



TV: It was a prime Saturday slot to hit 11m people, but the **LOTTERY SHOW** has now axed music
Lottery lose 5



A&R: Baring her soul is nothing new for **TORI AMOS**, but her new material displays a new positivity
Talent 8



COUNTRY: Shania and LeAnn showed the way and now **THE MAVERICKS** are up for crossover glory
Talent extra 10

THE RETURN OF KULA SHAKER - INSIDE

FOR EVERYONE IN THE BUSINESS OF MUSIC

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musicweek

Sony/Warner distribution

by Paul Williams

Sony and Warner are merging their distribution operations in a ground-breaking tie-up between the two majors.

Warner Music UK chairman Rob Dickens and Paul Burger, chairman and ceo of Sony Music Entertainment UK, last Monday (30) signed the deal to set up The Entertainment Network, a 50/50 joint venture which from next spring will handle the two majors' entire catalogues.

The agreement, which marks the first such tie-up between any of the big five, will see the closure of Sony's 21-year-old distribution plant in Alpertown and all its business transferring to

Sony's factory in Aylesbury.

Gwen Pearce, currently Warner's operations director, has been appointed managing director of the new company with Jan Gach, Sony's operations vice president, her deputy. No announcement on other jobs has yet been made.

Burger says the deal, which has taken around 15 months to negotiate, will help to realise the Aylesbury plant's full potential. "In a market as competitive and quick as the UK, for two majors to be able to see through the front end of the business and look at ways of driving costs down is a very significant achievement," he says.



Sony's Aylesbury plant where the majors will unite

Dickens, who reveals that Warner was considering handing over its distribution to another company, says the deal was prompted by a review of its pre-

sent distribution facilities. "We were looking at moving forward at Alpertown, making it millennium compatible and the cost of doing this. Teaming up with another

company was one of several avenues and it became the most attractive," he says.

He adds the deal will enhance the two partners' businesses by improving efficiencies and freeing up more resources for investment. "Both companies are quite efficient, so bringing them together can only increase efficiencies," he says.

Burger adds that, despite the tight time schedule, he is confident everything will be in place for the new company to begin operating next spring. "It's a very ambitious programme in terms of what has to be done, but we'll get there," he says.

● See analysis, p6



The industry achieved a rare feat last week - it managed to keep a secret in order to throw a surprise 60th birthday party for BPI director general John Deacon. More than 100 guests had been sworn to secrecy about the party, which took place at The Orangery in London's Holland Park last Monday (30) evening. Deacon is pictured cutting his cake with wife Christine. See story, right.

Industry marks Deacon's 60th

Cries of surprise, surprise went up as John Deacon walked through the doors of The Orangery in London's Holland Park.

The BPI director general turned 60 last Monday and to mark the occasion more than 100 guests representing the cream of the UK music industry gathered for a party.

"It was an utter surprise," says Deacon, who is expected to retire next year. "It just shows I must live in an ivory tower."

Deacon was led to believe he was having a light supper with Warner UK chairman and BPI chairman Rob Dickens. "I knew I could never trust my secretary," says Deacon, referring to his PA Maggie Crowe who helped organise the event. "I had a fantastic evening. It's nice to feel you have so many friends," he says.

Crowe adds, "He's quite a modest character and wouldn't have turned up had he known beforehand. For the industry to keep a secret for three weeks amazed me."

Deacon was handed numerous birthday presents which reflected his passion for gardening. They included a garden fork and spade from EMI Records Group president and ceo Jean Francois Cecilion.

Dickens paid tribute to his colleague, saying, "He's 60, vibrant and vital to the record business. All the powers in the industry wanted to be at his party."

Sky trials pay-per-view with Robbie's Forum gig

Robbie Williams is to feature in the first of what could be several pay-per-view live music broadcasts on the BSkyB satellite and cable network.

The concert, part of Williams' UK tour, will go out live from The Forum in London on June 3 on Sky Box Office. Commencing at 8pm, the broadcast will cost subscribers £9.95 to view.

The move follows last

September's Music For Montserrat pre-recorded concert and several boxing and wrestling events.

Bruce Steinberg, director of Movies and Sky Box Office, refused to say how many viewers pay-per-view has attracted but says he is looking at staging other music events. "We want to try and do as many live events as we can," he adds.

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CD shakes up sales force into focus on national clients

by Paul Williams

BMG has undertaken an extensive shake-up of its sales force in a bid to reflect better its mixture of multiple and indie retail customers.

Six reps' jobs have been axed as part of the six-month review, but new positions have been introduced by the major which will see all five of its national customers having individual account managers for the first time.

The changes were taking shape before chairman Richard Griffiths' appointment in January but Griffiths approved them before they were implemented.

BMG sales director Richard Story stresses the shake-up has not been made in a bid to cut staff numbers. "It's not about head counts," he says. "It is about redesigning and refocusing the business. Up to now we've had a lot of

BMG RECRUITS STUDENTS

BMG is turning to students to help find new acts and raise its profile in colleges and universities. It plans to follow US practice by recruiting one student in each of 12 learning centres. Sales director Richard Story says the students, who will be paid a small retainer, will act as A&R scouts, look after visiting BMG acts, put up promotional posters and raise awareness about artists.

people chasing the independents and not so much focus on the national accounts area."

In a bid to redress the balance BMG is next month ditching its previous strategy of having two national accounts managers for albums and one for singles covering EUK.



Griffiths: approved sales changes HMV, THE, Virgin Our Price and WH Smith and giving them one manager each instead.

In addition, BMG is appointing a key accounts manager with responsibility for the West End for the first time, and bringing in an extra trade marketing department manager to handle retail promotions and campaigns and forward planning on a six-monthly basis.

Story adds the major remains fully committed to the indie sector and no account will be dropped. The company has renamed its reps 'territory managers'. They will be supported by six tele marketing staff, will handle bigger areas and will visit only indie stores.

Independent dealers are taking a wait-and-see attitude to the changes, though Birmingham-based retailer Andy Cash is concerned that less contact with reps will reduce awareness about releases. "The whole thing of making contact with the dealer and playing them the product has been very important over the years," he says.

● Three roadshows for independents, where retailers will be able to question BMG executives, will be taking place around the country next month to explain the changes. Details will be announced shortly.

VIRGIN MERGES DISTRIBUTORS

Virgin Group is merging its UK distributor Sound & Media and exports specialist Caroline International in a bid to strengthen Caroline's position in the increasingly difficult export market, introduce new accounting systems and technologies and "refocus" the company. Sound & Media chairman Peter Collins will become acting chief executive of the new group and Caroline managing director Jonathan Gilbrice has left the company. No redundancies are expected.

TV HITS CLAIMING TO BE THE FIRST

tenue music and entertainment magazine to covernment a CD after linking with Twix in a £100,000 marketing and sponsorship campaign. The magazine, which devotes around 75% of its features to music, is mounting a 17-track CD on the May issue (on sale April 20) featuring Backstreet Boys, Will Smith, Eternal, Five and Louise.

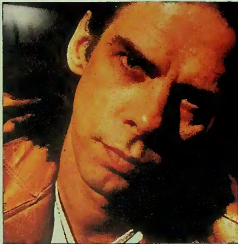
RA ADVERTISES SCOTTISH LICENCE

The Radio Authority began advertising its remaining regional licence last Friday. The Independent Local Radio (ILR) licence for central Scotland covers Glasgow and Edinburgh and an adult population of around 2.3m. The first central Scotland regional licence, covering the same area, was awarded to Scot FM, which began broadcasting in September 1994.

SAMPLE HITCH DELAYS MASSIVE LP

Virgin has put back the release date of Massive Attack's forthcoming album *Mezzanine* after running into problems with two tracks which use samples. The tracks *Exchange* and the reprise, *Exchange - Part Two*, sample *Our Day Will Come* by Isaac Hayes. According to Virgin, there was a problem with publishing clearance and as a result the album's release has been delayed a week to April 20.

Mute is gearing up for one of its biggest releases of the year with the first Best Of album from Nick Cave And The Bad Seeds. The 20-track album traces the band's 15-year career, with the title track from their debut album *From Her To Eternity* (1984), to *Into My Arms* taken from their last - and 10th - studio album, *The Boatman's Call* (1997). The label's marketing director Gerard Myers says the album, whose tracks were chosen by Cave and his band, will be a historical yardstick. "Obviously they have a barrage of critical acclaim," he says. "But there are still a lot of people who want to buy a serious adult artist and have been able to buy Nick Cave on a regular basis. This is an opportunity for them to discover their diverse and rich collection." Myers hopes a limited-edition version, which will include a nine-track live album from two Royal Albert Hall dates last May, will also appeal to longstanding fans. Mute is planning a heavyweight marketing campaign to back the album, out on May 11, including radio ads.



Radio Academy event attracts top speakers

The Radio Academy has announced its full line-up of speakers for this month's Music Radio Conference.

Richard Park, group programme director at Capital Radio, will outline his company's bid for the North East regional licence at the April 23 event which is being held at the British Academy - formerly Baha - in London's Piccadilly.

Radio One's head of music policy Jeff Smith, Capital's group head of programmes Clive Dickens and broadcaster Johnnie Walker are among the other panellists. The keynote speakers are Radio Two controller Jim Mair and PolyGram chairman/ceo John Kennedy.

CD players replace decks as Britain's top hardware

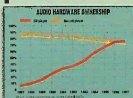
More British households now own CD players than record decks, according to a new BPI survey.

This landmark in audio hardware ownership shows that three-quarters of UK homes now have at least one CD player compared with 71% which "own" record-playing equipment (see graph).

Industry experts say the BPI Music Buyers survey confirms that CD players are now the primary carrier for music in the home.

"We all know the final nail in the coffin for vinyl was hammered in years ago," says Alan Phillips, vp marketing new technologies at Sony Music Europe. "I'm stunned that 71% still have record players, although most of them are probably in the loft and never used."

Phillips believes CD's penetration will continue to grow, eventually surpassing the 80% level achieved by record players at the end of the '80s. "I think CD players will top that. No-one dreams of buying systems nowadays without a CD function," he says.



A spokesman for manufacturer Philips also believes recordable CD-Rs will help the penetration of CD players in UK homes. "We now have a disc-based society. Some 2m CD players are sold each year, compared with just tens of thousands of record players," he says.

● In a separate survey, the BPI reports that the UK market in illegal recordings has fallen for the third year. The Anti Piracy Unit recorded a 5% downturn in bootleg, counterfeit and pirate recordings in 1997 to 2,269,500 units (down from 2,380,000 in 1996). The most bootlegged artists were The Beatles, followed by Led Zeppelin and Bob Dylan.

Asda stays with EUK after supplier review

Asda is to continue its 15-year partnership with Entertainment UK after finding no competitive advantages in directly sourcing product from record companies.

Asda undertook a review of its music division to investigate if it would be financially and operationally advantageous to approach record labels directly. It has already switched to sourcing books from publishers and currently obtains around 80% of its videos directly. But it is understood Asda balked at the investment required to cope with 25,000 music titles and huge back catalogue.

Asda commercial director Tony DeNunzio says, "We have been reviewing our supply options for some time. With EUK's support we look forward to building our music retail business."

EUK's sales and marketing director Richard Izard denies Asda has negotiated improved terms from EUK and says there is no fundamental change in the new deal. Neither DeNunzio or Izard would discuss the length or other terms of the new contract.

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UNITED FOR SUCCESS

It is telling that no photographer was called to capture the moment Paul Burger and Rob Dickinson shook hands on their ground-breaking distribution tie-up last week.

Both parties must be pleased and relieved that a year of difficult negotiations has reached such a positive conclusion, but both are keen to avoid the togetherness theme at all costs. They remain arch rivals in all matters other than the unglamorous and largely uncompetitive act of putting CDs in boxes.

But however much distance remains between Sony and Warner in the cut and thrust business of choosing acts and persuading the public to buy into them, their distribution joint venture forces they share a rare far-sightedness. Market forces pushed them down this road – and other radical restructurings would be no surprise this year – but it is still remarkable that two of the industry's hottest rivals have managed to unite in this way. There are some big issues which could get sorted out if their attitude rubbed off on a few others.



John Deacon can appear so serious at official functions that you could be forgiven for assuming that the BPI director general is one of those humourless suits one finds in every industry. Mr Deacon is in fact an exceptionally warm and witty man and his surprise 60th birthday party last week was a wonderful occasion.

Industry luminaries old and new packed the Orangery and the only sad thing about the night was that it served as a reminder that John is expected to retire next year.

Any man who can generate this amount of fervent feeling and goodwill will be a great loss to our industry. Let's hope he continues his involvement in the business long after his official duties end.

Selina Webb

TILLY

CHARTS FOR CHARTS' SAKE?

I was intrigued to learn that the Student Radio Network, which is now apparently beamed out to more than 90% of the student radio stations in the UK, can attract audiences of almost 1m at any given moment. God – that's more than most Radio One programmes get and certainly many more than most ILR stations. However, on looking at their playlist and the bands which have recently featured, like Gomez, Tzant and The Unstable, it would appear that they've few students by records as I've not any of these acts in our charts. Perhaps they are buying them in vast quantities from small indie shops who don't provided chart information? Unlikely, I think.

The same thing happens, but in a slightly different way, with our club charts. Not many of the tunes that soar up the club charts make our C1N national charts either. In fact, I think probably quite a few of them don't even get a commercial release.

The only copies seem to be provided for the 800 or so DJs who are lucky enough to be on every company mailing list. Most of the big dance hits are successful, despite the efforts of record companies' dance departments to screw things up with trendy-bollock mixes.

The news that the Chart Supervisory Committee has reduced the number of tracks allowed from four to three and put a 20-minute limit on mixes is welcome – and may cramp the style of the most excessively self-indulgent mixers – but I have to agree with the general consensus that the CSC hasn't gone far enough.

But the issue of 'fillers' apart, what do student radio charts and club charts mean? The answer is nothing really in terms of usefulness to the retailer, that is students/clubbers might actually purchase the record if the retailer stocked it. Lastly, how nice it was to see so many industry figures at BPI director general John Deacon's 60th Birthday bash. It's a tribute to his dedication to our industry and being a bloody good bloke. Well done John.

Tilly Rutherford's column is a personal view

BBC rejig puts music at the heart of the action

The BBC looks set to follow the example of commercial TV in giving music a higher profile.

BBC Music Entertainment run by Trevor Dann and claimed to be the world's largest production centre for pop music shows for TV and radio, is being folded into an expanded BBC production division in a move which will bring it closer to other entertainment units.

The production division, BBC Entertainment, is run by controller Paul Jackson. Dann's Music Entertainment will remain a separate unit, but work alongside other departments including comedy, light entertainment and factual entertainment.

"The move can only be good news for pop music programming on the BBC. Paul's department lacked the experience of music



Dann: forging closer links

programming that we have and it means my team can help formulate the whole BBC Entertainment agenda and develop more music formats, although it is too early to say how much more music will be

on BBC TV," says Dann, whose unit has 150 staff and a turnover of £30m.

One show to benefit from the new arrangement is the new Ben Elton comedy series A Man From Auntie which will feature music. Other developments planned by Music Entertainment this year include changes to Top of the Pops in May, 15 hours of coverage from Glastonbury, which this year will feature a performance by Tony Bennett and one-off specials scheduled for later in the year, including a Soul Night in August.

Jackson, who has been promoted to controller of the new division, says, "Music is an integral element of entertainment programmes and audiences will benefit from a greater cross-fertilisation of ideas and skills."

Sony Radio Awards back BBC changes

By Tracy Snel

The BBC's re-shaping of Radio One and Radio Two received a further seal of approval last week as the nominations were announced for the Sony Radio Awards 1998.

Out of 80 nominations, the BBC took 50 of these. Radio Two picked up 10 and Radio One nine, compared with tallies of seven and nine respectively last year.

Radio Two is up for awards in eight categories, including the breakfast award with Wake Up To Wogan, the weekend award with Parkinson's Sunday Supplement and the evening/late night award with the Richard Allinson Show.

Radio Two controller Jim Morr says he is delighted with the station's performance, particularly with first-time nominations for Parkinson and Allinson, who joined from Capital FM. "We've been working extremely hard over the past two years to make Radio Two a very credible radio station," says Morr.

Radio One is up for awards in seven categories, including the daytime award with both the Mark Radcliffe Show and Jo Whitley's Lunchtime Social, and the DJ award

SONY AWARDS MUSICAL HIGHLIGHTS

The breakfast award – music: Chris Evans (Virgin Radio); Steve Jackson's Morning Glory (Kiss 100 FM); Wake Up To Wogan (Radio 2).

The daytime award – music: Pete & Geoff & Noel (Key 103); Mark Radcliffe Show (Radio One); Jo Whitley's Lunchtime Social (Radio One). The drivetime award – music: David Jensen's Drivetime (Capital FM); Dave Pearce (Radio One); John Dunn Show (Radio Two). The evening/late night award – music: Ross Allen (GLR); Jezza (BRMB); Richard Allinson Show (Radio Two). The weekend award – music: The Scottish Chat Show (Clyde 1FM); Alan Mann's Packed Lunch (Classic



John Whitney

(Radio One). The station of the year nominations will be announced on Thursday (9), with the special and gold prizes to be revealed at the awards at London's Grosvenor House on May 7.

with nominations for Whitley again and Chris Moyles.

Radio One controller Andy Parfitt says, "We're really pleased, particularly for those people who have made a difficult transition such as Jo Whitley."

However, one notable absence is Kevin Greening and Zoe Ball, losing them a round in their battle with Virgin Radio's Chris Evans who is

nominated for the breakfast award together with Wogan and Steve Jackson's Morning Glory for Kiss 100 FM.

Commercial stations pulled in 20 nominations giving them an additional 5% share.

John Whitney, Sony Radio Awards Committee chairman, says, "I think we have struck a chord with the radio companies."

Mystery surrounds Cofa event

The BPI has reiterated the need for being kept informed about new music events after it was left almost completely in the dark about last Tuesday's Cofa Awards.

Organisers Ultimate, which has no connection with Ultimate Records, only contacted the industry body a few days before the event – which set out to celebrate the role of women in music – took place at London's Grosvenor House Hotel. "The Cofa is the biggest mystery ever," says a BPI spokeswoman.

Record companies say they were also ignored until the 11th hour with the result being a hugely flawed spectacle.

Confusion over the table plan saw guests being invited into a free-for-all seating, while the awards themselves were full of incident. Gala were left stranded



Republica's Saffron at the Cofas

In the middle of the dancefloor and forced to repeat a flamenco routine after their backing music failed to come on.

Among the award winners were Spice Girls, who were honoured with an outstanding contribution prize collected by the Way Out Spice Girls – a male drag act.

Woolies re-signs

Box sponsorship

The Box has landed what is claimed to be the largest sponsorship deal to date on cable TV.

Woolworths will continue sponsoring the Box Tops chart show for a further two years and begin promoting The Box brand in-store. The deal, valued at more than £50,000, also includes a dedicated Woolworths' text page on The Box channel and promotion of Woolworths' single of the week – Juliette Broadbent (pictured). The Box sponsorship and promotions manager at Emap On Air who brokered the deal, says the Woolworths text page is designed to help viewers make purchasing decisions.



Music in Lottery letdown as BBC axes guest spots

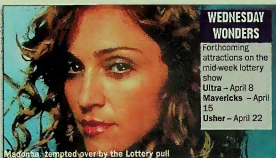
by Paul Williams

TV's highest-rated music slot has been dropped by the BBC to make way for its controversial new Lottery game show format.

The Big Ticket, which aired for the first time last week, is running for 16 consecutive Saturdays on BBC 1 instead of the usual Lottery show which has featured acts every week for the past three years.

The new format, which has been criticised by some politicians for simply being a promotional vehicle for a new £2 scratchcard, will carry no music element and the BBC is unwilling to confirm whether music will return after the current run ends.

"The programme's been a fantastic tool for the industry," says Epic's director of promotions Adrian Williams. "There's a lot of MOR



Madonna 'emptied over by the Lottery pull

artists people want to see on a Saturday evening, not a cartoon bird pulling out a few numbers."

RCA director of promotions Dave Shack, whose company helped prompt the music slot by offering the programme Robson & Jerome in

1995, says the show's high ratings have helped lure international stars. "It ensures people like Madonna will come to the UK because they're going to get 11 million people. It's of the magnitude of a David Letterman in America," he says.

WEDNESDAY WONDERS

Forthcoming attractions on the midweek lottery show
 Ultra - April 8
 Mavericks - April 15
 Usher - April 22

Robert Plant and Jimmy Page have reunited for the pair's first collection of new material since Led Zeppelin's final album, In Through the Out Door, in 1979.

Thirty years after the formation of the influential band and four years after Plant and Page teamed up to record 10 Zeppelin covers for their Unleashed album, the singer and guitarist have got together with Michael Lee on drums and Charlie Jones on bass to record Walking into Clarksdale. "They're brand new songs, totally new and it's a great record which could fit comfortably with Physical Graffiti," says Fergie Denham, product manager at Mercury. "But it's also contemporary and will appeal to someone into the Verve's Urban Hymns or any other band which has been influenced by Zep."

Denham adds the marketing campaign for the album, which is released on April 20, will aim to re-activate Zeppelin's worldwide fanbase and also tap into a younger audience, who might not be familiar with Plant and Page's previous work. The first fruits of the pair's renewed partnership, the single Most High, was released last Monday.



Producer sought in Mott court case

The search is on for producer Dany McColloch following court-room revelations last week that he was at the centre of a mystery surrounding five rogue versions of Mott The Hoople tracks released on a K-Tel Best Of compilation.

Last week K-Tel was fined £8,000 by Fareham magistrates for supplying a CD with a false description. It plans to appeal.

K-Tel is understood to have acquired the "new" tracks on the album along with material by other acts for \$75,000 in the US from production company McCulloch Chapman.

The same company supplied K-Tel with tracks purported to have been re-recorded by the Village People. Earlier this year Village People's Henri Belolo issued a writ against K-Tel to stop the company from releasing the songs.

Belolo's lawyers Entertainment Law Associates served a writ restraining Gerry Chapman from propagating the masters, but is still searching for McCulloch.

ing those who are really into the bands to who are on their server. It will save them the cost of paying for server space," says Caschi, who says the sites featured may change over time.

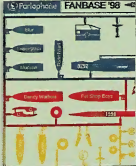
The sites will continue to be run by fans with input from the label, which will monitor the content before it is posted. The information is also expected to be updated daily, addressing a common complaint against official sites. "The only thing we ask is that they put a taskbar on their pages to link back to the home site," says Caschi.

Parlophone's revamped site will feature a new front page and an online jukebox containing 20 Real Audio samples taken from Parlophone's back catalogue, including tracks from Blur and Radiohead.

HI-TECH PILOTS

Parlophone is testing new systems it hopes will improve efficiencies in dealing with the press and design studios. It has become the first label to pilot ImageNet, which allows publications to download free of charge digitised photographic material via an ISDN line. It is also trialing an ISDN system which will enable its product managers to edit artwork on computer screen and transmit the images directly to design houses.

Record companies invariably include web links on their sites but Parlophone is going one stage further. Its move contrasts with warnings issued by Creation last year and more recently by The Artist to



urging those who really into the bands to who are on their server. It will save them the cost of paying for server space," says Caschi, who says the sites featured may change over time.

Parlophone says fans often devote huge amounts of time and effort to their sites. "We are invit-

newsfile

EMI/CA IN EUROTRASH ALBUM LINK EMI is combining with Channel Four's Eurotrash to release a selection of former winning Eurovision songs performed by a diverse range of artists.

Among the featured acts are Edwyn Collins, Shane MacGowan and Bananarama, who reformed for the first time in nearly a decade to record a version of Abba's Waterloo. On May 2 Channel Four is presenting an alternative Eurovision night featuring the album's artists singing their Eurovision hits. The 14-track album, A Song For Eurotrash, is released two days later.

LEVY JOINS PANEL 2000 GROUP Magnet Records and M&G founder Lord Levy is among the 33-strong Panel 2000 group unveiled by foreign secretary Robin Cook last week to help protect Britain's image overseas. The former BPI deputy chairman and music entrepreneur, who steered Chris Rea's early career, bowed out of the business in October after being named in the Queen's honours list and selling M&G to BMG UK and US-based RCA Records.

ROBBIE IN LINE FOR CAPITAL GONG Robbie Williams is among several artists nominated for more than one award in this Wednesday's 95.8 Capital FM London Awards at The Royal Lancaster Hotel. Williams is nominated in the best single category for Angels and also for best male vocal alongside George Michael, Ian Bourdie and Gary Barlow. The best group category will be contested by All Saints, Lighthouse Family, Texas and Boyzone.

RIALTO PUT ON 'TRANSFER LIST' East West is negotiating an "amicable transfer" to enable Rialto to move to another label. Warner UK chairman Rob Dickins, who recently took day-to-day control of East West, says, "We are not dropping them. They are being transferred in the same way Paul Gascoigne was transferred and now plays for Middlesbrough." Around five labels are believed to be interested in signing Rialto, who were shortly due to release their debut album.

THE ARTIST IN 'FREE ME' PLEA The Artist is urging fans to help him petition Warner Brothers to hand over ownership rights to his back catalogue. The request is made on The Artist's Love4OneAnother web site in a section titled 'Free the music'.

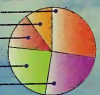
CELINE DION FIVE-TIMES PLATINUM Celine Dion's Let's Talk About Love was certified five-times platinum by the BPI last week as Lighthouse Family's Postcards From Heaven received its third platinum disc. The compilation Ready Steady Go! by the Motown Sound reached gold status, while silver awards went to In My Life by George Martin/various and the singles La Primavera by Sash! and Back Of My Head by Space featuring Cerys and Robbie Williams' Let Me Entertain You.

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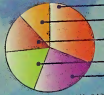
1997 DISTRIBUTION MARKET SHARES

SINGLES

PolyGram 28.0%
 Sony 8.9%
 Warner 12.1%
 EMI 24.3%
 BMG 24.7%



ALBUMS



EMI 31.5%
 Warner 11.6%
 Sony 14.3%
 EMI 18.2%
 PolyGram 24.4%

Excluding all other distributors, this is a % breakdown of how the majors were represented in distribution in 1997

Sony's Aylesbury distribution plant: the newly-formed Entertainment Network will distribute from here

Sony and Warner's ground-breaking decision to combine their distribution might not only create a new powerhouse, it will also send out reverberations to the rest of the music industry.

The deal, struck last Monday (March 30) after 15 months of intense negotiations, represents the most significant agreement of its kind in a sector which, until now, has remained a strictly individual concern for the big five majors.

"It's the biggest thing to happen historically in terms of two companies coming together," says Warner chairman Rob Dickens of the new joint venture, The Entertainment Network, which plans next spring to start handling Sony and Warner's distribution from Sony's existing plant at Aylesbury, Buckinghamshire.

Dickens believes the new business, which will be headed by Warner's present operations director Owen Pearce with Sony's operations vice president Jan Gach alongside as deputy managing director, creates the perfect marriage between two companies recognised as being among the most efficient distributors.

"The thing about Sony and Warner is that although they're dyed-in-the-wool enemies, they're very similar in terms of the make-up of roster and breakdown of musical genres. They're probably the most similar of any two major companies," says Dickens. And that suitability, says EMI's director of distribution Bill Mantelaw, can be extended to the two companies' distribution arms. "They would appear to have a fairly like-minded philosophy," he says. "Neither have aggressively chased a lot of distribution deals so there isn't a lot of baggage."

Dickens says it was a study of how to take Warner's distribution into the next millennium which led to the deal. The company had several options open to it, including updating its present two decade-old site in Alpernton, Middlesex, which would prove expensive, or handing over its distribution entirely to someone else. But Dickens quickly realised that joining forces with another company would mean additional cash for new equipment, allow for growth and increase efficiencies.

COME TOGETHER

While Sony and Warner have joined up to create a new force in distribution, their fierce competitiveness is set to continue

Sony chairman/ceo Paul Burger says that before the joint venture took off he looked around at other companies and, like Dickens, recognised there was a natural fit between the two. However, he concedes the process has been "far from smooth".

"You have to see if it makes sense strategically and if the two guys at the top can see the wood for the trees," says Burger, who notes fiercely competitive times lie ahead in the distribution sector. "In

staff from Warner's Alpernton factory, though full details have yet to be finalised. Sony, Burger adds, has invested heavily in IT systems over the past few years and has been at the forefront of a global new systems strategy.

John Henderson, BMG's director of distribution, says given the current setup of Sony and Warner's distribution sites, using Aylesbury for both companies seems entirely logical. "There's the question of development of Alpernton and what Warner

"The thing about Sony and Warner is that although they're dyed-in-the-wool enemies, they're very similar in terms of the make-up of roster and breakdown of musical genres. They're probably the most similar of any two majors" - Rob Dickens

terms of moving the business forward there's no question that the direction is to bring unit costs down. How much quicker than same-day service can anyone get?"

Not only will combining the two companies' distribution save costs, but for the Aylesbury factory it will mean handling double the capacity it has previously. Burger says the Aylesbury site, which currently employs around 300 people, is large enough to accommodate Warner's business. The site will also house some

was prepared to invest to develop the site. It possibly needs quite a bit of money being spent on it, so it makes absolute sense to consider a partnership in the way that's been outlined. One also has to remember Aylesbury is massively under-utilised," he says.

Overall, the deal represents just the latest step in what has been a live of activity in the distribution sector over the past few years. EMI moved to a new centre at Leamington Spa in the spring of 1992

and PolyGram to a new plant at Milton Keynes in the autumn of 1990.

BMG, meanwhile, is moving from West Bromwich to a new plant nearby, a former Cadbury building, at the beginning of next month. "Every distributor has seen a major change in the last few years to get more efficient," says Cliff Dams, author of the UK Record Industry Annual Survey. "But this is the first time there has been a regrouping."

Though a ground-breaking deal in this country, Warner and Sony's move simply mirrors what has been happening for years on the continent where, with smaller territories and markets, it makes more sense to combine distribution facilities. According to Burger, other UK companies here have been keeping a close eye on what Sony and Warner have been up to.

"It seems that when we started this process other people began to look at similar things," he says. "Whether they have progressed with anything I don't know." However, with two of the five biggest majors having pooled their resources, the scope for other such link-ups becomes much more narrow.

So, while the possibility of future groupings remains uncertain, what is clear is that the new company will create a huge new force in distribution which, if it had been around last year, would have handled 18.4% of all singles sold and 20.6% of albums. That figure could rise further as the new company embarks on a plan to attract third-party business, something in which both Sony and Warner have been less active than rivals such as BMG.

"It's a hugely logical deal for both companies in terms of market share," says Mantelaw. "It will give them significant critical mass in the market place. They will be alongside EMI distribution and PolyGram in terms of scale of economics."

But, however strong the two companies' distribution arm becomes, when it comes to every other part of the business, both Burger and Dickens are keen to stress they will remain in deadly combat. As Burger says, "We are 50/50 joint venture partners in this distribution business, but we are as fierce as ever competitors on every other level."

Paul Williams

KULA SHAKER

Kula Shaker look set to pick up where they left off with the reassuringly strong new Doors-influenced single Sound Of Drums being given 29 plays on Radio One a month before release.

Columbia managing director Ged Doherty says, "I've never heard such an amount of plays so far upfront. I've heard phrases like 'Kula Shaker are a core Radio One band' and soundly we're seeing LR stations jumping on board. It's going to be huge."

Sound Of Drums originates from sessions held late last year at Ocean Way Studios in LA with venerated American producers Rick Rubin and George Drakoulias. Relating between sold-out tour dates in Nottingham and Dundee, frontman Crispian Mills confesses that one reason for the pair's employment was the failure of their millipolis selling debut album *K* (produced by John Leckie) to capture fully their live energy. This, Mills and Doherty agree, the dynamic duo have done. Mills says, "Rick set his heart on getting it as heavy as possible" — but their West Coast sojourn has clearly had other benefits.

Mills says, "Working in California, you get a chance to work with people from different backgrounds, which opens you up. There's a more open-minded, globally-aware approach in America. In the UK, we can get very isolated in our views, like what's on Radio One and stuff. This was a great opportunity to get past that."

"The band also wanted the chance to promote their instrumental prowess. "We wanted a balance between the songs and making it sound really good, especially the Hammond organ. Without wanting to get caught up in what other people expect, we didn't want to leave the studio without making a record that's twice as good as the first," Mills adds.

Yet Kula Shaker only completed three tracks before returning to London, where they initially self-produced some B-sides and a soundtrack for a 30-year-old short *Reflections Of Love*, which is getting a limited cinema re-release before ensconcing themselves on a Victorian

houseboat on the Thames with veteran American producer Bob Ezrin for their forthcoming album (due in the autumn), which has the working title *Strange Folk*.

Mills maintains that there was no question of any problems with the Rubin/Drakoulias team. He says, "It's horses for courses. Different sorts of tracks suit certain people — Rick was the first to say that he was good for one track and George better on others, and so on."

"Also, Rick only likes to work in California, and we wanted to come back and connect with our roots. Bob Ezrin was very happy to work in London, so we're here."

Ezrin is currently supervising what Mills, with a chuckle, describes as "the atmospheric tracks drenched in reverb". "He's also pushing me as a writer, which I get a buzz out of, and he's always looking for new ways of recording and

and Robert Richards, the men behind Tom Petty) signifies a courtship of the American market, where *K* sold 200,000 copies.

Doherty says, "That's a respectable amount for a new band. I think people found *K* a little too English, although that was its initial attraction. We're trying to make a record that's slightly more accessible for the US. People who haven't seen them live don't know what a great live rock band they are, and that will come across on this album."

An album which they still have to finish. It may seem strange that Kula Shaker has embarked on 12 UK dates (christened the Revolution For Fun tour) halfway through album sessions, but Mills says the tour — of smaller venues than last time round — is simply to test drive new material and refocus. "Sometimes you can forget about the essence of what you're doing, and when you fly away you see the fans in front of you, which helps you reconnect," he adds.

The band also played

a one-off club date at LA's Viper Room for the same reasons, and although industry gossip claims that the reaction was less than ecstatic, Doherty says, "I'm the only person from the UK music industry present, and I can't tell you how phenomenal the show was."

The MD also denies rumours that Columbia has had to delay the album release date — it never set one in the first place — and the one about the band apparently refusing to make a video for Sound Of Drums, deciding instead to take off to India. Mills says, "It's news to us. Actually, we're going to make a little promo, not your usual fast-cut edit video, but a documentary-looking film of the tour." Doherty says that he isn't bothered by their decision.

"We couldn't get the level of director we wanted without holding up the single or tour. Sound Of Drums is only being released in the UK, and they'll be doing MTV and TR1 Friday away. We'll be making a video for its international release."

Although Columbia head of A&R Dave Balfe suggested Bob Ezrin, Doherty admits that Mills essentially A&R'd himself, although the band have had to overcome the recent tragic loss of their original A&R man Miles Kemp to cancer, Doherty says. "Crispian's earned that right, after the last album. He has a very clear vision of what he wants to achieve, and our job is to help realise his vision, and not get in the way."

Left to their own devices, it looks likely Kula Shaker will be ringing tills throughout 1998.

Martin Aston



arranging," Mills adds. Driven in part by that Hammond organ, Sound Of Drums is still deeply rooted in the band's Sixties influences. Mills won't yet reveal what direction the album will take, except to say it will be diverse.

Doherty confirms that the presence of heavyweight US producers as well as new LA-based management (Tony Diminades

Sound Of Drums:
"I've never heard such an amount of plays so far upfront. It's going to be huge" — Ged Doherty

Artist: Kula Shaker
Label: Columbia
Project: single/album
Songwriters: Mills/Kula Shaker Studio
Ocean Way, Los Angeles
Publisher: Hit And Run
Music Released: April 20/album '98

BLEND
SHOWCASE OF THE WEEK

The enormous effort involved in getting the long-defunct Electric Cinema in London's Portobello Road reopened for one night proved extremely worthwhile for V2 and its new act Lovebabies.

The ornate decor and expansive stage reminded several industry execs of impressive showcases in the good old days as well as highlighting the reason for the cinema's imminent refurbishment under new ownership.

The Lovebabies took to the stage after 10pm last Tuesday to allow several hundred industry onlookers to take in the surroundings and a collection of art film outtakes on the screen behind them.

The crowd was treated to a relatively short burst of embryonic wall-of-sound supplied by three guitarists and two drum kits, the act's nucleus. **Guitarist/songwriter and talented producer Bob Bradley** — brother of Suburban lead singer Peter and a former Blue Aeroplanes guitarist — immediately looked at ease, even if not in the top

LOVEBABIES

Act: Lovebabies **Label:** V2
Publisher: BMG **Venue:** Electric Cinema
Lighting designer: Ali Babe (Pink Floyd) **Sound engineer:** Dave Bracey (Depeche Mode) **Event manager:** Chris Scott (Next Level Events) **Projections designer:** Justin Parfitt @ Larger Than Life

crowd was taken with his Spin Doctor meets *Moby* Mercurious appearance.

Banned-and-vocalist Jenny Clarke, from Vancouver, Washington State, soon appeared for the Parisian-sounding strutting rock track Weekend, which features the kind

of babyish vocals the duo have built a reputation for on the back of last year's promo releases. Of eight

kaleidoscopic tracks, Stall 53 stood out for its indie pop attitude and Mystic Eve for its near-Metallica riff and yearning vocals which brought the house down. The Lovebabies closed with rockingly funky single Blue Earth Angel (out on May 11), having proved they combine the beats of Massive Attack with Smashing Pumpkins guitars and the melodies of the likes of Fleetwood Mac and The Carpenters.

V2's choice of venue was inspired by one of the duo's recent videos which was shot in a cinema in the States and it hopes to hold similar showcases in such alternative venues worldwide.

Almost a year after they were signed by Gavin Wright, the Lovebabies couldn't have made a better entrance to the scene.

Stephen Jones

ONES TO WATCH

KENT

For now Kent might be relatively unknown in the UK in their native Sweden they receive equal billing with the likes of Prodigy and Radiohead. Their first international album, *Solo*, is their third, but the first to be sung in English for foreign territories. The five-piece

earned prizes for best album and best pop/rock group at this year's Swedish Grammis. Kent formed in 1992 and signed to RCA/BMG in 1994. A limited edition seven inch will first be released in early May before two singles lead up to the album this summer, when the band are hoping to play festival dates.

BRAN VAN 3000

When Montreal's Bran Van 3000 released their out-and-patchy live album in Canada on independent label Audiogram last year, few expected it to go gold.

This led to a chase by several US majors for the collective of nine musicians in which Capitol came out on top. Now their first single, "Drinking in LA," is due out on May 18 in the UK on Capitol followed by their album, *Glee*, in early June.

Founding member Jamie Bran Man "Di" Salvio used to direct music videos before coming up with the concept of the band, which incorporates different members on each track depending on their styles.

Bran Van 3000 are currently touring the US and are expected in the UK in late May.

MUSIC WEEK PLAYLIST

Lo-Fidelity Allstars — *How To Operate With A Broken Mind (Skit)* A fun affair which threatens to silence critics and make 1998 their year (album, May)

Tin Star — *The Thrill Kissed (V2)* A glorious promise which delivers everything that was promised with last year's *Disconnected* Child limited edition single (album, Feb)

Six by Seven — *The Things We Make (Mantra)* Gloriously dark songs and some popper guitar tracks will make this a surprise for some (album, May 25)

Jack — *The Jazz Age (Too Pure)* A surprising record whose title must not be allowed to put off listeners (album, June)

Various — *Unassigned Airplay Album (Vision House)* Nine unsigned artists chosen from 300 demo tapes and all worthy of a listen, if not signing (compilation only)

Purity — *Bullets For Words/Phenome (Tommy Boy)* The label's first UK signings turn out a dark drum & bass double-A that will reset the boundaries (single, May 11)

Massive Attack — *Mezzanine (Virgin)* Not so much darker as deeper, it's being played again and again (album, April 13)

Superstar — *Palm Tree (Deconstruction)* Luscious ballads and inspired melodies make this a must-listen (album, April 20)

Nothing Flowers — *You Can Love Me Now (London)* Classic Flowers with a Watersby twist of strings and building melody (single, April 6)

Garbage — *Version 2.0 (Mushroom)* Talk already of this outperforming the 4M-selling debut *Garbage* is justified (album, May 11)

That the delivery of new material from Tori Amos should coincide with the departure of East West managing director Max Hole and her A&R man of seven years Ian Stanley may be seen by outsiders as somewhat unfortunate.

But those facts are certainly not reflected in From The Choirgirl Hotel — her first new material since *Boys For Pele* hit number two in 1996 — which is arguably her most accomplished and accessible album to date.

It contains many of the dark elements you'd expect from the woman who has made a living being her soul, but there is a positivity of spirit and a richness in the music not found in her previous three albums (*Little Earthquakes*, *Under The Pink* and *Boys For Pele*). Each has sold around 2m worldwide but From The Choirgirl Hotel (out on May 4) should far exceed that, says Rob Dickens, acting managing director for East West since Hole's move to Universal last month.

He adds that the recent upheavals at the label will not affect Amos adversely. "She is in her own space musically and there is a strength to her that transcends her relationships with people at the label," he says.

Amos herself is sanguine about Hole's departure. She says, "You do develop relationships with people, but Max is taking the next step and I'm happy for him. Times change."

Stanley, who has worked with the singer/songwriter since she was effectively moved over from Atlantic in the US to East West in 1991, and who Amos describes as one of the closest people in her life, may remain as an A&R consultant for the artist. She adds, "I've always played him the seeds of my ideas and there's always been a respect there. I'm not really A&Red, but you sort of create a braintrust with some people, and Ian is someone I really trust. He will always be a close friend."

From The Choirgirl Hotel marks Amos's move firmly away from the "girl and her piano" niche she had carved for herself, being her first recordings with a proper band — instruments have previously been laid over the finished recordings. The result is that the artist's Bösendorfer piano takes a back seat. Subsequently, the strong use of drums and background electronic effects, not to mention some pulsing beats and loops, will surprise fans.

Amos says, "The piano was always at the centre, but she's [the piano's] not down in the same way. She's more integrated. It's more like a passing of the baton to other instruments, although she still stiches at times."

Stanley believes the change is a natural progression for Amos. He says, "The album was sort of a reaction to *Boys For Pele*, which was almost classical in its execution, often dominated with strings and arrangements. This one is a lot more tuneful and positive lyrically, and different because of the other musicians on it. It's way beyond my expectations."

Dickins describes the album as extraordinary. "With this she has created out of a theme that is 100% hers," he says.

The album was recorded in a studio in Cornwall with piano and TV cameras and screens set up so each could watch the other.

Amos says, "My drummer, Matt Chamberlain, just has a psychic way of hearing music and we cut live on every song except Jackie's *Stevens*. We would look at each other and he would put something and I would pull back. It was more like a conversation."

Stanley adds, "Tori has played with a lot of people but this was

TORI AMOS



something completely different. She would do a song Matt hadn't heard and he would play and that would be the take. It was amazing."

Amos says many of the songs for the album came about as a result of the miscarriage she had after recording *Boys For Pele*. "That made me look at things differently. It put me in touch with a more

primitive feminine side and I started to watch for rhythms. There's a life force in the music and rhythm of these songs which reflects my feeling that birth and death are mysteries of life which are constantly happening," she says.

As well as bass, strings and other instruments, long-

time collaborator Steve Caton's acoustic and electric guitar was later sculpted around everything. The result is a 12-track album of sheer brilliance, from the hooky Spang, the forthcoming single (out on April 20) which contains all the classic ingredients for Amos fans and more, through the haunting *Black Dove* (January), the madly multi-layered *Northern Bird*, the beautiful ballad *Northern Lad* and the sorrowful *Playboy Mommy*. There are still the slightly off-kilter tracks (Hotel,

Pandora's Aquarium) that fans would expect, but the album as a whole deserves to attract a wider fanbase, if not those who sent the Armand Van Helden remix of *Professional Widow* to number one in January last year. "People who went for that remix probably won't ever like what I do and I'm OK with that, although if people like rhythm you never know, they might like it," says Amos.

According to both Dickens and Intermedia's Nigel Sweeney, who has been promoting Spang to date, East West has a substantial campaign planned to support the album, which has already had a positive reaction from radio, retail and the media and kicks off with a Q front cover. "I don't expect a first-play reaction with this album — it's not fast food," says Dickens, although Sweeney reveals both Radio One and IRL have reacted favourably, and TOP's Chris Cowey has booked a pre-record session.

Amos will be touring from mid-May, including a date at the Albert Hall, and there are 200 live dates planned over the coming year, as well as festival appearances for the first time.

The flame-haired singer will be very much out there, even if not in the sense that most people would expect.

Catherine Eade

Artist: Tori Amos
Project/album: *Single/album*
Single/writer: Amos
Producer: Amos
Studio: Martian Engineering, Cornwall
Released: April 20/
May 4



MCA/Geffen's Electrasy are about to create a stir with their eclectic mix of guitars and dance on the forthcoming single, *Lost In Space*.

But the real buzz began months before their signing a year ago this week when Nick Phillips, managing director of MCA/Geffen's parent Universal Music UK, became a fan of the band's memorable live performances and began following them.

Phillips, who caught on to the act after highly enthusiastic feedback from his A&R team, has made them a priority. "They've got everything it takes: a great singer, they play really well, and have a really well put together album," he says. And he has justifiable confidence in a string of hit singles beginning with *Lost In Space* (no relation to the forthcoming film) due out on May 25.

"They have really good pop songs and there's a good chance of them crossing over internationally. The act has been a team effort from day one and we're going to give it everything we've got," he says.

Phillips' enthusiasm was deepened by something similar to what managers David Bone and Harry Eves encountered when they first witnessed Electrasy playing in a tent on a makeshift stage in Somerset. The pair agreed the band had what they term "the X factor": strong songs and a vibrant chemistry led by the charismatic stage presence of frontman Ali McKinnell. Bone is increasingly confident about their strength: playing live. "Gigs are the best way for people to find out about them," he says.

One of the most important figures to come on board for Bone and Eves has been Barrie Marshall of Marshall Arts, who is now the band's agent and promoter. After previously only working with mainly big name solo artists—Whitney Houston, Paul McCartney, Tina Turner, George Michael—the recent resurgence in good British bands sparked his desire to find one. He sent out his team to find an exceptional act, and one of Marshall Arts' directors, Clyde Dunn, stumbled upon Electrasy. And after seeing them play in Yeovil, Marshall decided he wanted to work with the band himself.

Emma Ransley, A&R manager at MCA/Geffen, who together with head of A&R Jon Walsh set up Electrasy's signing, had a gut feeling about the band when she was tipped off to see them play at the Barfly in Camden even before hearing a tape. "I was singing along and didn't even know the words—it was that catchy," she says.

After a major scramble Electrasy closed a publishing deal with Westwood Pacific last June after becoming impressed with the company's eagerness to make a commitment. They then finished recording

10 tracks in February with producer Robin Millar (who has worked with Everything But The Girl, Sade, Fire Young Carnivals and Malcolm McLaren).

Songwriter and bassist Nigel Nisbet believes the pairing was destined to happen after bumping into Millar at London's Water Rats last May. "He's an incredibly inspirational person and he created an environment where every personality flourished and everybody in the band became

and the Beatles Anthology—has also worked on Electrasy's untitled album which is due out this summer.

Most of the key people the band have worked with were brought into the project straight away. "When people come in and say what they think it works with us," says Nisbet. It worked this way with MCA which approached them the day after their first

London gig last January, along with Millar, Marshall and their

to be. Very influential individuals and companies have seen global potential in the band," he adds.

Nisbet first began churning out songs three-and-a-half years ago after meeting McKinnell and guitarist Steve Atkins. His former schoolmates Paul Drummond and Jim Hayden then joined up on drums and keyboards, respectively. The band draw on their West Country backgrounds and are essentially a guitar band, but incorporating big beats and loops has allowed them to spin off in many directions.

Electrasy's sound is something that Nisbet, to whom all the songwriting credit is due, is hard pressed to pin down. "There's a certain something which sounds like Electrasy," he says.

The album's eclectic nature may not at first create a specific singular sound for the band, but they strive to create songs with strong identities. "People will be surprised about the album's diversity. There's a darker side to the album influenced by bands like R.E.M. They're not a typical guitar pop band," says Ransley.

Matt Cook, MCA/Geffen UK product manager who also works with Ocean Colour Scene, says the band will do a regional radio tour in early May in conjunction with an in-store tour. Cook says the campaign is about "letting the natural enthusiasm and feeling they give live translate through." He adds that there is a close working relationship with the band, so their needs will be met. "They've got their own talent that'll shine through," he says.

Of late, Electrasy have been gigging around the West Country and have deliberately stayed away from London, they say to avoid the industry scene. On the road and on stage is where they feel most comfortable and, so far, many "classic rock 'n' roll moments" have occurred, says Nisbet.

An especially unique incident occurred when frontman McKinnell thrust the megaphone into which he was singing into a heckling fan's face, who responded by smashing it with a beer bottle. This won the rest of the crowd over, however, together with dance tracks (like Demented) jammed with heavy chords and high energy.

"For a guitar band, it's a big departure," says Nisbet. For all the faith and optimism in the band, it would not be surprising Electrasy are going to make a loud, megaphone-blasted arrival on to the scene. It's certainly going to be hard not to hear them.

Ann Carmody



themselves," he says. Eves adds that after meeting Millar at London

Music Week and mentioning Electrasy, Millar came up to him at the Water Rats gig and told him he wanted to produce them.

Engineer Chris Brown—who has made a name being involved with Radiohead, Cast

tour manager Alan Robertson.

Eves says that all the people the band have wanted to work with have been very willing and everything has gone tremendously well so far. "There seems to have been something about this project that's meant

STEVE LAMACQ ON A&R

Fresh back from the **Evening Session's** Mosh & Go tour, I've returned with two carrier bags full of jiffy envelopes and a crumpled Teddy Smith jacket which seems to have two demos to every pocket. It's scary how much is going on round the country that you don't know about. I mean, if I've got X number of demos just from visiting five different places in a week, how big is the rest of the iceberg—the unseen chunk of new music being made round the rest of the UK? ...The other thing that struck me is the way bands approach you with their tapes. It always starts: "You must get hundreds of these but..." But what? It's a big, slippery mountain but that sits there waiting for a variety of punchlines. "But try to have a listen"/"But if you like

Radiohead, you'll like this"/"But we're better than all the bands on your show, we're going to be massive. No bullshit, we're brilliant" (continues for another five minutes swaying under the influence of booze and ego). Much as I like a short burst of arrogant swagger, I prefer people who undersell themselves a little. It doesn't matter how long you stand there reciting a well-rehearsed CV, I'm going to listen to the thing anyway, so you may as well get on with having a good time with your mates...Anyway, to the carrier bags—it's a slightly disappointing bunch, but at least it shows a certain diversity. Three years ago we would have gone round the country and returned with several versions of Oasis or Blur. Not now. From Wolverhampton,

Vibrosonic sound like an American college rock band, which for once is a good thing. Tight guitar melodies, bitter-sweet and vengeful lyrics and a general sense of souped-up slacker pop...In Leeds we find the spiky whimsy of **Kitten Heels**, a five-piece with good song titles like *Ex* and *I Draw First Blood*. They sound like they're a little unfocused yet, but the vocals are good...Finally in Wales, **Pink Pussy** claim to be "descendants of early Manics" and that "glam-punk has been reinvented." They're tuneful with hints of sleaze, but the production seems to have scrubbed some of the energy from their songs. If you're going to write a line like "You've got to fight for your right to smash TVs," you want it to sound a bit more menacing.

COUNTRY

the MAVERICKS

1996 is rapidly proving itself to be the year when country music achieves its long overdue breakthrough in the UK. New Nashville divas such as LeAnn Rimes and Shania Twain may have set the pace with Top 40 albums, but Florida's The Mavericks are now emerging as one of the genre's front runners. Their fourth album *Trampoline* was released on March 6, debuted at number 17 in the C1A charts and has already sold well in excess of 30,000 copies. Meanwhile, country music insiders believe that figure could be multiplied three or fourfold by the end of the year if the plans MCA has for marketing the band in the UK reach fruition.

The Mavericks' appeal is based firmly on their live shows which offer audiences a mould-breaking mixture of Music Row melody, roots rockability, Tex Mex and western swing styles.

As early as 1993 The Mavericks' manager Frank Callani persuaded MCA to follow the example of Trisha Yearwood and Mary Chapin Carpenter and commit to touring extensively in Europe in order to build a fanbase. As a result of the glowing reviews and word-of-mouth acclaim which followed, The Maverick's first two albums,



What a Crying Shanie and Music For All Occasions, chalked up aggregate UK sales of more than 80,000 units.

Although coming off the lucrative US touring circuit is usually seen as a gamble, Asgard booker Paul Penn rates the decision highly. "It's a been a straight line progression — one night at the Shepherd's Bush Empire on the first tour, two nights the second and I'm confident we'll sell out three this time around," he says.

MCA strategic marketing manager Iain

Snodgrass believes that the *Trampoline* sales graph is likely to follow a similar pattern. "We're releasing the first UK single, *Dance The Night Away*, as an enhanced CD on April 20, featuring the same clip plus the previously-unreleased track *Panarella*," he says. "It will be part of a ramped-up second phase of the campaign which centres on the Mavericks' eight-date UK tour in April."

Initial impact was created when TOTP 2 screened the *Dance The Night Away* video on February 28, and independent plugger Jeffrey Stothers reports that it appeared on 20 playlists as a result. A VH-1 broadcast on March 15 and a Radio Two concert on March 15 and a Radio Two special on March 25 helped to push home the message but the real ground will be broken on April 11 when the band appear on BBC1's *Lottery Live*.

Iain Lanolin

Act: The Mavericks **Title:** *Trampoline* **Label:** MCA Nashville UMD 80456 **Publisher:** EMI Blackwood **Producers:** Raul Maio and Don Cook **Studio:** Ocean Way, Nashville **Released:** out now

Country LPs buck growth trend

UK market analysis commissioned by the Country Music Association (CMA) from the Chart Information Network (CIN) has revealed that the sector significantly outperformed the overall UK album market in 1997.

The CMA research reveals that total country album sales — which were worth £18.4m — not only accounted for 2% of the total UK albums market, but grew by 11% year-on-year compared with the 6% growth in the total market.

More than 400 country titles sold more than 1,000 units in 1997, compared with just 332 in 1996. CD format penetration was up (72% of units sold against 65% in 1996), but cassette sales to country buyers remain stronger (28% than in the market as a whole (19%).

"We decided to do the survey following requests from TV producers, potential sponsors and advertisers for sales and demographic information," says CMA UK/Ireland director David Bower. "And, taken in tandem with the outstanding first quarter of 1998 figures for country music in Britain, the future looks bright for the sector."

Other highlights of the research confirmed the regionality of UK buying patterns, with the rural areas of the South West, northern England, Scotland and Ireland outperforming urban centres. However, the London area still accounted for 27% of all country artist album sales.

Compilations, driven by the line-dancing boom, showed most growth in 1997 with releases up 47%. For more details contact the CMA on 0171 734 3221.

IN

COUNTRY



TO FOLLOW...

JOE ELY *Twistin' In The Wind* (MCA UMD 80488), April 6. Back in gunslinger mode, Ely's distinctive reedy tone and wisecracking songs successfully mix country roots with rowdy rock rhythms.

NADINE BACK TO MY SENSES (*Gilletterhouse GRCD 418*), April 6. Engaging guitars and rambunctious harmonies suggest more to come from this loth country rock act. In Wilco mode.

ALEJANDRO ESCOVEDO (*More Miles Than Money* BS 027), April 13. Best known for his live appearances, Escovedo illuminates his own gems with downhome versions of *Strokes* and *Low* Reed classics.

GEORGE JONES *It Don't Get Any Better Than This* (MCA UMD 80485), April 13. This marks a welcome return to the traditional Jones sound after last year's experiments with beats, tempos and contortions.

RANDY TRAVIS *You And You Alone* (*Dreamworks DRD 50034*), April 20.

Universal will be hoping that this superb set from New Country's bass baritone trailblazer could yet prove him to be a male Shania Twain.

THE CHEAP SEATS *Not That Different* (*Remini Records GR04*), April 20. This third album by the Ormskirk, Lancashire duo — voted Rising Star at last year's UK Country Music Awards — includes Van Morrison, Rolling Stones and Spice Girls covers.

DARRELL SCOTT *Alone From Nashville* (*Sugar Hill / Direct SHCD 3854*), April 20. Guy Clark's mandolin and guitar picker mixes generous helpings of swing, bluegrass, folk, roadhouse, country blues and Texas together to superb effect.

GEORGE STRAIT *One Step At A Time* (MCA UMD 80486), April 20. Country superstar's latest will satisfy his substantial fanbase without breaking any new ground.

NITTY GRITTY DIRT BAND *Bang Bang Bang* (MCA UMD 80507), April 20. This latest incarnation of the band with unique Seventies credibility makes wry rocking chart progress.

VARIOUS *Independence Day — The Best New Women Of Country Music* (RCA 555632), April 27. A refreshingly UK-focused compilation of songs by the best of the new wave of country divas such as Yearwood, McCready, McGinnis, Tillis, Ricey, McBride and more.

TERRI CLARKE *How I Feel* (Mercury 5582112), May 18. Clarke's new traditionalist image conveys a spectacular vocalist who writes her own emotionally charged material.

VARIOUS ARTISTS *The Apostle OST* (MCA 24), June 8. Robert Duvall's Southern-fried movie soundtrack features a fine selection of country gospel from Johnny Cash, Sounds of Blackness, Wynonna, Emmylou, Lyle Lovett and Lasi White.

H A L Ketchum

In 1995 it looked like Hal Ketchum was poised to take the UK by storm. With tracks from his first two Curb albums *Past The Point Of Rescue* and *Every Little Word* gaining significant exposure in the UK, the New Yorker turned Texan turned Nashville star seemed just what British radio and retail wanted. He didn't look Nashville, he didn't sound Nashville, and best of all, he genuinely enjoyed singing his R&B-influenced country to European audiences.

Unfortunately a series of personal problems prevented him from pushing home that advantage. But now the ex-cabinet maker and drummer has put them all behind him and is back with a new album, *I Saw The Light*, which should provide him with a vital breakthrough. *I Saw The Light* will be released in the UK on May 11.

"It's been a long wait, but we are confident that we can pick up the pieces and put it all back together again," says Phil Cokell, managing director of Curb/The Hit Label.

Cokell adds, "We've got an invaluable work of grace for a UK tour and publicity before the US releases date and we lose him for the rest of the year. We plan to make

the most of it." Time hasn't blurred the distinctive Ketchum tenor, nor his knack of balancing pedal steel and fiddle with gospel harmonies, while the choice of *I Saw The Light* as a classic title track as first single is sure to prove a radio favourite.

Produced partly in Nashville by Chuck Howard, and then by hot Texan guitarist Stephen Bruton in Austin, *I Saw The Light* will be supported by a May 13-23 tour featuring Ketchum and his US band.

Among the audience at his London show was the Shepherd's Bush Empire will be Radio 2's senior producer Stuart Hobday, who has not only professed to be a big Ketchum fan but also had his last Britney Spears performance at Bristol's Victoria Rooms back in December 1994 for a 14-track CD set which Curb bundled in with its 1995 Ketchum compilation, *The Hits*.

"He's been away for far too long," says Hobday. "I'm really looking forward to playing the new material."

IN

Artist: Hal Ketchum **Title:** *I Saw The Light* **Label:** Curb/The Hit Label **Curb 39** **Publisher:** Hal Ketchum Music **Producers:** Chuck Howard/Steve Bruton **Studio:** Hit Shack, Austin; Curb Studios, Nashville **Released:** May 11



RETAIL FOCUS: **VIRGIN**

by Karen Faux

Despite the importance of non-music product to Virgin Retail stores, music remains at the heart of its business. Particularly important is its commitment to new music and acts. This was recently underlined by its Underground Seen promotion which featured a range of exciting new albums at a special introductory price. Each week it also gives exposure to a diverse range of recommended singles and albums with established PoS and listening post coverage.

This week Billie Myers' recommended Kissing In The Rain steamed ahead of the competition throughout the chain, closely talied by the Travis EP More Than Us.

On the albums front Pulp's This Is Hardcore was the number one seller, followed by Therapy?'s Semi-Detached and New Hits 98. Store managers report that Bernard Butler's new album People Move On is hotly anticipated for next week and Virgin will be making a big splash for it in all its windows. It's latest two for £20 campaign on non-chart, full-price CDs is also about to take



Virgin: two for £20 full-price CD campaign to take prime position up a prime window position.

In addition to receiving an in-store push, recommended singles and albums benefit from co-op press ads in targeted magazines.

"We use a wide range of specialist titles which allow us to effectively position releases," says Simon Dornan, local marketing manager.

"Blues And Soul and Touch have been particularly useful, helping us to increase market share on R&B titles."

Virgin's advertising schedule for the next couple of months highlights the scope of its activities: bookings include Tamperer and State Of Mind in DJ, New Model Army and Alabama 3 in the NME, and Michael Nyman, Agnus Dei 2 and Angels Gheorgiu in Gramophone.

To supplement co-op activity Virgin also runs generic advertising for its in-store campaigns. "At the moment we are advertising our two for £20 Music Is For Life offer with space in NME, Melody Maker, Q, Deluxe and The Guardian, among others," says Dornan. "We also use London Underground sites while radio campaigns run regularly on Kiss FM, Virgin, Choice and Xfm as well as including IRL packages."

Last week's Megastore opening at Cribbs Causeway, near Bristol, brings the number of Virgin branded stores to 88. It bears all the usual Megastore credentials with knowledgeable staff, a stimulating environment and a large product range.

IN-STORE THIS WEEK

Arista Records

Radio single - Juice; Windows - Urban Rhythms, three EMI CDs for £21; In-store and press ads - Roberto Alagna, Rutter Requiem, Neil Kennedy, Bonnie Raitt, Jerry Cantrell, Beastoven, Debussy, Elgar, Janet Baker, The Kinks, Jazz Masters, Talk Talk; Radio campaign - Marcy Playground

A&A

Singles - Solid Harmonic, Ultra, Aaliyah, Busta Rhymes, Ultra Naté, KC And Jo Jo, Marcy Playground, Juice; Albums - Bernard Butler, Jack Brown, Love Train, Darren Day, Ekie Brooks, The Wombles, Men In Black, Urban Rhythms

Brave

In-store - Free spoken-word cassette with selected videos including Emma and Pridi And Precjudice, free sampler with MCI Showroom range, Friends, Heathciff, The Full Monty, The Lost World

FARRINGDON'S

Windows - Nigel Kennedy, Philips Duo series, Deutsche Grammophon Originals series, Naxos campaign with three CDs for £12, Titanic; In-store - Murray Perahia, Andrew Scholl, Agnus Dei 2, Naxos campaign

HMV

Singles - Busta Rhymes, Jesus And Mary Chain, Superstar, BT, Ultra Naté, Addict, Midge; Windows - Men In Black, Bernard Butler, Sweet Sounds promotion; Press ads - Midge, Capadonna, Destiny's Child, The Kinks, 187 Lockdown, David Holmes, Jody Whalley, Ben Harper, Clannad; Posters - Sweet Sounds promotion

MENZIES

Singles - Ultra, Ben Folds Five, Marcy Playground, Solid Harmonic; Windows - Bernard Butler, Essential Selection '31, In-store - Tin Tin Out, The Wombles, Classic Ods, Bernard Butler

NEWCASTLE In-store - Epitaph campaign with CDs at £9.99; Selecta listening posts - Adams at 3, Fuzz Townshend, Moke, Lido, Mono

NOW

Single - Ben Folds Five; Albums - The Wombles, Smurfs, Best Indie Anthems Ever 2, Darren Day, Videos - Star Trek Deep Space and Voyager, Manchester United 5.4, Men In Black

our price

Singles - Busta Rhymes, Ben Folds Five, Ultra, Aaliyah; In-store - Spice Girls, Urban Rhythms; Press ads - Bonnie Raitt, Ian Brown

TOUROS

Singles - Ultra, Libido, Juice, Busta Rhymes, Ben Folds Five; Windows - Lighthouse Family, Rasputin, Pulp, Philips Duo series, Deluxe, Conner Reeves

MEGASTORES

Singles - Marcy Playground, Aaliyah, Busta Rhymes, Ultra, Ultra Naté; Windows - Bernard Butler, full-price range promotion; In-store - Bernard Butler, Essential Selection '31, Spice Girls, Will Smith, Philips Duo series, Impulse Jazz, Sony Classics; Press ads - Chocolate Weasel, Rebirth Of Cool, King Britt, Garage Nation, Pulp Fusion 2, Smooth

WHSMITH Singles - Ultra Naté, Ultra; Album - New Hits 98; Windows - New Hits 98, The Wombles; Listening posts - Big Score, Steve Harley, Anastasia, Good Will Hunting

WOOLWORTHS Singles - North & South, Sash!; Album - James; In-store - Madonna, Kylie Minogue, Eric Clapton, selected CDs at £9.99, CDs at £7.99 or buy two and get the fourth free, buy Madonna's Ray Of Light and get Bedtime Stories for £4.99, buy Eric Clapton's Pilgrim and get August for £4.99

BEHIND THE COUNTER



MALCOLM WHITE, manager, Seedeer Jones, St Helier, Jersey

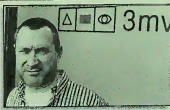
This isn't one of the world's biggest shops but we manage to pack a lot in. It has a very informal feel to it and isn't at all high tech. We put new wooden racks in a year ago and all the departments are clearly signposted by genre. We've got our own listening post in a corner which is updated once or twice a week. It's a good way of testing out product that we take on a safe-or-return basis.

We're one of the few Jersey stores that stocks vinyl and we do a roaring trade with cassette product. We also have a thriving mail-order business with orders coming from as far afield as New Zealand and Thailand. Our store customers are aged between 17 and 75 and we encourage the older end of the market. They will often splash out £50 on something like a double or triple opera release which is a lot more than what a younger person might spend on a chart CD. This week Pulp's album sales have been

a bit disappointing although sales are bound to soar when it eventually gets TV advertised. Morcheeba's Big Calm is still our biggest album seller and the problem is getting hold of stock. We're also doing extremely well with James' album in its double, limited format. TV ads are currently helping George Martin's In My Life with Finley Quaye, Dust Junkies and Titanic are all holding steady.

Our singles front runner is Marcy Playground's Sex And Candy while Karen Ramirez's Troubled Girl is still going strong. Busta Rhymes' Turn It Up promises to be a big one for us next week and a lot of people are asking about Beastie Boys' Hold On, which has been getting a lot of Radio One airplay.

We'd love to get hold of Marden Hill's album Blown Away. It was available last year through Vital but now seems to have been depleted. We could certainly shift a lot of copies from this store."



PETE WYLES 3mv rep, West End of London

"Business is pretty quiet out there at the moment, although for me it has been another very hectic week. We've had three hot new singles and some exciting pre-sells to talk about.

Caletta's Rewind on Big Life has been going to top a storm as has Fire Island's Shout To The Top on Junior Boy's Own. The latter is a quality cover version of a Style Council song and its club success breeds well for a high chart entry. We've also had a great response to Skerky's Failure on Chesky and we're hoping for a top 30 placing next week. Meanwhile Dance Nation 5 is continuing to ride high in the compilation chart and I'm still unloading healthy levels of stock.

Our major presell this week has been the Garage single Push It which I personally think is fantastic. There's a good support for it in all my stores and sales look set to match up to very high expectations. Regional playbacks for the May album will kick off

shortly in all of our indies, and multiples are looking forward to their first listen.

Next week we've got a batch of really strong singles to sell in. Top of the lists is the Joe Fidelity Altare single with its inclusion on Suint, which is going to be their first top 40 record. I reckon they'll be huge this year. They're getting a lot of support on radio and in the press and they've got an album following two weeks after the single. We've also got Snapper's Crossfader Dominator on 12-inch and CD which has already been mailed to all the specialist stores. They recently did a gig with Boom Boom Satellites in Camden that was very well received.

While we've got albums from Underwood and Garage coming up, there is generally a lack of major albums on the horizon. With many stores becoming the fief, it seems that the sales climate in the capital will remain fairly downbeat for a few weeks to come."

CHART COMMENTARY

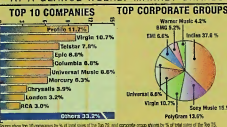
by ALAN JONES



It's one of those rare weeks with no changes in the top three, as Run-DMC, Celine Dion and Sash! all experience gentle declines. Run-DMC's It's Like that has been number one for four weeks now, selling over 660,000 units to date. It's the second platinum single of the year so far. The first, Celine Dion's My Heart Will Go On, is now a fairly distant number two, with little chance of rising to the top for a third time, though it sold a further 67,000 units last week, and clearly still has more mileage left. More surprisingly, Sash!'s La Primavera holds on in third place, and was less than 6,000 sales away from capturing the number two position from Celine. The Sash! single, incidentally, is sung entirely in Italian - its title means 'Spring'. It's the German act's fourth hit to date, each in a different language, having given us Encore Line Fols in French, Escalade in Spanish and Stay in English. They are the first act ever to have hits in four different languages. The chart's previously most gifted linguists were Petula Clark (hits in English, French and German)

MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES



From above: Top 10 companies by 1997 sales; Top 10 corporate groups by 1997 sales as a % of total.

SALES UPDATE



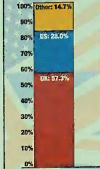
and Kraftwerk (ditto). Savage Garden's Truly Madly Deeply and LeAnn Rimes' How Do I Live are the only risers in the Top 40, and are showing all the signs of being true broad-based hits. Aussie

SINGLE FACTFILE

After reaching number 15 in America, Midlander Billie Myers conquers her homeland this week, debuting at number four with her first hit Kiss The Rain. The only British female soloist to make an initial chart appearance higher than Billie is Gabrielle, who debuted at number two with her first hit, Dreams, in 1993. Three other women have had their first hit debut in the top three - US's Crystal Waters, who debuted at number

three with Gypsy Woman in 1991; Denmark's Whigfield, who debuted at number one with Saturday Night in 1994; and Aussie Natalie Imbruglia, who went in at two with Torn last November. Kiss The Rain's high-flying debut is due mainly to massive pre-release airplay, with the record reaching number 13 on the airplay chart before release. It continues its rapid ascent of that chart this week, climbing to number eight.

PERCENTAGE OF UK ARTISTS IN THE CHART



17, but climbed to 12 last week, and now advances to 11. In reality, it is selling almost identical quantities every week, and its chart permutations are due to the strength or weakness of the market - it took this week that it sold when it dipped to 17. In six weeks on the chart to date, Truly Madly Deeply has sold over 295,000 units while How Do I Live has sold just over 200,000.

Irish R&B/country singer Daniel O'Donnell has the biggest hit of his career, debuting at number seven with Give A Little Love, a 13-place improvement in his previous highest chart placing. It's Daniel's 11th hit, and is a charity record, with all royalties and profits going to the Romanian Challenge Appeal, which plans to build a half-way house for orphans in the country. It's also the first Top 10 hit for O'Donnell's label RSI, besting the number 14 peak of The Furys' debut hit When You Were Sixteen, which was the label's third release over 10 years ago.

THE YEAR SO FAR... TOP 20 SINGLES

1 MY HEART WILL GO ON	CELINE DION	EPIC
2 IT'S LIKE THAT	RUN-DMC VS JASON NEVINS	SM-JE COMMUNICATIONS
3 DOCTOR JONES	AQUA	UNIVERSAL
4 NEVER EVER	ALL SAINTS	LONDON
5 BRIMFUL OF ASHA	COINTEGRASHP	WILMA
6 FROZEN	MADONNA	MANERICK
7 ANGELS	ROBBIE WILLIAMS	CHRYSALIS
8 TOGETHER AGAIN	JANET JACKSON	VIRGIN
9 HIGH	LIGHTHOUSE FAMILY	WILD CARD
10 YOU MAKE ME WANNA...	USER	LAFAGE
11 TRULY MADLY DEEPLY	SAVAGE GARDEN	COLUMBIA
12 GETTIN' JIGGY WIT IT	WILL SMITH	COLUMBIA
13 PERFECT DAY	VARIOUS ARTISTS	CHRYSALIS
14 BAMBOOIE	BAMBOO	VC RECORDINGS
15 STOP	SPICE GIRLS	VIRGIN
16 ALL AROUND THE WORLD	OASIS	CREATION
17 RENEGADE MASTER B	WILDCHILD	WE-LIFE
18 MIDDLE AND SCULLY	CADONAI	BLANCO Y NEGRO
19 HOW DO I LIVE	LEANN RIMES	CURTIS/HIT LABEL
20 THE BALLAD OF TOM JONES	SPACE REACTING CERVS	GULF

#	Title/Artist	Label	#	Title/Artist	Label
1	IT'S LIKE THAT Run-DMC vs Jason Nevins	SM-JE Communications	21	HIGH LightHouse Family	Wild Card
2	MY HEART WILL GO ON Celine Dion	Epic	22	BEAT GOES ON (See page 1)	London
3	LA PRIMAVERA Sash!	Mercury	23	ANGELS Robbie Williams	Chrysalis
4	KISS THE RAIN Billie Myers	Universal	24	NO NO NO Country Child	Columbia
5	TRULY MADLY DEEPLY Savage Garden	Columbia	25	SUNNETT Steve	Isac
6	LET ME ENTERTAIN YOU Robbie Williams	Chrysalis	26	NEVER EVER All Saints	London
7	GIVE A LITTLE LOVE Daniel O'Donnell	Rsi	27	UN LA LA LA	Decca/epic
8	ALL I WANT IS YOU Ice	Gaga	28	SHOUT TO THE TOP (See page 1)	Joan's/epic
9	HOW DO I LIVE LeAnn Rimes	Curb	29	YOU'RE STILL THE ONE (See page 1)	Mercury
10	HERE'S WHERE THE STORY ENDS In The End	VC Recordings	30	GETTIN' JIGGY WIT IT (See page 1)	Columbia
11	FROZEN Madonna	Mercury	31	FOUND A CURE Bushy Bush	AM FM
12	BRIMFUL OF ASHA CoinTEGRASHP	Wills	32	TOGETHER AGAIN Janet Jackson	Virgin
13	STOP Spice Girls	All People	33	FATHER I (See page 1)	Def Jam
14	ANGEL ST Ice Cube	All People	34	MY FATHER'S EYES Eric Clapton	Reprise
15	I GET LONELY Janet Jackson	Mercury	35	BITTER SWEET SYMPHONY No Nerve	Isac
16	ALL THAT MATTERS LeAnn Rimes	EMI	36	WHEN THE LIGHTS GO OUT I	RCA
17	BIG MISTAKE Natalie Imbruglia	RCA	37	SHOW ME LOVE Raye	Real Gone
18	READ MY MIND Corina Corina	Wilder	38	PUSH Maroon 5	Arista
19	BALLAD OF TOM JONES Space Featuring Cerys	Cap	39	TORN Natalie Imbruglia	RCA
20	SHUT UP! HOW ALICE IN CHAINS	Wax/epic	40	MORE THAN US Travis	Independent

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PROMO provides comprehensive and accurate production and post production information, artist management details, future singles releases, and MTV, VIVA, The Box and Chart Show playlist information.

The latest issue, out this week, includes videos by All Seeing I, All Saints, Morcheeba, and Ben Folds Five, as well as a review of the winners of the 1998 Creative & Design Awards.

Keep an eye on all that's fresh and innovative in the world of promo video - subscribe now to PROMO.

11 APRIL 1998

This	Last	Title	Artist (Producer/Publisher)	Label	CD/Cass (Distributor)
1	F	IT'S LIKE THAT ★	Single Communications SM 90552/SM 5054 (F)	Atlantic AT 0321/CD AT 0321/MS	7/12
2	6	MY HEART WILL GO ON ★	Epic 66594/26654/54 (SM)	Atlantic AT 0321/CD AT 0321/MS	7/12
3	3	LA PRIMAVERA ★	Multiply COMMUNITY 302/COMMUNITY 32 (W)	Atlantic AT 0321/CD AT 0321/MS	7/12
4	NEW	KISS THE RAIN ★	Universal UMG 50420/UMG 50412 (BMG)	Atlantic AT 0321/CD AT 0321/MS	7/12
5	4	TRULY MADLY DEEPLY ★	Columbia 66602/26650/50 (SM)	Atlantic AT 0321/CD AT 0321/MS	7/12
6	3	LET ME FISH YOU ★	Chrysalis CDCHS 5080/2DCHS 5080 (E)	Atlantic AT 0321/CD AT 0321/MS	7/12
7	NEW	GIVE A LITTLE LOVE ★	Riz RTZCD 315/RTZ 315 (F)	Atlantic AT 0321/CD AT 0321/MS	7/12
8	4	I ALL WANT YOU ★	Virgin VSD 181/VSC 181 (F)	Atlantic AT 0321/CD AT 0321/MS	7/12
9	7	HOW DO I LIVE ★	Curb/The Hit Label CUBCX 30/CUBZ 30 (GRP/W)	Atlantic AT 0321/CD AT 0321/MS	7/12
10	3	HERE'S WHERE THE STORY ENDS ★	VC Records VCRD 319/VC 319 (F)	Atlantic AT 0321/CD AT 0321/MS	7/12
11	7	STOP ★	Virgin VSD 181/VSC 181 (F)	Atlantic AT 0321/CD AT 0321/MS	7/12
12	5	I GET LONELY ★	Virgin VSD 181/VSC 181 (F)	Atlantic AT 0321/CD AT 0321/MS	7/12
13	6	FROZEN ★	Maverick W 0432/W 0432 (W)	Atlantic AT 0321/CD AT 0321/MS	7/12
14	8	NO NO NO ★	Columbia 66602/26650/50 (SM)	Atlantic AT 0321/CD AT 0321/MS	7/12
15	3	BEAT GOES ON ★	VC Records VCRD 319/VC 319 (F)	Atlantic AT 0321/CD AT 0321/MS	7/12
16	NEW	MORE THAN AN EP ★	Independence ISCM 11M/ISCM 11M (SM)	Atlantic AT 0321/CD AT 0321/MS	7/12
17	NEW	ALL THAT MATTERS ★	Int. Avenue/EMI CDEM 500/CEM 506 (E)	Atlantic AT 0321/CD AT 0321/MS	7/12
18	7	BRIMFUL OF ASHA ★	Wija WJA 81/CDWA 1/BM 81 (W)	Atlantic AT 0321/CD AT 0321/MS	7/12
19	NEW	READ MY MIND ★	Wildstar CDWLD ACAM104 (W)	Atlantic AT 0321/CD AT 0321/MS	7/12
20	NEW	READY FOR A NEW DAY ★	Manifesto FESCD 40/FESCD 40 (F)	Atlantic AT 0321/CD AT 0321/MS	7/12
21	4	UH LA LA ★	Dance Pool ALEX 100/ALEX 100 (SM)	Atlantic AT 0321/CD AT 0321/MS	7/12
22	NEW	LOVE SHY ★	Reverb BN01SE/20/BN01SE 11M (P)	Atlantic AT 0321/CD AT 0321/MS	7/12
23	NEW	SHOUT TO THE TOP ★	JSD JSD 2001/21/4/8 160/5/5 (BM/W)	Atlantic AT 0321/CD AT 0321/MS	7/12
24	5	WHEN THE LIGHTS GO ON ★	BMG 7421/9621/2/4/21/9621/4 (BMG)	Atlantic AT 0321/CD AT 0321/MS	7/12
25	3	ANGEL ST ★	M People 7421/5541/2/3/4/21/5541/4 (BMG)	Atlantic AT 0321/CD AT 0321/MS	7/12
26	NEW	MOST HIGH ★	Mercury 598751/2 (F)	Atlantic AT 0321/CD AT 0321/MS	7/12
27	4	CORPSES ★	Polygram 566952/266954/4 (F)	Atlantic AT 0321/CD AT 0321/MS	7/12
28	NEW	SOMEDAY I'LL FIND YOU'VE BEEN TO A MARVELLOUS PARTY ★	BMG 7421/9621/2/4/21/9621/4 (BMG)	Atlantic AT 0321/CD AT 0321/MS	7/12
29	NEW	REWARD ★	Big Life BLD 142/BLDC 142 (P)	Atlantic AT 0321/CD AT 0321/MS	7/12
30	2	FATHER ★	Daf James 56252/266254/2 (W)	Atlantic AT 0321/CD AT 0321/MS	7/12
31	NEW	FAILURE ★	Cherry CHEKCD 022/CHEKCD 023 (BM/W)	Atlantic AT 0321/CD AT 0321/MS	7/12
32	5	BIG MISTAKE ★	Cherry 7421/5541/2/3/4/21/5541/4 (BMG)	Atlantic AT 0321/CD AT 0321/MS	7/12
33	4	SAY WHAT YOU WANT/INANE ★	Mercury MERC 495/MERC 496 (F)	Atlantic AT 0321/CD AT 0321/MS	7/12
34	2	YOU'RE STILL THE ONE ★	Mercury MERC 495/MERC 496 (F)	Atlantic AT 0321/CD AT 0321/MS	7/12
35	6	THE BALLAD OF TOMMYE JOE ★	CG CDGUT 18/CAGUT 18 (W)	Atlantic AT 0321/CD AT 0321/MS	7/12
36	1	MOVE ON UP ★	ARM 58218/2/58218/4 (F)	Atlantic AT 0321/CD AT 0321/MS	7/12
37	1	WHINE AND GRINE ★	Island CD 89/UCS 89 (F)	Atlantic AT 0321/CD AT 0321/MS	7/12

This	Last	Title	Artist (Producer/Publisher)	Label	CD/Cass (Distributor)
38	NEW	PUSH ★	Atlantic AT 0321/CD AT 0321/MS	Atlantic AT 0321/CD AT 0321/MS	7/12
39	27	DOCTOR JONES ★	Universal UMG 50420/UMG 50412 (BMG)	Atlantic AT 0321/CD AT 0321/MS	7/12
40	NEW	AIN'T GOIN' TO GO ★	Elemental ELM 4521/F-ELM 4521 (P)	Atlantic AT 0321/CD AT 0321/MS	7/12
41	3	IT'M GONNA SING YOU FOREVER ★	Ultra Pop 090725/ULP 090724 (W)	Atlantic AT 0321/CD AT 0321/MS	7/12
42	29	NEVER EVER ★	London LON 407/AN025 407 (F)	Atlantic AT 0321/CD AT 0321/MS	7/12
43	2	ANGELS ★	Chrysalis CDCHS 5077/2DCHS 5072 (E)	Atlantic AT 0321/CD AT 0321/MS	7/12
44	NEW	76 STONE WOBBLE ★	Hyundai HUNCD 36/HUNTC 36 (E)	Atlantic AT 0321/CD AT 0321/MS	7/12
45	8	REMEMBER YOU'RE A WOMAN ★	Columbia 66562/26650/50 (SM)	Atlantic AT 0321/CD AT 0321/MS	7/12
46	30	BE ALONE NO MORE ★	Northwestside 742156/1982/7421561974 (BMG)	Atlantic AT 0321/CD AT 0321/MS	7/12
47	NEW	NUMBER ONE ★	Topson TON 41/F-41 (W)	Atlantic AT 0321/CD AT 0321/MS	7/12
48	3	WEIRD ★	Mercury 58584/2/58584/10 (F)	Atlantic AT 0321/CD AT 0321/MS	7/12
49	3	MY FATHER'S EYES ★	Duck W 0462/CDW 0462 (W)	Atlantic AT 0321/CD AT 0321/MS	7/12
50	1	THIS IS HOCKEY ★	Island CD 89/UCS 89 (F)	Atlantic AT 0321/CD AT 0321/MS	7/12
51	6	LELEUBBIES SAY OH-HI ★	BBC Worldwide BMS 3083/2BMS 0038 (BM)	Atlantic AT 0321/CD AT 0321/MS	7/12
52	36	GETTH JUCEY MIT IT ★	Columbia 66562/26650/50 (SM)	Atlantic AT 0321/CD AT 0321/MS	7/12
53	9	NO SWEAT '98 ★	RCA 74215622/2/74215622/4 (BMG)	Atlantic AT 0321/CD AT 0321/MS	7/12
54	NEW	CLUB LONELY ★	XL Recordings XLT 9402 (W)	Atlantic AT 0321/CD AT 0321/MS	7/12
55	6	SHOW ME LOVE ★	RCA 74215552/2/74215552/4 (BMG)	Atlantic AT 0321/CD AT 0321/MS	7/12
56	NEW	BLINDFOLD (LIMITED EDITION) ★	Indochina ID 0902/ID 0706 (P)	Atlantic AT 0321/CD AT 0321/MS	7/12
57	NEW	FEAR SATAN - REMIXES ★	Eye-O EYELK 0302 (W)	Atlantic AT 0321/CD AT 0321/MS	7/12
58	NEW	WINDOWS '98 ★	Hog Chances HOG CDV 60 (W)	Atlantic AT 0321/CD AT 0321/MS	7/12
59	1	ALL I HAVE TO GIVE ★	Jive JIVECD 445/JIVE 445 (F)	Atlantic AT 0321/CD AT 0321/MS	7/12
60	52	EVERLASTING LOVE ★	Wendy's WESP 0302/WESP 0302 (W)	Atlantic AT 0321/CD AT 0321/MS	7/12
61	4	HIGH ★	Polygram 56182/26184/4 (W)	Atlantic AT 0321/CD AT 0321/MS	7/12
62	11	YOU MAKE ME WANNA... ★	Luca 74215602/2/74215602/4 (BMG)	Atlantic AT 0321/CD AT 0321/MS	7/12
63	4	TOGETHER AGAIN ★	Mercury 598751/2 (F)	Atlantic AT 0321/CD AT 0321/MS	7/12
64	18	MY MATE PAL ★	Go Set GOBDD 8 (F)	Atlantic AT 0321/CD AT 0321/MS	7/12
65	43	DESTINY CALLING ★	Fostana JIMCD 18 (F)	Atlantic AT 0321/CD AT 0321/MS	7/12
66	25	TIME AFTER TIME ★	Atlantic AT 0320/AT 0320 (W)	Atlantic AT 0321/CD AT 0321/MS	7/12
67	8	LET ME SHOW YOU ★	Duty Free/NC Recordings VCRD 31/VCRD 31 (E)	Atlantic AT 0321/CD AT 0321/MS	7/12
68	4	DISREMBRANCE ★	Eternal WEA 150Q/WEA 150Q (W)	Atlantic AT 0321/CD AT 0321/MS	7/12
69	42	BREATH ★	Deconstruction 74215701/2/74215701/4 (BMG)	Atlantic AT 0321/CD AT 0321/MS	7/12
70	5	CLEOPATRA'S THEME ★	WEA WEA 150Q/WEA 150Q (W)	Atlantic AT 0321/CD AT 0321/MS	7/12
71	7	TREAT INFAMY ★	Mercury 598751/2 (F)	Atlantic AT 0321/CD AT 0321/MS	7/12
72	4	I'M READY ★	ARM 58218/2/58218/4 (F)	Atlantic AT 0321/CD AT 0321/MS	7/12
73	RE	ALL AROUND THE WORLD ★	Creation CRESD 282/CRESD 282 (BM/W)	Atlantic AT 0321/CD AT 0321/MS	7/12
74	NEW	TAKE YOUR PARTNER BY THE HAND ★	Mercury 598751/2 (F)	Atlantic AT 0321/CD AT 0321/MS	7/12
75	30	NOT ALONE ★	Creation CRESD 280/CRESD 280 (BM/W)	Atlantic AT 0321/CD AT 0321/MS	7/12

TITLES A-Z	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
A	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75

As used by Top Of The Pops and Radio One

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AIRPLAY



11 APRIL 1998

CHART COMMENTARY

by ALAN JONES

After four weeks as the nation's most popular song, Madonna's Frozen feels the icy blast of rejection this week, letting Tin Tin Out in here's Where The Story Ends. It's the group's sixth Top 40 sales success but only their second Top 40 airplay hit, the first being their 1995 version of Always Something There To Remind Me, which peaked at number 14 on both the sales and the airplay chart. Here's Where The Story Ends is getting much more widespread support, and is establishing a big lead at

AIRPLAY FACTSHEET

Here's Where The Story Ends is only seven weeks into its airplay chart career but it's already accumulated more airplay than the band's previous five hits added together. Its progress to the summit: 48-29-16-6-4-2-1. It's Like That by Run D.M.C is Radio One's most-played single for the first week in a

row, accumulating a massive 138 plays in that period. Radio One played the Mighty Mighty Bosstones' single The Impression That I Got 28 times last week. It registered only 51 from the rest of the Music Control panel. Radio One delivered 95% of the record's 18m audience.

the top of the airplay chart, turning last week's 5m audience deficit into a 4m majority this week. Its popularity with programmers is paying sales dividends too. After debuting at number seven, the record slipped to number 10 on the CIN chart last week, a position it still holds. It has the look of a real hit, and seems destined to have lengthy chart careers in both sales and airplay listings.

Janet Jackson's new single I Get Lonely was a huge club hit but got almost no play from radio ahead of its

commercial release a fortnight ago, debuting at number nine on the sales chart while it ranked a slightly 93rd on airplay. Radio's reluctance to desert Janet's long-running previous hit Together Again was the main cause of this slow start. Radio has finally come on board, boosting I Get Lonely 93-15 this week, with 20 plays from Radio One making the biggest single contribution to its leap. With the understandable reluctance of radio stations to play two hits by the same artist in heavy rotation, Together

MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



Figures show Top 10 companies by % of total audience of the Top 50, and category group shares by % of total audience of the Top 50.

Again has suffered, and after 18 weeks in the Top 15 it plummets 15-39 this week.

A new Simply Red single is always a radio event, and the new single from Mick Hucknall's alter ego was premiered via satellite to ILR stations on Wednesday morning. It was immediately added to several playlists, including those of Piccadilly, BRMB and Victory but wasn't fingerprinted until some time later, which is why it might cause a below-par debut this week at number 80. Look for it to explode in typical Simply Red fashion next week.

ATLANTIC

Rank	Title/Artist/Label	No. of plays
1	FROZEN Madonna (Mercury)	83
2	SONNET The Verve (Virgin)	81
3	LET ME ENTERTAIN YOU Robbie Williams (Chrysalis)	60
4	BRIMFUL OF ASHA Cornejo (Wipac)	68
5	IT'S LIKE THAT Run-D.M.C vs. Jason Nevins (Sonic Communications)	58
6	BEATRICE Tracy Chapman (Mercury)	56
7	BALLAD OF TOM JONES Space (Cap)	51
8	FOUND A CURE Ultra Nava (I&M/PJ&M)	51
9	OH LA LA LA Roxa (Sire)	50
10	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)	47

NORTHERN IRELAND

Rank	Title/Artist/Label	No. of plays
1	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)	83
2	DANCE THE NIGHT AWAY Kwesta (RCA)	60
3	KISS THE RAIN Gina Mullen (Universal)	60
4	YOUR LOVE GETS SWEETER Peavy Dunes (Epic)	58
5	LET ME ENTERTAIN YOU Robbie Williams (Chrysalis)	56
6	TRULY MADLY DEEPLY Savage Garden (Columbia)	51
7	IT'S LIKE THAT Run-D.M.C vs. Jason Nevins (Sonic Communications)	51
8	YOU'RE STILL THE ONE Shania Twain (Mercury)	50
9	MY HEART WILL GO ON Celine Dion (Epic)	47
10	WHAT CAN I DO For Dummies (Mercury)	40

KEY 103

Rank	Title/Artist/Label	No. of plays
1	LET ME ENTERTAIN YOU Robbie Williams (Chrysalis)	83
2	BALLAD OF TOM JONES Space (Cap)	54
3	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)	53
4	FROZEN Madonna (Mercury)	52
5	ANGEL ST To Be Real (Mercury)	48
6	TRULY MADLY DEEPLY Savage Garden (Columbia)	48
7	SHOW ME LOVE Roxa (Sire)	47
8	IT'S LIKE THAT Run-D.M.C vs. Jason Nevins (Sonic Communications)	34
9	STOP Space (Sire)	28
10	SONNET The Verve (Virgin)	27
11	LOVE SIX Ultra Nava (I&M/PJ&M)	27
12	ALL THAT MATTERS Lesia (Tel Avenue/EMI)	27
13	WHAT YOU WANT ALL DAY EVERY DAY Texas Featuring Wu Tang Clan (Mercury)	27

RADIO ONE

BBC RADIO 1

ILR

Rank	Title/Artist/Label	Aud.	No. of plays
1	IT'S LIKE THAT Run-D.M.C vs. Jason Nevins (Sonic Communications)	21018	34
2	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)	18294	27
3	LET ME ENTERTAIN YOU Robbie Williams (Chrysalis)	17818	28
4	THE IMPRESSION THAT I GET Mighty Mighty Bosstones (Mercury)	17554	21
5	TURN IT UP Busta Rhymes (East West)	15533	28
6	PUSH IT Garbage (Mushroom)	14419	19
7	FOUND A CURE Ultra Nava (I&M/PJ&M)	14411	29
8	THE SOUND OF BIRMA Kula Shaker (Columbia)	14029	17
9	BRIMFUL OF ASHA Cornejo (Wipac)	13588	19
10	KISS THE RAIN Gina Mullen (Universal)	12588	19
11	BEAT GOES ON All Stars (London)	12576	27
12	FROZEN Madonna (Mercury)	12187	25
13	FOUND A CURE Ultra Nava (I&M/PJ&M)	11833	23
14	ALL THAT MATTERS Lesia (Tel Avenue/EMI)	12628	18
15	SOUNDS OF WICKEDNESS Texas (Cap)	12148	12
16	STOP Space (Sire)	15272	21
17	ALL THAT I NEED SYSTEM (Polygram)	11950	14
18	LOVE SIX Ultra Nava (I&M/PJ&M)	10296	19
19	BALLAD OF TOM JONES Space (Cap)	11189	25
20	I GET LONELY Janet Jackson (Mercury)	11188	0
21	ROAD RAGE Caroline (Blanco Y Negro)	12221	12
22	BRIMFUL OF ASHA Cornejo (Wipac)	12787	15
23	CORPSES Ian Brown (Polygram)	9909	9
24	NO NO NO Draddy's Child (Columbia)	9024	16
25	MOVE ON UP Jermaine Jackson (J&M)	8881	24
26	ALL I WANT IS YOU Gina (Virgin)	19296	11
27	TORN Tracy Chapman (Mercury)	9015	9
28	WHAT YOU WANT ALL DAY EVERY DAY Texas Featuring Wu Tang Clan (Mercury)	8954	21
29	ALL MY LIFE K-Ci & Jop B (MCA)	8183	9
30	IF... The Business (Superior Quality/MCA)	8626	11
31	AINT GOIN' TO GOA Alabama 3 (Eleven)	7915	18

Rank	Title/Artist/Label	Aud.	No. of plays
1	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)	33321	1379
2	TRULY MADLY DEEPLY Savage Garden (Columbia)	35291	1836
3	FROZEN Madonna (Mercury)	25196	1863
4	STOP Space (Sire)	26642	1623
5	MY HEART WILL GO ON Celine Dion (Epic)	20948	1495
6	BRIMFUL OF ASHA Cornejo (Wipac)	26256	1560
7	LET ME ENTERTAIN YOU Robbie Williams (Chrysalis)	24556	999
8	KISS THE RAIN Gina Mullen (Universal)	27420	1001
9	ANGEL ST To Be Real (Mercury)	25047	1173
10	LOVE SIX Ultra Nava (I&M/PJ&M)	15069	856
11	ALL THAT MATTERS Lesia (Tel Avenue/EMI)	18212	1069
12	HIGH LIGHTHOUSE Family (MCA/CD)	23024	1173
13	IT'S LIKE THAT Run-D.M.C vs. Jason Nevins (Sonic Communications)	19857	705
14	TOGETHER AGAIN James Jackson (Virgin)	14710	1140
15	ANGELS Robbie Williams (Chrysalis)	19754	1032
16	INSANE Texas (Mercury)	11478	843
17	BALLAD OF TOM JONES Space (Cap)	12272	812
18	SONNET The Verve (Virgin)	11467	674
19	SHOW ME LOVE Roxa (Sire)	11422	590
20	NEVER EVER All Stars (London)	16320	850
21	FOUND A CURE Ultra Nava (I&M/PJ&M)	12288	654
22	TORN All Stars (London)	14058	691
23	ALL I WANT IS YOU (Ginga/Virgin)	10200	614
24	READ MY MIND Connor Reeves (J&M)	10490	615
25	GETTIN' JIGGY WIT IT Will Smith (Columbia)	12447	624
26	AINT THAT JUST THE ONE Leticia (Mercury)	10134	564
27	YOU'RE STILL THE ONE Shania Twain (Mercury)	12285	567
28	BE ALONE NO MORE Annette (Mercury)	7510	633
29	HOW DO I LIVE Iwan Rheon (Cap/Tel/Ave)	14957	585
30	LA PRIMVERA Sasha (MCA/Virgin)	19833	329

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11 APRIL 1998

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A-Z

This Week	Last Week	Weeks On Chart	Pos. on re-entr.	Title	Artist	Label	Total Plays	Plays % + or -	Total Audience	Audience % + or -
1	1	6	10	HERE'S WHERE THE STORY ENDS	Tin Tin Out	VC Recordings	1949	+24	72.57	+10
2	1	8	12	FROZEN	Madonna	Maverick	1892	-13	68.65	-10
3	3	7	11	STOP	Spice Girls	Virgin	1558	-11	55.95	-11
4	6	12	3	LET ME ENTERTAIN YOU	Robbie Williams	Chrysalis	1307	+23	55.46	+13
5	4	3	11	BRIMFUL OF ASHA	Cornershop	Wijaya	1401	-20	51.15	-13
6	8	7	8	IT'S LIKE THAT	Run-D.M.C. Vs Jason Nevins	Smile Communications	1104	+25	48.81	+21
7	8	5	8	TRULY MADLY DEEPLY	Savage Garden	Columbia	1739	+3	48.19	-4
8	12	14	4	KISS THE RAIN	Billie Myers	Universal	1295	+22	42.67	+27
9	7	6	9	MY HEART WILL GO ON	Celine Dion	Epic	1518	-5	41.94	-12
10	17	10	4	ALL THAT MATTERS	Louise	1st Avenue/FEMI	1089	+16	35.37	+23
11	8	9	7	BALLAD OF TOM JONES	Space feat. Cerys	Gut	842	-15	32.81	-28
12	19	13	3	LA PRIMAVERA	Sash!	Multiply	682	+47	31.61	+55
13	20	17	3	FOUND A CURE	Ultra Nate	AM-PM/A&M	838	+28	30.53	+19
14	11	17	5	ANGEL ST	M People	M People/BMG	1231	-6	28.48	-29
BIGGEST INCREASE IN AUDIENCE										
15	18	13	1	I GET LONELY	Janet Jackson	Virgin	672	+89	26.88	+14
16	18	21	42	NEVER EVER	All Saints	London	734	-28	26.73	-314
17	33	24	25	TORN	Natalie Imbruglia	RCA	664	-10	25.95	-22
18	13	17	61	HIGH	Lighthouse Family	Wild Card/Polydor	1002	-22	25.39	-34
19	11	17	6	BIG MISTAKE	Natalie Imbruglia	RCA	1102	-10	24.57	-64
BIGGEST INCREASE IN PLAYS										
20	42	101	1	ALL THAT I NEED	Boyzone	Polydor	404	+228	23.56	+130
HIGHEST CLIMBER										
21	48	48	3	ALL I WANT IS YOU	911	Ginga/Virgin	672	+51	23.21	+67
22	15	22	10	SONNET	The Verve	Hut	818	+4	23.20	+2
23	19	15	32	GETTIN' JIGGY WIT IT	Will Smith	Columbia	728	-11	23.03	-13
24	34	36	2	SOUND OF DRUMS	Kula Shaker	London	216	+70	22.99	+23
25	18	13	4	BEAT GOES ON	All Seeing I	Columbia	427	-2	22.98	-16
26	14	8	18	ANGELS	Robbie Williams	Chrysalis	857	-28	22.96	-38
27	22	29	3	YOU'RE STILL THE ONE	Shania Twain	Mercury	586	-4	21.84	-6
28	28	24	4	MY FATHER'S EYES	Eric Clapton	Reprise/WEA	476	-1	21.66	-2
29	38	33	20	BITTER SWEET SYMPHONY	The Verve	Hut	454	+27	21.37	+7
30	17	19	7	HOW DO I LIVE	Leann Rimes	Curly/The Hit Label	556	-15	20.56	-8
31	32	34	4	READ MY MIND	Conner Reeves	Wildstar	654	+28	19.31	+2
32	16	17	1	THE IMPRESSION THAT I GET	Mighty Mighty Bosstones	Mercury	79	+55	18.50	+49
33	41	40	2	NO NO NO	Destiny's Child	Columbia	340	+15	18.37	+26
34	48	5	2	PUSH IT	Garbage	Mushroom	141	+99	18.01	+24
35	44	34	2	SHOUT TO THE TOP	Fire Alliance Featuring Loleatta Holloway	Junior Boy's Own	371	+19	17.82	+23
36	41	41	2	TURN IT UP	Busta Rhymes	East West	123	+40	17.40	+17
37	46	45	3	MOVE ON UP	Trickster	A&M	319	+44	16.47	+1
38	21	21	4	INSANE	Texas	Mercury	802	-10	16.23	-53
39	18	20	43	TOGETHER AGAIN	Janet Jackson	Virgin	890	-34	16.09	-93
40	22	16	53	YOU MAKE ME WANNA...	Usher	LaFace/Arista	518	-43	15.52	-53
41	35	4	3	FATHER	LL Cool J	Def Jam/Mercury	372	-10	15.68	-14
42	33	36	3	SAY WHAT YOU WANT (ALL DAY EVERY DAY)	Texas Featuring Wu Tang Clan	Mercury	237	+15	14.59	-29
43	13	13	1	SOUNDS OF WICKEDNESS	Tzant	Logic	116	+23	14.47	+71
MOST ADDED										
44	127	75	1	CORPSES	Ian Brown	Polydor	153	+90	14.31	+206
45	38	25	6	BE ALONE NO MORE	Another Level	Northwestside	595	-21	14.29	-22
46	34	18	9	SHOW ME LOVE	Robyn	Ricochet	694	-47	13.73	-66
47	63	68	1	LOVE SHY	Kristine Blond	Reverb	165	+56	13.54	+35
48	191	0	1	ROAD RAGE	Catatonia	Blanco Y Negro	74	+100	12.81	+130
49	39	42	3	UH LA LA LA	Alexia	Sony	483	-49	12.18	-51
50	128	108	1	UNDER THE BRIDGE	All Saints	London	413	+139	12.09	+158

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TOP 10 GROWERS

Pos.	Title Artist (Label)	Total Plays	Increase in no. of plays
1	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)	1949	377
2	I GET LONELY Janet Jackson (Virgin)	672	316
3	ALL THAT I NEED Boyzone (Polydor)	404	281
4	LET ME ENTERTAIN YOU Robbie Williams (Chrysalis)	1307	263
5	UNDER THE BRIDGE All Saints (London)	413	240
6	KISS THE RAIN Billie Myers (Universal)	1295	232
7	ALL I WANT IS YOU 911 (Ginga/Virgin)	672	228
8	IT'S LIKE THAT Run-D.M.C. Vs Jason Nevins (Smile Communications)	1104	224
9	LA PRIMAVERA Sash! (Multiply)	682	219
10	SAY YOU DO Ultra (East West)	327	205

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

TOP 10 MOST ADDED

Pos.	Title Artist (Label)	Stations last week	Stations this week	Acts
1	CORPSES Ian Brown (Polydor)	15	49	34
2	FEEL IT Tempters feat. Maya (Pepper)	0	27	27
3	SAY YOU LOVE ME Simply Red (East West)	0	26	26
4	I GET LONELY Janet Jackson (Virgin)	39	63	24
5	RAY OF LIGHT Madonna (Maverick/Warner Bros.)	14	37	33
6	NO WAY Freshwater (Deconstruction)	6	28	22
7	SAY YOU DO Ultra (East West)	19	40	21
8	FOOLS GOLD Stone Roses (Silvertone)	3	23	20
9	MOVE ON UP Trickster (A&M)	37	56	19
10	WHINE & GRINE Prince Buster (Island)	38	56	18

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

11
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singles



1 IT'S LIKE THAT

Run-DMC Vs. Jason Nevins

- | | | | | |
|----|-----------------------------|--------------------------------------|----------------------|---------------|
| 1 | IT'S LIKE THAT | Run-DMC Vs. Jason Nevins | Smile Communications | Epic |
| 2 | MY HEART WILL GO ON | Celine Dion | | Multiple |
| 3 | LA PRIMAVERA | Sash! | | Universal |
| 4 | KISS THE RAIN | Billie Myers | | Columbia |
| 5 | TRULY MADLY DEEPLY | Savage Garden | | Chrysalis |
| 6 | LET ME ENTERTAIN YOU | Robbie Williams | | Riz |
| 7 | GIVE A LITTLE LOVE | Daniel O'Donnell | | Virgin |
| 8 | ALL I WANT IS YOU | 911 | | Curb |
| 9 | HOW DO I LIVE | LeAnn Rimes | | 10 Recordings |
| 10 | HERE'S WHERE THE STORY ENDS | Tin Tin Out featuring Shelley Nelson | | |



- | | | | | |
|----|-----------------------|------------------|----------------|---------------|
| 11 | STOP | Spice Girls | | Virgin |
| 12 | GET LONELY | Janet Jackson | | Virgin |
| 13 | FROZEN | Madonna | | Maverick |
| 14 | NO NO DESTINY'S CHILD | | | Columbia |
| 15 | BEAT GOES ON | The All Seeing I | | fir |
| 16 | MORE THAN US | EP Travis | | Independiente |
| 17 | ALL THAT MATTERS | Louise | 1st Avenue/EMI | |
| 18 | BRIMEFUL OF ASHA | Commonshop | | Wifija |
| 19 | READ MY MIND | Conner Reeves | | Wildstar |
| 20 | READY FOR | | | |

THE OFFICIAL CHARTS

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BBC RADIO 1



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Dr. Features extra tracks "Killing The Water Gun" and a cover of "as Flaming Lips' "She Don't Use Jelly"

11
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1998

albums



1 THIS IS HARD CORE

- | | | | |
|----|-----------------------|-------------------|----------------|
| 1 | THIS IS HARD CORE | The Roots | Island |
| 2 | THE BEST OF JAMES | | Fontana |
| 3 | LIFE THRU A LENS | Robbie Williams | Chrysalis |
| 4 | TITANIC (OST) | James Horner | Sony Classical |
| 5 | LET'S TALK ABOUT LOVE | Celine Dion | Epic |
| 6 | RAY OF LIGHT | Madonna | Maverick |
| 7 | URBAN HYMNS | The Verve | Hut/Virgin |
| 8 | FRESCO | M People | M People/BMG |
| 9 | LEFT OF THE MIDDLE | Natalie Imbruglia | RCA |
| 10 | MAVERICK A STRIKE | Finley Quayle | Epic |



- | | | | |
|----|------------------------|----------------------|--------------------|
| 11 | TRULY - THE LOVE SONGS | Lionel Richie | Mitose/PolyGram TV |
| 12 | IN MY LIFE | George Martin/Variou | Echo |
| 13 | ALL SAINTS | All Saints | London |
| 14 | PILGRIM | Eric Clapton | Virgin |
| 15 | SPICEWORLD | Spice Girls | Duck |
| 16 | TALK ON CORNERS | The Corrs | Atlantic |
| 17 | WHITE ON BLONDE | Texas | Mercury |
| 18 | POSTCARDS FROM HEAVEN | Lighthouse Family | Wild Card/PolyGram |
| 19 | TIN PLANET | Space | Capitol |

Labels

11 APRIL 1998

Labels caught in tv compilation market 'warfare'

A clutch of recent big-selling dance singles have had the effect of reinvigorating the market for mainstream dance compilations. Last week saw three new TV-advertised dance collections go straight into the compilation album Top 10, joining 'Dance Nation 5' on Ministry Of Sound; 'Club Nation' on Virgin; 'Club Nation Exposed' on Global TV and 'Non-Stop Dance Anthems' on Telstar. This week will see PolyGram TV's 'Undisputed' join the throng.

The market for dance compilations has been subdued for the past few years compared with its peak in 1994/95. However, the popularity of dance tracks such as 'It's Like That' by Run DMC vs Jason Nevins and the Norman Cook remix of Cornershop's 'Brimful Of Asha' is seeing the market expand once again.

"There's definitely more of a buzz than last year and there's a lot of these LPs about. We've been devoting more rack space to them," says Dan Hill, section head of soul & dance at HMV's Oxford Street branch.

However, the level of competition is seeing

companies guard dance hits from their own roster jealously to give their own compilations an edge in the congested market. While the independently-released Run DMC and Cornershop are turning up on most of the albums, licensing tracks from competitors can be a problem.

"It's warfare out there at the moment," says Nic Moran, co-managing director of Global TV. "It's worse than ever. But if you swap tracks wholeheartedly you end up with the same compilations as everyone else."

Global has used its agreement with BMG to focus its 'Club Culture Exposed' around upcoming releases from BMG acts like Indo and Tina Moore. Jane Beardsley, Virgin TV's brand development manager, whose 'Club Nation Exposed' entered the chart at number four last week, feels competition is a good thing. "It's very competitive but I think that's genuinely of benefit to the consumer," she says. "It means you get better packaging."

Another influence has been Ministry Of Sound, which has shown that a slickly-branded package can sell in massive quantities. The influence of LPs such as 'Dance Nation' is being felt across the market.

companies guard dance hits from their own roster jealously to give their own compilations an edge in the congested market. While the independently-released Run DMC and Cornershop are turning up on most of the albums, licensing tracks from competitors can be a problem.



[2] SEVEN DAYS IN DANCE: JON CARTER 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 HER BOX: ANN SAVAGE



buzz chart number ones

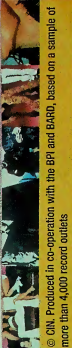
CLUB:	'KINANE' Heaven (Coalition)	p5
URBAN:	'TURN IT UP!' Busta Rhymes (Elektra)	p6
POP:	'KINANE' Heaven (Coalition)	p8
COOL CUTS:	'HORNY' Mousse 1 (AM-PM)	p8

inside:



gone Pete Tong will serve to promote 'Essential Mix: Spring 98', which is released on April 20 on Hfr/London. Aside from all manner of recent dance hits the LP will also feature an exclusive mix of All Saints' 'Lady Marmalade' by Mark Piccolotti. Rumours that Tong will also be promoting the LP by undertaking a UK club tour dressed as a Pearly King are apparently untrue. "You're 'aving a Turkish bath mate," he comments.

If you're so well known your name gets used as Cockney rhyming slang, you may as well use it to your advantage. Thus many in the media were perplexed last week to receive a T-shirt advertising Pete Tong's latest 'Essential Mix' compilation with one sleeve stitched up. It wasn't until closer inspection revealed the legend 'It's All Gone Pete...' (ie Pete Tong = Wrong) printed across the offending article's chest that everyone cottoned on to the joke. This and a similarly self-deprecating TV advertising campaign built around the words "It's all



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Pete Tong's 'Essential Mix' (Min) Playlist at Radio 1, Virgin X-1 Live - The Boatman - Wed 15th April www.ministryofsound.com Taken from the album

State of Mind This is it



Includes M&S, M.J. Cole, Dillon & Dickins, Nu Birt and Boy Foy Mixes
Released 6th April. Available on 2xVinyl and CD

20 READY FOR



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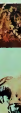
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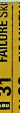
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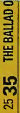
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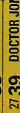
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24 32 BIG MISTAK



23 33 SAY WHAT YOU



26 34 YOU'RE STILL



25 35 THE BALLAD O



19 36 MOVE ON UJ



21 37 WHINE AND



18 38 PUSH MATCH



27 39 DOCTOR JOJ

18 40 AIN'T GOIN'

[7 DAYS IN DANCE]

jon carter monkey mafia



"Wednesday: I went down to **DJ LOTTIE's** night **MISSDEMEANOURS** at **THE SAINT** which was good. Chatted to **ROCKY, DIESEL** and **MARK JONES**. I went to the **MET BAR** afterwards to do all those **SMURK** Soho drinking places. Believe me, that's the first and last time I'll go to that place. I got out as quick as I could. Thursday: Up early to rehearse. I then went home and **FELL ASLEEP** on the sofa. When I woke up my flatmate had a **DINNER PARTY** going on which if you knew my flat you'd know how strange that was. Then my girlfriend **KATH** turned up in the middle of it. Friday: down to **BRIGHTON** for the **BIG BEAT BUTIQUE** where I DJed for four hours playing 'one for one' with **NORMAN COOK**. It was really good - we were making each other play things we wouldn't normally play. Then we went back to **NORMAN'S 'HOUSE OF LOVE'**. You've never seen anything like it - everything has a **SMILEY LOGO** on it. I finally got out of there on Saturday evening. Saturday: back to London and I DJed at the **HEAVENLY JUKE BOX** at Turinmills. **FAT TONY** was there and we arranged to go into the studio later in the week to do a track for the **MANUMISSION FILM**. We're doing a **DIRTY HOUSE TRACK** with Tony mouthing depraved things over the top - it's for the **PORN SEQUENCE**. Sunday: my girlfriend was staying at the **SHERATON** because of this strange **AIR HOSTESSING** job she does. So we spent the evening watching **THE SIMPSONS, FATHER TED** and **SOUTH PARK**. It was bliss. Monday: more rehearsals and then back to the hotel. Tuesday: kicked out of the Sheraton at 8.30am. That night we played **THE BIG ISSUE** gig at the **BLUE NOTE** with **IAN BROWN, CARLEEN ANDERSON** and **JARVIS COCKER**. It's quite a tricky place to play but it was good."

heaven 17 seek remixers for album thang

Anyone around in the Eighties will have fond memories of Heaven 17 - not least **Mousse T** who has seen fit to sample the Sheffield legends' 'Fascist Groove Thang' for his forthcoming garage smash 'Horny'. However, Heaven 17 (pictured) are far from just a memory, having last year returned to play the first live gigs in their 12-year history. The response was so good that the group are now working on a new LP, which will be preceded by a remix LP of hits such as 'Fascist Groove Thang' and 'Temptation'. The remix LP will be called 'Heaven - Version 17.1'.

"We wanted to do a profile-raising exercise and it seemed like a good idea. Then we started getting remixers and producers ringing us up asking to do it," says the band's manager Stephen Budd. Producers confirmed for mixes include Arthur Baker, Rob Playford, Ashley Beedie, Kirk Deglorio and Freddy Fresh. However, the band are still interested in hearing from other remixers.

"We've open to people with profile who were genuinely into the band and who aren't doing it for money as the band are paying for the album themselves," says Budd.



ce hudson. chesterfield

5 Market Place, Chesterfield, Derbyshire S40 1TW. As its rather formal name suggests, C E Hudson carries the distinction of being one of the UK's oldest record stores. Founded in 1906, it celebrates its 92nd birthday this year, but fortunately has moved with the times and since the mid-Eighties has offered a wide range of dance which currently includes techno, trance, big beat, deep house, garage, hip hop and soul.

- The top 10 tracks flying out of C E Hudson this week are:
- Real If The Temptress (Time/Peppert)
 - 'Respected Love' ATROC (The Rize)
 - Instant Moment' ROOS (Red Alert)
 - 'Deeper Love' RUL'D (Divex (Enfem))
 - 'Horny' Mousse T (Peppermint Jam)
 - 'Mychander' On Heat (Koolha)
 - 'Superstar' Novey vs Eniac (Monomani)
 - '73 Sticky Run (DMC vs Jason Nevins (Epidrome))
 - 'Crease 2002' Three Drivers On A Vinyl (Maschine Drive)
 - 'Victims Get Moan' DJ Jean Presents Ovi (Boskoi (E))



They say kids grow up faster these days and judging by the career of PJ The DJ they're right. Only 12 years old, PJ will be releasing his first record 'Too Young' next month on the speed garage label **Fatt Boy**, home of Charles Dockins' 'Contagious Love' and Gerideau's 'Masquerade'. However, PJ is no mere novelty, with an appearance on the decks at last year's DJ Culture exhibition drawing plaudits from Cutmaster Swift and DJ Pogo amongst others and leading to some guest appearances on London's **Freak FM**. PJ began DJing at the age of three, encouraged by his father who taught him how to mix. "I play two-step speed garage but I can play all kinds of things like drum & bass and hip hop," says PJ. PJ also has monthly slots at two local venues - the **Laposte Wine Bar** in Corby and **The Loft** in Hitchin, Herts. On holiday in Spain recently PJ commanded the decks of the local club and ended up DJing for the next three nights. "When they see me behind the decks, people just stand still and stare in amazement. I just want to get on with it," he says. PJ's 'Too Young' is being promoted now and will be released in May.



RAM RECORDS
PO Box 70, Hornchurch, Essex RM11 3NR, Tel/fax 01708 445851
HISTORY: Ram Records has built a reputation as

a quality British drum & bass label since Ant Miles and Andy C, aka **Origin Unknown**, began releasing singles back in 1992. The one that became a dancefloor anthem was 1993's 'Valley Of The Shadows'. Another milestone for Ram was its first album, 'Speed Of Sound', released in 1996, which won **Kiss FM** a dance album of the year. Ram doesn't boast a huge back catalogue because Miles and Andy C believe in keeping their integrity intact, testing out possible releases on dub before going with them. They also bring this approach to their

remixing work: so far the duo have remixed Roni Size, Adam F, Moving Shadow and Busta Rhymes, with their remix of 'Woo Haah!' winning **Muzik's** best remix of '96 award. Ram's eagerly-awaited second album, 'Origin Unknown Presents Sound In Motion', is released on April 13, supported by a nationwide tour. **Origin Unknown** have signed a five-album deal with **BMG**, though they'll also continue to record on Ram. SPECIALIST AREAS: Unpredictable, futuristic drum & bass
KEY ARTISTS: Origin Unknown, Moving Fusion,

Shimon, Red One, DJ Freedom
LAST THREE RELEASES: 'Valley Of The Shadows'/'Truly (Original Mix)' Origin Unknown; 'Terra Form' (EP) Andy C & Shimon; 'No Mistake' Concept 2
COMING UP: 'Origin Unknown Presents Sound In Motion' (LP); Red One (unreleased); Moving Fusion (unreleased)
RETAILER'S VIEW: "Ram's kicking at the moment, we're getting a lot of enquiries about the new album and any of their singles we get in just fly out straight away."
- Ash Attack, Black Market

11 april 1998 THE OFFICIAL CHARTS

11 IT'S L!

- 1 Run-DMC Vs
- 2 MY HEART
- 3 LA PRIMAV
- 4 KISS THE R
- 5 TRULY MAL
- 6 LET ME EN
- 7 GIVE A LIT
- 8 ALL I WANT
- 9 HOW DO I
- 10 HERE'S WHERE
- 11 STOP Spice
- 12 I GET LONEL
- 13 FROZEN Ma
- 14 NO NO NO
- 15 BEAT GOES
- 16 MORE THAN
- 17 ALL THAT M
- 18 BRIMFUL OF
- 19 READ MY FOR
- 20 READY FOR

BEATS & PIECES

RUN DMC will be following up the huge success of Jason Nevins' remix of 'It's Like That' with the release of a Nevins remix of another of their classics. It's 'Tricky'. However, a video which had been made to accompany the release of the track in Germany had to be withdrawn when the band objected to scenes of martial arts-style fighting...
AM:PM has continued its impressive run of

winning bidding wars by adding **MOUSSE T VS HOT'N'JUICY's** 'Horny' to its trophy cupboard. The release is set for May 11...**Infamous** Birmingham club promoters **MISS MONEYPENNY's** will be invading the capital on Easter Sunday (April 12) for a one-off. DJs on the night will be Danny Rampaging, Farley Jackmaster Funk, Jim Shatt, Dave Lubin, Lee Dagger and Jonathan Ulyass. Tickets are £20 and are available on 0121-663 6960...**MONEY MARK**, who will be releasing his eagerly-awaited 'Push Your Button' LP on May 4, is playing a handful of UK

dates later this month. They are: Hanover Grand, London (April 27); Hop & Grapes, Manchester (April 29); and King Tut's, Glasgow (April 30)...Manchester's deep house, Detroit techno and electronic jazz funk club **BRAMA** will feature two new sets of monthly residents for Saturday nights. On the third Saturday of every month starting April 11, Andy Weatherall and Alex Knight will play whilst on the last Saturday of the month DIY will be hosting Floppy Disco. Drama takes place at The Music Box, 55a Oxford Road, Manchester. Entrance is £5...

on the airwaves

(by caroline moss)

Inertia sets in this week, with one paltry new entry on the Dance Airplay 40 for 'Superstar' by **NOVY VS ERICK**, the first release on Arista's new dance imprint D-Disco, in 37. The highest climber is **MASE FEATURING TOTAL's** 'What You Want', which climbs 11 places only to take it to 29. So it's a good thing that most exciting moves are afoot in dance radio, namely several nominations for the 1998 Sony Radio Awards and Capital FM Awards.



take action on May 7, so good luck to the dance fraternity on the night. Capital FM's London Awards in aid of Help A London Child take place this Wednesday and show a strong dance bias, with Eternal's 'I Wanna Be The Only One' up for best single; Lutricia McNeal nominated for London's favourite international act; Lighthouse Family's 'Postcards From Heaven' and M People's 'Fresco' up for best album; Lutricia McNeal and Usher are both nominees for best international newcomer; All Saints and Lighthouse Family nominated for best group and Shola Ama and Heather Small up for best female vocalist. All 700 nominees for London's favourite newcomer - Conner Reeves, All Saints, Finley Quayle and Shola Ama - are dance artists. And according to Capital listeners, London's favourite dance songs of the past year were Gaia's 'Free From Desire', Tina Moore's 'Never Gonna Let You Go', Sasha's 'Encore Une Fois' and Ultra Nate's 'Free'.

Steve Jackson's Morning Glory on Kiss 100 is up for the Sony Radio breakfast award (music), against Chris Evans on Virgin and Wake Up To Wogan on BBC Radio Two. Dave Pearce's Radio One show has been nominated for the drivetime award (music); Rcss Allen on BBC GLR is up for the evening/late night award (music) and Jeff Winger's Club Culture on Capital is up for the special interest music award. The presentations

dance airplay forty

THE UK WAVE	LAST WEEK	ARTIST	TRACK
1	6	BEAT BOES ON AII	Seeing I London
2	4	FOUND A CURE	Ultra Nate Am:Pr:RAM
3	5	I GET LONELY	Jamie Jackson Virgin
4	7	HERE'S WHERE THE STORY ENDS	Tin Tin Out VC Recordings
5	7	IT'S LIKE THAT	RUN DMC vs Jason Nevins Scobie
6	8	PROZEN	Nadonna Maverick
7	13	YOU MAKE ME WANNA...	Usher LaFace/Arista
8	13	R U SLEEPING	LU
9	2	BRUMFUL OF ASHA	Carsenshop Wija
10	14	GETTING JIGGY WIT IT	Will Smith Columbia
11	4	NBODY BETTER	Tina Moore Def Jam
12	4	SOUNDS OF WICKEDNESS	Tanz Teat Logic
13	5	TURN IT UP	Busta Rhymes East West
14	10	THE WORD IS LOVE (SAY THE WORD)	Voices Of Love A&M
15	13	THIS IS IT	Stove Mind Ministry Of Sound
16	14	NO NO NO	Destiny's Child Columbia
17	8	SAY WHAT YOU WANT	JILL ALL EIGHTY (DJ) Teebe, Mr. Tug, Dan Money
18	23	FATHER LIL COOL J	Def Jam/Mercury
19	17	ZONE TIL NOVEMBER	Wyclief Jean Ruthouse/Columbia
20	16	ANGEL ST	M People/BMG
21	26	MUCH BETTER	Club 69 Twisted
22	11	TREAT INFANT	Real Assured Hfr/London
23	12	GOTTA BE...MOVIN'	ON UP FM PDM Gee Street/V2
24	32	WHINE & GRINE	Prince Buster Island
25	32	READY FOR A NEW DAY	Todd Terry ManillaStreet/Mercury
26	8	IF YOU WANT ME	Hinda Hicks Island
27	28	LA PRIMAVERA	Sash! Multiply
28	24	UH LA LA LA	Alaxia Sony
29	40	WHAT YOU WANT	Mase feat. Total Bad Boy/Arista
30	4	NO WAY	FreePapper Deconstruction
31	32	SMOOTH TO THE TOP	Fin' label feat. Lelaolu Balogun Jason Big/Dm
32	7	PROMISE	Essence Virgin
33	4	FALL HAIMA	Rainey Coalition
34	19	NEVER EVER ALL SAINTS	All Saints East West
35	38	PROFESSIONAL WIDOW	Toni Amos East West
36	29	BE ALONE	NO MORE ANOTHER LEVEL Northwestside
37	W	SUPERSTAR	Novy vs Erick D-Disco
38	34	REMEMBER ME	Blue Bay Pharm
39	RE 22	SOMETHING GOING ON	Todd Terry ManillaStreet/Mercury
40	RE 14	C U WHEN U GET THERE	Cooolia Tommy Boy

Sources monitored between 00:00 on 22/04/98 and 24:00 on 01/05/98. See also: Galaxy 101, Galaxy 105, Galaxy 101, Choice London & Birmingham, Vibe FM, Music Control UK, 55 John St, London EC1M 4AY. Tel: 0171-236 4896.

judge jules playlist



It's 'TRICKY' Run DMC (Epic/remix) • 'GET UP STAND UP' Phunky Phantom (Districtive) • 'LADY MARMALADE' All Saints (London) • 'CAN U FEEL IT' CLS (Crossroads) • 'LONELY' REKBOX (Big Shot) (Central/epic) • 'WAOOM (ORIGINAL VERSION)' Man With No Name (Perfecto) • 'JUST LET GO' Puma & Co. (Lifting) Corp • 'THE ULTIMATE CHOCOLATE EXTENDED MIX' Funky Crooked feat. Nick Skitz (Jive) • 'ROUND & ROUND' Man Break (One Little Indian) • 'BEHIND BEFORE MY EYES' MYNA (Mentana) • 'BURINING' lobby bumps (Acuzul) • 'THE INSIDE ROOMS' Andy Lambory feat. Michelle Weeks (white label) • 'DISCOTEK' Interstellar Phase 3 • 'ICE RAIN' Alex Whitcombe & Big C (Kotovoganz) • 'FEEL IT' The Temprer feat. Moya (Time/Pepper) • 'PHENSO EN TI' Martians At Work feat. Louis Salinas (Mow Records) • 'LOOKIN FOR LOVE' Koren Romine (ManillaStreet) • 'SUPERSTAR' Novy vs Erick (D-Disco) • 'CRAZY LOVE' Blu Room feat. 'Sussy Q' (white label) • 'NAKED IN THE RAIN' Blue Pool (Malory) • 'LET ME HEAR THE DJ MISS Peppermint (Kingsize) • 'SPELL ON YOU' Sonique (Serious) • 'WATER' Fathers of Soul (Renaissance) • 'ENTERTAINMENT' Waz Work (Downbay) • 'VOYAGER' Mi Spring (ManillaStreet) • 'I GOT A MAN' Shamoola Corfer (Parade) • 'MOVIN ON Dabbler Pender (AM:PM) • 'MEGABLAST' Sonna Do Loop (white label) • 'TEARDROP' Massive Attack (Virgin) • 'HORNY MOUSSE T'S EXTENDED MIX' Mousse T vs Hot'N'Juicy (Peppermint Jam) • Special Edition Hit Mix by John Kelly: 'ZONE One Zone (white label) • 'FLAMENCO TRIP' Tuxcom (Top Secret) • 'HARVEY HIT' Deonimus (Reverend) • 'ALARM' 644 (white label) • 'DO IT AGAIN' Ruzay/MSU (Genovese/Obson) • 'DISTORTION' Parachooz (Subliminal) • 'SHOUT TO THE TOP (CLUB OF DUB)' Fire Island feat. Loleatta Holloway (white label)

AS FEATURED ON RADIO ONE'S THE ESSENTIAL SELECTION WITH JUDGE JULES ON FRIDAY 3 APRIL 1998 (page 2)

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



Taken from the album
 Paul Anderson's 'Reborn Of The West' (Xfm)
 Playlist at Radio 1, Virgin and Xfm
 See 'The Borderline' Wed 15th April
 www.musicalplayground.com

KRINANE

HEAVEN

the new single featuring mixes by PAUL WAND, PAUL GOTEL and DANNY TENAGLIA

No 1 RM Club • No 1 RM Pop • No 1 MixMag Club • No 1 MixMag Buzz • No 1 Mixology • No 1 DJ

"A monster" MixMag **★★★★** • released 20th April on CD • MC • 12" • to hear HEAVEN call 0990 134 104

READY FOR

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READY FOR

hot vinyl

on the decks: andy beavers, chris finan,
ronnie here!, james hyan,
danny mcmillan, ziad (pure groove)

TUNE OF THE WEEK



MOUSSE T 'HORNY '98' (AM-PM) (HOUSE)

Originally out last year on Peppermint Jam, this track has already been picked up on by garage and house heads alike. At the heart of it are some very catchy, distinctive string/brass disco stabs, which provide the main hook, and this '98 version sees the addition of a female vocal, basically singing that she's feeling horny. All these are strong ingredients indeed, for what should be a huge record. ●●●●● Z

BE BE WINANS 'THANK YOU' (ATLANTIC) (GARAGE)

MAW never ceases to amaze with their almost relentless consistency: they produce bullet after bullet and this is no exception. MAW provide a long, DJ-friendly boogie intro that kicks in reminiscence of that old party gem 'The Beat Goes On' by Ripple, but in comes the cool, powerful and incredible gospel vibes and vocals of BBW that set this groove on fire. There is such a vibe-driven energy from this gospel masterpiece that a amazing musical journey is bound to be had on any dancefloor. Without doubt a guaranteed anthem. ●●●●● RH

JONNY L 'WISH YOU HAD SOMETHING' (XL) (DRUM & BASS)

The man they call Jonny L steps back into the arena once again to mess with the beats. The success of 'Piper' and the recent long player 'Sawtooth' has elevated him into the big league. And the new re-lick of 'Wish You...' proves his position is well and truly safe. Jonny gets funky on the baseline using old skool analogue sounds that hum around the room like mad, coupled with newly-tuned beats. On the flip Matt 'Optical' Quinn takes 'Moving' to a higher plane and into new pastures. Compelling and uncompromising. ●●●●● DM

808 STATE 'PACIFIC 808:98'/CUBIK '98' (ZTT) (TECHNO)

Two tasty 12-inches whetting the appetite for the forthcoming remix LP that will also include a new track, 'Crash'. Grooverider's Jeep Mix of 'Pacific' speeds up the classic riff alongside knockout hardstepping breakbeats, and 808 State's own revamp is an equally faithful jazzy touch-up with its tightly-knitted beats introducing a new generation to one of the most definitive pivotal dance moments. Monkey Mafia's mix of 'Cubik' sprinkles spoken word samples such as "How are all you paratroopers out there and the marines?" over dancehall techno and that famous Jerky riff. ●●●●● JH

FELA KUTI 'WATER GET NO ENEMY' (MOTION) (ALTERNATIVE)

This piece of Seventies Afro-beat from Nigeria's late, great Fela Kuti was one of last year's biggest revival tunes, championed by Ashley Beedle, Gilles Peterson and anybody else who managed to get their hands on a copy. Now Motion have made it more widely available as a 12-inch with a little bit of sound tweaking by

Dexter B & Malarkey. With its funky underpinnings, firing horns, jazzy keys and inspirational vocals, the track is up there with 'Sorrow, Tears and Blood' as the ultimate Fela floorfiller. Seek it out along with Stern's recent reissues of some of his early LPs like 'He Miss Road'. ●●●●● AB

MASSIVE ATTACK 'TEARDROP' (VIRGIN) (ALTERNATIVE)

Aply promoted in black and predictably dark-edged yet compelling, Bristol's ambassadors return with Liz Fraser's uplifting vocals shining over a pendulum-like beat in the LP version. Mad Professor's Mazurani mixes are healthy dub 'versions' and the Screem Team's sporadic, almost beatless mix is equally excellent. ●●●●● JH

SIZEQUEEN 'MUSIC' (TWISTED) (HOUSE)

A varied four-tracker kicking off with the Funk Express Mix, a relentless in percussive repeat and embedded foundation bass that sounds almost retro in places. Also playing well is the Electrico Mix which has equally fine production, creating a heavy driving dub that will cause a large amount of head nodding. Two further mixes add to this very strong package. ●●●●● CF

THE FOG 'BEEN A LONG TIME' (PUMKA) (HOUSE)

A welcome re-release of this classic track comes with remixes from Full Intention, Discocaine, and Y-Tribe, the latter providing a garage mix of some quality. Full Intention do their disco thing, while Discocaine get dubby, playing around with the vocals and generally funk things up. All well and good, but it's the original mix that still stands out for me. ●●●●● Z

ANDY LAMBOY FEAT. MICHELLE WEEKS 'THE INSIDE' (CLEVELAND CITY) (HOUSE)

Back on form for Cleveland City after what seems like too long a break. Promoted over the past few weeks in its Soul Brothers Dub, with varying effects and a warming break, and now featuring new mixes from C&G and Andy Lamboy. The C&G mix is the more radio-friendly mix, using a lot of vocal on a light-sounding base. Andy Lamboy's Xpress Mix is as full-on as speed garage gets, with big drums, strummy guitar licks and stuttered vocal bits that all go into the pot. ●●●●● CF

MONKEY MAFIA 'AS LONG AS I CAN SEE THE LIGHT' (HEAVENLY) (AMBIENT)

You'll be pleasantly surprised by Jon Carter's latest which completely avoids the ragga/dancehall style and instead turns a Precedence Clearwater Revival classic into melancholy dub with sluggish bleeps, church organ backing and Shizzle's vocals. With the right push from all media, this deserves to do very well indeed. ●●●●● JH

BUSHFLANGE 'STYLE WARS EP VOL. 2' (OFF SHOOT) (HOUSE)

Off Shoot seems to go from strength to strength and has already reached release number eight. Bushflange are Nick Rappaciolli and Pete Herbert, the men behind the Atlas record shop in London. There are four tracks to choose from, but the second tracks on both sides both work best, with off-kilter drum programming and excellent filter exercising. These would do well when trying to stop podium dancers from jiggling around like goats. ●●●●● DM

KINANE 'HEAVEN' (COALITION) (HOUSE)

Promoted over several 12-inches and covering a wide span of music tastes, Kinane's second release for Coalition is receiving wide support at the moment. In its Tenaglia forms it's quite brilliant—smooth quality house, not too swift and wonderfully presented. Paul Wand, Paul Grotel and Wild Cats cover varied ground, with Wand on the Hi-NRG tip and PG producing a progressive house version. House purists will stick with Tenaglia on this one. ●●●●● CF

R-KIDZ 'FULL MOON' (HARD HANDS) (ALTERNATIVE)

The cogs at Hard Hands seem to be turning a bit quicker in '98—this means there has been a grand total of two tunes since Christmas. R-Kidz are a new recruit for the label and their debut is ace too. 'Full Moon' cracks along at a swift pace, taking in various elements from different genres including drum & bass and techno. Also check the flip for 'Possessed' with more dancefloor blasts and sample manipulation. Hard Hands is the best beach label around at the moment—it just needs to release track 4 bit faster. ●●●●● DM

11
april
1998

THE OFFICIAL CHARTS

11
april
1998

S!



1 IT'S L! Run-DMC Vs

2 MY HEART

3 LA PRIMAV

4 KISS THE R

5 TRULY MAL

6 LET ME EN

7 GIVE A LIT

8 ALL I WANT

9 HOW DO I

10 HERE'S WHERE

11 STOP Spice

12 I GET LONE

13 FROZEN Ma

14 NO NO I

15 BEAT GOES

16 MORE THAN

17 ALL THAT M

18 BRIMFUL OI

19 READ MY T

20 WHY FOR

the CLUB CHART

11.04.98

Compiled by Alan Jones from a sample of more than 500 DJ returns - see 0171-924 0841

(upfront house)

Pos	Track	Artist	Label
1	HEAVEN (CLIFFFATHER & JOE WANDERMAN TENGA/LAPU/LA GUTEL/WILD CATS MIXES)	Kinane	Coalition
2	KEEP ON DANCIN' (LET'S GO) (MANJANDUOLU BROTHERS MIXES)	Perpetual Motion	Crossstar/Positiva
3	FUN (PICKER TOWNY GIB/SDI SNEAK/BERNARD JAKOVIĆ/EDWARDS/DJ KRUST MIXES)	Da Mob feat. Jocelyn Brown	INCredible
4	GET INTO YOU (DARLUK/STANLEY KUPPER/DEEP BROTHERS/KERRI CHANDLER MIXES)	Deep Brothers feat. Fonda Rae	Anthrob
5	SECRET LOVE (SHARP/PEACHAM INTERNATIONAL ALL STARS/BLAVO MIXES)	Stah	Excelsior
6	EISBAER (TIDY TRAX BOYS/SOUL HOOLIGAN MIXES)	Grovezone	Positiva
7	TO THE WORLD (LIFTING CLUS EXPERIENCE/TONY DE VIT/FRUMEN & WOLFF/ABSOLOUT & FOCOCO MIXES)	O.R.G.A.N.	Multiply
8	FOUND A CURE (MOOD II SWING/FULL INTENTION/ERRICK MORRILLO MIXES)	Ultra Nate	AJM/PM
9	VOYAGER 1.56 (DEVIL FISH/PHILIP KING'S MIXES)	Mr. Spring	Manifesto
10	WINN YOU (GURTS L MOORE/ORIGINAL/JUNTYO CLUB MIXES)	UBM	Logic
11	SUPERSTAR (JASON NEVINS MIXES)	Now & Forever	D.Disc/Wista
12	STAY (BOSKER TA-KLASS/BROOKLYN FUNK/BLACKSMITH MIXES)	Mica Paris	Coolestone
13	ONLY ME (HYPERLOGIC/MATT KOOT/CHRYSTAL MASTERS/ANTOY DUBS MIXES)	Hyperlogic	Tidy Trax
14	VOULEZ VOUS (BURGER QUEEN MIXES)	Philly Beats feat. Sophia	Inferno
15	YA-HO-HE (RHYTHM MASTERS/MERLYN & CHUCK MELLOW MIXES)	NC Tribe feat. Sabine Kappinger	ZYX
16	THE INSIDE (COL BROTHERS/T'NG MIXES)	Andy Lambay feat. Michelle Weeskes	Cleveland City
17	4 SOUNDS OF WICKEDNESS (TZANTZI PROJECT/OUT TV PLAY MIXES)	Tzantzi	Logic
18	DISCO II DISCO (2-TEMPO MIXES)	Whitetail Productions	Sum
19	DO WHAT YOU DO... Tony De Vit	TDV	TDV
20	HOW SOON IS NOW (HYBRID/HELOTRIDOR/HOOSH/EDDIE FINGERS MIXES)	Inner Sanctum	Malarky
21	MISS THE LOVE (WARREN CLARKE MK)	Romy	Mecca
22	RIPPED IN 2 MINUTES (TIDY TRAX/DOPPELGÄNGER/ORIGINAL MIXES)	A vs. B	Positiva
23	READY FOR A NEW DAY (RYTHM MASTERS/DILLON & DICKINS/PETE AVALADO TERRY MIXES)	Todd Terry	Multiply
24	HOLD ON TIGHT (NAIN & KANE/HELOTRIDOR/BACKLUXE MIXES)	Lambda feat. Martha Wash	Sound Of Ministry
25	THIS IS IT (MUS/DILLON & DICKINS/AU-BIRTH/BOY FOLK/QUE MIXES)	State Of Mind	Heat/RR
26	PLAYMATE PIZZOLLO (DILLON & DICKINS/PLANET NOX MIXES)	Discoates	Manifesto
27	DOWN WITH THE UNDERGROUND (JUDGE JULES/GROOVE/DEGGAZ/COLIN TEVENDALE MIXES)	Trevor Reilly	Club Tools
28	THE MUSIC'S GOT ME Brooklyn Bounce		Excelsior
29	YOU CAN'T HAVE MY LOVE (TONY MORAN/STARWAST 10 MIXES)	Deep Nation	Sum
30	WOODOO BELIEVE (RALPH/RASDAQ/CARY WILKINSON/OGUN MIXES)	Datura	Sharp Recordings
31	V.I.P. VOLUME 1 (ORIGINAL/SHARP MIXES)	Hip Hypocrite	Azul/Inferno
32	MAMA USED TO SAY (FATHERS OF SOUND/CURTIS & MOORE MIXES)	Azure	Pepper
33	FEEL IT (MIXES) The Tamponer feat. Maya		Fresh
34	HIGH NOON (SSB MIX)/DEEPER Serious Danger		Xtravaganza
35	14 HOURS TO SAVE THE EARTH (TROUSER ENTHUSIAST/STAS/TOMSKI MIXES)	Tomski	RR
36	BELIEVE (GOLDIE/PHOTEX/GROOVE/BERG/GROOVE CHRONICLES MIXES)	Goldie	Junior Boy's Own
37	SHOUT TO THE TOP (FRANKIE KNOLLYS/CLUB 69/STRY STAND/ROACH MOTEL MIXES)	Fin bland feat. Libertas Holloway	Island
38	YOU THINK YOU KNOW ME (BROOKLYN FUNKS/DEWAZ/BOOKER T/MARKSTER MIXES)	Hinda Hicks	Azul/Inferno
39	R U SLEEPING (BLIMP & FLEKX/GRANT/STONERIDGE MIXES)	Indo	German Peppermint Jam
40	SOHREY Moscow 1		Ovum
41	LAST NIGHT A DJ SAVED MY LIFE (ROGER SANCHEZ/FRANCOIS KIPROPECH/MONGOLOIDS MIXES)	Sytk 130	Slip
42	INSTANT MOMENT'S MIXES	Reo	Polydor
43	RABBIT (TALL PAUL/CANNY/D) SNEAK/MANORAX/WILDCHILD MIXES)	Wildchild	Tongue & Cheek
44	THE MAIN EVENT (MIXES) L-Dopa		Twisted United Kingdom
45	MIXES (MIXES) Sizequeen		Uncovered
46	TO THE FUNKY/BASS INJECTION Funkazee		Additive
47	THE ROOT OF HAPPINESS/SECTION Lange		Lif' Man/Indonesia
48	ALL MY LOVE/PARTY AIN'T A PARTY Queen Pen feat. Eric Williams		Universal
49	HEYO (NANA AE) Symrk		Arisia
50	DOD BE LA DEE (MARC PICCHOTTI MIXES)	Total Touch	
51	HOLD IT, NOW HIT IT The Beastie Boys		All Around The World
52	KUNG FU FIGHTING Bus Stop feat. Carl Douglas		Slip a Side/Deconstruct
53	MOVE (MENTOR/BLAZE MIXES) De Lacy		Dorsey
54	FREE SOUND SPARKS/ROCK & MARK MIXES)	Frank Kabre	99 North
55	SOAK'N' WET (DILLON & DICKINS/TONY DE VIT/TOTAL/STAVE THOMAS MIXES)	Ninety Nine Allstars	Atlantic
56	THANK YOU (MASTERS AT WORK MIXES)	Beth Winans	Delicious
57	NOBODY BETTER (DEM ZEKELY G/BLACKSMITH MIXES)	Tina Moore	Echo
58	FALLING D-Influence		Low Spirit
59	EVERYTHING RMB		React
60	BITCH (MIXES) The Hellfire Club		

[commentary]



by Alan Jones
KINANE'S 'Heaven' has a comfortable hold at number one, attracting exactly the same level of support from DJs last week as it did the week before, though PERPETUAL MOTION'S tough hardgait cut 'Keep On Dancin' ('Let Go') is close behind, and had actually become more popular than 'Heaven' by chart deadline day, though the superiority of 'Heaven' in the rest of the week ensured it won the race for chart honours by a margin of nearly 10%. The Perpetual Motion single, on the Positiva label, may be to fight another day, though its support as runner-up is higher than any other record so far, and it may already have had its best shot... An alternative challenge to Kinane may come from AIR SPRING, whose single 'Voyager 1.56' is the week's highest new entry, at number nine. It's the latest release from Manifesto which, with

the possible exception of the aforementioned Positiva, remains the most successful dedicated dance label despite the odd hiccup - like the shock number 50 CIN peak of Ram Ramirez's 'Troubled Girl' which got major club support but failed at radio - to even specialist radio - and retail. If Mr Spring, a Dublin DJ, does replace Kinane, it will be the second number one hit in a row from an Irish act. Before Kinane the last act from the Emerald Isle to reach the summit was U2 with 'Lemon' in 1993...

Logic continues its impressive recent run of major club hits, with UBM's 'Lovin' You' debuting close behind Mr Spring at number 10. It's the umpteenth dance remake of the old Minnie Riperton hit but, importantly, gets Pete Tong's approval as the best. It replaces another Logic single in the Top 10. TZANTZI'S 'Sounds Of Wickedness', which slips 8-17 but should go on to be a sales success as, unlike the Ram Ramirez record, it is getting plenty of support, with Radio One leading the way... Breakers just outside the chart include the current offerings from PH DAWN, G.S. ALL REBBIE JACKSON, DJ PUNK-ROG, FOG, FLUNKY GREEN DOGS, BOB STUTE, INDIAN VIBES, LISA STANFIELD/SEX MOPAN, MAN WITH NO NAME, FUNTRIBE, JACKSON 5, FAMILY STAND, JUNGLE BROTHERS, RALPHI ROSARIO, ARTFUL DODGER, SLICK SLITS and DOMINION.



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Paul Anderson's 'Record Of The Week' (Kin) Playlist at Radio 1, Virgin and Xfm. Live - The Borderline - Wed 15th April
www.mindplayground.com



Taken from the album

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READY FOR

20

18 21 UH LA LA L

19 22 LOVE SHY K

20 23 SHOUT TO THE

21 24 WHEN THE

22 25 ANGEL ST A

23 26 MOST HIGH

24 27 CORPSES IS

25 28 SOMEDAY TLLRN

26 29 REWIND Ce

27 30 FATHER LL C

31 FAILURE SK

32 BIG MISTAK

33 SAY WHAT YOU

34 YOU'RE STILL

35 THE BALLAD O

36 MOVE ON U

37 WHINE AND

38 PUSH MATCH

39 DOCTOR JOI

40 AIN'T GOIN'

the **BAN CHART**

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TW	LAST	WKS	IN	TITLE	ARTIST
1	4	6		TURN IT UP/IF IT UP/RHYMES GALORE	Busta Rhymes
2	2	5		BE BME	Charli' B
3	1	3		STRY	Mica Paris
4	1	5		NOBODY BETTER	Tina Moore
5	7	4		GOIN' TILL NOVEMBER	Mykki Jean
6	8	9		WHAT YOU WANT/WILL THEY DIE 4 U?	Mica
7	10	3		NOBODY BUT YOU	Conner Reeves
8	12	2		ALL MY LOVE	Queen Pen feat. Eric Williams
9	17	1		TOO CLOSE	Next
10	11	5		I GET LONELY	Janet Jackson
11	9	5		BEST DAYS	Jeice
12	8	3		ALL MY LIFE	K-Ci & Jelo
13	16	1		NO NO NO	Daddy's Child
14	29	7		OFF THE HOOK	Jody Watley
15	17	7		NICE & SLOW	Usher
16	14	9		WHERE YOU ARE	Rahsaan Patterson
17	30	2		ROYALTY	Guns N' Stars
18	28	2		YOU THINK YOU OWN ME	Blondie Hicks
19	28	2		YOURS FAITHFULLY	Rebbie Jackson
20	28	2		DEJA VU (UPTOWN BABY)	Lard Topie & Peter Gunz
21	13	8		NOBODY'S BUSINESS	Peace By Peace
22	16	3		MONEY, POWER & RESPECT/IF YOU THINK I'M JIGGY (REMIX)	The Loc-Avill
23	19	1		LOVE LETTERS	All
24	25	2		HOW CAN I GET OVER YOU	Tarat
25	18	8		THE ROOF	Blairiah Carey
26	21	2		SWEET THANG	Janet Townson
27	28	2		I WANT YOU BACK	Jackson 5
28	28	2		NASTY BOY	Notorious B.I.G.
29	28	2		CURIOS	L.S.G.
30	22	11		MOLLER	Clawking
31	15	5		KEEP ME 911	Missy Hildemannour Elliot
32	37	5		I WAS	Charlene Smith
33	28	2		MADE IT DJ	Bowen Knight
34	24	2		I FEEL	DJ Tenna
35	27	2		LAST NIGHT A DJ SAVED MY LIFE	Syke 130
36	25	3		YOU DON'T HAVE TO WORRY	Family Stand
37	28	2		A ROSE IS STILL A ROSE	Aretha Franklin
38	33	7		I NEED YOUR LOVE	Nene Burke
39	28	2		TO FOR LOVE	2 Pac feat. Eric Williams
40	42	0		RED LETTERS	Stak Twang

Artist	Label
Elektro	Elektro
Rhythm Series/Parlophone	Parlophone
Coollampo	Coollampo
Dalrinos	Dalrinos
Columbia	Columbia
Puff Daddy	Puff Daddy
Wildstar	Wildstar
Lil' Man/Interscope	Interscope
Arista	Arista
Virgin	Virgin
Chrysalis	Chrysalis
Universal	Universal
Columbia	Columbia
Allanite	Allanite
LaFace	LaFace
Universal	Universal
Coollampo	Coollampo
Island	Island
MJ/Epic	Epic
Cadence	Cadence
Blanco Y Negro	Blanco Y Negro
Puff Daddy	Puff Daddy
Wildcard	Wildcard
Motown	Motown
Columbia	Columbia
Universal	Universal
Motown	Motown
Puff Daddy	Puff Daddy
Elektro	Elektro
Epic	Epic
East West	East West
Indochina	Indochina
Parlophone	Parlophone
Epic	Epic
Owam	Owam
East West	East West
Arista	Arista
Expansion	Expansion
Jive	Jive
Jammin' Music	Jammin' Music

[commentary]
by Tony Iansides

Well BUSTA RHYMES gets there in the end and it's good to see a track at number one on the chart. The signs are that what's become known to the great unwashed as "that Knight Rider record" could go straight into the national chart at number one. Busta is currently in the country doing promotion... Not much else happens in the Top 10, but **QUEEN PEN** going to eight from 17 with the highly commercial "All My Love". Elsewhere, the veteran **ROCKY WALKER** jumps 15 places the veteran **TOFF THE HOOK**, **HINDI HICKS** returns to the chart, with her third single "You Think You Own Me" straight in at number 18. If you haven't seen the video yet, you should - it's an excellent pastiche of a Gerry Springer-style chat show. **PETER DINKEL** & **LORD TARIO** reappear at 20 with "Deja Vu", and another track that's been bubbling around for ages is Puff's remix of **THE JACKSON 5**'s "I Want You Back"...

ARETHA FRANKLIN comes in at 37 with "A Rose Is Still A Rose" and will no doubt rise much higher, Arista taking the unusual step of promoting the UK mixes first, the full set of US mixes being mailed out this week... **ROSE DEE** has cancelled his European tour and thus will not be playing his scheduled date at Subterania. However, his Rawkus label-mates **COMPANY FLOW** are now pencilled in to play at the venue on April 28. Two days earlier on April 26 Minneapolis R&B trio **NEXT** will also be playing at Subterania.

the **TOP CHART**

(Compiled by Alan Jansides from a sample of more than 800 of returns - fax: 011-928 2861)

TW	LAST	WKS	IN	TITLE	ARTIST
1	1	3		HEAVEN	Kinane
2	10	2		KUNG FU FIGHTING	Bus Stop feat. Carl Douglas
3	3	3		FUN	Da Mod feat. Jocelyn Brown
4	11	2		SECRET LOVE	Shah
5	7	5		IT'S LIKE THAT	Run DMX & Jason Nevins
6	4	3		TURN BACK TIME	Aqua
7	8	6		SUPERHERO	Dabo
8	10	3		SOUNDS OF WICKEDNESS	Toront
9	2	6		LA PRIMAVERA MEGAMIX	Sashi
10	6	6		SHOUT TO THE TOP	Fire Island feat. Loleatta Holloway
11	6	6		KISS THE RAIN	Princess Paragon
12	20	2		VOULEZ VOUS	Philly Beats feat. Sophia
13	13	3		LITTLE SIESHOW DO I LIVE?	Kikka
14	14	4		I'LL NEVER BE LOLEGAN AGAIN	Sapphire
15	16	2		KEEP ON DANCIN' (LET'S GO)	Perpetual Motion
16	5	5		I GET LONELY	Janet
17	16	2		SEXY BOY	Ben Bon
18	21	3		MY HEART WILL GO ON	Deja Vu feat. Tazmin
19	15	3		DOO BE LA DEE	Total Touch
20	12	3		CLOSE TO YOU	Jacque Glue
21	16	2		FOUND A CURE	Ultra Nate
22	5	5		STOP	Spice Girls
23	37	2		VA-HO-HE	MC Trigg feat. Sabine Kayfeger
24	22	4		SUPERSTAR	Now Vs. Ernie
25	10	6		HIGH NODDEEPER	Serious Danger
26	11	6		STAY	Mica Paris
27	11	6		MAKING YOUR MIND UP	Bucks Fizz
28	32	2		INSTANT MOMENTS	Ross
29	19	5		BOODIE NIGHTS	Diaco Daze
30	40	2		PERFECT	Vanessa
31	17	7		OUR WAY	B.G. & Ice Tez
32	7	7		AIN'T GON' TO GOA	Alabama 3
33	8	8		ALL THAT MATTERS	Louise
34	16	2		FEEL IT	The Tempters feat. Maya
35	16	2		BEST DAYS	Jeice
36	32	2		SWEET THANG	Janetown
37	27	2		TO THE WORLD	O.R.G.A.N.
38	31	3		STARS	Kamouflage
39	13	3		YOU CAN HAVE MY LOVE	Deep Noddy
40	34	7		WHATEVER	Jackie O'

Artist	Label
Coalition	Coalition
All Around The World	All Around The World
Incredible	Incredible
Evocalite	Evocalite
Sm-Je	Sm-Je
Universal	Universal
Epico	Epico
Logic	Logic
Multiply	Multiply
Junior Boy's Own	Junior Boy's Own
Kinca	Kinca
Interno	Interno
Academy Street	Academy Street
Eternal	Eternal
Croastar/Positive	Croastar/Positive
Virgin	Virgin
Xtreme	Xtreme
Almighty	Almighty
Arista	Arista
Kinca	Kinca
AM-PM	AM-PM
Virgin	Virgin
ZYX	ZYX
D. Discos/Fresh	D. Discos/Fresh
Arista	Arista
Coollampo	Coollampo
President	President
Sip	Sip
Eastside	Eastside
President	President
Arista	Arista
1st Avenue/EMI	1st Avenue/EMI
Pepper	Pepper
Chrysalis	Chrysalis
Universal	Universal
Multiply	Multiply
Branded	Branded
Evocalite	Evocalite
Exotic	Exotic

[commentary]
by alan jones

No change at the top, with **KINANE** still in 'Heaven', but **BUS STOP** soar 10-2 with their Carl Douglas-stamped 'Kung Fu Fighting'. There's very little to choose between the two records, and Kinane only manages to stay ahead by dint of a 2% increase in support, scraping home by a 2% margin... **RUN DMX**'s 'remixed' 'It's Like That' continues to gain ground rapidly, and moves up to number five despite competition from 'It's Tricky', a remixed version of their 1987 hit. 'It's Tricky' is currently around on very limited promo, with just enough in circulation for it to be a chart breaker at number 45 this week. Follow rap legends **THE BEASTIE BOYS** are also nearing the chart with 'Hold It, Now Hit It'... Meanwhile, the highest new entry on the Pop Top Chart is the same as on the GIN chart - 'Kiss The Rain' - but, in the absence of a dance version of the song by Billie Myers, the veteran debuting on the Pop Top chart is by **PRINCESS PARAGON**. Debuting at number 11, it's closely followed at number 13 by **KIKKA**'s double A-sided single containing mixes of both the current LeAnn Rimes hit 'How Do I Live?' and the old Fleetwood Mac hit 'Little Lies'... **DEJA VU**'s version of the Louise Dion hit 'My Heart Will Go On' is - with **LOUISE**'s 'All That Matters' - the oldest resident of the chart but such is its appeal that it climbs three this week to 18. However, promos featuring Celine Dion's original remixed by Tony Moran and Matt Piso have just been serviced, and are likely to give Celine a high debut next week.

11 **IT'S L** Run-DMX Vs

2 2 MY HEART

3 3 LA PRIMAV

4 4 KISS THE R

5 5 TRULY MAL

6 6 LET ME EN

7 7 GIVE A LIT

8 8 ALL I WANT

9 9 HOW DO I

10 10 HERES WHERE

11 11 STOP SPICE

12 12 I GET LONE

13 13 FROZEN M

14 14 NO NO I

15 15 BEAT GOES

16 16 MORE THAN

17 17 ALL THAT M

18 18 BRIMFUL O

19 19 READY M

20 20 MY WAY

Anne Savage's worst-ever gig saw her do an unrehearsed trapeze act over the audience – with her decks. High heels and beer crates – it's a deadly combination. Anne started her musical career as a guitarist, graduated to spinning tunes and she adds her own special sparkle to all the best nights in the UK and abroad. She's also busy making her own tunes which will hit the unsuspecting public this spring and summer

JOCK

anne savage

ON HER BOX

PIC GP

top [10]

'STARDANCER' (RED PLANET)

"This is an early 'Nineties track and it's just the most bizarre kind of Detroit house. It's a bit of a groove with weird noises in it and it builds and drops. It's a wicked, wicked record, one of my all-time favourites. One to play in the cool clubs."

'MOMENTS OF INERTIA' (CIRCLE CITY (WARP))

"This is the most unbelievable progressive house track ever made in my opinion. It came out around 1993/94 and reminds me of my days with Ark, the underground club phenomenon in Leeds – 2,500 people used to go. The people who ran it were friends of mine. This was an anthem in Leeds and it still holds its own in any club today."

ANNE'S STEAMIN' '10

- 1 'TO THE WORLD' D.R.G.A.N. (Mulliply)
- 2 'ANGEL PART III' Destiny (Automatic)
- 3 'THE WICKED CLUB SANDWICH EP' Greenfield (Blue)
- 4 'MEET HIM AT THE BLUE OYSTER BAR' Da Foot (w/rite label)
- 5 'REPEATED LOVE' ATODC (Mo Biz)
- 6 'DEEPER' Barabas & OD1 (Phoenix Rising)
- 7 'PHUNKEE MUZIK' Shazzam (Trippol Trax)
- 8 'THE DAY WILL COME' Quake (cassette)
- 9 'THE ARC' Arcane (Deconstruction)
- 10 'DEEPER' Kain & Kine vs BBC (Triangle)

'SONG OF LIFE' LEFTFIELD (HARD HANDS)

"This reminds me of my first residency at Angels in Burnley in 1993 when I was called DJ Fresh. An absolute anthem down there and it rocked it – and it still works today."

[cv]

BORN: Burnley, July 10, 1969. **LIFE BEFORE DJING:** "Guitarist in a band; sold shoes in the market for my dad." **FIRST DJ GIG:** "Monroe, Blackburn, 1992, playing hard house. I got it because I just kept on raving them up and pastering them." **MOST MEMORABLE GIG:** "Best" – Toronto, 1998. Ten thousand people and they'd never seen a girl DJ before. Everyone just ran to the front of the DJ box, they weren't dancing, just staring. Then they went mental." **Worst:** "When I fell off the DJ box at Cranch in Birmingham. I had really high heels on and the dancelfloor was sprang. I had to stand on crates in the DJ box because I'm not that fit and I lost my balance. I caught my heels in the crates and grabbed hold of the decks – which were suspended on chains from the ceiling – and I swung forwards and fell three feet off the stage. I got back on stage and then knocked all the power out." **FAVOURITE CLUBS:** Sundissential, Birmingham; The Arches, Glasgow; Speed Queen. **NEXT THREE GIGS:** Sundissential tour, Crewe University (April 12); Twilo, New York (18); Room At The Top, Scotland (May 2). **DJ TRADEMARK:** "I can hit a crowd with any style, they'll love it." **LIFE OUTSIDE DJING:** "Artist – as Sister Drottlers with Craig Burger Ousey, single 'Come In, Be Cool, It's That Easy' out April; mixing compilation album for 4 Liberty, out summer; working with Kevin Walsh from Black Labz on an album. "I like riding my original Seventies chopper bike; I have a collection of scooters and an interest in bubble cars."

'STRINGS OF LIFE' RHYTHM IS RHYTHM (TRANSMAT)

"This brings me to tears still. It was Derrick May and I'm a big fan. I play it out at big events and I'm more likely to play it to an older crowd, to people who have heard it before. It's got to the stage now where if I play it there's kids who've never heard these old tunes, but I like to trigger those memories in an older crowd."

'IN FRONT' N.Y. CONNECTION (LIMITED EDITION 10-INCH WHITE LABEL)

"This has recently been re-released with new mixes. It's wicked playing it now but I still prefer the original. It's sort of pumping but really cool chunky house. It's got one of the most massive build-up and breakdowns of any record."

'BROOKLYN BEATS' SCOTTI DEEP (HENRY ST)

"This came out in '96 and it's hard American house. The production is a bit poor – it's a quiet pressing – but it's one of those records you've got to play anyway. I still play it now and it still rocks! You have to whack the gains up though. It's a groove with a massive, massive build-up, then it gets people stamping their feet and clapping their hands."

'ACPERIENCE' HARDFLOOR (HARTHOUSE)

"It's the climax of all climaxes! Say no more."

'TRAX ON DA ROCKS' THOMAS BANGALTER (ROULE)

"Thomas is half of Daft Punk and this was my first experience of the Daft Punk style. I was working at Eastern Bloc when this came out and I got it but didn't play it. Then I heard Kelvin Andrews playing it. I ran up to him and said 'What's that?' and then realised I had it. I played it all the time and it still goes down a treat. People don't know it's Daft Punk but recognise the Daft Punk style so it goes down well."

'DREAMS OF SANTA ANA' ORANGE LEMON (IDLERS)

"Todd Terry wrote it – it's off the 'Can U Feel It' album – and Idlers was the original label. It came out in 1988 and it reminds me of youth clubs. It's a piece of classic house, one of the greatest."

'SCHONEBERG' MARMION (HOJO CHOONS)

"It's been remixed and reissued on Hojo Choons but the original mix is better than the original. It's a hard, pumping mix, an unbelievable sound."

(COMPILED BY BARAH DAVIS. TEL: 0121-946 2300)



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

Paul Anderson's 'Record Of The Week' (Xfm) Playlist at Radio 1, Virgin and Xfm Live - The Borderline - Wed 15th April www.musicalplayground.com

Taken from the album

www

the **COOL CUTS** [chart]



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1	(2)	HORNY Mousse T (In a hot new mix with vocals)	Peppermint Jam	☎ Code - 1894
2	(1)	FEEL IT The Temperer (With new mixes from Sharp and Dirty Rotten Scoundrels)	Time/Pepper	☎ Code - 1881
3	NEW	VISION INCISION Lo-Fidelity Allstars (The Lo-Fi's go on a musical odyssey)	Skin	☎ Code - 1909
4	(6)	THE HORN SONG The Don (Powerful DJ Pierre production)	Strictly Rhythm	☎ Code - 1896
5	NEW	TEARDROP Massive Attack (Ahead of their forthcoming 'Mezzanine' album)	Virgin	☎ Code - 1910
6	NEW	NAKED IN THE RAIN Blue Pearl (Club classic gets an overhaul for '98)	Malarkey	☎ Code - 1911
7	(7)	MEGABLAST Bomb Da Loop (Hip house meets speed garage)	white label	☎ Code - 1897
8	(3)	LADY MARMALADE Ain Saites (The UK's coolest pop group get the Sharp treatment)	London	☎ Code - 1895
9	NEW	NO WAY Freak Power (Back after a two-year absence with this catchy groove)	Deconstruction	☎ Code - 1912
10	NEW	MOVIN' ON Debbie Pender (In new mixes from Full Intention and Kings Of Tomorrow)	AM:PM	☎ Code - 1913
11	NEW	A LOT LIKE YOU Taja Sevelle (Classy soulful production from Frankie Knuckles)	Epic	☎ Code - 1914
12	NEW	(IT'S) TRICKY Run DMC & Jason Nevins (Another Nevins update but it's the Electro-boogie beat mix that rocks)	Epidrome	☎ Code - 1915
13	(9)	BEEN A LONG TIME The Fog (Club classic in new mixes from Full Intention and Y-Trobe)	Pukka	☎ Code - 1898
14	(10)	I GOT A MAN Shampale Cartier (ZTT's new dance imprint debuts with this tough pumping house groove)	Parallel	☎ Code - 1899
15	NEW	VOYAGER Mr Spring (Bouncy house from Ireland)	Manifesto	☎ Code - 1916
16	NEW	VIP EP VOL. 1 Hip Hoperation (With typically energetic Sharp remixes)	Sharp Recordings	☎ Code - 1917
17	NEW	PARADISE Miro (Breathy house track with mixes from Red Jerry)	Hooj Choons	☎ Code - 1918
18	NEW	DOWN FOR THE COUNT Freddy Fresh (Another fresh and funky breakbeat EP from America's cutmaster)	Eye Q	☎ Code - 1919
19	NEW	NOBODY BUT YOU Conner Reeves (London garage with mixes from Booker T and Groove Chronicles)	You Book	☎ Code - 1920
20	NEW	SLIDE Taylor (Tough progressive trance from LA)	Hook	☎ Code - 1921



a guide to the most essential new club tunes as featured on this "essential selection", with play logs, broadcast every Friday between 8pm and 3am. Compiled by DJ feedback and data collected from last no. 6's and the following stars: city sounds/young/juice groove/black market/pixar (London), eastern bloc/underground (Manchester), 2nd prospect/loop (Liverpool), a beat (Sheppesh), living legends, global beat (Brighton), massive (Leeds), amade (Birmingham).

rm namecheck...

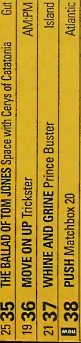
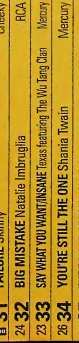
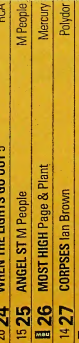
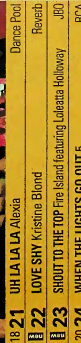
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 3 LA PRIMA
 4 KISS THE F
 5 TRULY MA
 6 LET ME EN
 7 GIVE A LIT
 8 ALL I WAN
 9 HOW DO I
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 11 STOP Spic
 12 I GET LONE
 13 FROZEN M
 14 NO NO NO
 15 BEAT GOES
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 18 BRIMFUL O
 19 READY FOR
 20 READ MY N

eight
 Columbia
 22 20 SAVAGE GARDEN Savage Garden
 Manifesto
 READY FOR A NEW DAY Good Jerry
 READ MY N



18 21 UH LA LA LA Alexia

22 LOVE SHY Kristine Blond

23 SHOUT TO THE TOP Fire Island featuring Loleata Holloway

24 WHEN THE LIGHTS GO OUT 5

25 ANGEL ST. M People

26 MOST HIGH Page & Plant

14 27 CORPSES Ian Brown

28 SOMEBODY TELL ME YOU'VE BEEN TO Soul America by Amazing The Dance Company

29 REWIND Caletta

20 24

15 25

14 27

28 30

29 30

FATHER L.L. Cool J

31 FAILURE Skinny

32 BIG MISTAKE Natalie Imbruglia

24 32

33 SAY WHAT YOU WANT/INSANE Texas featuring The Wu. Tang Clan

26 34

25 35

19 36

21 37

27 39

40 AIN'T GOIN' TO GOA Alabama 3

31 FAILURE

32 BIG MISTAKE

33 SAY WHAT YOU WANT/INSANE

34 YOU'RE STILL THE ONE

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37 WHINE AND GRINE

39 PUSH MATCHBOX 20

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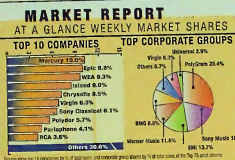
35 THE BALLAD OF TOM JONES

CHART COMMENTARY

by ALAN JONES

Pulp register their second number one album with This Is Hardcore but it only narrowly topped last week's champ, The Best of James, which sold only 4,000 units fewer. Meanwhile, Robbie Williams makes a 43 climb with Life Thru A Lens, which is now exactly six months old. In that time, it has sold 620,000 units without ever reaching number one. The fifth single from the album, Let Me Entertain You, pauses in its decline of the singles chart this week, holding at number six despite a 20% decrease in week-on-week sales. The main reason it held up that well was the release of a second CD single featuring dance mixes of the track, which hit the shops last Monday. The album is currently selling about 40,000 units a week and is the third biggest seller of the year, behind The Verve's Urban Hymns and James Horner's Titanic soundtrack.

While one Mancunian - Robbie - prospers, some others are experiencing what for them is failure. Oasis are not in the Top 75 for the first time since they started their album chart career with their debut of



Definitely Maybe on 10 September 1994, with the departure of Be Here Now, 32 weeks after it debuted at number one. All three of the group's albums appear in the longer version of the chart, however, with

Pulp make their expected debut at the top of the album chart with This Is Hardcore - but the follow-up to 1995's million-selling Different Class is off to a slow start, having sold just over 50,000 units last week, 62% fewer than Different Class, which also opened at number one after selling 133,000. Part of the difference is due to the timing of the release - Different Class was issued in

ALBUM FILE

November, when sales are winding up on their Christmas climax. Critical opinion on This Is Hardcore has been largely favourable, however, and the album has already spawned two hit singles: Help The Aged climbed to number eight last November, while the title track debuted at number 12 a fortnight ago, though it has lost its appeal very rapidly, declining 12-31-50.

occasion on which (What's The Story) Morning Glory? has been charted higher than Be Here Now. One of Oasis's more outrageous claims is that they are better than The Beatles, so fans of the Fab Four will rejoice in the fact that while Oasis are missing from the Top 75, The Beatles are back, with Sgt. Pepper's Lonely Hearts Club Band making one of its periodic surges and advancing 10442 thanks to discounting of the Beatles' back catalogue. The same offer revives Revolver (100-89), Abbey Road (140-80), Magical Mystery Tour (166-102), Let It Be (134-130) and Help (163-137), with re-entries for Rubber Soul (number 94) and Past Masters - Volume 2 (number 338).

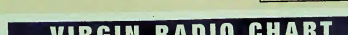
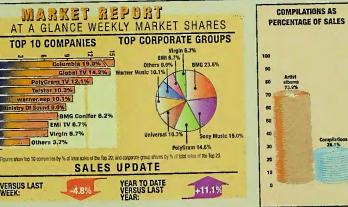
Finally, it looks like crisis time for Kylie Minogue. Iron Maiden and Simple Minds, who decline 10-22, 16-41, and 44-68 with their latest albums, Kylie's self-titled album and Iron Maiden's Virtual X are both on their second week in the chart, while Simple Minds' Neapolis is on its third week. All three acts have had at least three number one albums in their distinguished careers.

COMPLICATIONS

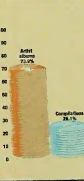
New Hits 98 romps it again this week, selling a further 63,000 units on its second week at the summit, some 40,000 more than the number two title Dance Nation 5. Last week I suggested New Hits 98 would by now have been overtaken by Now That's What I Call Music 35. In fact, the Now title hit the shops today (6th). Having shipped platinum it should have a very easy victory next week.

The highest new entry is Undisputed at number six. An A&M/PolyGram TV co-production boasting that it is "the all-conquering dance mix album", it contains 38 tracks on two CDs, including several not yet released in the UK, including Ultra Nate's 'A Love Cure, ATOC's 'Respected Ladies and Luv'd's 'I Can't Help Myself.

Bobby Womack's classic Across 110th Street was a number 56 hit in America in 1973 but has never charted here. It's currently included on two albums climbing towards the Top 20 of the compilation chart, however. It is featured on the soundtrack album of the new Tarantino film **Jack Brown**, which has been climbing through the lower regions of the chart for five weeks. It makes its biggest jump yet this week, moving 39-26. It is also included in EMI's compilation **The Big Score**, which debuts at number 29. The latter title is the latest in a long line of splendid albums focusing on **Blaxploitation** movies - the most obvious of which are the three Global Top double albums of that name, which include many tracks not from films. The Big Score is strictly film tunes only.



COMPLICATIONS AS PERCENTAGE OF SALES



THE YEAR SO FAR... TOP 20 ALBUMS

Rank	Artist	Album
1	URBAN HYMNS	THE VERVE
2	TITANIC - OST	JAMES HORNOR
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	RINLEY DAVEY
11	LEFT OF THE MIDDLE	NATALIE IMBRUGLIA
12	TRULY... THE LOVE SONGS	LONNEL RICHIE
13	ACQUARIUM	ADINA
14	OK COMPUTER	UNIVERSAL PARLOPHONE
15	BACKSTREET'S BACK	BACKSTREET SEVEN
16	LIKE LIFE ON...BEST OF	LIGHTNAND SEEDS
17	BIG WILFIE STYLE	WILL SMITH
18	THEIR GREATEST HITS	HOT CHOCOLATE
19	THE BEST OF	JAMES
20	FRESCO	M PEOPLE

VIRGIN RADIO CHART

Rank	Title	Label	Rank	Title	Label
1	THE BEST OF JAMES	Parlophone	21	THE BENDS Radiant	Parlophone
2	LIFE THRU A LENS Robbie Williams	Chrysalis	22	PAINT THE SKY WITH STARS - THE BEST OF DEE WEA	Atlantic
3	THIS IS HARDCORE Pulp	Nonesuch	23	REMASTERS Led Zeppelin	Atlantic
4	URBAN HYMNS The Verve	Na/VEG	24	THE BEST OF The Roots	Elektra
5	LEFT OF THE MIDDLE Natalie Imbruglia	BCA	25	WING GETS AROUND! Savageknot	Mercury
6	MAVERICK A STRIKE Riney Davey	Epic	26	MANCHING ALREADY Green Day	Mercury
7	PAUL BRUCE McCarty	Atlantic	27	LENNON LEGEND - THE VERY BEST OF John Lennon	Capitol
8	TALK ON CORNERS The Roots	Atlantic	28	NEAPOLIS Lemniscata	Capitol
9	WHITE ON BLONDE Texas	Mercury	29	JAGGED LITTLE PILL Alice Merton	Maverick/Parlophone
10	TIM PLANEY Steve	Cap	30	YIELD Paul Jarman	Epic
11	KYLIE MINOUGE Kylie Minogue	Recreation	31	THE VERY BEST OF... The Eagles	Epic
12	SAVE GARDEN Savage Garden	Capitol	32	BLUR BLUR	Parlophone
13	OK COMPUTER Radiohead	Parlophone	33	HARRY HARRIS BORN FOR THE 7TH CENTURY	Elektra
14	BIG CALM Howie Mandel	Parlophone	34	GREATEST HITS Post Malone	Warner Bros
15	RETURN TO THE LAST DAYS SALON The Roots	Atlantic	35	DO IT YOURSELF Savageknot	Capitol
16	INTERNATIONAL VELVET Bonanza	Parlophone	36	BE HERE NOW Oasis	Capitol
17	UNFINISHED MONKEY BUSINESS The Roots	Parlophone	37	PAOLO HENRI Audion	Parlophone
18	MELTING POT The Cheesecake	Parlophone	38	RUMOURS Fleetwood Mac	Warner Bros
19	LIKE YOU DO... THE BEST OF Lightning Seeds	Parlophone	39	SET PEPPER'S LONELY HEARTS CLUB BAND The Roots	Parlophone
20	UNDISPUTED Bryan Adams	EMI	40	TRACY CHAPMAN Tracy Chapman	Capitol



11 APRIL 1998

TRACK OF THE WEEK

by STEVE HEMSLEY

RCA the priority with Robyn's latest single was to use radio and TV coverage to raise awareness for the artist. Extensive airplay in the US for Show Me Love encouraged UK radio programmers to playlist the track early, with support in the regions from Cool FM and Power FM particularly strong as the first entered the ILR chart at number 26 in the song week of February.

"With previous singles we had good UK radio support but nothing nuclear. We had been talking this track up as the best yet from Robyn so we did not go to radio cold. Once again regional support was good thanks to the hard work of TMP in Manchester," says RCA's head of radio Dave Shack.

Show Me Love levered itself into the Radio One top 30 at number 29 in the third

THE TOP 10 PLAYERS BEHIND SHOW ME LOVE

Station	Plays
Power FM	323
Key 103	283
Radio City	263
Heart 106.2	238
Atlantic 252	231
Choice FM	223
Fox FM	219
GWR FM	219
Southern FM	203
Beacon FM	201

Sources: Broadcasters' Guild, up to the week beginning 27/03/98

week of February despite only getting 10 plays a week on the network. Shack says Radio One is becoming a firm supporter of Robyn.

"She is an established R-List artist on Radio One, if not quite an A-List. Maybe next time," he says.

Airplay increased into March when the track appeared on the C1N sales chart with a debut at number eight. Total plays jumped 8% to 766 and the song was now reaching an audience of 23.4m, up 19% in seven days.

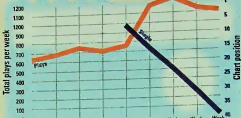
One week later Show Me Love fell to 16 on the singles chart but radio plays remained strong.

It was the highest climber on the airplay rundown as total plays increased by 55% to more than 1,100 and the audience jumped 69% to 39.61m.

The song also returned to the Radio One chart at number six as plays on the network rose from eight to 21.

TV support for Show Me Love was positive, with RCA's TV promotions executive Tam Oliver securing early plays on MTV and The Box. Terrestrial support came from Live And Kicking and The O-Zone while the final TV appearance was a pre-recorded performance on Top of the Pops on March 6.

Dave Shack says many radio programmers who liked Robyn's previous tracks now know who the artist is and are not confusing her with other acts. This all bodes well for the release of the follow-up single Do You Really Want Me, which is out on Tuesday, April 13. This will be followed by the album Robyn Is Here on May 25.



MTV

- 1 **UNDER THE BRIDGE** All Saints
- 2 **IT'S LIKE THAT** Run-DMC Vs Jason Nevins
- 3 **FROZEN** Medusa
- 4 **BRIMFUL OF ASHA** Carnershaw
- 5 **TELL ME WHAT YOU WANT** Mase/Total
- 6 **THE ROOF** Mariah Carey
- 7 **LET ME ENTERTAIN YOU** Robbie Williams
- 8 **SOUND OF WICKEDNESS** Tiam
- 9 **HERE'S WHERE THE STORY ENDS** Tin Tin Out
- 10 **ALL THAT I NEED** Boyzone

Most played videos in MTV UK, w/e 24/3/98
Source: MTV UK

THE BOX

- | Label | Title | Pos |
|------------|-------|-----|
| London | 1 | 1 |
| Profile | 2 | 2 |
| Werners | 3 | 3 |
| Winja | 4 | 4 |
| Arista | 5 | 5 |
| Wiz | 6 | 6 |
| Columbia | 7 | 7 |
| Columbia | 8 | 8 |
| Logic | 9 | 9 |
| VG Records | 10 | 10 |
| Polydor | 11 | 11 |

Most played videos in The Box, w/e 24/3/98
Source: The Box

STUDENT RADIO

- | Label | Title | Pos |
|------------------|-------|-----|
| Superior Quality | 1 | 1 |
| Skint | 2 | 2 |
| Source/VG | 3 | 3 |
| Superior Quality | 4 | 4 |
| Plastique | 5 | 5 |
| Good Fish | 6 | 6 |
| Universal | 7 | 7 |
| Creation | 8 | 8 |
| Logic | 9 | 9 |
| Echo | 10 | 10 |

The Cadbury Fused Student Radio Network Chart is compiled from the playlists of more than 40 student radio stations, w/e 24/3/98

TOP OF THE POPS

- 1 **UNDER THE BRIDGE** All Saints
- 2 **IT'S LIKE THAT** Run-DMC Vs Jason Nevins
- 3 **FROZEN** Medusa
- 4 **BRIMFUL OF ASHA** Carnershaw
- 5 **TELL ME WHAT YOU WANT** Mase/Total
- 6 **THE ROOF** Mariah Carey
- 7 **LET ME ENTERTAIN YOU** Robbie Williams
- 8 **SOUND OF WICKEDNESS** Tiam
- 9 **HERE'S WHERE THE STORY ENDS** Tin Tin Out
- 10 **ALL THAT I NEED** Boyzone

ITV CHART SHOW

Found A Cure Ultra Nite; Mariah Carey; The Bluetones; No. 1; Most High Pops & Plans; It's Like That; Run-DMC Vs Jason Nevins; Here's Where the Story Ends; Tin Tin Out; Most High Pops & Plans; It's Like That; Run-DMC Vs Jason Nevins; Draft line-up for 10/4/98

RADIO ONE PLAYLISTS

- | A LIST | B LIST | As Featured |
|---|---|---|
| 1 ALL I WANT IS YOU S11: Policeman
Shank Automatik; Black Den Foids Five
Coppes Ice Brown; California
Creaming; Carrie; No No No Despair's
Night; Everything To Everyone
Everlast; Shout To The Top; Fire Inside
feat. Little's Motown; A Rose Is Still
A Rose Anthea Franklin; No Way
Freelover; R U Sleeping In; Gene
Till November Wycle Jean; Jungla
Brother Jangle Brothers; Ray Of Light
Mastodon; Sex And Candy Mary
Playground; What You Want; Mass
Radiohead; Read My Mind
Covers; Say You Love Me; Sleepy Red
Ready For A New Day (Radio Edit)
Toby Turner; Mue Than Us; Traus; Nice
And Slow | 1 HEAVY It's Like That Run-DMC Vs Jason
Nevins; Britney Spears; Home Cook
Remix; Consharup; Tell Me What You Want
Mae Jean Talar; Posen Madonnin; The Road
To Malibu; Let Me Entertain You Robbie Williams; La
Palmiers & Murgasia Sash;
Hot: S11; Missy Elliott feat. MC; No. 1 & Album
Version Destiny's Child; Here's Where The Story Ends
Tin Tin Out; Nice 'N' Slow; All That I Need; All
That I Need; Mase/Total; The Rain & The Sizz; Mase;
Best Goes On All Singing; I Get Lonely & TNT
Remix; Janet Jackson feat. Blackstreet; All That I Need; Boyzone;
Under The Bridge All Saints
Buz Blue Sea And Candy Mary; Playground; Birdfish
Mushroom; Sequential New Y; Erotic Turn It Up
(Remix)/Fee It Up Busta Rhymes; Found A Cure Ultra
Nite
Breakout Extra: Big Mistake & Live Version Natalie
Imbruglia; Play Me Dirty Deeply Savage Garden; Gene Till
November & Remix Wycle Jean; King Fa 187 Lockdown;
Sounds of Wickedness 2 Tiam
Breakers: The Ballad Of Tom Jones Space feat. Pops
Catalina; Stop Stop Girls; When The Lights Go Out
Feat. The Breaks; Michael Van Paris; This Is Hardcore
Pup; Wild Heart; Cassie Ice Brown; Read My Mind
Covers; Push Malcolm 20; The Impression That I
Get; The Mighty Mighty Bosstones; Not If You Were
The Last Junkie On Earth; The Dandy Warhols;
You're The One That I Want; Here's Where The Story Ends
Tin Tin Out; Sounds of Wickedness 2 Tiam; Let Me Entertain You Robbie
Williams | *Kelli White The Stars (Edit Version)
Air; Somebody Fit You Up Shola Amos
with Craig Armstrong; *Sanskrit
Amos; A Permission Is Never
Disappointed Answer; *Bad Man
Babydoll; Be President; Dugout;
Nolite; Personal Out; Juleps; *Better
Mile High Expressions; Gimme The Nite
Laptop; Vision Incision Lo Fidelity
Allstars; Long As I Can See The Light
Monkey Mallo; *Superstar Nony vs
Erica; *Stay Nice Paris; A Little Soul
Pup; *All My Love Quiver; Pup;
*Deeper Love Ruff Dredd; (It's)
Tricky Run-DMC Vs Jason Nevins;
Crescendo Demostor; Snapper; Bushnik
Girl; S&P; A Trip Into Space
Spearmint; This Is It State Of Mind;
The Bad Photographer S11; Elsenae;
Superstar; Supastar; Say You Do Ultra;
Nudecase Warm Jax
* Denotes addition |

MTV UK PLAYLISTS

Heavy: It's Like That Run-DMC Vs Jason
Nevins; Britney Spears; Home Cook
Remix; Consharup; Tell Me What You Want
Mae Jean Talar; Posen Madonnin; The Road
To Malibu; Let Me Entertain You Robbie Williams; La
Palmiers & Murgasia Sash;
Hot: S11; Missy Elliott feat. MC; No. 1 & Album
Version Destiny's Child; Here's Where The Story Ends
Tin Tin Out; Nice 'N' Slow; All That I Need; All
That I Need; Mase/Total; The Rain & The Sizz; Mase;
Best Goes On All Singing; I Get Lonely & TNT
Remix; Janet Jackson feat. Blackstreet; All That I Need; Boyzone;
Under The Bridge All Saints
Buz Blue Sea And Candy Mary; Playground; Birdfish
Mushroom; Sequential New Y; Erotic Turn It Up
(Remix)/Fee It Up Busta Rhymes; Found A Cure Ultra
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Get; The Mighty Mighty Bosstones; Not If You Were
The Last Junkie On Earth; The Dandy Warhols;
You're The One That I Want; Here's Where The Story Ends
Tin Tin Out

THE PEPSI CHART

Performance: Found A Cure Ultra Nite;
All My Love KIC & Jo Joe; Mue Than Us
Sine Mya
Videos: I Get So Lonely Janet Jackson; Mue Than Us
Talar; It's Like That Run-DMC Vs Jason Nevins
Interview: None
Draft line-up for 6/4/98

R1 playlists for week beginning 6/4/98

11 APRIL 1998

AMERICAN
CHARTWATCH

by ALAN JONES



Titanic's epic voyage at the top of the US album chart continues. The album sold 476,000 units last week, and has now been certified for 9m sales in America. The fact that Celine Dion's love theme from the movie, *My Heart Will Go On*, was dethroned after selling 600,000 units has given a boost to UK band DeJa Vu's dance cover of the track, which bounds 73-62 this week, and is the only climber among nine British records in the chart, with even *The Verve's Bitter Sweet Symphony* going into reverse gear (12-17). Not yet in the chart since it's not released as a single, but making a good case for itself, *Lisa Stansfield's I'm Leavin'* tops the club play chart, climbing 4-1 to dethrone BT's *Remember* - which features British vocalist *Jan Johnston*.

Things are looking a little better on the album chart, where *Eric Clapton's Pilgrim* spends a third week in the Top 10, slipping 7-8, while selling another 88,000 units, while the *Spice Girls' Spiceworld* halts its decline, holding at number 20. That's as low as it has been in a 21-week chart career. With *Stop* picking up radio and club play, *Spiceworld* may soon start to climb again, it has just topped 3m sales, a little less than half of the 60-week peak of *Spice*.

Rapper Cappadonna has the highest new entry - at number three - and *The Propeleheads* make a very promising debut

at 100 with *Decksandrumsandrockandroll*. The first 'big beat' act to chart stateside, they recently played some American tour dates with *David Holmes*, BT and others, and are getting support mainly from alternative and college radio stations. *Iron Maiden* are up and running too, debuting at number 124 with *Virtual XI*. That may not sound encouraging but they're not as big in America as at home, and have never made the Top 10. In fact, *Virtual XI* has already charted higher than their last three albums.

In Canada, we find that *Elton John's Candle In The Wind/Something About The Way You Look Tonight* sold 3,300 units last week - not many but enough in this extremely album-orientated territory to ensure it was number one single for the 27th week in a row.

ACTS IN US AND UK
ALBUM CHARTS

Artist	US	UK
Eric Clapton <i>Pilgrim</i>	7-8	12-14
Spice Girls <i>Spiceworld</i>	20-20	19-15
The Verve <i>Urban Hymns</i>	43-44	7-7

ARTIST
PROFILE:
SIMPLE MINDS

by PAUL WILLIAMS



Even before any concert dates have been announced, Simple Minds can already this year claim to have performed live to more than half a million people.

The veteran band achieved that phenomenal figure with just one appearance in February, even though the Belgian venue in question would have struggled to have held several thousand people, let alone a crowd of hundreds of thousands.

As Craig Logan, EMI's vice president of international marketing, explains, this launch for the band's first Chrysalis album *Neapolis* was beamed from the Cyber Theatre in Brussels onto the internet, encouraging 542,000 people to log on.

In the venue itself, media from around Europe were able to witness the band in first hand, while outside a couple of thousand people could view them playing songs from the new album. "It was a huge success," says Logan. "It was a small venue but it has really taken Simple Minds into a new domain."

Next month another 250,000 people will be added to their live audience so far this year when they play a festival in St Peter's Square, Rome, helping to further boost popularity of the album in Italy where it entered at six last week and has already gone gold. Additionally, *Gutterball*, *Neapolis'* first single, has been a top three hit there.

While in the UK *Neapolis* has become the first album by the band not to make the Top 10 in more than 15 years, in Switzerland it entered at seven and Germany nine.

"There's a fanbase everywhere for them, but maybe their profile has been higher on the continent," says Logan.

The album's next single, *War Babies*, has just gone to radio across Europe and carries with it high record company hopes. "That's the single which is the one we feel shows Simple Minds at their best," says Logan. "It's going to be a big single for us."

Live dates for the band are due to be announced later this year, with a continued promotional campaign will ensure efforts to reach the band's fanbase do not let up. "We weren't under any illusion we just had to put it out and it was going to happen because it has been some time. It's all about awareness really, letting the fans know there's a new Simple Minds album."

ALBUMWATCH
SIMPLE MINDS

- Album gold and top 10 in Italy
- Album new at seven in Switzerland and nine in Germany
- Up to 26 in France
- *War Babies* single sent to European radio

UK WORLD HITS

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

AUSTRALIA	CANADA	ITALY	NETHERLANDS	SWEDEN
1 (1) NEVER EVER All Saints London	1 (1) CANDLE IN THE WIND '97 Elton John Mercury	1 (10) BAMBINO Bambino Virgin	1 (1) STOP Spice Girls Virgin	1 (1) NEVER EVER All Saints London
2 (10) I WANNA BE THE ONLY ONE Eternal EMI	2 (10) KNOW WHERE IT'S AT All Saints London	2 (10) HISTORY REPEATING Propeleheads/Shirley Bassey Virgin	2 (11) CLEOPATRA'S THEME Cleopatra WGA	2 (10) STOP Spice Girls Virgin
3 (10) YOU SEXY THING Tina Turner WEA	3 (11) TOO MUCH Spice Girls Virgin	3 (14) NEVER EVER All Saints London	3 (10) NEVER EVER All Saints Mercury	3 (12) SOMETHING...CANDLE IN THE WIND '97 Elton John Mercury
4 (10) S.A.T.I.Z Sissy Sony	4 (10) SPICE UP YOUR LIFE Spice Girls Virgin	4 (11) SLAM DUNK DA FUNK Siva RCA	4 (10) ANGELS Robbie Williams Chrysalis	4 (12) HIGH Lighthouse Family Polydor
5 (12) THE DRUGS DON'T WORK The Verve Virgin	5 (11) GUTTERBALL Simple Minds Chrysalis	5 (11) GUTTERBALL Simple Minds Chrysalis	5 (11) S.A.T.I.Z Sissy Mercury	5 (14) ANGELS Robbie Williams Chrysalis

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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- in-depth information on every new Top 75 single and album chart entry
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the essential music industry companion

THE OFFICIAL UK CHARTS SPECIALIST

11 APRIL 1998

MID-PRICE

This	Last	Title	Artist	Label (distributor)
1	1	PABLO HONEY	Radiohead	Parlophone CDPCS 7369 (E)
2	3	TRACY CHAPMAN	Tracy Chapman	Eskola ETKM40 (W)
3	2	PARKLIFE	Blur	Food F00CD10 (E)
4	5	SECOND COMING	Spine Records	Gifford GED 21451 (BMG)
5	7	THE GREAT ESCAPE	Blur	Food F00CD10 (E)
6	19	ELEGANT SLUMMING	M People	Deconstruktion 74321166182 (BMG)
7	8	DOOKIE	Green Day	Reprise RSC345922 (W)
8	9	TANGO IN THE NIGHT	Fleetwood Mac	Warner Bros 925792 (E)
9	12	GREEN	REMA	Warner Brothers 925792 (E)
10	11	I SHOULD COCO	Supergroup	Parlophone CDPCS 7373 (E)
11	20	BRIDGE OVER TROUBLED WATER	Simon And Garfunkel	Columbia 4624882 (SM)
12	10	WHEN I WAS BORN FOR THE 7TH TIME	Comeshop	Wijaya WJCD 1065 (VOISIC)
13	16	DOCK OF THE BAY - DEFINITIVE...	Otis Redding	Atlantic 9548317092 (E)
14	14	TRANSFORMER	Lou Reed	RCA N03806 (BMG)
15	18	BLUES BROTHERS	Original Soundtrack	Atlantic 76627872 (E)
16	17	PROTECTION/NO PROTECTION	Maxine Anderson	Wild Swan WPS9702 (E)
17	13	GREATEST HITS	Redwood Mac	Columbia 4627960 (SM)
18	10	BEFORE THE RAIN	Eternal	EMI CDMD1 1183 (E)
19	15	TAPESTRY	Carole King	EMI CD 32110 (SM)
20	25	UNISON	Dion, Celine	Epic 4072033 (SM)

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BUDGET

This	Last	Title	Artist	Label (distributor)
1	1	14 GREATEST HITS	Hut Chocolate	EMI Gold CDGDL0 1064 (E)
2	2	MOTOWN CHARTBUSTERS - VOLUME 8	Various	Spectrum 5541482 (F)
3	NEW	YOU SEXY THING	Various	EMI Gold 4690302 (E)
4	3	THE BEST OF MOTOWN CHARTBUSTERS - VOLUME 1	Boney M	Candema 7432417812 (BMG)
5	4	PRETTY WOMAN - THE BEST OF	Roy Orbison	Spectrum 5541482 (F)
6	7	MOTOWN CHARTBUSTERS - VOLUME 4	Various Artists	Columbia 4625992 (SM)
7	10	SHOW UP...JTQ COLLECTION	James Taylor Quartet	Spectrum 5541472 (F)
8	8	BLUING THE BEST TOGETHER - THE BEST OF	Red Hook	Music Collection MCCD333 (DISC)
9	NEW	MOTOWN CHARTBUSTERS - VOLUME 5	Various Artists	EMI Gold CDGDL0 1063 (E)
				Spectrum 5541482 (F)

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COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	COME ON OVER	Shania Twain	Mercury 21453002 (E)
2	2	TRAMPOLINE	Mavericks	MCA Nashville WM 80456 (BMG)
3	3	YOU LIGHT UP MY LIFE	Carla Ayala	Carb Curco 46 (GRP/V)
4	4	SEVENS	Garth Brooks	Capitol 856392 (E)
5	5	SONGS OF INSPIRATION	Daniel O'Donnell	Ritz RT2BCD 78 (F)
6	15	IM ALRIGHT	Jo Dee Messina	Carb Curco354 (GRP/V)
7	6	MUSIC FOR ALL OCCASIONS	Mavericks	MCA MM 11344 (BMG)
8	8	FURTHER DOWN THE ROAD	Charis Landsborough	Ritz RT2BCD 708 (F)
9	7	MOVING ON UP	Scotter Lee	Southern Tracks STKCD 3 (GRP/V)
10	9	THE WOMAN IN ME	Shania Twain	Mercury 522882 (E)
11	14	NO FENCES	Garth Brooks	Liberty CDP 565032 (E)
12	10	BLUE	LeAnn Rimes	Carb Curco 28 (GRP/V)
13	13	TIMELESS	Daniel O'Donnell & Mary Duft	Ritz RT2BCD 707 (F)
14	12	WITH YOU IN MIND	Charis Landsborough	Ritz RT2CD 3078 (F)
15	16	IN PLECES	Garth Brooks	Liberty DCD2 7212 (E)
16	11	LOVE SONGS	Kenny Rogers	Virgin KENYCD3 (E)
17	17	IF I DON'T SAY THE NIGHT	Mindy McCready	BNA 743212802 (BMG)
18	10	THE SECRET OF LIFE	Gracyn Brown	Carb Curco 01 (GRP/V)
19	19	SO LONG SO WRONG	Alison Krauss & Union Station	Rounder RCDUC 0385 (D/R)
20	NEW	SUNDAY MORNING TO SATURDAY NIGHT	Martrace Berg	Rising Tide RTD5307 (BMG)

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ROCK

This	Last	Title	Artist	Label (distributor)
1	1	VIRTUE XI	Iron Maiden	EMI 4639922 (E)
2	NEW	APPETITE FOR DESTRUCTION	Guns And Roses	Geffen 6590 2148 (BMG)
3	2	YIELD	Pearl Jam	Epic 4658662 (SM)
4	5	KEMISTERS	Lod Zeppelin	Atlantic 75670415 (W)
5	NEW	NEVERMIND	Nirvana	Geffen DGC 24425 (BMG)
6	NEW	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 7698962 (E)
7	NEW	THE SUN IS OPEN UP	Longpigs	Merter MUMCD06 1902 (F)
8	NEW	THE LOVE-DREY BEST OF	This Lizzy	Vertigo 528132 (F)
9	4	STOOSH	Sauk Annemie	One Little Indian TPLP 1850L (F)
10	NEW	BBC SESSIONS	Lod Zeppelin	Atlantic 756706162 (W)

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XFM

This	Last	Title	Artist	Label (distributor)
1	1	IT'S LIKE THAT	Run-DMC vs Jason Nevins	Smile Communications 5506902 (P)
2	2	BEAT GOES ON	All Seeing I	ffr CD234 (F)
3	4	CORPSES	Ian Brown	Polydor 5696552 (F)
4	9	78 STONE WOBBLE	Gomez	Hut HUTCD05 (E)
5	NEW	MORE THAN US EP	Travis	Independiente ISD011M5 (SM)
6	5	BRIMFUL OF ASHRA	Comeshop	Wijaya WJCD10 (F)
7	21	MUST HIGH	Keane & Plant	Mercury 5687532 (F)
8	28	FAILURE	Skinny	Cheeky CDKCD23 (SM/BMG)
9	23	BLINDFOLD	Marcebea	Indechina I0073CD (P)
10	6	FADED	Ben Harper	Virgin VJSCD134 (E)
11	15	BRIGHT MORNING WHITE	FC Kahuna	Kahuna Cuts KCD1504 (P)
12	25	THE WANTING SONG	Peaches	Fire Ant FRCD023 (P)
13	22	BROKEN NOSE	Catharina Wheel	Chrysalis CHS 5086 (E)
14	11	LOVE THIS LIFE	Amie Christian	Eclipse Ecosse EDE00133 (3MV/P)
15	12	POLICEMAN SKANK	Audeweb	Mother MUMCD100 (F)

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This	Last	Title	Artist	Label (distributor)
1	NEW	EL PRESIDENTE	Drugsstore	Redrummer RB 2238 (P)
2	NEW	ROAD RAGE	Catatarine	Bianca Y Negro E5112CD (W)
3	NEW	JUNGLE BROTHER	Jungle Brothers	Gee 5472 GEE500183 (3MV/P)
4	NEW	FILM FOR THE FUTURE	Idelwild	Fred COFD00111 (F)
5	20	GIMME THE NIGHT	Laptop	God Bless Records BDX001 (E)
6	21	TRIP INTO SPACE	Spearmint	Hinback HBT06A 7 (V)
7	22	SMASH IT	Fuzz Townshend	Echo ECD04 17 (F)
8	23	THIS IS HARDCORE	Pulp	Island CD0205 (F)
9	26	PERMANENT VACATION	Soundtrack Of Our Lives	Capitol COLA 45 (W)
10	28	SO MUCH FOR THE AFTERGLOW	Everlast	Capitol 8 3650 2 (E)
11	26	CRACKING UP	Jesus & Mary Chain	Creation CRESCD0232 (V)
12	27	THE IMPRESSION THAT I GET	Marilyn Mayle Bostones	Big Rig/Mercury 574843 (F)
13	NEW	NOT IF YOU WERE THE LAST JUNKY...	Dandy Warhols	Tin Kero/Capitol CDD05300 (F)
14	NEW	PUSH IT	Garbage	Mushroom MUSHCD005 (3MV/P)
15	30	SATURDAY TEENAGE KICK	July X	Redrummer RR2463 (F)

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INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	IT'S LIKE THAT	Run-DMC vs Jason Nevins	Smile Communications 5506902 (P)
2	NEW	LOVE SHY	Kristine Blond	Revolver BMSDE 1CD (P)
3	NEW	REWIND	Big Life	Big Life BLRD 142 (P)
4	NEW	SHOUT TO THE TOP	Fine Island featuring Loleita Holloway	JBG JNR 581753 (3MV/P)
5	7	BRIMFUL OF ASHRA	Comeshop	Wijaya WJCD 10 (F)
6	3	ADT GO TO GOA	Elemental 2	Elemental EML 02325 (P)
7	3	THE BALLAD OF TOM JONES	Space featuring Creys	Chrysalis CHS 5086 (E)
8	NEW	BLINDFOLD (limited Edition)	Marcebea	Indechina I007CD (P)
9	NEW	WINDOWS '98	SE	Hut CHCD3 H00430 (E)
10	NEW	FEAR SATAN - REMIXES	Mogwai	Eye-D EYEUK 02020 (V)
11	NEW	I AM GONNA MISS YOU FOREVER	Aaron Carter	Ultra Pop/Epic 095975 ULT (P)
12	NEW	SMASH IT	Fuzz Townshend	Echo ECD04 17 (P)
13	NEW	WHO AM I	Beezie Man	Greenleaves GRECD 588 (SRD)
14	NEW	NOT ALONE	Bernard Butler	Creation CRECD 289 (3MV/W)
15	NEW	BITCH	Hellfire Club	React CDREACT 124 (V)
16	7	BLACK SABBATH SWEET LEAF	Mogwai/Mogwai	Fierce Panda FNIG 42CD (P)
17	5	HERE WE GO TRIPPY	Acab Strag	Chemikal Underground CHEM 2020 (P)
18	NEW	ALLI HAVE TO GIVE	Backstreet Boys	Jive JIVEVCD 445 (P)
19	NEW	MY HEART WILL GO ON	Celine	ZYX ZYX 7380 (2X)
20	NEW	LAUGHING STOCK	Grandaddy	Big Cat ABB 1015CD (3MV/P)

All charts © C/N

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	IN MY LIFE	George Martin/Various	Echo ECHCD 20 (P)
2	3	BIG CALM	Marcebea	Indechina ZEN 0170CD (P)
3	2	TIN PLANET	Space	Get GUTTIN 15 (V)
4	4	MELTING POT	The Charlatans	Beggars Binquet B0603 (3MV/W)
5	6	WORLD GETS AROUND	Stereophonics	ZV VVR 10043M (3MV/W)
6	6	DECKS AND RUMS AND ROCK AND ROLL	Prophetsrulers	Wall Of Sound WALLCD 015 (V)
7	7	WHEN I WAS BORN FOR THE 7TH TIME	Comeshop	Wijaya WJCD 1065 (VOISIC)
8	8	BACKSTREET'S BACK	Backstreet Boys	Jive CHP 116 (P)
9	9	(WHAT'S THE STORY) MORNING GLORY?	Opus	Creation CRECD 189 (3MV/W)
10	10	SPIEDERS	Opus	Get GUTTIN 1 (V/P)
11	10	BE HERE NOW	Space	Creation CRECD 219 (3MV/W)
12	12	STOOSH	Skunk Anansie	One Little Indian TPLP 1850L (P)
13	NEW	DEBUT	Björk	One Little Indian TPLP 1102X (P)
14	14	LADIES & GENTLEMEN WE'RE DANCING IN SPACE	Opus	Dedicated DECD 024 (W)
15	15	DEFINITELY MAYBE	Spiritualized	Creation CRECD 169 (3MV/W)
16	NEW	PARANOIA & SUNBURST	Skunk Anansie	One Little Indian TPLP 552D (P)
17	11	THE STONE ROSES	The Stone Roses	Silverstone SDCD2 502 (P)
18	16	SHOW UP...JTQ COLLECTION	James Taylor Quartet	Music Collection MCCD 333 (DISC)
19	NEW	LIKE WEATHER	Leila	Rephlex CAT 056CD (V)
20	18	AARON CARTER	Aaron Carter	Ultra Pop/Epic 095975 ULT (P)

© C/N

11 APRIL 1998

MID-PRICE REPORT

by ALAN JONES



The many admirers of Heather Small are well catered for by BMG, whose mid-price range includes M People's immensely popular breakthrough album *Elegant Slumming* and the one and only album by Hothouse, the group Heather used to front before M People.

From the Hothouse album, the stand-out track is the single *Don't Come To Stay*. Picking just one cut from *Elegant Slumming* is more difficult, as the album includes a slew of hits, including *One Night In Heaven*,

MID-PRICE FACTFILE

Moving On, *Don't Look Any Further* and *Renaissance*, all of them Top 10 hits. The group continues to win converts with its latest platinum album *Fresco*, some of whom are evidently now investigating their back catalogue.

Elegant Slumming jumps 19-6 this week, after being included in some back catalogue campaigns, and is now selling nearly 1,000 copies a week. It replaces *Lou Reed's* ever reliable *Transformer* as BMG's best performing mid-price album.

After five years after it was first released, Radiohead's Pablo Picasso remains a "must stock" item on dealers' shelves, particularly since its reduction to mid-price.

Last year, it could rank as the year's 103rd most popular album. This year, it has upped the pace, selling 48,000 copies in the past three months alone.

Howling just outside the Top 75, it is the nation's best-selling mid-price album for the sixth week in a row, having taken over from Tracy Chapman's self-titled debut album at the end of January. Chapman's album will

be 10 years old next month and remains in close attendance, having sold only (literally) a handful fewer last week.

While Radiohead's continued high profile makes the success of their back catalogue predictable, Chapman's spirited performance is more remarkable, as it is some time since she had a hit single, and her last album, *New Beginning*, peaked at number 47. One can only surmise that the album has benefited enormously from Boyzone's cover of *Baby Can I Hold You*, one of the LP's stand-out tracks, alongside *Fast Car* and *Talkin' 'Bout A Revolution*.

The oldest album in the chart is one of the perennial sellers - Simon & Garfunkel's 1970 classic *Bridge Over Troubled Water*, which sales 20-11. Currently the biggest seller in Sony's extensive *Nice Price* range, it was recently but very quietly digitally remastered, and is probably earning most of its sales from repeat buys by people who first bought it on vinyl, cassette, eight-track and even long-standard CD.

One rung below Simon & Garfunkel is Comeshop's *When I Was Born For The 7th Time* - a baffling inclusion for those who aren't aware of the pricing policies of Beggar's Banquet, the parent company of

the group's Wilija label. In a sustained and admirable drive to persuade potential home tapers to buy its albums on cassette as well as CD, Beggar's slashes the dealer price of its cassettes to very low levels. In the case of the Comeshop album that is £3.30, compared to £6 for vinyl and £8.45 for the CD. All formats are eligible for the Top 75 album chart but only the cassette counts towards the mid-price chart position.

Whether or not a cheap cassette generates multiple sales is open to question, as the cassette of *When I Was Born For The 7th Time* accounts for less than 20% of total sales.

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	I GET LONELY	Janet Jackson	Virgin	VSCDT 1983 (E)
2	2	NO NO NO	Destiny's Child	Columbia	6656582 (SMA)
3	NEW	LOVE SHY	Kristine Blund	Reverb	BN05E TT (P)
4	NEW	READY MY MIND	Conner Reeves	Whisper	CRW44 (4P)
5	NEW	REWIND	Celista	Big Life	BLT 142 (P)
6	3	FATHER	LL Cool J	Def Jam	988520 (P)
7	6	BE ALONE NO MORE	Another Level	Northwestside	742151-193 (BMG)
8	NEW	NEVER EVER	Al Saeed	London	CDL1002 407 (P)
9	5	GETTIN' JIGGY WIT IT	Will Smith	Columbia	665932 (SMA)
10	7	SHOW ME LOVE	Robyn	RCA	742125592 (SMA)
11	4	TIME AFTER TIME	Changing Faces	Atlantic	AT 00720 (W)
12	12	TOGETHER AGAIN	Janet Jackson	Virgin	VSCDG 1670 (E)
13	10	HIGH	Lighthouse Family	Polydor	5601492 (P)
14	13	YOU MAKE ME WANNA...	Usher	LaFace	742126020 (BMG)
15	11	ENOLLER	Ginuwine	Epic	663327 (SMA)
16	15	CLEOPATRA'S THEME	Cleopatra	WEA	WGA 1334 (W)
17	16	MY BODY	Lewent Sweet Girl	East West	E 38577 (W)
18	18	IF YOU WANT ME	Hinda Galt	Island	CD 698 (P)
19	14	YOUR LOVE GETS SWEETER	Felixity Quaye	Widow	CUSTAS 2807 (W)
20	17	AIN'T THAT JUST	Laurina McNeal	Arista	8076212496 (Impart)
21	20	TWO CLOSE	Neat	Parlophone	Rhythm DR04TYM 9 (E)
22	12	DON'T LEAVE ME HANGIN'	Camille Douglas	Parlophone	Columbia 6955211 (P)
23	19	THE ROOF (BACK IN TIME)	Mariah Carey	Jive	425162 (Impart)
24	NEW	DO FOR LOVE	2 Pac	Epic	8550516 (SMA)
25	23	WHAT YOU WANT	Mase P. Kelly	Bad Boy	78612791421 (Impart)
26	24	WISHING ON A STAR	Jay-Z featuring Gwen Dickey	Northwestside	742125192 (SMA)
27	25	TELEFUNKIN'	N-Type	Telstar	CXSTAS 2844 (W)
28	23	MUCH LOVE	Shife Ama	WEA	WEA 15420 (1)
29	19	DO I QUALIFY?	Linden David Hall	Chameleon	CCOOLS 331 (E)
30	22	WHERE YOU ARE	Rahsaan Patterson	MCA	MCSD2 48073 (BMG)

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DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	LOVE SHY	Kristine Blund	Reverb	BN05E TT (P)
2	NEW	CLUB LONELY	Groove Connection 2	XL	RECINGS XLT 34 (W)
3	3	READY FOR A NEW DAY	Teddy Pendergast	Manifesto	FESX 40 (P)
4	NEW	SHOUT TO THE TOP	Full Throttle featuring Leletha Holloway	J&B	JNR 5011576 (RMV/P)
5	NEW	WINDOWS 'N'	ST	Noon	CR00511 (E)
6	NEW	GOIN' TO GO	Alabama 3	Elemental	EL 451E (P)
7	NEW	THE WAVE	Sosa	Addict	12A02A (W)
8	NEW	BE IN LOVE	Masters At Work	MAW	MAW 019 (Impart)
9	NEW	FEAR SATED - REMIXES	Mogwai	Eye-Q	EYEQ 022 (W)
10	5	IT'S LIKE THAT	Ron-DiMC vs Jason Nevins	Smile Communications	SM5 063 (P)
11	1	I GET LONELY	Janet Jackson	Virgin	VST 1653 (E)
12	NEW	AIN'T WEARING THE STORY ENDS	Tin Tin Out featuring Shelby Nelon	RCY Recordings	WRCR 30 (P)
13	NEW	CAVERN/SKYSCRAPER	Liquid Liquid	Mo Wax	MW 019 (W)
14	9	IT'S TRICKY	Ron-DiMC vs Jason Nevins	Epidrome	EPO 665886 (Impart)
15	6	BEAT GONS	The All Seeing I	IFR	IFR 324 (P)
16	3	DON'T LEAVE ME HANGIN'	Camille Douglas	Parlophone	Rhythm 128RYTHM 9 (E)
17	2	MOVE ON UP	Travis	A&M	PM 855511 (P)
18	NEW	MOVIN' ON	DB feat Jo Bryant	Fly First Records	US 518T (W)
19	12	SECOND ROUND KO	Jackmaster	Universal	U 126765 (Impart)
20	NEW	THE BEAT	Dreamon	IFR	IFR 3231 (P)

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DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	MOMENT OF TRUTH	Gang Starr	Cooltempo	8553021 (US) 90324 (E)
2	3	RAY OF LIGHT	Madonna	Maverick	8324847 (US) 624874 (W)
3	2	PETE TONGO BOY GEORGE - DANCE NATIONS	Various	Ministry Of Sound	POAN3 (SMA)
4	NEW	THE PILLAGE	Crashmat	Virgin	438904 (SMA)
5	7	THE REBIRTH OF COOL - SEVEN	Various	Island	IPST 80854 (P)
6	8	LSG	LSG	WEA	759892151 (US) 821254 (Impart)
7	NEW	THE BIG SCORE	Various	EMI	4383281 (US) 828284 (E)
8	6	SPEED FREQUENCY	Various	Solid State	SS03040C (1) (W)
9	NEW	CHEERS 2 YOU	Playa	Def Jam	CS-53828 (E)
10	NEW	HEAVY METAL	Killah Priest	Geffin	GG 24571 (BMG)

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MUSIC VIDEO

This	Last	Artist	Title	Label	Cat. No. (Distributor)
1	1	SPICE GIRLS	Spice Power! - Live In Istanbul	Virgin	60792 (E)
2	2	GARY BARLOW	Open Up	BMG Video	742127823 (E)
3	NEW	BACKSTREET BOYS	Backstreet Stories - Unauthorized	Visual	V00126 (E)
4	NEW	MICHAEL JACKSON	Ghosts	Epic	495122 (E)
5	4	VARIOUS ARTISTS	Giving The Voice	Readerline	RM9583 (E)
6	5	MICHAEL BATELLE	Live From Central Park	Capitol	MP495343 (E)
7	NEW	GARTH BROOKS	Live From Central Park	Video Collection	V0258 (E)
8	NEW	LIVE CAST RECORDING	Las Miraculous In Concert	Mosley In Action	33001 (E)
9	11	TRACIE THORNELL	Give	Gene Entertainment	66025 (E)
10	NEW	THUNDERLIVE	Live	Gene Entertainment	66025 (E)
11	9	BACKSTREET BOYS	Backstreet's Back - Behind The Scenes	Gene Entertainment	66025 (E)
12	12	SHIRLEY BASSEY	Live At The Apollo	Video Collection	V0475 (E)
13	6	CLIFF RICHARD & CAST	Live At The Apollo	Readerline	RM9583 (E)
14	13	TYPE O NEGATIVE	Dark Day	Video	V2021 (E)
15	13	BACKSTREET BOYS	Live In Concert	Video	V2021 (E)
16	14	DANIEL O'DONNELL	The Gospel Show - Live From The Point	Big	RT270 (1)
17	16	BACKSTREET BOYS	Backstreet Boys	Jive	V2020 (E)
18	15	SPICE GIRLS	Spice's Official Video Volume 1	Virgin	V10204 (E)
19	17	VARIOUS ARTISTS	Female Live At The O2	Forbes Video	FRAN156 (E)
20	19	VARIOUS ARTISTS	Female Live At The O2	Video Collection	V0255 (E)
21	21	PLENTY	Live	Warner Music Video	6334916 (E)
22	20	PLENTY	MAC/The Dance	Warner Music Video	6334916 (E)
23	23	FRANK SINATRA	My Way	Video Collection	V0267 (E)
24	20	LOUISE WOODEN	In Me - The Video	Video Collection	V0166 (E)
25	19	ORIGINAL CAST	Body Heat Story	Video Collection	V0166 (E)
26	29	ORIGINAL CAST	Recording - Summer Holiday	Video Collection	V0134 (E)
27	24	JONATHAN LEVINE	In Concert	PWL	MP492943 (E)
28	27	ROYALTY	Something Like	WAL	CS0493 (E)
29	NEW	MICHAEL JACKSON	HIStory On Film - Volume II	SMV	Epic 57082 (E)
30	NEW	RAGE AGAINST THE MACHINE	Rage Against The Machine	SMV	Epic 57082 (E)
1	1	THE FULL MONTY	Full Monty	Fox Video	40335 (E)
2	2	THE LOST WORLD	The Lost World	CC Video	VH4032 (E)
3	NEW	TRENDS - SUEBIS - QUEBIS D'U	Trends - Suebis - Quebis D'U	CC Video	VH4032 (E)
4	NEW	TRENDS - SUEBIS - QUEBIS D'U	Trends - Suebis - Quebis D'U	Warner Home Video	55130 (E)
5	NEW	REMO - JULIET	Remo - Juliet	Warner Home Video	55130 (E)
6	5	REMO - JULIET	Remo - Juliet	Fox Video	4140W (E)
7	NEW	THE MADICAL RESCUE	The Madical Rescue	Fox Video	4140W (E)
8	6	THE LAND BEFORE TIME V	The Land Before Time V	CC Video	VH4032 (E)
9	10	THE LAND BEFORE TIME V	The Land Before Time V	Walt Disney	029242 (E)
10	3	THE A FILES - FLY TO - EMILY	The A Files - Fly To - Emily	Fox Video	029242 (E)
11	4	TELEBUKIES - MUSERBY BATHS	Telebukies - Muserby Baths	BBC	029242 (E)
12	NEW	TRENDS - SUEBIS - QUEBIS D'U	Trends - Suebis - Quebis D'U	Warner Home Video	55130 (E)
13	12	THE LAND BEFORE TIME V	The Land Before Time V	CC Video	VH4032 (E)
14	11	MADLINA	Madlina	Columbia	TVC245 (E)
15	12	TELEBUKIES - FAVORITE VINES	Telebukies - Favorite Vines	BBC	029242 (E)

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SINGLE reviews

TORI AMOS: Spark (East West AT0031CD). Tori bursts back onto the scene with this powerful first single from her forthcoming album *From The Choirgirl Hotel*. Her trademark piano is there but the addition of a band, drums, loops and electronic effects add a further dimension. It's a very fine, multi-layered song which will see her first return to the chart since the Professional Wilder remix smash. The singer will be touring from May, and is winning interest from national and regional radio, while *TOTP* has already recorded a session. **B+**

AQUA: Turn Back Time (Universal UM 80490). Aqua have turned back time to Eighties Madonna for this third single from their platinum *Aquarium* album. Barbie Girl Lena's tones here bear an uncanny resemblance to the Material Girl, showing the band can sing as well as squeal bubblegum pop. A ballad relying less on Euro-pop clichés than their previous two singles, it shows that Aqua can write songs which move beyond the cartoon world of their stylists. Whether radio will come on board is another matter, although given their two successive number ones, the Danes must have a considerable fanbase. **B+**

LOWER: Crime Satellite (Coalition COLA 048CD). Lower's brand of classic reggae is more suited to the environment of an album than a single, but *Crime Satellite* engages from the moment the bass guitar kicks in. Harmonious choruses, a funky drum beat and nicely-paced guitar all converge to create a song that should serve as a step up to better things. **B+**

CAMPAG VELOCIT: Saunty Sky Chic (Rabid Badger HANG03). The live stand-out track which has caused such a frenzy among the A&R fraternity shows the band deserves their recent *KMF* Brats show billing and nomination for most promising act. It's a lot more funky than last year's *Dreunum* *Velocit* Synthamesc. **B+**

DUST JUNKYS: Nothin' Personal (Polydor 5695902). Taken from the great album *Done And Dusted, Nothin' Personal* is the nearest the Junkys have come to an old-fashioned song yet. This could be the one that really makes a name for them (What Time Is It made number nine in February). Their energetic and zipping live appearances continue throughout the country into April. **B+**

WIDE RECEIVER: Breakbeat Sushi (Woof Records WOOF005). An A&R buzz is now building around this duo after their first gig last week at Camden's Underworld. It's a deep beat funk assault put on their own label which will ruffie even more feathers than last year's *Cained EP*. Steve Blood and Ian Gotts have gained Radio One Evening Session backing for their remixes of *Balroom* and *Subcraze*, and similar support looks likely for this effort. **B+**

MEDAL: Ordinary (Polydor 5695675). Hailing from Oxfordshire and under the

SINGLE of the week

STEPS: Last Thing On My Mind (Jive 0518492).

In a week flush with singles which will no doubt gain a higher chart placing this may seem an odd choice for single of the week, but it is the one which rises above the competition for its sheer audacity and boldness. This track — which gives more than a nod in the direction of Abba — is a welcome and surprisingly enjoyable



diversion from the litanizing pop sensation 5.6.7.8, which sold more than 300,000 units. It proves Steps are the Kings and Queens of boogie nights to come, and while it will find initially low support at radio, expect that trend to be reversed when they win even more fans over. **B+**

same management as Radiohead, Medall could make it this year if this debut limited edition EP is anything to go by. Jamie Hyatt's soft vocals seep through Mark Willis' guitar, but there's a trippy groove underneath. **B+**

WIRELESS: Banana Tea (Chrysalis CDCHS 5085). Coming from the same area of Manchester as the Gallaghers, Wireless are a band more in tune with sunny melodies and hook-laden choruses than epic ballads. Banana Tea has the kind of pop sensibility which should see it picking up airplay, and the band should have gained fans from their tour of *Drugs* in 1997.

60FT DOLLS: Alison's Room (Indolent DOLL007CD). Following more than a year of festival appearances and US touring the Dolls have returned to the studio for this infectious slice of indie-rock-pop. Uptempo and melodic, with simple, snappy guitar riffs on a bouncy beat, it has definite crossover potential. **B+**

LES RHYTHMES DIGITALES: Music Makes You Lose Control (Wall Of Sound WALLD 037). This single is an addictive, desirable and characteristically quirky electro-beat workout which makes use of a repetitive, uncomplicated old-school-style sample. Jacques Lu Cont has had his profile raised through touring recently with *Corneshop*, but this appealing number may be his best chance of crossover success to date. **B+**

RENOUVEAU CATAONIA: Road Rage (Blanco Y Negro NEG112CD). Is there no stopping the new queen of Pop Cerys Matthews? Not only has she first two singles from the *International Velvet* album made impressive inroads on the charts, but her questing on Space's *The Ballad Of Tom Jones* has found her a new audience. This slightly mellowier tune is a rough gem of a record that should find plenty of radio support. **B+**

KULA SHAKER: Sound of Drums (Columbia KULA12CD). Things have happened so quickly for Kula Shaker since

they won Manchester's *In The City* in 1996. Here Door-street elements are in evidence, blended with anthemic vocals. With the UK single already *A-listed* by Radio One and a UK tour in progress, it should be a hit. Attention will then turn to the follow-up to the million-selling *K*, presently under the working title of *Strange Folk*. **B+**

NEW RISING: Drowning Reason (Jealous Records ENVY 007CD). This likeable and interesting debut single captures and embraces influences of British music past and present. The dark, melanholic guitar soundscape backdrop sets the mood until the introduction of a delightful and uplifting vocal. The other tracks included find the band in more acoustic mode, but are still catchy stuff. **B+**

GUY CHADWICK: You've Really Got A Hold On Me (Setanta SET048). The ex-House of Love singer's new single is a quirky piece of adult rock but it's unlikely to win him any new fans — it's just a little too understated. The single will be advertised in *Mojo*, *Select*, *The Guardian* and *The Big Issue*. Chadwick recently finished a UK tour and is currently in Europe. **B+**

MONKEY MAFIA: Long As I Can See The Light (Heavenly HVN84CDRPP). Jon Carter's crew have chosen to cover a Creedence Clearwater Revival song with outstanding results. Shirrelle delivers a beautiful inspired vocal on this blissed-out comedown ballad. Monkey Mafia supported Roni Size on his tour, played their own club tour in February, and are expected on the festival circuit this summer. **B+**

CHARLOTTE: Be Mine (Rhythm Series CDHY012). This upbeat swing track is Charlotte's debut for Parlophone's new Rhythm Series label. Produced by Derek Garrett, who has worked with Bobby Brown, Be Mine is already receiving airplay on *Kiss*, *Radio* and *Galaxy*, not to mention placements at number two in the *RM Urban Chart* and number 24 in the *RM Club Chart*. **B+**

JUNGLE BROTHERS: Jungle Brother (Gee Street 5001863). Originally released last November, this catchy single by the New York hip-hop act has been re-released to push the *Urban Takeover* mix to the fore. Always a club favourite, the bass-heavy Mickey Finn & Aphrodite version blends big beat and jungle in a simple and effective manner, with the *B's* rap sitting snugly on the top. Currently on *Radio One's* *Bliss* and on the *Asist* at *Xm*, it should beat its number 56 placing last time around. **B+**

DEEP NATIVE: You Can't Have My Love (Evocative EVOKES). Currently in the Top 40 of the *RM Club Chart*, this house scorcher from producer Tony Moran features vocals from Broadway diva Lynette Dupre and backing vocals from Michelle Weeks. In a similar vein to Weeks' own 1997 hit *Moment Of My Life*, Dupre's uplifting vocals carry the track over several mixes. *Evocative* has already had a top 60 hit with its first release, *Funk Junkee? Got Funk*, and could be one to watch in '98. **B+**

CATHERINE WHEEL: Broken Nose (Chrysalis CHSS086). Catherine Wheel

release the third single from their album *Adam & Eve* which has been well-received in the US. Broken Nose builds into a dark rock tune with big guitars and a powerful sound. A London gig and slots at *Florens* and *Gastorbury* will help. **B+**

MAN WITH NO NAME: Voodoo! (Perfecto Fluoro PERFUSION2). Martin Freamon continues to tread a path between underground trance and the mainstream with this new release, which showcases his clean, shimmering trance sound. A remix by De Niro pushes the track into Euro-trance territory with shades of *Age Of Love*. **B+**

DANDY WARTHOLS: Not If You Were The Last Junky On Earth (Capitol CDCL5800). Following up the superb debut single *Everyday Should Be A Holiday*, the Dandy Warhols release another sparkling tune full of Nineties pop and Sixties attitude. The track, which will admittedly put off some programmers with its 'heroin is so passé' lyric, has already been playlisted on the *As* featured list at *Radio One*. **B+**

KINANE: Heave (Coalition COLA047CD). Currently topping both the *RM Club Chart* and the *Pop Top Chart* thanks to its excellent Danny Tenaglia house remixes, Kinane already has a club hit on its hands with this dance smash by Irish songstress Binance Kinane. The original version, produced by Cutfeather & Joe, is in an R&B vein, but it's all the more radio-friendly for it. A UK tour with Gary Barlow throughout March should have helped exposure. **B+**

PERPETUAL MOTION: Keep on Dancin' (Let's Go) (Positiva CDTV 90). This house monster effectively moves from full-on house to breakbeat to a massive breakdown and back again. It's big with DJs such as Pete Tong and Judge Jules, and recently re-entered the *RM Club Chart* at number six following new remixes. **B+**

USHER: Nice & Slow (LaFace/Arista 74321 579 102). More ultra-smooth R&B from the crown prince of hip-hop soul, Nice & Slow is a superbly melodic, seductive tune which has Usher showing off his unbridled rapping skills. And if you're being seduced you can listen to the Miami bass-style tempo *iRocK* *Bazement* mix. **B+**

SMASH MOUTH: The Forest (Interscope IND9585). The US combo follow up the smash *Walk On Water* with a more downbeat tune which refers to the legendary Henry Winkler character but is also a tribute to ex-Nirvana frontman Kurt Cobain. Itty's vocals from the usual *Smash Mouth* 'brosper' approach to musical style. A European tour kicks off in April and includes four UK dates. **B+**

TOASTER: Craska Vogas EP (Creation CRESC240). Toaster are another fine signing for Alan Moe's Creation and this EP gives an insight into their raucous and raunchy personality. They somehow manage to get away with combining bang with a distorted guitar, while one track has a mellow trance sound with strings. **B+**



DRUGSTORE: I President (Roadrunner RR2236). A new label, and what a start — a duet with the worldwide man-of-the-moment Thom Yorke and moreover, a great song. The first single from the forthcoming delightful album *White Magic For Lovers* (out May 5). It's so sweet it's hard to accept it tells the tale of the CIA killing of ex-Chilean president Salvador Allende. The track is already *A-listed* at *Radio One* and *Xfm* and deserves to sell and sell to this hard-working act. **B+**



ALBUM of the week

SUPERSTAR: Palm Tree (Camp Fabulous CFBA005XCD).

The modestly-named Superstar for some finished their musical careers several years ago with an album of demos confidently entitled *Greatest Hits Volume One*. But Palm Tree, their first official release, is such a brilliant record it is more befitting of that title. Songwriter Joe McAlinden pens mature and melodic songs reminiscent in places of Radiohead circa Pablo Honey but with the slightly mellow singing that we've heard



from Teenage Fanclub. The stand-out catchy pop song of the album is titled *Superstar* (released this week) and for this evidence, the band's confidence is justified. Don't be put off by the poor performance of the single *Every Day I Fall Apart* — this is a great, addictive record. **3.5**



ALBUM reviews

CARLEEN ANDERSON: Blessed Burden (Virgin CIRC035). Blessed Burden is so raw it at times sounds like a demo, but that is the intention on this 12-track album. Anderson's soulful voice is a joy to listen to and her powerful songwriting is also a winner. Musically there is ample evidence of her collaboration with producer Paul Weller. And while no track jumps out immediately as a single, the quality songwriting shines through. **3.5**

PAGE & PLANT: Walking Into Clarkdale (Mercury CD5580252). Fourteen years after Led Zeppelin's demise, founders Jimmy Page and singer Robert Plant tried a tentative album reunion (*No Quarter*) in 1994 and a year later embarked on a highly successful world tour. *Walking Into Clarkdale* — recorded in 35 days and produced by Nirvana and Pixies desk man Steve Albini — is a strange record, falling between the stool marked Led Zeppelin *Revisited* and the one labelled *Do Anything But*. It certainly takes some getting used to; there are the odd gems, including the twangyguitar Heart in Your Hand and songs like *When the World Was Young* and the Arabesque single *Most High*, all of which echo distant days of Zeppelin splendour. This album eventually grows on the listener and besides, old Zeppelin fans will buy it whatever it sounds like. **3.5**

FUTURE BIBLE HEROES: Memories Of Love (Setanta SET056). Stephin Merrit of The Magnetic Fields, Chris Ewen of Figures On A Beach and vocalist Claudia Gonson are the Bible Heroes, whose debut album

proves to be a wistful, almost kitsch, melodic outing with synth pop, dance and indie elements. Blessed with tongue-in-cheek packaging, it's a gem which won't be a big seller but is likely to become an underground favourite. **3.5**

UNIVERSAL BILLIE MYERS: Growing Pains (Universal UNDS3100). Eighteen months after Donna Lewis almost topped the *Billboard* Hot 100, Billie Myers has become the latest Brit to wow the Yanks before trying their luck back home. But, unlike Lewis, the evidence of this Desmond Child-produced album suggests Myers is here for more than a one-hit stay. Though nothing else sparkles quite like the melancholic beauty of radio favourite *Kiss The Rain*, Myers displays a gift for penning both melodic rock and personal, intimate songs across the other tracks, aided by a rich voice on the soulful side of *Christie Hyde*. Already *A-listed* on Radio One and elsewhere, she will raise her profile further with a *Later With Jools Holland* appearance on April 17. **3.5**

SOLID HARMONIE: Solid Harmonie (live 0517972). This all-girl group will achieve healthy sales for their debut album of cheesy Euro-pop. Slickly produced, it doesn't stray from the formula, and there's an unmistakable Abba influence which comes through strongly on many tracks. Huge in Japan, South-East Asia and elsewhere in Europe, the girls have had one Top 20 single here and support slots on the *Backstreet Boys*' UK tour will ensure more chart placings in future. **3.5**

ONE MINUTE SILENCE: Available In All Colours (Big Cat ABB147CD). OMS



ARAB STRAP: 'Philophobia' (Chemical Underground Chem 21). This year's great white hope have hilariously wry lyrics which fill the gap between Lou Reed and Ivor Cutler delivered like spoken raps over the latest of hits in Japan, South-East Asia and elsewhere in Europe. Already required listening in student houses up and down the country and now ready for a larger audience. **3.5**

assault the aural taste buds with this barely fitting debut rap-metal album. Although essentially a grinding mix of hip hop and alternative metal, there are plenty of funky moments. OMS are kicking up a storm in the metal press, have been featured on MTV's *Rock Show* and are supporting "strum & bass" kings Pitchshifter on a UK tour in late April. **3.5**

R.E.M.: Eponymous (RS 493 4572). A reissue of IR3's patchy, pedestrian compilation which originally appeared after the band had completed one mini and six full albums for Miles Copeland's label and signed a new deal with WEA. Essentially cataloguing the band's early singles, it includes classics such as *Rockville*, *Can't Get There From Here* and *The One I Love*. However, apart from

the obscure *Romance*, there's little here to recommend any newcomer beyond a cursory glance at their back pages. Alternative takes of *Radio Free Europe* and *Gardening At Night* are curious insofar to the better-known versions and the choices from *Murmur* and *Life's Rich Pageant* seem fippant. **3.5**

MOODYMANN: Mahogany Brown (Peacefrog PF074). Starting with a seven-minute track which flips between different radio stations featuring talk shows, rap and soul, Detroit-based Kenny Dixon Jr's uncompromising album showcases his own take on the state of black music in the US. From there on, however, it's an enthralling journey through deep house, filtered funk and jazz fusion, with piano and sax spicing up the mix. The funky title track, previously

a single, is perhaps the album's best with its irresistible Fender Rhodes sounds. Already album of the issue in *Jockey List*, Mahogany Brown has also seen a placing on the *RM Cool Cuts* chart. **3.5**

SENSE: Asylum (Ultimate TOPPCD064). After three members left to form Lodestar, Sense regrouped with Kerstin Haigh now fronting the new line-up. This album ranges from the full-on grunge of *Adrenalin* to the drum & bass of *Desensitised*, a diversity which could open them up to a wider audience. The excellent first single *Breed* is already top 10 in the indie charts. **3.5**

DAVID BOWIE: Best Of 1974-79 (EMI CD 494 3002). A reissue of the excellent 1969-74 collection covering the Ziggy years, this new LP covers what many regard as Bowie's most inspired era. Ranging from the plastic soul of *Young Americans* to the Eric collaborations of *Low* and *Heroes*, this LP takes in all the hits as well as some rarities such as Bowie's version of Bruce Springsteen's *It's Hard To Be A Saint In The City*, indispensable. **3.5**

VARIOUS: Essential Selection 98 (ffr 5557862). Pete Tong returns with another selection of his essential tunes of the week from his *Radio One* show. Tracks range from *U2*'s *Rattle and Hum* to speed garage from *Ramsey & Fen* to thumping house by *Da Hool* and *DOP*. And while it includes its share of massive hits — including tracks by *Cornershop*, *All Seeing I*, *Rest Assured* and even the *Booker T mix of All Saints' 'Never Ever'* — it also includes forthcoming cuts from *CLS* and *Camira* that will appeal to the upstart club crowd. **3.5**

Our scoring system

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April Fool's Day was the following day...The Music & Media Partnership's **Rick Blaskey**, the man who helped persuade the FA to kick off England's World Cup bid with **Ian McCulloch**, might find his **loyalties torn** if (How Does It Feel To Be) On Top Of The World vies for the number one spot with The Great Escape. As anyone who knows his Big Ron from his Big Mac will realise, **The England Supporters'** band are a bunch of barmy Sheffield Wednesday fans whose DiCanio-inspired toons are a particular favourite in Blaskey's Owls-mad household...On the subject of the **World Cup**, more than 30 greats from football past including Rams and Spurs great **Dave Mackay** and Newcastle's **Malcolm MacDonald** turned up at London's Grosvenor House last Thursday (2) for **HMV's 1998 Football Extravaganza** where **George Best** was guest of honour. The event raised **£125,000** for Nordoff-Robbins, almost **£25,000** more than last year. A number of football-flavoured items went under the hammer, including Bobby Moore's England International Shirt and Tony Currie's England International Cap. But the **biggest auction item** of the evening – a **£60,000 media package** donated by Emap, IPC and Channel Four's TFI Friday – was snapped up by Independent's **Tony Crean** at the bargain price of **£42,000**...Not content with putting out hits, **Island Records** is now turning its hand to nurturing the talents of budding radio DJs. **Emma B** in Island's A&R department has just got a job presenting the early morning (4-7am) Saturday show on Radio One...**Steve Lewis** has finally had occasion to uncork that cheeky little Black Tower which has been chilling in Echo's fridge. When **Anne Dudley** picked up her **Oscar** for the score to The Full Monty, Stevie and his Chrysalis pals had reason to celebrate because in addition to having Anne signed to Echo as a solo artist, the composer is also signed up to AE Copyrights, a joint venture between Chrysalis Music and Air Edel...Mercury's **Jonathan Green** has hardly had time to catch his breath since he began inhaling the rarefied air at general

manager level when another bundle of joy has come his way. Wife **Jane** delivered their first baby **Helena Mitchell** weighing in at 7lb 13 oz...Those Virgin boys know how to party. A&R director **Paul Kinder** is jetting off to Grenada with his fiancée **Elizabeth Sears**, musician and former BPI-er, to tie the knot in style later this month.....



The salubrious avenues of Holland Park were jam packed with top-of-the-range wheels of steel when the music industry's brightest and finest swept into the Orangery to surprise BPI director **JOHN DEACON** on his 60th birthday. **JONATHAN KING**, **PETE WATERMAN** and **PAUL CONROY** (1) snuggled up to toast the master while **RUPERT PERRY** CBE and **HARVEY GOLDSMITH** (2) remonstrated over old times. The Main Man John Deacon and MPA chairman **STEPHEN JAMES** (3) had plenty to mull over. **BMG** big man **RICHARD GRIFFITHS** and **ROB DICKINS** (4) also got to grips with each other during the party. **Bard's** funny man **BOB LEWIS** (right) sets **ANDREW MILLER** (left) and **LORD LEVY** (5) off on one. **OBIE** (6) took time off from South Beach to fill Deacon in with the latest gossip from Miami. Deacon and **Rob Dickins** (7) catch up with some unfinished BPI business – a couple of glasses of bubbly. **PolyGram** head **JOHN KENNEDY** (8) and **EMI** chief **JEAN FRANCOIS CECILLON** sandwich **HMV's** **BRIAN MCLAUGHLIN** (9), but he still comes out smiling. **PolyGram's** **CLIVE FISHER** and his fellow party goers crack up when **Dickins** steps up to deliver his speech. **WILLIE ROBERTSON** (left) and **JOHN PRESTON** (10), looking just dandy after a break in France, are having a grand time of it.

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Regular weekly circulation: 3 July 1998 to 30 June 1997: 12,400.

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