



ANALYSIS: With three years of turmoil in 1998, the **LIVE SECTOR** is beginning to hot up for this year's season
Live music 6



A&R: With three Brits nominations, **CATATONIA** are back in the studio with high expectations
Talent 11



A&R: If it's not broken, don't fix it, is very much the attitude for **REF** as back they come with the third LP
Talent 12

PRO-AUDIO SPECIAL - P26

FOR EVERYONE IN THE BUSINESS OF MUSIC

20 FEBRUARY 1999 £3.50

music week

Final quarter drives record sales total

by Paul Williams

Music sales reached record-breaking levels in 1998 thanks to a huge surge in business during the final quarter.

Newly-released BPI figures show the value of total shipments rose 5.5% year-on-year to £1.12bn, while album units rose 6.2% to top 210m for the first time, prompting an 8.3% surge in value. The strong showing, which compares to an overall 1.7% drop in value between 1996 and 1997, comes largely on the back of an exceptional fourth quarter when the value of sales to retailers soared 11.1% year-on-year due to a release schedule packed with superstar names such as George Michael, Robbie Williams and Phil Collins.

BPI research manager Chris Green says that despite the industry's problems, it still managed to put in a good performance. "Two hundred million albums is a very strong market," he says. "If you go back six or seven years to, say, 1993 we had an album market of around 150m units."

However, some key industry



Michael: helping sales along

executives want that the value figures may not provide the complete picture, due to the extent of the discounting conducted at the end of last year. Noting that his company had a very busy fourth quarter, HMV operations director Will Walsh says, "While volumes were up, the quality of sales could be down because of discounting."

Although the overall increase is good for the business, there is also concern at the increased weighting of sales towards the fourth quarter. In total 39.8% of the albums bought by retailers in 1998 were shipped in the last 13 weeks of the year. "The release schedule was

crazy last year. In '97 Oasis and the Prodigy proved that you can sell serious volumes in the summer," says one leading retailer.

John Aston, VP sales at Sony Music, which had a notably strong fourth quarter, says that the quiet release schedule during most of 1998 plus the World Cup's impact on summer sales forced the business to rely on the final quarter more than ever. He adds that much of the credit should go to retailers. "During the past five or six years a greater element of professionalism has come into retail," he says.

The value of singles shipments dropped by 12.4% to £122.8m, though if Elton John's charity release *Candle In The Wind 1997* is excluded, the number of units shipped remained stable at around 80m.

Some other sectors of the entertainment industry recorded even healthier increases than music. Computer games sales rose 43.3% year-on-year to £1.2bn, according to Eispa, while the BVA last week revealed that video retail sales rose 15% to nearly £1bn in 1998.



Blur more than matched the ambitious scope of their forthcoming album, **13**, with an ebullient live set at the project's official launch in Sweden last Thursday. The Food/Parlophone UK act answered all the questions surrounding **13** - including producer William Orbit's suggestion that it is "a headphones album" - by stripping down its complex tracks into songs the crowd could react to, even though the material was new to most of those present. Parlophone managing director Keith Wozencroft says, "The crowd were totally transfixed." (See review p3)

Bono joins Ali to launch Jubilee 2000

Bono and Muhammad Ali are set to take centre stage at Tuesday night's Brit Awards to launch a music industry campaign against Third World debt repayment.

Jubilee 2000, which has won support from a range of artists including David Bowie and Robbie Williams, is calling for all Third World debt to be cancelled by the end of the millennium.

The U2 singer will tomorrow night (Tuesday) address the Brits

about the campaign, which was initially backed by Universal-Island managing director Marc Marot and Universal Music International general counsel Richard Constant. Marot says, "I don't think the industry can do this alone, but it can raise awareness about it."

Meanwhile, producers duo Repro has written to the BPI in protest over the absence of the best producer award at this year's event.

PolyGram/Island pips EMI in final quarter

PolyGram/Island ended EMI Music's two-year reign as top publisher in 1998's fourth quarter - the same period which saw Richard Manners lose his job as the company's managing director.

Manners' departure coincided with the publisher registering its highest market share since the third quarter of 1997, with its 16.1% slice narrowly pushing EMI into second place by 0.3 percentage points.

However, PolyGram/Island, the last company to top the listings before EMI, lost out to EMI across the entire year, scoring 13.9% compared with EMI's 22.6%.

PolyGram/Island's biggest success during the last period of 1998 was on albums, where it scored an unbeatable 18.4%. EMI, previously albums leader, still managed to hold on to its signing share with a 14.0% share.

● Publishing shares in full, p6

PPL calms dealer concern over fees for playing music in store

Record company collection society PPL is attempting to allay fears among retailers who received a letter telling them they are legally required to take out a PPL licence for playing music in their stores.

All stores are liable to pay a licence to PPL under the Copyright Designs and Patents Act 1988. Last Friday some retailers received the PPL letter underlining that its licence is separate from any PRS licences they may already have.

Phil Ellis, owner of Melody House in Blackpool, who received one of the 45,000 letters sent out, says, "This will be like paying for the same thing twice. Business is bad at the moment. We don't need this."

However, PPL says record retailers are entitled to a special



Wootton: 'finding a way forward'

waiver and do not have to pay the fee. It says the letter was sent to the whole of the retail sector and should have excluded record retailers.

"One of the difficulties of doing a mail-out like this is having to rely on a list management company. There are no business classifications for record retailers so if a shop doesn't have the

word 'record' in its title, then it won't be excluded," says a PPL spokeswoman.

"It's not a cock-up as the list did not come from one of our systems. If people are unsure about what to do, they can call our general licensing department or they can just do nothing."

However, some record retailers fear they may be forced to pay the PPL licence in the future. Richard Wootton, partner of independent retailer Ainley's, says, "We have a waiver right now. But PPL is coming under pressure to do away with it. Bard is in negotiations with PPL to find a way forward."

Bard reached agreement with PRS for the licensing of music played in retail stores in January 1997 following months of bitter debate. It set an average PRS licensing fee of £85 plus VAT.

RM bows out but its charts live on in MW

This week's Music Week contains a new dance chart (p23) featuring the best of the upfront club and dance charts previously published in *Record Mirror*.

The move follows the collapse of *RM*, which has been published as a weekly supplement to *MW* for the past eight years.

MW editor-in-chief Steve Redmond says, "It became difficult to argue the case for a separate dance title within *MW* when the market is increasingly split between big pop hits on the one hand and small underground hits on the other. But we have ensured that we retain *RM*'s key charts."

Redmond says *RM*'s distinctive coverage of the dance market may yet return - on the internet. "We are planning a major expansion of our dotmusic website, and dance music has to be a priority."

All *RM*'s charts are available in full each Monday at www.dotmusic.com

MUZIK

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July – December ABC

43,084*

Sales 2.6% UP
period on period

Sales 6.7% UP
year on year

Advertising enquiries: Gary Pitt 0171-261-5482

Editorial enquiries: Ben Turner 0171-261-7518

*Source: Audit Bureau of Circulation

Coming Up



UNCGIT

the last word on music and movies

July-December ABC

40,167*

Sales 11.3% UP
period-on-period

Sales 20% UP
year-on-year

*Source: Audit Bureau of Circulation

SHOOTING UP!



Editorial enquiries: Allan Jones (0171 261 6950), Ad enquiries: Duncan Grant (0171 261 5570), CD covermount enquiries: Roy Carr (0171 261 7377)

Reg Presley's handwritten lyrics to Love Is All Around, the song which almost gave Wet Wet Wet the record for the longest consecutive run at number one, are among the 200-plus items that will be for sale at Hits Under The Hammer on Monday, March 22 at London's Sound Republic. The event, which is the world's first exclusive auction of hit song lyrics and will raise money for the Nordoff-Robbins and Norwood Ravenswood charities, was previewed at the Leicester Square venue last Thursday with Presley's inspired auction on display alongside items from artists including Jimi Hendrix, U2, Oasis and Spice Girls. Virgin Retail is sponsoring the event and is selling an auction catalogue at £12.50 each through its stores. The online auction will be conducted by Interactive Collector at www.1collector.com.



Marot unveils management team as Universal-Island takes shape

by Robert Ashton and Tracey Snell
Universal-Island managing director Marc Marot has put in place one of the final pieces of the Universal/PolyGram merger jigsaw by finalising the management team to run the new record company.

Damian Christian, formerly director of promotions at Universal, has been confirmed as director of promotions while Rob Harvey, formerly financial controller at Universal, becomes director of finance. A consultancy role is being sought for former island A&R director Nick Angel.

The new names join six senior managers who have already been confirmed in their roles. These are deputy managing director Mike Crossingham; director of A&R Nigel Coxon; marketing director Karl Badger; director of press Ted Cummings; director of international Steve Matthews; and director of business affairs Claire Sugrue. Pictured



from left to right are: (seated) Coxon, Christian, Badger, Sugrue and Cummings; (standing) Crossingham, Harvey, Marot and Matthews.

Marc Marot says: "This is it. By Monday we'll have 35% of Universal integrated and working together. All the key departments, A&R, marketing, and so on will be in place and I now feel like we are through the dark passage, out of the woods and getting on with it."

Universal staff joining the new company moved into Island's St Peters Square headquarters last Friday. The new company will remain there six months before finding a permanent home in the former A&M building on New King's Road.

Meanwhile, Matt Voss has been appointed vice president marketing Universal/Motown as part of the new senior marketing team at Universal Music International. Voss,

Phillips pursues case over Universal merger

Warner Music UK chairman Nick Phillips is pursuing a salary claim of £860,437 and damages for breach of contract against his former employer Universal.

In his writ, issued on January 27, the former Universal managing director claims constructive dismissal. He alleges his former boss, UMI chairman and CEO Jorgan Larsen, told him last July that he would henceforth report to John Kennedy, then chairman/CEO of PolyGram UK. He also claims he was required to cut staff, that he would be demoted to a second tier of management and that these changes were presented as a fait accompli.

Sources suggest Universal will vigorously contest the claim.

newsfile

VIRGIN CAMPAIGN LIFTS NEW MUSIC
Virgin Retail has declared its new music campaign a resounding success with sales to date reaching 100,000 units worth around £1m. The chain says half of its customers have taken up its two-for-£20 offer on 75 new or recently-released artist CDs. During the campaign, which kicked off in January, Divine Comedy proved the most popular act, followed by Air, Mercury Rev and Gomez.

DEMBO MOVES UP AT SONY MUSIC
Sony Music has promoted head of business affairs Jonathan Dembo to director of business affairs with specific responsibility for Epic and Sony Music Ireland. Business administration/A&R administration manager Alan Bambrugh is also promoted to the new role of director of business administration. Meanwhile, Carl Fysh, head of press at Columbia, is elevated to director of press and publicity at the label.

RA APPROVES RADIO MERCURY SALE
DMG Radio, a subsidiary of Daily Mail and Evening Standard publisher DMGT, has been given Radio Authority approval to go ahead with its £3.75m acquisition of Radio Mercury Ltd. Mercury holds the local radio FM and AM licences for Reigate and Crawley, broadcasting as Mercury FM and Fame 152.

HATCHETT TAKES NEW UK PLAY ROLE
Glenn Hatchett, formerly marketing manager for UK Arena, UK Gold and UK Play, has been appointed UK Play's marketing manager. Radio One's Jayne Middlemiss and Chris Moyles are among the station's presenters.

MUSIC ALLIANCE CONFIRMS EVENT
Topic Records signing Tarras and Glasgow band Cinema are among the acts taking part in this year's Music Alliance event. The fifth annual non-mainstream music convention is being held on February 27-28 at London's Barbican Centre with three nights of concerts starting a day earlier at The Spitz venue.

Revitalised Blur surpass expectations with stunning Swedish album launch

It takes a gutsy band of world calibre to debut practically an album's worth of unreleased material to a crowd of fans before even touching a hit. But this was exactly what Blur did in front of 2,000 fans in Stockholm on Thursday night to launch their sixth album 13 - and, even more impressively, they surpassed all expectations, writes Stephen Jones.

From the minute the drum & bass DJ left the stage to make way for the band - including bassist Alex James sporting a double bass for 13's follow-up first single - the night which opened the show - it was clear they were nervously, but bravely, going to deliver 13 practically in its entirety.

There were no Blur T-shirts in sight, but the audience erupted over new material such as standout tracks Bugman, B.L.U.E.M.I., Coffee & TV, Trailer Park, No Distance Left To Run and Trimm Trabb, with only Caramel noticeably absent. Guitarist Graham Coxon's stab at chords from local indie band Bob Hund's riffs between



Album meets MCV's Mick Mulligan songs brought them further respect - not that they needed it.

The "classics" - consisting only of Beethoven, There's No Other Way, Popsicle and Song 2 - were left for the encore, to which the crowd predictably exploded, although they had far from rejected the new material.

During Mellow Song, frontman Damon Albarn paused as he tried to remember its chords, explaining he had been put off by the crowd singing along to tracks they had not previously heard.

He later said, "We chose Sweden - and this is serious - because it was the first place out of England where people were interested in us."

Food/Parlophone undeniably took a risk flying out a large party of label executives, retailers and media to witness the gig at Stockholm's Munich Brewery, but even those who work with the band were stunned by the performance.

EMI's UK president/CEO Tony Woodworth said, "This is like the triumphant entry of a band that's going down in history. They've consolidated what they've done in the past 10 years and are doing it better than ever, proving 13 is the first Blur soul record."

MVC chart buyer Mick Mulligan suggested that live shows may prove key to the album's success. "I've listened to the album a couple of times and didn't get it but tonight it made total sense. To me Blur have always been affected, but tonight I thought credit where credit's due," he said.

In Stockholm Blur proved again that live they can add a new dimension to their recorded work. More importantly, they showed they are a band that has rediscovered rather than reinvented themselves.

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ADAPTING TO CHANGING TIMES

Bad news is never easy to take, so there were some emotional scenes here last week when it was revealed that *Record Mirror* was to close, with its charts incorporated into *Music Week*. We may have been reporting all the changes that have been sweeping the industry, but last week the reality of current trading conditions really hit home. Ultimately, *RM* fell victim to changes in the nature of the dance market as much as the downturn affecting the business. But the industry is going through wider changes. The inescapable logic of this is that the rest of *MW* must evolve — which is precisely what we will be doing from next week.

The first of these changes will be a new approach to news. Our general news section will continue to contain the stories that affect everyone, but we will also be adding three specialist sections addressing key areas. The first of these is marketing, focusing on retail and promotional news. The second is International, where we will explore how the UK is exporting its music, plus the foreign hits heading our way. And the third is A&R. The talent section has been a linchpin of *MW* since it was introduced four years ago. We will retain its profile while adopting a new, more focused approach to the signing and developing of talent. The other innovation will be to revolutionise how we handle data. Currently the charts, playlists, reviews, new release listings and the like are scattered throughout *MW*. From next week we will distinguish more clearly between historical data — predominantly the sales charts — and that which is predictive, such as playlists, reviews and new releases. Our aim is to cover more closely the daily process of the music industry. Life for those who work in that industry is changing constantly. *MW* will reflect those changes to develop a truly informed guide to what's happening.

Alax Scott



Lobbying continues over EU copyright directive

British Music Rights director general Nannette Rigg is due to meet European Commission officials in Brussels on Wednesday to continue lobbying for stronger copyright protection laws.

The meeting follows last Wednesday's crucial vote by the European Parliament in Strasbourg adopting amendments to the proposed EU copyright directive tabled by three parliamentary committees.

"We are really pleased with the progress made so far, but there are a still couple of worrying things in there, such as the wording about incidental copies, private copying exemption and the copying of



archives," says Rigg, whose organisation represents composers, publishers and songwriters. "Everything is still to play for," she adds.

Following last week's reading by the European Parliament, the draft directive will be considered by the 15 governments in the EU Council of Ministers. This is expected to take place sometime in the spring.

The EPL, which has been backing an artists campaign led by Jean-Michel Jarre, says the European Parliament's vote has given a resounding signal of support to artists and musicians. IFFI chairman and CEO by Brian says, "This is such a critical issue. It's a matter of life or death." He says the industry "could live" with the directive as it stands now but adds, "the lobbying continues".

Madison unveils solution to digital distribution

by Tracey Snell
The secure digital distribution of music has come a step nearer following the long-awaited confirmation that the major record companies and IBM are to start trialling a system that delivers full-length CD-quality singles and albums over the Internet.

Last week EMI, BMG, Sony Music, Universal Music and Warner Music confirmed months of speculation by announcing plans to conduct US trials of a digital distribution system, codenamed Madison Project, developed by IBM within three months.

The sixth-month trial, which is due to begin in the spring, will enable 1,000 cable subscribers in San Diego to purchase and download items from a selection of more than 2,500 new and catalogue albums and singles supplied by the majors, who will determine elements such as price.

"This will be the first test of a secure system which not only enables secure transactions, but also focuses on copyright protection," says Kevin Conroy, senior VP, worldwide marketing at BMG Entertainment.

IBM says its technology will



enable backing the Madison trials

silver users to download a 60-minute album in less than 10 minutes during the trial. Although initially limited to cable modems, the trial will later also involve digital distribution over conventional telephone lines.

Jeremy Silver, EM's VP of new media, says, "We have trialed individual tracks on unmet occasions before, but that has provided promotional value more than anything. This is really thorough, consistent research which we haven't been in a position to do before."

Al Smith, senior VP at Sony Music in the US, says, "We are seeking to see how the technology works in delivering albums at the

quality and speed we are interested in. We also want to see how consumers react to it."

IBM, which is reported to have invested \$20m in the project, is funding all the technological work while the record companies are paying for the cost of the trial. Rick Salvage, general manager of IBM's global, media and entertainment industry division, insists the project is "absolutely consistent" with the philosophy behind the industry's Secure Digital Music Initiative.

"We have a technology that supports open standards and which is interoperable with other technologies," he says.

Although IBM hopes to offer a complete solution to direct distribution, record company sources close to the project say its technology could run in tandem with other systems being developed by companies such as Liquid Audio and AT&T.

● IBM last week announced a deal to develop HMV's global internet strategy. The retailer intends to launch fully transactional web sites for all its businesses, starting in Canada during the second quarter of this year and following in the UK and Japan.

TILLY

CANCELLED DATES TEST FAN LOYALTY

At the risk of sounding like "Disgusted of Tunbridge Wells", I must bring attention to an issue that doesn't appear to have raised any media coverage, but undoubtedly should. I am aware of it as a parent of a teenager who, following the demise of Take That, tried, along with several friends, to book Gary Barlow tickets. They were unsuccessful — tickets sold out within hours. These concerts took place and, because of their success, another series was announced. My daughter was delighted to be lucky enough to get through and in March last year booked three tickets to see Gary in November. Imagine her disappointment then to receive a letter postponing the tour until April 1999.

Her enthusiasm for Gary was, by now, on the wane, but she and her friends were still up for it — just. However, on February 2, a letter arrived from First Call postponing yet again until December 1999. This came with a "personal letter" from Gary explaining that his album is not yet ready as he "keeps coming up with something that's better and better" and he wants to play the new songs on tour, not the old ones, giving this as one of the reasons for postponement.

Given the transitory nature of pop fans allegiance, surely it is unfair, not to mention unrealistic, to expect any but the most die-hard fans to wait nearly two years to see an artist. Even more importantly, the promoters have had full payment for that length of time. They are offering a full refund, but this takes no account of the interest that they have earned on that money. Someone is doing well out of these postponements — and it's not the fans.

Ultimately, it just shows you can't predict the future success or otherwise of individual band members with anything like confidence. I admit that I, like many, always referred to Gary as the most talented one, thinking Robbie's career would be short lived.

Robbie, of course has just been nominated for six Brit awards on the back of a phenomenally successful year. But that's show business.

Tilly Rutherford's column is a personal view

V2 forced into action to protect its name

V2 Records is taking action to protect its name after the emergence of a new London-based independent label calling itself V3 Records.

Last week V2 sent a letter to the new company demanding it stop using the name. V2, which is based at offices in Hammersmith, announced its presence with a full-page ad in last week's issue of *Billboard* magazine. The company's logo features a similar typeface to V2, while its email address is V3.Records@virgin.net.

When initially contacted by *MW*, V3 Records managing director Andrew Kingsley said he was happy to arrange a meeting to discuss the launch of the new company. However, the meeting was later cancelled and Kingsley refuses to comment on V2's letter.

Jeremy Pearce, V2's chief executive officer, says, "We don't know who they are. Their choice of name is obviously confusing and we've already demanded that they stop using it."

Beat FM to fill Scottish youth gap

Beat FM has vowed to fill a "glaring" musical gap on the Scottish airwaves after its youth format station was awarded the second central Scotland FM licence.

The consortium, chaired by The Big Beat Group leisure company's founder Ron McCulloch and supported by Texas singer Shariem Sptier and Del Amtri's Justin Currie, beat off strong competition from the likes of Capital and Jazz FM to win the right to broadcast to a potential audience of around 2.2m adults.

Beat FM's bid to the Radio Authority was among six of the 13 applicants proposing youth-based formats. Beat deputy chairman Stuart Clumpas says this underlines the need for such a service in the region. "People have said the airwaves up here are crowded, but there's a glaring gap in Scotland for a youth station," he adds.

Clumpas, managing director of DFC Concerts which promotes the annual T in the Park, says the station will provide a broad mix of new, "credible" music ranging from



Sptier: behind the Beat Bid Robbie Williams through to dance. It also aims to provide a platform for emerging regional acts, something Clumpas believes is presently not covered by Scottish radio.

Central Scotland has been a very fertile place in the past, with acts like Simple Minds and Del Amtri and currently with the likes of Mogwai, Idlewild and The Supernaturals," he says.

The station, which is likely to have a physical presence in Glasgow and Edinburgh, plans to go on the air this autumn.

Sanctuary's Iron Maiden bond issue raises \$30m

Sanctuary is planning a series of bond issue deals after raising around \$30m (£13.1m) for Iron Maiden in the first securitisation deal arranged by the music group.

The deal, put together by Sanctuary and a group of lawyers, finance and tax experts, is being negotiated on a future royalty streams from the band's studio albums and sales of 11 of their publishing albums, three live albums and a greatest hits album.

According to Sanctuary chief executive Andy Taylor, a large proportion of the money will be used to help underpin an extensive band tour, attempting to crack emerging markets such as China, and the development of a new Iron Maiden personal computer game.

"Banks have never been good at lending money to the music industry and if you want to develop your business or establish new markets, you need money up front," he says.

Taylor stitched the complex deal together with several groups, including Global Entertainment Capital, which created the models predicting future income sales. Datacube Securities America, which put up the capital, lawyers Leibowitz Roberts & Ritholz and tax experts Deloitte & Touche.

Taylor adds that now the group has developed a model for securitisation, he is approaching other non-Sanctuary acts which may want to raise money for personal or business reasons.

"This really works for acts who can estimate their historical earnings with good catalogue sales," he says.

With just over 24 hours to go, the final touches are being made to the London Arena, Docklands in readiness for tomorrow night's Brit Awards. On-site preparation for the show began on February 1 and by the time the event kicks off tomorrow at 8.30pm, around 240 staff including riggers, scaffolding and lighting crews, cameramen and stage hands will have worked to put the set together. Mick Kluwe, who has been the Brits' live show producer for the past five years at MJK Productions, says, "I spent 25 years in touring but this job is much more complex." The set weighs more than 300 tonnes and will feature 300 spotlights, lasers and follow spotlights. The organisers say for the first time, all artists due to perform this year will be playing live.

Teen press loses its fizz with latest BCs

by Robert Ashton

The decline of the Spice Girls phenomenon has taken some of the fizz out of the teen music press with two of the biggest titles losing readers in the second half of last year.

Top Of The Pops magazine's readership fell by nearly 13% year-on-year to 437,090 and *Smash Hits* by 32% to 295,061, according to ABC figures for July-December 1998. However, pop is still retaining some of its spark as the titles have not fallen back to their pre-1997 figures. *TV Hits*, which rivals the teen titles, also managed to put on more than 30,000 readers to reach 269,061.

Part of the decline can be explained by an overall depression in the teen music sector - it fell by nearly 14% in the period - which *Smash Hits* publisher Margaret Heffernan attributes to the age group's increasingly promiscuous buying patterns and the paucity of huge pop groups. "Last year we were riding high on the back of the Spice Girls and Backstreet Boys and it is linked, but the clever thing is that it is up to us to help create the big bands," she says.

Lindsay Fox, publisher of *TOP* and *Live & Kicking*, also attributes the falls to the lower profile of the Spice Girls. "During 1997 and 1998 we saw unprecedented growth in the teenage market fuelled by huge activity from and interest in the teen pop market primarily surrounding the Spice Girls," she says.

THE ABC WINNERS AND LOSERS

Title	July-Dec 1997	July-Dec 1998	Change
Top Of The Pops	500,963	437,090	-12.8%
Smash Hits	434,625	295,061	-32.1%
TV Hits	232,231	269,061	+15.9%
Live & Kicking	213,698	226,248	+6.1%
NME	100,093	90,826	-9.5%
Melody Maker	42,105	40,349	-4.2%
Q	201,979	210,765	+4.2%
Mojo	70,428	74,968	+6.6%
Select	85,474	71,302	-17.5%
Kerrang!	41,535	41,493	-0.1%
Uncut	33,475	40,167	+20.0%
Mixmag	92,516	65,624	-29.1%
Ministry	n/a	61,432	n/a
Muzik	40,366	43,084	+6.7%

Source: ABC

TOP editor Ian McLeish concedes that unless another huge Spice Girls-style act comes along it is unlikely that *TOP* will hit the 500,000 readers mark it achieved for the second half of 1997 - the first teen music title to do so since Emap's *Smash Hits* in 1990. However, he says acts such as Five, Steps, 911 and B*Witched will continue to keep the pop press afloat.

Elsewhere the music magazine publishing picture is mixed. Emap's *Q* put on 4.2% to 210,765 and *Mojo* was up 6.1% at 74,968, but *Select* fell 17.5% to 71,302. Jerry Perkins, Emap's publishing director for music and entertainment titles, says the music sector has suffered a 3% year-on-year fall largely due to the flat music environment. "There isn't an

awful lot to write about and at the younger end there is no fantastic scene," he says.

Sales of *IPC*'s weekly inks also declined. *MME* was down from 100,093 to 90,826 while *Melody Maker* dropped from 42,105 to 40,349. *IPC* music and sport publishing director Robert Tame, who oversees titles including *Muzik*, *NME*, *MM* and *Uncut*, says the group is investing £1m in marketing the weeklies following their relaunches last year. He also wants to attract younger readers.

In dance, *Mixmag* retained its lead, although it slumped 29.1% to 65,624 in the face of onslaughts from *Ministry*, which registered its first ABC for the period at 61,432, and *Muzik*, up 6.7% to 43,084.

Theakston to front BBC Grammy show

Radio One's newest presenter Jamie Theakston is to front BBC TV coverage of this year's Grammy Awards.

Theakston will be hosting highlights of the 41st awards ceremony in a 90-minute special starting on BBC1 at 11.45pm on Saturday, February 27.

The ceremony, which is being staged at Los Angeles' Shrine Auditorium, will also be covered by Radio Two, which will broadcast news bulletins live throughout the night on February 24.

Last week it was confirmed that Theakston is taking over the Radio One Sunday lunchtime show on April 4 to replace Lisa I'Anson.

Taking over I'Anson's Saturday show for the foreseeable future is Emma B.

newsfile

EMI DONATES £250,000 TO EDUCATION

The Music Sound Foundation charity, created by EMI to improve music education, has donated £250,000 to schools and other groups in its first year. The foundation, established in 1997 to mark the music group's centenary, gave more than £150,000 to individuals, schools and community programmes to help with music education projects. A further £100,000 was granted in sponsorship to Bishopshart School in Middlessex to enable it to apply for arts college status.

CAPITAL MD KING TO LEAVE

Capital 95.8 managing director Martina King is leaving the London station after six years. King, who is joining TV sales house TMS as managing director, has been managing director for the past year.

INTERNAL BASS LINKS WITH BMD

Surrey-based Internal Bass Records, which has released success in the US with releases by linking with The Bone and the Boneshaker, compilations featuring Mr Gone and The NFL Home Project, is aiming to build its UK presence by linking with BMD. Internal Music Distribution, BMD plans to distribute at least six Internal Bass albums this year.

BOLLAND QUILTS OUT A&R ROLE

Guy Bolland has quit as A&R manager at Gut Records after three years with the west London-based label. It is understood that Bolland will be pursuing a career in consultancy. Gut, whose acts include Space, Naomii and Tom Jones, is in the process of appointing a replacement.

RELEASE SET FOR SISTER SWAY

All Around The World Records has pencilled in a release date of March 15 for Sister Sway's *Until You Saved My Life*, one of the four finalists for this year's Great British Song Contest. The song is penned by Peter King and Lee Monteverde, and not as stated in last week's *MW*. A second entry *So Strange*, performed by Alberta, is set to be released by RCA, while no recording deals have yet been confirmed for Say It Again by Precious and You've Taken My Dreams by Janis Callis.

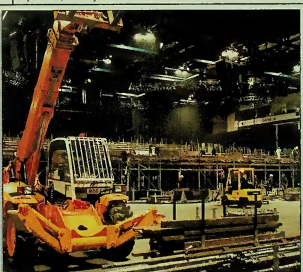
VIRGIN RECORDS

The correct contacts for the Virgin Records.co.uk website are as follows: telephone 0181-964 6000 and email (marketing/content) dammy.van.edmen@virginmusic.com and not as suggested in last week's *New Music* supplement.

BRIAN AND MEL GO PLATINUM

When You're Gone became the first single to go platinum when the Bryan Adams featuring Melanie C passed the 500,000 shipment mark last week. A BPI gold award went to the Vengaboys single Up and Down, which silver awards went to Kenny Kramer's 5 and Belle & Sebastian's Boy With The Arab Strap.

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Dance gets own station in new MTV digital launch

Dance music is to be given its own dedicated TV station as part of MTV's plan to launch three digital services which will immediately double the number of its UK channels to six.

MTV Base, which will cover dance, R&B and rap, will be one of the three new 24-hour digital channels being premiered by the music broadcaster this summer - 10 months after the launch of its alternative digital music service *M2*.

Along with the dance station,

MTV is also launching *MTV Extra* - primarily aimed at a young male audience and broadcasting the best content of *MTV UK & Ireland* - and *VH1 Classic*, whose core output will be classic hits from the Seventies and Eighties.

All three new stations will run alongside *MTV*, *VH1* and *M2* as a six-channel MTV digital multiplex on BSkyB and are scheduled to be on air by July 1.

MTV Networks UK managing director Michael Bakker says,



Bakker: digital is changing TV "Digital in my mind is changing the way people watch television. It's more about genre and we want to

give people the definitive choice of music."

Peter Good, formerly M2's managing editor, will oversee the new stations in the newly-created role of MTV Digital programming and production vice president.

Bakker, who has not ruled out more digital station launches in the future, says he has been visiting record companies during the past few weeks explaining the plans and claims he has met with a very positive response.

Increased competition gives the impetus to festival season

With a new Mean Fiddler outing in Leeds and broadcasters hosting more events, the summer circuit is heating up. By Nick Tesco

Just when the live festival circuit looked like it was settling back down after last year's tumultuous summer — which saw the cancellation of both the Phoenix and Universe events — the Mean Fiddler Organisation has stirred it up again.

By securing a five-year licence to hold an event at the Temple Newsam site in Leeds it is coming into direct competition with rival promoter Roseclaim, which is pushing ahead with plans to stage its own V99 event. The lease, for which Mean Fiddler is paying Leeds City Council £1.25m over five years, grants the organisation the exclusive right to hold a music festival on the site during that period. Leeds 99 is due to take place in the city on August 27-29, a week after V99 had been expected to take place on the same site.

The Mean Fiddler Organisation first approached Leeds Council about the lease last October. "We looked for the best terms we could get to benefit the citizens of Leeds," says Councillor Bernard Atha, chairman of the Cultural Services Committee for Leeds City Council. "We have had two excellent years with V97 and V98 and I hope that Roseclaim will hold events in Leeds in the future."

The new terms are certainly generous. According to Council sources, the £1.25m Mean Fiddler is paying for the site is around eight times more than what it would have raised from V99 based on the previous year's lease figure.

The Mean Fiddler refuses to comment on the motivation for its move. However, earlier this month Power was quoted in the Yorkshire Post as saying he felt he had been "turned over and taken advantage of" by the Virgin-sponsored festival taking place "one week before Reading". Even Richard Branson's attempted intervention, initially sending Leeds Council a handwritten letter from Morocco, was to no avail.

Despite recent developments, Roseclaim insists V99 will go ahead. "As soon as we found out we moved on," says a spokesman. "We are definitely going ahead with the northern arm of V99 and plan to announce our headline acts at the start of March." One of the lead contenders for a new site is thought to be Haigh Hall in Wigan, scene of The Nerve's triumphant gig last year.

But the question over the future of V99 is just the latest in a series of developments sweeping the summer festival circuit. And some of the key



Capital's Party In The Park: the radio group plans to roll out its family-orientated concerts nationwide

protagonists are not traditional promoters.

During the past year there have been notable attempts by radio stations — Radio One and the Capital Group in particular — to raise their profiles by hosting more live music events. Last month Radio One announced its biggest annual programme of live music shows to date, including a five-day One Live in London event in April, participation in the BBC's Music Live staged in Glasgow in May plus the Radio One Live concert to be held in Manchester in September. Meanwhile, Capital is this year rolling out its Party in the Park event nationwide.

Capital Radio has been running events in one form or another for more than 12 years, but its Party In The Park last year, whose line-up included All Saints, Boyzone and Eternal, far outstripped anything it had tried previously. This year events are planned for Birmingham, Southampton, Brighton, Cardiff and London, where it will add a ticket-priced charity gig.

The broadcaster is expecting more than 300,000 people to turn up at the events but dismisses the notion they are competition to the mainstream festivals. "These are family-orientated pop concerts as opposed to teenage-orientated camping weekends,"

says Richard Park, group director of programmes.

The London event is being organised in conjunction with Solo, agent and promoter to the Rolling Stones and Celine Dion. John Giddings, Solo's managing director, also says the events attract a different audience to the traditional festival. "You've got to be careful you don't step on any toes," says Giddings, "but these are far popper acts than one would see at somewhere like Glastonbury."

Radio station events such as Party In The Park are often seen by artists and their management as mainly promotional activity, for which large performance fees do not change hands. There are exceptions, however, with Radio One paying Ash to headline last year's Radio One Live event in Cardiff.

"We paid the headline in order to get the date confirmed," says a station spokesman. "Once that was in place all the other acts came on board."

The show last September was billed as the biggest tented gig in Europe, with 10,000 people turning up to watch acts including the Manic Street Preachers, Ash and Robbie Williams perform. This year it will be held on September 11 in Manchester. "As it's a free gig we see it as an added bonus tacked on to the end of the festival season," says the Radio One spokesman. "In no way should it be perceived as being in competition with the Glastonbury type events."

Clive Underhill-Smith, managing director of Millennium Artists Booking, whose roster includes Portishead, Air and Asian Dub Foundation agrees. "Radio events have absolute no bearing whatsoever on the core business because they are free events involving pop acts," he says.

While concerns linger that the increase in radio-backed events could push the UK towards a situation similar to that in the US, where performing for free at gigs organised by local radio stations is standard promotional practice, promoters and agents remain upbeat overall.

Despite the cancellation of Phoenix and

Universe last year, they all say 1998 was a good year for business, with the other major events selling out. "Every year, without fail, the live music market collapses from April through to June," says Paul Boswell, managing director of agents Free Trade. "It is down to our core audience revising for exams, saving up for the festivals and holidays and sitting exams."

Boswell, whose clients include Garbage, Terrorvision and the Beastie Boys, believes 1999 will be another buoyant year for festivals. He has already received double offers from the Mean Fiddler for its Reading and Leeds shows and sees no problem with two events being held in the north within a few weeks of each other.

"Promoters are booking talent in depth," says Boswell. "Last year's cancellations were merely a dip. The stronger bills being lined up for both festivals are sure to bring in the audiences."

The line-ups for the summer festivals have yet to be confirmed, but it is believed that V99 is negotiating to secure the Manics, Suede, Beck and Massive Attack while

Reading/Leeds is in talks with Blur, Pearl Jam, The Offspring and the Chemical Brothers. Meanwhile, Glastonbury is reportedly lining up acts such as REM, the Manics and Skunk Anansie. With the Belgian festival Pukkelpop and the Dutch Lowlands event happening the same weekend as Reading and Leeds, UK acts could find themselves playing four lucrative gigs in as many days.

Ultimately, the increased competition between the more traditional rock festivals bodes well for paying fans, bands and agents alike. And even the promoters of the rival shows should benefit from having two gigs running back-to-back with the same line-ups, since they can keep their costs down while offering better deals for artists.

There may be some worrying longer trends on the horizon, but far from presenting a crisis in the summer festival market, this year could yet deliver a bumper harvest.

'Radio events have no bearing on the core business as they are free events involving pop acts'
— Underhill-Smith

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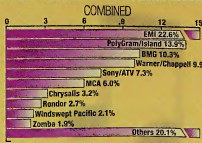
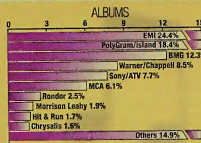
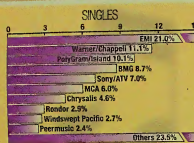


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PUBLISHING: ANNUAL PERFORMANCE



Compiled by Music Week from CIB data

TOP 10 SINGLES OF 1998

Rank	Title/Artist	Label	EMI (%)	Other (%)
1	BELIEVE Cher	EMI	62.5%	Rondor 37.5%
2	MY HEART WILL GO ON Céline Dion	EMI	62.5%	Rondor 37.5%
3	IT'S LIKE THAT Run-DMC Vs Jason Nevins	Warner/Chappell	100%	
4	NO MATTER WHAT Boyzone	PolyGram 50%/Really Useful 50%		
5	C'EST LA VIE B'Witched	Chrysalis 28.5%/BMG 72%		
6	HOW DO I LIVE LeAnn Rimes	PolyGram 27%/Bucks Music 17.5%		
7	CHOCOLATE SALTY BALLS (PS I LOVE YOU) Cher	EMI	100%	
8	GOODBYE SoBeats	PolyGram 50%/Windswept Pacific 50%		
9	MUSIC SOUNDS BETTER WITH YOU Sunday	MCA 50%/EMI 25%/Zomba 25%		
10	TRULY MADLY DEEPLY Savage Garden	EMI	100%	

EMI Music's domination in 1998 was as spectacular as it was predictable, but it very likely marks the end of the company's virtually free reign as number one publisher.

Prior to the closing quarter of last year, no one other than EMI had managed to get a glimpse of the top of the publishing league table since 1996's third period, when PolyGram simultaneously led the singles and albums listings for the first time. Yet, given that PolyGram/Island and MCA are now a joint entity under Paul Conolly, Peter Reichardt and his team will be pushed more than ever to hold on to their market share superiority.

However, even ahead of facing newly-combined opposition, EMI had undercharacteristically stepped aside for another company in the fourth quarter when PolyGram/Island — in the same period that Richard Manners lost his job as managing director — pulled off a 49.5% year-on-year rise to head the chart for the first time in more than two years. In contrast, EMI slumped to its lowest level since the first quarter of 1997.

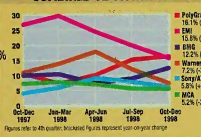
However, PolyGram/Island's end-of-year success was still not enough to outclass EMI for the entire year. The Charing Cross Road team took a 22.6% share for the year to beat nearest rival PolyGram/Island by 8.7 percentage points. Tellingly, if six-placed MCA's 6.0% share is added to PolyGram/Island's 13.9%, EMI's lead is cut to a more competitive 2.7 percentage points.

Like its sister record company, EMI Music enjoyed its biggest success with Robbie Williams. Life Thru A Lens and I've Been Expecting You, which were almost totally co-written by Williams and BMG's Guy Chambers, were joined in the year's Top 10 by a number of other albums featuring EMI songwriters including The Verve's Urban Hymns (sixth), Madonna's Ray of Light (seventh) and James Horner's Titanic soundtrack (10th).

EMI took almost a quarter of the albums sector over the 12 months, scoring a staggering 24.4% compared with second-placed PolyGram/Island's 16.4%. Its singles lead was even more impressive with its 21.0% almost double that of runner-up Warner/Chappell and only 0.1 percentage points off of matching the combined scores of the second and third biggest companies. It also managed to hold on to its singles title during quarter four. However, EMI's lead here could end up being cut back because there is presently a dispute over the publishing rights to Cher's hit Believe which could end up going to Warner/Chappell.

PolyGram/Island, runner up overall, enjoyed its best fortunes by far on albums,

COMBINED 12-MONTH TREND



Figures are in 4th quarter, notched figures represent year-on-year change

TOP 10 SONGWRITERS OF 1998

Writer/Artist	Publisher
WILLIAMS/CHAMBERS Robbie Williams	EMI/BMG
JONES/HAYES Steve Gray	EMI
HIGGINS/BARRY/TORCH/GARDY Cher	In dispute
McLENNEN/POWELL	
ACKERMAN/HEDGES/BRANNAN/LYNCH/BUCKS/CHRYSLIS LYNN/ARMOURY/CARRROLL B'Witched	PolyGram/BMG/Bucks/Chrysalis
SPICE GIRLS/STANNARD/ROWE Spice Girls	Windswept/PolyGram
HORNER/JENNINGS Céline Dion	EMI/Rondor
WARREN LeAnn Rimes/Aerosmith	EMI
HEWSON/EVANS/MULLEN/CLOXTON U2	Blue Mountain
MICHAEL George Michael	Dick Leary
HEATON/ROTHERAY The Beautiful South	PolyGram

EMI retains grip at top as year of change beckons

Despite a fourth quarter blip, EMI emerged triumphant in 1998, but could it be for the last time? Paul Williams reports

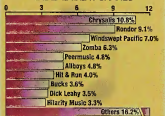
CHRYSLIS LIFTS THE CUP WITH FOOTBALL GLORY



World Cup glory may have eluded the England team, but Chrysalis can rightly claim a victory of its own out of last summer's footballing feast.

Armed with shares in the tournament's two biggest singles through Baddiel/Skiner/Lightning Seeds' Three Lions 98 and Fat Les's Vindaloo (above), the company totally outplayed the opposition to be named 1998's most successful indie publisher. Its victory by a margin of 4.7 percentage points in the indie sector over Rondor came during a year in which at times it proved to be more than a match for any major at the top of the UK singles chart. At one stage in July, Chrysalis claimed shares in four of the top five singles, headed by 100% of Jim Farr and Wendy Page's Billie hit Because We Want To do one.

ANNUAL COMBINED INDEPENDENT SHARES



Compiled by Music Week from CIB data

Chrysalis's greater success on singles was highlighted by the fact it led the individual singles listings for the year with 32.8% of the independent sector's share, but on albums could only manage 7.5% and fourth position. Here Rondor, whose successes included Will Jennings' lyrics to My Heart Will Go On, outshone Chrysalis with 10.9%, while Morrison Leary benefited from the success of George Michael's Ladies & Gentlemen album to take second place. Dick Leary, handling Michael's newer material, finished fifth with 6.2%.

For the fourth quarter it was Zomba which enjoyed huge success, rising from fifth to first place with 8.3% of the indie market. But it had to settle for fourth place for the year. Zomba was beaten into third place overall by Windswept Pacific.

where it led in quarter four and took second place for the year with 18.4%. In the more evenly shared out singles market its 10.1% gave it third place. The Corrs' Talk On Corners, last year's biggest album although a 1997 release, was PolyGram/Island's biggest album, although other big album interests included Boyzone's Where We Belong (third), the Lighthouse Family's Postcards From Heaven (11th) and The Beautiful South's Quench (14th), while on singles its biggest success was the Jim Steinman hit of No Matter What (fourth).

BMG's biggest success was through Robbie Williams' writing partner Guy Chambers. Named with Williams as the year's top songwriter, Chambers' run of hits with the star helped secure BMG third place overall for the year with a 20.2% share. BMG, which moved from fourth to third place overall in quarter four, took the same position on albums with 12.3%, while its 8.7% fourth spot on singles was partly down to shares in big hits by B'Witched, Steps, All Saints and Williams.

Warner/Chappell, meanwhile, experienced something of a return to form during 1998 with its market share in quarter two soaring to its highest level for more than three years. That 12.8% level, however, was cut back in the final reckoning when it had to settle for 9.9% and fourth place for the combined annual total, although on singles it was only outshone by EMI. The largest contributor here was the Run-DMC Vs Jason Nevins hit It's Like That, the third biggest seller of the year and one of several reworked songs which helped swell the company's coffers during 1998.

The gap overall between fourth-placed Warner/Chappell and Sony/ATV in fifth spot was a comfortable 2.6 percentage points, although this stretched to 4.1 percentage points between the two companies on singles where Blair McDonald's team had just one interest in the year's 40 biggest hits — a half share in the 34th-placed Five reworking Got The Feeling. Despite this it still managed fifth spot here, a position it matched on albums where it enjoyed a much higher profile through the likes of Catatonia and the Manic Street Preachers.

MCA, in sixth place, ensured a clean sweep for the majors in the top six after a year in which it enjoyed hits through the likes of Starburst, Aqua, All Saints and Honeyz.

But, come the end-Bronfman work of quarter one 1999, the company will no longer be one of the smaller forces among the big players. Instead it will powerfully line up alongside PolyGram/Island to turn the fight for market share supremacy into publishing's ferocest battle in years.

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IN THE STUDIO WITH...

ONES TO WATCH

CATATONIA

With Catatonia nominated in three categories at tomorrow's Brit Awards ceremony, Warner Music's new chairman Nick Phillips must be the envy of some of his peers.

Fronted by Cerys Matthews, arguably the only true British star other than Robbie Williams to emerge last year, the band stand a good chance of picking up at least one of the trophies for best group, best album or best single. Even better than that, they are the only nominees who are about to release new material on the back of the publicity.

Their second album *International Velvet*, released a year ago last week through Blanco Y Negro, became one of the few albums that not only rose to number one in the charts but also managed around to sell more than 700,000 copies in the UK and become one of the Top 20 records of the year.

The release helped Warner enjoy its most successful year yet, though this was largely due to international repertoire — Catatonia was one of its few domestic successes. Conversely, despite its title, Catatonia's album made hardly a dent outside the UK. The plan is for its follow-up, *Equally Cursed And Blessed*, to reverse that when it is released on April 12.

MW caught up with Catatonia during final mixing at London's Whitfield Street studios, where frontwoman Cerys Matthews was bouncing around the room singing along to new tracks as they were played back. She and bassist Paul Jones were busy during his final recording week in the job last month. "We talked about football, singing, music and... doing really well in the UK and abysmally elsewhere. We've sold nothing in Europe," she admits.

No one at Warner, least of all Phillips who has only been in the job a month, understands why *International Velvet* did not happen abroad. Certainly the band, who proved they were more diverse than just another Welsh act with unusual vocals, gave their all in promotion in 1998.

Following his meeting with the band, Phillips — a long-standing fan — says his and their thoughts are clearly in sync. "Equally Cursed And Blessed will certainly achieve what *International Velvet* did in the UK, but it's important we achieve international success. I've no idea why it didn't happen before — there's no reason why they shouldn't happen," he says.

If there is any reason it is probably the same factor that stalled their first album, 1996's *Way Beyond Blue*, in the UK. Then the media misunderstood them as an indie guitar band coming through on the back of the Britpop — their first release was on the Rough Trade Singles Club label. But last year's UK Top five hits Mulder And Scully and the *Q* Award-winning *Road Rage* proved Catatonia are essentially a pop band.

Blanco Y Negro managing director Geoff Travis says, "Nearly any major record company has a problem abroad with something that's not basically pop."

Matthews says, "We're not indie or alternative — those bands want to be cool and we're not. We're definitely more pop. The companies have got it hard to explain."

Equally Cursed And Blessed's breadth of variation in style should help. Their studio is strewn with old gear and technology, microphones and effects like analogue delays and space echoes which are



reflected in the sound of the new record. Band members like bassist Paul Jones and guitarist Mark Roberts have experimented with keyboards, drum machines and other instruments — even hiring guitars and saw players to feature.

Lyrical, the writing appears to be more worldly, while Matthews' voice remains one of the strongest in pop. She also continues to push herself, delivering *Dead From The Waist Down* — which will be released as the first single on March 29 — in a completely different manner to *Road Rage* as she sings the "Make hay not war" chorus.

"We're usually just like to get on with it. We work best without people hearing stuff when we're going along" — Cerys Matthews

The closest Catatonia have ever come to Britpop is on the new album's acoustic-sounding, Hammond-driven anthemic number *Dazed*, Beautiful And Bruised. Another track, *International Velvet*, features Welsh concert harpist Elinor Bennett offset with guitar, while Matthews plays a climbing monkey ("we had her playing the most absurd key changes which she was changing with pedals," says the singer).

The motivation to record and release an album so quickly came from the band. "There was a period in the Seventies when The Jam released an album every November, so we're actually a couple of months behind," says Roberts.

Travis admits the band completely A&R themselves — he had only heard three album tracks when MW interviewed them and no demos at all before recording began. "I have comments to make at the end of the day. But, by the less you have to say the better — that's good A&R," he says.

"The way the best records are made is by being given an inner confidence. It's difficult enough keeping an even keel — if you're not doing something fundamentally wrong, you need a supportive environment. A lot of music gets torn apart when you're not making records for yourselves."

The basic ideas for the songs were worked out while they toured throughout 1998 and occasionally played in embryonic form live on tour. They were then demoed in the "back of a bus with the microphone swinging" while doing promotion in the US. It was then they also tied up a deal with Neil Young's Warnerbrosked Vapour label.

"I think you carry on doing songwriting all the time. It's not a case of writing one on the road and then one in a hotel... We just wanted new songs to play," says Matthews. "We were keen to get back in the studio. You've got to keep fresh, keep alive. It's like recharging your batteries. We usually just like to get on with it. And we work best without people hearing stuff when we're going along."

Jones adds, "If you can keep going you'll be all right — it's the promotion that grinds you down. It's not fair for people to come along in the early stages when we don't know what we're doing."

The band spent about six weeks recording 13 tracks for the 12-track album at Monnow Valley, followed by mixing at Olympic and Whitfield Street. Tommy D, who proved himself adept at tying their ideas together and giving direction to the tracks on *International Velvet*, was again employed as producer.

"Tommy is brilliant with vocals. He saves me the pain of cheesy vocals. He brings a new element to it — he's from the DJ background and clued up on the computer systems," says Matthews.

Tommy D explains, "I've got a Radar and Pro-Tools system which has brilliant manoeuvrability and ease of use. But the actual sound straight to digital is only great for vocals. As far as drums and bass and guitars are concerned I do to analogue — because the tape warns the sound up."

Asked about comments attributed to her that the new album is "International Velvet II" and Matthews' reply is blunt: "Did I say that? Well, it's the same people."

Ultimately, if *Equally Cursed And Blessed* sounds like *International Velvet II*, then it's only because Catatonia continue to write great, catchy pop songs. It is precisely this that increases their chances of breaking through internationally this time around.

And in the unlikely event that Warner's international affiliates do not warm to it, Travis and Phillips can rest assured in the knowledge that Catatonia have already started writing tracks for their fourth album.

Stephen Jones
Artist: Catatonia/Label: Blanco Y Negro
Project: single album
Songwriters: Jones/Matthews/Powell/Richards/Roberts
Publisher: Sony/ATV **Producer:** Tommy D
Studio: Monnow Valley, Olympic, Whitfield Street
Released: March 29/April 12

PMPF

Pmpf's alternative dance record *Schadenfreude* (Go Jerry) is at the least unlikely to get ignored for its chorus mimicking the audience's chant on the Jerry Springer chat show.

Released on Wildfire on March 1, it is the label's first non straight dance release.

The six-person Pmpf is made up of headbundance members Patrick Hannan and Nyge Butler, who also sat in for The Charlatans when the late Rob Collins' was in prison.

The act, who are planning live dates, also features the long-awaited emergence of former Echobilly and Curve bassist Debbie Smith. The band are managed by former London Records A&R manager Stephen Edry.



FRUIT MACHINE

Unsigned act Fruit Machine's demo is starting to gain attention for the band and their production company from major labels for its diverse mix of Blondie, Primitives and ever Stereolike.

It has been produced by Steve Lovell (who produced on Blur's *Modern Life Is Rubbish*) and Pete Jones (who engineered *Yours Arsenal* for Morrissey).

Released tracks include *Monte Carlo*, *Dream and Ariel* — all favourites at their London Water Rats gig last Tuesday, although *Electric* is planned as an April single.

It has been based four-piece, co-signed last Tuesday to managers Jones and Lovell's Popcorn production company, are currently recording in the city's Clarion Studios.



Eminem — My Name Is (Aftermath/Interscope) Very catchy record with the white American rapper and altbeat misogynistic lyrics.

Rainald — Walk Right Through (Polydor) Could very well be the soundtrack to the summer.

TLC — Dear Lie (LaFace/Arista) One of the stand-out tracks among many on *FanMail*.

Blackstreet — Girlfriend/Boyz n the Hood (A&M) Blackstreet — Girlfriend/Boyz n the Hood (A&M) Teddy adds a hugely catchy chorus to beats reminiscent of Cam'ron's *Horse & Carriage*.

The Deftones — Waiting (Tom Lord-Alge Mix) (Radioactive) Waiting's great but check out the I Could've Never Take The Place Of Your Man cover.

Cranberries — Bury The Hatchet (Mercury/Island) The long-awaited album unlikely to disappoint fans.

Martine McCatchoon — Perfect Moment (Innocent) A classy debut, sounding somewhere between Celine Dion and Janet Jackson.

Billie — Honey To The B (Delakota mix) (Innocent) Carthy collaboration with the eclectic duo giving a laidback approach to this track.

Ben Christopher — My Beautiful Demon (V2) Giving a lot of listening time to

Arabesque — A Momo album sampler (Gut) Arabic music to eat to by acts such as MC Sultan, Cheb Mami and Stereo MCs.

Sony S2 managing director Muff Winwood's philosophy is not to tamper with a successful formula, but that's not to say Reef's third album *Rides* is simply a case of more of the same.

I've Got Something To Say (released on March 22), the first single to be taken from their new album, showcases the band's patented blues rock but its looser, more acoustic-rooted sound makes it sound fresh.

This approach, which is present throughout the riff-driven grooves of the album *Rides*, makes sense for a band who were able to undertake a sell-out tour last Christmas despite having been absent for more than 12 months and having no new material to promote.

Winwood says, "The album is more song-based than the previous two and there are a few more riffs but there's been no great departures. They've built this up for four years and there's no real reason why they should change. People like them for what they are—they don't fit into any trends or movements, they're good-time players."

With this in mind, the band recorded *Rides* in the US last autumn with George Drakoulis, the producer who oversaw their platinum chart-topper, *Glow*, and who produced *Primal Scream's Give Out But Don't Give Up*, not to mention regularly overseeing records by the likes of the Black Crowes.

The band had one proviso — that they played a more active role in the recording process. Singer Gary Stringer says, "The label were keen for us to use George again because their attitude was 'if it ain't broke don't fix it', but we weren't so sure. We wanted more to do this record, to feel we had a hand in the production. We had to fight our corner a bit but they went along with it. They're pretty flexible — we're lucky to have a good relationship with them."

Winwood says, "As long as George was there we were perfectly happy. We had no problems with their ideas. They're growing

naturally and that's part of the process. What they wanted to do was perfectly normal. It's about a band moving forward."

For his part, Drakoulis was more than happy to continue their relationship and share the credits. "I prefer to build up a partnership with the acts and understand their music with the trust and understanding. The boys wanted to stretch out and try some stuff in the studio this time. It ended up rawer, less studied and more spontaneous."

Reef began work on *Rides* in February, a month after a gruelling 18-month world tour promoting *Glow* ended. "We began sketching ideas out round one another's houses, but at that point it was very tentative, we were testing the water, trying to decide if we still liked each other, if we could still work together," says Stringer.

They then spent the summer writing and demoing in a little studio in Old Street called The Joint, before heading out to LA's Ocean Way studio to record. The sessions lasted for three months with the four members regularly switching instruments.

Strings were added to several songs by David Campbell, better known as Beck's father. "George got him in — he knows everyone and one of his skills is gathering people together. We wanted strings on a couple of songs so he came in and we explained what we wanted them to sound like," says Stringer.

The result is an album that is pure Reef, albeit one with a more contemplative edge to some of the songs. Tracks like *Wandering*, *Back In My Place* and *Who Are You* have a classic Rolling Stones appeal in both vocal delivery and rolling guitar, but the standout track is Sweetie for its insistent "nah-nah-nah" lyric.

Winwood says he is confident the album will move them to the next level. "Every band has to get bigger these days. If you have a number one in your own country it doesn't mean anything any more. As far as we're concerned, Reef have the capability to be a major worldwide act, their music works everywhere. What they have achieved so far in the UK simply sets that up," he says. The band were unfortunate that *Glow* did

not make a greater impact in the States, where their only real push came after MTV seized upon *Place Your Hands* and began playing it up front of release. "Unfortunately they had other commitments and couldn't get there to support it," says Winwood. "We ended up selling 80,000 copies when we should have done much better. We have to be more careful in co-ordinating things this time. The band have to be out there touring."

Back at home, I've Got Something To Say looks set to win over new fans and sceptics alike.

"It's a classic Reef number but their fanbase means that they go in high anyway," says Winwood. "What we need is for radio to stick with it more. There's talk of rock bands making a comeback, let's hope that's the case and the ILRs pick up on them this time."

Radio support already this year for *Blur*, *Stereophonics*, *Kula Shaker*, *The Offspring* and *Blondie* suggest that S2 should have little to worry about.

Act: Reef **Project:** single/album **Label:** Sony S2 **Songwriters:** Reef **Producer:** Reef/George Drakoulis **Studio:** Ocean Way **Publishing:** Warner/Chappell **Released:** March 22/April

There are few more epochal industry anniversaries than the 10th birthday of a band born out of a house — particularly when the band in question, Orbital, have remained with the same label, ffr, that delivered them a Top 20 hit on their debut single.

Almost nine years to the week that *Chime* was released, Orbital member Paul Hartnoll looks back at that relationship with equal amusement and affection, although London managing director Laurie Cokell admits that there were no grandiose plans for a long-term career from the outset. "We weren't really sure what we were dealing with."

We signed them to a singles deal and it's developed from there," he says. Cokell believes the key to Orbital's longevity lies in part with the fact that the label have viewed the band as though they were a rock act since their first single, a sentiment echoed by A&R director Pete Tong. "I think they've got more in common with — dare I say it — a progressive rock band," says Tong. "By that I mean bands that have a big solid touring base and loyal album following, but don't necessarily engage in the game of hit singles."

Their development has seen the duo grow to become a big festival attraction from Glastonbury to Lollapalooza, not to mention scoring music for Hollywood films, TV programmes and PlayStation games. Their last, fourth album, in *Sides*, went top five, while their last two singles, *Satan (Live)* and *The Saint*, reached the top three.

The upbeat nature of both their new album, *The Middle Of Nowhere*, and its Stylophone-sampling first single, *Style*, seems likely to maintain this commercial momentum, despite a two-year gap during which the band first toured in *Sides* and then built their own studio in Shorehorth in east London.

Paul Hartnoll says, "We always sit down and say let's do a jolly album with lots of short tracks, and we never do. But I think the new album is a more colourful sort of jolly." The original version of the single — which samples Dollar and is accompanied by a bizarre Kaaf-meets-Bug's Life animated promotional video — looks set for MTV and Radio One playlisting.

ORBITAL



Meanwhile a fearsome remix with shades of *Blur's* *Song 2* (and featuring bizarre samples of *Shades* and *Suzi Quatro's Devil Gate Drive*) has become the choice background music for the BBC's *Five Nations* trailer.

"The kid who put the whole *Five Nations* things together heard it on a sampler we'd done," says Cokell. "You put these things out and they don't always get a response, then suddenly you get a payoff."

Tong, who admits the album was more dancefloor-orientated than he'd expected, has the duty of steering the

band between the twin goals of commercialism and credibility.

"They're very professional and very diligent, so the whole record-making process has become much easier," says Tong. "The only commercial problem is in terms of growing them, which if you want to go from 200,000 sales to 600,000 comes down to whether there's a big hit record on it."

"As an A&R man you walk a thin line in how far you can push an act to do things they wouldn't normally do without ruining them. Wisely, they don't want to do what everyone else has had to do and hire a guest vocalist from a rock band. Their music is unique and that's obviously a massive asset."

For Cokell the biggest factor in upping Orbital's ante this time around will be the timing of their UK tour. "We are in a much better position than before. We've got the coordination of the record and the live side in place. The tour happens when the album is out — it's not a case of the album coming then followed four months later by the tour."

According to Tong, the synchronicity between live dates and releases has eradicated the need to flesh out the campaign with marketing scams. And both he and Cokell are defiant about the impending battle in the charts and on festival stages in coming months with the Chemical Brothers, Leftfield and Underworld.

Cokell says, "It's scary being in competition with these guys but, at the same time, it's a massive opportunity for this area of music and hopefully, between the four of us, we'll all progress. I don't mind any of them selling double what I sell as long as Orbital sell half a million."

With Underworld first out of the stable on March 1 with their *Beaucoup Fish* album released the same week as Orbital's new single, the race is on.

Act: Orbital **Label:** ffr **Publisher:** Sony/ATV Music **Publishing:** Project single/album **Songwriters:** & **Producers:** Phil and Paul **Studio:** Orbital **Orbital Studios/The Strongroom Released:** March 1/April 5

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20 FEBRUARY 1999

CHART COMMENTARY

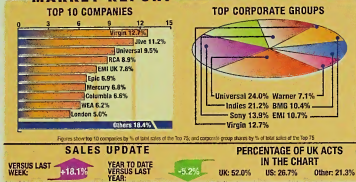
by ALAN JONES



Sales of more than 123,000 last week were enough to earn Lenny Kravitz his first ever number one with Fly Away. It arrives at the summit on the sixth birthday of his previous biggest hit - Are You Gonna Go My Way, which reached number four - and exactly three years after the last number one hit previously associated with a TV commercial. That was Babylon Zoo's Spaceman, which was used to advertise Levi jeans. Fly

Away has been used since autumn to advertise the Peugeot 206 car. Lenny wrote and produced Fly Away himself. His previous Biggest hit as a songwriter was Madonna's Justify My Love, a number two single in 1990. Fly Away is the third single taken from Lenny's current album 5, If You Can't Say No reaching number 48 last May and I Belong To You hitting rock bottom, peaking at number 75 last October.

MARKET REPORT



The sequence of one week chart toppers continues, with Blondie's Maria making way for Lenny Kravitz's Fly Away, the 11th different number one in as many weeks. Since Cher topped for the last of her seven weeks with Believe, there have been seven days reigns by *Witched, the Spice Girls, Chef, Steps, Fatboy Slim, 911, Offspring, Armand Van Helden & Duane Harden and Blondie. Whether or not Lenny is also a one week wonder remains to be seen - but the smart money is on Britney Spears to be next week's chart topper. The record sequence of one week number one has been highlighted in this column and has been picked up by many others in the media, usually being proffered as proof that the singles chart is a farce, and that having a number one is meaningless. The reality is that although no record has managed to retain pole position since December, sales of number ones are extremely healthy. Comparing the last 10 weeks to the same

period of 1997/8, total sales are down 4.1%, from 14,440,812 to 13,845,597 but sales of number ones are up marginally, from 1,510,427 to 1,521,353 - an

improvement of 0.7%.

Also, no fewer than 16 of last year's number ones sold more than 500,000 copies - an unprecedented number. Most

also sparked considerable album sales for the artists concerned. There may be more of them but number one singles are still a precious commodity.

Returning to this week's chart, it's interesting to note the debuts of no fewer than three family groups in the Top 20, with two sisters and a cousin (Kiesha), four brothers including triplets (The Moffatts) and three brothers (Next Of Kin) proving that the family that stays together plays together. The Moffatts - 15 year old Scott and 14 year old 16 with Bro, Clint and Dave - enter at number 16 with Cray, the 14th hit of that title, and a subject we will return to next week.

ZPac's impressive run of posthumous hits continues with Changes, the biggest yet, debuting at number three with sales of over 78,000 copies last week. Based on the old Bruce Hornsby hit The Way It Is (number 15, 1986) it's ZPac's 12th hit - all but the first two having occurred since his death in 1996, including four as Makaveli.

INDEPENDENT SINGLES

Pos	Title	Artist	Label (Distribution)
1	CHANGES	Z Pac	Jive 052532 (P)
2	BE THERE	UNKLE featuring Ian Brown	Mo Wax MW 108CD (V)
3	HEARTBEAT/TRAGEDY	Steps	Jive 051942 (P)
4	NATIONAL EXPRESS	The Divine Comedy	Setanta SETCD 039 (V)
5	I WANT YOUR LOVE	Roger Sanchez presents Twilight	Perpetual PERPCS01 (P)
6	TONITE	Supercar	Peggy PEG302 (P)
7	FREAK IT!	Studio 45	Azuli AZNYC02 (V)
8	PRaise YOU	Fabrizio Stin	SKIN SKINT 42CD (3MMV)
9	NO DOUBT	Imajin	Jive 052172 (P)
10	GOOD LIFE (BUENA VIDA)	Inzer City	Pink Recordings PINK 102CD (V)
11	WHEN I GROW UP	Garbage	Mushroom MUSH 42CDX (3MV)
12	MADNESS TRIVY	Lelani	ZIT ZIT 120CD (3MV)
13	THREE DRIVES	Greece 2000	Hooj Hooj HOOJ 102CD (V)
14	BEAUTIFUL DAY	3 Colours Red	Creation CRESC038X (3MV)
15	FLASH	Gelbts	Dup Free DF 06CD (V)
16	WE ARE LIVE	DJ Eric	Distinctive DISNCD 49 (P)
17	HEART AND SHOULDER	Heather Nova	V2 V2V95278 (3MV)
18	LOVE STIMULATION	Humate	Deviant DVT 22CD (V)
19	TRANSCON	Wired	Future Grooves CFGR 001 (V)
20	BAD GIRLS LIKE	Juliet Roberts	Delirious DELICD1 (P)

PEPSI Chart

Pos	Title	Artist	Label
1	FLY AWAY	Lenny Kravitz	Virgin
2	MARIA	Madonna	Beyoncé
3	CHANGES	Z Pac	Jive
4	PROTECT YOUR MIND...	DJ Sals & Friends	Reproba
5	ONE WEEK	Ranahad Ladies	Reproba
6	PRETTY FLX...	The Shipping	Columbia
7	YOU DON'T KNOW ME	Arsland Van Helden	Eiv
8	BE THERE	UNKLE featuring Ian Brown	Mo Wax
9	ENJOY YOURSELF A...		Katana
10	HEARTBEAT/TRAGEDY	Steps	Jive
11	WHEN YOU'RE GONE	Erin Adams feat. M4 C	A&M
12	BOY YOU KNOW ME OUT	Tonyayo AS	MJJ
13	PRaise YOU	Fabrizio Stin	Euro
14	WESTSIDE I...		Shir
15	EVERY ONE MORE TIME	Robyn Sevens	Jive
16	NO REGRETS/ANTIMUSIC	Robyn Sevens	Orion
17	CAN GET ENOUGH	Delirious	Delirious
18	TEGULIA	Tea Vegas	Tea Vegas
19	MIAMI	Will Smith	Columbia
20	DREAMING	Al Pacino	M/Picco

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To hear the chart hot-off-the-press on Monday mornings, call 0891 505299. Calls cost 50p/min.



Underworld, 01 03 99.

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Pos	Title	Artist (Producer/Publisher/Writer)	Label
1	NEW FLY AWAY	Lenny Kravitz (Kravitz) BM (Kravitz)	Virgin VUSCD 141/USCD 141 (E)
2	MARIA	Bonnie Blair/Dick Johnson (Destri)	Bayonet/ICA 7432/6416/7432/6416/6564 (BMG)
3	NEW CHANGES	Joe Jackson/Chris DeWan/MCA/Polystyrene (Sharon)	Capitol 9252/8252/8284 (P)
4	NEW PROTECT YOUR MIND (FOR THE LOVE OF A PRINCESS)	Princess/Chris Brown/EMI (Princess)	Parade 071/121/121 (P)
5	NEW ONE WEEK	Reptar/Wax 486CD/486 (WV)	Reptar/Wax 486CD/486 (WV)
6	NEW PRETTY FLY (FOR A WHITE GUY)	Cher/Dave Niven/EMI (Cher)	Capitol 9668/92/9668/94 (S&W)
7	NEW YOU DON'T KNOW ME	Armand Van Helden/Debut (Van Helden)	FX-FDD 357/FCB 357 (P)
8	NEW BE THERE	U2/Chris Brown/EMI (U2)	Mercury 180CD/180 (V)
9	NEW ENJOY YOURSELF	Arrested Development/EMI (Arrested)	Universal UMG 9262/126/9262 (BMG)
10	NEW HEARTBEAT/TRAGEDY	Stacy Ferguson/Warner/Tony Danza/Warner (A&M)	Epic 6667/15/6667/15/4 (P)
11	NEW WHEN YOU'RE GONE	ABBA/Mercury 52821/52821/84 (P)	ABBA/Mercury 52821/52821/84 (P)
12	NEW BOY YOU KNOW ME OUT	MAJESTIC 66652/7/66652/7 (S&W)	Capitol 9111/11/9111/11/11 (P)
13	NEW 24 HOURS FROM NOW	Universal MCSTD 4201/UMCS 4201 (BMG)	Mercury 4201/4201/4201 (P)
14	NEW (YOU GOT ME) BURNING UP	Wonderboy/WBOP 018/WBOP 018 (P)	Mercury 018/WBOP 018 (P)
15	NEW WESTSIDE	Cher/Dave Niven/EMI (Cher)	Epic 6668/15/6668/15/4 (S&W)
16	NEW CRAZY	Chrysalis CDEN 533/DEM 533 (E)	Chrysalis CDEN 533/DEM 533 (E)
17	NEW CAN'T GET ENOUGH	Defected/Digital Hardcore/EMI (Defected)	Defected/Digital Hardcore/EMI (Defected)
18	NEW TEQUILA	Total Vegas CDVGSAS 16 (E)	Total Vegas CDVGSAS 16 (E)
19	NEW RUSH	Kyle Gass/Arrested Development/EMI (Arrested)	Mercury 180CD/180 (V)
20	NEW HAZEL	Manilla Reggae/SBS 53F/SMS 53 (P)	Manilla Reggae/SBS 53F/SMS 53 (P)
21	NEW NATIONAL EXPRESS	Santana SETCOR 085/SETMC 085 (V)	Santana SETCOR 085/SETMC 085 (V)
22	NEW THESE ARE THE TIMES	Island Black Music CD 738/CS 738 (P)	Island Black Music CD 738/CS 738 (P)
23	NEW PRAISE YOU	Skat SKINT 420/SCINT 420/CM 420 (S&W)	Skat SKINT 420/SCINT 420/CM 420 (S&W)
24	NEW TONITE	Pepper 05302/05302/04 (P)	Pepper 05302/05302/04 (P)
25	NEW GOOD LIFE (BUENA VISTA)	Pias Recordings PIASX 0003/PIASX 0003 (V)	Pias Recordings PIASX 0003/PIASX 0003 (V)
26	NEW GIVEN UP	MEATLOAF CDMLTY 42/CMMLTY 46 (V)	MEATLOAF CDMLTY 42/CMMLTY 46 (V)
27	NEW CHOCOLATE SALTY BATS (PI LOVE YOU)	Columbia 665798/665798 (S&W)	Columbia 665798/665798 (S&W)
28	NEW A LITTLE BIT MORE	Virgin VSDOT 1719/VSD 1719 (E)	Virgin VSDOT 1719/VSD 1719 (E)
29	NEW BELIEVE	WEA WEA 175CD/WEA 175 (V)	WEA WEA 175CD/WEA 175 (V)
30	NEW MORE THAN THIS	Indirect/Manilla Reggae 52F/SMS 52 (P)	Indirect/Manilla Reggae 52F/SMS 52 (P)
31	NEW I WANT YOUR LOVE	Personal PERPDC 001/PERPDC 001 (P)	Personal PERPDC 001/PERPDC 001 (P)
32	NEW END OF THE LINE	1st Avenue/Mercury HN2D 218/CM 21 (P)	1st Avenue/Mercury HN2D 218/CM 21 (P)
33	NEW MADNESS THING	ZTT 271 1240Z/271 124C (S&W)	ZTT 271 1240Z/271 124C (S&W)
34	NEW I WANT YOU FOR MYSELF	Partnerships H2D 143/271/143/271 (S&W)	Partnerships H2D 143/271/143/271 (S&W)
35	NEW WALK LIKE A PANTHER '98	FX-FDD 357/FCB 351/4 (P)	FX-FDD 357/FCB 351/4 (P)
36	NEW BREAK IT	Audi AZNVD 086 (V)	Audi AZNVD 086 (V)
37	NEW WHEN I GROW UP	Mushroom MUSH 4GCS/MUSH 4MCS (S&W)	Mushroom MUSH 4GCS/MUSH 4MCS (S&W)

Pos	Title	Artist (Producer/Publisher/Writer)	Label
38	DREAMING	M People/BMG 74321645/32421645/34 (BMG)	M People/BMG 74321645/32421645/34 (BMG)
39	NEW BIG BIG WORLD	Enigma/EMI (Enigma)	Universal UMG 8719/UMC 8719 (BMG)
40	NEW RAISE YOUR HANDS	VP Records VCRD 440 (P)	VP Records VCRD 440 (P)
41	NEW NO REGRETS	Chrysalis CDCHS 5100T/CHS 510 (E)	Chrysalis CDCHS 5100T/CHS 510 (E)
42	NEW NO DOUBT	Elektra E 3782/CD 3782 (V)	Elektra E 3782/CD 3782 (V)
43	NEW MIAMI	Columbia 666782/666784/4 (S&W)	Columbia 666782/666784/4 (S&W)
44	NEW GOODBYE	Virgin VUSCD 172/VSC 172 (V)	Virgin VUSCD 172/VSC 172 (V)
45	NEW GIMME SOME MORE	Elektra E 3782/CD 3782 (V)	Elektra E 3782/CD 3782 (V)
46	NEW YOU SHOULD BE	Sound Of Mirrors MOSCDS 128/MSC 128 (S&W)	Sound Of Mirrors MOSCDS 128/MSC 128 (S&W)
47	NEW SIX	Paraphone COR 691 (E)	Paraphone COR 691 (E)
48	NEW YOU TO BELONG	Glow Worm/Epic 666712/666714/4 (V)	Glow Worm/Epic 666712/666714/4 (V)
49	NEW BEAUTIFUL DAY	Creation CRESCD 306/CRESC 306 (S&W)	Creation CRESCD 306/CRESC 306 (S&W)
50	NEW EVERY YOU EVERY ME	Hull/Virgin FLOORD 8/FLOORD 9 (P)	Hull/Virgin FLOORD 8/FLOORD 9 (P)
51	NEW CASSIUS 1999	Virgin DMSD 1770/MSD 177 (P)	Virgin DMSD 1770/MSD 177 (P)
52	NEW UP AND DOWN	Positive DITA 104/CTV 105 (E)	Positive DITA 104/CTV 105 (E)
53	NEW I LOVE THE WAY YOU LOVE ME	Polygram 6631962/663194 (P)	Polygram 6631962/663194 (P)
54	NEW TO EARTH WITH LOVE	London LDCOP 417 (V)	London LDCOP 417 (V)
55	NEW WHEN I ARGUE I SEE SHAPES	Food/Parlophone CDFD0 118 (E)	Food/Parlophone CDFD0 118 (E)
56	NEW TESTS THE THEORY	Mather MUMCD 110/MUMAS 110 (P)	Mather MUMCD 110/MUMAS 110 (P)
57	NEW ESPECIALLY FOR YOU	RCA 74218/4727/4218/4728 (V)	RCA 74218/4727/4218/4728 (V)
58	NEW THREE DIVIN	Hot Chicks HOJ 70CD (V)	Hot Chicks HOJ 70CD (V)
59	NEW ROCK-IN	Independent ISM241 (S&W)	Independent ISM241 (S&W)
60	NEW WHEN YOU BELIEVE	Columbia 666752/666754 (P)	Columbia 666752/666754 (P)
61	NEW OUTSIDE	Epic 666752/666754 (P)	Epic 666752/666754 (P)
62	NEW HARD KNOCK LIFE (GHETTO ANTHEM)	Motowne 1202/32/1202/32/1202 (BMG)	Motowne 1202/32/1202/32/1202 (BMG)
63	NEW FLASH	Duffy Free DF 04CD (V)	Duffy Free DF 04CD (V)
64	NEW WE ARE LOVE	Distinctive DISNCD 430/SNCD 48 (P)	Distinctive DISNCD 430/SNCD 48 (P)
65	NEW GOOD RHYMES	FX-FDD 357/FCB 351/4 (P)	FX-FDD 357/FCB 351/4 (P)
66	NEW SHE WANTS YOU	Shorecrest SINDXCD 65/INC 6 (P)	Shorecrest SINDXCD 65/INC 6 (P)
67	NEW LOVE STIMULATION	DeWalt DWNT 22CD/SJ-DWNT 22X (V)	DeWalt DWNT 22CD/SJ-DWNT 22X (V)
68	NEW BAD GIRLS/LIKE	Delicious DJLDC 11/DELDC 11 (P)	Delicious DJLDC 11/DELDC 11 (P)
69	NEW ALWAYS HAVE, ALWAYS WILL	London ASXCD 342/CM 3 (P)	London ASXCD 342/CM 3 (P)
70	NEW SO YOUNG	Atlantic AT 0512/AT 0512 (V)	Atlantic AT 0512/AT 0512 (V)
71	NEW I'M YOUR ANGEL	Epic 6667292/6667294 (S&W)	Epic 6667292/6667294 (S&W)
72	NEW GET ON THE BUS	East West E 3782/CD 3782 (V)	East West E 3782/CD 3782 (V)
73	NEW TRANSONIC	Virgin CGFGR 000 (V)	Virgin CGFGR 000 (V)
74	NEW A HEARTBEAT AWAY	Capitol CDCA 99CD/CDCA 99C (V)	Capitol CDCA 99CD/CDCA 99C (V)
75	NEW RESCUE ME	East West EW 15CD/EW 15 (V)	East West EW 15CD/EW 15 (V)

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AIRPLAY

by ALAN JONES

The last few years have seen a steady succession of more mature artists complaining about how difficult it is for them to obtain airplay. Elton John, Paul McCartney, Cliff Richard, Rod Stewart, Phil Collins and Status Quo are amongst the celebrated veterans who have cried foul when their records have been given less exposure than they felt entitled to. Though Quo cited Radio One as their bete noire — and even sued them — commercial local radio is usually blamed for conservative, bland programming which concentrates entirely on proven hits by trendy artists. This week it provokes the stereotype is wrong by providing the lion's share of airplay for Blondie's Maria, a retro record by a group without a previous major hit in nearly 20 years. It also leaps ahead of the sales chart on enough forthcoming singles

AIRPLAY FACTSHEET

● **Cher's Strong Enough** is the highest new entry to the airplay chart for more than a year. It debuts this week at number 30 in October, being overshadowed by the arrival of **Alanis Morisette's Thank U** at number 23 the same week.
● **Robbie Williams** tracks are played more frequently by his

pal **Chris Evans'** radio station **Virgin 1215** than those of any other artist. **Robbie** currently has four tracks among the 40 most-played on Virgin, with 34 plays for **No Regrets**, 11 for **Millennium**, nine for **Let Me Entertain You** and five for **Angels**. Curiously, the station has yet to take to his new single **Strong**.

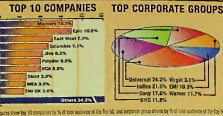
to provide the Pepsi Chart (based on a sales/airplay combination) with a record 14 new entries, including an unprecedented eight which have yet to be released commercially.

Among the records getting an early and emphatic nod from the arbiters of the airwaves are **Blindy Spears'** *Only One More Time*, **George Michael & Mary J Blige's** *As*, **Blair's Tender** and **Chris Runaway, Cher's Strong Enough**, **Sherly Crow's Anything But Down**, **Whitney Houston's It's Not Right But It's Okay** and **Written In The Stars** by **Elton John & LeAnn Rimes**. Meanwhile, the three highest new entries to the sales chart are getting rather less airplay than their achievements deserve — **Lenny Kravitz's Fly Away** is ranked 21st on the airplay chart, with **DJ Saksin's Protect Your Mind** (For The Love Of

A Friend) at number 32 and **2Pac's Changes** at number 47.

The 71m audience of Maria gives it a handsome 24% margin over its nearest challenger, another former sales chart champion, **Praise You** by **Fatboy Slim**. The record Maria replaces in pole position, **Bryan Adams & Mel C's When You're Gone** slips to number three. When **You're Gone** has risen to the top of the airplay chart on no fewer than three separate occasions since Christmas, it's the only record to have more than two runs at number one since **Musica Control** started providing scientific surveys of UK airplay more than five years ago. Though it loses its UK chart throne, it has the consolation of moving to number one on the pan-European airplay chart compiled by **MW's** sister publication *fno*, though, perversely, it is number one in none

AT A GLANCE WEEKLY MARKET SHARES



Figures show 12 weeks, 1995. By 1st week advertisement of 19.1% and 19.1% respectively.

of the other 14 countries surveyed.

The **Corrs** have had at least two records in the Top 50 for the last 20 weeks, and currently have three, with the new single **Runaway** moving 18-12 while **What Can I Do** and **So Young** slip 43-44 and 35-46 respectively. **Runaway** failed to make the airplay chart at all when it was first released three years ago, but is now shaping up to give the group its fourth straight Top 10 airplay hit. **Dreams** peaked at number five. What Can I Do at number one and So Young at number two, being displaced from top billing only by **Cher's Believe**. Though commercial radio and Radio Two are very supportive of **Runaway**, it has yet to make much of an impression at Radio One, receiving just five plays last week — insufficient for it to figure among the station's 50 most-played tracks.

MTV THE BOX				BOX BREAKERS					
#	Title/Artist	Label	#	Title/Artist	Label	#	Title/Artist	Label	
1	1 PRETTY FLY (FOR A WHITE GUY) The Offspring	Columbia	1	1 BABY ONE MORE TIME Britney Spears	Jive	2	DR. GREENHUMB Cypress Hill	Columbia	
2	4 WHEN YOU'RE GONE Bryan Adams & Mel C	A&M/Mercury	2	2 CHANGES 2 Pac	Jive	3	ONE WEEK Stereophonic	W&A/Repertoire	
3	6 WASTELAND Toad the Wet Sled Dog	Epic	3	4 PRETTY FLY (FOR A WHITE GUY) The Offspring	Jive/Eat	4	FLY AWAY Lenny Kravitz	Virgin	
4	5 ONE MORE TIME Britney Spears	Skinet	5	3 TRAYZE Jay-Z	Jive/Eat	6	I WANT TO SPEND MY LIFETIME... The Arness & Marc Anthony	Capitol	
5	7 PRISIDE YOU Fatboy Slim	Universal	6	5 BETTER BEST FORGOTTEN Steps	Positive	7	HOT SPOT Fly Brown	Del Jam/Universal	
6	7 MIAMI W/ill Smith	Columbia	7	6 WE LIKE TO PARTY Vengaboys	Beyond/RCA	8	ENJOY YOURSELF A...	Universal	
7	5 ENJOY YOURSELF A... Tarynia Ali	Epic	8	8 I WANT YOU BACK 'N' Sync	Northwestside	9	THE NEW STYLE AVengerz X Freestyle feat. MC Det	Times Two	
8	9 BOY YOU KNOW ME TOO Tarynia Ali	Elektra/East West	9	4 CHOCOLATE SALTY BALLS Chaf	A&M/Mercury	10	CRAZY THE Mofvats	EMI	
9	3 GIMME SOME MORE Busta Rhymes	Sentato	10	WHEN YOU'RE GONE Bryan Adams & Mel C	A&M/Mercury		10	EX-FACTOR Lauryn Hill	Columbia/Ruffhouse

Most played videos on MTV UK/Media Research Ltd w/e 12/2/99
Source: MTV UK

Most played videos on the Box, w/e 7/2/99
Source: The Box

Highest charting videos on the Box in advance of single release w/e 7/2/99
Source: The Box

TOP OF THE POPS

1 Fly Away Lenny Kravitz; Maria Blinde; Protect Your Mind DJ Saksin & Friends; One Week Stereophonic; Be There UNKLE feat Ian Brown; Be There UNKLE feat Ian Brown; Bush Kinshay; Crazy The Mofvats; Bush Kinshay; What You Sawed My Life Sister Sweet Green (Great British Song Contest)

Draft line-up 10/2/99

CD:UK

Performance: Better Best Forgiven Spitz; Crazy The Mofvats; Bush Kinshay; What You Sawed My Life Sister Sweet Green; Tears From Your Next Of Kin; 24 Hours: You Stole From My Heart Maria Spector; Fly Away Lenny Kravitz

Draft line-up 13/2/99

THE PEPSI CHART

Performance: So Young The Corrs; I Want You For Myself Another Level; No Regrets Robbie Williams; Fly Away Lenny Kravitz; Best Montage; Feelwishes: Sherly Crow, The Corrs, Despacito, Bille; Another Level

Draft line-up 18/2/99

RADIO ONE PLAYLISTS

A-LIST Changes 2 Pac; Enjoy Yourself A... Bey You; Knock Me Out Tarynia Ali; One Week Stereophonic; Tender Blue; Crazy/Reward The Cadigans; National Express; Crazy/Protect Your Mind DJ Saksin & Friends; Praise You Fatboy Slim; Ex-Factor Lauryn Hill; It's Not Right But It's Okay Whitney Houston; Crazy Lyrics; Nothing Really Matters Madonna; You Stole The Sun From My Heart Maria Spector; Preety Fly (For A White Guy) The Offspring; Can't Get Enough Soul Searcher; Baby One More Time Britney Spears; Just Looking Stereophonic; Teehee Spector; You Don't Know Me Armand Van Helden

B-LIST Blimey It's On The Weatherman B/Witched; How Long's A Tear To You Doy

C-LIST Beautiful South; When The Going Gets Tough Boyz; Permanent Tears Eagle Eye Cherry; Runaway The Corrs; Anything But Down Sherly Crow; These Are The Times Du Hill; Beforea Can't Wait E37; What's Like Caribian (The

Get Me) Burning Up Owen Fisher feat. Loloita Holliday; Who's So Different? Ginuwine; Rush (Hersey); Fly Away Lenny Kravitz; Mystical Machine Gun Koko Straker; As George Michael & Mary J Blige; Joining You Alanis Morisette; Best Jennifer Pope; Charlie Big Potato Suick Amps; No Secrets TLC; Wasteland TO; Willing To Reach You Travis

As Featured Back Together Babyboy; Maria Blinde; Blimey It's On; Stolen Car Bitch; Crash Propheetables; 'A1 My Most Beautiful REM; Refs Shows; Sicis; 'Better Best Forgotten Steps; Be There UNKLE feat. Ian Brown

R1 plays for week ending 15/2/99
◆ Classics additions

RADIO TWO PLAYLISTS

A-LIST Lullaby Shavin Mullins; Runaway The Corrs; As George Michael & Mary J Blige; Strong Enough Cher; Maria Blinde; Written In The Stars Elton John & LeAnn Rimes; Blimey It's On The Weatherman B/Witched; When The Going Gets Tough Boyz; Baby One More Time Britney Spears; Precious Time Van Morrison

B-LIST All I Want You Wait For Me Kinshay; Dreaming Big; Swept: Every Time It Rains Alexei; One Day Forgets: One Little Word; Huggle; Better Best Forgiven; A Pensive; Love Live; Elizabeth; Permanent Tears Eagle Eye Cherry; Dark End Of The Street Eve

C-LIST Anything But Down Sherly Crow; Fanatics In A Changing World (album) The Tractors; She's One Beautiful Woman; Secret Agent (album) Jay-Z; Toon; Ten Hours Little Gods; Somebody Loves You No Nothing; Wish I Could Fly (album); Tender Blue; Everything's Gonna Be Alright (album) Devita Carter; Rust Echo & The Bungies; Best Jennifer Pope; Tears Of Blood The Chieftains; How Long's It Takes A Tear To Doy The Beautiful South; Say You Love Me; Johnsson; Shakespeare In Love Loya Rayfi

MTV UK PLAYLISTS

A-LIST Miami W/ill Smith; No Regrets/Let Me Entertain You/Angeles/Millennium/Robbie Williams; What You Knuck Me Out Tarynia Ali; When You're Gone Bryan Adams & Mel C; Pretty Fly (For A White Guy) The Offspring; Praise You Fatboy Slim; Baby One More Time Britney Spears; Wasteland TO

B-LIST I Want You For Myself Another Level; Blimey It's On; The Weatherman B/Witched; You Stole The Sun from My Heart Maria Spector; National Express; The Divine Comedy; Ex-Factor Lauryn Hill; Dreaming Big; Beforea Can't Wait E37; (Do) Get Me; Burning Up Owen Fisher feat. Loloita Holliday; Better Best Forgotten Steps; Enjoy Yourself A... I Want You Back 'N' Sync; Tequila Translacion; You Don't Know Me Armand Van Helden; Runaway The Corrs

C-LIST Can't Get Enough Soul Searcher; At My Goshes; Lullaby Shavin Mullins; Be There UNKLE feat. Ian Brown; Can I Get A... Jay-Z; Every Every My Place; Mystical Machine Gun Koko Straker; Maria Blinde; The Chieftains; Charlie Big Potato; Shakin' Around; Just Looking Stereophonic; You Got What You Give New Riders; Crash Propheetables; Push Update Underneath; Feeling For You Casskin; 747 Vairi

20 february 1999

THE OFFICIAL CHARTS

music week
AS USED BY



AS USED BY



singles



1 FLY AWAY

Lenny Kravitz

- 1 MARIA BLONDIE Beyond/RCA
- 2 CHANGES 2 Pac
- 3 PROTECT YOUR MIND (FOR THE LOVE OF A PRINCESS) Ja Sahn & Friends Postie
- 4 ONE WEEK Baremade Ladies Reprise
- 5 PRETTY FLY (FOR A WHITE GUY) The Offspring Columbia
- 6 YOU DON'T KNOW ME Almond Von Helden feat. Dianne Harden fir
- 7 BE THERE UNKLE feat. Ian Brown Mo Wax
- 8 ENJOY YOURSELF A+ Universal
- 9 HEARTBEAT/TRAGEDY Steps Jive



- 7 11 WHEN YOU'RE GONE Bryan Adams feat. Mel C A&M/Mercury
- 8 12 BOY YOU KNOCK ME OUT Tanyana Ali feat. Will Smith MJJ/Epic
- 9 13 24 HOURS FROM YOU Next Of Kin Universal
- 10 14 (YOU GOT ME) BURNING UP Cevin Fisher/Lolettta Holloway Wonderboy
- 11 WESTSIDE '00 Epic
- 12 CRAZY THE Mofatts Chrysalis
- 13 CAN'T GET ENOUGH Soulsearcher Defected
- 14 TEQUILA Terrorvision Total Vegas
- 15 RUSH Kleshey Epic



1 I'VE BEEN EXPECTING YOU

Robbie Williams Chrysalis

- 1 YOU'VE COME A LONG WAY, BABY Fatboy Slim Skin
- 2 TALK ON CORNERS The Corrs Atlant
- 3 THE MISSEDUCATION OF LAURYN HILL Lauryn Hill Columbi
- 4 LADIES & GENTLEMEN - THE BEST OF George Michael Ep
- 5 STEP ONE Steps Jive/Eb
- 6 FORGIVEN, NOT FORGOTTEN The Corrs Atlant
- 7 LOVE SONGS Dr. Hook EN
- 8 WHERE WE BELONG Boyzone Polyd
- 9 LIFE THRU A LENS Robbie Williams Chrysal



- 10 11 THE BEST OF M People M People/BN
- 11 RAY OF LIGHT Madonna Maveric
- 12 BIG WILLIE STYLE Will Smith Colum
- 13 ATOMIC/ATOMIX - THE VERY BEST OF Blondie EN
- 14 VERSION 2.0 Garbage Mushroom
- 15 THE BEST OF 1980-1990 U2 Island
- 16 REVOLT 3 Colours Red Creation
- 17 AMERICANA The Offspring Columbi
- 18 ANOTHER LEVEL Another Level Northwester
- 19



FEBRUARY 15

LAURYN HILL

EX-FACTOR

CD1, CD2, MC INCLUDES REMIXES OF EX-FACTOR, LOST ONES AND BONUS TRACK 'CAN'T TAKE MY EYES OFF YOU'

COLUMBI

20 HAZEL Loop Da Loop



Manifesto



14 21 NATIONAL EXPRESS The Divine Comedy

10 22 THESE ARE THE TIMES Dru Hill

18 23 PRAISE YOU Fatboy Slim

15 24 TONITE Supercar

17 25 GOOD LIFE (BUENA VIDA) Inner City

12 26 GIVEN UP Mirrorball

20 27 CHOCOLATE SALTY BALLS (PS I LOVE YOU) Cheff

21 28 A LITTLE BIT MORE 911

28 29 BELIEVE Cher

22 30 MORE THAN THIS Emmie



31 I WANT YOUR LOVE Roger Sanchez presents Twilight

30 32 END OF THE LINE Homeyz

34 33 MADNESS THING Lellani

26 34 I WANT YOU FOR MYSELF Another Level/Ghostface Kliah

25 35 WALK LIKE A PANTHER '98 The All Seeing Heat, Tony Christie, Iir

36 FREAK IT! Studio 45

23 37 WHEN I GROW UP Garbage

13 38 DREAMING M People

34 39 BIG BIG WORLD Emilia

40 RAISE YOUR HANDS Big Room Girl! feat. Darryl Peary



compilations

1 LOVE SONGS

11 11 THE 1999 BRIT AWARDS

2 THE BEST SIXTIES LOVE ALBUM...EVER!

8 12 HITS '99

3 EUPHORIA

13 A PERFECT LOVE II

14 THE GREATEST LOVE

15 WOMAN

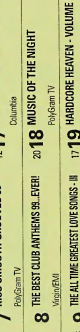
16 RELAX! THE ULTIMATE R&B MIX - VOLUME 2

17 KISS SMOOTH GROOVES '99

20 18 MUSIC OF THE NIGHT

17 19 HARDCORE HEAVEN - VOLUME 5

16 20 NOW THAT'S WHAT I CALL MUSIC! 41



11 11 THE 1999 BRIT AWARDS

8 12 HITS '99

13 A PERFECT LOVE II

14 THE GREATEST LOVE

15 WOMAN

16 RELAX! THE ULTIMATE R&B MIX - VOLUME 2

17 KISS SMOOTH GROOVES '99

20 18 MUSIC OF THE NIGHT

17 19 HARDCORE HEAVEN - VOLUME 5

16 20 NOW THAT'S WHAT I CALL MUSIC! 41



22 20 THIS IS MY TRUTH TELL ME YOURS Manic Street Preachers



21 21 THE HEART OF - 1967-1997 Chicago

19 22 GRAN TURISMO The Cardigans

20 23 ONE NIGHT ONLY Bee Gees

24 GREATEST HITS Joe Cockler

16 25 WITHOUT YOU I'M NOTHING Placebo

36 26 FIN DE SIECLE The Divine Comedy

29 27 BELIEVE Cher

28 28 QUENCH The Beautiful South

18 29 BRING IT ON Gomez

26 30 THE BEST OF - THE STAR AND WISEMAN JaySmith Black Mambazo



31 5 Lenny Kravitz

25 32 MOON SAFARI Air

45 33 GREATEST HITS 2Pac

34 34 SAVAGE GARDEN Savage Garden

35 THE DEFINITIVE HITS COLLECTION Leo Sayer

41 36 INTERNATIONAL VELVET Catatonia

37 THE VERY BEST OF Meat Loaf

38 38 ON A DAY LIKE TODAY Bryan Adams

33 39 B*WITCHED B*Witched

42 40 SUPPOSED FORMER INFATUATION JINXIE



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CHART COMMENTARY

by ALAN JONES

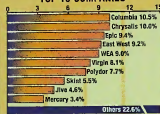


Robbie Slim's four week reign atop the album chart is over, as You've Come A Long Way, Baby slips to second place, allowing Robbie Williams to return to pole position with I've Been Expecting You. Robbie's album debuted at number one last November, and returned to the summit in January. It sold over 38,000 copies last week, a massive 72% improvement over the previous week. Two factors at play here are Valentine's Day and the increasing exposure given to Robbie's new single Strong, Life Thru A Lens benefits in much the same way, a 71% hike in its week-on-week sales helping it climb 15-10.

Meanwhile, Dr. Hook's Love Songs album jumps 24-8 with a massive 190% improvement in sales to become the third highest album by the group to reach the Top 10, following 1980's Greatest Hits, which reached number two, and 1992's Completely Hooked, a number three album. Two other hit packages which debuted this

MARKET REPORT

TOP 10 COMPANIES



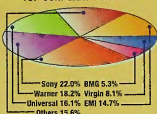
Figures show % share of total sales by UK label sales, and compare to global share by % of total sales of the Top 10 labels.

SALES UPDATE

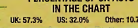


week made somewhat subdued impacts. Joe Cocker's Greatest Hits at number 24 is 20 places below the peak of his 1992 best

TOP CORPORATE GROUPS



PERCENTAGE OF UK ACTS IN THE CHART



of the Legend - The Essential Collection, while Leo Sayer's recent championing by the Sun and others has done him little

ALBUM FACTFILE

bolstered this time by an album of additional mixes with the title Atomix. Released last Monday, it debuts at number 14 this week, and raises the unusual possibility that, with their new album No Exit out today (Monday), Blondie will likely have the chart's highest new entry for two weeks in a row. Atomix features eight rare and classic tracks, four of them on CD for the first time.

good. His Definitive Hits Collection debuts at number 35, lower than the peak of his 1993 album All The Best. He was deeply unfashionable then, and it still reached number 26, while a 1979 Very Best Of Leo Sayer album went the way to number one.

After landing easily their biggest hit single to date with the atypically string driver Beautiful Day, a recent number 11, 3 Colours Red sold more than 10,000 copies of their latest album Revolt: last week - good enough for a number 17 debut. In the circumstances, it's surprising to find that their previous album Pure reached number 16 following its release in 1997.

Nine months after reaching number 18, and more than six months after disappearing from the chart, Lenky Kravitz's 5 album returns at number 31. Its evolution is prompted by a massive increase in sales last week following the release of Fly Away as a single.

COMPILATIONS

Once the preserve of flower sellers and chocolate manufacturers, Valentine's Day is becoming very important to record companies, with major improvements in album sales in the week prior to the big day. This year that increase is the biggest yet at 23%, representing an extra 420,000 sales compared to the previous week.

Nowhere is the impact more than in the compilation market, with many operators getting low compilations onto the market and raked prominently in plenty of time - many of this year's biggest beneficiaries have been around for as much as three months, allowing them to have a bite at the Christmas market too. Last year, the number one album on Valentine's Day was PolyGram TV's Love. This year, it's an

updated version of the same LP, now a joint venture with Warner, and re-christened Love Songs. It sold a mind-boggling 85,000 copies last week, more than twice as many copies as the number one artist album by Robbie Williams, Love Songs includes perennials like Truly by Lionel Richie, In Your Eyes by George Benson and Nothing Compares 2 U by Sinéad O'Connor but a surprisingly high concentration of newer material, among them the current hits by Cher, Emilia and Steps.

Other love albums making significant upwards progress this week include the Best Sixties Love Album...Ever! (6-2), The Very Best Of The Love Album (10-4), The All Time Greatest Love Songs III (15-5), A Perfect Love II (24-13) and The Greatest Love (30-14).

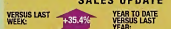
MARKET REPORT

TOP 10 COMPANIES



Figures show % share of total sales by UK label sales, and compare to global share by % of total sales of the Top 10.

SALES UPDATE



COMPILATIONS' SHARE OF TOTAL SALES



INDEPENDENT ALBUMS

Pos	Last	Title	Artist	Label (distributors)
1	1	YOU'VE COME A LONG WAY, BABY	Fatboy Slim	Skinia Labelled 11CD (MNV/P)
2	NEW	REVOLT	Robbie Williams	Creation CRECD 27X (MNV/V)
3	2	STEP ONE	Steps	Jive 195112 (P)
4	3	VERSION 2.0	Garage	Mushroom MUSH 200 (MNV/P)
5	4	FIN DE SIECLE	The Divine Comedy	Selena SECDL 057 (V)
6	7	GREATEST HITS	2Pac	Jive 052962 (P)
7	5	THE COMPLETE	The Stone Roses	Silhouette OREC0 535 (P)
8	6	DESERTER'S SONS	Mercury Rev	V2 VWR 100782 (MNV/P)
9	9	BIG CALM	Marcheaba	Indochina ZEN 6120X (P)
10	13	WIND GETS AROUND	Sturgesonics	V2 VWR 100038 (MNV/P)
11	8	GARBAGE	Garbage	Mushroom D 31450 (MNV/P)
12	10	PSYCHENCE FICTION	UNKLE	Mo Wax MW 06035 (P)
13	11	MELTING POT	The Chifariats	Beggars Banquet BB0C0 198 (V)
14	15	THE MASTERPIAN	Oasis	Creation CRECD 241 (MNV/V)
15	12	SCREAMADIELLA	Primal Scream	Creation CRECD 18 (MNV/V)
16	19	DEBIT	Bjork	One Little Indian TPLP 3200X (P)
17	14	WHO CAN YOU TRUST?	Marcheaba	Indochina ZEN 0903X (P)
18	NEW	POST/TELEGRAM	Bjork	One Little Indian TPLP 3200X (P)
19	NEW	SONGBIRD	Eve Cassidy	Blix Street B 21005 (HOT)
20	NEW	R	R Kelly	Jive 051782 (P)

THE YEAR SO FAR... TOP 20 ALBUMS

Pos	Title	Artist	Label	SKINT
1	YOU'VE COME A LONG WAY, BABY	FATBOY SLIM	SKINIA	SKINT
2	I'VE BEEN EXPECTING YOU	ROBBIE WILLIAMS	CREATION	CHRYSALIS
3	TALK ON CORNERS	CORINIS	ATLANTIC	ATLANTIC
4	LADIES & GENTLEMEN - THE BEST OF	IN PEOPLE	ATLANTIC	ATLANTIC
5	STEP ONE	STEPS	JIVE	JIVE
6	WHERE WE BELONG	EDDYCONE	POLYDOR	POLYDOR
7	FORGIVEN, NOT FORGOTTEN	ODRAS	POLYDOR	POLYDOR
8	RAY OF LIGHT	MADONNA	MAVERICK	MAVERICK
9	THE MISQUOCATION OF	LARRYN HILL	COLUMBIA	COLUMBIA
10	ANOTHER LEVEL	ANOTHER LEVEL	ATLANTIC	ATLANTIC
11	BIG WILLY STYLE	WILL SMITH	COLUMBIA	COLUMBIA
12	THE BEST OF 1980-1990	UZ	ISLAND	ISLAND
13	LIFE THRU A LENS	ROBBIE WILLIAMS	CHRYSALIS	CHRYSALIS
14	ONE NIGHT ONLY	BE GEEZ	POLYDOR	POLYDOR
15	AMERICANA	OFFSPRING	COLUMBIA	COLUMBIA
16	ANOTHER LEVEL	ANOTHER LEVEL	GARBAGE	NORTHWESTSIDE
17	VERSION 2.0	GARBAGE	MUSHROOM	MUSHROOM
18	THIS IS MY TRUTH TALK ME YOURS	MANIC STREET PREACHERS	EPIC	EPIC
19	QUENCH	BEAUTIFUL SOUTH	GOI DISC/SIRISURY	GOI DISC/SIRISURY
20	BELIEVE	CHER	WEA	WEA

© CAP Last week's position represents chart from three weeks ago

20 FEBRUARY 1999

Main album chart table with columns for Rank, Title, Artist, Label, and Chart Info. Includes entries like 'I've Been Expecting You', 'You've Come a Long Way Baby', 'Fin de Siècle', etc.

NEW, HIGHEST NEW ENTRY, HD, HIGHEST CHARTER, S, SALES INCREASE, SALES BEHIND 50% OR MORE

TOP COMPLETIONS

ARTISTS A-Z

Table listing top completions and artists A-Z. Includes entries like 'Love Songs', 'The Best Sixties Love Album...Ever!', 'Euphoria', and artists from A to Z.

THE OFFICIAL UK CHARTS
SPECIALIST

20 FEBRUARY 1999

MID-PRICE

Table with 4 columns: This, Last, Title, Artist. Lists music releases in the mid-price category.

ROCK

Table with 4 columns: This, Last, Title, Artist. Lists rock music releases.

BUDGET

Table with 4 columns: This, Last, Title, Artist. Lists budget-priced music releases.

ROCK

Table with 4 columns: This, Last, Title, Artist. Lists rock music releases.

R&B SINGLES

Table with 4 columns: This, Last, Title, Artist. Lists R&B singles.

DANCE SINGLES

Table with 4 columns: This, Last, Title, Artist. Lists dance singles.

DANCE ALBUMS

Table with 4 columns: This, Last, Title, Artist. Lists dance albums.

© UK Compilations from data from a panel of independents and specialist multiples.

MUSIC VIDEO

Table with 4 columns: This, Last, Title, Artist. Lists music videos.

20 FEBRUARY 1999

COOL CUTS CHART

as featured on Pete Tong's Essential Selection on Radio One

- 1** **NIGHTS OVER EGYPT** Incognito **Talkin' Loud**
(Familiar cover of the James Brown classic with MAW on the lead)
- 2** **PUSH UPSTAIRS** Underworld **JBO**
(Rises from Roger Sanchez, Adam Beyer and Darren Patrick)
- 3** **YOU BETTER** Mount Rushmore **Universal**
(Big-sounding house tune with mixes from Victor Calderone)
- 4** **BRING MY FAMILY BACK Faithless** **Cherry**
(With mixes from Robbie Rivera, Paul Van Dyke and Jan Driver)
- 5** **UNDER THE WATER** Brother Brown **white label**
(Excellent unusual house cut from Denmark)
- 6** **HOLD ON Remantuhall** **Rovikå**
(Choice outing on Rave! for one of America's unsigned talents)
- 7** **YEAR OF THE APOCALYPSE** Jimi Tenor **Warp**
(Unusual house track with mix from Maurice Fulton)
- 8** **MOVIN' THROUGH YOUR SYSTEM** Jank Proenza **Hooj Choons**
(Big techno love gets UK house with mixes from Dave Clarke and Richie)
- 9** **YOU Dynamax** Reactix **Blackbox**
(Kick-C produced track with mixes from Future Shock and Mount Rushmore)
- 10** **SAY YOU LOVE ME** Johnson **Higher Ground**
(With mixes from Frankie Knuckles and Alvin Blue)
- 11** **BLACKOUT** Teddy Tera **Innocent**
(The darker side of Tera from his forthcoming album Resonance)
- 12** **BLUE RICE PROJECT** Ed Richards **F**
(Powerful New York house groove)
- 13** **RISE OF TONIGHT** Blend **Sharp**
(Bouncy Euro house with mix from Sharp)
- 14** **ALL SYSTEMS GONE** Presence **Pagan**
(Excellent album from Charles Webster's outfit)
- 15** **THE NY EXPERIENCE** Jason Jinx **Subliminal**
(Pumping New York house groove)
- 16** **LOVE ON LOVE** Candy Status **React**
(Candi covers the Eazy Posse club hit from a few years back)
- 17** **CAN'T STOP** Sparky Lightbourne **Skinet**
(Bass-driven breakbeat groove)
- 18** **TRANSCEND** Garabate **Hook**
(Euro techno with a new mix from Moanman)
- 19** **DEEPER '99** Barabas & Odi **Phoenix Uprising**
(Excellent pumping hardstyle cut)
- 20** **BESSIE** Shaboom **WEA**
(Licensed from Piper with new mixes by Disc Martin and DJ Sneak)

Compiled by DJ tracklist and data collected from the following sites: City Search/Party List, Soundcheck, MusicNet, Top 10 London, Eastern Beat Underground, MusicNet (2nd Priority/Frog) (Chicago), i-Real (Liverpool), Flamingo (Manchester), Spinnet (Bristol), Muzee (Durham), NextStep (Newcastle), Rhythim Synthesia (Cardiff)

URBAN TOP 20

- 1** **BETCHA CAN'T WAIT** E-17 **Teletar**
- 2** **FADED PICTURES** Jive **Jive**
- 3** **FADED PICTURES** Jive **Jive**
- 4** **MATRIMONIO** Maxwell **Columbia**
- 5** **YOU GOT ME** Rizzle feat. Erykah Badu **Universal**
- 6** **JUST SAY BLOOD DUST** **Jive**
- 7** **MOVIN' ON MYA** **Interscope**
- 8** **WHAT'S SO DIFFERENT** Ginuwine **550 Music**
- 9** **HAS LIEK HAS** **Columbia**
- 10** **ALL NIGHT LONG** Faith Evans feat. Full Daddy **Bad Boy**
- 11** **RAW** Melly Sedex **MCJ**
- 12** **WHAT'S IT GONNA BE** Bessie Rhymes feat. Janet Jackson **Elektra**
- 13** **DO YOU FEEL THE MAN** Of Vision **MJ&JE**
- 14** **SECRET LOVE** Kater Price **T-Neck/Ruffland**
- 15** **4 NO DOUBT** Imajin **Jive**
- 16** **4 CHANGES** 2pac **Jive**
- 17** **4 HOW DEEP IS YOUR LOVE** REMIX/HIT/HERE ARE THE TIMES Erykah Badu **Jive**
- 18** **4 MY LOVE** Kale L Roc **1st Avenue/Wildcard**
- 19** **4 BOY YOU KNOWK ME** O'Jay feat. Tatyana **AAJ&JE**
- 20** **HERE WE COME** Timbaland **Virgin**

CLUB CHART TOP 40

- | UK | IRL | THIS WEEK | LAST WEEK | ARTIST | LABEL |
|----|-----|-----------|-----------|------------------------------|-------------------------------------|
| 1 | 1 | 3 | 0 | YOU BETTER | Mount Rushmore presents...The Knack |
| 2 | 5 | 2 | 0 | GOTTA HAVE HOPE | Blackout |
| 3 | 7 | 2 | 1 | JUST DOIN' WHAT WE LOVE | Carole Sylvan |
| 4 | 6 | 2 | 1 | SUN IS SHINING | Technique |
| 5 | 11 | 2 | 1 | SAY YOU LOVE ME | Johnson |
| 6 | 7 | 2 | 1 | PUSH UPSTAIRS | Underworld |
| 7 | 6 | 2 | 1 | FUNK ON AH | ROLL James Brown |
| 8 | 15 | 2 | 1 | INSIDE | Monica |
| 9 | 3 | 1 | 0 | TURN ME ON | Danny Tenaglia feat. Lit Torres |
| 10 | 3 | 1 | 0 | I BELIEVE | Jamestown feat. Jocelyn Brown |
| 11 | 12 | 1 | 0 | IT'S NOT RIGHT BUT IT'S OKAY | Whitney Houston |
| 12 | 13 | 2 | 0 | PUMP IT UP | Les Piss-Up vs London Fiesta |
| 13 | 2 | 1 | 0 | PLAYING WITH KNIVES | Bizarre Inc |
| 14 | 13 | 2 | 1 | I KNOW '99 | New Atlantic vs Quake |
| 15 | 5 | 1 | 0 | KILLIN' TIME | Tina Cousins |
| 16 | 3 | 1 | 0 | MY LOVE | Kale L Roc |
| 17 | 3 | 1 | 0 | PULVETURIM | Niels Van Gogh |
| 18 | 4 | 1 | 0 | SING IT BACK | Moloko |
| 19 | 8 | 1 | 0 | CHAIN OF FOOLS | BF1 Project feat. Julie Dennis |
| 20 | 20 | 1 | 0 | COLOUR | THE WORLD Sash! |
| 21 | 23 | 1 | 0 | NOTHING REALLY MATTERS | Madonna |
| 22 | 6 | 1 | 0 | YOU CAN FLY | The Wait |
| 23 | 4 | 1 | 0 | WE LIKE TO PARTY | Vengabays |
| 24 | 8 | 1 | 0 | BAD ENOUGH | CZR feat. Daryl Pandi |
| 25 | 12 | 1 | 0 | FREAK IT! | Studio 45 |
| 26 | 9 | 1 | 0 | RIDE THE PONY | Peplab |
| 27 | 25 | 1 | 0 | LET'S GET DOWN | Spacecast |
| 28 | 1 | 0 | 0 | COME INTO MY LIFE | Beatzbox feat. Rael |
| 29 | 14 | 1 | 0 | MILLENNIUM | 2000 Download |
| 30 | 24 | 1 | 0 | CHILDREN | TiII |
| 31 | 1 | 0 | 0 | STILL BELIEVE | Mariah Carey |
| 32 | 37 | 1 | 0 | THIS PARTY SUCKS! | Fused |
| 33 | 2 | 0 | 0 | COMMUNITY OF THE SPIRIT | Danny Rampling |
| 34 | 17 | 0 | 0 | TONITE | Supercat |
| 35 | 1 | 0 | 0 | DEEPER '99 | Barabas & ODi |
| 36 | 2 | 0 | 0 | PHEROMONE | Suparush |
| 37 | 16 | 0 | 0 | BETCHA CAN'T WAIT | E-17 |
| 38 | 51 | 0 | 0 | FLOWER | Armand Van Helden |
| 39 | 1 | 0 | 0 | MOVIN' ON MYA | |
| 40 | 1 | 0 | 0 | SWEET LIKE CHOCOLATE | Shanks & Bigfoot |

CLUB CHART BREAKERS

- 1** **OUT OF THE BLUE** System F **Itfr**
- 2** **PLEASURE** Elcks **Island**
- 3** **9PM TILL I COME ATB** **Data Recordings**
- 4** **HOKED** Donna Dee **Mecca**
- 5** **BEST FRIEND** God, The Bad & The Lovely **Mackille**
- 6** **NIGHTBRED** Hellfire Club **React**
- 7** **SPEEDING UP THE BEAT** Mr Roy **East West Disco**
- 8** **BROKEN BONES** Love Inc **Logic**
- 9** **I WANT YOU BACK** N Sync **HCA**
- 10** **GET ON UP** Capriccio **Delatext**

Breakers are the 10 records outside the Top 40 which have registered the most improved DJ reactions. The Club Chart Top 50 (including these) Urban, Top and Cool Cuts charts can be obtained from M&P website at www.dnbmusic.com. To receive the Club, Urban and Pop charts in full by fax call Kilm Reach on 0171-940 8540.

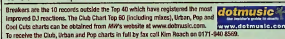


CHART COMMENTARY

by ALAN JONES

Continuing to hold at number one on the upfront chart while sliding into pole position on the Pop Top chart, **Mount Rushmore presents The Knack** continue to get an impressive reaction to You Better, though its chances of retaining its throne next week are negligible - it has passed its peak, and the eight records which are immediately behind it are all still gaining, and quickly in some cases...The record which came closest to knocking Mount Rushmore from the chart pinnacle this week is by Blackout, whose **Gotta Have Hope** single, due next month on the MultiPLY label, climbs 52 - that's an improvement on its original - May 1997 - chart outing on the 99 North label when it climbed to number four. Utilising a loving guitar, a strange vocal and tempo-tampering samples from 2001: A Space Odyssey, the record has been given new mixes by Truman & Wolff and Judge Jules and is expected to fly this time around...Only a fortnight after reaching number 22 with its limited edition promo King Of Snake, a track from their long-awaited album, **Underworld** enjoy the chart's highest debut this week, entering at number six with their upcoming single Push Upstairs.

Initial reaction is very strong, with only Mount Rushmore picking up more number one postings from DJs...They beat by a short head veteran funkster, king of soul and hardest working man in the show business, **James Brown**, whose **Funk On An Roll** is a multi-format breakout, debuting at seven on the upfront chart, 15 on the pop top chart and 24 on the arab chart. There seems to have been much amusement recently that Cher and Debbie Harry are still capable of making records at 52 and 53 respectively. **James Brown** is still funking with the best of them, and at the grand old age of at least 65, possibly 69 (dates vary according to sources, but none puts him in the pre-pension category)...Finally, still the biggest record in garage circles in London, with thousands of brown vinyl copies sold prior to its official release next month, **Shanks & Bigfoot's Sweet Like Chocolate** re-enters at number 39. Its highest position to date is only number 30 - but watch it fly when it finally comes out.

POP TOP 20

- 1** **3 YOU BETTER** Mount Rushmore presents...The Knack **Universal**
- 2** **COLOUR** THE WORLD Sash! **Multiply**
- 3** **4 KILLIN' TIME** Tina Cousins **Jive**
- 4** **4 WE LIKE TO PARTY** Vengabays **Pestifera**
- 5** **7** **2 COME INTO MY LIFE** Beatzbox feat. Rael **Maad/Caillion**
- 6** **3** **TONITE** Supercat **Pepper**
- 7** **30** **2 BROKEN BONES** Love Inc **Logic**
- 8** **0** **GOTTA HAVE HOPE** Blackout **Multiply**
- 9** **0** **MY LOVE** Kale L Roc **1st Avenue/Wildcard**
- 10** **8** **7 THIS PARTY SUCKS!** Fused **DownbyColumbia**
- 11** **6** **3 PLAYING WITH KNIVES** Bizarre Inc. **Vinyl Classics**
- 12** **7** **4...BABY ONE MORE TIME** Britney Spears **Jive**
- 13** **9** **1 PARTLY ALL NIGHT** Britney Spears **Cherry/Universal**
- 14** **2** **THE PEPPER IS SWEETER** I WANT YOU COLLA READ MY MIND Sash! Star **React**
- 15** **0** **FUNK ON AH** ROLL James Brown **Empire/Interno**
- 16** **9** **3 BECAUSE OF YOU '98** **Motown**
- 17** **5** **4 JUST FOR THE SEX OF IT** Livin' Joy **HCA**
- 18** **3** **3 CHAIN OF FOOLS** BF1 Project feat. Julie Dennis **Activ**
- 19** **0** **SAY YOU LOVE ME** Johnson **Higher Ground**
- 20** **0** **I WANT YOU BACK** N Sync **HCA**

Britain's Best Selling Clubbing Magazine

60,845 Ministry

55,823 Mixmag

SINGLE of the week

SKUNK ANANSIE: Charlie Big Potato (Virgin VCDXCL725). Skunk Anansie may finally crack the top 10 with this powerful new single, their first in more than a year, taken from the forthcoming album *Post Organic Chili*. Charlie Big Potato

is a monster vegetable indeed, with a metal sound bordering on Iron Maiden's pyrotechnics that is already picking up press coverage. Airplay so far includes a Radio One *As Featured* listing. With strong major label support following the band's move from One Little Indian to Virgin and the recent chart success of rockier acts such as the Offspring, wild stardom beckons. **RECOMMEND**

SINGLE reviews



ALANIS MORISSETTE: *Joining You* (Maverick W472CD1). The second chapter of Morissette's Maverick career continues with this typically intimate yet blitting track as she sings about suicide and the meaning of life, though all in a radio-friendly rock setting. Paring her with Glen Ballard, *Joining You* has been given an additional "melancholy" reworking, while a live version of "Thank U" appears on CD1. The radio mix is already on Radio One's *Big List*. **RECOMMEND**

GINUNINE: *What's So Different* (Epic 6670522). Timbaland's production on *GINUNINE*'s 1997 debut album was the first to give the duo his now massive influence on current US R&B. He's come up with one of his most emphatic tunes yet to provide *GINUNINE* with a step up in class. Thanks to Radio One and specialist support, it is certain to be a fifth consecutive Top 20 hit. **ATB: 9PM III I Come** (Data DATA1). After appearing on the compilation chart-topping *Clubber's Guide To Nine Nine*, this infectious German house track now sees a UK release on a new Ministry Of Sound imprint. Its twangy hook and uplifting synth have led to extensive play by DJs such as Pete Tong, Seb Fontaine and Graham Gold.

MADONNA: *Nothing Really Matters* (Ravenna W417CD). This radio-friendly fifth single from the million-plus selling *Ray Of Light* album is already on Radio One's *Big List*. Producers William Orbit and Marius De Vries add enough strings and ambient touches to lend interest to the radio mix, while Austria's Kruder & Dorfmeister provide an outstanding jazz, downtempo reworking and Germany's Club 69 add tribal house and trance elements. A fifth Top 10 placing from the album looks likely.

WITNESS: *Scars* (Island CID740). *WITNESS*'s second single is a pleasant excursion into REM/Radiohead territory but with a bit more bite. The polished production provides a radio-friendly track that will see this on heavy rotation and in the chart. **JEEP GRRLZ:** *Ro-Wired* (Island CID 737/572 551-2). This south London group transform *Ro's* Wire into a bumping house track. The Edge's trademark guitar work is transformed into a potential radio hit. This could be the one to cross-over for the guys

behind out dance imprint *E! Chocolates*. **ORBITAL:** *Style* (fr CD358). The Harnotti brothers' first material since 1997's Top Three hit *The Saint* sees a return to their techno roots while retaining a commercial edge. Contained within six tracks over various formats are bagpipes, Sux Quatro and Dollar samples, live guitar and plenty of funky, hard-hitting beats. The *Bagpipe Style* version is currently on Radio One's *As Featured* list, and their album *The Middle Of Nowhere* is released on April 5.

THE FAMILY FEAT. ALEXANDER HOPE: *Love My Brother, Love My Sister* (Universal CNY CLECD13053). Largely eclipsed by DJ Eric's *We Are Love* - which uses the same samples - this funky house track may struggle to make an impact. Despite club plays, it seems unlikely to cross over.

MYTOWN: *Party All Night* (Universal WUND 56231). With endorsements from quarters as diverse as Sara Ferguson, OK and *Smash Hits*, as well as a worldwide deal with Universal, it seems that *Mytown* are destined for the top. The fact that this track - which is underscored by an acoustic guitar sound reminiscent of George Michael's *Saith* - is memorable after one listen, should help the kids foursome on their road to fame.

JENNIFER PAIGE: *Sober* (Etel 44185 ERE). The belated follow-up to his all-conquering radio pop of *Crush* may struggle to match its runaway success. Airplay as played a crucial role in propelling her debut into the Top Five, but this shift into Sheryl Crow territory is too ordinary to have attracted significant interest.

LAYLA KAYLIS: *Shakespeare in Love* (Good Groove CDGR1). This film has been nominated for more Oscars than any other British movie, this song can hardly fail to be a hit. However, whether its Sussane Vega stylings and fluffy vocal/guitar melody would stand up on their own is another matter.

BLACKOUT: *Gotta Have Goo* (Multiply MULY47). Producers and remixers Dillon & Dickens have scored success with their mixes of Todd Terry, Bizarre Inc., Gala and Martha Wash, and could break through in their own right with this uptempo tune. Snatches of vocal provide a hook early in the track, then the sweeping orchestral theme from 2001: A Space Odyssey adds atmosphere to the breakdown.

DARK STARS: *I Am The Sun* (EMI CDMS543). This slice of Steve Lillywhite-produced retro rock stands out for its

GUS GUS: *Ladyshave* (4AD BAD9011). Lead singers Gus Gus can number heavyweight acts like Madonna, Massive Attack, Nellie Hooper and David Byrne among their fans. With the prospect of so thick and fat, it's no wonder then that *Ladyshave* is being championed by stations such as Xfm, Kiss FM and Atlantic 252. The Herb Mix Edit takes the edge off, though, with its artfully chaotic house beats.



Boyzone: When The Going Gets Tough (Polydor 5699132).

The Comic Relief connection and their current massive popularity will guarantee huge sales, but this surprisingly faithful rendition of Billy Ocean's 1985's number one perhaps lacks the humorous touch. Of course the end result is not supposed to be taken seriously - and will benefit a worthy cause - but a more imaginative approach in the studio could have worked wonders.

blistering, energetic guitar work. The rest is pure Spinal Tap, but the sheer noise factor will gain it airplay. **THE SUPERNATURALS:** *Everest* (Food CDFO00119). After the success of *I Wasn't Built To Get Up*, this act continue their tongue-in-cheek assault on rock sensibility with this soaring single. While not as instantly catchy as its predecessor, it still manages to rock out. **RECOMMEND**

LOWCRAFT: *One Of Us* (Disco Volante DV5-1001-CD). The first release on Julian Palmer's new label shows these Portland, Oregon rockers know their Radiohead from their Mansun, although this rolling snare- and guitar-based track leans more towards the latter. With an Angliophobe sound further developed on other tracks on their upcoming album, they could steal the thunder from some of the UK's emerging acts.

SEAFRUIT: *Looking For Sparks* (Electric Canyon EC3032). Sheffield hopefuls *Seafruit*'s debut release is an earnest rocker in a similar vein to Del Antrix, and has found support from Xfm. But the extra help needed to push into the mainstream is lacking, and it could struggle for attention. **PMFF:** *Schadenfreude* (Go Jerry) (Wildlife WILD007). This murky metal/big beat comment on chat show culture delivers a topical tune that could gain airplay.

TRAVIS: *Writing To Reach You* (Independence ISOM 221MS). It's been a year since we've heard anything from this once hippy-typed band, but this single is well worth the wait. Now a little more mature and freed of the bluster that accompanied their earlier releases, it's a sweet, gentle tune that has great potential and a classic middle eight. Radio is warming nicely to it, and it's currently on Radio One's *As Featured* list.

SPACEDISC: *Let's Get Down* (East West EW195CD). The UK duo follow up their chart-topping *Gun And Tomie* with this slice of Chic-sampling disco-house. Despite using portions of the classic *I Want You Love*, it's unlikely to come close to the success of the act's novelty breakthrough. **RECOMMEND**

RIVER: *Setting Sun* (Instinctive INIT GCDS) Not the Chemical Brothers/Neel Gallagher track of the same name, but rather a rocky, Therapy?esque song from this London trio. Already on Xfm's *A-list*, it should appeal to many harder rock fans.

95°: *Because Of You* (Motown/Polydor 8609012). US boy bands tend to struggle initially in the UK, but this recent *Billboard* Top Three hit should provide 95°'s breakthrough. Marketed as a mature version of the Backstreet Boys, they have received a Radio Two *Blitzing*. **SILVERCHAIR:** *Anthem For The Year 2000* (Murmur/Columbia etc.). This Australian three-piece slam on the guitars and rasp the vocals on this somewhat lacklustre single. While the ambient chorus is catchy, the rest of this sub-Melancholic song doesn't make much impression.



KENT: *747* (RCA Victor KENT002). Taking their cue from early U2,

Sweden's Kent make an assault on the UK market with this evn-paced rock track. It's gentle and sweeping, but fades from the memory a little too quickly and its sluggish pace may dissuade radio from picking up on it. Still, it promises much for the future.

PLUTONIK: *Sitting On Top* (The World Integrity INT005). This is a pleasant example of coffee-table drum & bass, but brings little new to the genre. Too laidback to attract airplay, it's a debut that suggests obvious talents being channelled in the wrong direction.

DANNY RAMPLING: *Community Of The Spirit* (Distance DI1326). The Radio One DJ makes his comeback as a producer with this piano house track featuring vocals from Beverley Skeete. Despite Rampling's high club and radio profile, it seems unlikely to make a large dent on the chart.

METHOD MAN: *Judgement Day Remixes* (Def Jam 566845-2). Released to support the Wu Tang Clan rapper's *Trix* 2000: *Judgement Day* album, this remix package includes a typically dark, intense mix from Tricky, who adds bubbling bass and guitar to the doom-laden rap. Roni Size employs vocal effects alongside slamming beats and bass, while Super Jupier contribute an electro-style big beat version. Available only on CD, the release will be ineligible for the chart as it contains four tracks.

ALBUM reviews

VARIOUS: *A Jedi's Night Out* (DMC MMLCD0027). Universal Language head honcho and sometime Jedi Knight Tom

VARIOUS: *John Peel's Sounds Of The Suburbs* (Shifty Disco SHIFTY9901).

As Channel Four shows a new series documenting the life of the late John Peel, the ubiquitous John Peel, Oxford indie label Shifty Disco has produced a sampler album of music included in the various programmes. There's a wonderful cover of the Members' *Sounds Of The Suburbs*, as well as original and unique contributions from up-and-coming outfits such as the Johnny Cash-likes Radio Sweethearts and Reviver Gene. As collections of new music goes, it is particularly strong in that all the tracks are top-notch cuts. With a double CD being released at £2.99, it's assured of modest but healthy success.



Midderton shows that the force is indeed with him on this superb mix of deep and groovy house. Artists such as A Man Called Adam, Max 404 and Ian Policy are blended to create one of the cooler mix albums in the galaxy.



THE ROOTS:

Things Fall Apart (MCA MC011830). Described by Rolling Stone as "the best live band in hip hop", this Philadelphia rap collective returns with an album that further develops their live, jazzy sound. Live drums, bass, human beatboxing and keyboards provide the backing for deft raps by Black Thought and Quest. Erykah Badu guests on the standout single You Got Me, while Tony Toni Tone guitarist Sparky provides fervor on the jazzy Drenaline. The group will tour the UK in March.

VARIOUS: Old School vs New School (Jive Electro 0523102). Jive's new Electro compilation is its album debut with this collection of live and silver-tone classics remixed by the new school of breakbeat, house and techno acts. Standout tracks include Grooverider's update of the Stone Roses' 'Fool's Gold', Aphrodite's remix of A Tribe Called Quest's 'Jungle', and Hybrid's stragglers version of Jazzy Jeff & The Fresh Prince's 'Summer Time'.

QUINCY JONES: From Q, With Love (Quest 9362-46490-2). The only serious rival to Sir George Martin for the accolade "world's most successful producer", Jones has worked with everyone from Frank Sinatra to Michael Jackson in a career dating back to the Fifties. Not quite a greatest hits collection, this covers a selection of love songs he has worked on over the past 32 years, including three cuts from Jacko and new contributions from artists such as Twain Campbell and Patti Austin.

NOEL MCKOY: Please Take This Personal Right Track (Jetstar RTCD2). This pure soul album is being given high praise in all the specialist areas, with some

describing the set as McKoy's 'What's Going On'. The album features his 1992 underground hit, 'Family', but also plenty of other live instrument-based tracks which prove again that "real" music is far from dead in the black music genre. An underrated UK talent who deserves wider exposure.



VARIOUS: Sasha & John Digweed: Northern Exposure - Expeditions (INCredible INC4CD).

Sasha and John Digweed move to Sony's INCredible imprint for the follow-up to their two successful Northern Exposure albums. Seamlessly blending and layering ambient, techno, house, trance and breakbeat, the duo defy their "epic house" tag, creating a varied, progressive mix. Highlights include two tracks from hot-tipped US act Breeder, Top 20 hits by Humate and Mike Koglin, and an atmospheric new track by Sasha herself.

PIL: Box Set (Virgin PILBOX1). This budget package includes Pil's four albums plus rare material, and an interview with John Lydon. It can't win any new converts, but listening to Public Image can still send shivers up your spine.

SAM PREKOP: Sam Prekop (Thrill Jockey THRILL061). Post-rock and jazzy ambience make The Sea & Cake's frontman's debut long player an intriguing listen, with a more organic feel than his band's previous material. Fellow Chicagoans Jim O' Rourke and John McEntire lend their expertise on several tracks, which will deservedly raise the profile of this charming collection.

MODEL 500: Mind And Body (R&S RS99145CD). Techno pioneer Juan Atkins continues to surprise with this varied second album which mixes techno, funk, drum & bass and electro influences. While Atkins travels widely among genres, there's a futuristic, spaced-out quality which somehow unites all the tracks. On the best — such as the dubby 'Everyday and the

ALBUM of the week



UNDERWORLD: Beaucoup Fish (JBO JBD1005438). Keeping their heads down after the phenomenal success of *Born Slippy* in 1996, Underworld have avoided the spotlight — bar the odd festival appearance — and taken their time recording this third

album. Furious techno stonks and mellow streamlined electronica clash head on with Karl Hyde's often nonsensical vocal style, pushing the group forward yet sticking close to their original blueprint. There aren't any obvious hit singles within the 11 tracks, but their huge fanbase and MTV-friendly image should ensure a long, rewarding chart run.

current single *Be Brave* — there's a soulfulness which truly shines.

DJ KRUSH: Kakasi (Columbia 4928932). Japan's premier beat juggler Krush has released a string of innovative albums over the past five years, and while this sees him breaking no new ground, his sound remains unique. This album will appeal to his fans, but a DJ Shadow-style crossover is unlikely.

VARIOUS: Tavo Presents Planet Of The Breakz (Dust 2 Dust SPECCD510). This snapshot of the UK's thriving breakbeat scene contains contributions from Danmass, Freq Nasty, the Freestylers and Dee Pattan among others, and more than justifies Dust 2 Dust's reputation as one of the UK's more adventurous big beat labels.

COTTON MATHER: Kontiki (Rainbow Quartz RQT021). Maverick US genius Robert Harrison's chiming, psychedelic pop draws from early electric Ojays, Big Star and Tom Petty, but with the verve and humour of

the Dandy Warhols. Including *She's Only Cool*, a recent Mark Radcliffe single of the week, it's full of bittersweet melodies that will appeal to discerning traditionalists and post-Brit poppers alike.

NIK KERSHAW: 15 Minutes (Eagle Records EA0CD026). The Eagles' revival continues with this comeback album from Kershaw. While his music has moved on a little from the hits he had more than a decade ago, it hasn't really kept up with the times, and this blend of MOR and social commentary may appeal to his old fans but it's widespread success looks unlikely.

Hear new releases

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

This week's reviewers: Simon Abbott, Yinka Adegoke, Dugald Baird, Michael Byrne, Sarah Davis, Tom FitzGerald, Hugo Fluendy, Olaf Furniss, Simon Harper, Stephen Jones, Sophie Moss, Simon Ward and Paul Williams.

new deal

NEW DEAL FOR MUSICIANS
CONTRACT FOR DESIGN AND PRODUCTION OF OPEN LEARNING MATERIALS

New Deal for Musicians is part of the Government's Welfare to Work Policy. This initiative, due to start in September 1999, is designed to help musicians, including vocalists, composers, and performing DJs, who are eligible for New Deal for 18-24 year olds and seeking a career in the music industry. It is specifically aimed at those for whom the usual methods of delivery and support are not appropriate. Its objective is to enable them to move from Welfare into successful careers in all types of music, either as artists under contract, or self employed. It does not extend to those in allied careers in the music industry, such as management, technicians and road crew.

Key elements of the initiative are access to advisory support from specialist Music Industry Consultants and to Open Learning materials, covering the full range of skills needed to embark on a sustainable career in the Music Industry, including aspects of business and career development.

Our requirement is for the design, publication, replication and subsequent updating of Open Learning materials to support the implementation of New Deal for Musicians. The specification has been developed in consultation with key representatives of the Music Industry.

Our intention is to let a single national contract by the end of May 1999 to one organisation or a group of organisations, wishing to submit a joint tender.

Organisations wishing to express an interest in bidding for this contract should send brief details of their business, including full name, address and telephone number, to the contact below, no later than noon Friday 26 February 1999. On receipt of Expressions of Interest, an information pack and invitation to attend a briefing event will be issued.

Expressions of Interest should be sent to:
Steve Mann
Employment Service, Jobseekers Mainstream Services Division, Level 2, Mayfield Court, 56 West Street, Sheffield, S1 4EP.
Tel: 0114 259 6373
Fax: 0114 259 6653

DISCOVER THE NEW ALBUM FROM DC TALK

"dcTalk"
SUPERNATURAL

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'exquisite music' - 4/5 *Q* magazine
'passionate, loud & proud' - *The Daily Telegraph*
features the single My Friend (So Long)

Vega

TAPELESS AUDIO

Hard disc recording has changed the face of the industry, but contrary to the predictions of the gloom merchants it did not spell the end for the commercial studio. Neville Farmer reports

Music Week's survey of last year's number one albums revealed that whether they specialised in pop, rock or dance, most of the UK's top producers chose to discard their tapes in favour of hard disc recording methods.

Digital systems such as ProTools played a key role in the creation of some of 1998's best-sellers, including Massive Attack's *Mezzanine* and Quench by The Beautiful South. Even the Manic Street Preachers, once the most purist of rock'n'roll bands, confessed to mixing tapeless digital recording with traditional analogue methods.

Hard disc recording is understandably attractive, even to those who prefer the rich sound of analogue tape. Many of the systems currently available offer all the functions of a full studio in the space of a home computer or stand-alone box. They also allow users to manipulate sound, perform complicated edits and correct errors in rhythm and pitch in ways which were once considered impossible. Finally, they offer huge savings on both equipment and space.

Tapeless recording was pioneered in the early Eighties by Fairlight, Synclavier, Waveframe and the British DAK Soundstation. But it was the availability of increasingly cheap digital memory which opened up the market for manufacturers and software developers alike. Digidesign, Sonic Solutions and Sadtie were quick to recognise the potential the personal computer presented to professionals working in audio production. Initially scorned by traditionalists, the flexibility and affordability of Macintosh- or PC-delivered digital recording systems has effectively overcome any perceived technical

limitations. The realisation that the simple addition of a few plug-in cards and some extra memory could turn a domestic computer into a master quality studio has not only revolutionised the home and project recording markets, but the repercussions have been felt further afield too.

Early variants of Digidesign's Mac-based ProTools proved immediately popular in its native US but were dismissed in this country as being too expensive and having inadequate sound quality. Consequently, when Abbey Road Studios decided to become the first facility in the UK to offer digital mastering, it chose the more refined Sonic Solutions, a British system which remains at the forefront of audio mastering.

'Sonic Solutions developed a protocol so we could change the way we worked' — Chris Buchanan, Abbey Road

Its densifying capability was ideal for classical remastering and editing," says Abbey Road director of operations Chris Buchanan. "Sonic Solutions developed a protocol so we could change the way we worked, sending projects over the network to different departments rather than copying to tape each time."

At the same time, the BBC chose Sadtie as its favoured route for radio and television sound editing. Most in Britain are based on the cheaper CP platform, the corporation's engineers felt it sounded better than ProTools at the time and was simpler to use. As a result, more than 200 were purchased.

Rising to the challenge presented by its competitors, Digidesign improved the sound quality of ProTools and transformed it into a recording workhorse, capable of almost any task. Branded ProTools units now offer users anything from basic editing software costing



ProTools takes pride of place in Townhouse's new mix room

a few hundred pounds to a £60,000 tapeless professional recording and mastering studio complete with virtual copies of familiar effects units such as Focusrite, TC Electronics and Latison. The new ProControl mixing desk even removes the keyboard and mouse so hated by traditional engineers.

Multi-track manager Otari was quick to recognise the threat digital multi-tracking presented to its analogue tape recording business. When the Japanese company introduced its Radar system in 1994, it not only marketed it as a direct replacement for the multi-track tape machine, but its design retained its traditional 24-track capability.

After a slow start, Radar is now consistently among FX Rental's top three rental products and sells to commercial studios as well as producers and composers. The original model was superseded by the 24-bit Radar 2 in May last year. Stirling Audio is the UK's sole Radar dealer, and director Gary Robson reports healthy sales, with 127 Radars and 32 Radar 2s already purchased by British studios and producers.

New products proliferate in the tapeless recording field, although most fall into one of three basic categories. ProTools, Sadtie, the

cheaper Mark Of The Unicorn and Yamaha DSP Factory products are at the cutting edge, supporting sequencing, effects, editing and mixing software on screen. Then there are those systems such as the £17,000 Radar, which also offers editing capability, but is less flexible and so is regarded as more of a recording medium to replace two-inch tape. Finally, Akai's DR-8, DR-16 and DR-8 Optical Dubber and Sony's rarely-seen 9000 hard disc recorder are for the most part geared towards film soundtrack recording.

At £7,000, the more rugged Genex GX8000 two-sided magne-to-optical disc recorder has found a ready market for remote classical recordings and archiving (see breakout, *Metropolis Studios* has six for its archiving programme because the discs are strong and secure and the eight-track capability can be combined to offer incredibly high definition stereo audio storage. Queen and Abba are among the top acts whose recordings are now archived on Genex discs.

Despite its growing acceptance among producers and engineers, ProTools is still not without its shortcomings. Musicians often feel the system could be more composer-friendly, and many choose to expand its capabilities by

classical favourites rock & pop producers among the converted

It was the classical music field that first embraced digital tape recording in the late Seventies. Since then its community of audiophile sound engineers has continued to explore the possibilities of truly hi-fi digital recording. But while few hard disc recording systems are considered to have met the standards set by the best tape machines, classical engineers have not entirely turned their back on the new formats.

Orchestral sessions are expensive and still governed by Musicians Union rules which dictate that players have to be paid in three-hour blocks, with predictably pricey results. If a session runs over, even by a matter of minutes, the savings in cost and time offered by its instant editing and correcting capabilities have seen Sadtie (pictured) playing a key role in many classical recording projects such as Michael Nyman's recent sessions for *Caran* at CTS studios.

Abbey Road, on the other hand, opted for Sonic Solutions in the late Eighties and now has one of the latest 64kHz workstations for DVD. Meanwhile, the Genex GX 8000 recorder has proved particularly popular with remote or mobile recording companies such as Floating Earth, Tony Faulkner, The Audio Archiving Company and Abbey Road.

"Genex is compact and robust, and beats logging a 48-track digital recorder to a remote location," says Abbey Road technical and training co-ordinator, Melynn Toms.

Such are the advantages offered by tapeless recording and editing that almost every producer in rock and pop has found some use for it. Analogue fans might not like its sound but even they find it a must for specific tasks such as editing and compiling vocals.

"Mike Hedges records his backing tracks on a 16-track, two-inch analogue but uses ProTools for creating composite vocal tracks," says Abbey Road engineer Guy Massey, who has worked with Hedges on projects such as the Manic Street Preachers. "We both like the sound of analogue but it's so much easier to edit and compile tracks on ProTools."

At the same time, dedicated hard disc fans often use analogue tape machines as a welcome adjunct to their favourite digital system. "I frequently put a pass on to tape in order to achieve the sound quality you get from analogue compression before loading it all back into Radar II," says Ray Hedges, who has produced numerous hits for Boyzone and B*Witched (pictured) and who runs B*Witched's label, Glow Worm Records, from his Mothership studio in Surrey.

Hedges believes the new digital systems are absolutely invaluable, especially for vocals. "You have to do vocals straight on to hard disc from a speed point of view," he adds. "When you are pointing out on a vocal, you don't have time to walk for a tape to record it." A writer-producer and speed is everything to me."

Magnus Finnes is one of an

increasing number of ProTools users who have set up residence within a larger studio, in his case The Townhouse. But although he is a fan of the format, he is aware of the perils of having too much choice.

"The versatility and flexibility of something like ProTools are fantastic," he says. "There are hundreds of options, which means that as you are writing and recording you can effectively be mixing at the same time. The downside is you tend never to commit because nothing is ever written in stone. There is a certain pleasure in working with analogue in that once something is recorded, it is done. It makes you get on with things."

Finnes, who numbers Al Saints, Morcheeba and Eagle-Eye Cherry among his most successful clients, cites examples of drum tracks containing hundreds of edits in order to match a live drummer with a drum machine.

"The boundaries are blurring between engineers and producers on the one hand and players on the other," he says. "With a singer I can try hundreds of ideas with no rewind time. That has a weird psychological effect on them because they don't really have time to consider what they are doing. I will often get people in to freestyle and then manipulate it afterwards. The days may soon be over when fans can get enthusiastic about a musician's individual performance, because he may not have actually played the notes in the order they hear them."



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adding midi and audio sequencing software such as Steinberg's Cubase VST or Emagic's Logic Audio. "Many musicians and producers probably started off using midi sequences on personal computers," says FX Rentals ProTools expert, Ade Cook. "When the studio side came in they wanted the same cut and paste way of working."

Others criticise ProTools for its cost and the frequent need for expensive system upgrades. As a result, Mark Of The Unicorn has developed a competing system which is attracting producers like Peter van Hooke (Elio, Tonio Tikiaram) because it requires less hardware and so is cheaper.

"Peter was going to go for ProTools but he was nervous that things get updated so often and don't want to invest thousands," says Tim Shackson of HMB, the equipment firm which installed van Hooke's studio.

Inevitably, the wide range of different systems now in use means that potential incompatibility has become a serious point of concern, especially among those studios considering making sizeable investments in digital equipment.

In a bid to solve possible problems in this area, Avid, the US-based digital hardware manufacturer, put together the Open Media Framework Interchange (OMFI), a file format which was designed to facilitate the transfer of digital media from one application to another. However, there are suspicions that manufacturers are not taking it seriously.

"In practice, most formats will only import data and not give it out again," says Ian Sylvester, managing director of DAT studios in London, which specialises in transferring from one format to another.

"For instance, the Shakespeare in Love soundtrack was written in ProTools and transferred on to 48-track tape before being mixed on to Genex removable optical hard disc. Then it was transferred back on to ProTools for editing against picture and dubbed on to a DD-8 hard disc.

"If OMFI compatibility worked you would

Even the cheapest computer hard disc recorders are well beyond the reach of most young musicians. Needless to say, this does not mean good recordings are impossible for those on the first rung of the ladder.

Last year's Technics Mercury Music Prize went to an album which was recorded, at least in part, on a four-track cassette recorder. Genex's debut, Bring It On, sounds better than the vast proportion of modern pop records because it was recorded simply and performed brilliantly. It joins Michelle Shocked's Texas Campfire Tapes and Bruce Springsteen's Nebraska as hit albums recorded on cassette.

Simple four-track cassette decks, such as Yamaha's E330 MT400, provide users with more than just cut-price multi-tracking



capabilities. They offer beginners the opportunity to develop a disciplined approach to recording which would benefit many producers with 64 digital tracks at their disposal.

Although the cassette poststudio is not nearly hi-fi enough for most professional work, former Eurythmics Dave Stewart (pictured) has recently taken to the Yamaha MDS MiniDisc digital eight-track machine, happy to trade its lower technical spec for its ability to capture the moment. "You know that if you have got something going you can record it there and then, instead of trying to recreate the same situation again in the studio," he says.

"Because no matter how hard you try, it never sounds the same twice, I'd rather get on with the creative process and record."

only need to mix it on to a Genex which you could plug into an optical drive on ProTools. That would let you chop it up, save it and plug it straight into an Akai DD-8. To get it through each of those formats I have to charge four hours transfer time for a two-hour firm. It shouldn't require all that cost."

This, plus the non-studio standard build quality and servicing of many Mac and PC

type products, has kept many studios from investing directly in this new technology. A more common scenario is for in-house engineers to buy their own ProTools and rent them as part of their service. Even Radar, which was aimed directly at professional studios, has twice as many artist and producer owners as it has commercial studio clients.

"On the one hand, Radar is good because it is brilliant at what it does. But on the other, it has eaten into our sales of digital and analogue tape machines. To a degree that puts jobs at risk."

Some studios are taking a progressive attitude and buying ProTools and Radar.

Townhouse has both and its Radar II machine is currently being used by Elton John to compose and record the soundtrack to the musical movie, *The Muse*.

Certainly, few who have made the investment have been left with machines standing idle for long. "We listened to our clients and bought a Radar II," says Miriam Gottlieb, managing director of Master Rock Studios in Kilburn. "It has been in use constantly since the day we bought it."

"On the one hand, Radar is good because it is brilliant at what it does. But on the other, it has eaten into our sales of digital and analogue tape machines"
Garry Robson, Stirling Audio

Berwick Street Studios is one of the few mid-sized operations to offer a dedicated ProTools suite. Run by Paul Morris, it attracts steady work that supplements the studio's staple multi-tracking and mixing business. Many studios remain content to let people bring or rent in their own systems but Strongroom manager Rob Buckler thinks this is a mistake. Strongroom has three Radars and is on the verge of establishing a network of the promised 96KHz ProTools systems which will link all their studios.

"Clients are fed up with spending half a

day dismantling their systems and rebuilding them in our room," says Buckler. "With this, clients can come in with a hard drive or burnt CD-R and continue working on it using our equipment."

Until all studios embrace this new technology, many producers and artists will continue to find they can carry out parts of the recording process more comfortably and conveniently at home.

"I see my studio as an investment in time," says Peter van Hooke. "With this sort of gear, I hardly need to go to commercial studios." This does not mean the larger studios are in trouble, however. The space and acoustic construction they offer cannot be matched in home studios while many producers still like to combine the new technology and the old.

"Everyone thought programming rooms would endanger our business but in the end they didn't," says Siobhan Paine, manager of Olympic Studios. "Hard disc generates a different kind of work for us. But I don't think it poses a threat to larger studios as long as artists and producers continue to want the sound of big live rooms."

There is little doubt that top studios will always attract top clients no matter what technology may pass in and out of fashion.

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news in brief

by Caroline Moss

World renowned British designer Rupert Neve has announced the latest version of the celebrated 9098 mixing console, originally launched in 1993. Unlike its predecessor, the new 90981 is an inline desk which enables two separate signals to be controlled through a single input. It features analogue circuitry as well as built-in versions of the single channel 9098 EQ system which has proved so popular as an onboard unit with engineers and producers all over the world. "We believe the 90981's technical specifications far exceed anything else currently commercially available," says Neve. "It sets a new benchmark." The new desk (pictured), which is being marketed by Amek, has already been ordered by Big Blue Meeze Studios in New York, Boya Music Studios in Hamburg and NHK television in Japan



ASAF magnetic media supplier Emtec has announced its co-sponsorship of a national Schools competition, Song For The Millennium, organised by the New Millennium Experience.

Open to more than 10,000 British schools, the competition is being promoted with a video filmed at Air Studios and several schools offering guidance on songwriting and recording. Each school will receive an entry pack incorporating the video plus a tape on which to record the song, both of which have been supplied, labelled and duplicated by Emtec. The winning song will be performed at the Millennium Dome on New Year's Day 2002 and recorded with full orchestral arrangement at Air Studios.

Elsewhere, Emtec has concluded a deal with Solid State Logic to provide two-inch analogue tapes, digital DASH, DAI, CD-Rs and DTRS tape for the console manufacturer's demonstration suites. "We are pleased to be able to provide this service to one of the world's most prestigious console manufacturers and that, following trials, they consider our products to be of the very high quality needed for demonstration purposes," says Moni Bhogal, UK business manager at Emtec.

Emtec's technical support engineer Ian Armstrong will be on call if needed at any of SSL's seven sites, which are used by prospective clients to evaluate the company's latest range of analogue and digital consoles. Emtec has also undertaken to supply tape to SSL's Banbury headquarters at short notice.

A new Yamaha O2R digital recording console is at the heart of Oxfordshire digital surround sound studio Audio Motion, which specialises in music and sound effects for videos, FMV (Full Motion Video) sequences, pop promos and games.

The facility, run by ex-Sad Cafe bassist Des Tong (pictured), is part of the Audio Motion complex which features the largest

motion capture facility in Europe. It offers a one-stop service, which allows work on sound and video to be carried out simultaneously. "It's a very interactive environment for a musician to work in, and the O2R allows me the flexibility to be creative," says Tong.

The recent investment in Audio Motion, which also includes a surround system using the latest Genelec monitors, has been prompted by the increasing use of digital sound throughout the film, TV and games industries.

The two Tascam DA 98 digital recorders used in Robbie Williams' (pictured) on-stage rig during his last tour have been replaced by the company's latest model digital recorder, the DA 98 DTRS. The rack of machines is used to add strings and percussion considered too important to be omitted from live performances.

"We've used the DA 98s in the past and always found them to be exceptionally reliable," says production manager Wob Roberts. "Upgrading to the even more versatile DA 98s seemed like the logical move for this tour. We only use the DA 98s in a couple of songs and musical director Guy Chambers has edited the tapes from the original studio multi-tracks."

Using the same setup as the older units, the two digital eight tracks run in sync to provide a safety backup, with a proprietary switching box monitoring the time code generated by the first unit. In the event of drop-out, the box will automatically switch over to the second eight track. "At least that's the theory," says Roberts. "The fact that we have never used the backup system in a live situation speaks volumes about the reliability of the Tascams."



Producer/engineer Stuart Epps (pictured), renowned for his work with Elton John, Chris Rea and Bill Wyman among others, is expanding the residential facilities at his Wheeler's End studio, formerly owned by Ten Years After guitarist Alvin Lee.

The studio in Buckinghamshire is installed with a wide selection of vintage equipment, including a 42-channel MCI console on which producer Gus Dugden recorded classic Seventies albums by artists such as Elton John and The Beatles, as well as the latest in digital technology, such as the Otari Radar tapeless recording system.

The studio is managed by former Bronze Records and Roundhouse boss Gerry Bron from his central London offices. "People like the live, traditional feel which the studio has, and also the fact that it really is in the middle of nowhere, with no distractions, which is why we're expanding the accommodation side of the operation," he explains.

Recent clients have included the Gallagher brothers, who are using it for songwriting, Robbie Williams, Paul Weller, Bill Wyman and Gus Dugden.

Portishead guitarist, songwriter and co-producer Adrian Utley put the finishing touches to the band's live album recorded in New York using TL Audio valve equipment. This included the first new C-1 Valve Classic compressor off the production line, an EQ-2 equaliser from the Classic range and an Ivory series 5051 mono voice processor. "There seems to be a real buzz about TL Audio equipment at the moment," says Utley. "I've encountered so many engineers and producers using the products that it

just seemed the obvious choice. The C-1 and EQ-2 were used to process the string and horn sections that feature heavily on the album, and they sound great. The units just seem to add something special to the sound, even before you start to make any adjustments."

Utley completed the album at the end of Portishead's 10-month world tour. The 5051 is now installed in vocalist Beth Gibbons' home studio where she is using it for vocal processing.

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Table listing distributors such as ABC, Atlantic, BMG, Capitol, and Columbia, along with their respective phone numbers and addresses.

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Table listing various music releases with columns for artist/album, format, and price. Includes titles like 'Various Artists: The Best of...'. Includes a 'RECORDS PREVIOUSLY LISTED' section at the bottom of the table.

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SINGLES RELEASES THIS WEEK: 10 FEBRUARY TO DATE: 1019

Table listing new single releases with columns for artist/album, format, and price. Includes titles like 'Alaska & Paradise Island: The Best of...'. Includes a 'RECORDS PREVIOUSLY LISTED' section at the bottom of the table.

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RETAIL FOCUS: OMEGA MUSIC

by Karen Faux

an Brown, Johnny Marr, Oasis and the Charlatans are just some of the acts which have appeared at Omega Music's Altrincham store and have helped to put it on the map as one of the region's highest profile indie outlets.

"This week we had Three Colours Red in for a signing session and, as expected, we had a massive turnout," says director Steve Harrison. "The album is a recommended release and sales have jumped. We are very keen on these events and in the last year we have hosted similar events for Shed Seven, The Divine Comedy, SilverSun and Massive Attack - to name but a few."

The Cheshire-based chain is currently going from strength to strength as its moves to new premises testify. At the beginning of March its Macclesfield store is relocating to a 1,219 sq m site with a 15-metre frontage and mezzanine sales floor. "This is our most ambitious project to date," says general manager Helen Beard. "The depth and range of stock will expand dramatically and we will be able to offer our customers far more choice."



Omega Music: Cheshire-based indie plans to expand product range and depth

This year Omega also intends to relocate its Altrincham store to a prime site incorporating a first floor cafe and contemporary art gallery. "We have committed to a site just around the corner and will be moving in as soon as the sale of the current premises goes through," says Beard.

Last year the chain put some important long-term strategies in place. The launch of its Premier Card Scheme has enabled it to build a database of more than 4,000 consumers and the publication of its Omega Music Media And Marketing booklet provides the lowdown on all its promotional ideas for record companies. It also completed the installation of its Ranger Computer system, which is now operational in all of its stores including its head office and warehouse.

In-store this week, Beard reports that the Brit Awards are helping to pick up some of the

OMEGA OUTLETS

1986	Northwich	457 sq m
1989	Crewe	411 sq m
1994	Altrincham	609 sq m
1996	Macclesfield	1,219 sq m
1998	Winsford	304 sq m

new albums slack. "We are seeing a renewed wave of interest in Robbie Williams and Fatboy Slim on the back of it and other nominees are starting to gather momentum," she says.

Singles sales have been brisk during the last couple of weeks and, with plenty of pre-release enquiries for Britney Spears, Stereophonics and Blur, they look set to continue on a roll.

"We've got our annual March Madness sale kicking off at the beginning of the month," says Beard. "It features £1.99, £6.99 and £9.99 price points with some very strong catalogue. We are currently looking ahead to the millennium but our only confirmed campaign at this stage is an autumn '69-99 deal' which features classic albums from each decade."

IN-STORE THIS WEEK

Windows - M People, CDs at £7.99 or three for £21; **In-store and press ads** - Kula Shaker, Jacqueline Du Pre, Elgar, Icklewild, Yo Ma, Blondie, Al Green, The Moffatts, Blondie, The Chili Out Room

ASDA **Single** - Britney Spears; **Album** - Manic Street Preachers; **In-store** - Lauryn Hill, The Corrs, Steppenwolf, 'N Sync, Lucid, Blondie, Kiss Hooper Nelson, Best Chart Hits in the World... Ever, Mary Duff, This Is Noise, Dr Doollittle, Jackie Brown, mid-price promotion with CDs at £6.99

Boots **In-store** - Mother's Day promotion, Brit Awards, Manic Street Preachers, Jackie Brown, Warner Century Collection videos

FARRINGTONS **Windows** - Evelyn Glennie, Roberto Alagna and Angela Gheorghiu, Andreas Scholl; **In-store** - Vanessa Mae, Charlotte Church, sale

DHMV **Singles** - 'N Sync, Ciopatra, Lucid, Steppenwolf, Britney Spears, 808 State; **Windows** - mid-price campaign, Jackie Brown, Brit

Awards; In-store - Three Colours Red, Hiary And Jackie, Totally Wicked 2, Relax Ultimate '80s, UNKLE

MINZIES **Single** - Britney Spears; **Album** - Manic Street Preachers; **Windows** - Brit Awards, Manic Street Preachers, single promotion offering a single for 99p with purchase of any chart title

pinacol NETWORK **Selects listening posts** - Outcaste New Breeds, Talk, Dave Stewart, Babybird, Prince Paul; **In-store at Mojo recommended retailers** - Steve Hackett

"NOW" **Singles** - Michelle Collins, Britney Spears; **Album** - Andrew Lloyd Webber; **Video** - Wozni Gunguisse, Everything To Gain; **Windows** - Brit Awards, This Is Noise, Kiss House Nation

our price **In-store** - Valentine's day promotion, Britney Spears, Manic Street Preachers, Blondie, Tatyana Ali, Three Colours Red, Super Car, Mirror Ball, The Moffatts, Nick Warren, Tommy Boy's Greatest Hits, Barenaked Ladies, Brit Awards

TOWER RECORDS

Singles - Lauryn Hill, Bas, Britney Spears, Babybird; **Windows** - Brit Awards, mid-price promotion with buy two free, classical range, Shif Little Fingers, Freddy Fresh, Lauryn Hill; **In-store** - Brit Awards, mid-price promotion; **Press ads** - mid-price promotion, Busta Rhymes, Dope On Plastic 6

WIGSTONES **Windows** - New Music campaign with Jurassic 5 and Red Snapper, two CDs for £22; **In-store** - Brit Awards, Danny Tagliola, Blondie, Shakespear In Love, Tatyana Ali, The Divine Comedy, double Decca CDs at £7.99, discounts on Rialto, The Moffatts, Billie, B*Witched, Steps, Lynden David Hall and Another Level

WHSmith **Single** - Britney Spears; **Album** - Manic Street Preachers; **Windows** - Brit Awards, Manic Street Preachers, singles promotion offering a single for 99p with purchase of any chart title

WOOLWORTHS **Singles** - Britney Spears; **Album** - Best Chart Hits in the World... Ever; **Windows** - Manic Street Preachers, Robbie Williams; **In-store** - The Carlgangs, Kiss House Nation, Brit Awards, The Offspring, Fatboy Slim



JASON WHITE, owner, Left Legged Pineapple, Loughborough

"He started this year has been slow. Although we have a wide range of customers here, local university students provide the bedrock of our trade, and in the past few weeks there has been little to appeal to them. We've got to wait another couple of weeks before the new releases start to kick in."

Fortunately singles have been buoyant recently. DJ Sakin has been selling like hot cakes and we've been shifting a lot of the new releases. Other fast movers this week include UNKLE, Lenny Kravitz, Cevin Fisher and Loop De Loop.

We have been selling lots of the underground dance track, Good Shot, by Hands Burn on Galpa Records. Chances are it won't be long before a major label steps in. Mirror Ball live in Loughborough so, as you might expect, we have done exceptionally well with their single Given Up. The success of Blondie's Maria took us

BEHIND THE COUNTER

by surprise. We hadn't anticipated the blanket coverage the band would get in the press and on TV during the past week or so. Although albums business has been relatively quiet, TV advertising has helped to drive sales of the Euphoria disco compilation and we are still doing very well with Lauryn Hill. Fatboy Slim continues to sell and The Corrs' Forgiven Not Forgotten is doing good business now it has moved to mid-price.

A big one for us this month will be Blur's album and we have high hopes for Underworld, which we will be supporting with an in-store play-back. Other acts with new albums include Kula Shaker, UltraSOUND, Reef and Skunk Anansie.

Who knows, the forthcoming Rick Astley Best Of could prove a surprise best-seller for us. I recently ordered one of his albums for a customer who failed to turn up and collect it. I put it out on the rack and was pleasantly surprised that it sold immediately."



DAVE MCNERNY, Sony singles rep for the South West and Wales

"Last year we had seven number ones and this year looks set to be even better. We have already notched up our first one with The Offspring's Pretty Fly (For A White Guy) and we are hoping to emulate last year's success with an exciting line-up of singles for the next quarter. This includes Kula Shaker, B*Witched, Manic Street Preachers, Reef, George Michael and Shawn Mullins. Dealers report they are already getting a raft of pre-release enquiries for many of these."

This week I have been working the new Kleshy single which looks bound for the Top 20. Also moving off the car is the soundtrack to Shakespear In Love, which has been nominated for 13 Oscars, including one for the score. I've just finished selling Lauryn Hill's next single, The Ex-Factor. It has sold in strongly as dealers are aware of her 10 Grammy nominations and her nomination for a Brit award this year. Sales

ON THE ROAD

of the album increased significantly after her recent TV appearances, and the album should reappear in the top three once the single gets going.

With the Brit Awards just around the corner, we have been busy promoting our nominated artists and the Brits '99 album. We have 15 nominations in all, including B*Witched for Best International Newcomer. Covering Wales as part of my area, I would like to see the Manics walk away with a couple of awards as I reckon This Is My Truth, Tell Me Hours was one of last year's finest releases."

March sees the release of the much anticipated follow-up to Kula Shaker's debut album, Entitled Passions, Pigs & Astronauts, it includes The Sound of Drums and the new single, Mystikal Machine Gun. The band are touring in March and I am looking forward to seeing them on the 19th in Bristol. The album is bound to be a winner."

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