



NEWS: New tax laws have prompted **THE ROLLING STONES** to postpone the UK leg of their world tour
Live music fears 5



A&R: Not the most obvious meeting, but **BILLY BRAGG** has brought a new vision to the lyrics of Guthrie
Talent 6



A&R: Pete Waterman calls them Abba on speed and **STEPS** have defied critics with a winning album
Talent 7



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musicweek

Seagram set to crown Morris

by Ajax Scott
Seagram is finally expected to anoint Doug Morris as head of the combined Universal/PolyGram worldwide music operations this week in a move that will open the way for further clarification of the structure of the new company.

The announcement is expected to be followed a day later by a separate statement confirming Universal Music's London-based international president Jorgen Larsen as head of the new company's operations outside the

US. Meanwhile, PolyGram chief Alain Levy will be leaving the company. The first news could come as early as today (Monday).

Final details were still being resolved in New York as *MW* went to press, but it is understood that much of the existing Universal structure outside the US will be folded into PolyGram, while the reverse will take place in America.

PolyGram Continental Europe president Rick Dobbs looks set for a role overseeing the European operations of both com-



Larsen: role set to be confirmed panies, while PolyGram's US distribution chief Jim Caparo looks set to be given a wider interna-

tional distribution role. "Universal's international distribution will essentially be folded into the PolyGram system with several key Universal people remaining," says one US source close to the discussions.

It is understood that Seagram CEO Edgar Bronfman Jr, accompanied by Larsen and Dobbs, will outline further his vision for both companies at a meeting with senior PolyGram executives in London on Tuesday.

This will be followed by similar sessions in France and Germany

later in the week.

The announcement of the basic planned outline of the merged Universal/PolyGram could speed up changes within PolyGram's UK operation.

In particular the future of A&M – and its deal with James Laveille's Mo Wax label – have remained unclear following the departure of managing director Osman Eralp and the announcement of general manager Harry Magee's move to RCA. Speculation has also surrounded the future of London Records.

EMI/Chrysalis held one of the first record company World Cup viewing parties last Wednesday (10), installing a big screen in the center of its West London offices for the opening game between Scotland and Brazil (right). At lunchtime today (Monday) several other record companies are organising special screenings of England's opening Group C match against Tunisia. At WEA, for example, drinks and food and a widescreen TV are being set up in the main boardroom. Meanwhile, Sony is staging its own World Cup event in the cafeteria of its Great Marlborough Street HQ, where it will be showing the match on a 20ft by 20ft screen. "It's going to be football frenzy for the month," says Virgin Records president Paul Conroy.



It's Lions versus Les as football captures charts

Record buyers went World Cup crazy last week with three of yesterday's top five singles set to be football songs.

Baddiel, Skinner and the Lightning Seeds' Three Lions '98 and Vind-a-loc by Fat Les were on target to trounce the official England record by capturing the top two places. Meanwhile, Dario G's *Carnaval de Paris* was on course for a top five place.

Epic's three Lions held its sales lead over Turtleneck/Teitar's *Vind-a-loc* throughout last week. By Wednesday it had

sold 98,000 units, around 20,000 more its rival, and by Friday afternoon had increased its lead to 29,000 to reach 140,000-plus.

However, the official England song, London's (How Does It Feel To Be) On Top Of The World, has not yet caught on with record buyers and by mid-week was being outsold by the official Scotland song, A&M's *Don't Come Home Too Soon* by Del Amitri.

"It's selling absolutely none," says Andy Cricht, manager of Andy Records in Bedford.

Goldsmith: be sensible about live music

After one of the worst weeks in the history of the UK festival business, promoter Harvey Goldsmith has called on the industry to work together to tackle the problem of too many shows chasing a diminishing audience.

"We've got operation overload at the moment," says Goldsmith. "The market has become far too overcrowded with too many shows with similar line-ups."

Goldsmith's comments follow The Rolling Stones' postponement of their UK tour and the Mean Fiddler Organisation cancelling both the Phoenix Festival and the forthcoming Emsbury Park date by the Lighthouse Family.

Mean Fiddler founder Vince Power blamed the Phoenix cancellation on "exceptionally wet weather and the big distraction of the



Goldsmith: sense must prevail World Cup". It is understood that some acts, including the reformed New Order, will play the same promoter's Reading Festival over the August Bank Holiday.

Only 1,000 tickets are believed to have been sold so far for the Lighthouse Family event, in contrast to the act's sell-out concerts at the Indoor Wembley Arena in May. Metropolis Music, which promoted the Wild Card/Polydor

act's Wembley dates, is also handling Pulp's Finsbury Park day on July 25, but is confident of strong sales for that event.

"Maybe Lighthouse Family's audience profile is not right for an outdoor event, whereas Pulp's definitely is," says Metropolis's Bob Angus. "We've sold more than 45% of the tickets with six weeks to go, while around 80% have gone for V98 [in Chelmsford and Leeds in August]."

Goldsmith says booking agents and managers have to work more closely with promoters to alleviate the problems. "When big acts cancel it doesn't help consumer confidence," he says. "The problem was the main item on the agenda at a meeting of the Concert Promoters' Association held last week. "This is very bad for business," adds Goldsmith.

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McGee scores victory as Labour shifts policy

In a surprise U-turn, the government will redraft its New Deal for the unemployed specifically to address the needs of budding musicians, following sustained lobbying by the music industry.

The move, due to be announced after a full meeting of the Music Industry Forum (MIF) today (June 15), will give young people seeking a career in music an alternative to the previously available access to the Welfare To Work programme introduced earlier this year.

It is understood that a new 12-month open learning option will now be available to anyone who signs on to New Deal. There are no routes onto the scheme, including a full-time training and education option and self-employment. Both will allow musicians to work with a mentor from the music business, who will be contracted by the Employment Service to provide expert advice.

The deal is a coup for Creation Records president Alan McGee, the label's head of communications Andy Saunders and IMF chairman John Glover, who have met regularly with employment minister Andrew Smith and culture secretary Chris Smith to hammer out alternatives to the New Deal.

Size's Mercury victory boosts dance entries

by Paul Williams

Roni Size's unexpected win at last year's Mercury Music Prize has been followed by a record number of dance entries for this year's competition.

Around 5% more dance-related albums have been put forward for the contest than 12 months ago with the genre capturing a 20% share of all entries by the closing date last Friday (June 12).

The showing of dance entries this time compares with only around 5% of the total when the competition began in 1992, reflecting the genre's growing presence in the albums market. "When we started there were very few dance albums coming through, but that has changed with acts such as Massive Attack," says the competition's managing director David Wilkinson.

Wall Of Sound's Mark Jones, whose release Deckadance/sandrockandroll by Propellerheads is among the dance entries, says Roni



Propellerheads: album success

Size's win last year demonstrates that dance music is now being taken a lot more seriously.

"It's always been there, but people are recognising it more," he says. "The success of acts like the Propellerheads, Daft Punk and Roni Size shows that major companies and independent labels can break a dance act on a worldwide basis."

Despite dance's growing presence, rock, pop and indie albums still account for half the total number of entries, which are expected to reach a final total of between

120 and 130. Pulp, who won in 1995 with Different Class, return with This Is Hardcore, while other tipped entries include The Verve's Urban Hymns and Finley Quayle's Maverick A Strike.

Classical is expected to make up around 14% of the entries, jazz 11% and folk 5%, a slight fall on last year when folk's presence was boosted by the shortlisting of Norma Waterson the previous year.

Judging for the award begins this week by a panel chaired by Simon Frith. Among the panellists already confirmed are MTV Europe president Grant Hansen, BBC head of music entertainment Trevor Dann, soundtrack composer Trevor Jones and The Times' senior music critic David Sinclair.

The 10 albums shortlisted will be announced at a press conference on July 28 in London. The winner will be revealed at the awards show on September 16. As before, the event will be broadcast by both BBC2 and Radio One.

newsfile

V2 PROMOTES WIBBERLEY

Dave Wibberley has been promoted to head of A&R at V2 in recognition of his success with Brit Awards best newcomers The Stereophonics. Wibberley has been with the label since 1996, and has effectively been in the role for some time.

NEW SIGNS ALLIERS IN-STORE DEAL

Retailer Now has struck a deal with the Alliers department store chain to take over the group's music, video and computer games concessions. Already trading in Alliers' Airding & Hobbs store in Clapham Junction, south London, Now opened at Alliers Croydon on Saturday (June 13) and will open soon in the Easton and Leeds outlets. Chairman Brad Aspress says it plans to take over the concessions in "many more of the 50 Alliers stores".

STURLEY QUITS TOWER ROLE

Tower Records marketing director Fiona Sturley is set to leave the retailer at the end of June after four and a half years. She has not yet announced her next career move, but says it will be outside the music industry.

MAKER SPLITS COVER ARTWORK

This week's issue of *Melody Maker* features two separate covers for the first time in the paper's 72-year history. The June 16 edition circulated in Wales features V2's Stereophonics to mark their gig in Cardiff last Friday (June 12), while the issue distributed in the rest of the UK has Hut/Virgin's Embrace, whose debut album *The Good Will Out* was set to enter the chart at Number One today.

MANFIELD TAKES NEW KISS POST

Kiss 100 head of clubs and concerts Jim Mansfield has been promoted to the post of business director. In his previous position he oversaw the station's move into competitions which resulted in the recently struck three-year licensing deal with Polydor.

R1 TO BROADCAST PRIDE 98

Radio One is programming five hours of live broadcasts for next month's Pride 98 festival. A total of 19 acts have now been confirmed for the July 4 lesbian and gay night, including 'B'Witched, 911, Kavana, Kim Mawelle, Niki French, OTT, Ultra Mar and Jocelyn Brown. DJs Judge Jules and Danny Rampling are also lined up to perform in the Radio One dance tent.

HMV EXTENDS SHOWCASES

HMV has announced a series of forthcoming showcase and signing dates for its flagship Oxford Circus store with US R&B singers Destiny's Child appearing on June 17, Dope Dragon featuring Roni Size, MC Dynamite & DJ Die on June 24, Maxwell on June 25 and 911 on July 6.

ATHLETIC STRIP WIN KITH PLAYOFF

Athletic Strip beat off four other bands, including Post, Mercedes and Monty, at the recent XM 104.9 showcase playoff to uncover new unsigned talent. The band were suspended given three days recording time with a producer and radio exposure on the alternative station.

Trauma in talks over BMG deal

Trauma Records, the LA-based label owned by former George Michael manager Rob Kahane whose signings include Bush, is negotiating a global distribution deal with BMG.

"Trauma's previous deal with Interscope ended last year, and the company was nearly acquired by US entertainment company Regency Enterprises before talks collapsed in February. "We are talking to Trauma but there is no agreement to announce," says a BMG spokeswoman.

If the deal goes ahead it is understood that No Doubt will stay with Interscope while Bush will stay with Trauma.



Embrace's debut album *The Good Will Out* looked on course to live up to the hype and enter the chart at number one yesterday (Sunday), giving Virgin Records its second number one album released this year. The band launched the *Hut/Virgin* album last Sunday (June 7) with a set at HMV's flagship store in Oxford Circus prior to the record going on sale at midnight.

More than 600 signed copies of the album were sold in the store immediately after the performance, which was the store's first pre-midnight showcase. By the end of trading on the day of release, the album had reached gold status. Virgin Records president Paul Conroy says the band have worked very hard to achieve this level of success. "It's a great record and hopefully will continue to be successful for us," he says.

BMG teams up with Woolworths for exclusive Five CD promotion

BMG is turning to its Five database to publicise an exclusive Woolworths promotion on the band's debut album.

The major is sending out mailshots later this week informing people listed on the database that they will receive an exclusive four-track CD by the band if they go to Woolies to buy the self-titled album which is coming out next Monday (June 22).

BMG's link-up with the multiple comes just a year after it was strongly criticised by independent retailers for urging record buyers on its Gary Barlow database to purchase its Open Road album from Woolworths. However, the major's trade marketing controller Richard Corps, who is co-ordinating the campaign, says that on this occasion it is only sending out letters to database names who say they shop at Woolworths.

"We've tried to whittle it down to



Five: promoting debut album

eliminate as many non-Woolworths buyers as we can, but you cannot guarantee excluding all of them," he says.

The Woolworths campaign, which is also being advertised in Smash Hits, will require customers to go into the store and hand in a CD or cassette single by another act which will be donated to the Dr Bernardo's charity. Buyers will then

receive the exclusive Five CD when purchasing the band's album.

Corps says that running exclusive deals with individual retailers is a rare occurrence, but for Five Woolworths is an extremely important outlet. "Woolworths has had around a 55% market share on Five's singles and we've got to ensure sales of the album are maximised," he says.

Independent retailers are being offered a discount and an improved returns deal for the album, though some have voiced concern that the sector is losing out once again. "It manipulates the customer into thinking they're missing out if they buy the album anywhere apart from Woolworths," says Steve Brewer, owner of Round Sounds in Burgess Hill, who says he is angry that database information collected via other stores could now help to boost sales in Woolies.

BACK TO THE FUTURE

Talk about bad timing. I return to *Music Week* as editor and just two days later *NME* declares on its front cover that "British Music is Going Up in Smoke". Inside it concludes that "the British Music Industry is fucked", while Alan McGee predicts that record companies will be extinct in 10 years time.

I resisted the temptation to resign immediately and reflected instead that we've been here before – and specifically I've been here before. For all this doom and gloom reminds me exactly of how it was back in 1992 when I first joined *MW*. Back then the Internet was yet to be discovered. Instead, the talk was of Sega and Nintendo, and how computer games were the new rock and roll. Of course, it all turned out to be so much stuff and nonsense and since then album unit sales, powered by Britpop, have risen 48%, thank you very much. Think back again even further to the early Eighties hangover that followed the disco explosion. Then the enemy was the humble Space Invader, now so old school that it is hip once again. Since that time sales – admittedly powered by the CD – have increased 122%.

The music industry is by no means "fucked", but it is admittedly feeling more a little wobbly. The onset of World Cup mania probably means a longer-than-normal summer lull will follow a first quarter that has been notable for the absence of strong releases. The merger of PolyGram and Universal will ultimately result in cutbacks in staff and artist rosters. And the unhealthy air of uncertainty currently plaguing both companies will continue for months to come.

So where does *MW* sit in all of this? The simple answer is right in the middle. Just like all of you we too are affected by upturns and downturns in music sales. And we too, as copyright owners, are having to confront the threats posed by the on-line environment.

We are examining every aspect of how we conduct our business, of how we serve our readers, how we present information – and what that information is. It is not a task we are taking lightly.

In the immediate future *MW* will continue to refine how it serves its readers. This will mean continuing to report the good news alongside the bad, just as you would expect. The difference between us and many of the national newspapers that take such an interest in the UK industry these days is that we do it from a position of understanding rather than simply peering in at the business from the outside.

Just as important is ensuring that we cover every aspect of the process of discovering, nurturing and ultimately selling the artists that keep everyone in business. It is a process that involves A&R scouts and record company marketers, promoters and producers, publishers, managers and, above all retailers – in short "Everyone In The Business Of Music". We will seek to continue to involve every one of you.

An important part of our task remains highlighting the musical talent that exists in the endlessly mutating scenes that make the UK such a creative place. This is by no means easy since those scenes are forever fragmenting, but we will focus on the acts that have the potential for greatness. This emphasis on the process of the business also means seeing the UK in a wider international context. In my role as editor of *MW*'s sister publication *MBI*, I have seen how competitive the world of international A&R has become. UK record buyers have consistently proved that they are as happy to buy into Danish- or German-signed pop acts (think Aqua, Chumbawamba and Mr President), not to mention US rap and R&B (watch Sparky fly), so long as the music is good enough. As we cover the UK, we will be taking this wider view, examining what is on offer from abroad, as well as highlighting how and where our own acts are succeeding. Next year is *MW*'s 40th anniversary, which makes it almost as old – or young – as the industry that it serves.

Despite the mutterings of *NME*, we are confident that UK music and the UK music industry will be around in another 40 years time.

And we intend to be around to report it.

Ajax Scott



Smith's goes on-line with £9.4m new deal

HIGH STREET HOTS UP WITH INTERNET ACTIVITY

by Paul Williams

WH Smith has made its first move into selling music on-line with a £9.4m offer for bookshop.co.uk, the Internet Bookshop and CD Paradise.

The deal, which was unveiled last week, will give the High Street retailer control of an internet business which currently offers a range of 1.4m books and 50,000 CDs, videos and computer games.

The company also holds a 15% stake in BMV, the internet music and video shop which has so far this year struck deals with PolyGram and Sony to sell their music on line.

Smith's decision to put in a bid for bookshop.co.uk marks a significant change in direction for the retailer, which last October announced plans to restructure its activities. Since then it has completed the sale of its US music retail business The Wall for £34m and sold Waterstone's for £300m to the newly formed HMV Media Group in February this year.

It completed its takeover of the John Menzies Retail chain in May for £68m and has also confirmed plans to dispose of its 75% interest in Virgin Our Price.

Richard Handover, WH Smith group chief executive, believes the latest planned acquisition will play an important part in guaranteeing a successful future for the Smiths brand. "The electronic commerce market is currently relatively small,

but we expect it to develop significantly over the next few years," he says. "The WH Smith brand has good potential to trade competitively in this market, particularly as the customer base broadens."

He adds that he does not believe the area will provide significant financial returns in the short term, but expects to achieve good long term returns from its investment.

The Smiths offer for bookshop.co.uk comprises a cash bid of £8.8m, or 26p per share, plus £600,000 for options. Once completed, it will make the group the first major UK retailer to take over an on-line shopping service.

Its interest in IMVS comes four months after the internet business joined up with PolyGram labels

and was originally expected to appear earlier this year, but has been delayed by the company for "fine tuning". It is now scheduled for late summer, though full details of its contents are currently being kept under wraps.

Handover, leading the charge last autumn, but will now be unveiled in July or August, offering a range similar to that in the chain's High Street stores. Meanwhile, HMV says it is hoping to launch its site this summer.



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Island Records and the AM-FM to begin selling music via the internet. It has since linked with Sony Music to sell MiniDiscs on line.

IMVS chairman/ceo David Windsor-Cable believes the arrival of Smiths in the market will further raise industry awareness of existing on-line retailers. "In the past year we've seen quite a sea change in attitudes to electronic commerce and the doubters have disappeared," he says.

He adds that the retailer's decision to buy an existing internet site will reduce the difficulty of outside players can experience in setting up their own sites.

"Those who have tried to do it now realise the costs are extremely high," he says.

Wozencroft's new team focuses A&R direction

Parlophone's A&R direction under Keith Wozencroft has begun to take shape with his first appointments since becoming managing director.

Wozencroft, who took over from Tony Wadsworth last month, has confirmed the promotion of senior A&R manager Miles Leonard to A&R director, while the growing importance of the Rhythm Series is being recognised with A&R manager Jamie Nelson taking a newly-created role as the section's head of A&R.

Wozencroft says, "I've worked with them both for around five years now and I know how they work and how good they are at A&R. For me, Parlophone is very much a team."

Leonard, who joined Parlophone in 1995, has brought in Rhythm Acts, Cecil, Beta Band and Boymerang to the company. Previously he worked for both Roadrunner and Virgin Records, where he brought The Verve to the company's attention.

"He's a great music person," says Wozencroft. "He's got great A&R abilities and he's got a vision that I share about where we want to take the label, which is very much about what we are doing, pushing into new and challenging areas."

Nelson's new role reflects his A&R involvement in Rhythm Series developing acts Beverly Knight,



Wozencroft's new vision

Stephen Simmonds and Charlotte. He will now be responsible for developing and strengthening the section while working with Leonard to expand Parlophone's roster across all areas. He will report directly to Wozencroft, which the managing director says will allow him to keep in direct contact with the section.

"We went into R&B/soul two years ago and we're now seeing the fruition of that. We've made a very considerable effort to break into that area which is a natural move for Parlophone," he says.

The promotions of Leonard and Nelson leave vacant the positions of senior A&R manager and A&R manager, which Wozencroft is intending to fill.

Cable TV launch boosts new acts

New music is the focus of a forthcoming TV programme which aims to help launch up-and-coming bands by showcasing their live performances from venues around the UK.

Area 51 is due to start broadcasting on the Cable & Wireless TV network in October, profiling dozens of signed and unsigned bands through showcase performances and interviews to a potential audience of 800,000 subscribers. The one-hour weekly show, which will be repeated by the cable network more than 40 times each week, will also offer viewers the opportunity to buy featured artists' CDs at a discount.

Six bands will be invited to perform at each showcase, which will take place from next month at venues in towns and cities including Manchester and London. The first will be at the Honey Club in Brighton on July 14. Acts shortlisted to appear include Screamers from Portsmouth and Treehouse from Liverpool.

Brian Bell, assistant producer of Area 51, which is being produced by TV production company Communicapic, says, "We hope the show will become lucrative in terms of sponsorship, but basically we're music enthusiasts. We really want these bands to breakthrough and to be able to prove themselves live."

Brown's 'tax n' touring' sparks talent drain fear

by Paul Gorman

The government's abandonment of "year out" foreign earnings deductions — highlighted by The Rolling Stones' postponement of this summer's UK dates — could lead to a drain of UK talent to more tax-friendly countries such as Ireland.

"We've been inundated with inquiries from bands about the more favourable tax conditions here," says one leading Irish music industry source. "People have always used the Republic for their year out but now that's gone they are seriously investigating residency."

Another major Irish player, accountant Ossie Kilkenny, whose heavyweight client list includes U2 and Oasis, adds, "The removal of foreign earnings deductions is already leading the entertainment industry to consider alternative methods of mitigation, including going to jurisdictions where there are better tax arrangements."

Chancellor Gordon Brown's decision in the last Budget to end the year out rule is already affecting the activities of many acts. In the past this standard practice meant that,

The Hit Label is rush-releasing Lena Fiagbe's cover of Can't Smile Without You on its Fate Records imprint on July 6 just six weeks after signing the singer-songwriter to an albums deal.

The new deal, brokered by her manager and IMF chairman John Glover, comes three years after she was dropped by PolyGram's North Records imprint. The track, originally a hit for Barry Manilow, has been receiving about three plays a week by Chris Evans on his Virgin Breakfast Show. Evans began playing an acoustic version from the soundtrack to the British film *Four Weddings And A Funeral* in April after recognising it from its use in the BT 'It's Good To Talk' ad. He is now playing a radio remix produced by Fiagbe and former Go West frontman Richard Drummie, who are working on material for release later this year.

Mushroom's Jefferson quits for new challenge

Mushroom Records head marketing Rob Jefferson has resigned from the independent label just four weeks after masterminding the campaign that saw Garbage's Version 2.0 debut at number one in the albums chart.

Jefferson handed in his notice last Wednesday, claiming he is seeking greater challenges. He says he intends to work his three months notice, admitting he has no suitors. However, friends suggest he is toying with a move to another independent label or setting up his own operation.

He began working in press at the label in October 1993 and progressed through product manager to disc jockey.

● Garbage artist profile, p21

Confusion still surrounds the exact reasons for The Rolling Stones' postponement of their UK dates.

The Stones claim that, following the termination of foreign earnings deductions (FED) in the last Budget, their UK gigs would have made them taxable for the European leg of their tour, effectively penalising the crew's overseas earnings and costing a total of £12m.

But this has been disputed by HM Treasury. "This doesn't make sense," says a Treasury spokeswoman. "The abolition of

for individuals who spent no more than one sixth of the year in the UK — or 62 consecutive days — any overseas earnings from advances, touring, recording and publishing was not subject to income tax. The rule was terminated with effect from March 17.

"What used to happen with the year out was that a number of activities coincided," says David Ravden of accountants Martin Green

WHY THE STONES WON'T ROLL IN THE UK



The Rolling Stones

FED means that touring acts can no longer take a year out, and must pay tax on overseas earnings whether they play in the UK or not.

"It's very confusing to say

Ravden. "In one year bands would tour, record overseas and receive advances, which were paid to off-shore companies and drawn as salaries tax free. This can no longer happen."

However, speculation that the Treasury's move will affect current live tours by the likes of the Spice Girls is discounted by Stephanie Hardwick of Aram Berlyn Gardner. "Touring is not profitable anyway,

that playing in the UK would have made a difference," adds accountant Ronnie Harris of Harris & Trotter. "One explanation is that they have now switched to non-residential status, which would mean that working in the UK would have tax implications."

One senior industry source says, "Mick Jagger had a problem with this because he had never changed his UK residency, unlike Keith Richards who is a US citizen. Thus Jagger really lost the benefit when the FED ended."

It's the merchandising and sponsorship shield which brings in the money," she says.

Rolling Stones promoter John Giddings of Solo-ITG says that it lobbied the government hard following Brown's tax announcement, originally offering to play the gigs for charity.

Giddings denies reports that the tour was abandoned due to poor ticket sales.

Cabinet papers reveal EMI's pirate concerns

Sir Joseph Lockwood who was chairman of EMI in the Sixties, believed pirate radio was a ploy by rival company Pye to boost its record sales, newly-released Cabinet papers reveal.

Following the launch of Radio Caroline, the record company executive wrote to postmaster general Reginald Bevis in May 1964 saying he was concerned at the government's delay in taking action against the station.

Lockwood told Bevis that the music industry was considering sending out a ship of its own to jam Caroline, which was billing itself as England's first commercial radio station. Pye was planning to hold a press conference supporting the introduction of commercial radio which EMI said it would oppose.



UK dance to get Popkomm showcase

The Best of British Showcase, which has helped promote UK artists for the past two years at Midem in Cannes, is being introduced at this year's Popkomm event in Germany in a move to underscore the depth of talent in dance music.

Malcolm Buckland, senior manager of membership representatives at PRS, says the success of previous showcases, featuring acts such as Fifth Amendment, Big Wednesday and Rootless, persuaded the BPI, PRS, MPA and MPCS to extend the idea to the German event due to be held on August 13-16 in Cologne.

"We wanted to see what other events it could work at and we may try extending it to South By Southwest and other Midlands," he says.

However, the Popkomm event is likely to be a scaled-down version of the singer-songwriter and band showcases at Cannes, with around four dance-orientated acts. "They will be more cutting edge and will give people a taste of the best of British dance," says Buckland. The showcase takes place on August 15 at the Hyatt Hotel.

The initiative is being coupled with several new developments aimed at attracting more UK delegates to the 10th annual event.

The BPI has negotiated with the Department of Trade and Industry to extend its grant scheme (available at Midem) to Popkomm, offering to cover 50% of the basic £1,900 cost of taking a stand.

The size of the BPI British Art Popkomm stand is also being

expanded by about 50% and the famous red double decker bus is being given a prime site in the centre of the conference centre. Meeting rooms will also be part of the package. Already eight companies, including 3M and Electronics, have applied to be part of the stand, which costs £150 for BPI members and £250 for non-members. The deadline for registration concessions is June 26.

Some 15,000 delegates from 53 countries attended last year's Popkomm and communications and marketing manager Peter Schiffer expects to raise the attendance this year. "It's going to be bigger so we will probably get a few more people," he says. "The Komm. Union festival of concerts is also promising to be one of the most exciting."

BEE GEES RE-SIGN BMG PUBLISHING
The Bee Gees have re-signed to a worldwide publishing deal with BMG Music Publishing. The group, who have now been with BMG for 10 years, are writing songs for their new studio album, which is due for release in 1995. A world tour, announced earlier this month, begins in Dublin on August 29.

WARD SIGNS UP FOR VIRGIN
Glen Ward, formerly head of HMV Direct, is joining Virgin Entertainment Media. Ward left HMV in March after the retailer merged the home shopping service with its Oxford Circus store's mall department.

BUTLER ON ACOUSTIC TOUR
Creation Records signing Bernard Butler is embarking on a series of acoustic shows to promote his latest single *A Change Of Heart* which is released today (Monday). He will be playing the HMV store in Glasgow, Virgin in Dublin and both Clyde 1 and Fortn FM this Thursday (18), while the following day will take in performances at Manchester's Piccadilly Records, Key 103, Virgin in Leeds and Aire FM.

ROGER TRINDER DIES, AGED 53
Roger Trinder, founder and owner of entertainment agency Sealandair, has died aged 53 after a short battle against cancer. Blue, Tina Turner, Radiohead and UB40 are among the artists who have been associated with the company which arranges travel bookings for people in the music industry.

PAUL CONROY
Sony Music chairman/coo Paul Conroy is one of the four BPI members retiring by rotation at next month's agm, not Virgin Records president Paul Conroy as stated in last week's Music Week.

SIMPLY RED'S BLUE GOES PLATINUM
Simply Red's Blue has collected its first platinum award last week as the BPI awarded gold discs to Embrace's first album *The Good We Can't Hide*, Tina Turner's *When We Were The New Boys* and Shania Twain's *Come On Over*. A Swiss disc went to the Brandy & Monica single *The Boy Is Mine*.

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billy BRAGG

Plucking a 40-year-old Englishman to put his words by an American who died 30 years ago has produced one of 1998's most obscure projects so far — but also one of the most fascinating.

The Englishman in question is Billy Bragg, while the American is the late, venerated Woody Guthrie, whose pre- and post-war output was a life-changing influence on Bob Dylan and the developing folk and rock scenes of the time. The unlikely combination has resulted in Mermaid Avenue, a timeless slice of Americana laced with the unmistakable touch of Bragg himself.

To write and record the project, Bragg linked up with American roots rockers Wilco. To achieve an ensemble feel, Bragg also secured the services of former 10,000 Maniacs vocalist Natalie Merchant and violinist Eliza Carthy.

The project was recorded for Elektra Records in America, the label through which both Bragg and Wilco are released in the US, giving East West the first option on releasing Mermaid Avenue in the UK. East West head of international Ian Grenfell says, "The project won't appeal to everybody, but it's a strong and valid record. Billy Bragg and Wilco both have track records here, so this was no

question whether we were interested or not. The whole company's really geared up."

It was Guthrie's daughter, Nora, who asked Bragg to interpret her father's unrecorded lyrics.

"There is a spirit to these songs that matches Billy's outlook and intensity," says Nora Guthrie. "He had a way of getting a message across without being pompous, the same way Woody did."

Bragg modestly accepts the compliment. "I'm not an inheritor of Woody's work but I am in that tradition of singer-songwriters that descended from him," he says.

"Nora wanted the record to take Woody beyond his folk roots, to bring him into focus again and to make the American media pay attention to his legacy, which is why I worked with American musicians rather than English ones."

The commercial success of album will largely depend on the reputations of its makers, since there will be no single preceding it, nor any mention of Guthrie on the album cover.

Bragg says, "That's purely an artistic decision. The Smithsonian Institute are re-releasing Guthrie's back catalogue so we could get confused with that, plus I also want this album to stand next to other great song-based albums this year."



and WILCO

Yet Bragg maintains that the album has commercial potential because Guthrie is still relevant to today's music punter.

"Woody's on the peripheral of our pop culture but with us everywhere," says Bragg.

"He's over the shoulder of Dylan, he's in a Bruce Springsteen song, he crops up in a Beck interview. And he's the original singer-songwriter."

Such an original project can only improve his heroic status — not to mention that of Bragg himself.

Martin Aston

Act: Billy Bragg/Wilco **Label:** East West **Project:** album **Songwriters:** Guthrie/Bragg/Tweedie/Bennett/Harris **Studio:** various **Producer:** Wilco/Bragg/Grant Showbiz **Publishing:** various **Released:** June 22

As an act yet to make their debut, Pocket Size might have been in danger of being dropped, or at the very least delayed, when EMI was restructured last month.

Instead, the duo release their debut limited-edition single, Squashy Lemon Squeezey, today (June 15) with the enthusiastic support of EMI/Chrysalis's new managing director, Mark Collen.

"I wanted to focus on acts I thought had huge potential and of the acts here they were the obvious one," says Collen.

Pocket Size are Darren Pearson and Liz Overs, a familiar combination of background boffin and tuneful vocalist. Together they make sophisticated Nineties pop assembled from simple, effective melodies, imaginative arrangements, topped with effects. Squeezey Lemon Squeezey, for example, is a nursery rhyme tune broken up by a stop-start beat and punctuated with bottleneck guitar.

"What we are doing is uplifting, life-affirming pop. My angle is strong melodies and good vocals," says Pearson, who has come full circle with Overs who fronted his band in Eastbourne in the early Eighties.

Both members went on to a succession of bands, Overs singing in rock outfits and even



joining East West to work in promotions, while Pearson found himself writing, playing keyboards and singing for Shimmer, a garage duo who signed to EMI in 1992.

Meanwhile, a chance reunion with Overs with offers a fresh start.

The duo demoted material as Little Sister before changing their name to Pocket Size last year, but initially found themselves blanketed by labels. Salvation came in the form of Chrysalis Music Publishing MD Jeremy Lascelles, who offered the duo a deal in June last year.

"I was struck by the combination of wonderfully accessible melodies and the incredibly cool musical reference

points in their songs," says Lascelles.

Eventually several labels became interested, with EMI and Independence leading the chase last year. Pocket Size opted for the former (who signed them for the world excluding the US where Atlantic stepped in) and began recording their debut album at Townhouse studios early this year.

Squashy Lemon Squeezey will be followed in August by Walking, a typically smooth slice of classic pop. Since the

band are not yet ready to tour, radio exposure will be crucial in establishing them.

Cullen says, "We're going to build them up slowly. The first single is an introduction and we have a strong follow-up in Walking. It all sounds very fresh to me and we want to get them out there and project their charm."

Whoever coined the phrase that good things come in small packages might not have had Pocket Size in mind, but for once the description certainly fits. **Mike Pattenden**

'I was struck by the combination of wonderfully accessible melodies and the incredibly cool musical reference points' - Lascelles.

STEVE LAMA C Q ON A&R

Now that the World Cup is well and truly upon us and Glenn Hoddle, head of A&R, has passed on another Gazza album, we're left an odd summer ahead. Much as I scour the gig guides, there doesn't appear to be that many promising new bands playing the circuit — probably because all the good ones fear the adverse effect on attendance's brought about by Des Lynam. The curious thing is, while the gigs have dropped away, the amount of demos flying in through the door seems to have doubled over recent weeks. The only problem with that — apart from where to put them — is that 95% of them are so mediocre. Now you could say that's nothing new, or I'm becoming too picky, but I think we're entering a summer drought of imagination. The only really sparky stuff

is on the dance demos, which brings me to a point of law, your honour. What do you do when you get a covert remix of a well-known track? This started weeks ago with the arrival of at least two dancified versions of Blur's Song 2 (one by Brock Landers now officially sanctioned by Parlophone and another anonymous white label called It's All A Blur, which is pretty good as well). How do you approach the band or label who own the original without running the risk of the Copyright Police launching a dawn raid on your house and seizing your home computer? Say, for example, you had a tape by someone called Public Enema, which was actually a pretty neat dance mix of Public Image's This Is Not A Love Song? What do you do with it? Do I act as middle man and leave it in plain brown

envelope round the back of Virgin? Any ideas? The track itself, by the way, is a respectfully faithful version, but adds samples of John Lydon interviews over a pushy drumbeat and some slightly naive keyboards. I like it...Also out of the box this morning is a vigorous electronic beats creation from Field Of Sound (I suspect the work of one person working alone in a bedroom in Pembrokeshire). See if you can find a copy lying in your in-tray. It opens with furious piece of digital hard-core that could even scare Atari Teenage Riot and then slips into gear with the electro beats of Orange Room — the sort of track that could well appeal to men of taste like John Peel and DJ Dave Clark. If you're reading this Field Of Sound, I'm passing copies on. Not in a brown envelope either.

ONES TO WATCH

It's taken a collaboration between top Eighties pop producer Pete Waterman and Steve Jenkins, the promotions veteran who is now managing director of Zomba, to reproduce that old fashioned phenomenon - hit singles that actually hang around in the chart.

Steps' line-dancing pop smash *5,6,7,8* (released in November) surprised many by becoming the biggest selling single this decade that has failed to go Top 10 - 300,000 in the UK and 500,000 worldwide - and spent 17 weeks in the UK Top 40.

Moreover, the Abba-influenced follow-up, *Last Thing On My Mind*, has defied the pundits who wrote off the band as one-hit wonders, racking up 260,000 sales in the eight weeks it has so far spent in the UK Top 20. Now it is taking off around Europe.

Few would have predicted the Steps phenomenon when Waterman, acting as A&R man and producer, launched his Eastern Blue Unity Label (Ebul) with Zomba in December 1996 having sold his 50% stake in PWL International to Warner Music.

The single hits have set up a phenomenal debut album, *Step One* (due out on September 1), which is set to be one of the top three pop records of the year and extend the five-piece boy/girl group's success way into 1999. It is a rollercoaster of a record which builds and builds until its closing ballad. Notably, it contains no fillers and underlines the diversity of the talent put together just over a year ago by manager Tim Byrne, after he had placed an ad in *The Stage*.

As a former producer of TV series *The Word* and *Dance Energy* and, importantly, music producer of the Smash Hits Tour and *Poll Winners' Party*, Byrne had worked with Jenkins when the Zomba managing director was launching *Jive Stars The Backstreet Boys*.

"I went with Steve because I was impressed with what he and Zomba had done with the Backstreet Boys, especially internationally," says Byrne. "But it was the combination of Pete as well - because when you're placing a band you need to have an A&R man who will deliver and Pete is a hands-on A&R man. They needed each other."

At the PWL Bunker in London SE1,

Waterman says, "We've had three years of gloom

and despondency. It's just been dire and it's just been depressing enough. I saw the pop comeback and thought, with Steve, it's time to do what we do best."

He explains that in co-producing the uplifting 10-track album he has been intent on "making sure the kids get a good deal... just like the good old days" by redoubling "classic pop music".

Step One is an important release for Zomba and Jenkins is in no doubt about this. "The album has five or six hit singles and we can run for six to



In Banarama: fun, absolute frivolity," he says.

eight months with it. It's a marketing man's dream when Pete can deliver an album like this and give you the opportunity to plan properly how to move the group into other markets," he adds.

'Steps blew me away - they were like Abba on speed' - Pete Waterman

Jenkins first became intrigued about Steps 12 months ago after meeting with Byrne, who refused to play him 5, 6, 7, 8 until the band had come in and performed it for him, showcasing their tight, throw-back choreography. "An important part of their act, their dancing continues to be directed by Paul Roberts, whose other credits include *All Saints*, *Clack and Lavin' Joy*.

Like Jenkins, Waterman says he agreed to become involved as soon as he saw the act because he instantly saw his potential in them rather than just the song.

"Steps themselves blew me away - they were like Abba on speed. I saw what I saw

His confidence about proceeding with the album was reinforced by the success of *Last Thing On My Mind*, a one-time flop for Banarama (it reached number 56 in November 1993) which he refers to as having been a case of "here's one I made earlier".

Byrne says that when he first discussed Steps with Waterman, Abba was a key reference point because he knew they could build a large gay following and that the track took them in the perfect direction. Waterman dismisses suggestions that the band are merely Abba-soundalikes. "I see it from a different perspective. I've been having hits for 30 years, and have written most of them, so I have built up this quality control and used it as a filter. The thing is, it's not retro. My kids are six and eight and don't see Steps as retro." Jenkins attributes the success so far to the fact that the campaign was TV-rather than radio-led - a tactic that he says marks a return to the way records used to be sold in the Seventies and Eighties.

Ultimately, producing *Step One* has not been a straight-forward process for either the producer or an act who have had to fit recording sessions into a hectic worldwide promotional schedule. "I find writing so difficult. It's soul searching. The past two months have been unbelievably tough," says Waterman.

Band member Clare, who sings lead vocals on the next single *One For Sorrow* (released on August 10), says that one aspect of the project that has particularly pleased them is being able to have so much input into the selection of songs, choosing from hundreds of demos, as well as the way in which they are presented in videos and on stage.

"We all really chuffed with the album - ecstatic even. You can only learn things from a man like Pete. We had to rush things because of demand in places like Japan, but there's not one bad track on there," she says.

She is dismissive of cynics' criticism that Steps' music is somehow less worthy than other records in the charts.

"That's crap. We're doing this because we like performing and entertaining people," she says.

Waterman is certainly making no apologies. The success of Steps has even prompted phone-calls from Nashville congratulating him on breaking a country song in the UK, and he is triumphant in the knowledge that at least three other labels are putting together rival boy/girl acts.

As Waterman says telling me it's a young man's industry. But I'm still here." Stephen Jones

ASTRID

Such is the determination of Shetland-born singer/songwriter Astrid to be heard that she dedicated five days last week to performing 25 industry showcases.

Astrid, whose influences range from Joni Mitchell to Carole King, has developed everything from her style to her voice since she fronted the former Nude act Goya Dress. Her highly melodic tunes echo late Sixties love songs with modern groove sensibilities and have the potential to cross over into many radio formats. Thoughtful lyrics tie it up what is, in essence, a refreshing revelation.

Everyone from Radio One producers and Later... With Jools Holland's Mark Cooper to The Box was reportedly impressed - while The Chart Show supported the melodic first single, *I Am The Boy For You* (released July 13), with an exclusive preview last Saturday (June 13).

FRANCE

One of the most sought-after soundtrack songs from record shops over the past year was France's Pandora, which appears on the soundtrack of Gary Oldman's movie *Ni By Mouth*.

Until now retailers have been unable to fulfil demand, but the record is finally released on July 6 on Super Villain Weekends, distributed through Arabesque. In France, France's Ashman, from Deptford, London, who recorded Pandora a year before it made its way onto the soundtrack. This came about after she gained a part in the film, and played it to Oldman who insisted it be used to complement the film's incidental music, penned by Eric Clapton (which has never been released). For an independent release Pandora stands a great chance of commercial radio support.



Glamra Kid - Fashion (WEA)

One of the most street-favoured Bowie covers ever will be the first WEA release from his new regga star (single, August 31) *Brandy - Never S-A-Y Never* (Atlantic)

A great co-self-produced record after years away from the scene (album, out now)

The Supremats - A Tune A Day (Food) Hot on the heels of an Ivor nomination, this should confound those who believe there are no exciting releases this summer (album, August 10)

Straw - Weird Supermen (WEA) This and several other tracks make the act one of the most exciting alternative bands to emerge in months (single, tbc)

Delaktos - The Rock (Go Beat) One of the most intriguing guitar bands/production duos (single, June 29)

Various - Transpottting (Hamilton Quarter) Could a couple of these 18 bands from the Wirral make Liverpool's Binkenhead the new Manchester? (album, out now)

Roachford - Naked... (Columbia) The excellent Full Crew remix of this guitar-led original opens up the Sony veteran to a new R&B audience (single, June 22)

Sparkle feat. R Kelly - Be Careful (Jive) One of the most impressive R&B/soul releases so far this year (single, July 6)

TRACK BY TRACK

1 **Step One** - A thumping disco opener for the album and their live performances

3 **Last Thing On My Mind** - The Abbaesque cover of the Banarama single which points to the act's direction.

2 **5,6,7,8** - The line-dancing pop song first topped by MW last September.

4 **One For Sorrow** - The third single, and even more Abba-like than its predecessor.

5 **Heartbeat** - More soulful, this smoochy track - an obvious Christmas single - stands the best chance of breaking in the US.

6 **This Heart Will Love Again** - Another potential Christmas hit, this optimistic pop number boasts another of the stand-out repetitive choruses.

7 **Experienced** - A slower, but still stand-out track, the album takes a twist with the first male vocal (by H).

8 **Too Weak Too Resist** - Even slower, this more male-led vocal track is more Peter Cetera than Abba, again with H on lead.

9 **Better Best Forgotten** - Back to the three-pronged female vocal attack, this is a stand-out disco track where the chorus breaks pop rules by soaring through minor rather than major keys.

10 **Back To You** - Reminiscent of Janet Jackson's recent hit *Together Again*, but Waterman rejects the comparison. "She stole it from us and we're stealing it back. That's what you do. Never see anybody. Take the songs back," he says.

11 **Love You More** - A potentially explosive cover of the Sunscreen hit which reached number 23 in 1992, this is MW's favourite track.

12 **Stay With Me** - Another change of tack: a ballad (led by Fay and Lisa) to close the album.

REGGAE

richie STEPHENS

Although wider audiences may know Richie Stephens best from his appearances as a featured vocalist with Soul II Soul in the early Nineties, his roots have always been firmly in reggae. The release by Greensleeves of his fourth

album, *Winner*, showcases the versatile vocal style which has made this 33-year-old Jamaican a favourite with reggae lovers not just in the Caribbean but in the UK and the US too.

As a youngster Stephens polished his live performances on the Jamaican club circuit with local band Rockers International before cutting his recording teeth for labels such as Penthouse. But it

was as possible he may hear my music," he says. "That's the reason why I put so much into it."

Winner features a mixture of pop reggae and harder dancehall material and includes Stephens' 1997 Top 75 hit Come Give Me Your Love. Greensleeves A&R manager Chris Cracknell sees Stephens as a crossover artist who will retain a strong level of credibility within the reggae community.

"He's a producer and artist with a string of hits already under his belt," says Cracknell. "But this is the first time he's had a proper record label behind him in the UK."

A video produced to accompany the current single, *Winner*, features the Jamaican national football team, the Reggae Boyz, and has already been regularly screened by cable and satellite channels such as BSkyB and BTV. But Cracknell and his team are already planning the campaign to accompany the next single *Give It Up*, which is scheduled to coincide with Stephens' return from Jamaica later this summer.

"There is a lot of interest in *Give It Up* and we're getting a lot of calls asking about it," he says. "It contains the 007 *Shanty Town* sample which really pulls people in."

Yinka Adegoke

Artist: Richie Stephens **Title:** *Winner* **Label:** Greensleeves/GRELCD248 **Producers:** Stephens/Frenchie/Brownie **Studio:** Various **Released:** Out now

"He's a producer and artist with a string of hits under his belt. But this is the first time he's had a proper record label behind him in the UK"

—Chris Cracknell, Greensleeves

was sojourning with major US labels Columbia and Motown in 1989 and 1990, not to mention the slot with Soul II Soul, which first suggested that he had truly international appeal. Now he hopes that *Winner*, his debut for Greensleeves, will broaden his audience still further.

"It is important that

SIZE does matter

Specialist labels such as Fashion and Greensleeves Records are taking a step backwards in time in order to secure the future for reggae. By ditching 12-inch singles in favour of seven-inch releases, they hope to revive flagging sales.

Apart from dance, reggae is the only other popular music genre where vinyl is still absolutely crucial. Traditionally, specialist reggae labels have always waited for the imported Jamaican seven-inch singles to create a buzz before licensing the same tracks on for UK release on 12-inch vinyl. Only if the tide then suggests it could crossover, as was the case with Beenie Man's recent Top 10 hit, *Who Am I*, will the decision be made to issue it as a CD.

Greensleeves managing director Chris Sedgwick believes that the recent move away from 12-inch releases was inevitable. "12-inch sales have slowed down over the last year," he says. "We resisted making any changes for a long time, but on some singles we now sell two or three more times on seven-inch than we used to on 12-inch. It is helped by increased orders from places like Japan and the US where they are a great niche product."

Seven-inch vinyl sales benefit further from being significantly cheaper to manufacture than either 12-inch or CD singles, Sedgwick continues, and so labels are able to pass those savings through to fans. Younger buyers also consider it "cooler" to buy seven-inch singles which resemble genuine

Jamaican releases, while

DJs prefer them since they are less bulky to carry around.

Patricia Walker, marketing manager at

Fashion Records, home of

Janet Lee Davis and

Starkey Banton, is in broad

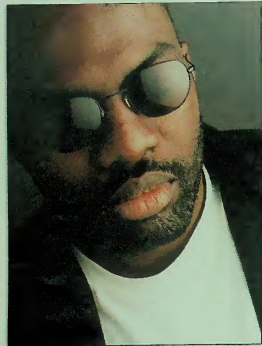
agreement. "Most reggae records are very short-lived and struggle to sell 1,000 copies. We would certainly lose money if we pressed CD singles in such limited numbers," she says.

Kiss FM's reggae industry veteran David Rodigan says, "In many ways the 12-inch has become a dinosaur while seven-inch singles certainly represent better value for money."

So the question is: can reggae buck a trend and bring the seven-inch format back to the wider market? Jet Star promotions manager Hugh Francis isn't so sure. "The seven-inch format could help to kick-start the reggae market in the short term which is a good thing, but it would be suicidal to rely on it for the long term," he says.

Yinka Adegoke

MUSIC WEEK 20 JUNE 1998



Beenie Man

SIZZLA

Sizzla has already been heralded as the most exciting talent to come out of Jamaica for years. An avowed

Rastafarian, his roots and culture lyrics charted over dancehall and dub-style rhythms manage to span the entire range of contemporary reggae styles.

Meanwhile, in interviews with the rock press, former Stone Roses lead singer Ian Brown continues to cite him as a major source of inspiration. Indeed, such is the wide appeal of Sizzla that he's on the front cover of the most recent issue of *Straight No Chaser* magazine and has been invited to perform on BBC TV's *Late...With Jools Holland* show.

The 21-year-old, who was voted Best International Newcomer at last year's People's Reggae Awards, also played a sell-out tour of the UK in February with Luciano.

Sizzla's current album is one of Jet Star's successful series of mid-price Reggae Max releases and features his previous UK reggae chart toppers such as *Black Woman*, *Child*

and *Freedom Cry*, as well as a handful of new songs produced by top Jamaican producers such as Bobby Digital and Exterminator.

"Sizzla is a superb talent who deserves to be heard by the widest possible audience. Hardcore reggae fans already love him and now

we're trying to introduce the music to college students," says Jet Star promotions manager Hugh Francis.

"Reggae Max is the perfect medium for this because it provides maximum profit for maximum value."

For his part, Sizzla does not concern himself with marketing strategies or campaigns. "The most important thing is that the people hear the message in the music which I believe is the truth," he says.

Kiss FM DJ and UK reggae industry veteran David Rodigan believes that the rebellious nature of the artist and his music will appeal to a wide constituency that includes the student and roots reggae markets as well as dancehall fans. "The religion is his driving force, but he's an extremely gifted chanter and he's a good lyricist as well," he says. "I'm certain Sizzla is going to be a major reggae force for years to come."

Yinka Adegoke

Artist: Sizzla **Title:** *Reggae Max* **Label:** Jet Star JSRNC19/JSRNC19 **Producer:** Digital/Exterminator/ various **Studio:** Various **Released:** Out now



David Rodigan

REGGAE

REGGAE

15 TO FOLLOW...

VARIOUS ARTISTS: King Size Ska (Trojan CDTRL399Z). **Out now.** This is a selection of original Jamaican instrumental ska sounds from the early Sixties. It features the talents of Roland Alphonso and Granville Williams Orchestra among others.

VARIOUS ARTISTS: Ragga Ragga Ragga 11 (Greensleeves GRELCD 249). **Out now.** Greensleeves has some of the best recordings of the moment with Beenie Man, Merciless and Red Rat on its roster and they're all on this superb collection.

C.J. LEWIS: The Early Years (e2 ETDCD 001). **Out now.** A collection of the South London singer's early Fashion Records recordings including his versions of tracks like Why Do Fools Fall in Love and Young Gifted And Black.

IMPACT ALL STARS: Forward The Bass, Dub From Randy's (1972-1975) (Blood & Fire BAFCD 022). **Out now.** A rare CD compilation of producer Olive 'Randy' Chin's early Seventies sessions with



everybody who was anybody in Jamaica during that period.

AL CAMPBELL: Revival Selection (Kiekin KICKCD55). **Out now.** Al Campbell is one of reggae's Seventies legends and this collection is the latest from Kiekin Records' Revival Selection. It's classic reggae at its smoothest.

VARIOUS ARTISTS: Dry Acid - Lee Perry Productions 1968-69 (Trojan CDTRL398Z). **Out now.** This collection revisits some of producer Lee 'Scratch' Perry's work with some of his various groups - The Upsetters, The West Indians and The Inspirations.

LEE PERRY & PRINCE JAMMY: Dub The Old Fashioned Way (Rhino RN7052). **Out now.** Perry recording with top studio bands including The Aggroators and The Revolutionaries.

INTERNATIONAL BEAT: Classic Sessions (TKO Magnum/Blue Moon CDBM 127). **Out now.** It was inevitable with the recent resurgence of ska in the US that there would be more ska compilations. This is one of the better collections.

JOHNNY OSBOURNE: Nightfall (Jet Star NP5L5CD2). **Out now.** Johnny Osbourne is one of Jamaica's most distinctive vocalists

who helped start off the lovers' movement in the Seventies. This new album features tracks such as Back Off Ringcraft and Kiss Somebody.

DENNIS BROWN: Live In Montreux (e2 ETDCD 066). **Out now.** Dennis Brown is one of the undisputed kings of lovers' rock and this live compilation features the legendary Money In My Pocket and Wolves & Leopards.

VARIOUS ARTISTS: Just Ragga 13 (Jet Star tbc). **June 29.** This 22-track ragga compilation features anybody who is anybody in the dancehall fraternity at the moment. The leader of the pack, Beenie Man, has three tracks on this collection and there's also Bounty Killer, Gianna Kid, Mr Vegas and Mad Cobra.

DON YUTE: Golden Child (Jet Star tbc) **July 6.** This album is a typical example of contemporary ragga and holds the listener's attention throughout.

WAYNE WONDER: Bashment Girl (Coalition COAL053CD) **July 13.** Though still at single stage, this sparkling summer track acts as a taster for a later album release from this artist who is now signed to Warner Sweden.

JANET-LEE DAVIS: First Class (Fashion



tbc). **July tbc.** The UK's foremost female reggae vocalist returns next month to reclaim her crown with a set which features the singles Ghettoout and Gentle.

BIM SHERMAN: What Happened? (Mantra MNTCD 1012). **August 3.** Sherman's last two albums in 1996 and 1997 were received with rapturous applause from the critics. This new offering continues where Miracle left off and is likely to excite just as much interest.

Yinka Adegoke

JET STAR

the new single

foundation

beenie man
& the taxi gang

From the award-winning No.1 International DJ comes 'Foundation', The follow-up to his Top Ten single 'Who Am I', produced by the acclaimed Sly & Robbie. Remixed by Full Crew whose previous Chart-Topping mixes include: Mariah Carey, Destiny's Child and Cleopatra.

The accompanying video has 'broken out of The Box' on cable.



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The Two Latest Reggae Max Releases!!!
"After his sell-out dates at the Brixton Academy, Sizzla unleashes a brand new album 'Sizzla Reggae Max' featuring 20 previously unreleased tracks" plus
"Tyrone Taylor Reggae Max - A Future Classic"

JET STAR

Sizzla
Reggae
Max

Maximum Reggae
Maximum Value



SINGLE reviews

JUNGLE BROTHERS: I'll House You '98 (Hffr FCD/FCX 338). This vibrantly updated Hitmen remix of the Jungle Brothers' hip-house anthem comes on the back of the last of many versions of 'Jungle Brother.' I'll House You was originally released as a single from their debut album *Straight Out The Jungle* in 1988, and the new version borrows heavily from the summer of love anthem *Can U Feel It?* It's a sure-fire hit on the back of the old-school revival. **3.5**

D.O.S. & Crackerman In A Bat Dan Sex Shock (Mercury 5689732). Manchester dance expert Simon Spencer, whose recent collaborations with Fall-Fromen Mark E Smith caused a stir, releases his debut single for Mercury. It's a spooky, filmic, breakbeat-driven track with squelchy Seventies synths, jerky Sixties surf-guitar riffs and hypnotic horns. Funky and likely to be popular with Big Beat fans, it's an auspicious opener. **3.5**

BREAKBEAT ERA: Breakbeat Era/Tera (KLU/Full Cycle XLX582). The trio of Mercury Music Prize winner Nori Size, Bristolian cohort DJ Die and underground vocalist Leonie Lewis create a supple, syncopated drum & bass driven instrumental which should appeal to junglers, ravers and recent Reprazer converts alike. Along with Optical, Phetek and Muk, this is the sound of the 21st Century. Die provides the B-side, Tera, with a remix which is more repetitive than hypnotic, but this (with an album later this year) along with Size's *Square Off* from the Club Meets Bud V4.0 compilation, shows him way out in front of the pack. Any chance of a Massive Attack collaboration? **3.5**

MOJAVE 3: Who Do You Love (4AD BAD BLOOD). Serving as a re-introduction taster before the release of the full-blown single, some Kind Of Angel, in August, Who Do You Love is a gentle vocalized ballad. Neil Halstead's voice sounds compelling, while the record underlines how his touching songwriting has developed alongside the tightness of the band. With an on-air premiere from Radio One's Mark Radcliffe and inclusion on GLR's playlist, this limited-edition single should help recoupant Mojave 3 with their fans before their main campaign kicks off. **3.5**

STATE OF MIND: Take Control (Sound of Ministry M05124). London Community Gospel Choir member Michelle Douglas belts out this relentless upbeat stomper with much gusto. The ingredients are simple to the point of cliché. The formulaic piano riff and synth stabs could have been lifted from several tunes over the past eight years, but Douglas's powerful voice gives the song impact. *State of Mind* scored a Top 30 hit with their previous release. This is it, in April. This certainly has a summery, radio-friendly factor which could see this scale a higher position this time around. **3.5**

KIRSTY HAWKSHAW: Leafy Lane (Coalition COLA 049CD). Hawkshaw's

SINGLE of the week

BILLIE: Because We Want To (Innocent/Virgin SINC22). Rarely have the ingredients for launching a pop career been more perfect than in the case of 15-year-old Billie Piper. Between them, Virgin Records and Hugh Goldsmith, MD of its new Innocent imprint, can claim key roles in the two biggest UK pop successes of the Nineties, the Spice Girls and Take That, while Piper's profile is already huge as the face of *Smash Hits* ads.



With *Smash Hits* behind her, it's no wonder this has become one of the most anticipated single releases of the summer. Add to that one of 1998's catchiest hooks and the rare achievement of sounding simultaneously instant and enduring, and it's clear that this stunning debut cannot fail. Reminiscent at times of early-period Madonna, Piper has already been *Blinded* at Radio One, while last week the track topped 251 to 17 on The Box chart. All the teen press have come on board. **3.5** **4.5**

unique and serene vocals cover an impressive range over an absorbing hip-hop backing. The track certainly has crossover potential, and is a suitable taster for her forthcoming debut album *Out of This World* (Virgin). Remixes from Joshua and Matix add drum and bass and electro interpretations. **3.5**

ASHTRAX: Karika (Deviant DWNT29). This house track by Ashley Cassella and Paul Greenfield has been sung O.U.T. (Out of This World) attention with its mix of breakbeats and progressive house synths. Club plays from DJs such as Sasha, John Digweed and Paul Van Dyk — especially of the bouncy Darny Howells remix — have been backed with airplay by Radio One's Pete Tong and Denny Ransing. As a result, the track will cross over to fans of acts such as *Way Out West* and Salt Tank. **3.5**

MOGWAI: No Education = No Future (Fuck The Curfew) (Chemikal Underground CHEM002). After the recent Eye-Q-released *Kicking A Dead Pig* remix album, Mogwai return to their Chemikal Underground base for their first full release of the year. The title is a reaction to the curfew imposed on under-16s in Hamilton, near Glasgow, although the songs themselves don't show any signs of protest. All tracks are melancholic, sprawling soundscapes with a similar structure and feel to Tortoise's recent work, which, although far from commercial, will provoke further interest in both the band and the label. **3.5**

MANSUN: Legacy EP (Parlophone COR5561). "Life is wearing me thin," sings Paul Draper on the title track of Mansun's first release this year. Nonetheless, the band haven't opted for an epic Verne-style song, shifting instead to a rockier, more lo-fi style than the material on their number one debut album of last year, *Attack Of The Grey Lantern*. Jangly Eighties-style guitar dominates the intro on this



taster from the follow-up, *Six* (due in September), which develops into a raw backing to Draper's work-weary lyrics. Three other exclusive tracks round off the EP, including a song cowritten with Howard Devoto and featuring the ex-Buzzcocks star on vocals. Appearances at festivals this summer should continue to build their fanbase. **3.5** **4.5**

BRAMBLES: Rite (Positiva CDITV95). Italian producer Alberto Bertapelle's follow-up to the Top 30 singles *Nightmare* and *Benedictus*, *Rite* continues the style of his previous two releases. This time, vocals by Nadia Casari add a new edge to his string-laden house sound, and should gain him wider airplay. Remixes by Perpetual Motion and Cascade give the track a harder club feel. **3.5**

ADAMSKI'S THING: One Of The People (ZTT ZT101CD). One of the original ravers, Adamski apparently disappeared after a trio of Top 20 hits in 1990 but returns on the 10th anniversary of the Acid House explosion. Featuring vocals by Gerideau over a funky, warbling synth backing that sounds straight out of the late Eighties, *One Of The People* is more electronic than house, and it's hard to see it fitting into radio programmers' playlists in 1998. Ashley Beedle and Nightmares On Wax steal the show with their streamlined interpretations of the track. **3.5**

BOB DYLAN: Love Sick (Columbia 665972). Despite being his best collection since *Street* on The Tracks and having won a Grammy for album of the year, Dylan's *Time Out Of My Mind* has been criminally ignored by most UK record buyers. In an attempt to revive interest and to coincide with his UK tour with Van Morrison, Columbia releases this opening track as a single. With Dylan sounding at his most biting and direct, a big hit is almost out of the question, but sufficient media support should drive album sales. **3.5** **4.5**

DOBBIE FEAT. RAISSA: Coming Up For Air (Pussycat PUS5YCD 024). Respected producer and remixer Dobbie's album *The Sound Of One Hand Clapping* has been bubbling away for some months now, and this collaboration with singer Raissa is an excellent showcase for his talents. Hip-hop soulful vocals, but with a pop sensibility that swerves past the dreaded tri-hop tag. Radio has been a little slow picking up on this, although interest always surrounds Howie B's Pussycat label. **3.5**

BOOTH AND THE BAD ANGEL: Fall In Love With Me (Mercury MERCJ503). This song originally appeared on the 1996 album *Booth And The Bad Angel* but has been re-recorded for the film *Martha, Meet Frank, Daniel & Laurence*. Booth and The Bad Angel is a collaboration between James lead-vocalist Tim Booth and composer Angelo Badalamenti, better known for his ethereal soundtracks to *Twin Peaks* and *Blue Velvet*. Fall In Love With Me combines their talents to produce a dreamy ballad with Badalamenti's moody ambient music complementing Booth's unique vocals. The track is *Blinded* by Radio One and, with James riding high in the albums chart, should receive a healthy response. **3.5**

SONIC YOUTH: Sunday (Universal GFSTD22332). Sunday is the first single taken of the recent album *A Thousand Leaves*. Thurston Moore's subtle vocals steer the song, which builds to a cacophony of distorted bass and offset guitar noises on this slice of lo-fi. The seven-inch's B-side includes *Moss Vagina*, a previously unreleased Sonic Youth recording of a Nirvana B-side. This should do well in the rock charts, though it's doubtful it will make a wider impression. Sonic Youth are playing several one-off dates, including the *Glastonbury Festival*. **3.5**

THIRD-EYE BLIND: Losing a Whole Year (Elektra E3832CD). This is the fourth single

from the follow-up, *Six* (due in September), which develops into a raw backing to Draper's work-weary lyrics. Three other exclusive tracks round off the EP, including a song cowritten with Howard Devoto and featuring the ex-Buzzcocks star on vocals. Appearances at festivals this summer should continue to build their fanbase. **3.5** **4.5**

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DELAKOTA: The Rock (Go Beat! GOBDD10). The first full single release from duo Cass Browne and Des Murphy after their critically acclaimed vinyl limited editions *C'mon Cincinnati* and *Brothers*, *The Rock* is a gorgeous bluesy number built on an addictive guitar loop. Its appeal is further heightened by occasional piano breaks and acoustic strumming. It should go down well, especially

as the B-side will also appeal to breakbeat fans. Specialist alternative radio shows have taken to it and *Mask* Radcliffe recently made it his single of the week. Press coverage has been pretty thorough, from *Dazed* and *Confused* to *NME*. Along with bands like *Gomez* and *The High Fidelity*, Delakota are set to rise and rise in the next 12 months. **3.5**



THE HIGH FIDELITY: Lup Dup (Plastique Recordings FAK603CD). Beginning with big and trash beats, *Lup Dup* spouts slits into an almost trippy rock with fazed vocals combining for a pseudo-psychic feel. Radio has demonstrated crossover potential — the track has already achieved As Featured status on Radio One, having been a Simon Mayo record of the week for two weeks running. There will be no shortage of coverage for the Glasgow band led by the former *Soup Dragon* Sean Dixon, as a busy live schedule sees them playing the *Flux* and *T In The Park* festivals, plus support to the Jesus And Mary Chain. The band have already had press support from the *NME* and *Melody Maker* and were the focus of a large feature in the Scottish *Sunday Times* recently. **3.5**



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to be released off the American band's debut album released last year. The pub-rock ballad, about regret and vindication, has a strong rhythm section supporting the Edgewise-influenced guitar. Although the tune lacks the catchy hooks of their first and most successful single, Semi-Charmed Life, it is stronger than the previous two which both failed to make a significant chart impact. Given good radio support, this record could do well. **[3.5]**

MEAT BEAT MANIFESTO: Acid Again (Play It Again Sam BIAS342CD). Along with acts like Front 242, Nitzer Ebb and The Young Gods, Jack Dangers was one of the industrial breakbeat originators. Nene-checked by everyone from Nine Inch Nails' Trent Reznor to the Prodigy's Liam Howlett and The Chemical Brothers, he's back with a new single that cuts up hardcore beats with narcotic-fused lyrics. With mixes from Freddy Fresh and Depth Charge, this should appeal to ex-Goths and Prodigy fans alike. **[3.5]**

ALBUM reviews

VARIOUS: Wo Are Reasonable People (Warp UK 100/CD). Boldly claiming there no label has been after, Warp continues its mission to unearth another selection from the cutting-edge of experimental electronica. This assortment charts the state of the art that includes the groovy, distorted and, yes, even warped sounds synonymous with the label. Warp's top recording stars, including Plaid, Autechre, Nightmares On Wax and Two Lone Swordsmen, are gathered here to celebrate the label's 100th release. This compilation will certainly appeal to existing fans and act as a good introduction to anyone interested in the sound of the underground. **[3.5]**

QUEEN LATIFAH: Order In The Court (Polydor 5309062). Queen Latifah has finally taken time out from a busy acting career to record her fourth album. Kicking off with a version (albeit with different lyrics) of Heart Is On The Grapevine, it then alternates between slower, soulful R&B and more upbeat swing. The first female solo rap artist to receive gold record status in the US, Latifah also co-wrote Flavour Unit Entertainment, which plays host to artists such as LL Cool J. **[3.5]**

RECOMMEND VARIOUS ARTISTS: Rough Technique Vol. One (Mixed by The Freestylers) (Freskanova FNTCD3). Between The Freestylers' triumphant genre-defining FSJK#2 mix album and their forthcoming debut album comes this collection from Freskanova. Showcasing a plethora of future electro, funk and big-beat classics, particular highlights include Cut And Paste's Grand-Hill theme tune-sampling Half Term Break, Blk, Ben & Daggo's cover of Curtis Mayfield's 'Pusherman', Bowser, Freska Aistars, and The Freestylers' Top 30 single B-Boy Stance. This stands well above standard compilations because, along with labels like Skint, Wall of Sound and Boish,

ALBUM of the week

DARIO G: Sunmachine

(Eternal 3984233782). **Preceded by the smash singles 'Sunmachine' and 'The World Cup theme tune Carnival De Paris' which was due to debut on the Top Five yesterday, this album from the northern/Welsh trio is one of the most anticipated of the year. With original samples from David Bowie on the title track, Espirita vocalist Vanessa guesting on the dreamy**

Voices, and even elements from Monsoon's 1982 hit 'Ever So Lonely' peppered among the songs, this 10-track album demonstrates that Dario G are more than a singles or dance act and deserve a place in the mainstream pop arena. Instruments and musicians from around the world, not to mention two choirs, give Sunmachine a truly global flavour. Heavy promotional support from WEA should assure that the album achieves its potential. **[4.5]**



Freskanova defines the old skool meets new club sound of today. **[3.5]**

CAESAR: No Rest The Lonely (Cherry WOLCD1085). Reminiscent of Bettie Serveert, dEUS and Dary-Ann with a distinct Pavement influence, the second album from this Amsterdam-based three piece is a collection of reflective, harmonious guitar-based songs. Afm has picked up on the preceding single before My Head Explodes. Fans of Beefheart/Zappa, as much as Big Star/Teengame Fanclub-inspired bands, will be rewarded by repeated listening. **[3.5]**

LIONEL RICHIE: Time (Mercury 5585182). Lionel Richie almost single-handedly kept the Motown empire afloat in the early Eighties with his each of his first three solo albums logging more than a year on the UK chart. The Nineties have been less kind to new Richie material, reflected by 1996's Mercury debut *Louder Than Words* which disappeared from the Top 75 after just five weeks. For the follow-up, the singer attempts to recapture past form by leaning heavily on his simple-worded love ballads while sprinkling the set with harder-edged funk. The album has its moments, but every where it is a retreat from former glories with Everywhere, for example, simply a glance back to Penny Road. However, the distinctive, haunting qualities of I Hear Your Voice, written with David Foster and Diane Warren, suggest a hit, while the success of this year's Truly compilation demonstrates his enduring appeal. **[3.5]**

RECOMMEND PEACH: Audiopeach (Mute CDSTUM113). Already top 40 states in the States, this UK trio have yet to make their mark at home with their US hit 'On My Mind' which is striking at 69 when released here in January. A delightfully catchy, classic-sounding pop tune, it more than reflects the feel of their debut album, which is packed with one instantly memorable

song after another. Reminiscent in parts of Si Eternio, Audiopeach adds a contemporary Euro-pop twist to Sixties musical values. Sorrow Town, the album's next single, should raise the group's profile following its July 27 release. **[3.5]**

THE BEACH BOYS: Greatest Hits (EMI 4956982). Eight summers after the number two album *Summer Dreams* comes this latest greatest hits package. The album runs off 29 Beach Boys songs from the early surfing classics like *Surfer's USA* through all the Pet Sounds singles to far less exciting Seventies releases such as *Lady Lynda*. Coming two weeks after Brian Wilson's new solo album, this has so many gems that, despite the countless other bestofs already on the market, it stands out as an enthralling record. **[3.5]**

VARIOUS: Partisan Compilation (Partisan PARTCD 001). Formed after a group of Moving Shadow employees left the pioneering drum & bass label, Partisan has slowly but surely found its feet in the past few months. This compilation showcases the impressive roster of artists with 10 tracks (five exclusive) of varied drum & bass styles from fellow evacees Justice to newer names like Bananzech. These tracks all offer an original take on the music which is refreshing and rewarding with repeated listening. Adverts will be appearing wall-to-wall in the music press and a blizzard of flyers is expected. **[3.5]**

OUTSIDE: Suspicious (Dorado DOR069CD). Dorado faithfuls Outside — aka keyboard wiz Matt Cooper and Andreas Allen — again excel, releasing a fourth album only 12 months after its eclectic predecessor, *Discoveries*. It showcases a host of

influences and styles drawn from right across the musical spectrum, from jazz and drum & bass through to reggae. Strings and a tough jazz attitude combine over what are essentially hip-hop grooves. Boasting an array of talent with vocal contributions from Cleveland Waldoks, Constantine Weir and Karine Kendra, *Suspicious* is a superbly innovative excursion into alternative music and will be backed by key live appearances at the Montreux Jazz Festival, Glastonbury and the Jazz Cafe. **[3.5]**

VARIOUS: Stomped! mixed by Graham God (Harmless HURCD13). Twenty-eight tunes of the harder, pop house variety mixed back-to-back by one of the kings of cheesy dance. Previously an example of individual deck wizardry and personal taste, mix CDs now fulfil the same function as pop compilations with more filter tracks euphemistically referred to as future hits. Gold, despite being only the "22nd best DJ in the world" according to *DJ Magazine*, has a big potential audience due to the popularity of his Friday Night *Kiss* show on the Emap radio network. **[3.5]**

Our scoring system

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

Hear new releases

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

This week's reviewers: Simon Abbott, Dugald Baird, Michael Byrne, Sarah Davis, Catherine Eade, Tom FitzGerald, Stephen Jones, Sophie Moss, Rick Naylor, Dean Patterson, Paul Williams, Simon Ward.



support from specialist radio stations, is set to be released as the first single. With the exception of three songs which were co-written/produced by Stuart Mathewman (who used to work with Sade), the whole album was written and overseen by Maxwell. However, for the first time he will allow remixes to be done of his work. **[3.5]**

RECOMMEND MAXWELL:

Embrya (Columbia 4894202). Alongside D'Angelo and Erykah Badu, Maxwell is one of the most talented of the artists dubbed "Nu Classic Soul". His second album is the natural progression from his debut, adding Latin, reggae and even calypso twists to his groove-based take on Seventies and Eighties soul. *Luxury Cocoon*, which is already receiving strong



specularly acidic, cutting-edge drum & bass with the best bits of jazz-funk. Interesting collaborations with artists such as Chris Bowden and Philly Popt Ursula Rucker abound. An impressive live line-up has been formed, featuring a string octet which recently made its first live appearance on Channel Four's *Jazz* show and is due to appear at the forthcoming Montreux Jazz Festival. Having already won over specialist fans, this project has enough potential, if given sufficient support, to take on a life of its own. It will be backed by the release of a single *Starchasers* in July. **[3.5]**

RECOMMEND 4HERO: Two

Pages (Talkin' Loud TJKC21). A buzz has already been developing around the work of 4Hero, thanks to their excellent remixes for Talkin' Loud stabilisers Terry Callier and Nu Yorican Soul (their string-orchestrated take on Rotary Connection's 'Black Gold Of The Sun' was one of last year's highlights). Now this, the much-anticipated chief project of musical pioneers Marc Mac and Dago, does not disappoint. It's a 20-track epic, fusing recently made its first live appearance on Channel Four's *Jazz* show and is due to appear at the forthcoming Montreux Jazz Festival. Having already won over specialist fans, this project has enough potential, if given sufficient support, to take on a life of its own. It will be backed by the release of a single *Starchasers* in July. **[3.5]**

CHART COMMENTARY

by ALAN JONES



Three Lions by David Baddiel, Frank Skinner and the Lightning Seeds proves it is still England fans' favourite song by debuting at number one this week. It's the 18th song to top the chart in two different versions, though none of the others have done the double in versions by exactly the same act. Those that have come close are Living Doll, originally by Cliff Richard & The Shadows, then by Cliff Richard & The Young Ones, and then How They Know It's

SINGLE FACTFILE

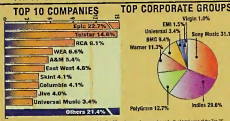
Christmas, which was number one for Band Aid and Band Aid II, with only Bananarama contributing to both versions. Three Lions actually topped the chart twice in 1996, returning to the summit during England's Euro '96 campaign, and is the first song to be number one on three separate occasions for the same act since the Fifties, when both I Believe by Frankie Laine and Singin' the Blues by Guy Mitchell had three turns at the top.

It's a curious week, with fewer new entries in the Top 40 than normal - 11 against a year-to-date average of nearly 14 - though those that do make their debut this week are concentrated towards the top of the chart. For only the third time, the entire top three are new entries. The result of having so many high-flying debuts at once is a massive boost for the singles market, which increased 36% last week. Even B'Witched's C'est La Vie, which tumbles 1-4, shared the bonanza, increasing its weekly sale by 10%.

The main cause of this massive upheaval at the top is football records, with three of them debuting in the top five - Carnival De Paris by Dario G, Vindaloo by Fat Les and Three Lions by Baddiel/Skinner/Lightning Seeds. Each of the last two are specifically English tubthumpers, while Carnival De Paris is just a celebration of the tournament. Three Lions emerged an easy winner, selling 232,000 units, while Vindaloo sold 187,000 and Carnival De Paris 80,000. All are doing

MARKET REPORT

AT A GLANCE WEEKLY MARKET SHARES





Rank	Artist	Title	Label
1	3 LIONS '98	Buddi & Skaner & Lightning Seeds (Bronze) Chrysalis (Bronze/Balders)	EMI
2	VINDALOO	Fat Les (Fat Les) & Locking Seeds (Bronze) Chrysalis (Fat Les)	Telstar
3	GOT THE FEELIN'	RICA 7432159827432734894 (RICA)	RCA
4	C'EST LA VIE	Glow Warm (Epic) 6965202665034 (SM)	Epic
5	CARNAVAL DE PARIS	Dario G (Dario G) PolyGram (Spencer/Rosser/Spencer)	WEA
6	THE ROCKAFELLER SKANK	Skin Skint 3502/SKINT 35MC (SKINT)	Virgin
7	HÖRNY	AMP 562312623674 (F)	Mercury
8	THE BOY IS MINE	Atlantic AT 0382/AT 0382/AT 0382 (W)	Atlantic
9	DANCE THE NIGHT AWAY	MCA Nashville MCST 4889/MCA 4888 (BMG)	BMG
10	FEEL IT	Pepper 0353032/0353034 (PI)	Pepper
11	MY ALL	Columbia 6965202665034 (SM)	Columbia
12	STRANDED	Widowcast 2913/CAS25 2913 (W)	Widowcast
13	KUNG FU FIGHTING #1	Worldwide 2913/CAS25 2913 (W)	Worldwide
14	HOW DO I LIVE	Curb/The Hit Label CURB 30/CURB 30 (BMG)	Curb
15	DON'T COME HOME TOO SOON	ABM 582705/582705A (F)	ABM
16	LAST THING ON MY MIND	Jive 0194201519349-4 (PI)	Jive
17	UNDER THE BRIDGE/LADY MARMALADE	London LOND 441/LOND 440-1 (L)	London
18	HOW DOES IT FEEL TO BE ON TOP OF THE WORLD	London LOND 441/LOND 440-1 (L)	London
19	TOO MUCH, TOO LITTLE, TOO LATE	Polygram 56891152/569368 (F)	Polygram
20	CAN'T SEE ME	Polygram 54404820 (F)	Polygram
21	A LITTLE SOUL	Island DCD 7010/CS 708 (F)	Island
22	DREAMS	Atlantic AT 0332/CD AT 0332 (W)	Atlantic
23	DO FOR LOVE	Jive 01981520189341-05/0198151 (F)	Jive
24	GIMME LOVE	Dance Pool ALEX 2202/ALX 2MC (SM)	Dance Pool
25	TRULY MADLY DEEPLY 3	Sanjaya Garden (Fisher) EMI (Hayes/Jones)	EMI
26	TURN BACK TIME	Universal UMD 80490/UMD 80490 (BMG)	Universal
27	ONE TELL YEMEMBER	Columbia 6958712/6958714 (SM)	Columbia
28	SPEND THE NIGHT	Locked On LOX 3800/LOX 38C (W)	Locked On
29	HEAVEN'S WHAT I FEEL	Epic 6662042/6662044 (SM)	Epic
30	SWING MY WAY	East West 23840C/23840C (W)	East West
31	BOOM BOOM	Telstar CDASTS 2271/CAS25 2292 (W)	Telstar
32	WHEN	Mercury 5681152/5681152 (F)	Mercury
33	TOP OF THE WORLD (OLE, OLE)	EMI CDDEM 511/CDDEM 511 (E)	EMI
34	COME BACK TO YOUR Knees	Virgin/Hut HUT 302/CS 30 (E)	Virgin
35	IT'S LIKE THAT	Mercury 5681152/5681152 (F)	Mercury
36	ALL MY LIFE	MCA 5802148/5802148C-4076/MCA 5802148 (F)	MCA
37	ALL MY LIFE	MCA 5802148/5802148C-4076/MCA 5802148 (F)	MCA

Rank	Artist	Title	Label
38	WISHING I HAD BEEN THERE	RCA 7432159827432734894 (RICA)	RCA
39	WHAT A FOOL BELIEVES	Chrysalis CDCHS 5087/CHS 508 (E)	Chrysalis
40	RAY OF LIGHT	Maverick/WC/Purple 7432159827432734894 (MCA)	Maverick
41	WOMBING SONG (UNDERGROUND OVERGROUND)	Columbia 6965202665034 (SM)	Columbia
42	OOH LA LA	Warner Brothers W 0462/CD W 0462 (W)	Warner
43	GO AWAY	Epic 6662042/6662044 (SM)	Epic
44	HE GOT GAME	Daf Jam/Mercury 5988252/5988644 (F)	Daf Jam
45	LIFE Ain't EASY	WEA WEA 192/WEA 192C (W)	WEA
46	LET ME SEE	Indochina ID 0762/CD ID 0762 (F)	Indochina
47	FIGHT FOR YOUR RIGHT (TO PARTY)	Capitol 02645/CD 02645/CD 02645 (MCA)	Capitol
48	IF THE RIVER CAN BEND	Rockwell 4363/SM 43 (F)	Rockwell
49	ALL THAT I NEED	Polygram 6987232/698724 (F)	Polygram
50	TOO CLOSE	Arista 7432159827432734894 (RICA)	Arista
51	PUT A SPELL ON YOU	Sony 5681152/5681152 (F)	Sony
52	BRING IT ON	Get Street VIVA 500033/WV 500033 (JMWV)	Get Street
53	THE FLIPSIDE	Echo ECDCC 54/CD ECDCC 54 (F)	Echo
54	SHE WILL HAVE HER WAY	Parlophone CDR 6495/CD 6495 (F)	Parlophone
55	SCOTLAND BE GOOD	The Precious Association JWLCD 33V (IMAC)	The Precious Association
56	EAT MY GOAL	Capitol 02645/CD 02645/CD 02645 (MCA)	Capitol
57	SAY YOU LOVE ME	East West 19AC/CD 19AC (W)	East West
58	SHINE	Columbia 6960125/696014 (SM)	Columbia
59	STOP	Virgin VSCD 1879/VSCD 1879 (E)	Virgin
60	ICE HOCKEY HAIR	Capitol 02645/CD 02645/CD 02645 (MCA)	Capitol
61	STAY YOUNG	Nude NUDE 3500/1 (JMWV)	Nude
62	HOT STUFF	Grapevine AFCCD 140/CMC (GSRPW)	Grapevine
63	WHERE ARE YOU	EMI CDDEM 511/CDDEM 510 (E)	EMI
64	WHAT IS LOVE YOU	Virgin/Hut HUT 302/CS 30 (E)	Virgin
65	AVA ADDO	Virgin/Hut HUT 302/CS 30 (E)	Virgin
66	TELEBUCCAS SAY EH-OH!	BBC Worldwide Music VMDS 308/VMDS 0004 (JMWV)	BBC Worldwide Music
67	MEAT PIE SAUSAGE ROLL	WEA WEA 192/WEA 192C (W)	WEA
68	ROAD RAGE	Blanc & Negro NES 112/CD NES 112C (W)	Blanc & Negro
69	CATWALKS (Remix D) Carolina	Sony ATW (Matthew/Rosser)	Sony
70	DO YOU REALLY WANT ME	RCA 7432159827432734894 (RICA)	RCA
71	LA PRIMAVERA	Multiply COMMLY 32/CAMMLY 32 (E)	Multiply
72	TURN IT UP/FIRE IT UP	Elokræ 82847C/82847C (MCA)	Elokræ
73	ALL THAT MATTERS	East Atlantic/EMI CDDEM 507/CDDEM 506 (E)	East Atlantic
74	COUNTING THE DAYS	Kuku CDKUKU 1/CDKUKU 1 (KNE)	Kuku
75	ALL MY LIFE	Twisted UK TWCD 10326/UK TWCD 10326 (W)	Twisted UK

As used by Top Of The Pops and Radio One

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CHART COMMENTARY

by ALAN JONES

AIRPLAY FACTSHEET

● The Virgin album chart carried in this week's issue of *Music Week* is the last. The station has decided to abandon its album chart countdown, which was provided by CIN with Virgin's own genre overlay. The chart has become somewhat bizarre recently, with Madonna's dance LP *Ray Of Light* being

belatedly admitted to the chart, while Mike Oldfield's *Tubular Bells* was blocked. ● My All is shaping up to be Mariah Carey's least successful record ever on radio. When it debuted at number four on the sales chart last week, My All was not in the airplay top 50. This week, it arrives at number 35.

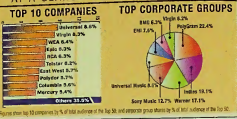
Utricia McNeal's *Stranded* maintains its supremacy at the top of the chart, with significantly more plays and a 2.4% bigger audience than any other record, though Mousse T's *RV* continues to close the gap at an impressive rate. Homy has moved 33-20-13-6-2 thus far, and is only 7m audience impressions behind *Stranded* this week, compared with 14m a week ago. *Radio One* was already solidly behind *Fabrizio Sani's* *Rockefeller Skank* but it increased support still further last week, airing it 35 times, four more than any other

record. It contributed 60% of the record's overall exposure on the UK airwaves last week, and its increased patronage helped the record climb 22-20 on the airplay chart, and was overwhelmingly behind its debut at number six on the CIN sales chart. Atlantic 252 has frequently been criticised for its rather conservative approach to programming - but the days when its top records would be given sales hits rotated upwards of 100 times are clearly gone, at least for the time being. For the first time ever, the Dublin-based station, which

broadcasts to large audiences in the North of England and Scotland on long wave, has new tracks, yet to be released as singles, at one and two on its most played list. According to Music Control, it played *Karen Ramirez's* *Looking For Love* 65 times and *Pras Michel's* *Ghetto Supastar* 63 times last week, helping them to advance 18-13 and 55-44 respectively on the airplay chart. Radio personalities rarely get recognition, and when they are honoured - as Jimmy Saville was - it's usually for charity work, rather than as broadcasters. It's

encouraging, therefore, that John Peel, who has been with Radio One since it was first started in 1967, has been awarded an OBE in the Queen's Birthday Honours List. Congratulations too to Les Reed, who, together with Barry Mason wrote some of the *Sidies'* most memorable hits, much loved by gold stations, including Deffulor Tom Jones, The Last Waltz for Englebert Humperdinck and *There's A Kind Of Hush* for Herman's Hermits. Mason recently pocketed an Ivor award for outstanding achievement. Reed picks up an OBE.

MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



ATLANTIC

Rank	Title/Artist/Label	No. of plays
1	LOOKING FOR LOVE Karen Ramirez (Mercury)	66
2	DETH'S SPASTIC (WHAT IS WHAT ARE) (Parlophone)	53
3	GO DEEP James Jackson (Virgin)	50
4	3 LIONS '98 Andrew & Shaver & Lightning Seeds (Epic)	52
5	HORNBY Mousse T's Hit 'N' Jam 'N' Jays (AM/PIRAM)	53
6	COME BACK TO WHAT YOU KNOW Embrace (Poly)	49
7	THE STRUFFE Bruce McEwen (Mercury)	45
8	CINME LOVE Mousse T's Hit 'N' Jam 'N' Jays (AM/PIRAM)	47
9	STRANDED Utricia McNeal (Atlantic)	44
10	SCATTER & SWING London (Mercury/Capitol)	44

MIDLANDS

Rank	Title/Artist/Label	No. of plays
1	TURN BACK TIME Asia	66
2	STRANDED Utricia McNeal	50
3	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)	48
4	UNDER THE BRIDGE Al Saeed	48
5	LET ME ENTERTAIN YOU Robbie Williams (Chrysalis)	47
6	TRUZY MADLY DEEPLY Savage Garden (Columbia)	47
7	FEEL IT (Original Feat. Mase)	45
8	DREAMS The Corrs	44
9	LIFE LINE The Doves	44
10	WISHING I WAS THERE Natalie Imbruglia (RCA)	44

CAPITAL

Rank	Title/Artist/Label	No. of plays
1	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)	69
2	HIGH (Original Feat. Will Calley)	49
3	TRUZY MADLY DEEPLY Savage Garden (Columbia)	48
4	STRANDED Utricia McNeal (Atlantic)	48
5	HORNBY Mousse T's Hit 'N' Jam 'N' Jays (AM/PIRAM)	47
6	BITTER SWEET SYMPHONY The Verve (Poly)	47
7	LIFE LINE The Doves (Mercury)	41
8	TURN BACK TIME Asia (Universal)	40
9	LOOKING FOR LOVE Karen Ramirez (Mercury/Mercury)	39
10	DANCE THE NIGHT AWAY Mousse T's Hit 'N' Jam 'N' Jays (AM/PIRAM)	38
11	THE BOY IS MINE Brandy & Monica (A&M)	38

© Music Control. The numbers listed are the total number of plays for each record on the chart for the week ending 13 June 1998 and are based on the data for the week ending 13 June 1998. The numbers listed are the total number of plays for each record on the chart for the week ending 13 June 1998 and are based on the data for the week ending 13 June 1998.

RADIO ONE

Rank	Title/Artist/Label	Aud	W	Th	Fr	Sa	Su
1	ROCKAFELLER SKANK Fabrizio Simi (Geff)	18500	32	35	3	1	2292
2	FEEL IT (Original Feat. Mase) (Poly)	15500	30	31	22	14	1588
3	HORNBY Mousse T's Hit 'N' Jam 'N' Jays (AM/PIRAM)	14811	29	30	2	2	1760
4	THE BOY IS MINE Brandy & Monica (A&M)	14524	25	30	4	5	2025
5	C'EST LA VIE (Revisited) (Epic)	14618	25	29	5	8	2480
6	WISHING I WAS THERE Natalie Imbruglia (RCA)	15446	25	28	6	6	2054
7	COME BACK TO WHAT YOU KNOW Embrace (Poly)	13078	28	26	7	4	2563
8	TOO MUCH, TOO LITTLE, TOO LATE Silver Sun (Polygram)	14120	20	25	8	12	2019
9	RAY OF LIGHT Madonna (Mercury/Warner Bros)	12924	25	25	9	7	1322
10	VIN-DIE-LAD (Original Feat. Leslie (Mercury/Chrysalis)	14189	18	24	10	13	2410
11	LOOKING FOR LOVE Karen Ramirez (Mercury/Mercury)	12149	21	24	11	13	2772
12	3 LIONS '98 Andrew & Shaver & Lightning Seeds (Epic)	12443	9	23	12	16	2015
13	DO NOT COME HOME TOO SOON Del Anicini (A&M)	12394	13	20	13	16	2201
14	TURN BACK TIME Asia (Universal)	12309	23	20	14	9	1857
15	LADY MARMALADE Al Saeed (London)	11576	12	20	15	11	1858
16	THINKING OF YOU Brandy (Mercury)	11130	9	20	16	11	1606
17	STRANDED Utricia McNeal (Atlantic)	10328	22	20	17	13	1801
18	GET THE FEELIN' 'S (RCA)	8974	16	20	18	11	1589
19	LIFE AIN'T EASY Ciara (WEA)	9465	26	18	19	18	1311
20	DREAMS The Corrs (Mercury/Capitol)	9340	9	18	20	21	1815
21	MY ALL Mariah Carey (Columbia)	9002	13	17	21	12	1610
22	BURN AGAIN Spice (Epic)	9063	13	17	22	11	1615
23	CARINA DE PARIS Celine D (Epic/WEA)	8204	13	17	23	11	1610
24	GHEETO SUPASTAR (WHAT IS WHAT ARE) (Parlophone)	7051	11	16	24	11	1583
25	INTERCALATED Brandy (Mercury/Capitol)	7077	10	15	24	11	1605
26	HERE'S WHERE THE STORY ENDS Tin Tin Out (VC Recordings)	8147	10	14	26	21	1879
27	SAVE SOMETHING Eagle Eye (Polygram)	7347	7	14	27	25	1638
28	HOW DO YOU WANT ME TO LOVE YOU? 911 (Geff)	6828	4	14	28	23	1167
29	ONE TILL NOVEMBER Mousse T's Hit 'N' Jam 'N' Jays (AM/PIRAM)	7427	25	13	29	24	11023
30	DO FOR LOVE 3Pac (Mercury)	6296	4	13	30	22	6188

© Music Control. The numbers listed are the total number of plays for each record on the chart for the week ending 13 June 1998 and are based on the data for the week ending 13 June 1998.

20
june
1998

THE OFFICIAL CHARTS

AS USED BY



BBC RADIO 1



singles



1 3 LIONS '98

Buddhal & Skinner & Lightning Seeds

- | | | | |
|----|------------------------|-------------------------|---------------|
| 2 | VINDALOO | Far Les | Telstar |
| 3 | GOT THE FEELIN' 5 | | RCA |
| 4 | C'EST LA VIE B*witched | Glow Worm/Epic | |
| 5 | CARNAVAL DE PARIS | Dario G | Eternal |
| 6 | THE ROCKAFELLER SKANK | Fatboy Slim | Sirnt |
| 7 | HORNY | Moussa T Vs Hot'n'Juicy | AM/PM |
| 8 | LIFE Des'free | | Sony SZ |
| 9 | THE BOY IS MINE | Brandy & Monica | Atlantic |
| 10 | DANCE THE NIGHT AWAY | The Mavericks | MCA Nashville |



- | | | | | | |
|----|----|---------------------------------|---------------|------------------------|----------------------|
| 5 | 11 | FEEL IT | The Tamperers | featuring Maya | Pepper |
| 6 | 12 | MY ALL | Mariah Carey | | Columbia |
| 7 | 13 | STRANDED | Lucyrica | McNeal | Wildstar |
| 8 | 14 | KUNG FU FIGHTING | Bus Stop | featuring Carl Douglas | All Around The World |
| 9 | 15 | HOW DO I LIVE | LeAnn Rimes | | Curb/The Hit Label |
| 10 | 16 | DON'T COME HOME TOO SOON | Del Amitri | | A&M |
| 11 | 17 | LAST THING ON MY MIND | Steps | | Jive |
| 12 | 18 | UNDER THE BRIDGE/LADY MARMALADE | All Saints | London | |
| 13 | 19 | WON DIPS TO FEEL | DELIA SPARKS | WOW! (UK) | |
| 14 | 20 | TOO MUCH | | | |

20
june
1998

albums



1 THE GOOD WILL OUT

- | | | | | | |
|----|----|------------------------------------|------------------------|----------------|-----------|
| 1 | 2 | BLUE | Simply Red | Embrace | Hud/Venue |
| 2 | 3 | TALK ON CORNERS | The Corrs | | Atlantic |
| 3 | 4 | WHEN WE WERE THE NEW BOYS | Rod Stewart | Warner Bros | |
| 4 | 5 | WHERE WE BELONG | Boyzone | | Polygram |
| 5 | 6 | LIFE THRU A LENS | Robbie Williams | | Chrysalis |
| 6 | 7 | LEFT OF THE MIDDLE | Natalie Imbruglia | | RCA |
| 7 | 8 | ALL SAINTS | All Saints | | Long |
| 8 | 9 | URBAN HYMNS | The Verve | | Hud/Mir |
| 9 | 10 | INTERNATIONAL VELVET | Catatonia | Blanco Y Negro | |
| 10 | 11 | RAY OF LIGHT | Madonna | | Maverick |
| 11 | 12 | TRAMPOLINE | The Mavericks | | MCA Nash |
| 12 | 13 | ADORE | The Smashing Pumpkins | | Hud/V |
| 13 | 14 | POSTCARDS FROM HEAVEN | Lighthouse Family | Wild Card/Par | |
| 14 | 15 | MY WAY - THE BEST OF Frank Sinatra | | Re | |
| 15 | 16 | THE BEST OF James | | For | |
| 16 | 17 | LET'S TALK ABOUT LOVE | Celine Dion | | |
| 17 | 18 | MEZZANINE | Massive Attack | | |
| 18 | 19 | LET IT RIDE | Strawberry Switchblade | | |



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20 JUNE 1998

Club Child gets behind charity with Knebworth Soundklash

The War Child charity, which was behind the best-selling 'Help' compilation and numerous music-orientated charity events over the past few years, has launched a new dance-orientated wing called Club Child.

Club Child's first event will be a huge 25,000-capacity event called Soundklash 98 which will take place at Knebworth Park on August 15.

So far, the dance scene has been relatively untouched by War Child's activities, hence the creation of Club Child.

Jilly Manly, Club Child's co-organiser says, "The idea is to approach young people on their level so that we can help young people in other countries. The War Child projects were all very indie- and rock-based, so we thought that there was something missing. Club Child is going to be an ongoing thing as long as the public support us."

The Soundklash event at

Knebworth will run from 2pm-6am and lined up so far is a diverse list of DJs and acts including Carl Cox, Sasha, Jason Nevins, Grandmaster Flash, Melle Mel and The Sugarhill Gang, Darren Emerson,

Jumpin Jack Frost and Jon Pleased Wimmn.

There will be six stages in all, featuring various live acts which will be announced over the coming weeks.

Adamski has already confirmed that he will be giving his first live UK appearance in many years at the event.

A ticket price has yet to be decided. "We think it's going to be £25. We want to keep the cost down. A lot of festivals out-price themselves and we're lucky because a lot of the people involved have given us deals," says Manly.

Club Child will be launched with an event at The Complex in north London on July 3 featuring Howie B, Andrew Weatherall, Ian Brown, Dub Pistols, Simone Angel and Lol Hammond.

Club Child will also be undertaking a UK club tour in the autumn and is currently planning a Big London event with a 3,000 capacity in September.



The signing of Sheffield super-club, Gate Crasher, to Sony heads a flurry of summer dance deals. Maniستا has announced that it has picked up David Morales (pictured) presents The Face's 'Needin' You' which debuted at number one in last week's *RM* Cool Cats chart.

Gate Crasher has been signed by Lynn Casgrava to her iNcredible dance label at Sony. In a short space of time, Gate Crasher has risen to prominence in the club world and now owns its own club in Sheffield. This deal will see Sony release modern dance compilations in the UK for the first time. According to Casgrava, Gate Crasher will be built as a brand name rather than emphasising the DJs. She says, "The club is known for good music and that's what I want the CD to get a reputation for. Sometimes focusing on a DJ can segregate you in the market."

Meanwhile, Maniستا's Luke Neville signed David Morales presents The Face's 'Needin' You' from London independent label The Chi-Lites' Seventies disco classic 'My First Mistake'. "It's a credible track but one that could easily cross over," he says. In the US, the record is the first release on Definitly, the new label set up by the Del Mix management squad who manage DJs such as Morales, Frankie Knuckles and Salushie Tomie. The Maniستا release will surface in mid-July, replicating the mix package of Azuli's original double-vinyl single. Meanwhile, away from the mainstream dance scene, Virginia's Steve Brown has signed original Detroit techno maestro Steve Pullen to his leftfield dance imprint Science, home to Photek and Source Direct. Pullen will release an EP on Science this year and an LP in 1999.

inside:

[2] SEVEN DAYS IN DANCE: DJ PAULETTE reveals what caught her attention this week

[3] RADIO: the Top 40 Dance Airplay countdown; PETE TONG's playlist

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

[7] JOCK ON HIS BOX: DANNY HOWELLS



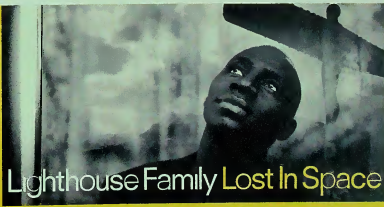
buzz chart number ones

CLUB: 'CATCH THE LIGHT' Marsha Wash (Logic) p5
URBAN: 'MY WAY/YOU MAKE ME WANNA' Usher (LaFace) p6
POP: 'CARRY ON' Dunesa Summer & Giorgio Merello (Almg179) p8
COOL CUTS: 'NEEDIN' YOU' David Morales presents The Face (Azuli) p8

The New Single Out Now on CD, cassette & limited edition CD digipak. CD includes remixes by Itaai Shur, Tuff Jam & A Man Called Adam.

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WIPACD



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20 TOO MUCH



21 CANT SEE A

22 A LITTLE SO

16 23 DREAMS Th

12 24 DO FOR LOV

17 25 GIMMIE LOV

23 26 TRULY MAD

20 27 TURN BACK

19 28 GONE TILL A

24 29 SPEND THE

24 30 HEAVEN'S V

14 31 SWING MY

28 32 BOOM BOO!

18 33 WHEN Sham

21 34 TOP OF THE

22 35 COME BACK

35 36 IT'S LIKE THAT

37 37 ALL MY LIFE

34 38 WISHING I V

33 40 RAY OF LIGH



20

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sacem gives royalties to french djs

The French performing rights organisation Sacem (Société des Auteurs, Compositeurs et Editeurs de Musique) has announced that DJs will be entitled to a 1/12th cut of

all the performance royalties collected from French nightclubs and discos. Sacem has decided that DJing has reached such an elevated level that DJs should be recognised as artists in their own right since, when mixing records together, they are creating new works which should be recognised with some of the revenue that is collected from the clubs in which they play.

Last year Sacem collected around £12m from around 3,500 clubs, making around £1m available for dispersal among DJs. Since the scheme was announced last year, only around 60 DJs have signed up.

The PRS, the UK equivalent of Sacem, has no plans to follow the French lead. John Sweeney, PRS director of membership, says: "PRS does have a number of DJ/writer members whose original works are recognised and appreciated by other writers and publishers, and an appropriate royalty split has been agreed. However, PRS objects strongly to Sacem's practice of paying 1/12 of performance royalties to its local DJs for mixing existing copyrights together without any authorisation from the original copyright owners."

UK DJs tend to view the scheme with a certain disbeliever. Renowned club and radio DJ Roy The Roach says: "As a DJ, I'd never complain but I think it's taking things too far. As DJs, we're only playing the records that were made by other people. Most of us get paid enough anyway. Only the French could think of it." More cynical onlookers say that as many of the records played by French DJs are of foreign origin, the scheme could also be viewed as a way of keeping money generated by those records in French hands.

[7 DAYS IN DANCE]

dj paulette promoter and mercury pr



Sunday: Fly back from Oporto on cloud nine after playing Friday and Saturday nights at **ESTADO NOVO**. As a measure of how amazing this club is, it's got **TECHNICS GOLD DECKS** as standard and an amazing sound system. Monday: Back to work at **MERCURY**. Spent a lot of time talking to people about the **CLUB FM LAUNCHING** on Thursday with **NORMAN JAY** and **GILLES PETERSON**, Alma Puri at the Eve Club. Decided on an early night but was woken at 2.30am by six firemen knocking at the door; the **FIRE ALARM** was going off upstairs and I'd slept through it. Wednesday: Had dinner cooked for me by **MAX FROM PLATIPUS**. We spent a lot of time laughing at the *Guardian Guide's* **EIGHTIES RETROSPECTIVE**, and listening to **DAVID BOWIE's** 'Station To Station' - a nostalgic evening. Thursday: Into work for a **HERO PLANNING MEETING** to sort out their appearance at the Montreux Jazz Festival. Club launch night, and I arrive five minutes late because my two sisters showed for dinner. I was on first so there was **NO MUSIC**... I ran in my heels and **GIANFRANCO FERRE FROCK** to put on the first record - 'Delirious People' by Soulfuric Trax. The night was rammed, and not just with industry buds, but paying guests. Everyone got completely hammered. Friday: Woke at 6am **FEELING TERRIBLE**. A long day - I got home for 9pm, then down to Brighton to launch the Red Room **BUMP AND HUSTLE NIGHT** at Escape. Saturday: Weekend off. Went to see my friend Jo, and spent the rest of the night **WASHING BOOZE** out of my Gianfranco Ferre frock.

Is it a club? Is it a nightclub? Is it a restaurant? With bars getting later and later licences, clubs are increasingly feeling the squeeze from swanky drinking spots offering music, food and a more sociable atmosphere. However, The End, one of central London's best clubs, has decided to take the bars and drinking clubs on at their own game with the opening of a new bar and restaurant called a.k.a. adjacent to its premises in West Central Street. Layo Paskin, The End's director, says, "We thought originally of expanding the club, but then we didn't want to run a 1,300-capacity club. We want a.k.a. to attract people who don't go to clubs so much any more, because by the time you're in your late 20s, you often want to go somewhere to drink and talk. We've kept the prices very reasonable so we don't alienate our existing customers." The bar will have a 3am licence, and as well as food in the main restaurant there will also be a bar menu. a.k.a. will also feature state-of-the-art projection systems, ISDN link-ups and live music. The opening will involve a huge party held in both the End and a.k.a. featuring Basement Jaxx, The Freshyesters, Deep Dish, Fabio and Gilles Peterson. The night will run from 11pm-5am with a limited number of tickets on sale to the public at Black Market, Tag Records, Hype DF and via the Kiss FM Hotline.



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The Source is a relatively new store, set up just four years ago to specialise in all styles of underground dance including trance, techno, drum & bass, happy hardcore and house. All staff members are DJs playing around the Leeds area as well as running their own nights. The Source also sells clothes including the Hayley Cato, Fay Sanebeck, Ace and Dou Jones labels.

The top 10 tracks flying out of The Source this week are:

THEME FROM... YP Anolizer (EDM) ● **YELLOW NIGHTS** TTF (Lunnet) ● **'INITIALIZE'** Yonny/Paragold (Fog Area) ● **THE ENERGY** DJ Gollum (UK) ● **SOUL** Apollo (Jazzline) ● **CAN U FEEL IT** CL3 (3 Beat) ● **FIRE** Dirty Buns (white label) ● **'SCREAM** The Full Monty (white label) ● **'SCRATCHIN'** The Two MCs (Kush) ● **'THE GUIDED LIGHT'** (UK Dance)

1	3 LION	13	FEEL IT
2	VINDALOO	14	MY ALL MAN
3	GOT THE FEE	15	STRANDED
4	C'EST LA VIE	16	KING OF FIGHT
5	CARNAVAL	17	HOW DO I L
6	THE ROCKAF	18	DON'T COME
7	HORNY Moo	19	LAST THING
8	LIFE Des'ree	20	UNDER THE
9	THE BOY IS		
10	DANCE THE		

[BEATS & PIECES]

Well done to **TOUCH MAGAZINE** which has launched its first TV advertising campaign. The ad, featuring underground garage star **DJ SPUNNY** and girl group **THE VICE**, was filmed on location in Brighton. It features the hit 'Dancehall Queen' and will be broadcast throughout the year on MTV... **AQUA** have seen the lawsuit brought against them by toy firm Mattel dismissed by a Californian judge.

Mattel had alleged that Aqua's worldwide hit 'Barbie Girl' infringed their copyright and sought a court order to have MCA Records' retail copies of the single, the 'Aquarium' LP and video, as well as to shut down Aqua's website... **ROVING SHADOW**'s 69p compilation '98.1' has been a huge hit with punters. Released only a matter of weeks ago, the LP has sold 60,000 copies. Meanwhile, Moving Shadow's best boncho **RUB PLAYFORD** has started work on his own solo material which will form his first solo release since 1991... **DJ TSUYOSHI SUZUKI** proceeds this month for fashion

designer Issy Miyake's spring/summer catwalk show and is now releasing the results as a mix CD titled 'Ecologic'. The CD, featuring tracks by **SWITCH**, **HEATRA** and **ANDREW SCHWITZLER**, among others, will be available in early July... **POINT BLANK** are launching new sessions of their DJ master class. The sessions are mostly taught at students at Point Blank's Greenwich studio with around six students being taught at any one time. All the basics of DJing and mixing are taught. For full information contact Rob on 0181 293 4909 or email rob@pointblank.demon.co.uk...

on the airwaves

(by caroline moss)

Given the dance fraternity's affinity with football, it's surprising that the Dance Airplay 40 is a World Cup-free zone this week. Of all the football songs, none of them is dance orientated enough to make this chart.

"We played **NEW ORDER**'s 'World In Motion' before the Scotland game," says programme controller Jim Hicks at Galaxy 102 in Manchester. "But nothing else has made our playlist."

"We're going with **EDGECASTER**'s 'Mas Que Nada', which is as close to a football song as we've been picked up on," says Jay Smith, head of music at Galaxy 105. "But we're underplaying the whole football thing a bit - it's everywhere."

Never a man to underplay anything, Steve Jackson is representing the World Cup on Kiss FM by broadcasting his Morning Glory show live from campsites around the matches all this week in a bid to present a "fans' eye view" of proceedings.



Despite the lack of football songs, World Cup fever may have impacted on the chart in a more subtle way, proving enough of a distraction to slow the pace. There are only two new entries this week, and both in the lower echelons. **CPAC** is in at 26 with 'Do For Love' while **UP 4 ENYI** enter at 37 with 'Swing My Way', making this the third consecutive strong week for R&B. Two of the three re-entries come courtesy of **JANET JACKSON**, who's back in at 36 with 'Together Again' and at 59 with 'Got 'Til It's Gone', while the **VICEGOSYS** are also back at 27 with 'Do La La'. **MOUSSE T**'s 'Horny' reclaims the top slot from **WYCLEF JEAN** after just one week, and **PRAS** manages the biggest leap with 'Ghetto Supastar (That It What You Are)', up 11 to 15. Close behind is last week's highest climber **KAREN PAHIREZ**, continuing her spurt up the chart and landing at number eight, a move of nine places. Looks like Karen has a guaranteed first hit under her belt with 'Looking For Love'.

danceairplayforty

Pos	Last Week	Track	Label
1	2	HORNY Mousse T Vs Hot 'n' Jelly	AMP/PIAMA
2	1	COME TILL NOVEMBER Jaxx	Ruffusa/Columbia
3	10	FEEL IT Temper feat. Maya	Pepper
4	8	UNDER THE BRIDGE All Saints	London
5	6	SPEND THE NIGHT Danny J Lewis	Locked On
6	3	THE POWER OF LOVE Dawn Penn	Int'l
7	1	THE WINE IS MORE BIRD & FLORIANE Wave International	
8	17	LOOKING FOR LOVE Karen Paehirez	Manifester/Mercury
9	8	RAY OF LIGHT Heldermae	Maverick/Warner Bros
10	17	IT'S LIKE THAT Ram DMC Vs Jason Nevins	Some1
11	7	SINCERE MJ Cole	AMP/PIAMA
12	14	ROCKAFELLER SKANK Fatboy Slim	Skint
13	5	MADE IT BACK Beverly Knight	Parlophone/Rhythm Service
14	6	BEEN A LONG TIME The Fog	Pukka
15	2	Ghetto Supastar Pras feat. DJ Danny Baskin & The Vics	Int'l
16	1	MOVING ON Debraj Pender	AMP/PIAMA
17	6	GO DEEP Janet Jackson	Virgin
18	2	ANYTIME Nu-Birth	XL
19	20	DREAMS The Coreys	143/Lava/Atlantic
20	14	HE GOT GAME Public Enemy feat. Stephen Stills	Def Jam/Wesley
21	17	HERE'S WHERE THE STORY ENDS Tin Tin Out	VIC Records
22	1	SPELL ON YOU Sonique	Serious
23	25	GET DOWN Stephen Simmonds	Parlophone/Rhythm Service
24	18	YOU THINK YOU OWN ME Hinda Hicks	Island
25	51	IT'S BEING MISSED The Funky 4 Plus Four	Island
26	NEW	DO FOR LOVE CPAC	Amstar/Live
27	NEW	DOH LA LA The Whizzpops	Wall Of Sound
28	23	GETTING JIGGY WIT IT Twi Smith	Columbia
29	26	UNTIL THE DAY Funky Green Dogs	Twisted/MCA
30	24	FOUND A CURE Ultra Naté	AMP/PIAMA
31	24	TEARDROPS Lovestation	Fresh
32	25	YOU MAKE ME WANNA... Usher	LaFace/Arista
33	25	FEEL ULTRA Ultra	AMP/PIAMA
34	38	STRANDED Michael Tackett	Wigwag
35	37	NO MORE MR PROBLEMS Wetstreet B.I.D	Bad Boy/Int'l
36	15	TOGETHER AGAIN Janet Jackson	Virgin
37	15	YOU'RE NOT ALONE Elton John	East West
38	17	YOU'RE NOT ALONE Elton John	Rca
39	13	GOT TILL IT'S GONE Janet Jackson	Virgin
40	28	MY WAY Usher	LaFace/Arista

Positions monitored between 00.00 on 04.06.98 and 24.00 on 10.06.98. Kiss 100, Galaxy 102, Galaxy 105, Galaxy 101, Choice 104 and Birmingham, Kiss FM, Agnelli & Nelson, Dancesport, 1975, PALLA, WAX DYER REMIX, Kinsey Friday (Aquarian).

pete tong playlist



'ROCKAFELLER SKANK' Fatboy Slim (skint)
'MUSIC SOUNDS BETTER WITH YOU' StatuS (white label)
'THROW YOUR HANDS UP' Big Star (white label)
'FEBL THE BEAT' Camaria (UK Recording)
'CAN'T SEE ME' DJ HARVEY REMIX (on brown playlist)
'I WANT YOU FOR MYSELF' Kings of Tomorrow (toothfish)
'STRONG COLOUR SYSTEM INC. CLASSIC VOCAL (Liquid Higher Ground)
'THE ULTIMATE LARRY LUSH & BILL HALL' Funky Bassline REMIX (Funky Chooed Feet Neck Face) (white label)
'MAS QUE NADA' Tombo Tio (Tokan Loud)
'CLOUD 98 3/4' Dobby Pussycat (on 'STRAIGHT FROM THE HEART' Doodally (Chocolate Boy)
'OVER HERE' M.Dubs Vs I (Bollywood Recording)
'YOU DON'T KNOW' Inspiral (Lined Feet Vs. Su Roben (Bakery Rhythms)
'JUMPING JACK FLASH' Ananda Shanker (Dustcass)
'MAS QUE NADA' Ronalds Revenge (white label)
'SUBIMOS AJUNTOS'

Recall 24 (Champion)
'ROLLECASTER' Anonema Assasin (Perfecto)
'WAMAM DELEN' Funk-Roc Mix (cut of Outer Glow) (on 'WAMAM DID I DO?' Atomic Song (Phony Melon))
'GIVE A LITTLE LOVE' The Invisible Man (white label)
'CAFE DEL MAR' Energy 52 (Jaco) (Toons)
'GOD IS A DJ' Faithless (Cheeky)
'KULING' 'Cut That Shit (Pharmak)
'TREE BACON' Papper Snap & Shake)
'NERVOUS BREAKDOWN' Shrike (Neel)
'SAY WHAT YOU MEAN' IMANTHONK (D.K.)
'JAWOL' Jumaat (5 piece)
'DEEPER UNDERGROUND' Jammeel (Serry) (SINTRA FORMULAD) D.K. (on Recording)
'NEW KIND OF MEDICINE' Ultra (neki) (BAMPM)
'FOREVER TOGETHER' Raven Mole (Heart)
'GYM TONIC' Thomas Borgarett Vs Bob Sindorf (Hollow)
'STRICTLY BUSINESS' Manzanik Vs EPMD (Priority/Parlophone)
'KISS GROOVE' Johnson S Presents The Fireman S (Records)
'FUN-KARABUM REMIX' (white label)
'EL NINHO' (MAD DARTY REMIX) Agnelli & Nelson (Dancesport)
'1975 PALLA WAX DYER REMIX' Kinsey Friday (Aquarian)

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- 21. A LITTLE SO
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- 16. 23. DO FOR LOV
- 12. 24. GIMMIE LOV
- 17. 25. TRULY MAD
- 23. 26. TURN BACK
- 20. 27. GONE TILL I
- 19. 28. SPEND THE
- 24. 30. HEAVEN'S V
- 14. 31. SWING MY
- 28. 32. BOOM BOO!
- 18. 33. WHEN SHAM
- 21. 34. TOP OF THE
- 22. 35. COME BACK
- 35. 36. IT'S LIKE THAT
- 37. 37. ALL MY LIFE
- 34. 38. WISHING I V
- 33. 39. WHAT A FOK
- 33. 40. BEYOND LIGH

20
june
1998

THE OFFICIAL CHARTS

20
june
1998

5

hot vinyl

on the decks: chris finan,ronnie herel,
james hyman,danny mcmillan.

TUNE OF THE WEEK



ULTRA NATÉ 'NEW KIND OF MEDICINE' (AM:PM) (HOUSE)
The third potential top 10 entry for Ultra Naté is less of a house better than previous singles in the radio edit, but with D'Influencia's classy co-production and lush Chic-esque strings, the disco sound is still a winning formula. Solid club mixes from David Morales and Danny Tenaglia will simply reinforce Ultra Naté's strong diva status throughout the summer. ●●●● JH

DAT 'DIGITAL DISTORTION' (COAST) (ALTERNATIVE)

This track surfaced late last year on test pressing and now gets a full release. The man responsible is Mikey James, whose engineering and production helped shape the early Nineties Sub Base label. 'Digital Distortion' carries the sound of drum & bass drum techniques, huge sub bass and clever effects. When it hits the floor the place goes ballistic. If you've been wondering what the Nu Skool breakbeat sound is, this is a perfect example. ●●●● DM

KAREN RAMIREZ 'LOOKING FOR LOVE' (MANIFESTO) (HOUSE)

Karen's second single taken from the 'Distant Dreams' album is a super summary cover of the *Everything But The Girl* classic. Club mixes cover a spread of styles, with Dave Sears and Mark Pichioti producing refined house options, while the Trouser Enthusiasts deliver a banging progressive trance. These provide a solid supporting role to the radio edit which, due to ample airing on peaktime radio, should give Karen her biggest hit to date. ●●●● CF

LUCID 'I CAN'T HELP MYSELF' (DELIRIOUS) (HOUSE)

This track kept itself underground last year and has been building up demand ever since. New mixes on offer include a 'tuff Beat Judge Jules mix, plus two Robert Miles-sounding Translucid mixes. The original vocal mix still packs a punch, with the creamy vocal and epic breakdowns and chords combining to form what could be one of the most popular club tracks of the year. ●●●● CF

SILK 130 'THE REASON' (WHITE LABEL) (R&B)

This is one of the coolest cuts to be lifted off the incredible LP 'When The Funk Hits The Fan'. The genius King Britt treads dangerous ground on his original version, tampering with a sacred piece of wax in Box Scaggs' 'Lowdown', while Vicki Miles vocally seduces the lowdown groove with a gorgeous floating melody. The ultimate summer jam for the laidback jazz/funk fraternity. ●●●● RH

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2	VINDALOO	6	12	18	24
3	GOT THE FEELING	7	13	19	25
4	C'EST LA VIE	8	14	20	26
5	CARNAVAL	9	15	21	27
6	THE ROCKAWAY	10	16	22	28
7	HORNY MOUTH	11	17	23	29
8	LIFE 'DUS' REE	12	18	24	30
9	THE BOY IS	13	19	25	31
10	DANCE THE	14	20	26	32
11	FEEL IT	15	21	27	33
12	MY ALL MAN	16	22	28	34
13	STRANDED	17	23	29	35
14	KUNG FU FIGHT!	18	24	30	36
15	HOW DO I L	19	25	31	37
16	DON'T COME	20	26	32	38
17	LAST THING	21	27	33	39
18	UNDER THE	22	28	34	40
19	MON DORESTE	23	29	35	41
20	MON DORESTE	24	30	36	42

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(compiled by alan jones from a sample of more than 320 dj returns - tel: 0171-923 2841)

(upfront house)

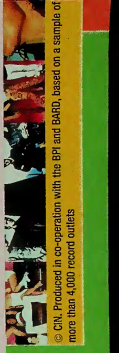
[commentary]



by alan jones

For the second time in three months, Sound Of Mind recording act STATE OF MIND are number two in the Club Chart - and for the second time in three months their route to the summit is blocked by the oversized talent of **MARTHA WASH**. In March, Martha was the vocalist on Todd Terry's Ready For A New Day, which denied State Of Mind's 'This Is It' of top billing. This week, Martha soars 9-1 with her latest solo single 'Catch The Light' - the aforementioned Todd Terry contributed the most important mixes - leaving State Of Mind reflecting on another missed opportunity, their latest single 'Take Control' moving only 3-2, despite increasing its support by a massive 50% last week. 'Catch The Light' has more points than any number one this year, which is hard luck on 'Take Control', whose current points tally would have won it pole position on 21 of the previous 24 charts so far this year. Part of the reason for 'Take Control's' big surge this week was the belated mailing of a limited blue vinyl promo featuring exclusive M&S mixes of the track. Incidentally, M&S are better known as Ficky Morrison and Frank Sidioli, aka State Of Control... The highest new entry, debuting at number seven, is **D'MENAGE's** 'Deep Menace (Spank)'. As its parenthetical title suggests, this disco-house monstrosity is based on Jimmy Bo Horne's sevens hit 'Spank', and has been remixed by disco king Joey Negro in appropriate style... Skulking around just outside the Top 60 - at number 71, actually - is 'Mas Que Nada' by **RENALDO'S REVENGE**. It's one of several remakes of the old Sergio Mendes track (a US hit in 1966) currently on the launching pad, though it's still not clear whether it will clear legal red tape for a full commercial release on AM-FM. There is also a drum & bass version by Bab & Rolando 808 on a Sony France compilation, 'Trip Do Brasil'. Why the obsession with Renaldo/Rolando? Easy. The Nike advert, which features the silky soccer skills of Brazilian maestro Renaldo, is currently using the classic Sergio Mendes version of the track. Mendes' version appears on the upcoming Virgin TV compilation 'All New - The Best Footie Anthems In The World...Ever!', the first two words distinguishing it from an otherwise identical The Virgin released some time ago.

Wk	Up	Down	NEW	IN	OUT	LAST	TITLE	ARTIST	GENRE	
9	2						CATCH THE LIGHT	TODD TERRY/HARP/BAD BOY BILLS/SOUND FACTORY/MIXES & LORIMER MIXES	Martha Wash	
2							TAKE CONTROL	M&S/MATTHEW ROBERTS/MJ DOLE MIXES	State Of Mind	
3	10						TLL HOUSE YOU	HITMEN/ANTHONY ACID & DJ SKRIBBLE MIXES	Jungle Brothers vs Hitmen	
4	2						CAFE DEL MAR '98	THREE IN ONE/DJ VIVER LIEB/ANJUN & KANE/HYBRID MIXES	Energy 52	
5	1						IT'S OVER (DISTORTION)	DANNY RAMPLING/HARRY CHOO CHOO/KRUCKLEHEAD/PERPETUAL MOTION MIXES	Plumheadz	
6	5						IT'S OVER (DISTORTION)	DANNY RAMPLING/HARRY CHOO CHOO/KRUCKLEHEAD/PERPETUAL MOTION MIXES	Plumheadz	
7	34						DEEP MENACE	(SPANK)	JOEY NEGRO/BURGER QUEEN/ORIGINAL MIXES	D'Menace
8	2						FREAK ME	(CLUB ASYLUM) & FRODO/ITHE/ALUKOMA PRODUCTIONS/HIRS MAX/BLACKSMITH MIXES	Another Level	
9	28						WIDE OPEN SPACE	PAUL OAKENFOLD/TROUSER ENTHUSIASTS MIXES	Manson	
10	5						NAGASAKI BADGER	(DISCO CITIZENS/CHICANE MIXES)	Disco Citizens	
11	7						BE YOURSELF BE FREE	(JAZZY M & JOHN GOLD/JOEY NEGRO MIXES)	Sao Paulo	
12	3						HIGH BEFORE MY EYES	(GRANT WELSON/BABY BUMPS/DIGGER MIXES)	P'n'o featuring Kallaghan	
13	15						1.8 LEVEL IN MILES	(TAXES) Hi-Rise		
14	2						ALL NIGHT LONG	(HUSTLERS CONVENTION MIX)	Lionel Richie	
15	5						GIVE ME LOVE	(FULL INTENTION/KAMASU/TRAANKITA MIXES)	DJ Dado vs Michelle Weeks	
16	23						SECURITY/THE NIGHT DJ	Tonka		
17	3						CARRY ON	(ERIC KUPPER/TWO TRAX/FIRE UP/DIDDI/VALMIGHTY MIXES)	Donna Summer & Giorgio Moroder	
18	6						BURNIN'	(BRANDON BLOCK MIX)	Baby Boom	
19	3						CHEMICAL GENERATION	(UPSTATE/DJILLON & DICKENS '99 ALL STARS MIXES)	Ninety Nine Allstars	
20	13						LISTEN TO SPACE	(ITAL SHUR/TUFF JAMIA MAN CALLED ADAM MIXES)	Lighthouse Family	
21	4						LEAVE 'EM SOMETHING TO DESIRE	(CURTIS & MOORE/TUFF JAM/TODD TERRY MIXES)	Sprinter	
22	16						JUNNI	(SHELP) Deep Dish		
23	5						THREE DRIVES	(FACE DIVISION/DE NORDMAN WITH NO NAME/FARFARONIC/ENRICO & TON TB MIXES)	Greece 2000	
24	8						LET ME SHOW YOU	(PHIL DA COSTA/HAWK/UT FATHER & JOE/STEVE ANTONY MIXES)	Tony Mammelle	
25	21						FEEL THE BEAT	(PERPETUAL MOTION/TALL PAUL/SUNGLASSES RON MIXES)	Cambridge	
26	15						LOOKING FOR LOVE	(DAVE SEARSDON CARLOS/TROUSER ENTHUSIASTS/MARK PICCHOTTI MIXES)	Karen Ramirez	
27	33						PAPILLON	(PAGANINI TRAX MIXES)	Flower Power	
28	5						GO DEEP	(MASTERS AT WORK MIXES)	Janet Jackson	
29	23						100 MUCH LOU	(KRUCKLEHEAD/ZRATED PG MIXES)	Edwin Starr	
30	22						WATER	(FATHERS OF SOUND/THE LIGHT/PARKS & WILSON MIXES)	Fathers Of Sound	
31	39						COININ' BACK	(THE LIGHT/CRYSTAL METHOD MIXES)	Busht The Crystal Method	
32	47						ALL I NEED	(HOBREATH/KRUCKLEHEAD/ZMAS MIXES)	Mario Pai presents Fove	
33	27						INITIATE THE CREATIVE	(K-KLASS MIXES)	The Quasi Project	
34	3						MY FUNNY VALENTINE	(ITAL SHUR/FRANCIS KAFRE ISLAND MIXES)	Jack Muff	
35	19						TEARDROPS	(BANANA REPUBLIC/LOVESTATION MIXES)	Lovestation	
36	3						ONE OF THE PEOPLE	(LOVE FROM SAN FRANCISCO/ASHLEY BEEDLE/NIGHTMARES ON WAX MIXES)	Adamski's Thing	
37	23						CASANOVA	(MOLUNT RUSHMORE/TRAILER MIXES)	Ultimate Kaos	
38	5						GIRLS JUST WANNA HAVE FUN	(GRAHAM GOLD/P'N'DIRTY FOTTEN SCOUNDRELS/SPF PROJECT MIXES)	Happy Nation	
39	11						BURNING	(TROUSER ENTHUSIASTS/STRETTO MIXES)	Cue	
40	18						LOVE IS THE GOD	Marla Nayler		
41	8						MY ALL	(DAVID MORALES MIXES)	Mariah Carey	
42	40						LE DOME	(EXIT EYE/DOGS/GANNING SOLUTION MIXES)	The Freeze Jam Team & DJ Marvin Jay	
43	24						STRONG	(COLOUR SYSTEM INC./JEEP GRILL/MINI/S & MIXES)	Liquid	
44	55						TOD FAR	(BROTHERS IN RHYTHM/JUNIOR VASQUEZ MIXES)	Kylie Minogue	
45	10						NEEDN' YOU	(DAVID MORALE presents The Face)		
46	31						NO GOOD FOR ME	(LOHAN ST/NO PLUNKY PEOPLE/PF PROJECTA-DOPANKING MIXES)	Bruce Wayne	
47	27						BAD GIRL	(77/TIPPER/DJ RAP/DJ KLEIM MIXES)	DJ Rap	
48	10						BARBARA DESTROY	(JOHN 'DO' FLEMING/INVENT DE MOOR MIXES)	John 'DO' Fleming	
49	6						THE GROOVY THANG	Minimal Funk		
50	52						NO-ONE IN THE WORLD	(SLACKER/ARMAND VAN HELDEN MIXES)	Locust	
51	30						STOPPING SYSTEM	JS-16		
52	61						ALL IN A LONG TIME	(JASON JUNGK/FRAM/EMO/THE FODGILL INTENTION/1-TRIBE/DISCOCAINE MIXES)	The Fog	
53	10						HEART OF GOLD	(RATED PG/RUF DAVEZ/STEELWORKS MIXES)	Force & Styles featuring Kelly Lorenna	
54	48						TAKE U UP	(P'VO/STEVE THOMAS/TOTAL MIXES)	Sweet Peach	
55	8						NAKED IN THE RAIN	(HYBRID/TROUSER ENTHUSIASTS/ST/DOY TRAX MIXES)	Blue Pearl	
56	10						ALRIGHT CLUB	69		
57	14						YOU ARE SOMEBODY	(FULL INTENTION MIXES)	Full Intention	
58	10						OURMAN 197	(LOCKDOWN/DJ DOOMASS MIXES)	187 Lockdown	
59	45						THE CITY IS Bigger	(KNOW WHAT GIRLS LIKE)	GIRLS LIKE (JASON NEVINS MIX)	Jay-Z featuring Blackstreet
60	10						S.M.U.L.U.	(SMACK MY DICK UP)	Black Landars	



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21	CAN'T SEE
22	A LITTLE SO
23	DREAMS TH
24	DO FOR LOV
25	GIMME LOV
26	TRULY MAD
27	TURN BACK
28	GONE TILL A
29	SPEND THE
30	HEAVEN'S V
31	SWING MY
32	BOOM BOOM
33	WHEN SHAN
34	TOP OF THE
35	COME BACK
36	IT'S LIKE THAT
37	ALL MY LIFE
38	WISHING I
39	WHAT A FO
40	RAY OF LIGH

Pos	Weeks	Title	Artist	Label
1	2	MY WAY/YOU MAKE ME WANNA	Usher	LaFace
2	4	WITH ME	Destiny's Child	Columbia
3	1	MY ALL	Mariah Carey	Columbia
4	4	SEVEN DAYS/ROUND AND ROUND	Mary J Blige	Universal
5	NEW	MONEY	Chanté Bellmore	Interscope
6	7	GHETTO SUPASTAR (THAT IS WHAT YOU ARE)	Pras Michel feat. Ol' Dirty Bastard and Mya	Jive
7	38	DD FOR LOVE	Another Level	Satellite/Northwestside
8	5	FREAK ME	Brandy & Monica	East West
9	6	THE BOY IS MINE	Janet Jackson	Virgin
10	4	GO DEEP	De-Rhys	Arista
11	9	GRASS AIN'T GREENER NO GUARANTEE	Chico DeBarge	Universal
12	8	GOOD & PLENTY/REALITY/GIVE IT UP/ELUSION/ROVED & JULIE	Syke-E. Fine	Parlophone/Rhythm Series
13	9	GET DOWN	Stephen Simmonds	UnhoHo&M
14	2	BOY! BUMP! YIPPEE YI-YO	Public Announcement	A&M
15	19	WHAT'S THE DEAL/HEY AZ	Stez	Coollounge
16	13	LOVELY DAZE/SUMMERTIME	Jazzy Jeff & Fresh Prince	Jive
17	22	TOO CLOSE	Herb	Arista
18	12	HUN PLENTY (LP)	Original Soundtrack	Yab Yum/Epic
19	10	MADE IT BACK	Beastley Knight	Parlophone/Rhythm Series
20	11	THE CITY IS MINE/KNOW WHAT GIRLS LIKE	Jazzy Jeff featuring Blackstreet	Jive
21	25	SHORTY (YOU KEEP PLAYING WITH MY MIND)	Insajin	Columbia
22	26	LUXURY COCOURURE	Manuel	Motown
23	17	CAN'T LET HER GO	Boyz II Men	VE
24	4	BRING IT ON	N'Dea Davenport	Entertainment
25	19	SST (MAGNUM PL.)	Cam'ron	Motown
26	16	BANANAS	Queen Latifah	Capitol
27	40	CRESCENT MOON	Lynzee David Hall	Real Gone
28	13	ALL NIGHT LONG	Common feat. Erykah Badu	Parlophone
29	18	NASTY BOY	Notorious B.I.G.	Puff Daddy
30	29	CURIOUS	Leveret Svesal Gilf	Elektra
31	15	MAKED WITHOUT YOU	Roachford	Columbia
32	NEW	DON'T WANNA WORK NO MORE	Brian Blacknight	Island
33	32	ANYTIME	Kyle Gray	Mercury
34	21	REASONS	Phil Panzier	Jarv
35	NEW	STILL NOT A PLAYER	JD Isadoray, Jay-Z	Loud/RCA
36	NEW	MONEY AIN'T A THING	Lunatic Mixtape	So So Def
37	37	STRANGEDAIN'T JUST THE WAY	K.P. & Mike Tyson	Wildstar
38	37	SWING HIS WAY		East West
39	33	SECOND ROUND K.O.		Universal

A shuffle in the top three sees USH in finally reach the top spot with Jermaine Dupri's excellent mix of 'My Way'. Dupri himself creeps into the chart, with **JD FEATURING** **AS-7** in at 37. **CHARI B** BALTIMORE's recent visit to the UK has clearly paid dividends, with her version of the O'Jays' 'For The Love Of Money', entering at number five. **PRAS** rises 31 places to seven with his version of Bobby Caldwell's 'Do For Love', a week after making the national charts. What happened to being upfront? **ANOTHER LEVEL** come in at eight with a version of Keith Sweat's 'Freak Me'. Outside the Top 10, the Bollerhouse Boys' label sees **DE-ATLUS** enter at 11. El DeBarge's remix of brother **CHICO** DeBarge's 'No Guarantee' also features Joe. And look out for Full **ROACHFORD** at 32, already getting lots of radio play... Never ones to miss a good hook, **WYDEE JEAN** and **PRAS MICHEL** were obviously taken with the use of Nina's '99 Red Balloons' in the film 'Boogie Nights' as it forms the musical basis for the single from **JOHN FORTÉ**'s 'Poly Soc' LP... UK rapper **PHOEBE ONE** will be supporting **RUN DMC** on their UK tour throughout June. She'll also be on the bill with **CHICO DEBARGE**, **SHUGLA AMM** and **DMAR** at Battersea Park on June 21. Meanwhile, her version of Talking Heads' 'Once In A Lifetime', which has been remixed by Full Crew, will be released in July.

20.06.98
the TOP CHART
 (handbag)

Pos	Weeks	Title	Artist	Label
1	2	CARRY ON	Donna Summer & Giorgio Moroder	Almighty
2	1	DIVA	Dancepool	Dancepool
3	5	CATCH THE LIGHT	Lorna Wash	Logic
4	NEW	ALL NIGHT LONG	Lionel Richie	Mercury
5	17	TAKE CONTROL	Sha D of Mind	Sound Of Ministry
6	27	MY OH MY	Aqua	Universal
7	3	CAFE DEL MAR '98	Energy 52	Hop! Choons
8	13	THIS IS HOW WE PARTY	S.O.A.P.	Columbia
9	23	BURNING	Cher	Universal
10	4	TEARDROPS	Levestation	Fresh
11	11	TOO MUCH LUV	Edwin Starr	fir
12	NEW	I'LL HOUSE YOU	Justice Brothers Vs Hilton	inCredible
13	7	IT'S OVER (DISTORTION)	Flammarco	Logic
14	4	NO GOOD FOR ME	Bruce Wayne	Logic
15	15	ROCK YOUR BODY	Clock	Power Station/Universal
16	4	HOT STUFF	Who's Eddie	Euphoric
17	14	FREAK ME	Another Level	Satellite/Northwestside
18	NEW	SONG 2	Deborah	Kiomi
19	29	HORNY	Mousie T Vs Hot 'N' Juicy	AM.PM
20	8	LOST IN SPACE	Lighthouse Family	Wildcard
21	18	GYMME LOVE	Alexia	Dancepool
22	12	GIRLS JUST WANNA HAVE FUN	Happy Nation	Sum
23	NEW	BAMBOZZED	Candy J	It's Fabulous!
24	8	HANKIE CUT UP	2 Unlimited	Big Life
25	3	REAL GOOD TIME	Aids	Telstar
26	16	THE HEART'S LIME DESIRE	Mattian Marsden	Columbia
27	NEW	YOU MAKE ME FEEL LIKE DANCING	The Groove Corporation feat. Leo Sayer	Brothers
28	21	THE STRUT	Bananas	VC Recordings
29	NEW	HEART OF GOLD	Forsa & Styles feat. Kelly Lorenna	Diverse
30	23	LADY MARMALADE	Tahoe feat. Maxine Francis	Nectric
31	39	VINDALOO	Pat Lee	Telstar
32	19	YOU'RE STILL THE ONE	Shania Twain	Mercury
33	31	FEEL IT	The Tempered feat. Maya	Pepper
34	30	MALE STRIPPER	Dreamboys	Academy Street
35	NEW	CARNIVAL OF PARIS	Dario G	Eternal
36	NEW	JUST WANNA MAKE LOVE TO YOU	Arny Gordon	Dominion
37	25	GIVE ME LOVE	JD Dado Vs Michelle Weeks	VC Recordings
38	NEW	DAYDREAM BELIEVER	West Coast	Academy Street
39	NEW	JAPANESE BOY	Sash	Branded
40	NEW	TURN AROUND	Fabi	Break

No change at the top of the chart, with **DONNA SUMMER & GIORGIO MORODER**'s Grammy-winning 'Carry On' continuing to lead by a short head from Euro/vision winner **DIVA INTERNATIONAL**'s 'Diva'. Either of these records, or any of the next four - **MARTHA WARRICK**'s 'Catch The Light', **LIONEL RICHIE**'s 'All Night Long', **STATE OF MIND**'s 'Take Control' and **AQUA**'s 'My Oh My' - could take the title next week. Of the chasing pack, **LIONEL RICHIE** has the best chance of succeeding - 'All Night Long' was off the blocks like a rocket last week, hence its number four debut. Remixed by Hustlers Convention, it will appear on the CD of his new single 'Closest Thing To Heaven', which seems certain to be a major hit. Aside from the fact that the Hustlers Convention mix of 'All Night Long' is very good, there's also the fact that 'Closest Thing To Heaven' is a new ballad written by Diana Warren (a sure indicator of success) and the fact that the third track on the CD is the Commodores' funky classic 'Machine Gun'... Another Seventies hit appearing in the chart is a reworked version of your 'Make Me Feel Like Dancin''. Originally a hit for **LEO SAYER** in 1976, it has been remade by the **ARNOVO CORPORATION**, with Sayer contributing a new vocal. Similar in execution to the recent Seventies revivals by N-Trance and Bus Stop. It debuts at number 27 this week, and will undoubtedly follow them into the sales chart when released next month.

20 june 1998

1 LIONEL RICHIE & SHANIA TWAIN
2 VINDALOO
3 GOT THE FEEL
4 CEST LA VIE
5 CARNIVAL
6 THE ROCKAFELLA
7 HORNY MOUNTEIN
8 LIFE DOESN'T COME WITH A STRAP
9 THE BOY IS IN THE MOON
10 DANCE THE NIGHT AWAY

5 11 FEEL IT THE WAY YOU WANT
6 12 MY ALL MIGHTY
7 13 STRANDED
8 14 KUNG FU FIGHT
11 15 HOW DO I FEEL
15 16 DON'T COME
13 17 LAST THING
10 18 UNDER THE
9 19 WINDY WALKS

seven
 Danny Howells spent a number of years working hard as a psychiatric nurse by day and DJing at night. He loved nursing but DJing finally won out as the demand for his spinning skills grew. Reluctantly he had to give up the day job and since then has been DJing all over the UK and abroad, putting together his own tunes and becoming a sought-after remixer

JOCK

danny howells
 ON HIS BOX

PICT: GP

top 10]

'UNDERWATER' HARRY THUMANN (DECCA)

"This is an end-of-the-night track on a good night. It's a brilliant end of night tune. It came out in 1979 but it's one of those tracks that sounds years ahead of its time. I had it on tape and then about two years ago I found a mint copy for 50p in a second-hand shop in Hastings. It's experimental disco. It mixes orchestras, sequencers and electro. It's a complete hybrid, a melting-pot. It's a very grandiose record."

'HALCYON' ORBITAL (INTERNAL)

"There's 10 Orbital tracks I could have chosen. I started to play this out again recently, I opened up with it at Midem and it went down well. It's hard to describe it - I have an emotional attachment to it. Hearing it reminds me of the first time I saw them live, which was last year. I love it, it's one of those tracks I never ever tire of."

DANNY'S STEAMIN' 10

- 1 'VISION INCISION' Lo-Fidelity Allstars (Sunt)
- 2 'LOST IN THE LOFT' Weesender (Tokio)
- 3 'OBSESSION' Fuzzy Logic (Jackpot)
- 4 'KAFKA' Ashtrax (Deviant)
- 5 'MEDUSA' Arrakis (Fluid)
- 6 'SOID SPACE BUSINESS EP' Attaboy (Pagan)
- 7 'ANCIENT QUEST (PAKO MIX)' Darc Age (Gued)
- 8 'LISTEN' Raff 'n' Freddy (Pachent)
- 9 'ARE YOU LOOKING FOR ME' Underground (Sound of Lisbon) (Twisted)
- 10 'MIDWAY' Medway (scatate)

'BEAUTIFUL' BABBLE (WARNER BROS)

"Babble aka the Thompson Twins! They've done two albums now. This is one of those lost classics. It's quite dreamy and downtempo. There's a laidback rap over the top. The title is very apt, it really does sum up the track."

'WHAT WOULD WE DO (8 MINUTES OF MADNESS MIX)' D.S.K. (LONDON)

"This came out in 1992 and I've loved it ever since. I play the vocal mix. I've been very into Farley & Heller since their first singles in the early Nineties. This for me is the one. When I first heard it on a big system it blew me away. Again it's one of those ones I had to search out and find. It never fails to please me. It's possibly my favourite Farley & Heller mix."

'THE FUTURE (MARK MOORE & WILLIAM ORBIT MIX)' PRINCE (WARNERS)

"I used to be a huge fan of all Prince's early work, this was the last thing of his I liked. This was on the Batman album which was a pile of poo but for this track. The remix took it to another dimension. I played it a lot in the past but now it's more of a special occasion track."

'THE MESSAGE' GRANDMASTER FLASH & THE FURIOUS FIVE (SUGAR HILL)

"I play this out when I do back rooms or parties. I played it at one of my first gigs back in 1991. It was the second rap record I bought after 'Rapper's Delight'. I was about 12 when I got it. I play it out whenever I get the chance. It still sounds as powerful today as when it came out. It's timeless."

'GARDEN OF EARTHLY DELIGHTS' D'NOCKE (DORADO)

"This came out about 1995 and this is a Rocky & Diesel mix, it's one of the album tracks from their second album. Rocky & Diesel's mix is one of the best vocal tracks I've ever heard. It features vocals by the other Pam Anderson!"

'READY FOR DEAD' READY FOR DEAD (LIMBO)

"The first five minutes are ambient and it's one of the most incredible openers for a set I've ever come across. This is one of my favourite over tracks and one of the most emotional records Limbo has ever done."

'GOING BACK TO MY ROOTS' RICHIE HAVENS (ELEKTRA)

"The definitive version of this track. It's one of those New Year's Eve tracks, an end-of-the-night tune guaranteed to give you a big roar. It's the vocal in it - amazing voice."

[COMPILED BY SARAH DAVIS. TEL: 0181-048 7230]

BORN: Hastings, November 24, 1970. **LIFE BEFORE DJING:** Psychiatric nurse. **FIRST DJ GIG:** "The Crypt, Hastings in 1991. I put it on with some friends. We went to the Crypt and my friends forced me to blag an hour at the end. The owner came over and asked me if I wanted a Friday night residency. After that I did Bedrock on the pier." **MOST MEMORABLE GIG:** *Best* - "I really enjoy Bedrock parties and I've really into Jakkara, this club in Edinburgh which has a brilliant atmosphere. The people are totally up for it." *Worst* - "I did this club in Folkestone a few years ago and the club wasn't so bad but when we left, there was this local fanatic running down the road threatening people. Then we got into the car and found the window was smashed and we had to drive back feeling this local fanatic running down the road threatening people." **FAVOURITE CLUBS:** Jakkara, Edinburgh; Bedrock, Hastings; Northern Exposure; Network, Belfast; Rise, Sheffield. **WORSE FOR WEAR:** with glass everywhere. **WAXY THREE GIGS:** Jakkara, Edinburgh (Darc Age's Peasame Rooms, Leeds (18)); Billet, Cuessey (20); DJ TRADEMARK: "I do eye the ladies up a bit. I've got a special look. It's quite well known!" **LIFE OUTSIDE DJING:** Mixed (with Phil Perry) 'Jocktop' presents Guerrilla (out now). Finishing track for Dutch label IDAT. **Remixes:** Fuzzy Logic 'Obsession'; Ashtrax 'Kafka' (Deviant); Seidrah Garrett 'Kissing' (DMC); guided production work with Chris & John for Tonkin Records. "I like going for food with friends, sleeping and DIY!"

[cv]

- 20 TOO MUCH
- 21 CAN'T SEE N
- 22 A LITTLE SO
- 16 23 DREAMS THE
- 12 24 DO FOR LOVE
- 17 25 GIMME LOVE
- 23 26 TRULY MAD
- 20 27 TURN BACK
- 19 28 GONE TILL N
- 11 29 SPEND THE
- 24 30 HEAVEN'S W
- 14 31 SWING MY V
- 28 32 BOOM BOOM
- 18 33 WHEN SHAM
- 21 34 TOP OF THE
- 22 35 COME BACK
- 35 36 IT'S LIKE THAT R
- 37 37 ALL MY LIFE
- 34 38 WISHING I W
- 11 39 WHAT A FOO
- 33 40 RAY OF LIGHT



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	20	TOO MUCH, TOO LITTLE, TOO LATE	Silver Sun	Polydor
	21	CAN'T SEE ME	Ian Brown	Polydor
	22	A LITTLE SOUL	Pulp	Island
	23	DREAMS	The Roots	Atlantic
	24	DO FOR LOVE	2Pac	Jive
	25	GIMME LOVE	Alexia	Dance Pool
	26	TRULY MADLY DEEPLY	Savage Garden	Columbia
	27	TURN BACK TIME	Aqua	Universal
	28	GONE TILL NOVEMBER	Wyclef Jean	Columbia
	29	SPEND THE NIGHT	Danny J. Lewis	Locked On
	30	HEAVEN'S WHAT I FEEL	Gloria Estefan	Epic
	31	SWING MY WAY	K-P & Envy	East West
	32	BOOM BOOM	N-Tyce	Telstar
	33	WHEN SHANIA	Twain	Mercury
	34	TOP OF THE WORLD	(OLE, OLE, OLE) Chumbawamba	EMI
	35	COME BACK TO WHAT YOU KNOW	Embrace	Hut/Virgin
	36	IT'S LIKE THAT	RUN-DMC Vs Jason Nevins	Simple Communications
	37	ALL MY LIFE	K-Ci & JoJo	MCA
	38	WISHING I WAS THERE	Natalie Imbruglia	RCA
	39	WHAT A FOOL BELIEVES	Peter Cox	Chrysalis
	40	RAY OF LIGHT	Madonna	Maverick

compilations

- 1 THE BOX HITS '98 - VOLUME 2** 10 11 **FANTASTIC '80'S I - 2**
Telstar TV Columbia
- 2 MASSIVE DANCE '98 - VOLUME 2** 9 12 **THE BEST CLUB ANTHEMS III...EVER!**
Virgin/EMI
- 3 NOW THAT'S WHAT I CALL MUSIC! '39** 13 **THE GREATEST CLASSICAL STARS ON EARTH**
EMI/Virgin/PolyGram Decca
- 4 THE VERY BEST OF ANDREW LLOYD WEBBER** 12 **BONKERS 4 - WORLD FREINZY**
Really Useful/Mylor Reast
- 5 SMASH HITS - SUMMER '98** 15 **THE BEST FROTTIE ANTHEMS IN THE WORLD...EVEN**
Virgin/EMI Virgin
- 6 DAVE PEACE PRESENTS DANCE ANTHEMS** 14 **PAUL OAKENFOLD - NEW YORK**
PolyGram TV Global Underground
- 7 TOP OF THE POP'S 1988 - VOLUME 1** 10 17 **KISS GARAGE**
PolyGram TV Virgin/EMI
- 8 FANTAZIA - BRITISH ANTHEMS - SUMMERTIME** 18 18 **THE BEST...ANTHEMS...EVER**
Fantasia
- 9 THE BEST DISCO ALBUM IN THE WORLD...EVER 2** 20 **NEW HITS '98**
Virgin/EMI Warner/esp/Global TV/Sony TV
- 10 THE FULL MONY (OST)** 20 **SMILE JAMAICA**
RCA Victor Telstar TV

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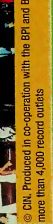

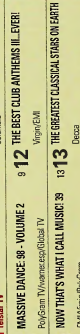
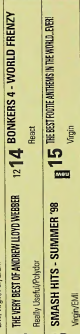
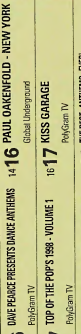
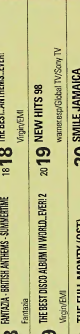

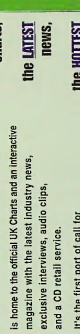

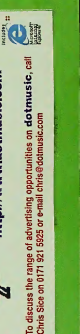

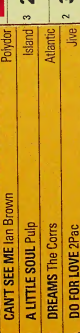
	21	NEVER SAY NEVER	Brandy	Atlantic
	22	THE HEAVY HEAVY HITS	Madness	Virgin
	23	VERSION 2.0	Garbage	Mushroom
	24	AQUARIUM	Aqua	Universal
	25	WHITE ON BLONDE	Texas	Mercury
	26	GLORIAL!	Gloria Estefan	Mercury
	27	DIVINE INTERVENTION	Slayer	Columbia
	28	TITANIC (OST)	James Horner	Sony Classical
	29	GOLD - GREATEST HITS	Abba	PolyGram
	30	OCEAN DRIVE	Lighthouse Family	Wild Card/PolyGram
	31	UNFINISHED MONKEY BUSINESS	Ian Brown	Polydor
	32	SPIEWORLD	Spice Girls	Virgin
	33	GREATEST HITS - VOLUMES I, II & III	Billy Joel	Columbia
	34	SAVAGE GARDEN	Savage Garden	Columbia
	35	GREATEST HITS	David Essex	PolyGram TV
	36	COME ON OVER	Shania Twain	Mercury
	37	VERY BEST OF THE BEE GEES	Bee Gees	Polydor
	38	THIS IS HARDCORE	Pulp	Island
	39	BIG CALM	Morcheeba	Indochina
	40	THE BIG PICTURE	Elton John	Rocket

CHART COMMENTARY

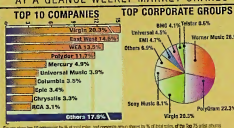
by ALAN JONES

The **Corns**' Talk On Corners has been buoyant following the Irish group's singles chart success with *Dreams*, and the track's subsequent addition to the album, but their wowed ambition of having a number one album is beginning to look as though it might be beyond them – though Talk On Corners holds third place for the third week in a row, its sales are off 1.3% week-on-week, as *Dreams* continues its singles chart decline. Talk On Corners has gone platinum however, with the 30,000 units it sold last week taking its overall tally to 329,000. The **Corns**' previous album *Forgiven Not Forgotten*, which re-enters the chart at number 71 this week, has sold 153,000.

Brandy just missed out on topping the singles chart with *The Boy Is Mine*, her duet with fellow teen R&B sensation Monica, but the single has kickstarted Brandy's album chart career, propelling her latest LP, *Never Say Never*, to a number 21 debut this week.



MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES



Figures show UK sales from 1st to 14th June, and corporate groups' share of 1% of total sales of the top 75 titles (chart)

SALES UPDATE



Her self-titled 1994 album failed to chart. Nevertheless, Say Never's long-term chart prospects are very good as it contains several

Embrace's eagerly-awaited debut album *The Good Will Out* enters the chart at number one this week, becoming the second album to dethrone Simply Red's *Blue*. The *Good Will Out* sold nearly 43,000 units last week, a tally which may appear slightly disappointing considering both its critical acclaim and the fact it already contains four **Top 40** hits – *Fireworks* (number 34), *One Big Family* (number 21), *All You Good Good People* (number eight) and *Come Back*

ALBUM FACTFILE

To *What You Know* (number six) – whose upwards spiral reflects the path to glory pursued by Oasis, which culminated in their sixth single (*Some Might Say*) debuting at number one. Embrace are the second act on the Hut label to debut at number one, following *The Verve*, whose urban hymns entered in pole position nine months ago, since when it has sold a small matter of 2,137,000 units – something for Embrace to aim for...

hit for Brandy's duet partner Monica, in the form of *For You I Will*, an album 27 hit last year. The album also includes an ill-advised cover of the Bryan Adams chart-topper (Everything I Do) I Do For You.

The combination of his tour dates with Billy Joel and the airplay earned by his third single if the River Can Bend sends Elton John's album *The Big Picture* soaring 93-40 this week, while his *Love Songs* album also benefits, moving 110-70. The *Big Picture*, which peaked at number three last October and has sold just short of 300,000 units, has dropped out of the **Top 200** completely before *The River Can Bend* was released.

Mariah Carey's *Butterfly* album has flattered back into the charts on the back of the success of its third single *My All*. The album re-enters the chart at number 50 this week but, after nine months on release, it has still sold fewer than half as many copies as any of her previous albums, except for *Merry Christmas*.

COMPILATIONS

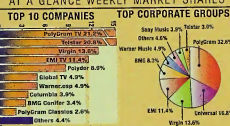
The **Box Hits Volume 2** enjoys a second week at the top of the chart. Its sales are up 8% to over 22,000, but are still only a fraction of the figures turned in by *Now That's What I Call Music! 39* at its peak a few weeks ago. Meanwhile, *Now! 39* continues its slow decline, and slips a notch to number three. It has sold over 570,000 units so far.

The highest new entry to this week's chart is actually a re-entry for the Really Useful Group's *The Very Best Of Andrew Lloyd Webber*, which comes flying back in at number four, following TV's screening of the 90-minute special *Andrew Lloyd Webber – 50th Birthday Celebration*. The show surprised even ITV's most optimistic executives by attracting a huge 8.2m viewers and a 40% share of the audience

when screened a week last Sunday. It sent many viewers scuttling around the record shops looking for a suitable Lloyd Webber compilation last week, and the *Very Best Of...* sold over 13,000 copies as a result.

Flushed by the success of its Jackie **Brown** soundtrack, which has sold nearly 50,000 units in the past three months, Madonna's Maverick label is back with its latest movie tie-in *The Wedding Singer*. A comedy starring Adam Sandler, its overwhelmingly British soundtrack includes *Do You Really Want To Hurt Me* by Culture Club, *Hold Me Now* by the Thompson Twins and *White Wedding* by Billy Idol, as well as the final recording by now defunct US band The Presidents of the United States of America, who perform a remake of *Buggles'* *Vide Killed The Radio Star*.

MARKET REPORT AT A GLANCE WEEKLY MARKET SHARES

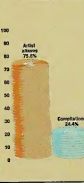


Figures show UK sales from 1st to 14th June, and corporate groups' share of 1% of total sales of the top 75 titles (chart)

SALES UPDATE



COMPILATIONS AS PERCENTAGE OF SALES



THE YEAR SO FAR... TOP 20 ALBUMS

1 URBAN HYMNS	THE VERVE	HUT
2 LIFE THROUGH A LENS	ROBBIE WILLIAMS	CHRYSALIS
3 TITANIC - OST	JAMES HOGNER	SONY CLASSICAL
4 LET'S TALK ABOUT LOVE	CELINE DION	EPIC
5 ALL SAINTS	ALL SAINTS	LONDON
6 RAY OF LIGHT	MADONNA	MAVERICK
7 POSTCARD FROM HEAVEN	LIGHTHOUSE FAMILY	WILD CARD
8 LEFT OF THE MIDDLE	NADIE BURMISTRA	MCA
9 WHITE ON BLONDE	TEXAS	MERCURY
10 SPECTRUM	SPICE GIRLS	VIRGIN
11 MAVERICK A STRIKE	FINLEY DUANE	EPIC
12 INTERNATIONAL VELVET	CATATONIA	BLANCO Y NEGRO
13 THE BEST OF	JAMES	FONITON
14 AQUARIUM	ADVA	UNIVERSAL
15 TRULY - THE LOVE SONGS	LIONEL RICHIE	MOTOWN/POLYGRAM
16 TALK ON CORNERS	CORNERS	ATLANTIC
17 OK COMPUTER	RADIOHEAD	PARLOPHONE
18 BLUE	SIMPLY RED	EAST WEST
19 MEZZANINE	MASSIVE ATTACK	VIRGIN
20 FRESCO	M PEOPLE	M PEOPLE

VIRGIN RADIO CHART

Label	Title	Artist	Label	Title	Artist
1	BLUE Simply Red	Label	21	MAVERICK James	Label
2	TALK ON CORNERS The Corns	Atlantic	22	NEVERMIND Nirvana	East
3	WHEN WE WERE THE NEW BOYS Red Sweet	Worner Music	23	ALBUQUERQUE A STRIKE Friday Day	East
4	THE GOOD WILL OUT Embrace	MCA	24	ANOTHER WORLD Brian May	Parlophone
5	LIFE THROUGH A LENS Robbie Williams	Chrysalis	25	RETURN TO THE LAST CHAIRS SAGEON The Corras	Sony Music
6	LEFT OF THE MIDDLE Nadie Burmista	MCA	26	OK COMPUTER Radiohead	Parlophone
7	URBAN HYMNS The Verve	MCA	27	TIN PLANET Oasis	Parlophone
8	ADDIE Be Smoking Pumpkins	MCA	28	THE BIG PICTURE Elton John	Galat
9	INTERNATIONAL VELVET Culture Club	Virgin	29	PABLO HONEY Rhiannon	Parlophone
10	RAY OF LIGHT Madonna	Maverick	30	TUESDAY NIGHT MUSIC Sharp Dumb	AMM
11	LET IT BEGE The Beatles	Parlophone	31	TRACY CHAPMAN Tracy Chapman	East
12	LET IT BEGE The Beatles	Parlophone	32	STOOSH Buckwheat	One Little Indian
13	VERSION 2.0 Garbage	Parlophone	33	OLDER (George Michael)	Virgin
14	THE HEAVY HEAVY HITS Madness	Virgin	34	THE GRAMMY Awards	Parlophone
15	WHITE ON BLONDE Texas	Mercury	35	FROM THE CHAIRSIDE HOTEL Ian Amos	Atlantic
16	OCEAN DRIVE Elysian Fields	Wild Card/Parlophone	36	THE BEST OF RED STWARD Red Sweet	Worner Music
17	UNFINISHED BUSINESS The Corras	Parlophone	37	GROWING PAINS Brian May	Parlophone
18	GREATEST HITS - VOLUMES I & II The Beatles	Capitol	38	MY GENERATION - THE VERY BEST OF The Verve	Universal
19	SAVAGE GARDEN Savage Garden	Capitol	39	POLYGRAM UK Catalogue	Parlophone
20	THIS IS HARDCORE A.P.	Nones	40	LIKE YOU DO... THE BEST OF Lightning Seeds	East

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20 JUNE 1998

Pos	Weeks	Title	Artist (Producer)	Label/CO (Distributor)	Cats/Vinyl
1	NEW	THE GOOD WILL OUT	Hut/Virgin CDHUT 48 (E) HTMTC 45/HTDLP 45		
2	1	BLUE *	East West 3962420372 (W) Simply Red (Wright/Yashiki/Hucknall)	3962420372/286220371	
3	29	TALK ON CORNERS *	Admic 17676120/2750/831594 (W) The Roots (Liber/Foster/Cat/Pearson/Kowles/Schaefer/Rohlf)		
4	2	WHEN WE WERE THE NEW BOYS	Warner Bros 356146702 (W) Rod Stewart (Stewart/Sage)	356146702/4	
5	4	WHERE WE BELONG	Polygram 557572/5726984 (F) Bruce Springsteen/Steven Van Zandt/Seamless/Grassano/Loggins		
6	30	LIVE THRU A LENS *	Chryslis CDCHR 6122 (F) Robbie Williams (Chambers/Paw) TCCOR 6122/4		
7	12	LEFT OF THE MIDDLE *	RCA 74231344412 (BMG) Nanci Reddy (Foster/Wright/Magnum/Loggins)		
8	1	ALL SAINTS *	London 9239732 (F) All Saints (Various) 9239732/4		
9	7	URBAN HYMNS *	Hut/Virgin CDHUT 45 (E) The Verve (Noyah/The Verve/Potter) HTMTC 45/HTDLP 45		
10	10	INTERNATIONAL VELVET *	Barco Negro 786282 (W) Costantina (Tommy Di Costantina) 3984203844/294203841		
11	11	RAY OF LIGHT *	Maverick 906246884 (W) Madonna (Madonna/Di Meo/Wes/Leslie) 9324984/936246801		
12	15	TRAMPOLINE *	MCA Nashville UMD 8056 (BMG) The Mavericks (MakOko) UMD 8056/6		
13	5	ADORE	Hut/Virgin CDHUT X 5 (E) The Smashing Pumpkins (Corzani/Hart) HUTX2 X 5/1		
14	21	POSTCARDS FROM HEAVEN *	Wild Card (Polygram) Lightshow Family (Peeled) 52911520/3044		
15	19	MY WAY - THE BEST OF *	Reprise 336241722 (W) Frank Sinatra (Various) 336241722/4		
16	14	THE BEST OF *	Fonitona 5391732 (E) James (Enoch/Rhodes/Lames) 5391732/4		
17	20	LET'S CALL THAT LOVE *	Epic 4331952 (SM) Janet Dine (Marini/Foster/Walker/Minnis/Reinhardt) 4331952/4		
18	8	MEZZANINE *	Circ/Virgin WBRDXX 4 (E) Massive Attack (Massive Attack/Devised) WBRM 4/WBRSL 4		
19	2	LET IT RIDE	Polygram 5573562 (F) Steve Seaven (Seaven) 5573562/5/3591		
20	7	SITIN ON TOP OF THE WORLD *	Catalytic Label/London 598202 (F) LeAnn Rimes (Wright) 598202/4		
21	NEW	NEVER SAY NEVER	Atlantic 756783032 (W) Brandy (Brandy/Kalman/Glass/Jerkis/Foster) 756783032/4/756783031		
22	4	THE HEAVY HEAVY HEAVY	Virgin DVD 2852 (E) Madness 1) DVD 2852/2		
23	5	VERSION 2.0 *	Mushroom MUSH 2800 (MNV/P) MUSH 28MCMUSH 28LP		
24	22	AQUARIUM *	Universal UMD 8520 (BMG) Aqua (Aqua/Grigolo/Rested/Narvaez/Vincent) UMD 8520/6		
25	29	WHITE ON BLONDE *	Mercury 5343152/5343154 (F) Texas (Texas/Red/Gibson/Stewart/Pear & Christian/Bolton/Stone/Boyl)		
26	16	GLORIA!	Epic 4859622/4859624/4859701 (SM) Gloria Estefan (Estefan/Johnson/DeLeon/Barrios/Leandro/Andrade/DeLeon)		
27	NEW	DIABOLUS IN MUSICA	Columbia 45137022 (SM) Jethro Thru/Sayer (Sayer) 45137022/4		
28	21	TITANIC (OST) *	Sony Classical SK 62312 (SM) James Horner (Horner/Franglen) 45137022/4		
29	18	GOLD - GREATEST HITS *	Polygram 5170072 (F) Abba (Anderson/Urbanus/Anderson) 5170072/4/70071		
30	12	OCEAN DRIVE *	Wild Card CDHUT 5327872 (F) Lighthouse Family (Feldan) 5327872/4		
31	15	UNFINISHED MONKEY BUSINESS *	Virgin CDHUT 5326626/3266265/3266261 (F) Ten (Ten/Groves) 5326626/5/3266261		
32	26	SPICEWORLD *	Virgin UMD 2850 (E) Spice Girls (Garnier/Brown/Atkinson) TVC 2850/2851		
33	2	GREAT HITS - VOLUMES I, II & III	Real Gone! 491242 (SM) Billy Joel (Ramones/Joel) 491242/5M		
34	28	SAVAGE GARDEN	Columbia 487812 (E) Savage Garden (Fisher) 487812/4		
35	31	GREATEST HITS	PolyGram TV 5584842 (F) David Essex (Various) 5584842/4		
36	14	COME ON OVER *	Mercury 31483034 (SM) Garth Brooks (Brooks) 31483034/4		
37	7	VERY BEETS - THE BEE BEES *	Solo 8470202 (F) Gary Beers (Gibb/Gibb/Gibb/Various) 847304/4		
38	11	THIS IS HARCROC *	Island DIO 8006 (F) Phil (Thomas) IKT 8006/LP/53 8006		
39	16	BIG CALM *	Indochine ZEN 01700X (F) Mercheba (Mercheba/Norms) ZEN 01700X/0171LP		
40	RE	THE BIG PICTURE *	Rocket 536262 (F) ZEN 01700X/0171LP		
41	7	HOW TO OPERATE WITH A BLOWN MIND	Star 894302 (W) La Toya Allstars (La Toya/Allstars)		
42	18	NEVERMIND *	Geffen DGC2 3426 (BMG) DGC2 3426/DGC 3426		
43	28	MAVERICK A STRIKE *	Epic 4837582 (SM) Feist (Feist/Duffy/Baker/Darby) 4837582/4837581		
44	NEW	ALL DAY EVERY DAY	Telstar TVCD 29457M/2945 (W) The Jive (Jive/LaBel/Carroll/Direno/Peter/Bres/Cler & Jacques)		
45	51	THE VELVET ROPE *	Virgin DVD 2850 (F) Janet Jackson (Linn/Lewis/Jackson) TVC 2850/2850		
46	3	ESSENTIALS... THE VERY BEST OF *	M People (M People) 74321520/743215401		
47	29	FRESCO *	M People (M People) 74321520/743215401		
48	1	TIN PLANET *	Gut GUT119 (F) Space (Whitney/Spano) GUTM 5/1		
49	14	RETURN TO THE LAST CHANCE SALOON	Superior 09149M (F) The Bosses (Bosses) BLUED 09149M/091491008		
50	RE	BUTTERFLY *	Columbia 4883212 (SM) Herb Alpert (Alpert/The Spanish Soul Company/Marsalis) 4883212/4883211		
51	50	OK COMPUTER *	Parlophone CDN20424 (E) Radiohead (Gosh/Radiohead) TON20424/GDN20424 (E)		
52	23	ANOTHER WORLD	Parlophone 4966732 (E) Brian May (May/Travis/Smith) 4966732/4966731		
53	30	COMIN' ATCHA!	WEA 2862582 (W) Deeptrace (Charley/Wilson/Mendel/Lavita) 2862582/3		
54	8	BRING IT ON	Hut/Virgin CDHUT 48 (E) Goo Goo Dolls (Goo Goo Dolls) HTMTC 48/HTDLP 48		
55	NEW	SIREN	Platoon (Kala/Tot/Travis) V2 VR 100132 (MNV/P)		
56	NEW	HEATHOR	Chemikal Underground CHEM 0262C (F) The Delgados (The Delgados) UJHEM 0262C		
57	12	IN MY LIFE *	Echo ECHD 20 (F) George Martin/Various (Martin/Martin) ECHM 216E/20LP		
58	RE	PROTECTION/NO PROTECTION *	Virgin WBRD 33 (BMG) Massive Attack (Loggins/Massive Attack) WBRM 33/WBRSL 33		
59	RE	BLUE LINES *	Wild Card WBRD 11 (F) Massive Attack (Massive Attack/Devised) WBRM 11/WBRSL 11		
60	RE	THE VERY BEST OF *	ASB 5492362 (F) Sting/The Police (Sting/Pughley/Gray/The Police) 5492362/4		
61	37	OLDER & UPPER *	Virgin DVD 2852 (F) George Michael (Michael/Douglass) TVC 2852/2852		
62	3	BRASSED OFF - OST	RCA Victor 902366572 (BMG) Grimshouse Colony Band (Lions) 902366572/4		
63	18	PABLO HONEY *	Parlophone CDG 781492 (E) Radiohead (Haley/Kidder) TPCPS 7302/TPCS 7360		
64	50	TRACY CHAPMAN *	Elektra K 550724 (W) Tracy Chapman (Krischenbaum) EKT 442C/4		
65	18	MOON SAFARI *	Virgin DVD 2848 (F) Al Di Meola (Di Meola) DVD 2848/2848		
66	2	BBC SESSIONS	MCA MCA 11742 (BMG) Jim Henson Company (Henson/Various/McDonnell/11742/CA/11742)		
67	3	THE BEST FORTHEN... GREATEST HITS	Pro-Fit 6612 (W) The DMC (Simons/Strauss/Strauss/Moel/Simons/Ruby/Dew/Eden) 6612/4		
68	61	TUESDAY NIGHT WITH SIMONS *	ASB 5401262/5401264 (F) The DMC (Simons/Strauss/Strauss/Moel/Simons/Ruby/Dew/Eden) 5401262/4		
69	5	STENOY *	One Little Indian TPLP 8502 (F) Shaka Nasser (Goggin) 8502/4		
70	RE	LOVE SONGS *	Rocket 5297882 (F) Dion (Dion/Dugden/Thomas/Venous) 5297882/5297881		
71	RE	FORGIVEN, NOT FORGOTTEN *	Atlantic 756787012 (W) The Roots (Foster/Cler) 756787012/4		
72	13	THE BEST OF ROD STEWARD *	Warner Bros X 536242 (F) Rod Stewart (Various) VIX 3144/WX 314		
73	RE	THE FAT OF THE LAND *	XL Recordings 100132 (W) The Spice Girls (Spice/Abel/Stanard/Rhodes) XLJMC 100132/122		
74	66	SPICE *	Virgin DVD 2812 (E) Spice Girls (Spice/Abel/Stanard/Rhodes) TVC 2812/2812		
75	75	PILGRIM *	Duck 838246572 (W) Eric Clapton (Clapton/Clapton) 838246572/4/838246571		

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1998 Highest new entry 100 Highest charted 100 Sales increase 35% on 1997

TOP COMPILATIONS

Pos	Weeks	Title	Artist (Producer)	Label/CO (Distributor)	Cats/Vinyl
1	NEW	THE BOX HITS 98 - VOLUME 2	Telstar TV CD 2947M/TV CD 2947 (W)		
2	2	MASSIVE DANCE 98 - VOLUME 2	PolyGram TV/warner/epic/Global TV 5563025/5563024 (F)		
3	2	NOW THAT'S WHAT I CALL MUSIC 39	EMI/Virgin CDHUT 39 CONDO/W 39/TCCOR 39 (E)		
4	RE	THE VERY BEST OF ANDREW LLOYD WEBBER *	Ready Music 5238922/5238924 (F)		
5	4	SMASH HITS - SUMMER 98 *	Virgin CD 10702 (BMG) TMC 1886 (E)		
6	5	DAVE PEARCE PRESENTS DANCE ANTHEMS *	PolyGram TV 5553255/5553254 (F)		
7	6	TOP OF THE POPS 1998 - VOLUME 1 *	PolyGram TV 5571255/5571344 (F)		
8	5	FANTAZIA - BRITISH ANTHEMS - SUMMERTIME	Fantasia FFA 202/FA 2MCA (W)		
9	7	THE BEST DISCO ALBUM IN THE WORLD... EVER 2 *	Virgin/EMI VTDCC 181/VTMCA 151U (E)		
10	11	THE FULL MONTY (OST) *	RCA Victor 9562368/9562369/9562364 (BMG)		
11	5	FANTASTIC 80'S - 2	Columbia 52047V CD 4102/SMTM 45MCA (SM)		
12	8	THE BEST CLUB ANTHEMS... EVER 11 *	Virgin/EMI VTDCC 181/VTMCA 151U (E)		
13	3	THE GREATEST CLASSICAL STARS ON EARTH	Decca 485322/485300A (F)		
14	4	BONKERS 4 - WORLD FRENCH	Reed/REACTO 122/REACTO 122C (W)		
15	RE	THE BEST FOOTIE ANTHEMS IN THE WORLD... EVER 2 *	Virgin VTCO 54VNTMCA 94 (E)		
16	3	PAUL OAKENFOLD - NEW YORK	Global Underground GU 002C/GU 007T (SRD)		
17	16	KISS GARAGE *	PolyGram TV 558672/558674 (F)		
18	10	THE BEST... ANTHEMS IN THE WORLD... EVER 2 *	Virgin/EMI VTDCC 181/VTMCA 151U (E)		
19	12	FRESH HITS 98 *	warner/epic/Global TV/Sony TV MOOD2/SIMMOO2C 95 (SM)		
20	NEW	SMILE JAMAICA	Telstar TV CD 2947M/TV CD 2947 (W)		

ARTISTS A-Z

Artist	Pos	Album	Pos
ABBA	26	GLORIA!	47
AD	10	THE FULL MONTY (OST) *	10
ADAM S	6	THE BOX HITS 98 - VOLUME 2	1
ADAM S	6	FANTASTIC 80'S - 2	11
ADAM S	6	THE BEST CLUB ANTHEMS... EVER 11 *	12
ADAM S	6	THE GREATEST CLASSICAL STARS ON EARTH	13
ADAM S	6	BONKERS 4 - WORLD FRENCH	14
ADAM S	6	THE BEST FOOTIE ANTHEMS IN THE WORLD... EVER 2 *	15
ADAM S	6	PAUL OAKENFOLD - NEW YORK	16
ADAM S	6	KISS GARAGE *	17
ADAM S	6	THE BEST... ANTHEMS IN THE WORLD... EVER 2 *	18
ADAM S	6	FRESH HITS 98 *	19
ADAM S	6	SMILE JAMAICA	20
ADAM S	6	ANOTHER WORLD	52
ADAM S	6	COMIN' ATCHA!	53
ADAM S	6	BRING IT ON	54
ADAM S	6	SIREN	55
ADAM S	6	HEATHOR	56
ADAM S	6	IN MY LIFE *	57
ADAM S	6	PROTECTION/NO PROTECTION *	58
ADAM S	6	BLUE LINES *	59
ADAM S	6	THE VERY BEST OF *	60
ADAM S	6	OLDER & UPPER *	61
ADAM S	6	BRASSED OFF - OST	62
ADAM S	6	PABLO HONEY *	63
ADAM S	6	TRACY CHAPMAN *	64
ADAM S	6	MOON SAFARI *	65
ADAM S	6	BBC SESSIONS	66
ADAM S	6	THE BEST FORTHEN... GREATEST HITS	67
ADAM S	6	TUESDAY NIGHT WITH SIMONS *	68
ADAM S	6	STENOY *	69
ADAM S	6	LOVE SONGS *	70
ADAM S	6	FORGIVEN, NOT FORGOTTEN *	71
ADAM S	6	THE BEST OF ROD STEWARD *	72
ADAM S	6	THE FAT OF THE LAND *	73
ADAM S	6	SPICE *	74
ADAM S	6	PILGRIM *	75

20 JUNE 1998

AMERICAN CHARTWATCH

by ALAN JONES



For the past four weeks there have been no British records in the Top 40 of the Hot 100 singles chart, but that changes this week with the return of the Spice Girls, who debut at number 36 with Stop. Their sixth US hit, it makes a lower debut than the rest and, though selling fairly well, it is getting very little airplay. It's the third single from Spiceworld, following Spice Up Your Life, which debuted at 32 last November, and Too Much, which entered at 22 in February. Despite the attention Stop is getting, Spiceworld slides to a new low this week, falling nine places to number 61.

Aside from Stop and Too Much (82 and 87), other British singles in the Hot 100 are Elton John's Something About The Way You Look Tonight/Candle In The Wind (47-45) and Recover Your Soul (59-59), Sive's When The Lights Go Out (57-52, with the biggest gain in airplay of any record this week), Oliva Newton-John's I Honestly Love You (67-66), Deja Vu's My Heart Will Go On (79-78), Hannah Jones' You Only Have To Say You Love Me (92-92) and Jimmy Ray's Are You Jimmy Ray? (83-86).

On the album chart, MP Da Last Don by rapper Master P explodes 112-1, after selling 495,000 copies last week, comprehensively overshadowing the latest Smashing Pumpkins' album Adore, which debuts at number two with sales of 174,000. Master P

-real name Percy Miller - had a steeper trajectory with his last album Ghetto D, which jumped 137-1 last September. The biggest jump in chart history came on April 1997, when Notorious B.I.G.'s Life After Death soared 176-1. All three albums made their chart debuts early, due to "street date violations" - that is, eager record shop proprietors jumping the gun on the official release date.

Meanwhile, Rod Stewart makes a much quieter debut, entering at number 44 with When We Were The New Boys. As recently as 1993, Rod reached number two with Unplugged...And Seated. Unless When We Were The New Boys improves significantly, it will be Rod's lowest charting regular (ie, not live or compilation) album in America since his very first. The Rod Stewart Album, which peaked at number 139 in 1970.

ACTS IN US AND UK ALBUM CHARTS

	US	UK
Rod Stewart When We Were The New Boys Simply Red Blue	NEW-44	2-4
Page & Plant Walking Into Clarksdale	155-179	1-2
	73-91	113-136

ARTIST PROFILE: GARBAGE

by PAUL WILLIAMS



Most acts normally take the best part of a year to cover four continents on an international campaign.

But such has been the intensity of Garbage's schedule for their second album Version 2.0 that even before its release they had already paid promotional visits to North America, Europe, Asia and Australasia.

"The set-up with Version 2.0 has been very front-loaded," says Mushroom's head of international Mirella Davis, who points to both the pre-release promotion and the group's growing profile since 1995's self-titled debut. After just a few weeks, the album has generated number ones in Belgium, France, Hong Kong and New Zealand, while it has also hit the Top 10 in more than a dozen other countries. In America, where the band are signed to Almo Sounds, the album debuted at 53, giving them their highest US chart placing to date.

"There's been interest everywhere from Poland to Peru," says Davis, adding that sales of the current release are already two-thirds of the total of its predecessor for the world outside the UK, Australasia and North America.

With a six-date US tour starting in mid-May, Davis says the initial aim of the campaign was to fit in as much promotion beforehand as possible, beginning in March when the band spent two weeks being interviewed in their studio in Madison,

Wisconsin. The band, who are signed to Mushroom in the UK for the world outside North America, then visited Europe, Asia and Australasia before the start of their tour.

"They work unbelievably hard," says Davis. "With the first record we started from scratch and the sales were over a long period of time, but their profile had grown beyond what they sold with the first record."

This month has seen the start of a summer-long programme of concert and festival appearances across Europe, beginning with the Pinkpop Festival in Heerleen in the Netherlands on June 1 and culminating with the Reading Festival on August 30. They play the Fuji Festival in Japan on August 1, while a gruelling three-month tour of the US - their longest there to date - will start in September. Visits to Asia and Latin America are also being targeted as the band look to capitalise on the strong early sales of the album.

ALBUM WATCH GARBAGE

- Top 10 currently in Finland, France, Greece
- Top 20 in countries including Austria, Belgium, Germany
- Launch in August of next single Think I'm Paranoid

UK WORLD HITS

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

AUSTRALIA	AUSTRIA	FRANCE	NETHERLANDS	SWEDEN
1 (1) 5,6,7,8 Steps Jive	1 (1) HIGH Lighthouse Family Polydor	1 (1) NEVER EVER All Stars London	1 (1) CASANOVA Ultimate Gato Mercury	1 (1) ALL THAT NEED Bessone Polydor
2 (1) STOP Spice Girls Virgin	2 (2) SAY YOU LOVE ME Simply Red East West	2 (1) ANGELS Robbie Williams Chrysalis	2 (1) SAY WHAT YOU WANT Tea&Whisky Tang Clan Mercury	2 (1) UNDER THE BRIDGE All Saints London
3 (1) BIG MISTAKE Nicola Idrubajic RCA	3 (1) UNDER THE BRIDGE All Stars London	3 (1) STOP Spice Girls Virgin	3 (1) HIGH Lighthouse Family Polydor	3 (1) WHEN THE LIGHTS GO OUT Sve RCA
4 (1) NEVER EVER All Stars London	4 (1) WHERE ARE YOU Natalie Imbruglia RCA	4 (1) TORN Natalie Imbruglia RCA	4 (1) WHERE ARE YOU Ivanova EMI	4 (1) HIGH Lighthouse Family Polydor
5 (1) HIGH Lighthouse Family Polydor	5 (1) MY LOVER Ultimate Kato Source: JPI	5 (1) MY LOVER Ultimate Kato Dancepool	5 (1) LAST THING ON MY MIND Steps Source: Stocking Music; Top 100	5 (1) NEVER EVER All Stars London

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ASIAN MARKETS

- Indonesia: Acord, Bayan, Dikara, Citra, Hong Kong
- Indonesia: Kapiha, Malaysia: Philippines: Shogakukan
- Nippon, Thailand: Japan

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MID-PRICE

This	Last	Title	Artist	Label (distributor)
1	1	TRACY CHAPMAN	Tracy Chapman	Epic/Electra CD (EMI)
2	5	SONGS FOR SWINGIN' LOVERS	Frank Sinatra/Various	Capitol CDP 7465702 (E)
3	4	REPUBLICA	Republica	Deconstruction T421141022 (BMG)
4	2	CAPITAL PUNISHMENT - THE BEST OF - VOL 2	Steve Perz	Capitol FM CDPEK2 (CFM)
5	7	BROTHERS IN ARMS	Dino Stratos	Vertigo R042982 (E)
6	6	MOSLEY SHOALS	Ocean Colour Scene	MCA MCO 6000 (BMG)
7	3	ELEGANT SLUMMING	M People	Deconstruction 7421156782 (E)
8	4	PICTURE BOOK	Simply Red	East West 90718093 (BMG)
9	15	SECOND COMING	Stone Roses	Geffen GDF 29643 (BMG)
10	10	HOW TO OPERATE WITH A BLOWN MIND	Lo Fidelity Allstars	Skint BRASSIC 8CD (JMV/V)
11	16	RESERVOIR DOGS	Original Soundtrack	Warner Bros K 50712 (E)
12	11	THE BLUES BROTHERS (OST)	Various Artists	Reprise 59624565 (V)
13	12	DOOKIE	Green Day	East West 90718093 (BMG)
14	17	MEN AND WOMEN	Simply Red	East West 90718093 (BMG)
15	14	RAFI'S REVENGE	Aznan Dub Foundation	Geffen GDF 29643 (BMG)
16	18	THE DOCK OF THE BAY	Original Soundtrack	Capitol CDPEK2 (CFM)
17	13	WHAT'S GOING ON	Various Artists	Atlantic 854037902 (W)
18	12	GREATEST HITS	Bob Dylan	Capitol CDPEK2 (CFM)
19	18	KIND OF BLUE	Miles Davis	Columbia 4626072 (SM)
20	6	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GDF 19236 (BMG)

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BUDGET

This	Last	Title	Artist	Label (distributor)
1	1	MAGGIE MAY - THE CLASSIC YEARS	Rob Stewart	Spectrum 5511102 (P)
2	2	98.1	Various	Moving Shadow ASHADOW 98100 (SRO)
3	10	THE COLLECTION	Michael Ball	Spectrum 5517112 (P)
4	4	GREATEST HITS	Her Chocolate	EMI GML CDCLL3 1591 (E)
5	5	THE MUSIC OF ANDREW LOYD WEBBER	Various	Celcius CRIMC024 (EUK)
6	3	ESSENTIAL SPEED GARAGE 2	Various	Beechwood ESSECO 4 (BMW/BMG)
7	6	THE BEST OF	Boney M	Canden 7421147612 (BMG)
8	5	AIRBAG/HOW AM I DRIVING?	Radiobabe	Capitol 8567912 (E)
9	15	BEST OF THE SIXTIES	Various	Celcius CRIMC 03 (EUK)
10	8	MOTOWN CHARTBUSTERS - VOLUME 3	Various	Spectrum 551482 (P)

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COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	TRAMPOLINE	The Mavericks	MCA Nashville UMC 8046 (BMG)
2	2	SITTING ON TOP OF THE WORLD	LeAnn Rimes	Curb/NM Label/London 596022 (P)
3	3	COME ON OVER	Shania Twain	Mercury 71435302 (P)
4	4	IF YOU SEE HIM	Reba McEntire	MCA Nashville UMC8058 (BMG)
5	4	SONGS OF INSPIRATION	Daniel O'Donnell	Rca RTZCD 395 (P)
6	6	MUSIC FOR ALL OCCASIONS	Charli Brooks	MCA Capitol 854982 (E)
7	5	SEVENS	Charlie Landsborough	Rca RTZCD 3066 (P)
8	13	FURTHER DOWN THE ROAD	LeAnn Rimes	Curb/The Hi Label CURCD046 (BMG)
9	7	YOU LIGHT UP MY LIFE	Olivia Newton-John	Universal UMC 80487 (BMG)
10	8	BACK WITH A HEART	Clavis Newton-John	Mercury 522862 (P)
11	9	THE WOMAN IN ME	Charli Brooks	Capitol 494572 (E)
12	12	THE LIMITED SERIES	Riz RTZCD 0078 (P)	
13	14	WITH YOU IN MIND	Charli Landsborough	Rca RTZCD 3078 (P)
14	15	IF YOU SEE HER	Brooks & Dunn	Arista Nashville 078218652 (BMG)
15	11	I SAW THE LIGHT	Hal Ketchum	Curb/The Hi Label CURCD042 (BMG)
16	10	HOW I FEEL	Terri Clark	Mercury 523112 (P)
17	15	MOVING ON UP	Southern Tracks STKCD 3 (GRP/V)	
18	16	BLUE	LeAnn Rimes	Curb/The Hi Label CURCD025 (BMG)
19	17	NO FENCES	Garth Brooks	Liberty CDP 755502 (E)
20	18	IN PIECES	Garth Brooks	Liberty CDEST 222 (E)

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ROCK

This	Last	Title	Artist	Label (distributor)
1	1	ADORE	The Smashing Pumpkins	Har/Virgin CDH1751 (E)
2	2	DIABOLUS IN MUSICA	Slyvia	Capitol 451322 (SM)
3	2	EVERYONE SAYS YOU'RE SO FRAGILE	Nirvana	Geffen DGC 24425 (BMG)
4	3	STOSH	Slunk Anarsia	One Little Indian TPLP 18CDL (P)
5	6	ELECTRIC LADYLAND	Jim Hendrix Experience	MCA MCO 11600 (BMG)
6	7	WALKING INTO CLARKSBURG	Jimmy Page & Robert Plant	Mercury 558242 (P)
7	5	WILD ONE - THE VERY BEST OF	The Lizzy	Vertigo 529112 (P)
8	9	BIG ONES	Aerosmith	Geffen GED 2446 (BMG)
9	8	CROSS ROAD - THE BEST OF	Bob Dyl	Mercury 523262 (P)
10	9	ARE YOU EXPERIENCED	Jim Hendrix Experience	MCA MCO 11608 (BMG)

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XFM

This	Last	Title	Artist	Label (distributor)
1	27	THE ROCKAFELLER SKANK	Fatboy Slim	Skint SKINTKCD 1 (JMV/V)
2	28	A LITTLE SOUL	Pulp	Island CDJ78 (P)
3	1	HE GOT GAME	Public Enemy	Def Jam 508862 (P)
4	20	CANY SAY ME	Jan Brown	Polye 40622 (E)
5	5	COME BACK TO WHAT YOU KNOW	Enyce	Hut HUTCD03 (E)
6	3	STAY YOUNG	Ultrahead	Nude NU00501 (JMV/V)
7	7	"100 MICK TOO LITTLE, TOO LATE"	Silver Sun	Polye 508815 (P)
8	15	"TOP OF THE WORLD (DU, DU, DU)"	Daunbawamba	EMI CDE8115 (E)
9	17	LET ME SEE	Mozzhebe	Indochina 1076CD (P)
10	3	ICE HOCKEY HAIR	Super Furry Animals	Creation CRESCCD 20 (JMV/V)
11	7	ANA ADORE	Smashing Pumpkins	Hut HUTCD03 (E)
12	12	IT'S LIKE THAT	Ron-DMC vs Jason Nevins	Snico Communications 59M962 (P)
13	4	DRINKING IN L.A.	Brian Van X00	Capitol CDL82 (E)
14	11	EAT MY GOAL	Collapsed Lung	Deceptive BLUFF06CD (P)
15	14	GET MYSELF ARRESTED	Genev	Hut HUTCD03 (E)

16	28	INTERGALACTIC	Beastie Boys	Grand Royal/Capitol CDCLB5 (E)
17	16	THE FLUPSIDE	Marcus	Echo ECE056 (P)
18	18	EVERYONE SAYS YOU'RE SO FRAGILE	Nirvana	Fest CDJ09113 (E)
19	4	THE ARMY ROAD EP	Spiritualized	Dustedated SPRT19CD (E)
20	6	I WOULD FIX YOU	Keenick	EMI CDE815 (E)
21	20	WHEN IN ROMEO DO THE JEK	Rockette From The Crypt	Elemental ELEMAT7 (E)
22	20	LEGACY	Manson	Parlophone CD8841 (E)
23	30	HOT SMOKE	Majago	Chemikal Underground CHEMUSCD 10 (P)
24	25	RANG ON	Propagandaheads	Wall Of Sound WALLCD 09 (P)
25	22	YOUR KINGDOM TO DUST	Scott 4	V2 VWS01813 (P)
26	30	SOBER	Disruptor	Roadrunner RE 223CD (P)
27	27	SHINE	Monrose Avenue	Columbia 666012 (SM)
28	16	BLACK	Jesus & Mary Chain	Creation CRESCD 02 (P)
29	29	MINNESOTER	Dandy Warhols	Capitol 7240639653 (E)
30	20	KIRSTEN'S BEACH	Peaches	AMT JUNGLE 01 (E)

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INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	THE ROCKAFELLER SKANK	Fatboy Slim	Skint SKINT 35CD (JMV/V)
2	2	FEEL IT	The Tempters featuring Mayo	Pepper 053032 (P)
3	1	DO FOR LOVE	2Pac	Jive 051812 (P)
4	5	LAST THING ON MY MIND	Steps	Jive 051812 (P)
5	10	LET ME SEE	Mozzhebe	Indochina 1076CD (P)
6	1	BRING IT ON	N'ave Davoutip	Gez Street VRV 590203 (JMV/V)
7	1	I PUT A SPELL ON YOU	Sinque	Devine SE38 0002 (P)
8	6	FIGHT FOR YOUR RIGHT (TO PARTY)	NICC	Control 062495 CDN (P)
9	10	THE FLUPSIDE	Moloko	Echo ECE056 (P)
10	10	IT'S LIKE THAT	Ron-DMC vs Jason Nevins	Snico Communications 59M962 (P)
11	9	EAT MY GOAL	Collapsed Lung	Deceptive BLUFF 06CD (P)
12	3	STAY YOUNG	Ultrahead	Nude NU00501 (JMV/V)
13	8	ICE HOCKEY HAIR	Super Furry Animals	Creation CRESCD 20 (JMV/V)
14	14	SCOTLAND BE GOOD	Turkay Arjan	Precious Organisation JWCD 33 (IMAC)
15	10	UNTIL THE DAY	Jungle Deep Dogs	Twisted UK 2702 1034 (P)
16	7	COUNTING THE DAYS	Abi	Kuku CDKUM1 (P)
17	10	ROMARIO	Depth Charge	DC Recordings CREZCD 15 (P)
18	11	THE ARBY ROAD EP	Spiritualized	Dedicated SPRT 015CD (P)
19	16	JUNGLE BROTHER	Jungle Brothers	Gez Street GEZ 506698 (JMV/V)
20	15	OH LA LA	Worship	Wall Of Sound WALLCD 03 (P)

All charts © DN

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	2	VERSION 2.0	Garbage	Mushroom NINE 29CD (JMV/V)
2	4	BIG CALM	Mozzhebe	Indochina 1076 CDJ78 (P)
3	1	HOW TO OPERATE WITH A BLOWN MIND	Lo Fidelity Allstars	Skint BRASSIC 8CD (JMV/V)
4	10	SIREN	Heather Nova	V2 VVR 1001872 (BMG)
5	12	TIN PLANET	Space	Gez Street 590203 (JMV/V)
6	6	PELTON	The Daligados	Chemikal Underground CHEMUSCD 10 (P)
7	6	STOSH	Slunk Anarsia	One Little Indian TPLP 18CDL (P)
8	11	IN MY LIFE	George Martin/Various	Echo ECE056 (P)
9	10	PEOPLE MOVE ON	Bernard Butler	Creation CRECD 221 (JMV/V)
10	17	WORDS GETS AROUND	Stereophonics	V2 VVR 100438 (BMG)
11	3	MUNKI	The Jesus And Mary Chain	Creation CRECD 232 (JMV/V)
12	8	PUSH THE BUTTON	Money Mark	Mo Wax MW 090CD5 (V)
13	7	THE BEST OF	Nick Cave & The Bad Seeds	Mute LDCMUTE14 (V)
14	13	DECKANORUMSANDROCKANDROLL	Propagandaheads	Wall Of Sound WALLCD 05 (P)
15	15	JURASSIC 5	Pan Pan Discs (V)	
16	10	TOGETHER FOREVER - CREZCD HITS 83-88	Ron-DMC	Profile FLECCO 474 (P)
17	14	DEBIT	Bink	One Little Indian TPLP 31CDX (P)
18	15	BEDOMING X	Sneaker Pimps	Clean Up CUP 020CD (P)
19	18	LAME'S SATELLITE WE ARE FLOATING IN SPACE	Spiritualized	Dedicated DECD 034 (V)
20	20	(WHAT'S THE STORY) MORNING GLORY? Oasis	Spiritualized	Creation CRECD 189 (JMV/V)

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MID-PRICE
REPORT

by ALAN JONES



Admittedly it's little compensation to Ol' Blues Eyes himself, but the recent death of Frank Sinatra has triggered substantial sales of his enormous back catalogue, primarily benefiting EMI, where he spent his most creative years, and Warner Music, which purchased the Reprise label he set up when he left EMI in the Sixties. In recent weeks Sinatra albums have climbed as high as number seven on the main album chart (My Way - The Best Of Frank Sinatra) and

MID-PRICE FACTILE

number 14 on the budget chart (20 Of The Best). Sinatra albums are even more numerous at mid-price, however, with 45 reissued by Warners alone last year. But it's another EMI title, Songs For Swinging Lovers, that is making the biggest impression in the mid-price arena. Originally released in 1958, it still regularly sells over 20,000 units a week, and peaked at 1,700 sales the week after he died. This week, with stocks replenished, it jumps 5-2.

When last we examined the mid-price chart some 10 weeks ago, Tracy Chapman's self-titled 1988 album, which includes Fast Car, Talkin' 'Bout A Revolution and the 34-year-old singer-songwriter's original recording of Boyzone's hit Baby Can I Hold You, was riding high at the top of the chart. Currently selling at nearly 2,500 a week, it's outselling its nearest competitor - Frank Sinatra's Songs For Swinging Lovers - by a margin of approximately two to one, and shows no sign of relinquishing its crown.

Further down the chart, a recent avalanche of mid-priced releases has blown

away some long-stayers. The latest instalment in BMG's ongoing Stop! campaign, for instance, has seen a dozen albums, some of them of recent vintage, being reduced to mid-price. The most successful of these is Republic's self-titled debut album, which includes their big hit Ready To Go and Drop Dead Gorgeous. It debuts at number three this week.

The majority of mid-price chartmakers are merely full-price albums downgraded but Capital Punishment - The Best Of The Pink Volume 2 is a notable exception. Pink is a DJ and prankster, who was with Manchester's PicoRadio for 14 years,

and has attained a degree of national notoriety since moving to London's Capital Radio, where his morning show achieves a higher rating than any other in its timeslot in London, partly because of his hoax phone calls and wind-ups. The stunt which won him most publicity was a call to Prime Minister Blair, in which he impersonated Tory leader William Hague. The call is included on Capital Punishment, as are such gems as Mick Jagger buying a taxi and Shaggy talking to Caesar's Palace. The album, which retails at £9.99, is available only at Blockbuster, HMV and the Capital Radio shop, and is selling almost exclusively in

the London area. In the past few weeks it has sold around 8,000 units, topping the Spoken Word chart, and reaching number 85 on the CIn chart. It peaked at number two on the mid-price chart, and is currently ranked fourth. It is the follow-up to Pink's first album, which was released last December. Both albums are on Capital's own record label.

Simply Red's Picture Book and Men And Women albums are new entries at eight and 14, primarily due to a promotion. In Woolworths where buyers of their new album Blue can pick up either of the other two at £4.99 apiece.

R&B SINGLES

Pos	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	LIFE	Dee'nee	Sony SR 569502 (SNI)
2	1	THE BOY IS MINE	Brandy & Monica	Atlantic AT 0037 (V)
3	2	MY ALL	Mariah Carey	Columbia (SNI)
4	5	STRANDED	Laurica McNeal	Widstar CASKAS 2034 (V)
5	4	UNDER THE BRIDGE/LADY MARMALADE	All Stars	London LOND 409 (F)
6	6	DD FOR LOVE	Zpac	East West SW 538620 (V)
7	3	SWING MY WAY	KP & Envy	Columbia 65912 (SNI)
8	7	GONE TILL NOVEMBER	Wynol Jean	Telstar CDSAS 2871 (V)
9	11	BOOM BOOM	N-Type	Def Jam/Mercury 592953 (F)
10	8	HE GOT GAME	Public Enemy	MCA MCSTD3 4670 (BMG)
11	14	ALL MY LIFE	K. Ci & JoJo	Arista 742128671 (BMG)
12	9	TOO CLOSE	Nest	Gea Street VWR 502033 (DMM/P)
13	5	BRING IT ON	N-dee Davenport	WEA WEA 11831 (V)
14	15	LIFE ISN'T EASY	Abel	Kuku CDKCU 11P (V)
15	16	COUNTING THE DAYS	Abel	East West VE 30427 (V)
16	13	CURIOUS	Levert/Sweet Gill	Universal UMD 30376 (BMG)
17	12	SWEET THANG	Jonestown	Elektra E 38470 (V)
18	16	DO YOU REALLY WANT ME	Robyn	Parlophone RHYTHM CDREY114 (E)
19	20	TURN IT UP/RISE UP IT	Busta Rhymes	Gea Street GEE 5009784 (E)
20	18	MADE IT BACK	Beverly Knight/Leaning Padmas	Gea Street GEE 5007751 (F)
21	22	JUNGLE BROTHER	Jungle Brothers	Mo'Nasty MW 089 (V)
22	17	ANYTIME	Brian McKnight	Interscope INT 95584 (BMG)
23	19	MAYBE I'M DEAD	Money Mark	Def Jam CD 5007814 (E)
24	21	ALL MY LOVE	Queen Pen featuring Eric Williams	Infantino DM 5669912 (F)
25	23	YOU THINK YOU OWN ME	Hinda Hicks	Virgin VS007 1803 (E)
26	12	LET'S RIDE	Miss J	Virgin VS007 1803 (E)
27	5	I GET LONELY	Monie Jordan	LaFace 742157911 (BMG)
28	27	NICE & SLOW	Mishai	Polygram 505041 (E)
29	31	HIGH	Lighthouse Family	Virgin VS005 1670 (E)
30	30	TOGETHER AGAIN	Janet Jackson	

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

DANCE SINGLES

Pos	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	SPEND THE NIGHT	Danny L/Levi's	Locked On LDX 987 (V)
2	2	THE ROCKAFELLER SKANK	Fatboy Slim	Skint SKINT 35 (BMV/P)
3	3	CARNIVAL OF DREAMS	Dario G	Eternal WEA 1217 (V)
4	1	WIZARDS OF THE SONIC	Westbam Vs Red Jerry	Wonderboy/AAAM WBG070 (F)
5	3	HORNY	Mousse T Vs Herbie/Jaicy	AXM FM 42870 (F)
6	2	I PUT A SPELL ON YOU	Santiano	Servius SERV 0017 (V)
7	7	SOUL IN MOTION	DJ Nast	Fly City FCY 014 (SRO)
8	5	I'VE BEEN WAITING	Myleike Myles	Azuli Black ABZL78 (SNI)
9	12	BAMBATA	Sky/Fx	Ebony EBRO15 (SRO)
10	10	LD DOWN	Facs	Trouble On Vinyl TOVI201 (SRO)
11	6	BEEN A LONG TIME	Kojo	Funka TR FUKA 1 (V)
12	10	SINCERE	Ma'Lo	AMM PER 9231 (F)
13	4	TESTIFY	Byron Shingy	Manifesto MANS 42 (BMG)
14	10	PRESENTS JAZZ & BASS SESSION II	DJ SS	New Identity NYID 019 (SRO)
15	10	ROMARIO	Dez Charge	RC Recordings DC 22 (V)
16	18	LONG TIME COMING	Bump & Flex	Heat Recordings/HEAT 014 (V)
17	25	TOUGH AT THE TOP	E-Rollers	Moving Shadow/SHAD09 1208 (SRO)
18	22	HE GOT GAME	Public Enemy	Def Jam/Mercury 568953 (F)
19	20	ALL OF THAT	Theahs Houston	Azuli Black ABZL11 (PM)
20	20	RIDE	2 Phat Cousins	Yoshi Tush YR027 (Import)

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DANCE ALBUMS

Pos	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	NEVER SAY NEVER	Brandy	Atlantic 756730281/756730306 (V)
2	1	HOW TO MOVE WITH A BLOWN MIND	Lo Fidelity Allstars	Skint BRASSIC BR/PBR4 S33C/BMC (DMM/P)
3	3	99 LONGTIME - LIVE FROM THE BIG SMOKE	Black Tusk	Jammie MMJ 001 (SRO)
4	1	MEZZANINE	Movance Attack	Virgin VNRP/L 44VBR3MC 4 (E)
5	4	PAUL OAKENFOLD - NEW YORK	Various	Global Underground - GU 07 (DMM/P)
6	6	WID	Original Soundtrack	Epic -4911214 (SNI)
7	4	TURT JAM JAZZ UNDERGROUND FREQUENCIES 2	Various	Satellite 742315445/742315464 (BMG)
8	2	IT'S DARK AND HELL IS HOT	DMX	Def Jam 58822/VS02624 (F)
9	5	RIDE THE UNDERGROUND	Various	Sonic State - SSC 101 (DMM/P)
10	8	FUTURE SOUND OF THE UNITED KINGDOM - TWO	Various	Ministry Of Sound FSUKLP 2/F5UK/MVC 2 (DMM/SN)

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VIDEO

Pos	Last	Artist Title	Label/Cat. No.
1	1	SPICEWORLD - THE MOVIE	PolyGram Video 5571563
2	3	MERCULES	Walt Disney 0270102
3	5	JERRY SPRINGER - TOO HOT FOR TV	Medusa 1891148
4	1	VARIOUS ARTISTS - Andrew Lloyd Webber 50th Birthday	PolyGram Video 573303
5	1	THE SIMPSONS - AGAINST THE WORLD	BBC 0281252
6	8	SPICE GIRLS - SPICE POWER - WATCHING THE GIRLS	Visual VV0176
7	6	SPICE GIRLS - Spice Power (Unrated) DVD	Visual VV0176
8	11	MEN IN BLACK	Columbia TriStar CTR045-9
9	9	BARNEY - GOOD DAY, GOOD NIGHT	Param 192202W
10	11	SON AIR	Buena Vista 0115644
11	12	THE 57TH ELEMENT	Param PRC202W
12	2	STAR TREK VOYAGER - VOL 4.5	CDC Video V46026
13	14	SCREAM	Miramax 081629
14	10	GROSSE POINTE BLANK	Hollywood Pictures 036203
15	19	THE FULL MONTY	Fox Video 49335

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MUSIC VIDEO

Pos	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	MUSIC VIDEO	Various	Polystar 05730
2	1	SPICE GIRLS - Spice Power (Unrated)	Visual VV0176	
3	2	FRANK SINATRA - My Way	Video Collection VCL27	
4	3	BADHOUS21 - Selenia's Camera	Polystar 05730	
5	4	ADAM The Apple Day - Official Album	Universal 05830	
6	5	THE BEACH BOYS - Live In Concert	Virgin 10292	
7	6	THE BEACH BOYS - Live In Concert	Video Collection VCL27	
8	7	SPICE GIRLS - Spice Power (Unrated)	Weg 10294	
9	8	ONE TREE HILL - Live In Concert	Video Collection VCL27	
10	7	MICHAEL FRATELLO - The On The Dance	Visual VV0176	
11	11	MARQUEE'S StereoPhonics	Visual VV0176	
12	10	MARQUEE'S StereoPhonics - The Heat	Visual VV0176	
13	8	NICK CASH & THE BAD SEEDS - The Warm After Hours	Visual VV0176	
14	13	BLACKSTREET 1075 - Blackstreet	Visual VV0176	
15	18	SHIRLEY BASSEY - Diva Are Forever	Capitol 05830	

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Reporting to the Head of Contemporary Music, the Marketing Manager will be responsible for record company activity across the Contemporary Music Division. This will include working on marketing campaigns with our UK record company partners and managing BBC Music's own label development strategy. They will also work closely with the Head of Contemporary Music to develop brand planning for BBC Music on a global basis.

Carrying significant budget responsibility, the successful candidate will possess the ability to meet agreed financial, strategic and planning objectives to timetable. Other key objectives will be to develop communication and relationships within the UK music industry and develop release strategies across all genres.

A proven marketer, the successful applicant will have a minimum of three years' experience operating at least as senior Product Manager level within the UK music industry and preferably have experience within international markets. A clear strategic mind and the ability to focus on market needs is essential.

Account Executive

This position will manage a range of activities associated with BBC releases with our record company partners, including all aspects of marketing and distribution. Working with Brand Management Executives the Account Executive will work on a range of projects including both archive and current repertoire. They will have responsibility for identifying commercial opportunities and seeking out commercial partners.

At least three years experience working in the record industry in a marketing associated discipline will be essential. A knowledge of negotiations and business affairs would be useful.

Product Manager

The Product Manager will have responsibility for developing the new in house record label activity. There is currently an easy listening label taken from the BBC archive and further labels are planned. The position carries budget responsibility, and will involve managing all aspects of the label including production, consumer and retail marketing, public relations and third party distribution.

The successful applicant will have at least three years product management experience, either with a record label or distribution company and have a proven track record of achieving plans within agreed deadlines. They will also establish and manage overseas sales in key territories through third party companies.

Please send CV and covering letter outlining your suitability and stating your current salary package to Kate Carey, Human Resources, Room A3062, BBC Worldwide, Woodlands, 80 Wood Lane, London W12 0TT. Tel: 0181 576 3199 by 29th June.

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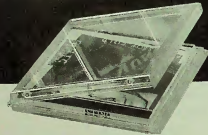
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RETAIL FOCUS: ROUND SOUNDS

by Karen Brewer

Steve Brewer describes his decision to purchase the former Rounder Records store at the age of 20 as "a big leap and a lot of responsibility," but two years on he has every reason to feel that he was right to grasp the challenge.

With its image makeover and name change to Round Sounds, the store has succeeded in attracting a much wider range of customers and has effectively overcome the fact it does not enjoy a prime High Street location in Burgess Hill, Sussex.

"It used to be a case of kids dragging their parents into the store but there really wasn't very much to appeal to them," says Brewer, who worked in the shop for two years before buying it. "I wanted to prioritise making the atmosphere comfortable for everybody with a range of stock to suit all tastes. One of the first things I did was to reflect this in window displays by giving space to artists such as Celine Dion and Robson & Jerome."

Simply Red currently occupies a prominent position in Round Sounds' window and sales



Round Sounds: attracting a wider range of customers

of their album, *Blue*, are holding up well. Display impact is also being maximised for a wide range of promotions which is helping to build a reputation for breadth of stock. Currently, EMI's soundtrack campaign, offering CDs at £7.99 and £12.99, occupies the store's main promotional wall with

around 60 titles displayed face on. "It features some very strong titles such as the entire James Bond catalogue and more recent soundtracks such as *Romeo + Juliet* and *Transpootling*," says Brewer. "The range is offered on a sale-or-return basis, which I reckon is the best marketing tool a record

company can use. We are happy to expand the range if it is at no risk to us."

Brewer believes that the store's chart walls put customers at ease by making every new release immediately easy to spot. It has recently expanded its mid-, low- and budget price offers with an ongoing range of multi-buy deals and actively promotes new compilations which it sells at competitive prices. Its PolyGram listening post and jointly owned EMI post are also proving increasingly effective marketing tools. "Embrace's album, *Good Will Out*, has been going like a bomb this week and it definitely benefited from exposure on the post two weeks before release," says Brewer. "We have high hopes for Neil Finn who is currently being featured."

Round Sounds likes to think that a bit of extra effort goes a long way when it comes to customer service and it is prepared to track down small distributors to order as little as one unit. "Customer satisfaction is very important to us and good word of mouth is undoubtedly the best form of advertising," believes Brewer.

IN-STORE THIS WEEK

Andys Records

Windows - two CDs for £22; **In-store and Press ads** - *Masters At Work*, *Buddy Guy*, *Neil Finn*, *Bran Van 3000*, *Dana International*, *Catherine Wheel*, *Rockets & Dunn*, *Gershwin*, *Summer Serenades*, *Kennedy*, *Brother Requiem*, *Roberto Alagna*, *Midget*, *Ether*, *Gran Turismo*, *Weekender*, *Dr John*, *Julian Lennon*, *Walton* - *Henry V*

International

Singles - *Lighthouse Family*, *Tina Arena*, *Janet Jackson*, *Will Mellor*, *Karen Ramirez*, *Lionel Richie*, *Imajin*, *Dana International*, *LCD*; **Albums** - *Neil Finn*, *Ultimate Summer Party*, *Very Best Pure Grooves*, *Best 60s Summer Album in the World...*; **Videos** - *Star Trek*

Spice

In-store - three classical CDs for the price of two, two selected rock and pop CDs for £10, *Father's Day* promotion, *Disney Summer*, *Spice Girls*, *PolyGram CDs* for £10.99

FARRINGDONS

Windows - *Simply Red*, *Karl Jenkins*, *Valery Gergiev*; **In-store** - *Angela Gheorghiu*, *three Naxos CDs* for £12, *EMI Eminence* promotion with two CDs for £10

HMV

Singles - *Dana International*, *Bernard Butler*, *Propellerheads*; **Windows** - three videos for £12, *Neil Finn*, *Embrace*, *Janet Jackson*; **In-store** - three CDs for £10 on *Skint*, *Ultimate Summer Party*, *Very Best Pure Grooves*, *Box Hits 2*, *God's Hotel*, *Tom Waits*, *Jason Nevins*, *Ride*, *The Underground*, *Brandy*

MENZIES

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Singles - *Janet Jackson*, *Propellerheads*, *Ether*, *Imajin*; **Windows** - *World Cup*, *Neil Finn*, *PolyGram* sale, *singles range*; **In-store** - *World Cup*, *Motown* promotion, *World Music Sale*; **Press ads** - *Madness*, *Neil Finn*, *PolyGram jazz*; **Radio** - *Motown* campaign

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WH SMITH

Singles - *Lionel Richie*, *Janet Jackson*, *Dana International*; **listening posts** - *Karen Ramirez*

WOOLWORTHS

In-store - promotions for *Gloria Estefan*, *Rod Stewart*, *Shed Seven* and *Simply Red* offering discounted back catalogue with purchase of current albums, *Top 100 Artists* promotion offering buy three get one save £5, *Virgin Best*. *Ever* albums at £10.99 each or two for £20, selected *Grimson CDs* at £5.99 or three for £15



STEVE TURNER, assistant manager, Solo Music, Exeter

"We are very established here in Exeter and have built an excellent reputation on the basis of customer service and competitive pricing. The same goes for our other store in Truro. Price is a big issue for us and we will always try and match - or outdo - any neighbouring price initiatives. For example we're currently doing very well with the *Smashing Pumpkins*' *Adore* at a £12.99 price point.

The store is arranged on two floors with pop, dance and chart product downstairs and specialist sections such as classical and jazz upstairs. The upstairs attracts heavy traffic as we carry an enormous range of classical. This sector isn't very well catered for in Exeter generally and we are probably the first port of call for classical enthusiasts.

This week it is proving a very close thing between *Three Lions* and the *Fat Les* single *Vindaloo*. The first is a great singalong but *Fat Les* seems to have the commercial edge.

BEHIND THE COUNTER

"We've certainly seen some new faces in to buy singles which boost well for the power of the *World Cup* to boost record sales. The other big single this week is *Fatboy Slim*'s *Rockafeller Skank*."

On the whole, it has been pretty quiet for new albums although *Embrace*'s *Good Will Out* has been a winner. We did a playback evening for it in the store a couple of weeks before its release and it went down well. We're trying to do more of these as they really do give a lift to sales.

Record companies are currently giving a lot of support to indie stores. *PolyGram*'s *World Cup* campaign is particularly strong and *Virgin*'s current three CDs for £20 is helping to maintain a healthy turnover.

We're running a football syndicate here and each of us have got two teams. I've pulled out Scotland and Nigeria and who knows what my chances could be. Like everyone else I'll be following it all the way."



PETER EDWARDS, Pinnacle Sales Force rep for the North West

"Much has changed at Pinnacle since I did my first CD on *The Road* slot three years ago."

We've now got two sales teams, the *Selecta* listening posts, web sites and laptop computers. The company's latest initiative is a catalogue promotion with *Mojo* involving 100 indie stores. Helping dealers sell more music is what it is all about.

The album releases I handle are always musically diverse and my pre-sales over the last fortnight have had no exception. Last week I got a very good reaction to *Rancid*'s *Life Won't Wait* on *Epitaph*. Tagged at a retail price of £5.99 or less, it should be a winner when it comes out on June 22. It will also gain from exposure on the *Selecta* listening posts.

Buddy Guy's *Heavy Love* on *Silvertone* has also unanimously received the thumbs up and promises to reach beyond the blues market. Prospects are also looking

good for *The Artist*'s forthcoming album *New Power Soul*, which should happily be out at the end of June. For *Kraftwerk* fans we've got the band's first official live release coming up with their four-track *Classics*.

It has been good to see *Embrace*'s debut album *Good Will Out* living up to expectations this week and *Smashing Pumpkins* are still keeping us very busy. The ebb and flow of *The Tamperer*'s *Feel* it also buds well for a long life on the singles racks.

Next week's singles chart should highlight the fact that football and music can walk hand-in-hand. Having said that, the summer period will be pretty quiet as usual. I take my hat off to the likes of *Simply Red* and *Rod Stewart* for releasing big albums at this time. Maybe it has something to do with the fact that they are both big football fans."

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