HEMSLEY



EAGLE-EYE CHERRY: SAVE TONIGHT

Before Polydor's promotions team began plugging *Save Tonight* they travelled to Copenhagen to meet Eagle-Eye Cherry. Head of radio, Ruth Parrish, says the trip in February was essential to help her department understand the label's long-term strategy for the new artist before they were presented to UK radio.

The research paid off with a number one airplay hit. Radio support for *Save Tonight* began to stir in May when Radio One's Jo Whalley made it her track of the week.

Virgin Radio also added the track to its playlist in May and there was early coverage on GLR and Capital FM in London before entries in the Capital group followed.

Save Tonight entered the airplay chart at number 46 on June 13. It was number three

THE TOP 10 PLAYERS BEHIND SAVE TONIGHT

Station	Plays
Capital FM	391
Southern FM	362
Power FM	341
Red Dragon FM	339
Virgin	318
96.4 FM BRMB	285
98.3 Air FM	284
Invicta FM	274
Key 103	275
Hallam FM	269

Source: Music Byline up to 10th each beginning 26/07/98



on the Top 10 Most Added chart and just slipped into the Top 10 Growers list at number 10 as total plays of more than 230 a week reached an audience of 13m.

The song was the airplay chart's highest climber a week later as Polydor witnessed a 63% jump in the track's radio audience to more than 21m, a figure achieved partly after Radio One doubled its number of plays from seven to 14.

Save Tonight was the second highest new entry on the sales chart at number six behind *Bessie Boys'* intergalactic at the beginning of July, and then achieved airplay chart history with the biggest seven-day leap from number 10 to number one.

It was the top song on Virgin with 46 plays, the second most popular tune on Radio One with 31 spins and sat at number six on the IRL chart.

"As well as huge national support we had 84 regional artists which was phenomenal for a new artist's debut single," says Parrish.

Television coverage included three slots on Top Of The Pops, the ITV Chart Show and The Pepsi Chart as well as extensive plays on MTV.

Save Tonight not only topped the UK airplay chart, but was also the number one song in Europe at the end of July, heading the *fono Euro Hit 100*, even though radio stations in many territories were already playing the follow-up single, *When Mermaids Dye*.

The hard work by Polydor's promotions department will further rewarded earlier this month when the album *Save Tonight* became the highest new entry in the album chart at number three on August 1.

MTV UK

Most played videos on MTV UK/Media Research Ltd w/e 5/8/98

Rank	Title Artist
1	3 SAVE TONIGHT Eagle-Eye Cherry
2	GHETTO SUPERSTAR Pras feat. O'Jays Bizarre and Mya
3	GOD IS A DJ Fatheadz
4	DEEPER UNDERGROUND Jamiroquai
5	NEW KIND OF MEDICINE Ultra Naté
6	THE BOY IS MINE Brandy & Monica
7	I THINK I'M PARANOID Gabbage
8	DROWNED WOOD/SUBSTITUTE FOR LOVE Madonna
9	LOST IN SPACE Apollo 440
10	I WANNA BE YOUR LADY Linda Hyde
11	WHAT YOU TOLERATE THIS... Manic Street Preachers

THE BOX

Most played videos on the Box, w/e 5/8/98
Source: The Box

Rank	Title Artist
1	4 NO MATTER WHAT Boyzone
2	1 VIVA FOREVER Spice Girls
3	3 GOT THE FEELIN' Five
4	4 EVERYBODY GET UP Five
5	6 SEX ON THE BEACH T-Spoon
6	7 BOUNCE WITH THE MASSIVE Tzani
7	1 I WANNA BE YOUR LADY Linda Hyde
8	10 ONE FOR SORROW Steps
9	2 YOU MAKE ME FEEL LIKE DANCIN' Leo Sayer
10	5 CEST LA VIE B-Witched

STUDENT RADIO

Student Radio Chart for w/e 5/8/98

Rank	Title Artist
1	1 HONEY Meby
2	8 WORK M! BODY Monkey Malia
3	3 LOVE UNLIMITED FM Ninja's Criminals
4	7 PART OF THE PROCESS Morcheeba
5	2 IF YOU TOLERATE THIS... Manic Street Preachers
6	4 FAR OUT DELAYE Punk-Rock
7	10 DEVIL IN YOUR SHOES Shed Seven
8	9 TAKE IT Backstreet
9	6 ALBUM TRACKS Graham Coxon
10	10 WHAT YOU TOLERATE DOT Astronaut

TOP OF THE POPS

TOP OF THE POPS

No Matter What Boyzone; *Mysterious Times* Sash! feat. Tina Cousins; *Pure Morning Placebo*; *Lost In Space* Apollo 440; *I Wanna Be Your Lady* Linda Hyde; *Love Unlimited Fun Lovin' Criminals*; *I Wanna Love You* Solid Harmonie

Draft Inchee 14/8/98

ITV CHART SHOW

I've Had Enough Hitman Minic; *Boys Better Dandy Warhols*; *Video Killed The Radio Star* Presidents Of The USA; *Long Live The UK* *Master Scene* Revlon Lewis; *Star Times* Porcelain; *Poignant* *What It Means* Barry Adamson; *Love Unlimited Fun Lovin' Criminals*; *One For Sorrow* Steps; *Ultra Stimulation* *Fury* Quirey; *I'll See You Around* Silverman; *Searches For A Soul* Corner Records; *Drowned Wood* (Substitute For Love) Madonna; *Pure Morning Placebo*; *Mysterious Times* Sash! feat. Tina Cousins; *Lost In Space* Apollo 440; *No Matter What* Boyzone; *Preview For Next Week*; *Part Of The Process* Morcheeba; *Playhead Video*: *Generation Sex* Divine Comedy

THE PEPSI CHART

Performance: *The A1* That I Breathe *Sandy Rivin*; *Love Unlimited Fun Lovin' Criminals*; *No Matter What* Boyzone
Video: *The Moon And Back* Savage Garden
Interview: *Mick Hucknall*

RADIO ONE PLAYLISTS

A LIST

ABC RADIO 1
LIFE IN A FLOWER 97.7
Boosie Get All Satisfy; Lost In Space Apollo 440; It's Not Be Mine B-Witched; No Matter What Boyzone; Save Tonight Eagle-Eye Cherry; I Want You Back Clipse; What Can I Do The Corrs; My Weakness Is None Of Your Business Embrace; I Wanna Be Your Lady Linda Hyde; Celebrity Sash! Hot; Deeper Underground Jamiroquai; Can't Help Myself Lucid; No Tolerance This Your Children Will Be Next Manic Street Preachers; Ghetto Supastar Pras feat. O'Jays Bizarre; My Koolhaunt O David Morales feat. The Roots; Pure Morning Placebo; Come With Me Puff Daddy & Jimmy Page; Mysterious Times Sash! feat. Tina Cousins; To The Moon And Back Savage Garden; Just The Two Of Us Will Smith; Viva Forever Spice Girls; Music Sounds Better With You Stardust; Sometimes I'm In You feat. Spelley Nelson; Millennium Robbie Williams

B LIST

Everybody Get Up Five; Jesus Says Azz; My Favourite Mistake Sheryl Crow; Steamchase Doro; G. G. Cry To Be Found Del Amitri; Morning Afterglow Eurythmics; God Is A DJ Fatheadz; Walking After You Foo Fighters; Love Unlimited Fun Lovin' Criminals; Finally Found Honey; Special Kind Of Something; Kavana; Don't Rush (Take Love Slowly) K-Ci & Jolo; Drowned Wood (Substitute For Love) Madonna; Sing A GM Manana; Part Of The Process Morcheeba; Mike It Hot! Koolhaunt; Crush Jennifer Paige; Upstuck Rocket From The Crypt; Dead In Your Shoes Shed Seven; The A1 That I Breathe Sandy Rivin; Everything's Gonna Be Alright Sweetbox

As Featured

Staraches A Hero; The Incidentalists; Alisha; I Want You Julia; Melanie L with Lady "Madonna" (Alicia); Belas Danton; Say Hello Drugstore; Whiplip! Pleadably Gomez; Let's Get Together (In Our Minds) Gong's Ziggy-Marc; I've Come Round; Juice; Stay In The Sun Kenicruc; Rewind (Find A Way) Seaway; Ruff; Delicious Ruby; Whole Wide World Lutalo; We Get It Going On Mover feat. Ruby Turner; Gyn Tonic Bob Sinclair; One For Sorrow Steps; I Am Sugars; Lonely Soul UNKLE E; We Get It Back; A Bit Like You Whistle Lu; The Arms Of The One Who Loves You (DJ's Mood Mix) Xscape

* Denotes additions

MTV UK PLAYLISTS

Heavy Ghetto Supastar Pras feat. O'Jays Bizarre & Mya; *The Boy Is Mine* Brandy & Monica; *Save Tonight* Eagle-Eye Cherry; *My Weakness Is None Of Your Business* Embrace; *Come Back To What You Know* Endor; *Deeper Underground* Jamiroquai; *New Kind Of Medicine* Ultra Naté; *Drowned Wood* (Substitute For Love) Madonna; *Hot! Break Me Another* Level; *I Think I'm Paranoid* Gabbage; *Mysterious Times* Sash! feat. Tina Cousins; *I Wanna Be Your Lady* Linda Hyde; *The Moon And Back* Savage Garden; *Love Unlimited Fun Lovin' Criminals*; *Burning Baby Burns*; *No Matter What* Boyzone; *If You Tolerate This* Your Children Will Be Next Manic Street Preachers; *Pure Morning Placebo*; *Boosie Get All Satisfy*; *Lost In Space* Apollo 440; *Preview For Next Week*; *Part Of The Process* Morcheeba; *Playhead Video*: *Generation Sex* Divine Comedy

Breakers: *Money Chain* Backstreet; *Two One Two* Pan; *Strong Like My Love* & *Scally* Road Rage; *Catapult*; *Life Don't Lie*; *Viva Forever* Spice Girls; *Deep* Manic (Spunk) D'Monaco; *Bounce With The Massive* Tzani; *I Want'n To Get Up* Superstardust; *Everything's Gonna Be Alright* Sweetbox; *Everybody Get Up Five*; *My Favourite Mistake* Sheryl Crow; *I Want You Back* Clipse

15 AUGUST 1998

AMERICAN CHART WATCH



by ALAN JONES

With All Saints moving up to number six with *Never Ever* and *Five* holding at 10 when *When The Lights Go Out*, Britain has two singles in the Top 10 of *Billboard's* Hot 100 for the first time this year. The success of their singles has aroused interest from album buyers too; after three weeks in the shops, *Five's* self-titled debut album is just shy of the Top 200, but has climbed into the Top 10 of *Billboard's* Heatseekers chart, which is reserved for new acts. Meanwhile, All Saints' self-titled effort climbs five notches to number 79, its highest position yet. It has improved its position and increased its sales in each of the last four weeks, and has just topped 200,000 sales after 18 weeks in the shops.

All Saints and *Five's* singles both retain their bullets, indicating continued growth, but most of Britain's other Hot 100 chartmakers have lost theirs. *Cleopatra's* theme by *Cleopatra* tumbles 26-30, the *Spice Girls'* *Stop* slides 24-32, *Rod Stewart's* *Ooh La La* climbs 44-43, *Elton John's* *Recover Your Soul* slips 83-84, *Fatboy Slim's* *Rock-A-Letter* *Skank* reverses 91-93 and *Olivia Newton-John's* *I Honestly Love You* falls 90-99, all without bullets. *You Only Have To Say You Love Me* by *Hannah Jones*, which climbed 28 places in the two previous weeks, places at number 70, though it still has its bullet.

At the top of the chart, incidentally, is *Brandy & Monica's* *The Boy Is Mine* for the 11th week in a row.

Most of the rappers who invaded the top end of the album chart last week are in spendy decline though the Beastie Boys defy all the odds by spending a third week at number one with *Helló Nasty*. The album sold over 244,000 copies last week, some 25,000 copies more than the *Armageddon* soundtrack which holds at number two. Unlike their African-American rivals, the Beastie Boys are getting almost no support from black radio stations, however. The track is, however, getting major support from modern rock stations, and is in the Top 10 of that chart, alongside alternative favourites like *Goo Goo Dolls*, *Harvey Danger*, *Marcy Playground* and *Barenaked Ladies*.

ACTS IN US AND UK ALBUM CHARTS

	US	UK
Spice Girls <i>Spice World</i>	38-40	16-15
Spice Girls <i>Spice</i>	62-66	75-71
Rod Stewart <i>When We Were The New Boys</i>	108-111	37-43

ARTIST PROFILE: B*WITCHED

by PAUL WILLIAMS



Sony UK's Jon Fowler was so knocked out when he heard the B*Witched single *C'est Vie* that he immediately had to play it to the company's entire European operation.

Despite having no international plans and with the single still three months away from a UK release at the time, the Epic/Sony S2 director of international marketing was convinced it would become a huge hit. "This was one of the most obvious pop hits I had heard in a long while and the affiliates always complain they need longer to set up projects," he says.

Fowler's prediction about its hit potential was proved to be spot on with the record entering at number one in the UK, giving B*Witched the best Top 40 start here by a new act in the entire history of both CBS and Sony. "Most European affiliates sensibly waited to see a UK chart position before they plugged away at their respective radios and TVs," says Fowler, who is now seeing the group's UK success being emulated on the European mainland and beyond. "It's a nice change to see something walk on to European playlists," he adds.

Having already topped the chart in New Zealand, the single this week has moved from 13 to nine in Australia and debuted at seven in Italy following a live televised appearance B*Witched made at a Roma fashion show. Along with radio, television

has been a key factor in breaking the band overseas, with Sony having made it a priority to land them high-profile TV slots in all major European territories before school broke up for the summer.

The group will be undertaking a promotional trip to Germany next week around PopKomm with a performance at Sony's French sales conference scheduled for August 28. Sony is also looking to promote the band further by linking them with a competition it is planning to run across Europe with MTV and NRJ to give away trips to Euro Disney.

Meanwhile, the UK, which currently has three all-female UK acts within its Top 40, is being lined up for a promotional trip in the autumn with a first release likely to follow early in the new year. Trips are also planned for Japan, Australia and New Zealand, where the group have broken big thanks to the country taking a feed of MTV's UK service.

TRACKWATCH B*WITCHED

- *C'est Vie* hits three currently in New Zealand
- New entry at seven in Italy
- Also top 10 in Australia and Belgium
- Top 20 in Sweden and Norway
- Top 40 in Denmark and Netherlands

UK WORLD HITS

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

AUSTRALIA	AUSTRIA	GERMANY	NETHERLANDS	SWEDEN
1 (1) RIQU <i>Lighthouse Family</i> Polydor	1 (1) LIFE <i>De'ne</i> Sony S2	1 (1) LIFE <i>De'ne</i> Sony S2	1 (1) LIFE <i>De'ne</i> Sony S2	1 (1) LIFE <i>De'ne</i> Epic
2 (4) WHEN THE LIGHTS GO OUT <i>Five</i> BMG	2 (12) VIVA FOREVER <i>Spice Girls</i> Polydor	2 (18) VIVA FOREVER <i>Spice Girls</i> Virgin	2 (16) VIVA FOREVER <i>Spice Girls</i> Virgin	2 (2) C'EST LA VIE <i>B*Witched</i> Epic
3 (16) LAST THING ON MY MIND <i>Stings</i> Jive	3 (22) HIGH <i>Lighthouse Family</i> Polydor	3 (12) CARNIVAL DE PARIS <i>Celie G</i> WEA	3 (10) FREAK ME <i>Another Level</i> BMG	3 (14) VIVA FOREVER <i>Spice Girls</i> Virgin
4 (6) STELLA VIE <i>B*Witched</i> Epic	4 (22) CARNIVAL DE PARIS <i>Dario G</i> WEA	4 (18) SAVETONIGHT <i>Eye-Dee Cherry</i> Polydor	4 (21) MY LOVER <i>Kaos</i> Mercury	4 (2) ROCKAFELLES SKANK <i>Fabry Sian</i> Skunk
5 (18) STOP <i>Spice Girls</i> Sancti ARN	5 (21) SAVETONIGHT <i>Eye-Dee Cherry</i> Polydor	5 (24) THREE LIONS '98 <i>Rodde/Skunk/Using Sounds</i> Epic	5 (22) HIGH <i>Lighthouse Family</i> Polydor	5 (11) GOT THE FEELIN' <i>Five</i> RCA

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MID-PRICE

This	Last	Title	Artist	Label (distributor)
1	1	PROTECTION/NO PROTECTION	Messive Attack	Wild Bunch WBR02(C)
2	4	PIXIES AT THE BBC	Pixies	4AD GAD 8013CD (V)
3	3	RESERVOIR DOGS	Original Soundtrack	MCA MCD 82013 (BMG)
4	9	BROTHERS IN ARMS	Dive Strays	Verrigo 824092 (F)
5	7	SECOND COMING	Stone Roses	Geffen GFD 24603 (BMG)
6	2	REPUBLICA	Republica	Deconstruction 7421410522 (BMG)
7	5	TRACY CHAPMAN	Tracy Chapman	Elektra EKT4402 (V)
8	6	DREAMLAND	Robert Miles	Deconstruction 7421410522 (BMG)
9	10	TRANSFORMER	Lou Reed	ICA NCD5806 (BMG)
10	8	EXIT PLANET THUST	The Chemical Brothers	Jarvis Jay's Own JN05TCD (F)
11	13	ELEGANT SLIMMING	M People	Deconstruction 7421410522 (BMG)
12	14	THE VERY BEST OF ROY OBISION	Roy Orbison	Virgin CDV 2904 (E)
13	18	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GFD 12086 (BMG)
14	11	SONGS FOR SWINGING LOVERS	Frank Sinatra	NCA CDV 746732 (E)
15	NEW	WHAT A CRYING SHAME	The Mariticas	MCA MCD 18933 (BMG)
16	19	A STORM IN HEAVEN	The Verve	Hit CDHUT 10 (JRTM/P)
17	NEW	WOODFACE	Crowded House	Capitol CDE52144 (E)
18	15	LICENSE TO ILL	Beastie Boys	Def Jam SZ12513 (JMV/S&M)
19	12	GREATEST HITS	Bob Dylan	Columbia 6640902 (S&M)
20	17	DOODIE	Green Day	Reprise 530485292 (W)

BUDGET

This	Last	Title	Artist	Label (distributor)
1	1	THE BEST OF	Boney M	Candee 326474812 (BMG)
2	2	SHARING THE NIGHT TOGETHER - THE BEST OF	Dr Hook	EMI Gold CDGDL 1851 (E)
3	8	PUNK-O-RAMA III	Various	Eglosh 83342 (P)
4	7	14 GREATEST HITS	Hot Chocolate	EMI Gold CDGDL 1064 (E)
5	5	PRETTY WOMAN - THE BEST OF	Roy Orbison	Columbia 663992 (S&M)
6	10	THE COLLECTION	Michael Ball	Spectrum 5517114 (E)
7	NEW	BEST OF THE '80s	Various	Cincoas CDIMC 30 (EUK)
8	12	THE BEST OF	Barbara Dickson	Epic 487962 (S&M)
9	14	THE MUSIC STILL GOES ON	Various	Spectrum 5511892 (F)
10	4	ESSENTIAL HIZA	Various	Brechwed ESSECD 3 (BW/BMG)

COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	TRAMPOLINE	The Mavericks	MCA Nashville UMD 0456 (BMG)
2	2	SITTING ON TOP OF THE WORLD	LaBos Rimes	Curb/Nix Label/London 556002 (F)
3	3	COME ON OVER	Shania Twain	Mercury 214636002 (F)
4	4	WHERE YOUR ROAD LEADS	Tisha Yearwood	MCA Nashville UMD 82013 (BMG)
5	5	MUSIC FOR ALL OCCASIONS	Mavericks	MCA MCD 11394 (BMG)
6	6	IF I DON'T SAY THE NIGHT	Mindy McCreary	BNA 7421528302 (E)
7	9	NODODY LOVE, NODODY GETS HURT	Sue Yegoroff	Capitol 6573102 (E)
8	7	SEVEN	Garth Brooks	Capitol 6565892 (E)
9	10	SONGS OF INSPIRATION	Daniel O'Donnell	Rite RTZCD 1089 (P)
10	12	IF YOU SEE HIM	Rebel McEntire	MCA Nashville UMD 8968 (BMG)
11	8	BIG BACKYARD BEAT SHOW	BR-49	Arista 0182218822 (BMG)
12	11	A LONG WAY HOME	Dwight Yoakam	Reprise 530484912 (F)
13	17	THE WOMAN IN ME	Shania Twain	Mercury 527862 (F)
14	13	FURTHER DOWN THE ROAD	Charlie Landsborough	Rite RTZCD 008 (F)
15	14	YOU LIGHT UP MY LIFE	LaAnn Rimes	Curb/The Hit Label CUCORC (BMG)
16	16	UK LINE DANCE TOP TEN	Dave Shireff	Slingsy DS 889 (JMG/F)
17	16	NO FENCES	Garth Brooks	Liberty CDV 795902 (E)
18	15	BACK WITH A HIND	Olivia Newton-John	Universal UMG 08467 (BMG)
19	19	WITH YOU IN MY MIND	Charlie Landsborough	Rite RTZCD 0078 (P)
20	NEW	WAIT IT IN STONE	Kath Haring	Universal MCA 79024 (S&M)

ROCK

This	Last	Title	Artist	Label (distributor)
1	1	OBSOLETE	Fear Factory	Reddnerer RR 8752 (F)
2	2	AGORE	The Smoking Pumpkins	Hit/Virgin CDHUTX 51 (E)
3	5	REMASTERS	Led Zeppelin	Atlantic 7567804152 (W)
4	7	THE COLOUR AND THE SHAPE	Roxy Fingers	Roswell 551 2295 (E)
5	3	GARBAGE	Garbage	Matronom D 31450 (S&M/P)
6	8	YIELD	Primal Jan	Epic 482862 (S&M)
7	10	NEVERMIND	Gravitate	Geffen DGC 24425 (BMG)
8	10	CROSS ROAD - THE BEST OF	Bob Jonz	Mercury 5252362 (E)
9	NEW	DOOKIE	Green Day	Reprise 530487562 (W)
10	9	LIFE WON'T WAIT	Recreation	Eglosh 864792 (F)

XFM

This	Last	Title	Artist	Label (distributor)
1	3	LOST IN SPACE	Apoll 440	Stealth Sonic SS39CD (S)
2	16	PURE MORNING	Placebo	Hit FLOOR026 (E)
3	2	SOME WITH US	Fuji Duddy & Jimmy Page	Epic 5663495 (S)
4	1	SAVE TONIGHT	Eagle Eye Cherry	Polygram 5693952 (F)
5	27	LOVE UNLIMITED	Funk Lovin' Criminals	Chrysalis CDCH5096 (E)
6	7	BOYS BETTER	Dandy Warhols	Parlophone CDCL85 (E)
7	NEW	STAR CHASERS	4 Hero	Talkin' Loud TLD306 (F)
8	8	I KNOW ENOUGH (I DON'T GET ENOUGH)	Theaudience	Elektra/Mercury AUDCC4 (F)
9	14	FAIR FUT	Doggy Park Roc	Independent/EMI 150M7485 (S)
10	5	18 LOCKWOOD	Gorman	East West UMD 7620 (W)
11	4	STRANGE GLUE	Caterina	Blanco Y Negro NEG13020 (W)
12	12	SLEAZY BED TRACK	Bluetones	Superior Quality BLUE016 (E)
13	6	THE ROCKAFELLER SKANK	Fatboy Slim	Skinet SKINT350 (JMV/P)
14	17	IF YOU TOLERATE THIS...	Manic Street Preachers	Epic 8663452 (E)
15	10	FLAGPOLE SITTA	Harvey Danger	London LASC004 (F)

This	Last	Title	Artist	Label (distributor)
16	23	HAPPY SONG #2	Quickspace	Kitty Kitty CH005014 CD (V)
17	26	IF YOU'LL BE MINE	Babybird	Echo ECF006 (F)
18	NEW	MAKE USE	Robert Pollard	Merford 012387 (V)
19	11	I THINK I'M PARANOID	Mushroom	MUSH350 (JMV/P)
20	28	ROSIE & JIM	Gal	Che (EUK)
21	19	MOVING TRUCKS	Bob Mould	Creation CRE26 (V)
22	NEW	FOR YOU	Byr Seven	Mantra MNT37CD (V)
23	24	CEMENT MIX	Clinic	Aladdins Cave 01 GOLL GOLF000 (C)
24	30	BEING A GIRL	Martian	Parlophone CDK 005 (E)
25	NEW	HENLEY	Moby	Mercury MUMT218 (V)
26	NEW	WHIPPIN' PICCADILLY	Gomez	Hit HUT015 (E)
27	13	INTERGALACTIC	Beastie Boys	Grand Royal GRC083 (E)
28	NEW	LET'S GET TOGETHER (IN OUR MINDS)	Gorky's Zygotic Myncy	Fontana 280005 (F)
29	NEW	RAP IS REALLY CHANGING	Muziq 72	Wuijie WJ28002 (F)
30	18	IT DOESN'T MATTER ANYMORE	Puresence	Island CD10 (F)

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	NEW	EL NIÑO	Aguilari & Nelson	Xbox/ganzaga/Elek 009755 EXT (P)
2	1	TEARDROPS	Loveaction	Fresh FR580 65 DMV (P)
3	NEW	I WANNA LOVE YOU	Solid Harmonie	Epic 05124742 (P)
4	2	BURNING	Belly Bumps	Delicious DELUCD 10 (P)
5	3	CAFE DEL MAR '98	Energy 52	Helios Sounds HOJ 04CD (V)
6	4	BE CAREFUL	Sparkle featuring R Kelly	Jive 0621453 (E)
7	NEW	1234	Mrs Wood	Revel CDREACT 121 (V)
8	NEW	AIN'T NO MOUNTAIN HIGH ENOUGH	Whitehouse	Beautiful Noise BNICE 3CD (P)
9	6	THE ROCKAFELLER SKANK	Fatboy Slim	Skinet SKINT 350 DMV (P)
10	5	YOU MAKE ME FEEL LIKE DANCING	The Groon Generation featuring Lee Sayer	Brothers Op. CD08V 8 (P)
11	7	KISS THE GIRL	Peter Andre	Mushroom MUSH 350X DMV (P)
12	NEW	LET ME SHOW YOU	Tony Montrele	Ant & Soul ART 1CD5 (P)
13	8	I THINK I'M PARANOID	Garbage	Mushroom MUSH 350X DMV (P)
14	NEW	FEEL IT	The Temper featuring Moya	Pepper 550302 (P)
15	NEW	EVEL KNEVEL	Cozzetta	Wall Of Sound WALL 046 (V)
16	NEW	RUNAWAY SKIES	Capella	Big Life BLJ9 146 (V)
17	15	LAST THING ON MY MIND	Steps	Jive 0519482 (P)
18	11	RIGHT BEFORE MY EYES	N-G featuring Kallaghan	Heart Recordings HEAT 09520 (P)
19	NEW	THE RIGHT WAY	Head/Faz	V2/VIR 500203 DMV (P)
20	NEW	BLUE LIPPS	Depth Charge	DC Recordings DC MCD (V)

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	VERSION 2.0	Garbage	Mushroom MUSH 320 DMV (P)
2	2	JANE McDONALD	Jane McDonald	Focus Music Int FMC2 (V)
3	3	BIG CALM	Norchona	Indochine ZEN 6170X4 (V)
4	NEW	WE ROCK HARD	Freshfryers	Freshfryers FNTCD (JMV/P)
5	4	WORD GETS AROUND	Stereophonics	V2 VVR 1000438 DMV (P)
6	5	TIN PLANET	Oasis	Get GUTTN 5 (V)
7	9	WHAT'S THE STORY? MORNING GLORY?	Dance	Creation CRECD 189 DMV (V)
8	12	THE COMPLETE	The Stone Roses	Silverstone 08EC 535 (P)
9	6	RIALTO	China WOLCD 1088 (P)	
10	14	BE HERE NOW	Oasis	Creation CRECD 219 DMV (V)
11	8	MELTING POT	The Charlatans	Beggans Banquet BB0CD 198 (V)
12	18	DEFINITELY MAYBE	Oasis	Creation CRECD 185 DMV (V)
13	13	DECKSANDBANANAROCKANDROLL	Propel/heads	Wall Of Sound WALL015 (V)
14	NEW	BACKSTREET'S BACK	Backstreet Boys	Jive CHR 186 (P)
15	10	SPARKLE	Sparkle	Jive 052462 (P)
16	NEW	BETTER LIVING THROUGH CHEMISTRY	Fat Boy Slim	Skinet BRASSIC 2CD DMV (V)
17	13	PEOPLE MOVE ON	Bernard Butler	Creation CRECD 221 DMV (V)
18	15	GARBAGE	Garbage	Mushroom D 31450 DMV (P)
19	NEW	JURASSIC 5	Jurassic 5	Pan PANA 00000 (V)
20	NEW	SPIEDERS	Space	Get GUTCD 1 (1UP)

R&B REPORT

by ALAN JONES



Debuting at number one on the R&B album chart this week is Da Game 1a To Be Sold, Not To Be Told, the latest album from **Snoop Dogg** – the artist formerly known as Snoop Doggy Dogg. It's the newly abbreviated and notorious (is there any other sort?) rapper's first album since leaving Suge Knight's Death Row label and signing to Master P's No Limit imprint. It's the biggest selling No Limit release in the UK so far – it debuts at number 28 on the main CD chart after selling more than 4,000 copies – though in America the label has released several albums this year prior to the Snoop Dogg

effort, six of which have made the Top 10, and the other peaking at 11. It's a run which is likely to continue, and the latest sleeve of Snoop's album trails no fewer than eight new releases from the label, "coming soon".
Though it falls short of the number 15 peak of Snoop Dogg's last (1996) album The Doggfather, Da Game 1a To Be Sold, Not To Be Told is actually not officially fully released yet. It was released in limited quantities to kill sales of American imports, and will be properly released on September 28, before which there will be a Snoop Dogg single, so it could yet become his

Alerting most people to the talent of Rodney Jerkins, who produced and co-wrote it, The Boy Is Mine has proved to be the most important single yet for its two young dwelling divas, Brandy (pictured) and Monica.
The one-off teaming of the two teen stars has sold over 3m copies worldwide, including 2m in America, where it is currently in its 11th week at number one. In the UK, where it continues its gentle decline, coming to rest at number 11 this week, The Boy Is Mine has sold

over 400,000 copies and delivered a number one R&B chart album for Brandy's Never Say-A-Word and a number two – stuck behind Never Say-A-Word – for Monica.
Despite their massive sell – which has overtaken even the mighty Barbra Streisand and Donna Summer hit No More Tears (Enough Is Enough) to become the all-time number one female duet in the States – Brandy and Monica are resolutely determined to get them to record together again.

highest-charting album. Among the cuts on the album are DP Gangsta – a clever reworking of N.W.A.'s classic Gangsta Gangsta, the second instalment in the Gin And Juice saga, and D.O.G.'s Get Lonely 2, based on Gigolos Get Lonely Too by Prince's one-time apprentices The Time – though it should be said that in a world where rappers are happy to sample to the point where there is very little original material on most hip hop albums, Snoop manages to provide vibrant grooves for 15 of the 21 tracks on Da Game – a highly commendable average.
Switching our attention to the R&B

singles chart, Ghetto Superstar (That Is What You Are) by Prax Michel featuring DJ Dirty Bastard & Mya is back in the driving seat, returning after a two-week break, during which time first Will Smith and then Puff Daddy took second at the top.
In the second extremely quiet week in a row, there are just three new entries, and, unusually, they're all from British artists, with the 16-year-old **Thomas Juska** debuting at number 13 with Didn't I Tell You First, **Finley Quincy** at 11 with Ultra Stimulation and soul star **Hinda Hicks** leading the way, with I Wanna Be Your Lady taking third place.

R&B SINGLES

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	GHETTO SUPERSTAR THAT IS WHAT YOU ARE	Prax Michel featuring DJ & introducing Mya	Interscope/INO 9993 (BMG)
2	COME WITH ME	Puff Daddy featuring Jimmy Page	Epic 666284 (S&M)
3	I WANNA BE YOUR LADY	Hinda Hicks	Island CIO 709 (F)
4	TREK ME	Another Level	Northwestside 743219/2392 (BMG)
5	JUST THE TWO OF US	Will Smith	Columbia 656502 (S&M)
6	DEEPER UNDERGROUND	Jamiroquai	SiCo 298612 (S&M)
7	THE BOY IS MINE	Brandy & Monica	Atlantic AT 03357 (A)
8	LIFE	Dee'ee	SiCo 286500 (S&M)
9	MONEY	Charli Baltimore	Epic 666226 (S&M)
10	BE CAREFUL	Sparkle featuring R Kelly	Jive 621452 (F)
11	ULTRA STIMULATION	Finley Quincy	Epic 666792 (S&M)
12	NEW KIND OF MEDICINE	Yuta Nate	AMP&P 582748 (F)
13	DIDN'T I TELL YOU TRUE	Thomas Juska	Mercury/MERC 791 (F)
14	LOST IN SPACE	Lighthouse-Flock	Polygram 667693 (F)
15	CAN'T LET HER GO	Ricky J Men	Monstros 860755 (F)
16	STRANDED	Lorinda McNeal	Widstar CDXAS 2573 (NW)
17	UNDER THE BRIDGE/LAMENTALDE	All Saints	London/LONDON 408 (F)
18	INTERGLACIAL	All Saints	Grand Royal/Polygram CDCL 803 (E)
19	ONE	Beastie Boys	Elektra E 38332 (A)
20	RUNAWAY SKIES	Carolina	Big Life BLR114 (V)
21	MY ALL	Mariah Carey	Columbia 666092 (S&M)
22	CASANOVA	Ultimate Kool	Mercury/MERC 505 (F)
23	SAME TEMPO	Changing Faces	AMM 582693 (F)
24	WITH ME	Destiny's Child	Columbia 661472 (S&M)
25	DO FOR LOVE	2Pac	Jive 051893 (F)
26	LEAVE ME SOMETHING TO DESIRE	Sparkler	Island CIO 708 (F)
27	SWING MY WAY	K-P & Envy	East West/WB 6280 (V)
28	ZOOM	Dr Dre & LL Cool J	Interscope/INO 95594 (V)
29	GONE TILL NOVEMBER	Wyclef Jean	Columbia 665971 (S&M)
30	GO DEEP	Janet Jackson	Virgin/VSCOT 186 (E)

© CN, Compiled from data from a panel of independents and specialist multiples.

DANCE SINGLES

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEEDIN U	David Morales presents The Face	Manifesto FESX 46 (F)
2	EL NIÑO	Agner & Nelson	Xtravaganza/Def 206/1570 EXT (F)
3	I CAN'T HELP MYSELF	Luce	Delicious/DEF 328 (F)
4	KICKIN' HARD	Knubbheads	Wonderboy/ASM WBV01 (F)
5	TEARDROPS	Lovestation	Fresh FRSH 65 (MCM/5M)
6	RIGHT BEFORE MY EYES	N-G featuring Kallaghan	Heat Recordings HEAT 015 (F)
7	STAR CHASERS	4 Hero	Talkin Loud TLX 38 (F)
8	EVERYBODY DO THE HORN SONG	Barbara Tucker	Positive 126/36 (E)
9	DEJA VU	S-Eminem featuring Latina Waters	AM-PAM 502769 (F)
10	DEEP MENACE	O'Jays	Inferno TRF 6 (BMV/5M)
11	CAFÉ DEL MAR '98	Energy 52	Hojo Choons H04J 64 (F)
12	CATCH THE LIGHT	Martha Wash	Logic 743219/311 (BMG)
13	EVEL KNIVEL	Casselle's vs Desdyer Agency	Wall Of Sound WALLY 040 (V)
14	BURNING	Baby Bumps	Delicious DELX 10 (F)
15	MY DESIRE	Amir	VC Recordings VCR 38 (E)
16	MOVING ON	Prospect Park/Carolyn Harding	AM-PAM 582631 (F)
17	STRICTLY BUSINESS	Monstros 860755 (F)	Parlophone 12R 6502 (E)
18	MY TIME	Soukai	Wonderboy/ASM WBV01 (03)
19	FAIR OUT	Deejay Funk-Rock	Independents ISGM 117 (5M)
20	DON'T SING WITH YOU	Bin & Martin	Azul AZUL 81 (A/D)

DANCE ALBUMS

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	DA GAME IS TO BE SOLD, NOT TO BE TOLD	Snoop Dogg	Priority PTPYL 15377/VC 153 (E)
2	THE ROCK HARD	Frankie D	Freshkone/FATL P 4/INTM/C 134 (V)
3	NEVER SAY NEVER	Brandy	Atlantic 756783/0391/756783/0394 (V)
4	HELLO NASTY	Beastie Boys	Grand Royal/Parlophone 4957231/4957234 (E)
5	DR LITTLE	Various	Atlantic 756783131/7567831134 (V)
6	OF LIFE IN 1472	JD	Epic 4697712/4697712M (Impard)
7	ELEMENTS - SEE FONTASTON/DY DE VITO	Various	Westway Dance - 1398422/3841 (V)
8	CARL COOL - NON STOP #01	Various	Ittr 4556/0349 (F)
9	CAFÉ DEL MAR - VOLUMEN CINCO	Various Artists	Manifesto 565228/5652284 (F)
10	SPARKLE	Sparkle	Jive 052146/0521464 (F)

MUSIC VIDEO

This Last	Artist Title	Label/Cat No.
1	VARIOUS ARTISTS: Andrew Lloyd Webber 50th Birthday	Polygram/INO 95293
2	FRANK SINATRA: My Way	Video Collection V4217
3	BEASTIE BOYS: Suburban	Video Collection V4216
4	MICHAEL FLATLEY/La 2e Danse	VCL 41380
5	RAICHARD: Television Commercial	Parlophone/MAN 97081
7	ALAN MORISSETTE: Live	Warner Music Video 159334/819
8	BOYZONE: Something Else	Video Collection V6528
9	LIFE: CASH RECORDING: Les Misérables in Concert	Video Collection V4135
10	SPICE GIRLS: Get 'Em Up - Live in Istanbul	Virga V42092
11	DAVID BOWIE: Video Collection	VO 142510
12	BOYZONE: Live At Wembley	Virga V42034
13	SPICE GIRLS: Spice-Official Video Volume 1	SMV 20722
14	GASIS... There & Thru	SMV 20722
15	PHIL COLLINS: Live And Loose in Paris	Warner Music Video 289424653
16	AQUA: The Aqua Diary - Official Aquarian Video	Universal/INO 97044
17	THE MAVERICKS: Wines of All Occasions	Epic 449552
18	MICHAEL JACKSON: HIStory	Jive 2121
19	BACKSTREET BOYS: Live in Concert	Jive 2023
20	BACKSTREET BOYS: Backstreet Back - Behind The Scenes	Game Entertainment G2114
21	THE ROLLING STONES: Bridges To Babylon 1998	Video Collection 65655
22	BILL WHELAN: Reverend New Yearline	4 Front 0073
23	BEATLES: The Beatles Anthology - Volume 2	Parlophone/INO 97080
24	PINK PUPPETRY: Live At Pompeii	VO 142510
25	BACKSTREET BOYS: Take A Middle Of Nowhere	Polygram/INO 97080
26	RUN-DMC: Live At Stirling Castle	Visual V42082
27	BACKSTREET BOYS: Backstreet Stones - Unearthed	Jive 2120
28	BACKSTREET BOYS: Backstreet Boys	VO 142514
29	DURAN DURAN: Duende	VO 142744
30	KATE BUSH: The Whole Story	VO 142744

VIDEO

This Last	Title	Label/Cat No.
1	THE TIG	Thomas/Video Collect TH024
2	FLY AWAY HOME	Columbia TriStar DMS151
3	THE BEGGIN'S	Video Vision VMS 0180
4	THE X FILES - FILE 10 - THE END	Fat Video 02495
5	SPICEWORLD - THE MOVIE	Polygram Video 1503650
6	MEN IN BLACK	Columbia TriStar DMS151
7	MIRAMAX: The Grifters	Miramax 162504
8	HERCULES	Walt Disney DMS121
9	CATS: DON'T DANCE	Columbia TriStar DMS121
10	JERRY SPRINGER - 100 HOT TOPICS	Mirage 10010
11	LEON	Touchstone DMS121
12	SEVEN	Epic 02124
13	EVYETZ	EVN 62522
14	GREASE	CIC Video VMS 0294
15	THE SHAWSHANK REDEMPTION	Video Vision VMS 0180

How people remember that re-recorded VHS videos were once available only to rent and not to buy. But since the mid-Eighties, the retail market has sprinted ahead of rental and, according to British Video Association (BVA) figures, notched up £85.8m in sales in 1997 compared to rental's £161m. Last year, five of the seven best-selling feature films went straight to retail, bypassing the time-honoured rental window and denying video rental outlets their first bite of the cherry. Retailers now anticipate that this trend will become tradition and are willing to support it all the way.

The rule would appear to be that the bigger the box-office hit, the better a video performs at sell-through. The Full Monty took £4.5m at the UK box office and since its straight-to-retail release in March has sold more than 3m units. Rental has not entirely lost out of course: The Full Monty boasts more than 150,000 rental transactions to date and, because rental outlets buy a straight-to-retail video for a much lower price, they enjoy a bigger profit margin than if they had to buy in copies at the usual £50 mark. Similarly, rental stores are still making a healthy return on the sell-through hit Spice World — "The Movie, which they were able to acquire for between £8 to £10 a copy.

PolyGram Video divisional managing director Peter Smith says the reason for Spice World bypassing rental was to ensure the film kept its "edge and now feel". The movie has now sold more than 600,000 units in the UK and PolyGram has just invested in another burst of national TV advertising in conjunction with Woolworths.

It was very important that the girls were around in the UK doing concerts and publicity at the time of release," says Smith. "By going to rental first it could have cooled down and lost impetus."

Smith identifies the core rental market as 18 to 30-year-old males — a demographic who previously did not equate with the Spice Girls' audience. "A different approach is required for different product and we work very much on a title-by-title basis," he says.

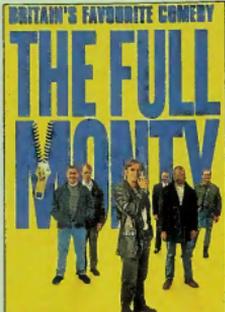
FROM SILVER SCREEN TO SELL-THROUGH

The trend for bypassing the rental market with new film releases is growing in importance — depending on the title, writes Karen Faux



"For some big films, a rental window works very well. It's a case of careful negotiation between the producer and the distributors."

In line with Smith's view on rental



demographics, the most popular rental genres last year were action/adventure and comedy. Distributors such as CIC, which was last year's top rental label with

blockbusters such as Twister, Mission Impossible and The Nutty Professor, still regard the rental window as one worth protecting. Although these films were subsequently successful at sell-through, their retail chart positions were comparatively low. This would seem to bear out the view that there is a certain type of film that is more compatible with renters.

Outgoing Warner Home Video managing director Mike Heep believes that timing is the most significant factor. "With 50% of all videos being sold in the last quarter, it makes more sense to seize the opportunity and go straight to retail at this time," he says. "It is possible to generate a lot of excitement around product with broad-based sales." This was certainly the case for Whv's Batman And Robin, which went straight to sell-through just before Christmas and became 1997's fourth biggest-selling title.

Many retailers believe the retail and rental markets cater for very different customers. Jez Hall, video buyer for Andy's Records in Sheffield, believes there are those who want to hire a video for the night and those who are movie collectors. "I think we are moving towards a time when most films will be released simultaneously on sell-through because retail is being affected less by this market," he says.

Will Nysson, manager of Now's Oxford Street store, says a title such as Men In Black benefited from a shortened rental window. "It has sustained big business and I'm sure a lot of potential renters held off because they knew it would soon be available to buy," he says. However, he identifies some films as being big enough to support both markets comfortably. "Titanic is going to be massive in the Autumn whether it has a rental window or not," he says.

The BVA currently values the total video market at more than £1.2bn, making it almost as big as music. If the trend towards shortening or even bypassing rental continues then retailers can be confident that they will expand their share in what is clearly a lucrative business.

big 'budget' films

A flow of strong product and imaginative PoS has enabled the budget video sector to gain a more significant place in the market in the past three years. In 1997, its market share rose to 14% and it accounted for an impressive quarter of all feature film sales. This year, videos tagged at around the £5 mark are continuing to squeeze the mid- and full-price categories, with established imprints such as VCI's Cinema Club and PolyGram's 4Front leading the way.

As budget generally involves recycling films that have already enjoyed a lifespan at full- and mid-price, the challenge for marketers is to find fresh and exciting ways of prompting impulse buys. VCI currently has high hopes for the success of its new title pack series of feature films which have been designed to catch present buyers as the peak season approaches. The video sets are themed according to genres such as classics, family, Carry On, drama and romance, and are stylishly packaged in lightweight, glossy slipcases.

VCI general manager Billy Watson says the company is currently running a market test with the release of 10 sets this month. "We've concentrated on the multiples to get a national view, but we anticipate that the sets will be very popular with indie stores as well," he says. "At a £13.99 RRP they represent extremely good value. The set which is so far proving the most popular is See No Evil, Hear No Evil, Another You and Str Crazy."

Watson reports that the August batch will be followed by 10 releases at the end of September and another three in November. Cinema Club is providing extra-deep free-standing display units that accommodate 32 units and will be backing these up with posters and merchandise. As competition for shelf space heats up, the label also expects the benefits of having worked well ahead of the seasonal rush. Hopefully, with the concept already tried and tested, retailers will order plenty of stock.



great expectations of DVD

The launch three months ago of the first batch of DVD (Digital Versatile Disc) movies by Warner Home Video, Columbia/Tristar, PolyGram, and VCI looks set to threaten VHS' 20-year dominance of the home viewing market, writes Michael Arnold.

The CD-sized format can do more than deliver up to 130 minutes of razor-sharp video images and cinema-style six-channel Dolby Digital surround sound. It can also carry supplementary, interactive material such as cast and crew biographies, director's commentaries, and photo galleries, as well as subtitling in several languages.

Among the titles now available at retail for between £16 and £20 are Mars Attacks, Jumanji, Fargo, Ripperdale and The Three Tenors.

Now that music-compatible DVD hardware units from manufacturers such as Toshiba (pictured), Panasonic and Sony cost the same as a good mid-range CD player, Neil McEwan, deputy managing director of Warner Home Video, is confident that DVD will quickly achieve widespread acceptance. "We do not see DVD as a specialist format. We're expecting it to go mainstream very quickly," he says.

Tower Records has been quick to stock DVD and has opted for a front-line display strategy. "We think DVD is here to stay so we're backing it all the way and giving it prime racking space," says Tower's Tara Gordon. "Sales have been very good, but because there are only 30 titles available, many customers are buying everything."

Although it has not chosen to mark its DVD launch with high-profile advertising,



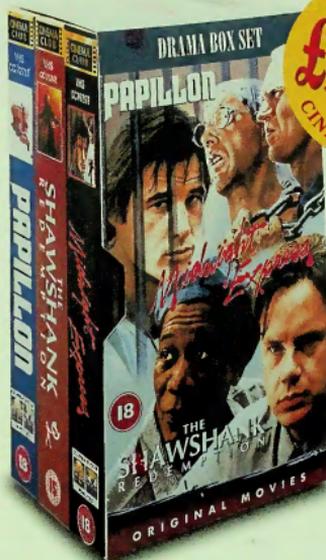
Top: Whv's range of DVD film titles. Above: Toshiba's DVD player

WHV is planning a big end-of-year push. By then a new licensing deal with Buena Vista will have added 25 more titles to its catalogue. "Our policy will be, wherever possible, to release DVDs in line with rental titles. We are talking with Philips about a joint above-the-line campaign to highlight this," says McEwan.

Co-ordinating the new format's roll-out is the UK DVD Committee, which was established last year by Philips' Head of Consumer Electronics Simon Turner. It compiles key figures from the hardware, software and retail sectors and is regarded as a forum for addressing policy, marketing and distribution issues.

The committee has allowed us to share information and get things moving, giving us a united front to build a bedrock for the format," says spokesperson Nick Thomas. "DVD is doing better than CD did in its very early days, so we're hopeful that the promotional campaign the committee has planned for October will really make it fly."

Box clever with Cinema Club triple packs



All the above titles are released on 28th September 1998.

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RETAIL FOCUS: TRAX

by Karen Faux

The positive effect of a refit should never be underestimated, according to Trax's manager Simon Collins, who reports that sales in his store have "gone through the roof" since its recent facelift. As two thirds of the local population in Christchurch, Dorset are over the age of 50, Collins considers it especially important that the store looks bright and accessible. "The appearance now lives up to the professionalism of the service that people get from our staff," he says.

Having been in business since 1976 and in its current High Street location for the past 10 years, Trax has a loyal clientele of all ages. "The thinking behind the refit was to cater for both our regular clients and also for tourists," says Collins. "We've given a much bigger profile to chart albums and singles at the front of the store and have also installed four display racks dedicated to promotions which we are now running all year round."

Uptake from passing trade has been particularly strong on current promotional offers from Sound And Media featuring Frank Sinatra and Pan Pipes titles along with



Trax: a recent refit has improved business from regular clients and tourists alike

BMG's Full Monty sale, which offers albums such as M People's *Fresco* and Natalie Imbruglia's *Left Of The Middle* at £9.99. Rock and pop back catalogue is featured

at the back of the shop while soundtracks, jazz and blues occupy a central island track. Collins reports that sales of soundtracks have really taken off in the last year. "The Full

TRAX OFFERS SOUND VALUE

A healthy take-up for Trax's new customer loyalty card bodes well for its potential to generate extra business and consolidate customer loyalty. "Since leaving the firm in the store for people to pick up we've had over 1,000 applications," says manager Simon Collins.

Called Trax Sound Value, the card provides a point for every pound spent and customers receive vouchers redeemable against product when their points reach a certain level. At Christmas Trax intends to hold a special discount evening for cardholders.

Monty and Titanic have given the genre a big boost and people seem to be investigating this area a lot more. It's worth taking a chance on a soundtrack these days, even if the film is an unknown quantity, simply on the basis of the tracks looking good," he says.

While Trax maintains competitive pricing levels on albums - sometimes by parallel importing - it does not price down its singles. Boyzone's *No Matter What* has been the week's best-seller at £3.99, while Spice Girls' *Princess*. "Singles sales have increased dramatically over the past few years and the refit should help to spur them on," says Collins.

Trax prioritises on spectacular window displays, using a professional window-dresser to update them every month. The current window has a bright summer feel. "We've gone for albums like Cafe Del Mar 5 with really bright covers to fit in with the look," says Collins. "The days of being able to get away with a few tattered posters are long gone and we find that a bit of extra effort really grabs people's attention and brings them into the store."

IN-STORE THIS WEEK

Analysis Records Single - Juice; Windows - two PolyGram/Universal CDs for £22; In-store - Pureness, Sinead Lohan; Press ads - Heaven 17, Kankadee, Supernaturals, Ingrid, Jacoby, Finiah Sanders, Ben Neill, Christine McBride, JK Experience, English Miniatures, Pure Presence, Ralph Vaughan Williams, Godzilla, Mojo Workin' Blues, HI Masters series, BB King

ATA Single - Cleopatra; Album - Supernaturals; In-store - Sweetbox, Stardust, Savage Garden, Simply Red, Babybird, Nicole feat. Missy Elliott, Totally Wicked, Clublife 2, Street Vibes, Ace Of Base, Saturday Night Fever

Boots In-store - Summer Music promotion, Another Perfect Day, two children's videos for £10, Cats Don't Dance promotion, Relaxation range promotion, July sale, two CDs for £12 and two tapes for £10 on Boots exclusive range

FARRINGTONS Windows - Aloxiá, Des'ree, Enma Kirby, Rute Dreams; In-store - Carlton and BBC CDs at £4.99 and two for £10, Nocturne, Nimbus - label of the month

HMV Single - Stardust; Windows - Massive Attack, Three Tenors, two CDs for £25, Vicious, In-store - Club Class, Korn, Cleopatra, Babybird, Beverly Knight; Press ads - Beverly Knight, Kavana, Stardust, Korn, Luther Vandross

MENZIES Singles - Supernaturals, Sash! Aqua, Solid Harmonie; Albums and Windows - Vicious, Sinead Lohan, sale with three CDs for £12, Club Class

in-store - Mono: Selects listening posts - Mono, LHOQ, Larry Heard, Funk 21, Supercharger

"NOW" Albums - Ace Of Base, Luther Vandross, Ibiza Uncovered 2, Mica Paris; In-store - two Laurel and Hardy videos for £12, two EMI Gold CDs for £10, jazz promotion with two CDs for £5

ourprice Singles - Cleopatra, Savage Garden, Stardust, Simply Red, Sweetbox/Albums - Santarina, Freestyles; Windows - Ace Of Base, The Avengers, Supernaturals, two CDs for £22; In-store - two

CDs for £20, Ibiza Uncovered 2, Saturday Night Fever, chart promotion, £2 off The Full Monty soundtrack

TOWER Singles - Juice, Justin, Babybird, Stardust, The Rolling Stones, Beverly Knight; Windows - Saturday Night Fever, WE A sale, Luther Vandross, Armageddon, singles range; In-store - MCI and VCI promotion with two CDs or videos for £10

MEGASTORES Singles - Simply Red, Gala, Shed Seven, Stardust, Babybird; Windows - sale, Mojo and Select recommended releases; In-store - Ibiza Uncovered 2, Supernaturals, 4 Hero, The Avengers

WHSMITH SINGLES - Stardust, Savage Garden; Albums - Ace Of Base, Jane McDonald

WOOLWORTHS Singles - Cleopatra, Simply Red; Album - Supernaturals; In-store - Ada, Now 40, Motown promotion, Ace Of Base, Jane McDonald, Speed Garage Anthems In Ibiza, Celine Dion, Festival Selection with CDs at £13.99 or £20, 2 selected CDs at £10.99 or two for £20, CDs at £7.99 or three for £20



BEHIND THE COUNTER

GARY WEARING, manager, Number 19, St Peter Port, Guernsey

"Life is extremely hectic here at the moment due to the fact that it's the peak season for holidaymakers. Having said that, tourists spend us with good business all year round as Guernsey is a popular short break out of season. As we don't add VAT to our prices they always compare very favourably with the mainland and people seem to be pretty impressed with the range we carry. Our main competitors are Woolworths and Boots as so far none of the specialist multiples such as HMV or Virgin have ventured out to the Channel Isles.

Back catalogue sales have really benefited from the increased traffic in-store. Last week, the local Carnival brought a lot of people in who picked up on EMI and Universal's current promotions with CDs at £9.99. We've certainly never seen a summer with so many major label promotions before and they have definitely been worthwhile. The biggest new album this week is Now!

40 and we're still doing well with Eagle-Eye Cherry's *Desireless*. Boyzone's *No Matter What* has also been selling pretty well and a lot of people have been asking about next week's singles from Stardust and Sweetbox. The latter received a big boost from their appearance on the National Lottery and airtime on local radio station late FM.

Video represents a very strong department for us and video distributors have been as aggressive as record companies with discount campaigns to peg up summer sales. We've been doing a roaring trade with promotions from CIC on titles such as Mission Impossible and *Clueless* and have been selling a lot of horror films through budget labels 4Front.

We reckon we've got the biggest classical selection on either Jersey or Guernsey and we're doing extremely well with Deutsche Grammophon's 100 years promotion."



GARY HOBSON, Sony rep for Greater Manchester and Lancashire

"I have worked for Sony for three years now, dealing primarily with singles sales and promotions, and this is just about the busiest I can remember being. We have had two of the top three best-selling singles of the year so far - with Celine Dion and the debut single from *B'Witched* - as well as having 10 singles in the current top 40. This is pretty indicative of my workload.

This week *Apollo Four Forty's* *Lost In Space* and *Puff Daddy/Jimmy Page's* *Come With Me* from Godzila are making up a sizeable chunk of my business - being the highest two entries in the singles chart. I am still enjoying a great deal of satisfaction in the fact that *Jamiroquai* have achieved their first number one with *Deeply Underground* after a seemingly endless run of classic releases.

We hope to emulate this success with the new single from the *Manic Street*

ON THE ROAD

Preachers which is released on August 24 and is the month's most hotly-tipped release along with Virgin's *Stardust* single. This coming Monday we are attending a presentation of the new *Manics* album and I have been reliably informed that we will not be disappointed.

Expectations are also rising high for new product from *Laurny Hill* of the *Fugees*, *Mariah Carey*, *Cypress Hill*, *B'Witched* and *George Michael's* *Greatest Hits* - which also includes new tracks. I am expecting many welcoming smiles and offers of cups of tea throughout the final quarter of the year.

With Manchester central to my area I am looking forward to in The City returning and to checking out its band and club nights. However, with the release schedule I've just described it is highly unlikely that I will be found on the dancefloor at four in the morning."

Slough was a brighter place recently. Hall, even the concrete slabs of the Queensme Shopping Centre looked radiant as MICA PARIS straddled a mean machine in the town centre after cutting the ribbon on the first of VIRGIN's combined cinemas and music, videos, books and games stores. Even the most die-hard greasers would have been tempted to swap listening to the throaty roar of the bike when Mica slipped inside the new Virgin total entertainment experience to offer a sneak preview of her long-awaited forthcoming album.



Remember where you heard it: It must be silly season – word reached Dooley from the US last week that Warner and Sony are to swap Madonna and Mariah Carey in a unique artist transfer. While there might be interesting grounds for such a move, the muffled guffaws that travelled down the transatlantic telephone line when Dooley tried to check it out with Sony in New York, suggest it is unlikely to happen any time soon...Which label boss was confronted in the new Borders shop on Oxford Street last week by a senior HMV executive? A clue: he was in there buying a birthday present for Ian Broudie – and he assures Dooley it was a book...There was an element of mountain and Mohammed about Sony's London offices when a bunch of hopefuls called Lounge Assassins pulled up in Great Marlborough Street at 5pm on Friday to play from an open-top coach. Apparently, Columbia's A&R

manager Simon Aldridge was there first to get a tape...Telstar chief Sean O'Brien hasn't quite struck gold but he has stumbled across something else of extreme value as work progresses on his company's new building in west London – archaeological remains. The discovery hasn't been entirely welcome, however, since it has delayed construction work while archeologists carry out their investigations...Much speculation but no hard fact emerging from UniGram. In New York, Universal spin doctors are trying to quash forthcoming local press reports about the effect of the proposed merger on an allegedly ailing Mercury Records. Meanwhile, in Europe matters continue with Jorgen Larsen back from holiday. Insiders suggest a certain European situation will be resolved in the next two weeks.

Meanwhile, the consultants from Boston Consulting Group have been getting very busy... Back in the Seventies Chris Spedding was preaching to everyone that *Motorbikin*' was all the rage on his only hit single. Fast forward to 1998 and our Chris is getting on his bike again, this time from his LA home back to Blighty to

take part in Abbey Road recording sessions being put together by everyone's furry friend Mike Batt. Featured on the tracks will be the RPO with the likes of Marc Almond, Shane McGowan and Roger Daltrey. Anyone wanting to get in contact with Chris should ring Mike on 0171-262 0277... East West graphic designer Alison Tutton will be trekking 100km over volcanic rock, ice fields and rivers later this month to raise £2,500 for children's charity Whizz-Kidz. Anyone wishing to sponsor her should phone 0171-938 5515...Congrats to Universal/Interscope head of press Shane O'Neill and wife Maxine, a former video commissioner at Warner, on the birth of their 7lb daughter Isabel on August 1...After *Spiritualised*'s record-breaking sky-high gigs earlier this year, could Go Beat's Delakota have set the opposite record at their groovy showcase at High Wycombe's Hellfire caves 150m underground on Thursday?...Louise Stevens, MW's promotions supremo, is on temporary assignment to Gavin in San Francisco. She can be e-mailed at: louise@mail.gavin.com... Nice to see Carlton wasn't showing any sour grapes after losing the Mobo Awards TV coverage to Channel Four. The broadcaster kindly sent out a statement saying it remains "staunch supporters" of the event...



The bells, the bells – or at least a carefully recreated

model – took pride of place at a retail playback of MIKE OLDFIELD's Tubular Bells 3 held at Michel Roux's Waterside Inn in Bray last week. WEA marketing director TONY MCGLINNESS opened proceedings with a speech that dwelled on all the coincidences surrounding the project. Not least among them was the fact that the first time he had attempted to enter the Thames-side establishment was during a family boating holiday back in 1973 when they had stopped off to try to get some water. Then they were refused – needless to say there were no problems with the top notch refreshments this time. Pictured (from left) are Warner UK chairman ROB DICKINS, OLDFIELD, those bells and WEA managing director MOIRA BELLAS.

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