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their biggest album yet
Chris Blackwell backs internet music launch

Island Records founder Chris Blackwell is backing the launch of an internet music service that will offer music videos and will ultimately sell music online.

The project, called Spottnik, is being overseen by Les Garland, who previously headed the US operations of video music TV channel The Box and is also being backed by Ted Waitt, the multi-millionaire founder of US computer giant Gateway 2000. Blackwell says that up to $20m will be invested in the Spottnik project, which is forecast to break even within five years.

He adds that the US-based operations are considering presenting the scheme to UK companies.

Blackwell profile, p5

Kennedy set for Unigram top job

John Kennedy, is set to be appointed as head of the UK operation of the combined Universal and PolyGram group. Confirmation of Kennedy's appointment as UK chairman of Universal Music Group is expected to be announced early in November, shortly after the merger of the two music groups is formally completed. Until then, his appointment cannot become official.

It is understood that Universal international chairman/CEO Jorgen Larsen told the PolyGram UK chairman several weeks ago that he has got the job. There has been speculation over whether Kennedy or Universal UK managing director Nick Phillips would get the post. Phillips has a close working relationship with Universal worldwide chief Doug Morris.

Confirmation of the appointment will come as a huge relief to staff at PolyGram, who have been on tenterhooks since Seagram's $10.6bn proposed purchase of Universal UK managing director

John Kennedy: expanded role

“It's being spoken about quite openly in PolyGram that John has got the job. Everyone is really pleased and I believe John is very happy, too,” says one senior PolyGram source. Kennedy was unavailable for comment.

Another senior label executive last week expressed his relief that the top job looks set to go to a company insider who already knows all the PolyGram staff and structure. “From the point of view of the general staff it is great news,” he says. “Keeping John in charge is the right thing.”

Other senior figures say staff are enormously relieved that Kennedy's appointment means there is some continuity, although one says: “Things are falling into line, but there is still a lot of uncertainty to face.”

Initial details of the structure of PolyGram/Universal's continental European operations are expected to be announced in November, possibly ahead of Kennedy's appointment but after the Seagram board has met in Montreal for its annual meeting on November 4. It is understood that the company had hoped to tie the announcements in to the annual meeting but a last minute hitch has put the schedule back.

Kennedy's expected appointment has increased speculation about what will happen to Phillips. Under one possible scenario Universal would be folded into PolyGram as another label group similar to Polydor or Mercury. However, Phillips has also been mentioned as a possible contender for the post of Universal UK chairman following the departure of Rob Dickins at the end of this year. Phillips was off sick last week and unavailable for comment.

HMV leads sales fever

HMV last week kicked off what it claims is its biggest autumn sale to date, offering Madonna's Ray Of Light CD for just £5, as rival retailers launched more modest campaigns.

HMV has slashed the prices of more than 2,000 full, mid and budget price titles, including The Verve's Urban Hymns and Robbie Williams' Life Thru A Lens, which have both been cut from £14.99 to £9.99.

The Madonna album — which usually retails at £14.99 — is being used as a carrot to attract shoppers in-store since just 100 copies will be available at the special price at each of HMV's 101 UK shops. Ian Dawson, HMV's campaign manager, insists all the Madonna CDs have come from Warner UK rather than parallel import sources.

Springsteen jets in for Masquerade case

Bruce Springsteen is expected to give evidence in London's High Court this week in the long-running dispute over rights to 32 unreleased recordings written and performed by the singer during the Seventies.

Masquerade Music, a London-based specialist in rare recordings, was issued with a writ by Springsteen's solicitors in 1997 to prevent it from releasing the tracks. A year earlier Springsteen had sued UK company Flute over the same recordings.

Masquerade claims it acquired the rights to the tracks through Jim Cretecos, who managed and produced Springsteen during the early part of his career.

Springsteen's solicitor Laurence Gilmore of Hamlin Sloane claims Springsteen owns the recordings and says the singer is determined to prevent them being released.
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UK acts scoop largest share of MTV awards nominations

by Paul Gorman

The UK's enduring position as Europe's prime repertoire source was confirmed by its domination of nominations for the MTV European Music Awards, which were announced in London last week.

The UK - with five nominations - accounted for 26 nominations in the 11 categories this year, compared with 20 last year. US acts receive 20 nominations, against 33 last time, while continental Europe has eight and Australia scores one with Savage Garden's Truly Madly Deeply.

PolyGram and BMG jointly lead the record company tallies with five nominations each. Four of PolyGram's are scored by London's All Saints in the categories of breakthrough act, best song (for Never Ever), best group and best album. BMG's nominations include Dave Wesson, formerly occupied head of marketing Andy Kendrick, formerly marketing manager for Virgin, along with head of product marin Brennan, who previously occupied a similar role across Virgin and commercial manager Steve Kincard.

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Other new Virgin appointments include Dave Wesson, formerly VOP's commercial manager, who is given the new role of commercial manager, while Simon Dornan is promoted to VOP London's source and PR manager to music marketing controller for Virgin.

Meanwhile, Eagle Eye Cherry, signed to Diesel in Sweden but licensed to Polydor UK for the rest of the world excluding North America, has been nominated for three awards - best male, breakthrough and best video.

Virgin retail reveals plans to separate staff divisions

The Virgin group has unveiled its new structure of Virgin Our Price with the two brands being split into separate staff divisions.

Under the new set-up, which follows the group's £145m purchase in July of HMV's 75% VOP stake, the marketing and product departments have been brought together at Virgin under commercial manager Steve Kincard.

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My only concern is that the essential and lucrative compilation market will go into overdrive and swamp the stores with far too many similar hits and dance albums all containing duplicated tracks which only lead to customer confusion. There is a simple solution, but who is going to be the first to agree to license their tracks to just one or two compilations and risk trading away the singles featured are available in store.

In fact, take a look at the Top 10 some weeks this year and it reminds you of nothing more than those dog days of 1975 and 1976. Which isn't to come over all NME-like and declare that the industry is in "crisis". The world is a little bit more complicated than student polemics would suggest. It's about accepting that music is an up-and-down kind of business, while wishing it could all be as wonderful as the best of it.

The good news is that somewhere out there, ever so slowly, things are coming together in a way that makes one for a lot more optimistic than I could be. Take last Wednesday. Within a mile of each other in Camden, north London, there were three acts, all fusing different elements to produce something of their own - just like it's meant to be.

One: Stroke. XL's great hope. A fierce and meaty rhythm section. With real songs.

Two: The Beta Band. Lo-f, rootsy. Soon to be stars of a bedsit near you. There. Kent. Stars in Sweden. Great live. Soon to be stars here. There's no room for snobbery in the music business. Neither Stroke, nor Beta Band, nor Kent are "better" than Steps or B\textquotesingle{}Witched or T\textquotesingle{}Spoon. But they are different.

And in late 1998, music needs difference and distinctiveness and identity like never before.

\textit{Ajax Scott}

**PAUL'S QUIRKS**

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Graves joins PolyGram Jazz

PolyGram Classics has appointed a new marketing manager at PolyGram Jazz following the departure of Richard Cook. Nathan Graves joins the UK from PolyGram New Zealand, where he has spent the past 10 years, most recently as marketing manager for PolyGram Classics and Jazz. Prior to that he worked in London for the Virgin Megastore in Marble Arch.

Nathan, 29, takes up his new post on October 19, reporting to divisional director of PolyGram Classics and Jazz, Richard Cook, who says, "Nathan is a natural marketer," and "His impressive record Down Under allied to his knowledge and love of the product are ideal attributes for the role." During his time at PolyGram New Zealand, Gravesworked gold-selling albums by Ella Fitzgerald and Nina Simone. He was also a member of the judging panel for the Annual Music/Entertainment Awards, New Zealand’s equivalent of the Brits.

"He came half-way round the world to come for an interview. He was very enthusiastic," says Holland, Graves, whose wife is English, says, "The jazz market is changing dramatically worldwide. The repertoire PolyGram Jazz is now marketing reflects the broadening parameters of the genre."

New Space track opens way as Gut makes move into ads

Gut Records is forging closer links with the advertising industry after providing a specially-commissioned track for use in Honda's TV advertising.

Space have recorded the Animal's 1965 classic We've Gotta Get Out Of This Place for the Honda Accord car commercial, which broke at the weekend.

The move, which also marks the first cover version recorded by Space, follows the adoption of the band's Femalle (The Special's for the current Impulse diarrhoea camapign.

Gut chairman Guy Holmes says he is now actively looking for more advertising tie-ups because of the potentially huge coverage he provides. He has commissioned specialist marketing consultancy Fullhouse, which brokered the Honda deal with ad agency CDP, to look for similar opportunities.

"It really broadens the ability to break new bands because advertising takes them to a whole new audience," says Holmes. "It's another part of promotion," he says.

In addition to being heard for the first time on the 40-second commercial, the new Space track will be included on the EP released on November 2.

NIGHT NURSE TEST OUT MP3

Better Records signings Night Nurse have unveiled their first UK act to release a single on the internet using the controversial new MP3 technology.

The double A-sided single -- IF You Tolerate This, Then Your Children Will Be Next -- will be available from October 26 as a free download from the band's website (www.righteous.com). "The intention is to make MP3 the main release format. It's inexpensive and it gets us to the college market we want," said Better Records spokesman.

NEW TV BOSS AT ALAN JAMES PR

Irish Scorpice is joining Alan James PR, an agency, as its TV promotions following recent additions to the company's roster, including VP's Mercury Rev, Island's Laptop and Mo Wilk's Money Mark. The former head of TV at Island Records takes up his new role on October 12.

CORRS, FIVE SIGN WITH PEPSI

Pepsi is continuing its links with the music industry after signing a promotional and advertising deal with Five and The Corrs to use the acts as the faces and voices of the dealer deal.

The line up follows similar tie-ins with Boyzone, Space Girls, Coolio, Hanson and Eternal this year.

HI-FI BOOST FOR DIGITAL RADIO

Three UK manufacturers have announced plans to ramp up production of digital radio Hi-Tuners for the home in a move which is being seen as an important step forward for the adoption of the technology.

Cumbum and Mandarin say they are all looking to make digital radio available in the UK next year, with Cumbum promising a "serious marketing tool," he adds.

Singles chart slows down as long-stayers take residence

by Paul Williams

The singles chart is showing increasing signs of slowing down as more releases experience extended runs within the Top 10, according to Midweek research.

During the first three quarters of 1998 the average stay of a record inside the Top 10 rose to over 21 weeks, compared with 21.8 to 28 weeks, while 45 fewer records made their debut there compared with the same period a year ago.

The number of records entering the Top 10 and then dropping out a week later has also fallen significantly during the past 12 months. Only 50 hits disappeared from the Top 10 after seven days compared with 105 records in the same period last year.

Meanwhile, some records are becoming enduring hits despite the media odds being stacked against them. A prime example is Aerowaves' I Don't Want To Miss A Thing on Columbia, which is the only single so far this year to debut outside the Top 10 and eventually become a Top 10 hit.

When the single was released its main supporter was Radio Two. However, it also received the support of Top 40 producer Chris Cowie, who screened the video twice on national TV in its first two weeks. It has subsequently gained wider ILR support, although it has not been playlisted by Radio One. Yesterday (Tuesday) it again appeared set to rise in its fifth week in the chart.

Aeromith: Radio Two's support care where it is in the chart," he says.

MCA/Getoff general manager Matt Voss, whose division's single Dance The Night Away by The Aerowaves spent eight weeks in the Top 10, says the industry no longer relies on first week singles sales. "Record companies have wanted to make money out of singles, but the opportunities to do that have happened a lot more this year," he says.

Up next week from The Aerowaves and Aerosmith are two of a number of long-running singles to have been given strong support by Radio Two. The station was also an early backer of Lekem Pines' How Do I Live, which has this year enjoyed the longest run by a single in the Top 40 for 14 years.

Although records are staying around for longer, reaching number one is no guarantee of a long Top 10 life, however. Several chart toppers this year, including Oasis's All Around The World and All Saints' Bowie Go (which spent just two weeks in the Top 10. By contrast, How Do I Live peaked at number seven but managed to stay there for 10 weeks.

The lower reaches of the chart are also slowing down with 807 new entries this year, the lowest level since 1998's first nine months compared with 860 in 1997.

Pinnacle managing director Tony Powell, whose company has handled long-running hits by Steps and The Temperer this year, points to the growing popularity of certain genres to explain why singles may be staying around longer. "I would assume the repertoire that was in the Top 10 a year ago would be a lot more moody-oriented stuff that tends not to hang around long," he says. However, Powell believes it is a critical pattern and the Top 10 could speed up again with the arrival of a new musical trend.

BY WITCHED HIT GOLD

Elvis' Walk The Line has completed its first gold certification, according to the Recording Industry Association of America (RIAA) website. The album earned its gold status for sales of more than 500,000 copies.

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PROFILE - CHRIS BLACKWELL

CHRIS BLACKWELL has not been in London for a year and it shows. He is back in west London's Notting Hill Gate, talking about the implications of DVD. He is also trying to buy a set of the chemist's own brand copper anti-rheumatism bracelets. When the salesman finally finds one and quotes him a price of £5.75, Blackwell offers him a deal of four for £20. It is unclear who is more surprised: the assistant faced with someone attempting to introduce a touch of Caribbean haggling to High Street retailing, or Blackwell on being told they only have one bracelet in stock.

It is not surprising that the 61-year-old Island Records founder, clad in flip flops, faded black 501s and patterned shirt, appears a little disoriented. These days he divides his time mostly between New York, Miami and Jamaica; the month he is planning to spend in London is a recent record, according to his wife, who sits in on our interview back in his office.

But he has good reason to spend time in the country where he was based for many of the most successful years of a career that has seen him work with stars as diverse as the Maytals, Bob Marley, Lee Perry, the Spencer Davies Group, Traffic, Nick Drake, Grace Jones, U2 and the Cranberries. A year after he left the PolyGram management board and almost 40 years since he released his first record in Jamaica back in 1969, he is fully focused on the task of starting over once again.

The new company, Islandlife, groups together a string of companies including the fledgling Palm Pictures film and music operation, Blue Mountain Music, Bob Marley Music, Japanese animated film specialist Manga and the hotels and travel company Island Outpost. Though music is only one of its many strands, it remains a key one, as was underlined by Blackwell's $35m purchase of Rykodisc, the US catalogue specialist.

As Blackwell tells it, one of the main motivations behind launching a new entertainment concern nine years after he sold Island Records to PolyGram for $330m, is the arrival of DVD. "I've been waiting for this moment for years," he says, evangelising about how the digital format offers artists the opportunity to straddle the audio and visual worlds.

Islandlife contains a number of exciting successful companies, but when it comes to music, he is starting afresh. "Essentially it's similar to when I came to England in 1962, but it's completely different. I have a lot more experience and we have capital to invest. Island Records started with £2,700, most of which came from me plus three Jamaican Chinese investors."

Musical releases to date include albums from reggae and jazz veteran Ernest Ranglin, Senegalese star Baba Maal with an album from Sly & Robbie due early next year. Within the next 12 months he also hopes to launch a black music division based in the US, rather similar to the operation he launched under Rickie Hacks at Island in 1995.

Overall, Blackwell says there are no specific genres that being targeted - "we're going to stay away from things that sound quite like what is already selling" - with the overall focus on single projects like soundtracks plus artists with long-term potential.

In addition to the Latin music coming out of Miami, Blackwell is currently particularly keen on US electronica. It might sound like he is jumping on a bandwagon, but Blackwell's dance credentials are better than most people's. Island itself was founded on the dance music of the time, reggae and R&B, while it subsequently launched influential disco queen Grace Jones and Gwen Guthrie. Indeed, in the early Eighties Blackwell himself got to know Larry Levan, the DJ at New York's Paradise Garage who is today regarded as one of the founding fathers of contemporary dance culture and who did some seminal mixes on Gwen Guthrie material.

"I used to go to the Garage a lot in the early Eighties," he says. "I once gave Larry this high-quality eight-track cartridge recorder so that he could record his gig every night and give me the tape. I never followed up on it and I only ever got about three or four of the tapes. I found some about five or six years ago and then promptly lost them again. I played them and they still sounded as fresh as they could be."

Now, 25 years on, he says he is still just as interested in dance - alongside other sorts of music. "I'm very interested in disc jockeys because a CD is essentially one hour long and there are not that many artists that can sustain an hour, but really gifted DJs have the ability to give you an hour of music put together with a beginning, middle and end with a mood to it and a continuity," he says.

He may not be out in the clubs every night any more, but clearly Blackwell is as in touch with the times as ever. Ajax Scott

Full interview appears in the October issue of Music Business International.

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Universal seeks local roster growth

Overseas bands claim the hits, but Universal is looking at homegrown talent to add to its growing roster. By Paul Williams

With a roster that boasts Aqua, Beck and Blackstreet among its line-up, Universal has much to provoke envy among its record company rivals. But, despite a year which has seen it making chart-topping history with one of its international acts, the company knows it still has much ground to make up when it comes to breaking domestically-signed acts. That fact is appreciated nowhere more than at Universal/Interscope, whose Top 40 action so far this year has been almost exclusively by overseas repertoire, though general manager Mark Crossingham notes that when the division was set up by Universal managing director Nick Phillips last year, it came with a virtually non-existent domestic roster.

"When we split the company, about 95% of the UK roster and the whole of the A&R department went to the MCA/Geffen side. The only act we kept was Clock," says Crossingham, who has made building up and having hits with a UK roster a key priority in the coming months.

Among his top domestic priorities are Kirk, a three-piece guitar band comprising three teenage brothers from Colchester, whose first single is due out early next year. Hopes are also resting with 23-year-old singer-songwriter Aya, whose first single is expected around May 1999.

In the meantime, the division can rightly claim to have had huge success with a UK act in a year which has been overshadowed by parent company Seagram's $10.6bn acquisition of PolyGram. Signed to Universal in the States, Coventry's Billie Myers followed a Top 20 US chart appearance by reaching number four in April with Kiss The Rain, while her album, Growing Pains, hit number 20 three weeks later.

For Universal/Interscope, the biggest success stories of the year so far have come from overseas, namely Denmark's Aqua and the platinum single Ghetto Supastar by Pray Michel featuring O'Dirty Bastard and Mysa, which spent 10 weeks inside the Top 10. Having given the entire company its biggest-selling single to date with Barbie Girl last year, Aqua landed two more number ones in 1998 to become the first foreign act to open their UK account with three chart-topping singles. Their debut album Aquarium has also been a Top 10 hit. Though many of its most lucrative overseas signings, including Blackstreet, Bush and No Doubt, will not be returning with albums until next year, the division's autumn priorities take on a very international look: further momentum with the already-issued Marilyn Manson album plus a fifth single from Aqua.

Like Universal/Interscope with Ghetto Supastar, MCA/Geffen has enjoyed considerable success with a long-running single during 1998, namely The Mavericks' Dance The Night Away. Inside the Top 40 for 16 weeks, it has sold around 450,000 units, while the parent album Trampoline will be released on October 26 by the album of the same name.

"As with Crossingham, Voss will be looking to build up his division's UK side in the coming 12 months, though it has already chalked up a Top 20 domestic breakthrough in 1998 with Electrasy's Morning Afterglow. Along with Electrasy, UK priorities for MCA/Geffen include three-piece girl group Paper Dolls, who were brought to the division by Simon Cowell, collaborator EJ Kennedy and are supporting Boyzone on tour. The UK company has also signed Ray Ruffin, son of Jimmy and nephew of the late David Ruffin, whose first single Would I Lie is due out in November.

Come the first quarter of next year and the focus will be very much on domestic acts with The Charlatans, Oceans Colour Scene and The Seahorses all expected to be releasing albums. By then the uncertainty caused by Seagram's PolyGram acquisition should be clearing and the future shape of the company should be firmly in place.
While traditional indie bands continue to be seen as an integral part of the music industry, the appreciation for their music has remained relatively static. However, the past few years have seen a significant shift in the dynamics of the indie music scene. Setanta has lined up several acts in the past, very few of our records performed as expected. Even with the most wilful of optimists involved in the project, predictions about what is going to sell and what is not are often in vain. The past two years have shown just how diverse the audience for indie music is and what is really missing is a clear understanding of consumer behavior.

Meanwhile, the Depeche Mode album The Singles 86/98, which was aiming for a top position at the time, showcased this diversity. The album featured a mix of popular and obscure tracks, and while it sold well, its reputation as one of the band's best efforts was not as strong as expected. This highlights the unpredictable nature of the indie music market.
SINGLE OF THE WEEK

GEORGE MICHEL: Outside (Epic 6656852). Turning the airwaves into musical inspiration, George Michael cleverly uses the sound of a police siren to welcome in this young man in his first new single in more than two years. Marking a contractual return with new material to Epic, Outside is every bit Fast Love's twin with the singer at his most accessible and functionally profile into commercial success. Originally planned at the end of 1997, it has been reworked by Outkast & Joe and sits on Radio One's As Featured list. Lyrically it caters to the die-hard fan with the catchy chorus, the cuddly Animal sounds, sparkling production and the eerily-haunting voice of James Madsen. It's a gurgling tune, packed with emotion and power. While it may not match the chart heights of the much-underrated This Feeling (which reached number 33), it should serve to increase awareness of the album. Radio One has blessed it. (Megaphone MEGA002). This stripped-down version of one of the standout tracks from the album The Magical World Of The Strands should serve to boost the acclaim of this outstanding songwriter. It features one compelling song and one demo from The Magical World Of The Strands. MARC ALMOND: Black Kiss (W0458CD). This track was due to go Top 20 on Sunday. EAGLE-EYE CHERRY: Falling In Love (Christian 5410016). Admirable wordsman Mike Stock has crafted a gorgeous tune, packed with emotion and a tasty hookline. It will definitely better her last single which, despite its somewhat corny tune and summer airwaves. That success is likely to be his last, too. The carol, but one that can run and run. Not only all the hallmarks of a huge top five hit - the sound of a police siren to welcome in the album. Radio One has blessed it. (Megaphone MEGA002). This stripped-down version of one of the standout tracks from the album The Magical World Of The Strands should serve to boost the acclaim of this outstanding songwriter. It features one compelling song and one demo from The Magical World Of The Strands. The Devil and add the unmistakable vocals of the former Soft Cell man. Insert in CD player, press play and then sit back and enjoy some gourmet Almond. Splendid, even the title's a winner. Regional radio has increased awareness of the album. MARK CHAMBERS and Bradley Spalter and bears more than two years. While the Freestylers are a great band, more than a couple of songs from their last album will grab you first time and doesn't let go. GALAXI: The Portable Galaxi (Rhodea RCD10445). This taster for the Boston-based band cherry-picks the best tracks from their albums. Influenced by the Wall of Sound and Phil Spector productions, beyond their influences, it shows how the innovative trio quietly shook the indie world. VARIOUS: Twice As Nice (React REACTC0139). This excellent double mix CD showcases both oldies and newies played at the London club twice As Nice. An R&B mix by Steve Sutherland and Pitzy da Buzbuzy includes classics from Minionics, Chubb Rock, Maze and Mica Paris, while the UK garage selection includes Germaine, State Of Mind, RIP and the Dreem Team.

Debuted releases

Releases previously reviewed in Music Week now set for release on October 9. Releases: As featured. MARSDEN: She's Gone (Columbia) (reviewed in October 3 issue)

Featuring the hit singles 'Give A Little Love' and 'The Magic Is There.' CD: RZBCD 715 (£8.45+VAT) Cassette: RZBLC 715 (£5.95+VAT)

THE NEW SINGLE: 'THE MAGIC IS THERE' 50,000 Limited Edition

TV Advertising
Wednesday 21st - Friday 23rd October:
- GMTV. 20 second ads.
- Scottish, Grampian, Border, Central, Menzies, HTV, Anglia, West Country, Ulster.
- Monday 23rd - Saturday 28th November:
  - Scottish, Granada, Central, Grampian, Anglia, Ulster.

Radio Advertising
Sunday 18th - Saturday 24th October:
- 20 second ads.
  - Talk Radio (National), Clyde 2, Forth AM, Westsound, Nithsound, Tay, Magic 1152 (Tyne Tees), Magic 1170 (North East), Magic 1548 (Liverpool)
- Mon 26th October - Sat 7th November:
  - 30 second ads.
  - Asda FM (Nationally instore)

Press Advertising
October
- Scottish Daily Record
- Music Week
- The Sun (National)
- Scottish Sunday Post
- Irish Post
- Daily Mirror
- East Anglian Daily
- Catholic Times
- Take A Break

November
- Catholic Times
- Take A Break

Co-op/Retail Activity
- Tesco
  - Display Boards
  - Megaboard
- Safeway
  - Album of Week
  - Easy Listening Pack
- Virgin
  - Display pack
- WH Smith
  - Album of Week
- Now
  - Album of Week
- Sam Goodys
  - Windows
- Sainsbury
  - Xmas catalogue
  - Woolworths
  - Xmas catalogue
  - HMV
  - Street Poster pack
- Our Price
- Recommended Album

Mailout
Mailshot to 77,000 Ritz database addresses.

UK Tour
October
- 12 & 13 PLYMOUTH, Pavilion Theatre
- 16 & 17 SCARBOROUGH, Futurist Theatre
- 18 EDINBURGH, The Playhouse
- 20 & 21 BRENTWOOD, Leisure Centre
- 23 BIRMINGHAM, N.I.A.
- 24 & 25 BRISTOL, Colston Hall

December
- 08 BRIGHTON, Conference Centre
- 10 STOKE ON TRENT, Hanley, The Ritz
- 11 STOKE ON TRENT, Hanley, The Ritz
- 12 & 13 BLACKBURN, King George's Hall
- 14 NEWCASTLE, City Hall
- 16 SHEFFIELD, City Hall

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A frequent feature of chart hits, and it's only a collaboration with Mase, which debuts at one being Top Of The World, her doing likewise with The Boy Is Mine, and C'est La Vie to stop Brandy & Monica from talents—they debuted at number one with that Brandy is less enamoured of their buyers are fond of them, it's my guess. While that's ample proof that record 112,000 copies last week, to take its two-Rollercoaster remaining well ahead. It sold 537,000. However, the weekly Top 20 remains dominated by the summer's big hits, with no new entries in the Top 10.

**MARKET REPORT**

1. *SINGLE FACTFILE*

Something very odd happened to the Top 40 last week—it didn’t have LeAnn Rimes in it. LeAnn had maintained an uninterrupted presence in the chart with How Do I Live for 30 weeks. Even though the song never climbed higher than number seven, it will top 700,000 sales in the next fortnight—a stamford display. Its 30-week chart run represents the longest Top 40 tenure of any hit since Frankie Goes To Hollywood’s Relax, which completed a 35-week stay in 1985. The only other records to spend longer in the Top 40 are I Love You Because by Jim Reeves (36 weeks), a Scottish Soldier by Andy Stewart (37 weeks) and the all-time champ Acker Bilk’s Stranger On The Shore, which achieved 45 weeks in the Top 40. On its 32nd week in the Top 75, How Do I Live has gone into something of a slump, and now stands at 51.

**THE YEAR SO FAR...**

**TOP 20 SINGLES**

1. MY HEART WILL GO ON
2. IT'S LIKE THAT
3. NO MATTER WHAT
4. C'EST LA VIE
5. 1999
6. Ghetto Supastar (That Is What You Are)
7. TRULY MADLY DEEPLY
8. MY HEART WILL GO ON
9. 111
10. COME BACK DARLING
11. ANGELS
12. 20 DANCE THE NIGHT AWAY
13. THINGS TO COME
14. SOMEONE LOVES YOU HONEY Lutricia McNeal
15. CRUSH
16. TO THE MOON AND BACK
17. labour Of Love III album, Come Back Darling, gives the group their third hit since 1993. Originally recorded by reggae star Johnny Osborne, it reverses a worrying spiral which saw their last single Always (There) peak at 93 last autumn. Come Back Darling is UB40's 43rd hit, a total beated by only three other groups—Status Quo (52 hits), Queen (48) and the Rolling Stones (46). The Bee Gees held fifth place, with 36, while Depeche Mode have the next highest tally among the extant rather than the extinct, the recent Only When I Lose Myself being their 35th success.

For the second time in recent months a Bananarama cover has hit the Top 10. In May, Steps matched number six with Last Thing On My Mind, a 65-place improvement on the song’s 1992 peak as a Bananarama single, and this week Ace Of Base register their 10th hit with a remake of Cruel Summer, which debuts at number eight.

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**SINGLE FACTFILE**

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<table>
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<tr>
<th>No.</th>
<th>Title</th>
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<td>COME BACK DARLING</td>
<td>DEP International</td>
<td>EMI</td>
<td>05/01</td>
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<td>Sony Music</td>
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<td>Epic</td>
<td>EMI</td>
<td>05/01</td>
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</table>

**TITLES A-Z**

- 48  I Don't Want To Miss A Thing  - Aerosmith  (Serletic)  01/01
- 24  A Thousand Miles  - Sarah McLachlan (MacIntyre/Weiner/MacIvor)  07/01
- 48  I Don't Want To Miss A Thing  - Aerosmith  (Serletic)  01/01
- 24  A Thousand Miles  - Sarah McLachlan (MacIntyre/Weiner/MacIvor)  07/01
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- 24  A Thousand Miles  - Sarah McLachlan (MacIntyre/Weiner/MacIvor)  07/01
George Michael's Outside sprinted 97-7 to occupy a similarly lofty perch on the chart at number 39.

The last eight singles by M People have all entered the Top 40 of the airplay chart ahead of commercial release, with six of them reaching Top 20 and four of them lodging in the Top 10 before they were available to the public. Their latest, Testify, continues their Top 40 run, and entered the chart last week at number 32. A new track recorded for their Best Of M People compilation, it climbed to number 24 this week.

While form wins, as it always does, in the wings, Natalie Imbruglia's fourth single Smoke follows up its successful club campaign with promising early radio support propelling it on to the chart at number 39.
### Top 10 Airplay Chart

**Date:** 10 October 1998

<table>
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<th>Pos.</th>
<th>Title</th>
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<td>SWEETEST THING</td>
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<td>RCA</td>
<td>2,883</td>
<td>+11</td>
<td>-8</td>
</tr>
<tr>
<td>2</td>
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<td>George Michael</td>
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**Top 10 Growers**

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<td>WHAT CAN I DO (REMIX) The Corrs</td>
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| 46  | 22     | """"""""""""""""""""""""""""""""""""""""""""""""""""""""""""""""""""""""""""""

**Compilation Notes:**

- **Dotmusic** is home to the official UK Charts and an interactive magazine with the latest industry news, exclusive interviews, audio clips, and a CD retail service. It's the first port of call for anyone seriously into music.

- To discuss the range of advertising opportunities on dotmusic, call Chris Sice on 0171 921 5925 or e-mail chris@dotmusic.com

- dotmusic is produced in co-operation with the BPI and BD&D, based on a sample of more than 4,000 record outlets.
There are no new chart entries this week, with the notable exception of the Buzzcocks' debut at number two, with their compilation album 'The Best Of The Buzzcocks'. The album has sold more than 500,000 copies so far, compared to the 430,000 copies sold by its immediate predecessor Fresh Hits 98, which debuted at number one last week.

The Buzzcocks' album has been praised for its selection of tracks, which includes hits such as 'Love Me I'm Famous', 'Theme Of Love', and 'What Do I Do'. The album has been described as a 'must-have' for fans of the band and has received positive reviews from music critics.

The Buzzcocks' album is expected to remain at the top of the charts for several weeks, with strong sales figures continuing to drive demand for the compilation. The album has already been a huge success, with sales exceeding those of other recent chart-toppers, and is predicted to continue its run at the top of the charts for the foreseeable future.

With no new chart entries this week, the charts remain largely unchanged, with the majority of the top 10 albums maintaining their positions. The only change is the debut of the Buzzcocks' compilation, which has made a strong impact on the charts and is expected to continue its run at the top for some time to come.

The charts are a testament to the enduring popularity of classic rock music, with the Buzzcocks' album joining a long list of successful compilations that have helped keep the genre alive. The charts continue to celebrate the music of the past, with compilations and reissues continuing to be popular with fans around the world.
**TOP COMPILATIONS**

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<td><strong>Fastest 50% sale</strong></td>
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<td><strong>KISS IN IBIZA 98</strong></td>
<td>PolyGram TV</td>
<td>Sony/BMG</td>
<td><strong>2nd fastest selling</strong></td>
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<td><strong>NOW THAT'S WHAT I CALL MUSIC! 40</strong></td>
<td>EMI/Virgin</td>
<td>Sony/BMG</td>
<td><strong>2nd highest remaining sales</strong></td>
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<td><strong>Highest total sales</strong></td>
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<td><strong>THE IZZA ANNUAL</strong></td>
<td>Ministry Of Sound</td>
<td>Sony/BMG</td>
<td><strong>Top 20% remaining sales</strong></td>
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<td><strong>TOP GEAR ANTHEMS</strong></td>
<td>Ministry Of Sound</td>
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<td>Island</td>
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<td><strong>Top 20% remaining sales</strong></td>
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<td><strong>8</strong></td>
<td><strong>FANTASTIC 70's</strong></td>
<td>Columbia</td>
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<td><strong>Top 20% remaining sales</strong></td>
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<td>Telstar TV</td>
<td>Sony/BMG</td>
<td><strong>Top 20% remaining sales</strong></td>
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**TOP ARTISTS A-Z**

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<th>Artist</th>
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**TOP ARTISTS A-Z**

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**MUSIC WEEK 10 OCTOBER 1998**
I am not sure if this is the correct document. The text seems to be a mix of different sections, possibly from different sources. Please provide the correct document for a proper understanding and response.
Can't Take My Eyes Off You has been the saturation radio play that Hill's version of "Over The Mountain" has slumped to number five this week, having sold 168,000 copies last week, the album album since June and a decrease of 14% compared to the previous week’s amount. The album's popularity has been unprecedented, with much of its popularity due to the saturation radio play that Hill’s version of "Can't Take My Eyes Off You" has been receiving.

Cracked Rear View astonished industry observers by spending eight weeks at number one on its way to selling 14m copies in the US. The subsequent Fairweather Johnson album, though also a number one, sold a mere seventh of that, and their latest album Musical Chairs looks like doing considerably less. The album debuted at number four last week but now resides at number 12, having sold 165,000 to date. It's about six months since we had a look at the singles chart over the border in Canada. At the time, "Eyes Of The Tiger" was holding on with Candle In The Wind 1997 and he still is. Actually, Candle lost its title for 15 weeks but resumed it at number one shortly before the anniversary of Princess Diana's death, and has stayed there ever since. Thus far, Candle has spent 54 weeks on the chart. Of those, 39 of them at number one and all of them in the top three.

Source: ARIA

**UK WORLD HITS**

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

**AUSTRALIA**
1 (1) VIVA FOREVER
Spice Girls
Virgin
2 (3) WHERE THE LIGHTS GO OUT
Oasis
BMG
3 (1) C'EST LA VIE
Sting
Polydor
4 (1) UNDER THE BRIDGELIGHT MARINADE
All Saints
Columbia
5 (5) EVERYBODY GET UP
Boyzone
Cheeky

**GERMANY**
1 (1) ONLY WHEN I LOSE MYSELF
Des'ree
Mute
2 (2) GOD IS A DJ
Paul K
BMG
3 (3) VIVA FOREVER
Spice Girls
Virgin
4 (1) LIFE
Des'ree
Sony S2
5 (1) THE ROCKAFELLERS SHAWN
Tony! ton! Chase
Virgin

**SWITZERLAND**
1 (2) LIFE
Des'ree
Sony S2
2 (1) GOD IS A DJ
Paul K
Cheeky
3 (3) VIVA FOREVER
Spice Girls
Virgin
4 (1) DEEPER UNDERGROUND
Des'ree
Sony S2
5 (1) SAVE TONIGHT
Cheeky
Virgin

**AUSTRIA**
1 (1) ONLY WHEN I LOSE MYSELF
Des'ree
Mute
2 (1) VIVA FOREVER
Spice Girls
Virgin
3 (1) GOD IS A DJ
Paul K
Cheeky
4 (1) ONLY WHEN I LOSE MYSELF
Des'ree
Mute
5 (1) CASANOVA
Des'ree
Epic

**SWEDEN**
1 (1) NO WARTER WHAT
Eagles
Polydor
2 (1) LIFE
Des'ree
Cheeky
3 (1) EVERYBODY GET UP
Spice Girls
Virgin
4 (1) VIVA FOREVER
Spice Girls
Virgin
5 (1) MILLENNIUM
Robbie Williams
Cheeky

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**ALL THE CHARTS**

**AMERICAN CHARTWATCH**

*by ALAN JONES*

Marilyn Manson's reign atop the album chart was as short as it was unexpected, and Mechanical Animals has slumped to number five this week, allowing Lauryn Hill to reclaim her throne. Lauryn's album, The Miseducation Of Lauryn Hill sold 158,000 copies last week, the least tally of its five-week chart run, the lowest tally in any number one album since June and a decrease of 14% over the previous week's amount. The album has sold 1.3m copies since its release, however, with much of its popularity due to the saturation radio play that Hill's version of "Can't Take My Eyes Off You" has been enjoying for the past four months. If Hill's return to the summit was inevitable, the award's overseas album charts were drawn up back in May and were being followed by a series of meetings between the Manics and their overseas target of Scandinavia focused on a secret gig for nearly 300 media in Copenhagen on August 21. A week later European media attended a gig in Ireland. Currently in Japan and Australia/Asia, the band will begin a 20-date, sold-out tour of Europe on October 13 with arena dates in the UK to follow in December. Meanwhile, the States is likely to be going with the album in the spring, though a new deal there has yet to be secured after the band parted company with Epic following the last album.

**ARTIST PROFILE: MANIC STREET PREACHERS**

*by PAUL WILLIAMS*

Breaking the Manic Street Preachers internationally has been such a priority for Sony that its overseas affiliates were played the new album before staff at the UK company. The move was the first stage in an elaborate plan to try to turn the band's huge popularity back home into international sales after the disappointment of the last album, Everything Must Go, which managed to sell just 300,000 units in total outside the UK. Life, though, is looking far brighter now for the Manics who, until the release of This Is My Truth Tell Me Yours, had not seen any of their four previous albums go Top 10 anywhere internationally. By contrast, the new album is presently Europe's biggest album with number one placings in Sweden, Finland and Ireland, while in Norway it is at number five. Outside of Europe it is seven in Japan's international chart and top 20 in Australia and New Zealand.

"It's doing better than I expected," says Epic/Sony S2's director of international marketing Jon Fowler. "I hoped for a good start but this is a really excellent beginning." Plans to break the band abroad began being drawn up back in May and were followed with a series of meetings between Fowler, the band's manager and agent, and Sony's overseas affiliates. "We did a number of these meetings here in London and our foreign affiliates heard the album before the UK company. That was done to try to make them realise how important this was for the band," says Fowler.

Part of the strategy has been to change the perception of the Manics among foreign affiliates, media and retailers from being a cult act to one which can sell thousands of records. The band themselves were brought in at the end of June for promotion with the first overseas target of Scandinavia focused on a secret gig for nearly 300 media in Copenhagen on August 21. A week later European media attended a gig in Ireland. Currently in Japan and Australia/Asia, the band will begin a 20-date, sold-out tour of Europe on October 13 with arena dates in the UK to follow in December. Meanwhile, the States is likely to be going with the album in the spring, though a new deal there has yet to be secured after the band parted company with Epic following the last album.

**TRACKWATCH**

**MANIC STREET PREACHERS**

- Album one in Sweden, Finland, Ireland
- Five in Norway
- Seven in Japanese international chart
- Top 20 in Australia, Denmark, Greece, New Zealand

**MUSIC WEEK**

**10 OCTOBER 1998**

**INTERNATIONAL**
### MID-PRICE

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<td>Sexy Eyes - Remixes</td>
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<tr>
<td>2</td>
<td>THE ROCKAFELLER SKANK</td>
<td>Fatboy Slim</td>
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<td>3</td>
<td>LADY GAGA</td>
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<td>SHANIA TWAIN</td>
<td>Up To This Point</td>
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<td>ROGER WATERS</td>
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### BUDGET

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### INDEPENDENT SINGLES

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<td>COLDPLAY</td>
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<td>3</td>
<td>NOEL GALLAGHER</td>
<td>Live Forever</td>
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<td>4</td>
<td>RED HOT CHILI PEPPERS</td>
<td>Under The Bridge</td>
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### INDEPENDENT ALBUMS

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The spotlight in the budget market has recently been firmly focussed on the activities of the Cornerstone Group and its proposed acquisition of Music Collection International to put in its trophy cabinet alongside Crimson. Said purchase would give Cornerstone a market-leading 16% share of the R&B sector. While negotiations of these sector giants continue, it’s business as usual for the minnows whose creative marketing makes the top end of the chart something less of a monopoly than the bigger players might hope. For the past fortnight, the chart has been led by Departures, the first budget release from the Newcastle-based Global Underground. Departures usurped long-established niche label Moving Shadow’s 98.2 compilation, but this week the roles are reversed with 98.2 — a chart topper several weeks ago — back in the driving seat.

Departures is a 19-track hard house mix whose main purpose is to draw attention to the use of the featured tracks in Global Underground’s highly successful full price series of mix albums. Departures has a dealer price of £1.61, and has sold 20,000 copies in the past three weeks. 98.2 is Moving Shadow’s latest drum & bass sampler, and lies the first – 98.1 – it contains a mixture of exclusive tracks, remixes and forthcoming singles from the label. 98.1, has sold more than 70,000 copies, and 98.2 threatens to do even better, with about 55,000 copies.

Another company using the budget market as an effective way to trail more popular compilations is the Newcastle – based Global Underground. This last market as an effective way to trail more popular compilations is the Newcastle – based Global Underground. This market as an effective way to trail more popular compilations is the Newcastle – based Global Underground. This last market as an effective way to trail more popular compilations is the Newcastle – based Global Underground. This last market as an effective way to trail more popular compilations is the Newcastle – based Global Underground. This last market as an effective way to trail more popular compilations is the Newcastle – based Global Underground. This last market as an effective way to trail more popular compilations is the Newcastle – based Global Underground. This last market as an effective way to trail more popular compilations is the Newcastle – based Global Underground. This last
Peter Buck dismisses all the talk about having to fulfill expectations created by the band's new deal. "Warner has money invested in us in having hit records but for me, this record was a challenge for us to reinvent ourselves," he says. "I want people and journalists to like the record, but I don't say what are those guys up to?" We've done that strummy-guitar thing before, and done it well, but I don't want to give people the small record that they want, because that would kill the band.

R.E.M. manager Bertis Downs backs Buck all the way. "People expect the left turns, the new sounds and the reinvention from R.E.M.," he says.

Schuon also agrees. "Every seminal rock act, particularly in America, whether they have a one- or 11-album career, has to re-introduce themselves to an audience. R.E.M. will be leading off with a very good single, which will appeal to people who are looking not for R.E.M. but just a great song. They can definitely connect with a new audience as well as those core fans."

That said, the marketing plans are leaving nothing to chance. With the last album new songs the choice of first single, "E-Bow The Letter," was creatively brave but commercial suicide given its doomy feel and lack of a chorus. This time the band have agreed to Warner's choice of lead-off single: "Let the guys who know about this stuff decide," says Buck. "Daysleeper is a fine reminder of the band's commercial triumphs including Losing My Religion and Everybody Hurts. The band will also be doing more promotional appearances than they have in years, spearheaded by a Radio One live broadcast on October 25, appearances on TFI Friday and BBC2's Later... and the pre-release of two Top Of The Pops appearances for the next two singles while promoting Daysleeper. Says McGuinness, "Last time around, we didn't have the right set up to get the album up and running. This time we have."

In America, they will be doing a "HJ/Storytellers special and, astonishingly, the children's TV favourite Sesame Street. They've even agreed to play Shiny Happy People - "They asked us, and that show is immortal, and anyway, my kids watch it," Buck says. But he has also agreed to go against their original plans to tour the album. Buck says, "Everything around us has changed recently and we realised we just didn't want to. We respect our audiences too much to force something like that on their core fans."

Assistant managing director Tony McGuinness agrees. "Up is a return to their intimate, idiosyncratic direction. "They'll be able to start work on a new record sooner and they're free to do some stuff that might come up, like charity events or a soundtrack."

Buck relishes the thought of playing some festivals. "We're not even guaranteed to be the headliners this time around," he says, modestly. "But that's OK - I don't feel like being Andy Garland or something. We'd be happy just to play. I'm not worried about the financial side of it, and neither should Warner be - they've got Alanis Morissette, who can take the pressure off us?" Warner might have to accept that R.E.M. might never top 10m sales again, but they've still got an extraordinary band who can survive a major lineup haemorrhage and make an extraordinary record. Other labels should be envious.

Martin Aston


STEVE TAMACO ON A&R

This probably isn't the place you'd expect to find references to Scary Spicie's wedding. But as she marched through the tunnel to her wedding the other week, I couldn't help thinking that here's the kind of wedding bands should behave. Think about it. If Scary had wafted down the aisle in full view of the cameras, then the interest in her wedding would have come and gone in 24 hours. The fact that no one saw a thing made her newsworthy for days afterwards. It reminded me of the time Spindrift the forerunners of Gene - played an early London gig. They were so good, you could almost see the group. Result: every A&R man in town wanted to see the group... Teasing A&R staff isn't just a sport, it can be a good way of creating interest in your band. It's a weird music industry phenomenon but the more freely your demo tape is available, the less people want it. The more a group plays live, the less special their gigs are. An A&R scout can have a wheelie bin full of demos in his office, but he'll still spend a good proportion of his working day chasing round after the one he doesn't have. It's remarkable what being a little illusive can do for a band... Of course, last week I was hoisted by my own petard. Having trawled through a good 20 demo'd bands, I still can't see any A&R scouts about. Steve Tamaco
As Cliff Richard celebrates 40 years in the music business, he talks to MW about his new project, his career over the years and what he thinks of the Spice Girls

His 128 singles have racked up more than 60 UK Top 20s, while his 40 Top 20 albums include seven number ones. Overall he has sold an astonishing 250m units. And so, as he celebrates his 40th year with EMI/Chrysalis, you might expect him to mark the anniversary with a batch of reissues and glossy box sets. But not Sir Cliff Richard.

That would be seriously to underestimate his independent thinking and answering determination to release yet more fresh, successful product - and EMI/Chrysalis's determination to release yet more fresh, his extraordinary ambition and unswerving faith in his ability to deliver it.

The result is 58-year-old Richard's first studio album for five years, heralding his new George Clooney-ish look and a new business relationship between him, his manager David Bryce and Blacklist's managing director Clive Black. It is also one of EMI/Chrysalis's biggest marketing and promotional campaigns, an album that sees what they refer to as the "agemen" of radio programmers blocking their progress, all parties involved are firmly convinced that apart from his potential number one), and even some opera, and, of course, a US smash hit.

"Heathcliffe broke all box office records for a show and the video has been in the Top 20 for 11 months (selling 300,000 units). It was the best thing I'd ever done dramatically and musically and I enjoyed something to excite me again - this is it."

Black suggests Richard was even considering abandoning his recording career at a time when he was disillusioned about the way he'd been treated by EMI/Chrysalis, you might expect him to mark his 40th year with a batch of reissues and glossy box sets.

"It was so used to singing with a click track on a DVD and to suddenly find myself being asked to sing out of time was difficult. But when I did it I found it added an extra emotional feel and I came to enjoy it very much," he adds.

"There may be more bias towards R&B, but my albums have always been very diverse. I haven't departed from my roots, all I've done is use slightly different branches," says Richard.

EMI/Chrysalis is supporting the album heavily long-term, with a concerted national TV and poster ad campaign, intensive print promotion, a string of TV appearances - including TR Friday, Des O'Connor and a GMTV three-part series - and 52 sold-out nights at London's Royal Albert Hall early next year. There's also a limited edition collectors' Digipack version of the album, including a 20-page booklet and colour postcards resulting from a marketing survey across Cliff Richard's 150,000-strong active fan base. "It's a big record for us," says EMI/Chrysalis managing director Mark Colten. "It shows that Cliff is still a vibrant force. People have forgotten what an incredible interpreter of songs he is and he isn't stuck in any particular time groove. His vocal performance on Butterfly Kisses is extraordinary."

Colten anticipates unit sales of at least 500,000 and adds that retail has been very supportive of the fresh, dynamic, energised new image of Richard.

The one area of support notably lacking is radio and Richard takes no prisoners in his condemnation. "When you get excited about a project, as I am now, it's frightening to think you are in the hands of people with preconceived ideas about it," he says. "When people think of Cliff Richard they often think only of Summer Holiday and forget what an incredible talent we are. We Don't Talk Any More. I've never just stuck to songs from the Sixties and I don't ever want to."

"Radio airplay no longer has anything to do with the merit of a record and everything to do with marketing. At the moment there's all these designer stations aimed at a certain part of the market, and people like myself are being cut out because of our age. Why? My records are as good as anyone else's."

He adds: "They're seen as 'old-timers' and I think you are in the hands of people with preconceived ideas about it. I'm just not that kind of person."
to do date. "It was supposed to be a
the band's most sophisticated work
musical ambition." There’s a humour running through all of it," he
lead single at Master Roco
company’s mix of bluesy vocals
bassist. The Boos’
scenery. "It is difficult,
and Badly Draw Boy gained much industry attention. Both Stroke
interwar period with the '20s, the
and Badly Draw Boy were signed to XL amid
and die are obviously a proven entity.

and turn down bigger major

and our horizons have broadened," he says.

keeps a key
develop the label’s faith has paid off
to a more melodic direction.

and XL, Old Skool, have been
by XL because it showed

indies’ - Richard Russell

radio one’s Mary Anne Hobbs. Russell says he

radio one. "I’m not overly concerned by

their way, been outsiders.”

its own Twisted Nerve label.

from the two small-scale EPs he released on

industries. “Although they were both high-profile

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creatures. “Although he was wooed by 18 labels,

label also plans to keep the build-up on both acts low key.

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On the eve of its diamond jubilee year, Topic is gearing up for one of the biggest months in its history. On November 2, the veteran folk label is to release The Voice Of The People, a 22-track album series which collates nearly 500 rare recordings of English, Scottish and Welsh traditional music, drawn from Topic archives, into a definitive history of traditional song in Britain. The set has been two years in preparation. Topic managing director Tony Engle says it is not only one of the most important projects in the company’s illustrious history, but is probably the most lavishly packaged, since each CD comes with a 27-page booklet.

“We will have to sell a lot to make a profit on this,” says Engle, who is currently discussing a series of incentives to retailers discussing a series of incentives to retailers wishing to stock the whole set. “This is material which should be publicly available rather than locked up in a vault.”

Among the great traditional performers featured on The Voice Of The People are Paddy Tumney, Red Jordan, Walter Pardon, Sarah Makem, Mamie Connolly, Margaret Barry, Belle Stewart, Scan Tester, Harry Cox, Sam Lamer, Jeannie Robertson, Phil Tanner, Jack Elliott and Joseph Taylor.

The artistry of these singers and musicians and the emotional impact of their performances are timeless,” says Sussex University research fellow Reg Hall, co-complier of the series.

Also on Topic’s schedule is the new Martin Carthy album Signs Of Life, which is his first for 10 years and breaks daring new ground with covers of Elvis Presley’s Mining Disaster 1941 and Bob Dylan’s People.’’

Martin Carthy: release accompanying Reg Hall’s (inset left) and Tony Engle (right) big project

Topic is currently mourning the sudden death from cancer of another of its frontline artists Lal Waterson – Martin Carthy’s sister-in-law and Zula’s aunt – whose 1996 Ock Ock album continues to sell steadily. Shortly before her death Lal was recording a new work with her son Oliver Knott, which Topic plans to release next year as a tribute.

Artist: Martin Carthy
Title: Signs Of Life
Label: Topic
Producer: Martin Carthy
Studio: Panda Sound, Robin Hood’s Bay, N Yorks
Date: November 2

Colin Irwin
**RELEASES FOR 12 SEP-18 OCT, 1998: 100% • YEAR TO DATE: 6,100**

**SINGLES TITLES A-Z**

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Multiple Fry is a specialist dance label well established in the UK clubs, who have enjoyed chart success with artists such as SASH!, Basement Jaxx and Red 5.

We are seeking an Awards Assistant who is well organised, interested in the music industry, possessing initiative and good communication skills.

Key responsibilities will include:

- **Maintaining the ledgers within the Opera accounting system, liaison with artists, preparing, processing cheques, carrying out petty cash procedures and performing various month end and reconciliation procedures.**
- **Excel spreadsheet, posting and posting of Royalty and Licensing income information.**
- **Preparing credit control reports.**
- **Preparing spreadsheet and financial information and other ad hoc reports for the Financial Controller.**

Candidates should have a sound knowledge of double entry book keeping (preferably at Qualified), good experience working with Excel and who can work to tight deadlines in an organised manner.

Send completed CV with covering letter to Jane Platt, Personnel Manager, Music Week, Prospect Studios, Barnes High Street, London, SW13 4LE or fax through your details on 0181-875 1919.

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PRESS RELEASE
The CMG Group Music Business Five A Side Football League has vacancies for the 1998 Winter League. All the league and cup games will be played on a Saturday night and will be played between 7pm and 9pm at the Surrey County Cricket Ground, The Oval, Kenley Road, London SE19.
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Music Week Directory 1999
Music Week Directory covers the UK and Irish music business from A to Z. The next edition is being compiled. If you were in last year's we've sent a reminder. If you haven't had one, fax or mail your details to the address below.
Same goes for all new companies but mark your letter NEW ENTRY.
It's free. Do it!

GET YOUR ENTRY IN NOW!
by Karen Faux

For Pete Taylor, one of the most enjoyable aspects of managing Essex indie Fives is being able to bring new or underexposed bands to the ears of the listeners. This month, its newsletter recommends US act Dad as worth checking out. "They appeal to the kind of people who like the close harmonies and melodic rock of Crowded House, and they have already got a little bit of a following. Dad has generated a lot of interest since we've been playing it in-store," Taylor says. Taylor has been a fan of the band since he first visited it as a customer 21 years ago. "At that time, it was primarily an outlet for limited-edition singles and records so the fact that the Southend area was a hotbed for new talent. Jazz and blues are extremely popular and we have built up a reputation as a specialist."

Although the store is not particularly large, it is well organised and comfortably accommodates chart product, back catalogue and dedicated jazz and blues departments. This week's best-selling singles have been supplied by Placebo, Depeche Mode's The Singles 86-98. Red

and we've also been doing big business with Hill has been hugely successful this week we've got a player behind the counter. although we don't have any listening posts customers want to listen before they buy and we recently launched a loyalty card scheme enthusiasts, we also get a lot of soul fans.

and, apart from the reggae and blues fact that the Southend area was a hotbed for that time, Dada has generated a lot of interest since it was primarily an outlet for mainstream product, comfortable it as a customer 21 years ago. "At its Verden Experience, Angelic Voices, Martha Argerich, Ian Bstedridge. In-store - sale, Music Qui D'Abord

Behind the Counter

Bill Deavall, manager, Goodfellas Compact Disc, Birmingham

"I helped to set this shop up 18 months ago and, since then, business has been flying. Our only competition here in King's Heath High Street is Woolworths. We class ourselves as primarily a chart shop, although we specialise in indie, R&B and hip hop. We also do more business in reggae than any other store in the city.

Our customers are a cosmopolitan mix and, apart from the reggae and blues enthusiasts, we also get a lot of soul fans. We recently launched a loyalty card scheme giving discounts on albums and it has resulted in catching a lot of extra sales. When it comes to the specialist sectors most customers want to listen before they buy and although we don't have any listening posts we've got a player behind the counter. Lauryn Hill's The Miseducation Of Lauryn Hill album has been in the charts for the past seven weeks and we've also been doing big business with Depeche Mode's The Singles 86-98. Red Snapper's jazzy drum & bass style is extremely popular here and we've sold loads of their album Taking Back A Million Suns."

In our reggae department Red Rat's Oh No Red Rat has been one of the best recent releases and is selling well. Black Woman Child UB40 are from around here so their catalogue is always in demand and there is huge interest in their forthcoming Labour Of Love III. We do a lot of business with imports and can generally get orders for customers within 10 days. Both Keith Sweat's new album Still Of The Night and Billie Holiday's The Very Best Of are now in the charts. We have a lot of business with imports and can generally get orders for customers within 10 days. Both Keith Sweat's new album Still Of The Night and Billie Holiday's The Very Best Of are now in the charts.

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Don't be alarmed if you see a big grey elephant on top of POLYGRAM's building in Hammersmith — it's part of the promotion for BRYAN ADAMS' forthcoming single, *On A Day Like Today*. The plastic elephant first appeared in the Virgin Megastore on Oxford Street last Monday, where the Mercury artist performed a live set. Before taking to the stage, the singer, a longtime supporter of the World Wide Fund For Nature, released 5,000 biodegradable elephant-themed balloons from the roof of the store. MERCURY says the elephant will be staying unless the company is told to take it down - which is what happened when it erected a tastefully inflated 'boobie' in celebration of Sir Mixalot's Miami Bass anthem Baby's Got Back. Apparently, it was distracting passing drivers.

Remember where you heard it: Which beautiful person was unable to present her scheduled award at the suitably riotous Muzik Awards last Thursday because she was next door fixing her dress?...Across town the fireworks were spectacular but overall Thursday's "spectacular" launch for Skydigital at Battersea Power Station was an embarrassing damp squib. The new TV service promises CD quality sound, but the hi-tech video presentation was inaudible. Given Sky chief Mark Booth's background at MTV, it was surprising to see virtually no one from the music industry. But most embarrassed of all must have been organiser Matthew Freud, currently stepping out with one Elizabeth Murdoch....A world away from 'Tinker' Bell's leaving do from London Elizabeth Murdoch...A world away from thinking of London, could All Saints be the audience's sweetheart. Colin, we wish you well....Thinking of London, could All Saints be Busting some neat moves at the EMAs?...Apparently nervous PolyGram staff...have been bombarding Seagrmayb staff Edgar Bronfman with questions since the big man opened up a special e-mail line to keep everyone in the picture. Bronfman has promised to reply to any questions within 48 hours, but hasn't yet replied to Dooley's queries about all the usual suspects....Talking of which, rumour has it that finding a date to announce details about the Unigram deal has been exercising the minds of Seagram's top brass. The November 4 agm in Montreal would have been ideal, but when this window began to look unobtainable execs started scratching around for a suitable Friday, the preferred day for announcing big corporate deals. That idea was immediately shelved when they noticed the next available one was Friday 13....Evan Dando made an impromptu appearance at Rialto's gig at the Criterion theatre in London last Monday by running across the stage during the performance. Inconspicuous in an Iron Maiden T-shirt, the Lemonheads frontman was later spotted at the after show, as was liv tyler....There still are a few tables left for the Music Industry Trust dinner in honour of Sir George Martin on October 23 at the Grosvenor House in London. Contact Fiona Haycock at the BPI....Dooley was amused when he queried a Virgin staffer whether Phil Collins' forthcoming version of Cyndi Lauper's True Colors would carry the English or American spelling. The reply: "English - T-R-U-E"....Could 21st Century Girls be next year's big pop phenomenon?...Big cuddles for Universal's head of sales Robert Stewart and his wife Jane, whose first baby Ava squeezed in to the world last week weighing in at 7lb....And congrats also to The Hit Label's head of promotion Debi Cochrane, who gave birth to a 7lb 7oz baby girl last Tuesday at 9pm. Debi and partner Phil Dalby would have named her by now but they were sure they were going to have a boy....

WIA senior A&R manager MICKEY D (left) celebrated the launch of the imprint he has spent four years waiting for - FUTUREFLEX - with a showcase at The Fashion Cafe on Tuesday, Glamama fought off the fia to perform tracks including his (and Futureflex's) first single, Fashion '98 and Sweetest Taboo, the track he has recorded for Shota Amagi. He omitted his street anthem 21st Century Girls last Monday by running across the stage during the performance. Inconspicuous in an Iron Maiden T-shirt, the Lemonheads frontman was later spotted at the after show, as was liv tyler....There still are a few tables left for the Music Industry Trust dinner in honour of Sir George Martin on October 23 at the Grosvenor House in London. Contact Fiona Haycock at the BPI....Dooley was amused when he queried a Virgin staffer whether Phil Collins' forthcoming version of Cyndi Lauper's True Colors would carry the English or American spelling. The reply: "English - T-R-U-E"....Could 21st Century Girls be next year's big pop phenomenon?...Big cuddles for Universal's head of sales Robert Stewart and his wife Jane, whose first baby Ava squeezed in to the world last week weighing in at 7lb....And congrats also to The Hit Label's head of promotion Debi Cochrane, who gave birth to a 7lb 7oz baby girl last Tuesday at 9pm. Debi and partner Phil Dalby would have named her by now but they were sure they were going to have a boy....
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PR by leading PR company INPHO PR (Leah Riches 0171-627 8288) and NCH Action For Children Press Department (Genevieve Clark 0171-704 7104).
There are also two launch events planned, at: The Ministry of Sound (UK) and The Kitchen (Ireland)

We would like to thank: Andy James @ Atlantic, K-Tel Entertainment, Delta Print, Delta Graphics, Deltino Manufacturing (UK) Ltd for promos, Jeremy Farrar @ Sketch & Sketch, Denton Hall, Jo Brand, Redlead Studios, Boy George & Pete Tong, Dave Dorell & Sam @ Dave Dorell Management, Liquid Sky NYC, Stephanie Dias @ Motiv @ London Records NYC, The Bolland Family, Josie James @ London Records, Martin Proctor @ DRK, Deconstruction, Ministry Management, Jeff Nubb, Holly Howells, Bobby Marshall, Nina Tones, Sony Soho Square, Polycraft, Engage Management, LD Publicity, Eimear Management, Jenny Nevin, Polygram especially Ciro Romans & His Secretary, Rise Management, Native Management, Skint Records, Mercury Records, Major Music NYC, The Fun Lovin’ Criminals, 2nd & 4th, IJP Production (York), Out Of Hand, The Big Issue, Distinctive Records, Muzik Dancefloor, Radio 1, Eileen Schembri, Clintons Solicitors, GR Management, DEF, hard Hands, P.W. 1424 Ltd, Take Five Management USA, China Records, The Ministry of Sound, Moonshine Records USA, Tessa Towers & Warner Brothers, Nick Scripps @ BBC Maida Vale, Cleveland City, Stevie Sage @ HTV, EMAP Metro/Mixmag, Crunch, HipHop PR, Angelo Fabbri @ Strike Communications, Richard Perry @ R.P.P.R., Genetics, Nick James @ Lloyds Bank, Chris Brown, Redfield Brown, Timo Loos @ dna, Roundway Studios, Trinity Street, Andy Cash Records in Kingsstanding.

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muzik dance awards
score dance promotion

Last Thursday saw 700 members of the dance community enjoy the annual Ericsson Muzik Magazine Dance Awards and after party at the King David Suite, Marble Arch. The event – which was presented by Pete Tong and Zoe Ball – lived up to its boisterous reputation with attendees then carrying on the party at London’s Met Bar.

Muzik’s Ben Turner believes the awards, which are now in their third year, are already proving their value to the dance industry. “The biggest result is that Virgin Our Price claim they’ll sell 100,000 albums as a result of the campaign we’ve run with them,” he says. “That’s what we’ve been building towards and I think the awards fully justify themselves.”

RM sponsored the major label of the year award, which went to AM:PM in recognition of its run of chart dance hits over the past two years. Tony Farnsides, RM contributing editor, says, “We decided to give AM:PM the award because not only have they been consistently successful but also they’ve managed it by sticking to their musical guns, turning genuine club records into club hits.”

There were a few surprise winners, not least the Chemical Brothers, who won the compilation of the year award for their ‘Brothers Gonna Work It Out’ album for Freestyle Dust/Virgin even though it had only been out for 10 days.

The full list of winners is as follows:

- Best album - Air ‘Moon Safari’
- Best single - Stardust ‘Music Sounds Better With You’
- Best small club - Basics, Leeds
- Best large club - Gatecrasher, Sheffield
- Best Ibiza club - Ministry Of Sound at Pacha
- Best new artist album - Jurassic 5 ‘Jurassic 5’
- Best British DJ - Tall Paul
- Best international DJ - Deep Dish
- Best new DJ - Pure Science
- Best band - Freestylers
- Best compilation - Chemical Brothers ‘Brothers Gonna Work It Out’
- Best remixer – Norman Cook
- Best independent label – Hooj Choons
- Best major label – AM:PM
- Best Essential Mix – Carl Cox at Space, Ibiza
- Best radio show – Judge Jules, Radio One
- Best live act – Faithless
- Best event of the year – Megadog Beach Festival
- Best video – The Prodigy ‘Smack My Bitch Up’
- Producer of the year – Optical
- Best club venue – Pud, Dublin
- Carer of the year – Derek Dahlarge
- Best book – ‘Once In A Lifetime’ by Jane Bussman
- Best record shop – Massive, Oxford
- Best bedroom DJ – DJ -K
- Outstanding contribution to dance music – Danny Rampling
Lionrock have confirmed their departure from the Deconstruction label. The group - led by DJ Justin Robertson (pictured) - had been signed to the BMG label for more than six years. In that time Lionrock notched up five Top 40 singles, with their biggest hit coming this March with 'Rude Boy Rock' which reached number 20. The group's 1996 album 'An Instinct For Detection' made number 30 in the album charts; however, the group's most recent album 'City Delirious' just scraped the Top 75.

A statement by Justin Robertson about Lionrock's departure from Deconstruction says, "This was a mutually beneficial decision. Although it is sad to leave a label after so long it was proving difficult to operate under the financial corporate yoke. A new deal is underway which will allow us greater freedom and flexibility in all areas."

Work on a new Lionrock album has started, with a release planned for next year. The group will, however, have a new single, 'Dusty Finger', released this month on Jockey Slut Smalls label. Robertson will also be releasing material under his Gentleman Thief pseudonym.

Lionrock are currently continuing their tour with dates at The Blue Note, London (October 15) and Band On The Wall, Manchester (16). The group will also be supporting New Order in December.

G-Shock watches have long been favoured by DJs, clubbers, skaters and surfers alike for their tough, street designs. Now G-Shock is launching a watch aimed directly at DJs, the new Tough Label G-Shock watch. Among its rock-friendly features are a countdown alarm, backlit displays, a temperature sensor and - wait for it - a BPM counter to assist with seamless mixes which works by tapping a button on the watch face in time to the music.

The Tough Label range comprises a Baby G watch for women in black, brown and white leather and large versions in white, silver, brown or black leather or two-tone fabric in a wide range of colours. Prices range from £79.99 to £119.99 and the watches are available from selected G-Shock stockists from October, including G-Shock's new flagship store in London's Carnaby Street.
Music Week Directory covers the UK and Irish music business from A to Z. The next edition is being compiled. If you were in last year we’ve sent a reminder. If you haven’t had one, fax or mail your details to the address below. Same goes for all new companies but mark your letter NEW ENTRY. Its free. Do it!

The Music Week Directory is a comprehensive directory of the UK music and entertainment industry. It provides information on all aspects of the music business, including labels, distributors, promoters, venues, and more. The directory is available online and in print, and is a valuable resource for anyone involved in the music industry.
TUNE OF THE WEEK

DADDY'S FAVOURITE 'I FEEL GOOD THINGS FOR YOU' (GO! BEAT) (HOUSE)
With its Pelé/Robbie Basho/Charlie James-sampling "Oh, it feels good things for you... haven't you heard" hook, this is an instant disco delight by DJ Harri boosted by lush strings and built on a nagging filtered solid chunky groove. Drawing parallels with Stardust, it's no surprise to find two mixes from Alan Braxe as well as Kevin York's warmer piano reprise-like mix plus one from the Restless Soul Movement.

CORNERSHOP 'CANDYMAN' (WILIA) (BEATS)
Originally produced by The Automator, this deep, funky blues track from Cornershop's album gets a firing, scratched-up mix from Rob Swift of The X-Ecutioners. Justin Warfield provides the laidback vocals and Swift delivers a superb aural collage behind him. On the flip, Schweizer Man focuses on the pulsing bassline to create a blues dub mix. That's followed by Uplift, who rebuild the track into a deft, mid-tempo big beat instrumental. Worth checking.

ANOTHER LEVEL 'GUESS I WAS A FOOL' (NORTHWESTSIDE) (R&B)
Of the several mixes of this R&B track, the Matlock dub bumps, Blacksmith's raps are smoother than a baby's bottom and Opaz's remix with US-radio intro may be 'Bad Boy' in style but it's MJ Cole's classically soulful, free flowing garage mix that steals the others' thunder.

FUSELAGE 'DON'T STOP YOU'RE KILLING ME' (KAHUNA CUTS) (BEATS)
A fast-ish funky breakbeat groove with a huge fat bassline is the backbone of this lively track, which in its original mix is almost a throwback to those rare groove days. The Rasmus mix takes it further with some great breakdowns that introduce new elements each time. By the end of the track it has developed into a full-on acid breakbeat monster with synths flying all over the place. A certain floorfiller, and with the bonus track 'Ponk' this is an excellent package.

TOUCH & GO 'WOULDO YOU...?' (OVAL/NV) (BEATS)
Currently getting a right old hammering at 1LR, this quirky little thing deserves to be a hit. Combining big brassy beats with a seductive female vocal hook which asks "Would you go to bed with me?", it's not hard to understand why it's going down so well. On the 12-inch, there's also a Brazilian-style mix from The Treatmen as well as a chunker mix from Homewreckers.

THE SON 'JUMPIN' & PUMPIN' (DUTY FREE) (HOUSE)
This second release from Tal Paul's Duty Free label first appeared as a Fred & Ginger white label towards the end of last year. The bass-rolling original mix mixes attitude rap samples with a simple beat repeat arrangement. Baby Blue pitch things up, introducing a stack of new percussive moves, keeping with the identified samples and giving this track a good new lease of life.

CLUB 69 FEAT. SUZANNE PALMER 'ALRIGHT' (TWISTED) (HOUSE)
Urban Soul's finest moment sees itself flattered by an excellent cover. Club 69 and Suzanne Palmer do it a great justice, with a fine remix from Hex Hector who combines the old hooks with new ideas. The main original synth line is amplified and represented very strongly and Suzanne Palmer puts her all into the song. The Club 69 Future Mix isn't quite so full on, but rather funkier and edging more towards garage giving the percussion a lot of time to fit in. A Liquid Groove Dub joins the two former mixes for a rousing finish to a superb track.

112 'LOVE ME' (BAD BOY) (R&B)
The hit-making Bad Boy camp continues to churn out the hot licks and there's definitely some funkiness going on with this. It has quite a minimal backing track but the wallowing strings, infectious guitar loop and sweet vocals from Puffy's trio warms the track up nicely. Mase's contribution doesn't create a devastating impact but he does fill a gap well. Although it's a constant groover, it's safe to say that without a remix, this will not be an anthem like 'Only You', but the big chill and smoking groove makes it a necessity.

U 'KILL THE PAIN' (FFRR) (HOUSE)
Not so much a house tune, more a poppy commercial piece from the mysterious artist U. Promoted in only one version on this cut, it is a laidback funky vocal groove which will not appeal so much for peaktime club play, but is certainly more apt for the daytime radio slot.

9 NICKEL 'CAPRICORN' (MARINE PARADE) (BEATS)
Following the success of their debut release by Beber, new signing 9 Nickell take the production of a space age trip with sci-fi effects and wobble-bass pulses over two tracks. The lead cut 'Capricorn' builds steadily with reverse sounds and floaty keys that lay upon potent beats. On the flip 'Music is Everything' moves the floor from the moment the needle drops. Innovative stuff.

NYC LIVE & DIRECT 'EVERYTHING U NEED' (SLIP 'N SLIDE) (ROCK)
A real New York groove held together by a simple but very catchy bassline, this is more than just a DJ tool. Guitar samples, Philly vocal loops and organ riffs are layered over the relentless rhythm in such a way that you just don't want it to stop. There are no breakdowns, no long stanch riffs, no climaxes, just an exquisitely infectious disco workout.

M-DUBS 'OVER HERE' (SATELLITE) (GARAGE)
The prolific Si Beggs returns with one of his Buckdunk tracks of last year, courtesy of a superb mix by Shut Up & Dance under their now legendary Run and Black moniker. The boys pretty much keep the main ingredients and the vibe of the original version, adding toughened beats, stomach-turning bass and raw vibes. Nu skool meets old skool without the cheese. Top stuff.

BUCKFUNK 3000 'FRIED FUNK & MICROCHIPS/PLANET SHOCK FUTURE ROCK' (LANGUAGE)
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VARIOUS 'FSUK 3 - MIXED BY BENTLEY RHYTHM ACE' (FSUK) (BEATS)
Alongside David Holmes' upcoming mix album, this has to be one of the best of the year thanks to its invigorating combination of old and new tracks. The Bentley boys manage to blend old folk rockers like Jefferson Airplane and soul legends such as Billy Paul with today's hot names, such as Deadly Avenger and The Sons Of Silence, to make an engrossing mix.

VARIOUS 'ROCKIT' (SONY) (HIP HOP)
Even for those who already have tracks such as 'Rappers Delight', 'Planet Rock', 'Rockit' and 'Hip Hop Don't Stop' on numerous other collections, this 23-track compiled by Hue Bowles from London record shock Mr Bongo is still worthy for also including the les obvious like Russell Brothers' 'Party Scene', Cyntron's 'Clear' and Run DMC's 'Here We Go'.

BEST OF THE ALBUMS

VARIOUS 'FSUK 3 – MIXED BY BENTLEY RHYTHM ACE' (FSUK) (BEATS)

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FFUK
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<tr>
<td>128</td>
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<td>BRING IT BACK TO LOVE (JOEY NEGRO/DEM 2/FUTURE SHOCK MIXES)</td>
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<td>BOOM DA LOOP (DOOP DA STEEL TRAX MIXES)</td>
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<td>RCA</td>
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<td>PRIDE (MIDNIGHT CREAM REMIXES)</td>
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<td>THE RUN GOES DOWN (LIVING IT UP) (TIN TIN OUTDOOR MIXES)</td>
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<td>MAKE IT LOUD (HARD SOUNDSYSTEM MIXES)</td>
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<td>16</td>
<td>GIVE IT TO THE NAVI (FULL INTENTION/VICTOR SWANEN ILL MIXES)</td>
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<td>Mercury</td>
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<td>MORE MUSIC (DEEP DISH/DEEP VI/OFFICIAL MIXES)</td>
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<td>MCA</td>
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<td>Virgin</td>
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<td>I'M A MONSTER (LIVE HOUSE MIXES)</td>
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<td>Warner Bros</td>
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In summary, the record mirror hot box is the neatest little box to put your new product in.
This week's chart would seem to be all about girl power, with an amazing eight out of the top 10 records coming from female artistes only. DHU HILL and BLACK EYED PEAS by the flag for manhood... FAITH EVANS, perhaps unsurprisingly, hits the top spot with 'Love Like This'. There's an excellent article on her in US Elle magazine this month, if you can track it down... The UK's KELLE LE ROC makes a well-deserved move up from 10 to 2, with her place being taken by IMPO PARS with this week's highest new entry... DINA CARROLL makes a visit to the chart with the second highest entry, 'One, Two, Three', at number 11. ANOTHER LEVEL are in at 14 with 'Guess I Was A Fool', their new ballad which has been treated to more of a remake than a remix by Blacksmith... The commercial release of BRANDY'S 'Top Of The World' sees her heading back up our chart to become this week's highest climber... BEVERLY KNIGHT looks set for a third hit in the urban chart with the single 'Sista Sista'... Meanwhile, A&R people should be aware that Radio One's Tim Westwood will be presenting its first UNDISCLOSED ARTIST SHOWCASE this Wednesday (October 7) at Dingwalls, Camden Town, London. The artists performing have been chosen by Westwood from those who have taken part in the open mic sessions which he held at his weekly Temple gig in Tottenham, as well as those who've sent in tapes to Radio One.

**Commentary by Alan Jones**

There was little to choose between the top three records last week, with KELLE LE ROC'S 'Little Bit Of Lovin' and ALL OF R&B'S 'Cruel Summer' equal on points, and one ahead of S.J.'s 'Shiver'. 'Little Bit Of Lovin' was adjudged number one only because it had the support of one DJ more than 'Cruel Summer'. This week, it romps to victory with a huge 43% margin over its nearest competitor, 'Shiver', which is in the unusual position of moving up sufficiently to grab a 2nd place in support. It does so because 'Cruel Summer', with which it swaps places, suffers an even sharper 40% fall-off. These three remained equal on points, and one ahead of ANOTHER LEVEL's 'Love Like This'. There's an excellent pre-Christmas, when all the January and February 1999 priorities will be jockeying for support... After leading Sash! to two big weeks there will be a discernible drop in club activity before the pace quickens again pre-Christmas, when all the January and February 1999 priorities will be packing for support... After leading Sash! to two big weeks there will be a discernible drop in club activity before the pace quickens again pre-Christmas, when all the January and February 1999 priorities will be packing for support... After leading Sash! to two big weeks there will be a discernible drop in club activity before the pace quickens again...
Would you be willing to go to prison for the right to DJ? In 1990, Rob Tissera was bunged up for three months after being convicted as the "ringleader" of a huge illegal party in Leeds. Sharing a cell with West Yorkshire's biggest car thief persuaded him to end his life of crime.

Now he's a top international DJ. He's also got a wealth of tracks and remixes to his name, recording for Warp, Trrr, XL and many others.

**top[10]**

"**STRINGS OF LIFE**"  
*RYTHM IS RHYTHM (TRANSMAT)*

"It's just one of the biggest early anthems of its time - in fact it's more than an anthem, it's seminal. I heard it at a Back To The Future party in 1989 and when I became a DJ it was one of the first records I wanted to play and I've played it ever since. I play it at the end of the night and people will still go mad the next day. The production transcends time, it's so powerful it doesn't suffer like some other records. It's a favourite with lots of DJs."

"**POSITIVE ENERGY**"  
*COUNTRY AND WESTERN (ZEBRA)*

"This came out around 1993 and it never came out of the box. It's got this really beaty drums with guitar samples, great vocals, funky bassline and nice organ stabs. It's a driving track with a big sound drop down in the middle that always stops people in their tracks. It's a really funky, fun record that you can sometimes drop at the end of the night. You'll definitely get a reaction wherever you play it."

**ROB'S STEAMIN' 10**

1. **DEE SONG** (SOUL REMIX) (WHITE LABEL)
2. **WHO NEEDS A LOVE** (CLAY WAVE)
3. **MEET HIM AT THE BLUE OYSTER BAR** (QUAKE REMAKE) (WHITE LABEL)
4. **DREAMING (RUFF DRIVERS MIX)** (Inferno)
5. **LITTLE FLUFFY CLOUDS** (DANNY TENAGLIA'S TOURISM MIX) (The UK Island)
6. **HORSEPOWER** (CJ BOLLAND (R&S)
7. **THE METROPOLIS EP** (WHITE LABEL)
8. **THE PHANTOM** (RENADE SOUNDWAVE (MUTE)
9. **STRINGS OF LIFE** (RYTHM IS RHYTHM)
10. **WHERE THE WEED GROWS** (ARROLA (INFERNO)

**DREAMS' QUEench**

(AUSTRAILIAN INFECTIOUS)

"This has the biggest synth noise ever. Another of those records that are universal, you can play it anywhere in the world. I've played it in Norway, Australia, Barry and rips down brilliantly. A superb tech-house record."

**WHO NEEDS A LOVE**

("CUT THE Q"

"This was one of the records I always used to hear: when I went to the Hacienda around 1990. Graeme Park used to play it. I found a copy eventually, about a year later, and it cost me £30. It's one to play in more mellow clubs. It uses samples from Laurent X and Squin Latino and other records. It's a fun carefree record that isn't trying to give too much of a moral message."

**THE CV**

**BORN:** West London, March 15, 1969. **LIFE BEFORE DJING:** Car salesman for BMW. **FIRST DJ GIG:** A pub called Minstrels in Blackburn in 1989/90. **LIFE OUTSIDE DJING:** The second Quake single will be out in November. **DJ TRADEMARK:** "I like to create good mixes and keep it good and pumping in whatever style. I play lots of different styles, although my main focus is house and hard house."

**NEXT THREE GIGS:** Future Perfect, Hanover (October 9); Up Yer Ronson, Leeds (23); Golden, Stoke (31). **WHO NEEDS A LOVE**

("SUBLIMINAL"

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**[COMPILLED BY SARAH DAVIS. TEL: 0181-948 2320]**
1. **TALKIN’ ALL THAT JAZZ** - Stetsasonic (Classic rap in new mixes by Dimitri From Paris) by Tommy Boy

2. **THE WORD Dope Smugglaz** ("Grease"-sampling groove forthcoming on Paul Oakenfold’s new label)

3. **SPECIAL Garbage** (With hot mixes by Brothers In Rhythm)

4. **FEEL GOOD THINGS FOR YOU** - Daddy’s Favourite (With mixes by Alan Brave, Kevin Yost and Restless Soul) by Positiva

5. **LA MARC El Claude** (Pumping trance with new mixes by Jonesey and Moonman)

6. **BATACUDA Spiller** (Latin-tinged groove with Boris Dlugosch mixes) by Peppermint Jam

7. **BECAUSE I GOT IT LIKE THAT** - Jungle Brothers (With mixes by Deadly Avenger, Ultimatum and the Freestylers) by Narcotic

8. **SLEAZE WALKING Kenny Hawkes** (Sleazy filtered house groove) by Paper

9. **REPEATED LOVE ATGOC** (With mixes by Rhythm Masters and Da Techno Bohemian) by Wonderboy

10. **DARN COLD WAY O’ LOVING** - Super Collider (Adventurous outing from Cristian Vogel and Jamie Lidell) by Loaded

11. **DESTINY Dem 2** (With new mixes by Rhythm Masters and Fruitloop) by XL/Locked On

12. **IMAGE OF YOU** - Kenny Hawkes (Sleazy filtered house groove) by Paper

13. **LAST SUNSET IN AMNESIA** - Jose Amnesia (Ibiza-produced Euro trance) by Age One

14. **TIMEDRIVER DJ Quicksilver** (Familiar vocal samples and a big trance production) by Positiva

15. **ELVIS NEVER MEANT SHIT TO ME** - Various (Excellent collection of tracks by DJ Q, Kid Loops, Derrick Carter and more) by Filter

16. **BEAT THE STREET** - Feelin Soul feat. Sharon Redd (Updated version of the Eighties club classic with mixes by Echobeatz and Rosario) by Lovebreak

17. **PARALYSED PARADISE** - Digital Monkeys (Dark trance on Quad’s new offshoot label) by Coded

18. **GIMME THE NIGHT** - DJ Phats (Well-produced cut’n’naste cover of the George Benson classic) by Sugar Daddy

19. **A DOG NAMED SNUGGLES** - Jackknife (Big beat party anthem) by Pussyfoot

20. **IMAGE OF YOU** - Red Snapper (Featuring mixes by Salt City Orchestra, S.U.A.D. and Rae & Christian) by XL/Locked On

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**1 (1) TALKIN’ ALL THAT JAZZ** - Stetsasonic (Classic rap in new mixes by Dimitri From Paris)

**2 (4) THE WORD Dope Smugglaz** ("Grease"-sampling groove forthcoming on Paul Oakenfold’s new label)

**3 (3) SPECIAL Garbage** (With hot mixes by Brothers In Rhythm)

**4 (5) FEEL GOOD THINGS FOR YOU** - Daddy’s Favourite (With mixes by Alan Brave, Kevin Yost and Restless Soul)

**5 (10) LA MARC El Claude** (Pumping trance with new mixes by Jonesey and Moonman)

**6 (7) BATACUDA Spiller** (Latin-tinged groove with Boris Dlugosch mixes)

**7 (1) BECAUSE I GOT IT LIKE THAT** - Jungle Brothers (With mixes by Deadly Avenger, Ultimatum and the Freestylers)

**8 (4) SLEAZE WALKING** - Kenny Hawkes (Sleazy filtered house groove)

**9 (13) REPEATED LOVE ATGOC** (With mixes by Rhythm Masters and Da Techno Bohemian)

**10 (10) DARN COLD WAY O’ LOVING** - Super Collider (Adventurous outing from Cristian Vogel and Jamie Lidell)

**11 (8) DESTINY Dem 2** (With new mixes by Rhythm Masters and Fruitloop)

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**19 (20) A DOG NAMED SNUGGLES** - Jackknife (Big beat party anthem)

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**THE COOL CUTS HOTLINE**

Brought to you by Record Mirror and Frontier Media, the hotline offers you the chance to hear any track on the chart. You can select tracks in any order by using the codes attached to the chart and send forwards and backwards through the tracks. So you won't waste the time listening to mixes you've already heard. If you want to go straight to the first to hear the hottest tracks of the week, call the Cool Cuts Hotline now.

**Details on how to use the Cool Cuts Hotline can be found above the Cool Cuts Chart.**