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MusicWeek

Phillips takes Warner crown

by Robert Ashten

Warner Music has ended weeks of speculation about the successor to Rob Dickens by confirming former Universal managing director Nick Phillips as chairman of its UK company.

Phillips, 37, who left Universal suddenly in October, will take up the post on January 1. His overriding task will be to put his own stamp on a company that has been run for 15 years by Dickens, the UK's longest-serving major chairman. He inherits a group that has enjoyed a remarkable hot streak for much of the year thanks to the likes of Cher, The Corrs and Catatonia.

Warner Music International

PHILLIPS: THE ROAD TO THE TOP

1979: joins ATV Music
1984: moves to EMI Music, rising to talent acquisition manager
1988: joins MCA Music Publishing as creative manager
1991: promoted to managing director and VP of MCA Music International. Works closely with creative director Paul Conroy on acts such as PM Dawn, Therapy?, 2 Unlimited and Smashing Pumpkins
1993: hired by Jorgen Larsen to run the MCA label. Restructured the record company into two divisions, chairman and ceo Ramon Lopez says Phillips' experience makes him a worthy successor to Dickens.



Phillips starts on January 1

MCA/Geffen and Universal/Interscope. Developed Ocean Colour Scene and broke Aqua in the UK.

"Phillips is at the forefront of a wave of talented young executives within the UK music industry," he

says. "He has already proved himself as a most capable managing director and is now ready to take on new responsibilities as chairman of one of WMI's most important affiliates. We must build on Rob's legacy."

One of Phillips' first priorities will be to install a new managing director at East West. Dickens has overseen the label since March when managing director Max Hole left to join Universal International.

Manfred Zunkeller, who as president of Warner Music Europe is Phillips' new boss, says identifying and appointing a new managing director at East West will be key. "We expect that to happen in the near future," he says.

There has been industry speculation about other senior changes within Warner's UK operation following the announcement of Dickens' successor but these are discounted by senior company sources.

Zunkeller says, "[Phillips] inherits a great WEA Records team led by Moira Bellas and will no doubt help to continue the major successes and solid achievements of that company."

Dickens says, "1998 has been the greatest year in our history. I wish Nick the very best of luck in taking the company to new heights."

Phillips was unavailable for comment.

Sales down, but still strong says BPI

Record-breaking sales by Elton John and Oasis a year ago distorted what was essentially a strong sales performance by the UK music industry in the third quarter of 1998.

The volume of singles shipped fell by 19% during the period compared with the same quarter in 1997, while albums volume dropped by 1% and the overall value of sales to retail was down by 7%.

However, the BPI, which compiled the figures, points to a series of extraordinary events

during 1997 to explain the quarter's falls.

Among them was Candle In The Wind 1997, the UK's biggest-selling single of all time, which added £14m to the value of third quarter shipments last year. When excluded from the figures, the overall fall in the value of sales was just 3%.

With the exception of last year, the period saw the highest volume of third quarter singles deliveries since 1979 with almost 200m units shipped.

● Full details next week

CDnow strikes deal with EMI for direct distribution

Leading US online music retailer CDnow has licensed repertoire from EMI as it takes the first step towards distributing music digitally via the internet.

The major has licensed around 30 tracks to CDnow, including Bing Crosby's version of Have Yourself A Merry Little Christmas and Merry Christmas Baby by the Beach Boys. They are among 300 festive-themed songs being offered as part of a new service available on CDnow's web site (www.cdnow.com).



Olm: first steps to the future (1) which allows customers to create their own custom CDs.

Until now the majors have been reluctant to license content for such services, prefer-

ring to retain control over all their copyrights.

For \$17.95 customers can select 12 tracks which CDnow will burn on a disc and deliver by post. Called Custom Shop, the service is currently restricted to the US but will be extended to the UK next year.

Jason Olm, the 28-year-old founder and president of CDnow, says the service is the company's first step towards digital distribution, a business it intends to make a priority next year.

Hello Nasty turned into a nasty go-around for Parlophone in the early hours of last Thursday when thieves stole a 10ft sardine tin which formed the centre of the 3D poster display advertising the Beastie Boys' latest album next to London's Waterloo station. The £20,000 tin, which contains life-sized replicas of the band and has been on display at other sites in the UK, had only been put up by poster contractors the day before. Terry Felgate, Parlophone's marketing director, believes the theft may have been a student prank, but now wants the tin returned as soon as possible. "The run-up to Christmas is obviously a really important sales period for us and the display was central to our Beastie Boys re-promotion campaign," he says. Parlophone is offering a reward for any information leading to the return of the tin and the three replicas.



tD
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There's this guy who claims that only a couple of years ago, he was just another developer in the middle of nowhere and that, thanks to just one trip he made to the French Riviera where he exhibited at this high profile interactive media trade show in Cannes, his company has gone public and he's now got offices in London, Tokyo, Los Angeles, and Amsterdam. He also goes on and on about the show and how he rubbed shoulders with the digerati elite on the showfloor, at the conferences and parties, and the famous Martinez bar. Plus, he says the show was just overflowing with journalists from all over the world... You'll probably think he's dreaming.



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Capital takes to the road with summer party plans

by Tracey Snel
Capital Radio Group is to stage a series of Party In The Park concerts around the country next year in what it is claiming will be the biggest schedule of live summer music events in the UK.

Backed by a £2m investment, Capital is planning outdoor concerts in Birmingham, Southampton, Brighton, London and Cardiff – some of its key broadcasting regions – between May and August next year.

"This must be the biggest commitment to live events undertaken by any radio broadcaster in either the public service or commercial sectors yet seen in the UK," says Capital's group radio managing director Sally Oldham.

The move follows the success of

the Party in The Park event held for The Prince's Trust in Hyde Park in July, which attracted 100,000 people and featured acts including All Saints, Boyzone, Tom Jones and Natalie Imbruglia. It comes four months after BBC Radio announced a significant expansion of its live music activities next year, including Radios One, Two and Three broadcasting live from the week-long Music Live 1999 in Glasgow in May.

Capital is confidently predicting the Party in The Park events will attract a combined audience of more than 330,000.

"The time for putting on a block set of events like this is right because of the success of our previous shows," says group programme director Richard Park. "We have built up a lot of experience."



Party in The Park: huge success

In July this year Capital hosted a live event in Southampton which attracted a crowd of 75,000. The year before it put on a Party in The Park in London, featuring acts including All Saints to coincide with the G8 summit taking place in the city.

Park claims the primary reason for staging a summer of live events

is to "put something back into the community" rather than merely building the group's profile in its broadcasting regions. "We're giving people a great day out," he says.

There will be no admission charge for the four events taking place outside London. The ticket price of the London show, which again will be in aid of The Prince's Trust, is expected to be announced shortly.

The Party in The Park programme will kick off in Birmingham on June 5, followed by Southampton on June 13, Brighton on June 27, London in early July and Cardiff on August 7. The date of the London gig and details of all the venues are expected to be announced this week, with the artist line-ups to follow early next spring.

newsfile

DMG MAKES MERCURY RADIO BID
DMG Radio, a division of Daily Mail owner DMGT, has put in a £3.75m cash bid for Radio Mercury which controls Mercury FM and Fame 152.1 in Crawley and Reigate. The deal, which is subject to a Radio Authority public interest test, follows its purchase of KFM, which serves Tunbridge Wells and Sevenoaks.

BEATWAX RETURNS TO MANAGEMENT
PR and promotions agency Beatwax, which handles club and college promotions for acts including Blur, Radiohead and Space, is returning to artist management. Managing director Chris Ward says he is currently considering alternative and alternative acts.

EMI SHARES SOAR AFTER RUMOURS
EMI's share price surged 16% up to 405.25p on Friday on the back of a Los Angeles Times report that the music group is in discussions with News Corp. The story prompted the music company to issue a brief statement denying that any talks had taken place between any of its executives and those from Rupert Murdoch's News Corp.

APRS UNVEILS AWARD WINNERS
More than 200 people attended the second annual APRS awards dinner, which took place on November 12 at London's Cumberland Hotel. The winners included Ivor Draxler, who won the APRS Professional Recording Association and Studio Sound Award for technical achievement.

ROUNDER RECORDS
As stated in the Pricing Survey in last week's issue, the prices quoted for independent Rounder Records were taken from its Brighton outlet. The Worthing store of the same name – which is operated separately – would like to point out that its prices in the same week were consistently lower than those of its Brighton namesake.

Charlotte Church looked on course yesterday (Sunday) to become the youngest female artist to score a Top 10 album in the UK since 10-year-old Lena Zavaroni reached number four in 1974 with Ma. The success of Sony Classical's Voice Of An Angel, which entered the chart at 24 a week ago, comes on the back of a number of high-profile TV appearances by the 12-year-old last week, including performances on Richard & Judy and GMTV. Chris Griffin, the album's producer, manager, and the album's promoter, pointed to Church's diversity to explain her success. "She's unique in the sense she's a pop star who happens to be singing classical tunes and the public have cottoned on to the fact she's a 12-year-old but sings like an adult," he says.



Friends pay tribute to PolyGram's O'Donnell

Frank O'Donnell, PolyGram UK's head of copyright, has died following a battle against cancer.

O'Donnell, 45, who was known to most of his friends and colleagues as FOD, joined the major in 1979, subsequently working his way up to become head of copyright. Among his responsibilities was giving court evidence in anti-piracy cases.

Warner Chappell royalty auditor Michael Wild, who worked under O'Donnell at PolyGram as a copyright assistant, says, "Frank's knowledge of the music industry was phenomenal."

Derek Varnais, technical adviser at the BPI's anti-piracy unit, says, "Frank will be sorely missed. He gave wonderful input for evidence in court."

Tring takeover continues despite Gubbay pull-out

Troubled budget specialist Tring is claiming last week's decision by classical and opera promoter Raymond Gubbay to pull out of a planned reverse takeover will not hurt its plan to transform itself into a promotion powerhouse.

Tring, which in July announced an £8.3m reverse takeover of Harvey Goldsmith Entertainment, says the departure of Gubbay from the grouping will have no effect on its strategy to create a new company which will act as an umbrella for a range of concert promotion and concert management companies including HGE.

"We are clearly disappointed as taking on the Gubbay business was a natural extension [of the HGE deal] and in keeping with the overall strategy, but it doesn't change the viability of the original plan," says Tring finance director Steve Porter. "We are still very much progressing with the Harvey Goldsmith deal."

Gubbay had been expected to join the board of the new umbrella company after reversing into Tring



Goldsmith: continuing Tring deal
in a £8.25m deal. Reports suggest that Gubbay had become frustrated with the amount of time it was taking to complete the deal. Neither Tring nor Gubbay would expand on a statement which said the deal had been "mutually terminated" as "a number of key aspects of the transaction could not be agreed."

The new trading company will be set up once approval is received for the reverse takeover of HGE. A company prospectus, outlining the deal, is expected to go out to shareholders within the next few months.

Sonopress scores first with DVD-Audio plant

Sonopress is on course to become the first manufacturer in Europe to produce music titles on the new DVD-Audio format after reaching agreement with US software company Sonic Solutions.

The first DVD-Audio discs, which can store seven times as much information as standard CDs, should be launched in the second half of next year. Warner Music has already released test DVD-Audio titles from artists including Enya, and the other majors are expected to follow suit.

The format allows labels to include extra features including multichannel sound and higher resolution audio plus add-value content such as lyrics and interviews.

Sonopress has installed Sonic Solutions' DVD-Audio production tools at its plant in Germany and the manufacturer's site in the UK will begin replicating titles as soon as there is demand.

The final production specification for DVD-Audio is due to be agreed by the International DVD Forum, the standards-setting body, in December.

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RADIO: CONFLICTING INTERESTS

The Capital Radio Group and its group programme director Richard Park are fast emerging as one of the most powerful agents of change in the UK music industry. Not content with its involvement in spin-off activities including a record label and on-line music sales, Capital is now expanding this summer's spectacular Party in The Park concept into a touring regional roadshow. No wonder its rivals are envious.

Park is being a bit disingenuous when he insists the prime purpose is to serve the local communities in each of his station's catchment areas. The events will not only cement the loyalty of Capital listeners, they will also cover other spin-off benefits – not least extending even further Park's clout when it comes to obtaining exclusive access to artists and records.

And for the industry that has to be the most crucial issue. In the US it has become common for radio stations to demand that bands play free of charge at "weenie roasts" and the like – the unspoken threat being that if they don't, they won't get any airplay. This is in no way to suggest that this is Capital's game plan, but the suspicion will inevitably arise.

The problem with such live promotions is that they are not only potentially corrosive of the relationship between record companies and radio stations, but they also hit the live industry. As Harvey Goldsmith pointed out at this year's Music Radio conference, the rise of record company-subsidised promotions like Party in The Park effectively devalues the concert business. None of this is to somehow attempt to stand, Canute-like, in the way of progress. Change in the relationship between the various arms of the business is constant and inevitable.

But there will almost certainly come a point when the legitimate desire of broadcasters to grow their business will put them into direct conflict with the copyright owners on whom they depend to fill the space between the ads. And who will be the victor then?

Ajax Scott

WEBBO

TEERING UP FOR THE GOLF CLUB TEST

It was an interesting editorial last week from Ajax Scott about the death of albums by new acts who have had a couple of heavily-promoted hits. Some of the pop acts do sell albums, but there's a very good reason for that – cross-over.

Cross-over, that is, to that great market beyond the first 100,000 album sales that is populated by people who need a singalong single to get them by an album. For example, it took Angels, the fourth single from Robbie Williams' debut album to move sales from 35,000 – which is where it sat before the release of Angels and after three, count 'em, Top 20 singles – to multi- platinum status. That is where the Old Golf Club Test comes in. If my mum won't dance to it down the golf club on a Saturday night it will never crossover in a million years. And singles that only appeal to teenagers in their lyrical content and attitude will always fail the test and therefore not sell albums.

All the artists mentioned by Ajax passed the test and sold albums. Cleopatra and the many others have not. The other hindrance to selling albums by debut and less-than-mega acts these days is the high prices demanded by retail for "marketing packages" to "support" album releases. I understand about buying shelf space, but feel the whole idea has gone too far.

Aren't retailers meant to sell things? Selling isn't just about taking an ad and more stock than you really want on sale-or-return. One manager I know is seriously considering selling his album by mail order to his internet list on the basis that would make far more selling 10,000 copies like that than 50,000 at retail by the time they'd paid for all the marketing support and then taken the returns back. That to me seems crazy, but with retail as it is, who can blame them?

The marketing-led chains may price themselves out of the market if they are not careful.

Jon Webster's column is a personal view

HMV eyes 200 mark for classical series

EMI and HMV are preparing to extend their budget HMV Classics range to 200 titles next year after capturing nearly 5% of the UK's classical market.

The series, which is only available in HMV stores, has sold around 350,000 units since its relaunch in July 1997, when an initial 50 titles retailing at £5.99 were released. The collection, which ran with different releases for three years in the early Nineties, is now up to 168 titles.

Tony Shaw, HMV's classical product controller, says another 10 titles are due for release at the end of March next year with a further 10 set to follow at the beginning of May. "We haven't decided how many we're going to release next year, but certainly the range will be up to 200 titles," he says.

Theo Lap, EMI Classics International VP of marketing, says the success of the collection demonstrates that the combination of an innovative approach and co-operation between label and retailer can still produce growth in the UK classical market.

Jacko bond could net \$100m

Michael Jackson could be \$100m richer if a bond issue brokered by Universal Credit Corporation, the investment company launched earlier this year by former EMI/Capitol CEO Charles Koppelman, goes through, writes Hamish Champ.

It is understood the bond, similar to the "Bowie Bonds" brokered by the Pullman Group last year which netted the artist around \$55m, involves Jackson signing away his rights to the future royalties on copyrights he owns in return for \$100m. At the end of the bond the copyrights involved would revert to Jackson. It is understood that the bond will be taken up by Prudential Securities, which also bought most of the Bowie Bonds.

Investors in Jackson's issue will effectively be lending the singer the sum and will receive interest payments and have their capital repaid at the end of the bond's life, which could be anywhere between 10 and 15 years.

Whether the interest would be guaranteed depends on the structure of the deal, analysts say. The advantage for Jackson is that the



Jackson: bond payday awaits

money is treated as a loan by tax authorities, which means it will be worth more to him as funds for future investments.

Jackson-owned copyrights offer considerable potential to investors who will be eyeing the Northern Songs portfolio – the 250 Beatles titles he co-owns with Sony/ATV Music Publishing – and Jackson's own impressive back catalogue. It is believed the deal will not involve newer Jackson material.

Koppelman declines to comment.

Live music prepares for the 'crunch' year

by Robert Ashton

The International Live Music Conference is warning that both it and the live music sector face a crunch year if they are to thrive in the next millennium.

The world's leading forum for the international concert industry is already dubbing its 11th conference, due to take place in London next March, The Eleventh Hour after another year of tough trading has squeezed the sector to breaking point.

ILMC founder and managing director of Primary Talent, Martin Hopewell, says following the theme of last year's event about an impending crisis, the convention now needs to address how the live industry can best prepare itself for the next decade.

"There has been a brain drain from rock'n'roll with many now making their living from ice spectacles or dance instead of music," he says. "We need to identify that fact



Hopewell: rock'n'roll brain drain

and start talking about it. Perhaps we can even borrow some ideas and reflect them back in to rock'n'roll."

The agenda of sessions and break-out meetings has still to take shape because it largely depends on suggestions from the expected 550 delegates, but Hopewell envisages a large part of the discussion will address the impact of festivals on live music. Other topics are like-

ly to include dance music, the youth market, the "corporatisation" of the live industry and the impact of new technology on ticket pricing and distribution.

Hopewell is also asking the live sector for more resources and support to ensure the ILMC's continued survival and to preserve its innovative feel.

"It's success has only highlighted the problems of providing the industry with the professional forum it deserves," he says. "The beginning of a new decade is felt to be the right time to develop and move forward while still maintaining the spirit."

"The bizarre fact is that although the ILMC is universally recognised as the number one live meeting place in the world, it is hanging by a thread," he adds.

For the first time the ILMC will run over three days instead of two, taking place from March 12-14 at London's Intercontinental Hotel.

Music titles perform well as Emap's profits rise

PUBLISHING ON THE UP

	Half Year	Half Year	%
	96/97	97/98	change
	£m	£m	
Sales	144.0	150.5	+7
Profit	28.3	33.9	+20

Figures for Emap consumer magazines
Source: Emap

of the entertainment titles, says the group has managed to grow despite depressed market conditions for magazines. "We've had significant profit growth because, although things have got tougher, we are in a good position with clear brands. We aim to be the market leaders in each niche," says Perkins, whose remit includes Mojo and Q, but not Smash Hits.

Last week it was reported that Emap will spend \$5m launching its new entertainment weekly title, codenamed Project J, which is due to be launched towards the end of this year.

Profits in Emap's radio division were also up from £11.1m last year to £13.0m with group chief executive Kevin Hand reporting that the acquisition of Melody FM and sale of Cardiff's Red Dragon has strengthened the group's portfolio.

The international/new media division, which includes The Box, reported a £1.0m loss in the period, blamed largely on the economic turmoil in the Far East and the temporary withdrawal of FHM's publishing licence in Singapore.

New system in trials for monitoring radio

US media research company Arbitron is looking to revolutionise the way radio and TV audience figures are researched in the UK with the launch of trials for a new metering system.

The company, which failed to win the contract awarded by Rajar earlier this year, is currently testing a pocket-sized meter in Manchester with four television and seven radio stations, including Classic FM and Atlantic 252. Fifty people in 23 households are taking part in the trials.

The system, which has been developed during the past six years, involves users carrying an audio-tracking device the size of a paper, which picks up an inaudible identity code from participating stations. At the end of each day, the meter is placed in a home-based docking unit for data to be sent via modem to a central processing facility.

Jay Guyther, Arbitron's international business development vice president, says his company chose the UK to test the technology because of the limited number of radio signals here. "The US has too many signals and it would have been more difficult to manage," says Guyther, who adds he is hopeful the system can be used by the time the Rajar contract next comes up for renewal in four years' time.

Arbitron's device is one of three systems currently being tested in Europe. Telecontrol in Switzerland and Carystat-Burke in Munich are carrying out their own trials.

Virgin Records has started to interview long-term unemployed youngsters after becoming the first record company to sign up to the New Deal launched by the government earlier this year. The scheme, aimed at 18- to 24-year-olds, will give successful applicants the opportunity to work across a whole range of the company's departments, including A&R, press, promotions and legal affairs. Jill Berry, director of personnel and operations (pictured with Employment Secretary Andrew Smith) says Virgin initially plans to take on around five people and will assess their skills before placing them within the label. "They need to be interested in music or it will be a waste," she says. "We will equip them with a wide range of skills and they will be an extra pair of hands - we always need that." Virgin will receive a £750 training allowance from the government to spend on each New Deal applicant and a £60 weekly subsidy towards their wage.

Mushroom to expand after infectious deal

by Robert Ashton

The Mushroom Group plans to move in to new areas of music and increase the number of labels under its umbrella following parent company News Corp's acquisition of the remaining stake in Infectious.

Mushroom and Infectious boss Korda Marshall is selling his 45% shareholding in Infectious, the label he launched in May 1993, to the media giant for a seven-figure sum after negotiating the sale with James Murdoch, who heads the group's music division.

News Corp already held a half share in the company via the Australia-headquartered Mushroom group, which had helped bankroll Infectious and took a 50% stake. Chris Gilbert, who helped Marshall set up Infectious, is also selling his 5% stake.

Marshall says the sale will enable him to continue to find, develop and break new acts. "It's costly to break things in England and this deal will invest in the future and really help to develop the roster," he says.

He adds that the label, which roster includes Ash, Paradise Motel, Cable, Symposium and Moler, had grown too big for him to rely on his



Marshall: investment will help develop the group's range and roster

own resources to back it. The deal will also remove any perceived conflict of interest with Mushroom, which he also runs, because both labels will now be solely owned by News Corp.

"I've grown this in five years with £5,000 from a string hamper in the back garden to a £10m operation. This will take things to the next stage," he adds.

That next stage is expected to involve Marshall and his team adding new labels alongside its pop and indie imprints Mushroom and Infectious. One area already under

consideration is an R&B imprint.

Marshall says the Mushroom and Infectious management will remain unchanged. He will report directly to James Murdoch, who also brokered News Corp's buy-out in September of Michael Gudinski's stake in Mushroom and says this relationship offers huge potential for further integration within the group.

"We want cutting-edge labels and making good records will always come first, but we will also have the media opportunities available to us within News Corp," he says.

DeCon links with Arista in US push

DeConstruction has turned to Arista in a bid to break its acts across the Atlantic.

The UK label, a wholly-owned subsidiary of BMG, has agreed an arrangement to funnel all future US releases through Arista. Clive Davis's company claimed an unbeatable 13% share of the US singles market for its financial year up to June 30, 1998.

Previously DeConstruction has worked individual acts through different BMG companies in the US. RCA Records, for example, handled Republica who reached the Hot 100 in 1996 with Ready To Go prior to breaking through in the UK.

Arista will now handle DeConstruction acts including Beth Orton, Spiritualized and Deep Dish, though those with existing agreements will continue to be handled by their current label partners.

"This is a fantastic opportunity for us and our artists. It's very much a partnership," says DeConstruction joint managing director Keith Blackhurst.

BPi internet trawl discovers 100 bootleg sites

The BPi has discovered more than 100 bootleg sites on the internet as part of a monitoring exercise to assess the impact of the web on the UK music industry.

Using key words such as "bootleg", "trading" and "unofficial release", the study identified 104 bootleg sites from a total of 18,000 sites analysed. The majority were offering music by top league artists including The Beatles, Blur and U2. The BPi now plans to make test purchases from the bootleg sites and take action where appropriate.

The nine-week study, carried out by research firm Net Searches, also looked at sites using short audio clips on the web. Of the 85 sites identified that used clips of 30 seconds or less, 24 were record company sites, 15 were operated by radio or TV broadcasters, 14 by music fans and 10 by music retailers. Two non-music retailers were found using clips.

The study found that 63% of the clips were held on servers located in the UK, with 31% in the US and the remaining 6% elsewhere in the



Benn: encouraging licensing world. MW sister site detmusic was among four UK publications found offering clips.

Some sites - such as detmusic - have obtained licences to broadcast music, while others have not. However, Net Searches says the range of sites containing the clips indicates there is a widespread problem that it is legal to carry them regardless.

BPi operations executive Jolyon Benn says, "The main point of the exercise was to see what's out there - it wasn't a desire to stop people using music on the internet. But we would like to encourage people to get proper licences."

news file

NIGHTNURSE PLAN NEW MP3 SONG

Nightnurse, who earlier this month became the first UK act to release an MP3 single via the Internet, are planning to release another using the controversial technology after registering an initial 2,722 downloads for their debut, 'IDF/Big Sleep'. A remix of *Love Call London Home* will be available as a free download from December 1 and will also be available as a limited-edition 12-inch through S&W Music.

BORDERS REPORTS LOSS

US retail chain Borders has reported a third-quarter loss from operations of \$0.8m on a 17% increase in sales to \$558.3m, the first set of figures since opening its first UK music stores. The loss compares with net profit of \$0.4m last year and were in line with expectations. Borders chairman and CEO Roberto Di Romualdo says that having completed major initiatives in the quarter and with a strong new release schedule, the company expects a successful fourth quarter.

GBSC PANEL EXPANDES

Three more high-profile names have been added to the Great British Song Contest judges. Johnny Stanger, creative manager at hit & run, Chrissie A&R executive Chris Briggs - who is Robbie Williams' A&R man - and RCA A&R consultant Simon Cowell will join the panel. The deadline for entries to NPA and Basca is December 4.

GONG FOR ROBBIE'S PAY-PER-VIEW

BSkyB's promo film for Robbie Williams' arena gig walked off with a prestigious prize at last weekend's Promax awards. The ground-breaking pay-per-view film, which was broadcast in June, was voted best on-air programme campaign, beating two terrestrial TV shows.

GARRET GOES SILVER

Lesley Garrett's latest album has turned silver less than three weeks after its release, making it BMG Conifer's fastest-selling album to date. The set itself release is also the first by the artist to enter the Top 40 and yesterday looked like further improving its chart position.

SMASH HITS/ROBBIE

During the first six months of the year *Smash Hits* circulation was 383,191, equivalent to last year and not as stated last week. *Animusic*, the *BeSide* to Robbie Williams' *No Regrets* (set for release on November 30) was recorded with his own band and not the *Stereophonics* as mentioned in *Music Week's* review last week. From today (Monday) the version can be heard on Williams' website at www.robbiewilliams.com.

DOUBLE PLATINUM FOR WILLIAMS

Robbie Williams' *I've Been Expecting You* claimed its second platinum disc last week, matching the award given to compilation *Best Christmas In The World...Ever!* *Platinum* discs also went to Will Smith's *Big Willie Style*, Steps' *Step One* and the compilation *Huge Hits 98*.

dotmusic

The online industry magazine for the music world. Updated every Monday at 18.00 GMT. <http://www.dotmusic.com>

Having clocked up a staggering 45m album sales so far, the Now! series has plenty of reasons to celebrate its 15th anniversary this month.

However, the celebrations may be tempered by the fact that it reaches this milestone at a time when the compilations sector is helped to shape it as a notably low ebb. With sales dropping off, some are questioning how the industry can rejuvenate what has become an increasingly overcrowded market – and where it goes next. “The market has become too crowded,” says Sean O’Brien, founder and chairman of Teistar, the company that started life as TV compilations specialist before diversifying into a range of other businesses. “What’s happened is that the hits compilations have become of such high quality that they have killed off concept-type albums.”

It was all very different back in November 1983 when EMI and Virgin launched the first Now! album. Then, most record companies simply licensed out repertoire to dominant specialists such as Ranzac and KTEL. As a result, the majors’ move into the market was greeted with some scepticism – Ronco’s Laurie Freeman told *MW* at the time that the majors would find it more difficult than they envisaged: “It’s a specialist market best left to professionals,” he said.

Looking back today, former Virgin Records managing director Jon Webster, the man who claims responsibility for devising the Now! concept, says, “They were all scared shitless because it took the compilations market – and their profits – away from them.” He recalls record companies were prompted into such a move after they realised how much money the likes of Ronco were making. “We thought it can’t be that difficult. All you need to do is make a TV ad and stick it on telly.”

Followed a year later by the first incarnation of the Hits series – linking CBS, WEA and eventually BMG – Now! led a surge of hits packages into the charts, helping to take the sector’s overall share of total album sales to 17.8% by 1989, the first year they were removed from the main albums chart and given a chart of their own. Despite concerns that this exclusion would hit sales, their market share continued to grow, reaching a peak of 28.8% in 1995 – a level they almost matched last year with 28.7%.

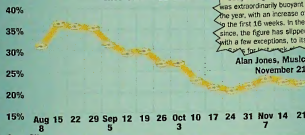
Recently, however, their performance has been far less spectacular, with their weekly share dipping during the past five weeks to a low of 20.0% and rising no higher than 22.6%. Last week, sales were down 14% on

“Everybody now owns their live love compilations and they don’t need another one” – Tony Clark

the same week in 1997. Additionally, for the first time this year, the biggest-selling compilation, The Ministry Of Sound’s Annual IV, was unable to win a Top 10 place in the combined album chart after selling 37,700 units.

One explanation for the recent lull is the current proliferation of artist best-ofs and

HOW COMPILATIONS’ SHARE OF TOTAL SALES HAS SLUMPED RECENTLY



“Last year, the compilation sector was extraordinarily buoyant at the start of the year, with an increase of 14.8% in the first 16 weeks. In the 30 weeks since, the figure has slumped every week with a few exceptions, to its current level.”

Alan Jones, *Muscle Week*, November 21, 1998

Compilations reach saturation point

As Now! celebrates its 15th anniversary, the market it helped create is being transformed. By Paul Williams



Hitting the top: three of the best-selling recent compilations

strong new studio albums, illustrated by a 38% increase in this sector’s sales compared with a year ago.

But the market also appears to be becoming more crowded. Retailer Andy Gray, managing director of Anzys Records, says, “I counted up a couple of months ago there were possibly 100 TV-advertised, multi-artist compilations that were scheduled to come out between now and Christmas.”

In fact the number of compilations released so far this year compared with last has actually fallen slightly from 3,779 to 3,554, according to Era data. However, their share of the total number of albums issued has risen from 21.7% to 22.9% given the larger decline in the total number of album releases (down from 17,419 to 15,511). Equally, more companies are releasing similar top hits packages, in some cases to mark their end-of-year numbers.

For retailers this means difficult decisions about which ones to stock. Gray says he usually stocks with companies with a good track record and packages that look strong. “There’s no point in being half-hearted. You

either go for it or you don’t because there’s so much competition,” he says.

The volume of releases is having a number of effects. Firstly, sales are being spread more thinly between different titles and companies. Secondly – and more worryingly in the long-term – the business is using up potential tracks to fill its albums ever more rapidly. This is especially true with older retrospectives such as best love songs collections where there is only a limited number of recordings which can be genuinely described as “classic” tracks. “Everybody now owns their five love compilations and three rock compilations or whatever and they don’t need another one,” says Tony Clark, commercial marketing VP at Sony Music. Dreaming up new concepts continues to be difficult well, a point illustrated by the glut of hits, love and dance collections taking up a significant share of the current compilation release schedule. “Everything has more or less been done to death,” says Gray. “The Eagles is currently being dredged and when one of the companies does something a little bit different, others follow.”

Like some of its competitors, PolyGram, which became a Now! partner in 1986, is partially avoiding this problem by pushing its TV division further into other areas, such as releasing single artist albums. “Obviously we compete with everybody else on the Kiss albums and the TOT concept, but the Lady’s First Black Mambazo and Michael Ball albums are slightly different,” says PolyGram TV managing director Brian Berg. Another option is to strike more one-off partnerships for specific compilations – PolyGram TV and Sony united for the current *Woman of the Year* All Time Greatest Movie Songs collections. Despite such partnerships, competition for access to new material is tougher than ever as labels decline rivals’ licensing requests in order to keep material for their own compilations. “I’ve never known it be so fierce,” says PolyGram’s Berg. “Leading dance compilations company Ministry Of Sound has chosen to tackle this problem by being more aggressive in developing its own repertoire through joint ventures with the likes of former AM-FM head Simon Dunmore.”

Meanwhile, PolyGram’s merger with Sagram raises bigger questions about the future shape of long-term partnerships such as those for the Now! and Hits series, not to mention broader alliances between the leading companies. Teistar, for example, has a two-year joint venture with Universal which is soon up for renewal and could be terminated. However, there is speculation that Teistar could in turn strike a new

“You’ll see fewer compilations and lower alliances being made”

– Sean O’Brien

partnership with its current distributor Warner Music, whose new chairman Nick Phillips took Universal into alliance with the indie in the first place.

Teistar’s O’Brien declines to speculate on his company’s future but believes changes to the sector are inevitable. “Attitudes to TV marketing will change. A few years ago the majors saw [compilations] as fast turnover, fast profit. But all they’ve done is created an overhead for themselves. I also think you’ll see fewer compilations being put together and fewer alliances being made,” he says.

In the longer term the emergence of viable services which allow customers to create their own compilations via the internet and other digital distribution systems will also have an impact. Already involved is Carerbus, which has so far installed 15 virtual record store kiosks worldwide, including one at a Levi Strauss store in London. These allow buyers to make their own album for £7.99, though at present the choice of tracks is limited to selected indie record companies.

Ultimately it is likely the majors will move into a version of this business. As, and when, that happens – with or without their re-aligned partnerships and on a local or global level – this could give the compilations sector its biggest shake up since the launch of Now! a decade and a half ago.



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ONE TO WATCH

EVERLAST

Everlast is the new moneymaker for former House of Pain frontman Erik Schrody whose Whitley Ford Sings The Blues album marks a clear departure from his former guise.

Released on Tommy Boy around February/March, the record combines his hip hop roots with surprisingly tuneful alternative rock. Moreover, not only does he sing gritty lyrics over moody beats, but he also plays keyboards and electric, acoustic and bass guitars.

Recorded by 5050 — Dante Ross and John Gamble — during which Everlast was rushed to hospital for open-heart surgery — the first single, What It's Like, is due for release around the same time depending on Stateside success.



IN THE STUDIO WITH

The image of new British rock has taken a beating in 1998. But if there is one band whose enthusiasm alone could inject some new life into what is widely perceived to be a tired format, then it's London Records' charismatic four-piece Gay Dad.

Given the relative lack of young bands that have taken off this year, there is certainly a desire in many quarters for some to break through. Radio One, for example, has gladly setzod on tracks such as Stereophonics' The Bartender And The Thief to add diversity to its playlist, making it one of the first songs to benefit from the playlist revamp in early October (see MW, October 17, 1998) and taking some satisfaction when it entered the charts at number three.

"There was a need to look a bit harder for the next big thing in British guitar music," says Radio One head of music policy Jeff Smith. "We're looking at a lot of different bands from that area. Acts like Gay Dad and Idlewild are bands that we would certainly like to support in the New Year."

Gay Dad may not be the only industry tip for 1999, but such is the expectation brewing that Mark Lewis, the A&R director who signed them to London after being passed a demo by A&R manager Angus Blair, admits he is nervous. "I can't go an hour every day at the moment without someone mentioning Gay Dad to me.

"What makes them special is their combination as a unit. If they are not all firing it doesn't work, but together they're fantastic. They've managed to take all the great rock and roll bands and make something modern out of it."

While not strictly a guitar band, Gay Dad believe in the concept of the rock star and don't shy from admitting their ambitions to write great songs — publishers are currently lining up to secure their signatures — put on great shows and record "classic" albums.

In the middle of recording their debut album — which carries the working title *Leisurenoise* (due for release next March) — at The Dairy's studios in Brixton, frontman Cliff Jones is convinced of their worth in 1999. "There's going to be a free-for-all and it's going to be exciting," he says. "Gay Dad couldn't have existed up to now. There's this idea that rock is a tired old man limping out of his protracted existence, but it'll come around again and it'll involve us."

The band comprises former *Mojo*/Face feature writer Cliff Jones (27, vocals/guitar), former medical student Nigel Hoyle (25, bass/guitar), former Eastern European magazine publisher Nicholas 'Bar' Crowe (27, drummer/arrangements) and former architect James Riserbero (28, keyboards/guitar). Live they are joined by vocalist/guitarist Charley Stone.

The current band emerged about two years ago when the addition of Riserbero helped turn their psychedelic folk into

Gay Dad

something more special. They began with five hours free time at Razor Studios to record two tracks, *Desire* and *Oh Jim* — which became their demo tape — with Steve Masters. They then recorded *To Earth With Love* (the new version of which will be their first single, released on January 18) with newly-wired house engineer Mark Frith, who mixed the other demos and continues to work on the project at The Dairy.

They finally signed to London in September 1997 after an A&R chase involving 15 labels. This came just a few months after they had sent a demo to the Mean Fiddler Group in the hope of live dates. Within a week the A&R men to whom it had been passed were phoning Jones, who approached old University friend Nick Ember — who was until March this year director of business affairs at Universal Music International — to manage them.

Having never played live except under pseudonyms, their biggest problem then was overcoming rumours that they were in fact a spoof band trying to expose A&R tactics. "It was ridiculous," says Ember. "Certain A&R people were convinced they were being filmed by secret cameras for a documentary on how to wind up the record industry. Others were phoning up the studio checking if it was really them on the tapes."

Jones says they eventually signed to London because of Lewis — "he's calm and really understands the band and what we could be". Surprisingly, perhaps, London's limited success with guitar bands, was not a negative factor. "We chose them for just that reason. The fact that we'd be on a half pop/half serious label seemed so ludicrous it seemed great. We played for [chairman] Tracy Bennett and after one song he jumped up and said 'I've heard enough — play a cover!' We played *Try A Little Sunshine* by The Factory."

Since signing, the band's focus has been on recording the album. After a low-key tour supporting *Supersister* earlier this year, they spent two months in The Dairy, followed by 17 dates supporting Mansun, and then another month in the studio, regularly

working from 11am until midnight.

Their full-on performances have led to a glam-tag which the band largely dismisses. Their songwriting betrays influences ranging from John Lennon and the Clash through to Kraftwerk, while their recorded work ranges from layered keyboard rhythms, loops and samples, to tracks stripped down to bass, guitar and drums. Each band member writes and adds their own input.

The recording team consists of producing and mixing engineer Gary Langan (the former Art Of Noise founder who has worked with the likes of Public Image Ltd, The Aload and Republica) and producer Chris Hughes (the ex-Adams And The Ants member and producer who has worked with the likes of Tears For Fears and The Cars). Lewis says Hughes is helping him focus the act on which tracks to concentrate on and

"What makes them special is their combination as a unit. If they're not all firing it doesn't work" Mark Lewis

organising the band's ideas. Hughes says, "The demos (recorded with Frith) were exceptional and it was the sheer quality of the songwriting that got me involved."

The team are compiling some 21 from 16 tracks for *Leisurenoise*. Singles have not yet been decided but *Oh Jim* (complete with Euro-disco/Kraftwerk leanings) as the likely second single with *Oh Jim* to follow after the album. Throughout the process, the band are working closely with their labels.

"People are far too fearful of people whose job it is to advise you," says Jones. "But there's no interference. To be honest I expected more. All that people at London ask is why it's all going suspiciously well... and they are not the only ones. As the industry looks for bands to support in 1999, in Gay Dad they may just have something that justifies the hype. Stephen Jones

MUSIC WEEK PLAYLIST

- Blonde** — No Exit (Atlantic) Sounding very Blonde with styles ranging from ska to rap (album, February 15)
TQ — Westside (Epic/Clockwork) Although not an obvious hit, this R&B/rap track shows the man can sing (single, January 4)
Kula Shaker — album promo (Columbia) Just how retro can they go? (promo, tbc)
Death — album sampler (London) Her surprise *Relax* hit looks set to be followed by some class pop tunes (ampler, tbc)
Fat Lip — The Sound Of Lovers (U-Rban) In The City 1997 runners-up return with a dizzy four-track CD (promo, tbc)
Three Colours Red — Beautiful Day (Creation) Deliciously causal, unusually radio friendly track (single, January 11)
The Lance Gambit Trio — *Cocktail 2000* (Music For Leisure) Fun, relaxed, piano-led covers of artists including the Verve, Oasis, Aqua and EBTG (album December 7)
Witness — *Quarantine* (Valiant) Engaging songwriting prevails on this limited edition seventh inch (single, November 23)
Splene Girls — *Goodbye* (Virgin) The jury is still out on whether this deserves a Christmas number one slot (single, December 14)
D'Angelo — *Devil's Pie* (Virgin) This collaboration with Gang Starr's DJ Premier goes deep underground. (US promo, tbc)
Kore — *OC Consciousness* (Lotus) Limited edition groovy release returns to the stereo (single, November 23)

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SINGLE
of the week

BILLIE: She Wants You (Innocent SINCDD6). Teen sensation Billie's Christmas single may not be a ballad, but She Wants You shows an emotional range to her voice that belies her age. The uptempo disco tune retains the pop appeal of her



previous smash, Because We Want To, but the R&B flavour of much of her vocal work on her album, Honey To The B, is also on display. Mixes from US house DJs Erick Morillo and Cevin Fisher, as well as the UK's Sharp, add dancefloor credibility: it has been a club chart number one in *MixMag Update*, *Riff's* Pop Tip chart and *DJ* magazine's chart. Sales of her album are surprising cynics by remaining steady. @ 33-1 **GOOD**

the trio's vocal harmonies, and should make a strong chart impact. It is already *Blasted* at both Radio One and Radio Two.
MARIAH CAREY & WHITNEY HOUSTON: When You Believe (Columbia 6667522). This Prince Of Egypt theme promises much, but not even the unique prospect of hearing Whitney and Mariah's voices trading off one another can hide what is a fairly unremarkable song. However, the pair's profile should ensure they should have little trouble attracting sales. @ 25-1 **GOOD**



B-WITCHED: To You I Belong (Glow Worm/Epic 668712). After delivering two of the most energetic pop hits of the year, the quartet catch their breath with this

ballad. With more than a hint of the girls' Irish roots, it stands every chance of landing them a third number one. @ 12-1 **GOOD**
MC LYTE FEAT. GINA THOMPSON: It's All Yours (EastWest E38792CD). The laidback acoustic guitar-driven groove on this hip hop track works well, while Gina Thompson's vocals give it a commercial hook. An bonus track, Propa, features Bennie Ma.

BELLE & SEBASTIAN: This Is Just A Modern Rock Song (Jepster JPRCD009). This four-track EP may be ineligible for the chart, but it's still ample evidence that Belle & Sebastian are one of the most underrated songwriting teams of the moment. With critical support, it should win many fans.

ALDA: Girls Night Out (Wildstar WLBD10). Having entered the charts at number seven with Real Good Time, Wildstar is hanging a lot of hopes on this follow-up. However, it's doubtful that the public will be taken in by this clone of her first hit. The track has managed to secure an A-listing on Capital.

but support elsewhere will be lacking.
JODE FEAT. YO-HANS: Walk... (The Dog Like An Egyptian (Logic 74321641052). The presence of World Pro-Yo Master Yo-Hans (along with ex-Wildflowers vocalist Jode and producer Ben 'Jammin' Robbins) on this track may ensure a high profile — but it is unlikely the yo-yo-inspired song will translate to radio. @ 66-1

ALBUM reviews

MASSIVE ATTACK: Singles Collection Box Set (Virgin MBOXS01). This track through Massive Attack's 11 single remakes contains 63 tracks. With special packaging and limited to 5,000 copies on both vinyl and CD, it is a highly collectable document of one of the bands of the decade. **GOOD**

ARETHA FRANKLIN: Greatest Hits (Global RADD0110). This double CD includes all of Franklin's hits over the past 31 years, from her heyday in the Sixties through a selection of more recent duets. The 41 songs explain her enduring popularity, and the heavy advertising campaign will help earn a chart placing.

Christmas number one
Releases marked @ show the odds for the Christmas number one spot quoted by William Hill at the time of going to press on November 20.

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

SINGLE reviews



THE BEAUTIFUL SOUTH: Dumb (Go! Discs/Mercury 566 753-2). Paul Heaton & Co come up with yet another lush, post-modern love song. With its flavours of Brits, love songs and warm harmonies, it's a dead cert for airplay success. @ 66-1

BECK: Tropicália (Geffen GF5TD23665). This first single to be taken from Beck's album brilliant low-key album *Mutations* is a litting Brazilian-flavoured song that showcases all his strengths — his experimentalism, his instrumental versatility, and of course, the fact that he can write a cracking tune. Already on Radio One's *As Featured* list, it should rise above its peers.
MOBO ALLSTARS: Ain't No Stoppin' Us Now (PolyGram TV 5632302). Produced by D-Influence, this credible charity cover of the Seventies disco classic features the cream of UK R&B talent. Over 35 acts add their vocals to the track, including Cleopatra, E27, Honey, Another Level,

Shola Ama, Des'ree and Giamma Kid. Profits will help support sickle cell anaemia and leukemia research. @ 50-1

SAVAGE GARDEN: I Want You '98 (Columbia 6667332). Since the original release of this single last June, the Aussie duo have achieved two top five hits in the UK. The track, which originally peaked at 11, has been reworked for radio by David Bascombe, who retains its ultra-catchy pop credentials. A third consecutive Top 10 hit seems almost guaranteed. @ 100-1



REM: Lotus (Warner Bros W466CD). More upbeat than *Daysleeper*, Lotus is more akin to Monstera REM, with its Hammond-soaked melodies and Michael Stipe's rasping chorus. It should do well at radio, and an appearance on Channel 4's *TFI Friday* will help sales. @ 66-1

HONEYZ: End Of The Line (Mercury HNZCD2). After the number five success of *Finally Found*, this smooth, radio-friendly ballad should be anything but the end of the line for the Honeyz. Less R&B-flavoured than its predecessor, it nevertheless showcases

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RETAIL FOCUS: SPINADISC

by Karen Faux

Although Spinadisc owner Dick Raybould knew that EMI was intending to mark the 25th anniversary of his indie chain, he was pleasantly surprised by how much thought the company put in to it.

The EMI sales team turned up in force for the launch of Spinadisc's new Rugby store on November 9, which also commemorated the opening of its very first store in Northampton back in 1973. "The presentation included a cake and a plaque which highlighted all of EMI's major product in that year," says Raybould. "We are currently planning a special display to go in each of the stores to mark the anniversary."

In the hazardous business of indie retailing, Spinadisc stands as a shining example. From its humble beginnings, the chain has expanded to employ 25 full-time staff and 15 part-timers across three shops, and is now determined to exploit fully the market gap for music in Rugby. "We decided on the location in February of this year, but it took many months to find suitable premises," says Raybould. "We finally



Spinadisc: EMI's sales team helped the chain celebrate its 25th anniversary

secured the lease to a former Iceland store which is fairly spacious and is located in the town centre. So far, sales have been extremely robust and we're anticipating a very good Christmas."

The new shop provides 534 sq m of space with a generous amount of storage room upstairs. Its main focus is on pop, rock and dance, although it also has strong departments for classical, jazz, country and

other specialist genres. "We aim to offer the widest range and have built around our proven best-selling stock. So far, there has been a very good reception for vinyl, and cassettes are selling much better than we had anticipated," Raybould reports.

According to Alan Roberts, the Rugby store's manager, this week's best-selling albums have been by Paul Weller and U2, while singles business has been brisk on the

SPINADISC'S NEW LOOK

The decision to opt for International Display's shop fittings has given Spinadisc in Rugby a look that is completely different from its sister stores. "In the past, we have used LRT CD racking but these can now look a bit dated," says Dick Raybould.

The new look that Raybould describes as modern but not high tech is showing the shop's product off to its best advantage.

"We were very pleased by the help that International Display gave us. They came up with a very good initial layout proposal and we progressed it from there. We've gone for ease of access and consumer friendliness," he says.

back of Cher and Vengaboys. "Back catalogue is also doing well," he says. "The only competition here is Our Price and they tend not to concentrate on back catalogue areas such as blues and soul."

Raybould believes that the strength of product released for Christmas will get the new store off to a flying start. "We are fortunate that there is a particularly good selection of releases this year," he says.

IN-STORE THIS WEEK

Andys Records

Windows - Sony Nice Price campaign with three CDs for £22. Another Live:

In-store and press ads - Monty Python, Mies Allen, Grand Tour Of Britain, Afghan Whigs, Dramascape, Roberto Alagna and Angela Georgiua, Vengaboys, Carnival Of The Animals, XTC, Nine Below Zero, catalogue mail-out: Radio ads - Will Smith (Vibe FM, Galaxy, 105, Metro, Signal One, Essex FM)

ASDA

Singles - Vonda Shepard, Will Smith, Lovestation, Madonna, Faithless, Sheryl Crow, Boyzone, All Saints: Albums - Now! 41, Pete Tong's Essential Selection '98, Honeyz, Best Party Mega Mix In The World...Ever, South Park, Funky Dvs 2, Best 70s Album In The World...Ever, Foster & Allen, Girls Night Out: Video - Little Mermaid

Boots

In-store - Titanic, George Michael, M People, Boice: exclusive CDs at three for the price of two, two classical CDs for £10, two videos for £10 across selected range

FARRINGTONS

Windows - Evelyn Glennie, Roberta Alagna and Angela Georgiua, Andreas Scoll: In-store - Vanessa Mae, Charlotte Church

HMV

Singles - Faithless, Sheryl Crow, Dope Smugglaz, Lovestation, Kavana, Presence, NRG, Janet Jackson, Lucricia McNeal: Windows and in-store - Christmas campaign: Press ads - Shania Twain, Carl Cox, Mercury Rev, Ice Cubes, The Beatles, Pete Tong's Essential Selection '98

MENZIES

Single - All Saints: Album - Honeyz: Windows - South Park

NETWORK

Selecta listing posts - Entombed, Skinny Puppy, Thea Gilmore, Deep Thoughts, Kushti

NOW

Singles - Monica, Sheryl Crow, Lucricia McNeal, Vanessa, Boyzone, Vonda Shepard, All Saints, Five, Albums - Honeyz, Pete Tong's Essential Selection '98, Del Amitri, Now! 41, Dinner Jazz, Funky Dvs 2: Video - Starship Troopers, Little Mermaid, Devil's Advocate boxed set

our price

Singles: Boyzone, Madonna, All Saints, Windows - Will Smith, Vonda Shepard, Space: Albums - Sheryl Crow, Beautiful South, Dina Straits, Shania Twain, In-store - Boyzone, Spice Girls, Sheryl

Crow, Honeyz: Press ads - Super Furry Animals, Best Of Blaxploitation, Pearl Jam, Savage Garden, Lucricia McNeal

TOWER

Singles - Vanessa Mae, Space, Will Smith, Vonda Shepard: Windows - Honeyz, Whitney Houston: In-store - Slayer and Sepultura PAs, two CDs for £22: Press ads - Mariah Carey, Ker Mo, Jewel, Whitney Houston: Posters - Robbie Williams

MEGASTORES

Singles - All Saints, Ash, Boyzone, Brandy, Faithless, Keith Murray, Sheryl Crow, Sonique, Space: Albums - Ben Folds Five, One World, XTC, Super Furry Animals, Pearl Jam, Daniel O'Donnell: Windows - Honeyz, South Park, Pearl Jam, In-store - Metallica, Now! 41, Will Smith, Mariah Carey

WH SMITH Single - All Saints: Album - Honeyz: Windows - South Park: Listing posts - Vanessa Mae, The Only Christmas Album You'll Ever Need

WOOLWORTHS

Singles - Cloak, Slash, Album - E17: In-store - Mariah Carey, Kiss Anthems '98, George Michael: TV ads - George Michael, Steps, Culture Club: Press ads - South Park, Mariah Carey, Celine Dion & R Kelly, The Corrs



STEVE BREWER, owner, Round Sounds, Burgess Hill, West Sussex

"As far as we are concerned, Christmas has already started in with vengeance. All the big artist albums are out and, so far, their sales are up to scratch. George Michael continues to be our biggest seller, with his album heavily displayed in our windows and in-store. Sony have supplied a good range of PGs so we have recently been able to go to town. It looks set to be our Christmas number one.

The Eighties relief is going strong here. The hits collections of Culture Club and Duran Duran have been well received and the Biggest 80s Album In The World...Ever is steaming out. There should also be plenty of copies for Fantastic 80s 3. On the pre-release front, we have had a raft of enquiries for Now! 41, which should once again prove a strong festive performer.

The Corrs' new single So Young is set for a Top 10 entry next week, closely followed by Shania Twain and Vengaboys. Cher's Believe

BEHIND THE COUNTER

is still selling by the bucketload after catching everyone by surprise. It could end up being our best-selling single of the year, and whether Boyzone will knock it from the top spot this week remains to be seen.

Back catalogue campaigns for Christmas are also shaping up nicely. PolyGram's has been particularly popular so far and, with its generous dealer discount, it offers a very good proposition for us. Unfortunately a new product, some of the majors' dealer prices are too high to compete with parallel imports. Currently, EMI and BMG are pricing realistically to tempt retailers opting for imports. Our budget campaign, offering two CDs for £10 is also going strong and features EMI and BMG product.

The staff here will soon be sporting shirts and sweaters emblazoned with the Round Sounds logo. With so many people visiting over the coming weeks, it's the ideal opportunity to underline our corporate branding."



MICHELLE MANGAN, SRD rep for Scotland and the North East

"When I joined SRD two years ago, I was the first rep to cover Scotland and I've recently added Newcastle to my area. Like all the other SRD reps, I drive a van and always have at least six weeks' worth of new releases on board, along with essential back catalogue items.

My biggest cities are Edinburgh and Glasgow, although Newcastle is becoming increasingly busy. This week I've been shifting loads of Sasha's Global Underground album, and all of the nine mix albums in the series are currently selling well through both indie and multiplis.

Platipus is a big label for me and single pre-sales are going well for Humate's 3.1 and SOL's Pollenflug. New band Witness, who have a forthcoming single entitled Quarantine, are tipped to be big next year.

Techno albums continue to represent big business with a lot of my indie accounts. Christian Vogel's Body Mapping and Absolute

ON THE ROAD

Time are two releases on the Tresor label that are currently going well. DJ Hell's album Munich Machine, on Disco B, is also selling well through the dance stores. Tolex - the Belgian counterpart to Kraftwerk - have an original album and a remix album out this week on S&R. Both releases have had quite a lot of coverage in the music press and are selling well so far. Klute's drum & bass album Casual Bodies, on Certificate 18, has also got off to a flying start, with the help of some excellent press reviews.

All in all, it's an exciting time and I'm succeeding in getting more product into more chains. Being in a position to break bands and labels is what makes the job rewarding.

While a lot of companies let their big albums carry through in December, we'll be busy with new single releases right up until Christmas. These usually do well, as kids who have been given money can't wait to get into their local record shop and spend it."



I'm in my car and listening to the first single from our new signing in glorious DVD quality audio. The guitarist is playing it to me live over the Internet. He's in the Sunset Marquis in LA - I'm on the M25 (some things don't change). This is the final edit, due for release tonight. The office is empty - everyone's at work. The server tracks another log-in. It's the graphics guys sending in final visuals. Media have been downloading EPKs from our extranet at terabytes per second all week long. Worldwide release is 8pm. By 8.15pm the fans will be playing the single, they'll have the screen saver in their home theatres and their laser printers will be printing out the signed holographic photographs - standard parts for a downloadable single. Two thousand fans show up at Tower Records on Sunset in LA to see the band do a PA. Another 200,000 fans watch the full-screen, fully interactive webcast. The band insist on only taking requests live from the web. The fans go wild. The year is 2008. **J**

Jeremy Silver, vice president broadcast and new media, EMI International

Jeremy Silver's vision of the future edged closer to reality in late August when former Pixies front man Frank Black launched his latest solo album, *Frank Black And The Catholics*, through GoodNoise (www.goodnoise.com) on the Internet.

The Palo Alto, California-based Internet label GoodNoise is offering Black's album either by the track at 99 cents, or as a whole album for \$8.99, the process made possible via a compression software MP3, the controversial new digital format which allows music files to be downloaded to a hard drive in minutes.

"This heralds a new era in music delivery," says GoodNoise president and chief executive officer Gene Hoffman.

His words may well strike fear into the hearts of executives at more orthodox record labels, for whom the advent of MP3 represents a nightmare scenario. But it is one which they know they must adjust to as surely as they must learn the meanings of phrases such as 'digital watermarking' and 'streaming audio' and the correct use of terms such as 'intranets', 'extranets', 'firewalls' and 'code centres'.

Although record labels on both sides of the Atlantic were among the first to recognise the PR potential of the worldwide web, it was the retail sector that made the first moves to integrate the net into traditional trading practices. When US-based e-commerce sites CDNow and Music Boulevard were launched, they were greeted with some scepticism by conventional stores. Two years later CDNow claims a third-quarter 1998 turnover of \$24m, which suggests that internet selling is here to stay. Meanwhile, other high-profile retailers such as HMV and Tower Records Europe have responded by launching their own sites.

"We definitely believe that internet retailing will be the shopping of the future, especially when digital TV comes in," says Espeth Thomson, marketing director for Tower Records UK and Europe, whose new site is expected to come on line early next month and will offer 650,000 titles plus the

THE FUTURE IS DOWNLOADABLE

The music industry will have to ditch its digital gear as internet commerce becomes a reality. By Gordon MacMillan



A presence on the worldwide web: (clockwise from top left) Boyzone, GoodNoise, CDuctive, and Sony's digital jukebox

Taylor for net record

Former Queen drummer Roger Taylor added another award to his well-stocked collection of number one singles and gold and platinum albums on September 24, when he and his new band succeeded in their attempt to set a world record for the largest audience reached in a single live internet concert.

The Guinness Book Of Records confirmed that the Queen/Roger Taylor website (<http://queen-rip.com>), which served as the access point to the gig, registered 595,000 hits during the broadcast, representing 500 hits per second of the 45-minute broadcast. The show, which took place at Taylor's own studio in Surrey was staged to launch his latest Parlophone album *Electric Fire*, which was scheduled for release four days later.

Parlophone marketing manager Sue Lacey points out how difficult it can be to find suitable avenues to promote an artist such as Taylor and that they looked to the Internet as a means of providing a different kind of exposure.

"The idea built and built and so we went to the record-breaking angle. We were able

welcome >

new album >

singles >

q&a >

press >

background >

partners >

links >

special promotions >

downloads >

queen home > roger taylor >

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www.virginradio.com

"Thanks for visiting my web site. I hope you enjoy looking at all the different sections and listening to the music from my new album 'Electric Fire'. Please send me any questions and take part in our special promotions. I hope to hear from you." Roger

max competition >

exclusive track >

CLICK here

to tie in Virgin Radio and that in turn led to Roger appearing on TFI Friday," says Lacey. The extent of the webcast's reach was

highlighted in the subsequent live net chat, during which Taylor was inundated with questions from around the world. Lacey

says the success of the webcast means that such events will be considered for other artists.

"Successes like this should dispel fear of technology which still exists in corners of the music industry, and make people realise just how useful the net can be as a marketing tool," says director of Park Productions Tim Massey, who produced the event.

Taylor is not the first EMI artist to use the worldwide web as a way to reach new audiences. Simple Minds recruited London-based new-media consultancy Motion Pixels to host not one but two separate webcasts from the Cybertheatre in Brussels, which together drew more than 1.5m visitors to the band's www.simpleminds.com site, while Abbey Road Interactive marked 35 years of Beatlemania last month with the launch of a new website to promote Revolution, an album of classic Lennon and McCartney hits re-arranged as chamber music by renowned classical composer and conductor Paul Schwartz.

Gordon MacMillan

opportunity to sample tracks and listen to new bands.

Meanwhile, the gauntlet has been thrown down to the established record companies not just by GoodNoise but other e-labels such as New York's CDuctive, which offers browsers the chance to compile their own compilation CD from tracks by artists such as Elliott Smith, Beck and Green Day, pay online and wait for their personalised album to be delivered through its www.cductive.com site.

"We already have more than 150 record label partners," says CDuctive partner John Rigos. "We focus on labels providing cutting edge music. Our goal is to cater to a younger demographic and allow them to listen to, learn about and purchase music in a variety of formats."

So far Sony Music has mounted the only major-label response to the internet Indies with its pay-per-play digital jukebox site, www.sonymusic.com/jukebox, as reported in Music Week November 14.

But it is the "variety of formats" of which Rigos speaks which most alarms the music industry establishment. New industry body British Music Rights believes that as many as 26,000 websites now contain MP3 files. Once downloaded, files can be "burned" onto a blank CD - costing around £1, each - using a CD writer (available for around £200). But champions of the new electronic era accuse the music industry of taking a short-sighted view of the future which does not square with its own past. They point out that the business was once built on print products before they were sidelined by the invention of electronic recording.

Similarly, record companies had little trouble coming to terms with the decline of vinyl. Although the majority of the population may own CDs, the argument is that physical ownership of a delivery platform is no more fundamental to the industry at large now than a sheet music sale was in the Sixties and that record labels will simply have to evolve new ways of protecting - and maximising - their investment in talent as the internet market for music grows.

webzines forge ahead

The online music magazine market hots up this month with the launch of internet-only music title Music365.

Launched by DNP, the company which produces Football365 and CricInfo365, Music365 (www.music365.co.uk) will join the UK's two best established webzine titles, Music Week's own dotmusic (www.dotmusic.co.uk) and IPC's eme.com (www.eme.com).

DNP publishing director Danny Kelly says that Music365 will deliver material that cannot be found in a traditional publication. "We'll have daily news, reviews and comment. Readers will be able to review albums as well as writers. We want a fan's view, a journalist's view and we would like to see what the industry thinks too," he says. "New technology makes that possible." Music365 will not only deliver daily content but it will offer readers a number of ways to consume, including a daily e-mail news alert service.

Meanwhile, dotmusic plans to build upon its loyal user base by offering personalised content.

"Rather than just overwhelm users with

Tony Martin, managing director of Manchester-based web production company Music On-line (www.musicon-line.com), believes the future will be cellular.

"You'll plug your headphones into your mobile, which has stored a selection of albums. You'll pay to access a thousand albums every month, constantly renewing your source of music. You'll put your cellular in your car, then take it out and plug into your hi-fi," he says.

Fully digitised catalogues sit at the core of Martin's cellular vision, but he sees little evidence of major label activity on that front.

"They are not acknowledging the fact that we need to satisfy future music delivery mechanisms with digital assets - having that music uploaded on servers - whether it is for download or pay-per-play," he says.

While EMI's Jeremy Silver insists that steps are being taken in this direction, he admits that digitisation is not necessarily at the top of the majors' lists of priorities.

"On the whole, record labels have been concentrating more on using the net to deliver better information to retailers and consumers," says Silver.

Nevertheless, Sarah Thompson, director at internet consultants DC Creative, which designs and hosts sites for labels such as Polydor and Telcel's Loud and artists such as Boyzone, U2 and The Cardigans, is still far from convinced that record companies have their web strategies right.

"We designed MCPS's new website (www.mcps.co.uk) so we are well aware of the problems involved in policing the net," she says. "But, in reality, bandwidth restrictions mean that tracks can take as long as 10 minutes to download. It'll take some years for the technology to catch up. In the meantime, record companies should stop worrying about losing sales and focus on making it easier for fans to buy directly on the web."

After all, the thinking goes, if you catch your audience young enough and get them in the habit of buying from the official site, then when trouble-free downloading becomes the norm, they'll know the right place to go in order to access the music they want to hear. ■

a slew of material, we are going to give them what they really want," says dotmusic producer Ben Druy.

According to dotmusic commercial manager Chris Sice, however, the record industry still fails to recognise the potential of the new electronic magazines and is reluctant to support them in the same way do their older print parents.

"Record companies do not fully realise how they can use online music magazines," says Sice. "We have 150,000 users a month, which is a very large audience. Labels use the same old channels when there is much more they can do online - whether it is a promotional ad campaign for a new album or an exclusive story."

In the US, there are already more online music magazines than there are print magazines, with *Sonnet* and *Spin* to name a couple.

Editor of Music365, Brendon Fitzgerald says, "The online magazines are taken very seriously by the industry in the US and given excellent service, and I think that will become the case here as well eventually."

Gordon MacMillan



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CHART COMMENTARY

by ALAN JONES



The first act to have four Top 10 hits in 1998 is Five. Debuting at number two this week with *Until The Time Is Through*, they previously charted with *When The Lights Go Out* (number four, March), *Got The Feelin'* (number three, June) and *Everybody Get Up* (number two, September). All four singles are taken from their eponymous debut album, as is *Slam Dunk* (Da Funk), their very first hit, which entered the chart last December, reaching number seven. They have,

SINGLE FACTFILE

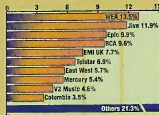
five hits in their first year as a recording act – a rare feat. Their album, which debuted at number one in July, moves 39-31 this week, and has sold more than 215,000 to date. In addition to their British success, the group has had two American No. 1s. Their top hit reached number 10 with *When The Lights Go Out*, and are currently at number 53 with *It's The Things You Do*, another track from Five, which has yet to be released as a single here.

There are seven new entries to the Top 10 this week, equalling the record established on 19 April 1977, and subsequently matched on 19 July 1977, but none of them comes close to dethroning Cher, whose *Believe* spends its fifth consecutive week at number one. That's a week less than 1998's best – the six-week residency of *It's Like That* by Run DMC vs Jason Nevins – but equals Cher's personal best, as attained by 1991's *Shoop Shoop Song* (*It's In His Kiss*). As noted last week, that record, however, sold only around 515,000 copies in all. *Believe* sold a further 139,000 copies last week to bring its tally date to more than 860,000.

Among the records to lose their Top 10 berths in the face of this onslaught is Aerosmith's *I Don't Want to Miss A Thing*, which completes a nine-week run in the upper echelon by slipping to number 11. It sold nearly 26,000 copies last week, however, and has now sold 460,000 copies

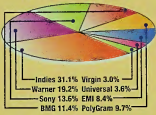
MARKET REPORT

TOP 10 COMPANIES



Figures show top 10 companies by % of total sales of the Top 75, and corporate group shares by % of total sales of the Top 75

TOP CORPORATE GROUPS



SALES UPDATE
 VERSUS LAST WEEK: +17.8%
 YEAR TO DATE VERSUS LAST YEAR: -8.3%

PERCENTAGE OF UK ACTS IN THE CHART
 UK: 49.3% US: 29.3% Other: 21.3%

In total, the newcomers include Five with *Until The Time Is Through*, Celine Dion & Kelly with *I'm Your Angel* and Vengaboys

with *Up And Down*, which debut at two, three and four respectively. Vengaboys, originally from Holland, have been very successful in

Europe in recent months and now have different Top 10 hits in the UK, Germany (We Like To Party) and Holland (Boom, Boom, Boom, Boom). Another European act with a new entry to the Top 10 is Sash! – but they have underachieved by their usual high standards: their initial five hits all reached numbers two or three. Their sixth hit *Move Mania* debuts at number eight. It features veteran US vocalist Shannon, who had the last of her four S&S hits in 1985, but guested on Todd Terry's *Ready For A New Day*, which reached number 20 in April.

The singles market improved by 17.8% last week, with 1,374,000 singles being sold compared with just 1,166,000 the previous week – but compared with the same week of 1997, singles sales last week were down a massive 30.4%. The main reason for this downturn is that a year ago, the BBC's recording of Perfect Day was selling in copious quantities, creating an artificial boost to the figure.

THE YEAR SO FAR... TOP 20 SINGLES

1	MY HEART WILL GO ON	CELINE DION	EPIC
2	IT'S LIKE THAT	RUN-DMC VS JASON NEVINS	SABIE COMMUNICATIONS
3	NO MATTER WHAT	BOYZ2MEN	POLYDOR
4	BELIEVE	CHER	WEA
5	CY2 LA WIE	B*WITCHED	EPIC
6	HOW DO I LIVE	LEANN RIMES	CIRBY/THE HIT LABEL
7	GHETTO SUPERSTAR (THAT IS WHAT YOU ARE)	FRASCA MICHEL FEAT. ODB & MYA	INTERSCOPE
8	TRULY MADLY DEEPLY	SAVAGE GARDEN	COLUMBIA
9	VIVA FOREVER	SPICE GIRLS	VIRGIN
10	3 LIONS '98	BADCEL/LINKIN/LIGHTNING SEEDS	EPIC
11	MUSIC SOUNDS BETTER WITH YOU	STARBUUST	VIRGIN
12	DOCTOR JONES	AQUA	UNIVERSAL
13	NEVER EVER	ALL SAINTS	LONDON
14	THE BOY IS MINE	BRANDY & MONICA	ATLANTIC
15	FEEL IT	TAMPERER FEAT. MAYA	PEPPER
16	BHIMBUL OF ASHA	CORNERSHOP	WILLIJA
17	FROZEN	MADONNA	MAVERICK
18	ROLLERCOASTER	B*WITCHED	EPIC
19	HORNBY	MOUSSE T VS HOTN JUICY	AM/PM
20	VINDALOO	FAT LES	TELSTAR

© GR

Label	Title	Label	Title
1	BELIEVE Cher	21	MY FAVOURITE GAME The Corrs
2	UNTIL THE TIME IS THROUGH 5	22	MUSIC SOUNDS BETTER WITH YOU
3	I'M YOUR ANGEL Celine Dion & Kelly	23	LITTLE BIT OF LOVIN' Keri L. King
4	UP AND DOWN Vengaboys	24	CRUSH Jennifer Paige
5	HEARTBEAT/RAGE/D	25	NO REGRETS Robbie Williams
6	SO YOURS THE Corrs	26	WHAT CAN I DO The Corrs
7	IF YOU BUY THIS RECORD... Tamara Est. Vengaboys	27	SIT DOWN Joss Stone
8	MOVE HANNA Spearfish, Shazam	28	WHEN YOU'RE GONE Bryan Adams With Myleene Klass
9	FROM THIS MOMENT ON Dru Down	29	BLUE ANGELS
10	DREAMING Red Doves Presents Anita	30	TO THE MOON AND BACK Savage Garden
11	I DON'T WANT TO MISS A THING Anselmo Columbia	31	THE BARTENDER AND THE THIEF Shenanigans V2
12	OUTSIDE George Michael	32	IF YOU COULD READ MY MIND Stars On 5
13	PERFECT 10 The Beautiful South	33	MILLENNIUM Robbie Williams
14	SWEETEST THING 02	34	IF YOU TOLERATE THIS... Manic Street Preachers
15	EACH TIME I... 7	35	ANOTHER ONE... Everly/John/Phar & Ben
16	THANK U Always Morant	36	TESTIFY M People
17	FALLING IN LOVE AGAIN Eagle Eye Cherry	37	LOOKING FOR LOVE Karan Rawat
18	WOULD YOU... 3	38	GOODBYE Joss Stone
19	THIS KISS Fresh 95	39	I LOVE THE WAY YOU LOVE ME Shazam
20	I JUST WANNA BE LOVED Culture Club	40	THE POWER OF GOOD-BYE Madonna

To hear the chart hot-off-the-press on Monday morning, call 0891 565290. Calls cost 50p/min

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28 NOVEMBER 1998

Table with columns: Rank, Title, Artist, Label, CD/Cass (Distributor), and Title. It lists 75 music singles from various artists and labels, including 'Believe', 'Until the Time is Through', 'I'm Your Angel', and 'MUSIC SOUNDS BETTER WITH YOU'.

As used by Top Of The Pops and Radio One

Advertisement for 'Andromeda' featuring the single 'The Power of Good Bye'. It includes the text 'THE BRILLIANT NEW SINGLE', 'HAVE YOU EVER?', 'AVAILABLE NEXT WEEK', and 'OUT NOW'.

MTV

- 1 **10 BELIEVE** Cher
- 2 **THE POWER OF GOOD-BYE** Madonna
- 3 **SWEETHEART** Jermine Dupri feat. Mariah Carey
- 4 **THANK U ALMS MORISSETTE**
- 5 **SWEETEST THING U**
- 6 **OUTSIDE** George Michael
- 7 **ANOTHER ONE BITES THE DUST** Queen/Wyclef
- 8 **I DON'T WANT TO MISS A THING** Aerosmith
- 9 **WAR OF NERVES** Al Sims
- 10 **MIAMI** Will Smith

Most played videos on MTV UK. Media Research Ltd. w/e 20/11/98. Source: MTV UK.

THE BOX

- 1 **TRAGEDY** Steps
- 2 **BELIEVE** Cher
- 3 **MY HEART WILL GO ON** Celine Dion
- 4 **WILDSIDE** Fort Kings vs DJ Supreme
- 5 **ONE FOR SOBERDAYS**
- 6 **UP AND DOWN** Vengaboys
- 7 **I DON'T WANT TO MISS A THING** Aerosmith
- 8 **I LOVE THE WAY YOU LOVE ME** Boyzone
- 9 **UNTIL THE TIME IS THROUGH** Five
- 10 **OUTSIDE** George Michael

Most played videos on The Box. w/e 15/11/98. Source: The Box.

THE BOX

BOX BREAKERS

- 1 **MIAMI** Will Smith
- 2 **TAKE ME THERE** Blackstreet & Mya feat. Missy Elliott
- 3 **HARD KNOCK LIFE** Jay-Z
- 4 **TO YOU I BELONG** B'Witched
- 5 **I WANT YOU** Savage Garden
- 6 **MEGAMIX** Five
- 7 **THE POWER OF GOOD-BYE** Madonna
- 8 **BUILD ME UP BUTTERCUP** The Foundations
- 9 **MOVE MANIA** Sarah feat. Shannon
- 10 **SWEETHEART** Jermine Dupri feat. Mariah Carey

Highest charting videos on The Box in advance of single release w/e 15/11/98. Source: The Box.

TOP OF THE POPS

- 1 **UNTIL THE TIME IS THROUGH** Five
- 2 **THE NEW ANGEL** Celine Dion & B'Witched
- 3 **UP AND DOWN** Vengaboys
- 4 **SO YOUNG** The Corrs
- 5 **HEARTBEAT** Steps
- 6 **IF YOU BUY THIS RECORD** Your Life Will Be Better
- 7 **THE TAMPONER** feat. Mariah Carey
- 8 **MOVE MANIA** Sarah feat. Shannon
- 9 **FROM THIS MOMENT ON** Shania Twain
- 10 **DREAMING DIRTY** Ruffalo

Draft lineup 27/11/98

CD:UK

- Special performances: Move, Mania Sarah feat. Shannon, Best Friend's Girl Electricity.
- Hard Knock Life Jay-Z**; **Up And Down** Vengaboys; **Thank U Alms Morissette**; **War Of Nerves Al Sims**; **The Power Of Good-Bye** Madonna
- Special Feature: Ultra

THE PEPSI CART

- Performances: I Love The Way You Love Me Boyzone; **Up And Down** Vengaboys; **Until The Time Is Through** Five
- Videos: **So Young** The Corrs; **Believe** Cher
- Draft lineup 25/11/98

AMERICAN CHARTWATCH

by ALAN JONES

Enjoying its second and positively last week for the moment at number one, **Alanis Morissette's** *Suspected Former Infatuation* Junkie album sold 268,000 copies last week to outpace even R Kelly's new album *R*, which has to be content with a number two debut despite sales of more than 216,000. Both records can be expected to be swept aside next week by a tidal wave of newcomers — last Tuesday was referred to in the industry as "Super Tuesday," such was the volume of hot new product — and next week's chart should reflect that with high-flying debuts for Jewel, Whitney Houston, Mariah Carey, Ice Cube, Geto Boys and Method Man, a trio of soundtrack albums from the Prince Of Egypt movie and — topping the stack with some ease — his previous track record is expected to go by — Garin Brooks, with his Double Live album.

For the moment, however, it's congratulations to Florida-based boy band **N'Sync**, who achieve the rare double of having two albums in the Top 10 at once, holding at number six with their self-titled debut, which has sold more than 3m copies in less than eight months, while debuting at

RADIO ONE PLAYLISTS

- A-LIST** **Until The Time Is Through** Five; **Who You Are** Boyzone; **Brave Again** with Melania C; **War of Nerves** (30 Remix) Al Sims; **Wild Surf Ash**; **I Love The Way You Love Me** Boyzone; **My Favorite Gains** The Cadopans; **Believe** Cher; **Falling In Love** Agnetha Fältskog; **Eye Cherry**; **So Young** (K Miss Mix) The Corrs; **There Goes The Neighborhood** Sheryl Crow; **Big Big World** Ennio Ennio; **The Long Way Home** Faithless; **Sit Down** '98 Jamies; **Hard Knock Life Jay-Z**; **Sensuality** Lovatone; **The Power of Good-Bye** Madonna; **The Creating** Mariah Carey; **Pushovers**; **Dreaming Dirty** Ruffalo; **Amok**; **The Bartender** And The Three Stereotypes; **Up And Down** Vengaboys; **No Regrets** Robbie Williams

- B-LIST** **Walk I Wonder** You Always; **To You I Belong** B'Witched; **Dumb Beautiful** South; **She Wants You Back**; **Have You Ever Been**; **Each Time** E47; **The End Of The Line** Boyzone; **Because I Got It** Like That; **Jungle Brothers**; **Thank U Alms Morissette**; **Letas**

RADIO TWO PLAYLISTS

- A-LIST** **So Young** The Corrs; **Believe** Cher; **Heartbeat** Steps; **Love The Way You Love Me** Boyzone; **The Power of Good-Bye** Madonna; **Always Have**; **Anyone Will Get It**; **From This Moment On** Shania Twain; **I'm Your Angel** Celine Dion & B'Witched; **Goodbye**; **Spice Girls**; **Dumb Beautiful** South; **End Of The Line** Boyzone; **The Kiss** Faithless

- B-LIST** **Big Big World** Ennio; **Each Time** E47; **Hands** Jewel; **Brand New Start** Paul Walker; **The Greatest Love** Never Knows; **Lorica** Michael; **I Wish You Believe** Mariah Carey & Whitney Houston; **Searchin'** My Soul; **Shoreland**; **Falling In Love** Agnetha Fältskog; **Cherry**; **Getto Girl** Simply Red; **Everytime** Janet Jackson; **Sad Eyes** Bruce Springsteen

RE: Move Mania Sarah feat. Shannon; **I Want You '98** Savage Garden; **Watts 42 (RQ)** Elliott Smith; **Miami Will Smith**; **We Gotta Get Out Of This Place** Space; **Goodbye** Spice Girls; **Heartbeat** Steps; **If You Buy This Record** (Your Life Will Be Better) The Tamporer feat. Mariah Carey

As Featured **Walk Like A Panther** All Seeing 1; **Good Morning Sunshine** Auro; **Tropicalia Rock**; **When You Believe** Mariah Carey & Whitney Houston; **The New Angel** Celine Dion & B'Witched; **Cancer For The Cure** Elio; **The Good Will Out** Embury; **Can't Take My Eyes Off You** Laryn Hill; ***I J** Todd; **That Wilbury** Hourcade; **Everytime** Janet Jackson; **Partly Love** Kasey; **It's All Yours** MC Lyte; **Back** Our Thing; **Phoebe** One & The Main Street Jewel

RF playlists for week beginning 23/11/98
© denotes additions

C-LIST **Don't Let This Moment End** Gloria Estefan; **I Can See Clearly** New Year; **My One True Friend** Delta Goodrem; **Inside Out** Bryan Adams; **Funny Love** Kasey; **Tropics** Beck; **Have You Ever Been**; **I Had No Right** (M) Gwyneth; **Sweetest Thing U**; **I'm Your Love** McGraw with Faith Hill; **Holy Holy** UB40; **Can't Let Go** Ludacris; **Williams**; **From Her (Album)** Robbie Williams; **I Want You '98** Savage Garden; **Photos Of You** Leona Lewis; **Woodpecker** with Garth Brooks; **Waters of the East** Gwyneth

number seven with their seasonally-slanted *Home For Christmas*.

George Michael was previously unhappy that his *Older album* peaked at number six in the States, and will doubtless be underwhelmed, therefore, by the fact his *Ladies And Gentlemen* collection debuts modestly at number 24. It's the highest-ranking album by a British act, however, leading **Phil Collins'** *Hits* album (down 28-34) and **All Saints'** eponymous LP, which retreats 4-48. Live albums by UK acts have made fortunes, with **The Rolling Stones'** *No Security* diving 34-88 and **Black Sabbath's** *Reunion* sliding 70-90, while the **Bees Gees'** *One Night Only* climbs 109-89 and **Porthleaven's** *PNYC* debuts at number 155. **Five's** self-titled debut recovers 166-153, after sliding 54 places in the previous fortnight, and improves its week-on-week sales by 47% as it begins to benefit from the exposure of their second hit single *I'm The Things You Do*, which makes a 65-53 jump on the Hot 100. **Cleopatra** are finding life a bit easy with their single of that name, its 19th consecutive week at number 81, while their *Coinj* album remains outside the Top 200.

INTERNATIONAL PROFILE: U2

by PAUL WILLIAMS

land's international department was in a race against time when it came to drawing up the global marketing plans for U2's two best of collections.

In contrast to the 17 years between the band's debut hit and these first retrospectives, director of international Steve Matthews and his team had just a couple of months to put in place a strategy to maximise sales.

"This has come round quicker than I thought it would," says Matthews, who was expecting around a two-year gap before a follow-up to their last studio self-titled pop, which was released in 1997 and has sold around 6m units worldwide. Instead, speculation began building about the possibility of a best of, but it was not until early September that it was confirmed to island staff.

"What we wanted to do was to make sure everybody was committed to treating this album as a special record," says Matthews. "The biggest rock band in the world releasing a collection of their first 10 years' material is a monstrous record."

Solving by the reaction around the world so far to both the *Acidless* only and double sets, he appears to be spot on when he says

about the short leadtime: "I don't think it's made a great deal of difference."

Though prevented from reaching number one on the *Billboard* 200 by Alanis Morissette, the album has so far reached the top in its entirety every other major territory around the world, climbing to number one in Germany and Switzerland last week to take its chart-topping total to 21 territories.

The band's involvement in the project has been fairly limited, though they have undertaken a select series of interviews, while support has also come from the new version of *Sweetest Thing*, which reaches the top three of Euro Hit 100 chart. The way it has taken off at radio has taken it beyond a marketing project," says Matthews.

Another track, as yet undisclosed, could end up becoming a second radio single, while the album will be supported by TV, with a new video, *Acidless*, a CD-ROM set of release, covering the second half of their recording career so far, in the pipeline and, with the band already back in the studio working on another album, Matthews and his team look set to be busy with U2 projects for some time to come.

28
november
1998

singles



- 1 **BELIEVE**
Cher WEA
- 2 UNTIL THE TIME IS THROUGH Five RCA
- 3 I'M YOUR ANGEL Delina Dion & R Kelly Epic
- 4 UP AND DOWN Vengaboys Positiva
- 5 HEARTBEAT/TRAGEDY Steps Jive
- 6 SO YOUNG The Corrs Atlantic
- 7 IF YOU BUY THIS RECORD... The Tampaper feat. Maya Page
- 8 MOVE MANIA Sashi featuring Shamm Multiply
- 9 FROM THIS MOMENT ON Shania Twain Mercury
- 10 DREAMING Ruff Driverz Presents Arrola Inferno

- 11 I DON'T WANT TO MISS A THING Aerosmith Columbia
- 12 EACH TIME E-17 Telstar
- 13 WOULD YOU...? Touch And Go Ovel/VZ
- 14 THE BARTENDER AND THE THIEF Stereophonics V2
- 15 SIT DOWN (REMIX) James Fontana
- 16 BLAME IT ON THE BOOGIE Clock Media
- 17 HAPPY HOME 2Pac Eagle
- 18 THIS KISS Faith Hill Warner Brothers
- 19 BLUE ANGELS Prap Ruffhouse

28
november
1998

albums



- 1 **LADIES & GENTLEMEN - THE BEST OF**
George Michael Epic
- 2 I'VE BEEN EXPECTING YOU Robbie Williams Chrysalis
- 3 TALK ON CORNERS The Corrs Atlantic
- 4 VOICE OF AN ANGEL Charlotte Church Sony Classical
- 5 HITS Phil Collins Virgin
- 6 THE BEST OF M People M People/BMG
- 7 ONE NIGHT ONLY Bee Gees Polygram
- 8 STEP ONE Steps Jive/Epic
- 9 THE BEST OF 1980-1990 U2 Island
- 10 #1s Mariah Carey Columbia

- 11 QUENCH The Beautiful South Go/Discs/Mercury
- 12 THE MASTERPLAN Oasis Creation
- 13 THE BEST OF - THE STAR AND WASEMAN Lashwin Black Mambazo PolyGram
- 14 MODERN CLASSICS - THE GREATEST HITS Paul Weller Island
- 15 THE BEST OF 1980-1990 & B-SIDES U2 Island
- 16 B*WITCHED B*Witched Epic
- 17 SUPPORTED FORMER INFANTUDD JUNIE ALAINS MORRISON MAERI
- 18 WHERE WE BELONG Boyzone Polygram
- 19 THE MOVIES Michael Ball Epic/Gram. U.

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paul oakenfold signs up for galaxy network

musical capabilities to Galaxy listeners both new and old."

Oakenfold confirms that his show will be broad-based. "I grew up on pop music. Because of that I'm open minded. If you're only into one sound then where do you go when that sound dies? It's just a question of knowing what's the best of each type," he says.

Oakenfold's programme will be broadcast as part of Grange Park's Into The Galaxy show. Other guest DJs will include Jim 'Shat' Ryan and Gordon Kaye.

Meanwhile, the Chrysalis Radio Group, which owns Galaxy, has received final Radio Authority consent for its purchase of Birmingham's Choice FM. The addition of Choice to the Galaxy stable will see the network covering 13m adults in all of England's main metropolitan areas except London. As well as Birmingham, its stations now cover Bristol, Manchester, Yorkshire and Birmingham, plus Newcastle via its recently-won North East regional licences.

Chrysalis Radio chief executive Richard Huntingford says, "We have had an excellent month, first with the winning of the North East licences and now completion of the Choice deal. We are well on the road to achieving our Millennium goal of becoming the leading radio operator in the UK."



Just weeks after being voted the country's top DJ by the readers of DJ magazine, Paul Oakenfold has been signed up by the Galaxy radio network.

Oakenfold (pictured above) will produce a two-hour show in his studio featuring live remixes which will be broadcast on the last Saturday of every month starting on Boxing Day from 8pm to 10pm.

Galaxy head of marketing Steve Parkinson says, "To be able to sign one of the biggest phenomenons in dance music is very exciting for us. A lot of people may think that Paul Oakenfold represents only one type of house music. However, the show will expose the pedigree and depth of his

inside:



[2] SEVEN DAYS IN DANCE: EDÉN BLACKMAN of SIZE 9 reveals what caught his attention this week

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

[4-7] HOT VINYL: all the tunes of the week, the latest reviews and DJ Tips

buzz chart number ones

URBAN:	'HARD KNOCK LIFE' Jay-Z (Northwestside)	p6
POP:	'YOU SHOULD BE...' Blockster (Sound Of Ministry)	p6
CLUB:	'YOU SHOULD BE...' Blockster (Sound Of Ministry)	p7
COOL CUTS:	'BURNIN' Cevin Fisher (Subversive)	p8

CASSIUS



The French invasion of the UK dance scene looks set to continue with Cassius, the latest Parisian duo to follow in the steps of Air and Daft Punk with their forthcoming album

'1999'. Francophile dance fans will be no strangers to the work of 31-year-olds Philippe Zdar and Boombass. As well as producing three albums for France's top rapper MC Solaar, the duo have recorded for Mo Wax as La Funk Mob and released house tracks as Motorbass. They have

also remixed Menah Cherry, Björk, Depeche Mode and Daft Punk. The new Cassius project mixes together all the disparate strands of their musical ventures so far. Zdar says, "It's a mixture of all the music we started with mixed with all the music we like. It has funk influences and house influences." Just to prove that it isn't all one-way traffic, some of the biggest influences on Cassius are from the UK. "We listen to Daft Punk, DJ Sneak, Tutu Jam, Masters At Work, two-step garage, DJ Premier, Timbaland and drum & bass. You might not hear it on the record but it's all there," says Zdar. Cassius's '1999' will be released on January 26.

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26 MY FAVOUR

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28 PERFECT 10

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30 GIRLFRIEND



31 SWEETEST

32 BECAUSE I G

33 PRAY TIma C

34 DAYDREAM

35 GUESS IWA

36 BATTLEFLA

37 ROLLERCOA

38 MUSIC SOU

39 LITTLE BIT OF

40 HOME ALON



clubs unite to
 support kiss
 house challenge

Next week will see many of London's biggest clubs take part in Kiss 100's annual House Challenge Campaign for the Centpoint charity. As part of the Club Together Initiative, 11 London clubs will charge an extra £1 for admission for three weeks from December 1 to December 22. The clubs involved are: Hanover Grand, Puscha, Turmillis, Iconi, the Chocolate Bar, The End, Camden Palace, the Leisure Lounge, Bar Rumba, Corks and The Temple. Centpoint provides shelter and information for London's young homeless.

Kiss's on-air fundraising has already begun, and with 100,000 people expected to attend the clubs taking part in the House Challenge, the station is confident of beating the £150,000 raised by last year's campaign. Kiss head of marketing Neil Russell says, "It's fantastic that our House Challenge has managed to unite clubland in support of young homeless people."

In addition to Club Together, there will be a 'Raise The Roof' night at the Ministry of Sound on December 3. Classic dance records will be played by DJs such as Steve Jackson, Matt 'Jam' Lamont, Spooky & Mikee B, Bobby & Steve, Paul Anderson, Jay C, Fat Pack, Squirrels, Signal, Demolition Crew, Spinback, Fat Freddie M, Chris Phillips and Jez Weiland. Tickets will be £5 on the door.

[7 DAYS IN DANCE]

eden blackman director, size 9



"Wednesday, running around RADIO ONE putting the final touches on our records for that week, which were 'If You Could Read My Mind' by STARS with 'On 54, It Feels So Good' by SONIQUE and 'Move Mania' by SASHI. Went to the SAINI that evening with FRANCO and DAN from SERIOUS for NORMAN JAY'S birthday. Then on to the CAFE DE PARIS, Thursday: binged out my national radio reports and then had a quiet night in with some friends. Friday: picked up the playlist from Radio One, and both Sashi and Stars On 54 were on it; BT's 'Gossip' was DAVE PEARCE's record of the week. Had a meeting with RYCE from COURTYARD MANAGEMENT who look after RADHOGHEAD and SUPERGRASS. He's started a new hip hop label which sounds interesting. Then had a meeting with AYU who manages an artist called ABI whose new single 'Thanking You' we're working. Spent the night in Soho drinking. Saturday: got my new car, a green Audi convertible, and then went to the ORGANIC CAFE in Queens Park for lunch. Sunday: had the parents over to my new house (it's been a good year). Monday: went to GLR for a session with NDA who's on TOMMY BOY. Went to the office for a Size 9 directors meeting with my co-directors BOB, SIMON and NICKY. Back to HIGHER GROUND and met NICK CLARKE and MARK CONWAY to talk about GROOVERIDER, TIPPER and PRESSURE DROP. Back to the office and CHARLEY and JOD overtook good regional support for Stars on 54, Sashi and JAY-Z. Tuesday: meetings with JEFF SARITH, PAT GONDO and SIMON WILLIS at Radio One. Then had lunch with BEN COOPER, CHRIS MOYLES' producer. Meanwhile, HELEN, our TV producer, confirmed CD-TV for SASHI."



Virgin is rush-releasing the first solo album by the top R&B producer Timbaland. Tim's Bio: Life From Da Bassment', this week.

Timbaland and partner Missy Elliott produced Mel B's recent number one 'Want You Back' and have dominated the R&B world for the past two years with their work for Aaliyah, Ginuwine, Lil' Kim, SWV, Total, Nicole Ray and Whitney Houston. Timbaland has notched up sales of over 10m for his productions in the US alone.

The 27-year-old Washington-born producer's highly syncopated drum-driven production style has been much copied and has attracted fans from outside the usual R&B market because of its leftfield sound: a baby crying, someone burping and the 'Night Rider' theme music are just some of the elements he's thrown into the musical pot. Timbaland says, "The radio was starting to be boring, they weren't making the beats that I wanted to hear. So I said, 'Man, let me make my own'."

Timbaland's album features superstars who Timbaland has previously produced such as rapper Jay-Z in addition to a healthy dose of newcomers and underground rappers such as Twista and Mad Skillz. Timbaland says, "I didn't go out and try to get every big-name artist on my album. I got people who, whether we'd heard of them or not, were feeling this music in a way that made them sing or rap like they've never done before."

The first single from Tim's Bio 'will be 'Here We Come', which lifts its melody from the Spiderman theme and features Missy Elliott, Magoo, Ginuwine and Aaliyah. Following on from Missy Elliott's innovative videos, Timbaland's promo features live action comic strip animation. Meanwhile, the man himself will be in the UK in December.



11 Archer Street, London W1V 7HD, tel: 0171-494 0732, fax 0171-494 0783

Atlas was set up to stock many different styles of dance music, so recent trends are good news for the shop. "We've noticed that what people are really getting vibed about is a much more diverse selection of dance music, with everything borrowing influences from different genres," says Mark Kirby, who works in the shop with John Reynolds and proprietors Pete Herbert and Nick Rappaciolo. "Everything seems to be interlinking, for example people are taking influences from African music, dub, jazz, techno and hip hop - there's lots of crossover between styles."

Among tracks doing well at Atlas are anything by Austria's deep techno combo MEMORY FOUNDATION who record on Grow and Central, and at the jazzier end, the REINER TRUBY Trio's 'Galicia' on German label Compot. Kirby also has high expectations for BOLJA's 'Soup' album on Manchester's Steam label.

A big priority for Atlas is to track down back catalogue from labels worldwide. "We've specialised everything into labels and we're putting lots of effort into tracking down rare stuff, so we can offer something different," says Kirby. Atlas offers an extensive worldwide mail order service which will be enhanced next year by a website and a computerised stock system.

[LABEL]



[FOCUS]

DUTY FREE RECORDINGS

63B Clerkenwell Road, London EC1M SPT, tel: 0171-250 3409/0171-336 8470, fax: 0171-250 1046

HISTORY:
 Duty Free Recordings was started this January at London club Turmillis by

Tall Paul Newman, his brother Danny Newman (promoter of Turmillis) Friday night club The Gallery) and manager Stefan Chandler.

Tall Paul decided to start a label towards the end of last year when he noticed a few records which weren't getting picked up. "Previously there had been a time when everything was jumped upon, but suddenly there were some records out there which I thought deserved a shot," he says.

The year got off to a good start when Tall Paul produced Camisara's 'Let Me Show You' which was licensed to VC Recordings and entered the Top 40 at number five in February. The first release proper for

Duty Free came in August with JS-16's 'Stomping System' which Tall Paul picked up on import from Dutch label Native Dance and released with Camisara and UK mixes.

At the same time as launching the label, Tall Paul was completing an in-house studio at Turmillis. Here he produced Camisara's second single, 'Feel The Beat', which made the Top 40 in June on VC Recordings.

The year culminated in Tall Paul winning a Muzik award for best British DJ. "It's been a great year for building a profile," he says.

Duty Free has just signed a UK distribution deal with Vital. SPECIALIST AREAS:

"Music for the best clubs in the country."

KEY ARTISTS:
 JS-16, The Son, Radical Playaz, Robbie Rivera, Tall Paul

LAST THREE RELEASES:
 'Stomping System' JS-16; 'Jungin' & 'Pumpin'' The Son; 'The Hook' Radical Playaz

COMING UP:
 'The Ultimate Disco Groove' Robbie Rivera; 'Flash' Tall Paul & Brandon Block; debut release from DJ Lottie

RETAILER'S VIEW:
 "With three out of three monster club anthems already, and lots of top tunes to come, this is one Duty Free that's here to stay - is Craig Daniel, Trax



- 1 BELLEFI
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- 3 IMI YOUR AN
- 4 UP AND DOW
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- 9 FROM THIS M
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- 11 I DON'T WAN
- 12 EACH TIME
- 13 WOULD YOU
- 14 THE BARTEN
- 15 SIT DOWN U
- 16 BLAME IT ON
- 17 HAPPY HOM
- 18 THIS KISS FR
- 19 BLUE ANGEL

[BEATS & PIECES]

ffr will be doing a full promo run of Armand Van HELDEN's '2 Future 4 U' EP next week. The ffr promotion office had been getting up 70 calls a day about the record which had been let out to a few DJs on test pressing. This much-sought-after release will be packaged across a double vinyl and then a track will be taken from the EP for release as a single in January of February... Manchester's

GRAND CENTRAL will be taking over London's Sound Republic on December 16 for a showcase. Acts will include Pae & Christian, Aim, Only Child, Andy Votel and DMC finalist DJ Peter Parker. Tickets will be £7.50... **THE STRIKY DUBS**, who released the club wave 'Tribute To Jazzy Jay', have started their own label, Marble Bar, which will be released through the Distance label. The first release is '212 (The Weya Funk)' which has been knocking about on white label for a couple of months... XL's 'The End Volume 1' compilation has now been rescheduled for January 18. Meanwhile,

the club itself will be celebrating its third birthday on December 5 with Dave Angel, Underworld's Darren Embers, 4 Hero, Grooverider and the Usual Suspects with a live PA from Mr G & Robert Owens... **FRANCESCO** will be launching a new sub-label, Frikiyawa (pronounced 'Freaky-wah'). The label will be run by Frederic Galliano, and will attempt to bridge the gap between traditional African music and electronic club culture... London garage music label **LIBERTY** is the latest record company to launch a website. The address is www.libertyrecords.co.uk...

on the airwaves

(by caroline moss)



Two records have made significant leaps into the Top 10 this week. The first, gearing up for the release of the movie '54 in the new year, is STARS ON 54 with 'If You Could Read My Mind', which has been challenged by the Galaxy trio for over a month now and has also picked up support from Vibe FM and Choice Birmingham, assisting its climb of eight places to number three.

More strange is the leap of 10 places back to number six for LAUREN HILL with 'Doo Wop (That Thing)' - surprising since the track, which came out back in September, was on the slide after 15 weeks on the chart. Galaxy 101 has put the track back onto heavy rotation, but it's also getting plenty of support from Choice Birmingham and London, Kiss 100 and Galaxies 102 and 105. This kind of chart action can be expected as 1998 draws to an end, with the year's favourites reappearing on the airwaves.

There's another high climber at 19, as RUFF DRIVERZ VS ARROLA leads 17 places from 35 with 'Dreaming'. Just below that at 21, ANOTHER LEVEL re-enters the chart with 'Guess I Was A Fool', a whole eight places above this week's highest new entry, E-17's 'Each Time' at 29. DOOLALLY's radio-friendly garage tune, 'Straight From The Heart', is in at 35. MC LYTE FEAT. GINA THOMPSON enters at 39 with 'It's All Yours', and soaring in at 40 is PHAT 'N' PHUNKY FEAT. ROZALLA with 'Friday Night'.

Kiss is hosting a club night on December 3 as part of its annual House Challenge in aid of the homeless. Taking place at the Ministry Of Sound, three rooms will classic house and garage from DJs including Steve Jackson, Matt 'Jam' Lamont, the Dream Team, Bobby and Steve and Paul Anderson; classic dance from Rat Pack, Squarrel, Slipmat, Demolition Crew and Spinback; and classic soul from Fat Freddie M, Chris Phillips and Jez Welham.

pete tong playlist



'YOU DON'T KNOW ME' Armand Van Helden (ftr) ● **'THE BOMB (THE BOOTLEG NO.1)'** The Buckwheats (Hery Street) ● **'THE SILENCE'** Mike Kogin (Mudjib) ● **'MORE THAN THIS'** Ernie (Maniketo) ● **'BATTLEFIELD 10'** Fidelity Allstars (Skint) ● **'BECAUSE I GOT IT LIKE THAT BATHMATT'** Miki (ftr) ● **'Liss Hunt Easy Street'** ● **'ALL AND ALL (ORIGINAL MIX)'** 167 (Koolhaas) ● **'UP & DOWN FILTERED'** NMCs (white label) ● **'SATISFACTION SKANK'** Norman Who? (white label) ● **'DA TWO PEE ROCK & CL Smooth Loko'** ● **'B&M REMIX'** Archibute (white label) ● **'CANT GET THROUGH (UK REMIX)'** Soulsearcher (Soulfunk) ● **'MY ONLY LOVE'** Bob Sincior (white label) ● **'TURNAROUND'** Photo & Small (white label) ● **'HOT SPOT'** Tony Brown Def Jam ● **'BURNIN'** Cowin Fisher (Subversive) ● **'NICKON BAKIK'** Foremost Poets Soundman On Wax ● **'1999'** Cassius (Virgin) ● **'PROTECT YOUR MIND'** Di Sakin & Friends (Additive) ● **'INSTANT MOMENTS (WAITING FOR R.O.S. (Twisted))'** ● **'I'M A DISCO DANCER (OLAV BALOVSKI MIX)'** Christopher Jay (XL Recordings) ● **'BOOY (MOREL & BROSTOL) HOT VOX MIX'** Funky Green Dogs (white label) ● **'ON & ON'** Hurricane (white label) ● **'CUTSLO (LOUKISTE MIX) Ed Rush, Optical & France (white label)'** ● **'BOMBARDON (PINE ISLAND MIX) BOB Sincior (ZTT)'** ● **'WONDERBELL PERSON'** Block Mates (MAM) ● **'BIG LOVE'** Pele Heller (Lunino) ● **'OUT OF THE BLUE'** Out Of The Blue (white label) ● **'CRAZY'** Lucid (Defusion) ● **'RED ALERT'** Basement Jaxx (XL Recordings) ● **'PLAYING WITH KNIVES (ITAL PAUL MIX)'** Blazons Inc (Viny Solution) ● **'DIVING FACES'** Liquid Child (Nesi) ● **'BIP-DOLLARPHONE'** Unknown (white label) ● **'REVELATIONS'** Unknown (white label) ● **'A DAY TO REMEMBER'** Quintessential (JLT Productions)

AS FEATURED ON RADIO 405 THE BEST TALKING WITH PETE TONG ON BEAT 20 NOVEMBER (8PM-9PM)

danceairplayforty

(BY MICHAEL SMITH)

- 1 10 BLUE ANGELS Pras Ruffhouse/Columbia
- 2 20 MUSIC SOUNDS BETTER WITH YOU Stardust Virgin
- 3 11 5 IF YOU COULD READ MY MIND Stars 61 Tommy Boy WEA
- 4 5 BELIEVE Cher WEA
- 5 5 5 LITTLE BIT OF LOVIN' Kete Le Roc 1st Avenue/Polydor
- 6 10 500 WOT (THAT THING) Luany Hill Ruffhouse/Columbia
- 7 9 5 IF YOU BUY THE RECORD... The Tansper Jet. Naya Zanka
- 8 13 8 HARD KNOCK LIFE (GHEATO ANTHEM) Jay-Z Northwood
- 9 4 8 8 UP OF THE WORLD Dru Supreme, Ganga Jones Presto/Sir
- 10 15 8 WOULD YOU...? Touch & Go DVM/2
- 11 6 8 OUTSIDE George Michael Epic
- 12 10 14 20 OF THE WORLD Brandy Teal, Mase Atlantic
- 13 25 5 MIAMI Miles Smith Columbia
- 14 12 7 LOVE LIKE THIS Faith Evans Bad Boy/Atlantic
- 15 72 5 SOMEONE LOVES YOU HONEY Luinic McNeil Wistar
- 16 8 7 IF WE TRY Karen Ramirez Manifesto/Mercury
- 17 23 8 UP AND DOWN Vengaboys Positiva/EMI
- 18 35 2 DREAMING Ruff Driverz vs Arrola Inferno
- 19 14 7 REPUTATIONS MUST BE GOOD TO ME Andrea Gatz WEA
- 20 28 7 TAKE ME THERE Busta Rhese & Mya Interscope
- 21 8 6 GUESS I WAS A FOOL Another Level Northwoods
- 22 32 5 LOOKING FOR LOVE Karen Ramirez Manifesto/Mercury
- 23 21 2 SENSUALITY Lovestation East
- 24 31 2 HOLD ON En Vogue Fresh West
- 25 23 26 GHEATO SUPASTAR Pras feat. ODB & Mya Interscope
- 26 29 31 5 IT'S LIKE THAT Run DMX vs Jason Nevins Smile
- 27 39 4 SWEETHEART J.D. feat. Mariah Carey So So Def/Columbia
- 28 17 7 TALKIN' NUT THAT JAZZ Stetsasonic Tommy Boy
- 29 24 2 EACH TIME E-17 Telstar
- 30 34 17 7 THE BOY IS MINE Brandy & Monica Atlantic
- 31 25 6 WHAT'S YOUR SIGN Dest Fy Sony SR
- 32 35 30 2 THROUGH ADAM Janet Jackson Virgin
- 33 30 3 3 STRAIGHT FROM THE HEART Desealia Decosta/DuJour/DXL
- 34 22 10 STRONG IN LOVE Chalice Xtravaganza/Edel
- 35 32 2 DAYDREAMIN' Taliana Ali M&J/Epic
- 36 25 2 I FEEL GOOD THINGS FOR YOU Daddy's Favorite Go Beat
- 37 25 18 MYSTERIOUS TIMES Sash! feat. Tina Cousins Multiply
- 38 19 10 GANGSTER TRIPPIN' Fatboy Slim Skint
- 39 28 9 IT'S ALL YOURS MC Lyle feat. Giza Thompson East West

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ronnie herel, james hyman, tim jellery,
danny mcmillan, ziad (pure groove)

TUNE OF THE WEEK



BLOCKSTER 'YOU SHOULD BE...' (SOUND OF MINISTRY) (HOUSE)
This Bee Gees revival by Brandon Block – with assistance from Ricky Morrison and Frank Sicoli – featured the Brothers Gibb in its early white label versions, though the finished copies now feature a re-recorded vocal. The arrangement itself is very simple, placing an upbeat percussive drive under a 'You Should Be Dancing' hook. Lisa Marie Experience inject their own disco flavour in two mixes, and the resulting release will undoubtedly be a hit over the festive season. ●●●● CF

WHITNEY 'IT'S NOT RIGHT, BUT IT'S OK' (ARISTA) (R&B)
Whitney Houston or Whitney Brown? Whichever name she chooses to use, she has come up with a wonderful single from her wonderful album 'My Love Is Your Love'. The track is produced by Rodney 'Darkchild' Jerkins, who is renowned for his phat mid-tempo masterpieces. Jerkins characteristically endorses the sweet melodies and keys fused with ruff half-step beats which lay a solid foundation for Whitney's vocals. It's certainly a long haul from her previous tracks such as 'Saving All My Love', proving that she can still come up with contemporary R&B. ●●●● RH

NEW HORIZONS 'DO ME BABY' (500 REKORDS) (GARAGE)
New Horizons take a step back from their prolific remaking duties to provide us with a fresh track on their credible 500 Records label. 'Do Me Baby' sees the vocal talents of Blue James, also responsible for their successful 'It's My House' single released last year, come to the fore. There are four mixes, each catering for different garage styles, including one that sees New Horizons try their hand at a two-step style to excellent effect. One thing that is prevalent in all mixes is the quality funk-fuelled soulful vibe that we have come to expect from this excellent production team. ●●●● Z

alternative cuts

- 1 **OUTKASTE 'LIBERATION'** (LA FACE)
Ultimate modal soul
- 2 **JAN POOLEY 'WHAT'S YOUR NUMBER (JAZZANOVA REMIX)'** (V2)
Bringin' the boogie back – part one
- 3 **LT BROWN 'COME INTO MY ROOM'** (DISTANT)
Bringin' the boogie back – part two
- 4 **DJ SPINNA 'SPACE FREAK'** (RAWKUS)
Just a hint of the future
- 5 **SUPER COLLIDER 'DARN COLD WAY O' LOVING (HARVEY REMIX)'** (LOADED)
Let's start to dance

introduced by **gilles peterson**
and played on his Radio One show a Thursday 10pm-2am

VARIOUS 'VOYAGER LP SAMPLER' (AUDIO BLUEPRINT) (DRUM & BASS)
Skynet and Psion kick off the proceedings for the forthcoming 'Voyager' compilation with this two-track taster of cleverly constructed compositions. Skynet's VIP remix of 'Amorpha' sets the pace in fusion techno and drum & bass. Although many have been there before, right all have hit the spot like this. Meanwhile, 'Arships' by Psion heads into a more spaced-out environment with teasing bass and heavy rotating sound effects. ●●●● DM

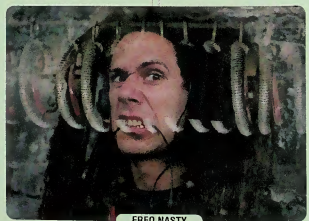
SUBSOLA 'SO PURE' (POW) (HOUSE)
Certainly one of the strongest POW releases to date sees four mixes of this vocal track that has attracted a lot of DJ and dance radio support over the past few weeks. Paul Gofel and Rob Davis provide the best mix, running a hard-edged analogue stab loop and building elements around it which beckon the almost epic female shrieked break that is really awesome. ●●●● CF

JOI 'FINGERS' (REAL WORLD) (ALTERNATIVE)
In the wake of Talvin Singh's album, Joi deserve the same attention on this taster from their forthcoming album. Susheela Ramen's vocals fuse over 'Brick Lane' breakbeats and though the vinyl says 33rpm, 45rpm is the correct speed. Justin Robertson's Lionrock mix with its quirky bassline maintains the Eastern flavour, adding Latin/carnival sounds. All in all, a refreshing tonic for the 'big beat' fraternity. ●●●● JH

16B 'WATER RIDE' (EYE D) (HOUSE)
It's re-release time for this classic tune which proved that it is possible for house music to be both deep and rocking at the same time. 16B Himself, Omid Neourzadeh, kicks off the remixes with a percussion-fuelled build-up to that bassline, which sounds just as great as it did first time around. Elsewhere on the double-pack promo, Stacey Pullen emphasises the tune's funky techno elements and the Micronauts provide a Cybotron-like electro edge. ●●●● AB

AMETHYST 'ANDALUCIA' (JACKPOT) (HOUSE)
This single precedes Amethyst's debut album 'Golden Fish Fever', and due to the dissolution of the partnership between Seven Webster and Matt Jagger, this single and the album will sadly be the final Jackpot releases. The two mixes featured here both have well-thought-out sways and builds, utilising a digital bass roll over a strong backbeat, introducing a strong lead synth line that becomes the main focal point. A cracking pay-off shot from a label that has more than made its mark in the dance circuit. ●●●● CF

BREAKBEAT TUNE OF THE WEEK
FREQ NASTY 'FREQ-A-ZOID' (BOTCHIT & SCARPER) (BREAKBEAT)
Darren McFayden seems to have a bit of a problem at present – his music smacks right in your face on a big system and the obscene bass just about stops short of disassembling your bowels. By rights most dancefloors would go running scared, but 'Freq-A-Zoid' manages to combine Norman Cook-style floor reactions with evil hovering bottom end. Expect the album to drop in March. Absolutely wicked. ●●●● DM



FREQ NASTY

1 **BELIEVE** Cher

2 UNTIL THE T

3 I'M YOUR AN

4 UP AND DOV

5 HEARTBEAT

6 SO YOUNG T

7 IF YOU BUY

8 MOVE MANI

9 FROM THIS

10 DREAMING

11 I DON'T WAN

12 EACH TIME

13 WOULD YOU

14 THE BARTEN

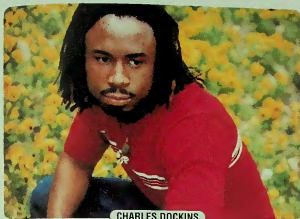
15 SIT DOWN I

16 BLAME IT ON

17 HAPPY HO

18 THIS KISS FA

19 BLUE ANGEL



CHARLES DINKINS

CHARLES DINKINS FEAT. SHEILA FORD 'IT'S ALRIGHT' (SLIP'N'SLIDE) (HOUSE)

This irrepressible slice of quality poppy garage has a slight Ce Penitron or Crystal Waters feel and is taking Charles Dinkins from the underground into the mainstream. Joey Musaphia gives him a helping hand with a big and bouncy remix on the flip. ●●●●

AB

BLACK SCIENCE ORCHESTRA 'LADYLAND' (AFRO ART) (HOUSE)

Ashley Beedle and his Black Science Orchestra brothers have been at the Nineties disco game for years, but in the new post-Stardust environment they are likely to attract more attention that ever before. Their Quincy Jones-sampling 'Ladyland' is a lightly-filtered bit of boogie with chirpy piano and guitar riffs interspersed with the winning "Would you come with me to the land of ladies?" vocal loop. The B-side features a more twisted take, then slows the pace for a cool late night version. ●●●●

AB

MC LYME FEAT. GINA THOMPSON 'IT'S ALL YOURS' (EAST WEST) (R&B)

A smoking acoustic bopping forms the foundation for one of the more mellow cuts from Lyte's latest long-player 'Seven & Seven'. The lady rhymer tells it as it is, letting the lover man know she is well and truly devoted – not to mention the ultra-smooth lyrics she performs so well. Gina Thompson's vocals come in gracefully throughout the choruses and sound sweet like honey. It's already a club anthem: hold tight for a high chart position. ●●●●

RH

GARAGE TUNE OF THE WEEK
OPERATOR & AFFLED FEAT. COLOUR GIRL 'THINGS ARE NEVER' (LOCKED ON) (GARAGE)

A huge record on the garage scene when it was released on Outlaw last year, this has been licensed to Locked On, and now features mixes by Steve Gurley and Operator & Affled themselves. The latter provide two quality mixes of their own, using 'Speak and Spell' sounds and vocals over the top of a funky two-step groove. Steve Gurley turns in a superb mix that is definitely one of the underground with raw percussion, sci-fi effects, sax stabs, a deep bassline and Colour Girl's excellent vocals. ●●●●

Z

DISCO DUST 'FEEL THE FORCE' (SOULFURIC TRAX) (HOUSE)

The idea of a disco-house version of the Real Things' 'Can You Feel The Force?' may sound more cheesy than a juggernaut full of gorgonzola, but Marc Pomeroy just about manages to pull it off. Alternating between heavily filtered instrumental and straight vocal sections, this is the most commercial release yet from the Florida label and is likely to be snapped up for UK release. On the flip, 'Feels Good' by Pomeroy's Jazz 'n' Groove partner Brian Taproot is a rattling piano-powered party tune. ●●●●

AB

RAY ROC FEAT. DC 'WHISPER' (SLIP'N'SLIDE) (GARAGE)

Ray Roc, formerly of US production team Roc & Kato, goes it alone with this release, originally available on the US Freeze label a couple of years ago. Now due for a full release, it features remixes from Fire Island and Big Bang Theory. Fire Island create an epic 10-minute vocal mix that allows Deborah Cooper's soulful vocals to shine through, all the while backed by tight percussion, piano stabs and a funky bassline. Big Bang Theory go for a disco feel, bringing in strings, guitar licks, filtering and dubbed-out effects. ●●●●

Z

SUNDAY CLUB 'WINDS OF CHANGE' (STRESS) (HOUSE)

This Jersey act come up with the long-awaited 'Winds Of Change', promoted here in two parts. Part one kicks off in a typical progressive manner, with layered

urban cuts

- WHITNEY HOUSTON 'MY LOVE IS YOUR LOVE' (ARISTA)**
A successful attempt at urban chic
- BLACKSTREET FEAT. MIYA 'TAKE ME THERE' (INTERSCOPE)**
Straight up R&B popcore, so much fun
- TIMBALAND 'TIM'S BIO: LIFE FROM DA BASEMENT' (ATLANTIC)**
Another producer/artist with trademark beats and samples
- DJ QUIK 'HAND IN HAND' (PROFILE)**
West Coast-flavoured party jam
- (M)A(I)N 'NO DOUBT' (JIVE)**
Teeny boppers with talent – watch out for these guys in 1999

Compiled by **trevor nelson**

and played on his Radio One show, Saturdays 3pm-5pm

electro orchestral sections which join the mainframe together. Part two is less forging and more chugging, but the main break wind-up epic synth is a real treat, especially when the background chords come in. ●●●●

CF

VARIOUS 'GREATEST BEATS' (TOMMY BOY) (ALTERNATIVE)

Five separate 12-inches to promote this forthcoming back catalogue remix album. With review space limited here, I can only list what's out there but all of them are diamonds. Westbam tackles 'Planet Rock', Grooverider opts for 'Pack Jam', Badmash & Shri take on 'Me Myself And I' and currently only on import is Jason Nevins' 'Jump Around'. The icing on the cake, however, is a must-see vinyl opportunity to obtain Double Dee & Steinskidd's 'Lessons', a slice of historical hip hop which is one of the genre's blueprints. ●●●●

JH

BEATS TUNE OF THE WEEK
BEFORE DARK 'COME CORRECT' (RCA) (R&B)

What a tune! Beth sheer innovation and pure acoustic quality were the name of the game when it came to constructing this groove. The feel of the song is lyrically and vocally very close to perfection. In fact there is no doubt that in the box, next to classics like 112's 'Outie' and SWV's 'Can We', Before Dark will be up there with the best. ●●●●

RH

CYBA SPACE 'SEARCH FOR ME'/WHAT WAY TO TURN' (CYBA) (DRUM & BASS)

This new label kicks off in fine style with two dark masters of the best who happen to go by the names of Dillinja and Dem & Roland. The originals have not been included, but Dillinja slips some of his beat manipulation magic over the course of six heartstopping minutes on his mix of 'Search For Me', while on the flip Dem tackles 'What Way To Turn' in his usual industrial flavours built around deep soundscapes. Check it out. ●●●●

DM

BEST OF THE ALBUMS
VARIOUS 'JAZZ IN THE HOUSE 6' (SLIP'N'SLIDE) (HOUSE)

The latest addition to this excellent series sees Phil Asher and Seamus Haji pulling together another quality set which is as much about house-tinged jazz as jazz-tinged house. Two great German contributions by Jazznova and the Rainer Truby Trio justify the purchase price alone, plus you get nine other top tracks including an exclusive Bizet remix and two gems from IG Culture in his Quango and Likwid Biskit mixes. ●●●●

AB

VARIOUS 'HOT SAUCE' (CHILLI FUNK) (HOUSE)

This excellent compilation is evidence of how Chilli Funk has been quickly building a reputation for soulful, jazzy house from artists such as East West Connection and No Tenstun. Also included is a previously unreleased Ten City out 'Suspicious' and Restless Soul's 'After Hours'. Pure class and proof that the UK house scene is alive and well, if only on a street level. ●●●●

TJ

VARIOUS 'SOLEVISIONS VOL. ONE' (SOLEMUSIC) (ALTERNATIVE)

The first compilation from Glasgow's Solemusic, Troniscopic and Discozole labels features 13 tracks over three slabs of vinyl including two unreleased tunes; CD buyers get an added bonus in the shape of the huge 'I Feel Good Things For You' by Daddy's Favourite. The quality set is a deep blend of house, hip hop and techno flavours with plenty of jazz, soul and disco touches to prevent things from becoming too inverted. ●●●●

AB



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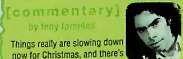
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the **BAN CHART**

the top 40 singles in the UK as of 28th November 1998

Pos	Weeks	Title	Artist	Label
1	1	5	HARD KNOCK LIFE	Northwestside
2	4	4	HINE A LONGSTORY MONEY ONLY THE LOOT CAN MAKE ME HAPPY	Jive LP sampler
3	2	9	LOVE LIKE THIS	Bad Boy
4	8	3	SPELLBOUND	Grand Central
5	5	3	TAKE ME THERE	Universal
6	4	6	LOVE ME	Arista
7	13	3	IT'S ALL YOURS	East West
8	9	6	TOUCH ME	Perspective
9	6	5	TOUCH IT	Universal
10	4	10	DOIN' OUR THING	Mecca
11	5	5	TIME TO MOVE ON	Prose
12	11	6	SWEETHEART	Jay featuring Mariah Carey
13	15	3	THINKING ABOUT IT	Gerald Levert
14	23	5	YEAH	Real featuring Missy "Misdemeanor" Elliott
15	12	5	SISTA SISTA	Beverly Knight
16	26	4	MIAMI	Vivi Smith
17	15	10	HOW DEEP IS YOUR LOVE	Eric Hill featuring Real
18	10	11	END OF THE LINE	Money
19	22	11	BLUE ANGELS	Pras
20	27	3	HAPPY HOME	2 Pac
21	9	2	LONELINESS IS GONE	Minne Yards
22	16	8	GUESS I WAS A FOOL	Another Level
23	17	7	FRIEND OF MINE	Kelly Price
24	23	4	TRUMASTER	Pala Rock
25	10	10	LEAK ON ME	ISA Franklin
26	10	10	GIMME SOME MORE/TEAR THE ROOF	South Rhythms
27	14	4	EACH TIME	E-17
28	31	4	DON'T LET IT GO TO YOUR HEAD	Drano Hablan
29	2	2	THE RECFE	Little 10
30	40	2	WAR & PEACE (VOLUME 1)	Ice Cube
31	21	13	DOO WOP	Lauryn Hill
32	10	2	THE WAY IT'S GOIN' DOWN	Shanellie O'Neil featuring Peter Gunz
33	3	2	SECRETS	Jay-Z
34	3	3	TOP OF THE WORLD	Bonny featuring Mase
35	13	4	BODYGUARD (YOU CAN CALL ME AL)	Guest
36	28	9	STRAWBERRY	Nicola Resnais
37	1	1	SAV SOMETHING	Mia Fekris
38	37	2	BULLSHITTING	If Done Everport
39	29	10	LITTLE BIT OF LOVIN'	Kale Le Roc
40	33	5	BECAUSE I GOT IT LIKE THAT	Jungle Brothers



[commentary]
by Tony Humphries

Things really are slowing down now for Christmas, and there's very little change in the Top 10 this week. **JAY-Z** stays at number one, while **THE RECFE** continues their rise, making it to number four... There's a new member of the **TOP 10** as "Take Me There" at number five, built around the Jackson Five's "I Want You Back"... The only new entry in this week's Top 10 is my favourite, **PRAS**, who jumps six to number seven... The highest new entry is "End Of The Line" by the **MONKEYS** at 18. **Kirk "Stomp" Franklin** curiously enters the chart at 25 with his inspirational ballad "Lean On Me". Featuring guest appearances from **Mary J. Blige**, **R. Kelly** and **Bono**, it's as far from dancefloor fodder as you can imagine... **ICE CUBE** enters the chart with the first tracks from his forthcoming third album "Extinction Level Event". Hearing that the album features **Ozzy Osbourne** and **Janet Jackson**, you could be forgiven for thinking that **Busta** was going to cash in on his new-found postpopstar, but far from it. While the singles might not jump out as obviously as they did in "When Disaster Strikes", as an actual album, this new one is much better. Much of the production is so out there that it gives Timbaland a run for his money. The promo in our chart features the forthcoming single "Gimme Some More" which is in the vein of "Tear It Up", while "The Roof" is one of the album's highlights.

the **POP CHART**

the top 40 singles in the UK as of 28th November 1998

Pos	Weeks	Title	Artist	Label
1	4	2	YOU SHOULD BE...	Blockster
2	1	3	SHE WANTS YOU	Bullseye
3	2	5	UP AND DOWN	Vengaboys
4	7	5	TRAGEDY	Sista
5	5	2	MIAMI	Will Smith
6	6	3	BAD GIRL SO LIKE	Juliet Roberts
7	13	2	THE 70'S MOMENT MEDLEY/DON'T LET THIS MOMENT END	Janet Jackson
8	5	5	IF YOU BUY THIS RECORD YOUR LIFE WILL BE BETTER	The Tempters featuring Maya
9	10	3	INSANITY	Oceanic
10	9	3	TOM'S PARTY	T-Spoon
11	16	2	POWER WOMAN	Mia Van Date with Enrico
12	4	4	FUNKY LOVE	Kanaka
13	14	6	IF YOU COULD READ MY MIND	Stars On 54
14	29	2	DA-FORCE	Deja Vu featuring Tashin
15	1	3	I DON'T WANT TO MISS A THING	Delija
16	18	3	BIG WORLD	Emilia
17	15	6	MOVE MANIA	Sash! featuring Shannon
18	12	4	MADNESS THING	Lesslie
19	16	2	A TOUCH OF BODOOCIE	CarJoo
20	1	7	GONNA MAKE YA MOVE (DON'T STOP)	George Michael
21	11	7	OUTSIDE	Hi People
22	10	2	THE BEST OF M PEOPLE REMIXED	Hi Hi Hi
23	20	4	SPACE INVADERS	Ghost
24	20	4	BODYGUARD (YOU CAN CALL ME AL)	Scozza UK
25	24	6	DANCE YOURSELF DIZZY!	Char
26	30	6	BELIEVE	Phel "W Plunkie" featuring Razalla
27	19	6	FRIDAY NIGHT	E-17
28	22	5	EACH TIME	Pump Slicers
29	28	2	GOTTA MOVE ON	Honeyz
30	11	4	END OF THE LINE	Janez Montgomery
31	17	4	SEARCHING MY SOUL	Dina Surprise featuring Georgia Jones
32	31	9	ON THE TOP OF THE WORLD	Bs2z
33	26	3	LOVE SHACK	Tru
34	1	1	JAM (BECAUSE I NEED THAT)	Allen Vols featuring The Three Degrees
35	1	1	LAST CHRISTMAS	Rita Drivers presents Aretha
36	1	1	DREAMING	Tina Cousins
37	1	1	PRAY	Yayo
38	38	2	OK - ALRIGHT	Subasta
39	25	4	SO PURE	Wid
40	21	4	NEVER LOST HIS HARDCORE	



[commentary]
by Alan Jones

As we noted when **VENGABOYS** topped the updated and Pop Top charts simultaneously a matter of weeks ago, it's a rare and durable feat. It certainly hasn't done **Vengaboys** any harm - as **RMG** goes to press their "Up And Down" is looking likely to have a top five debut on the **UK** sales chart - and it will probably have no negative value for the **BLOCKSTER**, who progress to the top of both charts this week. While the margin of the Blockster's victory was large in the upfront chart, it was minuscule on the Pop Top chart, where they proved fractionally superior to **BILLIE**, the aforementioned **Vengaboys**, **STEPS** and **WILL SMITH**, and any one of the others would have taken pole position with a single extra DJ's support - a rare, possibly unique, concentration of equals, which leaves next week's number one wide open... Almost any record which hangs around the sales chart for a bit is fair game for the **Almighty** label to put through its **NRG** mixer - and the fact it's a power ballad makes no difference whatsoever to the fate of Aerosmith's current monster "I Don't Want to Miss A Thing", which is the highest debut in this week's chart in a version by **DEJA VU** **FEATURING TASHIN**. Of its type, it's one of the best, with a great deal more attention to preserving some sonic relief to the pounding beat, some interesting breakdowns and a powerful female vocal. It probably won't win many converts at radio but should show enough spark at club level to give the label one of its bigger hits.

1 BELIEVE Chart

2 UNTIL THE T

3 I'M YOUR AN

4 UP AND DOV

5 HEARTBEAT

6 SO YOUNG T

7 IF YOU BUY T

8 MOVE MANI

9 FROM THIS F

10 DREAMING I

11 I DON'T WAN

12 EACH TIME E

13 WOULD YOU

14 THE BARTEN

15 SIT DOWN (P

16 BLAME IT ON

17 HAPPY HOM

18 THIS KISS FA

19 BLUE ANGEL

the **TOP CHART** 0.1.99

(compiled by Alan Jones from a sample of more than 900 DJ returns - fax: 0171-928 2881)

[upfront house]

[commentary]
by alan jones

As intimated last week, things are really winding down for Christmas, with the result that there are just three new entries to the Top 40 this week, the lowest tally for more than five years. Amidst all this stagnation, however, **THE BLOCKSTER** - aka DJ Brandon Block - has stolen in and made off with Juliet Roberts' crown. The injection of a second 12-inch adding popastic new

Lisa Marie Experience mixes to the previously promoted work of the Blockster, and the severe lack of new product have conspired to send support for 'You Should Be...' soaring to the highest level of any number one this year. Though it omits all but the chorus, the Blockster single is, in reality, a cover of the Bee Gees disco classic, itself a club chart topper way back in 1976. The Blockster story should have enough impetus for at least another week at number one - it has a lead over the unfortunate **BILLIE**, runner-up for the second week in a row, by a huge margin of more than 30%. But a new threat has already emerged in the form of **M PEOPLE**. Rum assumed to be the little part of Club Chart prima, they surprised many by climbing high in the Urban chart with their recent single 'Testily', and have gone for uptempo clubs in a big way with promos for their 'Best Of' album, in the form of two double-packs of mixes, none of which is expected to be granted a commercial release. The action concentrates on four of the band's biggest hits, with 'One Night In Heaven', 'How Can I Love You More', 'Moving On Up' and 'Colour My Life' all getting a straightforward vocal mix and a harder dub, with Power promoting the former and Hyperactive looking after the latter. Their combined efforts and those of mixers Sharp, Jimmy Gomez, Mark Picchitto and Joey Negro - bring about a number five debut for the album on the club chart this week. The Sharp Boys actually contribute both mixes of 'One Night In Heaven' and one of 'How Can I Love You More', and, with their mixes of **BEDLAM**'s 'Da-Force' at number four and **BILLIE**'s 'She Wants You' at number two, they're clearly looking to retain their crown as mixers of the year - an unofficial title we bestowed upon them in **RM** last year, on the basis of Club Chart performance in the year. Their runners-up at that occasion: Full Intention.

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

UK	NEW	WKS	TITLES	ARTIST	LABEL
1	3	2	YOU SHOULD BE... (BLOCKSTER/LISA MARIE EXPERIENCE MIX)	Blockster	
2	3	3	SHE WANTS YOU (ERICK MCDOLLOUGH/FISHER/SHARP MIXES)	Billie	Sound Of Ministry
3	1	3	BAD GIRLS (PAUK FORCE MIXES) LINE (POWER II MOVE MIXES)	Juliet Roberts	Innocent
4	5	2	DA-FORCE (ALAN THOMPSON/SHARPPROXY PUNK MIXES)	Bedlam	Delirious
5	2	4	THE BEST OF M PEOPLE (MIXES) WE HATE TO HEAR (SHARP MIXES) NOW LIVE (SHARP MIXES) WORKING IN THE FIELDS (MIXES) GOING IN LIFE (ORIGINAL MIX) 47901	47901	Playful
6	6	3	GETTING AWAY WITH IT (POLLIO MIXES)	The Egg	White
7	NEW	1	THE ULTIMATE DISCO GROOVE (TALL PAUL/FUNK FORCE MIXES)	Robbie Rivera	Indiechina
8	8	5	GONNA MAKE YA MOVE (DON'T STOP) (SCORCRO/MIXES)	Pink	Duty Free
9	4	5	SENSE OF DANGER (FURRY PHEASANT/ATBY/STEPHEN MANDRAK/PEPE BRADOCK MIXES)	Presence featuring Shara Nelson	Pagan
10	9	2	TO THE LEFT (LONEST MIXES)	Blake Williams	Cleveland City
11	7	4	FUNKY LOVE (MATT DAREY/TROUSER ENTHUSIASTS/SPREAD LOVE MIXES)	Kavana	Virgin
12	10	4	NEVER LOST HIS HARDCORE (SHARPP/BABY DOCK/KNICKLEHEADZ/FLOORPLAY MIXES)	NRG	Banana
13	14	4	GONNA LOSE MY LOVE (SOUNDANCE MIXES)	Overground Wex	Stamm/Pioneer
14	NEW	1	2 FUTURE 4 U (EP) Armand Van Helten	ftir	
15	16	6	UP AND DOWN (ORIGINAL/TIN TIN OUT/JOHAN SIVANTOS MIXES)	Vengaboys	Positiva
16	13	3	PLEASURE '98 (MARC ANDREWS/DAX/D-MIXES)	Marc Andreu	Fluff
17	14	4	THE WORD Dope Struggle		Perfecto
18	12	7	PUT YOUR HANDS UP (DJ DISCO/LEON/AL/JUAN) & DUFFER SWIFT/WOODY VAN EYENDU/TOKKA MIXES)	Black & White Babes	Club Tails
19	12	6	FUNKY GROOVE (RHYTHM MASTERS/LOVE JULES MIXES)	Unity Djs	One World Entertainment/Positivity
20	11	3	DOWN ON THE STREET (TOM THUMB MIXES)	D'Sound	Neo
21	16	4	I GOT THE FEELING (FRANK O'MOIR/AGH/PICT PROJECT MIXES)	Il Jam	ZTT
22	26	2	POWER WOMAN (VENUS BOYS/LUBBERHEADS MIXES)	Mark Van Dale with Enrico	Positiva
23	24	2	CRITIQUE '98 (YLO WORKING MIXES)	Yolo Working featuring Alexander D'Niro	Duty Free
24	22	2	CLAP YOUR HANDS (BIG PROOF/KADOC MIXES)	Kadoc	Manisfesto
25	25	2	MADNESS THING (BREAKNECK/SHARK TANK/FUNK MIXES)	Leliani	Polytor
26	25	2	DISCO BABES FROM OUTER SPACE (LANGE/CHO CHO & PIANOHEADZ/BURGER QUEEN/ORIGINAL MIXES)	Babe Inc/inst	Mo's Music Machine
27	17	5	THE HOOK (RADICAL PLAYAZ/TORACCO BOYS/DUFF AUDE/GRUFF DRIVER MIXES)	Radical Playaz	Club Tails
28	23	6	DREAMING (PUFF DRIVER/LANGE MIXES)	Ruff Driver presenting Arrola	Club Tails
29	31	3	PULVEITORM (ORIGINAL/DJ TOMCRAFT MIXES)	Niels Van Gogh	Club Tails
30	34	2	WHAT'S YOUR NAME (BOB SINCLAIR/JAZZ/ZA/VA/SWING FM MIXES)	Ian Pasley	One World Entertainment/Positivity
31	7	1	I FEEL GOOD THINGS FOR YOU (ALAN BRAX/KRYNIN/YOST/RESTLESS SOUL MOVEMENT MIXES)	Daddy's Favourite	Neo
32	27	4	MIAMI (JASON NEVINS MIXES)	Will Smith	ZTT
33	25	3	TOUT EST BLEU (FRANCOIS KEVORIAN/ATKAB/YOMI/RESTLESS SOUL MOVEMENT MIXES)	Ame Strong	Positiva
34	48	2	HIGHER LOVE Brian Chambers		Duty Free
35	47	2	THE LATIN THEME Carl Cox		Inferno
36	53	2	DEEP HOUSE (JUNTY DJ/DUB/PALM KING/2ND STAGE/BRUCE/WAYNE MIXES)	Triple J	Koamo/Legic
37	3	1	BIG BIG WORLD Emilia		V2
38	43	4	FIRE Manseey		Go-Best
39	51	5	FOREVER Next Generation		Columbia
40	44	7	SENSUALITY (LOVESTATION/FLAVA 2 FLAVA/FUTURE FUNK MIXES)	Lovestation	Club Tails
41	NEW	1	MUSHROOMS (SALT CITY ORCH/ESTRAT/IMMERIT MIXES)	Marshall Jefferson & Noosa Heads	Edel
42	56	2	IT FEELS SO GOOD (SONIQUE/SOUL VIX, COMARIE MIXES)	Sonique	Southeast
43	52	2	PLAYIN' WITH MY MIND House Of Glass		Rodeo/Universal
44	NEW	1	END OF THE LINE (CAS RODIGNO/BRANTS MIXES)	Honeyz	Stamm/Pioneer
45	NEW	1	THE 'S' MOVEMENT 'MEDLEY/DON'T LET THIS MOMENT END (HEX HECTOR/MOUSE/T MIXES)	Gloria Estefan	Fresh
46	45	6	IF YOU BUY THIS RECORD YOUR LIFE WILL BE BETTER (SHARPO/DOE/SMUGLAZ/ORIGINAL MIXES)	The Tempest featuring Maya	Airtight
47	46	7	MOVE MANIA (SASH/JOHAN B NORMAN MIXES)	Sash! featuring Shannon	Serious
48	35	4	BOYGUARD (YOU CAN CALL ME AL) (BOOKER T/STEPCHILD & MVP MIXES)	Ghost	Azuli
49	49	4	JOB IS FREE (NYLON/TROUSER ENTHUSIASTS MIXES)	Dive	1st Avenue/Mercury
50	32	7	TAKE THE LONG WAY HOME (ROLLO & SISTER BUISS/16C/GRANT NELSON MIXES)	Faithless	Epic
51	33	6	FRIDAY NIGHT (K-KLASS/FAN N) PHLUNKY/JUPITER/EST/EVE/MORLEY MIXES)	Phat N' Phlunky present Pizalla	Pepper
52	NEW	1	JAM (BECAUSE I NEED THAT) (MIXES)	Toth	Multiply
53	NEW	1	MUSIC SOUNDS BETTER WITH YOU/FROG/STEPS/STARDUST & Womack & Womack	Womack & Womack	Charm/The Star
54	28	8	VENUS - SUNSHINE PEOPLE (DJ GREGORY/MORLEY MIXES)	Cheek	WEA
55	NEW	1	BAD BLOOD '98 (featuring Dany Pandy)	Dany Pandy	Cheeky
56	57	2	DARK COLD WAY O' LOVING (HARVEY/ORIGINAL MIXES)	Super Collider	Riversal
57	54	3	A TOUCH OF BOOGIE (JJ SNEVICKY MIXES)	Carboo	Arani
58	NEW	1	STRAIGHT FROM THE HEART (FUNK/ROCK/KNIFE & HAMMER/CRAZY BANK MIXES)	Doolality	White Label
59	57	2	THE ROSE IS ON FIRE (STRETCH & VERLUNO/SPIRIT/WEST/TEAM/JUNTY DJ/DUBS MIXES)	Westham	Banana/ftir
60	36	3	IF YOU COULD READ MY MIND (HEX HECTOR/VEVE 'SILK' HURLEY MIXES)	Stars On 54	Subliminted

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20	ANDER ONE BITE
21	FALLING IN L
22	ANDER ONE BITE
23	IF YOU COUL
24	TELL ME MA
25	I JUST WANT
26	MY FAVOURI
27	OUTSIDE Ge
28	PERFECT T
29	THANK U Al
30	GIRLFRIEND
31	SWEETEST
32	BECAUSE I
33	PRAY Tina C
34	DAYDREAM
35	GUNSS
36	QUEST IWA
37	BATTLEFLA
38	ROLLERCOA
39	MUSIC SOU
40	LITTLE BIT
41	HOME ALON

28
november
1998

THE OFFICIAL CHARTS

28
november
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the COOL CUTS 28.11.98

[chart]



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	Artist / Track	Genre	Code
1	(1) BURNIN' Cevin Fisher <i>(With a new twist on that Lolekata Holloway vocal)</i>	Subversive	☎ Code - 2328
2	NEW RED ALERT Basement Jaxx <i>(Hot and long-awaited new grooves from Brixton's finest)</i>	XL	☎ Code - 2338
3	(2) THE REMIXES M People <i>(Including mixes from Sharp, Joey Negro and Jimmy Gomez)</i>	Deconstruction	☎ Code - 2328
4	NEW CRAZY Lucid <i>(Following the same uplifting formula that made 'I Can't Help Myself' a hit)</i>	Delirious	☎ Code - 2338
5	NEW BIG LOVE Pete Heller <i>(Infectious melodic house groove)</i>	Junior Boys Own	☎ Code - 2340
6	(7) WHISPER Ray Roc feat. DC <i>(Cool garage tune with mix from Fire Island)</i>	Slip N'Slide	☎ Code - 2327
7	NEW SWEETHEART JD & Mariah Carey <i>(Mark Picchiotti pumps up Mariah's latest single)</i>	Sony	☎ Code - 2341
8	(10) BABY LET ME LOVE YOU FOR TONIGHT Kariya <i>(Hot new Junior Vasquez mixes of this club classic)</i>	Sidewalk	☎ Code - 2329
9	NEW OUT OF THE BLUE OUT Of The Blue <i>(The usual suspects are battling it out to sign this uplifting house tune)</i>	white label	☎ Code - 2342
10	NEW MY ONLY LOVE Bob Sinclar <i>(Finally emerging from the shadows of 'Gym Tonic')</i>	East West	☎ Code - 2343
11	(12) GIVE IT UP Mirrorball <i>(Poplastic club anthem with mixes from Olav Basoski and Forthright)</i>	Multiply	☎ Code - 2330
12	NEW WOMAN OF ANGELS Brutal Bill <i>(House groove featuring the entire intro section from The Doors' 'Riders On The Storm')</i>	Mugsy	☎ Code - 2344
13	(8) WINDS OF CHANGE Sunday Club <i>(Good old-fashioned progressive epic from Jersey's finest)</i>	Stress	☎ Code - 2328
14	NEW MORE THAN THIS Emmie <i>(Pop dance cover of Brian Ferry hit with mix from Tin Tin Out)</i>	Manifesto	☎ Code - 2345
15	NEW BOMBADIN 808 Slate <i>(Fire Island revive this 808 State classic)</i>	ZTT	☎ Code - 2346
16	NEW WONDERFUL PERSON Black Masses <i>(Catchy American garage tune)</i>	MAW	☎ Code - 2347
17	NEW DEEP IN THE JUNGLE Rhythm Masters <i>(Tough pumping tribal house workout)</i>	Dis-funktional	☎ Code - 2348
18	NEW THE ULTIMATE DISCO GROOVE Robbie Rivera <i>(US-produced disco groove with new mix from Matthew Roberts)</i>	Duty Free	☎ Code - 2349
19	NEW FILTER MANIA Marco Funari <i>(The title says it all - filtered house grooves)</i>	One Star	☎ Code - 2350
20	NEW RUDI'S REVENGE General Narco <i>(Oddball skanking beats from Barry Ashworth)</i>	Areeba	☎ Code - 2351



a guide to the most essential new club music as featured on this "essential selection", with pole long, broadcast every Friday between 5pm and 9pm. Copyright by (i) recordings and (ii) data collected from existing dj's and the following states: city sound/sharing/beat groove/beat music/funk/beat, various UK underground (researchers), ZNYA/province/hip hop/3.1400/hip hop, Tony (research), global beat (Dorchester), music/mix (London), UK/indie (London), rhythm (London) (London).



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- 1 **BELIEVE** Cher
- 2 UNTIL THE T
- 3 I'M YOUR AN
- 4 UP AND DOW
- 5 HEARTBEAT
- 6 SO YOUNG
- 7 IF YOU BUY
- 8 MOVE MAIN
- 9 FROM THIS
- 10 DREAMING
- 11 I DON'T WAN
- 12 EACH TIME E
- 13 WOULD YOU
- 14 THE BARTEN
- 15 SIT DOWN IF
- 16 BLAME IT ON
- 17 HAPPY HOM
- 18 THIS KISS FA
- 19 BLAU ANGEL

20 THE SILENCE Mike Koglin

21 FALLING IN LOVE AGAIN Eagle-Eye Cherry

22 ANOTHER ONE BITES THE DUST Queen with Mykal Meek feat. Pras Michael/Free Download

23 IF YOU COULD READ MY MIND Stars On 54 Tommy Boy

24 TELL ME MA Sham Rock

25 JUST WANNA BE LOVED Culture Club

26 MY FAVOURITE GAME The Cardigans

27 OUTSIDE George Michael

28 PERFECT 10 The Beautiful South

29 THANK U Always Morissette

30 GIRLFRIEND Billie

31 SWEETEST THING UZ

32 BECAUSE I GOT IT LIKE THAT Jungle Brothers

33 PRAY Tina Cousins

34 DAYDREAMIN' Tatyana Ali

35 GUESS I WAS A FOOL Another Level

36 BATTLEFLAG La Fidelity Allstars featuring Pigeonhed

37 ROLLERCOASTER B*witched

38 MUSIC SOUNDS BETTER WITH YOU Stardust

39 LITTLE BIT OF LOVIN' Kelle Le Roc

40 HOME ALONE R Kelly featuring Keith Murray

compilations

1 HUGE HITS 1998
wanna.seg/Global TV/Sony TV

2 THE ANIMALL - JUDE JULLS & BOY GEORGE
Meridian Of Sound

3 THE GREATEST HITS OF 1998
Telstar TV

4 THE VERY BEST OF THE LOVE ALBUM
VirginEMI

5 WOMAN
PolyGram TV/Sony TV

6 THE ALL TIME GREATEST LOVE SONGS - III
Columbia

7 HEARTBEAT - THE 60'S GOLD COLLECTION
RCA/Global TV

8 KISS ANTHEMS 98
PolyGram TV

9 THE ALL TIME GREATEST MOVIE SONGS
Sony TV/PolyGram TV

10 NOW DANCE 98
VirginEMI

20 BELIEVE Cher

21 HONEY TO THE B Billie

22 GREATEST MOMENTS Culture Club

23 THE VERY BEST OF Meat Loaf

24 GREATEST Duran Duran

25 SONGS FROM 'ALLY McBEAL' Vonda Sheppard

26 ANOTHER LEVEL Another Level

27 MY LOVE IS YOUR LOVE Whitney Houston

28 LIFE THRU A LENS Robbie Williams

29 SULTANS OF SWING - THE VERY BEST OF Dire Straits

30 R Kelly

31 FIVE FIVE

32 UP REM

33 YOU'VE COME A LONG WAY, BABY Fatboy Slim

34 THIS IS MY TRUTH TELL ME YOURS Manic Street Preachers

35 SAVAGE GARDEN Savage Garden

36 RAY OF LIGHT Madonna

37 LESLEY GARRETT Lesley Garrett

38 GREATEST HITS Aretha Franklin

39 MY LIFE: THE GREATEST HITS Julio Iglesias

40 LEFT OF THE MIDDLE Natalie Imbruglia

11 TOP OF THE POPS - BEST OF 1998
PolyGram TV

12 THE BEST BIG ALBUM IN THE WORLD... EVER! IV
VirginEMI

13 A PERFECT LOVE II
wanna.seg/Global TV

14 THE BEST GREAT HITS IN THE WORLD... EVER!
VirginEMI

15 CREAM ANTHEMS MIXED BY TULL PAUL AND...
VirginEMI

16 MOST RELAXING CLASSICAL ALBUM EVER! II
VirginEMI

17 THE BEST ROCK ANTHEMS... EVER!
VirginEMI

18 BIGGEST #1'S HITS IN THE WORLD... EVER!
VirginEMI

19 BEST COUNTRY BALLADS IN THE WORLD... EVER!
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CHART COMMENTARY

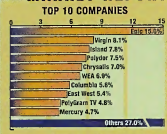
by ALAN JONES



George Michael retains pole position on the album chart this week, as many albums by artists with established pedigrees turn in extremely disappointing first week sales. Ladies & Gentlemen - The Best Of George Michael sold more than 111,000 copies last week, while fellow boy band graduate Robbie Williams' I've Been Expecting You sold 70,000 to surge 6-2.

There were difficult badtimes for the latest albums by Mariah Carey, Whitney Houston, E*17 and Seal. While the latter artist topped the chart with different anonymous albums in 1991 and 1994, the number 4 debut of his latest album, Human Being, is well adrift of even the most pessimistic forecasts. It comes just a fortnight after the album's introductory single, Human Being, peaked at an even more lowly number 50. After registering the highest debut of his singles chart career with Each Time, E*17 must have been expecting an easy passage to the Top 10 for

MARKET REPORT



ALBUM FACTFILE

Thirty-eight thousand sales may be enough to win an album the number one slot in the dog days of summer, but it's only enough to earn Mariah Carey's #1 album 10th place on the chart this week. So called because it contains all 13 of her US chart-topping singles, #1's immediate predecessor, Butterfly, was a number two album for Carey last year. Of six albums prior to that, five reached the Top 10, with two going all the way to number one. The only real flop was

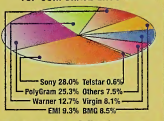
1994's Merry Christmas, which peaked at number 32 - a reflection more of the low standing of Christmas albums in the UK than of any disenchantment with Carey herself. Containing several new tracks, among them her duet with fellow diva Whitney Houston from the Prince Of Egypt movie, When You Believe, #1 can be expected to sell extremely well for the rest of the year and beyond, and will doubtless overcome its slow start.

SALES UPDATE

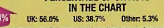


their album Resurrection, but it debuts only a place higher than Seal, at number 43. Their previous four albums all reached the

TOP CORPORATE GROUPS



PERCENTAGE OF UK ARTISTS IN THE CHART



Top 10, though only the first, Walthamstow, reached number one. Whitney Houston is an artist for whom there are always high

expectations, but her movie-based album The Preacher's Wife peaked at number 35 in 1996. By comparison, the number 27 debut of her new album My Love Is Your Love is an improvement, but far from the rarefied success of her first few albums. Whitney can expect more sales, however, when she duets with Mariah Carey and various other tracks from the album become hit singles.

One artist who prospered last week, however, is 12-year-old Welsh soprano Charlotte Church, whose debut album Voice Of An Angel soars 24-4. There was much written in the week about how Charlotte was the youngest female ever to have a Top 40 album, and the youngest artist to top the classical chart, all of which was mistaken. I'm afraid. Aled Jones was the youngest artist to top the classical chart, doing so at age 11, while the youngest female to have a Top 40 album was Lapa Lapa. Lena was just 10 years old when she reached number eight with her Ma album in March 1974.

COMPILATIONS

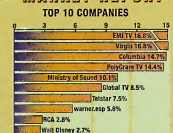
Home Hits 1998 regains pole position on the chart, after two weeks playing a supporting role to The Annual IV, though its sales of just over 34,000 are the lowest by a number one album on the compilation chart in November in the past six years. Overall, some 680,000 compilations were sold last week, a massive 27% down on the same week of 1997, when more than 932,000 were sold.

The sector will see a major improvement next week, with the arrival of Now That's What I Call Music! 41, which was released today (23). Now That's What I Call Music! 40 has sold 557,000 copies since its release 16 weeks ago, a figure Now! 41 should easily exceed, since the Now! album released closest to Christmas

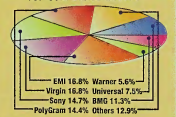
almost invariably tops a million sales and emerges as the number one compilation of the year.

Meanwhile, the highest new entry to this week's chart is The All Time Greatest Love Songs Of The 60's, 70's, 80's & 90's Volume III, whose lengthy span and lengthy title have proved no bar to first week sales of more than 17,000, enough for the album to debut at number six, just ahead of Heartbeat - The 60's Gold Collection. Among the 37 tracks on the All Time Greatest Love Songs...Volume III are How Do I Live by LeAnn Rimes, The Power Of Love by Frank Ocean To Hollywood, Woman In Love by Barbra Streisand, and It's Over by Roy Orbison, without which the Sixties reference in the title would be otherwise unnecessary.

MARKET REPORT



TOP CORPORATE GROUPS



SALES UPDATE



COMPILATIONS' SHARE OF TOTAL SALES

Artist albums: 76.8%
Compilations: 23.2%

THE YEAR SO FAR... TOP 20 ALBUMS

1	LIFE THRU A LENS	ROBBIE WILLIAMS	CHRYSLIS
2	URBAN HYMNS	THE VERVE	MUT
3	TALK ON CORNERS	COBAIN	ATLANTIC
4	LET'S TALK ABOUT LOVE	CELIA DION	EPIC
5	TITANIC - OST	JAMES HORNOR	SONY CLASSICAL
6	ALL SAINTS	ALL SAINTS	LONDON
7	POSTCARDS FROM HEAVEN	LIGHTHOUSE FAMILY	WILD CARD
8	RAY OF LIGHT	MADONNA	MAVERICK
9	WHERE WE BELONG	BIZONNE	POLYGRAM
10	LEFT OF THE MIDDLE	NATALIE IMBRIGLIA	RCA
11	INTERNATIONAL VELVET	CATATONIA	BLANCO Y NEGRO
12	BLUE	SMILEY RED	EAST WEST
13	SAVAGE GARDEN	SAVAGE GARDEN	COLUMBIA
14	SPICEWORLD	SPICE GIRLS	VIRGIN
15	WHITE ON BLONDE	TEXAS	MERCURY
16	THE BEST OF	JAMES	FONITTA
17	AQUARIUM	AQUA	UNIVERSAL
18	THIS IS MY TRUTH TELL ME YOURS	MANIC STREET PREACHERS	EPIC
19	MAVERICK A STRIKE	PAULEY QUAYE	EPIC
20	DUFENCH	BEAUTIFUL SOUTH	GOD DISCOUNTERY

THE YEAR SO FAR... TOP 20 COMPILATIONS

1	NOW THAT'S WHAT I CALL MUSIC 39	VARIOUS ARTISTS	EMI/VIRGIN/POLYGRAM
2	NOW THAT'S WHAT I CALL MUSIC 40	VARIOUS ARTISTS	EMI/VIRGIN/POLYGRAM
3	FRESH HITS 98	VARIOUS ARTISTS	WARNER/GLOBAL/SONY
4	THE FULL MONY	ORIGINAL SOUNDTRACK	RCA VICTOR
5	NEW HITS 98	VARIOUS ARTISTS	WARNER/GLOBAL/SONY
6	BIG HITS 98	VARIOUS ARTISTS	WARNER/GLOBAL/SONY
7	THE IBIZA ANNUAL	VARIOUS ARTISTS	MINISTRY OF SOUND
8	GREASE	ORIGINAL SOUNDTRACK	POLYDOR
9	NOW THAT'S WHAT I CALL MUSIC 38	VARIOUS ARTISTS	EMI/VIRGIN/POLYGRAM
10	FANTASTIC 80'S	VARIOUS ARTISTS	COLUMBIA
11	HUGE HITS 1998	VARIOUS ARTISTS	WARNER/GLOBAL/SONY
12	CLUBBER'S GUIDE TO...IBIZA - JULIES/TONG	VARIOUS ARTISTS	MINISTRY OF SOUND
13	PETE TONG/BIG GEORGE - DANCE ANNUAL	VARIOUS ARTISTS	MINISTRY OF SOUND
14	DIANA PRINCESS OF WALES - TRIBUTE	VARIOUS ARTISTS	DIANA MEMORIAL FUND
15	THE BEST...ANTHEMS, EVENT 2	VARIOUS ARTISTS	VIRGIN/EMI
16	THE BEST SIXTIES SUMMER...EVER!	VARIOUS ARTISTS	VIRGIN/EMI
17	MIXED EMOTIONS II	VARIOUS ARTISTS	POLYGRAM TV
18	KISS IN IBIZA 98	VARIOUS ARTISTS	VIRGIN/EMI
19	BEST DANCE ALBUM IN THE WORLD...EVER 8	VARIOUS ARTISTS	VIRGIN/EMI
20	IN THE MIX 98	VARIOUS ARTISTS	VIRGIN/EMI

THE OFFICIAL UK CHARTS SPECIALIST

28 NOVEMBER 1998

CLASSICAL SPECIALIST

This Last	Title	Artist	Label (distributor)
1	1 VOICE OF AN ANGEL	Charlotte Church	Sony Classical SK 60951 (SM) EMI 690032 (E)
2	2 THE ORIGINAL FOUR SEASONS	Vanessa-Mae	Decca 6095052 (D)
3	3 THE 3 TENORS IN PARIS	Carmona/Domingo/Pavarotti/Levine	Mitellal/Buebe
4	4 WORDS BY SEVE	Mariani	Naxos AudioBooks 8504403 (S)
5	5 SAINT SAENS: CARNAVAL OF ANIMALS	Emta Kirkby	Decca 6095032 (F)
6	6 THE PURE VOICE OF...	King's College Choir/Deborah	EMI Classics CDC 566992 (E)
7	7 RITTER-RIQUEM	Sinfonia Varsovia/Kozzomy	Erno 286401462 (FM)
8	8 PREISNER: REQUIEM FOR MY FRIEND	Gheorghiu/Alagna/BP/Abbado	EMI Classics CDC 566692 (E)
9	9 VERDIER DUE	Lesley Garrett	Conifer Classics 756051232 (BMG)
10	10 A SOPRANO INSPIRED	Senta Cecilia Nat AC OrChung	Deutsche Grammophon 4351462 (F)
11	11 VOICES FROM HEAVEN	KCCD/Willocks	Naxos 853266 (S)
12	12 FINZ/CARINET CONCERTO	Piute/Northern Sinfonia	HMV HMV527412 (E)
13	13 CAROLS FROM KINGS	Schoff/Concerto Di Wo	Hannania MM 901651 (HM)
14	14 VAL-KANTATE: GERMAN BAROQUE CA	Andrea Bocelli	Philips 4023302 (F)
15	15 ARIA - THE OPERA ALBUM	Midwesten Barbes	Ventura/King's CDVE 425 (E)
16	16 SALVA NOS	Gheorghiu/Zemlin	Philips 429512 (E)
17	17 CLASSIC PANPIPES	Decila Bartol	Decca 6095112 (E)
18	18 LIVE IN LA VITA	Choir Westminster C/O'Donnell	Nyxelion CSDA 6718 (S)
19	19 MATHINQUETZ/SACRED CHORAL MUSIC	CNC Dordant/Hagenbott	Erno 063701634 (E)
20	20 AGNUS DEI		

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JAZZ & BLUES

This Last	Title	Artist	Label (distributor)
1	1 SWING! ULTIMATE BIG BAND ALBUM	Various	RCA Victor 742156692 (BMG)
2	2 THE BEST OF LATIN JAZZ	Various	Global Television RADCO 96 (BMG)
3	3 THE BEST OF FRIENDS	John Lee Hooker	Polygram/Virgin V90P049 (E)
4	4 BLUE FOR YOU - THE VERY BEST OF	Nina Simone	Global Television RADCO 84 (BMG)
5	5 CLASSIC PANPIPES	Various	MCA MCA12118 (E)
6	6 ANYWAY THE WIND BLOWS	Bill Wyman's Rhythm Kings	RCA Victor 742156523 (BMG)
7	7 BLUE SERIES SAMPLER	Various	Blue Note 4972222 (E)
8	8 LEARNING TO WAVE	Andy Sheppard	Provocateur PVP1016 (E)
9	9 RITES	John Garbarek	ECM 5309462 (P)
10	10 BADUZZI	Erykah Badu	MCA UD 53027 (BMG)

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CLASSICAL CROSSOVER

This Last	Title	Artist	Label (distributor)
1	1 LESLEY GARRETT	Lesley Garrett	BBC/BMG Conifer 756051232 (BMG)
2	2 MOST RELAXING CLASSICAL ALBUM... EVER II	Various	Virgin/EMI VTCD 207 (E)
3	3 TITANIC (OST)	James Horner	Sony Classical SK 62313 (SM)
4	4 THE ONLY CLASSICAL ALBUM YOU'LL EVER NEED	Various	Conifer Classics 756051232 (BMG)
5	5 BACK TO TITANIC	James Horner	Sony Classical SK 60931 (SM)
6	6 SIMPLY THE BEST CLASSICAL ANTHEMS	Various	warnernag 28625442 (W)
7	7 A SOPRANO IN LOVE	Lesley Garrett	Silva Screen SILKTVCD 4 (KO)
8	8 DESERT ISLAND DISCS	Various	BBC Worldwide Music WMF6 00267 (P)
9	9 IF EVER I WOULD LEAVE YOU	Bryn Terfel	Deutsche Grammophon 4351202 (F)
10	10 MOST RELAXING CLASSICAL ALBUM... EVER!	Various	Virgin/EMI VTCD 155 (E)
11	11 ADIEMUS III - DANCES OF TIME	Kad Jenkins	Virgin/EMI VTCD 940 (E)
12	12 PERFECT PEACE	Westminster Abbey Choir/Virgin	Sony Classical SONYTV CD80 (SM)
13	13 CLASSIC MINDS COLLECTION	Various	HMV HMVQ312122 (E)
14	14 GREATEST PUGGINO SHOW ON EARTH	Various	Decca 4609302 (E)
15	15 VIVALDI'S ADAGIOS	Various	Decca 4609242 (E)
16	16 THE BEST OF	Anthony Way	Decca 4605722 (E)
17	17 ULTIMATE CLASSICAL COLLECTION	Various	EMI CDDEX0207 (EUK)
18	18 BRASS OF (OST)	Grimegora Collective Band	RCA Victor 0902697372 (BMG)
19	19 100 POPULAR CLASSICS	Various	Castle Communication MBS02 172 (E)
20	20 GREAT PLAINISTS OF 20TH CENTURY - SAMPLER	Various	Philips 4628912 (E)

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ROCK

This Last	Title	Artist	Label (distributor)
1	1 AMERICANA	The Offspring	Columbia 4916622 (E)
2	2 WHO CARES A LOT? - THE GREATEST HITS	Faith No More	Stash 5459592 (F)
3	3 A LITTLE SOUTH OF SANITY	Aerosmith	Geffen GFE 2521 (BMG)
4	4 WHO CARES A LOT? - THE GREATEST HITS	Faith No More	Stash 5459232 (F)
5	5 THE GREATEST HITS II	Queen	EMI CDPCD3 161 (E)
6	6 NEVERMIND	Nirvana	Geffen GFE 2425 (BMG)
7	7 VERY BEST OF	Deep Purple	EMI 498012 (E)
8	8 REUNION	Black Sabbath	Epic 4915649 (SM)
9	9 NIMROD	Green Day	Reprise 93267942 (W)
10	10 UNPLUGGED IN NEW YORK	Nirvana	Geffen GFE 2472 (BMG)

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XFM

This Last	Title	Artist	Label (distributor)
1	1 WOULD YOU...?	Touch And Go	V2 VV9000038 (V)
2	2 THE BARTENDER AND THE THIEF	The Sarcophagi	V2 VV9500653 (V)
3	3 MY FAVOURITE GAME	Cardigans	Stockholm/Polydor 573892 (E)
4	4 SWEETEST THING	U2	Island CD127 (E)
5	5 THE DOPE SHOW	Marilyn Manson	Interscope IND934610 (B)
6	6 SIT DOWN	James	Fonitona JIMC021 (E)
7	7 BRAND NEW START	Paul Weller	Island CD1211 (E)
8	8 ALL I NEED	Air	Virgin VSCD21192 (E)
9	9 GANGSTER TRIPPIN'	Fatboy Slim	Skin! SKINT39 (DMV/P)
10	10 ALL I WANT	Purezza	Island CD122 (E)
11	11 BODY MOVIN'	Beastie Boys	Grand Royal/Pirahna CDCD1309 (E)
12	12 THANK U	Darius Morrissette	Melrose VMS0230 (V)
13	13 MY BEST FRIEND'S GIRL	Electrolux	MCA MCST41915 (E)
14	14 BATTLEFLAG	Lu Fidelity Allstars feat. Pigeonhed	Skin! SKINT382D (DMV/P)
15	15 GODDESS ON A HIWAY	Mercury Rev	V2 VV9500323 (V)

This Last	Title	Artist	Label (distributor)
16	16 BECAUSE I GOT IT LIKE THAT	Jungle Brothers	Ge Street GEE500553 (BMG)
17	17 BREAK IT UP	Rocket From The Crypt	Elemental Records ELMARC051 (P)
18	18 GAME ON	Catania	Bianco Y Negro NEG1140 (W)
19	19 NEGATIVE	Mansun	Parlophone CD86508 (E)
20	20 YOU DON'T CARE ABOUT US	Peaches	Hut FLOOR027 (E)
21	21 TROPICALIA	Beck	Geffen GFE1202265 (B)
22	22 SLEDE	Go Go Dells	9709 2 (E)
23	23 GET VERSFEL	Fred Toussaint	Echo ECHOCD4 (E)
24	24 AM 180	Grandaddy	Big Cat AB9500530P (P)
25	25 WHIPPIN' PICCADILLY	Gomez	Hut HUTCD105 (E)
26	26 FOUR DAY WEEKEND	Bluetones	Mercury BLUE011 (F)
27	27 FIRE ESCAPE	Festival	Hollywood 102302 (F)
28	28 ACQUIESCE	Davis	Casablanca NIA (DMV/P)
29	29 FIGHT THINGS HARDER	Fraif	Rainbow Quartz RT0201 (P)
30	30 THE GOOD WILL OUT	Embrace	Hut CHUT4 (E)

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INDEPENDENT SINGLES

This Last	Title	Artist	Label (distributor)
1	1 HEARTBEAT/TRAGEDY	Steps	Jive 0519142 (P)
2	2 IF YOU BUY THIS RECORD YOU LIFE WILL BE	The Temperer feat. Maya	Pepper 0501912 (P)
3	3 THE BARTENDER AND THE THIEF	Sarcophagi	V2 VR 5010483 (DMV/P)
4	4 WOULD YOU...?	Touch & Go	V2 VR 5013883 (DMV/P)
5	5 IF YOU COULD READ MY MIND	Stars On 54	Tommy Boy TBDC 7887 (P)
6	6 BECAUSE I GOT IT LIKE THAT	Jungle Brothers	Gee Street/GEE 500553 (BMG/P)
7	7 PREAY	The Temperer	Jive 0519142 (P)
8	8 BATTLEFLAG	Lu Fidelity Allstars feat. Pigeonhed	Skin! SKINT382D (DMV/P)
9	9 TELL ME MA	Sham Rock	Jive 0523232 (E)
10	10 THE CERTAINTY OF CHANCE	The Kinsey Comedy	Setanta SETCD4 067 (V)
11	11 HOME ALONE	Ree & Christian feat. Murray	Jive 6522292 (P)
12	12 GANGSTER TRIPPIN'	Fatboy Slim	Skin! SKINT390CD (DMV/P)
13	13 SEX ON THE BEACH	T-Spoon	Skin! EDEL 0042395 CDN (P)
14	14 MOTHERSHIP RECONNECTION	Scott Grooves	Some Recordings SOMA 7102DS (V)
15	15 CRUSH	Jennifer Paige	EAR 003425 (E)
16	16 SKYDIVE	Freefall feat. Jan Johnson	Stream CDSTR 89 (P)
17	17 SPELLBOUND	Ree & Christian feat. Veba	Grand Central GCD0 11 (E)
18	18 GODSPEED	BT	Renaissance Music RENCD 002 (ADM)
19	19 THE HOOK	Radical Playaz	Duty Free DR012D (V)
20	20 EURODISCO	Bis	Willyj Wilj WCD1 (V)

All charts © CN

INDEPENDENT ALBUMS

This Last	Title	Artist	Label (distributor)
1	1 THE MASTERPLAN	Davis	Creedon CRECD 241 (DMV/V)
2	2 STEP ONE	Steps	Jive 0519112 (P)
3	3 RIMBY	Rimby	Jive 0517932 (P)
4	4 YOU'VE COME A LONG WAY, BABY	Fatboy Slim	Skin! BRASSIC 11CD (DMV/P)
5	5 ONE WAY OF LIFE - BEST OF	Loveladies	ChinaJive 0521232 (E)
6	6 BOBBY DIGITAL IN STERO	RZA	Ge Street/GEE 500553 (BMG/P)
7	7 VERSION 2.0	Mushroom MUSH 2902 (DMV/P)	
8	8 BIG CALM	Marthea	Indohanz ZEN 017320X (W)
9	9 WORD GETS AROUND	Theophilus London	V2 VR 10040X (DMV/P)
10	10 THE SINGLES 86-89	Depeche Mode	Mute COMUTE 5 (V)
11	11 JANE McDONALD	Jane McDonald	Focus Music Int FMCD 1 (V)
12	12 SINGBIRD	Eve Cassidy	Bliss Street 21045 (HOT)
13	13 DESERTER'S SONGS	Mercury Rev	V2 VR 103732 (DMV/P)
14	14 NU-CLEAR 85-85	Ash	Infectious INFECT 62CD (V)
15	15 THE SINGLES 81-85	Depeche Mode	Mute LCOMUTE 1 (V)
16	16 THE COMPLETE	The Stone Roses	Silverstone ORECD 533 (P)
17	17 PSYCHIC FICTION	UNKLE	Mo Wax MW 085CD (V)
18	18 JURASSIC 5	Jurassic 5	Pan Pan 105CD (V)
19	19 (WHAT'S THE STORY) MORNING GLOOMY?	Davis	Creedon CRECD 181 (DMV/V)
20	20 FIN DE SIECLE	Divine Comedy	Setanta SETCD057 (V)

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DANCE
REPORT

by ALAN JONES



A unique event in the history of the dance album chart this week, with debuts at numbers one and two by different members of the same group.

The Wu-Tang Clan topped the chart last week with their second album Wu-Tang Forever. Two of the group's principal members, Method Man and RZA, released their latest solo efforts last week. Method Man's Tical 2000: Justizmood Day emerged as the victor in the battle for chart honours, debuting at number one, with RZA's Bobby Digital in Stereo a place behind. Method Man sold 49% more copies in the specialist outlets used for the dance chart. On the

main CN chart, where Wu-Tang Forever was also a number one hit, Method Man debuts at number 49, while RZA edges in at number 70.

Note that, while holding the number two slot on the compilation chart, the Ministry Of Sound's The Annual IV album is selling in only small quantities through specialist dance shops, and is, therefore, not in the Top 10.

Meanwhile, house music continues to dominate the dance singles chart, where all the top six records are new entries in that genre, with the Vengaboys' Up And Down debuting at number one, with a 7% lead

over the Ruff Drivers' presents Arrola single Dreaming. Also debuting in the Top 10 is The Hook, the Radical Playaz single which, like Pras Michie's Blue Angels, borrows from the Frankie Valli hit Grease. It enters at number nine, on sales on its original label, Duty Free. It has, however, been licensed to Paul Oakenfold's Perfecto label, which, having left Warner Music, has now linked up with Mushroom. The single was released on Perfecto today (23) and should make an even higher debut on the chart next week.

Though it topped R's Music Chart prior to release, demand for Doalally's Straight

track owes little to Lightfoot's folksy 1971 original, but has topped heavily from a new disco version by Viola Wills. The 54 movie comes out here in January, as does a double soundtrack CD featuring If You Could Read My Mind, another new track called Studio 54 and a superb collection of 30 cuts associated with the club, among them disco classics such as Spank by Jimmy Bo Horne, Young Hearts Run Free by Candy Staton and Heart Of Glass by Blondie.

R&B SINGLES

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	EACH TIME	E-17	Telstar CDOSTAS 3017 (V)
2	HAPPY HOME	Eric	Eagle EA012 058 (DMJ/BMG)
3	BLUE ANGELS	Pras	Ruffhouse 696615 (SM)
4	ANOTHER ONE BITES THE DUST	Queenz W/Chf Jean feat. Piz Kicheff	Drewnotes DM7228 (BMG)
5	BECAUSE I GOT IT LIKE THAT	Jungle Brothers	Geese 5001305 (BMG)
6	DAYDREAM	Tayana Ali	Epic 694545 (SM)
7	GUESS I'M A FOOOL	Another Level	Northwestside 74221621 (20) (BMG)
8	LITTLE BIT OF LOVIN'	Kelly Row	1st Avenue/Wild Card/Polydor 557312 (F)
9	HOME ALONE	Ricki Layte, Keith Murray	Jive 552200 (V)
10	LOVE LIKE THIS	Faith Evans	Puff Daddy/Arista 7422162591 (BMG)
11	HOLD ON	En Vogue	East West 57967 (F)
12	HOW DEEP IS YOUR LOVE	Dru Hill	Island Black Music 1215 725 (F)
13	TESTIFY	M People	M People/BMG 742216742 (BMG)
14	WHAT'S YOUR SIGN	Dest'az	Sony 52 686165 (F)
15	SPELLBOUND	Rae & Christian feat. Veba	Grand Central GC 118 (V)
16	FASHION 98	Gloria Kid	WEA WEA 1792D (V)
17	FRIEND OF MINE	Kelly Price	Island Black Music CD 723 (F)
18	TOP OF THE WORLD	Brandy feat. Maze	Atlantic ATO1482D (V)
19	THE FIRST NIGHT	Monica	Rovdy/Arista 7422161342 (BMG)
20	THE BOY IS MINE	Brandy & Monica	Arista 67 00387 (F)
21	DOO WOP (DRAT THING)	Lauryn Hill	Ruffhouse/Columbia 694515 (SM)
22	SEXY CHOCOLATE	Layden David Hall	Cooltemp CDCC015 340 (F)
23	GHEMTO DISPARA (WHAT IS WHAT YOU ARE)	Pee Wee/Leah, ODB & M	Interscope JVD 5201 (BMG)
24	LOVELESS IS GONE	Nene Yards	Virgin V5207 1696 (F)
25	FINALLY FOUND	Honeyz	1st Avenue/Mercury 8192CD (F)
26	I WANT YOU BACK	Melanie B feat. Missy Elliott	Virgin V7176 (F)
27	TIME TO MOVE ON	Sparkle	Jive 552030 (F)
28	ARE YOU THAT SOMEBODY?	Ayahyah	Atlantic AT 0947CD (V)
29	BOOTIE CALL	Al' Sevilla	London/LNCD 415 (F)
30	5 MINUTES	Li'l Mo feat. Missy Misdaymer/Elton	Epic 69383CD (V)

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

DANCE FEATURE

It's been a good year for Ultra Naté (pictured), who has topped the dance chart twice, with Found A Cure and Now Kind Of Medicine, and returns at number 21 this week as a member of Stars On 54, alongside fellow divas Jocelyn Enriquez and Amber. Stars On 54 are so-called because their cover of the old Gordon Lightfoot hit If You Could Read My Mind is featured in the upcoming movie 54, based on the infamous Studio 54 discotheque. The style of the

From The Heart seems to have taken XL Recordings and distributors Warner Music by surprise. The initial pressing was exhausted during the record's first week in the shops, with approximately 20,000 sales precipitating a number 20 debut for the disc on the main CN chart, while the record debuted at number one on the dance chart. Mainstream demand has since dropped sharply, but specialist outlets are still re-ordering the record, which slips to number 12 this week, having now sold around 24,000 copies, including over 8,000 on 12-inch - a rare figure in this day and age.

DANCE SINGLES

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	UP AND DOWN	Vengaboys	Positive 12718 (BMG)
2	DREAMING	Ruff Drivers presents Arrola	Intero TFE9N 11 (BMG/SM)
3	WHAT YA GOT 4 ME	Tyco TSD 1171 (BMG)	
4	SKYDIVE	Freefall feat. Jan Johnston	Stress 125TR 89 (F)
5	THE SILENCE	Mike Koglin	Multiply TRUJTY 44 (V)
6	MOTHERSHIP RECONNECTION	Scott Grooves	Some Recordings SOMA 7 (V)
7	GURPLED	BT	Renaissance Music REN 1302 (BMG)
8	I FEEL GOOD THINGS FOR YOU	Daddy's Favorite	Do Beat CD020 (F)
9	THE HOOK	Radical Playaz	Duty Free DF 0038 (F)
10	LA	Marci Au Claude	Positive 127V 10 (E)
11	UNTIDY DUSS PRESENTS FUNKY GROOVE	Unidly	Manless FESX 5 (F)
12	STRAIGHT FROM THE HEART	Daddy's	Locked On/Cherrybeat CDX 104T (V)
13	HIGH SENSE	Westbam	Moving Shadow SH 100 (BMG)
14	KIDOF IS ON FIRE	Black & White Brothers	Logic 7422163131 (BMG)
15	PUT YOUR HANDS UP	ATCCQ	Club Tools CD02588 (BMG)
16	REPEATED LOVE	ATCCQ	Wonderboy WB012 (F)
17	HOLD ON	En Vogue	East West E 3787 (V)
18	BATTLELAD	Lo-Fidelity Allstars feat. Pigeonhot	Shine SING 78 (SM)/PV
19	HAPPY HOME	Eric	Eagle EA012 058 (DMJ/BMG)
20	I GOT IT ON IT	Leniz	Virgin VORT 4 (E)

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DANCE ALBUMS

This Last	Title	Artist	Label/Cat. No. (Distributor)
1	TICAL 2000: JUDGEMENT DAY	Method Man	Def Jam 59607 (F)
2	BOBBY DIGITAL IN STEREO	RZA	Geese/Street/EE (BMG)
3	R	R	
4	#1s	Mariah Carey	Columbia 69396 (SM)
5	UNTERFALL NIGHT	Whitney Houston	Arista 0722213073 (BMG)
6	YOU'VE COME A LONG WAY, BABY	Faithy Slim	Skin BRASSIC 11P/BRASSIC 11MC (BMG)
7	KEEP THE FAITH	Faith Evans	Arista 7422161474 (BMG)
8	SASHA - SAN FRANCISCO	Various	Global Underground - GJU 098T (SM)
9	KISS ANTHEMS 88	Various	PolyGram TV - 955285 (F)
10	RING OF SATURN	Goldie	London 3703531 (F)

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VIDEO

This Last	Artist/Title	Label/Cat. No.
1	TITANIC	Fox Video 051087
2	ALL DOGS GO TO HEAVEN: CHRISTMAS CAROL	Warner Home Video 572670 (V)
3	MATILDA	Columbia TriStar 0742612 (V)
4	MOUSEHUNT	CIC Video 1948302
5	TOMORROW NEVER DIES	MGM/UA 520179 (V)
6	INDEPENDENCE DAY	Fox Video 014191
7	EVITA	Epic 6945728
8	BROOKSIDE - FRIDAY THE 13TH ORIGINAL CASTING RECORDING-Cuts	PolyGram Video 525363
9	ADVENTURES OF PINOCCHIO	PolyGram Video 43323
10	BEAUTY AND THE BEAST ENCHANTED CHRISTMAS	Walt Disney 027062
11	RUDOLPH THE RED-NOSED REINDEER - MOVIE	Carlton Video 3072978
12	RONAN HARDEN: Michael Flatley's Feet Of Flames	VKI 055425
13	THE BORROWERS	PolyGram Video 055303
14	ANASTASIA	Fox Video 27845
15	FLUBBER	Walt Disney 051087
16	HOME ALONE 3	Fox Video 27856
17	VARIOUS ARTISTS: Hey Mr Producer!	Video Collection VCI416
18	CHAUBY GOES DOWN UNDER & OTHER STUFF...	PolyGram Video 057663
19	LA CONFIDENTIAL	Warner Home Video 59160 (V)
20	AUDRE ZAZZAR - ADVENTURE TO BILLY	VKI 057653
21	ERIN BRIDE - GREAT DRESSAGE	PolyGram Video 057923
22	AUSTIN POWERS	Param 98926
23	BOYZONE II - Where We Belong	VKI 056633
24	MY BEST FRIEND'S WEDDING	Columbia TriStar CVR7241
25	FRIENDS - SERIES 4 - EPISODES 1-24	Warner Home Video 59166 (V)
26	BEAN - THE ULTIMATE DISASTER MOVIE	PolyGram Video 04912 (V)
27	BARNEY: A TRUE STORY	Warner Home Video 59209
28	THE FULL MONTY	Fox Video 40025
29	FRIENDS - SERIES 4 - EPISODES 17-20	Warner Home Video 59163

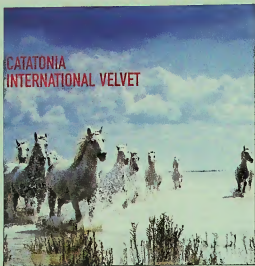
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MUSIC VIDEO

TW TW/10	Label/Cat. No.
1	ORIGINAL CAST RECORDING-Cuts PolyGram Video 0394
2	RONAN HARDEN: Michael Flatley's Feet Of Flames VCI 055425
3	VARIOUS ARTISTS: Hey Mr Producer! Video Collection VCI416
4	BOYZONE II - Where We Belong VKI 056633
5	CLIFF RICHARD: His Bestselling Video Video Collection VCI416
6	SPIRIT GIRLS LIVE At Wembley Stadium Virgin VC0704
7	ROBBIE WILLIAMS: Live At Wembley Arena Orphey 401 (F)
8	SMILE: 453535: Live At Wembley Stadium PolyGram Video 0394
9	SMILE: 453535: Live At Wembley Stadium PolyGram Video 0394
10	ONE FEEL Inside BMG Video 742216270
11	VARIOUS ARTISTS: The Official Michael Flatley Video 37061 (F)
12	MICHAEL CHAMBERLAIN: Concert Warner Home Video 592037
13	ROBBIE WILLIAMS: Live At Wembley Stadium PolyGram Video 0394
14	BACKSTREET BOYS: A Night Out VKI 057872

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CATATONIA
International Velvet
(Blanco Y Negro)
Released: 2/2/98
A&R: Geoff Travis
Producers: Tommy D
and Catatonia
Studios: Monnow
Valley Recorders,
Monmouth; Whitfield
Street Studios,
London; Big Noise
Recorders, Cardiff;
Rockfield Studios,
Monmouth
"We split the sessions
between Monnow
Valley, Rockfield and
Big Noise because the
band are all from down
that way and it made
them feel at home. We
also saved a lot of
time and money, not
silly by working out
arrangements in
advance, but by listening to other people's records to decide what sort of album we
wanted to make" — Tommy D



PULP
This Is Hardcore
(Island)
Released: 30/3/98
A&R: Nigel Coxon (director of A&R PolyGram
and Island Music)
Producer: Chris Thomas
Studios: Town House Studios, London;
Olympic Studios, London; CTS Studios,
London; Whitfield Street Studios, London
"Chris Thomas was the obvious choice to
produce, not just because Different Class had
been so successful, but because the pairing
still has so much to offer creatively. Similarly,
I didn't have a problem when they wanted to
go back to Town House and Olympic, which
are not cheap, and record traditionally. When a band has reached a certain status you
have to grant them a certain amount of licence" — Nigel Coxon

PRODUCERS TURN TECHNOLOGICAL

British number one album artists and producers are taking advantage of the latest studio

1998 will be remembered as a year when there were few identifiable trends, either in the charts themselves or in recording studios. Indeed, of the UK's homegrown chart-topping album acts, only boy bands Five and Boyzone chose to chase down a producer who could be described as being 'flavour of the month', when they jetted to Stockholm to work with the late Denniz Pop and his team of hitmakers at Stockholm's Chiron Studios.

Otherwise the year's most successful albums were produced by a combination of well-established producers such as Chris Thomas, Youth and John Kelly, new faces Dave Creffield and Neil Davidge and, last but by no means least, the artists themselves (with the assistance of their favourite engineers). Some projects (such as The Beautiful South's Quench, Pulp's Hardcore, Robbie Williams' I've Been Expecting You and Massive Attack's Mezzanine) were the work of one production team, while others benefited from the experience of several.

The studios they used ranged from the most prestigious London facilities: Air Lyndhurst, Abbey Road, Olympic, Sarm West, Town House, Whitfield Street and CTS and secluded country residences (such as Rockfield, Hook End and Wheeler End), through multi-studio programming complexes (Orinoco and Christchurch) to a selection of home studios owned either by the artists or their producers. Similarly the

albums were recorded on anything from 24-track analogue tape and 48-track digital tape to 16-track analogue and even eight-track digital, while almost every project involved an increasing amount of hard disk space.

Furthermore, the stranglehold SSL and Neve consoles have exerted on 'state-of-the-art' recordings over the past 10 years has finally been loosened, if not quite broken. Now the new technology names would-be producers most drop to secure the top

"We're already seeing more hit records which are being made outside of conventional studios"
— Simon Cowell, RCA

sessions is Digidesign's ProTools system, which would appear to have played a greater role in the programming and editing of 1998's number one albums than any individual desk or recording format. But, in the case of projects such as The Manic Street Preachers' This Is My Truth Tell Me Yours and Catatonia's International Velvet, the latest technology was supported by the valves and transistors of bygone years, their sound still loved and cherished by producers such as Mike Hedges and Tommy D.

More fundamentally, a note of common sense was sounded during 1998 as A&R men, producers and artists alike all proved themselves more cost- and budget-conscious than ever.

"I like to see my artists earning royalties and Polydor making a profit," says Colin Barlow, A&R manager at Polydor, who supervised Boyzone's My Number one, Where We Belong.

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BOYZONE
Where We Belong
(Polydor)
Released: 25/5/98
A&R: Colin Barlow

Producers: Carl Sturken and Evan Rogers, Steve Mac, Per Magnusson and Dave Kreuger, Rose and Foster, Absolute, Steve Lipson, Jim Steinman, Andrew Lloyd Webber and Nigel Wright
Mixed by: Bob Ross, Phil Bodger, Rose and Foster, Absolute and Jeremy Wheatley, Hefi Moraes, Rude Boy, Steve Rinkoff, Mick Guzewski and Simon Franglen
Studios: Sarm West, London; Bronxville, New York; Aquarium, London; Electric Lady, New York; Chelron, Stockholm

"Most of the tracks were recorded very quickly in between touring and promotion. We picked producers such as Steve Lipson and Jim Steinman specifically for what they can do, the way they work and what they could teach the band. Sadly Denniz Pop did shortly after finishing We'll Be Yours but going to Stockholm was as valuable as working with Sturken and Rogers in New York, which really brought Ronan's writing on" — Colin Barlow



JANE McDONALD
Jane McDonald
(Fons International/Gut Records)
Released: 13/7/98
A&R: Don Reedman
Producers: Don Reedman (executive producer), The Music Sculptors and Paul Cuddeford (assistant producer), Jeff Jarrett, Robyn Smith
Studios: CTS Studios, London; Abbey Road Studios, London
"It was important to make a quality album with Jane and so Abbey Road and CTS were obvious choices because of their orchestral rooms. We hired The Music Sculptors (Tolga Kashfi and Mark Sayer-Wade) on the strength of the BBC's Perfect Day single. Robyn Smith because of his work with Dina Carroll and others, while I have known Jeff Jarrett for more than 20 years. The idea was to capture a contemporary sound which remained as faithful as possible to the original versions" — Don Reedman

TOLOGY

state-of-the-art studios. By Neville Farmer

THIS IS MY TRUTH TELL ME YOURS
MANIC STREET PREACHERS



party on the Manics staff. The album took another nine months to make. Most of it was recorded on Mike Hedges' famous ex-Abbey Road console, although they used some ProTools too. They also recorded some stuff with Dave Eringer at Rockfield and Monnow Valley and mixed mostly at Air Lyndhurst. Although both Rob Stringer and I were closely involved, the band is very protective and only played us tracks when they were ready to - Martin Hall (manager)

SIMPLY RED

Blue

(East West)

Released:

18/5/98

A&R:

Max Hole and Rob

Dickins

Producers:

Mick

Hucknall, Andy Wright, Gota Yashiki,

Stevie J Jordan

Mixed by: AGM (Andy, Gota and Mick),

Sly and Robbie

Studios: West Point Studios, London;

Funny Bunny Studios, London; Whitfield

Street, London; Abbey Road Studios,

London; Ancher Studios, Jamaica; Hit

Factory, New York

"It doesn't matter how big an artist is, the

pressure is always on when it comes to

recording a new album. This time we

wanted to get out of the habit of

chalking up bills of £1,500 per day from

the beginning, so we did all the

groundwork on ProTools at my place

(Funny Bunny) and Gota's (West Point)"

- Andy Wright



ROBBIE WILLIAMS

I've Been Expecting You

Chrysalis

Released: 27.10.98

A&R: Chris Briggs

Producers: Guy Chambers, Steve Power

Studios: Trident Two, London; Wheeler End,

Marlow; Parr Street, Liverpool; Swanyard

Studios, London; Jacobs, Surrey; Angel

Studios, London; Abbey Road Studios, London

"I like big rooms rather than the small

programming suites which Steve (Power)

prefers. That's because I tend to do most of

the playing and arranging where he does the

engineering. I've Been Expecting You is

actually a funny mixture of live performance

and sequencing. Chris Briggs had a lot of input.

He let us get on with it, but took a

healthy interest; came to the studio a lot and was particularly useful in making its aware

of the cost implications of everything we wanted to do. As a result, we came in under

budget, which is something I'm really proud of" - Guy Chambers



THE BEAUTIFUL SOUTH

Quench

(Go Discs/Mercury)

Released: 12/10/98

A&R: Bruce Craigie

Producers: Jon Kelly

and Paul Heaton

Mixed by: Jon Kelly,

Paul Heaton and

John Broad

Studios: Real World, Box; Whitfield St, London

"It takes a producer at least three albums to get

to know a band properly and this was my fourth

with them. We did a lot of rehearsing in Hull, with

Norman Cook there as rhythm consultant, and

then recorded in the Big Room at Real World, which

helped break down the 'us and them' thing

between the producer and the band. We have

always recorded The Beautiful South digitally and

on this album we introduced ProTools. But

everything was played, rather than sequenced. It

was very industrious because they are very much

a rhythm-based band and they play well

together - Jon Kelly



Likewise, Robbie Williams' producer Guy Chambers is proud to announce that, despite being recorded in seven different studios, I've Been Expecting You came in under budget.

Looking at the immediate past to gauge the future, Simon Cowell A&R consultant at RCA, believes that producer/writers such as Pete Waterman and Ray Hedges will continue to drive the pop market. "More people are getting into hard disk recording and so we're already seeing more hit records which are being made outside of conventional studios," says Cowell, who Added Five.

As a result, many far-sighted studios have already realigned themselves and their facilities in order to meet the challenge of the new hard disk systems.

Strong Room Studios in London has recently installed a networked ProTools and Otari R24 hard disk recorder-driven virtual studio system. "The onus is on us to make sure we have the same equipment the producers have so that they don't feel they have to break their own studio down and transport it here if they want to do some mixing," says owner Richard Boothe.

But for some producers, such as Catañoria's Tommy D, the latest digital developments will never replace the tried and tested means of exciting oxide on tape.

"There is nothing to beat the fat sound of analogue and we're already talking about cutting the next Catañoria album on 16-track, two-inch tape," he says.

All in all, the range of studio technology used in the production of 1998's number one albums reflected the sheer variety of music being made in the UK today.

MASSIVE ATTACK
Mezzanine
(Circa)
Released: 23/4/98
A&R: Ashley Newton and Mark Pickton (manager)
Producers: Massive Attack and Neil Davidge
Mixed by: Mark "Spike" Stent
Studios: Christchurch Studios, Bristol; Olympic Studios, London
"After messing about with samplers for about six months, the band finally invested in ProTools. The ability that gave them to record bits and then move them about came as a revelation" - Neil Davidge

FIVE
Five
(RCA)
Released: 22/6/98
A&R: Simon Cowell
Producers: Max Martin, Elliot Kennedy, Cut Father and Joe, Dennis Pop (executive producer), Harbie Crichtow, Richard "Biff" Stannard
Studios: Chelton Studios, Stockholm; PWL, London
"Making an album like this is a little like casting a movie. If you're lucky you click with a couple of production teams, but as the emphasis has to be on tracks which can be singles, you have to bring in the best people in their field. We drew up a wish-list and were able to get just about everybody who was on it." - Simon Cowell

EMBRACE
The Good Will Out
(Hut)
Released: 8/6/98
A&R: Dave Boyd
Producers: Dave Creffield, Youth, Steve Osborne
Mixed by: Youth, Hugo Nicholson, Johnny Dollar
Studios: Beaumont Street Recording, Huddersfield; Orinoco, London; Sarm Hook End, Chesham; Metropolis, London; Olympic, London; Sarm West, London
"The band know exactly what they want in the studio. They did the bulk of the work in Huddersfield with Dave Creffield and then came to London to work with Youth and Hugo. Having a really strong manager like Jazz Summers, who is an A&R man in his own right at Big Life, proved to be a huge advantage too. It meant I could let them get on with it without worrying" - Dave Boyd

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Mike Hedges



on **BASF** tape

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BASF

H2O steams ahead with 24-hour ISDN

by Caroline Moss

H2O's 24-hour ISDN service is now fully up and running following the company's move to new premises at The Dairy Studios in Brighton, south London.

The new facility features what H2O believes is the world's first purpose-built ISDN virtual overdub suite, which can become an extension of any studio in the world via digital telephone lines. All major ISDN formats - Dolby Fax, APT (3D2), and Musicam - are catered for, and the suite can connect facilities with incompatible formats.

The service is run by former Hilton Sound trio Andy Hilton, Simon Bohannon and Robin Crookshank Hilton. "Our philosophy has always been that technology should be utilised to enhance the creative process," explains Crookshank Hilton.

Mariah Carey was one of the first international artists to use the H2O service when she added a vocal to a duet with Whitney Houston, who was in New York's Right Track studios, on When You Believe, the theme to Steven Spielberg film, The Prince of Egypt.

Another recent client was Jim Steinman, who used H2O for three months to work on three simultaneous projects - his



H2O: 24-hour ISDN service available collaboration with Andrew Lloyd Webber, Whistle Down The Wind, a Meatloaf greatest hits album and an OST for the new Zorro movie. "H2O's service allowed me to be in three places at once," says Steinman.

Other recent users include Dina Carroll, Eternal, Simon Le Bon and Boyzone's Ronan Keating.

H2O was designed by Recording Architecture and is installed with a Yamaha O2R digital console. The facility also offers a 24-hour audio transfer service enabling ADR departments, film and television executives and advertising agencies to review or approve a mix or other audio material instantly.

Producer Chris Thomas and engineer Pete Lewis have received BASF Master Awards for their work as a production team on Elton John's Something About The Way You Look Tonight and Pulp's This Is Hardcore, recorded at Town House and Olympic Studios respectively. As the duo were too busy working to accept the awards, they were accepted by Olympic manager Siobhan Paine (left) and Town House manager Karen Harding (right), pictured with Emtec Magnetics' Keith Dickens.



Only recordings which reach number one on a recognised chart are eligible for a BASF award, and \$3,000 is donated in the name of the recipient to the Unesco Committee for the Preservation of Cultural and Natural Heritages of the World.

Air upgrades to surround with new Dynaudio M4Ms

Air Lyndhurst Studios has upgraded its Studio Two monitoring system to 5.1 surround capability, using custom built four-way Dynaudio M4M monitors.

The system consists of three four-way M4Ms for left, centre and right, plus two custom M4Ms in the rear walls for left and right surround channels. The sub bass channel is supplied by two centrally located 18-inch JBLs in custom cabinets and the system is powered by Chord and Chameleon amplifiers and fed by six XTA digital system controllers. Sir George Martin, chairman of Air, comments: "We have had a long and successful relationship with Dynaudio, and this new system will help to strengthen our confidence in the future of high quality surround sound."

SSL's Begbroke HQ expands its training with dedicated console

Solid State Logic has expanded the training and demonstration facilities at its Begbroke headquarters with the addition of a new room dedicated to the Axiom-MT digital console, installed by audio consultant David Bell.

The console manufacturer's product demonstration area now encompasses seven rooms, providing visitors with the opportunity to evaluate SSL desks in a realistic working environment. All the rooms, which have been designed by leading sound consultants including Neil Grant, Andy Munro and Sam Toyashima, are equipped for 5.1 surround sound, and hub routers Interconnect the consoles with a range of additional equipment and multi-track recorders, including the latest Sony 3348R digital multi-track.

Yamaha MD8 get the thumbs up from Stewart

Dave Stewart has been using the Yamaha MD8 digital multi-track MiniDisc recorder for a variety of recording and multimedia projects at his north London studio, The Church, and in the U.S. Stewart (pictured with the MD8), who made many early Eurythmics recordings

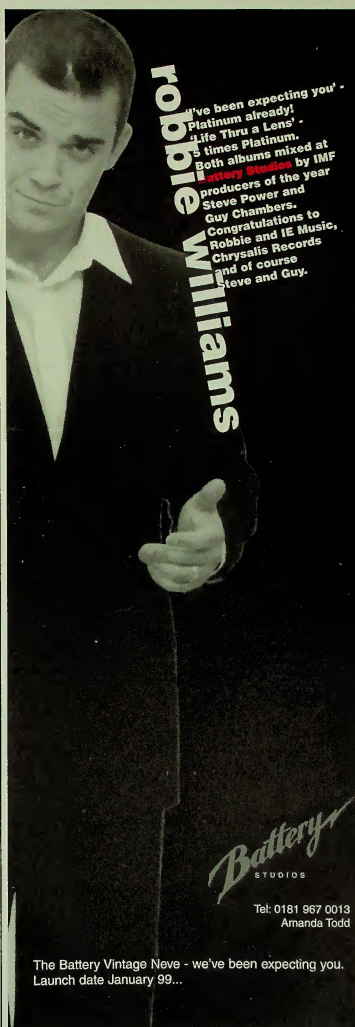


on eight-track, has found the unit suits his preferred way of working, which has always been to avoid complex recording setups.

"Because the MD8 is digital, it's capable of producing a master recording wherever you use it - whether it be in the bedroom, the kitchen or beside the pool," he says. "It's also very simply laid out, so that anyone who started out on portastudios can use it very easily.

I'd rather get on with the creative process and record, than sit with my head in a manual."

Robbie Williams
 "I've been expecting you" - Platinum already!
 "Life Thru a Lens" - 5 times Platinum.
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 producers of the year Steve Power and Guy Chambers.
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Stent mix suite open at Olympic

by Caroline Moss

Olympic Studios has now completed The Mix Suite, built for long-term client and producer Mark 'Spice' Stent. Stent has been based at Olympic for the past 10 years, and the new studio has been installed with the 72-channel SSL 4000 G Series console formerly in Olympic's Studio Three. Other equipment includes Genelec monitoring, Studer AS20 multi-tracks and a Pro Tools 48-track hard disk editor with Pro Control software.

"I have worked very closely and



Olympic: The Mix Suite built for Stent

successfully with Olympic over a long period and have always been happy here, so this was the next logical step," says Stent. "We have built the most amazing room, I love it and can't understand why I didn't do it before."

Studio Three has been given a long-awaited refurbishment and is now installed with an 80-channel SSL G+ desk. All the studios at Olympic are now capable of mixing for surround sound to meet the ever-increasing demand for film work and DVD.

Success on the road leads to a silver jubilee for Manor Mobiles

The Virgin-owned Manor Mobiles operation is celebrating 25 years in business.

In 1973 the Manor Mobile, with Phil Newell at the helm, became the first 24-track live mobile recording unit, with an inaugural gig at the Arc-en-ciel club near Lyons, France. The band was Gong and the recording used for their subsequent album, *Livel Etc.*

During its first year of operation the Manor Mobile went on to record Leonard Bernstein, Queen, The O'J's, Alvin Lee, Gary Glitter and many others.

Today the fleet consists of three trucks and recent recording highlights include the Spice Girls in Istanbul, Page and Plant in London, the Brit Awards, Reading Festival and Oasis Live Worldwide from Manchester, as well as broadcasting a variety of acts each week on TF1 Friday.

The Manor Mobiles is run by director of operations Ian Davidson assisted by Zoe



Manor Mobile: 25 years on the road

Fawcett-Eustace and technical crew Will Shapland, Greg Hackett and Alex Goodson.

Pictured (left to right) are Hackett, Goodson, Shapland and Fawcett-Eustace.

Metropolis buys Sterling Sound to launch expansion into the US

West London studio Metropolis will launch a new 2,300m² facility in New York's Chelsea studio in the year 2000 following its acquisition of US mastering organisation Sterling Sound.

The new partnership, which will operate under the banner of Metropolis Mastering, brings together engineers Ted Jensen and Tom Coyne (Sterling Sound) and Greg Calbi (Masterdisk), manager Murat Aktar and the Metropolis London team. The new facility, which overlooks the Hudson River, is being designed by Metropolis's London architect Julian Powell-Tuck and New York acoustician Fran Manzella. It will be the first purpose-built mastering facility of this scale to handle DVD 24-bit/96kHz, 5.1 surround sound.

"The Metropolis mastering rooms will be designed around the potential of new media, with an emphasis on proprietary technology and plenty of space for the engineer, an assistant and the client," says Calbi.

The International Managers Forum Awards held at the Park Lane Hilton hosted the presentation of the IMF/PMG Producer Of The Year award. This year the award went to two producers, Guy Chambers and Steve Power, for their work on Robbie Williams' album *Life Thru A Lens*. The award was introduced by Producer Managers Group chairman Stephen Budd and presented by Trevor Price, managing director of Emtech Magnetics which sponsors the award. Williams also showed up to thank his producers. Pictured (left to right) are Chambers, Budd, Price, Williams and Power.

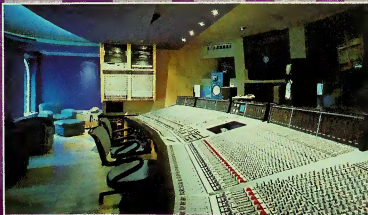


Sound engineer Jackie Turner is pictured at the recent listening session hosted by BASF manufacturer Emtec Magnetics at Real World studios. The session, which featured comparative tests on BASF Studio Master 900 and Quantegy 499 tape, was attended by around 80 UK studio representatives as well as delegates from Studios Plus XXX, Studio Marcadet and Studio Davout in France.



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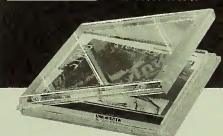
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The PARLOPHONE crew at EMI Towers took early delivery of a Christmas present last Tuesday, but forgot finding wall space for gold discs – this lot are having to make room for a brand spanking new Smeg fridge (in classy Ice blue) plus a year's supply of Pilsner Urquell beer (i.e. a lot of ale), after outclassing 27 teams in the latest TOTP MAGAZINE QUIZ at London's Improv Club. Just one point separated them and second placed VINYL RECORDS in the quiz hosted by The Fast Show's Billy Brack, alias SIMON DAY. Meanwhile, over at London's Regents Park Marriott two days later, 3M's team celebrated victory in the fundraising NORDOFF-ROBBINS POP QUIZ, beating CHAMPION RECORDS, again by a mere point. Among the sad ones were Champion ringers (and MW staffers) ALAN JONES and JIMMY BROWN: it was the second year in a row the team had come second.

Remember where you heard it: Nick Phillips may now be confirmed but don't hold your breath for news of another more senior move linked to his appointment in the gossip mill. Even after December 8 it looks like there will be much to play for...What connects a major UK phone company, several record companies, the odd media group, a music TV programme and interactive technology? Watch this space...The lengths to which Cliff's fans will go to serve their hero never cease to amaze. The man himself was quite happy to stick to a white suit throughout the opening show of his record-breaking Royal Albert Hall run last Tuesday, but Dooley noted at least one front-row audience member changed her outfit during the interval. Meanwhile, another group of fans had brought along a set of illuminated devil's horns to wear on their heads in case he performed Devil Woman which, fortunately, he did...Jackpot Records founder Seven Webster has done many things but he has not



yet, as far as we know, "resurrected Robbie Williams's ailing career", as the current issue of society glossy *Tatler* reports. This delightful nugget is buried in a story about the Rothschild family, son Anthony and his Bullion label. Incongruously named hack Olivia Stewart-Liberty quotes one unnamed family friend as saying: "I'm certain Anthony's name made the industry particularly eager to crush him." Beats Dooley too...Fellow panellist Brian Rix's appearance may well have suggested some kind of farce, but that really was The Beautiful South's Paul Heaton debating the issues of the week last Thursday on BBC1's Question Time. Next week: Ron Davies hosts TOTP...Just look what happens when you go on holiday. Infectious general manager Pat Carr slipped off for a quiet couple of weeks in Sri Lanka and when she came back found Korda Marshall had sold the label... Spice Girls PR Alan Edwards has reportedly gone into hiding after discovering the identity of his double last week. Walking out of the Boyzone Radio One recording he was red-faced to be harangued by fans shouting: "Oi! Matthew Wright – stop picking on the Spice Girls!"...Alan, though, should be pleased he got in. Tickets were so tight

When the sales staff at 3MV heard that copies of the OMAH album had arrived in their warehouse, they immediately donned Across The Bridge of Hope T-shirts and stepped outside to pose for this photo. From the looks on their faces, they have clearly been raring to get on with it ever since 3mv was appointed to distribute the album, which is released on November 30 and features artists including Sinead O'Connor, Ash and Divine Comedy.



for the Blonde tour that even Jeremy Marsh, top dog at their new home BMG, couldn't get hold of any...Parlophone may have been jubilant at winning the TOTP magazine pop quiz (see pic) but the celebrations lasted only minutes for marketing director Terry Felgate. On leaving, he got in his car and duly reversed straight into comedian host Simon Day's limo. Words were exchanged...They've either got lots of friends with repeat dialing facilities on their 'phones or Five's popularity really is on the rise. The RCA lids attracted a record-breaking 7,102 calls to the MTV Select programme last Monday, beating the previous best showing by All Saints...IMVS, the online music and video store which has struck partnership deals with numerous labels including Sony, PolyGram and Nude, could soon be embarking on a significant expansion as it considers a further fundraising.....

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Having written together since the first night they met, husband and wife writing duo CHRIS WHITE and VIVIANNE BOUCHERAT's songs are clearly hitting the right chord. Former Zombie member White and Boucherat won the FESTIVAL ORGANISATIONS

FOR PEACE AND FRIENDSHIP INTERNATIONAL SONG CONTEST to scoop \$5,000 with Let The Flame Be Strong. Fellow Back members ROGER WEBB and producer/lyricist NORMAN NEWELL took third place out of more than 500 entries from all over the world, winning \$2,000 for All Over The World. A CD of the top 10 songs in the competition, which was held in Beirut years ago, is scheduled to be released at Midem. Pictured (l-r) are WHITE, BOUCHERAT, WEBB, NEWELL and Back chairman GUY FLETCHER.

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