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Talent 8



A&R: Having hit number one with their debut LP, just what can **MANSON** offer on their follow-up?
Talent 9



DANCE KEEPS VINYL ALIVE - INSIDE

FOR EVERYONE IN THE BUSINESS OF MUSIC

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musicweek

Bronfman jets into UK

by staff reporters

Seagram CEO Edgar Bronfman Jr. was due to fly into London tomorrow (Tuesday) to meet senior executives at PolyGram and explain his vision for the company. The trip will be his first visit to London since Seagram announced its historic \$10.6bn cash-and-stock acquisition of the music giant from Philips Electronics.

Bronfman is expected to underline to senior executives the virtues of the merger and reassure them about the future. He is not expected to elaborate any further on the possible structure of the merged Universal-PolyGram since little more is likely to have been finalised by then.

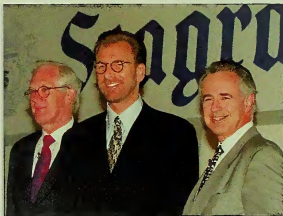
"This is simply a get-to-know you session rather than a detailed explanation about who will be doing what. That will only become clear over the next few weeks," says one executive who is due to attend the meeting.

Intense speculation

"Bronfman will give a good account of himself, but it will be 10 days before real details start emerging," says another person present at a similar session with US executives last Friday.

The meeting will take place amid intense speculation as to the likely shape of the enlarged company — and the executive team running it. Key to the whole picture is PolyGram president Alain Levy, who will attend the London meeting and who attended a similar session with Bronfman and PolyGram US executives on Friday. Earlier Levy, who was present at the New York press conference where the takeover was announced and appeared briefly at the photo call, had held a meeting with the US team on his own.

While Universal Music Group chairman Doug Morris will oversee the enlarged US music operations — reporting to overall Universal chairman Frank Biondi Jr. — and possibly with overall global responsibility, it is likely that Levy will be offered international responsibility. However, whether he would want to take up such an offer remains unclear.



The deal is done (from left): Boonstra, Bronfman and Biondi

Indeed, sources close to Levy suggest he is even considering putting together a bid for PolyGram's film divisions in an effort to create a new European entertainment powerhouse.

What eventually happens to Levy will directly affect the future of Universal international president Jørgen Larsen, the former Sony executive who has built up the company's international operation. London-based Larsen, who is expected to meet Bronfman this week, is keen to expand his global role, but would be unlikely to do so if Levy — with whom he once worked at CBS — remained at the company.

"For the sake of the company, Levy's role will have to be clarified within a week's time because if it isn't the business will suffer," says one top PolyGram executive. "It's very hard to mess around with a \$10.6bn investment but if the uncertainty remains then people will start to bale out."

Key decisions

Some suggest that key decisions will be taken quickly. "The good news is, while there's a certain amount of uncertainty, I don't envisage it will last a long period of time," says PolyGram UK chairman/CEO John Kennedy.

Meanwhile, a key PolyGram name in the frame is that of PolyGram continental Europe president Rick Dobbs, the

American who has won praise inside and outside the company for the way in which he has overhauled its European operations. Larsen and Dobbs, whose contract expires at the end of the year, are understood to have discussed the situation informally when they were both in Kuala Lumpur for the recent IFPI council meeting two weeks ago.

The takeover also has significant implications for the future structure of the two companies' UK arms. Kennedy is a close friend of Roger Ames, his predecessor in the post currently overseeing the PolyGram Music Group from New York, and would lose a strong ally if Ames were to leave. However, Kennedy, who declines to discuss his own future, is expected to remain at the company for some time, not least because there are structural issues to be addressed — A&M is currently without a managing director, for instance. Universal UK managing director Nick Phillips is in turn known to be close to Doug Morris and would therefore be in a strong position to gain from the merger of the two companies.

While careful plans will be drawn up about how to integrate PolyGram and Universal's companies as the deal is being examined by the regulatory authorities, nothing can be finalised until the takeover is given the green light.

CORPORATE DATA

UNIVERSAL MUSIC
Annual turnover: **\$1.5bn** (12 months ended June 30, 1997)
Staff: 3,500
US: 68%
Rest of the world: 32%

POLYGRAM
Annual turnover: **\$5.5bn** (12 months ended December 31, 1997)
Staff: 12,417
North America: 27%
Europe: 54%
Asia: 13%
Rest of the world: 6%



sent they are carrying on very much as normal. "All the people in PolyGram UK are simply getting their heads down and working as hard as they can," he says.

Pairing game

Even before last Thursday's takeover announcement, industry observers were playing a pairing game with PolyGram's companies, as speculators considered the merits of merging the likes of A&M with Island in a simpler, scaled-down corporate structure. Bringing in Universal's labels into the equation only fuels the possibilities, with some speculators even suggesting that some of PolyGram's key artists could end up being shifted to Universal. If artists do end up being moved around, it will not be the first time it has happened at PolyGram: only last year Paul Weller, The Beautiful South and other God Discs acts were transferred to other PolyGram labels following the demise of the company founded by Andy Macdonald.

One aspect of the business that will undoubtedly be affected by the deal is Universal's current international distribution arrangement with BMG, which is due to expire at the end of March 1999.

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Wadsworth recharges EMI with promise of stability

by Paul Williams

EMI president/ceo Tony Wadsworth is promising to bring stability to the major following a restructuring of its EMI UK and Chrysalis divisions. The executive made the pledge after Neil Ferrier lost his job last week as EMI UK managing director just 11 months into the role and Chrysalis MD Mark Collen was given the task of running a newly-combined EMI/Chrysalis.

Wadsworth, who in a separate move last Wednesday (20) promoted Parlophone A&R director Keith Wozencroft to MD, says the structural changes have been brought in with a long-term view.

"This is the basis for long-term stability which is the way I ran Parlophone over several years," says Wadsworth. "I believe in a stable team and this is now what I'm hoping to achieve across EMI Records."

In his first move since taking

Ash played a gig at Belfast's Waterfront last week to help canvass for a "yes" vote in the Northern Ireland peace referendum. The County Down band were joined on stage by Bono, pictured with Ash's Tim Wheeler, to sing Don't Let Me Down and by the rest of U2 to play versions of One and Give Peace A Chance. Pat Carr, general manager of the band's label Infectious, says Ash have steered away from politics in Northern Ireland in the past.

"But they decided they needed to get involved because this is a watershed moment," he says. After playing the gig Ash returned to the studio to continue recording their album, now expected in October.

STEPPING UP

KEITH WOZENCROFT The man who signed Radiohead, Supergrass and Mansun, Wozencroft has played a key part in Parlophone's success over the past few years. The MD, who joined EMI's sales force in August 1990, sees his new role as building on Parlophone's already impressive record. "We have a very strong team of people who share a very strong vision and passion towards the artists," he says.



MARK COLLEN Collen's promotion to the role of EMI/Chrysalis managing director comes five months into the highly-successful year for the executive who in April saw the division achieve its first number one album since he became MD with Robbie Williams' Life Thru A Lens. Collen joined EMI's international marketing department in 1989, moving to Parlophone in 1990.



over from Jean-Francois Ceccillon three weeks ago. Wadsworth brings Chrysalis and EMI UK under the control of Collen, who will run a combined operation across all departments except A&R. Gordon

Biggins will remain as Chrysalis general manager/A&R director with Sas Metcalfe staying as EMI UK A&R director and Nick Hakes continuing at Positiva/Dance. Tracey Connolly, formerly EMI UK

director of marketing, and Jody Dunlavy, previously EMI UK head of press, have had their roles extended to cover EMI/Chrysalis, while EMI UK head of promotions Rebecca Coates becomes EMI/Chrysalis director of promotions. A handful of jobs have been lost in the shake-up which is understood to have been agreed before Wadsworth was appointed president/ceo.

It is the second time in 18 months that EMI has pared back its music divisions. Last January EMI Premier was closed following the departure of its MD Roger Lewis to become Decca worldwide president. EMI's decision to cease operating Chrysalis as a separate entity comes just two and a half years after Ceccillon took the onco-independent company under his wing before appointing Collen as managing director in September 1996. See Talent, p9

news file

CASTLE UP FOR REACTION Castle Communications is to go under the auctioneer's hammer for a second time after last week's sale failed to produce a successful bid. The auction, part of a restructuring plan by Castle's parent Alliance Entertainment, which is in Chapter 11 bankruptcy protection, will now take place on June 25. The bankruptcy judge overseeing last week's sale decided not to approve any of the offers made but nominated London-based Rutland Trust PCL as a "stalking horse" or lead bidder.

BMG SIGNS INBRUGLIA WRITER BMG Music Publishing UK has increased its share of the publishing of Natalie Inbruglia's multi-million selling album Left Of The Middle after signing a worldwide publishing deal with Colin Campsie. He co-wrote two tracks on the album, including current single Wishing I Was There, which he penned with fellow EMI Music Publishing UK signings Inbruglia and former Cerebrum member Phil Thornalley.

CONNOLLY PROMOTED AT MCA Paul Connolly, MCA Music's UK managing director, has been promoted to executive VP Europe. In his new position he will oversee the company's European offices, including the UK, France, Germany and Spain. Connolly, who since joined MCA Music in 1988, will continue his role as UK MD.

PRESTON JOINS PENDRAGON Former BMG UK chairman John Preston is to take up a non-executive part-time position as chairman of Pendragon Productions, the TV subsidiary of Luther Pendragon, the communications consultancy which names the EMI among its clients. Preston's main activity, however, will be running his new career in boat building. "Pendragon Productions' latest project is a fly-on-the-wall documentary about Rosie Boycott's editorship of *The Independent* for Channel Four.

Virgin store links retail and cinema

Virgin Retail has teamed up with Virgin Cinemas to launch the first of what could be a chain of new entertainment outlets.

The project will see Virgin Retail opening a 405 sq m store next to Virgin Cinema's multiplex in Slough on July 17. Already 10 Virgin multiplexes have retail outlets averaging 70 sq m, but this will mark the first time a full-size store will have opened next to one of Virgin Cinema's outlets.

If successful it could lead to the establishment of other dual sites, says Virgin Cinema marketing director Dave Alder.

Sinatra back in Top 10 as death sparks sales

Frank Sinatra was set to return to the Top 10 of the album chart yesterday (Sunday) after his death prompted a rise in interest in his back catalogue.

The Reprise release *My Way - The Best Of*, which peaked at number 13 last year, looked on course to climb around 30 places in the chart as two of the singer's Capitol albums, *Songs For Swingin' Lovers* and *Swing Easy*, vied for a chart return.

Sales of a number of other Sinatra albums also picked up, as did his 1969 single *My Way*. But retailers say the public response has been more steady than with previous big-name deaths.

"There hasn't been surges and surges of people, but sales have definitely increased," says HMV's Stockport store manager Andy Higgins.

Kenny McKay, manager of Tower's Birmingham store, says the public response has been less than when John Lennon died. "Sinatra's death has been a series of peaks for the past three years and the catalogue was selling well already," he says.

McGee in wake-up call to industry on its 'arse'

Creation president Alan McGee is warning record companies to "wake up" to the threat of falling sales and the internet.

Speaking to *Music Week*, he predicts that, within as little as two years, bands will regularly be downloading their music to fans, eventually making labels redundant within a decade.

"McGee, a member of the Government's Music Industry Forum, says, "There is something afoot and the music industry is not in control of it. It is so behind. The real issue is that there aren't going to be record companies any more."

He adds, "The music business is on its arse and dying. It is a coalition of EMI and Polygram are selling at the same time?"

McGee insists he is being optimistic with his message and that falling sales point to a need for some kind of revolution which, if technology-led, should be embraced.

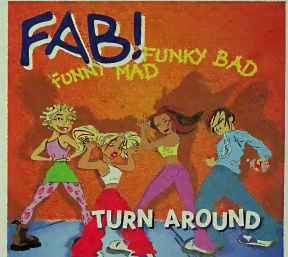
"Maybe this is the revolution, like punk was," says McGee, "but



McGee: something afoot

maybe this time it's about how we go about buying records. Record shops are so unsexy, but turning a computer on isn't, because parents don't. Young bands will think it's sexier to download their music on the internet."

McGee also confirms Creation has parted company with two acts - 18 Wheeler and Toaster - but strenuously denies speculation it has dropped Three Colours Red. He says that Creation is in the process of signing another three acts.



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POLYGRAM: WAIT AND SEE

The deal was finally done, but on all the key issues surrounding the merger of Universal and PolyGram, no one is really any the wiser.

Who will run it? What kind of company will it be? And what now for EMI? The predominant mood on Friday evening at the *Music Week* team quizzed executives at the highest level, both in the UK and internationally was "We'll have to wait and see." So what can be said for sure about this massive \$10.6bn deal?

Clearly Alain Levy's position is crucial. Will he stay or will he go? Certainly the betting is that he will be out, and if so his close team of allies are unlikely to stay. And if Universal chief Doug Morris gets the gig, the balance of power in the once proud European PolyGram will certainly tip towards New York.

On a broader level many have pointed to the fact that this further concentration of power in the business will inevitably create further opportunities for independents. Big record companies are efficient money machines, but they tend to leave gaps which only the entrepreneur can fill.

One thing for sure is that executives at both PolyGram and Universal face a frustrating six months. They will be faced with a hesitant artist and management community unsure whether to commit to a company in the process of change. Everyday business may be overshadowed by the awareness that the unthinkable may be just around the corner. The tremor wave of gossip which has run through the industry in recent weeks will become a torrent. But the reality is that the unthinkable has already become reality.

As one record company chairman said to me this week, "The only really sensible thing to do at times like these is to keep your head down and get on with the job." Steve Redmond

PAUL'S QUIRKS

MARKETING: TOO MUCH, TOO SOON?

It is often considered part of every good marketing plan to stimulate demand before a product is available. Unfortunately these days the music industry appears to have gone completely over the top.

Some singles are now being presented to radio up to nine weeks before release. Many are massive radio hits before they've even charted but retailers are experiencing the downside of this marketing ploy. Every week hundreds of potential customers wander into a record store and ask for a single only to be told it isn't released yet. Avid fans may return but casual customers often get fed up by the time the release date comes along. They don't understand the logic of having a new record played on the radio if they can't buy it. How many lost sales do we really suffer every week because record labels are paranoid about weak one chart positions rather than customer satisfaction?

The idea also appears to have spread to many branches of everybody's favourite sweet shop which is helping to fuel demand for the video of Titanic by taking £1 deposits for an item which as yet has no confirmed release date. Obviously this particular chain is worried about the supermarkets taking its hard-won share of the sell-through video market. Record stores could stand back and enjoy the sight of them getting a taste of their own medicine if it wasn't such a sad reflection on the state of our entertainment industry.

The strong pound has persuaded many major suppliers to take a more realistic view of their discount campaigns. If retailers have the money then they can stock up on top titles and use substantial price reductions to attract customers during this potentially quiet part of the year. Having accepted that top quality and lower prices stimulate the market, isn't it time that we looked again at the pricing structure of some new albums? In the present climate, charging well over £7 for cassettes and over £9 for some CDs is simply not sustainable.

Paul Quirk's column is a personal view

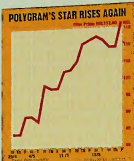
Seagram faced clear field as rivals withdrew

It was last Monday that it finally became apparent that Seagram would have a clear run in its bid for PolyGram as two rival US buyout consortia withdrew from the race.

A consortium of the leveraged buyout funds Forstmann Little & Co and Thomas H Lee decided not to pursue a bid late Monday after reviewing the situation. "The group decided not to go ahead because PolyGram was being highly pursued by Seagram," says a Forstmann Little spokesman.

The other consortium, Donaldson, Lufkin & Jenrette, decided to confirm speculation it had pulled out of the race. PolyGram's stock dropped 56 cents to \$55.88 on Monday as prospects of a bidding war faded.

A deal seemed close on Tuesday and it was rumoured that PolyGram had delayed a board



meeting until at least Thursday to give the negotiations more time as some issues remained unresolved. By Thursday several names were being included as potential suitors for PolyGram's film division, including French media group Canal Plus. Sources were

also expecting Seagram to make an announcement following a PolyGram board meeting that day. At 4.30pm local time New York, Seagram announced it had reached agreement with Philips to acquire its 75% stake in PolyGram for \$10.6bn.

On Friday PolyGram shares opened slightly higher at \$58.8 while shares in Philips started a touch lower at \$103.4.

The deal is going to take several months for anti-trust clearance and then a formal offer has to be made to PolyGram shareholders.

Philips takes \$2bn in Seagram shares

HOW THE POLYGRAM PRICE COMPARES

| Buyer | Target | Date | Price | Sales | Multiple |
|------------|------------------|------|----------|----------|----------|
| MCA | Geffen | 1990 | \$55.00m | \$27.5m | 2.0 |
| Matsushita | MCA | 1990 | \$6.6bn | \$3.3bn | 2.0 |
| EMI | Virgin | 1992 | \$95.7m | \$564.3m | 1.7 |
| PolyGram | Motown | 1993 | \$30.1m | \$133.3m | 2.25 |
| Seagram | MCA (80%) | 1995 | \$5.7bn | \$4.8bn | 1.5 |
| MCA | Interscope (80%) | 1996 | \$200m | \$125m | 3.2 |
| Average | | | | | 2.1 |
| Seagram | PolyGram | 1998 | \$10.6bn | \$5.5bn | 1.9 |

Sources: KPMG, industry sources, MGI magazine.

PolyGram's film business. PolyGram Filmed Entertainment.

Speaking at a press conference in New York last Thursday, Seagram chief executive Edgar Bronfman announced Philips' president and chief executive Cor Boonstra would be joining Seagram's board when the deal closes, which is expected within six months, subject to anti-trust clearance.

Currently Seagram generates \$1.6bn in attributed earnings before interest, tax, depreciation

and amortisation (EBITDA) but the new-look company is expected to generate \$2.3bn EBITDA on a pro-forma basis. Cost savings from the takeover are expected to be somewhere between \$275m and \$300m annually following restructuring.

As part of the transaction Philips has agreed to place all the shares it holds in PolyGram into the deal purchase all the Seagram shares issued as part of the offer and has committed itself to holding the new stock for a minimum of two years.

Executives sign deal of a lifetime

The PolyGram acquisition could be the making of Edgar Bronfman. Although the 43-year-old chief executive has made his mark on Seagram since taking on the top job in 1989, he has not been short of critics. Many view him as a playboy dilettante. In 1995 Bronfman sold a huge chunk of the US chemical giant DuPont for \$8.8bn and bought 80% of the more exciting MCA for \$6bn. The deal wasn't readily applauded by Wall Street (the DuPont stake would now be worth \$25bn). One US chemical giant DuPont analyst says, "He is seen as the bloke born with a silver spoon, who has dabbled around in a few glibby businesses. However, if he turns this deal around, and it will take a few years to see if he does, everyone will say what a genius he is." The PolyGram deal appears to show Bronfman may have had a strategy all along: to create the biggest music company in the world.



Bronfman: strategy for Seagram?



Boonstra: restructuring Philips

Cornelius Boonstra, or Cor as the likable Dutchman is known in and outside of his boardroom, is a dyed-in-the-wool businessman. Born in Leeuwarden in 1938, Boonstra started his career in 1955 at Unilever, putting in time at Sara Lee company intral before becoming president and ceo of the Sara Lee Corporation. Boonstra moved to Philips in 1992 and was made president and chairman 18 months ago. In this role, he has disposed of "bleeder" and "non-performing" businesses. One city insider says, "PolyGram isn't a drain and is a lot of opportunities, but it's not a bad move for Philips because it isn't going to be hit by poor music performances and gains an investment in Seagram." Boonstra will add a new company name to his CV after brokering this deal: he is joining Seagram's supervisory board to watch over Philips' new interest in the entertainment group.

Six months of doubt'

by Robert Ashton

Staff at PolyGram are bracing themselves for six months of doubt and double-guessing as US anti-trust bodies take a close look at the Philips/PolyGram deal.

Every dot of every "I" will have to be checked and double checked by the government departments before the largest music deal in history can be given the green light: Seagram and Philips were required to file pre-acquisition notification to the Washington-based Federal Trade Commission and Department of Justice, which have jurisdiction over mergers and acquisitions and look at issues such as market domination and competition.

A Philips spokesman expects the procedure to take up to six months. "It's standard practice, but we wouldn't have gone ahead if we didn't think they would let it through," he says, conceding the two companies may be asked to make some changes. Both PolyGram and Philips admit that until the regulatory bodies have done their work nothing can be finalised. This led one industry insider to suggest PolyGram will exist in a twilight world for months with uncertainty hanging

over business meetings, hirings and firings, what acts to sign or drop, even who can sign cheques.

However, a high-level PolyGram source predicts that management will be able to make concrete decisions within 10 days and the FTC or Justice Department should be able to feed back preliminary findings on the deal — and what may require changing — within four weeks.

Anti-trust procedures will be implemented because the deal matches the threshold specified by that first and last law, the Hart Scott Rodino Act. Under this, Seagram and PolyGram qualify under "size of person" and "size of transaction," which trigger an investigation if annual sales of the acquirer are more than \$100m and the purchaser holds more than \$15m assets of the acquired company. Meanwhile in Europe, the deal is also likely to come under the scrutiny of the European Union's competi-

FILM SUITORS LINE UP

case of the division "as soon as possible."

Some analysts believe the division could fetch \$1bn. Steven Celsing, managing director of US investment bank Gref & Co. "The library has got some good titles and has had some successes, although the operation itself is not profitable. PolyGram has not gone aggressively after this market and it has taken time for the company to ramp up."

Celsing believes some European media and television groups will be attracted to the PolyGram group because of

synergies with their own operations.

"There'll be a good audience for it," adds Celsing, who disagrees that the sale spells bad news for the British film industry. "An infusion of capital in the division could build it up into something more significant."

Some observers fear that instead of PolyGram's film operations being sold to one buyer, it will be dismantled, with some parts absorbed by Universal, some sold off separately and others possibly shut down.

Investigations by Van Miert's team are triggered when the combined worldwide turnover of merging companies tops the Ecu20m mark and where at least two of the entities have European sales of at least Ecu20m. "If a merger brings about trading dominance — for example, the new company can raise prices by 5% without losing significant sales — then we will block it," says a Commission official.

Seagram president and ceo EDGAR BRONFMAN: "We will now manage two highly focused businesses of global scope in a local entertainment and spirits and wine. With the acquisition of PolyGram, we become a global entertainment leader, including the world's largest music company, with the most impressive roster of musical talent ever assembled in one company."

Philips president COR BOONSTRA: "With the divestment of its stake in PolyGram, Philips will have accomplished its main objectives in the restructuring of the company. Philips will now be in a strategically strong position to further build on its core competencies."

RICHARD BRANSON: "Unlike the airline business, the bigger the bird gets in the crowd the better for the independents, so I welcome this move. Artists will be best served by companies that can give them the time to concentrate on their careers."

JEREMY MARSH, president of BMG's music division: "This is an indication of industry consolidation which mirrors what other industries have already started. Consolidation is the byword for me. Good or bad? Only time will tell."

Music entrepreneur JONATHAN KING: "Seagram have got the bargain of the decade. Financiers always undervalue the music industry, but we are incredibly good at spotting talent and tend to make people millions. But industrialists don't understand it takes time."

Music Research Publishing's CLIFF DANE: "Wasn't it funny how it came about? Bronfman didn't seem to care whether it was EMI or PolyGram. It was a bit like asking, 'Do you want to get out of the UK, okay, well, have you got a sister then?'"

Former A&M managing director OSMAN ERALP: "A consolidation like this provides a window of opportunity for smart independents. The majors will ask for more and more and offer less and less. And just as happened with Branson and Culture Club and Daniel Miller and Depeche Mode, indie will step in."

"Look, if you want to know plans for the future management [of PolyGram] you'll have to speak to Seagram. They've just bought the company and it'll be their decision." DAWN GILES, senior vice communications of PolyGram, speaking in New York a day after the deal was announced.

Gloomy outlook for EMIs potential suitors fade away

Sir Colin Southgate may be feeling like Miss Haversham. Just 12 days after calling off talks with Seagram, the Canadian group's chief executive Edgar Bronfman has made off with PolyGram, leaving the UK music company to wonder if another suitor will dance up the aisle and — more importantly — what price it will be prepared to pay.

But, according to City analysts, the future does not look rosy. One media analyst now reckons the EMI share price, trading at 523p last Friday from a recent high of 607.5p during the takeover talks, will go "down the toilet".

With Seagram out of the picture, credible corporate groups who want to buy a music group and can afford to pull together a multi-billion dollar deal to do so, are thin on the ground.

Even the Wall Street finance

houses which showed interest in PolyGram dropped out. Indicating they are unlikely to chase EMI. "A lot of those bandied around before don't seem to have the appetite," says a Nat West broker. She adds that venture capital groups or a management buyout is possible, although unlikely.

Merrill Lynch analyst David Chermont is less bullish. He does not see any potential suitors for EMI now. "That's why the share price is down 3.5%. There's no obvious buyer."

Worse, analysts are calculating the \$10.6bn PolyGram deal implies that EMI, which announces its annual results on Wednesday, is overvalued. Estimates vary, but most believe EMI's share price isn't worth more than 450p, leading another City player to criticise Southgate for holding out in his negotiations with Seagram: Insiders

chances the threshold specified by that first and last law, the Hart Scott Rodino Act. Under this, Seagram and PolyGram qualify under "size of person" and "size of transaction," which trigger an investigation if annual sales of the acquirer are more than \$100m and the purchaser holds more than \$15m assets of the acquired company.

Meanwhile in Europe, the deal is also likely to come under the scrutiny of the European Union's competi-

Southgate: will another suitor appear?

suggest he wanted 700p when Seagram was only offering around 600p. "EMI wanted to play clever and has come unstuck," says another broker.

However, Media Research

Publishing's Cliff Dane does offer a note of optimism. "There may be no one around to buy them, but they don't have to link up with anyone," he says.

EMI declined to comment.

Takeover gives Seagram 25% of global music sales

Seagram's takeover of PolyGram instantly turns the Canadian-owned company into the biggest music operator in the world with around a quarter of all global sales.

According to *MBI World Report* estimates for 1996, the combined market share strength of the two companies was 23%, easily outstripping Sony on 15.7%, Warner on 14.5%, BMG on 14% and EMI's 11.2%.

But, equally significant as the market share figures, the deal will also give Seagram a huge presence in the European market where, until now, it has only been a relatively tiny player.

"MCA has been spending the past few years building up its European network but has missed

| Country | TOP 10 MUSIC MARKETS | | | | |
|-------------|----------------------|-----------|-------|-------|-------|
| | PolyGram | Universal | Sony | BMG | EMI |
| USA | 20.0% | 15.5% | 12.1% | 12.1% | 25.1% |
| JAPAN | 12.5% | 14.2% | 14.2% | 14.2% | 14.2% |
| GERMANY | 20.0% | 14.2% | 14.2% | 14.2% | 14.2% |
| UK | 22.4% | 17.7% | 10.1% | 10.1% | 10.1% |
| FRANCE | 18.5% | 3.9% | 37.4% | 37.4% | 37.4% |
| BRAZIL | 22.1% | 3.2% | 25.2% | 25.2% | 25.2% |
| CANADA | 20.0% | 18% | 18% | 18% | 18% |
| AUSTRALIA | 18.1% | 8.0% | 28.1% | 28.1% | 28.1% |
| NETHERLANDS | 25.0% | 3.0% | 24.8% | 24.8% | 24.8% |

the boat really," says Media Research Publishing's Cliff Dane. "When everybody else was expanding they don't. They thought Giffen, we didn't go to companies in Europe."

This is clearly illustrated in France where Seagram's Universal operation captured just 3.9% of the market in 1997, according to Snp, compared to 35.5% for PolyGram. A similar pattern is evident



news file

OGDEN STEPS UP AT SONY
Richard Ogden is being promoted to senior vice president Sony Music Entertainment Europe. Ogden, previously senior vice president marketing, joined the company in November 1993 and has managed a number of high-profile projects such as creating the World Cup album.

BMR LAUNCHES MANIFESTO

British Music Rights has this week called on the government to take action to ensure composers, publishers and songwriters are given a fair future. The body, which represents the interests of the three groups, identifies two key threats to its members: new technology and education funding. BMR will press the government on Wednesday (27) at the launch of its manifesto.

SONY SITE SCOOPS TOP AWARD

Sony Music UK's Discovery Zone was named best internet entertainment site at last week's New Media Age Effectiveness awards in London. The site, which piped Capital Radio to take the award, was described by one judge as "a lot of bang for its buck". It was designed by Sony's VP of communications Gary Farrow and UK web master Neil Cartwright.

PPA AWARD FOR TOP MAGAZINE

BBC's Top Of The Pops magazine won the magazine of the year (consumer specialist) category at last Wednesday's PPA awards.

Buoyant singles sales approach £30m mark

by Paul Williams

Singles sales revenue increased substantially in quarter one while volume fell, showing the industry is successfully increasing the average price of its junior format.

The first three months of the year saw the value of the format rising by 14.5% to nearly £30m compared with 12 months earlier, even though the number of singles being shipped fell by 6.3%, according to newly-released BPI trade delivery figures.

Average prices rose across all four singles formats in the period as a number of singles, including the Lighthouse Family's High and Janet Jackson's Together Again, experienced lengthy runs in the chart and some record companies continued a policy of not automatically putting out every single at £1.99 in the first week of release.

Jonathan Rees, HMV's rock and pop manager, says, "Record companies are making more of an effort to use £1.99 as a price point for development acts and not to over-inflate the chart positions of established artists."

However, BMG sales director Richard Story, whose company last year vowed to issue all its superstar single releases at full-price, says generally full-price singles remain the exception rather than the rule. "I'd like to think there's a



trend, but I'm not convinced that's the case. The competitive edge is just as prevalent as it's ever been," he says.

With not all companies matching BMG's pricing policy, Story adds the singles is now considering its single prices on a release-by-release basis.

Elsewhere, album sales showed a healthy 5.1% yearly rise in the quarter to a value of £202m despite early retail concerns that there were very few big releases being issued. The lack of big-name titles was balanced by a number of highly-successful retail back catalogue campaigns as well as the Brit

Awards which boosted sales by albums such as Robbie Williams' Life Thru A Lens and Finley Quaye's Maverick A Sista. "Retailers may have been a little bit pessimistic, but there wasn't any reason for pessimism," says the BPI's research director Peter Scaping.

Among the big album successes was James Horner's Titanic soundtrack which helped classical music sales rise above an annual level of 15m units for the first time since 1995. Overall for the quarter, classical CDs and cassettes increased by more than 30% year-on-year in the first quarter by 2m to 4.4m with the value increasing by 37%.

Capital eyes suitors after profit increase

Capital Radio plans to continue seeking out potential acquisitions after its core radio business helped increase interim pre-tax profits by 7.0% to £18.2m. Turnover for the period ended March 31, 1998 was also up 11.7% to £55.6m.

Capital finance director Peter Harris says he anticipates further growth coming from bidding for licences or spotting potential acquisitions to add to its moves for Red Dragon Radio and Xfm.

"The radio business is our number one business, it's growing at up to 15% so it is sensible to keep it as our core activity," says Harris. He adds it is unlikely the group will want to add new business areas to its existing portfolio, which presently includes restaurants and joint-venture record label Wildstar. "We don't want to overstretch ourselves," he says.

However, Harris says he is pleased with the early success of Wildstar, which has Connor Reeves among others on its roster. "It's still a small business, although we have just signed three new acts and we are going to keep to our policy of non-established artists," he says.

THE HIGHLIGHTS

| | Half year to March 31, 98 | Half year to March 31, 97 |
|----------------|---------------------------|---------------------------|
| Turnover | £55.6m | £49.8m |
| Pre-tax profit | £18.1m | £16.3m |
| Earnings/share | 16.6p | 15.0p |
| Dividend/share | 4.75p | 4.3p |

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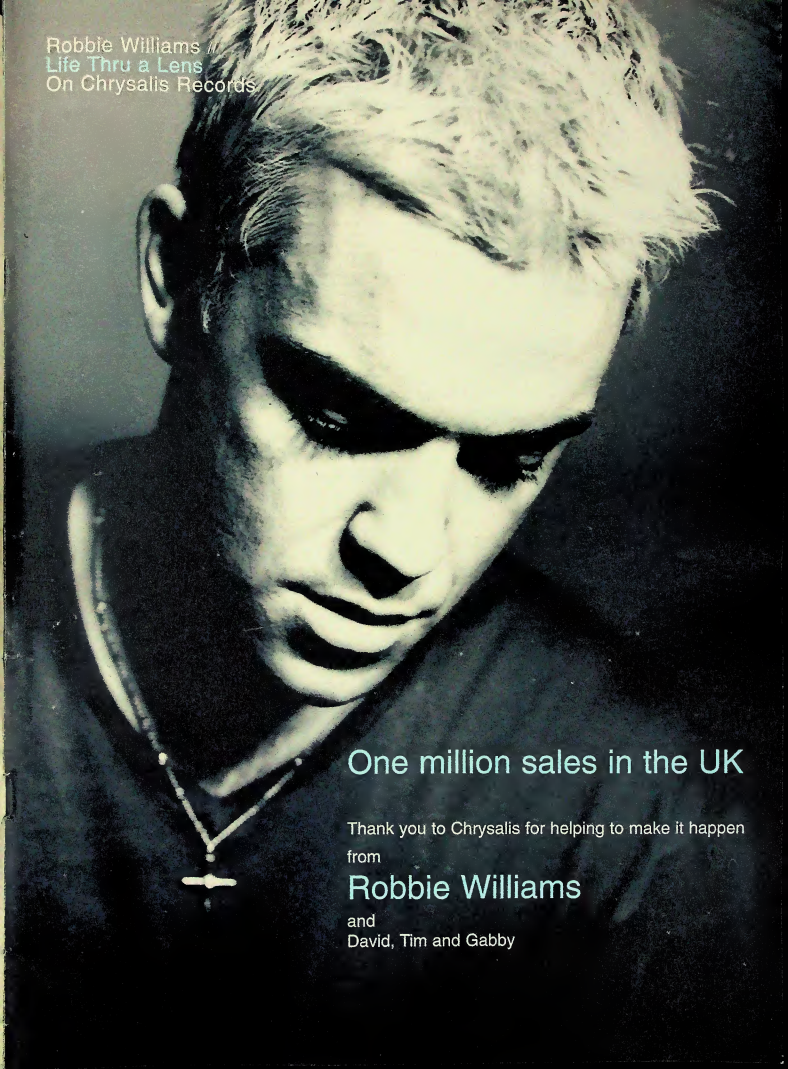
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A high-contrast, black and white close-up portrait of Robbie Williams. He is looking downwards and slightly to the right, with his hair styled upwards. The lighting is dramatic, highlighting the contours of his face and his eyes. He is wearing a dark shirt and a necklace with a small cross pendant.

Robbie Williams
Life Thru a Lens
On Chrysalis Records

One million sales in the UK

Thank you to Chrysalis for helping to make it happen
from

Robbie Williams

and
David, Tim and Gabby

In their first media interview, Dario G tell Music Week about their debut album

When Eurodance track Sunmachine hit the airwaves at the end of last summer the industry knew Steve Allen's pop dance label Eternal had a smash on its hands. But although Dario G's number two single became one of the biggest radio hits of 1997 and sold around 2m copies in Europe alone, as well as being nominated for an Ivor Novello award, few in the industry would have expected the faceless dance act to follow up six months later with a credible album.

Allen believes the industry will be pleasantly surprised by Sunmachine, the debut long player released at the end of June. "There's a misconception about Dario G because of the single they used on Sunmachine [Life In A Northern Town by Dream Academy]," Allen says. "But they are talented musicians and this album is not cheesy dance pop - I don't think people will be expecting such depth."

The WEA imprint couldn't have hoped for a higher profile pre-album release campaign for the act: Dario G's forthcoming single Carnaval de Paris (June 8) is a tribute to the World Cup, which has been adopted as the event's theme tune throughout Europe. There was a live performance of the single before the German Cup Final on May 16 (featuring Allen on bagpipes) and there will be another at Germany's official World Cup opener on May 30.

Supported by a colourful video featuring children painted in the 32 colours of the countries competing in the World Cup, Carnaval is already attracting widespread radio play.

WEA marketing director Tony McGuinness, who employed football promotions companies to plug the song to football grounds Europe-wide, believes the single will be used by most of the territories involved. "World Cup fever will soon consume us and Carnaval De Paris crystallises what it is all about," he says. "It's unifying music, a

DARIO G

concept we try to reflect in the promotions and video."

Although the enduring memory of the debut Sunmachine as well as Carnaval de Paris is hordes of colourful dancers, Dario G are actually three young men from the north of England and Wales. Paul Spencer and Scott Rossler, who met at college in Salford eight years ago on a pop music course, joined up with Paul Stephen Spencer 18 months ago.

"Me and Scott had been working on material, mainly underground house, for years," says the first Paul Spencer. "Then we met Paul Stephen and wrote Sunmachine together last spring. After that we found we were writing diverse music that had a world feel. We didn't write the album with the intention of selling X-thousand copies, things grew from a small idea."

The album has added cachet in that a

Bowie's involvement was more than a matter of just clearing the sample from Memory Of A Free Festival. Allen says: "He heard the track and really liked it, and sent us his original masters, which were over 30 years old. That added a bit of magic." Dario G also asked Bowie's long-time producer Tony Visconti to play fute on the track and he obliged, sending them footage of him playing in his New York studio to boot.

Spencer says, "We were overjoyed when Bowie sent us the masters because it sounded much better than the sample." The trio spent months replacing the samples which originally appeared on the album with musicians playing dozens of real instruments from around the world. A look at the credits reveals mandolins, bagpipes, steel bands, Spanish guitar, Latin percussion, Bolivian panpipes and much more besides - not to mention the London

Community Gospel Choir and the choir of Belville Primary School. Allen, who A&R'd the project, says his involvement was

different for each track. "They played me the stuff down the phone and I suggested certain things like the vocal for Voices. The real instruments give it an extra depth and richness and each track has a different flavour." The global aspect of the album is key to the success of Dario G, says McGuinness. "We wanted to make their music as big a project as possible because with a dance act like this you've got to make the visuals as exciting as possible," he says. With the video for Carnaval and a four-day photo shoot in Thailand for the album sleeve costing "more than most videos" according to McGuinness, this is clearly a priority project for WEA.

With the trio confident that Sunmachine could yield five singles, Dario G look set for a very healthy run in the charts.

Artist: Dario G Label: Eternal Project: single/album Songwriters: Dario G Producer: Dario G Studio: Lansdowne, London Publisher: Warner Chappell Released: June 8/June 29



'World Cup fever will soon consume us and Carnaval De Paris crystallises what it is all about' - McGuinness

number of stars have contributed to it: the unmistakable vocals of David Bowie grace the title track (and third single) Sunmachine, which also features Tony Visconti on fute, while Sappho vocalist Vanessa sings on Voices, and WEA artist Deepika provides the vocals on Be My Friend, which samples Monson's 1982 hit Ever So Lonely.



STEVE LAMACQ ON A&R

Everywhere you go at the moment there's a magazine trawling a list of 100 Things You Should Have Done By Sometime Or There. By The Time You're 40/By The Time You Leave Home/By The Time You Get To Phoenix, it's never-ending. Even the highly recommended Scoopout outfit **Snow Patrol** have jumped on the trend with a neat, two-minute single called 100 Things You Should Have Done In Bed. Well here's the first instalment of our definitive 100 Things You Should Have Done By The Time You're Head Of A&R: Signed Curve, passed on a Next Big Thing, licensed a track from Ibiza, dropped Curve, signed somebody whose records you used to like as a kid, gone to South By South West, lost a band because of money,

clinched a deal in a dressing room, signed Curve again, given a band a lift home from a gig, been to a showcase at Bath Modes and perfected the art of Spot The Band. I'd forgotten how exciting the last one was till I traipsed up to the Water Rats in King's Cross recently (one of those take-a-chance gigs where you've vaguely heard the band's name but don't know anything about them). Standing at the bar, you then try to work out the members of the first band on from the 20 or so people milling about the rest of the room. He's one because he's got dyed blonde hair, spiked up at the top. He's one because he's eating chips (all support bands find a chip shop straight after soundcheck. Why is that?). You never see

punters at gigs with chips, so I'm feeling pretty much like I'm on a Sherlock Holmes-style roll now. Then disaster. There's no-one idly fiddling with a can of warm lager, which is usually what the drummer is doing. And where's the guitarist who'll be the one sitting alone with his girlfriend? Well, anyway, out of the gruffly melodic openers **Consider**, I got two right out of four (but slipped up by thinking the soundman was the bassist)...Interesting demo from **Independence**, who appear to be attracting some interest following a gig at the London Underworld. Not my sort of thing, but it has a distinctive female vocal and strummy guitars, cleanly delivered with a kind of short-tempered elegance.

ONES TO WATCH



ESTHERO

Esthero are a Canadian duo on Columbia whose debut album *Breath From Another* (released in August) - a natural collision of hip hop, acid jazz, rap, R&B, rock, drum and bass, indie, reggae and ska - is proving to be one of the most chilled out records of the year.

The duo are streetwise 26-year-old bedroom producer Doc (Martin McKinney) and the striking 19-year-old vocalist Esthero. Their sound is a natural evolution of their starkly different influences: Doc's are Bad Brains, Fishbone, Gang Starr, Prince, Curtis Miles and Coltrane, while Esthero's are My Bloody Valentine, Spiritualized, early Verve, Jesus And Mary Chain and Seefeel.

The first single is the laidback, rap and drum and bass tinged title track (released at the end of July), which is to be followed by the trippy *Shaven Sent* with its gloriously curving riffs, shots of explosive guitar and strings.

HEFNER

Radio One's Evening Session is heavily supporting this London three-piece and their quirky, unpolished brand of indie folk. Lead singer Darren Hayman sings painful songs about failures in love and life with scant disregard for sounding or looking cool. Already garnering positive reviews in the inks and *Time Out* for their London gigs and the low-budget-sounding first single *Pull Yourself Together*, *Too Pure* releases Hefner's debut album, *Breaking God's Heart*, in July. Next single is the more upbeat *Love Will Destroy Us* in the End on June 15, another despairing ballad from the trio whose small following appears to be growing.



IN THE STUDIO WITH...

MANSUN

Parlophone A&R director Keith Wozencroft got his reward for assembling one of the most highly regarded artist rosters in the UK last week when he was promoted to MD. And one of his first priorities will be one of last year's great critical successes - Mansun.

As Music Week joins the band in Studio One of Olympic Studios - where the likes of The Rolling Stones and Jimi Hendrix recorded legendary records - while they work on their second album *Six*, Wozencroft is already talking of it as having worldwide breakthrough potential.

That's some claim considering it was just over 12 months ago that the Chester quartet surprised many by debuting at number one with the *Attack Of The Grey Lantern* album, which sold 170,000 copies in the UK.

The former A&R director says, "Six is a very challenging album from what I've heard and I'm very confident of its potential. The band are probably our biggest homegrown rock project currently - they're premier artists now."

Certainly the belief, not least among the act who have recorded a new EP *The Legacy* for release on June 29, is that the resulting album will be seen by many as the band's OK Computer - an ambitious, intricate and powerful rock record. Wozencroft adds, "It sounds nothing like anyone else. Paul [Draper, songwriter/frontman] wanted to do something he felt was fresh but didn't kill the quality of the songwriting. It's a real groove, though it's not formatted as verchous-verchous as it was in the past."

In the studio, producer Mark 'Spike' Street punches intently over an Apple while guitarist Dominic Chad stands awestruck in a vocal booth wearing headphones. He nods politely as Draper asks to pass into a small back



room where a pile of guitar effects pedals line a shelf offering an early hint to the album's direction. Draper explains that the long build-up to *Attack...* means he feels the band are way beyond the usual difficult second album. "I felt like I'd progressed on to the second stage of the band with that album. I was writing songs about weird comic book characters but that defined my songs for most people. We could have made a dead safe record, very commercial because the melodies are strong, but we didn't want to do that, so the structures became weird," he says.

Searching for fresh inspiration, Draper began to keep a diary of his thoughts and conversations which has provided the basis for *Six*, a complex and dense-sounding affair that emphasises the speed with which the band have grown.

The EMI group's new president, Tony Wadsworth, points out that Mansun fans expect the band to break fresh ground. "People who like the band are prepared for them to experiment and head in different directions - that's what makes them so exciting," he adds.

The *Legacy* EP is less than indicative of the band's direction. "It'll stick out like a sore thumb compared to the album," says Draper. Of the three other tracks on the EP, one is written and sung by former *Magazine* frontman and close friend Howard Devoto. "He's been a big influence on us, just through discussions about how he put his songs together, his philosophies and his approach lyrically," adds Draper.

The sound of *Six* is hardened than previous material and almost totally gut-bashed. This is partly a result of two and-a-half years in which the band have become a very tight unit and



partly because Draper and Chad were determined to explore guitar sounds.

Recording began late last year in Liverpool's Parr Street with regular engineer Mike Hunter before progressing to Eden and then Olympic where Stent became increasingly involved.

"We wrote most of the new songs on the road so when we went into the studio we set up exactly as we would live and just put everything down to tape, choosing the best takes," adds Draper.

Wadsworth says he is completely behind Mansun and Wozencroft in ensuring they achieve worldwide status. "The aim now is to shoot for platinum-plus here and to make some real headway in the rest of the world."

They've made a start in the US with Wide Open Space earning a lot of airplay and there's real anticipation for their next step there," he adds.

World domination might seem a long way off, as Mansun embark on a short tour out-of-the-way venues in places like Lincoln, Shrewsbury and Maidstone. But doing the obvious has never been theirs or Wozencroft's style.

Mike Pattenden

Artist: Mansun Label: Parlophone **Project:** EP/album **Songwriters:** Draper/Chad/**Producer:** Mansun/Mark 'Spike' Stent **Studio:** Parr Street, Eden/Olympic **Publisher:** PolyGram Music **Released:** June 29/Sept. '98

MANSUN: THE SINGLES

| Track | Released | Pos. |
|-------------------------|-----------|------|
| One EP | March '96 | 37 |
| Two EP | June '96 | 32 |
| Stripper Vicar | Sept '96 | 19 |
| Wide Open Space | Dec '96 | 15 |
| She Makes My Nose Bleed | May '97 | 8 |
| Taxloss | Feb '97 | 15 |
| Closed For Business | Oct '97 | 10 |

As the conclusion to the biggest A&R scramble since Ultrasonic, Merz's signing with Epic last week was a remarkably low-key affair devoid of the lyrical celebrations.

Despite the deal being a clear coup for the label, in the grand scheme of Merz's development as an alternative data artist of worldwide standing it is being treated by the team around him as simply another step in the right direction. His long-term mentors include former Garbage manager Meredith Cork and EMI Publishing's Simon Harris, who is widely credited with Finley Quaye's success.

Merz (real name Conrad Lambert) says, "We didn't want the record deal to seem like the Holy Grail of everything we're doing. We wanted it to be the link in the chain - an achievement, but not the be-all-and-end-all."

Indeed, the Merz vibe began growing months ago, around about the *New Year* with the release of the limited edition *Many Weathers Apart* on his own Lotus Records label which - with distinctive yawning vocals, tribal beats and DJ scratchings - was embraced for being quite unlike anything else. It gained Radio One play by Mary Ann Hobbes and rave reviews. It was even used as the closing title music to the Channel Four series *Fashion In The 20th Century*. Several of those it then inspired to attend his frenetic and outstanding *Water Rats* gig (only his second ever) in February earlier that afternoon. That Merz had the potential to be another David Bowie.

Epic's A&R director Nick Mander, who first met Merz more than a year ago but had progressed no further than enjoying his demos, says, "The whole thing crystallized for me that day that Merz had to blow away. It was brilliant that the whole industry was drawn from Pulp to A&R men and they were all so up for it."

MERZ



"Conrad can go all the way and a lot further than other artists of his genre. I knew then that acts like The Chemical Brothers, Leftfield and Orkital are lacking something Conrad has - an amazing frontman in himself."

The number of labels desperate to sign Merz was well into double figures and it's understood Virgin ran a close second to Mander and Epic's MD Bob Stringer. Cork says, "We met with the American and UK contingents and Epic was one of the few labels we felt was completely

united - Merz is a worldwide artist - but it was about personalities as much as anything else."

Merz describes the deal as having been a nightmare competing against so many other labels - "the problem was everyone's eyes were opened at the same time at that gig" - but adds that it helped having known him longer and being content to offer him flexibility.

But it's clear the choice of Epic was a team decision. Harris originally stumbled upon Merz's potential through his self-promoted white label A.M. In 1996, which he admitted to not liking but led to two free days in a studio where *Many Weathers Apart* emerged. He signed Merz in October 1996 and together with Cork, who met him through a mutual friend and began managing him last June, has been a proponent of balancing what Merz terms "good music business decisions with the creative musics" in his development.

As if to labour Merz's point that a major's involvement is simply "a bonus", the next release will be an untitled four-track EP in August - currently being recorded and self-produced by Lambert at Bath's Moles and has Blues Become as its title track - on Lotus rather than Epic. "A lot of what we've done so far was under our own steam and we wanted to carry that on. If everything for some reason falls through we could actually keep the momentum going," he adds.

The intention is then to record other material for the Epic album. Cork says, "We're looking for a gradual build. We didn't want to go in with a slam dunk, and have really given him room to grow."

It's clear Merz is a beguiling character about whom much will inevitably be written. But his success will also be due to the strength of the team he has around him.

Stephen Jones



Delakota - The Rock (Got Beat) Three tracks which, like the title suggests, definitely rock! (single, June 29)

Maxwell - Embrya (Columbia) Soul in its purest form that delights with every breath that Maxwell takes (album, June 22)

Damaged Goods - It's The Cheap Sampler CD (Damaged Goods) This CD sampler of 30 tracks covering 10 years features the first ever Manic Street Preachers release among its delights (album, June 6)

Pocket Size - Squashy Lemon Squeeze (EMI) Trippy and poppy, and a delightfully sweet track that leaves you begging for more (single, June 8)

Silver Sun - Too Much, Too Little, Too Late (Polydor) A Johnny Mathis cover and the most gorgeous power pop record (single, June 18)

Eagle-Eye Cherry - Desiresleeze (Polydor) Neneh's brother oozes intelligent pop wisdom all over this record (album, July 13)
Transister - Transister (Virgin) The Look Who's Perfect Now single was definitely not a one-off (album, July 13)

Kulay - Delicious (Dance Floor) Probably the first Philpines act that anyone will ever pay attention to (single, July 13)

Red Stewart - Superstar (WEA) Album track which demonstrates Joe McLaughlin's songwriting prowess as well as Stewart's star quality (When We Were The Boys LP is out June 1)

Despite falls in its market share, vinyl remains a vital part of many labels' marketing campaigns - especially for dance and indie rock - as well as appealing to collectors. By David Knight

UK label managers will not be at all surprised to learn that two of the chart-topping singles of the first quarter of 1998 - *Brimful Of Asha* by Cornershop and it's Like That by Run-DMC with Jason Nevins - were among the period's top vinyl sellers too. CMI figures may reveal that 12-inches accounted for a mere 5.1% of all singles sold in the UK during the first three months of the year - while seven-inch singles and vinyl albums had even smaller shares of 1.6% and 0.6% respectively - but it is well recognised that week-of-release sales on the format can play a key role in securing healthy chart entries.

Virgin's dance imprint VC Recordings scored two of the big 12-inch successes of the last quarter with Camara's *Let Me Show You and Bamboo* and Bamboole. VC Recordings head Andy Thompson says a vinyl release is unavoidable if a dance release is to have any credibility. "It's a part of the evolution of a record in the dance market," he says. "It's prompted on a white label, then initially sells well in 12-inch. A big record can sell an immediate 5,000 units on vinyl. Thereafter sales decrease rapidly."

Cornershop's *Brimful Of Asha* was the album's top-selling seven-inch single, and according to Wipac boss Gary Walker, it was a toss-up whether the successful dance remix by Norman Cook should go on seven- or 12-inch. In the end tradition won out. "We come from that underground indie scene, and vinyl Cornershop singles were often seven-inch-only releases," he says. However, the single was later released as non-chart-eligible 12-inch, and added around 7,000 sales.

Indie labels like Wipac are committed to vinyl for sound as well as sentimental reasons, says Walker. "We could have just about fitted the Cornershop album on one

LP but the sound quality would not have been there," he says. "So we released a double album with about 13 minutes each side which gives a wonderful warm sound you don't get on CD."

The seven-inch market is dominated by independent labels and indie rock, but there are exceptions. Queen's double *Side One* and *Side Two* by *Your Mother Don't* was only a moderate overall hit but a big seller on seven-inch, as was Iron Maiden's *The Angel And The Gambler*, both of which were issued as picture discs. Sue Lacey at Parlophone marketing says the decision to release the Queen single on picture vinyl was based on knowledge of the band's fanbase. "Queen fans are completist by nature," she says.

Special releases such as heavy vinyl stock and gatefold sleeves are now regarded as valuable tools in aggressive marketing campaigns. Steve Lowes from Polydor's marketing department, who organised the Ian Brown campaign, says, "We knew there was a vinyl market for Ian Brown and we wanted to give buyers something extra." The vinyl album of *Unfinished Monkey Business* is a numbered limited edition gatefold sleeve with a photo booklet, and retails for more than the CD. Both the Ian Brown album and singles were top 10 vinyl sellers last quarter.

In contrast, the biggest-selling album on vinyl in the first quarter, Air's *Moon Safari* on Virgin, did not resort to any special packaging ploys. "Although they're not a dance act, Air appeal to the dance audience and were first written up in magazines like *Mixmag* and *Jockey Slut*," says Orla Lee, Virgin senior product manager. In this case the crossover of vinyl-loving dance and indie fans combined to make Air a vinyl smash.

Whatever the reason, as long as vinyl clearly remains the preferred choice for a particular type of audience, then record labels will continue to support the format. ■

pressing business

Biggest may not always be best, but with no other UK plant rivaling the 19 12-inch presses at its Hayes factory, EMI Music Services was always likely to be responsible for manufacturing more of the country's top vinyl titles than any other company. It already routinely processes all the EMI labels' demand for vinyl and with its remit to meet even higher production targets this year, EMI Music Services is enthusiastically working hard to expand its independent customer base.

During a 15-hour day the plant can maximise output to 50,000 units to cope with the most intensive workloads. Sales and marketing manager Bob Bailey says even when The Verve's *Urban Hymns* was at its peak there was no pressure on other jobs going through. "Occasionally if we get a glut of orders in unusual formats, such as heavyweight 12-inches or 10-inch pressings, there can be problems but we try to avoid them by ensuring our packagers work closely with the planners," he says.

MPO International has also been kept busy this year with substantial vinyl orders from labels such as Manifesto, Polydor and A&M. It has located its fulfilment centre in West London specifically to ensure it keeps a finger on the pulse of the UK

business. "Our networking with distributors also means MPO has a direct link to new labels which could develop into regular customers," says sales executive Ron Ramdin.

MPO's vinyl is produced at its Averton factory in France which has a 5m annual capacity. "Although we manufacture abroad, turnaround times are only a day later than if we were in the UK," says Ramdin. "We compensate for this by ensuring all our test pressings are spot-on and this results in less hold-ups further down the line." A&M-P production manager Justin Brown corroborates MPO's efficiency. "Often records can be cleared at the speed of light which speeds production and overcomes any difficulties of pressing in France," he says.

Cops, which acts as the exclusive agent for French plants SNA and Disco France, handed a healthy share of the UK's vinyl

top 10 vinyl seven-inches

| Rank | Title/Artist | Manufacturer | Casting Engineer/Facility |
|------|--|--|--------------------------------|
| 1 | <i>Brimful Of Asha</i> Cornershop (Vinyl) | Damont | Mike Marsh/The Exchange |
| 2 | <i>One Hit Wonder</i> Queen (Parlophone) | EMI | Kevin Metcalf/The Soundmasters |
| 3 | <i>My Star In Your Eyes</i> (Polydor) | EMI | Chris Blair/Abbey Road |
| 4 | <i>The Angel & The Gambler</i> Iron Maiden (EMI) | EMI | Wigi Green/Abbey Road |
| 5 | <i>All Around The World</i> Oasis (Creation) | Orfike | Mike Marsh/The Exchange |
| 6 | <i>See Let Me On Friday</i> Stee Nee (Polydor) | Cops/SNA/Disco France | Gordon Whyte/The Soundmasters |
| 7 | <i>My Hero</i> Foo Fighters (Polygram) | EMI | Chris Blair/Abbey Road |
| 8 | <i>Corpus In Brown</i> (Polygram) | Cops/SNA/Disco France | Kevin Metcalf/The Exchange |
| 9 | <i>Mulder & Scully</i> Catalina (Blanco Y Negro) | Warner Music Manufacturing/Gordon Whyte/The Soundmasters | Kevin Metcalf/The Exchange |
| 10 | <i>Solo</i> Britney Spears (Jive) | Cops/SNA/Disco France | Ian Cooper/Metropolis |

Figures are for the first quarter 1998. Source: Chart-UK. Additional research - Music Week.

top 10 vinyl 12-inches

| Rank | Title/Artist | Manufacturer | Casting Engineer/Facility |
|------|--|----------------------------|-------------------------------|
| 1 | <i>Roadgazer</i> Master '98 Wüschel (Hilltop) | Damont | John Davis/Whitefield Street |
| 2 | <i>It's Like That</i> Run-DMC & Jason Nevins (S+P+U) | EMI | Martin Gie/C.I.S. |
| 3 | <i>Let Me Show You</i> Camara (VC Recordings) | EMI | Ann Chakraverty/Master Room |
| 4 | <i>Meet Her At The Love Parade</i> Da Foot (Manifesto) | EMI | Ann Chakraverty/Master Room |
| 5 | <i>Bamboole</i> Bamboole (VC Recordings) | MPO | Ann Chakraverty/Master Room |
| 6 | <i>Dreams</i> Smokin' Bats (A&M) | Orfike | Stuart Howies/Metropolis |
| 7 | <i>Spin Spin Sugar</i> Sneaker Pimps (Clean Up) | Key Productions/EMI | Simon Dwyer/The Exchange |
| 8 | <i>Frazz</i> Mollins (Mercury) | Warner Music Manufacturing | Ann Chakraverty/Master Room |
| 9 | <i>You Make Me Feel</i> Been Stigony (Manafest) | MPO | Shane McNeill/Tape To Tape |
| 10 | <i>Make The World Go Round</i> Sanyé (Champion) | Broadcast | Gordon Whyte/The Soundmasters |

Figures are for the first quarter 1998. Source: Chart-UK. Additional research - Music Week.

top 10 vinyl albums

| Rank | Title/Artist | Manufacturer | Casting Engineer/Facility |
|------|---|----------------------------|---------------------------|
| 1 | <i>Air Moon Safari</i> (Virgin) | EMI | Nialah Patel/The Exchange |
| 2 | <i>Primal Scream</i> If They Move, Kill 'Em (Creation) | Impress/EMI | Tim Young/Metropolis |
| 3 | <i>Propellerheads</i> Dickknobs... Wall Of Sound (Soul) | TB&PR Records | Mike Marsh/The Exchange |
| 4 | <i>Jan Brown</i> Unfinished Monkey Business (Polydor) | MPO | Chris Blair/Abbey Road |
| 5 | <i>Air</i> Premieres Symphonies (Source) | SNA | n/a |
| 6 | <i>LTJ Bukem</i> Mystical Rhythms (Good Looking) | MPO | Stuart Howies/Metropolis |
| 7 | <i>The Verve</i> Urban Hymns (Hut) | EMI | Tony Cousins/Metropolis |
| 8 | <i>Cornershop</i> When I Was Born For The Seventh Time (Virgin) | Damont | Mike Marsh/The Exchange |
| 9 | <i>Shimon & Andy C</i> Terrestrial EP (RPM) | EMI | Simon Dwyer/The Exchange |
| 10 | <i>Neil Young</i> Harvest (Reprise) | Warner Music Manufacturing | n/a |

Figures are for the first quarter 1998. Source: Chart-UK. Additional research - Music Week.

singles in the first quarter by maintaining a strong relationship with PolyGram and its labels. "So far this year business has been on a fairly even keel although the share of our business represented by vinyl has shrunk from around 70% two years ago to 50%," says director Ellie Dahlke. "Nevertheless we don't hang around for the orders to come to us. Our service team has to actively go out and chase them."

Most plants have noticed a downturn in requests for picture discs and coloured vinyl. On the other hand, heavy 180g vinyl is gaining in popularity for certain campaigns. "Picture discs and coloured vinyl currently seem to be held back by the fact that record company marketing departments are struggling for budgets," says production director Tony Wicking of Berkshire-based Adrenalin. "We've only done about two picture discs since Christmas and 12 jobs on 10-inch."

At Orfike, which has a strong reputation in this area, production controller Paula Sadogras takes a slightly rosier view. "The picture disc business was pretty dead last year but it seems to be picking up again," she says. "In the past few months we've produced picture discs for the Rolling Stones' *Saint Of Me*, the Warm Jets' *Hurricane* and the Deftones' *My Own Summer*. We've also just pressed picture discs for *Byrbyrd* and *Aqua*."

While Wicking reports that business has been "extremely quiet" in the past three months, he remains philosophical about the state of play. "BMG are one of our biggest customers and they're about to get a lot busier," he says. "The recent closure of Sony's Dutch vinyl plant will also ultimately mean there is more business around although it will take a while for the market to settle down and the customers to slot into place."

With more attention being paid to the quality of vinyl releases, many smaller plants are finding that speed of turnaround alone is not enough to retain lucrative contracts. A vinyl presser is only as good as its last job and in the current climate of overcapacity there is always another plant ready to take over. Karen Faulk



Orfike: pressing a picture disc

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culling remarks

Given that most recorded music now exists as a data stream on a silver disc, it is perhaps surprising that the ancient art of cutting analogue sound onto a lacquer template for vinyl pressing is not only very much alive, but that many of the UK's top mastering studios are still running rooms dedicated to the old format. A survey of CIN's chart of the quarter's best-selling vinyl releases (see tables, p10) reveals that the Master Room cut four of the biggest 12-inches of the quarter; Abbey

Read cut three of the top 10 seven-inch singles and the fourth biggest album, while Metropolis Mastering cut two of the top 10 vinyl albums, and one each of the top 10 seven- and 12-inches. Even new company The Soundmasters, which was only set up in February 1998,

cut three seven-inches and one 12-inch in the vinyl top 10s for the first quarter. Meanwhile it was The Exchange which emerged as the cutting room with the most titles in the CIN snapshots with four of the top 10 albums, two seven-inches and one 12-inch.

The Exchange's cutting engineer Mike Marsh was responsible for Cornershop's chart-topping Bimful Of Asha and Oasis' All Around The World seven-inch.

"Mastering engineers get most of their work by word of mouth and I did the Chemical Brothers album, which Noel really liked the sound of," he says. "Every engineer has his own way of working and although we all work to a similar standard, you put in your own flavour, and that's why people ask for you."

The Oasis job was Marsh's first major rock project. The Exchange having built strong connections with dance and electronic clients such as The Prodigy and



The Exchange: building reputation on dance

Air. "Club culture is keeping vinyl alive," says Marsh. "The majority of vinyl buyers are DJs, or wannabe DJs, so most of what we do is dance, drum & bass, jungle and reggae 12-inches."

Metropolis is another mastering company reporting a healthy quota of the quarter's top vinyl sellers including Primal Scream, LTJ Bukem, The Verve, All Saints and Goldie. Among Metropolis's five resident mastering engineers is veteran Tim Young, who started his cutting career at CBS Whitfield Street in the mid-Seventies. He cut the Primal Scream album If They Move, Kill 'Em.

Young explains that vinyl mastering technology has not changed in nearly 20 years. A lathe with a cutting head is used

to score the lacquer master with a spiral groove whose width, depth and shape reflects volume, bass and treble in the music. But the dominance of CD means that new lathes and cutting heads are not only hard to come by but are hugely expensive too. "If you can't find spares you're out of business," says Young.

Two engineers not deterred by high start-up costs are Gordon Vicary and Kevin Metcalfe who set up their own Soundmasters mastering facility after

nearly 15 years at The Townhouse. Such is their reputation that orders flooded in immediately and between them the pair mastered the second, sixth and ninth biggest seven-inches of the quarter and the 10th biggest 12-inch.

"We knew it would be stupid to stop cutting vinyl, particularly when there are only a handful of vinyl cutters around," says Vicary. "The majority of our orders are for 12-inch cuts but there would seem to be more seven-inches coming through now than last year."

Martin Giles at CTS Studios cut the second biggest-selling 12-inch of the first quarter - Run DMC & Jason Nevins' It's Like That for SmJc Communications. Giles says he is currently doing an average of four cuts per day. "When I

started mastering here in 1990 I was told that vinyl would be finished in a couple of years, but the way it's going I'd definitely give it at least another five...maybe 10," he says.

Like his mastering contemporaries, Giles regards vinyl cutting as an art. "It was about two years before I was able to do a really hot cut," he admits. "You have to get a feel for a piece of music and recognise any parts that might cause problems as well as reproducing the sound of the original as faithfully as possible."

According to Paul Solomons of Porkey's Prime Cuts, the mastering company formed by legendary Seventies engineer George Peckham, vinyl remains the favoured format for small print runs, which will help secure its future. "Now that it's become so easy to make music at home, there's a huge number of artists who want a small print run of 300 or so promo copies, and vinyl is still the cheapest and quickest way to do that," he says.

Consequently, thanks to a buoyant dance scene, the chart-friendly status of vinyl-demanding indie acts and a growing audiophile market, it's hard to imagine the UK's cutting lathes falling silent for the foreseeable future.

Michael Arnold



ing mastering process at Streamy

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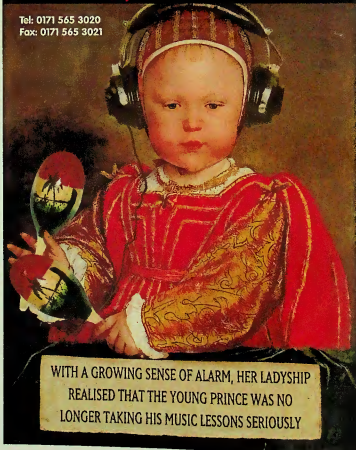
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WITH A GROWING SENSE OF ALARM, HER LADYSHIP
REALISED THAT THE YOUNG PRINCE WAS NO
LONGER TAKING HIS MUSIC LESSONS SERIOUSLY

RETAIL FOCUS: **MVC**

by Karen Faux

When it comes to display and creating an in-store ambience MVC adheres to one simple rule – shopping must always be easy and enjoyable. Its 43 stores all conform to a bold layout, which MVC believes takes the confusion out of buying entertainment products. By the end of a year it plans to take its design blueprint to a further 15 outlets.

Chris Bircley, music marketing controller, says: "MVC's priority is its service orientated culture where the customer is king. We aim to exceed rather than meet customers' expectations. For example, we offer a special ordering service that will swiftly source any CD album a customer enquires about, however little information they are able to provide about it."

MVC has an extremely busy promotional schedule lined up for the summer, which it is confident will maintain a high volume of business. This week's recommended album is Nick Cave's Best Of, which is enjoying a prominent position alongside Van Morrison, who is artist of the month with The



MVC: service orientated culture "where the customer is king"

Philosopher's Stone. A pre-release promotion on Smashing Pumpkins' Adore is offering people the chance to win an all expenses paid trip to the group's Athens concert when they place a

pre-order for the album.

There are also £300 worth of Kingfisher gift vouchers to be won with purchases of Hat Trick CDs at £5.99.

MVC maintains a high profile for artists in

MVC FACTS

- MVC was founded in 1991 by Gary Nesbitt who also founded the Our Price chain
- It is a wholly-owned subsidiary of the Kingfisher Group
- The chain is one of the fastest growing entertainment retailers with 65 stores planned for the end of the year
- Its database currently lists 2.5m customers and 12m sales transactions

a wide range of genres by supporting them with regular press advertising. This week Eddi Reader, Julian Lennon, Eliza Carthy and Peter Green are all set to benefit from space in *The Guardian*, while Van Morrison is featured in *Mojo* and Nigel Kennedy in *Classic CD*.

One of MVC's biggest successes has been its store card, which enables customers to take advantage of low prices on music and videos. "Becoming a card holder places the customer under no commitment to buy," Bircley explains.

"The card simply entitles them to purchase anything in the store at special card holder prices, which are generally between 10% and 15% lower than in other high street shops."

A perk for top spending card holders is that they regularly receive the store's own magazine, *Revu*. "There are always details of upcoming releases and special promotions, and through our database we are even able to ensure that these are tailored specifically to their particular areas of interest," Bircley says.

IN-STORE THIS WEEK**Andys Records**

Radio single – Kenickie; Windows – Lo-Fidelity Allstars, LeAnn Rimes, three CDs for £21; In-store and Press ads – Sean Lennon, Genesis, Deep Purple, Frank Sinatra, 60s Hits, Oscar Peterson. This is Jazz promotion with CDs at £7.99 or two for £15 with free sampler, PolyGram Jazz, Classics For Pleasure

HMV

Singles – Natalie Imbruglia, The Fog, Embrace, Gloria Estefan, B*witched, Public Enemy, N'Joyce, Super Furry Animals, Brandy and Monica; Albums – Tricky, Hip House, LeAnn Rimes, Boyzone, Run DMC, Lo-Fidelity Allstars, Sortad, Cleopatra; Video – Spiceworld The Movie

Now

In-store – Simply Red, Hercules, Liar Liar, Friends, Star Trek, The Wombles, two rock or pop CDs for £15, two classical CDs for £8, two videos for £10

FARRINGDON'S

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

HMV

Single – Embrace; Windows – Cleopatra, Spiceworld The Movie; In-store – Natalie Imbruglia, Spiritualized, Public Enemy, Deni Hines, Julian Lennon, Hip House, Tricky; Press ads – DJ Punk Rock, Dobi, Imajin, Brandy and Monica, Natalie Merchant

MENZIES

Singles – Embrace, B*witched, Kenickie; Windows – Boyzone, Cleopatra, LeAnn Rimes; In-store – Sorted, Lo-Fidelity Allstars, Eddi Reader, Greatest Classical Stars On Earth

NETWORK

Select listening posts – The Dawn, Run DMC, Midgeat, Julian Lennon, Caesar

NOW

Singles – Natalie Imbruglia, B*witched, Embrace; Albums – Run DMC, Lo-Fidelity Allstars, Sorted, Latin Jazz

our price

Singles – Kenickie, B*witched, Embrace, Brandy and Monica, The Fog; Albums – Mover, Deni Hines, Hothouse Flowers, Six By Seven; Windows – Lo-Fidelity Allstars, Cleopatra, Boyzone; In-store – Paul Oakenfold, Run DMC, Frank Sinatra; Press ads – Hip House, Mike Oldfield, Six By Seven, Hothouse Flowers, Deni Hines

TOWER

Singles – Embrace, Shernette May, Kenickie, Super Furry Animals; Windows – Janet Jackson, Julian Lennon, Peaceladies, Sean Lennon, Twilight Of The God, Gershwin; In-store – Time Out Festival Guide; Press ads – Headwinn, Fox World Cinema, Twilight Of The God, Julian Lennon

MEGASTORES

Singles – Jeff Buckley, Brandy and Monica, Mousse T., Shernette May, Kenickie, Beverley Knight; Windows – Spice Girls; In-store – Boyzone, Embrace, Cleopatra, Lo-Fidelity Allstars, B*witched, Mindless, Warriors Two for £10; Press ads – Six By Seven, Wildstyle GST, Lord Tariq, Super Furry Animals

WHSMITH Album – Boyzone; Singles – Shernette May, Gloria Estefan; Windows – LeAnn Rimes, Cleopatra, Run DMC; Listening posts – Headwinn, Martin Joseph

WOLWORTHS Singles – buy Simply Red's Blue and get Men And Women or Picture Book on CD for £4.99, Top 100 Artists promotion offering buy three and save £5, Virgin Best...Ever albums at £10.99 each or two for £20, selected Grimsco CDs at £5.99 or three for £10; Press ads – Best Disco Album 2, Top Of The Pops, Peter Green, Simply Red



AMANDA TAIT, Andys Records, Meadowhall, Sheffield

"I've been the manager here for three years and before that I was assistant manager at Andys' Bury store. It was quite a big change coming from what is a small market town to Sheffield, where there is so much going on. Tomorrow I'm going to see Robbie Williams at the Sheffield Octagon. I wouldn't say he was one of my favourites but I reckon it will be a really good gig."

This is a fairly small Andy's but it is one of the busiest. Chart sections and campaigns are positioned at the front of the store and we've just had a refit that introduced a diagonal layout, which makes customers walk all around the store and see what is on offer, on their way to the cash desk.

This week was pretty poor for singles. Rod Stewart's Oh La La and Tricky's Broken Homes got some attention, although Aqua. All Saints and Steps are still going strong from last week. We've definitely noticed the decline in the number of reps calling on us

BEHIND THE COUNTER

and it seems a shame because less new product is being fed through.

On the albums front I personally pleased to see Nick Cave's Best Of doing so well because I'm a big fan. There have also been plenty of takes for Simply Red's Blue. We're getting a lot of pre-release enquiries for Paul Oakenfold, Run DMC, Frank Sinatra; Press ads from Boyzone, Rod Stewart and Shed Seven. The latter are about to come in to do a PA and this will be a first for the store.

In recent months, northern soul has been doing massive business and seems to have taken over from the craze for line dancing. Folk and world music have also taken off, which could be a knock-on effect from more exposure on television. Erykah Badu is one of our best selling artists in this category.

Andy encourages its staff to check out as many new artists and releases as possible to build knowledge. For me the beauty of the job is that I get to listen to a lot of music I probably wouldn't otherwise hear."



STEVE BOWLEY, 3mv rep for the South West

"It's been brilliant out on the road this week because the weather has been so good and there has not been too much traffic around.

My area encompasses towns such as Bristol, Plymouth, Exeter, Cardiff and Bath and we are getting into the holiday season, during which time a lot of these centres become very busy with tourists. Retailers will obviously enjoy the knock-on sales effect.

This week Jesus And Mary Chain's single I Love Rock And Roll has gone extremely well, as has U2's Rattle and Hum. I'm still selling in a lot of the Jungle Brothers' single, which seems to be particularly hot in this part of the country at the moment.

Since Garbage went in at number one we've been kept busy with top up orders and St Elienne's Good Honour album seems to be budding momentum. Last week, the band did a couple of in-store PAs and they are also

ON THE ROAD

on tour at the moment, which always helps at retail level.

There is massive interest in next week's Lo-Fidelity Allstars album, which is going to make business very upbeat. There is also a real buzz going around about UltraSound's forthcoming single Stay Young, which is due out on June 3.

Meanwhile, the Super Furry Animals EP No Hockey Hair will undoubtedly be a top five single in my area. The band are from Cardiff and command a very large following around this region.

There are loads of other hot releases planned for the next few weeks, and it looks like this summer is shaping up to be a really busy one.

Working across so many labels means that the product is very diverse and it's good to be dealing with such a wide range of stock on pre-sales. That is what makes this job so exciting."

CHART COMMENTARY

by ALAN JONES



Ooh La La was the title track from a 1974 Faces album. Written by Ronnie Lane and Ron Wood, it was unusual in that Rod Stewart didn't sing lead on it. In fact, as he revealed to A&R Editor Stephen Jones in MW a fortnight ago, he didn't sing on it at all.

Twenty-four years on, Rod revisits the song - the first track to from When We Were The Boys (released June 1), and his version of the track gets a definite

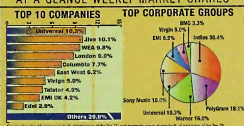
thumbs up from record buyers, debuting this week at number 16. It's Rod's highest charting solo hit since 1993, when he reached number five with a remake of Van Morrison's Have I Told You Lately. Rod's hit is the introductory single from his not to be confused with Cooolo's Ooh La La, 2 Eivissa's Ooh La La or Alexia's Uh La La - all hits in the last nine months. Ooh La La is Rod's 62nd hit, in all guises.

With no new entries to the Top 10 and sales at a very low ebb, some odd things are happening this week, not least of which is the Tampere setting the number one slot at the sixth attempt. After progressing 3-4-3-5-2, Feel It - one of those rare number one hits in which the title is not mentioned - captures pole position from All Saints' Under The Bridge/Lady Marmalade. It's one of six climbers in the Top 10 - a nostalgic return to the way things used to be, though records tended to have fairly smooth up and down chart careers in days of yore building slowly to a sales peak, rather than the strange yo-yoing which marks out genuine hits these days, and is due more to the presence/absence of strong opposition than to fluctuating demand for the discs which are bouncing about.

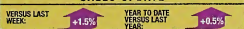
One such disc - and bouncing is apt since its taken from their Tampere album - is the Mavericks' Dance The Night Away, which surges to number four this week, after

MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES



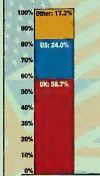
SALES UPDATE



previously moving 9-8-10-8. Though it looks like it has taken off in a big way, it sold only 35,000 copies in advancing to number four,

a thousand fewer than a fortnight ago, when it was at number 10. The most impressive and sustained chart meanderer of recent

PERCENTAGE OF UK ACTS IN THE CHART



times, however, has to be LeAnn Rimes' How Do I Live, which has spent 13 weeks riding the surge and occupying just five different chart positions, moving 7-9-12-17-12-9-7-11-12-12-11-9, while selling 410,000 copies at a very steady pace. After occupying third place in the chart as late as Friday, demand for The Smashing Pumpkins' Ava Addore collapsed at the weekend. It still takes the prize for highest debut of the week, entering the chart at number 11, three notches ahead of German band Noyce's remake of the old Seattle Boys hit Fight For Your Right To Party.

Finally, Frank Sinatra's My Way already holds the record for most weeks on the Top 75 - a staggering 124. In the wake of his death, it has been reissued, and it nearly made it 125 this week, but missed out by one place. Absent from the chart since a 1994 re-issue of My Way peaked at number 45, Frank seems certain to make his posthumous return next week.

THE YEAR SO FAR...

TOP 20 SINGLES

| | | |
|------------------------------------|--------------------------|---------------------|
| 1 MY HEART WILL GO ON | CELINE DION | EPIC |
| 2 IT'S LIKE THAT | RUN-DMC VS JASON NEWBORN | SM&E COMMUNICATIONS |
| 3 DOCTOR JOHN'S ACQUA | UNIVERSAL | UNIVERSAL |
| 4 NEVER EVER | ALL SAINTS | LONDON |
| 5 TRULY MADLY DEEPLY | SAVAGE GARDEN | COLUMBIA |
| 6 BRIMFUL OF ASIA | CORNERSTONE | HILLA |
| 7 FROZEN | MADONNA | MAVERICK |
| 8 ANGELS | ROBBIE WILLIAMS | CHRYSALIS |
| 9 HOW DO I LIVE | LEANN RIMES | CURBY/THE HIT LABEL |
| 10 TOGETHER AGAIN | JANET JACKSON | VERGIN |
| 11 HIGH | LIGHTHOUSE FAMILY | WILD CARD |
| 12 YOU MAKE ME WANNA... | USHER | SAFAGE |
| 13 FEEL IT | TAMPERER FEAT MAYA | PEPPER |
| 14 STOP | SPIKE GIRLS | VERGIN |
| 15 TURN IT UP/RISE IT UP | BUSTA RHYMES | ELEKTRA |
| 16 UNDER THE BRIDGE/LADY MARMALADE | ALL SAINTS | LONDON |
| 17 LA PRIMAVERA | SASHI | MULTPLY |
| 18 GETTING JICQY HIT IT | WILL SMITH | COLUMBIA |
| 19 PERFECT DAY | VARIOUS ARTISTS | CHRYSALIS |
| 20 BAMBOOIE | BAMBOO | VC RECORDINGS |

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| | | | | | | | | | | | | | | | | | | | |
|-------------|---------------------------------|-------------|----------------------|---------------------|-------------------|-------------|---------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|-------------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| FEEL IT | UNDER THE BRIDGE/LADY MARMALADE | STRANDED | DANCE THE NIGHT AWAY | LAST NIGHT SOMEBODY | TURNING BACK TIME | DREAMS | HOW DO I LIVE | LEANN RIMES | LEANN RIMES | LEANN RIMES | LEANN RIMES | LEANN RIMES | LEANN RIMES | LEANN RIMES | LEANN RIMES | LEANN RIMES | LEANN RIMES | LEANN RIMES | LEANN RIMES |
| Label: Epic | Label: Epic | Label: Epic | Label: Epic | Label: Epic | Label: Epic | Label: Epic | Label: Epic | Label: Epic | Label: Epic | Label: Epic | Label: Epic | Label: Epic | Label: Epic | Label: Epic | Label: Epic | Label: Epic | Label: Epic | Label: Epic | Label: Epic |

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| The List | Title Artist (Producer) Publisher (Writer) | Label CD/Cass (Distributor) 7/12 |
|----------|---|---|
| 1 | FEEL IT The Temptations featuring Myra (Faded Warner-Chappell Jackson/Benson) | Popper (E)0202/020333 (P) 020333 |
| 2 | UNDER THE BRIDGE/LADY MARMALADE London (L)04/04/04/04/04 (P) All Stars (Producers)Gordon/Duffy/Bassani/W.Jabali/EMI (Kirkwood/Piccola/Scott/DeWolfe/DeWolfe) | London (L)04/04/04/04/04 (P) |
| 3 | STRANDED Widistar (K)2457/CASTAS 2973 (W) Ladislav (K)2457/CASTAS 2973 (W) | Widistar (K)2457/CASTAS 2973 (W) |
| 4 | DANCE THE NIGHT AWAY Macka (M)2457/CASTAS 2973 (W) | Macka (M)2457/CASTAS 2973 (W) |
| 5 | GONE TILL NOVEMBER Wyclef Jean (Wyclef Jean/Depress) Sony ATV (Wyclef Jean) | Columbia (E)5712/9658714 (SM) |
| 6 | LAST THING ON MY MIND Steph (H)04/04/04/04/04 (P) Steph/Hogan/Wigg/Wateman/EMO (M) Boyz/1 A Bunch/WG Mike Scott (Warwick) | Jive (E)5844/02/6194/94 (P) |
| 7 | TURN BACK TIME Rena (L)04/04/04/04/04 (P) Rena (L)04/04/04/04/04 (P) | Universal (L)04/04/04/04/04 (P) |
| 8 | DREAMS The Cars (L)04/04/04/04/04 (P) The Cars (L)04/04/04/04/04 (P) | Atlantic AT 0322/AT 0322 (W) |
| 9 | HOW DO I LIVE H-Lab (L)04/04/04/04/04 (P) H-Lab (L)04/04/04/04/04 (P) | HR Lab (L)04/04/04/04/04 (P) |
| 10 | LIFE AINT EASY Wea (L)04/04/04/04/04 (P) Wea (L)04/04/04/04/04 (P) | WEA (L)04/04/04/04/04 (P) |
| 11 | AVA ADORA The Smashing Pumpkins (C)04/04/04/04/04 (P) The Smashing Pumpkins (C)04/04/04/04/04 (P) | Virgin/HUTCO 10/10/10/10 (E) |
| 12 | KUNG FU FIGHTING All Around The World CD/DG/EG 173/CALC/EG 173 (TRC/W) All Around The World CD/DG/EG 173/CALC/EG 173 (TRC/W) | All Around The World CD/DG/EG 173/CALC/EG 173 (TRC/W) |
| 13 | RAY OF LIGHT Madonna (M)04/04/04/04/04 (P) Madonna (M)04/04/04/04/04 (P) | Maverick W 04/04/04/04/04 (W) |
| 14 | FIGHT FOR YOUR RIGHT TO PARTY NYCC (G)04/04/04/04/04 (P) NYCC (G)04/04/04/04/04 (P) | Control 04/04/04/04/04 (W) |
| 15 | HOT STUFF Aventura (L)04/04/04/04/04 (P) Aventura (L)04/04/04/04/04 (P) | Gravine/AFC 04/04/04/04/04 (P) |
| 16 | ODD LA LA Rud (L)04/04/04/04/04 (P) Rud (L)04/04/04/04/04 (P) | Maverick W 04/04/04/04/04 (W) |
| 17 | TRULY MADLY DEEPLY Savage Garden (F)04/04/04/04/04 (P) Savage Garden (F)04/04/04/04/04 (P) | Columbia (E)5552/22/9552/24 (SM) |
| 18 | EAT MY GOAL Deceptive (L)04/04/04/04/04 (P) Deceptive (L)04/04/04/04/04 (P) | Deceptive (L)04/04/04/04/04 (P) |
| 19 | DEEPER LOVE (SYMPHONIC PARADISE) B2B (L)04/04/04/04/04 (P) B2B (L)04/04/04/04/04 (P) | Positive CT/01/57/CT/01/57 (E) |
| 20 | DO YOU REALLY WANT ME Rozay (L)04/04/04/04/04 (P) Rozay (L)04/04/04/04/04 (P) | RCA 7432/52/2827/4231/3828/38 (SM) |
| 21 | MADE IT BACK Beverly (L)04/04/04/04/04 (P) Beverly (L)04/04/04/04/04 (P) | Mercury 04/04/04/04/04 (P) |
| 22 | SAY YOU LOVE ME Simply Red (L)04/04/04/04/04 (P) Simply Red (L)04/04/04/04/04 (P) | East West EW 1840/EW 1840 (W) |
| 23 | IT'S LIKE THAT Small Communications (M) 9052/SM 9052A (P) Small Communications (M) 9052/SM 9052A (P) | Small Communications (M) 9052/SM 9052A (P) |
| 24 | WHERE ARE YOU Inman (M)04/04/04/04/04 (P) Inman (M)04/04/04/04/04 (P) | EMI COEM 51/7/02/10 (E) |
| 25 | MONEY GREEDY/BROKEN HOMES Tricky (L)04/04/04/04/04 (P) Tricky (L)04/04/04/04/04 (P) | Island CD 7101 (P) |
| 26 | MY HEART WILL GO ON Epic (E)04/04/04/04/04 (P) Epic (E)04/04/04/04/04 (P) | Epic (E)04/04/04/04/04 (P) |
| 27 | ALL MY LIFE K-Ci & Jo (L)04/04/04/04/04 (P) K-Ci & Jo (L)04/04/04/04/04 (P) | MCA/MSD 48026/MCSD 48026 (SM) |
| 28 | ROAD RAGE Catalanes (L)04/04/04/04/04 (P) Catalanes (L)04/04/04/04/04 (P) | Ronco/Negro NEG 112/NEG 112 (W) |
| 29 | SUNNY CAME HOME Catalanes (L)04/04/04/04/04 (P) Catalanes (L)04/04/04/04/04 (P) | Columbia (E)6482/22/6482/24 (SM) |
| 30 | NIGHT FEVER Adam Garcia (W)04/04/04/04/04 (P) Adam Garcia (W)04/04/04/04/04 (P) | Polygram 56793/25679/84 (P) |
| 31 | ALL THAT I NEED Bogers (L)04/04/04/04/04 (P) Bogers (L)04/04/04/04/04 (P) | Polygram 56793/25679/84 (P) |
| 32 | LONEY CRINY Theopold (L)04/04/04/04/04 (P) Theopold (L)04/04/04/04/04 (P) | ASB 044/2121 (E) |
| 33 | DEEPER LOVE Rud (L)04/04/04/04/04 (P) Rud (L)04/04/04/04/04 (P) | Mercury 04/04/04/04/04 (P) |
| 34 | TURN IT UP/FIRE IT UP Busta Rhymes (L)04/04/04/04/04 (P) Busta Rhymes (L)04/04/04/04/04 (P) | Elektra E 3840/DE 3840 (W) |
| 35 | ALL MY LOVE Damen (L)04/04/04/04/04 (P) Damen (L)04/04/04/04/04 (P) | InterScope (L)04/04/04/04/04 (P) |
| 36 | IF... Bluetanas (L)04/04/04/04/04 (P) Bluetanas (L)04/04/04/04/04 (P) | Superior Quality/ASB (L)04/04/04/04 (P) |
| 37 | TEARDROP Mossie (L)04/04/04/04/04 (P) Mossie (L)04/04/04/04/04 (P) | Mercury 04/04/04/04/04 (P) |

| The List | Title Artist (Producer) Publisher (Writer) | Label CD/Cass (Distributor) 7/12 | TITLES A-Z |
|----------|--|---|------------|
| 38 | LOVERCORNROLL The Jussas And Mary Chan (The Jussas And Mary Chan) Home/BMG (Reid) | Creation CRESC 26/02/CRESC 26 (SM) CRE 26/02 | M/White 27 |
| 39 | THE HEROES Shed Seven (Shed Seven) Warner/Burton | Polygram 56791/72 (P) 56791/72 | W/White 28 |
| 40 | YOU THINK YOU OWN ME Macka (M)2457/CASTAS 2973 (W) | Island CD 7003/7003 (W) | W/White 29 |
| 41 | MOVIE HITS Dabbie Pinner (P)04/04/04/04/04 (P) Dabbie Pinner (P)04/04/04/04/04 (P) | AMP/PM 9204/92 (P) 9204/92 | W/White 30 |
| 42 | JINGLE BROTHER Simple Minds (L)04/04/04/04/04 (P) Simple Minds (L)04/04/04/04/04 (P) | Virgin Street GEM 5000/45 (SM) GEM 5000/45 | W/White 31 |
| 43 | WAR BABIES Simple Minds (L)04/04/04/04/04 (P) Simple Minds (L)04/04/04/04/04 (P) | Chrysalis CD/CS 5208/7008/5208 (E) 5208/7008 | W/White 32 |
| 44 | PUSH IT Garbage (L)04/04/04/04/04 (P) Garbage (L)04/04/04/04/04 (P) | Mushroom MUSH 2820/MUSH 2820 (SM/VP) MUSH 2820/MUSH 2820 | W/White 33 |
| 45 | KISS THE RAIN Simple Minds (L)04/04/04/04/04 (P) Simple Minds (L)04/04/04/04/04 (P) | Universal UK 5812/UK 5812 (SM) UK 5812/UK 5812 | W/White 34 |
| 46 | CAN YOU FEEL IT Santitas (L)04/04/04/04/04 (P) Santitas (L)04/04/04/04/04 (P) | Capitol Beat 7421/8710/7421/8710/84 (SM) 7421/8710 | W/White 35 |
| 47 | KELLY WATCH THE STARS All Stars (Producers)Gordon/Duffy/Bassani/W.Jabali/EMI (Kirkwood/Piccola/Scott/DeWolfe/DeWolfe) | Virgin VSD01 169/VSD01 180 (E) VSD01 169 | W/White 36 |
| 48 | TRUE TO US Vanessa (L)04/04/04/04/04 (P) Vanessa (L)04/04/04/04/04 (P) | EMI CBM 04/04/04/04/04 (E) CBM 04/04/04/04/04 | W/White 37 |
| 49 | LET'S RIDE Morrill (L)04/04/04/04/04 (P) Morrill (L)04/04/04/04/04 (P) | Def Jam 9689/12 (P) 9689/12 | W/White 38 |
| 50 | SINCERE Santitas (L)04/04/04/04/04 (P) Santitas (L)04/04/04/04/04 (P) | AMP/PM 9204/92 (P) 9204/92 | W/White 39 |
| 51 | THIS FEELING Parrish (L)04/04/04/04/04 (P) Parrish (L)04/04/04/04/04 (P) | Island CD 7003/7003 (W) | W/White 40 |
| 52 | LA PRIMAVERA Santitas (L)04/04/04/04/04 (P) Santitas (L)04/04/04/04/04 (P) | Multiply CD/UMU 122/UMU 122 (SM) UMU 122/UMU 122 | W/White 41 |
| 53 | LET ME ENTERTAIN YOU Chrysalis (L)04/04/04/04/04 (P) Chrysalis (L)04/04/04/04/04 (P) | Chrysalis CD/CS 5208/7008/5208 (E) 5208/7008 | W/White 42 |
| 54 | SCATTER & SWING Robbie Robertson (L)04/04/04/04/04 (P) Robbie Robertson (L)04/04/04/04/04 (P) | Capitol HARD 3500 (SM/MB) HARD 3502 | W/White 43 |
| 55 | STOP Spice Girls (L)04/04/04/04/04 (P) Spice Girls (L)04/04/04/04/04 (P) | Virgin VSD01 169/VSD01 169 (E) VSD01 169 | W/White 44 |
| 56 | SOUND OF DRUMS Spice Girls (L)04/04/04/04/04 (P) Spice Girls (L)04/04/04/04/04 (P) | Virgin VSD01 169/VSD01 169 (E) VSD01 169 | W/White 45 |
| 57 | ENGLISH COUNTRY GARDEN Arifinal (AT)04/04/04/04/04 (P) Arifinal (AT)04/04/04/04/04 (P) | Arifinal AT/04/04/04/04 (P) | W/White 46 |
| 58 | KEEP ON DANCIN' (LET'S GO) Popolonia (L)04/04/04/04/04 (P) Popolonia (L)04/04/04/04/04 (P) | Positive CD/TV/01/57/CT/01/57 (E) CT/01/57 | W/White 47 |
| 59 | A PESSIMIST IS NEVER DISAPPOINTED The Jussas And Mary Chan (The Jussas And Mary Chan) Home/BMG (Reid) | Mercury AUDD/30 (P) 30 | W/White 48 |
| 60 | FOUND A CURE Lita (L)04/04/04/04/04 (P) Lita (L)04/04/04/04/04 (P) | AMP/PM 9204/92/9204/94 (P) 9204/94 | W/White 49 |
| 61 | SOUNDS OF WICKEDNESS Logic (L)04/04/04/04/04 (P) Logic (L)04/04/04/04/04 (P) | Logic 7432/5684/7432/5684 (SM) 7432/5684 | W/White 50 |
| 62 | TELEBOOBS SAY EH-OH Teledubois (L)04/04/04/04/04 (P) Teledubois (L)04/04/04/04/04 (P) | Mercury 04/04/04/04/04 (P) | W/White 51 |
| 63 | WISHLIST Pearl Jam (L)04/04/04/04/04 (P) Pearl Jam (L)04/04/04/04/04 (P) | Mercury 04/04/04/04/04 (P) | W/White 52 |
| 64 | HERE'S WHERE THE STORY ENDS The Jussas And Mary Chan (The Jussas And Mary Chan) Home/BMG (Reid) | Mercury 04/04/04/04/04 (P) | W/White 53 |
| 65 | ARE YOU STILL A ROCK STAR Rena (L)04/04/04/04/04 (P) Rena (L)04/04/04/04/04 (P) | Arista 7421/5691/7421/5691/84 (SM) 7421/5691 | W/White 54 |
| 66 | UNITED CALYPSO '98 Reda (L)04/04/04/04/04 (P) Reda (L)04/04/04/04/04 (P) | MCA/MSD 48026/MCSD 48026 (SM) 48026 | W/White 55 |
| 67 | THE MUSIC'S GOT ME The Jussas And Mary Chan (The Jussas And Mary Chan) Home/BMG (Reid) | Mercury 04/04/04/04/04 (P) | W/White 56 |
| 68 | FROZEN Madonna (M)04/04/04/04/04 (P) Madonna (M)04/04/04/04/04 (P) | Maverick W 04/04/04/04/04 (W) W-04/03/21 | W/White 57 |
| 69 | BLACK & WHITE AMY Black & White Amy (Black & White Amy) (S)04/04/04/04/04 (P) Black & White Amy (Black & White Amy) (S)04/04/04/04/04 (P) | Too Toot 10/07/00/10/07/00 (W) | W/White 58 |
| 70 | PACIFIC BUBK Bubk (L)04/04/04/04/04 (P) Bubk (L)04/04/04/04/04 (P) | ZTT ZTT 9801/1 (E) ZTT 9801/1 | W/White 59 |
| 71 | NICE & SLOW Lush (L)04/04/04/04/04 (P) Lush (L)04/04/04/04/04 (P) | Capitol Beat 7421/8710/7421/8710/84 (SM) 7421/8710 | W/White 60 |
| 72 | SAY YOU DO Simply Red (L)04/04/04/04/04 (P) Simply Red (L)04/04/04/04/04 (P) | East West EW 1840/EW 1840 (W) | W/White 61 |
| 73 | GET UP STAND UP Punch (L)04/04/04/04/04 (P) Punch (L)04/04/04/04/04 (P) | Club For Ghetto/Dance/DISCO 40/MS/MS (P) 40/MS/MS | W/White 62 |
| 74 | SONNET The News (L)04/04/04/04/04 (P) The News (L)04/04/04/04/04 (P) | Mercury 04/04/04/04/04 (P) | W/White 63 |
| 75 | SLEEP ON THE LEFT SIDE Carnegie (L)04/04/04/04/04 (P) Carnegie (L)04/04/04/04/04 (P) | Virgin WJ 800/WJ 800 (SM/VP) WJ 800 | W/White 64 |

As used by Top of The Pops and Radio One

Brandy & Monica "The Boy Is Mine"

25th May 1998

AT0303/CD/TC

Taken from the forthcoming Brandy album "Never Say Never" Out 8th June

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AIRPLAY FACTSHEET

CHART COMMENTARY

by ALAN JONES

After seven weeks, **Tin Tin Out's** Here's Where The Story Ends is finally dethroned from the top of the airplay chart. Moreover, it loses its place in dramatic style this week, slumping to number seven. It had looked vulnerable to challenges from **Boyzone**, **All Saints** and **Madonna** in recent weeks but managed to foil them all. It finally falls victim to **Laurita McNeal**, whose **Stranded** surges in after straggling an audience of nearly 57m last week, some 12% more than **All Saints' Under The Bridge** - though if Music Control surveyed support

● **Laurita McNeal's Stranded** tops the chart this week despite being only the 17th most played track at Radio One. Its progress to the summit: 42-16-17-5-1.
● **The next number one?** Aqua's **Turn Back Time** has already garnered more airplay than **Barbie Girl** and **Doctor Jones** combined. It continues to close on the

summit, having moved 35-34-19-9-4 so far.
● **The Spice Girls** are absent from the Top 40 for the first time since last October. This week **Stop 45-48**.
● **Number one on the sales** though, **The Tamperer's Feel It** slips 4-5 on airplay, even though it increased exposure last week.

for singles rather than for recordings, the 10m listeners who heard **Lady Marmalade**, up 77-51 this week, would be added to those who heard **Under The Bridge**, earning All Saints pole position. Jumping 17-9, **Wishing I Was** has three **Natalie Imbruglia** her third Top 10 airplay hit from as many releases. **Torn**, of course, was number one for nearly three months, while **Big Mistake**, a little overshadowed by its illustrious predecessor, peaked at number 10. Its impressive surge this week is due in part to a big increase in patronage from

Radio One, where it is the eighth most heard single, with 21 plays. Some important stations are still hanging back on **Wishing I Was** Here and show unwilling loyalty to **Torn**. Capital is such a station, playing the former 17 times last week, compared to its 29 spins for the latter. **Torn** actually vaulted 41-29 on the airplay chart last week, and stays in the Top 30 this week, after 32 weeks on the chart. Another chart veteran, **The Verve's** **Bitter Sweet Symphony**, climbs 30-21 to the first anniversary of its airplay chart debut.

MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



| VIRGIN | |
|--|--------------|
| Track | No. of plays |
| 1 LET ME ENTERTAIN YOU Robbie Williams (Chrysalis) | 38 |
| 2 SAY YOU LOVE ME Simply Red (East West) | 36 |
| 3 HERE'S WHERE THE STORY ENDS Tin Tin Out (VCC Recordings) | 35 |
| 4 SOUND OF DRUMS The Roots (Capitol) | 34 |
| 5 ROAD RAGE Carlos (Mercury Nonesuch) | 31 |
| 6 PUSH IT Garbage (Mercury) | 29 |
| 7 ILL... The Notorious B.I.G. (A&M) | 28 |
| 8 MY FATHER'S EYES Aretha Franklin (Mercury) | 28 |
| 9 DODD LA LA and Friends (USA International) | 26 |
| 10 KISS THE RAIN Ace Of Base (Universal) | 25 |

| NORTHERN IRELAND | |
|---|--------------|
| Track | No. of plays |
| 1 TURN BACK TIME Aqua (Universal) | 30 |
| 2 SAY YOU LOVE ME Simply Red (East West) | 29 |
| 3 DREAMS The Corrs (J&L/J&A/Mercury) | 28 |
| 4 ALL THAT I NEED Boyzone (Polygram) | 28 |
| 5 WISHING I WAS THERE Natalie Imbruglia (Mercury) | 28 |
| 6 RAY OF LIGHT Madonna (Mercury Nonesuch) | 28 |
| 7 STRANDED Laurita McNeal (Mercury) | 28 |
| 8 ALL THAT I NEED Boyzone (Polygram) | 28 |
| 9 ALL MY LOVE Simply Red (East West) | 28 |
| 10 UNDER THE BRIDGE All Saints (Globe) | 28 |
| 11 WHEN Shania Twain (Mercury) | 28 |

| GALAXY 101 FM | |
|--|--------------|
| Track | No. of plays |
| 1 UNDER THE BRIDGE All Saints (Globe) | 52 |
| 2 HORNY Madonna (Mercury Nonesuch) | 47 |
| 3 GONE TILL NOVEMBER Myke-Jones (J&A/Mercury) | 46 |
| 4 FEEL IT Tangier Fun, Mezz (Polygram) | 46 |
| 5 RAY OF LIGHT Madonna (Mercury Nonesuch) | 41 |
| 6 HERE'S WHERE THE STORY ENDS Tin Tin Out (VCC Recordings) | 40 |
| 7 LOVE LETTERS Ace Of Base (Mercury) | 38 |
| 8 MADE IT BACK Boyzone (Polygram) | 28 |
| 9 ALL MY LOVE Simply Red (East West) | 27 |

| RADIO 1 | | |
|--|----------|------------|
| Track | Aud. (m) | % of total |
| 1 RAY OF LIGHT Madonna (Mercury/Warner Bros.) | 18220 | 30.30 |
| 2 ROAD RAGE Carlos (Mercury) | 15959 | 27.26 |
| 3 FEEL IT Tangier Fun, Mezz (Polygram) | 15417 | 26.24 |
| 4 TURN BACK TIME Aqua (Universal) | 14130 | 24.24 |
| 5 HORNY Madonna (Mercury) | 13388 | 22.82 |
| 6 DREAMS The Corrs (J&L/J&A/Mercury) | 12948 | 22.22 |
| 7 UNDER THE BRIDGE All Saints (Globe) | 12333 | 21.08 |
| 8 WISHING I WAS THERE Natalie Imbruglia (Mercury) | 11952 | 20.21 |
| 9 COME BACK TO WHAT YOU KNOW INCE (RCA) | 10525 | 18.17 |
| 10 ROCKAFELLER SKANK Fatboy Slim (Sire) | 9535 | 16.21 |
| 11 KELLY WATCH THE STARS Ar (Sire) | 91795 | 15.28 |
| 12 ALL MY LOVE Simply Red (East West) | 91670 | 15.28 |
| 13 UNDER THE BRIDGE All Saints (Globe) | 91070 | 15.18 |
| 14 GONE TILL NOVEMBER Myke-Jones (J&A/Mercury) | 91047 | 15.17 |
| 15 TOO MUCH, TOO LITTLE, TOO LATE Silver Sun (Polygram) | 83271 | 14.17 |
| 16 LOOKING FOR LOVE Karen Ramirez (Mercury) | 81363 | 13.82 |
| 17 STRANDED Laurita McNeal (Mercury) | 81227 | 13.81 |
| 18 ALL THAT I NEED Boyzone (Polygram) | 80719 | 13.77 |
| 19 I WOULD FIX YOU Roxette (BMG) | 80697 | 13.76 |
| 20 RUMORHOUND James Fortner (Mercury) | 6886 | 11.86 |
| 21 HE GOT GAME Public Enemy, Stephen Stills (De La/J&M) | 7007 | 11.85 |
| 22 THE BOY IS MINE Brandy & Monica (A&A International) | 7730 | 13.24 |
| 23 CEST LA VIE (Mercury) | 6234 | 10.54 |
| 24 EAT MY GOLF Colosseum Live (Deceptive) | 7300 | 12.25 |
| 25 KISS THE RAIN Simply Red (Mercury) | 6760 | 11.42 |
| 26 AVA ADORÉ Oshun (Mercury) | 5822 | 10.15 |
| 27 CANT SEE ME Ian Brown (Polygram) | 7019 | 12.11 |
| 28 A LITTLE SOUL Pulp (Island) | 5576 | 9.59 |
| 29 CARNAVAL DE PARIS Dany G (Eterna/USA) | 7731 | 13.24 |
| 30 IT'S LIKE THAT Run-DMC, Van Jones, Nas (J&M Communications) | 6199 | 10.72 |
| 31 TEARDROPS In My Arms (Capitol) | 5423 | 9.39 |
| 32 THE HERDES' Good Senses (Prestige) | 5423 | 9.39 |
| 33 COME TOGETHER Spiritualized (Deconstruction) | 5123 | 8.81 |
| 34 ANYTIME Nu-Birth (Dol) | 4796 | 8.30 |
| 35 MAYBE I'M DEAD Money Mark (Mercury) | 4550 | 7.84 |

| RADIO 2 | | |
|---|----------|------------|
| Track | Aud. (m) | % of total |
| 1 UNDER THE BRIDGE All Saints (Globe) | 34620 | 1656.1678 |
| 2 TURN BACK TIME Aqua (Universal) | 31901 | 1140.1449 |
| 3 RAY OF LIGHT Madonna (Mercury/Warner Bros.) | 28776 | 1409.1356 |
| 4 DREAMS The Corrs (J&L/J&A/Mercury) | 24627 | 1219.1347 |
| 5 SAY YOU LOVE ME Simply Red (East West) | 23927 | 1238.1289 |
| 6 ALL THAT I NEED Boyzone (Polygram) | 24510 | 1369.1278 |
| 7 TRULY MADLY DEELY Savage Garden (Columbia) | 20976 | 1496.1275 |
| 8 WISHING I WAS THERE Natalie Imbruglia (Mercury) | 20790 | 1044.1256 |
| 9 LOVE LETTERS Ace Of Base (Mercury) | 20116 | 1229.1223 |
| 10 FEEL IT Tangier Fun, Mezz (Polygram) | 19145 | 1211.1141 |
| 11 LET ME ENTERTAIN YOU Robbie Williams (Chrysalis) | 25406 | 1182.1158 |
| 12 KISS THE RAIN Ace Of Base (Mercury) | 23102 | 1376.1158 |
| 13 WISHING I WAS THERE Natalie Imbruglia (Mercury) | 21658 | 943.1001 |
| 14 HOW DO I LIVE Lohan Brown (Dish/The Hit Label) | 19194 | 912.1021 |
| 15 GONE TILL NOVEMBER Myke-Jones (J&A/Mercury) | 20149 | 939.1011 |
| 16 FOUND A CURE Ultra Naté (A&M/Polygram) | 19432 | 941.758 |
| 17 ROAD RAGE Carlos (Mercury) | 20402 | 929.722 |
| 18 DANCE A'INT EASY Chiquita (A&A) | 18953 | 695.719 |
| 19 ANGELS Robbie Williams (Crysalis) | 17822 | 640.669 |
| 20 HIGH Lightbox Family (W&A/Capitol) | 11229 | 861.636 |
| 21 LIFE ON THE BEACH (Dusted/View 52) | 10537 | 857.631 |
| 22 MY HEART WILL GO ON Celine Dion (Epic) | 11728 | 921.619 |
| 23 FROZEN Madonna (Mercury) | 15385 | 905.547 |
| 24 STOP Spice Girls (Mercury) | 9233 | 706.518 |
| 25 SUNNY GAVE HOME Brown, Cobain (Columbia) | 7712 | 455.518 |
| 26 BITTER SWEET SYMPHONY The Verve (Epic) | 17040 | 459.513 |
| 27 LAST THING ON MY MIND Steps (J&M) | 13404 | 526.491 |
| 28 BIG MISTAKE Natalie Imbruglia (Mercury) | 11918 | 375.486 |
| 29 | 6338 | 496.486 |

30 MAY 1997

music control
UKSTATION
A-Z

| This Week | Last Week | Wks on Chart | Peak Pos | Title | Artist | Label | Total plays | Plays % + or - | Total audience | Audience % + or - |
|---------------------------------------|--------------|-----------------|-------------|---|---------------------------|--------------------------|----------------|-------------------|-------------------|----------------------|
| 1 | 1 | 32 | 19 | HERE'S WHERE THE STORY ENDS | Tin Tin Out | VC Recordings | 1615 | -16 | 50.47 | -23 |
| 2 | 2 | 6 | 7 | UNDER THE BRIDGE | All Saints | London | 1848 | +1 | 52.10 | -14 |
| ▲ | 3 | 8 | 12 | RAY OF LIGHT | Madonna | Maverick/Warner Bros. | 1574 | +11 | 49.27 | +7 |
| ▲ | 4 | 7 | 10 | FEEL IT | Tampereer Feat. Maya | Penper | 1252 | +7 | 48.57 | +4 |
| ▲ | 5 | 17 | 18 | STRANDED | Lutricia McNeal | Wildstar | 1155 | +50 | 47.00 | +53 |
| ▲ | 6 | 11 | 11 | SAY YOU LOVE ME | Simply Red | East West | 1400 | +42 | 46.53 | +27 |
| 7 | 4 | 2 | 10 | KISS THE RAIN | Billie Myers | Universal | 1490 | -21 | 45.51 | -17 |
| 8 | 3 | 4 | 7 | ALL THAT I NEED | Boyzone | Polydor | 1465 | -8 | 45.29 | -21 |
| ▲ | 9 | 19 | 28 | TURN BACK TIME | Aqua | Universal | 1203 | +63 | 45.13 | +65 |
| ▲ | 10 | 3 | 16 | TRULY MADLY DEEPLY | Savage Garden | Columbia | 1593 | -10 | 43.83 | -19 |
| ▲ | 11 | 9 | 9 | LET ME ENTERTAIN YOU | Robbie Williams | Chrysalis | 1252 | -5 | 41.16 | +3 |
| ▲ | 12 | 18 | 21 | DREAMS | The Corrs | 143/Lava/Atlantic | 1395 | +22 | 40.89 | +27 |
| ▲ | 13 | 10 | 13 | ROAD RAGE | Catataná | Blanco Y Negro | 1002 | +1 | 40.11 | +2 |
| ▲ | 14 | 5 | 7 | SOUND OF DRUMS | Kula Shaker | Columbia | 773 | -20 | 39.98 | -30 |
| ▲ | 15 | 32 | 31 | GONE TILL NOVEMBER | Wyclef Jean | Ruffhouse/Columbia | 823 | +71 | 36.92 | +44 |
| ▲ | 16 | 33 | 41 | LIFE AIN'T EASY | Cleopatra | WEA | 819 | +49 | 33.96 | +34 |
| ————— HIGHEST CLIMBER ————— | | | | | | | | | | |
| ▲ | 17 | 34 | 71 | WISHING I WAS THERE | Natalie Imbruglia | RCA | 922 | +71 | 31.95 | +74 |
| ▲ | 18 | 20 | 30 | PUSH IT | Garbage | Mushroom | 457 | +2 | 28.39 | +5 |
| 20 | 19 | 14 | 5 | DANCE THE NIGHT AWAY | Mavericks | MCA | 684 | n/c | 27.47 | -3 |
| 20 | 19 | 48 | 5 | ALL MY LOVE | Queen Pan | Universal Vibe | 486 | +6 | 26.53 | -8 |
| 21 | 12 | 9 | 5 | FOUND A CURE | Ultra Nate | AM-PM/A&M | 1199 | -19 | 26.12 | -35 |
| 22 | 13 | 8 | 12 | IT'S LIKE THAT | Run-DMC Vs Jason Nevins | Smjé Communications | 973 | -15 | 24.71 | -34 |
| ▲ | 23 | 34 | 39 | ANGELS | Robbie Williams | Chrysalis | 658 | n/c | 24.05 | +20 |
| 24 | 15 | 27 | 6 | HIGH | Lighthouse Family | Wild Card/Polydor | 679 | -10 | 23.53 | -4 |
| 25 | 20 | 36 | 13 | HOW DO I LIVE | LaAnn Rimes | Curb/The Hit Label | 943 | +1 | 22.68 | -17 |
| 25 | 14 | 16 | 4 | TURN IT UP | Busta Rhymes | East West | 406 | -19 | 21.19 | -39 |
| ▲ | 27 | 32 | 36 | ALL MY LIFE | K-Ci & JoJo | MCA | 672 | -24 | 20.77 | +8 |
| ▲ | 28 | 43 | 52 | YOU THINK YOU OWN ME | Hinda Hicks | Island | 622 | +25 | 19.03 | +34 |
| ▲ | 29 | 41 | 30 | TORN | Natalie Imbruglia | RCA | 545 | -5 | 18.68 | -11 |
| 30 | 27 | 20 | 26 | BITTER SWEET SYMPHONY | The Verve | Hut | 519 | +3 | 17.80 | -25 |
| 31 | 21 | 45 | 11 | FROZEN | Madonna | Maverick | 663 | -18 | 17.23 | -45 |
| 32 | 26 | 26 | 6 | WHERE ARE YOU? | Imauni | EMI | 522 | -13 | 17.10 | -39 |
| ▲ | 33 | 54 | 267 | HORN | Mousse T Vs Hot 'n' Juicy | AM-PM/A&M | 354 | +32 | 16.13 | +50 |
| 34 | 32 | 41 | 1 | KELLY WATCH THE STARS | Air | Source | 201 | +31 | 16.11 | +43 |
| 35 | 29 | 30 | 5 | IF... | The Bluetones | Superior Quality/A&M | 441 | +11 | 15.92 | -31 |
| 36 | 30 | 32 | 17 | BRIMFUL OF ASHA | Cornershop | Wiiiija | 520 | -17 | 15.60 | -20 |
| ▲ | 37 | 49 | 44 | COME BACK TO WHAT YOU KNOW | Embrace | Hut | 143 | +93 | 15.43 | +32 |
| 38 | 38 | 37 | 11 | M ANGEL ST | M People | M People/BMG | 481 | -17 | 15.30 | -5 |
| ▲ | 39 | 54 | 203 | I WOULD FIX YOU | Kenickie | EMI | 48 | +41 | 14.73 | +70 |
| 40 | 24 | 26 | 12 | STOP | Spice Girls | Virgin | 729 | -17 | 14.67 | -48 |
| 41 | 39 | 27 | 7 | THE IMPRESSION THAT I GET | Mighty Mighty Bosstones | Mercury | 247 | -21 | 14.03 | -23 |
| 42 | 42 | 33 | 15 | MY HEART WILL GO ON | Celine Dion | Epic | 709 | -7 | 13.94 | -5 |
| 43 | 39 | 18 | 6 | NOT IF YOU WERE THE LAST JUNKIE ON EARTH | Dandy Warhols | Capitol | 121 | -105 | 13.42 | -50 |
| ▲ | 44 | 41 | 34 | FREE | Ultra Nate | AM-PM/A&M | 368 | +13 | 13.23 | +42 |
| ▲ | 45 | 49 | 267 | LIFE | Des'ree | Dusted Sound/Sony S2 | 342 | +61 | 13.14 | +123 |
| ▲ | 46 | 74 | 176 | MADE IT BACK | Beverley Knight | Periophone Rhythm Series | 200 | +75 | 13.07 | +58 |
| ▲ | 47 | 72 | 269 | RUNAGROUND | James | Fantonia/Mercury | 184 | +46 | 12.88 | +55 |
| 48 | 45 | 43 | 2 | LOVE LETTERS | AJ | Wild Card/Polydor | 281 | -5 | 12.69 | -8 |
| ————— BIGGEST INCREASE IN PLAYS ————— | | | | | | | | | | |
| BIGGEST INCREASE IN AUDIENCE | | | | | | | | | | |
| ▲ | 49 | 181 | 615 | ROCKAFELLER SKANK | Fatboy Slim | Skint | 99 | +267 | 12.52 | +303 |
| 50 | 44 | 112 | 2 | SUNNY CAME HOME | Shawn Colvin | Columbia | 475 | +20 | 12.48 | -8 |

MUSIC CONTROL UK monitors these stations 24 hours a day, seven days a week. Air FM, Alpha 103.2 FM, Atlantic 102.9/107.7 FM, BBC Radio 1, BBC Radio 2, BBC Three Counties, BBC Scotland, BBC 6/8/9/10, Broadband, Capital FM, Central FM, Century FM, Chiltern, Choice FM, Choice FM, Birmingham, Classic FM, Clyde One FM, Essex, Five, Four, Five, Galaxy, GZR, Great North Radio, GWR, Humber, Hit, Heart 136.2, Heart FM, Home2013 FM, Incenta FM, Kiss 103, Kiss FM, Kiss 105, KLF, Leicester Sound, Lincs FM, Magic FM, Masher, Quest, Melody FM, Merca, Metro FM, 103.4/97.1, Minerva FM, Mix 96, Northside FM, Ocean FM, Orchard FM, Power FM, The Pulse, 110.1 FM, OFM, Radio City 96.7, Rom FM, Red Dragon, Red Rose, Rock FM, Scot FM, S20 Ipswich, Signal One, Signal, Christian, Sound Vision FM, Southern FM, Suncam, Stray FM, The 201 FM, 210 FM, Heavy FM, Virgin 1215, Wish 102.4 FM, N. Ireland 1521, Cool, Citybeat, Downbeat, BBC Radio Ulster.

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TOP 10 GROWERS

| Pos. | Title Artist (Label) | Total plays | Increase in no. of plays |
|------|--|----------------|-----------------------------|
| 1 | TURN BACK TIME Aqua (Universal) | 1203 | 467 |
| 2 | SAY YOU LOVE ME Simply Red (East West) | 1400 | 413 |
| 3 | WISHING I WAS THERE Natalie Imbruglia (RCA) | 922 | 383 |
| 4 | STRANDED Lutricia McNeal (Wildstar) | 1155 | 383 |
| 5 | GONE TILL NOVEMBER Wyclef Jean (Ruffhouse/Columbia) | 829 | 343 |
| 6 | LIFE AIN'T EASY Cleopatra (WEA) | 819 | 270 |
| 7 | DREAMS The Corrs (143/Lava/Atlantic) | 1385 | 252 |
| 8 | RAY OF LIGHT Madonna (Maverick/Warner Bros.) | 1574 | 162 |
| 9 | LIFE DES'REE (Dusted Sound/Sony S2) | 342 | 126 |
| 10 | YOU THINK YOU OWN ME Hinda Hicks (Island) | 623 | 126 |

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

MUSIC WEEK 30 MAY 1998

TOP 10 MOST ADDED

| Pos. | Title Artist (Label) | Stations last week | Stations this week | Acts |
|------|--|-----------------------|-----------------------|------|
| 1 | ALL THE MAN THAT I NEED Shereena May (Virgin) | 44 | 39 | 15 |
| 2 | GONE TILL NOVEMBER Wyclef Jean (Ruffhouse/Columbia) | 58 | 48 | 9 |
| 3 | LIFE DES'REE (Dusted Sound/Sony S2) | 45 | 27 | 8 |
| 4 | STRANDED Lutricia McNeal (Wildstar) | 64 | 55 | 5 |
| 5 | IF THE RIVER CAN BEND Eldon John (Rocket/Mercury) | 19 | 10 | 5 |
| 6 | DREAMS The Corrs (143/Lava/Atlantic) | 66 | 60 | 4 |
| 7 | WISHING I WAS THERE Natalie Imbruglia (RCA) | 61 | 54 | 4 |
| 8 | OH LA LA Red Stewin (Warner Bros.) | 23 | 12 | 4 |
| 9 | CLOSEST THING TO HEAVEN Lionel Richie (Mercury) | 18 | 5 | 4 |
| 10 | GOT THE FEELIN' S (RCA) | 17 | 4 | 4 |

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

30
may
1998

THE OFFICIAL CHARTS

music week
AS USED BY



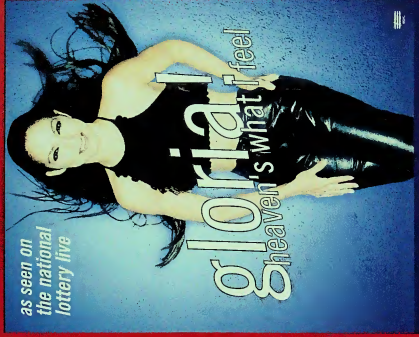
albums



- 2 1 FEEL IT**
The Temperance featuring Maya
- | | | | |
|---|---------------------------------|-----------------|------------------|
| 1 | UNDER THE BRIDGE/LADY MARMALADE | All Saints | London |
| 2 | STRANDED | Lutricia McNeal | Wiltstar |
| 3 | DANCE THE NIGHT AWAY | The Mavericks | MCA Nashville |
| 4 | GONE TILL NOVEMBER | Wyclef Jean | Columbia |
| 5 | LAST THING ON MY MIND | Steps | Jive |
| 6 | TURN BACK TIME | Aqua | Universal |
| 7 | DREAMS | The Corrs | Atlantic |
| 8 | HOW DO I LIVE | LeAnn Rimes | Hit Label/London |
| 9 | LIFE AIN'T EASY | Cleopatra | WEA |



- | | | | |
|----|---------------------------------|---------------------------------|----------------------|
| 11 | AVA ADORE | The Smashing Pumpkins | Hut/Virgin |
| 12 | KING FU FIGHTING | Bus Stop featuring Carl Douglas | All Around The World |
| 13 | RAY OF LIGHT | Madonna | Maverick |
| 14 | FIGHT FOR YOUR RIGHT (TO PARTY) | NYCC | Control |
| 15 | HOT STUFF | Arsenal FC | Grapevine |
| 16 | OOH LA LA | La Rod Stewart | Warner Brothers |
| 17 | TRULY MADLY DEEPLY | Savage Garden | Columbia |
| 18 | EAT MY GOAL | Collapsed Lung | Deceptive |
| 19 | DEEPER LOVE | ISYMPHONIC PARADISE | BMG |



as seen on
the national
lottery live

gloria
heaven's what i feel

the hot new single from
gloria estefan
cd and cassette include
brand new gloria hitmix - out now

1 BLUE
Simply Red

- | | | | |
|----|----------------------|-----------------|----------------|
| 2 | INTERNATIONAL VELVET | Catatonia | Blanco Y Negro |
| 3 | TALK ON CORNERS | The Corrs | Atlantic |
| 4 | RAY OF LIGHT | Madonna | Maverick |
| 5 | LIFE THRU A LENS | Robbie Williams | Chrysalis |
| 6 | ALL SAINTS | All Saints | London |
| 7 | MY WAY - THE BEST OF | Frank Sinatra | Reprise |
| 8 | VERSION 2.0 | Garbage | Mushroom |
| 9 | URBAN HYMNS | The Verve | Hut/Virgin |
| 10 | MEZZANINE | Massive Attack | Virgin |

- | | | | |
|----|--------------------------------|------------------|---------------|
| 11 | TRAMPOLINE | The Mavericks | MCA Nashville |
| 12 | THE BEST OF | James | Fonit |
| 13 | LEFT OF THE MIDDLE | Natale Imbruglia | RC |
| 14 | LET'S TALK ABOUT LOVE | Celine Dion | Et |
| 15 | SAVAGE GARDEN | Savage Garden | Columbia |
| 16 | ESSENTIALS... THE VERY BEST OF | George Benson | Warner/Esq/ |
| 17 | TITANIC (OST) | James Horner | Sony Classi |
| 18 | AQUARIUM | Aqua | Universal |

[7 DAYS IN DANCE]

gavin 'face' mills banana republic & catch records



mj cole signs to bmg publishing

BMG Publishing has emerged victorious in the chase to sign the rights to garage producer Matt Coleman aka MJ Cole.

The 24-year-old writer/producer/remixer was signed last week by BMG A&R manager Jill Pearson, who fought off strong competition to secure the deal.

Coleman — a graduate of the Royal College of Music — has risen to prominence with underground garage tracks such as 'Sincere', which charted at 31 in the national singles chart last week, as well as Ramsey & Fae's 'Love Bug' which he co-produced. Coleman also has his own label, Prolific, and has remixed tracks by Golcic and Kym Mazelle. He is currently finishing work on an album which is likely to be released by AM-PM.

"I'm hugely excited by Matt," says Pearson. "From a publisher's view he's ideal because he's a very talented songwriter and producer. He's got a lot of styles he can write in. There's so much we'll be able to do with him — not just with his own stuff but in terms of co-writes."

Pictured below, from left, are Ian Ramage, BMG director of A&R, Greenville Evans, BMG director of commercial affairs, Jeremy Tison, Coleman's manager, Jill Pearson, BMG A&R manager, Matt Coleman, Paul Curran, BMG Publishing managing director and Annie Woolf, BMG marketing manager.



"Thursday: Worked on a remix of **MATT BIANCO's** 'Lost In You' at Catch Studios with my partner **BRIAN THARPE**. In the evening we hooked up with **KATHY from INSTRUMENTAL** who did all the strings on 4-**HERO's** 'Loveliness'. From 11pm-2am I did my **INTERNET RADIO SHOW** with **DJ FELINE** which happens weekly at www.pirate-radio.co.uk. Friday: We started a new project with **GUSTO** called **OLD SKOOL PLAYAZ**, then to **Kiss FM** for **BOBBI & STEVE's** show with **ERICK MORILLO**. After that, to **THE CROSS** for the new **TUFF JAM** album launch and a brilliant PA by **JACKIE BENNETT**. Saturday: In the studio with **Gusto** then up to **SHEFFIELD** for **LOVE TO BE**. Sunday: Watched **EASTENDERS** in bed then to the **MARKET BAR** on Portobello Road to drink, smoke and listen to jazz. Later to **WICKY TRAX's** house to say goodbye to **Gusto** who was going back to the States. Monday: Worked on the **Matt Bianco** dub mix. In the evening I had a **FLUTE LESSON** then to **MIKE MENNIE's** studio to help him with a new sampler which had no manual. Tuesday: Finished off the dub mix, then it was a hot day so we just **GOT LAZY**. Wednesday: Got a new stereo put in my car as the old one was nicked last week. **TEE HARRIS** came over to take a **Matt Bianco** mix off **DAT** to play at **TROUBLE'S HOUSE** tonight. **TOM RUST** turned up two hours late for his session — we're doing an album with him. Met up with **KATE** from **MEGA BULLET** then to **LITTLE HAVANA** to discuss a new club night which I'm putting on each Tuesday — it'll be Latin and sunshine music. Then to **THE LOFT** to hear **Tee Harris'** debut of the **Matt Bianco** track. Later went to the **GARDEN STUDIOS** where **Brian** was playing keyboards for a new **Tuff Jam** remix."

SWAG RECORDS SHOP TO swag.croydon

Swag Records, 42 Station Road, West Croydon, Surrey CR0 2RB, tel: 0181-661 7735, fax: 0181-661 2879, e-mail: Paul@SwagRecords.demon.co.uk; <http://www.swagrecords.demon.co.uk>

The top 10 tracks flying out of Swag this week are:
 'Back From Me' **Terry Francis** (Surreal) • 'Moods & Grooves Vol. 1' **Soul Journeys** (Amazonic) • 'Take Down' **On Line Collective** (Swag) • 'Wes @ Good For U' **Van Dierker** (Beats) • 'Take A Lesson' **Duchie** (Surreal) • 'Underground Sound Of London Funk' **Kut Yawa** (No Hypa) • 'Starfield Simulation EP' **Digital Boogie** (Swag) • 'Room On Top' **The Delinquents** (Wiggle) • white label LP **Matthew B** (PlanK) • 'The Not Quite Right EP' **Nathan Cole** and **Asad Rizvi** (Wrong)

Swag has been going for five years now, specialising in house, US and UK garage and all types of techno, hip hop and beats. Swag is also home to the **Wiggle**, **Surreal**, **Eye 4 Sound** and **Swag** labels.

NU-BIRTH ANYTIME

REMIXES BY RHYTHM MASTERS, TUFF JAM,
CRAZY BANK AND DEM 2

25.5.98

LOCKED ON

TIN STAR FAST MACHINE

NEW SINGLE ON CD & 12"

Mixes: Al Stone • Spon • Rob Playford



30
may
1998

THE OFFICIAL CHARTS

30
may
1998

SI



- 1 FEEL IT (The Longest)
- 2 UNDER THE B...
- 3 STRANDED L...
- 4 DANCE THE
- 5 GONE TILL N...
- 6 LAST THING
- 7 TURN BACK
- 8 DREAMS TH...
- 9 HOW DO I U...
- 10 LIFE AIN'T E...



- 11 AVA ADORE
- 12 KING FU FIGHT
- 13 RAY OF LIGH
- 14 FIGHT FOR YI
- 15 HOT STUFF A
- 16 OOH LA LA R
- 17 TRULY MAD!
- 18 EAT MY GOA
- 19 DEEPER LOV

[BEATS&PIECES]

The **MINISTRY OF SOUND** is launching a new compilation series, 'Clubbers Guide'. The first release is the double CD 'Clubbers Guide To Ibiza' which has been mixed by Judge Jules and Pete Tong and will be released on June 22. The CD comes with a comprehensive guide to Ibiza as well as a credit card-sized insert which will gain clubbers free entrance to the Ministry's nights at

the legendary Ibiza club Pacha this summer... Kiss **100FM's SEB FORTAINE** will now be represented by V1 for management and PR. His diary and bookings will still be handled by Vanessa Crook at Represents... London shop **MR BONGO** has launched its own web site which as well as shop business will also cover information about their Disorient and Beyongolla labels. The address is www.mrbongo.com... In the past year Azuli has licensed five top 30 hits to UK major labels. The label's Dave Picchioni now hopes to continue that hit-spotting run with 'Needin' U' by DAVID

MORALES PRESENTS THE FACE which the label fought off stiff opposition to sign for the UK. The track will see a simultaneous release in the US on Def Mix's Definity label... Norman Jay and Gilles Peterson will be DJing together on a weekly basis at **ATMA PURI** a new club at the Eve Club, Regent Street, London W1. The night starts on Thursday June 4 and will be hosted by DJ Pauleta... Xtremagang Records has signed **ANGELI & NELSON'S** Ibiza-style house track 'E Niño'. The track will be released in mid-July including a mix by Matt Darcy.

on the airwaves

(by caroline moss)

Congratulations to Active FM which celebrated last Monday on 107.5 FM, bringing a daytime schedule of chart dance and soul and specialist weekend and evening programming to the East of London. Among the line-up of presenters are garage DJ Dean Savonne and HB from Soul II Soul. The station is owned by a majority of local investors and the UKRD Group, and Active is now establishing its strong audience pockets by dipsicks via local colleges. Active's launch was accompanied by a light show which involved projecting its logo on to a 150-foot chimney near the station's Romford studios. "This high-profile launch matches the station's commitment to maintaining a high profile in the community it serves," says Active's chief executive Brian Moore. "Active FM is committed to providing high-quality music, news and entertainment which East London has waited so long for."



It's a slow week on the Dance Airplay 40 this week and as always this is reflected in the number of re-entries which outnumber the debuts. Presumably in anticipation of its release the support for **MU-BIRTH'S** 'Anytime' has increased so much it has the distinction of re-entering higher than any of the new entries. It's in at 21, above the highest new entry which is **SONIQUA** at 24 with 'Put A Spell On You'. Also in are **FATBOY SLIM** with 'Rockafella Skank' at 25, **LUTRICIA MCNEAL**'s 'Stranded' at 29 and **PUBLIC ENEMY** at 38 with 'It's Got Game'. Radio One is heading off to Ibiza from July 31 to August 2 and taking its DJs with it for the biggest outside broadcast in the station's history. Zoe and Kevin, Jo Whitley, Chris Moyles, Pete Tong, Danny Rampling, Judge Jules, Annie Nightingale, Lisa 'Anson, Dave Pearce, Clive Warren and Emma B will be over there over the long weekend, and the station will also have its own FM frequency on the island.

dance airplay 40

| THE TOP 40 TRACKS | LAST WEEK | | |
|-------------------|-----------|---|-----------------------|
| 1 | 7 | FEEL IT The Temper feat. Maya | Pepper |
| 2 | 5 | UNDER THE BRIDGE All Saints | London |
| 3 | 10 | ONE TILL NOVEMBER Wyclef Jean Ruffhouse/Columbia | |
| 4 | 3 | HONEY Mousse T vs Hot 'n' Jelly | AMP/P&A&M |
| 5 | 14 | IT'S LIKE THAT Fun DMX vs Jason Nevins | Sm & J |
| 6 | 2 | TURN IT UP Busta Rhymes | East West |
| 7 | 5 | BEEP A LONG TIME The Fog | Pukka |
| 8 | 2 | MADE IT BACK Bentley King† | Package/Rhythm Series |
| 9 | 13 | IT GET LONELY Janet Jackson | Virgin |
| 10 | 4 | SINCERE Mi Cole | AMP/P&A&M |
| 11 | 21 | MOVIN' ON Debbie Pender | AMP/P&A&M |
| 12 | 8 | RAY OF LIGHT Madonna | Maverick/Warner Bros |
| 13 | 5 | YOU THINK YOU OWN Me Hidda Hicks | Iceland |
| 14 | 14 | HERES WHERE THE STORY ENDS Tin Tin Ta O.C. Records | |
| 15 | 9 | ALL MY LOVE Queen Pen | Universal Vice |
| 16 | 13 | FINDO A CURE Usher Nate | Am/Pm&A&M |
| 17 | 3 | THE BOY IS MINE Brandy & Monica | WEA International |
| 18 | 3 | DREAMS The Corrs | 143/Lava/Atlantic |
| 19 | 6 | SOUND THE NIGHT Danny J Lewis | Locked On |
| 20 | 22 | 11 U SLEEPING LIND | Azuli/Satellite |
| 21 | RE | 5 ANYTIME Nu-Birth | XL |
| 22 | 4 | JOY ENT Meeses | Mushroom |
| 23 | 25 | 48 ILL BE MISSING YOU Pat Daicy & Faith Evans | Bad Boy/Arista |
| 24 | NEW | 1 - SPELL ON YOU Sanique | Serious |
| 25 | NEW | 1 - ROCKAFELLER SKANK Fatboy Slim | Skint |
| 26 | 28 | 3 LOVE LETTERS All | Wild Card/Polydor |
| 27 | 39 | 23 REMEMBER ME Blue Boy | Pharm |
| 28 | 20 | 23 YOU MAKE ME WANNA... Usher | LaFace/Arista |
| 29 | NEW | 1 - STRANDED Lutricia McNeal | Widstar |
| 30 | 27 | 10 LA PRIMAVERA Sash!† | Multitype |
| 31 | 16 | 3 C WHEN U GET THERE Coolio | Tommy Boy |
| 32 | 23 | 2 LIFE Ain't Easy Cleopatra | WEA |
| 33 | 13 | 13 YOU'RE NOT ALONE Elva | RCA |
| 34 | 20 | 11 NO WAY FreaknPop | Deconstruction |
| 35 | 20 | 20 AIN'T THAT JUST THE WAY Lutricia McNeal | Widstar |
| 36 | 11 | 11 SOUNDS OF WICKEDNESS Train | Logic |
| 37 | NEW | 9 PROFESSIONAL WIDOW Tori Amos | East West |
| 38 | NEW | 1 - GET SOME PAUL Everybod's Singin' Def Jam/Motown | |
| 39 | 34 | 10 MONEY NO PROBLEMS Katerina B.G.R. | Bad Boy/Arista |
| 40 | 35 | 12 FROZEN Madonna | Maverick |

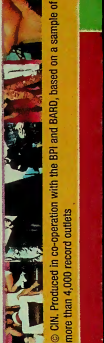
Starters numbered between 00.00 on 10.05.01 and 24.00 on 20.05.98. Kbps 100, Galaxy 102, Galaxy 103, Choice London & Birmingham, Viva FM, © Music Control UK, 20.05.2001. UK. Tel: 0171-836-9396

pete tong playlist



feat. Calista (Twisted) • THE ULTIMATE [CHOARD EXTENDED MIX] The Funky Chord feat. Nick Skitz (I'm Island) • LOCKING FOR LOVE (DAVE'S YOU EDIT) Karen Roman (Montreal) • UNDERWATER LOVE [PARROTIZO REMIX] Smoke City Live • SHE'S MY BABY! Faithless (Kowboy) • MUSIC SOUNDS BETTER WITH YOU Studart (Brake) • MOVING ON Prospect Park feat. Caroline Harding (AMP/PM) • "ILL TAKE YOU" Montemar (Cole) • "KICKDOWN Cab 'N' Crew (DJ) • "ALL NIGHT LONG (J&M) • "YELL BRAND NEW HEAVES REMIX" Common feat. Brykah Body (Epic) • "E L NIMO" Agnelli & Nelson (Cherrygold) • "DANCE FOR LIFE" Superhounds (Pam View) • "GLOW UP 3rd" Drake feat. Ninety 9 (Pussyfoot) • "YOU DON'T KNOW" Jaapal United feat. Su Su Babylon (Slick5 Rhythms) • "TAKE CONTROL PHUNK PHORCE DISKO HUKLOS" Skets Of Mind (Sound of Ministry) • "SUNBURST EP" The Sunburst Band (2) • "GHETTO SUNSTAR (THAT IS WHAT YOU ARE) Pree Michel feat. DJ Dirty bustard & Mays Interscope) • "NAXALITE (UNDERDOG REMIX) Aston Dub Foundation (It's) • "MIGALY THING" Sub City Decks (Epic) • "SPARK" DJ Minsano (Eternal) • "BREAKFAST BAY" Breakbeat Inc (XL Recordings) • "FEEL THE BEAT" Cammie (V.C Recordings) • "THREE DRIVES ON A WYNT: Gemco 2000 (Pho) (Chonai) • "ROCKAFELLER SKANK" Fatboy Slim (Skint) • "BELFAST Original (It's) • "GLOBAL ACCESS" Biological (BC) • "LA' Marc Et Claude (It's) • "THE DAY WILL COME (JULES REMIX) Quake (white label) • "RAIN (Pepetone-Motion REMIX) Brainbugz (Prostate) • "BROWN ACCY" (white label) •

AS FEATURED ON RADIO ONE'S THE ESSENTIAL SELECTION WITH PETE TONG ON 11 PM TUESDAY 22 MAY (September 2001)



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16 22 SAYS YOU LO
17 23 IT'S LIKE THAT
15 24 WHERE ARE
25 MONEY GRE
20 26 MY HEARTY
23 27 ALL MY LIFE
21 28 ROAD RAGE
29 SUNNY CAN
24 30 NIGHT FEVE
22 31 ALL THAT I
32 LONELY, CRY
19 33 DEEPER LOV
28 34 TURN IT UP
31 35 ALL MY LOV
29 36 IF... The Blue
35 37 TEARDROP
38 LLLOWEROCKI
18 39 THE HEROE
34 40 YOU THINK

30
may
1998

THE OFFICIAL CHARTS

MW

MARIAH CAREY

My All

FEATURING MIXES FROM
JD, FULL CREW
AND DAVID MORALES

THE NO. 1 URBAN RECORD

OUT NEXT WEEK

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hot vinyl

[on the decks: chris finan,ronnie here!,
james hyman,danny mcmillan,raiph tee]

TUNE OF THE WEEK



FATBOY SLIM 'ROCKAFELLER SKANK' (SKINT) (ALTERNATIVE)
With its simple yet ludicrously infectious "Right about now, the funk soul brother...check it out now, the funk soul brother" hook, twangy Dick Dale-style surf guitar, "Ready Steady Go"-ish rolling drums and stuttered digital delirium, Norman Cook -- big beat's Puff Daddy -- delivers another winner. There are two extra tracks: "Always Read The Label", a regga-skanking slice of global funk with subtle whistling and "To the beat y'all" samples; and "Weaker's Delight", a bubbling rush of 303 that gives Josh Wink's "Higher State Of Consciousness" a run for its money. ●●●●● JH

IMAJIN 'SHORTY (YOU KEEP PLAYIN' WITH MY MIND)' (JIVE) R&B
The debut single from their forthcoming split-titled long player, it's definitely time to get lively with this little gem. Swayin' J around 102rpm, this vocal quartet, whose youngest member is 13 years old and sings like a soulful canary, blasts through with a summer stapper. The chosen groove comes from Peter Brown's classic "Dance With Me" and sees the welcome return of rhythm extraordinaire Keith Murray with a phat verse midway through causing major impact. The song is pretty simple but they take the fresh vocal well in their stride with each member making their stamp. A must for the current R&B box. ●●●●● RH

THE HITMEN VS THE JUNGLE BROTHERS 'I'LL HOUSE YOU' (FFRR) (HOUSE)
The old school sound of the Jungle Brothers is brought back up to date by firm in new mixes. The Hitmen provide the most played mix right now -- a tuff house beat with those late Eighties electro stabs and the full rap over the top. It's difficult to see how long these revivals will continue before credibility begins to wane, but for the moment it's definitely the sound of the summer. ●●●●● CF

DJ ZINC 'PINK PANTHER' (TRUE PLAYAZ) (DRUM & BASS)
The prolific Zinc is burnin' it up once again with a double-header of jump-up tunes. "Pink Panther" is built around a twisted-up guitar loop and nifty stabs. The beats get bashed through the filter and some quick-time scratching flies up in the mix. "Bad Break" occupies the B-side -- a mixture of acoustic and sub-bass fight it out over a bad break. ●●●●● DM

BABY BUMPS 'BURNIN' (DELIRIOUS/OFFWORLD) (HOUSE)
The Trammips' well-covered disco favourite gets another go along the same lines as Bamboo's "Bamboogie". The dub plays better -- a crisp, percussive instrumental with a very familiar pattern to it, incorporating said disco piece in a long build to the "Disco Inferno" bit which will make the floor bounce wildly. ●●●●● CF

MR C 'BECAUSE' (THE END) (HOUSE)
This is Mr C's first solo recording. There are two tracks plus a remix of "Because" by the Usual Suspects (aka Layo & Matthew B). Mr C's version is a representation of his Sub-Terrain nights at The End, funky and melodic tech-house with a balance of energy. The Usual Suspects tune up the breakbeats and take it full steam ahead, while "Amazone" is a deep, slower groove awash with cool synths. It's definitely been worth the wait. ●●●●● DM

KLE'SHAY 'REASONS' (JERV/EPIC) (R&B)
Steve Jervier's first release on his own label goes for a cool, crisp piece of urban pop soul. The group themselves are a trio of female cousins who impress vocally over breezy beats laced with an infectious piano hook. Production by K-Gee is in a similar style to his work with All Saints and Hinda Hicks to provide musical cred with a pop sensibility. ●●●●● RT

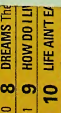
30
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1 FEEL IT
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13 RAY OF LIGH
14 FIGHT FOR YI
15 HOT STUFF A
16 OOH LA LA R
17 TRULY MAD
18 EAT MY GOA
19 DEEPER LOW

30
may
1998

THE OFFICIAL CHARTS

30
may
1998

the **TOP 50** **30.05.98**

| The UK | Wks | Title | Artist | Label |
|--------|-----|--|--|--------------------------|
| 1 | 1 | 4 MY ALL | Mariah Carey | Columbia |
| 2 | 3 | 5 SHORTY (YOU KEEP PLAYING WITH MY MIND) | Imajin | Jive |
| 3 | 2 | 18 TOO CLOSE | Nicki | Arista |
| 4 | 3 | 3 CHETTO SUPASTAR (THAT IS WHAT YOU ARE) | Pops Michael feat. Ol' Dirty Bastard and Mya | Interscope |
| 5 | 2 | 2 THE BOY SWINE | Brandy & Monica | East West |
| 6 | 18 | 2 SEVEN DAYS, ROUND AND ROUND | Brandy J Blige | Universal |
| 7 | 6 | 6 STRANDED/AIN'T THAT JUST THE WAY | Lafrique McNeal | Wildstar |
| 8 | 13 | 2 BRING IT ON | 2 Pac/Notorious B.I.G. | V2 |
| 9 | 20 | 2 RUMORIN' | Desert Eagle Discs | Jammin' Music Group |
| 10 | 9 | 8 CURIOUS | Luther Vandross | Elektra |
| 11 | 12 | 7 ANYTIME | Brian McKnight | Mercury |
| 12 | 2 | 237 (MAGNUM P.I.) | Cam'ron | Underground |
| 13 | 4 | 4 REASONS | Nie'Shay | Jerv |
| 14 | 16 | 8 LOVE LETTERS | All | Wid'ard |
| 15 | 10 | 4 NASTY BOY | Nolorious B.I.G. | Priority |
| 16 | 15 | 8 MADE IT BACK | Beverly Knight | Parlophone/Rhythm Series |
| 17 | 11 | 7 SECOND ROUND K.O. | Canibus feat. Mike Tyson | Universal |
| 18 | 17 | 5 BABY THIS LOVE I HAVE | Desert Eagle Discs | Bollerhouse |
| 19 | 25 | 2 WHATEVER BOOM BOOM | Ni-Tyce | Restor |
| 20 | 2 | 3 GOOD & FREAKY/LET GIVE IT UP ELUSION&ROHEE & JULET | Syle-E Fine | RCA |
| 21 | 7 | 4 SWING MY WAY | K.P. & Envy | East West |
| 22 | 22 | 2 HIT EM WIT DA HEE | Missy Mademoiselle Elliott | East West |
| 23 | 2 | 2 WITH ME | Destiny's Child | Columbia |
| 24 | 36 | 2 FULL COOPERATION | Out Squad | Def Jam |
| 25 | 10 | 3 CAN'T LET HER GO | Boyz II Men | Motown |
| 26 | 23 | 6 UNDER THE BRIDGE | All Saints | London |
| 27 | 14 | 8 A ROSE IS STILL A ROSE | Artha Franklin | Arca |
| 28 | 21 | 8 YOU THINK YOU OWN ME | Hinda Hicks | Island |
| 29 | 24 | 4 DO YOU REALLY WANT ME | Rahm | RCA |
| 30 | 31 | 9 ALL MY LOVE | Queen Pen feat. Eric Williams | Lil' Man/Interscope |
| 31 | 9 | 1 N.O.R.E. | Noraga | Penalty |
| 32 | 34 | 7 LET'S RIDE | Morrell Jordan | Def Jam |
| 33 | 32 | 6 DEJA VU (UPTOWN BABY) | Lord Tariq & Peter Gunz | Cedline |
| 34 | 10 | 1 MY WAY | Usher | LaFace |
| 35 | 26 | 2 LIFE | Des'ree | S&D |
| 36 | 29 | 16 WHAT YOU WANT/WILL THEY DIE 4 U? | Wilson | Puff Daddy |
| 37 | 38 | 5 HEARTBEAT | Katyu Yoo | Virgin |
| 38 | 16 | 1 ZOOM | Dr. Dre & LL Cool J | Interscope |
| 39 | 28 | 11 GONE TILL NOVEMBER | Wycle Jean | Virgin |
| 40 | 10 | 6 GO DEEP | Janel Jackson | Virgin |

[commentary] by Tony Farsides

Virtually no change in the top five, but **MARY J BLIGE** climbs into the top six. This is no doubt on the strength of the Brooklyn Funk mixes of 'Round And Round' rather than the remix of A-side 'Seven Days', which if anything is slower than the downtempo original... Ex-Brand New Heavies singer **A DEE DAVEEN** enters the top 10 at eight with a package of remixes of 'Bring It On' including a fine mix by Guru and Premier... Just behind her is the unlikely pairing of **ZPAC** & **NOTORIOUS B.I.G.**, who are both featured on 'Rumors', a posse rap cut recorded well before their legendary bust with one another began. One can only imagine they'd both be turning in their graves... Elsewhere, look out for the **SYLVE & ENVY** sampler new in at 20, and also Jermaine Dupri's fine remix of **USHER's** 'My Way' at 34... The **'WOOD'** soundtrack is currently at one a double vinyl sampler. The tracks that caught my ears were Charli Baltimore's 'Money' and Jane Blaze featuring Noreaga's 'J.A.N.E. & N.O.R.E.'... Another new soundtrack is **'RAV PLENTY'** which includes tracks from Blackstreet, Erykah Badu, SWV, Faith and Chico De Barge... The gigs and showcases are coming thick and fast at the moment. Last week saw Jurassic 5, Common, Brian McNight, Imajin and Rakim. **COLUMBIA** was impressive at the Jazz Cafe and could give The Roots a run for their money in terms of merging live music and hip hop.

the **TOP 50** **30.05.98**

| The UK | Wks | Title | Artist | Label |
|--------|-----|------------------------------------|-------------------------------------|---------------------------|
| 1 | 2 | 3 GIMME LOVE | Alexia | Dancepool |
| 2 | 7 | 3 ROOM ROOM | Ni-Tyce | Restor |
| 3 | 35 | 2 TEARDROPS | Lowestation | Fresh |
| 4 | 10 | 1 NO GOOD FOR ME | Kanye Wayne | Logic |
| 5 | 4 | 4 THE STRUTT | Bamboo | VC Recordings |
| 6 | 1 | 4 NAKED IN THE RAIN | Blaze Pearl | Malarky |
| 7 | 3 | 8 FEEL IT | The Tempters feat. Mya | Paper |
| 8 | 24 | 2 WANNA GET UP | 2 Unlimited | Big Life |
| 9 | 35 | 2 ROCK YOUR BODY | Clock | Power Station/Universal |
| 10 | 10 | 1 GIRLS JUST WANNA HAVE FUN | Kanye Walton | Sam |
| 11 | 20 | 2 LOOKING FOR LOVE | Kanye Ramirez | Manhattan |
| 12 | 10 | 1 HOT STUFF | Who's Eddie | Eternal |
| 13 | 9 | 5 CARNIVAL DE PARIS | Dario G | Epic |
| 14 | 5 | 4 HEAVEN'S WHAT I FEEL | Gloria Estefan | Bounce Music |
| 15 | 6 | 4 C'EST LA VIE | B'wiched | Big Fish |
| 16 | 8 | 3 BEAT THE STREET | Lionie Gordon | Cleveland City |
| 17 | 10 | 2 THE GROOVY THANG | TPE | Motronic |
| 18 | 10 | 1 LADY MARMALADE | Maxine Funk 2 | Columbia |
| 19 | 10 | 1 THIS IS HOW WE PARTY | Taloo feat. Maxine Francis | Mercury |
| 20 | 10 | 1 THIS IS HOW WE PARTY | Soap | Mercury |
| 21 | 28 | 3 FROZEN/HEART WILL GO ON | Lulu/Leona Decapo | Bo 21 |
| 22 | 28 | 3 STRANDED/AIN'T THAT JUST THE WAY | Lafrique McNeal | Wildstar |
| 23 | 10 | 1 WHAT WOULD YOU DO...? | Cold Red | Polydor |
| 24 | 15 | 7 DEEPER LOVE | BEE | Believe |
| 25 | 12 | 2 WHAT A FOOL BELIEVES | Peter Cox | Chrysalis |
| 26 | 22 | 5 TESTIFY | Byron Singly | Manilla |
| 27 | 16 | 3 HAPPENIN' ALL OVER AGAIN | Tracy Shaw | Recognition |
| 28 | 10 | 1 BECAUSE WE WANT TO | Billie | Innocent |
| 29 | 21 | 3 RAY OF LIGHT | Madonna | Maverick |
| 30 | 37 | 2 HORNY | Maxine T Vols. 'Hot W' Juicy | AM-PM |
| 31 | 13 | 5 LADY MARMALADE | All Saints | Virgin |
| 32 | 10 | 1 GO DEEP | Janel Jackson | London |
| 33 | 14 | 7 GET UP, STAND UP | Phuncky Phantom | Virgin |
| 34 | 19 | 2 IT'S LIKE THAT | Ron DMIC vs Jason Nevins | Club For Life/Distinctive |
| 35 | 10 | 1 FIGHT FOR YOUR RIGHT (TO PARTY) | N.C.C. | Sam-J |
| 36 | 38 | 3 RAINFALLS | Sauchoine State feat. Lisa Michaele | Control/Epic |
| 37 | 25 | 3 I WHO HAVE NOTHING, GOSPELFINDER | Mia B feat. Maxine Barrie | All Around The World |
| 38 | 5 | 5 MY ALL | Mariah Carey | Kline |
| 39 | 32 | 4 BLUEST RHYMES | Pom Kingz feat. Young MC | Columbia |
| 40 | 34 | 6 JUDY | Deni Hines | All Around The World |

[commentary] by Alan Jones

Three months after topping the Pop Tip Chart with 'Oh La La', **ALEXIA** registers her second number one, with 'Gimme Love' stepping up from runners-up position to take the prize this week. It does so with an impressive 38% lead over its nearest challenger, **R. TEEBEE's** 'Boom Boom'. With a lead like that, Alexia should be able to hold off all challengers next week. If she does manage to hang on, in two weeks' time she could be replaced by one of her labelmates - **DAINA INTERNATIONAL**, whose 'Diva's' should have been mailed by now, after Sony got mixes from the Slease Sisters and the Handbaggers turned around at the speed of light. Some DJs are already churning the disc, on import and in its original mixes from Holland's Arcade label. One specialist shop in London's West End apparently sold over 300 copies of the disc in the three days after it arrived in stock. The reason that no Israeli copies have been imported is simple - they don't exist. The single is long delisted there, and that chart which purports to be an Israeli singles chart is, in fact, a radio chart... Arriving like a bat(m)an out of hell, **BRUCE WAYNE's** 'No Good For Me' is the highest debuting single on the Pop Tip Chart this week, entering at number four, while making a solid 29-2 climb on the upfront chart. Even this dramatic double is overshadowed by **LOVE&STATION**, whose surprisingly excellent remake of the old **Wormsick** hit 'Teardrops' climbs 12-4 upfront and 36-3 on the Pop Tip Chart...

1 **FEEL IT** (The Tempters)

2 **UNDER THE BRIDGE**

3 **STRANDED I**

4 **DANCE THE**

5 **GONE TILL N**

6 **LAST THING**

7 **TURN BACK**

8 **DREAMS THE**

9 **HOW DO I LI**

10 **LIFE AIN'T E**

11 **AVA ADDRE**

12 **KUNG FU FIGHT**

13 **RAY OF LIGHT**

14 **FIGHT FOR YI**

15 **HOT STUFF A**

16 **OOH LA LA R**

17 **TRULY MAD**

18 **EAT MY GOA**

19 **DEEPER LOVE**

Westbam has been a major figure on the dance scene since the Eighties, both through his DJing and his knack of putting out some tasty tunes. He was involved in setting up the Berlin May Day event in 1991. He's currently working with Afrika Bambaataa's son Africa Islam as Mr X & Mr Y

JOCK

westbam

ON HIS BOX

PG: GP

top[10]

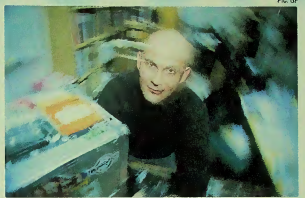
'THANK YA' SWEET D (TRAX)
 "This is one of the first 20 house records I bought. This track is a prototype, it's a piano riff type of record. These early records were the forerunners of today's techno and piano house records."

'I'VE LOST CONTROL' SLEAZY D (TRAX)
 "This was also one of my earliest house records. Most people think house has disco roots but in the beginning house had strong new wave roots, strong electronic roots. For me, this is the first acid record."

'ELECTRIC KINGDOM' TWILIGHT 22
 "This is one of my favourite electro records. Electro has been a major influence on my music. I play new and old electro in my sets. I'm working with Afrika Bambaataa on a super-weird song at the moment. He's done the vocals and they are strange, about hollow planets and UFOs"

'TIME WARP' EDDY GRANT (WESTSIDE)
 "Until some years ago I didn't know it was Eddy Grant - It doesn't sound like him! It came out around 1981. It's got magic disco sounds, a forerunner to modern house. These days I play quite a range of music from the latest techno tracks to weird disco tracks to electro. And I play classics, not to be retro but to mix old and new. I like to play in a time warp!"

'ON THE GRID (REMIX)' LIME
 "I play this remix at Metropole in Berlin, which is a big gay club. For me, it is one of the first strong trancey records: it's 135bpm, repetitive, hypnotic with strong sequences. I still play it today and it still goes down well."



'JUST ANOTHER CHANCE' SOUNDMASTER REESE (KIMS)
 "This is the first Detroit techno record I identified with, I was conscious that this was a special new thing from Detroit. This came out in 1987 and was the first record with the jungle bass sound. It's funny, now the people doing speed garage are using it and slowing it down so it has gone full circle. They're taking the jungle bassline, which is really fast, and slowing it down to create this effect."

'PLANET ROCK' AFRIKA BAMBAATAA & THE SOULSOFONICE FORD (TOMMY BOY)
 "This was one of the first dance tracks done with available technology. A young DJ looking at Kraftwerk couldn't have imagined how to create such an elaborate sound, but they used complicated technology. This record doesn't, it mainly uses an Roland TR-808 so people knew they could try it too. This record really changed dance music and is the forerunner of house music."

'TELK ME' TWO OF CHINA
 "Telk" is a fantasy word invented by this guy called Talia who founded the techno club in Frankfurt. This came out in 1987. It sounds brilliant - strings, rhythms, beats, sequences - the way he put everything together."

'FILM 2' GRAUZER (LO)
 "This came out around 1982 or earlier, I remember dancing to it as a teenager. There's just a guy whispering, some spaced-out, dubby instruments, a pumping bass drum and minimal sequence."

(COMPILED BY SARAH DAVIS. TEL: 0181-948 2320)

WESTBAM'S STEAMIN' 10

- 1 'ELEKTROISCHE TANZMUSIK' Takoma (duplate)
- 2 'PUMP ON MY LAP' DJ Auzsall (Electrolink)
- 3 'SAVE THE ROBOTS' Members Of Mayday (Low Spirit)
- 4 'STYLE' Stretch & Vern (Pilot)
- 5 'BULLSHIT & PARTY' Lupo (duplate)
- 6 'PARTY HARD' Hardy Hard (Loud & Slow)
- 7 'SHOWROOM DUMMIES' DMX Krew (Gigolo)
- 8 'WARM LEATHERETTE' Chicks On Speed (Gigolo)
- 9 'BODDIE DOWN BURNDI!' Kingston Electro Crash (white label)
- 10 'POCKET CONDOY' Denki Groove (Koon)

IT'S MORE FUN TO COMPUTE!

KRAFTWERK (EMI)
 The "Computerworld" album is their best album. This is one of the most funky, intense grooves I've ever heard in a record. It always stays with me."

BORN: Munster, March 4, 1965. **LIFE BEFORE DJING:** "I was still at school when I started DJing." **FIRST DJ GIG:** "The Odeon, Munster, 1983. I got to play there by knowing people and asking "MOST MEMORABLE GIG: Best - Berlin. There are so many special nights there. I love the Berlin Love Parade. I always play there but it has to be the best - it's incredible playing before a million and a half people." **Worst:** "A few months ago when my record box got stolen. It was a brilliant night near Stigant and I left my box in the foyer when I went to get paid. The security guards put it outside and someone went off with it." **FAVOURITE CLUBS:** Orbit, Leeds, E-Werk, Berlin (before it closed); Liquid Rooms, Tokyo. **NEXT THREE GIGS:** Nice, Newcastle (May 30); Orbit, Leeds (June 6); Street Parade, Vienna (13). **DJ TRADEMARK:** "My selection. I usually try to select a wide choice. I try to put music into context and make the music strong." **LIFE OUTSIDE DJING:** Artist: Westbam: "Technolectro EP" out June 6 on Low Spirit; "State Emblem" out soon on Low Spirit. **Mr X & Mr Y (Westbam & Afrika Islam):** "Win's Up At The Brother Front" out June 29 on Lead & Show Records. **Complicated/Imbued Mix Up?** for Sony Japan out now. He loves to read: "My favourite book at the moment is by a German philosopher Niklas Luhmann. It's difficult but it works your mind five sports work year book."

[cv]

SECRET LOVE
 You can see SAWY performing 'Secret Love' at the Capital Extravaganza East Coast on May 21st, 21st, 25th, 25th, 26th
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UNIT 28

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MADE IT BACK
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SAY YOU LO
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IT'S LIKE THAT
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WHERE ARE
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MONEY GRE
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MY HEART
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ALL MY LIFE
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ROAD RAGE
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SUNNY CAM
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NIGHT FEVE
24 30

ALL THAT I
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LOVELY, CRY
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DEEPER LOV
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TURN IT UP!
28 34

ALL MY LOV
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The Blue
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TEARDROP
35 37

ILLOVEROCK
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THE HEROEK
18 39

YOU THINK
34 40

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|-----------|------|--|-------------------|----------------|
| 1 | (1) | ROCKAFELLER SKANK Fatboy Slim <i>(Set to be the first anthem of the summer)</i> | Skint | CD Code - 1984 |
| 2 | NEW | TOURISM Danny Tenaglia <i>(Tenaglia presents his long-awaited album)</i> | Twisted | CD Code - 1958 |
| 3 | NEW | TAKE CONTROL State Of Mind <i>(With mixes from Matthew Roberts and MJ Cole)</i> | Sound Of Ministry | CD Code - 1959 |
| 4 | NEW | NEEDIN' YOU David Morales <i>presents The Face (Chi-Lites sampling groove that's hot to trot)</i> | Azuli | CD Code - 2000 |
| 5 | (3) | THREE DRIVES Greece 2000 <i>(Big on import, now out here with new Man With No Name mix)</i> | Hooj Choons | CD Code - 1983 |
| 6 | (5) | GO DEEP Janet Jackson <i>(Those MAW boys deliver the goods again)</i> | Virgin | CD Code - 1988 |
| 7 | NEW | BANG ON Propellerheads <i>(With new thrash beat mayhem mixes)</i> | Wall Of Sound | CD Code - 2001 |
| 8 | NEW | FEEL THE BEAT Camisra <i>(With mixes from Tauli Paul and Perpetual Motion)</i> | VC | CD Code - 2002 |
| 9 | (9) | FREAK ME Another Level <i>(Smooth melodic garage production)</i> | Maximum | CD Code - 1987 |
| 10 | NEW | TO FAR Kylie <i>(Kylie gets clubbed up by Vasquez and Brothers In Rhythm)</i> | Deconstruction | CD Code - 2003 |
| 11 | (10) | INITIATE THE CREATIVE The Quest Project <i>(With mixes from Mantronix and K-Klass)</i> | 4th & Broadway | CD Code - 1988 |
| 12 | NEW | HIGH LIFE Mono <i>(Mixes from Natural Born Chillers, Herbert and 187 Lockdown)</i> | Echo | CD Code - 2004 |
| 13 | NEW | COMING BACK Crystal Method <i>(Breakbeat house from the West Coast crew)</i> | Sony | CD Code - 2005 |
| 14 | NEW | THAT BOY'S EVIL Chocolate Layers <i>(Another American West Coast outfit vying for attention)</i> | Evil | CD Code - 2008 |
| 15 | (19) | AMOEBA ASSASSIN Rollercoaster <i>(With mixes from Paul Oakenfold)</i> | Perfecto | CD Code - 1996 |
| 16 | NEW | BREAKBEAT ERA Breakbeat Era <i>(Excellent original drum and bass tune)</i> | XL | CD Code - 2007 |
| 17 | NEW | SPANK D' Menace <i>(Reworking of the disco funk classic with mixes by Joey Negro and Burger Queen)</i> | Inferno | CD Code - 2008 |
| 18 | NEW | 7 IGNITIONS Boom Boom Satellites <i>(With mixes from Depth Charge and Meat Beat Manifesto)</i> | R&S | CD Code - 2009 |
| 19 | NEW | PAGAN THING Salt City Orchestra <i>(Deep funky house groove)</i> | Pagan | CD Code - 2010 |
| 20 | NEW | COLOUR THE ROADS Colonel Abrahams <i>(The return of one of garage music's original stars)</i> | Freelown | CD Code - 2011 |



a guide to the most essential new club tunes as featured on this "essential selection", with sets long, broadcast every Friday between 8pm and 5am. Compiled by DJ *hutch* and *lisa* selected from Saturday 6th and 7th following three city sessions through our groovebeat marketing line. *(order, enter back in program, producer, 2nd presenter/pa) (program, 3 beat (overloop), flying (overcast), global beat (and/or), massive (order), arcade (nottingham), styles syndicate (santridge).*

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30 may 1998

THE OFFICIAL CHARTS

30 may 1998

1 FEEL IT
The Temperance

2 UNDER THE B...

3 STRANDED L...

4 DANCE THE...

5 GONE TILL N...

6 LAST THING...

7 TURN BACK...

8 DREAMS THE...

9 HOW DO LI...

10 LIFE AIN'T E...

11 AVA ADRE...

12 KING RI FIGHT

13 RAY OF LIGH...

14 FIGHT FOR Y...

15 HOT STUFF A...

16 OOH LA LA R...

17 TRULY MAD...

18 EAT MY GOA...

19 DEEPER LOW...



- 21 MADE IT BACK Beverley Knight featuring Redman Parlophone/Rhythm
- 16 22 SAY YOU LOVE ME Simply Red East West
- 17 23 IT'S LIKE THAT Run-DMC Vs. Jason Nevins Sm-Ja Communications
- 15 24 WHERE ARE YOU Imantoni EMI
- 25 MONEY GREEDY/BROKEN HOMES Tricky Island
- 20 26 MY HEART WILL GO ON! Celine Dion Epic
- 23 27 ALL MY LIFE K-Ci & JoJo MCA
- 21 28 ROAD RAGE Caratonia Blanco Y Negro
- 24 29 SUNNY GAMES HOME Shawn Colvin Columbia
- 24 30 NIGHT FEVER Adam Garcia Polybor



- 22 31 ALL THAT I NEED Boyzone Polybor
- 32 32 LONELY, CRYIN', ONLY THE RAP? A&M
- 19 33 DEEPER LOVE Ruff Driverz Inferno
- 28 34 TURN IT UP/FIRE IT UP Busta Rhymes Elektra
- 31 35 ALL MY LOVE Queen Pen featuring Eric Williams Interscope
- 29 36 I.E., The Bluetones Superior Quality/A&M
- 35 37 TEARDROP Massive Attack Virgin
- 38 38 ILOVEROCKNROLL The Jesus And Mary Chain Creation
- 18 39 THE HEROES Shed Seven Polybor
- 34 40 YOU THINK YOU OWN ME Hinda Hicks Island



compilations

1 HOW THAT'S WHAT I CALL MUSIC! 39 6 11 KISS GARRAGE
EMI/Virgin/PolyGram

2 TOP OF THE POP'S 1998 - VOLUME 1 12 THE FULL MONTY (OST)
PolyGram TV RCA Victor

3 FANTAZIA - BRITISH ANTHEMS - SUMMERTIME 8 13 CLUB HITS '98
Telstar TV Telstar TV

4 DAVE PENNIE PRESENTS DANCE ANTHEMS 15 14 STREET JAMS
PolyGram TV Telstar TV/poly TV

5 SMASH HITS - SUMMER '98 15 15 DROP DEAD GORGEOUS 2
Virgin/EMI Global Television

6 THE BEST CLUB ANTHEMS III EVER! 13 16 THE BEST DANCE ALBUM OF THE YEAR
Virgin/EMI Global Television

7 FANTASTIC BOYS! - 2 10 17 THE BEST...ANTHEMS...EVER!
Columbia Virgin/EMI

8 BOMKERS 4 - WORLD FRENZY 11 18 NEW HITS '98
EMI Virgin/EMI
www.espn.com/GlobalTV/Star TV

9 THE BEST DISCO ALBUM IN WORLD...EVER! 2 12 19 PETE TONG ESSENTIAL SELECTION
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11 22 THE BEST OF Nick Cave & The Bad Seeds Ep

29 23 MAVERICK A STRIKE Finley Quayre Polygram

24 DESPITE YOURSELF Headswim Atlantic

26 25 GOLD - GREATEST HITS Abba Atlantic

23 26 FROM THE CHOIRGIRL HOTEL Tori Amos Virgin

30 27 SPIEGELTIPS Spice Girls Virgin

25 28 GREATEST HITS Jazzy Jeff & Fresh Prince Virgin

18 29 5 Lenny Kravitz M People/BMG

28 30 FRESCO M People Mercury

32 31 WHITE ON BLONDE Texas Infectious

31 33 IN MY LIFE George Martin/Marquis EMO

20 34 RAFF'S REVENGE Asian Dub Foundation frr

41 35 MOON SAFARI Air Virgin

27 36 COME DOWN The Dandy Warhols Capitol

37 37 OK COMPUTER Radiohead Parlophone

35 38 BRING IT ON Gomez Hut/Virgin

40 39 THIS IS HARDCORE Pulp Island

40 39 THIS IS HARDCORE Pulp Island 808 888-888 808 State



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CHART COMMENTARY

by ALAN JONES

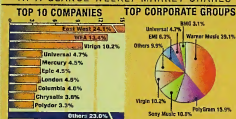


After debuting at number one last week, Garbage's Version 2.0 falls from grace in a big way this week, tumbling all the way to number eight. The last album to fall further from the summit was the Wu-Tang Clan's Enter The Wu-Tang, which suffered the steepest ever decline when it slumped 1-14 last June. The only other artists to make bigger falls than Garbage in the Nineties are Little Angels (Jam, 1-12 in 1993), Suede (Coming Up, 1-10 in 1996), Jesus Jones (Doubt, 1-9 in 1991), The Orb (U.F.O.B., 1-9 in 1992) and East 17 (Walthamstow, 1-9 in 1993). The previous biggest fall from number one this year was 1-7 by Pulp's This Is Hardcore in April, while the previous biggest drop from the summit by an album on the Mushroom label was also 1-7, by Peter Dinklage's Natural.

With Dreams rebounding 10-8 on the singles chart, and showing signs of becoming the latest member of the long-running club hit, demand for **The Corrs**

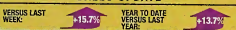
MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES



Figures show top 10 companies by % of total sales, and corporate groups by % of total sales of the top 10 chart albums

SALES UPDATE



album **Talk On Corners** hit a new peak last week - over 24,500 were sold - pushing the album up from eight to three, surpassing the

debut/peak position of seven which it attained last November. The album has sold over 230,000 copies so far, and is the

ALBUM FACTFILE

Simply Red became only the eighth act to have had five consecutive number one albums, courtesy of **Blue**, which sold 84,000 copies last week.

That's more than three times as many as Catalonia's International Velvet sold in holding on to the number two slot, and, more significantly, only 3,000 copies fewer than Simply Red's Greatest Hits sold when it debuted in pole position in October 1996.

Formerly a group, and now just Mick Hucknall, Simply Red also topped The Charts with **A New Flame** (1989), **Stars** (1991) and **Life** (1995), and number two with their only other releases - 1993's **Picture Book** and 1987's **Men And Women**. Originally conceived as a covers album, **Blue** includes seven Hucknall originals, including the first single **Say You Love Me**, which peaked at number seven a fortnight ago.

group's most successful, beating Forgiwon, Not Forgotten, which has sold nearly 150,000.

Another album reaching a new chart peak this week is **My Way - The Best Of Frank Sinatra**, which scores 36-7. The album has been an ever-present on the Top 200 since it was released last August, but had previously climbed no higher than number 13. Sinatra albums are also invading the budget chart, with **Swing Easy** (22-4), **20 Of The Best** (14-5), **20 Classic Tracks** (new at number 20), **Screen Sinatra** (new at 33) and **Our Love Affair** (new at 37) showing in the Top 50. All but the last album - on Hallmark - are EMI releases in the MP range.

The battle for chart supremacy between with John Lennon's sons has been resolved by Julian the winner of a fairly hollow victory, Julian's **Photograph** Smile sold about 10% more than half-brother Sean's debut **Up Into The Sun** last week, but neither sold enough copies to make the Top 75.

COMPILATIONS

Since the compilation chart came into being in January 1989, the album which has spent longest at number one is **The Bodyguard**, which topped for 11 weeks in 1993, on its way to becoming the biggest selling soundtrack album of all-time in the UK. The three other albums to endure for more than seven weeks all come from the same series - **Now That's What I Call Music!** 29 spent nine weeks at number one in 1994/5, while volumes 22 and 26 of the series were each number one for eight weeks. This week, the latest in the series, **Now That's What I Call Music!** 39 spends its seventh week at number one, enjoying a comfortable 45% advantage over the number two album, **Top Of The Pops 1998 - Volume 1**.

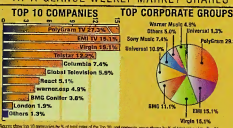
Now! 39 sold 26,000 copies last week.

bringing its total to date to just over 500,000. None of this week's intake look capable of taking it on - **Dave Pearce Presents Dance Anthems** is the highest debutant at number four, but sold only 14,000 copies, as did **Smash Hits - Summer '98** at number five, while **Bankers 4 - World Frenzy** at number eight sold 10,000 and **The Best Disco Albums In The World...Ever 2** sold 9,000 at number nine.

The **Full Monty** soundtrack slips out of the Top 10 for the first time in three months, slipping 9-12 but is due for a cinematic re-release, which will, no doubt, send it back into the Top 10. It remains the number one soundtrack by a huge margin, selling over three times as many as the number two movie album (**Jackie Brown**), and seven times as many as **Sliding Doors**.

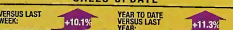
MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES

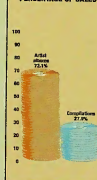


Figures show top 10 companies by % of total sales, and corporate groups by % of total sales of the top 10 chart albums

SALES UPDATE



COMPILATIONS AS PERCENTAGE OF SALES



THE YEAR SO FAR... TOP 20 ALBUMS

| | | |
|---------------------------|-------------------|--------------------|
| 1 URBAN HYMNS | THE VERVE | HIT |
| 2 LIFE THRU A LENS | ROBBIE WILLIAMS | CHRYSALIS |
| 3 TITANIC - OST | JAMES HORNOR | SONY CLASSICAL |
| 4 LET'S TALK ABOUT LOVE | CELINE DION | EPIC |
| 5 ALL SAINTS | ALL SAINTS | LONDON |
| 6 RAY OF LIGHT | MADONNA | MARVERCY |
| 7 POSTCARDS FROM HEAVEN | LIGHTHOUSE FAMILY | MERCURY |
| 8 WHITE ON BLONDE | TEXAS | RCA |
| 9 LEFT OF THE MIDDLE | NATALIE IMBRIGLIA | UNIVERSAL |
| 10 SPOKEWORLD | SPICE GIRLS | MERCURY |
| 11 HANOVER & STRIKE | FRINLEY GUY | EPIC |
| 12 TRULY...THE LOVE SONGS | LUNGERS/RICHIE | MOTOWN/POLYGRAM TV |
| 13 AQUARIUM | AQUA | UNIVERSAL |
| 14 THE BEST OF | JAMES | FONITONIA |
| 15 OK COMPUTER | RADIOHEAD | PARLOPHONE |
| 16 INTERNATIONAL VELVET | CATATONIA | BLANCO Y NEGRO |
| 17 MIZZANINE | MASSIVE ATTACK | VIRGIN |
| 18 FRESH | MY PEOPLE | ATLANTIC |
| 19 TALK ON CORNERS | CORRS | COLUMBIA |
| 20 BIG WILLIE STYLE | WILL SMITH | |

VIRGIN RADIOCHART

| | | | | | | |
|----|----------------------|----------------------|-------|-----------------------------|----------------------------|-------------|
| 1 | Blue | Simply Red | Label | 21 | Take A Step | Label |
| 2 | International Velvet | Catatonia | 22 | Walking Into Clarkdale | Chris Page & David Ford | Mercury |
| 3 | Version 2.0 | Garbage | 23 | On The Outside | Simpson | Indefinite |
| 4 | Talk On Corners | The Corrs | 24 | Pilgrim | Eric Chapin | Duck |
| 5 | Life Thru A Lens | Robin Williams | 25 | Growing Pains | John Waters | Universal |
| 6 | Urban Hymns | The Verve | 26 | The Benos | Reynold | Parlophone |
| 7 | The Best Of | Arves | 27 | Tin Planet | Smith | Gal |
| 8 | Savage Garden | Savage Garden | 28 | Like You Do...The Best Of | Lightning Seeds | Cap |
| 9 | Left Of The Middle | Terence Trent Darbby | 29 | Word Gets Around | Smooches | V2 |
| 10 | Return To The Lat | Conan O'Brien | 30 | Older | George Michael | Virgin |
| 11 | Manchester A Strike | Ernie Turner | 31 | Legend | Bob Marley And The Wailers | Full Godd |
| 12 | 5 Love Knives | Ernie Turner | 32 | Let's Face It | The Morning Glory | Decca |
| 13 | From The Chiroprig | Hotel Tn Armes | 33 | It's About The Way | Tommy Stinson | Mercury |
| 14 | Come Down | Na Erady White | 34 | Marching Already | David Byrne | Decca |
| 15 | White On Blonde | Texes | 35 | Jagged Little Pill | Alanis Morissette | MCA |
| 16 | Ok Computer | Radiohead | 36 | Melting Pot | The Chakras | Bagdasarian |
| 17 | This Is Hardcore | Pop | 37 | When I Was Born For The 7th | Time | Capitol |
| 18 | Ocean Drive | Lighthouse Family | 38 | The Best Of Van Morrison | Van Morrison | Polygram |
| 19 | Despite Yourself | Residencies | 39 | Unfinished Monkey Business | Janet Porter | Decca |
| 20 | Big Calm | Merchandise | 40 | The Best Of | The Doors | Capitol |



TRACK OF THE WEEK

by STEVE HEMSLEY



ROBBIE WILLIAMS: LET ME ENTERTAIN YOU

The huge success of Angels – the top airplay track for the first quarter – meant particularly difficult. In the regions where Angels continued to test well among listeners. In fact, Let Me Entertain You only entered the airplay top 50 a week before it appeared on the CILN sales chart.

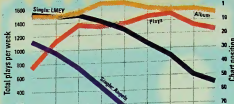
The song first appeared in the airplay rundown on March 21 at number 29 with 405 plays, while Angels was at number five with more than 1,500 spins, remaining the most popular song among stations in the south east.

Angels was still receiving twice as many radio plays as Let Me Entertain You when the follow-up made its debut in the CILN sales chart at number three in the end of

THE TOP 10 PLAYERS BEHIND LET ME ENTERTAIN YOU

| Station | Plays |
|----------------|-------|
| Key 103 | 458 |
| Atlantic 252 | 369 |
| Virgin 1215 | 348 |
| Rock FM | 346 |
| 96.3 Air FM | 339 |
| 96.9 Viking FM | 324 |
| Radio City | 321 |
| MFM 103.4 | 313 |
| Clyde One FM | 312 |
| Sound Wave | 309 |

Source: Music Monitor up to the week beginning 10/05/98



March. The same week, it also entered the ILR airplay Top 30 at number 27. Relief came for CHRYSIS in April when the radio audience for Let Me Entertain You approached 500. This was enough to overtake Angels, take the song to the top of the Virgin Radio chart and enter the Radio One top 10 play list.

The radio support for both songs boosted sales of the album Life Thru A Lens, which remained at number four for three weeks before rising to number one as total sales exceeded 700,000. It is now the third most successful album of the year behind The Verve's Urban Hymns and James Horner's Titanic OST.

Although television support for the new single came largely from MTV and The Box, Let Me Entertain You enjoyed two weeks on Top Of The Pops as well as slots on the

ITV Chart Show and the Pepsi Chart. There was also an appearance on the Lottery Live on March 8 and a TF1 Friday slot on March 20.

By the end of April, Let Me Entertain You had risen to number three on the airplay list as total plays remained around 1,400 a week, although it had already slipped to number 16 on the sales chart.

The most consistent player among local stations was Key 103 in Manchester, which has so far played the song more than 450 times. Extensive support has also come this month from Rock FM in Preston, west Yorkshire's 96.3 Air FM, 96.9 Viking FM in Hull, MFM 103.4 in Wrexham and Beacon FM in Wolverhampton.

However, the acceleration in regional plays came too late to prevent the single from dropping quickly out of the top 50.

MTV

| Rank | Artist |
|------|-------------------------------------|
| 1 | RAY OF LIGHT Madonna |
| 2 | ROAD RAGE Catatonia |
| 3 | TURN IT UP Busta Rhymes |
| 4 | ALL THAT I NEED Bizarre |
| 5 | TEAR DROP Massive Attack |
| 6 | CARNIVAL OF PARIS Dario G |
| 7 | PUSH IT Garbage |
| 8 | IF YOU THINK YOU OWN Me Hinda Hicks |
| 9 | BROKEN HOMES Tricky & PJ Harvey |
| 10 | GONE IT NOVEMBER Juelz Jean |

Most played videos on MTV UK w/e 20/5/98
Source: MTV UK/Media Research Ltd

THE BOX

| Rank | Artist |
|------|--|
| 1 | CELESTA VIE B'witched |
| 2 | MY HEART WILL GO ON Celine Dion |
| 3 | THE BOY IS MINE Brandy & Monica |
| 4 | NIGHT FEVER Adam Garcia |
| 5 | YOU'VE GOT THE FEELIN' Sive |
| 6 | LAST THING ON MY MIND Steps |
| 7 | YOU THINK YOU OWN Me Hinda Hicks |
| 8 | KUNG FU FIGHTING Beast |
| 9 | IT'S LIKE THAT RDM OMC vs Jason Nevins |
| 10 | SWING MY WAY KP & Envyi |

Most played videos on The Box, w/e 20/5/98
Source: The Box

STUDENT RADIO

| Rank | Artist |
|------|---|
| 1 | GET MYSELF ARRESTED Gomez |
| 2 | COME BACK TO WHAT YOU KNOW Embrace |
| 3 | ROCKFELLER Franky Baby Slim |
| 4 | MAYBE I'M DEAD Money Mark |
| 5 | CANT SEE IM Ina Brown |
| 6 | TOO MUCH, TOO LITTLE, TOO LATE Silver Sun |
| 7 | PUSH IT Garbage |
| 8 | THE FLUPSIDE Moloko |
| 9 | BROKEN HOMES Tricky & PJ Harvey |
| 10 | ROAD RAGE Catatonia |

The Cadbury Fyne Student Radio Network Chart is compiled from the playlists of more than 40 student radio stations, w/e 20/5/98

TOP OF THE POPS

1 DREAMS THE CORNs: Now Do I Live (Lulu's Remix): Ave Adore Smashing Pumpkins: Do You Really Want Me (Robyn): Fight For Your Rights N.Y.C.C.: Disco The Night Away The Mavericks: Stretched Lucinda McKean, Feat. It... Temposer

Draft Lineup 20/5/98

RADIO ONE PLAYLISTS

| A LIST | B LIST | As Featured |
|---|---|---|
| <p>13 13 RADIO 1 Got The Feelin' Sive: Under The Bridge/Lady Marmalade All Stars: Turn Back Time Aquaturo C'est La Vie B'witched: The Boy Is Mine Brandy & Monica; Road Rage Cristina: Life Ain't Easy (Cristina); Drexha (Dre's Battle Mix) The Roots Come Back To What You Know Embrace; A Long Time The Fog: Whining I Was There Natalie Imbruglia; Runaway James: Gonna Tix November Juelz Jean; I Would Fly Like A Bird Beverly Knight; (Red Redman); Ray Of Light Madonna; Stretched Lucinda McKean; Honey Mustard I Was Not Me Julee; Looking For Love Karizma Ramirez; Too Much, Too Little, Too Late Silver Sun; Feat It Temposer Teo Maya</p> | <p>Gimme Love Alicia: Drinking In LA Bran Van 3000; Can't See Me In Brown: My All (Miles Classic Radio Mix) Mariah Carey; Rockstar! Skunk Fatboy Slim; Go Deep Janet Jackson; The City Is Mine Jay Z feat. Blackstreet; Lost In Space Lighthouse Family; Maybe I'm Dead Money Mark; Boom Boom A Little; Anytime Nu Girl; He Got Gaze Public Enemy (feat. Stephen Stills); A Little Soul Pulp; The Waves Shred Seven; Say You Love Me Simply Red; Ave Adore The Smashing Pumpkins; Spell On You Sonique; Come Together Spiritualized; Ice Hockey Hair (Radio Edit) Super Furry Animals</p> | <p>Do For Love 2Pac; Black White Asian Dub Foundation; We Be Young Boyzme; Bad Girl (Radio Edit) DJ Rap; Lost In Space Electricity; She Will Have Her Way Neil Finn; Special Girlfriend; Get Myself Arrested Gomez; S.M.D.U. Brock Landers; Spend The Night Danny J Lewis; Ghetto Superstar Pro Mikk; The Flipside Moloko; Let Me See Mouchelle; Too Close Next; Last Thing On My Mind Steps; Stay Young UltraSOUND; Ooh La La The Wiseguys</p> |

MTV UK PLAYLISTS

READY: Me, No, No/With Me Destiny's Child; Gone IT November + Ramiel Wyclef Jean; I Got Love/No Deep Janet Jackson; Under The Bridge/Lady Marmalade All Stars; Turn Back Time Aquaturo; Push It Garbage; Rise Up Busta Rhymes; Push It Garbage; Ray Of Light Madonna

HOT: Me 'N Slow/My Way Lucie; Life Ain't Easy Christina; Boom Boom A Little; C'est La Vie B'witched; All My Love Queen Poni; He Got Gaze Public Enemy; Hot N' Jelly Honey '98 Mousse T feat; Dreams The Corns; Turn Back Time Aquaturo; A Little Soul Pulp; Stretched Lucinda McKean

BULLSEYE: Drinking In LA Bran Van 3000; Come Together Spiritualized; Ghetto Superstar Pro Mikk; Broken Homes Tricky feat PJ Harvey; Ooh La La The Wiseguys
BREAKOUT EXTRA: Too Close Next; You Think You Own Me Hinda Hicks; Carnaval De Paris Dario G; World Cup Package Various; Got The Feelin' Sive; Eat My Food Cappuccino Lurg; Top Of The World Chumbawamba; Vinlando Fat Lips; World In Motion New Order; Lions The Fighting 900s; Rise Up Jamaica United; Don't Come Home To Sorrow Don Amadio
BREAKERS: Here's Where The Story Ends Tin Tin Out feat Shelley Nelson; All That I Need Bizarre; Too Deep Miasma Attack; Road RAGE Catatonia; Feat It The Temposer feat Maya; Fight For Your Right To Party N.Y.C.C.; Deeper Love Ruff Dancz; Kelly Walsh The Stars At My All Mariah Carey; Whining I Was Not Me Natalie Imbruglia; The Strutt Bambino; It Was How We Party S.O.A.P.

ITV CHART SHOW

Top Of The World English World Cup: See How We Have Her Way Neil Finn; Lonely Cyle's Girl Therapy; Mia Daria International; I Love Rock & Roll Jason & Mikey Christo; The Heart's A Love Dealer Madonna; Bright Apple Spine; Change Of Heart Somers; Buster; Come Back To What You Know Embrace; Personal Jesus Depeche Mode; Dance The Night Away The Mavericks; Ave Adore Smashing Pumpkins; Feat It The Temposer

Preview For Next Week: Show The Horsez Above
Playout Video: Last In Space The Lighthouse Family

Draft Lineup 20/5/98

THE PEPSI CHART

Performance: Under The Bridge/Lady Marmalade
Exclusive of Bottle Cap performance All Stars: Whining I Was There

Notable Airplay Video: Feat It Temposer Teo Maya
Interview: Al Sanna
Draft date for 26/5/98

R1: playlists for week beginning 25/5/98

30 MAY 1998

AMERICAN
CHARTWATCH

by ALAN JONES

In Britain, at number 22, it was the lowest ranking of her first 10 hits, but in America *Honestly Love You* was the first of five number one hits for the British-born, Aussie-reared **Olivia Newton John**.

Olivia's enduring affection for the song led her to record it again, 24 years on – this time as a duet with Babyface, and though it has some way to go before it can match the million-selling original, it makes a bright debut this week at number 71. Her first hit in the states in six years, it also lends fuel to the simultaneously released album, *Back With A Heart*, which debuts at number 59, giving the 49-year-old her highest ranked album since 1985's *Soul Kiss*.

While *Grease* continues its lengthy run at the top of *Billboard's* catalogue chart, Olivia's return to prominence must also owe much to the shrewd recruitment of Babyface who, as an artist, producer and writer, has now amassed an incredible 89 Hot 100 hits.

Livvy's not the only UK vocalist he's worked with recently, on the Have Plenty soundtrack he duets on the old Bruce Springsteen/Pointer Sisters hit *Fire with One's feet*. That collaboration is already attracting much attention Stateside and the couple apparently received a rousing reception when they performed it on Rosie O'Donnell's popular chat show last week.

A cautionary note, however, Babyface and

Lisa Stansfield duetted on *Dream Away* in 1994. The song, which was penned by Face's major rival of the Nineties, Diane Warren, and was produced by David Foster for extra firepower – flopped without ever reaching the Hot 100.

Livvy aside, the US singles chart makes dismal reading again this week, with all 10 British records dropping, including **Elton John's** *Recover Your Soul*, which sinks 55-59, making it a less than satisfactory follow-up to the biggest selling single of all-time.

There's little good news on the album front either, although **Massive Attack** make their US chart debut at 59 with *Mezzanine*, and despite a 112-148 slump on the main chart, **Sarah Brightman's** *Time To Say Goodbye* holds the number one in the classical crossover chart for its 20th week.

ACTS IN US AND UK
ALBUM CHARTS

| | US | UK |
|---|--------|----|
| Massive Attack <i>Mezzanine</i> | NEW-60 | 10 |
| Spice Girls <i>Spiceworld</i> | 44-43 | 27 |
| Eric Clapton <i>Pilgrim</i> | 22-29 | 46 |

ARTIST
PROFILE:
ULTIMATE KAOS

by PAUL WILLIAMS



France is fast gaining a reputation for turning around the fortunes of UK acts and reviving their careers. Having transformed **Worlds Apart** from a group losing appeal back home to teen superstars across much of continental Europe, the French market has now kick-started the career of **Ultimate Kaos**, whose only taste of the UK top 10 was back in 1994 with their debut single *Some Girls*.

Last charting in the UK more than a year ago with a cover of **Lever's** *Casanova*, the group soon found themselves out of favour and had already parted company with Polydor when French radio network NRJ started giving their single heavy airplay support at the end of last year. Sony France was quickly on board and the result was a huge French hit, reaching number four and selling 400,000 units in the process.

"It's been a real natural progression at radio," says Sam Smith, international product manager at Mercury, which signed the band to a worldwide deal outside France. "NRJ picked up the track and then it spread into Sweden, Belgium and Switzerland."

By last week the group were up to four in Belgium, helped along by the way with a television appearance on *Miss Belgium*. They had also climbed 59-13 in the Netherlands and were also charting with the single in Norway and Sweden.

A big promotional push is now underway across Europe with the band last week appearing on television in Germany – where the single has just been released.

At the end of this month they will be seen by 700,000 viewers in the Netherlands when they appear on the country's national lottery show, *Stadslotje* on Lokatie, while their schedule for early June includes Finnish and French TV.

France is leading the way with second single *My Lover*, which will be issued elsewhere as *Casanova* peaks. "They can't go wrong at the moment," Smith says. "Usually when you get a single like this you have got no follow up, but we have the next single ready to go in a couple of territories."

Interest in the band is also spreading as far as Australia, New Zealand and Japan, all of which are pencilled in for promo visits this August. However, before all that there is the more pressing matter of a UK re-launch, which will begin with the re-issue of *Casanova* in June.

TRACKWATCH
ULTIMATE KAOS

- *Casanova* 400,000 sales in France
- Up from 12 to four in Belgium
- Climbing to 13 in Netherlands
- Single *My Lover* now out in France

UK WORLD HITS

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

| AUSTRALIA | AUSTRIA | FRANCE | GERMANY | NETHERLANDS |
|--|--|---|--|--|
| 1 (1) NEVER EVER Sade June | 1 (1) NEVER EVER All Stars London | 1 (1) ANGELS Robbie Williams Chrysalis | 1 (1) HIGH Lighthouse Family Polydor | 1 (1) SAY WHAT YOU WANT Tina Turner Mercury |
| 2 (1) NEVER EVER All Stars London | 2 (1) MY FATHER'S EYES Eric Clapton WVA | 2 (1) NEVER EVER All Stars London | 2 (1) SAY YOU LOVE ME Simply Red EastWest | 2 (1) HIGH Lighthouse Family Polydor |
| 3 (1) STOP Spice Girls Virgin | 3 (1) MY FATHER'S EYES Eric Clapton WVA | 3 (1) STOP Spice Girls Virgin | 3 (1) BREATHE Midge Ure Arista | 3 (1) CASANOVA Ultimate Kaos Mercury |
| 4 (1) TEARDROP Maxine Attick Virgin | 4 (1) STOP Spice Girls Virgin | 4 (1) TORN Natalie Imbruglia RCA | 4 (1) NEVER EVER All Stars London | 4 (1) UNDER THE BRIDGE All Stars Mercury |
| 5 (1) CLEOPATRA'S THEM Clingons WVA | 5 (1) - - - | 5 (1) - - - | 5 (1) STOP Spice Girls Virgin | 5 (1) STOP Spice Girls Virgin |
| Source: ARIA | Source: IFPI | Source: IFPI | Source: Media Control | Source: Stichting MCA Top 100 |



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Trade Fairs, Conferences & Music Industry Events
Wholesale & Retail
Various

ASIAN MARKETS

Includes: Asian Economic Group, China, Hong Kong, Indonesia, Korea, Malaysia, Philippines, Singapore, Taiwan, Thailand, Japan

PACIFIC MARKETS

Includes: New Zealand, NZP, NZM, NZS, NZT, NZU, NZV, NZW, NZX, NZY, NZZ, NZAA, NZAB, NZAC, NZAD, NZAE, NZAF, NZAG, NZAH, NZAI, NZAJ, NZAK, NZAL, NZAM, NZAN, NZAO, NZAP, NZAQ, NZAR, NZAS, NZAT, NZAU, NZAV, NZAW, NZAX, NZAY, NZAZ, NZBA, NZBB, NZBC, NZBD, NZBE, NZBF, NZBG, NZBH, NZBI, NZBJ, NZBK, NZBL, NZBM, NZBN, NZBO, NZBP, NZBQ, NZBR, NZBS, NZBT, NZBU, NZBV, NZBW, NZBX, NZBY, NZBZ, NZCA, NZCB, NZCC, NZCD, NZCE, NZCF, NZCG, NZCH, NZCI, NZCJ, NZCK, NZCL, NZCM, NZCN, NZCO, NZCP, NZCQ, NZCR, NZCS, NZCT, NZCU, NZCV, NZCW, NZCX, NZCY, NZCZ, NZDA, NZDB, NZDC, NZDD, NZDE, NZDF, NZDG, NZDH, NZDI, NZDJ, NZDK, NZDL, NZDM, NZDN, NZDO, NZDP, NZDQ, NZDR, NZDS, NZDT, NZDU, NZDV, NZDW, NZDX, NZDY, NZDZ, NZEA, NZEB, NZEC, NZED, NZEF, NZEG, NZEH, NZEI, NZEJ, NZEK, NZEL, NZEM, NZEN, NZEO, NZEP, NZEQ, NZER, NZES, NZET, NZEU, NZEV, NZEW, NZEX, NZEY, NZEZ, NZFA, NZFB, NZFC, NZFD, NZFE, NZFF, NZFG, NZFH, NZFI, NZFJ, NZFK, NZFL, NZFM, NZFN, NZFO, NZFP, NZFQ, NZFR, NZFS, NZFT, NZFU, NZFV, NZFW, NZFX, NZFY, NZFZ, NZGA, NZGB, NZGC, NZGD, NZGE, NZGF, NZGG, NZGH, NZGI, NZGJ, NZGK, NZGL, NZGM, NZGN, NZGO, NZGP, NZGQ, NZGR, NZGS, NZGT, NZGU, NZGV, NZGW, NZGX, NZGY, NZGZ, NZHA, NZHB, NZHC, NZHD, NZHE, NZHF, NZHG, NZHH, NZHI, NZHJ, NZHK, NZHL, NZHM, NZHN, NZHO, NZHP, NZHQ, NZHR, NZHS, NZHT, NZHU, NZHV, NZHW, NZHX, NZHY, NZHZ, NZIA, NZIB, NZIC, NZID, NZIE, NZIF, NZIG, NZIH, NZIJ, NZIK, NZIL, NZIM, NZIN, NZIO, NZIP, NZIQ, NZIR, NZIS, NZIT, NZIU, NZIV, NZIW, NZIX, NZIY, NZIZ, NZJA, NZJB, NZJC, NZJD, NZJE, NZJF, NZJG, NZJH, NZJI, NZJJ, NZJK, NZJL, NZJM, NZJN, NZJO, NZJP, NZJQ, NZJR, NZJS, NZJT, NZJU, NZJV, NZJW, NZJX, NZJY, NZJZ, NZKA, NZKB, NZKC, NZKD, NZKE, NZKF, NZKG, NZKH, NZKI, NZKJ, NZKK, NZKL, NZKM, NZKN, NZKO, NZKP, NZKQ, NZKR, NZKS, NZKT, NZKU, NZKV, NZKW, NZKX, NZKY, NZKZ, NZLA, NZLB, NZLC, NZLD, NZLE, NZLF, NZLG, NZLH, NZLI, NZLJ, NZLK, NZLL, NZLM, NZLN, NZLO, NZLP, NZLQ, NZLR, NZLS, NZLT, NZLU, NZLV, NZLW, NZLX, NZLY, NZLZ, NZMA, NZMB, NZMC, NZMD, NZME, NZMF, NZMG, NZMH, NZMI, NZMJ, NZMK, NZML, NZMN, NZMO, NZMP, NZMQ, NZMR, NZMS, NZMT, NZMU, NZMV, NZMW, NZMX, NZMY, NZMZ, NZNA, NZNB, NZNC, NZND, NZNE, NZNF, NZNG, NZNH, NZNI, NZNJ, NZNK, NZNL, NZNM, NZNN, NZNO, NZNP, NZNQ, NZNR, NZNS, NZNT, NZNU, NZNV, NZNW, NZNX, NZNY, NZNZ, NZOA, NZOB, NZOC, NZOD, NZOE, NZOF, NZOG, NZOH, NZOI, NZOJ, NZOK, NZOL, NZOM, NZON, NZOO, NZOP, NZOQ, NZOR, NZOS, NZOT, NZOU, NZOV, NZOW, NZOX, NZOY, NZOZ, NZPA, NZPB, NZPC, NZPD, NZPE, NZPF, NZPG, NZPH, NZPI, NZPJ, NZPK, NZPL, NZPM, NZPN, NZPO, NZPP, NZPQ, NZPR, NZPS, NZPT, NZPU, NZPV, NZPW, NZPX, NZPY, NZPZ, NZQA, NZQB, NZQC, NZQD, NZQE, NZQF, NZQG, NZQH, NZQI, NZQJ, NZQK, NZQL, NZQM, NZQN, NZQO, NZQP, NZQQ, NZQR, NZQS, NZQT, NZQU, NZQV, NZQW, NZQX, NZQY, NZQZ, NZRA, NZRB, NZRC, NZRD, NZRE, NZRF, NZRG, NZRH, NZRI, NZRJ, NZRK, NZRL, NZRM, NZRN, NZRO, NZRP, NZRQ, NZRR, NZRS, NZRT, NZRU, NZRV, NZRW, NZRX, NZRY, NZRZ, NZSA, NZSB, NZSC, NZSD, NZSE, NZSF, NZSG, NZSH, NZSI, NZSJ, NZSK, NZSL, NZSM, NZSN, NZSO, NZSP, NZSQ, NZSR, NZSS, NZST, NZSU, NZSV, NZSW, NZSX, NZSY, NZSZ, NZTA, NZTB, NZTC, NZTD, NZTE, NZTF, NZTG, NZTH, NZTI, NZTJ, NZTK, NZTL, NZTM, NZTN, NZTO, NZTP, NZTQ, NZTR, NZTS, NZTT, NZTU, NZTV, NZTW, NZTX, NZTY, NZTZ, NZUA, NZUB, NZUC, NZUD, NZUE, NZUF, NZUG, NZUH, NZUI, NZUJ, NZUK, NZUL, NZUM, NZUN, NZUO, NZUP, NZUQ, NZUR, NZUS, NZUT, NZUU, NZUV, NZUW, NZUX, NZUY, NZUZ, NZVA, NZVB, NZVC, NZVD, NZVE, NZVF, NZVG, NZVH, NZVI, NZVJ, NZVK, NZVL, NZVM, NZVN, NZVO, NZVP, NZVQ, NZVR, NZVS, NZVT, NZVU, NZVV, NZVW, NZVX, NZVY, NZVZ, NZWA, NZWB, NZWC, NZWD, NZWE, NZWF, NZWG, NZWH, NZWI, NZWJ, NZWK, NZWL, NZWM, NZWN, NZWO, NZWP, NZWQ, NZWR, NZWS, NZWT, NZWU, NZWV, NZWW, NZWX, NZWY, NZWZ, NZXA, NZXB, NZXC, NZXD, NZXE, NZXF, NZXG, NZXH, NZXI, NZXJ, NZXK, NZXL, NZXM, NZXN, NZXO, NZXP, NZXQ, NZXR, NZXS, NZXT, NZXU, NZXV, NZXW, NZXX, NZXY, NZXZ, NZYA, NZYB, NZYC, NZYD, NZYE, NZYF, NZYG, NZYH, NZYI, NZYJ, NZYK, NZYL, NZYM, NZYN, NZYO, NZYP, NZYQ, NZYR, NZYS, NZYT, NZYU, NZYV, NZYW, NZYZ, NZZA, NZZB, NZZC, NZZD, NZZE, NZZF, NZZG, NZZH, NZZI, NZZJ, NZZK, NZZL, NZZM, NZZN, NZZO, NZZP, NZZQ, NZZR, NZZS, NZZT, NZZU, NZZV, NZZW, NZZX, NZZY, NZZZ

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For outside Europe, please contact us for pkg costs

Contact Anna Sperini or Richard Coles on
tel: +44 (0) 171 921 5957 or 5906
fax: +44 (0) 171 921 5904

CLASSICAL SPECIALIST

| This | Last | Title | Artist | Label (distributor) |
|------|------|---|----------------------------------|------------------------------------|
| 1 | 2 | ARIA - THE OPERA ALBUM | Andrea Bocelli | Philips 462532 (F) |
| 2 | 1 | MY SECRET PASSION - THE ARIAS | Michael Bolton | Sony Classical SK 82071 (SM) |
| 3 | 4 | HOLST'S SECOND PRAESIDIUM/VOCAZION | RSNO/Lloyd-Jones | Nonesuch RS2086 (US) |
| 4 | 3 | AGNUS DEI II | CNC Oxford/Higginbottom | Erato 28421892 (W) |
| 5 | 5 | RUTTER/REQUIEM | King's College Choir/Clarebury | EMI Classics CDC 566602 (E) |
| 6 | 6 | THE KING'S COLLECTION | Chor of King's College/Clarebury | Decca 6061912 (F) |
| 7 | 7 | A SOPRANO INSPIRED | Lucy Garratt | Conifer Classics 796651/5252 (BMG) |
| 8 | 9 | KREISLER | Kennedy | EMI Classics CDC 564952 (E) |
| 9 | 10 | CLASS SYMPHONY NO 2 | Yvonne Rhee S/D/Seisies | Nonesuch 75591942 (W) |
| 10 | 11 | THE ABBEY | Downside Abbey Menks/Choirboys | Virgin VTCO 99 (E) |
| 11 | 10 | AGNUS DEI | CNC Oxford/Higginbottom | Erato 62014832 (W) |
| 12 | 14 | CHINA GIRL - THE CLASSICAL ALBUM 2 | Yvonne-Mae | EMI Classics CDC 566432 (E) |
| 13 | 16 | SPRIT OF PEACE | Morfe of Ampleforth Abbey | Classic FM CFMCD119 (BMG) |
| 14 | 15 | AVE VERUM - THE SOUL ASCENDS | St Cecilia Net Acad Qi/Chung | Deutsch Gramophon 457942 (F) |
| 15 | 18 | SALVA NOS | Medieval Baebes | Venture/Virgin CDV 335 (E) |
| 16 | 20 | ELGAR/PAYNE SYMPHONY NO 3 | BBC Symphony Orchestra/A Davis | NMC NMC03 (CR) |
| 17 | 11 | PAUL MCCARTNEY'S STANDING STONE | LSO/Foster | EMI Classics CDC 565942 (E) |
| 18 | 12 | DUETS & ARIAS | Roberto Alagna/Angela Georgea | EMI Classics CDC 566172 (E) |
| 19 | 12 | SCHUBERT/LIEDER | Christiane Oelze | EMI Classics CDC 565472 (E) |
| 20 | 19 | JOHN TRAVNER: INNOCENCE | Westminster Abbey Choir/Neary | Sony Classical SK 6913 (SM) |

CLASSICAL CROSSOVER

| This | Last | Title | Artist | Label (distributor) |
|------|------|--|-----------------------|---|
| 1 | 1 | TITANIC (OST) | James Horner | Sony Classical SK 82113 (SM) |
| 2 | 2 | MOST RELATING CLASSICAL ALBUM...EVER! | Various | Virgin/EMI VTCDO 135 (E) |
| 3 | 4 | OPERA HALL OF FAME | English CO/Bary | Classic FM CFMCD 20 (BMG) |
| 4 | 3 | THE BEYONDNESS OF THINGS | Ademius | London 40002 (F) |
| 5 | 7 | BEST OF SANCTUARY | Various | Virgin CDVE 325 (E) |
| 6 | 5 | THE MOST OPERA ALBUM IN THE WORLD...EVER! | Various | Virgin VTCDO 100 (E) |
| 7 | 6 | BEST CLASSICAL ALBUM IN THE WORLD...EVER! | Various | EMI CDMVTO 91 (E) |
| 8 | 8 | 100 POPULAR CLASSICS - VOLUME TWO | Various | RCA Victor Communication PBKCD 55 (BMG) |
| 9 | 9 | REIZARD'S ADAGIOS | Various | Decca 4619132 (F) |
| 10 | 10 | CLASSIC CUTS | Various | Decca 441362 (F) |
| 11 | 11 | BRAVEHEART (OST) | LSO/DiMerco | Decca 442852 (F) |
| 12 | 12 | THE VERY BEST OF GIBERT & SULLIVAN | D'Oy Carte | Decca 4600132 (F) |
| 13 | 10 | FAURE/PAVANE MUSIC OF FAURE | Various | Erato 28422242 (F) |
| 14 | 14 | THE NO 1 CLASSICAL ALBUM | Various | PolyGram TV 456192 (F) |
| 15 | 15 | THE PIANO (OST) | Michael Nyman | Venture CDVE 919 (E) |
| 16 | 17 | HOOKED ON CLASSICS | RPO/Clerk | Grimson CRIMCD 144 (EUK) |
| 17 | 13 | 100 POPULAR CLASSICS | Various | Castle Communication MBSCD 917 (BMG) |
| 18 | 19 | BRASSED OFF (OST) | Grimshawe Colley Band | RCA Victor 692680/8712 (SM) |
| 19 | 15 | TRANQUILITY OF BAROQUE | Various | Erato 28422242 (F) |
| 20 | 18 | WITH A SONG IN MY HEART | Mario Lanza | Cadenza 7432/430522 (BMG) |

JAZZ & BLUES

| This | Last | Title | Artist | Label (distributor) |
|------|------|--|-------------------------------|----------------------------------|
| 1 | 1 | THE ROBERT JOHNSON SONGBOOK | Peter Green with Nigel Watson | Artisan 548CD (2F) |
| 2 | 1 | BLUE FOR YOU - THE VERY BEST OF | Nina Simone | Global Television RAPCD 94 (BMG) |
| 3 | 5 | MAD ABOUT THE BOY - THE VERY BEST OF | Dinah Washington | Oriens CRMCD05A (EUK) |
| 4 | 7 | THE BEST OF | Ella Fitzgerald | MCA 91021 (BMG) |
| 5 | 2 | TOKYO '36 | Jarrett/Pearcock/De Johnette | ECM 92552 (F) |
| 6 | 10 | SHAKYTA AT THE SANDS | Frank Sinatra/Court Baes | Mercury WA 1018 (W) |
| 7 | 3 | BADJUM | Erykah Badu | NRCA UCD 527 (BMG) |
| 8 | 6 | THE KING OF BLUE | Miles Davis | Columbia CK 6425 (SM) |
| 9 | 8 | MY BABY JUST CARES FOR ME - THE BEST OF | Nina Simone | Oriens CRMCD03 (EUK) |
| 10 | 10 | THE MIGHTY BLUES - STANDARD TIME 5 | Wynton Marsalis | Columbia CK 6821 (SM) |

ROCK

| This | Last | Title | Artist | Label (distributor) |
|------|------|--------------------------------|---------------------------|--------------------------|
| 1 | 2 | WALKING INTO CLARKSDALE | Arjen Page & Robert Plant | Mercury 528242 (F) |
| 2 | 1 | A THOUSAND LEAVES | Some Youth | Geffen DED 2503 (BMG) |
| 3 | 3 | SOULFLY | Soulfly | Roadrunner RR 87405 (F) |
| 4 | 4 | REMASTERS | Led Zepplin | Atlantic 75671842 (W) |
| 5 | 6 | NIRVOD | Green Day | Reprise 838276742 (F) |
| 6 | 5 | BLOOD SUGAR SEX MAGIK | Red Hot Chili Peppers | Warner Bros 75995862 (F) |
| 7 | 9 | FIELD | Post Malone | Epic 66252 (SM) |
| 8 | 11 | NEVERMIND | Nirvana | Geffen DED 2545 (BMG) |
| 9 | 16 | GARBAGE | Garbage | Mushroom D 31450 (F) |
| 10 | 18 | THE SUN IS OPEN TO US | Longpigs | Mother MUMCD 8402 (F) |

CFM

| This | Last | Title | Artist | Label (distributor) |
|------|------|--|-------------------------|---------------------------------|
| 1 | 1 | AINI ADONE | Smashing Pumpkins | Nonesuch 75591942 (W) |
| 2 | 10 | MONEY CREEPY/BROKEN HOMES | Tidley | Inland CD701 (F) |
| 3 | 1 | JUNGLE BROTHER | Jungle Brothers | Cap 52830003 (BMG) |
| 4 | 2 | IT'S LIKE THAT | Ron-O-MC & Jesse Nevins | Sonic Communications SMO602 (F) |
| 5 | 10 | EAT MY GOAL | Collapsad | Deceptive BLUFF6042 (V) |
| 6 | 5 | TURN IT UP/TRE UP | Busta Rhymes | Elektra EBK6242 (W) |
| 7 | 7 | ROAD RAGE | Catanzon's | Blance Y Negro NEG12CD (W) |
| 8 | 9 | A PESSIMIST IS NEVER DISAPPOINTED | Audience | Mercury AUC101 (F) |
| 9 | 3 | KELLY WATCHA THE STARS | Air | Virgin VSCD1101 (SM) |
| 10 | 4 | TEARDROP | Massive Attack | Virgin W8R13 (E) |
| 11 | 12 | WISHKID | Peart Jan | Epic 662902 (SM) |
| 12 | 18 | THE HEROES | Shed Seven | Polydor 509172 (F) |
| 13 | 18 | THIS FEELING | Pernemore | Inland CD1048 (F) |
| 14 | 11 | PUSH IT | Garbage | Mushroom MUS528205 (BMG) |
| 15 | 10 | "LOMLLY CRYN," ONLY | Therapy? | ASM 44122 (F) |

INDEPENDENT SINGLES

| This | Last | Title | Artist | Label (distributor) |
|------|------|--|----------------------------|--------------------------------------|
| 1 | 1 | FEEL IT | The Temptor featuring Maya | Pepper 020022 (F) |
| 2 | 10 | FIGHT FOR YOUR RIGHT (TO PARTY) | NHC | Central 060455 COM (F) |
| 3 | 2 | LAST THING ON MY MIND | Stups | Jive 051842 (P) |
| 4 | 10 | EAT MY GOAL | Collapsed Lad | Deceptive BLUFF 6062 (V) |
| 5 | 3 | IT'S LIKE THAT | Ron-O-MC & Jesse Nevins | Sonic Communications SMO652 (F) |
| 6 | 10 | LOVERKNOCKROLL | The Jesus And Mary Chain | Creation CRECD 26 (MNVV) |
| 7 | 4 | JUNGLE BROTHER | Jungle Brothers | Cap Street GEE 500048 (MNVV) |
| 8 | 12 | PUSH IT | Garbage | Mushroom MUSH 26205 (MNVV) |
| 9 | 10 | THE BLACKS' GOT ME | Brooklyn Bounce | Club Tools 004795 (LUK) |
| 10 | 11 | BLACK & WHITE ARMY | Black & White Army | Toon TOON 100 (P) |
| 11 | 7 | PACIFICCBU | 800 State | ZTT ZTT 96CD1 (MNVV) |
| 12 | 11 | GET UP STAND UP | Pharcyde/Phantom | Jive 052802 (P) |
| 13 | 10 | LONDON TOWN | Alex Wilcombe & Big C | Xtraavagance/Edo 090257 (P) |
| 14 | 6 | ICE RAIN | Mushroom MUSH 30202 (MNVV) | Mushroom MUSH 30202 (MNVV) |
| 15 | 9 | JOY | UBM | Logic 74215179 (BMG) |
| 16 | 8 | LOWLY YOU | Comershop | Wija WJ 18CD (V) |
| 17 | 13 | SLEEP ON THE LEFT SIDE | Julian Lennon | Music From Another Room HEAT4 CD (P) |
| 18 | 14 | DAY AFTER DAY | Bluck & Flex | Heat Recordings HEAT04 (V) |
| 19 | 16 | LONG TIME COMING | Cump | 2XK 2YK 0788 (ZYX) |
| 20 | 16 | MY HEART WILL GO ON | Bluesy | |

All charts © CN

INDEPENDENT ALBUMS

| This | Last | Title | Artist | Label (distributor) |
|------|------|---|-------------------------------|--------------------------------------|
| 1 | 1 | VERSION 2.0 | Garbage | Mushroom MUSH 2620 (MNVV) |
| 2 | 2 | THE BEST OF | Nick Cave & The Bad Seeds | Mus LCOMD14 (F) |
| 3 | 10 | ON THE OUTSIDE | Symposium | Infectious INFECT 56CD (V) |
| 4 | 6 | BIG CALM | Merchbabe | Indochina ZEN 102CD (P) |
| 5 | 4 | 808-98 | R08 State | ZTT ZTT 100CD (MNVV) |
| 6 | 3 | PUSH THE BUTTON | Maya Mark | Mo Wax MW 900CD (F) |
| 7 | 5 | GREATEST HITS | Jazz, Jive & Fresh Prince | Echo ECHO CD (P) |
| 8 | 7 | IN MY HUMOR | George Martin/Various | N2 VHS 100838 (MNVV) |
| 9 | 4 | GOOD HUMAN | Saint Etienne | Cap 52830003 (BMG) |
| 10 | 10 | THE ROBERT JOHNSON SONGBOOK | Peter Green with Nigel Watson | Artisan 548CD (2F) |
| 11 | 8 | WORO GETS AROUND | Stereophonics | Virgin VSCD1101 (SM) |
| 12 | 9 | PHOTOGRAPH SMILE | John Lennon | Music From Another Room HEAT4 CD (P) |
| 13 | 3 | TIN PLANET | Space | Cap EGTFTN 4 (V) |
| 14 | 13 | DEKSDANDRUM BROCKANDROLL | Propel/heads | Wall Of Sound WALLCD 015 (V) |
| 15 | 11 | KICKING A DEAD BIRD | Mozzella | Eye-O-Eye WALLCD 015 (V) |
| 16 | 11 | WHEN I WAS BORN FOR THE 7TH TIME | Comershop | Wija WJ 18CD (V) |
| 17 | 10 | MELTING POT | The Charlottes | Beggars Banquet BBQCD 198 (V) |
| 18 | 17 | LUDES & GARDEN: WE ARE RACING IN SPACE | Spiritualized | Dedicated DEDCD 034 (V) |
| 19 | 12 | SHOOT THE BOSS | Minsky/Mafia | Heavenly HVALP 21CD (MNVV) |
| 20 | 10 | RED RICE | Eica Carthy And Nancy Kerr | Topic TSDCD 2001 (DIR) |

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JAZZ & BLUES
REPORT

by COLIN IRWIN



Peter Green's Robert Johnson Songbook album soars to the top spot in its first week of release, reflecting not only the rehabilitation of the great guitarist, but also the enduring interest in the Johnson legend. The album - Green's first studio work for over two decades - has been fuelled by immense pre-release press interest in the project, building on an encouraging performance of last May's Peter Green And The Splinter Group live collection.

The idea of Green tackling the hard-core, satanic songs of the mysterious Johnson, king of the Mississippi Delta blues, came from Green's close colleague,

guitarist/singer Nigel Watson. Previewed live at London's Ronnie Scott's Club, it features guest appearances from Paul Rodgers and Street Angels and was produced by Grammy award winner Kenny Denton, who ran the Pye mobile which recorded the Isle Of Wight festival and Jimi Hendrix live at the Royal Albert Hall. The re-discovery of Green, the Fleetwood Mac founder who subsequently spent two decades divorced from his music while suffering mental problems, has gained momentum over the past year.

Copyright confusion with the Johnson estate has now been cleared up and

Sinatra albums have been flying off the shelves since the news broke of the great man's death - and demand for the more jazzy catalogue isn't far behind the pop repertoire.

While the *Way* collection roars up the main chart - with plenty of support for *Cycles*, *New York New York* and the Francis Albert Sinatra/Antonio Carlos Jobim collaboration *Jazz Sins* are focusing on the 1966 live album *Sinatra At The Sands*.

Sands is a double mid-price CD capturing Sinatra at the peak of his powers in concert

Johnson, reputedly murdered in 1938, will shortly be the subject of a triple-CD boxed set from Catfish.

The Green album, which looks certain to become 'Snapper Music's' best-seller to date, breaks the long straightjacket on the jazz/blues chart of Global TV, whose TV-promoted *Nina Simone* collection *Blue For You* finally relinquishes its top slot after most of the year there.

It's still selling a 1,000 units a week adding to overall figures in excess of 135,000, but Global has scaled down its promotion in readiness for a big summer push on its imminent *The Very Best Of*

with two other great jazz greats, Count Basie and conductor/arranger Quincy Jones. It features many of his most celebrated tracks... Come Fly With Me, I've Got You Under My Skin...

All Of Me and You Make Me Feel So Young. It's spectacular rework for Warners' revised release policy of Sinatra's vast *Reprise* catalogue. Sands was one of 45 Sinatra albums rereleased last year at mid-price (earmarked the market for the current Sinatra mania. Had he died a year ago it would have been a different story.

Letino Jazz, featuring Sergio Mendez, Astrud Gilberto, etc.

Classic female singers continue to be prominent in the charts: Dinah Washington is at three with *Mad About The Boy*, the Noel Coward title song doing wonders for the Washington catalogue since its original use in a Levis ad in 1992. The perennial appeal of Ella Fitzgerald is reflected in the current *Best Of...* collection at four. ECM is at five with its Tokyo collection of standards by Keith Jarrett, Gary Peacock and Jack DeJohnette; and Wynton Marsalis' latest, *The Midnight Blues*, debuts at 10 in its first week.

R&B SINGLES

| This | Last | Title | Artist | Label/Cat. No. (Distributor) |
|------|------|------------------------------------|----------------------------------|-----------------------------------|
| 1 | 2 | UNDER THE BRIDGE/LADY MARMALADE | All Saints | London/LONDON 408 (F) |
| 2 | 1 | GONE TILL NOVEMBER | Wyclef Jean | Columbia 65973/2 (SM) |
| 3 | 3 | STRANDED | Laurica McNeal | Wilestar CDS75/5 2073 (W) |
| 4 | 4 | MADE IT BACK | Beverly Knight/featuring Redman | Perthshire Rhythm CD97811 (E) |
| 5 | 4 | LIFE ISN'T EASY | Clayton | WEA/WEA 15920 (1) (E) |
| 6 | 5 | DO YOU REALLY WANT ME | K-Ci & JoJo | MCA 74215/230 (BMG) |
| 7 | 6 | ALL MY LIFE | RCA 74215/230 (BMG) | |
| 8 | 7 | JUNGLE BROTHER | Geese Street MC500493 (DMP/W) | |
| 9 | 8 | TURN IT UP/TYFITE UP | Busta Rhymes | Elektra 59407 (C) |
| 10 | 9 | ALL MY LOVE | Queen Pe featuring Eric Williams | Interscope IND 9538 (BMG) |
| 11 | 10 | YOU THINK YOU OWN ME | Hindie Hix | Island CD 700 (F) |
| 12 | 5 | LET'S RIDE | Don Juan | Def Jam 56889 (1) (F) |
| 13 | 11 | JOY | Mushroom MUSH 30025 (DMP/W) | |
| 14 | 10 | I DON'T EVER WANT TO SEE YOU AGAIN | Uncle Sam | Epic 865386 (SM) |
| 15 | 14 | A ROSE IS STILL A ROSE | Aretha Franklin | Arista 74215/230 (BMG) |
| 16 | 13 | LOVE THEME FROM SPARTACUS | Yusef Kallief | Talkin Loud TLLD 32 (F) |
| 17 | 17 | NICE & SLOW | Terry Hall | LaFace 74215/230 (BMG) |
| 18 | 19 | WHAT YOU WANT | Mesa featuring Total | Puff Daddy/Arista 74215/230 (BMG) |
| 19 | 15 | LOVE LETTERS | Alf | Wild Card/Parade 56880 (1) (F) |
| 20 | 18 | STAY | Mica Paris | Eastwest CDCCO (1) (F) |
| 21 | 20 | FEEL LOWLY | Jamie Jackson | Virgin VSCOT 1083 (E) |
| 22 | 21 | DEJA VU (TUPUNTU BABY) | Lerd Tarlo & Peter Guzz | Columbia 665372 (SM) |
| 23 | 22 | NO NO NO | Drexxin's Child | Columbia 664929 (SM) |
| 24 | 23 | THE ROOF (BACK IN TIME) | Mariah Carey | Columbia 665311 (Impert) |
| 25 | 18 | THE BREAKS | Nadine featuring Kurtis Low | Reprise WY800 (W) |
| 26 | 26 | BEEP ME 911 | Missy 'Madameonair' | East West 59400 (C) |
| 27 | 24 | NOBODY BETTER | Tina Moore | RCA 74215/230 (BMG) |
| 28 | 28 | NEVER EVER | All Saints | London CD/LONDON 407 (F) |
| 29 | 29 | HIGH | Lighthouse Family | Polydor 593148 (I) (F) |
| 30 | 26 | DO FOR LOVE | 2 Pac | Walt 425192 (Impert) |

© CN. Compiled from data from a panel of Independents and specialist multities.

NUMBER ONE FACTFILE

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DANCE SINGLES

| This | Last | Title | Artist | Label/Cat. No. (Distributor) |
|------|------|----------------------------------|---------------------------------|---------------------------------------|
| 1 | 1 | MOVIN' ON | Debbie Peender | AM/FM 562491 (F) |
| 2 | 2 | CAN YOU FEEL IT | CLS | Satelite/Cl Brest 74215/230 (1) (BMG) |
| 3 | 3 | SINCERE | Ma Cole | AM/FM 562911 (F) |
| 4 | 4 | LONG TIME COMING | Bump & Flex | Heat Recordings/HEAT 014 (F) |
| 5 | 5 | UNDER THE BRIDGE/LADY MARMALADE | Phishers Rhythm CD97811 (1) (E) | |
| 6 | 6 | CRAZY LOVER | Successful Criminals | Audio Culture AC004 (SRO) |
| 7 | 7 | DEEPER LOVE | Ruff Diverz | Inferno TFRM 005 (TRIC/W) |
| 8 | 8 | BAMBATA | Shy FX | Ebony EB0105 (SRO) |
| 9 | 9 | PACIFIC COAST | 808 State | ZTT ZTT 98 (SMP/W) |
| 10 | 10 | DEEPER LOVE (SYMPHONIC PARADISE) | 808 | Positive Vibes CD 14 (F) |
| 11 | 9 | MILES FROM HOME | Pushy | Mo Wax MWX 092 (F) |
| 12 | 7 | MOVING THRU AIR | Jovny L | XL Recordings XL 8 (SRO) |
| 13 | 17 | FEEL IT | The Tarpeier featuring Maya | Pepper CD0306 (F) |
| 14 | 12 | JUNGLE BROTHER | Jungle Brothers | Geese Street GEE 500486 (SMP/W) |
| 15 | 10 | WAITING FOR THE BASS | J-Raq | Fuji Cycle FCY 017 (SMP/W) |
| 16 | 13 | GET UP STAND UP | Pruncky Phantom | Discofunk DIFUNK 41 (F) |
| 17 | 16 | SCATTER & SWING | Lushy | Concrete HARD 2512 (DMP/BMG) |
| 18 | 18 | OLD SCHOOL SOCIETY | Dr Scared Of The Future | Formation FORM120 (SRO) |
| 19 | 15 | LOVE THEME FROM SPARTACUS | Terry Callier | Talkin Loud TLLD 32 (F) |
| 20 | 18 | TOUGH AT THE TOP | E-Z Rollers | Moving Shadow SHADOW 120R (SRO) |

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DANCE ALBUMS

| This | Last | Title | Artist | Label/Cat. No. (Distributor) |
|------|------|---|-----------------------|---|
| 1 | 1 | BOINKS - WORLD FRENZY | Various | React - REACT/MC 132 (V) |
| 2 | 2 | MEZZANINE | Massive Attack | Virgin/VIRGIN 44 VERMIR 4 (E) |
| 3 | 3 | UNDER THE BRIDGE/LADY MARMALADE | London/LONDON 408 (F) | |
| 4 | 4 | CHICKENEYE | Deadly Punk-Rock | Independents ISDM MALP/ISDM 5MC (SM) |
| 5 | 5 | TRACES OF MY LUSTICK | Xscape | Columbia/489474 (SM) |
| 6 | 1 | TUP JAM'S UNDERGROUND FRENCHES - 2 | Various | Satelite 74215/230/174215/230 (1) (BMG) |
| 7 | 8 | GALLERY - MODERN MASTERS VOL. 1 | Various | VCJ Recordings - VTC/MCA 198 (E) |
| 8 | 8 | 98.1 | Various | Moving Shadow CD.S.A/S.MOVING 01 (F) |
| 9 | 9 | ALL SAINTS | All Saints | London - 4829194 (F) |
| 10 | 10 | FANTAZIA - BRITISH ANTHEMS - SUMMERTIME | Various | Telstar TV -JFRA 2M6 (W) |

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VIDEO

| This | Last | Artist/Title | Label/Cat. No. |
|------|------|----------------------------------|------------------------------|
| 1 | 1 | THE WHEELS - FILE 11 - PART X | Walt Video 6400 (C) |
| 2 | 1 | RESOLVES | Walt Disney 027032 (1) |
| 3 | 3 | JERRY SPRINGER - TOO HOT FOR TV | Buena Vista 067054 (1) |
| 4 | 2 | CON AIR | Columbia TriStar 029830 (1) |
| 5 | 5 | MEN IN BLACK | Paramount 29720 (W) |
| 6 | 6 | THE FIFTH ELEMENT | CiC Video VHS1392 (1) |
| 7 | 7 | THE BLUES BROTHERS | Miramax 081543 (1) |
| 8 | 8 | SCREAM | CiC Video VHS1622 (1) |
| 9 | 4 | LIAR LIAR | CiC Video VHS1622 (1) |
| 10 | 10 | FRANK SINATRA - Way | Video Collection 014417 (1) |
| 11 | 6 | STAR TREK - FIRST CONTACT | CiC Video VHS4420 (1) |
| 12 | 11 | FRENDS - SERIES 4 - EPISODES 1-4 | Fox Video 50063 (1) |
| 13 | 11 | MARS ATTACKS! | Warner Home Video 501236 (1) |
| 14 | 12 | FRENDS - SERIES 4 - EPISODES 5-8 | Warner Home Video 501232 (1) |

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MUSIC WEEK 30 MAY 1998

MUSIC VIDEO

| This | Last | Artist/Title | Label/Cat. No. |
|------|------|--|-----------------------------------|
| 1 | 1 | FRANK SINATRA - Way | Video Collection 014417 (1) |
| 2 | 1 | BACKSTREET BOYS - American Dreams | Virgin/VIRGIN 501953 (SRO) |
| 3 | 3 | SPICE GIRLS - Power - Live In London/Virgin | VGCD92 (1) |
| 4 | 4 | MICHAEL FLAUTEY - Live At The Dance | VVL 4388 (F) |
| 5 | 5 | U2 - RATTLE AND BURN | Video Collection 0276 (1) |
| 6 | 6 | BACKSTREET BOYS - American Dreams - Unreleased | Virgin/VIRGIN 501953 (SRO) |
| 7 | 7 | SPICE GIRLS - Power - Live In London/Virgin | VGCD92 (1) |
| 8 | 8 | JIMMY KISS - Live In London | Empire Entertainment 501925 (SRO) |
| 9 | 9 | MICHAEL JACKSON - Ghosts | Epic 49315 (SRO) |
| 10 | 10 | BACKSTREET BOYS - Live In Concert | Virgin VZ023 (1) |
| 11 | 11 | BACKSTREET BOYS - Live In Concert | Virgin VZ023 (1) |
| 12 | 14 | CLUB FRENCH & KISS - Unreleased | Video Collection 0276 (1) |
| 13 | 17 | SPICE GIRLS - Power - Live In London/Virgin | VGCD92 (1) |
| 14 | 11 | MICHAEL JACKSON - Ghosts | Empire Entertainment 501925 (SRO) |
| 15 | 12 | NO LONGER IN Synchrony | Warner Music Video 138033 (SRO) |

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SINGLE reviews

PULP: A Little Soul (Island CID708). After the initial furor around the release of Pulp's This Is Hardcore album, sales of just 106,000 seem a little surprising. This is, however, one of its single chart-friendly songs: a bitter-sweet ballad which sounds uncannily like Tears Of A Clown with Jarvis on top form giving some father-to-son advice in maudlin style. Also featured are three new tracks, including Like A Friend from the film *Great Expectations*, and new mixes of A Little Soul and This Is Hardcore. Although unlikely to propel the album back to the Top 10, this should keep interest and sales levels buoyant until Pulp's Finsbury Park all-ayer in July. **3.5**

THE REGGAE BOYZ: Kick It! (Universal WMCST 8550). Although not quite World In Motion, Kick It is still far superior to most international football songs being released for the 1998 World Cup. The official song of Jamaica's football team, it features members of the squad on lead and backing vocals, ably assisted by Sly Dunbar and Robbie Shakespeare on drums and bass, with Light Of The World's Nat Augustin on trombone. Recorded in Kingston and London, it's good-time reggae. Jamaican football fans making the trip to France in the coming weeks will certainly be chanting "Reggae Boyz, Kick It!" at full volume. **3.5**

PROPELLERS: Bang On! (Wall Of Sound WALLD039). Since last year's number 13 hit *History Repeating* with Shirley Bassey, the Props' profile has risen tenfold, hence the release of its predecessor. Here the cabaret atmosphere gets the boot in favour of crazy big beat aided by a double bass and old favourite Velvet Pains criss cross up the flip to add some kitsch value. But this release comes some five months after the Props' album and is thus unlikely to affect the airplay or sales charts too much. **3.5**

IAN BROWN: Can't See Me (Polydor 040452). This third single from Brown's top five album *Unfinished Monkey Business* sees Brown visiting well-trodden Stone Roses baggy territory. Indeed, with its back beat, thumping bass and echoey guitar, it sounds much like a remix of a Roses track. Critics will simply point to this familiarity as proof of the song's lack of originality, but fans will love it. It's deliciously dark and funk, but while it's certain to repeat the chart success of Brown's two previous efforts — *My Star*, which reached number five, and *Corpus*, which peaked at 14 — it unfortunately represents little in the way of career development. **3.5**

WES: Love Football (Epic XPCD226). Previously *Cameron's most famous son* was the country's star footballer Roger Milla, in the 1990 World Cup. This time it's his compatriot Wes who could hit the heights with his love of football. Featured on the official World Cup album, *Alliez! Olé! Olé!*, this is a bubbling, exuberant track, combining traditional African music influences with Latin American salsa. Its

SINGLE of the week

SILVER SUN: Too Much, Too Little, Too Late (Polydor CD5699152). Silver Sun's first 1998 release deserves to be single chart-trekkery for their undaunting efforts in trying to produce music quite unlike anything their peers are doing. These four cover versions of the band's favourites — Johnny Mathis' 'Too Much...', Rush's 'Kamadi, The Muffs' 'I'm A Dick' and My Bloody Valentine's 'You Made Me Realise' — were apparently chosen for being "too fantastic to remain unheard". Yet each has the Silver Sun's trademark throwback, dreamy power pop stamp all over it and is a gem in its own right. Radio 10 agrees, with a straight-to-list playlisting for the title track — despite the station having shunned the

re-release of the luscious Lava which reached number 35 in October last year — suggesting that this act is on the up. The follow-up to last year's debut album *Silver Sun*, which sold 50,000 copies, is currently being recorded. This won't sell as much as some other obvious records released in the same week, but it's far too addictive to ignore. **3.5**

new world feel should not put off punters, since Wes had a Top 10 hit in the UK earlier this year with *Alone*, although World Cup song overall may hurt its impact. **3.5**

CARTOON: Fade Away (Shine Recordings TON0030CD). Following on from the Welsh quartet's *Men From Mars*, *Fade Away* is a sparkling summer pop tune with chunky rhythms and harmonious vocals. Although the last release failed to make an impression on the charts, following a successful tour with Space, TV slots and solid radio support from Radio One DJ Mark Radcliffe, cartoon look on the up. **3.5**

LIONEL RICHE: Closest Thing To Heaven (Mercury 568132). This track is the only release from Riche's forthcoming album not penned by himself. Written by Diane Warren, it's a typically soulful ballad that will please his fans. The platinum status of his recent compilation album shows the ex-Corndoree is as popular as ever. Capital Radio, Radio 2 and Heart have all playlisted the track, and several TV appearances are due. **3.5**

DARIO G: Carnaval de Paris (Eternal WEAL62CD). A forerunner of one of this summer's biggest albums and released to coincide with World Cup (see this week's next page), this epic-sounding instrumental is at least as ambitious as last summer's awesome hit *Sunshine* (which sold 2m copies). Here Dario G employs a different musical instrument to represent each territory in the games — bagpipes for Scotland and carnival drums for Brazil, for example — and the effect is boosted by a typically entrancing video. It can't fail. **3.5**

THE MONTROUSE AVENUE: Shine (Columbia 6660012). Despite being hailed by some as a part of a return to crafted, British songwriting values or even the UK's pop counterparts to America's new country bands, this London act sound rather more Del Amitri with this croaky pop jaunt. The chorus is pushed along by double-time

drums and tambourne, but the fussy signature changes detract from its frothy charm. That said, the last single dented the Top 40 and the band are gaining fans supporting Robbie Williams. **3.5**

VELOCITE: Spoiled Children (WIIJA WIJ73CD). This threesome's second single is a light indie pop ditty which brings to mind The Cardigans crossed with St Etienne. There's some serious psychodelic guitar breaks amid the strings and sweet vocals, and the two extra tracks show they have potential. Dates in May supporting St Etienne will boost interest. **3.5**

FISHBONS: Creation CRESCD283. The twinkling star in the Creation firmament, Arnold's lazy, sun-drenched pastoral sounds strike a timely chord. Fishbons captures a fragile Chris Bell-meets-Nick Drake mood. Previously unreleased *Boyz* Johnny competes with the likes of Gomez and a new version of *Two Chairs* is a minor classic. It's an excellent introduction to the band's first full-length album *Hillside* and one for retail to back wholeheartedly. **3.5**

EL NINO: Koi Car (Ignition IENSCD12). Oasis manager Marcus Russell saw this London four-piece play by accident one night and immediately signed them to his own label. Radiohead producer Nigel Godrich is apparently among the fans of the puny surf folk rock band's material, and he will be adding his name to the list of producers on the forthcoming album. There's a demosh quality about this debut, but the energy is refreshing and with live dates planned, it's only a matter of time before the general public see what Russell did. **3.5**

FIVE: Got The Feelin' (RCA 74321 584892). The biggest new band in Britain will have little difficulty in ensuring a

100% Top 10 strike-rate with their third release. Their previous single *When The Lights Go Out* sold in excess of 250,000 copies and to ensure that the 70,000 fan club members are aware of the follow-up, no less than seven front cover features will reach a potential 4m teenage magazine readers. The tune, however, is formulaic boy band fodder, with the trio production failing to rescue an uninspired melody. Ultimately it's unlikely to extend their appeal beyond the already converted. **2.5**

HANSON: Thinking Of You (Mercury 5688132/5661272). The new single from the teen trio has the same catchy hook as the four-million selling *Memphis* and that essential summery feel which should reignite interest in the band after their recent rather disappointing achievements with the Christmas hit *I Will Come To You* and last single *Weird* which peaked at 19. The act are appearing in the UK to promote this single, if only for a one-off performance at Wembley Arena on June 16, a day after the release of their forthcoming album *Three Car Garage*: the Indie Recordings 95-96. LR should welcome this single, but there's no sign of Radio One play yet. **2.5**

JANET JACKSON: Go Deep (Virgin VSCD1580). The fourth single from Janet's platinum album *The Velvet Rope* is a Jam & Lewis-produced groove which, while sweetly harmonic enough, lacks unlikely to repeat her long run of successes with Got It? It's Gone, Together Again and I Get Lonely (all of which have gone Top 10). Classy remixes by Masters Elliott, Roni Size and Timbaland/Missy Elliott work an attracting club plays. An eight-date UK tour in May/June will add impetus to sales, as should airplay on Radio One's B-List. **2.5**

ETHER: Best Friend (Parlophone CDRD 6498). With quality singles *She Could Fly* and *Watching You* gaining strong radio support, this single enhances ether's



POCKET SIZE: Squeaky Lemon Squeazy (EMI CDPS001). This is an exceedingly laddish trip pop excursion with a rustic lilt, recalling elements of the Grand New Heavies and Imajin. Coppola. It's the first taster from EMI's latest signings — formerly Dub Angel who attracted attention with their *Mass: A Sound* promo last year and were forced to change their name for the American market — and bodes well for their debut album later in the year. Not a hit, but a sure nice simply nice pop music. **3.5**



DANA INTERNATIONAL: Diva (Dance Pool DANA1CD). Fourteen million UK viewers witnessed Dana's recent Eurovision victory and this exposure will be crucial if the Israeli transsexual is to transfer that success to the UK charts. To capitalise on fresh memories of the spectacle, a UK version of *Diva* is being rush-released. The Eurovision stigma and the Israeli origin of the song will make airplay hard to come by, but she wouldn't be the first international winner to secure a major UK success with an English translation of a winning entry. The polished hi-energy based version we're being offered will appeal to those that were tempted by Gina G's *Ooh* forgotten that voting UK viewers placed Dana International in a lowly sixth place. **3.5**

reputation as a band to watch. Best Friend is uptempo, infectious and radio-friendly. The Waiter will be hoping for a breakthrough after their debut album *Strange* and a series of live shows. **2 1/2**

GRAS FEAT. OJ DIRTY BASTARD & MYA: Phat Supastar (That Is What You Are) (Universal IND5553). Featuring vocals from the recovery Mya and an unmistakably gruff rap from the Wu-Tang Clan's OJ Dirty Bastard, this production by the Fugees' Pras Michel seems to have all the right ingredients for crossover success. Carried along by a sample from the Brothers Gibb's *Islands In The Stream* and Mya's "Rocky" delivery, it's already a club hit and is currently in the top five of the *RM Urban Chart*. Exposure as part of the soundtrack to the new Warren Beatty film *Bulworth* should help, and the track is currently on the radio. **4**

ANOUK: Nobody's Wife (BMG 74321 5705 2). Imagine Whitesnake with a female vocalist instead of David Coverdale and you begin to get what this Dutch rock songstress is all about. Taken from Anouk's debut album *Together Alone*, this first UK release has already sold over 100,000 units in her homeland; how so far spent 16 weeks on *l'oro's* Euro Hit 100. TV coverage in the UK has so far included a belting live performance on the Alternative Eurovision Song Contest, while MTV has the video on heavy rotation. While not exactly original, Nobody's Wife should go down a storm with the younger male metal brigade and could appeal to older rockers too. **3 1/2**

SPACE: Begin Again (CD GDU119). With Space now firmly established in the nation's consciousness this quality slice of pop angst is certain to repeat the success of the band's two previous singles, *Averaging Angels* and *The Ballad Of Tom Jones*, which reached six and four respectively in the UK earlier this year. Singer Tommy Scott sounds here more than ever like a Nineties version of punk icon Pete Shelley, baring to us an adoring public his heart and soul against a background of swirling strings. **3**

KAREN RAMIREZ: Looking For Love (Manifesto SB69492). The London singer-songwriter returns with this smouldering cover of an Everything But The Girl classic. Her emotive vocals – which have echoes of both Sade and Tracy Thorn – are complemented here by acoustic guitar. Ramirez's debut *Troubled Girl* hit number 50 in March after attracting considerable interest, and this follow-up should prepare her for the release of her album *Distant Dream* later this year. The track is currently topping the *RM Club Chart*, and has recently been added to the Radio One A-list and the *Kiss playlist*. **2 1/2**

FATBOY SLIM: The Rockfeller Skank (Skit 35CD). Recent exposure with his *Cornershop* remix and *Freapower* single means this big beat offering from Norman Cook should at least equal his last release. Everyone Needs A 303, which reached 34 last October. Taken from the forthcoming

album *Let's Hear It For The Little Guy*, The Rockfeller Skank bears all the usual Cook trademarks: beats, trendy guitars and infectious hooks. Club success is assured and it's currently a *Kiss* priority. **2 1/2**

DEPTH CHARGE: Romario (CD Recordings DC22/CD5). J Saut Kane's underground credentials incredibly remain intact after nine years of industrial releases, and he returns from recent experiments in disco and electro with what is essentially a retreat of 1990's Goa. Latin percussion, massive beats and mad football commentary fit nicely together to form what will surely be used during the World Cup TV coverage. **3 1/2**

WAGON CHRIST: The Power Of Love (Personal Stereo/Virgin V5CDT 1695). Multi-faceted Luke Vibert resurfaces as Wagon Christ for the first time in three years with more left-field breakbeat electronica. The four tracks here squeak, chirrup, honk and whirr in all the right places, showing the same individual sense of humour as on his previous releases. It's not going to trouble the mainstream charts, but this and his forthcoming album *Tally-Ho!* will generate alternative press and radio interest. **2 1/2**

DANNY L LEWIS: Spend The Night (Locked On/XL LOX98CD). This is another excellent garage release from Locked On, following quality releases recently from *Groove Connection 2* and *Nu-Birth*. This new version, which still features elements of Hard Times by Pablo Gao, now has vocals supplied by Top Cat. Guaranteed to be welcomed in clubs, worth checking out are the superb original mix as well as another dark and dangerous sub-bass monster created by Serious Danger. It's currently a *Kiss* priority. **3 1/2**

ALBUM reviews



N-TYCE: All Day Every Day (Telstar PCD 2945XZ). Having achieved three Top 20 hits over the past year, and toured with the Backstreet Boys, N-Tyce finally get around to releasing their debut album. All Day Every Day is certainly uptempo, neatly blending pure pop R&B with what the label describes as "loosely-edged production talent including Sean Labelle (Shola Ama), Shel Solomon (Eternal) and Ian Green (Lighthouse Family) to add some spice to the proceedings, and the desired effect seems to have been achieved. **2 1/2**

BRANDY: Never Say Never (East West 7567830392). With 4m US sales of her

ALBUM of the week

EMBRACE: The Good Will Out (Hut CDPHT46).

This is quite simply a stunning debut album with emotive crooning from the McNamara brothers and jingly-jangly guitars. Highlights include last year's awesome Top 10 hit single *All You Good Good People* and the forthcoming



smash hit *Come Back To What You Know* – out this week and A-listed by Radio One five weeks upfront. Indeed, fans will know six of the 13 tracks from former EPs and B-sides, but they have all been re-recorded. On course to become one of the albums of the year, *The Good Will Out* is expected to sell by the bucketload as the summer festival appearances roll in. **2 1/2**

1994 debut album and a growing buzz on this side of the Atlantic, the 19-year-old singer/actress will have little trouble storming the UK charts with this second album. A TV sitcom star in the US, Brandy displays a maturity beyond her years. Here she duets on hefty doses of above-average R&B alongside another teenage hitmaker, Monica, on the A-listed first single, *The Boy Is Mine*, while *Puffy* provides *Mass* guests on *On Top Of The World*. **3 1/2**

RASMUS: Mass Hysteria (Bolsli BLSCD4). This Scandinavian's debut album has a distinctly American influence. It's full of imaginative beats, basslines and samples. It's also got a great sense of humour – another reason why Bolsli is starting to challenge Skint and Wall of Sound for the top big beat honours. **3 1/2**

RECORDS: THEIVERY CORPORATION: Sounds From The Theivery Hi-Fi (GAD CDB006CD). This updated version of a US release by Washington DC's dub-owing duo Rob Garza and Eric Hilton falls somewhere between *On! Sound* and the nouveau wave of Gallic lounge-rocks such as Air and Kid Loco, as well as fellow Eurostars Kruder & Dorfmeister. Describing themselves as "ambient drive-by music", and despite lapses into easy listening territory, it should appeal broadly to beatheads, post-clubbers and esoteric indie fans alike. **3 1/2**

HEATHER NOVA: Siren (2 VVR1001672). After the excellent single *Walk This World*, all's been quiet on the Nova front. Siren showcases the kooky and delicate Bermudan's strengths – radio-friendly melodies, a country-flecked voice, tasteful guitars and drums, and well-produced atmospherics. Occasionally Nova transcends these prosaic elements, creating haunting songs evocative of Natalie Merchant or Maria McKee. This may be a surprise Adult Contemporary success at first. **3 1/2**

PERNICE BROTHERS: Overcome By



Happiness (Ryko RCD 10447). Former Scud Mountain Boys lead singer Joe Pernice's new band retain the melodic neo-country feel of the excellent last Scud album *Massachusetts*, but with a stronger emphasis on the tradition of classy American Sixties and Seventies pop. Echoes of Brian Wilson, Todd Rundgren and even Burt Bacharach litter this lovely, romantic gem, which should find a market among converts to Ben Folds Five. **3 1/2**

VARIOUS: Norman Jay Presents Philadelphia (Harmless HURTECD008). DJ Norman Jay uncovers many treats in this deep excavation of the Philly vaults covering 1973 to 1981. It highlights a smooth and classic sound with killer basslines, disjointed chord-work, string-activated grooves and sleazy sax solos. Featured artists include Trampms, The Jacksons, Billy Paul, the O'Jays and Jean Carn. **3 1/2**

VARIOUS: Ateat Olat (Sony SONYT46CD). This is the perfect solution to everyone who finds themselves confused about which World Cup song they should be supporting. Its 20 tracks support many of the competing teams and include acts such as Grumbawamba, Sash!, Jam & Spoon and the official Scottish anthem by Del Amitri – but not the England United tune, let alone the Dario G or Collapsed Lung offerings. Its only saving grace is the inclusion of *Three Lions* by The Lightning Seeds and Vengaboons (Keith Allen/Alex James/Damian Hirst). Needless to say, TV coverage of the Cup is pretty extensive. **3 1/2**

Our scoring system

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

This week's reviewers: Simon Abbott, Dugald Baird, James Brown, Michael Byrne, Hamish Champ, Ben Drury, Catherine Eade, Simon Harper, Stephen Jones, David Knight, Sophie Moss, Ric Naylor, Dean Patterson and Simon Ward.

RECOMMENDATION

BRAN VAN 3000: Glee (Capitol CDP72433236042).

Possibly one of the most musically diverse albums of recent years, this debut from the US nine-piece collective is basically video director turned songwriter and singer Jamie Di Salvo and friends having a laugh in the studio – with very impressive results. A mish-mash of sounds and samples, raps and



laidback grooves, folk and country and surprises such as heavy metal riffs, pure disco, drum & bass, lo-fi indie there, combine into a weird, mostly wonderful, kitsch and imaginative package. There's even a cover of Stevie Nicks' *On Feel The Noize* transformed into a light pop city. It's an underground classic that will spread as their infectious single *Drinking In LA* gathers the band tour here in late May. **3 1/2**



pop, rock and indie influences that shames their elder peers. Essentially operating in two modes – from the loud, pacy and brash to the more supine, acoustic numbers – *Jukebox* is a broad-based package and is probably just what Midget need right now following a crop of modestly successful singles. Things surely now deserve to happen. **2 1/2**

While the success of Sm:je Communications' It's Like That proves that independent distributors still have the muscle to make and maintain chart-topping hits (see breakout), many are finding that to remain able to go head-to-head with the majors on services — such as telesales, reps on the road and computer ordering facilities — they have little choice but to focus on fewer labels.

Indeed, when Vital and RTM joined forces last summer, the two companies carried more than 200 labels between them. That figure has now been slashed by around 50%, with those labels that cannot guarantee high turnover being dropped.

"We have had little choice but to lose some labels that have been with us a long time," Vital director Pete Thompson says. "The sad fact is that labels who only have one-off releases are probably better served by van companies. Naturally we didn't drop labels immediately. We gave them six months' notice and most understood our reasons."

The need to adapt to changing music fashions is essential for all independent distributors. Both Vital and RTM were best known for their alternative rock labels before they were merged but, Thompson says, the demand at the moment is for pop. "Pinnacle has had success with the Jive releases and we have just signed a deal with Big Life, which comes into effect on June 1. We are still strong in alternative rock but we had been aware for quite some time that there was a trend towards pop," he says.

One former RTM label that opted for change was Pussycat Records, home of acts such as Naked Funk and Dobie. Its releases are now handled by 3mv. "We believe that we will benefit from being part of a smaller roster," says the label's joint owner, Nick Young.

Among 3mv's other distributed labels are Creation, V2, Nude and Ministry of Sound. "Our philosophy is to keep the roster small because, although we have 11 reps on the road and eight telesales people, their sales pitch to retailers is diluted if they have too many releases," says Roger Quail, 3mv's label development manager. However, he emphasizes that despite the company's strict roster policy there is still room for small labels.

"We took Skint Records from being a bedroom label and helped develop it into one of the most influential dance labels around today," Quail says. "In most cases, however, if a label comes to us with their first release we will probably tell them to try the van teams first and build up a profile. The label must be as ambitious as us. It's no good if they are happy selling 500 a week because it takes our team the same amount of work to sell 500 as it does 50,000," he says.

Pinnacle managing director Tony Powell agrees that the independent sector must be run as professionally as the majors to compete effectively. "The indies will always

LARD CHOICES

Competition has forced some of key distributors to make hard decisions about which labels to take on. Steve Hemsley reports going head-to-head with the majors

When an independently distributed track sits at the top of the *CIN* sales chart for five weeks it emphasises the fact that the indie sector can still take on the majors and win.

The success of the Run-DMC Vs Jason Nevins track *It's Like That* for Profile Records' Sm:je Communications Imprint and its distributor Pinnacle exceeded all expectations. It also vindicated Profile's international director Jon Sharp's decision to ignore offers from the majors to license the track for release in the UK.

"We had many attractive offers but decided to go with it ourselves. We had full confidence in Pinnacle, which we knew could deliver quick turnaround times and had excellent access to the national accounts that we had to reach," Sharp says.

Sharp is no stranger to Pinnacle, having worked for the company for 10 years before joining Profile in 1995. He was responsible for setting up the independent distributor's now-thriving dance department before arriving at Profile with the brief to raise the profile of Sm:je Communications in the UK.



Pinnacle's label manager Louise Williams says the success of *It's Like That* is further evidence that independent distributors and labels can compete with the majors if the product is strong enough and both sides work together. "We created demand among our national accounts on the back of the song's success in Europe. Profile listened to our advice on stock levels, which is important for any small label," she says. SH

be cash starved and in such an overcrowded market we must have a professional attitude to taking on new labels," Powell says. "This means seeing long-term business plans before committing the company's resources."

The sentiment is echoed by Beechwood Music Distribution's director Bee Selwood. The company serves nine labels including Dreamscape, Higher Limits and Barely Breathing with physical distribution through BNG. Selwood admits she has often had to turn down promising new dance labels to ensure the company's service does not suffer. "Most retailers understand the situation, but I'm sure many new labels find it very confusing," she says.

But flexibility remains the watchword in the independent sector. The formation of new companies such as ARDC Recognition — run by former Zomba and EMI personnel Andy Richmond and Susan Hanson — means that the news is not all bad for fledgling labels.

"We have minimum overheads so do not have to justify a particular level of releases. We could survive on three or four hits a year," says Richmond, who hopes to strike lucky with Coronation Street star Tracy Shaw's version of *All Over Again* on the company's own Recognition Records label, a joint venture with producers Mike Stock and Matt Aiker.

On a smaller scale, Vinyl Distribution has reached an agreement to use Pinnacle's broad experience of national accounts to open up sales opportunities for its CDs. Vinyl Distribution's export label manager, Chris Parkinson, says the company has struggled to make in-roads into the large retailers because its name was associated too much with vinyl and tapes.

"The arrangement means that if we get a sudden huge hit we can access Pinnacle's infrastructure to get product out to the large chains," Parkinson says. He agrees that independent distributors must be convinced that labels will generate a long-term return. "We look for longevity and quality of product before we put money behind any new label," he says. "There are still too many labels being set up as a potential quick way to make money, but who then disappear when they reach catalogue number four or five."

At the same time, RMG Distribution, formed in 1997 following the merger of Grapevine and the Ritz Music Group, is looking to expand its roster. "We have always taken a long-term view when supporting our labels," says artist development manager Harish Brown. "Now the financial backing is there to allow us to actively seek new label deals, but they must be the right ones," he says.

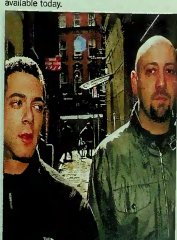
Independent distributors must still be sure that the labels they represent will bring in the returns to justify investments they have made in technology and staff. This means small labels must become equally professional if they want to continue to take advantage of the wide range of distribution services available today.



Thompson: shedding labels at Vital



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SALES ARE A WING

The strong pound, burgeoning local markets and the Asian crash have all made the UK exporter's life more difficult, says Steve Hemsley

On the face of it, UK exporters have little to be optimistic about: over the past two years the strength of the pound has pushed the price of UK music almost out of reach of many emerging markets, while a growing demand for domestic music in many key territories has contributed to a dip of about 20% in export sales since 1996.

To make matters worse for UK companies, most top selling frontline titles now receive global releases, which means parent labels are reluctant to provide exporters with extra discounts for fear of undercutting their own local businesses.

Lightning exports' managing director Graham Lambdon says this means currency devaluations have virtually closed markets such as Thailand, Indonesia and Korea. "In Japan, international music has had to take a back seat. All exporters can do is ride the storm and wait for things to improve – and they will," Lambdon says.

Despite the currency problems, UK exporters are not completely downbeat. They say there is still huge potential in emerging markets such as Eastern Europe and South America, even if exporters and their labels have had to sacrifice the

margin; they would normally expect in order to encourage future business.

Another positive sign is that the stabilisation of business to the US seen in 1997 has continued, mainly because sterling's onslaught on the dollar has not been as strong as it has on European and SE Asian currencies.

Sadly though, such glimmers of hope have come too late for the UK's oldest music exporter, the

Virgin-owned Caroline International, which was merged with its parent group's UK distributor Sound & Media in April. The joint company is now headed by Sound & Media chairman Peter Collins, who admits that long-term plans to bring the two companies together were pre-empted by the merger with the pound.

"Caroline is the daddy of all exporters and has customers that have been with it for more than 20 years," Collins says. "The brand will be focusing on its core businesses, which includes an immense

'In Japan, international music has had to take a back seat, but all exporters can do is ride the storm and wait for things to improve – and they will'

— Graham Lambdon, Lightning Exports

knowledge of the indie market. We want to use the Caroline name to focus on emerging markets such as China, South America and Central Europe and we already have people in the field. Dealers in these regions are still excited about importing product, which means price is not so much of an issue."

At Lago Exports, sales manager Paul Burrows believes that quality of repertoire is the key to remaining competitive in

European markets such as Germany, and France. "Every genre is hurting, and trade in every territory is down," he says. "There is still a shortage of really good releases, so we've had to look at expanding our range with books and merchandise."

When times are this tough for exporters there are always calls for labels to be more flexible and to provide extra discounts on new releases. Managing director of Vinyl specialists One Nation Exports, Barry Milligan, says these improved terms are necessary to help labels dip even the

smallest toe into some new territories.

"Most understand the problem and many smaller labels just want their product to be available in a particular country, even if it is just 50-100 units," he says.

He adds that trade has improved slightly this year because One Nation has put an emphasis on hip hop and R&B releases, which traditionally have a longer shelf life than house or techno tracks. "They can remain at retail for up to six months compared with just two weeks for some new house product," he says.

Another company looking on the bright side is Pinnacle's export arm Windsong, which installed a new computer ordering system in April. "We scaled down our costs last year and looked at every department to see how we could become more efficient," managing director Steve Bradley says.

It is testament to the long-term confidence that exporters have in the international market for UK product that many companies have continued to invest despite terrible trading conditions overseas. Nevertheless, another year of falling global sales will surely test the patience of even the most optimistic executive.



Windsong (left): Invested in a new computer system; One Nation Exports' Barry Milligan (above): "Smaller labels just want their product to be available, even if it is just 50-100 units"

DISTRIBUTION FIRST QUARTER SNAPSHOT

Whether the imminent merger of Sony and Warner, the demise of Total and the recent integration of Sound & Media and Caroline Exports will herald a fundamental change in the UK distribution sector remains to be seen. In the meantime, however, it is likely that for the rest of this year, EMI and PolyGram will carve up the honours as they did in the first three months.

PolyGram also reaped the benefits of the album listings – PolyGram closed a 21% Christmas gap to finish only 2% behind EMI – it was literally head to head in the singles stakes where the places were reversed with only half a point between the two.

EMI's year-on-year market share for albums climbed 0.4% from 22.9% to 23.0%, thanks to three albums – The Verve's Urban Hymns, Robbie Williams' Life Thru A Lens and the Spice Girls' Spiceworld – in the period's top 10 best sellers.

PolyGram also reaped the benefits of three albums in the top 10, courtesy of All Saints, Lighthouse Family and Texas. The success of the blockbuster movie Titanic helped Sony Music Operations boost its marketshare by 23% over the previous quarter to settle at 15.7%, representing an annual rise of 6%.

One positive sign for the impending link between Sony and Warner came with the latter's distribution arm experiencing a bigger increase in its year-on-year market share than any other major during the period, jumping 33% to settle at 13.3%. The company's biggest album for the period was Madonna's Ray of Light, but it also scored well with Catinotina and Shola Ama, and enjoyed continued success with The Fat Dog and The Land.

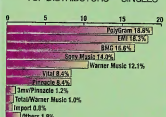
BMG's market share remained unchanged quarter on quarter at 13.9%, although this was 2.1% down on the corresponding three months of 1997. BMG's The Full Monty OST (RCA/Victor) topped the compilations market for the

TOP SINGLES

- 1 MY HEART WILL... Celine Dion (Epic)
- 2 DOCTOR JONES Aqua (Universal)
- 3 IT'S LIKE THAT RDM DMC vs Jason Nevins (S+M) (Communications)
- 4 NEVER EVER All Saints (London)
- 5 BRIMFUL OF... Cornershop (Wiggy)
- 6 ANGELS Robbie Williams (Chrysalis)
- 7 FROZEN Madonna (Maverick)
- 8 TOGETHER... Janet Jackson (Virgin)
- 9 HIGH Lighthouse Family (Wild Card)
- 10 YOU MAKE ME... Usher (LaFace)

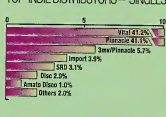
Source: C/M

TOP DISTRIBUTORS – SINGLES



Source: C/M

TOP INDIE DISTRIBUTORS – SINGLES



Source: C/M

TOP ARTIST ALBUMS

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

Source: C/M

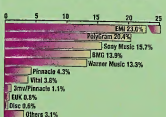
quarter achieving double platinum status in a matter of weeks.

Among the independents, Vital enjoyed the best quarter. Its 3.8% of the overall albums market marked an 11.8% share rise over the year, and took it to within either half a point or just over three points of arch rival Pinnacle, depending on which chart is used as the reference point.

Pinnacle, meanwhile, posted its lowest album market share for more than a year at 4.3%, down 24.6% in 1997.

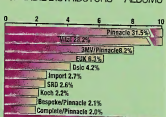
Entertainment UK made a 100% jump in its albums market share for the year from 0.4% to 0.8%. This coincides with the

TOP DISTRIBUTORS – ALBUMS



Source: C/M

TOP INDIE DISTRIBUTORS – ALBUMS



Source: C/M

renewal of its agreement to supply product to the Asda supermarket chain.

PolyGram and EMI also led the way in the singles sector as BMG, which headed the last quarter of '97, recorded a 1.7% drop year on year, from 20% to 18.6%.

PolyGram also saw a decline in its share, down 5.5% on the year from 15.9% to 14.8%. But it still topped EMI to the top spot over the three months thanks to huge orders for All Saints' Never Ever (London), and Lighthouse Family's High (Wild Card).

EMI managed to increase its year-on-year market share by 1.1% from 18.1% to 18.3% due largely to Robbie Williams'

Angels (Chrysalis) and Together Again by Janet Jackson (Virgin).

Sony, which distributed the top selling single of the quarter, Celine Dion's My Heart Will Go On (Epic), saw its share rise by 60.9% from 8.7% in the first three months of 1997 to 14.0% this year.

Vital's overall share jumped by 64.7% from 5.1% to 8.4% thanks to number ones with Cornershop's Ohimal of Asia (Wiggy) and Oasis' All Around The World (Creation).

Meanwhile, early orders for RDM DMC vs Jason Nevins' It's Like That (S+M) Communications) helped push Pinnacle's share up 44.8% from 5.8% to 8.4%. SH

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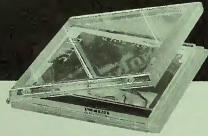
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