



ROYALTIES: it threatened the very fabric of live rights collection but now the U2 vPRS war is off
U2 drop PRS writ 3



TV: Within the BBC **TREVOR DANN** is called the minister for pop. So just what is his manifesto?
Analysis 8



A&R: The unlikely combination of Asian Dub Foundation and **TANITA TIKARAM** is already making waves
Talent 12



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musicweek

TOTP unveils 21st century look

by Paul Williams

BBC Television is embarking on the biggest shake-up of TOTP under Chris Cowey as it prepares the veteran show for the next millennium.

Significant changes to the look and feel of the BBC's flagship music programme will start to take shape from the beginning of next month with the introduction of a new theme and logo, while by early autumn the existing studio design will have been replaced by a new, extended set.

The plans add up to the biggest



Cowey: first big changes

shake-up to the 34-year-old show since the arrival last June of Cowey as producer. Cowey, who was initially expected by the industry to make immediate,

swinging changes to the show rather than wait several months, says the alterations are for the long-term. "I'm here to secure the long-term future of the programme and I'm not doing things in a small way just to get us through the next six months," he says.

The new theme, which will be unveiled with the new logo on the May 1 programme, will see TOTP going back to the future with a planned reworking of its most famous theme, Led Zeppelin's Whole Lotta Love, by an as-yet-

unnamed DJ/producer.

"TOTP is something that exists in people's minds as an historically important brand and, although it's got a really rosy future, it's foolish to try and ignore its heritage," says Cowey.

Cowey's biggest impact on the programme is likely to be the new set which has already been designed and will give the show six instead of four stages. "I want to have really practical performance areas so we can have Shola Ama with acoustic guitar or Metallica with the London

Symphony Orchestra," he says.

There are no plans to alter the format of the show or move it from its unpopular Friday night slot opposite Coronation Street.

Anglo Plugging's head of TV Mike Mooney says Cowey has won over the industry in his first 10 months in the role. "Everyone likes him as a producer because of the work he's done before and because he's got an ear. In the past people in promotions and producers have been at each other's throats, but he's a listener," he says.

Revamped O Zone returns for Saturday summer run

The O Zone will return to BBC2's Saturday morning schedule in the summer with a fresh look and a new name.

The Saturday show is being rebranded The O Zone Popzone in a bid to target its younger and female-biased audience more closely. It will feature guest presenters and tailor its output to a 13-18 age group.

Tuesday's The O Zone will remain unchanged, keeping its 7.10pm time slot and presenters. The changes were revealed by

head of BBC Music Entertainment Trevor Dann in an interview with *MW* (see analysis, page 6).

Paul Smith, The O Zone's executive producer, says, "BBC2 has moved the programme around the schedule and every time it's moved the available audience changes. What we're trying to do is target the right audience bands."

Smith adds the Saturday show will be a 20-week run and hopes it will attract 1.5m viewers, compared with previous shows' 1.2m.

Virgin clings on to marketshare lead

Not even a titanic performance from Epic or a Madonna-inspired comeback from WEA could stop Virgin holding on to its singles and albums titles during 1998's opening quarter.

The market leader captured a 9.6% share for singles for the period, down 11% on the previous three months, but still enough to outpace Epic whose second-placed 8.4% showing was more than three times what it managed at the end of 1997.

WEA, spurred on by Madonna's first UK number one in eight years, leapt back into the Top 10 as Polydor moved from ninth to fourth with 5.4% and Universal



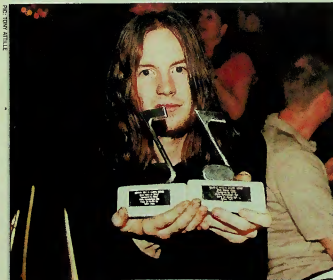
Finley Quay: boosting Epic slipped from third to fifth with 5.3%.

On albums, Virgin lost more

than a third of its market share but its 8.8% score was still enough for it to be champion for the 12th consecutive month, ahead of second-placed WEA with 7.1% and edging out a double challenge from Sony through third-placed Epic - aided by Celine Dion and Finley Quay - with 5.7% and fourth-placed Columbia with 5.3%.

PolyGram held on to both corporate singles and albums crowns, though in the case of singles by a reduced margin. Its 18.1% share was run close by Sony which pulled off a 224.6% quarter-on-quarter increase to win second spot with 16.4%.

● Full details next week



Rated by the judges as possibly the best spoof horror promo ever, Aphex Twin's Come To Daddy scooped four prizes at last Monday's (6) *MW* Creative & Design Awards in a triumphant night for its director Chris Cunningham (pictured). The Black Dog Films director's promo won the best overall video award and three other honours at the event at London's Hilton where Partizan Midi Minit's Michel Gondry was named best director and Intro best design team. Virgin Records took the inaugural creative award recognising the company which has done most to encourage creativity during the year. See story, p3.



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Virgin crowns CADs success by taking first Creative Award

by Paul Williams

Virgin Records' determination to break new ground has been rewarded by its winning the most prestigious prize at *MW's* Creative & Design Awards.

It picked up the newly-launched Creative Award at last month's (6) ceremony at the London Hilton at the end of a glorious night for the company which was also represented by individual prizes in the video and new media categories.

Raft TV, an hour-long music programme broadcast by Virgin with Cable & Wireless Interactive TV last autumn, was named the most creative use of new media, while its Hot signings The Verve took the dotmusic readers' choice award with their web site. Academy director Walter Stern's promo for the band's Bitter Sweet Symphony won the best rock/alternative video

award while Carole Burton-Fairbrother, who commissioned the clip, was named best video commissioner.

Danny Van Emden, Virgin's creative and multimedia director, says the tally of prizes reflects the company's willingness to try new

The creative award: Virgin Records
Best design team: Intro
Best director: Michel Gondry of Partizan Midi Minut
Best new director: John Harwick of Activate Productions
Best video commissioner: Carole Burton-Fairbrother of Virgin Records



Pictured, left to right, are Virgin Records' Internet media coordinator Sussana Glaser, Internet coordinator Adam Townley, head of multimedia technology Wayne Shelvin and creative and multimedia director Danny Van Emden.

approaches in what is a generally conservative industry. "Virgin in the past 10 years has been particularly about being creative and in the past few years has married that with commercial success," she says.

It was also a profitable night for design company Intro, whose work

with acts such as Robbie Williams and Primal Scream helped it win the best design team category as well as best album design for the Mute release *Sacredlegy* by Can.

Black Dog Films' promo for Alexi Twinn's *Come to Daddy*, directed by Chris Cunningham, won the prizes for best cinematography and best editing in a video as well as being named best dance video and overall best video of 1997.

One of last year's biggest winners, Farrow Design, won the CADs for best trade press advertisement, best advertising campaign and most innovative packaging for Ladies And Gentlemen We Are Floating In Space by Spiritualized. It also came joint first in the best single design category with Pet Shop Boys' *Somewhere*.

● For full CADs results, see enclosed awards brochure

Robbie beats Gary to win Capital award

Chrysalis artist Robbie Williams beat his former Take That colleague Gary Barlow to win best male vocalist at last Wednesday's 95.8 Capital FM London Awards.

Bar Williams had to make way for Eternal's I Wanna Be The Only One in the best single category in which his platinum-selling Angels was nominated.

M People's Heather Small won the best female vocalist award and London's favourite newcomer, international act and dance song went to Conner Reeves, Boyzone and Ultra Nate's *Free* respectively.

Best album went to White On Blonde by Texas while Lighthouse Family won the best group award.



FA boosts World Cup single as extra acts swell squad

Ocean-Colour Scene's Simon Fowler and Tommy Scott from Space are joining the Spice Girls, Ian McCulloch and the rest of the Bunrymen on the Football Association's official World Cup single (*How Does It Feel To Be On Top Of The World*).

"Echo" And The Bunrymen's manager Paul Toogood says other artists may also be invited to sing and play on the recording sessions, which were due to take place over the Easter weekend. "The important thing is it's about England and about football and we've got the people who we want on it. It's going to be incredible," says Toogood.

The Music and Media Partnership's Rick Blasko, who pitched On Top Of The World to the FA, says it was the only song he presented out of thousands considered because of the sentiment of the song was spot-on. "The acts reflect how much participation the music industry has in the World Cup. These guys will really add to its

THE FA'S RIVALS

SCOTLAND BE GOOD The Tartan Army (The Precious Organisation)
TOP OF THE WORLD Chumbawamba (EMI)
MEAT PIE, SAUSAGE ROLL (COM'ON ENGLAND) Grandd Roberts (WEA)
DON'T COME HOME TOO SOON Del Amitri (A&M)
THE GREAT ESCAPE The England Supporters' Band (V2)

spirit," he says.

With at least eight football-inspired records lined up for release around the World Cup, Blasko believes the Top 10 could be teeming with soccer songs.

The video for the London Records-produced single, which will feature a Paul Oakenfold remix on the B-side, is scheduled to be shot over three days starting April 18. It will feature the England squad and several TV and radio personalities alongside McCulloch and the other musicians.

Webb set to leave MW for senior Polydor post

Music Week editor Selina Webb is to leave the magazine at the end of May to take up the post of director of press at Polydor Records.

Webb, 30, joined the magazine as a reporter in 1988 and worked in several roles including features editor and deputy editor until she became editor in November 1996. "After 10 years observing the music industry, curiosity has got the better of me, and I'm looking forward to being in the thick of things," says Webb.

"Selina is an outstanding journalist and a great people person with a deep understanding of the music business," says editor-in-chief Steve Redmond. "We are all going to miss her tremendously."

Redmond says he will announce Polydor's new managing director Lucian Grangee says Webb will join him on his executive team.

"The axis between press, promotions and marketing is very important to me," says Grangee. "And I think Selina is going to be a great asset."

newsfile

MTV AWARDS HEAD FOR MILAN

MTV Europe is to hold its fifth annual music awards at the FilaForum in Milan. The event will take place on November 12 and be broadcast to a potential worldwide audience of over one billion viewers. The one-hour show will feature 10 bands and 14 awards and continues the tradition of holding the ceremony in different European cities. Last year it was held in Rotterdam and before that in London.

LOTT JOINS EMI FOR NEW US POST

Roy Lott has been appointed to the new post of deputy president EMI Recorded Music North America reporting to president Ken Berry. Previously Lott was vice president and general manager of Arista in the US and has worked with artists such as Whitney Houston, Aretha Franklin and the Grateful Dead.

POP LOSES OUT IN SONY AWARDS

Pop stations have missed out on a nomination in the national station of the year category of the Sony Radio Awards 1998. Contenders are BBC Radio 5 Live, Talk Radio and BBC Radio 3.

Nominations for station of the year (local) are 95.8 Capital FM, BBC Radio WM and Clyde 2. In the regional category the shortlist of candidates is Isle of Wight Radio, Moray Firth Radio and BBC Radio Cleveland. The awards will take place at London's Grosvenor House Hotel on May 7.

STARS JOIN WAR CHILD CONCERT

Celine Dion, Spice Girls and The Corrs will be among a host of top-selling artists joining Luciano Pavarotti on stage at his annual Pavarotti & Friends War Child charity concert. The event will take place in the tenor's home town of Modena, Italy, on June 9.

Film-maker Spike Lee will direct the show, working alongside Pavarotti, music producer Phil Ramone and event producer Nicoletta Mantovani. The album and video of the concert will be sold in the UK by Decca.

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DON'T IGNORE NET THREAT

For any retailers concerned about the implications of the Internet, there is a heart-warming letter in the current issue of the new media magazine *Revolution*.

A Katie Naylor of Brighton complains that her attempt to buy cheap CDs from the US Internet retailer CD Now came to grief when HM

Customs & Excise intercepted her package in the post and slapped import tax of £8 on it.

What with the inconvenience, the two-week time delay and the marginal cost benefit, our Katie concludes "Long Live the High Street!" and says next time she's off to her nearest Virgin Megastore.

That may be good news for traditional record retailers, but in truth the Internet as it exists today was never really going to be a threat as a retail medium. The Internet cannot hope to match the experience of visiting a record store. But that is not the reason to dismiss the threat of the net out of hand. There is increasing awareness by record companies of the need to expand down an unauthorised use of their copyrights on the web. It is a chastening thought to realise that of the thousands of internet sites currently featuring music, only a tiny fraction are entitled to do so.

You will have read on page three about the forthcoming departure of MW editor Selina Webb for a job at Polydor. MW has a long record of supplying executives to the music industry from Virgin's Danny Van Emden to PR man Rob Partridge to EMI A&R man Nick Robinson. And to that extent we shouldn't be surprised. I would like to register, however, my own personal appreciation of Selina's support and expertise over the eight years I have been here. She has been a pleasure and an inspiration to work with. We all wish her the very best of luck.

Steve Redmond

PAUL'S QUIRKS

ROAD RUNNER: STREETS AHEAD

Every now and again something you say or write comes back to bite you on the backside. Some time ago I wrote that Creation Records should have insisted that anyone who wanted to rack the new Oasis album should have to stock a range of the label's other titles in order to qualify for a discount and get early delivery. I was told at the time that this was not only impossible but totally impractical. Two weeks ago, Road Runner Records did exactly what I had suggested with the Soufly single.

Road Runner has introduced a scheme which encourages indie dealers to stock a range of its back catalogue and in return they get a file discount, name checks in adverts and receive the odd exclusive deal. We stock the more popular Road Runner titles, but didn't see any particular advantage in joining the Sound Cellar scheme until now. Having been asked for the Soufly single by a number of customers, we pursued the matter and discovered that we had missed out. Faxes flew and we realised that basically it was our fault. We hadn't believed that a label would actually keep its promises and support an exclusive release through the indies. It knew it was throwing away the chance of a decent cart position, but refused to be screwed by the major chains and multiples.

We've since signed up as a Sound Cellar dealer and look forward to the next exclusive - well done Road Runner, let's hope this single was the first of many which will focus music fans' attention on the shops that support them.

With the millennium bug looming and the future of Eros under review, indies may be left without a viable catalogue and ordering system unless vital decisions are taken by the major partners in the next few months. Whatever the outcome of the discussions, a replacement must be found as I can't imagine anything worse than returning to the days of pen, paper, catalogues and telephone on a Monday morning.

Paul Quirk's column is a personal view



Cliff joins Black in new label venture

by Robert Ashton
Sir Cliff Richard is marking his 40th anniversary in the music business by setting up his own record label and acting as a talent scout to sign artists to it.

Sir Cliff and the Cliff Richard Organisation's David Bryce are joining forces in the new enterprise with former EMI UK managing director Clive Black, whose Blacklist Entertainment vehicle will A&R and help market the singer's projects. The new label will be called Blacklight.

"Cliff has 40 years of experience. It's a unique situation to have someone of his stature acting as an A&R. Imagine a new artist going around labels and then finding Cliff wanting to listen to them," says Black. Bryce says Cliff's partnership with Black was mooted after he left EMI.

"Clive is an excellent song person and we wanted him to give us



Clive Black: back with Cliff and A&R input," he says.

Black says Sir Cliff has already suggested a number of artists for their new venture, while his next album, scheduled for October and with the working title *Larger Design*,

will be released on the Blacklight/EMI imprint. "We are looking for good songs, well sung. They've got to be great singers, with an enduring appeal," says Black.

The direction of Blacklight is likely to focus on pop, although Black says Sir Cliff is open to rock, blues and other styles of music. "Don't forget he was rock'n'roll in Britain. He is hip."

The first signing to Blacklight is 18-year-old Barratt Waugh, who was discovered singing I Will Always Love You in a Sheffield shopping mall. The first fruits of that deal are expected to see the light of day in early 1999.

It is still undecided whether Blacklight will sign a major or independent distribution deal, but Black says he wants to develop the publishing offshoot Blacklight Music to encourage new writers for Sir Cliff, Waugh and other new signings.



Industry mourns the deaths of Tammy Wynette and Cozy Powell

Industry saddened as Tammy and Cozy die

The industry was mourning the loss of two talents from rock and country music last week following the deaths of Tammy Wynette and Cozy Powell.

Wynette was poised to embark on one of her busiest UK schedules for several years prior to her sudden death last Monday (6) aged 55.

The veteran country artist, who died in her sleep from a blood clot after a life plagued by ill health, was planning a schedule of several TV appearances and press interviews as well as her first solo tour of the UK since 1993.

She last toured here just over a year ago with Kenny Rogers and Glen Campbell.

Powell, whose career as a drummer included stints with Rainbow, Black Sabbath, Whitesnake and ELP, split off Emerson, Lake and Powell, had just

completed a new solo album by the name of *The Crash* on Sunday April 5.

According to Richard Gillinson, Wynette's European manager for the past 25 years, the artist was preparing to record a new album for Epic, her first since 1994's *Without Walls*. One of her albums, *The Best Of*, returned to the Top 200 last week following her death.

Best remembered for her 1975 UK number one *Stand By Your Man*, a US country chart-topper seven years earlier, Wynette enjoyed a series of American country number one hits and with one-time husband George Jones. "Tammy Wynette was one of the true greats," says Gillinson. "Her life was incredible."

Powell, who was 50, is featured on Brian May's forthcoming new album.

Details of a cremation service are expected shortly.

Boosey & Hawkes confirms bid for Carl Fischer stake

Instrument manufacturer and music publishing group Boosey & Hawkes has confirmed it is to make an offer for Carl Fischer, the US publisher which owns 45% of the UK company.

Boosey chief executive Richard Holland revealed the group's move for Fischer, which put itself up for sale last April, as the group announced a slight fall in pre-tax profits, from £7.70m to £7.10m, for the year to the end of December 1997.

Holland says he has submitted a scheme, alongside third party bids, which Carl Fischer is still considering. Under stock market rules, any bidder for Fischer must also make a bid for Boosey & Hawkes. EMI and Sony are thought to be among potential suitors, who have now been given until the end of the month to submit their bids.

Holland would not elaborate on the details of its offer for Fischer, which is being worked out by financial advisers Deutsche Morgan Grenfell.

"The main thing is that we now have a deadline for offers for Fischer because it has not been helpful that [the Fischer sale] has dragged on," says Holland. "It has consumed a lot of management time and has cost us £592,000, which is quite a hit at the end of the day."

Despite the uncertainties over Fischer, Holland adds he is relatively pleased with Boosey's results and says that if it had not incurred costs to deal with the sale, pre-tax profits would have been higher at £8.10m on turnover little changed at £94.77m.

Holland says, "It is to be hoped that the uncertainties will be cleared as quickly as possible so our management can focus on the opportunities available to them."

Kingfisher buys up F-Beat Records in £2m cash deal

Kingfisher, which owns Woolworths and EUK, has moved into record company ownership for the first time with the purchase of F-Beat Records.

The retail group last Monday (6) announced it had paid £1.95m in cash for the business owned by Elvis Costello, Lew Difford and Janis Riviera and which handles Costello's pre-1987 recordings through its operating company Demon Records.

Kingfisher's purchase was made via EUK subsidiary Crimson Productions, a stand-alone music publishing operation which EUK commercial director Richard Green says was set up with the prime aim of buying catalogue.

"Demon Records operates a mail order business and web site under the trade name Blackmail which we plan to integrate and strengthen with EUK's web site operation Entertainment Express," says Green.



Green: Demon deal

The web site, which was launched earlier this year, offers more than 2,000 CD and video titles at competitive prices and with free delivery.

Adrian Fritt, Crimson's general manager, will head both Crimson and Demon, while Entertainment Express business manager Les Willis's role is being expanded to run Blackmail.

Demon's existing directors will be leaving the group with the exception of Pete Macklin who will continue to look after sales and marketing of the Demon catalogue. Besides Costello's output, the catalogue includes albums by Nick Lowe, also one of Demon's departing directors.

Green says there are no immediate plans to purchase other record companies, although this has not been ruled out for the future.

Andrea Bocelli, who was outselling Oasis and the Spice Girls in several European territories last year. It is to be the subject of Philips Classics' biggest promotional push of the year with the release of his new album, *Aria*, on April 27. The album, the follow-up to *Romanza*, which went gold in the UK and has sold around 8m units worldwide, will be supported by TV appearances including the mid-week Lottery programme. "This is a major priority," says Philips Classics marketing co-ordinator Yvonne Gerrard. "Romanza was such a great success for us and this is his first opera album - which is what he really loves - so it's also most important for him."



PRS progress sees U2 drop legal case

by Tracey Snel

A legal case which threatened to rock the foundations of European performance rights administration has finally been laid to rest.

Last week - four years after the case began - U2, Blue Mountain Music and PolyGram International Music Publishing announced they had dropped proceedings against PRS.

PRS was accused of not ensuring members receive sufficient money from live performances, failing to provide enough information about live income due and of delays in royalty payments received via European collection societies affiliated to PRS. The U2 writ sought the return of the band's share to administer its live performance royalties and a declaration that the society's membership rules are void as well as damages. "It's a very good result for the entire creative community," says David Hockman, chief executive of PolyGram International Music



U2: satisfied by PRS

Publishing. "It was right that PRS made improvements but more importantly we put a lot of pressure on the European societies. There is still a long way to go though." PRS has vowed to continue efforts to improve royalty terms for its 31,000 members and acknowledges the role both U2 and PolyGram have played in progress made so far.

In the past year PRS has managed to reduce deductions from up to 40% to 15% with 12 foreign collection societies including those in France, Belgium, Greece and the Netherlands. It has also negotiated faster payment turnaround, from

18-24 months to a maximum of 60 days, and now provides more detailed income distribution statements.

"We've made great progress," says John Sweeney, director of membership at PRS. "We've got nearly every collection society on board and we will continue to work to further drive down deductions."

Sweeney also notes U2's help in the establishment of PRS' Live Concert Service, which has been operational since 1996 and is used by acts such as The Cure and Oasis. Under the service, PRS will discuss a band's tour itinerary on a territory-by-territory basis. The improvements follow the introduction of a new management team at PRS and the publication in 1995 of a critical MMC report which ended the society's monopoly over the collection of performance and broadcast rights.

Paul McGuinness, U2's manager, says, "On the band's behalf I am delighted that the changes sought by U2 will have significant financial benefit for all PRS members." PRS has been negotiating the settlement for over a year, during U2's PopMart world tour.

newsfile

SPICE GIRLS ADD EXTRA DATES

Spice Girls have added three stadium dates to their UK tour to meet demand for tickets. A spokeswoman for the group says there have been many disappointed fans who could not get tickets and a group of several thousand in Sheffield petitioned the Virgin act to play in their city. The new dates are at Sheffield's Don Valley Stadium on September 12 and Wembley Stadium on September 19 and 20.

MORRIS TAKES LIVE BBC ROLE

Bill Morris, directorate secretary BBC Production and recently-elected chair of the Radio Academy, has been promoted to project director Live Events 850 Radio to mastermind large radio live music events such as Proms in the Park. Matthew Bannister, director of BBC Radio, says the appointment will help deliver a "distinctive live music proposition" for BBC Radio.

WOMAD LINE UP TAKES SHAPE

A&M's LadySmith Black Mambazo and Virgin's Muttton Birds are two of the acts lined up for this year's WOMAD Festival at Reading. The festival, which has sold out for the past four years, will also feature UK debuts from Cuba's La Familia Valera Miranda and France's Lo Jo. Weekend tickets for the event, scheduled for July 24-26, are priced at £58 or £52 before June 4.

RA SLAP FOR VIRGIN RADIO

The Radio Authority has fined Virgin £55,000 for failure to comply with its performance promise to carry 10 week-long campaigns each year covering a range of social issues relevant to the station's target audience. The RA reported that seven campaigns were broadcast in 1996/97, but none has been aired from April 1997.

HMV MOVES ABERDEEN STORE

HMV's Aberdeen store is moving to larger premises on April 23 after investing £1.3m in a new site at the Trinity Centre, Union Bridge. At 930 sq metres, the floor space of the new branch is twice the size of the former Union Street branch.

KYLIE ULTRA

Some of the credits for Kylie Ultra, winner of the best artist web site award at last week's CADs, were mistakenly attributed in the enclosed awards brochure. Deconstruction-commissioned site was designed by Chris McGrath at Kieber for Good Technology and illustration was by Bob Berger.

BECK GOES PLATINUM

Beck's *Odelay* was by the BRIT last week at the same time Elkie Brooks' *The Very Best of Elkie Brooks* and the compilations *Best Anthems in the World Ever 1 & 2* and *Superwoman* reached gold status. Silver awards went to the compilations *Into the Blue*, *Ultimate Disco Mix* and *Undisputed*.

EMI stalwart Marion Back dies, aged 61

Marion Back, one of EMI's longest-serving and best-loved employees, has died aged 61 after a long battle with cancer.

Secretary to EMI Europe president and CEO Rupert Perry, Back joined EMI as a junior in 1956, beginning nearly 42 years of uninterrupted service with the company working for such luminaries as L G Wood and Leslie Hill.

It was a dedication that was recognised last November when Back was presented with a lifetime achievement honour at the Women of the Year Awards. As she told *MW*, it was both the advice of a friend and passion for music which

prompted her to take up a position with the then managing director L G Wood.

At the time, EMI was based at Great Castle Street in west London and only after its move to Manchester Square and the arrival of The Beatles did the company start to resemble today's worldwide operation.

Ten years after joining EMI she became Wood's senior secretary before spending two years working for Guy Mannott while he was head of business affairs for Europe and International.

Mannott says, "She was always cheerful and willing to stay as late



Marion Back with Perry

as required to get the work done. Her enthusiasm and knowledge of the company and its people ensured that she was one of the best-loved

and most popular members in EMI's head office team."

Also working with key executives such as David Stockley, Alan Baxer and Clive Kelly, Back spent the last 11 years working with Perry whom she first worked with when he joined the company in 1972 as assistant to Wood. Perry says, "Marion was a very unique person and just the fact she worked for the company for that period of time makes her extremely unique."

The funeral is for family only, but donations in her memory may be sent to the Cancer Research Campaign, 10 Cambridge Terrace, London NW1 4JL.

Q&A: TREVOR DANN

A year ago when Trevor Dann officially became head of the BBC Music Entertainment department, music on BBC television got an immediate boost.

As head of a production department that is also in charge of 70% of Radio One, 50% of Radio Two and the World Service's pop programming, Dann appointed Chris Cowey as producer of *Top Of The Pops*, ensured *Late With Jools Holland* became a flagship music show for BBC2 and helped secure coverage of Glastonbury.

The former head of Radio One Production begins his second year in the job pleased with BBC Production chief executive Ronald Nell's announcement that from this month his team will operate as a unit within the Entertainment department alongside Comedy, Light Entertainment and Camedy Entertainment, reporting to its controller Paul Jackson. Dann says the move will further boost the corporation's music output because Radio One and Radio Two producers will find it easier to switch their talents and knowledge of making music programmes from radio to TV.

Dann, known within the BBC as the "Minister for Pop", will continue to head the Music Entertainment department and remain on the BBC's production management board but will take up a broader role to develop music shows within the BBC. This will involve licensing the TOTP brand to more overseas territories, including Germany and France, and working with the music industry to make new music shows that can be syndicated around the world by the BBC. *MW* talked to him about his plans. Interview by Steve Hemslay

MW: Are you confident that BBC Music

Entertainment's relationship with other departments within Paul Jackson's wider BBC Entertainment division can work to the benefit of music?

TD: We already have much in common with many of the Radio One and Radio Two DJs presenting on TV so, in many ways, it is already working. Chris Wharmouth is the music producer on the new series of *Ben Elton: The Man From Austin* which will feature music in every show, while John Peel's former Radio One producer Alison Howe is working as assistant producer on the new series of *Late*.

MW: Is the link recognition that you were right to suggest that the BBC should bring all its pop music programming together into one department?

TD: When we started we only had a small portfolio. We inherited TOTP from Light Entertainment, the *Ozone* from the Children's department and *Late* from Music and Arts. Since then, we have nurtured them and expanded the BBC's music programming. Importantly, we got Glastonbury thanks largely to the reputation of BBC Radio's coverage, and this year we will transmit 15 hours from the festival, more than double last year.

MW: How do the changes to TOTP reflect the broader picture of what you are trying to do with music programming on the BBC?

TD: With TOTP we got rid of the rule book to try and make the most mass-market and exciting again by allowing big-name artists to pre-record tracks or to allow popular bands to appear two weeks running. In the past, pluggers had to go to Ebbw Vale to find out if their bands were going to come to this building [Western House] to see TOTP, and while they are here they can see *Late* producer Mark Cooper, the Radio Two producers and Chris Lycutt's Radio One and Radio Two Live Music Unit.

MW: How does the music industry want to see TOTP moved from its current slot, and are the chances of this happening?

TD: Only Peter Salmon, the controller of BBC1, can move the show and the current view is it will not be moved. We are in the most competitive slot in the schedule but still pull in 4.5m against Coronation Street



'My message to the music business is not to see the BBC as just schedulers, but as the biggest makers of music programmes'

MAKING MUSIC MATTER ON THE SCHEDULES

Trevor Dann says one of his aims when he became head of BBC Music Entertainment was to make the controllers of BBC1 and BBC2 pay a lot more attention to music programming.

One of his successes has been to secure a regular 11.15pm slot on Fridays for *Late With Jools Holland* which begins its 11th series on April 17 with a line-up that includes Splithead, Bernard Butler, Jimmy Webb, Billie Myers and Lynden David Hall.

Producer Mark Cooper says the new time slot shows that BBC2 controller Mark Thompson is committed to the programme. "Trevor and I have been lobbying for a regular slot for ages. The last series went out at different times between 10.55pm and 12.05am. One of the strongest line-ups we had was with Aerosmith, Black Grape and Texas which went out after midnight

and another 1.5m for the repeat on Saturday night.

MW: With the emphasis on increasing the amount of music on BBC TV, how much time do you spend working with the radio networks and what are your plans for them?

TD: It is difficult to apportion time because so many things overlap between radio and TV nowadays and this will increase with the new structure.

MW: How would you describe TV's relationship with the music industry and how could it be improved?

TD: I wish the two industries would talk more because we have a lot in common. My message to the music business is come and talk to us and not to see the BBC as just schedulers, but as the biggest

and we are too big a show to go out that late," he says.

"Further evidence of the role we have within the BBC2 schedule can be seen by the Golden Rose nomination for the first show of the last series which featured acts such as The Verve and Roni Size."

During February and March BBC2 repeated series nine of *Late* to raise awareness of the new series. The first of two 15-minute *Little Late* shows went out at 7.15pm on March 30 and featured Cornershop, Travis and Finley Quaye. The second, broadcast last Wednesday (8), had The Verve, Radiohead and Manic Street Preachers. On Good Friday (April 10) a *Late* Presents M People special will be broadcast at 11.30pm and repeated today on Bank Holiday Monday (13) at 7pm.

Cooper is also executive producer for the BBC's Glastonbury coverage which will be transmitted under the *Late* banner, as will the broadcasts from the Cambridge Folk Festival from July 29-August 1.

manufacturer of pop music television programmes in the world today.

MW: What are your views on music TV generally?

TD: Music programming is attractive to commissioners and schedulers because it can be cheap to make by showing a lot of videos or getting some bands into the studio. This is dangerous because the quality can suffer, so there must still be room for music coverage where money can be invested. The cost of covering 15 hours of Glastonbury will be around £500,000, for example. There have been a number of moves recently such as Ric Bixall becoming head of music at Granada Media Group, Channel Four's Jo Whalley five and the Pepsi Chart on Channel Five, but no one

CV: Trevor Dann

1979: Dann joins the BBC as a reporter after graduating from Cambridge University and working briefly at BBC Nottingham. He produced Noel Edmonds' *Sunday Show* and the documentary series 25 Years of Rock and Roundtable. 1983: produced *The Old Grey Whistle Test* and won a BAFTA for his work on *Live Aid*. He also presented a weekly rock show for BBC eastern counties local radio stations.

1988: became founding programme organiser and later managing editor of London station GLR where he launched the radio careers of Chris Evans, Danny Baker, Kevin Greening, Paul Ross and Vanessa Feltz.

1993: set up and ran his own independent radio production company, Con federate Broadcasting, and worked as a writer for *The Times*, *Q* and *Melo*.

1995: became head of Radio One Production responsible for the network's music policy revamp.

1997: appointed head of BBC Music Entertainment.

1998: a new BBC production division called BBC Entertainment is formed but his team remains a separate unit within it and he continues to sit on the production management board.

has done more for music on TV than the BBC in the past year and maybe should have made more of a fuss about it.

MW: Here is your chance, so what new programming ideas will we see from your department this year?

TD: I cannot give too much away but next month viewers of TOTP will notice an important change. There will be lunchtime and early evening coverage of Glastonbury as well as late-night slots. The *Ozone* will reappear on Saturday mornings in the summer and be re-branded *Ozone Popzone* to attract a younger audience and the show may be extended to 30 minutes, there will also be more one-off music shows including a *Soul Night* in August.

LICENSED FOR PROTECTION

NEWS

written by Tracey Snell

by Tracey Snell

Simon Dunn is a huge fan of drum & bass outfit Pulse. He's just set up a web site called Pulse Information and uploaded a 30-second sound clip of the band's current single Hopper, together with a visual from their debut album Flip which he scanned on to his computer. The site is his tribute to Pulse and he believes it will encourage others to listen to their music.

What Dunn doesn't realise is that he's breaking the law. He's infringing Pulse's copyright and far from appearing to support the band, his actions could land him in hot water with Pulse's record company.

The example just outlined is fictional but the scenario is all too real. Record companies are increasingly concerned that there is a misconception that content can be used on the internet for free.

In recent months, several of the majors including BMG and EMI have quietly drawn up agreements for their copyrighted music to be licensed for use on the internet, while others like PolyGram are in the process of doing so.

The message from the majors is clear: if you want to licence our music seek permission and get a licence.

Rob Wells, internet editor at BMG, says, "In the mid-Eighties record companies were making videos alongside singles and then not charging the TV companies for showing them." The result when they subsequently decided to charge was a series of high-profile and expensive disputes with broadcasters. "We are reluctant to get into the same position with the internet," he says.

BMG is limiting the amount of music that can be licensed to 30-second clips, for which it charges £50 for a three-month period. "We draw the line at 30 seconds, which we believe is adequate time for someone to get the gist of a song," says Wells, adding that improvements in compression technology on the web also had a bearing on that decision.

Wells says BMG is primarily targeting commercial organisations, although any site



BMG: limiting the amount of music it licenses to 30-second clips

intending to reproduce its music is required to have a licence, including unofficial fan sites. "We are not chasing the small fish yet, but if someone is blatantly exploiting our copyright we will pursue them," he says.

Wells adds take-up of the licensing programme has not been huge but has no

'We are not chasing the small fish yet, but if someone is blatantly exploiting our copyright we will pursue them' — Rob Wells



clear explanation as to why that should be, although the fact that none of the majors is actively promoting its scheme at present could be a factor.

Record companies also have to tread carefully when implementing their strategies. On the one hand, they need to protect their copyrights but on the other they want to avoid being heavy-handed with

genune fans and discouraging them from setting up sites that promote their artists.

"It's about time the internet became a controlled environment but there does need to be a balancing act," says Wells.

Maro Marcot, UK managing director of Island Records, believes ignorance has a big part to play in piracy perpetrated by fan sites. "I'm almost certain that very little is done for profit. I reckon 97% of fans think they are supporting the act," says Marcot, pointing out that Island is out to defend its copyrights against "organised rip-off".

Marcot also reveals that PolyGram is working on a draft internet copyright agreement. It will be the first tangible development to emerge from the taskforce PolyGram set up earlier this year to formulate a global internet strategy. It is not yet clear what terms and conditions PolyGram will set but it is expected to limit the licensed audio to 30-second clips.

EMI has been issuing licenses on a case-by-case basis and reviews them every six months. "We do not have a set license, these agreements are not set in stone," says VP of interactive media Jeremy Silver.

As the internet matures, so too do the licensing agreements protecting an artist's work from commercial exploitation.

equipment manufacturers. "We're in the hands of partners and their timescales but I hope cards incorporating the software will become available by the end of the year," says Florence.

According to the World DAB Forum, broadcasters in Europe and Canada are currently transmitting digital radio to an estimated 100m people.

A spokeswoman at BBC's digital radio unit welcomes the development. "It's a big boost for digital radio because it's a low-cost solution," she says.

PC cards for digital radio will be capable of displaying pictures and text, as well as picking up the audio signal.

AMXdigital, which develops web sites and enhanced music CDs for record companies, has been acquired by

follow multimedia

company

Real Time

Studio.

AMX will

remain an

autonomous

company and

will continue to

operate out of

its

London

offices in

Paul Street.

Its 30 staff

including

founding

directors

Malcolm

Garrett (pictured) and

Alasdair Scott will

continue in their present roles.

Since its inception in 1994, AMX has

produced around 25 enhanced music CDs,

including a recent 911 product for Virgin.

It has also designed web sites for Warner

UK and Pulp, and created the merchandise

shop on Oasis's official site.

AMX says the investment it has made in

time and capital led to cash-flow

difficulties which have hit harder than

expected.

The deal with Real Time Studio will

provide it with a more stable business

structure, it says.

Garrett says, "I am determined that the

acquisition will be of benefit to our

existing clients, and will allow AMXdigital

to concentrate on its core skills."

Real Time Studio's new media clients

include Canon UK, Diesel Jeans and Condo

Nast Online.

Ian Shurmer, AMX's head of music

entertainment, says, "The two companies

have the same outlook and understanding

of new media."

Financial terms of the deal were not

disclosed.

A

perfect World Programs for Elton

John scooped the Advertising &

Promotion Award at the recent British

Interactive Media Association (BIMA)

ceremony in London. The limited-edition

CD was designed for Mercury to

promote John's Biggest Picture album

and issued to journalists internationally.

A cutdown version was later used for

the CD single Recover Your Soul. The

BIMA awards, sponsored by Tinsley Robor,

have also included the Oscars of the

multimedia world.

Software makes low-cost digital radio possible

A UK software company has announced technology which it claims paves the way for the development of low-cost digital radio receivers for personal computers.

The software solution, developed by

RadioScope, is said to replace most of the dedicated hardware required for digital radio or DAB (Digital Audio Broadcasting) receivers, making the volume production of low-cost PC cards possible.

Commenting on currently available digital radio PC cards, RadioScope's managing director Peter Florence says, "There isn't anything really out in the market at the moment, only prototypes which are pretty expensive at between £500 and £1,000. I expect you'll be looking at a price range of between £50 and £100 [for cards using the software]."

RadioScope is now looking at licensing the software to computer and electronic

WEB SITE of the week

VIRGIN NET (www.virgin.net)

Virgin Net marked the recent relaunch of its web site with a webcast of a live recording of Seventies TV phenomenon The Wombles.

The site - unveiled on April 6 - has an improved look and feel, dispensing with flashy graphics in favour of short, snappy commentary.

It introduces three new channels covering music, online shopping and cinema. There are sections for news, reviews, information on forthcoming events as well as cinema listings and discussion forums.

Virgin Net was originally launched in November 1996 and has since attracted more than 100,000 customers to its services which include news, sport, entertainment, health and education.

web site of the week is selected by
dotmusic <http://www.dotmusic.com>



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SINGLE reviews

SINGLE of the week

RAINBOWBERRY: FREAKPOWER: No Way (Deconstruction 74321 578572). Man-of-the-moment Norman Cook and Ashley Slater are back after a two-year gap — and sounding better than ever. Cook's DJing and remixing experience has clearly fed into this rousing anthem, infusing it almost to the point of irritation. A Latin groove and Slater's laid-back vocal meet a "Throw Your Hands In The Air" sample, and the rest is sheer euphoria. It's currently on Radio One's B-list, has attracted strong airplay on Kiss, and should soon take its rightful place at the top of the charts. **3.5**

ECOSIDEBY: BABYBIRD: Bad Old Man (Echo ECS060). A welcome return for the Sheffield storyteller which will be shunned by some for its downbeat tone, despite that being its appeal. It's a slow-paced tale featuring grim lyrics — such as "The razor blades in the ice cream" — that make it a slightly amusing but nasty story. Musically it's deliberately empty so as not to distract from the story. Stephen Jones is trying to tell, but, like Pulp, Babybird seems to have emerged from their brief stint away in a much darker and far more thoughtful mood. Essentially, it's a bit of a grower. **3.5**

EVERCLEAR: Everything To Everyone (Capitol C0CL579). This act are about to start a sold-out 10-date UK tour, including two nights at the London Astoria, for which could come at a better time for this single which has been B-listed by Radio One, A-listed by Xfm, and has already appeared on the Chart Show. The first single from the So Much For The Afterglow album, Everything To Everyone is a bouncy affair and far more accessible than the band's previous outings. Other songs over two CDs include covers of Search And Destroy by The Stooges and What Do I Get? by The Buzzcocks. **3.5**

SUBSONIC LEGACY: Revolution (Bring The Noise) (Disruptant Recordings DIS001). With Renegade Soundwave's Danny Briotter's distinctively textured dubby sounds and Linda X's rich, almost masculine voice, it's not surprising this record is picking up media attention. With particularly strong support from Pete Tong, Judge Jules and Xfm, including a glorious Xfm review from NMF editor Steve Sutherland, it points the way to a chart return for Briotter in the future. **3.5**

CHUMEDUP: BALLROOM: Don't Stop (Mother MUMCD101). The follow-up single to the gorgeous Bionic from this four-piece London outfit highlights their innovative songwriting approach and distinctive sound. A well-structured indie-pop ballad, it features strings which add an innovative edge. Ambrosial vocals from Gary Prosser complete the balance of the track perfectly. This may achieve the breakthrough Bionic would have achieved had it not been a limited-edition release. Radio should be ashamed not to back this. **3.5**

MADONNA: Ray Of Light (Maverick W0444CD). Madonna is bang on form and this brilliant, authentic, stand-out dance track from the number one album of the same name is further confirmation that motherhood and experience have only refined her creative ambition and commercial wisdom. Contrasting sharply with the atmospheric beauty of Frozen, her first UK number one single in eight years, this follow-up is in many ways a better record, combining a thumping, uplifting dance beat courtesy of producer William Orbit with vocally the most powerful performance of Madonna's life. Rarely, in fact, has she sounded as determined as she does on this single which could well land her with two successive UK number ones for the first time since La Isla Bonita and Who's That Girl. **3.5**

CARRIE: California Screamin' (Island CDX 694/572 257-2). Coming on like a party held by the Byrds in The Beach Boys holiday home, Carrie leads the world of Britpop behind and take off on an ode to summer, surf and wishing they were in California. It's all bubblegum pop hooks and sun-drenched guitars and it should be the tune to hang on as the weather picks up. Immediately catchy, it should pick up airplay easily and will probably make a healthy dent in the charts. **3.5**

MICA PARIS: Stay (Cooltemp COOOL334). Paris adds character to a slightly mannered — vocal songs to a faithful rendition of the Sly & The Family Stone classic. Still, it's a welcome return for one of the best soul voices the UK has yet produced and provides a taste of her long-delayed forthcoming album Black Angel. Hopefully the LP will finally provide her with the material and production style that her powerful vocal abilities deserve. **3.5**

SPACE MONKEYS: Sugar Cane (Factory FACDR 2.53). This is the first of the Space Monkeys' best tunes coincides with a European tour and brief stint supporting Smash Mouth in the UK. But the real reason for it is that the Space Monkeys seem to have cracked America with this single having made the Billboard Top 100 in February. It's a catchy blend of hip, acid house and rock and works well, in true Manchester style, as a bouncy pop tune. But ultimately it's probably too baggy for Brits to embrace. **3.5**

BOYZONE: All That I Need (Polydor 6598732). Boyzone's name continues to become an anachronism as the Irish band, now handled by Polydor UK's A&R team, move ever further from Osmonds covers territory to adult respectability. All That I Need, containing a notably sensitive vocal from Ronan Keating, is the first evidence of

a more mature sound for their forthcoming album where We Belong, due out at the end of this month. Well-crafted to begin with, this single last week climbed into the Airplay Top 20 as radio's fittest-growing track and should have little trouble becoming the group's 11th consecutive top five hit at the very least. TV support will include TFI Friday. **3.5**

ARETHA FRANKLIN: A Rose Is Still A Rose (Arista 74321596742). Written and produced by Lauryn Hill and sung by Aretha Franklin, this single will produce another hit for both these accomplished musicians. The combination of Lauryn's laid-back hip hop style and Aretha's powerful voice means the track will appeal to all markets. The most contemporary track released by Aretha lately, it is now in the top five of the RM Club Chart. No less than 10 different remixes are bound to help in the club market, and the video has had extensive plays on MTV and The Box over the past month. **3.5**

ICECUBE: ALL SAINTS: Under The Bridge (London LOND408). The soulful foursome weave their R33 spell around this classic Red Hot Chili Peppers song. Samples of the original, which reached number 13, are included and this rendition loses none of its emotion. All Saints' inspired choice of cover, as well as the momentum of their two top five singles, should ensure this will be another hit. The single is listed on Radio One and is on the P.M. Playlist. **3.5**

THE AUDIENCE: A Pessimist Is Never Disappointed (Elefse/Mercury AUDD3 3). The audience's third single boasts seven songs over two CDs including a cover of Supermodel's Intro by the Paris Sisters and Are Cars. None are as immediate as the modestly successful previous single If You Can't Do It When You're Young... but their brand of quirky pop could easily give them a taste of Top 40 success in time for their UK tour in May. **3.5**

GROOVECENT: Eisbaer (Positiva CDDTV11). This house track by Belgian DJ Frederic De Backer is marked out by a massive New Order-style guitar groove and looped German vocal. A remix by Soul Hooligan ups the electronic factor, taking the track almost into big beat territory. It's a welcome change from Positiva's more usual full-on-house style, a fact reflected in its current placing in the Top 10 of the RM Club Chart. **3.5**

QUEEN PEN: All My Love (Universal/Interscope IND95584). Tedsy Riley's female rapper protégé hooks up with Blackstreet again to produce this very radio-friendly rap version of the Luther Vandross but Pen doesn't sound as tight as she did on Blackstreet's No Diggity. This track is backed with Party Ain't A Party, which features The Lost Boyz and Nutta Butta, with a remix by Funkmaster Flex. **3.5**

BLACK BOX RECORDER: Child Psychology (Chrysalis CHS5082). This darkly witty song comes from exAuteur Luke

Haines' new outfit, with singer Sarah Nixey brightly recounting episodes of her apparently dysfunctional childhood. It has a dark appeal, but after setting up an interesting Is That There Is? type scenario, it unfortunately doesn't go anywhere. **3.5**

MASSIVE ATTACK: Teardrop (Virgin VBSVD09). Cocoteau Twin Liz Fraser's sublime, lottly vocals provide the perfect foil to the Massive Attack's trio of meltron-like backing on this haunting first single from Massive's third album Mezzanine. An inspired choice of guest singer, she more than measures up to the standards set by Shara Nelson and Tracey Thorn on Massive's previous albums, her undecipherable lyrics adding an intriguing edge. A remix by the Stream Team removes the beats and adds guitar by Paul Weller and Kevin Shields, while the Mad Professor's mix employs the blissful dub effects last heard on the No Protection album. As a bonus, there's an updated version of Eurochild from the last album, 3D and Daddy G's rapping adding their own take on the Millennium alongside Horace Andy's plaintive vocal. Press interest in the Mezzanine album has been intense, and a world tour starts on April 18. **3.5**

THE UNBELIEVABLE TRUTH: Solved (Virgin VSCD11684). Following Andy's plaintive vocal, Press interest in the Mezzanine album has been intense, and a world tour starts on April 18. **3.5**

Reason, the mellow kings of Oxford attempt to repeat the feat with this, the second single from the forthcoming debut album Almost Here. They have crafted some surprisingly accomplished songs showing a depth of musical craftsmanship and this is one of them. Currently in the middle of a UK tour, The Unbelievable Truth are a band who will certainly be hearing much more of in the near future. It certainly won't be long before the Radiohead cover version vocalist Andy Yorke is Thom's brotherly is not mentioned in passing by reviewers. **3.5**

RESONANCE SIX BY SEVEN: Candlelight (Mantra MNT 34CD). This Nottingham band are rapidly caring towards considerable success and this, their third single — but first big release — should build on a momentum. Sounding a little like Gallon Drunk, it belts out and although it probably won't be the breakthrough single it should comfortably lay the foundations. Backed by a cracking cover of Mercury Rev's Young Man Stride and a Flaming Lips remix of Candlelight, it is an exceptional listen. **3.5**

VANILLA: True To Us (EMI C0EM509). The new girl band on the block that brought us what was for many people the worst single of 1997, the Top 20 hit No Way, No Way, return with a far less excruciating slice of bubblegum pop. While it's less irritating than the previous single, it's just as catchy, and is undoubtedly destined to do at least as well. The Finchley girls should crack the Top 10 this time around. **3.5**



UNWASHED GARBAGE: Push It (Mushroom MUSH20C). Garbage return to the fold in a much grander mode than they left it. As Garbage tunes go, this one follows the usual pattern, and cleverly includes many ingredients from the outstanding forthcoming album, Version 2.0, which is released on May 11. As always, Garbage has a bit quirk, a bit loud and boast a catchy guitar riff with Shirley Manson's voice — better than ever — being trailled through on effects box. It's a winning formula. Garbage have spanned many clones, but this puts the competition to shame. **3.5**



ALBUM of the week

PERRY BLAKE Perry Blake (Polydor BLAKE 3).

This anonymous debut album from Ireland's Perry Blake is an unusual choice for album of the week, having ushered forth no hit singles, but it is an atmospheric, soulful and varied Journey into the emotions. From the Leonard Cohen-esque vocal stylings of *The Hunchback Of San Francisco* to the stilted David



Sylvian-isms of *Anouska*, Perry Blake conjures up a unique world view with familiar samples and lush production. Evenly paced and inventive, continued support from Radio One's Jo Whitley and specialist radio stations should allow this album to sell at a steady pace for some time. **3.5**



individual look at those who live their life for Saturday nights. Its personal, often acoustic, tone is perhaps the flipside of the euphoria of fellow Cheeky act Fallless. Herman's lyrics, often spot-on about life in the capital and evocative of Eighties heroes such as David Byrne or Matt Johnson, effectively chart the highs and lows of a night out clubbing and its aftermath. But those expecting an album of addictive, radio-friendly tracks like current single *Failure*, which entered the chart at 31 last week, will be disappointed: the album's extensive sound effects and sudden mood swings often get in the way of the songs. **3.5**

DUFFY: I Love My Friends (Cooking Vinyl Cook CD144). This third solo offering from Stephen Duffy is the finally finished album project kicked off by the 1998 MeMeMe single *Hanging Around*; label complications have meant it has taken until now to see the light of day. Featuring guest appearances from Justin Welch of *Elastica*, Blur's Alex James, Andy Partridge of XTC and Aimee Mann, this could sound like an excuse for Duffy to record an album with his friends for no other reason than he can. But this album has more depth than that. This time Duffy has wandered off in a mood of deep introspection, and like Guy Chadwick and Terry Hall's most recent offerings, produces likeable but largely unchallenging

results. Duffy is slowly becoming one of those heroes of the Eighties who once turned out stunning albums and now produces reasonably safe gentle indie pop. Having said that, it's likely faithful *Late*. Time fans will still buy it, just in case it's a return to form. **3.5**



LOU REED: Perfect Night (Live) (WEA PROF396). Riding on the back of the phenomenal success of the *Perfect Day* charity single, WEA has released Lou Reed's first album since 1996. *Perfect Night* is an intimate live recording from the Royal Festival Hall and features many classic Lou Reed and Velvet Underground songs including, inevitably, a semi-acoustic version of *Perfect Day*. This album will please the New Yorker's hardcore fans; expect good sales but possibly some disappointed customers. **3.5**

MARCY PLAYGROUND: Marcy Playground (Capitol 8535692). Already getting lip service in all the right places, this US trio's debut single *Sex And Candy* was a hit in their home country and looks set for some success here. The album sounds progressively better as it goes on and the listener gets more into the Minneapolis vibe. Most of the songs plough a similar furrow, but they contain a certain wistful charm as well as raw energy. **3.5**

ALBUM reviews

RECOMMEND **ULTRA NATE: Situation Critical (AM:PM CD540824).** Ultra Nate's first album in five years following her contractual wrangles with former producers the Basement Boys sees her returning triumphantly with a new awareness and positivity. It is likely to be the biggest-selling album this week. Alongside last year's top five smash *Free* and forthcoming single *Found A Cure*, styles range from house to disco to slick soul grooves, with producers including *Mood II Swing*, *Masters At Work* and *D'Influence*. As well as tackling traditional disco topics such as the pain of love, self-written songs such as the title track and *Release The Pressure* focus on social comment, always from a personal, uplifting perspective. There are times when the slickness of the production

stands in the way of the message, but Ultra Nate's personality always shines through. As a bonus, there are the essential Full Intention UK club mixes of the two singles. **3.5**

ROYAL TRUX: Accelerator (Domino WIGCD45). Royal Trux's seventh album sees them adding more pop hooks to their guitar-based art-rock sound and the result is an album that survives endless plays. They even get all soulful and sonorous on the album's closer *Stevie*, while keeping up the sonic assault on tracks like *I'm Ready* and *Liar*. Features in the music magazines and quality papers coupled with airplay on Radio One, Xfm and MTV should help it dent the charts. **3.5**

SKINNY: The Weekend (Cheeky CHEK005). Aiming to chart a dubber's weekend in London, the debut album from Matt Benbrook and Paul Herman is an

Our scoring system

Our new scoring system gives two ratings: one for chart potential (in blue) and one for the *MV* verdict (in red). Ratings are from **3** (highest) to **5** (lowest) in both cases.

This week's reviewers: Yinka Adigoke, Dugald Baird, Michael Byrne, Ben Drury, Sarah Davis, Catherine Eade, Stephen Jones, David Knight, Sophie Moss, Ric Haylor, Matthew Pardo, Dean Patterson, Ajax Scott, Simon Ward and Paul Williams.

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IN THE STUDIO WITH...

TANITA TIKARAM & ASIAN DUB FOUNDATION

Tanita Tikaram and Asian Dub Foundation are not two acts you'd expect to find working in a studio together.

But the multi-demand ADF — they turned down the likes of Michael Jackson to work with the young singer-songwriter famed for her sombre voice — wanted none other when they found themselves working next door in London's Roundhouse studios as she recorded her forthcoming album, *The Cappuccino Songs*, for Mother.

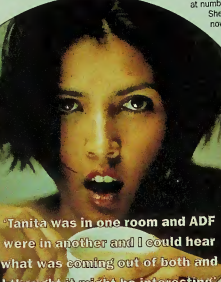
Tikaram signed to the Polydor label last year for MD Malcolm Dunbar after nine years at East West and five albums — each of which sold progressively less after almost 4m worldwide sales for her debut, *Ancient Heart*. It was Dunbar who had originally signed Tikaram at her former label. He says, "I bumped into Tanita by chance and she sent me a tape of three or four songs — two of which I liked. Eight months later, after a change of management and producer, she sent me nine songs, which I loved."

The first single will be *Stop Listening*, which has been remixed by Ashley Beedle and the Rapino Brothers, while *I Don't Wanna Lose At Love* is pencilled in for the second single, with the Asian Dub Foundation remix of the track bound to reinvigorate interest in the music press.

Rafe McKenna, who was mixing Tikaram's album, originally came up with the idea for the collaboration. "She was in one room and they were in another and I could hear what was coming out of both and I thought it might be interesting," says McKenna, who gave the band a tape and asked them to have a listen.

ADF's manager Bobby Marshall admits it sounded an unlikely pairing. "Our memory of Tanita Tikaram was *Good Tradition* and *Twist In My Sobriety*, which seemed quite light, but when we heard I don't I don't *Wanna Lose At Love* we thought, 'we've got to do something with this,'" says Marshall. "There's this great fiddle line and the tune is so stark and so beautiful. We thought she sounded like Nico."

ADF used the vocal and "fiddle" — provided by a Finnish string quartet — and



"Tanita was in one room and ADF were in another and I could hear what was coming out of both and I thought it might be interesting"

— Rafe McKenna

rebuilt the rhythm using live bass and guitar and "adding other bits". Tikaram herself is clearly pleased with the remixes, although she professes herself ignorant on the subject. "I think you could remix Thomas the Tank Engine and make it sound good," she jokes when asked if she thinks her voice lends itself to dance remixes.

Dunbar says Tikaram's music will now be heard in places it would never have been heard before, but stresses the album as a whole will also attract new fans. He says, "Her voice is still as distinctive but even stronger now, and the overall sound is more upbeat, the approach broader. The remixes are a talking point but what she's done is created a really great album."

Tikaram is keen to stress that her new producer Marco Sambu — one half of the Rapino Brothers, who has worked with Kylie Minogue, Take That and Dabstar, and who co-wrote eight of the 10 tracks on the album — new management and new labels reflect a fresh musical start since her last album, *Lovers In The City*, which entered the chart

at number 75 in 1995.

She says, "I'm doing things differently now. For the album I tried to write more catchy songs, a bit romantic, a bit kitsch lyrically."

The album is more poppy than previous outings and also has a Latino/Mediterranean feel, while Sambu's classical pianist background is evident on the *Cappuccino Songs*. "I hope people get the humour in the songs, that they think the songs are jolly and uppy and a bit sexy," she adds.

Her update approach took some getting used to at her showcase at London's Jerusalem bar last Tuesday, along with her new look. But the crowd was sold, especially when her set was stripped down to just her with an acoustic guitar to play a



Tikaram with Asian Dub Foundation

version of the old favourite, *Twist In My Sobriety*.

For many of the idea of Tikaram's songs being "jolly and uppy" may seem anathema, but Dunbar is convinced her album will not only rekindle the interest of existing fans but draw a whole new audience too.

Christian Eade

Artist: Tanita Tikaram **Label:** Mother **Project:** single/album **Songwriters:** Tikaram/Sambu **Producers:** Marco Sambu **Publisher:** PolyGram Island Music **Studio:** four in London, one in Italy **Released:** May 13/June 8

having been more widely tipped for success in 1998 than any other band, to *Fidelity Allstars*' debut album is fast becoming the most keenly anticipated record by a British band this year.

The Brighton beat/loose rock act have appeared on the covers of the *NME* and *Melody Maker* despite having released just two singles last year. *Kool Roc Bass* and *Disco Machine* Gun sold only modest amounts, but they set the tone.

The five-piece — who sport Wu-Tang-style wacky nicknames — have also generated huge interest among artists and record companies for their remixing skills. They transformed *Cast's* *History* last year, performed miracles for the likes of *Pigeonhead* and *Penthouse*, and have turned down the likes of *Robbie Williams* and *The Lightning Seeds* to remix the forthcoming Underwood single. *The Albino Priest* (Phil Ward) says, "We just didn't have time. We also turned down *Black Grape* and *lan Brown* — which were two we really wanted to do — because we were on tour."

Shaun Ryder and Brown could be role models for the band whose album, *How To Operate On A Broken Mind*, is so far proclaimed "punk pasty" patchwork of influences which follows in the footsteps of those musicians who are equally comfortable operating in both the rock and dance spheres.

The album opens with a William Burroughs-style monologue reminiscent of David Bowie's intro to *Diamond Dogs*, but the three primary sources from which *How To Operate...* seemingly draws are Mancunian baggy, Brighton beat and Bristol trip hop. Skint boss Damian Harris says, "They're a perfect example of a band 10 years after second success. It's not contrived, it's what they've grown up on: they're genuine, like *Primal Scream* and the [Happy] Mondays."

The album is the first key release since Skint linked up with Sony but, surprisingly, Phil claims that the band, who recorded the album without an advance on borrowed equipment in a Brighton flat, are yet to sign an album deal with Skint. Harris confirms that the group are held in high esteem by a handshake and a whole lot of love "but it's clear that the band respect him for his musicianship as much as for his managerial skills."

Phil adds, "The main reason we signed to Skint is because we liked their records. We got offered silly amounts from other

STEVE LAMAGNON A&R

I'm almost loathe to mention this first item for fear of tempting fate but I love the odd Cinderella story, so here goes. Back in December I mentioned a band called **Junk** in this column as one of the new wave of groups emerging from my old Colchester stomping ground — a tight, colourful power-pop four-piece who'd just started gigging on the London circuit. Some weeks later we started playing their debut single *Green Hair*, but nothing had prepared me for this. Helped out by a US lawyer, they played CBGBs in New York a fortnight ago, performed like gods, and were reportedly offered a deal on the spot. By a US major. It's the stuff of dreams. Mind you there is a certain sanity at work here too. Watching them last week at their

single launch gig at London's *Borderline* you can see how their breakneck hooks and harmonies could do really well in the States. Unfazed by all the attention — and with two coachloads of fans from Essex bouncing around at the front — they crashed through a set which sounds (with hindsight) full of college rock hits, not least because they're short, sweet and have "radio" in the title. Apparently there's publishing interest for them now as well. Good luck to them...By coincidence *Junk* are one of the two bands playing at the BBC Maida Vale showcase, compered by John Peel, next week (21) with the first band on at 7pm. Also playing are the much-whispered-about *Fantasmagroover* who've been picking up interest since the turn of the

year...Still unsigned but growing in profile week-by-week in the indie press, **Campag Velocet** played a thumping big groovy set at the Camden Palace last Tuesday. *Campag's* second single *Saundry Sly Chic* — a roving bunch of beats and airy guitars — is out any second and will no doubt fuel the ongoing interest...Meanwhile, earlier in the evening new four-piece *Astrid* had a huge turn-out at the Dublin Castle and were far less whimsical than their current *Fantastic Plastic* single suggests. The young guys wear suits and give good harmonies — to the point where the Castle almost resembled *The cavern* and the band were *The Beatles*. Much punchier live though than on record and worth seeing again.

DEL TV *allstars*



record companies who I'm sure would have pressured us and wanted us to change stuff, but we wanted to stay with Skint no matter what, even if it meant getting into the same arena as Sony.

"We're still working on the contract because we're insisting Skint have total creative control over our stuff" — Phil Ward

Despite early speculation about their ability to replicate their multi-layered treatments convincingly on stage, Sony's plan to break the band in Europe continues

International marketing manager Torsten Luth could not be more enthusiastic about the record. "It's the fusion that I like about it. It's a real step forward for rock and dance music, and they've developed into a fantastic live band in the past six months. Their last London show was mind-blowing."

'We're still working on the contract because we're insisting Skint have total creative control over our stuff' — Phil Ward

revolves around "gigs, gigs, gigs," including a series of festival appearances this summer and a "special event" at this year's Popkomm. The band themselves are most looking forward to May's consider themselves in Slovenia.

In fact, the Lo Fi consider themselves primarily as a dance act, although they've yet to be embraced by the mainstream Ministry/Cream dance crowd to the extent they have been by off-beat clubs like the Heavenly Social.

Anglo-Phillip's Roland Hill says, "We're really keen for it to spread outside the alternative dance areas. Obviously, the demand for the new single, *Vision Inclusion* (April 20), was high from the likes of your *Lamsons* and *Mary Ann Hobbs*, but we'd love Pete Tong to play the new single."

Despite a radio edit of five-and-a-half minutes *Vision Inclusion* is currently featured on the playlist at Radio One, but it has yet to be playlisted by Xfm.

Hill, though, is confident that press coverage has hugely elevated the band's profile in the UK while, in terms of breaking the band in Europe, Luth thinks the Skint deal with Sony will play a significant part in generating interest.

The act are tipped to confirm a deal with an American label this week — the press is already beginning to take to the act in the US — but Luth explains that the first priority is to establish them in Europe.

Harris adds, "Outside Britain we're really in the planning stages, but it seems that everyone else is very excited about it, so it's a case of Lo Fi going round the world."

Thus the great year is already under way for the Lo Fideli Allstars, even before the album begins to impress. **Shawn Phillips**

Act: Lo Fideli Allstars **Project:** single/album **Label:** Skint Records/Sony Studio: own **Producer:** band **Publisher:** Warner Chappell **Released:** April 20/May 25

NEW RELEASES

Several stars have proved it's not always easy to make the transition from fronting an international supergroup to being a successful solo artist, but former Crowded House frontman Neil Finn stands a good chance.

Having harnessed the talents of producers-of-the-moment Nigel Godrich (Radiohead, Beck, Imbruglia) and Marius De Vries (Bjork, Madonna, Nelle Hooper) on his first solo outing for Parlophone — not to mention Jim Moginie of Midnight Oil and Sebastian Steinberg of Soul Coughing — Finn has come up with an album that moves on from his well-crafted pop songs.

Try *Whistling This* (released June 15) oozes the kind of melodies which consistently propelled Crowded House into the charts over the past decade — and which saw last year's *Best Of* in the albums chart for six months — but there is also a harder, darker edge to some of the songs which contrasts with his last studio album with the band, 1993's *Togather Alone*.

Parlophone head of A&R Keith Wozencroft believes *Try Whistling This* should not just attract the attention of Crowded House fans. He says, "For me it's one of the best records Neil's ever made. It has all the best elements of his songwriting, plus some new, interesting effects — it's a very contemporary sound."

Wozencroft's idea to involve the *MW* award-winning Godrich — "I thought he could emphasise the more leftfield side *Manus De Vries* had brought to much of the album" — resulted in three tracks: *Sinner*, *Twenty Bassy* and the first single, *She Will Have Her Way* (out on June 1), despite the fact the pair lived on opposite sides of the world. With Finn in Auckland and Godrich in the UK, the producer sent the results of his mixes on DAT by ISDN to Finn, who would then ring him with his reaction. Finn says, "I felt a couple of songs needed to be a little bit more gorgeous in terms of the mix. Nigel

added an atmosphere those tracks needed; a bit of sparkle."

The input of De Vries, who spent time in New Zealand, gave the album a slightly different angle, says Finn. "Marius has an arsenal of potsy stuff on his computer and I was interested in using more technology. We messed about and he left me with some musical vignettes."

Try *Whistling This* features a cast of characters from the songwriter's past, including that Moginie from Midnight Oil, former Crowded House producer Mitchell Froom, musician friends Pete Thomas and Michael Barker, and Soul Coughing's Steinberg. Even Finn's son played drums on one track. "Not to have the structure of being in a band was liberating but scary. I had no restrictions which enabled me to go down any lateral path I wanted. It was a bit of an experimental process," says Finn.

Experiment or not, *Try Whistling This* is an accomplished album which Parlophone promotions director Malcolm Hill will begin servicing to radio at the end of April. He says, "We'll be getting people to listen to the whole album so they can hear its depth."

Finn is pleased with his first solo effort. "Any time you sit down with someone else to make music it brings out a different angle, so the songs sound fresh to me. I hope they find an audience and will be loved by those that find the album," he says.

One listen to the album should be enough to convince people it deserves to find an audience who will do just that. **Catherine Eade**

Artist: Neil Finn **Label:** Parlophone **Project:** single/album **Songwriters:** Finn/De Vries/Moginie/Moore **Producer:** Finn/De Vries/Blake/Moginie **Publishing:** EMI Music Publishing **Studio:** Roundhead, Auckland/Looking Glass. **NY Released:** June 1/June 15

ONES TO WATCH

BOOM-BOOM HANCI

Almo Sounds releases *Arguments And Alcohol*, the groovy debut single from its February signing Boom-Boom Hanci, on May 11.

The explosive and addictive guitar track was produced by Steve Power — who has worked with Robbie Williams and Babybird — whose early faith in the band led him to produce their demo Supermodel Human last year which gained A-list status on Xfm.

The four-piece had met each other in New Zealand, and after discovering that they had all moved to the UK, they first became known as Julie Dolphin supporting the likes of Radiohead on another obscure indie label Timbuktu. They were occasionally known as Tongue before becoming named after a track about the US boxing champion on a Warren Zevon album, heralding the release of a blend of intelligent, catchy pop songs with darker rock elements.

AGNES

An ad in *Melody Maker* three years ago led to the formation of Agnes by singer Mary Cassidy and ex-Coolies Twins guitarist Ben Blakeman.

Their emotionally intense and melodic songs soon developed after they began experimenting in a grungy London studio and record company interest spiralled.

A year later the pair signed with Island and they recruit musicians when they play live, adding bass, drums and keyboards. Cassidy's sally lyrics and Blakeman's distinctive guitar are evident on their first single, *Hole In My Head*, out May 4. A debut album will follow later in the year along with live dates.



Johnson — Hard Mouth To Feed (Hard Hands)

Offers soothing and laid-back, this has a top-notch melody (album, August)

Brian Jones — Turn Massacre — Strung Out

Ex-Creep (7) Byrds-style jangly folk rock which should allow these Americans to make inroads in the UK (album, May)

Electricity — Lost In Space (MCA/Geffen)

An addictive and eclectic mix of guitars and dance (single, May 25)

Craig Armstrong — The Space Between Us (Melanokonic)

Gorgeous atmospheric album (album, out now)

Purescence — This Feeling (Island)

This addictive guitar-based single follows several hot live appearances (single, May 4)

Tin Star — The Thrill Kisses (V2)

A glorious pop delivers everything promised in '97's *Disconnected Child* (album, to be)

Seafood — Psychic Rainy Nights (Kooky)

A mini-symphony in a Sonic Youth vein following the recent *Hance* Parlo release and hot live performances (single, out now)

Ash feat. Neil Hannon — Oh Yeah! (Hot Press)

An amusing cover from their collaboration at the Hot Press Music Awards last year

Ars Nova — Philophobia (Chemical Underground)

Being played again and again for its melancholic vibe (album, 20)

Jack — The Jazz Age (Too Pure)

Glorious dark pop despite its misleading title (album, June)

CHART COMMENTARY

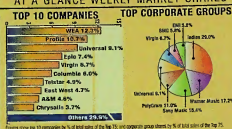
by ALAN JONES



Having trailed behind Busta Rhymes' 'Turn It Up/Fire It Up' all week, Run-DMC's 'It's Like That' somehow managed to find just enough strength to get its nose ahead again on Saturday, eventually selling 128,000 copies in the week, 5,000 more than its challenger. It's 'Like That' that has now been at number one for five weeks, following nearly 800,000 copies.

If Busta had taken over at the top it would have been only the second time that the UK has had consecutive number one rap hits. The first occasion was last August, when Will Smith's 'Men In Black' dethroned Puff Daddy, Faith Evans and 112's 'I'll Be Missing You'.

Another mid-week chart scenario which didn't come to pass was that of a top five with no Brits in it. After dipping to six in the first part of the week, Billie Myers saved the day with 'Kiss The Rain' eventually holding at number four. Billie is the only British artist in the top nine, although even she is signed to the US end of Universal. The top five

MARKET REPORT
AT A GLANCE WEEKLY MARKET SHARES

SALES UPDATE



frequently features only British talent, and for it to feature no Brits is very rare, last happening on 8 October 1998, when

After making all the early running, Busta Rhymes' 'Turn It Up/Fire It Up' narrowly failed to unseat Run-DMC's 'It's Like That' and has to settle for a number two debut. Busta's biggest hit to date, it's the third record lifted from his album when Disaster Strikes, following Put Your Hands Where My Eyes Could See (number 16) and Dangerous (32). Actually, the album contains only 'Turn It Up' - the Fire It Up segment of the track

SINGLE FACTFILE

and the Knight Riders samples it (also being exclusive to the single. Released last October, when Disaster Strikes has fared rather poorly for an LP containing three Top 40 hits. Peaking at 34 on the week of its release, it has sold fewer than 30,000 copies, though the success of 'Turn It Up/Fire It Up' is already beginning to have an effect - the album re-entered the Top 200 last week at 147, and has now climbed to 94.

LeAnn Rimes' 'How Do I Live' continue to prosper. Both records are non-movers in the Top 10 (at five and nine respectively) though both enjoyed considerable increases in sales, with Savage Garden's sales up 38% week-on-week, while LeAnn's swelled by 41%. Although many other records increased their sales as a result of Easter gift buying, these two were the only ones to enjoy big increases versus the rest of the market to earn bullet.

Still only a teenager, Aaliyah registers her 12th hit with 'Journey To The Past', the theme from the animated movie Anastasia, which debuts at 22 this week. The 19-year-old first charted in 1994 with Back And Forth and immediately took over from Abba as the first chart act, alphabetically speaking. It's a crown she no longer holds, however, having been replaced by the group A, whose single Number One achieved rather less than its optimistic title suggests last week, debuting at 47.

Whigfield led the way from Bon Jovi, Corona, Cyndi Lauper and Madonna. Savage Garden's 'Truly Madly Deeply' and



Rank	Artist	Label	Rank	Artist	Label
1	WVA	WVA	21	THE NOTORIOUS B.I.G.	A&M
2	Run-DMC	Atlantic	22	WISH YOU WERE HERE	Capitol
3	It's Like That	Atlantic	23	BEAT GOES ON	Capitol
4	Kiss The Rain	Capitol	24	ALL THAT MATTERS	Capitol
5	Truly Madly Deeply	Savage Garden	25	SAW WHAT YOU WANT ALL DAY...INSANE	Mercury
6	Found A Cure	Ultra	26	BALLAD OF TOM JONES	Space Factory
7	La Prima Vera	Capitol	27	NO NO NO	Warrner
8	All My Life	Capitol	28	SOMEBODY	Mercury
9	How Do I Live	Mercury	29	WHAT YOU WANT	Mercury
10	Let Me Entertain You	Capitol	30	UNDER THE BRIDGE	Capitol
11	Here's Where The Story Ends	Capitol	31	UN LA LA	Capitol
12	Stop	Capitol	32	YOU'RE STILL THE ONE	Mercury
13	Frozen	Capitol	33	GIVE A LITTLE LOVE	Mercury
14	Born This Way	Capitol	34	NEVER EVER	Mercury
15	Read My Mind	Capitol	35	ALL THAT I NEED	Mercury
16	I Get Lonely	Capitol	36	GETTING JIGGY WIT IT	Mercury
17	Angel St	Capitol	37	MY FATHER'S EYES	Mercury
18	Big Mistake	Capitol	38	WHEN THE LIGHTS GO OUT	Mercury
19	Say You Do	Capitol	39	SHOOT TO THE TOP	Mercury
20	Angels	Capitol	40	TORN	Mercury

THE YEAR SO FAR...
TOP 20 SINGLES

Rank	Artist	Label	Rank	Artist	Label
1	MY HEART WILL GO ON	EPIC	11	TRULY MADLY DEEPLY	Savage Garden
2	IT'S LIKE THAT	Atlantic	12	GETTIN' JIGGY WIT IT	Mercury
3	DOCTOR JONES	UNIVERSAL	13	PERFECT DAY	Mercury
4	NEVER EVER	LONDON	14	BAMBOOCIE	Mercury
5	BORN THIS WAY	WELFA	15	STOP	Mercury
6	FROZEN	MAVERICK	16	ALL AROUND THE WORLD	Mercury
7	ANGELS	CHRYSALIS	17	RENEGADE MASTER	Mercury
8	TOGETHER AGAIN	VIRGIN	18	MULLER AND SCOLLY	Mercury
9	HIGH	WILD CARD	19	HOW DO I LIVE	Mercury
10	YOU MAKE ME WANNA...	LACER	20	THE BALLAD OF TOM JONES	Mercury
11	TRULY MADLY DEEPLY	COLUMBIA			
12	GETTIN' JIGGY WIT IT	COLUMBIA			
13	PERFECT DAY	CHRYSALIS			
14	BAMBOOCIE	VC RECORDINGS			
15	STOP	VIRGIN			
16	ALL AROUND THE WORLD	ORATION			
17	RENEGADE MASTER	W&LIFE			
18	MULLER AND SCOLLY	BLANCO Y NEGRO			
19	HOW DO I LIVE	CURB/HIT LABEL			
20	THE BALLAD OF TOM JONES	GUT			

To hear the chart hot-off-the-press on Monday morning, call 0891 905289. Calls cost 50p/min.

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18 APRIL 1998

music control
UKSTATION
A-Z

This Week	Last 2 weeks	Wks on chart	Pos on last ch.	Title	Artist	Label	Total Plays	Plays % + or -	Total Audience	Audience % + or -
1	1	7	14	HERE'S WHERE THE STORY ENDS	Tin Tin Out	VC Recordings	1936	-1	74.00	+2
2	8	10	5	KISS THE RAIN	Billie Myers	Universal	1666	+30	60.20	+41
3	7	1	9	FROZEN	Madonna	Maverick	1439	-31	54.83	-25
4	7	5	9	TRULY MADLY DEEPLY	Savage Garden	Columbia	1791	+3	54.30	+13
5	4	4	10	LET ME ENTERTAIN YOU	Robbie Williams	Chrysalis	1324	-5	52.89	-5
6	3	3	8	STOP	Spice Girls	Virgin	1471	-6	52.72	-6
7	5	5	7	IT'S LIKE THAT	Run-D.M.C. Vs Jason Nevins	Smile Communications	1150	+4	52.44	+7
8	5	4	12	BRIMFUL OF ASHA	Cornershop	Wijaya	1193	-24	41.27	-24
9	7	18	3	MY HEART WILL GO ON	Celine Dion	Epic	1320	-15	38.72	-8
10	13	26	4	FOUND A CURE	Ultra Nate	AM-PM/A&M	1138	+36	37.42	+23
11	12	29	4	LA PRIMAVERA	Sash!l	Multiply	822	+21	35.17	+11
12	31	32	5	READ MY MIND	Conner Reeves	Wildstar	1028	+57	31.71	+64
13	15	13	7	I GET LONELY	Janet Jackson	Virgin	785	+17	31.58	+17
14	24	24	2	SOUND OF DRUMS	Kula Shaker	Columbia	332	+54	30.46	+33
HIGHEST CLIMBER										
15	50	128	2	UNDER THE BRIDGE	All Saints	London	713	+73	29.46	+144
16	20	82	2	ALL THAT I NEED	Boyzone	Polydor	770	+91	29.04	+23
17	10	13	5	ALL THAT MATTERS	Louise	1st Avenue/EMI	1033	-5	27.79	-27
BIGGEST INCREASE IN PLAYS										
18	30	8	1	SAY YOU LOVE ME	Simply Red	East West	373	+236	27.78	+271
19	35	14	19	ANGELS	Robbie Williams	Chrysalis	1021	+19	26.86	+17
20	27	45	4	ALL I WANT IS YOU	911	Ginga/Virgin	673	n/c	26.50	+14
21	18	12	18	HIGH	Lighthouse Family	Wild Card/Polydor	954	-5	26.24	+3
22	14	11	4	ANGEL ST	M People	M People/BMG	1038	-12	25.33	-12
23	22	25	11	SONNET	The Verve	Hut	808	-1	24.31	+9
24	17	29	26	TORN	Natalie Imbruglia	RCA	626	-6	23.77	-5
25	25	18	1	BEAT GOES ON	All Seeing I	London	500	+17	23.29	+2
26	19	16	7	BIG MISTAKE	Natalie Imbruglia	RCA	1065	-3	23.15	-5
27	32	27	8	HOW DO I LIVE	LeAnn Rimes	Curb/The Hit Label	623	+12	23.06	+12
28	11	8	4	BALLAD OF TOM JONES	Space	Gut	750	-12	21.51	-53
29	27	23	19	YOU'RE STILL THE ONE	Shania Twain	Mercury	510	-15	21.25	-3
30	38	26	5	MY FATHER'S EYES	Eric Clapton	Reprise/WEA	458	-4	20.43	-6
31	48	181	2	ROAD RAGE	Catanzona	Blanco Y Negro	169	+128	19.89	+55
32	38	42	3	BURN IT UP	Busta Rhymes	East West	244	+98	19.07	+10
33	34	40	3	PUSH IT	Garbage	Mushroom	156	+11	18.23	+1
34	35	44	3	SHOUT TO THE TOP	Fire Island Featuring Loleatta Holloway	Junior Boy's Own	503	+36	17.77	n/c
35	34	189	1	IF...	The Bluetones	Superior Quality/A&M	129	+57	15.70	+64
36	23	19	14	GETTIN' JIGGY WIT IT	Will Smith	Columbia	624	-17	15.15	-52
37	54	0	1	FEEL IT	Temperer Feat. Maya	Pepper	310	+68	15.14	+48
BIGGEST INCREASE IN AUDIENCE										
38	198	498	1	RAY OF LIGHT	Madonna	Maverick/Warner Bros.	378	+133	14.99	+305
39	183	117	1	NOT IF YOU WERE THE LAST JUNKIE ON EARTH	Dandy Warhols	Capitol	99	+80	14.54	+256
40	83	45	3	NO NO NO	Destiny's Child	Columbia	331	-3	14.54	-29
41	74	54	7	THE IMPRESSION THAT I GET	Mighty Mighty Bosstones	Mercury	106	+34	14.48	+28
42	57	71	1	WHERE ARE YOU?	Imaani	EMI	168	+102	14.32	+47
43	16	32	58	NEVER EVER	All Saints	London	625	-17	14.06	-90
44	29	30	21	BITTER SWEET SYMPHONY	The Verve	Hut	411	-10	13.61	-57
45	47	83	7	LOVE SHY	Kristine Blond	Reverb	239	+45	13.35	-1
46	75	181	1	ALL MY LIFE	K-Ci & JoJo	MCA	355	+59	12.53	+52
47	27	40	4	MOVE ON UP	Trickster	A&M	228	+40	12.36	-33
48	38	21	5	INSANE	Texas	Mercury	724	-11	12.36	-31
49	52	31	23	AIN'T THAT JUST THE WAY	Lutricia McNeal	Wildstar	600	-7	11.81	-4
50	58	82	1	PUSH	Matchbox 20	WEA International	577	+15	11.64	+24

© Music Control UK. Compiled from data gathered from 38 UK radio stations on Saturday 18 April 1998 and 24 UK on Sat 18 April 1998. Stations ranked by volume (play) based on total last two weeks data. Audiences based on 18-34s.

TOP 10 GROWERS

Pos.	Title (Artist Label)	Total Plays	Increase in no. of plays
1	KISS THE RAIN Billie Myers (Universal)	1666	381
2	READ MY MIND Conner Reeves (Wildstar)	1028	374
3	ALL THAT I NEED Boyzone (Polydor)	770	368
4	FOUND A CURE Ultra Nate (AM-PM/A&M)	1138	300
5	UNDER THE BRIDGE All Saints (London)	713	300
6	SAY YOU DO Ultra (East West)	619	292
7	SAY YOU LOVE ME Simply Red (East West)	373	282
8	YOU CAN LOVE ME NOW Hothouse Flowers (London)	304	241
9	RAY OF LIGHT Madonna (Maverick/Warner Bros.)	378	216
10	ANGELS Robbie Williams (Chrysalis)	1021	164

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

TOP 10 MOST ADDED

Pos.	Title (Artist)	Stations last week	Stations this week	Wks on chart
1	MORE THAN US Travis (Independence)	26	50	24
2	SHOUT TO THE TOP Fire Island Featuring Loleatta (Junior Boy's Own)	32	55	23
3	TURN IT UP Busta Rhymes (East West)	17	37	20
4	DONT LET THE SUN GO DOWN ON ME Eton John (WB George Michael) (Recked)	14	34	20
5	YOUR YOUNG WHITE TOWN (Chrysalis)	15	30	15
6	UNDER THE BRIDGE All Saints (London)	39	54	15
7	FEEL IT Temperer Feat. Maya (Pepper)	27	42	15
8	ONE SWEET DAY Mariah Carey And Boy II Men (Columbia)	10	25	15
9	PUSH Matchbox 20 (WEA International)	35	50	15
10	DREAMS The Corrs (143/Lava/A&M)	6	14	14

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

18
april
1998

Singles



1 IT'S LIKE THAT

Run-DMC Vs. Jason Mewins

Simple Communications

- | | | | |
|----|-----------------------|-----------------|-----------|
| 2 | TURN IT UP/FIRE IT UP | Busta Rhymes | Elektra |
| 3 | MY HEART WILL GO ON | Celine Dion | Epic |
| 4 | KISS THE RAIN | Billie Myers | Universal |
| 5 | TRULY MADDY DEEPLY | Savage Garden | Columbia |
| 6 | FOUND A CURE | Ultra Nate | AM/PM |
| 7 | LA PRIMavera | Sash! | Multiply |
| 8 | ALL MY LIFE | K-Ci & JoJo | MCA |
| 9 | HOW'D I LIVE | LeAnn Rimes | Curb |
| 10 | LET ME ENTERTAIN YOU | Robbie Williams | Chrysalis |



11 SAY YOU DO

Spice Girls

- | | | | |
|----|-----------------------------|-------------------------------------|---------------|
| 12 | STOP | Spice Girls | East West |
| 13 | GIVE A LITTLE LOVE | Daniel O'Donnell | Virgin |
| 14 | HERE'S WHERE THE STORY ENDS | Tin Tin Out featuring Shalae Nelson | Ritz |
| 15 | WHAT YOU WANT | Mase featuring Total | VP Recordings |
| 16 | I WANT YOU TO WANT ME | Solid Harmonie | Jive |
| 17 | GET LOVELY | Jenifer Jackson | Virgin |
| 18 | FROZEN | Madonna | Maverick |
| 19 | ALL I WANT IS YOU | 911 | Grosche/MTG |

THE OFFICIAL CHARTS

by **music week**
AS USED BY

TOTP

BBC RADIO 1



18
april
1998

albums



1 LIFE THRU A LENS

Robbie Williams

Chrysalis
Epic

- | | | | |
|----|-----------------------|-------------------|----------------|
| 2 | LET'S TALK ABOUT LOVE | Celine Dion | Epic |
| 3 | THE BEST OF James | Fontana | Fontana |
| 4 | TITANIC (OST) | James Horner | Sony Classical |
| 5 | RAY OF LIGHT | Madonna | Maverick |
| 6 | URBAN HYMNS | The Verve | Hut/Virgin |
| 7 | THIS IS HARD CORE | Pulp | Island |
| 8 | LEFT OF THE MIDDLE | Natalie Imbruglia | RCA |
| 9 | ALL SAINTS | All Saints | London |
| 10 | FRESCO | M People | M People/BMG |



11 PEOPLE MOVE ON

Bernard Butler

- | | | | |
|----|-----------------------|-------------------|--------------------|
| 12 | SPICEWORLD | Spice Girls | Virgin |
| 13 | MAVERICK A STRIKE | Finley Quayle | Mercury |
| 14 | WHITE ON BLONDE | Texas | WIPD Card/Polygram |
| 15 | POSTCARDS FROM HEAVEN | Lighthouse Family | Duo |
| 16 | PILGRIM | Eric Clapton | Atlantic |
| 17 | TALK ON CORNERS | The Corrs | Columbia |
| 18 | SAVAGE GARDEN | Savage Garden | Bianco/Virgin |
| 19 | INTERNATIONAL VELVET | Catapult | BMG |

KYLASHAKER



20.4.98

CD1 *Sassy or Bassy* (Athena Vaseos), *Blair on Saxosons* (Hue On Saxosons), *Bitterness of Love* (Papa Ink sister trio *Bitterness of Love*), *Removes* (Athena On Prexan), *CD2* *Sassy or Bassy* (Athena Vaseos), *Blair on Saxosons* (Hue On Saxosons), *Tom the Boy Get Away*, *Sassy* (From the same trio *Bitterness of Love*), *Bl* *Sassy or Bassy* (Athena Vaseos), *Blair on Saxosons* (Hue On Saxosons)

* BURNING BLUE BIRD PHOTO

music

18 APRIL 1998

dance web sites scoop cds internet awards

Dance music web sites dominated last week's *Music Week* Creative and Design Awards with dance companies winning both of the main awards for web site design.

London indie label Dorado won the overall award for best web site design with www.dorado.net which has been running since last October. Dorado's site perfectly captures the label's hip brand values with a cool hi-tech design which uses space and colour to elegant effect," says Chris Sice, commercial manager at dotmusic and one of the awards judges.

The Dorado site was commissioned by Dorado managing director Ollie Buckwell and designed by in-house webmasters Fabian Sasson and Tom Hingston. Hingston is well known in design circles for his work on projects such as the Blue Note, Dorado's Filter subsidiary label, and the forthcoming campaign for Massive Attack's new album 'Mezzanine'.

Buckwell points out how important web sites can be to small labels such as Dorado.

"There's a thriving international global market for independent dance labels and selling records on the internet is and will become an even more important way of doing business," he says. Dorado averages at least one sale a day via its web site with customers spending up to £60 on records and merchandise.

The integration of design and infotainment values was key in landing the Ministry Of Sound the award for best music web site with www.ministryofsound.co.uk. "The Ministry Of Sound has created a benchmark for music web sites seeking to exploit the commercial potential of the web," says Chris Sice. "It gives dance fans an entertaining and interactive experience, whilst subtly promoting its events and selling its range of products."

The development of the site was overseen by Will Love, the Ministry's new media manager. "It was a design award we got but I hope it also acknowledged our overall strategy of involving users in the site with our chat and message facilities," he says.



Busta Rhymes declared himself 'Copasetic' with his 'Turn It Up (Fire It Up)' which looks certain to be this week's national number one. *RM* is 'Copasetic' as well. Busta will be the third *RM* tune of the week to hit the national chart's number one slot in the past few weeks, following Run DMC & Jason Nevins and Cornerhop. Busta was in the UK last week doing promotion, a key factor in generating sales for the 'Knight Rider'-sampling rap track which has had massive radio support. "Busta's trip has been integral," says Jean Branch, East West's head of dance.

"People want to feel something and Busta is a genuine superstar." Busta enjoyed a Top 10 hits two years ago with 'Woos (Got You All In Check)' and has had two Top 20 hits 'Put Your Hands Where Your Eyes Could See' and 'Dangerous' from his latest album 'When Disaster Strikes'. However, Busta is leaving nothing to chance, telling *RM* that he will shortly be diversifying into fashion with his own range of clothing. "Nothing lasts for ever," he says. "Everyone has their time and I don't know when my time is going to come."

inside:

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



**buzz
chart
number
ones**

CLUB: 'LOVIN' YOU' UB40 (Logic) p5
URBAN: 'TURN IT UP' Busta Rhymes (Elektra) p6
POP: 'MY HEART WILL GO ON' Celine Dion (Epic) p6
COOL CUTS: 'TEARDROP' Massive Attack (Virgin) p8

MONKEY MAN - A LONG AS I CAN SEE THE LIGHT

NEW SINGLE RELEASED 20/04/98. CD/12/LTD 7. INCLUDES WARD 10. FEATURES MIXES BY ADRIAN SHERWOOD.
TAKEN FROM THE FORTHCOMING LP "SHOOT THE BOSS".



- 18 20 BRIMFUL OF
- 14 21 NO NO NO D
- 15 23 BEAT GOES C
- 21 24 UH LA LA LA
- 24 25 WHEN THE L
- 26 BRICK Ben F
- 27 REMEMBER
- 28 BEST DAYS
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- 32 33 BIG MISTAKE
- 33 34 DOCTOR JON
- 35 CRACKING U
- 36 BELIEVE GO
- 19 37 READ MY MI
- 25 38 ANGEL ST M
- 33 39 SAY WHAT YOU
- 16 40 MORE THAN



Man Made

MAY 11 1998



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[7 DAYS IN DANCE]
MON TUE WED THU FRI SAT SUN**pete ardarkwah bbe****beeie man
set to star at
reggae awards**

With Beenie Man's recent Top 10 hit and Mobo award vaulting reggae to new commercial heights in the UK, the organisers of the 1998 Annual People's Reggae Awards are expecting their second event to draw the crowds with a line-up of reggae artists headed by the great man himself (pictured).

The Reggae Awards, hosted by Daddy Ernie of Choice FM and Crucial Robbie of BBC Three Counties Radio, is planning to attract reggae fans to deepest West London on Sunday April 26 at the Zenith Discotheque, Park Royal Leisure Centre.

Once again the Annual People's Reggae Awards is aiming to "keep it real", honouring the real ambassadors of reggae by canvassing the public for its votes instead of depending on a panel of industry judges. Forms are available in *The Voice*, *The Weekly Journal* and *The Gleaner*.

Immediately after the Reggae Awards, Beenie Man's 'Many Moods Of Moses' tour kicks off in the UK starting on May 1 at Cardiff University and moving to Queen Elizabeth Hall, Oldham on May 2, Aston Villa Leisure Centre on May 3 and Brixton Academy on May 4.



"Wednesday: finalised licensing deals for 'Mad Styles & Crazy Vision' which is a Nineties disco LP that **QUIE VEGA'S** mixing for us. Talked to Louie on the phone about perhaps doing a CD-Rom. Djed downstairs at **FRESH 'N' FUNKY** at Hanover Grand. Thursday: hung out with **JEROME SYDENHAM** from Rumba playing drum & bass. It was a good night and was broadcast live on **PirateRadio.co.uk**. Then I dropped by Kiss FM where **PHIL ASHER** was doing the 'Giving Up' Slot. Friday: on the phone to **ROB JONES** and **KEB DARGE** about new compilation LPs. In the evening went to Notting Hill Arts Club for **INSPIRATION INFORMATION** and gave Phil in the evening went to Notting Hill Arts Club for **INSPIRATION INFORMATION**. Then Asher and **PATRICK FORGE** copies of our forthcoming 'Pulp Fusion 2' compilation. Then went to Ormonds where **ROBBI & STEVE, PAUL ANDERSON** and **KEB DARGE** were Djing, then to **LIFT** at the Blue Note. Sunday: got up and watched the football. I'm an **ARSENAL** fan so I was happy. In the evening Djed with my partner Pete at **BUBBLING OVER** - a club we've been running at Bar Rumba for two years - with **MATT WHITE** and **BRIAN NORMAN**. It was a nice session - we broadcast it live on the net and 15,000 people logged on. Monday: cut acetates for Louie's LP at **MASTERSPIECE**. Did the record shops in the West End - **MR BONGO, UPTOWN** and **RELEASE THE GROOVE**. Tuesday: we got a fax from **NINKE** saying that they want to use a track from our 'Legendary Deep Funk' compilation, The Golden Toadstool's 'Silly Savage'. They want it for a worldwide ad campaign for **FRANCE '98**. So that's a pretty good way to finish a week."

Ultra Nate secured the prize for best dance track at last week's Capital Radio Awards with her massive hit 'Free'. The US singer looks set to enjoy another Top 10 hit with her latest single, 'Found A Cure', which is released on March 27.

While not as immediately catchy as the anthemic 'Free', 'Found A Cure' is proving to be a real grower and a Top 10 placing is confidently predicted. "It was meant to be that way," says Ultra. "The most important thing to do was to make sure we didn't do something that would be construed as a second attempt at 'Free'. 'Found A Cure' has a personality of its own and one that gets more interesting the more you get to know it."

This is the second time the Baltimore singer has enjoyed success in the UK - she had a Top 20 hit in 1989 with her debut single 'It's Over Now'. Dropped by Warner Bros in 1991, Ultra spent the intervening years doing tracks, making the odd

independent release and returning to work outside the music industry. "Having had those years it's easier to understand what's expected of you and to deal with things," she says.

Nate's third LP 'Situation: Critical' will be released on April 20. "It has dance elements but it's much

broader than just that. There are ballads, mid-tempo grooves. Overall I think it's very warm. I think it's a good listening album," she says.

Despite her popularity in the UK, the singer has no plans to move here. "I love my home in Baltimore and I have no intention of moving to London or New York," she says.

**SOLID SOUNDS****solid sounds.
sunderland**

16 Crowthorne Road, Sunderland SR1 3EB, tel: 0191-565 1850, fax: 0191-821 3223

Solid Sounds was bought from its previous owners two years ago and given a new name. Steve Petty, who'd been with the store for four years, was kept on to develop the dance section, and today **Solid Sounds** has a basement section specialising in soul, rap, R&B, funk, jazz and Latin. The shop operates a 10% discount policy for DJs and a mail order service.

The top 10 tracks flying out of **Solid Sounds** this week are: 'Found A Cure' Ultra Nate (P&W) • 'This Is How I Feel' (Ministry Of Sound) • 'I Can't Stop' P Diddy (A&M) • 'Fun' Da Mob (Subliminal) • 'R U Sleeping' Indo (Salsoul) • 'Off The Hook' Jody Watley (Atlantic) • 'Changer' Jasper Street Company (Basset Boys) • 'Right Time' Dimitri from Paris (Bassonic) • 'Turn It Up' Busta Rhymes (Elektra) • 'Got To Be Free' Zoo Experience (Club 200)

18
april
1998**THE OFFICIAL CHARTS**

www

18
april
1998**1 IT'S LIP**
Rum-DiAC vs. Jib

- TURN IT UP!E
- MY HEART W
- KISS THE RAI
- TRULY MAD!
- FOUND A GU
- LA PRIMAVE
- ALL MY LIFE!
- HOW DO I LI
- LET ME ENTE

- SAY YOU DO
- STOP Spice G
- GIVE A LITTL
- REG'S WHERE TH
- WHAT YOU V
- I WANT YOU
- GET LONELY
- 17 IZOBEN Mad
- 18 ALL I WANT

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[BEATS & PIECES]

DEEP DISH will be releasing their debut album 'Junk Science' on Deconstruction in June. The Washington duo will be debuting tracks from the LP when they play a massive seven-hour DJ set at The End club in London on Saturday April 25. Leading London label **PLATIPUS** will be celebrating its fifth birthday on Tuesday April 28 at the Blue Note, Hoxton Square, London. Quiet Man

will be performing a PA and DJs will be Nick Warren, Frank Gee, Patrick Reid and Mr Oz.... **DANIEL** is following up to the massive hit 'Synchyme' will be called 'Carnival De Paris' and be released on May 18 via Eternal/WEA. It celebrates the forthcoming World Cup by featuring different live instruments to represent every one of the 32 countries taking part....After years in the wilderness, every week seems to bring more activity from Talkin' Loud's rejuvenated jazz folk veteran **TERRY CALLIER**. Talkin' Loud will finally be releasing Terry's debut single for the label, 'Love

Theme From Spartacus', on May 5. The track already has two superb mixes from 4 Hero and Zero 7 and now gets another mix from Chicago house hero Ray Davis and partner Paven Everett. Meanwhile Universal, which holds the rights to Callier's former label Cadet's back catalogue is issuing a long overdue 'Essential' - 'The Very Best Of' compilation on April 20...Norman Cook's club **BIG BEAT BOUTIQUE** has just celebrated its second anniversary. The next night at Brighton's Concordia club will be on April 24 with DJs Fabio Slim and Justin Robertson...

on the airwaves

(by caroline moss)



There's a bit more excitement afoot in dance radio this week as **THE TAMPERERS'** 'Feel It' breaks into the Dance Airplay 40 at number nine. With a catchy sample from The Jacksons' 'Can You Feel It' overlaid with a vocal from Maya, it looks set to stay on the airwaves for some time, and is enjoying support from Vibe FM, Choice Birmingham, Kiss 100 and all three Galaxies. "It's a stunning tune," says Mike Cass, head of music at Galaxy 101. "We were lucky enough to be one of the first stations to receive a CD-R off live in early March. We'll be keeping it on heavy rotation for some time yet."

Also in are **K-CI & JQJO** with 'All My Life' at 24; **ARETHA FRANKLIN'S** 'A Rose Is Still A Rose' at 26; 'Too Close' by **NEXT** at 29; 'Fun' by **DA MOB** featuring **JOCELYN BROWN** at 36 and 'Nobody But You' by **CONNER REEVES**, at 37. And **NOVY VS ENIKAS'** 'Superstar' also deserves a mention for vaulting a huge 21 places.

A glance at newcomer Surf 107's playlist reveals a mix of dance acts including Ultra Nate, Fire Island, Freakpower, Todd Terry, Huff & Herb, Robyn and Tin Tin out plus urban/R&B acts like Usher, Mase, Janet Jackson, Run DMC and Finley Quaye sitting alongside indie/rock from the likes of Warm Jets, Pulp, Garbage, The Verve and Natalie Imbruglia. "We've got a rough spread of 60% dance, 30%-40% indie/rock and 5%-10% other stuff like more credible pop tunes," says programme controller Marcus Patrick, who says that instead of relying on established artists or waiting for tracks to chart, Surf supplies its playlist with specialists right across the musical board, as well as feedback from local clubs and record shops, aiming to reflect Brighton's diverse musical tastes.

Galaxy 105 has a new head of music, Jay Smith. Smith was with Galaxy 105's driveline presenter and will continue to front the Chillout from 10pm to 2am Sunday to Thursday.

danceairplayforty

THE LIST	LAST WEEK	ARTIST	LABEL			
1	3	I GET LONELY	Janet Jackson	Virgin		
2	1	BEAT GOES ON	All Seeing I	London		
3	5	FOUND A CURE	Ultra Nate	AM/PMA&M		
4	4	HERE'S WHERE THE STORY ENDS	Tin Tin Out	VC Recordings		
5	8	IT'S LIKE THAT	Run DMC vs Jason Nevins	Smile		
6	8	R U SLEEPING	Indo	Azula/Saltline		
7	16	NO NO NO	Destiny's Child	Columbia		
8	6	FROZEN	Motown	Maverick		
9	NEW	FEEL IT	The Tamperers feat. Maya	Pepper		
10	13	TURN IT UP	Busta Rhymes	East West		
11	4	GONE TILL NOVEMBER	Wyclef Jean	Ruffhouse/Columbia		
12	15	SOUNDS OF GOODNESS	Ztant	Logic		
13	7	YOU MAKE ME WANNA... Usher	Lafayette/Arista	Lafayette/Arista		
14	10	GETTIN' JIGGY WIT IT	Will Smith	Columbia		
15	11	NOBODY BETTER TIE	Maestro	Delirious		
16	2	SUPERSTAR	Novy vs Enikas	Di'Scisco		
17	18	FATHER, LL Cool J	Def Jam/Mercury	Def Jam/Mercury		
18	9	SOBUT TO BE TOP THE BEST	Lakota Wetley	Janis Boy's Don		
19	5	NO WAY	Freakpower	Deconstruction		
20	25	READY FOR A NEW DAY	Todd Terry	Maniaco/Mercury		
21	4	MUCH BETTER CLUB	69	Twisted		
22	15	THIS IS IT	State Of Mind	Ministry Of Sound		
23	27	LA PRIMavera	Sash!	Multiply		
24	NEW	ALL MY LIFE	K-CI & JQJO	MCA		
25	9	BRIMFUL	OF ASHA	Connershop	Wings	
26	NEW	A ROSE IS STILL A ROSE	Aretha Franklin	Arista		
27	20	ANGEL ST	M People	M People/DMG		
28	34	NEVER EVER	All Saints	London		
29	NEW	TOO CLOSE	NEXT	Arista		
30	29	WHAT YOU WANT	Mase feat. Total	Bad Boy/Arista		
31	17	9	SAY WHAT YOU WILL	EVERY DAY	Feat. Wee Wee	Mercury
32	39	SOMETHING GOOD	On Todd Terry	Maniaco/Mercury		
33	35	PROFESSIONAL WIDOW	Tori Amos	East West		
34	NEW	NICE & LOUD	Usher	Lafayette/Arista		
35	28	REMEMBER ME	Blue Boy	Pharm		
36	NEW	FUN DA MOB	Feat. Jocelyn Brown	Incredible		
37	NEW	NOBODY BUT YOU	CONNER REEVES	Wildstar		
38	4	HEY FATIMA	Rainey	Coastal		
39	42	FLIE BE MISSING	You Pull Daddy & Faith Evans	Bad Boy/Arista		
40	24	4 WHINE & GRINE	Prince Buster	Island		

Stations nationwide from 02.02 on 01.04.97 and 24.02 on 09.04.97. Kiss 100, Galaxy 102, Galaxy 105, Galaxy 101, Choice London & Birmingham, Vibe FM, Magic Control UK, 35 Jerm St, London EC1M 4AB. Tel: 0171-753-6995

Kiss priorities

'FALLING' D'Inferno (Ech) One of three Bunker T entries on the current Kiss 101 playlist

'SPEND THE NIGHT' Danny J Lewis (Lock On) Played on Kiss for months, now back with new Top Cal vocals

'TO BE IN LOVE' Masters at Work (MAM) Includes a bit of R'n'B release, but always gets a huge listener response

'HORNY' Mousse T (Peppermint Jam) The current's first big house anthem?

'SUPERSTAR' Novy vs Enikas (Di'Scisco) Big indie Euro-beats fans vs Kristina's DJ-taste imprint

'NOBODY BUT YOU' Conner Reeves (Wildstar) Should be another Top 10 hit...

'GONE TILL NOVEMBER' Wyclef Jean & R Kelly (US Ruffhouse) The remix, featuring Tina Turner's 'Olympic' hook

'YOU THINK YOU KNOW ME' 19...ANYTIME No Birth

'WHAT YOU WANT' Mase 2-phoc Beverly Knight & Redmon

'DO FOR LOVE' 20...MADE IT BACK



kiss playlist

The Top 20 most-played records on Kiss last week:

1. 'SOUNDS OF GOODNESS' Ztant
2. 'FIRE IT UP' Busta Rhymes
3. 'NO NO NO' Destiny's Child
4. 'THE BEAT GOES ON' All Seeing I
5. 'R U SLEEPING' Indo
6. 'I GET LONELY' Janet & Blockhead
7. 'TO BE IN LOVE' Mothers At Work
8. 'HORNY' Mousse T
9. 'IT'S LIKE THAT' Run DMC vs Jason Nevins
10. 'GONE TILL NOVEMBER' Wyclef Jean & R Kelly
11. 'SUPERSTAR' Novy vs Enikas
12. 'STAY' Mica Paris
13. 'NOBODY BUT YOU' Conner Reeves
14. 'A ROSE IS STILL A ROSE' Aretha Franklin
15. '357' Cam'non
16. 'WHAT YOU WANT' Mase
17. 'DO FOR LOVE' 2-phoc

● Because of the Easter break, we are unable to bring you the Pete Tong played it week.

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WJWM

- 18 20 BRIMFUL OF
- 19 ALL WANT
- 21 NO NO NO
- 22 JOURNEY TO
- 23 BEAT GOES ON
- 24 UH LA LA LA
- 25 WHEN THE L
- 26 BRICK BEN F
- 27 REMEMBER
- 28 BEST DAYS I
- 29 SEX AND CA
- 30 THIS IS IT
- 31 R U SLEEPING
- 32 ALL THAT M
- 33 BIG MISTAKE
- 34 DOCTOR JOE
- 35 CRACKING U
- 36 BRUCKLE U
- 37 READ MY M
- 38 ANGEL ST M
- 39 SAY WHAT YOU
- 40 MORE THAN



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

Man Made
MAY 11 1998

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18
april
1998

hot vinyl

(on the decks: brad beatnik,
chris finan, james hyman,
danny mcmillan)

TUNE OF THE WEEK



FREAKPOWER 'NO WAY' (DECONSTRUCTION) (BEATS)

This 'La Bamba'-ish groove with its Luv Tribe 'Stand Up' sample breezily bounds along via Ashley Slater's laidback name-checking vocals that are complemented by the immediate "Throw your hands in the air" repetitive hook in the radio edit. The Full Mix is similar apart from the occasional swearword, Norman's Club Mix starts bare, building on another winning bassline. The Dee Jay Deluxe mix intros with echoed a capella and moves swiftly into tight carnival drumming. Overall a sure-fire stanker that will cook well into the summer. ●●●●● JH

TRACE 'SONAR MATRIX/OPTICAL 'MUTE '98' (PROTOTYPE) (DRUM & BASS)

Whatever you expect from this man you know it's gonna take a hard-hitting bullet biting direction. As the intro builds you are fed nice melodic touches that make you think for a second, then boom it drops. Trace drags you into his growling bass and razor sharp beats with absolutely no chance of letting you go. Six or so minutes of intense manipulation. On the other release Optical's brother Matrix delivers a deep piece that goes by the name of 'Mute 98'. He works up a minimal groove based around a funky bass and simple keys washed in effects. Also check 'Convoy' on the flip for something a little different. Top stuff. ●●●●● DM

FULL MOON SCIENTIST 'WE D.ASH RUBBERY' (BOTCHIT & SCARPER) (BEATS)

This chunky and wildly gurgling platter is less frenetic than most—and more engaging for it. Tonic contributes a sparse and fuzzy bass-heavy breakbeat version that is admirably inventive. On the flip, Mr Dan adds a funky bassline and tight beats while Scissorkicks go mental with a fistful of abrasive Propellerheads-style breakbeats and a neat voodoo hook. The latter storms the show while the original will appeal to the more cerebral beat heads. ●●●●● BB

RUFF DRIVERZ 'DEEPER LOVE' (INFERNO) (HOUSE)

Chris Brown and Bradley Carter follow the excellent 'Don't Stop' with a track that originally buzzed in small numbers on Undisputed last year. 'Deeper Love' now comes with remixes from Tall Paul, Hysteric Ego plus an array of self-produced mixes too. Tall Paul beefs up the pace in his full-on style using lots of big stabs, while Hysteric Ego play on the vocal repeat and tweak the percussion beautifully. It is the Ruff mix, though, that has the most profile at the moment, boasting a glorious piano break and large chord hooks that take full control, resulting in a track sounding far stronger than many of its contemporaries. ●●●●● CF

THE OFFICIAL CHARTS

100

18
april
1998



CHARLOTTE BE MINE
20.4.98

PRODUCED BY DERRICK GARRET
MIXES BY STEVE ANTHONY, CLIFF FATHER & JOE C-SWING AND NU BIRTH



MONO LIFE IN MONO

OUT APRIL 20TH
INCLUDES MIXES FROM PROPELLERHEADS,
BANANA REPUBLIC AND LH00Q

CD1, CD2, & 12"



- 1 **IT'S LIP** Run-DMC Vs Jai
- 2 **TURN IT UP!**
- 3 **MY HEART W**
- 4 **KISS THE RAI**
- 5 **TRU MADD!**
- 6 **FOUND A CUF**
- 7 **LA PRIMAVER**
- 8 **ALL MY LIFE**
- 9 **HOW DO I LIV**
- 10 **LET ME ENTE**
- 11 **SAY YOU DO**
- 12 **STOP Spice G**
- 13 **GIVE A LITTLE**
- 14 **HERE'S WHERE THE**
- 15 **WHAT YOU W**
- 16 **I WANT YOU**
- 17 **I GET LONELY**
- 18 **FROZEN Mad**
- 19 **ALL WANT**

18
april
1998

THE OFFICIAL CHARTS

the **BANCHART**

TW	LAST	WKS	WKS	ARTIST
1	1	7	1	Turn It Up/Feet It Up/Rhymes Galore
2	9	12	2	TOO CLOSE
3	6	10	3	WHAT YOU WANT/ILL THEY DIE 4 U?
4	3	7	2	A ROSE IS STILL A ROSE
5	5	5	3	GONE TILL NOVEMBER
6	12	4	4	ALL MY LIFE
7	3	8	3	STAY
8	3	8	3	ALL MY LOVE
9	2	6	4	BE MINE
10	10	6	1	I GET LONELY
11	7	4	4	MOBODY BUT YOU
12	15	8	2	NICE & SLOW
13	15	8	2	SECOND ROUND K.O.
14	6	8	2	MOBODY BETTER
15	19	3	1	YOU THINK YOU OWN ME
16	22	4	1	MONEY, POWER & RESPECT/AF YOU THINK I'M JIGGY (JEMO)
17	13	17	1	NO NO NO
18	14	3	1	OFF THE HOOK
19	20	2	1	DEJA VU (UPTOWN BABY)
20	NEW	1	1	ZOOM
21	17	3	1	ROYALTY
22	11	5	1	BEST DAYS
23	19	3	1	YOURS FAITHFULLY
24	29	2	1	CURIOUS
25	31	1	1	BEEP ME B11
26	23	2	1	LOVE LETTERS
27	26	3	1	SWEET THING
28	27	2	1	I WANT YOU BACK
29	NEW	1	1	LET'S RIDE
30	32	1	1	MADE IT BACK
31	16	4	1	WHERE YOU ARE
32	28	9	1	NASTY BOY
33	32	6	1	I WAS
34	21	9	1	MOBODDY'S BUSINESS
35	29	3	1	THE REALITY
36	34	3	1	HOW CAN I GET OVER YOU
37	NEW	1	1	ANYTIME
38	33	12	1	ROLLER
39	NEW	1	1	CALLIN'

Label

Elektra
Arista
Puff Daddy
Arista
Columbia
Universal
Cooltempo
Lil' Mantrascapes
Rhythm Series/Parlophone
Virgin
Widstar
LaFace
Universal
Delirious
Island
Puff Daddy
Columbia
Atlantic
Cedone
Interscope
Cooltempo
Chrysalis
MLJ/Epic
Elektra
East West
Wildcard
Universal
Motown
OJ Jams
Parlophone
Universal
Puff Daddy
Indochina
Blance Y Negro
Motown
RCA
Mercury
Epic
Tommy Boy

[commentary]
by Tony Forsades

BUSTA RHYMES stays at number one and ARETHA FRANKLIN bursts into the Top 10, jumping 33 places to number three. K-Ci & JoJo, who look set for a Top 10 national hit with 'All My Life', finally make our Top 10 at six. Straight in at number 13 is CANDICE FEATURING MIKE TYSON with the controversial 'Second Round K.O.'. The track is a no-holds-barred diss of LL COOL J with gems like '99% of your fans wear high-heel shoes'. Apparently LL is currently getting his reply recorded together having hired Gang Starr's DJ Premier to provide the beats. All this brings back memories of the LL Cool J vs Koolhae Dee battles of the late Eighties. Meanwhile, LL also enters our chart this week via his collaboration with Dr Dre on 'Zoom' which is taken from the soundtrack 'Bulworth'. RICHIE JORDAN is in at 29 with 'Let's Ride' which features one of the US's biggest rap stars, Master P. LORD JARIN & PETER GUNZ at 19 were last week boomerang having to give all the publishing money from their 'Deja Vu' track to Steely Dan for the use of a sample. 'It cost \$105,000,' says Peter Gunz. 'We don't make a dime off that record. They took all the publishing, everything. They're amazing musicians but this has turned me off to them. We wanted to go on MTV where they play and we would come in with the rap. They won't even write back. If you have that much of my money at least call if you don't want to do it.' Dushi!



the **TOP CHART**

(compiled by alan jones from a sample of more than 900 dj returns - fax: 0117-928 288)

TW	LAST	WKS	WKS	ARTIST
1	1	2	3	MY HEART WILL GO ON
2	2	3	3	KUNG FU FIGHTING
3	4	3	3	SECRET LOVE
4	1	4	4	HEAVEN
5	6	1	1	TURN BACK TIME
6	5	4	2	FEEL IT
7	3	4	1	FUN
8	8	4	1	SOUNDS OF WICKEDNESS
9	12	3	1	YVLEZ YOUS
10	NEW	1	1	I DON'T KNOW WHAT I'D DO
11	5	6	1	IT'S LIKE THAT
12	24	5	1	SUPERSTAR
13	9	7	1	LA PRIMAVERA/MEGAMIX
14	10	7	1	SHOUT TO THE TOP
15	15	2	1	KEEP ON DANCIN' (LET'S GO)
16	37	2	1	TO THE WORLD
17	16	6	1	I GET LONELY
18	21	2	1	FOUND A CURE
19	19	4	1	DOD BE LA DEE
20	NEW	1	1	A ROSE IS STILL A ROSE
21	25	2	1	STAY
22	NEW	1	1	GET UP, STAND UP
23	NEW	1	1	LOVIN' YOU
24	NEW	1	1	DEEPER LOVE
25	23	2	1	HIGH MIDNIGHT/DEEPER
26	23	3	1	YA-HO-HE
27	11	2	1	KISS THE RAIN
28	7	3	1	SUPERHERO
29	13	2	1	LITTLE REDSHOES DO I LIVE?
30	30	3	1	PERFECT
31	NEW	1	1	GET INTO YOU
32	14	5	1	I STILL WERE BE LONELY AGAIN
33	16	6	1	MOVE ON UP
34	NEW	1	1	HOW SOON IS NOW
35	NEW	1	1	BETTE DAVIS EYES
36	35	4	1	YOU CAN'T HAVE MY LOVE
37	NEW	1	1	THIS IS IT
38	NEW	1	1	ESSBAER
39	NEW	1	1	SPECIAL WORLD
40	NEW	1	1	ALL THAT I NEED

Label

Epic
All Around The World
Epic
Capitol
Universal
Pepper
Incredible
Logic
Euphoric
Sm-J
D.Sonic/Arts
Multiply
Junior Boy's Own
Crosstax/Pulsion
Virgin
AM-PM
Arista
Arista
Cooltempo
Club For Life/Distinctive
Logic
Pulsiva
Fresh
ZYX
Klone
Epic
Academy Street
President
Antrab
Eternal
AM-PM
Malarkey
Academy Street
Epic
Sound Of Ministry
Pulsiva
Magick Eye
Polydor

[commentary]
by alan jones

In December 1995, E-Smoove's remix of 'Mistled' was a major club hit for CELINE DION but it had nothing on the new mix of 'My Heart Will Go On' which explodes the diva onto the Pop Top chart at number one. It's a position it's billing purely as a result of the mailing of the first 12-inch, containing remixes by Tony Moran and Matt Pilo. A second 12-inch, with mixes by Soul Solution and Richie Jones, will appear in time for next week's chart. Dion's success in clubland was inevitable given the massive popularity of the record at retail, and the previous Pop Top success of the DEJA VU version, which peaked at number three a few weeks ago, was never going to be a problem - in fact, Dion's success pushes the Deja Vu single right out of the chart. It's all a bit of a bummer for BUS STOP, whose 10-2 move last week made them heirs apparent to KIM BARNES' 'Heaven'. Early despatches and a postal dispute have probably affected this week's chart but the big drops experienced by some of the chart's longest-running hits, and the premature departure of some fledgling hits was due more to severe competition, with 14 new entries forcing their way into the Top 40, with more than one placed at 11 and 50. Among them are ARETHA FRANKLIN's 'A Rose Is Still A Rose', which debuts at 20, and uniquely holds a place in the Top 20 of all three of our club charts, and RACHEL FRANKLIN (no relation) with the perennially popular 'Bette Davis Eyes'.



- 1 **IT'S LIKE THAT**
Run-DMC vs Jaz
- 2 **TURN IT UP!**
- 3 **MY HEART 'W**
- 4 **KISS THE RAIN**
- 5 **TRULY MAD!**
- 6 **FOUND A CUF**
- 7 **LA PRIMAVER**
- 8 **ALL MY LIFE!**
- 9 **HOW DO I LIV**
- 10 **LET ME ENTE**

- 11 **SAY YOU DO!**
- 12 **STOP Spice G**
- 13 **GIVE A LITTLE**
- 14 **HERE'S WHERE THE**
- 15 **WHAT YOU W**
- 16 **I WANT YOU**
- 17 **I GET LONELY**
- 18 **FROZEN Mad**
- 19 **ALL IVANT**

18
april
1998

Si

NEW

the **COOL CUTS** [chart]

18.04.98

eight



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- | | | | | |
|----|------|--|----------------|---------------|
| 1 | (5) | TEARDROP Massive Attack <i>(Ahead of their forthcoming 'Mezzanine' album)</i> | Virgin | ☎ Code - 1910 |
| 2 | (3) | VISION INCISION Lo Fidelity Allstars <i>(The Lo Fi's go on a musical odyssey)</i> | Skint | ☎ Code - 1909 |
| 3 | (1) | HORNY Mousse T <i>(In a hot new mix with vocals)</i> | Peppermint Jam | ☎ Code - 1894 |
| 4 | NEW | AROUND THE WORLD Daft Punk <i>(MAW on the mix of Daft Punk's finest)</i> | Virgin | ☎ Code - 1922 |
| 5 | (10) | MOVIN' ON Debbie Pender <i>(In new mixes from Full Intention and Kings Of Tomorrow)</i> | AM:PM | ☎ Code - 1913 |
| 6 | (9) | NO WAY Freakpower <i>(Back after a two-year absence with this catchy groove)</i> | Deconstruction | ☎ Code - 1912 |
| 7 | (6) | NAKED IN THE RAIN Blue Pearl <i>(Club classic gets an overhaul for '98)</i> | Malarky | ☎ Code - 1911 |
| 8 | (11) | A LOT LIKE YOU Taja Sevelle <i>(Classy soulful production from Frankie Knuckles)</i> | Epic | ☎ Code - 1914 |
| 9 | NEW | MILES FROM HOME Peshay <i>(Funky driving bass groove with mix from Underdog)</i> | Mo Wax | ☎ Code - 1923 |
| 10 | NEW | IT'S OVER, IT'S UNDER Dollshead <i>(America's EBTG equivalent with club mixes from Brothers In Rhythm and Victor Calderone)</i> | MCA | ☎ Code - 1924 |
| 11 | NEW | DO YOU FEEL IT Soundstation <i>(With mixes from Chris & James and Big C)</i> | Stress | ☎ Code - 1925 |
| 12 | NEW | YOU THINK YOU OWN ME Hinda Hicks <i>(Top R&B cut with garage mixes from Booker T)</i> | Island | ☎ Code - 1926 |
| 13 | NEW | A ROSE IS STILL A ROSE Aretha Franklin <i>(Featuring mixes from Love To Infinity, Hex Hector and Johnny Vicious)</i> | Arista | ☎ Code - 1927 |
| 14 | (12) | (IT'S) TRICKY Run DMC vs Jason Nevins <i>(Another Nevins update but it's the Electro-boogie beat mix that rocks)</i> | Epidrome | ☎ Code - 1915 |
| 15 | NEW | CAVERN Liquid Liquid <i>(Classic underground groove brought up to date by Cut Chemist and The Psychonauts)</i> | Mo Wax | ☎ Code - 1928 |
| 16 | NEW | TRY MY LOVE Shaana Davis <i>(Pumping house with powerful vocals)</i> | Solid | ☎ Code - 1929 |
| 17 | NEW | WIZARDS OF THE SONIC Westbam vs Red Jerry <i>(Hardbag stomper with new mix from Matt Darey)</i> | Wonderboy | ☎ Code - 1930 |
| 18 | NEW | REVOLUTION (BRING THE NOISE) Subsonic Legacy <i>(Stunning take on the Public Enemy classic in Renegade Soundwave style)</i> | Disreplicant | ☎ Code - 1931 |
| 19 | NEW | OOH LA LA The Wiseguys <i>(Breeziblockin' breakbeats from Touche)</i> | Wall Of Sound | ☎ Code - 1932 |
| 20 | NEW | ORANGE Vitro <i>(With mixes from Freddy Fresh, Mind Explosion and Science Friction)</i> | Independente | ☎ Code - 1933 |



A guide to the most essential new club tunes as featured on the 10 "essential selections", with sets long, breakfast every Friday between 6pm and 8pm. Compiled by DJ feedback and data collected from leading DJs and the following stations: city sound/flying jama groove/black music/dub/drag (London), western/black/hip-hop/dub/beat street (Manchester), 2 beat/punchy/hip-hop (London), 3 beat (Liverpool), 8 beat (Newcastle), 9 beat (London), massive (London), 4/4/4/4/4/4/4/4/4/4 (London), 4/4/4/4/4/4/4/4/4/4 (London)

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:VC :
recordings

REMIXES BY:
BRENDAN LYNCH
PRIMAL SCREAM
RICHARD FEARLESS

INDIAN VIBES MATHAR

20.04.98. CD, MC, 12"

si

1	IT'S LIP <i>Run-DMC vs Jai</i>	11	SAY YOU DO
2	TURN IT UP/E	12	STOP Spice G
3	MY HEART W	7	GIVE A LITTLE
4	KISS THE BAI	10	HERE'S WHERE THE
5	TRULY MADLI	14	WHAT YOU V
6	FOUND A CUF	15	I WANT YOU
3	LA PRIMAVEF	16	I GET LONELY
8	ALL MY LIFE	18	FROZEN Mac
9	HOW DO LIV	19	ALL I WANT
6	LET ME ENTE		

18 20 BRIMFUL OF ASHA Comershop



- 14 21 NO NO NO Destiny's Child Columbia
 15 22 JOURNEY TO THE PAST Aaliyah Atlantic
 15 23 BEAT GOES ON! The All Seeing I frr
 21 24 UH LA LA LA Alexa Dance Pool
 24 25 WHEN THE LIGHTS GO OUT 5 RCA
 26 BRICK Ben Folds Five Epic
 27 REMEMBER BT Perfecto
 28 BEST DAYS Juice Onyxalis
 29 SEX AND CANDY Marcy Playground EMI
 30 THIS IS IT State Of Mind Ministry Of Sound



- 31 R U SLEEPING Indo Satellite
 17 32 ALL THAT MATTERS Louise 1st Avenue/EMI
 32 33 BIG MISTAKE Natalie Imbruglia RCA
 34 DOCTOR JONES Aqua Universal
 35 CRACKING UP The Jesus And Mary Chain Creation
 36 BELIEVE Goldie ffr
 19 37 READ MY MIND Coroner Reeves Whidstar
 25 38 ANGEL ST M People M People
 33 39 SAY WHAT YOU WANT!MSANE Texas featuring The Wu, Teng Clan Memory
 16 40 MORE THAN US EP Travis Independent/EMI



compilations

- 1 NOW THAT'S WHAT I CALL MUSIC! 39 12 11 SUPERWOMAN Virgin/EMI
 2 NEW HITS 98 8 12 FANTASTIC 80'S! Columbia
 3 THE BEST...ANTHEMS...EVER! 10 13 OH! WHAT A NIGHT Columbia
 4 PETE TONG/BUY GEORGE - DANCE NATIONS 5 7 14 CLUB CULTURE EXPOSED!! Global Television
 5 CLUB NATION 11 15 BEAT! STAY! GO! - SIXTES MIDWINTER SOUND Virgin/EMI
 6 PETE TONG ESSENTIAL SELECTION 13 16 PERFECT DAY Columbia
 7 THE FULL MONY (OST) 9 17 THE BOX Telstar TV
 8 URBAN RHYMES 18 URBAN - THE SOUND OF PHILADELPHIA Sony TV/MCI
 9 NON-STOP DANCE ANTHEMS 19 JACKIE BROWN (OST) WEA
 10 UNDISPUTED 6 20 MOST RELATIVE CLASSICAL ALBUM...EVER Virgin/EMI

SPIRIT WALKER
 Man Made
 MAY 11 1999

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11 20 TRUZY - THE LOVE SONGS Lionel Richie



- 12 21 IN MY LIFE George Martin/Variouso Echo
 24 22 AQUARIUM Aqua Universal
 28 23 BIG WILLIE STYLE Will Smith Columbia
 23 24 OK COMPUTER Radiohead Parlophone
 19 25 TIN PLANET Space Gut
 26 THE BEST WOMBLES ALBUM SO FAR The Wombles Columbia
 30 27 MELTING POT The Charlatans Beggar's Banquet
 26 28 UNFINISHED MONKEY BUSINESS Ian Brown Polydor
 31 29 TRAMPOLINE Mavericks Mca Nashville
 30 GREATEST HITS The Smurfs EMI



- 39 31 THE ALBUM Teletubbies BBC Worldwide Music
 39 32 COME ON OVER Shania Twain Mercury
 33 33 RETURN TO THE LAST CHANCE SALOON The Bluetones Superior Quality/ASB
 34 GOLD - GREATEST HITS Abiba Polydor
 42 35 SGT PEPPER'S LONELY HEARTS CLUB BAND The Beatles Parlophone
 36 THE BENDS Radiohead Parlophone
 38 37 LIKE YOU DO...THE BEST OF Lightning Seeds Epic
 32 38 BIG CALM Morcheeba Indochina
 35 39 THEIR GREATEST HITS Hot Chocolate EMI
 61 40 THE VELVET ROPE Janet Jackson Virgin



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CHART COMMENTARY

by ALAN JONES



● The Wombles are cleaning up again. More than 20 years after their last chart album, Wimbledon's finest, aided and abetted as always by Mike Batt (pictured), enter at number 26 with **The Best Wombles Album So Far - Volume 1**, the latter part of the title presumably acting as a warning that further forays by the furry friends are in their offing.

With the Smurfs' Greatest Hits, new

ALBUM FACTFILE

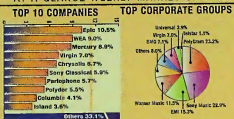
at number 30, and the Album by Teletubbies moving 39-31, there are three make believe acts in the Top 40 for the first time ever.

— The Smurfs' album is their fifth chart entry in under two years. They made their chart debut in July 1996 with **Go Pop!** (number two), since when they've also charted Christmas Party (number eight), **The Smurfs Hits '97 - Volume 1** (two) and **Go Pop Again!** (15).

On its 25th week in the chart, Robbie Williams' **Life Thru A Lens** album finally climbs to number one — beating off Céline Dion's attempt to start a fourth run at the top with **Let's Talk About Love** by just four sales. CN sales figures show **Life Thru A Lens** selling 42,995 copies last week, and **Let's Talk About Love** 42,991. It's the closest race for album chart honours in the Nineties, and gives Robbie's label — Crystalis — only its second number one in the same time frame, coming nearly six years after 1992's **The Love Album** was a one-week topper for Carter The Unstoppable Sex Machine. Crystalis' first number one was the Blondie album **Parallel Lines** in 1979.

While Robbie climbs to number one, Pulp's **This Is Hardcore** collapses dramatically, slumping 1-7. It sold only 22,700 copies last week, less than half its first week tally, and badly needs a third hit single to prevent it from going into freefall.

MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES

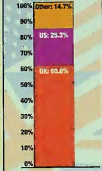


SALES UPDATE

VERSUS LAST WEEK: +8.1% YEAR TO DATE VERSUS LAST YEAR: +18.3%

As the title track begins to move up the airplay chart, Madonna's **Ray Of Light** album continues to perform well. In six weeks it

PERCENTAGE OF UK ACTS IN THE CHART



has sold more than 350,000 copies, maintaining a Top 10 place throughout. This week it climbs 6-5.

The suggestion that the Spice Girls might split, followed by the less dramatic announcement that they were, in fact, to play Wembley Stadium generated a high level of media interest, and helped them to sell a fair few extra albums, with Spiceworld moving 15-12 and Spice climbing 107-95. Less favourable publicity for George Michael didn't seem to hurt him, with **The Best of Wham!** declining only 65-69, while slightly increasing its sales.

The highest new entry comes from former Suede star Bernard Butler, whose solo debut **People Move On** has charted artists at 11. Although his single **Read My Mind** declines from its debut position of 19 to 37, confirming it as his lowest charting disc to date — **My Father's Son** reached 12 and **Earthbound** reached 14 — Conner Reeves' album, also called **Earthbound**, surges 112-44. The album has sold nearly 70,000 copies so far, though it has never charted higher than number 25.

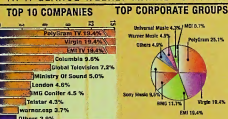
COMPLIATIONS

Outselling all other albums by a margin of nearly four-to-one, **Now That's What I Call Music!** 39 debuts at number one. The first new Now! album since Christmas, it's the 27th from as many releases to reach number one on the compilation chart since it was established in 1989. The Now! release pattern, followed for some time, is for three albums to be released each year, one in spring, one in summer and one just before Christmas. Last year's spring release (Now 36) made a slightly bigger first impression, selling 187,000 on its first week, compared to the 175,000 Now 39 registered last week.

The arrival of Now 39 has a dramatic effect on Now 38L, which slumps 24-39, though with a 21-week chart run and sales of more than 1m, it did pretty well.

Finally arriving in the Top 20, the Jackie Brown soundtrack has increased its sales and improved its chart position every week since its first came out six weeks ago. It climbs 25-19 this week and includes tracks like the Strawberry Letter 23 by the Brothers Johnson, **Don't Blow Your Mind** This Time by the Deftones and **Street Life** by Randy Crawford as well as dialogue from the Quentin Tarantino movie. It is the first Top 20 compilation chart success for the two labels which cooperated in its production — Madonna's Maverick and Tarantino's A Band Apart. As a soundtrack to a Tarantino movie, it's likely to have a lengthy sales life — **Pulp Fiction**, the most successful Tarantino soundtrack, is on its 177th week in the Top 50 of the compilation chart, and still sells more than 1,000 copies a week.

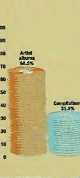
MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



SALES UPDATE

VERSUS LAST WEEK: +40.8% YEAR TO DATE VERSUS LAST YEAR: +14.8%

COMPLIATIONS AS PERCENTAGE OF SALES



THE YEAR SO FAR... TOP 20 ALBUMS

Rank	Artist/Album	Label
1	URBAN HYMNS	HUT
2	TITANIC - OST	JAMES HÖRNER
3	LIFE THRU A LENS	ROBBIE WILLIAMS
4	LET'S TALK ABOUT LOVE	CELINE DION
5	ALL SAINTS	ALL SAINTS
6	POSTCARDS FROM HEAVEN	LIGHTHOUSE FAMILY
7	RAY OF LIGHT	MADONNA
8	WHITE ON BLONDE	TEXAS
9	SPICEWORLD	SPICE GIRLS
10	MAVERICK A STRIKE	FINLEY GIBBS
11	LEFT OF THE MIDDLE	NATALIE IMBRUGLIA
12	TRU-UV: THE LOVE SONGS	LIONEL RICKE
13	AQUARIUM	AQUA
14	OK COMPUTER	HEADPHONE
15	BACKSTREET BOYS	EPIC
16	LIKE YOU DO... BEST OF	COLUMBIA
17	BIG WILLY STYLE	WILL SMITH
18	THEIR GREATEST HITS	HOT CHOCOLATE
19	THE BEST OF	JAMES FONTANA
20	FRESCO	M PEOPLE

VIRGIN RADIO CHART

Rank	Artist/Album	Label
1	THE BEST OF JAMES	Virgin
2	LIFE THRU A LENS	Robbie Williams
3	THIS IS HARDCORE	Pulp
4	URBAN HYMNS	The Verbe
5	LEFT OF THE MIDDLE	Natalie Imbruglia
6	MAVERICK A STRIKE	Finley Gibbs
7	PILGRIM'S WAY	Crispian
8	TALK ON CORNERS	The Cars
9	SAVAGE GARDEN	Savage Garden
10	WRITE ON BLONDE	Texas
11	INTERNATIONAL WILSON	Wilson
12	THE PLANET	Wilson
13	OK COMPUTER	Headphone
14	UNFINISHED BUSINESS	Sony
15	MELTING POT	Charisma
16	SET PUPPETS' LINDY HARTS	EMI
17	THE DARK SIDE OF THE MOON	EMI
18	LEMON LEGEND	EMI
19	ARREY ROAD	EMI
20	WORD GETS AROUND	EMI
21	PAINT THE SKY WITH STARS	EMI
22	GREATEST HITS	EMI
23	NEVERENDING	EMI
24	THE BEST OF THE DEER	EMI



TRACK OF THE WEEK

by STEVE HEMSLEY

SAVAGE GARDEN: TRULY MADLY DEEPLY

THE TOP 10 PLAYERS BEHIND TRULY MADLY DEEPLY

Station	Plays
96.4FM BRMB	363
Invicta FM	339
Power FM	314
Capital FM	310
Southern FM	262
Essex FM	237
Beacon FM	237
Mercia FM	233
Fox FM	223

Every now and then a track is released that grabs the interest of programme controllers in the regions before anyone else.

For Savage Garden's Truly Madly Deeply the ILR network accounted for almost all radio plays in the early days of the song's release.

In the February 21 chart, for instance, local stations accounted for 836 of the total 852 plays recorded by Music Control. It was stations in the Capital Radio group, including 96.4FM BRMB, Invicta and Power FM who gave the track heavy rotation early on, while 2CR FM and Clyde 1 were also big supporters before release.

Truly Madly Deeply entered the CIN chart at number four at the end of February when total plays touched 1,000 and the song was number eight on the Top 10 Growers list as



its audience rose by a third to more than 26m.

While Radio 10 continued to virtually ignore the track, Radio 2 did play it and it was the fourth most played song on the network in early March when it received around 10 spins a week.

By this time, Atlantic 252 was beginning to select the song around 50 times a week as total plays topped 1,400.

This helped sales of the album Savage Garden which debuted at a respectable number 14.

Meanwhile, the video secured a place on MTV's heavy rotation list where it remained for a couple of weeks before dropping down to the Hot list.

During March it was one of MTV's most played videos, reaching number two on the music station's March 14 chart.

Top Of The Pops producer Chris Covey wanted the band for the March 20 show but they were unavailable, although he did manage to book them for the April 3 programme and again for last Friday's edition (April 10).

One positive factor of appealing to regional radio stations is the loyalty programmers show to tracks that continue to elicit a good reaction from their listeners.

By the first week of April, Truly Madly Deeply was still at number three on the ILR chart and this lofty position reinforced the status of the single which remained in the CIN Top 10.

When the song moved back up to number five on the sales rundown on April 11 it was one of only two risers in the entire Top 40.

MTV

Most played videos on MTV UK, w/e 8/4/98
Source: MTV UK

#	Title/Artist
1	ITS LIKE THAT Run DMK vs Jason Nevins
2	UNDER THE BRIDGE All Saints
3	FROZEN Madonna
5	TELL ME WHAT YOU WANT Mase/Total
6	THE BEAT GOES ON All Seeing I
8	BRIMFUL OF ASHA (remix) Cornershop
7	LET ME ENTERTAIN YOU Robbie Williams
8	HERE'S WHERE THE STORY ENDS Tin Tin Out
9	MEGANIX Sash
10	TURN IT UP Busta Rhymes

THE BOX

Most played videos on The Box, w/e 8/4/98
Source: The Box

#	Title/Artist
1	MY HEART WILL GO ON Celine Dion
2	ITS LIKE THAT Run DMK vs Jason Nevins
3	LAST THING ON MY MIND Steps
4	TURN IT UP (REMIX) FIRE IT UP Busta Rhymes
5	UNDER THE BRIDGE All Saints
6	STOP SPACE Girls
7	REWIND Celeste
8	ALL MY LIFE K-Ci & JoJo
9	WHO AM I Boyz II Men
10	ALL THAT I NEED Boyz II Men

STUDENT RADIO

The Culture Fuse Student Radio Network Chart is compiled from the playlists of nine thousand 40 student radio stations, w/e 8/4/98

Rank	Station	Title/Artist	Quality
1	CLASSIC	NO.9 Mase	Superior Quality
2	SOLVED	Unbelievable Truth	Virgin
3	MATHAR	Indian Vibes	Source-VG
4	CHILD PSYCHOLOGY	Black Recorder	Chrysalis
5	VISION	VISION! The Fidelity Alliance	Skit
6	THIS FEELING	Presence	Island
7	CRACKING UP	The Jesus And Mary Chain	Creation
8	TEARDROP	Massive Attack	Virgin
9	COME AGAIN	The High Fidelity	Plastique
10	IF...	The Bluetones	Superior Quality

TOP OF THE POPS

Fire It Up Busta Rhymes: All My Life K-Ci & JoJo; Found A Core Ultra Needs Now The Rain Like Myers; How The Life Like Myers; Stop Space Girls; What We Want Mase feat. Total; Say You Do Ultra; I Want You To Want Me Solid Harmonics; Brick Run Fines Fine
Death lineup for 17/4/98

RADIO 10 PLAYLISTS

A LIST	As Featured
<p>Under The Bridge All Saints; Bluetones: All That I Need Boyz II Men; Read Rage California; Dreams (Thee Rascals Mix) The Corrs; Not If You Were The Last Johnny On Earth Ganga Warlock; A Rose Is Still A Rose Aretha Franklin; Push It Garbage; I Get Lonely Jason Nevins (Radio Remix); Janet; Jackson: All My Life K-Ci & JoJo; Gene Tills November Wyclef Jean; Sound Of Drums Auld Shaker; I'm Leaving Lodger; All That Matters Louie: The Impression That I Get Mighty Mighty Bosstones; Kiss The Rain Like Myers; Found A Core Ultra Nab; Keep On Dancin' Perceptual Music; Turn It Up (Remix) Busta Rhymes; It's Like That Run DMK vs Jason Nevins; Lo Primavera Sash; Stop Space Girls; Feel It Tampere feat. Mase; Here's Where The Story Ends Tin Tin Out; Sounds Of Weakness Tazzy; Let Me Entertain You Robbie Williams</p>	<p>All I Want Is You 911; Kelly Walsh The Star Art; Polizemo Saurek Audio/Video; California Screamin' Carrie; Life Ain't Easy Clopatra; Sleep On The Left Side Commonwealth: No No No Destiny's Child; Everything To Everyone Everybody: No Way Freshpower: You Think You Know Me Hinda Hiclas; Jungle Brother Jungli Brothers; Ray Of Light Madonna; What You Want Mase feat. Total; Teardrop Massive Attack; All My Love Queen Pen; Auldng Radhead; Say You Love Me Simply Red; The Bad Photographer Sade; Etienne; More Than Us Train; Nice And Wonderful</p>

MTV UK PLAYLISTS

Really It's Like That Run DMK vs Jason Nevins; Tell Me What You Want Mase feat. Total; Frozen Madonna; The Roof Marsh; City; Let Me Entertain You Robbie Williams; Janet; Jackson feat. Backstreet; Janet; Brimful Of Asha (Nannan Cook Remix) Cornershop; Beep Me 911; My Body K-Ci & JoJo; No, No, No Destiny's Child; Here's Where The Story Ends Tin Tin Out; Nice And Slow Lister; Kang Fea 287 Loudness; Kiss The Rain Like Myers; Beat Goes On All Seeing I; All That I Need Boyz II Men; Under The Bridge All Saints; Found A Core Ultra Nab; Run Like; See And Candy Music Programme; Superman; Tony Vs Eric; Not If You Were The Last Jackie On Earth The Dancin' Warriors; Turn It Up (Remix) Fire It Up Busta Rhymes; The President Duggan; Brekeshet; Get My Way Ultra Van Halen (radio) Intriguing; Really Energy Savage Garden; Gene Tills November; Wyclef Jean; Sounds Of Weakness Train; Blindfold Marchesa; Braziers; When The Lights Go Out; Slow The Breaks; National feat. Kuris; It's In The Hardware Pain; All I Want Is You 911; All That Matters Louie; Cooper in Brown; Read My Mind Curran Reeves; Paul McCartney 20; The Impression That I Get Mighty Mighty Bosstones; You Think You Own Me Linda Hyclick; Teardrop Massive Attack; Read Rage California

THE PEPSI CHART

Per Performance: Found A Core Ultra Nab; Read My Mind Curran Reeves; What You Want Mase feat. Total; Read Rage California; Invention; Death lineup for 15/4/98

18 APRIL 1998

AMERICAN
CHARTWATCH

by ALAN JONES

It's probably of little consolation at the moment but **George Michael** may care to note that falling foul of the law rarely has an adverse effect on the careers of recording artists. Some pro artists wear their criminal convictions with pride, and our very own **Mark Morrison**, whose recent imprisonment was widely covered in America, had the most added record on R&B stations with his new single **Moan & Groan**, generating enough spin-off interest for the record to make its Hot 100 debut this week at number 94. It's a welcome return to the chart for Morrison, who reached number two and sold more than 1m copies of his debut **Return Of The Mack** last summer, only to see the follow-up **Crazy** belly flop, falling short of the Hot 100.

Elton John's last single, **Something About The Way You Look Tonight/Candle In The Wind 1997**, performed a tad better than Morrison's, and anything was bound to be a bit of an anti-mix thereafter, but **Recover Your Soul** makes a solid debut for Elton at number 67, following two months of slowly building airplay. Like all of Elton's latterday singles, it's been best received at adult contemporary radio stations, and joins **Something.../Candle...** in the AC Top 10. Elton will be hoping the attention being given to **Recover Your Soul** can revive the fortunes of his album **The Big Picture**, which completed its first tour of duty on the Top 200 album chart last month, having spent a mere

23 weeks on the chart, with a peak position of nine, and selling less than half-million copies.

Success is comparative, and **Poly's This Is Hardcore** is more successful than any of their other albums – since none of them has ever charted. Even so, its debut this week at number 114 is a bit muted. The ninth highest new entry of the week, it nevertheless debuts at number one on **Billboard's** influential **Heatseekers** chart, which reflects breaking acts without Top 100 albums to their credit. Both Top 10 debuts are by hip hop acts, with **Gang Starr's Moment Of Truth** debuting at number six, two notches ahead of **Daz Dillinger's Retaliation: Revenge And Get Back**, with sales of 97,000 and 84,000 respectively. Sitting between them **Eric Clapton's Pilgrim** recovers 8-7, after a selling a further 85,000 copies last week.

ACTS IN US AND UK
ALBUM CHARTS

Eric Clapton Pilgrim	8-7	14-16
Spice Girls Spiceworld	20-25	15-12
Pulp This Is Hardcore	New 114	1-7

ARTIST
PROFILE:
JIMMY RAY

by PAUL WILLIAMS



When the world's biggest music market immediately sits up and takes notice, even an artist's homeland has to play a distant second fiddle.

For Eastender **Jimmy Ray** the impact of sudden US success has found him playing the international game almost completely in reverse with the plan now to establish him fully in America, then Asia and Australasia and only finally Europe and the UK.

Though signed to Sony's S2 label in the UK, the singer won't be seeing his self-titled debut album appearing here until the autumn, around six months after its release in the States, where Ray has turned almost overnight into a familiar TV face and top-notch **Billboard** Hot 100 star.

Only this week has his debut single **Are You Jimmy Ray** dropped out of the top 20 after a seven-week successive run and Sony is now looking to build on that success with the second single, **I Get Rolled**, which is going to radio on May 5.

The start of this significant breakthrough can be traced back to September last year, a month before **Are You Jimmy Ray** debuted in the UK, when the tune turned up at a meeting of key Sony executives in America listening to new repertoire. "It created a huge buzz very quickly," says Jon Fowler, Epic/S2's director of international marketing. Sony's enthusiasm for the project in the

States has been helped by the fact that Ray is an artist on **Muff Winwood's** S2 which has also given the company **Jamiroq's** **Travelling Without Moving**, a 1m-plus seller in the States alone.

Since coming on board so positively, Sony's US operation has secured some of the biggest slots on American TV, not least the **Rosie O'Donnell Show** and **The Tonight Show** with **Jay Leno**, while MTV has been wearing out the video with heavy rotation. With the UK and the rest of Europe currently taking a back seat, the focus now is on the southern hemisphere. "We're driving this from North America to more **Billboard**-aware countries like Asia and Australasia," says Fowler. "We won't come back into the UK until after the summer and World Cup fever."

Sony's Asia regional conference in Malaysia is lined up for May followed by a trip to Japan and then more overseas trips prior to a return to the UK where his travels will have turned him into one of the most experienced newcomers around.

TRACKWATCH
JIMMY RAY

- Single 31 on **Billboard** Hot 100
- Top three airplay hit in Canada
- Album gold and 55,000 sales in Canada
- Single climbing **New Zealand** top 40

UK WORLD HITS

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

AUSTRALIA	AUSTRIA	ITALY	NETHERLANDS	SWEDEN
1 (8) NEVER EVER All Stars London	1 (8) NEVER EVER All Stars Mercury	1 (8) NEVER EVER All Stars London	1 (8) STOP Spice Girls Virgin	1 (8) STOP Spice Girls Virgin
2 (1) SAGA Steps Jive	2 (10) BREATHE Midge Ure Avista	2 (10) HISTORY REPEATING Propaganda/S2, Bessie Virgin	2 (8) CLEOPATRA'S THEME Cleopatra WEA	2 (16) SOMETHING, CANDLE IN THE WIND '97 Elton John Mercury
3 (18) YOU SEXY THING T-Heart WEA	3 (14) STOP Spice Girls Virgin	3 (17) BRIMFUL OF ASIA Cometport WEA	3 (17) NEVER EVER All Stars Mercury	3 (17) ANGELS Robbie Williams Chrysalis
4 (1) I WANNA BE THE ONLY ONE Barnes EMI	4 (11) MY FATHER'S EYES Eric Clapton WEA	4 (16) HIGH Lighthouse Family Polydor	4 (16) S&P 2 Steps WEA	4 (18) HIGH Lighthouse Family Polydor
5 (21) SOMETHING ABOUT THE WAY YOU... Elton John Mercury	4 (8) BROKEN DREAMS N-Trance Source RPM	5 (17) BAMBOOIE Bambino Source: Streaming Music Top 100	5 (18) ANGELS Robbie Williams Chrysalis	5 (25) NEVER EVER All Stars London

Who's releasing what and when?
Who will make the charts? Who's going on tour?
miro weekly has the answers.

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- the only long range singles and albums release listings in the UK
- an essential upfront guide to future chart-bound singles and albums
- details of all new tours, one-off shows and festivals with full contact information
- in-depth information on every new Top 75 single and album chart entry
- our exclusive international hit round-up plus the UK's only cumulative Top 75 singles and albums index for '97

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I am writing in reply to Peter Whitehead's recent letter about the Band Register and trademark registration. One of the BPI's primary concerns is to ensure that its members protect themselves and their acts, particularly against piracy. Registering labels and acts as doing this is one important way of doing this.

We would encourage our members to make as thorough checks as possible before making any trademark application. I would imagine that many artists or managers and their record companies might choose to search the Band Register (and indeed register). While providing an extremely useful service, that would not, on its own, provide any form of legal protection as such. We are not suggesting that trademark registration is a panacea, but the fact remains that it puts you in a significantly stronger legal position. It gives you an exclusive right to use your name. This protects you against piracy and gives you stronger rights to register that name as a domain name for web sites. This is becoming increasingly important with many labels and artists choosing to have their own web sites.

We appreciate that trademark registration involves some expenditure. It is an investment in your power to protect yourself against pirates who cream off your profits but never pay a penny towards your investment in A&R and promotion and so forth. Any scheme which makes that easier and cheaper for our members is usually greeted with enthusiasm. We have negotiated a reduced rate for trademark registration to help our members (and their artists and managers). The package makes it clear that costs can be unpredictable and that not all names can be registered. A view will have to be taken in each case on whether trademark registration is a worthwhile investment. We would advise labels, bands and their managers that it usually is for one good reason: it puts them

LETTERS

NEW CHART RULES PUT DANCE IN DANGER

Although I accept the claims that multi-formatting has placed an undue burden on artists to produce "filler" material for inclusion on singles, I think that the new rulings for chart-eligible singles are not wholly appropriate and potentially damaging.

The new rules seem to be designed in mind of those artists who typically produce songs in only one version and not the vast majority of dance-based acts who have long-since stopped producing much in the way of B-sides, bonus tracks or "fillers" for their singles and instead rely on remixes of the lead track, as is appropriate to their genre and market.

Twenty minutes is not a long time in terms of dance mixes. It is far from unusual to hear mixes which go on for 10 minutes or more and sometimes rather longer. This is not out of any pressure to "fill", but rather out of creativity and the requirements of the dancefloor.

The new rules will presumably force

me in a far better position to protect the considerable investment they all make in the development and promotion of an act. Helen Smith, legal adviser, BPI.

I was interested to read the comments of Peter Whitehead concerning the relative merits of seeking to protect band names either through the Band Register or, alternatively, as a registered trade mark

record companies to edit down their dance mixes to a radio- and chart-friendly length or omit the majority of remixes, which in turn will make the commercial releases less digestible for club play and less appealing to dance fans.

In order to promote dance records under these new rules, more and more promo copies will have to be sent out so that the mobile DJs, bedroom mixers and dance fans don't have to rely on the truncated commercial releases.

Surely a more appropriate way to allow for the diversity of pop would be to allow the current "up to 40 minutes of mixes of the lead track" rule to continue alongside the new "three track" regulation if "filler" songs are involved. Otherwise, I can only foresee the BPI jeopardising the health of the British dance scene with its own myopia. I hope there's time for a rethink before the damage is done.

Tom Parker, tp212@hermes.cam.ac.uk

(Music Week letters, March 28).

As a solicitor (perhaps, therefore, with a vested interest), it seems to me that Whitehead is taking too narrow a view of the role that registered trade marks have to play in the life of a successful band. Preventing duplication of band names is a worthy aim, but of limited use to acts which go on to achieve some commercial success and recognition.

In particular, sales of merchandising is often capable of producing revenue in

excess of record sales.

Counterfeiters are unlikely to pay any heed to the fact that a particular band has signed up with the Band Register. However, in my experience, it is possible to obtain quick and effective assistance from Trading Standards Officers, who have wide-ranging powers to seize unauthorised merchandise, but they will be reluctant to act, if at all, in the absence of a registered trade mark certificate relating to the band name which is being misused.

Further, Whitehead is right to mention the possibility of pursuing a claim in "passing off", but is wrong to suggest that such actions are cheaper than those concerned with infringement of registered trade marks. For a passing-off claim to have a chance of succeeding, evidence of goodwill in the name concerned together with, desirably, evidence of confusion in the marketplace must be obtained. This can be very time-consuming and therefore expensive to produce. These hurdles can be avoided to a large extent with an appropriate registration.

In short, while the Band Register clearly has a role to play and is deserving of support, it is by no means the complete answer and it is likely that once a band achieves success it will want other weapons in its legal armoury to rely on. TJ Bamford, Charles Russell Solicitors, New Ferry Lane, London, EC4.

Congratulations to all at Radio Two for turning the old dinosaur around. Maybe we will now find record companies' A&R departments looking for the next Phil Collins or Dire Straits and so forth, and realise that this is where future catalogue sales are. Tony Bramwell, New Broad, Brixham.

VINYL DISTRIBUTION LTD

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WE'RE TALKING ABOUT THE BEST DANCE DISTRIBUTION IN THE UK.
A UNIQUE PARTNERSHIP BETWEEN PINNACLE AND VINYL DISTRIBUTION

MAIL FOCUS: TOWER



TOWER FACTS

- Tower is the world's largest independent record retailer, with 185 branches worldwide
- There are six UK branches – Piccadilly, Kensington, Whiteleys, Camden, Glasgow and Birmingham, and one in Dublin
- Tower's monthly Top magazine was launched in 1987 and now boasts a circulation of 70,000

We like to do some small ones – Terry Catler was great when he was here in February, people were coming in who'd worshipped him for years. At the other end of the scale, last year Mariah Carey attracted a crowd of almost 2,000."

In-store this week there's been a massive demand for Busta Rhymes' *Turn It Up*, and also doing well is Missy Elliott's *Beep Me 911*. Pulp's *This Is Hardcore* album is another best-seller. Other albums selling well are *The Best Of James, Morcheeba, Bernard Butler* and *James Brown*. On the promotions front, apart from the classical offers there's a *Been There Done That* cross promotion of soundtracks, videos, screenplays and spoken word, and a *Second Time Round* sale across the BMG, MCI, Virgin, Universal, Castle and Snapper labels, with three CDs for £22.

Tower maintains a high profile with its high level of co-op advertising which runs 52 weeks of the year. Local press such as *The List* in Glasgow and *Time Out* are favoured media, singles ads run each week in the *Evening Standard* and regular campaigns feature in *The Times* and *The Guardian*.

It enjoys its own ordering autonomy

precisely into cassette racks, definitely on the decline."

Spring format for Tower is giving attention to classic vinyl, the basis of the sleeve and being selling lots of the vinyl, plus American

imports, James Brown and jazz titles such as Miles Davis."

Tower has become famed for its in-store appearances ever since the Piccadilly branch first opened. "They're very important to us," says Elery. "This week we had Tim Tin Out live in store, and Andy Summers is doing one on April 22 to promote his new jazz album.

IN-STORE THIS WEEK

HMV Singles – The Temperer, Warm Jets, Superstar, The Mighty Mighty Bosstones, Audioweb, Gravediggers; **Windows** – Sweet Sounds promotion, Man In Black; **Press ads** – Lisa Gerrard, Mike Peters and The Alarm, Best Of Tribal, Too; **Radio** – Matchbox 20, Best Hip Hop Album In The World...Ever

MENZIES Singles – The Temperer, Tzant; **In-store** – Jackie Brown, Friday Night Fever, George Benson, Gomez, Matchbox 20; **Windows** – Jackie Brown

SELECTA Selecta listening posts – Peacerville 10th Anniversary compilation, Mono, Moke, Babybird, New Radiant Storm Kings

NOW Singles – Paula Cole, 187 Lockdown, Missy Elliott; **Albums** – 20th Century Blues Songs Of Noel Coward, Club Hits 98, Friday Night Fever; **In-store** – three double CDs for £10 promotion

our price **In-store** – Now 39, Best Hip Hop Anthems In The World...Ever, Friday Night Fever; **Press** – John Digweed, Blaxipolation, Massive Attack



Singles – Missy Elliott, Carleen Anderson, G Love And Special Sauce; **Windows** – Spice Girls, Top, Rent, Omnibus, Andy Summers, Corner Reeves; **In-store** – Pulp, Kylie Minogue, Jackie Brown; **Press ads** – Gomez, Billie Myers, Busta Rhymes, Missy Elliott, Naxos promotion; **Pesters** – Corner Reeves, Spice Girls, Bob Dylan, Will Smith, Morcheeba



Singles – Busta Rhymes; **Album** – Now 39; **Windows** – Full-price promotion, singles sale; **In-store** – John Digweed, Jackie Brown, George Benson; **Press** – Sony Classics, Impulse Jazz and Hollywood films for £7.99 promotion



Singles – Tzant, The Temperer; **Albums** – Spice Girls; **Windows** – Spice Girls; **Listening posts** – Big Score, Anastasia, 20th Century Blues, Steve Harley



Singles – The Temperer, Missy Elliott; **Albums** – The Best Hip Hop Anthems In The World...Ever; **In-store** – Ultra, Jackie Brown, Anastasia, Smurfs, Eurovision 98, Charlatans, Darren Day; **Press ads** – George Benson, Darren Day, Charlatans; **Promotions** – selected CDs for £9.99 including Lightning Seeds, Wham!, Etanek, John Lennon



JUSTINE AMBLER, dance/singles buyer, CE Hudsons, Chesterfield

BEHIND THE COUNTER

Hudsons is a family business established in 1906. Keith Hudson, grandson of the founder, and his daughter Camilla still run the shop. I've worked here for almost eight years, and there haven't been that many changes until May last year when we moved our instrument shop into the record store. The shop's now split into two, with a walkway through. It's made the shop more interesting because as you walk in there's so much to see, and people looking at instruments can drift over to browse among the CDs.

We're in the centre of town, opposite the old market hall. There's an Our Price up the road, but we tend to be more specialised. As well as commercial albums we specialise in indie, and we're starting to do well with the new lo-fi stuff like Tortoise, Stereoab and Mogwai. Dance vinyl is a big aspect of the shop because there's nowhere else in our area that specialises in it, so we get lots

of DJs and people travelling from afar to come to us which always surprises me, because Chesterfield is such a small place. We try to cater for everything and everybody – our customers range in age from five to 90. The main single that's been flying out this week is Busta Rhymes which I predict taking over the number one slot from Run DMC. The Morcheeba single is doing well, and the album's still continuing to sell – they've got a strong fan base around here. Celine Dion and Robbie Williams are the two really strong albums that keep on selling. We had a lot of pre-release enquiries for Bernard Butler's album which was out this week, and I expect that to do really well. But Pulp has not lived up to expectations.

As far as pre-release enquiries go, the new Boyzone single and the limited-edition Radiohead CD are the main ones, but there haven't been many this week. Things will probably pick up again after Easter."



DAVE FINCH, sales force rep, Pinnacle

ON THE ROAD

Every week's a busy week for me because I do lots of catalogue re-releases as well as the new releases. I work on around 50 accounts over the week throughout the Midlands, dealing with indies and multiples.

This week we're delighted that Run DMC vs Jason Nevins are still at number one after three weeks, and I'm still shifting loads off the car. Another big success for us has been the George Martin album; that's also continued to do really well.

Jive's new girl band Salt Harmonie's album is out on April 20 and we've had a good reaction to that following their recent Top 20 single. They've got another single out this week and that's also been going OK.

"One Little Indian are putting The Sugarbeats back catalogue out at mid-price, and that's been going in all right. There's also a compilation of The Shamen's greatest hits on the same label, the

Shamen Collection. It's a limited edition with free remix CD by Mr C.

On a death metal tip, Cradle Of Filth have a new album due on Music For Nations when their fan base is eagerly anticipating.

As far as pre-release enquiries go, the most eagerly-awaited album I'll be working is the Babybird album, due in the summer. There's also a huge buzz on the new single due on April 27. It's being supported by Jo Wiley and looks like being big, despite not being an obvious radio-friendly single – it's far more downbeat than You're Gorgeous. Also building well is The Temperer's Feel it, probably down to the Jacksons' Can You Feel It sample it's built on.

Something we've just picked up is the new Julian Lennon album which is going to be out on our From Another Room label. I heard it on CD-R at our last meeting and it has to be heard to be believed, the spirit of his father lives on. It deserves to be huge."

I am writing in reply to Peter Whitehead's recent letter about The Band Register and trademark registration. One of the BPI's primary concerns is to ensure that its members protect themselves and their acts, particularly against piracy. Registering labels and acts as trademarks is one important way of doing this.

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record companies to edit mixes to a radio- and chart-friendly format or omit the majority of remixes which will make the commercially less digestible for club play appealing to dance fans.

In order to promote dance, these new rules, more and more copies will have to be sent to mobile DJs, bedroom mixers and fans don't have to rely on commercial releases.

Surely a more appropriate response for the diversity of pop would be the current "up to 40 minutes" rule to allow the lead track "rule" to cover the new "three track" reggae songs are involved. Other than the BPI (leopardis) the British dance scene will be myopia. I hope there's time before the damage is done. Tom Parker, tp212@hermes.cam.ac.uk

(Music Week letters, March 1998)
As a solicitor (perhaps, with a vested interest), it seems Whitehead is taking too much the role that registered trademark play in the life of a successful act. Preventing duplication of a name is a worthy aim, but of limited value which go on to achieve success and recognition.

In particular, sales of music are often capable of producing



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RETAIL FOCUS: TOWER

by Caroline Moss

A strong sense of individuality across Tower Records' seven stores is maintained by the autonomy afforded the store managers. "There's no central buying, everything's done at store level and we find that works well to serve local markets," explains Tower Piccadilly's store manager Justin Ely. Accordingly, the Kensington store has the highest proportion of classical business, Whiteleys has a heavy R&B turnover and Glasgow does well with dance.

One of Tower's strengths, according to Ely, is its catalogue. "We carry the widest range at Piccadilly," he says. "We stock a huge classical range – currently we're supporting the Naxos and Philips Duo campaigns, and imports are a big priority for us."

The Piccadilly store is well-placed to pick up on new trends such as growing Minidisc sales. "It's finally really taking off, there's a lot of interest in the format," says Ely. "We're still taking small figures but sales are climbing rapidly." Tower carries all available titles, giving it as much space as it demands. "A new format always puts pressure on



Tower: each store enjoys its own ordering autonomy

space, but it fits nicely into cassette racks, and that format is definitely on the decline," says Ely.

Another burgeoning format for Tower is vinyl. "We're paying attention to classic vinyl, stuff you'd buy on the basis of the sleeve and packaging. We've been selling lots of the Stones catalogue on vinyl, plus American

imports, James Brown and jazz titles such as Miles Davis."

Tower has become famed for its in-store appearances ever since the Piccadilly branch first opened. "They're very important to us," says Ely. "This week we had Tin Tin Out live in store, and Andy Summers is doing one on April 22 to promote his new jazz album.

TOWER FACTS

- Tower is the world's largest independent record retailer, with 185 branches worldwide
- There are six UK branches – Piccadilly, Kensington, Whiteleys, Camden, Glasgow and Birmingham, and one in Dublin
- Tower's monthly Top magazine was launched in 1987 and now boasts a circulation of 70,000

We like to do some small ones – Terry Callier was great when he was here in February, people were coming in who'd worshipped him for years. At the other end of the scale, last year Mariah Carey attracted a crowd of almost 2,000."

In-store this week there's been a massive demand for Busta Rhymes' Turn It Up, and also doing well is Missy Elliott's Beep Me 911. Pulp's This Is Hardcore album is another best-seller. Other albums selling well are The Best Of James, Morcheeba, Bernard Butler and James Brown. On the promotions front, apart from the classical offers there's a Been There Done That cross promotion of soundtracks, videos, screenplays and spoken word, and a Second Time Round sale across the BMG, MCI, Virgin, Universal, Castle and Stapper labels, with three CDs for £22.

Tower maintains a high profile with its high level of co-op advertising which runs 52 weeks of the year. Local press such as *The List* in Glasgow and *Time Out* are favoured media, singles ads run each week in the *Evening Standard* and regular campaigns feature in *The Times* and *The Guardian*.

IN-STORE THIS WEEK

Anlys Records

Radio single – Tzant; In-store and press ads – Nigel Kennedy, Classic Cuts, Fauré Requiem, Mozart Horn Concertos, Rantavara, Silver Apples Of The Moon, Beethoven, Debussy, Elgar, Janet Baker, The Tubby Hayes Quintet, Art Farmer, Gregg Karukas, Stan Getz; Windows – George Benson, EMI "Skull Duggery" three for £21 promotion

Best Hip Hop Album In The World...

Singles – The Tamperer, Tzant, 187 Lockdown, The Mighty Mighty Bosstones, Missy Elliott; Albums – George Benson, Best Hip Hop Album In The World...Ever

Album

George Benson; In-store – two for £15 promotion, two for £8 classical promotion, Men In Black, spoken word promotion

FARRINGDON'S

In-store – Nigel Kennedy, Scoop, Naxos three for £21 promotion, Murray Perahli playing Bach; Windows – Nigel Kennedy, Philips Duo series, Deutsche Grammophon Originals series, Naxos three for £12 promotion, Titanic

HMV

Singles – The Tamperer, Warm Jets, Superstar, The Mighty Mighty Bosstones, Audioweb, Gravediggaz; Windows – Sweet Sounds promotion, Men In Black; Press ads – Lisa Gerrard, Mike Peters and The Alarm, Best Of Tribal, Too Rad! – Matchbox 20, Best Hip Hop Album In The World...Ever

MENZIES

Singles – The Tamperer, Tzant; In-store – Jackie Brown, Friday Night Fever, George Benson, Gomez, Matchbox 20; Windows – Jackie Brown

NETWORK

Selecta listening posts – Peaceville 10th Anniversary compilation, Mono, Moke, Babybird, New Radiant Storm Kings

NOW

Singles – Paula Cole, 187 Lockdown, Missy Elliott; Albums – 20th Century Blues – Songs Of Noel Coward, Club Hits 98, Friday Night Fever; In-store – three double CDs for £10 promotion

our price

In-store – Now 39, Best Hip Hop Anthems In The World...Ever, Friday Night Fever; Press – John Digweed, Blaxportation, Massive Attack

TOWER RECORDS

Singles – Missy Elliott, Carleen Anderson, G Love And Special Sauce; Windows – Spice Girls, Top, Rent, Omnibus, Andy Summers, Connor Reeves; In-store – Pulp, Kylie Minogue, Jackie Brown; Press ads – Gomez, Billie Myers, Busta Rhymes, Missy Elliott, Naxos promotion; Posters – Croner Reeves, Spice Girls, Bob Dylan, Will Smith, Morcheeba

MEGASTORES

Single – Busta Rhymes; Album – Now 39; Windows – Full-price promotion, singles sale; In-store – John Digweed, Jackie Brown, George Benson; Press – Sony Classics, Impulse Jazz and Hollywood films for £7.99 promotion

WHSMITH

Singles – Tzant, The Tamperer; Albums – Spice Girls; Windows – Spice Girls; Listening posts – Big Score, Anastasia, 20th Century Blues, Steve Harley

WOOLWORTHS

Singles – The Tamperer, Missy Elliott; Albums – The Best Hip Hop Anthems In The World...Ever, In-store – Ultra, Jackie Brown, Anastasia, Smurfs, Eurovision 98, Charlatans, Darren Day; Press ads – George Benson, Darren Day, Charlatans; Promotions – selected CDs for £9.99 including Lightning Seeds, Wham!, Eternal, John Lennon



BEHIND THE COUNTER

JUSTINE AMBLER, dance/singles buyer, CE Hudsons, Chesterfield

Hudsons is a family business established in 1906. Keith Hudson, grandson of the founder, and his daughter Camilla still run the shop. I've worked here for almost eight years, and there haven't been that many changes until May last year when we moved our instrument shop into the record store. The shop's now split into two, with a walkway through. It's made the shop more interesting because as you walk in there's so much to see, and people looking at instruments can drift over to browse among the CDs.

We're in the centre of town, opposite the old market hall. There's an Our Price up the road, but we tend to be more specialised. As well as commercial albums we specialise in indie, and we're starting to do well with the new low-toff stuff like Tortoise, Stereolab and Mogwai. Dance vinyl is a big aspect of the shop because there's nowhere else in our area that specialises in it, so we get lots

of DJs and people travelling from afar to come to us which always surprises me, because Chesterfield is such a small place. We try to cater for everything and everybody – our customers range in age from five to 90. The main single that's been flying out this week is Busta Rhymes which I predict taking over the number one slot from RMC. The Morcheeba single is doing well, and the album's still continuing to sell – they've got a strong fan base around here. Celine Dion and Robbie Williams are the two really strong albums that keep on selling. We had a lot of pre-release enquiries for Bernard Butler's album which was out this week, and I expect that to do really well. But Pulp has not lived up to expectations.

As far as pre-release enquiries go, the new Boyzone single and the limited-edition Radiohead CD are the main ones, but there haven't been many this week. Things will probably pick up again after Easter."



ON THE ROAD

DAVE FINCH, sales force rep, Pinnacle

"Every week's a busy week for me because I do lots of catalogue reissues as well as the new releases. I work on around 50 accounts over the week throughout the Midlands, dealing with indies and multiples.

This week we're delighted that RMC Dave Jason Nevils are still at number one after three weeks, and I'm still shifting loads off the car. Another big success for us has been the George Martin album; that's also continued to do really well. Jew's new girl band Sold Harmonie's album is out on April 20 and we've had a good reaction to that following their recent Top 20 single. They've got another single out this week and that's also been going OK.

"One Little Indian are putting The Sugarbushes back catalogue out at mid-price, and that's been going in all right. There's also a compilation of The Shamen's greatest hits on the same label, the

Shamen Collection. It's a limited edition with free remix CD by Mr C.

On a death metal tip, Cradle Of Filth have a new album due on Music For Nations which their fan base is eagerly anticipating. As far as pre-release enquiries go, the most eagerly-awaited album I'll be working is the Babybird album, due in the summer. There's also a huge buzz on the new single due on April 27. It's being supported by Jo Whaley and looks like being big, despite not being an obvious radio-friendly single – it's far more downbeat than You're Gorgeous.

Also building well is The Tamperer's Feel It, probably down to The Jacksons' Can You Feel It sample it's built on.

Something we've just picked up is the new Julian Lennon album which is going to be out on our From Another Room label. I heard it on CD-R at our last meeting and it has to be heard to be believed, the spirit of his father lives on. It deserves to be huge."

ALBUMS

Table listing new album releases with columns for artist, album title, genre, and release date. Includes artists like 24/7 Soul, Alanis Morissette, and various rock and pop acts.

NEW RELEASES

Table listing new releases with columns for artist, album title, genre, and release date. Includes artists like Alanis Morissette, The Roots, and various hip-hop and R&B acts.

Main table listing new album releases with columns for artist, album title, genre, and release date. Includes artists like Alanis Morissette, The Roots, and various hip-hop and R&B acts.

NEW RELEASES

Table listing new releases with columns for artist, album title, genre, and release date. Includes artists like Alanis Morissette, The Roots, and various hip-hop and R&B acts.

Table with 3 columns: Artist/Title, Genre, and Price. Includes releases like 'HARRIS DANCE CLASSICS', 'HARRIS DANCE CLASSICS', 'HARRIS DANCE CLASSICS', etc.

Table with 3 columns: Artist/Title, Genre, and Price. Includes releases like 'WARRIOR BROTHERS', 'WARRIOR BROTHERS', 'WARRIOR BROTHERS', etc.

SINGLES

Table with 3 columns: Artist/Title, Genre, and Price. Includes releases like 'BAYERS THE PLUMMER', 'ASTORIA', 'BOOTS', 'ALICIA KEES', 'ANTONIO', 'LARRY', 'ASTORIA', 'LARRY', 'ASTORIA', etc.

RELEASES FOR 20 APRIL 26 APRIL, 1998; 166 YEAR TO DATE; 2,439

Large table with 3 columns: Artist/Title, Genre, and Price. Includes releases like 'JANICE JOHNSON', 'JANICE JOHNSON', 'JANICE JOHNSON', etc.

Newly listed in alternative format

NEW RELEASES TITLES A-Z

Table with 3 columns: Artist/Title, Genre, and Price. Includes releases like 'WOLFGANG', 'WOLFGANG', 'WOLFGANG', etc.

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Marketing Co-ordinator

As Marketing Co-ordinator you will work with the Marketing Manager and Merchandise Manager in implementing an agreed marketing programme. You will have specific responsibility for developing and maintaining our in-store music programme, ensuring that the titles featured are broad ranging and reflect our customers' interests.

You will probably have at least 1 years experience of working within a marketing function and be keen to take on a role with added responsibility. You will also need sound knowledge of UK music trends and a keen interest in book retailing. This position reports to the Marketing Manager. If you wish to be considered please to include a full CV and details of your current salary. Applications should be addressed to:

Alison Crabtree, Personnel Manager (MKT-B) 122 Charing Cross Road, London WC2H 0JR

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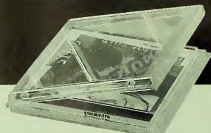
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Dooley was back at the TOURNI DE MUSIC WEEK for the exciting five-a-side playoffs. TRAX MUSIC's goalie (1) takes a breather. Here are the boys to entertain you (2), SONY MUSIC won 5, lost 0. They'll be tough opposition after qualifying for the finals. EMI and DIABOLICAL LIBERTIES (3) demonstrate the sort of ball skills which put them bottom of League B. Dooley isn't saying the MUSIC WEEK team (4) are *au fait* with the layout of the Will Rogers Memorial Park, but their final placing propping up League A suggests a certain unfamiliarity with a football. In mitigation, two players are Chelsea fans. They call him The Moggie (5) down the Shed End and although MW's Guardian of the onion bag HAMISH CHAMP once single-handedly saw off the whole of the North Bank during a ruck up the Gillespie Road, he's more Kharine than Bonnetti between the sticks. The Chump let an average 3.6 goals a game



slip through his gloves. "I blame my back four," he japes. With an RCA ace breathing down his neck, PPL's DICK HARRIS screws a refined Igor Stimac punt upfield (6). CAPITAL INTERACTIVE (7) also look a good bet in the finals after putting an incredible nine goals past the diabolical Diabolical Liberties. Thumbs up Len, err, RCA (8). PPL's own Paulo Wanchope (9) the great KEV REGAN. No relation to Jack. The Diabolical Liberties (10) nil points. Enough said. Capital Interactive battle it out with GUINNESS (11) for that place in the finals. Bad luck Guinness. PPL's Regan and the man called horse (12) just missed out on cup final glory when DAN MARTIN (centre) slotted that penalty Waddle-style. Still, he put three past MW. A big thanks to everyone who took part in the tournament over the past couple of weeks. The event has raised £1,000 for Nordoff-Robbins and £1,000 for The Prince's Trust.

Who will lift this year's music industry football trophy?

The competition is hotting up in the the Music Week Five-A Side football tournament. Eight teams are on their way to the finals at the NEC in Birmingham on 19 April. The qualifying teams are:

Caroline International
Warner Music
Universal Music
Rotating Records
WEA Records
Brotherhood
Sony Music
Capital Interactive

Congratulations to everyone who took part - your exertions have raised £1000 for Nordoff-Robbins and £1000 for the Prince's Trust.

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Look out for forthcoming information about the Music Week Five-A-Side football league, due to begin later this summer.



MUSIC WEEK'S CAD AWARDS

Remember where you heard it: Last Monday saw all you creative and new media types head on down to the London Hilton for **MW's CAD Awards**. Now, we all know presenting an award can be nerve-racking but after making several hit records, appearing in a British soap and VJing on a music TV channel you'd think the task would be pretty straightforward. **Pity Clare Grogan** then who, appearing alongside her VH-1 chum **Tommy "Open Bank Holiday Monday" Vance** to present several awards, **didn't say a bean** on stage all night. Then again, if you'd had **Ian Beale's tongue down your throat**, wouldn't you keep your mouth shut in future?...One thing's for sure, however - winning a CAD can't arf boost your career. Take **John Hardwick**, winner of the best new director prize. A painter and decorator before getting into this video-making escapade big time, what glamorous project is he up to next? **"Painting and decorating,"** he sniffed. "Because I haven't got any money"...In case you were wondering who was responsible for the pair of **hefty transvestites** who turned up at the bash, all can be revealed. It was the handiwork of Cunning Stunts professional prankster **John Carver**, who decided to add some **flavour** to the evening's proceedings. It certainly seemed to **live up** to **Melvyn Bragg**. "How very odd," remarked the **suddenly nervous** South Bank man, who desperately attempted to straighten his tie and get on with the show...Just what have the **Germans** done to our poor and very defenceless **Chris Cowey**? The TOTP main man, not exactly **fresh** back from a Hamburg trip for the first Deutsche TOTP, was last seen by Dooley wandering around the corridors of Radio Two's HQ almost **at death's door**. But such is the dedication of this chap to the job, he pointed out, "I think they're going to have to take me out of here in a pine box. I love it so much"...Highlights of last Wednesday's **95.8 Capital FM London Awards**: **Lucricia McNeal** shed a few tears on the podium as she collected her best international newcomer gong; London's favourite sporting personality **Ian Wright** got the biggest applause of the afternoon. And the trio **Eternal** put paid to rumours one of their members is leaving when two turned up to collect the best single award for I Wanna Be The Only One (or should that be two?). After the awards came the raffle, which together with ticket sales raised **£125,000** for Help a London Child.....



CLARE GROGAN had a spare hour off from **EastEnders** to squeeze up to **VH-1's STEVE IRVINE** (1) at **MW's CAD AWARDS**. With her detecting skills it can't have taken her long to track down the **Blue Source** boys and girl, **SIMON GOFFTON**, **NADYA KURK** and **MARK TAPPIN** (2) among the winners. The trio raised a glass after **BLUE SOURCE's** sweeping success in the best design of sleeves category. **Radio One** jock and **Cooltempo** bossman **TREVOR NELSON** (3) gets to grips with a couple of transistors. **Intro** dude **ADRIAN SHAUGHNESSY** (4) had reasons to be cheerful after his company's success in the best album design category and as top design team. **Nelson** (5) left those young, un, ladies to chat **Kosova** and **Kandinsky** with **CADS** host **MELVYN BRAGG**. I can't believe they didn't get my mug in the brochure (6). **Virgin Records'** **CAROLE BURTON-FAIRBROTHER** chews on the fact (7) that she is the top-ranking music video commissioner in the country. **WALTER STERN** isn't bitter sweet (8) after picking up the best rock/alternative video honour for **The Verve**. **Farrow Design's** **MARK FARROW** (9) had an innovative speech ready after picking up the award for most innovative packaging and best trade press ad. The **Braggart** again (10). This time **Entertainment Express'** **LES WILLIS** is caught giving **Mel** some saucy ideas for his next novel. The spoofing **GARETH CURRIE** (11) at **Parlophone** picks up an honour for his work with **Bentley Rhydder**.

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